

Billboard

The International Music-Record Newsweekly

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

CMA's Show Draws Plaudits

By NICK BIRO

CHICAGO — For at least a day last week, Chicago became Nashville, and a host of artists from that Music City capital came to win converts to the country music cause.

The occasion was the third annual airing of the "Sound of Country Music" before some 750 of the city's top sales and marketing executives, Monday

(7). Previous sessions were held in New York and Detroit.

Country Music Association President Tex Ritter cited his industry's \$40,000,000 economy and told his audience that "country music has come of age. No longer is the country entertainer a bare-foot rube with hayseed in his hair."

To prove his point, Ritter brought out such artists as Andy Griffith, Roger Miller, Johnny

Bond, Roy Clark, Dotty West and the Anita Kerr Singers.

Mercury Records used the occasion to present Roger Miller his RIAA gold record award for selling over a million copies of "King of the Road," further evidence of country music's economic power.

Ritter also paid tribute to WJJD's recent switch to an all country format here (with a re-
(Continued on page 37)



RANDY SPARKS, creator of the Big-Group format in folk music (The New Christy Minstrels and The Back Porch Majority), adds a new dimension to his winning formula. The Exciting Pop sound of the New Society premieres on Sparks' American Gramophone Label with "The Lovin' Kind" c/w "I'll Never See You Again." GR-3. (Advertisement)

INDUSTRY GIVES AND GETS AT HEARING

MGM, DGG To Subsidize L.I. Concerts

NEW YORK — Deutsche Grammophon Gesellschaft Records and MGM Records (DGG's U. S. distributor) have agreed to subsidize the 1965-1966 Island Concert Hall series, presented in the Mineola Theater, Long Island's only year-round legitimate theater.

Both labels will put up matching funds, with the following DGG artists scheduled to appear: Gesa Anda and Tamas Vasary, pianists; the Amadeus Quartet, Pierre Fournier, cellist; Christian Ferras, violinist, and Maria Stader, soprano. Six other attractions — not under contract to DGG—who will appear in the series are Alicia De Larrocha, Gary Graffman, Ronald Turni, Boris Gutinov, Tsuyoshi Tsutsumi and the Orchestra San Peitro of Naples.

It marks the first time any
(Continued on page 39)

Horowitz—An End & Beginning

By AARON STERNFIELD

NEW YORK—The end of Vladimir Horowitz' 12-year, self-imposed exile from the concert stage signifies the beginning of a new phase in the pianist's career.

Horowitz' Carnegie Hall concert on May 9 ranks with the most dramatic events in the history of the concert stage. Certainly no musical event within memory has been as well publicized both before and after the fact.

The Columbia Masterworks two-record set, "An Historic Return—Horowitz at Carnegie Hall," this week went to dealers throughout the nation, and, if the accompanying publicity in consumer magazines and newspapers is any criterion, the set may be one of the all-time best classical sellers.

Feature articles on Horowitz have already appeared in Life, Time, Newsweek, The New Yorker, High Fidelity, Hi-Fi Stereo Review and The New York Times, with features scheduled by Harper's and Vogue.

First airing of the album is set for New York's radio Station WQXR Sunday (12).

While all this fanfare goes on, Horowitz is not the withdrawn, inaccessible artist of the legend.

Horowitz is keenly aware of trends in all phases of contemporary music — including that which comes from the Liverpool area—and he is concerned with the marketing of records.

While Horowitz' only communication with his public for the last 12 years has been with records, he feels that his best efforts are possible only before live audiences, and that playing before live audiences improves the quality of his recording performances.

The Carnegie Hall concert is not a one-shot. Horowitz has begun preparations for a November concert, to be held either here, in Philadelphia, or Boston.

After that he plans a limited concert schedule, first playing major cities, then possibly performing on some of the major American college concert stages.
(Continued on page 38)

Livingston: Artist, Mfr. Roles Ignored

By MILDRED HALL

WASHINGTON—The House Copyrights Subcommittee gave the record industry some very good moments and a few bad ones during last week's all-day hearing on the probable effects of the 1965 proposed copyright law revision on this industry.

While formal testimony went largely to the record industry's strenuous objection to the proposed raise in mechanical royalties (see separate story), the subcommittee seemed most struck with the testimony by Capitol Records President Alan Livingston, who pointed out the creative role of the record manufacturer — "too long overlooked"—in making music into hit records.

Livingston also revived the controversial idea of performance royalty for records (which would be given limited copyright against duplication, in the 1965 law, with record copyright probably owned jointly by manufacturer and talent).

Users of records and author-publisher owners of original copyrights have promised a knock-down, drag-out fight if performance rights are given to owners of records. The Copyright Office supplementary report said the issue would be so
(Continued on page 6)

(Advertisement)

CMA Maps Special LP Featuring 25 Pop Artists

By CLAUDE HALL

CHICAGO — An industry-wide effort of members of the Country Music Association to create a premium album featuring 25 great country artists was unveiled last weekend here at a meeting of the CMA. The list of artists featured reads like a "Who's Who" of country music. All labels and publishing companies have waived their rights in order to make the album possible. CMA director Roy Horton

was responsible largely for handling the negotiations. The labels represented include Capitol, Columbia, Decca, Hickory, Mercury, MGM, RCA Victor and Starday.

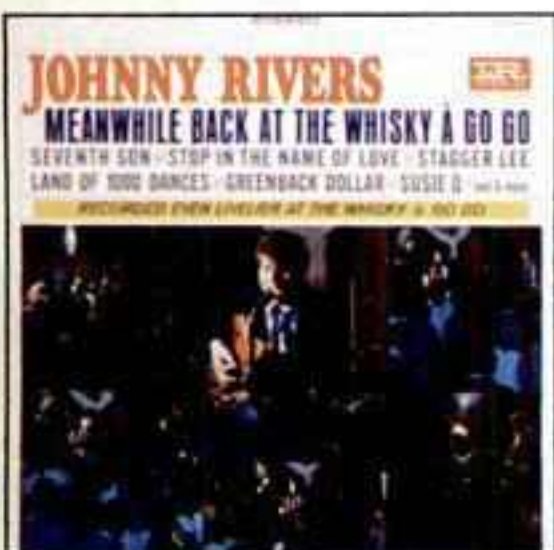
The album will be titled "Original Hit Performances." Billboard music editor Paul Ackerman, editor of the annual "World of Country Music" edition, has been requested to do the liner notes for the album jacket.
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Linke Special Pacted for TV

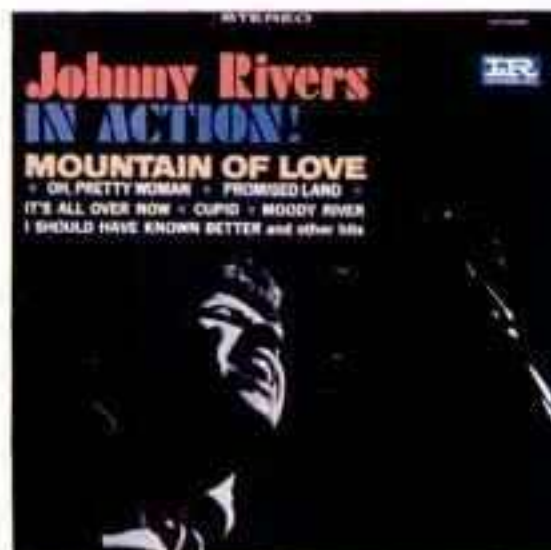
NEW YORK — Dick Linke, head of Richard O. Linke Associates, has sold a special to CBS-TV starring Andy Griffith, Dan Knotts and Jim Nabors. The deal was set through the William Morris Agency, and the show has been bought by American Motors. It will be taped Sept. 5 and telecast in color Oct. 7, in prime time, 8-9 p.m.

Linke is executive producer; handling production under Linke are Alan Handley and Bob Wynn, who have produced
(Continued on page 8)

More Copyright Hearings Coverage On Pages 6 & 48



MEANWHILE BACK AT THE WHISKY A GO GO LP-12284/LP-9284



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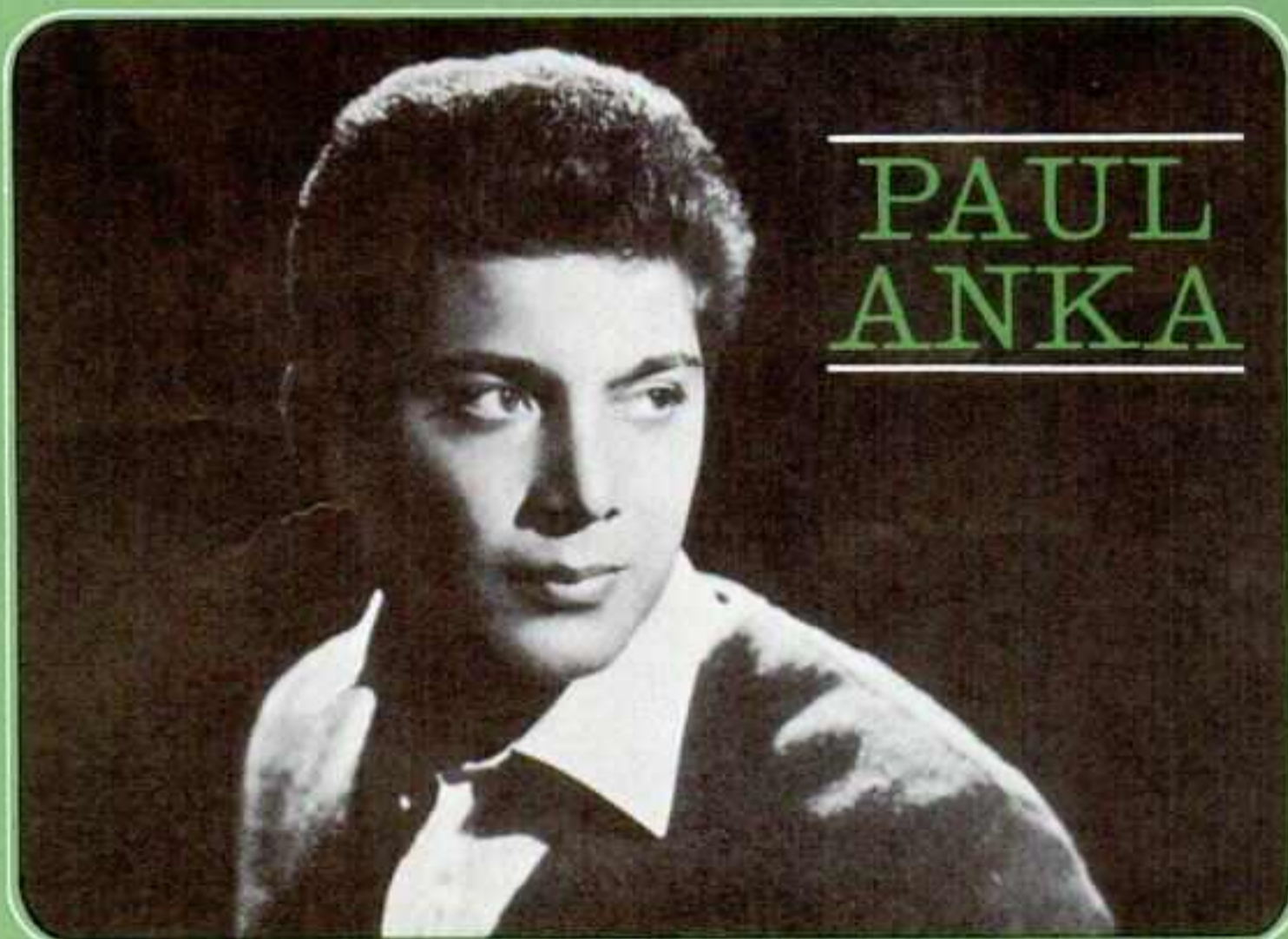
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THE CAST OF "The Selling Sound of Country Music" show takes a bow before 1,100 sales and marketing executives at Chicago's Pick Congress Hotel. From left, Roger Miller, Johnny Bond, Dottie West, Andy Griffith, the four Anita Kerr Singers, Roy Clark, and CMA president Tex Ritter.



A REHEARSAL of the "Selling Sound of Country Music" show presented last week in Chicago had three attentive viewers. From left, Jack Burgess, RCA Victor executive and Country Music Association official; Frances Preston, head of BMI operations in Nashville and CMA board chairman; and TV star Andy Griffith, who appeared as a special guest in behalf of country music at the sales executive show.

Artist Sparks WB's Country-Pop Move

HOLLYWOOD — Warner Bros. Records is entering the country-pop field with Leroy Van Dyke spearheading the move. Label President Mike

Maitland said a similar expansion was being considered for the Reprise label.

"We are not going to get involved with heavy, restricted pure country and western material," said Maitland. "We're interested in staying on the pop side of volume." Van Dyke had formerly been on Mercury. The label has had an opening on its artist roster for a Marty Robbins-type country-pop artist for some time, Maitland noted. The president said there would be no Van Dyke product available before one month because of artist's tight schedule.

Newly named a&r director Dick Glasser will record Van Dyke. Glasser is currently cutting an LP of pop-r&b tunes with the Everly Brothers, who started out as a country act but broke into the pop market.

Maitland added that Reprise a&r man Jimmy Brown is looking for "other kinds of Van Dykes available."

The concept of selling pop slanted music, rather than the esoteric kind, also involves the Loma r&b subsidiary. Maitland said the label would be maintained, with a new head shortly announced. Its first manager was Bob Krasnow, recently released. Modest successes were attained by the Olympics and Ike and Tina Turner.

EDITORIAL

Co-Operative Spirit

In an industry marked by rugged individualism, it is refreshing to observe a virtually unprecedented example of co-operation entailing the talents and services of artists, record manufacturers, music publishers and others.

Such an occasion is the imminent debut of the Country Music Association's premium album, "Original Hit Performances," which will make available to record collectors 25 of the greatest sides in the archives of various labels (see separate story). Owing to the fact that labels and publishers have waived their royalties, it will be possible to offer the album to the consumer—via radio and TV—for \$2. The promotional and merchandising aspect of the operation will be handled by Martin Gilbert, a specialist in this type of operation.

It is hoped and expected that hundreds of thousands of this package will be sold, with the CMA likely to exceed its guarantee of \$85,000. The cause of country music will undoubtedly be advanced.

Many people and organizations are to be congratulated for making possible such a co-operative effort. In addition to various labels and publishers, we commend the board and officers of the CMA, who worked unceasingly to pull the project together.

CMA Maps Special LP Featuring 25 Pop Artists

• Continued from page 1

The album will be produced under the auspices of the CMA by Martin Gilbert, Inc., Los Angeles, which will also distribute the record. Gilbert has donated \$25,000 to the CMA. CMA has also been guaranteed a total of \$85,000 in royalties. The album will feature CMA's logo on the label.

Gilbert said the album will sell for \$2. There will be no

ATKINS, POPS TEAM UP FOR COUNTRY LP

BOSTON — RCA Victor's Nashville operations manager, guitarist Chet Atkins—noted for being a key figure in popularizing the Nashville sound—was here soaking up the Boston sound June 7-12. Atkins recorded an album of country music as a soloist with Arthur Fiedler and the Boston Pops Orchestra.

Atkins has 25 albums active in the RCA Victor catalog. This was his first album, however, for their Red Seal label. Recording sessions were under the supervision of Peter Dellhein, Red Seal a&r producer. Al Hirt has also recorded with the Boston Symphony Orchestra and Peter Nero is slated.

retail sales—only mail orders. An advertising firm, also headed by Gilbert, will place ads on radio and TV stations. He said he was considering 200 TV stations and probably about 500 radio stations. Gilbert said five different versions of 45-second TV commercials, all in color, were being prepared. The reason for five versions is to accommodate all 25 stars.

Columbia to Press

Pressing of the record will be done by Columbia's special products division. The initial order is for 500,000 copies. Album jackets will be manufactured by Weyerhaeuser Company, Shorpak division. A booklet featuring photos and biography's of all the artists will be included with each album.

The records are expected to be ready for distribution by August. Distribution will be throughout the U. S. and Canada.

The artists featured on the album with some of their greatest hits are Roy Acuff, Bill Anderson, Eddy Arnold, Bobby Bare, Johnny Bond, Johnny Cash, Patsy Cline, Dave Dudley, Red Foley, Lefty Frizzell, Don Gibson, Pee Wee King, Roger Miller, George Morgan, Buck Owens, Ray Price, Jim Reeves, Tex Ritter, Marty Robbins, Hank Snow, Hank Thompson, Merle Travis, Ernest Tubb, Kitty Wells and Hank Williams.



TWENTY-FIVE COUNTRY music stars—many of them famous around the world—will be featured on the Country Music Association's "Original Hit Performances" album. Discussing the album here, from left, are Bernie Silverman, Columbia special products executive; Doris Gilbert, general manager of Country Hall of Fame, Inc., which will produce the album; Martin Gilbert, president of Martin Gilbert Advertising; Mrs. Frances Preston, chairman of the CMA board; Al Shulman, vice-president of Columbia's special products division; Jack Loetz, CMA board member and Columbia executive; and Tex Ritter.



ROGER MILLER was presented an RIAA plaque during the Chicago sales executive country music show (see separate story). KFOX disk jockey Biff Collie, right, congratulates him. Mercury executive vice-president Irwin Steinberg and Charlie Fach, Smash executive, made the presentation.

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Editor-in-Chief Lee Zhito
Editors Paul Ackerman,
Aaron Sternfield, Nick Biro

Department Editors, New York
Music Editor Paul Ackerman
Associate Editor Mike Gross
Chief Copy Editor Robert Sobel
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Audio-Video Editor Nicholas Biro
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Ass't Coin Machines Ray Brack

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Chicago, Ill. 60601, 188 W. Randolph
Area Code 312, CE 6-9818
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Nashville, Tenn. 37203, 728 16th, So.
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International Offices

European Office Andre de Vekay, Dir.
15 Hanover Square, London W.1
HYde Park 3659
Cable: Billboard London

Brazilian Office Sylvio Cardoso
Apt. 1237, 460 Praia de Botafogo
Rio de Janeiro 26-2535

Argentine Office Ruben Machado, Dir.
Lavalle 1783, Buenos Aires

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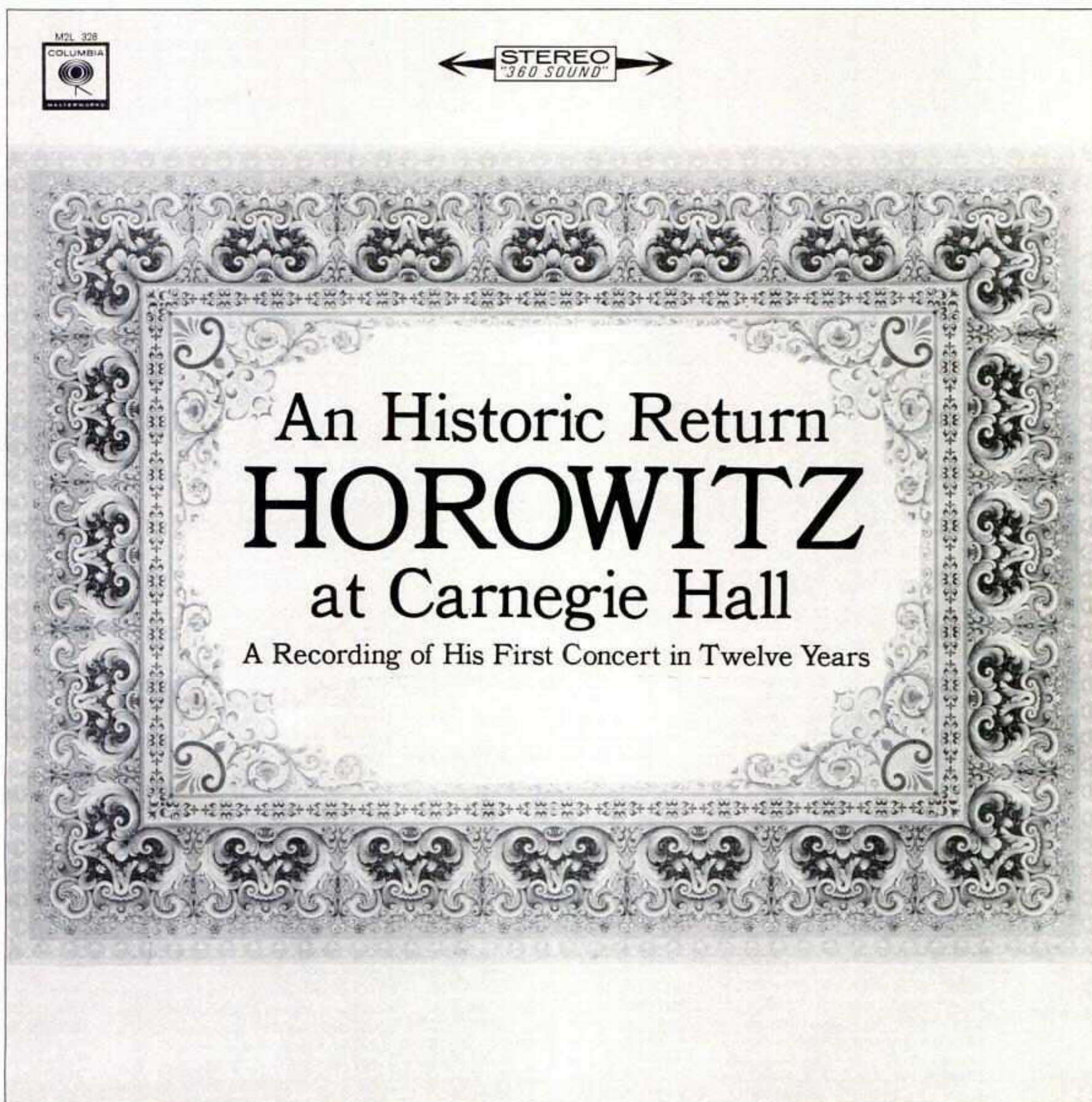


BILLBOARD, June 19, 1965

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THE HOROWITZ OF TODAY ON COLUMBIA RECORDS

Press Stand Against Rise in Mechanicals

WASHINGTON — The Record Industry Association of America Thursday (10) trained its big guns against a proposed increase in the mechanical royalty fee from 2 cents to 3 cents a side.

Testifying before the House Copyrights Subcommittee were Goddard Lieberman, president of Columbia Records; Dave Kapp, president of Kapp Records, and Alan Livingston, president of Capitol Records. But the RIAA's biggest piece of artillery came in the form of a statement by John Desmond Glover, Harvard Business School professor, based on an economic study of the record industry.

Summing up the arguments for the RIAA was Thurman Arnold, former assistant Attorney General and now a member of the Washington law firm of Arnold, Fortas & Porter, argued that the record company's role is a creative one and that record firms should not be considered strictly as users of music.

New Proposal

Under terms of the proposed copyright change, mechanical royalties would be boosted from 2 cents to 3 cents a selection, or at the rate of 1 cent per minute of playing time, whichever of the two is greater.

RIAA has recommended that the 2 cents a side formula be maintained in singles and that the mechanicals for albums be computed at the rate of a quarter of a cent per minute of play.

According to the Glover report, presented as testimony before the subcommittee, a study of 19 record companies from 1960-1964 showed that while the record industry's net profits after taxes dropped from \$6,100,000 in 1960 to \$4,000,000

in 1964, copyright license fees paid to publishers rose from \$17,400,000 in 1960 to \$25,000,000 in 1964. The publishers' figure includes performance as well as mechanical royalties.

1.7 Per Cent Profit

RIAA's position is that the record industry's 1964 net profit was 1.7 per cent of sales, compared with 11.1 per cent of sales paid out in copyright license fees (mechanical royalties).

The Glover study also pointed out that from 1960-1964, artist royalties totaled \$95,600,000, with pension and welfare payments of \$22,500,000, copyright royalty payments of \$102,400,000, while the net profit for the 19 companies surveyed came to \$30,900,000.

Glover charged that the copyright holders not only received more of the record industry's money than any other creative group, but their percentage of industry sales is more than double the 5 per cent contemplated by Congress in 1909 when the existing legislation was enacted.

Pre-Album Days

RIAA maintains that the original law provided for 2 cents a side in days before albums were in vogue. The group argues that under strict interpretation of the law, the 2 cents a side would be applicable for albums. However, RIAA continues, the existing arrangement on albums is an equitable one.

In a press conference in New York earlier this week, Ernest S. Meyers, RIAA general counsel, took exception to the provision of the law which calls for the collection of mechanical royalties at the point of manufacture. RIAA feels that this provision is unfair and that the royalty should be collected at

the distribution point.

Meyers told the Subcommittee that RIAA opposes the suggestion that record manufacturers pay an additional mechanical royalty in lieu of removing the exemption on juke boxes from performance royalties.

Burden on Public

"Such proposals," he argued, "would put the burden on the consuming public and on the record manufacturers rather than on those using the performances for profit. In addition, it would prevent an equitable distribution of royalties based on the popularity of each song and the number of times it is actually played."

Lieberman attacked the theory that an increase in mechanical payments is warranted because no increase has been passed since 1909.

He pointed out that in 1909 the consumer paid between \$1.50 and \$7 for a record with one or two compositions, while today he pays between \$2 and \$3.98 for a record with 12 compositions.

Comparison Drawn

Then he drew this comparison: "Copyright owners received 2 cents to 4 cents for a record selling between \$1.50 and \$7 in 1909; today, they receive an aggregate of 24 cents for a record which sells between \$2 and \$3.98."

Delving into the economics of the record industry, Lieberman added that "a record company receives between \$1.50 and \$1.80 from its distributors for a record bearing a suggested list price of \$3.98. Of this, the artist receives approximately 15 cents for each such record sold, and the copyright proprietors receive 24 cents."

"To legislate an increase of

50 per cent from 24 to 36 cents for publishers is simply unfair, especially since they do much less today than they did in 1909, and it is a grave question as to whether their role is no considerably less important than that of the performing artist, to say nothing of the creative talents supplied by the record company."

He said that if the increase goes through, record companies will be forced either to increase their prices or to reduce the number of selections on an LP from 12 to 8.

Livingston Statement

Livingston said that while Capitol last year led the industry in store sales, the company netted only 3.3 per cent on sales.

He then cited the various sources of income of the publisher and songwriter and charged that all these sources come about as a result of record company activities. Mechanical license fees paid by Capitol, he added, have increased from \$1,256,052 in 1955 to \$4,612,376 last year.

"The writer and publisher of a song," Livingston continued, "can literally earn a livable income for the rest of their lives with a handful of successful copyrights. A music publisher with a good catalog of copyrights can make the most money by closing down his business, and his gross income from license fees and performance fees becomes his net."

"On the other hand, a record company lives on this week's hits. Seventy per cent of Capitol's sales are on new records released in the last three months, in spite of an extensive catalog of standard recordings in all fields built up over a period of 25 years."

"The record company receives nothing for the widespread performance for profit of its product, whether on radio, TV or in clubs or restaurants. And the record was what created the opportunity for the song in the first place."

Kapp testified that "a manufacturer can spend X amount of dollars to make recordings which do not sell. The mortality rate of records is extremely high. If a record company can make one hit out of 20 records, it can be a successful company. But, of course, that one record must make up for the losses of the 20."

"An increased royalty rate could conceivably force many record companies to close their doors, because the additional royalty cost, if the rate were increased, would wipe out the manufacturer's profits."

"Moreover, it would discourage new enterprises and make it more difficult for new artists and new companies to enter the field. Needless to say, our company, too, would be affected. An alternative would be for the record companies to raise the price of the records, which we are all trying to avoid."

AF in Track Field

NEW YORK—Herman Gimbel, Audio Fidelity, and Dave Kapralik, Fine Arts Films, this week signed a contract giving Audio Fidelity rights to the soundtrack of Fine Arts' latest release, "Symphony of a Massacre." It's AF's first entry into the soundtrack field. The record will be released in a colorful sleeve as a single.

Artist, Mfr. Roles Overlooked

• Continued from page 1

controversial, it could "seriously impair" passage of the whole revision bill.

Judge Starts Testimony

Thursday's hearing testimony was launched by Judge Thurman Arnold, special counsel to RIAA, who laid out the broad effects of the "little penny" raise in mechanical royalties on the record industry, and on the buying public. Royalty raise coming out of the thin margin of profit in today's record manufacture would mean curtailment of better recordings in favor of quick, mass-appeal hits, and a probable concentration of power in the hands of a few record companies, said Arnold. He predicted that lesser firms would go under, and bootlegging would flourish.

The voluminous study and charts of Harvard Business Professor John D. Glover backed up the record industry's contentions at the start of the hearings. At the end of the day, a taped playing of half a dozen ingenious variations of "I Believe" illustrated the extensive creative role of the record a&r man, the arrangers and talent in making a recording popular.

The Glover study met some grief when subcommittee members criticized one exhibit for comparing record companies' net profits (small) with copyright owners' gross take in mechanical and performance royalties (large), on recordings of "I Believe" between 1953 and 1964. Committee member Representa-

tive Tenzer (R., N. Y.) invited Glover to provide record companies' gross for comparative purposes.

However, in later comment, Alan Livingston explained that in a sense, writer - publisher gross can be compared with record company net because latter have heavy expenses (including returns and loss-records) to cut down profits, while author-publishers have "almost no expenses compared with record companies."

Continuing Income

Also, said Livingston, author-publisher income is a continuing one through performance royalty, while a record company makes money only while the record is selling at its early hit stage. Yet new copyright law revision proposes to give additional money only to the copyright owner in recordings, while record companies, artists and arrangers are barred from performance royalties and mechanicals will go up to 3 cents per part, or 1 cent per minute of play, whichever is greater.

Tenzer asked Livingston what division should be made, in his estimation, if the law were to extend the new record copyright to include performance royalty. Livingston said half to the record company and half to the creative talent involved would be fair.

Pricing in the record industry took considerable explaining to the subcommittee, starting with the almost mythical "list" price of \$3.98 for an album, with manufacturers' selling price to

distributor around \$1.70, distributor to dealer for about \$2 and retailer sale price about \$2.83.

Subcommittee members wanted to know why the restructuring and rehabilitating predicted for the industry by Glover, if mechanicals go up, would be such a bad thing. "All businesses have to restructure when new cost prices have to be absorbed or passed on."

Glover and other record spokesmen pointed out that shrinkage in the narrow margin of record industry profit means fewer risk ventures, closeout of possible new talent and better recordings. Columbia Records President Goddard Lieberman said constricted margin would probably not cover such special — but non-profitable — ventures as the historical and classical recordings Columbia makes.

Lieberman Comment

Lieberman said his industry was made happy when a thorough economic study showed Register of Copyrights the need for retaining the present law's compulsory licensing proviso not only for the benefit of record companies but even for songwriters and publishers. However, the industry was jolted by the proposed raise in mechanical rates, because there had been "no preliminary economic study of what this would do to the record industry," and only publisher-spokesmen had endorsed the raise during panel discussions of the new revision, said Lieberman.

Subcommittee Chairman Rob-

ert Kastenmeier (D.-Mich.), acting for absent Chairman Edwin E. Willis, asked Lieberman exactly what the record people wanted. Lieberman said they wanted retention of the present 2-cent statutory rate, at most, with the per-minute rate set at one-fourth of a cent.

Record people flatly contradicted publisher claims that the statutory rate was merely a ceiling, with most record royalty negotiation at a lower figure (an argument made in the copyright office supplementary report). Lieberman said that in 70 per cent of recordings, publishers do get the statutory maximum, according to records of the Harry Fox office which collects mechanical royalty for copyright owners.

The record people had some unhappy moments when the subcommittee chairman and members — particularly Tenzer — asked for help with the juke box performance royalty exemption problem. The Congressmen tried to extract some possibility of settling the problems by means of records especially manufactured for juke box consumption.

The subcommittee had, on the previous day, heard testimony by juke box operators that the proposed elimination of their traditional performance exemption in the 1965 revision would leave them "at the mercy of demands by giant music licensors." Juke box people insisted the only approach they could even consider was to pay songwriters through raised rates in mechanical royalties.

Record spokesmen — particularly RIAA counsel Ernest Meyers — pointed out firmly and finally that the juke box issue was a matter of performance rights as distinct from mechanical royalty rights of authors. The record spokesmen explained the impracticality of trying to make record manufacturers assume the costly burden and the added inventory problems of stacking specially manufactured juke box records in any case. "Once we sell a record, we have no control over it in distribution."

Members Persistent

Subcommittee members were insistent. They suggested to each witness in turn that the record companies might make different labels for juke box records, or different colored records, or have juke box stamped by some arrangement between manufacturers and distributors. But record people held their ground — this was not their problem.

In all of these matters, subcommittee members repeatedly told witnesses that they were simply seeking information on which to base judgment — when they asked about royalty rates, juke box records, etc. Throughout the hearings, the members have maintained the strictest impartiality toward all industries, creators and users of copyright alike.

But at one point, Rep. Don Edwards (D., Calif.) said, paraphrasing Winston Churchill, "This subcommittee does not intend to preside at the dissolution of this or any other fine industry such as yours."

BILLBOARD, June 19, 1965

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This One



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Parrot's Program Is Speaking for Itself

NEW YORK—With one year of operation under its belt, London Records' Parrot subsidiary is demonstrating that a singles artist doesn't need four or five hits under his belt to come through with a big LP.

Parrot's policy is to release an album after the artist has had one or two hit singles, figuring the momentum of the single will boost album sales. It works.

For example, three Parrot artists—the Zombies, Tom Jones and Them—have hit on the charts recently and have had albums follow directly on the heels of the singles.

Fresh Material

Walt McGuire, London's a&r and pop sales man in charge of Parrot, feels that it makes more sense to record fresh material for an album then to reach in the can.

Parrot was organized a year ago when London felt it could not do justice to all its pop artists on the parent label. As

so much hot pop material was, and still is, coming out of Britain, the arrangement was to have British Decca, London's parent company, record the artists in England and ship the masters to the States. Originally, the British release preceded the U. S. release, but in recent months both releases have been simultaneous.

Name of the Parrot label was selected by McGuire and Herb Goldfarb, London's director of album sales and distribution, because "it was the only name of a bird not currently in use by a record label."

Album Kick

McGuire and Goldfarb got off on the pop album kick because they felt that teen-agers would be willing to spring for \$3 for an album as willingly as they would spend the equivalent amount for three or four singles.

They further reasoned that once teen-agers bought a hit

Continued on page 10

Atl. Debuts Budget Line; 21 LP's Out

NEW YORK—Atlantic Records has debuted a budget line under the label Clarion Records. Initial release of 21 albums is already under shipment to distributors.

Artists featured on the new label, list priced at \$1.98 for both mono and stereo, include the Beatles, Ben E. King, Erroll Garner, Bobby Darin, Solomon Burke, the Coasters and the Drifters. Label executives are Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun and Milt Ross. Ross, executive vice-president and general manager of Clarion, will also spearhead liaison with rack jobbers. Len Sachs and Bob Kornheiser are in charge of distributor sales.

Advance orders for the new label already total 250,000 units. An intensive promotion will support the label's launching. The records will be sold both through distributors and rack jobbers. The next release in August will consist of at least 10 albums; other releases are planned every other month.

WB-Reprise Signs Bowen

NEW YORK—Warner Bros. Records has signed Jimmy Bowen to a three-year exclusive producing contract that also calls for him to be head of a&r for all singles produced by Reprise, plus continuing to record certain Warner Bros. artists.

Bowen received a reportedly "good six figure guarantee" against royalties and will receive royalties on all records—singles and albums—he produces. The agreement was negotiated by attorney Martin J. Machat on behalf of Amos Productions, Inc., a record production firm that controls the services of Bowen, with Reprise general manager Mo Ostin and Warner Bros. President Mike Maitland.

New Magazine For Consumer

NEW YORK—Blast, a music fan magazine to be published weekly, will make its debut next week. Murray the K, New York disk jockey, has been named editor. Publisher is Radio Pulsebeat News, which operates a radio news service with 348 radio station clients.

Jay Levy, head of Radio Pulsebeat News, said the second issue will come out a few weeks after the first issue, then weekly publication will follow.

He said the publication would be promoted on the 348 stations subscribing to the news service and on Murray the K's syndicated show.

Levy described his potential audience as the "what's happening crowd," mostly teen-agers and young adults. He added that regional editions are being planned, Radio Pulsebeat News has been in operation for five years, Levy said. Circulation guarantee is 500,000, mostly newsstand, Levy added. Format is tabloid.



TOM JONES, Parrot recording artist, chats with Herb Goldfarb, left, and Tom McGuire on his trip to New York last week. The McGuire-Goldfarb team operates the London subsidiary label.

Linke Special Pacted to TV

• Continued from page 1

Danny Thomas specials. Set to write the show is Aaron Ruben, executive producer and creator of the Jim Nabors show. Ruben was producer of the Andy Griffith show for the first five years of that program.

Linke has signed Peter Genaro as choreographer and Alan Copland as musical conductor of the new package.

Linke revealed that the basis of the new package is the format built up at Harrah's, Lake Tahoe, during Griffith's appearance there April 23-May 6, 1964. It is possible that the show will be done from the South Shore Room at Harrah's.

Linke, whose management operation headquarters at the Desilu Studios, Hollywood, now has a stable consisting of Griffith, Nabors, Jerry Van Dyke, comic Lonnie Schell, singer-actress Maggie Peterson, comic Larry Hvos, Tommy Leonetti and arranger-conductor Alan Copland.

The Andy Griffith show, Linke revealed, has just been set by General Foods and for the sixth consecutive year, with an option for the seventh year if Griffith so desires. Heretofore the show has been in black and

WORLD ARTISTS SUED BY CBS

NEW YORK—CBS has filed suit against World Artists Records Inc. for work services and labor in manufacturing records for the defendant from October 1964 to May 1965 for \$107,806, and for April 1965 for \$96,739. New York Supreme Court Justice Abraham N. Geller signed a warrant of attachment against World, for the sheriff to attach any World properties.

white. Linke is currently in New York to discuss the possibility of the show going color.

Linke's office is staffed by Larry Fitzgerald, administrative assistant, and Barbara Diemicke, executive secretary.

HOLLYWOOD — Annual awards dinner of the Conference of Personal Managers, West, will be held June 16 at the Rodeo Room of the Beverly Hills Hotel. Dick Linke, recently re-elected president of Conference, will present the association's two awards, the Entertainer of the Year and the Outstanding Personality of the Year, to Frank Sinatra, winner of both. A special award will be given to Mrs. Norman Chandler, wife of publisher of the Los Angeles Times, for her work in bringing the Music Center to Los Angeles.

NAPA MADE BID IN 1930's

Background on Clause That Failed to Help Artist

By PAUL ACKERMAN

NEW YORK—One of the most intriguing matters posed by the testimony before the House Copyrights Subcommittee was the suggestion that the recording artist and the manufacturer each had a property right in a recording. The point was made by Alan Livingston, Capitol Records president.

Livingston's remarks recalls to elderly tradesters an interesting bit of history; namely, the National Association of Performing Artists, which functioned in the late 1930's and is now defunct.

The NAPA sought to establish the principle that an artist had a property right in his recording, and that the performance of such a recording by broadcasters should be subject to license. The NAPA was unable to establish this principle via a revised copyright law, and as an alternative, embarked on the long and expensive method of seeking to achieve the point through legislation in the different States. Fred Waring and Paul Whiteman were principal figures in the NAPA's cause, and the AFM was sympathetic. In Philadelphia, the NAPA was able to license WDAS, but eventually the campaign collapsed when it was realized that the only logical method to achieve the end would be through a revision of the Act of 1909.

That period, it would seem, may be now at hand. It is also interesting to note that when the NAPA won its case in Philadelphia, some record manufacturers claimed that if the artist had a property right in his recording, so did the manufacturer. And this point, too, is implicit in the Livingston statement which notes that a manufacturer contributes toward the creation of a hit.

As the French say, the more things change the more they are the same. But today's climate may cause some major revisions and create new challenges in tomorrow's music business.

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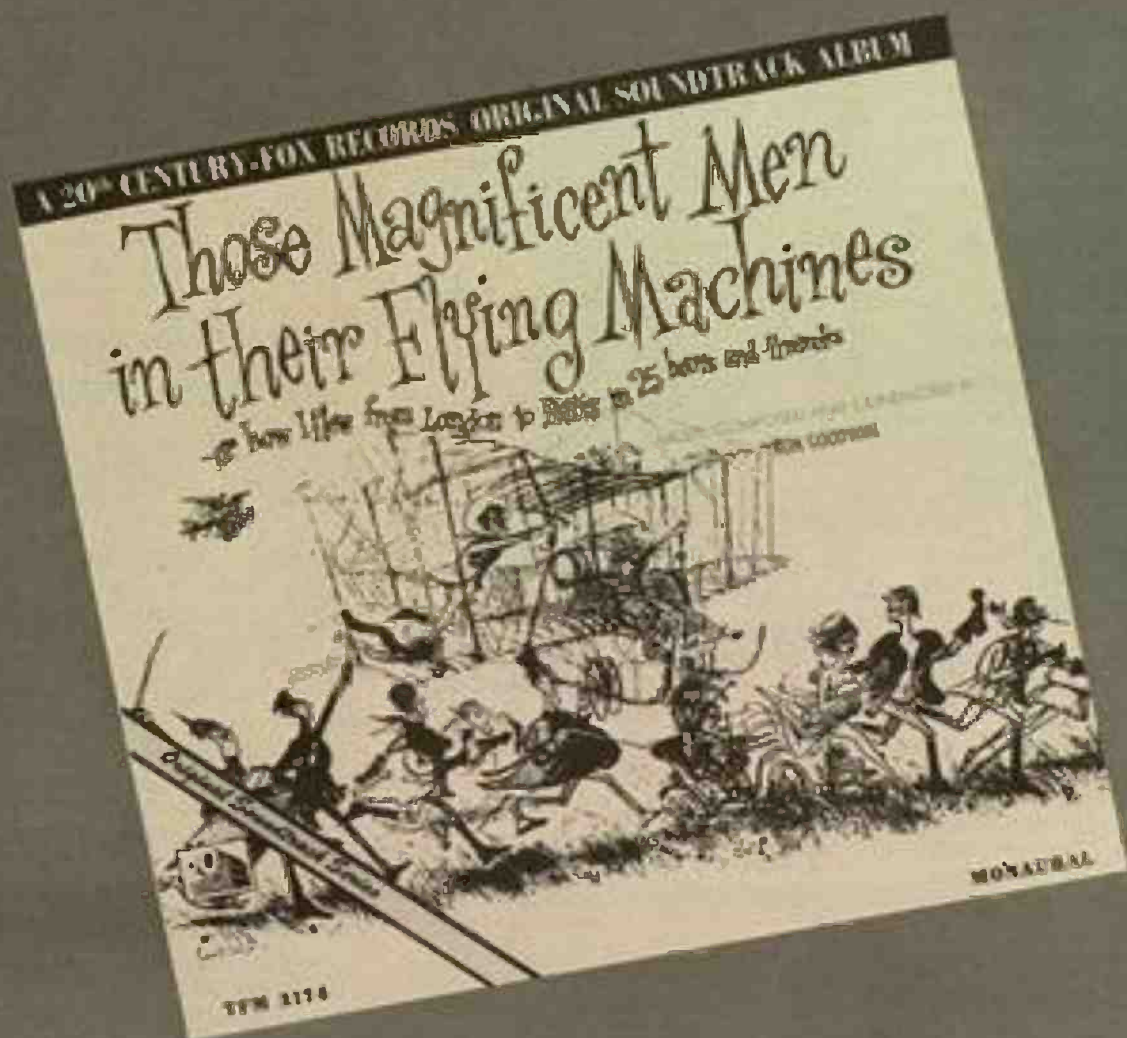


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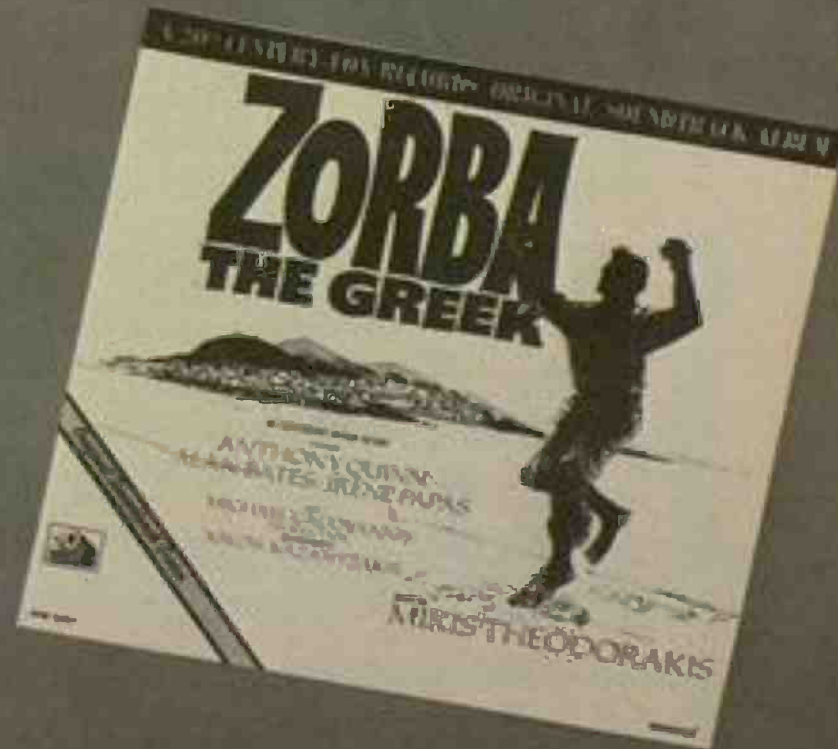
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RECORDS

Nancy Wilson Wins Accolades at Copa

NEW YORK — Marking her Americana Hotel Debut, Capitol Records' Nancy Wilson was striking and impressive at the Royal Box. She came on beautifully gowned in white and zestfully warbling "On a Wonderful Day Like Today," and was received with bravos opening night Monday (7).

Miss Wilson was in complete authority throughout her 14-song repertoire. She displayed a remarkable dramatic quality with the lyric of "Guess Who I Saw Today." Emphatic jazz feeling was represented in her swinging revival of "I'm Beginning to See the Light," while her recent hit, "How Glad I Am," displays her soulful blues feel.

Combining charm, warmth and humor, she walls through "Won't You Come Home Bill Bailey?" quite unlike it's ever presented before and it proved a show-stopper. Her medley of current pop tunes borrowed from the Beatles, Freddie and the Dreamers and Pegula Clark, showed these songs can be successfully converted to jazz-flavored compositions.

Colpix Reveals Session Plans

HOLLYWOOD — Colpix recording activities are on the up-beat despite recent executive departures. A&R director Hank Levine says the activity will continue, with sessions coming up for David Jones, Hoyt Axton, Vice Edwards and Pat Woodell. He recently cut Paul Peterson and Jerry Fielding's big band, marking Fielding's bow into top 40 repertoire.

The company is riding with four new singles, "Baby," by the Bushmen; "Gee To Tiger," by the Tigers; "No Not Much," by Vince Edwards and "But I Do," by the Jewels. New LP's feature Woody Allen, Duane Eddy and Lalo Shaffrin. Levine will complete a Nina Simone package by month's end.

Maurice Richmond

• Continued from page 2

Organization, made up of 12 publishing firms. TRO has pioneered in disk jockey promotion and more recently, in the exploitation of show scores ("Stop the World," "Roar of the Greasepaint," "Oliver," etc.).

Services were held for Maurice Richmond Thursday (10).

Mills Hires Decapo

NEW YORK — Mills Music has hired Decapo Productions to search more than 25,000 copyrights in an attempt to find material for recordings, TV commercials, films and musical shows.

Assigned to the job is the production team of Don Walker, Hal Hastings and Arnie Goland.

Hamilton, RCA Pact

NEW YORK — Roy Hamilton has been signed to an exclusive recording contract by RCA Victor. The label plans to issue his first record in the near future.

Her closer, "You Can Have Him," brought down the house.

If there is a place for improvement in her act it would be within a few pieces of weaker material which do not come up to her standards. Two pieces of smart, sophisticated, original material would be more appropriate.

DON OVENS

Glasser Job: Everlys LP

HOLLYWOOD — First assignment for Dick Glasser at Warner Bros. Records as its recently appointed artist and repertoire director is the production of an Everly Brothers LP. Glasser moved to WB from Dolton Records.

Other changes at WB include Joe Smith resuming the post of national promotion manager for the WB and Reprise labels following the resignation of Bruce Hinton. All of the company's 12 regional promotion men will report to Smith. He will also handle promotion of the subsidiary label Loma Records. Addition of promotion personnel in several Southern markets is being planned.

The signing of Glasser to the WB creative staff is significant in that Glasser has been involved with teen-age product for the Liberty subsidiary. The burgeoning teen market is of prime importance to labels in both singles and LP's and Glasser is knowledgeable on creating disks for this field.

In another move, Jimmy Hilliard has been named administrative co-ordinator to WB-Reprise and the Loma sub line. He was formerly WB's album A&R director.

Parrot's Program

• Continued from page 3

single, they would go for the album—particularly one with fresh material—without waiting for a second single. Parrot's sales figures in the first year of operation bear out this contention.

London's policy is to assign artists to Parrot; when they feel London is top-heavy with talent. With the Bachelors, Rolling Stones and Marianne Faithfull doing well on the charts with London, British artist Cathy Kirby was assigned to Parrot.

Indie Distrib Bows in Miami; Epic Key Line

MIAMI — Five independent distributors have pooled their resources to open an indie distrib operation here, with Epic Records as their key line to date.

Title of the co-op venture is Campus Record Distributing Company. The "C" in Campus stands for co-operative, and the remaining letters stand for Apex-Martin, Newark; Music Merchants, Detroit; Portem, New York; Universal, Philadelphia, and Summit, Chicago.

Setup of the venture provides for a rotating president, a board of directors and a management committee. Joe Martin, of Apex-Martin, Newark, has been elected president for the first year. Martin signed a lease on premises Monday (7).

Martin, years ago a Billboard staffer stated: "It's a unique operation; and it reflects today's trend toward mergers, consolidations and larger territories. Joe Starnone will be our manager here."

Martin added that Campus will seek additional lines.

Actor Boyer Valiant Artist

HOLLYWOOD — Four Star TV major stockholder Charles Boyer makes his recording debut on the company's Valiant subsidiary with the narration single "Where Does Love Go."

The love poem was written by Don and Dick Addrisi, with Boyer cutting the selection here before leaving for the Cannes Film Festival. Valiant will rush the disk this month to capitalize on what Valiant executive Barry DeVorzen calls "an emotionally enlightening time of year."

Grevatt Named

NASHVILLE — The Acuff-Rose organization last week named Ben Grevatt, former Billboard associate editor, to handle trade and consumer press relations for the growing publishing agency and record manufacturing combine. Grevatt has just established a public relations firm for the music and record industry at 200 West 57th Street, Suite 1007. His phone number is 247-4163. Until recently, he was assistant publisher of Music Business magazine.

Other Noteworthy News

Bryant Kids Tour

NASHVILLE — Dell and Dave Bryant, children of the songwriting team of Boudleaux and Felice Bryant, left for Europe June 7 on a tour that will include visits with people in the music industry. They are traveling with a school group as part of an educational tour.

Jazz Quartet Date

NEW YORK — Atlantic Records' Modern Jazz Quartet has slated appearances at the Pittsburgh Jazz Festival June 18, the Newport Jazz Festival July 1, and the Berkshire Music Barn, Lenox, Mass., July 4.

Randall Wood Exits

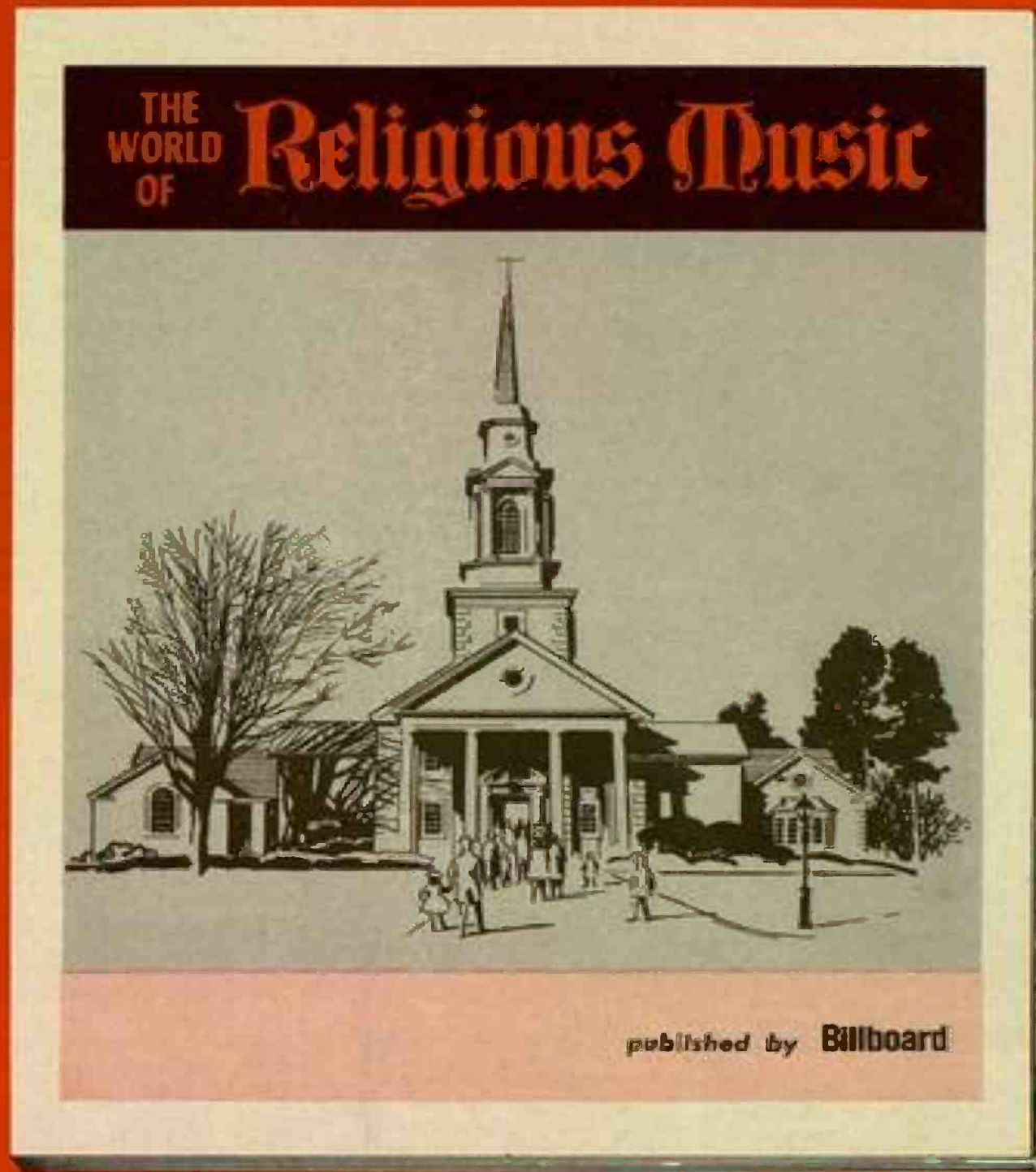
HOLLYWOOD — James Bracken chairman of the board of Vee Jay Records, Inc., announces Randall Wood is leaving the presidency and is awaiting reassignment. Bracken has assumed the presidency and engaged Ewart G. Abner Jr. as general manager.

Skylar to Brazil

NEW YORK — Southern Music's Sunny Skylar, director of Iver Productions, is transferring to the Sao Paulo, Brazil, office to produce and purchase masters. One of the New York-based firms he will represent will be the Beer-Southern organization.

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Promotion Is Key in Making Or Breaking Area Disk Sales

NEW YORK—Effective promotion—or the lack of it—can make or break area record sales when performers tour the college circuit, according to the reports of Billboard's network of university correspondents. For instance, an appearance in March of Henry Mancini at Lincoln, Neb., which received promotion over KLIN, KFOR and University of Nebraska's KNUS-Radio and in the local newspaper, resulted in excellent album sales at local dealers.

Lynne Morion, campus correspondent, reported that Walt Music Store also promoted the event—the first time they'd ever promoted an artist—and sold out their entire stock of Mancini albums within two days after the performance. Miller & Paine, another local dealer, sold out two shipments of Mancini records. He was their featured artist of the week. Maxine Williams at Gold's Department Store said, "Mancini went over really big," as a result of his appearance. J. C. Penney's Department Store, which had just opened a record department, also sold quite a few Mancini albums.

Lesser promotion action for a double performance by the Romero Guitarists in March on campus of the University of Nebraska—while warmly received by students brought only a slight surge in one store, the Record Discount Center. A clerk there said, "People around here had not heard about the Romeros until the concert," but 10 requests prompted them to place an order with a distributor.

Nero Big Draw

Peter Nero performed in late March at East Tennessee State University "to the most responsive audience we've ever had," according to correspondent Bobby Joe Tipton. Result was the sale of about 20 albums by K-Mart, a local dealer.

A combined show by the Modern Folk Quartet and the Four Seasons in March at West Virginia University drew 5,300, reported Robert C. Welling, campus correspondent. But,

while the audience enjoyed the show, especially a country music segment by the Four Seasons, the show created almost no flurry of record sales. Welling attributes the sparse sales to lack of advertising and promotion except in the campus newspaper.

An April show by the Isley Brothers at a dance sponsored and promoted on campus by two West Virginia University students, Mike Abramson and H. L. Smalley, failed to boost record sales in area stores, according to correspondent Welling. The dance was attended by 526 students.

P, P & M Draw 9,000

Peter, Paul and Mary on April 23 at Southern Illinois University, Carbondale, drew an audience of about 9,000, said correspondent Tom North. WSIU-Radio on campus promoted the show by playing tracks by the trio. Plaza Music Center reported the trio's albums moved a little faster than usual as a result of the appearance and surrounding publicity. Sales increased slightly at Williams Store.

Basic Sound Enjoyed

Jim Leach, campus correspondent at Central Michigan University, Mt. Pleasant, said that Count Basie drew 2,700. The show didn't boost record sales, but the audience "really enjoyed the Basie sound."

Herman's Hermits, April 23, at Texas Christian University, Fort Worth, Tex., drew about 7,000. Sales were up slightly at Westcliff Record Center. Record Town reported only a small rise in interest toward their album. Brian R. Heinecke, campus correspondent, said singles by the group were being heavily played on KXOL and KFJZ-Radio in Fort Worth.

The Mitchell Trio are standard album sellers in Grand Forks, N. D., where the University of North Dakota is located; according to campus correspondent Steve R. Smirnoff. Thus a personal appearance there March 30 drew 2,500, but album sales increased

only slightly at Poplar's Music Store.

Six thousand attended a show by Ferrante and Teicher March 31 at Oregon State University, Corvallis, correspondent Jim Albright said, but there was a corresponding lack of promotion in the area and lack of album sales at local dealers.

The Jimmy Dorsey Orchestra performed at a ball at the University of Grand Forks, Grand Forks, N. D., March 19 for 950, but there was no great album sales activity, according to campus correspondent Steve R. Smirnoff.

Rochester University, Rochester, N. Y., was the site of an April 3 performance by Mance Lipscomb, said correspondent Carol Seeger, that drew about 100. The University Book Store had ordered a supply of his albums, but they hadn't come in at performance time. Lipscomb filled the gap by selling 30 of his albums he had with him.

Fuller Acclaimed

Jess Fuller received three standing ovations during a concert April 8 at Kenyon College, Gambier, Ohio, reported correspondent George H. Craig. Fuller played before 350 and the audience enjoyed every minute. No record sales resulted.

A jazz workshop at Boston April 24 featured Junior Mance, the Remains, and the Russian Jazz Quartet, according to Gary A. Kraut, Boston University correspondent. He said the performances captivated the predominantly student audience.

The Mitchell Trio at Allegheny College, Meadville, Pa., April 17 gave a fantastic performance before 1,500, reported Steven Ira Ross, correspondent. However, album sales were only normal at the House of Music.

The team of Earl Wrightson and Lois Hunt in a program of "The American Musical Theatre in Concert" drew 350 March 16 at Miami University, Oxford, Ohio, said correspondent Dave L. Bieber. Unfortunately, no store had supplies of their records.

A combination show of comedian Jackie Vernon and the Dave Brubeck Quartet April 10 at Fordham College, New York, drew 1,800 and was a big hit with the audience, said correspondent Hank Fox.

Correspondent Carol B. Mintz at State University College, Plattsburgh, N. Y., reported that the Smothers Brothers received mixed reactions from an audience of 1,200 there March 20. "Apparently their type of humor is appreciated in small doses. However, their straight ballads were very much enjoyed," Mintz said. The show created demands for their albums at the Record Center and a better selection; the store's only two copies of "Carb Your Tongue, Knave" were sold.

Warren Covington and his orchestra played for a jam session and dance April 3 at Central Michigan University, Mt. Pleasant, Mich., for 300 said correspondent Jim Leach. "It was a very good band to dance to and their Becca single 'Whipped Cream' scored heavily with the audience," Leach said. Local record stores experienced some activity on the night, but no album sales.

The Reflections also appeared April 3 at Central Michigan University, Leach said, and a crowd

THE JAZZ BEAT

By DEL SHIELDS

Columbia Records is discovering that the extensive promotion given rock 'n' roll or pop records, which results in increased sales, can also apply to jazz.

A campaign to make disk jockeys across the country aware of Charlie Lloyd through his new single release, "You Know" b/w "She's a Woman," started three weeks ago.

Over 3,000 singles were shipped to jockeys, with an informational note from George Avakian tucked in the sleeve. Avakian gave interesting background on the record with a description of the tunes and their sources. This type of information is always welcomed by a DJ. It aids him to program and present the record in more interesting fashion.

As for the pop deejays Avakian pointed out that the jazz tag should not "frighten you. The melody is there, so is the beat."

This kind of personal attention lifts the record from the category of "just arrived records." It removes the record from the promotional category of "big," "can't miss," "monster," etc. This approach made the DJ's respond by giving the record exposure on both sides. Most of the jazz and r&b deejays seem to favor "She's a Woman" with the pop stations programming "You Know."

On the subject of jazz promotion, we talked this week to Herb Slotkin, who operates Treegoob's Record Shop in Philadelphia. For years the store has been a leading retailer and in the past few years has expanded to become an important one-stop outlet.

Herb relates that jazz, like any other music, must be promoted and the store that succeeds must have a good, well-rounded inventory. It is not unusual to find the active life of a jazz LP lasting five to six years.

"Name value is important in stocking records," he said. "New releases by Miles Davis, Jimmy Smith, Jack McDuff, Cannonball Adderley, Dave Brubeck are almost instant sellers. Of course, it is not difficult for a new artist to break through if the deejays and promotion people do their jobs in getting or giving the exposure to the new record," he said.

Adding a one-stop department did not mean a radical change in the store's operations. The store was always noted for its large inventory. The identity of the store as a jazz outlet is also helped in that the store is one of the leading sellers of tickets for jazz and other concerts. When a person comes in to buy a ticket for a show, he has a chance to browse through the shelves and many times makes a purchase.

Herb has a large staff, although he depends mainly on Doris Muse and Freddie Bailey for their jazz knowledge. Miss Muse is exceptionally aware of jazz and had somewhat of a reputation for picking the leading cuts from the albums.

Herb advertises and holds frequent special sales. He has used radio and discovered that this medium will attract new customers. But it is the stock that will hold onto them.

"We try to stay in touch with all the jockeys to find out what they are playing and will exchange information on the calls we have from our customers. We have found this arrangement to be advantageous," he says.

RANDOM NOTES: Reggie LaVong, piloting the nighttime show on WRCV, Philadelphia, midnight to 6 a.m. The format is modern-based, spiced with good jazz. . . . Gloria Lynne, Clark Terry, a&r director; Bob Thiele, publisher; Pauline Rivell and jazz writer Dave Biglan were guest at the Jazz at Home Club's monthly listening premiere. More than 200 attended meeting and Rufus Harley made another fine impression with his use of the bagpipes. "Soul Serenade," Gloria's newest album was the review album of the month with an almost 90 per cent approval by the members. . . . Arnel Stripling is the newest gal jazz deejay. She is hosting a nighttime show on Houston's KYOK. . . . Irv Jacobs celebrates his second year on KPMX, La Jolla, Calif. His "Ellington Era" show is programmed from a personal collection that includes works as far back as 1923. . . . Two singers not generally classified as jazz singers getting a lot of air play from jazz deejays. Both "Shirley Bassey Belts the Best" on UA and "This Is Damita Jo" on Epic. Both albums display the essentials of marvelous jazz singing. . . . Ahmad Jamal concertizes with the Cleveland Symphony July 28. . . . Jimmy Smith, organist, with personal manager Clarence Avant in Paris and London for concerts.

of 800 high school and college students "really dug the rockin' sound." No unusual record sales were reported.

Getz in N. Y.

Stan Getz and his group performed March 19 at Queens College, Flushing, New York, to an attentive audience of 2,100 who enjoyed the show, reported correspondent Hank Fox.

New Correspondents

Newest members of Billboard's staff of college correspondents are Stephen Gordeon at the University of Massachusetts, Amherst; Bruce Romer, Wittenberg University, Springfield, Ohio; Bruce Wycoff, Wesleyan University, Middletown, Conn.; John A. Zeh, University of Kentucky, Lexington; Geoffrey Robert Lissauer, University of Pittsburgh; Bill Ayer, Murray State College, Murray, Ky.; Tom North, Southern Illinois University,

Carbondale, Ill.; John Paul Dixon, Arizona State University, Tempe; Peter Wagner, Dartmouth College, Hanover, N. H.; and Brian R. Heinecke, Texas Christian University, Fort Worth, Tex.

Congratulations to Jerry Merges, correspondent at the U. S. Military Academy, West Point, who graduates this semester. Merges was one of Billboard's first six correspondents enrolled some three years ago. His replacement will be Jim Altemose, a member of the class of 1968.

Other new campus correspondents are John P. Gallagher, Seton Hall University, South Orange, N. J.; Howard A. Weinblatt, Western Maryland College, Westminster; John R. Pates, Mankato State, Mankato, Minn.; James G. B. Perkins III, Syracuse University, Syracuse, N. Y., who replaces graduating Steve Manblatt.

RETAILER AGAINST VISAS

U. K. Rock 'n' Rollers Are Called Copycats

BERKELEY, Calif.—Charging that British rock 'n' rollers are imitating American Negro artists who possess "soul which cannot be duplicated," rhythm and blues retailer Rsy Dobard is urging the tightening of immigration work visas.

The owner of r&b outlet Music City here, Dobard says tight and rigid immigration laws "with teeth" should be maintained to "keep the plagiarizing British Red Coats in England."

Through a special letter mailed to distributors and disk jockeys, Dobard claims that the current style of British pop act is a poor imitator of American r&b artists and thus does not deserve to be classified as having distinguished merit or unduplicated uniqueness. These two standards are required for a foreign act to gain a work visa.

How can the British act be unique when they copy the r&b

sound of American Negroes? he asks. The one differing feature that the British have is their long hair and American artists can buy wigs to gain that affect, he says.

Dobard charges there are five "giant record companies" spending money in "six and seven figures" to loosen immigration restrictions. He feels this evasion will eventually put independent labels and small publishers out of business.

The retailer points to British acts taking tax free money out of the country whereas the U. S. Government has suggested that citizens curtail their spending in Europe to conserve the gold flow.

"In England disk jockeys play one American produced record compared to 30 of the English product," he said. Dobard claims U. S. disks are deliberately kept out of England in order that British cover records may be released.

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Paper Agents Attacked Anew

By BUD KIRKPATRICK

NASHVILLE — Paper agents and middlemen were blasted during the campus entertainment at the recent 12th annual conference of the Southern Universities Student Government Association here. Paper agents find easy prey in the buyers of talent on college campuses. This is due to lack of experience on the talent buyer's part and too that student talent buyers change from year to year. (In *Billboard's* April 17 issue it was reported the College Union Parley in San Francisco blasted the paper agents.)

Dean James Dull, SUSGA entertainment co-ordinator of Georgia Tech, emphasized that normally only large schools are able to pay the price for top talent groups. Through entertainment co-ordination all schools can have good talent, Dull said.

Dave Phillips, union program director at North Carolina State University, operates a block booking agency for the Southeast.

Each February, Phillips holds a block booking conference, at which time agency representatives meet with Phillips and school representatives to determine the talent needs and to arrange block booking schedules.

Phillips feels block booking will lessen the paper agents' chance of causing trouble.

Advised to Buy BB

Ed Rubin, Ashley-Famous Agency, urged the delegates to check out questionable agencies through the entertainment co-ordinator of SUSGA and *Billboard*. Phillips advised the delegates to subscribe to *Billboard* as an excellent way to keep up with talent and reputable agencies and agents.

Paper agents cause colleges and universities difficulty in several ways, the main one being the "instant deal." This is a phone call which tells you to buy an act now so you can have it at a lower price.

Many times these acts do not appear, and the school must reclaim a deposit paid to a paper agent. This is sometimes hard to do.

Jay Jacobs of William Morris made it clear to the delegates that paper agents and middlemen do harm to the act, agencies, and schools. "Watch out for them."

Who signs the contract on the campus, and who handles the entertainment was another big



BEN RUBIN, Ashley Famous Agency, discusses the AFA acts with students.



JAY JACOBS, left center, William Morris Agency, and Dean James Dull, right center, SUSGA entertainment co-ordinator, discuss the performance of the Womenfolk, one of whom is on the extreme right.

question. The agents feel that they would rather deal with someone on the faculty who will be with the institution year after year. However, a student group with a faculty advisor will suffice.

As to who signs the contract, many times the business manager of the institution is the only person legally responsible to enter into the contract. Frank Modica, of GAC-ITA, emphasized that agents prefer to deal with a person who will be with the school year after year, and with whom they can establish some definite lines of contact.

A shift in sponsorship of campus entertainment is taking place from the student government to the college union.



BRIAN POOLE, center, whose records are released here on the Monument label, was recently granted only a "visitors permit" by the U. S. Immigration Department. So, he recently visited the *Billboard's* New York offices for chats with associate music editor Mike Gross, left, and music editor Paul Ackerman.

Letters to the Editor

Dear Sir:

While I very much appreciated Claude Hall's article on TV's impact on the recording industry, there were one or two points I'd like to comment on.

Agents and managers "grooming" artists for TV will inevitably bring about another period of ineffable boredom, the TV exposure will shrink, and we will be back to the miserable condition we endured until the un-groomed Beatles reinjected vitality into the business. Agents should agent, managers should manage and podfies should be groomed.

Claude Hall says that except for Ed Sullivan's show, TV shows surveying pop music do not do particularly well in grabbing audiences. I don't know about the others, but "Shindig" does very well indeed—and that is against "The Beverly Hillbillies" (last year's No. 1 show) and Dick Van Dyke. Ask Nielsen.

Claude Hall says that Peter and Gordon were unknown—or virtually unknown—prior to their exposure on "Hullabaloo" (is that really how they spell it?) some six weeks ago. Do me a favor: Wasn't "World Without Love" a smash hit last year? And what about their appearances on Ed Sullivan's show—not to mention "Shindig" (twice)?

And who showed Freddy and the Dreamers first? (No prizes offered).

Finally, Dan Crewe is quoted as saying that shows such as "Shindig" and "Hullabaloo"

lend to use only acts up in the Top 20 on the charts, that it was difficult to promote new artists. Nothing could be further from the truth as far as "Shindig" is concerned. We were the first to show the Righteous Brothers on network TV, for instance, long before they had a hit. We showed Freddy and the Dreamers, Sandie Shaw and the Moody Blues before they had hits—just to mention a few. And the bulk of our performers are not associated with hit records—Bobby Sherman, Donna Loren, the Shindigs, etc. We just feel they have exciting talent and as far as "Shindig" is concerned, this is the only thing that really matters.

Yours sincerely,
JACK GOOD

Dear Sir:

I have been reading with great interest the articles and arguments of the proposed one-speed record industry. While I personally favor the plan, I recognize the validity of certain arguments the antis have including the problem of double-stocking and the considerable cost involved in juke box and production changeover.

I propose the following partial solution. Most record firms have perhaps a few groups or individuals whose releases normally are good sellers. For instance, Capitol has the Beatles and the Beachboys, VJ-Phillips has the Four Seasons, and Tamla-Motown has the Supremes. My suggestion is to double-stock the issues of only these popular groups whose records are practically guaranteed good sales. That is, issue ordinary 45 r.p.m. singles, and, in addition, issue stereo 33 $\frac{1}{3}$ singles.

The increasing prevalence of the stereo player should gradually lead to a larger and larger percentage of stereo-single being sold. If the policy proves a success it will get the record purchaser familiar with a 33 $\frac{1}{3}$ single, and at least ease the transition.

In addition, this policy has merit purely as a money-making proposition. For instance, Capitol 5331, "Eight Days a Week," is available in stereo, and has been for about five months—if one wishes to order "Beatles for Sale" from England. If this record is not issued on an American album later on—and some Beatle records have not even been issued in American albums ("From Me to You") and seem to be doomed to only monaural unless one wishes to expend considerable money importing English Beatle albums—the stereo buyer is not going to get his money's worth.

The situation must be the same for other groups. Therefore, the claim that stereo singles would discourage stereo album purchases, and conversely, is invalidated. Anyway, monaural singles and albums don't seem to conflict. Look at the million-selling Beatle or Supremes records and then the later issue of an album containing the hit. The albums also did particularly well.

Finally, ABC-Paramount has experimented with stereo 33 $\frac{1}{3}$ singles. I hope you will give this letter attention, as I am certain the record manufacturers, too, would like to see this problem solved. Thank you for your time and trouble and congratulations on a very fine magazine.

Sincerely yours,
RICHARD KAPLAN
84 Sharon Court
Metuchen, N. J.

Allison Forms Company in Hollywood

HOLLYWOOD—Joe Allison this week formed Nashville Music Publications, a music publishing firm here. He had been general professional manager of Cliffe Stoney's Central Songs.

Allison also set up the c&w department at Liberty Records and was the label's country ad man.

Last year Allison won the Country Music Assn.'s President's Award, given to the individual making the most outstanding contribution to country music.

Allison's firm will engage in music publishing, songwriting, TV and radio, talent management and independent record production.

Ronnie Green has been named professional manager.

Audio Fidelity, Starlite in Pact

NEW YORK—Herman Gimbel, president of Audio Fidelity here, and Peter Walsh, president of Starlite Artists Ltd., British booker and packager, have signed a three-year contract which gives Audio Fidelity exclusive distribution rights of Starlite Artists' recordings.

The Starlite Artists roster includes artists in the United States, Canada, Mexico and Central America.

One-Stop Aid

NEWARK, N. J.—A new merchandising aid for one-stops in the form of an indexed filing system is being offered by the Sterling Title Strip Co. The operator pays for the cards and Sterling pays the packaging costs.

VJ Calls in European Rep

HOLLYWOOD — Vee Jay Records has pulled in Ron Kass, its European representative, to "fill the void" on a short-term basis left by the recent departure of Jay Lasker.

Kass, who lives in Lugano, Switzerland, has been assisting President Randy Wood in matters of production and arranging foreign distribution systems with Phillips.

Les Gould, Phillips' executive, met with Kass here this week. Vee Jay and Phillips are working out ways to expedite records and tape parts to Phillips. Vee Jay signed with Phillips for worldwide representation—except in Japan—six months ago. Kass said he would be returning to Switzerland June 1 and will return here for several more weeks.

One of Kass' recent visitors here was Mariano Rapetti, head of Ricordi, Italian publishers. Plans were discussed to exchange repertoire between Ricordi and Conrad Music, a Vee Jay concern.

COL. PLUGS AURAVISION

NEW YORK—Columbia Record Productions is plugging its Auravision record with full-page advertisements in *Primer's Ink*, *Reporter of Direct Mail and Advertising* and *Sales Promotion*. Each advertisement contains an Auravision record. The laminated disk can be played on any phonograph.

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Give Audience What It Wants, Says Mann

By CLAUDE HALL

NEW YORK—One of the most exclusive clubs in the world—if one was ever formed—would contain jazz performers who're presently commercial successes in the record field. Charter members would include Stan Getz, Louis Armstrong, Al Hirt, Pete Fountain and Herbie Mann. As for Atlantic Records' artist Herbie Mann, he's rather proud of his membership card; he didn't get it by accident.

"There aren't enough hip jazz fans to support jazz," Mann said. "To be a commercial success, a jazz artist has to appeal to the fringers—teen-agers, for example." Flutist Mann tailors his jazz from a combination of the elements of rhythm and blues, gospel music, and Latin Ameri-

can sounds. For this reason, he said his original fans were Negro and Latin Americans. "I was one of the few jazz artists accepted by the Negro audience.

"Now this Latin thing has become very strong with everybody." In order to grab onto a large segment of an audience, you have to have something that appeals to the basic nature of people, he said. It's not that a jazz group has to become more pop... it's like merchandising a product. It's to get more people to listen to you. There's more to this business than just playing what I want to hear. Never play a ballad at the Village Gate—forget it. But at coffee gets elsewhere, yes, it's a matter of adjusting to the audience."

Mann, who has recorded 15 albums for Atlantic Records, just recently taped another live performance at the Village Gate, New York. That was the scene of his successful live "Herbie Mann at the Village Gate" album. From that album, disk jockeys across the nation began playing "Comin' Home Baby," and Mann eventually had to edit about eight minutes out of the number so it could be released as a single.

He attributes a large portion of his success to his ability to change. "The only thing that stays the same about the type of jazz I play is my interest in music. My main forte is enjoyment."

Signings

Mainstream Records has signed Jackie (Miller) and Gayle (Caldwell) former New Christy Minstrels. Group will cut a minimum of four singles and two LP's a year. . . . The Emotions have been signed to Karate Records, subsidiary of Audio Fidelity.

Rush Records has signed for its new label, Cargo Records, artists Jimmy (Guitar) Higgs, Ralph Bell and Bertie Harris. James Bridges is the new a&r head and producer for both labels. . . . Mercury Records has signed the Robin Hoods, a British sextet, to a long-term recording contract. The members are J. P. Bennett, Bill Davidson, Peter Shelton, Doug Stewart, Mike McGeady and Brian Rayner.

Ford Records has signed Houston singer Con Pierson and his first release is "Poetry in Motion." . . . Fats Domino has packed exclusively with Mercury Records, and Ed Townsend, a&r man, flew to Las Vegas to tape Domino live at a Fla. (Continued on page 45)

Roger Miller Dates of Tour

CHICAGO — Roger Miller, Philips Records artist, will fulfill a rigorous summer appearance schedule in the U. S. including:

Washington, June 21-27; Carter Baren Theater, Camden, Mo., July 6-10; rodeo, San Jose, Calif., July 13-24; Safari Room, Los Angeles, July 26-Aug. 1; fair dates across the country, Aug. 1-Sept. 1.

He is considering a European tour in October.



WELCOMING JOHNNY RIVERS at his recent Copacabana debut in New York were, from left, Lou Adler of Dunhill Productions, Bernie Block, branch manager of the Liberty Records Distributing Co. of New York; Jim Brown, New York Liberty promotion man; Johnny Rivers; Bob Skaff, vice-president of Liberty in charge of a&r and promotion; and Don Blocker, vice-president of Liberty a&r.

PEOPLE AND PLACES

Fontana Records' Gloria Lynne has been added to the army of recording stars scheduled to appear in the July 1-Sept. 5 series of concerts in Chicago dubbed "Summer of Stars-'65." The Lynne concert, one of 40 day and evening shows, is set for Aug. 21. . . . South African Hindu artist Shunna Pillay, who records for Philips Records, is slated for the Merv Griffin TV show and an engagement at the Living Room, New York.

England's Ann Sidney, last year's Miss World, has just had her first Capitol Records single, "The Boy in the Woolly Sweater," released. . . . Singer-guitarist Eddie Hazel goes into the Town night club, Toronto, Can., for two weeks June 21, then to the White House, Minneapolis, July 7, for three weeks. . . . Stan Getz joins Benny Goodman June 18 at the Ezio Pinza Outdoor Theater, Stamford, Conn., to open the "Benny Goodman Presents" concert series for the benefit of the Stamford Museum.

Epic's the Dave Clark Five appear at New York's Academy of Music Friday (18) with the Kinks, then go on a tour of one-nighters June 18-July 31, with TV appearances also slated. . . . Theodore Bikel has taped a hour "Theo Bikel, Folksinger" show for fall airing over the BBC-TV network. . . . Judy Collins, along with the Tarrers, leaves for a series of concerts in Poland and Russia June 16.

"Fanfare" starring Al Hirt launches over CBS-TV network June 19. First show of 13 weeks features Eydie Gorme, Erroll Garner and Stan Freberg. . . . R. Woodrow Conley, former band-leader in the 20's, has set up Affiliated Artists, a talent management firm, with offices in Hollywood and Wheeling, W. Va., to handle singers and vocal groups. . . . Saxophonist King Curtis and his band are filling a one-week engagement now at the Rendezvous, a New York discotheque. . . . Jimmy Roselli appears for 10 days at the San Su San, Miscollis, L. I., N. Y., starting June 18. He just completed a recording session for United Artists. . . . Andy Williams is appearing at Harrah's, Lake Tahoe, through June 21. . . . Johnny Tillotson has just recorded his first country album in three years in Nashville. He's slated for a June 25-27 appearance at Atlantic City's Steel Pier.

Mary Wells appearing with Lionel Hampton at the new Grand night club in Detroit, for 10 days beginning June 18. . . . The 19th annual "Tony" awards will be presented Sunday (13) and the musical play category includes nominees "Fiddler on the Roof," "Golden Boy," "Half a Sixpence" and "Oh, What a Lovely War." . . . MPRC Records is preparing to release an album by Jean Loring on the basis of airplay of her single "I Can Tell." . . . The Righteous Brothers have been booked for one-night concerts in Honolulu's Waikiki Shell June 19 and the Hollywood Bowl July 3 along with the Beach Boys and other acts.

Congratulations to Harry Douglass and the Deep River Boys, now celebrating their 25th anniversary in show business. **MIKE GROSS**

Lopez—A Performer Who Can Do Everything Well

NEW YORK — Trini Lopez didn't sing grand opera at his Basin Street East Opening here Tuesday night (1), but he did just about everything else. The Reprise artist displayed fine rock style with "Kansas City," turned in top-flight performances of "Samson Tree" and "If I Had a Hammer," and did a first-rate job with the light classical "Granada."

Opening with "Bye, Bye Blackbird," he followed with a medley of "Heart of My Heart" and "Goody, Goody." The Latin touch was provided with "La Bomba" and "America" from "West Side Story" was the show

tune entry. He also did "Are You Sincere?", his latest single taken from "The Love Album," and followed it up with "Jezebel," "Michael, Row the Boat Ashore" and "Taste of Honey."

A 12-piece orchestra, with five guitars provided some fine backing. Lopez was on for an hour and a quarter, generating as much excitement at the end of the stint as he had at the beginning. The pace never slackened and Lopez had the audience clapping and stomping on all but the ballads. It was an amazing performance by an amazing performer. **AARON STERNFIELD**

Serendipitys Are the End

NEW YORK—The Serendipity Singers opened at the Bitter End Wednesday night (9) to a full house of young adults who responded warmly to an evening of cooed and folk music.

During the last year the Philips group has acquired a high degree of poise and polish.

Opening number was a spirited "Sing Out," followed by the romantic "My Heart Keeps Following You." The Serendipitys broke into a jumping blues number with "I Know My Rider's Gonna Miss Me," and drew their biggest band with "Let Me Fly to Mount Zion."

Their rhythm version of "Frankie and Johnny" and their moving rendition of "Chilly Winds" were received enthusiastically.

Most of the Serendipitys' comic bits, particularly their spoof on collectors of folk music, were well conceived and flawlessly executed. They served as effective bridges between numbers and gave the performance a unity and theme lacking to too many folk acts.

Each one of the group members is an accomplished performer. As a group they combine comedy and song and buttress this combination with fine work on guitar, bass and banjo.

The bill's opening act, "The Uncalled for Three," consisted of three bright young men whose comedy showed flashes of wit, but whose material needs more polishing.

AARON STERNFIELD

Burke Will Tour U. K. For Week

NEW YORK — An intensive promotional tour of England will be taken by Atlantic Records' Solomon Burke. His week-long tour, starting June 14, will include five TV shows, three radio shows, five major club dates and two big festivals. At one of the festivals, in Uxbridge, Princess Margaret will be in attendance.

The TV shows include "Gad-zooks" (BBC-TV), "Discs-a-Go-go" (TWW-TV), "Scene at 6:30" (Granada-TV), "Ready Steady" (Rediffusion) and "Top Gear" (BBC). The radio shows include "Saturday Club" (BBC), "Ready, Steady, Radio," (Radio Luxembourg) and "Top Gear" (BBC).

Club appearances include the Marquee Club and the Grand. (Continued on page 45)

Managers Slate Show Oct. 3 To Aid Charity

NEW YORK—The Conference of Personal Managers-East has set Oct. 3 for its first "Festival of Stars." The show which will be held at Carnegie Hall, will feature top acts who'll be donating their services free. The take from the show will be donated to a charity still to be designated.

According to Raymond Katz, who was recently re-elected president of the personal man- (Continued on page 45)

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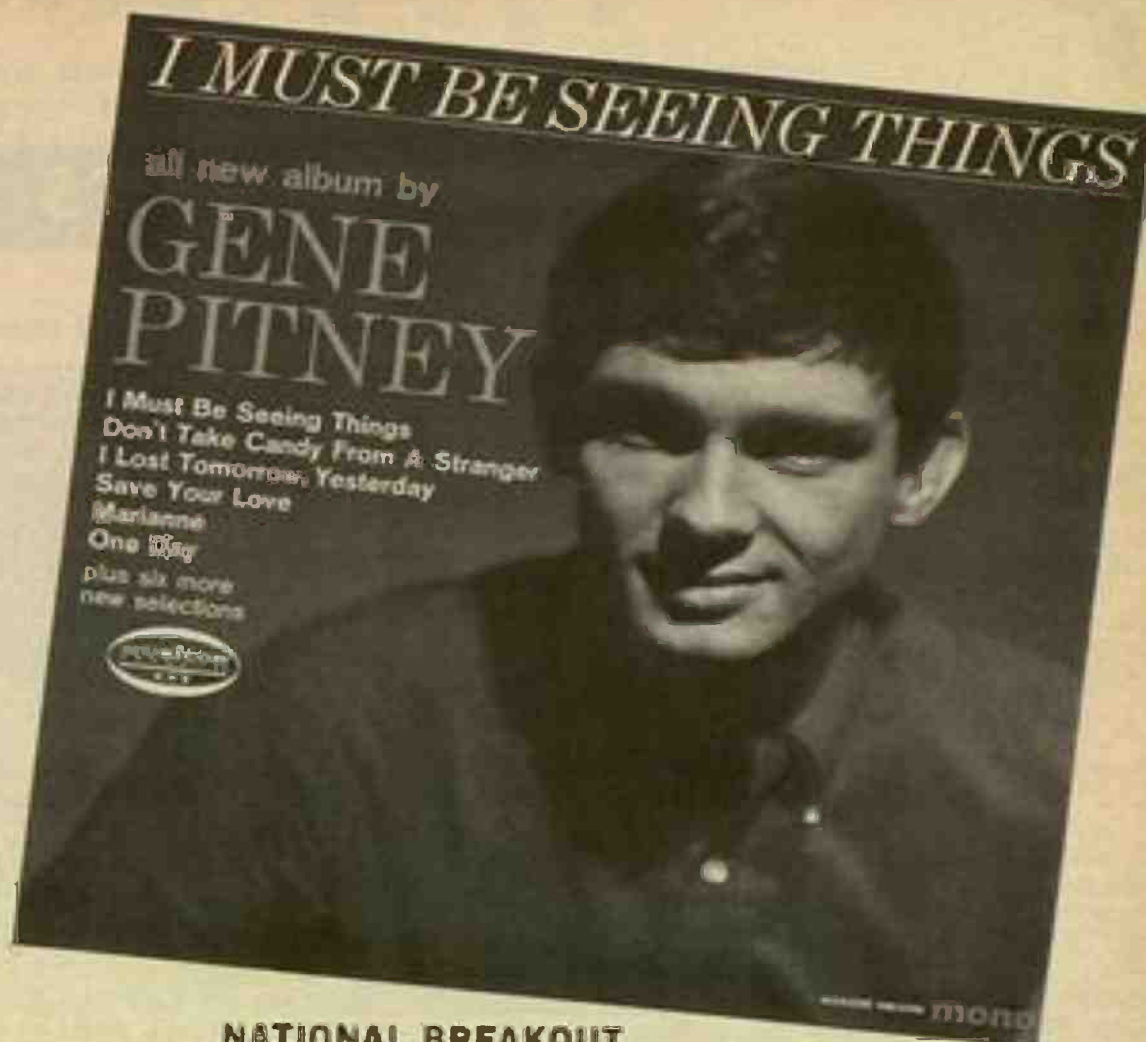
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 162—Last Week, 155

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

POP SPOTLIGHTS

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

MANFRED MANN—BY LITTLE RED BOOK (United Artists, ASCAP)—The Burt Bacharach-Hal David tune from the Peter Seller's film "What's New Pussycat" is given a hard-driving Detroit dance "What Am I Doing Wrong" (Coppa). **Ascap 2184**

THE DIXIE CUPS—GEE THE MOON IS SHINING BRIGHT (Trio, BMI)—Hot on the heels of their hit "Iko Iko" comes another winner! Slow, easy dance arrangement of good teen material from the pen of Jeff Barry and Ellie Greenwich. Flip: "I'm Gonna Get You Yet" (Trio-Melder, BMI). **Red Bird 032**

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

***BERT KAEMPFERT & HIS ORK—MOON OVER NAPLES** (Roosevelt, BMI)—A fine, lush, original instrumental with a flavor of "Lisbon Antigua." Flip: "The Moon Is Making Eyes" (Roosevelt, BMI). **Decca 31812**

THE DRIFTERS—THE OUTSIDE WORLD (Painted Desert, BMI)—A ballad wailer with strong hard-driving support including Tex-Mex brass. Flip: "Follow Me" (Hill & Range, BMI). **Atlantic 3292**

***BARBRA STREISAND—MY MAN** (Leo Feist, ASCAP)—A hit revival from her TV special and current hot LP. Top performance and production. Flip: "Where Is the Wonder" (Emanuel, ASCAP). **Columbia 43323**

THE RIGHTEOUS BROTHERS—JUSTINE (Venice, BMI)—A wailin' rouser from their forthcoming film "A Swingin' Summer." Flip: "In That Great Gettin' Up Mornin'" (Ray Maxwell, BMI). **Moonglow 242**

CHER—ALL I REALLY WANT TO DO (Witmark, ASCAP)—Raucous Bob Dylan tune is well performed by the female half of folksters Sonny & Cher. Powerful driving dance beat throughout. Flip: "I'm Gonna Love You" (Five-West, BMI). **Imperial 66114**

PAUL ANKA—THE LONELIEST BOY IN THE WORLD (Eden, BMI)—A new and strong Anka sound. Good Clyde Otis material. Has the teen appeal of Anka's oldie "I'm Just a Lonely Boy." Flip: "Dacca We Happy" (Sizanka, BMI). **RCA Victor 8595**

***DIONNE WARWICK—HERE I AM** (United Artists, ASCAP)—From the forthcoming film "What's New Pussycat" comes a sensitive lyric and melody soulfully delivered by Miss Warwick. Flip: "They Long to Be Close to You (U. S., ASCAP). **Scepter 12104**

PEGGY MARCH—LET HER GO (Eden, BMI)—Right up the alley of her first hit "I Will Follow You" is this teen rouser, well performed, arranged and produced. Flip: "Your Girl" (El Gallico, BMI). **RCA Victor 8605**

***FRANCOISE HARDY—ALL OVER THE WORLD**—Currently a hit in England, this plaintive, original ballad is beautifully performed. Flip: "Another Place." **4 Corners 125**

DETERGENTS—SOLDIER GIRL (Vanno-Emily, ASCAP)—Well done novelty ballad has same commercial possibilities as "Leader of the Laundromat." Flip: "Little Dum-Dum" (Vanno-Emily, ASCAP). **Route 4626**

***KAI WINDING—HALF A CROWN** (Sheenfeen, ASCAP)—Composers Joe and Bobby Scott have penned an exciting number and Winding has combined a jazz feel with a pop dance beat in his arrangement. Well produced left-fielder. Flip: "Singin' in the Rain" (Robbins, ASCAP). **Verve 10355**

DEAN FARRISH—BRICKS, BROKEN BOTTLES AND STICKS (Catalogue, BMI)—Newcomer makes a most impressive and commercial debut with a "Concrete and Clay" type piece of material. A soulful vocal stylist destined for the charts. Flip: "I'm Over Eighteen" (Dreamland, BMI). **Musicor 1099**

CONNIE FRANCIS—FORGET DOMANI (Miller, ASCAP)—**THE RIG** ("More")—Original film tune from "The Yellow Rolls-Royce" is a happy rhythm number with a first-rate Francis vocal in both English and Italian. Flip: "No One Ever Sends Me Roses" (Francon, ASCAP). **MGM 13363**

LITTLE ANTHONY & THE IMPERIALS—TAKE ME BACK (South Mountain, BMI)—It has been a while since their "Hurt So Bad" hit but this well-written Teddy Randazzo ballad will put them back on top of the chart again. Flip: "Our Song" (South Mountain, BMI). **DCP 1136**

***ROLF HARRIS—TIE MY HUNTING DOG DOWN, JED** (Beechwood, BMI)—A clever remake of his original "Tie My Kangaroo Down" has the same hit potential. Flip: "Five Young Apprentices" (Beechwood, BMI). **Epic 9780**

***THE BROTHERS FOUR—COME KISS ME LOVE** (Melody Trails, BMI)—Maintaining their distinctive folk feel, the group is backed by a pop commercial sound in this plaintive ballad with rhythm support. Flip: "Lazy Harry's" (Frigate, BMI). **Columbia 43317**

THE WE FIVE—YOU WERE ON MY MIND (M. Witmark, ASCAP)—The manager of the Kingston Trio, Frank Werber, has a winning discovery in this young, folk-oriented group who have taken Sylvia Fricker's ballad and given it an exciting dance beat arrangement. Well performed and produced. Flip: "Small World" (Stratford, ASCAP). **A & M 770**

THE ROBIN HOODS—WAIT FOR THE DAWN (MRC & Happy 6, BMI)—New English group formed in Chicago! From two separate trios, the group of six have joined forces and come up with a well-written ballad with a pop dance beat in strong support. Flip: "Love You So" (MRC & Happy 6, BMI). **Mercury 72445**

BURT BACHARACH & HIS ORK—BY LITTLE RED BOOK (United Artists, ASCAP)—The hard-driving dance piece of material from the film "What's New Pussycat" is well performed by vocalist Tony Middleton, backed by a big band arrangement. Flip: "What's New Pussycat" (United Artists, ASCAP). **Kapp 688**

THE ODDBALLS—JESSE JAMES (Noma, BMI)—A off-beat and commercial as the Byrds is this folk-oriented group performing a novelty piece of material in a strong dance tempo. Flip: "Suzy" (Noma, BMI). **Columbia 43024**

JACK AND JILL—SOMETHING SPECIAL (Grand Canyon, BMI)—With the appeal and winning sound of Paul and Paula, this new duo should prove chart riders with the teen market. Flip: "The Chase" (Grand Canyon, BMI). **Jodie 943**

***HUGO & LUIGI CHORUS AND MEL DAVIS—THE BOY WITH THE HORN** (Favorite, ASCAP)—An intriguing left-fielder which should prove a commercial success. Fine chorus work on an original ballad featuring the expert trumpet work of Davis. Flip: "The Girl That I Marry" (Bgrin, ASCAP). **Route 4629**

ERNE ANDREWS—WHERE WERE YOU (Sea-Lark, BMI)—A soulful, emotion-packed production ballad performed with much of the impact and excitement of the Righteous Brothers successes. Flip: "What Did I See in the Girl" (Screen Gems-Columbia, BMI). **Capitol 5448**

CRAIG DOUGLAS—AROUND THE CORNER (South Mountain, BMI)—One of England's top vocalists makes his U. S. debut as he creates excitement with this performance of a rousing production with much of the "Downtown" flavor. Flip: "Find the Girl" (Blood, BMI). **ICF-Rite 107**

LOYD PRICE—IF I HAD MY LIFE TO LIVE OVER (General, ASCAP)—This is the type of excitement Price creates that can put him right back up the charts again. Fine revival of the oldie, well performed and produced. Flip: "Two for Love" (Lloyd & Logan, BMI). **Monument 887**

COUNTRY SPOTLIGHTS

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

ROY ACUFF—LIFE TO GO (Starrite, BMI)—Powerful country ballad of tragedy performed as only Acuff can do it. Flip: "The Rising Sun" (Acuff-Rose, BMI). **Hickory 1316**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

ROGER MILLER—I Ain't Never (Cedarwood, BMI). **STARBUK 7099**

BROWNS—You Can't Grow Peaches on a Cherry Tree (April, ASCAP). **BECA VICTOR 0485**

BINK HARRIN—Who Knows Where Love Goes (When It's Gone) (Doma, BMI). **UNITED ARTISTS 870**

JACK BARLOW—99-91 (Ringsack, BMI). **SOMA 1-420**

ORVILLE COUCH—Big Daddy of the Bayou (La Bell, BMI). **ORVILLE COUCH**

ROGER MILLER—Poor Little John (Sunday, BMI). **STARBUK 710**

JIMMIE DAVIS—Be's Able (Vern, BMI). **BECCA 31787**

THE BLUE BOYS—I's Follow Each Another (Acclaim, BMI). **BECA VICTOR 8409**

DEBBIE DAY—A Million Heartaches (Dorb, BMI). **DEBBIE DAY 711**

R&B SPOTLIGHTS

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

GARNET MIMMS—THAT GOES TO SHOW YOU (Flora & Baby Monica, BMI)—A well-written rhythm piece with a strong vocal performance reminiscent of the style of the late Sam Cooke. Flip: "Everytime" (Bittenhouse, BMI). **United Artists 887**

RUBY JOHNSON—HERE I GO AGAIN (Falart, BMI)—A slow blues wailer with a vocal performance strong enough to put it at the top of the r&b chart with pop appeal as well. Flip: "Jerk Shout" (Falart, BMI). **Neb 505**

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

BENNY SPELLMAN—The World Came (In) (J&B, BMI). **ATLANTIC 2291**

CASTABAYS—Liar, Liar (Columbia, BMI). **SOMA 1433**

FREDDIE SCOTT—Don't Let It End (Blackwood, BMI). **COLUMBIA 43336**

THE SOUL SISTERS—Think About the Good Times (Capitol, BMI). **SUE 130**

MIGHTY JOE YOUNG—We Love You Baby (Columbia, BMI). **WEBCOR 091**

"CANDY" PHILLIPS—Tender—Part 1 (Columbia-White, BMI). **ATLANTIC 2290**

HOWLIN' WOLF—Oak Baby (Arc, BMI). **CHES 1920**

VICKE ANDERSON—Nobody Care (Try Me) (S&W, BMI). **SMASH 1983**

CHART Spotlights—Predicted to reach the HOT 100 Chart

MONGO SANTAMARIA—La Bomba (Sena, BMI). **COLUMBIA 43370**

LAWRENCE WELK—Scholarship Boy (Tow, ASCAP). **DOT 14741**

THE BARBERS—State Board (Chardon, BMI). **DOT 1185**

THE GREAT FOUR—Baby Can't You Hear Me Call Your Name (Beechwood, BMI). **CAPITOL 5449**

CHANCELLORS—So Fine (Maureen, BMI). **SOMA 1425**

WOOD WINTERGALTER AND THE ORCHESTRA—Soyuz (Parade, BMI). **Anna (Holla, BMI). KAPP 474**

ANN SIDNEY—The Boy in the Woolly Sweater (Beechwood, BMI). **CAPITOL 5435**

MERYL STREEP—If I Were You (Long Train, BMI). **ASCAP. FONTANA 1513**

MORGANA KING—Try to Remember (Chappell, BMI). **MAINSTREAM 420**

BOBBY WOOD—When a Lonely Boy Meets a Lonely Girl (Drury Lane, BMI). **JOT 298**

VIKKI CABE—Unforgettable (Beechwood, BMI). **LIBERTY 32804**

DOBBY DAY—Cathy the Beautiful (Beechwood, BMI). **COLUMBIA 43334**

THE BUSHWICKS—Should I Go, Should I Stay (Beechwood, BMI). **ARC-PARAMOUNT 10488**

LONDON LEE—Who Is London Lee (Beechwood, BMI). **UNITED ARTISTS 877**

MELINDA MARK—If Happiness Is the Same Old Way (Beechwood, BMI). **VER JAY 889**

FLEETWOODS—I'm Not Alone (Parade, BMI). **DOLTON 307**

BARBARA KITT—The Art of Love (Mercury, ASCAP). **BECCA 33807**

MATTHEW MOORE PLUS FOUR—I've Been Gladly Before (Procter, BMI). **CRESCENDO 343**

ERNEI HECKSCHER & HIS FAIRBANKS ORK—Theme from "The Luck of Green Coffee" (Walding the World to His (Walter Reginald, BMI). **COLUMBIA 43364**

GEORGE HAMILTON IV—Walking the Floor Over You (Noma, BMI). **BECA VICTOR 8400**

THE JONAN JONES QUARTET—Who Can I Turn To (Musical Comedy, BMI). **BECCA 34472**

SANTO B JOHNNY—Mocha Tempo (La Bell, BMI). **CANADIAN AMERICAN 889**

MARY MARTIN & TUTTIL CAMARATA—Bibi's Bobbie-Dee (Dorsey, ASCAP). **VISTA 443**

CHARLIE STARR—Come Out to My Room (Dorsey, BMI). **UNITED ARTISTS 879**

ANNA CRAIG—The Life of the Party (Champion & Chavo, BMI). **BECCA 31803**

RELL MCDONN—Desperately (Beechwood, BMI). **CAPITOL 5418**

PAGEANTS—I'm a Victim (Beechwood, BMI). **BECA VICTOR 8461**

KATHY KIRBY—Sweet Love (Dorsey, ASCAP). **PARROT 9667**

LITTLE JOHNA JAYS—The Goodbye (La Bell, BMI). **JOLAR 1067**

GARY MOORE—Cry Me a River (Mercury, BMI). **VERVE 10256**

BROTHERS' CAIN—So Love With Me (Dorsey, BMI). **MERCURY 73437**

STANLEY OF DEN—Theme for Kathy and David (Dorsey, ASCAP). **LAURE 3304**

ODIE BOHLEN—Sometimes You Win (Sometimes You Lose) (Dorsey, BMI). **EPIC 9787**

EARR SIMS—The Language of Love (Acuff-Rose, BMI). **RICKORY 7313**

TAMOTHY WELSON—Bye Bye, Do You Love Me? (Beechwood, BMI). **VER 1213**

DENNY BIRD—Sweetest Thing (From Santa Fe (Mercury, BMI). **TOWER 143**

THE STARBUKS—I've Had It (Beechwood, BMI). **LIBERTY 33803**

MARILYN BARRS—Head & Shoulders (Eden, BMI). **MSM 12361**

DALL & GRACE—Something Special (April & Blackwood, BMI). **MORTEL MICHELLE 903**

BE THREE ZERO—Baby It's True (Fox, BMI). **MAINSTREAM 419**

THE STARBUKS—I've Had It (Beechwood, BMI). **TOWER 144**

NETICS—Whatcha Gonna Do (Beechwood, BMI). **CRESCENDO 346**

DALE WARD—Living on Coal (Tahara, BMI). **BOVD 132**

TONY HARRIS—Go On, Little Samba (Beechwood, BMI). **TRIMPH 60**

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RCA Canada Spurts 68.6% in LP Sales

By KIT MORGAN

MONTREAL — RCA Victor in Canada reports a whopping 58.6 per cent increase in album sales in the first quarter of 1965, over the same period last year. National sales manager Knox Coupland credits the outstanding increase to a combination of chart-topping product (both the "Mary McGowan" and "Sound of Music" soundtracks and their many "self-along" versions) and the company's new concept of merchandising to the consumer. The move to consumer-orientation in Victor's merchandising here has been gradually building over the past year and a half. The emphasis was switched from merchandising to

the dealer toward merchandising to the consumer through the dealer. Till now virtually all point-of-sale material, advertising, and sales programs were beamed directly at the public.

An example of this is the monthly booklet illustrating and describing new releases. Previously, the booklet presented new product categorized by label and then in numerical order for the convenience of the dealer. Now the booklet groups product by the type of music, regardless of label, price and number. For the consumer, loose-leaf pages listing new product by label and number have been substituted for dealers' use.

The Canadian company's sales programs are also now directed at the consumer, and such programs have played an important role in merchandising plans thus far this year. Only one is reflected in the boost in first quarter sales, in which a sampler record from the RCA Camden, Disneyland or Gala lines, purchased at the regular price, contained a coupon which entitled the customer to a free record with the purchase of another album at the regular price. The offer was in effect from Feb. 1 till the end of March.

During April, consumers were offered a Dynagroove album for \$1 with the purchase of a

Dynagroove LP at the regular price. During May any purchase of an RCA Victor Red Seal album at the regular price entitled the buyer to an RCA Victrola LP free.

RCA believes it is the only company offering consumer programs at the moment.

"Where once we loaded up the dealer and left it to him to sell to the consumer, now we have matured and do all we can to sell to the consumer for him," said Coupland. "We may have gone a step further than most, but I think most companies have recognized the need to change the old merchandising methods."



AMONG THE NORWEGIAN artists who participated in the Everly Brothers concert in Oslo, Norway, recently was Triola's Kirsti Sparboe, shown here with the American duo.



A RECEPTION FOR BELGIAN SALESMEN OF EMI Records in London May 27 saw Geoffrey Bridge, center, deputy managing director of EMI, presented with a replica of a famous Brussels statue. Also in the picture are Stan Stern, left, export promotion manager; export manager A. M. Smith, at Bridge's right; and R. N. White, right, general manager, A&R division.

French Plan to Take Over Radio Luxembourg Stalled

PARIS — The Luxembourg government has forestalled a bid by President De Gaulle to take over Radio Luxembourg by insisting that the station must maintain its Luxembourg character.

The move came after the French government was reported to be negotiating to acquire the 13 per cent of the shares held by CSF, the electronics company which invented the French color TV process, SECAM.

The French government already holds 45 per cent of the capital of Radio Luxembourg and by acquiring the CSF shares it would boost its interest to 28 per cent.

Other shareholders in the station include the Banque de Paris and various French metallurgical and electronic companies (32 per cent) and the remaining 40 per cent is owned by a number of Luxembourg and Belgian groups.

The French government has an 83 per cent interest in Radio Monte-Carlo and 93 per cent of the shares of Radio Andorra. It also owns 35.25 per cent of Europe No. 1.

Apart from a round-the-clock French language service on long wave, Radio Luxembourg broadcasts daily in German, Dutch and English on 208 meters. The French service is estimated to have a regular audience of more than 50 million.

Shaper Works With Le Grand

LONDON — British songwriter Hal Shaper flew to Paris last weekend to work with noted French composer Michele Le Grand on English lyrics for several of the Frenchman's songs. Shaper has already penned words to Le Grand's "Martina" which is being waxed by Barbra Streisand for her next album.

Shaper was also having discussions in Paris with Gilbert Marouani, who runs the French office of his Spagga Music. Shaper's winning composition (written with singer Kenny Lynch) in the British Song Festival, "I'll Stay by You," has been recorded in French by Claude François.

Out in Britain next month is a new Terry-Thomas film "You Must Be Joking," for which Shaper wrote the score with American TV producer Buddy Bregman.

U.K. FESTMEN LOOK TO '66 DESPITE A \$4,500 LOSS

LONDON — Despite the \$4,500 loss on the first British Song Festival at the end of last month, the Music Publishers Association is almost certain to go ahead with the event again next year on an even bigger scale.

This was disclosed to Billboard by MPA President Jimmy Philips, who commented: "Weighing up the whole thing we think the festival did a lot of good for the industry and we have just learned from Rediffusion that on all three nights the contest got extremely good TV ratings."

Answering criticisms that the event became more of a TV program than a song contest, he said: "We had to get our money from TV in order to put the thing on at all, so we left the production to Rediffusion—but next year we have agreed that we will have to have a producer of our own."

Ironically, though Rediffusion paid \$15,000 for exclusive rights to the three-day festival, it was TV which caused the big expenditure. After arranging the deal, the MPA discovered that it had to pay each artist (including each member of a group) \$107 per appearance and, because of Musicians Union minimum rate agreements, the \$4,500 budget for the accompanying orchestra had to be doubled.

Fast-Rising Almada Corp. Chalks Up 4 New Lines

MONTREAL — The fast-growing eighth-month-old Almada Corp. has added four new lines in recent weeks, acquiring Canadian distribution of Haydn Society Records, Angelicum of Italy product, the Harmonia Mundi of France line, and the Deste catalog of contemporary American music.

Almada specializes in ethnic, classical and children's records and now represents 33 disks and pre-recorded tape lines, plus accessories and equipment. Aside from the local Laurentian label, all are imported.

Almada is currently experi-

encing a marked upswing in demand for Portuguese recordings, with orders for 15 to 20 assorted \$5.98 LP's at a time arriving from small communities across the country.

Checking the company found that, according to Dominion Bureau of Statistics figures, Portuguese were second only to the English in immigration to Canada in the first nine months of 1964, ahead of German, Italian and French immigrants.

Almada now has two U. S. lines offering Portuguese product, and is negotiating to import a line directly from Portugal to meet the growing demand.

French Market Facing Decline?

By MIKE HENNESSEY

PARIS — Signs here indicate that the steady increase in disk sales which has been a feature of the last five years will not be maintained.

The leading French Sunday newspaper Le Journal de Dimanche recently devoted a whole page to the decline in disk sales and quoted the following turnover figures for the last five years:

1960: \$23 million; 1961: \$24 million; 1962: \$30.4 million; 1963: \$37.6 million; 1964: \$39 million.

Without quoting figures for 1965, the article went on to talk about a "brutal recession" and a "grave crisis."

Factors cited as contributing to the decline were the Government's financial squeeze which meant that people had less money to spend on records, the collapse of the Ye-Ye boom and the shortage of good French songwriters and arrangers. France's "handful of good writers" were overwhelmed, said the paper, by the demands of the movies.

"There is no doubt that some of the smaller disk companies here are feeling the pinch, but is there really a grave crisis in the industry as a whole?"

I talked this week to G. E. Cross, President-Directeur-General of Pathes-Marconi, who claims a 40 per cent share of the French disk market.

"Certainly," he said, "the market is going through a difficult period, but to talk of a crisis is to exaggerate. There are two principal factors—the first is simply an economic one. The Government's stabilization plan has certainly curbed spending on records, and we are at a crossroads period in the matter of the type of record that is selling.

"The Ye-Ye craze has virtually finished here

and there are signs of a return to the traditional French ballad.

"In addition, there are the special difficulties which have always been a feature of the French market. The absence of singles—why these haven't caught on I just don't know. And the unusually small interest in classical disks which is probably a result of the fact that, until recently, music was not a compulsory subject in French schools.

"But, at the same time, we are not badly hit because we have a tremendous catalog of steady sellers and we have had really excellent sales of the disks of people like Enrico Macias and Adamo.

"Our sales from July last year up to the end of April are 10 per cent up on the same period last year, and 5 per cent up on our budget. We are having to work harder to sell records, but we are not complaining.

"We have had a great deal of success with the EP series 'Idoles de Toujours' (Idols of All Times), which present popular classics in a Ye-Ye way—using the first name of the composer. They have sold in hundreds of thousands to young people and our aim is to foster among them a much greater interest in classical music which will persist into adulthood."

Another important new feature of Pathes-Marconi's activity is the establishment of a film music department. This offers a complete film score service to movie producers and has already produced, recorded and synchronized the music for 13 films this year.

Finally, looking to the future, Cross said: "I think we shall see an increasing return to the traditional French ballad. We shall never achieve the sales-per-head figures of Britain, but there will be plenty of room for expansion when the economic climate is more favorable."

Radio Manx Gets Right to Extend Disk Playing Time

LONDON — Opposition by the British record industry, the Musicians Union and the BBC was overruled when a Performing Rights Tribunal gave Radio Manx, Britain's only legal commercial radio station, the right to extend its needle (i.e., record playing) time.

Radio Manx serves the Isle of Man, and when it was established last year its GPO license restricted transmitting power so that the station could not be heard on the mainland.

Manx, owned jointly by former EMI executive Richard Mayer and the Pye Electrical firm which has a substantial interest in Pye Records, asked the tribunal for unlimited needle time at a royalty fee to

the record industry of 1 1/4 per cent of its advertising revenue.

But the station does not get things quite the way it wanted—the tribunal gave it an increase in needle time from 20 per cent of transmission hours to 50 per cent and Manx must pay a graduated royalty rising to 8 per cent in three years.

This is the first time the record industry's complete control of broadcast record playing time has been overridden.

At the tribunal hearing, the industry (Phonograph Performance, Ltd.) was represented by EMI managing director Len Wood, the Musicians Union by its secretary, Hardie Ratcliffe, the BBC by its director of sound broadcasting, Francis Gillard.

Industry Boom in Israel Is Cited

LONDON—The "tremendous development of the record industry in Israel" was the main subject of business conference, held here by Y. Kimchi, managing director of the Palestine Orient Co., which handles all EMI's product in Israel. Kimchi is also chairman of the Israel National Group of the International Federation of the Phonographic Industry and therefore his country's council member in that body.

He told Billboard he is hoping that the next Federation meeting—to be held in May of next year—will be held in Israel. "It will be the first time a Federation meeting has been held outside of Europe" he added.

Kimchi said he expected a

lot of Americans to attend the meeting. This would not only attract them to survey the Israel market but it might also mean a U. S. National Group joining the Federation.

Speaking of record business in Israel, he said: "There have been very big strides in the past year. Most of the well-known labels—Decca, RCA, MGM, and Warner Bros. among them—are now produced under license in Israel. Up to a year ago our industry was still importing the product and there were tremendously high customs duties.

"This new development in little over nine months had led to an enormous increase in the sale of records. Though our country has a population of

only 2.5 million, our sales are probably as high as Denmark's and certainly greater than Norway's. In wholesale figures, our industry is worth about \$4.5 million a year. And that is only a start. The American labels still have very small catalogs compared to what can be expected.

"About 40 per cent of our market is local repertoire, but for the past three years EMI artists have come out easily on top for sales—the Beatles, Cliff Richard and the Shadows are among the biggest sellers. But Elvis Presley and Trini Lopez also do extremely well.

"The market is wide open to great expansion as visitors to next year's Federation meeting will almost certainly see for themselves."



SINGER SANDIE SHAW in Amsterdam, after her Dutch TV show, accompanied by Cees de Man, left, and Hans Kellerman, both of Ngram-Delta Records.

Can. Apex Enters Global Market

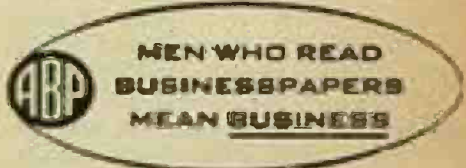
MONTREAL — After many months of negotiation, the Canadian Apex label is moving into the international market with release of its top French-Canadian product in most of the French-speaking countries of the world. Artois in Benelux (Belgium, Netherlands and Luxembourg) has just released Michel Louvain's "Sylvie" and "La Ville Pleure," Ginette Reno's "Tout Peut Recommencer" and "Seize Ans" on the Apex label. Releases in other countries will follow soon.

The firm of John Lay in Switzerland will import Apex product from the Compag Co. in

Canada, as well as distribute the product of Apex affiliates in Europe. Ri Fi in Italy and Societe Lebanese du Disque in Lebanon are also set as Apex distributors, with distribution in France being completed now. Representation in Germany and Greece will be added shortly.

Felix Faecq, supervisor of Apex distribution in French-speaking European countries, visited Montreal and Toronto last month for discussions on the new operation. Plans call for at least two of Apex' French-Canadian artists to make promotion tours in some of these countries this fall.

In line with this expansion into the international market, Apex has recently signed several new French-Canadian artists, including Charles Gauthier, Les Cyniques, Kenny Hamilton (who will also record in English), Michel Meunier and Yolande Lisi (who is recording in English as well).



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Al Martino, Capitol 5434

95

WELCOME HOME
Walter Jackson, Okeh 7219

97

BABY I'M YOURS
Barbara Lewis, Atlantic 2383

French Songfest Planners Aiming for a Really 'Big Show'

PARIS—Plans for the 1965 French Song Festival—the Antibes Rose d'Or—announced this week, are aimed at making the event bigger and better than ever.

The Festival, which runs from June 24 to 26, will feature songs from 32 singers and

will get full coverage from French TV and radio, Europe No. 1, Radio Luxembourg and Radio Monte Carlo.

At least 35 foreign music publishers will be present, as well as top French stars like Charles Aznavour, Charles Trenet and Tino Rossi.

In addition to the Antibes judging panel, there will be juries in Lyon, Nancy, Strasbourg, Lille, Reims, Versailles, Limoges, Bordeaux and Toulon, who will vote on the first two days to decide which songs go into the finals.

Each jury will consist of 15 people—five between the ages of 15 and 20, five between 20 and 30, and five over 30.

Festival organizer Claude Tabet is highly optimistic about the success of the event. The full list of singers, with the publishing houses they will represent, is:

Tiny Yong (Salvador), Ricardo (Bagatelle), Michel Malory (Ray Ventura), Muriel Bianchi (Metropolitaines), Robert Coggi, Sophie Darel (Tutti), Franck Fernandel, Frida Boccaro (Sandra Music), Romuald, Jean-Paul Cara (Paul Beuscher), Christine Nerac, Dario Moreno (Chappell), Marcel Rothel (Michel Legrand), Julien Bouquet (Jean Drejac), Jean-Claude Pascal, Marjorie Noel (Eco Music), Francis Lemarque (Francis Lemarque), Alice Dona, Evy (Pathe-Marconi), Charles Level (Continental), Christine Le Bail, Jacqueline Danno (Comtesse), Bob Askloff (R. Salvat), (Meridian), Odile Ezra (Nicole Barclay), Billy Hencioll (Fantasia), Jean-Claude Massoulier, Michel Paje (Carrousel), Jean-Loup Chauby (Derby) and Jean-Paul Mauric (Sorama).

Showcase Aimed for Teeners Bows in Can.

TORONTO — A first-of-its-kind exhibition, tailored for teenagers, Teens Funarama, was held in Toronto May 28-30, offering record companies and recording artists a new showcase for their product and talents.

Although attendance at the three-day event was a disappointing 3,500-4,000 teen-agers, exhibitors agreed that the idea was sound, and the sparse crowds could be blamed on insufficient drum-beating and advertising, a poor location on the fringe of the city's "tenderloin" district, and poor timing that coincided with both exams and last "hops" of the school year.

Three record companies took booths at the exhibition (Columbia, Quality and Red Leaf), while others, including Capitol and Apex, co-operated with the Sayvette stores in a large booth. Those who had records on sale reported very little sales action,

but, free artist photos disappeared from the displays in quantity.

Columbia introduced the Liverpool Set, newly signed by the parent company in the U. S., performing at their booth as well as on stage. Chad Allan and the Expressions (the Guess Who's) and the Regents did not perform, but visited the Quality exhibit. Red Leaf introduced the Allan Sisters, David Clayton Thomas, the Paupers and Bobby Vann.

Others performing on stage included Capitol's Tommy Graham and the Big Town Boys, RCA Victor's J. B. and the Playboys, and Red Leaf's Little Caesar and the Consuls, and the Allan Sisters.

Organizers plan to hold other Teens Funarama exhibitions across the country, with one at the Maurice Richard Arena in Montreal Aug. 6-8.

DGG RELEASES ALBUM ON QUEEN ELIZABETH'S VISIT

HAMBURG—Deutsche Grammophon has released an LP commemorating Queen Elizabeth's historic state visit to West Germany—"Queen Elizabeth in Germany."

The disk is a report of the Queen's triumphant reception by the Germans and it contains the full recordings of the speeches she made in Germany, including her speech from the steps of the West Berlin City Hall overlooking John F. Kennedy Square.

Grammophon rushed release of the record to catch the maximum sales impact produced by the visit. The disk appeared only a few days after Elizabeth ended her visit.

A companion disk to Grammophon's 1963 "John F. Kennedy in Germany," the Queen Elizabeth disk has a full color portrait of Elizabeth with diadem and the sash of the highest German decoration, which she received on her visit.



JAZZ ARTIST THEONIOUS MONK stopped a moment on his New Zealand tour to autograph his new CBS Records album, "Monk," for a fan, Mrs. L. Hinde, sales secretary at Philips Records (N.Z.), Ltd. At left is Philips Records sales representative C. Thomson. Philips Records sales officer J. McCready looks on. Monk also toured Holland, where he played to SRO audience at the Amsterdam Concertgebouw.

Whether The Industry Is..

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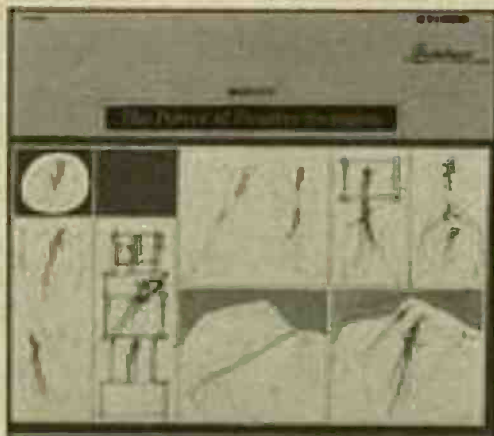
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The star of 1970 year's Newport Jazz Festival has the biggest album of her career in "Haven't We Met?". Full of bright musical sounds this stand out album is a treat for jazz and pop music buffs.



"HAVEN'T WE MET?" — CARMEN McRAE
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GREAT new discotheque album! Dance instructions by "Killer" Joe Piro and music by Skitch Henderson & His Orchestra. Tunes range from "Skitch's Frug" to "Both The Begonia." Lots of appeal for dancers and listeners.



"SKITCH PLAYS THE MULE"
Orchestra Conducted by
SKITCH HENDERSON
SPM • SPX



Morgana's follow-up album to her smash hit, chart-topping "With A Taste Of Honey" set. This one is destined for the charts, too!

"MISS MORGANA KING"
Arranged & Conducted by
TORRIE ZITO

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With a single ("Baby It's True" b/w "Graduation Time") already glowing on 10000 West Coast charts, the pop-folk group make their album debut on Mainstream. Fresh new material and good orchestral sound give this package a huge potential! Watch this one soar!



"THE WE THREE TRIO"

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With the title song on the charts right now, this album is a sure-fire bet to follow. Bernstein, responsible for "Walk On The Wild Side," with "Baby The Rain Must Fall" he has even got done that effort! Powerful appeal with both teens and adults!

"BABY THE RAIN MUST FALL"
ORIGINAL VERSION
Music Composed & Conducted by
ELMER BERNSTEIN

56056 • S/6056

MUSIC CAPITALS OF THE WORLD

AMSTERDAM

HMV released the first Dutch (English-sung) r&b LP, featuring Tony Ronald and his group. . . The Roger Miller hit "King of the Road" has been re-recorded in Dutch by Rob de Nijs on Decca. . . Phonogram rush-released "Tommy" by Twinkie on Decca, and "Little Bird" by both Marianne Faithfull and the Nashville Teens. . . HMV released a new EP of the Dutch organist Cor Steyn. . . International Musical at Hilversum started a new jazz magazine, *Jazzwereld*. It's the only jazz magazine in the Dutch language. . . Artone has started a radio and sales promotion for the latest disk of Jay and the Americans. . . Jopp Fortengen is happy that the new Funckler discovery, singer Margie Ball, has brought his composition "Good-bye to Love" to the Dutch hit lists. . . Last week a Pye delegation, headed by Mousi Presley, visited Negrin to see the new factory. . .

Publishing House
BASART
CURRENTLY WITH TEN
Hits in Dutch Top 20
Leliedegracht 11, Amsterdam

Simultaneously with the Elvis Presley movie "Girl Happy," and EP with the same title was released this month. It featured a free print of the painting June Kelly made of Presley. Resulting sales were very good. . . Italian duo Gallo and quartet arrived in Holland to spend a few months here. The group made an LP at the *Bovema* studios on the HMV label. . .

A pick out of new releases of CBS: c&w singer Lefty Frizzell with "She's Gone, Gone, Gone"; the German version of "Stop in the Name of Love" by the Jacob Sisters; local artists the Twenties with "Baby Come Home," and in the LP field "Times Are a Changin'" by Bob Dylan and a lot of LP in the standard repertoire section. . .

Former *Limeliter* Glenn Yanbrough can make it very well on his own. His RCA single, "Baby, the Rain Must Fall," received a warm welcome, just as Perry Como's "Dream On, Little Dreamer." . . Sandie Shaw canned a TV show in England. . . Negrin has started to promote their LP line, named "Action LP 100," for Vogue, Pye, Ariola, Eufonia, Dot, Kapp, Reprise and WB. . . Artone's John Van announced he succeeded in pacting Boy Edgar for a series of sessions with Boy's Big Band. Boy Edgar, this year's winner of the annual Wessel Icken Jazz Award, and a M.D. by profession, will lead his band during the next Antibes Jazzfestival, sponsored by the Dutch Government. . . Ariola's Vogelwang and Ennke were at Negrin last week as guests at sales meeting. . . Funckler Records rush-released "Back in My Arms Again" by the Supremes. . . Provided proper tour arrangements can be made, the Marvelettes will make their Benelux TV debut this month. . . Phonogram made an LP re-release of Irish singer and harp player Mary O'Hara on the Belgina label to follow up on the increasing demand for original folk repertoire. . . Starting an extended tour which also brought him behind the Iron Curtain, Louis Armstrong and His All Stars arrived at Schiphol Airport. Armstrong and his band played two concerts at the Blokker Hall. . .

Arran Showband debut on new Rex label with "Words," which Pat Boone recorded previously. They will compete with a Pye version by Bitch Moore and the Capitol. Laiter's "Many Faces of Ireland's Capitol Showband" (their second LP) will be in the shops next month. . . Irish Record Factors introduced the new, low-priced Wing label. Pop releases include albums by Johnny Gregory and Denny Seyton. Retail price is little more than \$2. KEN STEWART

DUBLIN

EMI flow-technicians and equipment from London for Waterford's Royal Showband who recorded their next couple of singles. There was widespread surprise when the company announced that the band's next release, features Tom Dunphy, whose "If I Didn't Have

"Dime" topped the chart here recently. He covered Gary Lewis and Playboys' "Count Me In," which was rush-released June 11. . . Val Doolin, who left his hometown of Waterford two decades ago, was given a civic welcome here during his recent Irish tour, which did excellent business for promoter Nelius O'Connell. . . Pye's Dickie Rock will record "Every Step of the Way" and "Rock 'n' Roll Music" in German, following a request from the label's representatives in that country. The Miami Showband singer flew to London, where the session was supervised by an arr. man from Cologne. "Every Step" currently heads the Irish chart. Dickie's next release, "I Left My Heart in San Francisco," will be marketed July 23. . . Dublin's Cadets became the second Irish showband to enter the British lists when "Jealous Heart" (the B side of the unit's latest Irish record, "Right or Wrong") hit the Top 50 at No. 41. Three weeks ago the Cadets received an award to mark 3,000 hits sales of their first Golden Guinea LP. . .

Swedish pop singer and actor Jan Malmsjo visited Norway for a TV show. With him were Johann Wiekstedt of RCA, Finland, and Carl-Erik Hjelm, of Elctra in Sweden, the company that represents RCA there. . . The Beatles have received another silver disk in Norway, this time for "Rock and Roll Music," a track from their Parlophone LP "Beatles for Sale," and issued as a single here in February. . . French pop music is selling better in Norway lately, the French Eurovision Song Contest winner "Poupee de rice poupee de son," with France Gall on Philips, managed to reach No. 1 here, and from Jan. 1 Barclay has been represented by Nor-Disc in Norway. Arne Bendiksen takes care of the Vogue representation. . . In Norway book sellers have begun to sell gramophone records too, but only the so-called "literary records." An example is the spoken word LP with extracts from speeches by famous people during World War II such as King Haakon, Mr. Quisling, Churchill, Hitler and others, a record that was issued by Nor-Disc. . . Till recently Arne Bendiksen was the only disk firm here that managed to put a local record into the Top 10 during 1965 on his Triola label, but two weeks ago the "Jenka" (Letkis) reached into the parade as sung by Ranne Rasmussen on the Manu label. This was recorded a little over a year ago. . . Animals and Searchers, both pop groups from England, have visited Norway and gave concerts with little success. Only 200 attended the Searchers' concert. It has to be big to draw an audience here in Oslo. On June 24 the Rolling Stones are coming. ESPEN ERIKSEN

OSLO

record companies agreed not to raise record prices until Dec. 31. . . Composer and record reviewer Ronnie Nunes was hosted with a cocktail party at Sky Terrace Club. Distrito is located on the Casuar Road, 3,000 feet above sea level. . . RCA and Copacabana fired their studio orchestras. The move comes as a result of increasing costs in record production and systematic diminution of sales. . . Teatro do Arena inaugurated a series of lectures on Brazilian Popular Music. . . Altermar Dutra's "O Trovador" and "Helena De Lima Live at O Cangaceiro," are the best selling LP's by Brazilian artists. In the international field, microgrooves by the Beatles and the Animals lead the charts. . . Silvio Silveira was re-elected president of Brazilian Association of Record Manufacturers. . . Recordmen Luis Mocartel and Sebastiao Bastos released the first supplement of new label Discos Sem Malor. Records will be distributed by RCA Victor. . . In a tie-in with film, Odeon released Nat King Cole's "My Fair Lady" LP. . . Sambamen Noite Ilustrada and Jair Rodrigues signed again with Philips for another two years. . . Chico Feitosa, Maria Da Graça and Luisa are the stars of new musical show "Beseao" (Reaction) which opened at Princess Isabel Theater. . . Leay Eversong is the new attraction of luxurious Top Club. . . Discos Mocambo released first Kapp LP's and compacts. Among them is Louis Armstrong's hit of last year, "Hello, Dolly!" . . Musicman Ray Gilbert returned to the States after a two-week visit here. Gilbert is promoting modern Brazilian music in American TV and club life. . . Traditional samba show "Rosa de Ouro" (Golden Rose) will tour U.S. and Europe, sponsored by Brazil's Foreign Department. . . Well-known national music composer Roger David here trying to record his daring pieces. David is one of the foremost French modern composers. . . Zimbo Trio signed with Philips. Label is also releasing the first angles of new stars Daisy Camargo and Theresa Knry. . . Johnny Mathis, Frank Sinatra Jr. and the Tommy Dorsey Orchestra, conducted by Sam Donahue, are in town for TV and club appearances. . . Polydor released Charlie Mingus' famous Impulse LP, "The Black Saint and the Sinner Lady." Other jazz releases are "Sonny Clark Trio," by Time-Mocambo, and "Swingle Singers Going Baroque," by Philips. . . Best selling LP is still Altermar Dutra's "Sentimental Demais" (Too Much Sentimental). . . Roberto Quartin, owner of Forma Discos, is announcing future recordings with Baden Powell, Mario Telles, Quarteto Em Cy, Mario Castro Neves and new vocal discovery, Anna Margarida. SYLVIO TULLIO CARDOSO

RIO DE JANEIRO

Huge festivities are planned to celebrate the 57th birthday and the 50 years in show business of the dean of Brazilian popular singing, Silvio Caldas. Among them is a 3-LP album of which only 1,000 copies will be pressed. . . A new musical opened in town: "Reacao" (Reaction), starring Luisa, Chico Feitosa, Marcos Valle and Trio JD. Answering the government appeal, Brazilian

American tour. . . Rita Pavone, RCA, and Petula Clark, Vogue, are joining Groucho Marx, Buster Keaton and Stanley Holloway in new Seven Arts Film to be made in Monte Carlo. . . "Limelight for San Remo" competition will be held in Milan July 22-23. . . Johnny Dorelli has had the rare distinction of having his musical show, "Johnny 7," revived by RAI-TV for a third season, following its victory in the Golden Report competition in which it was selected as the year's best musical show. . . To celebrate his engagement to Tini Yuro, Ariston's Gianni Mascolo has recorded "Very Much in Love." . . Mitty, sophisticated singer of old-time songs, is now recording for Voce del Padrone. An evening was dedicated to her in Rome at Rosanno Brazil's "La Zanzara" discotheque. . . Davide Matalon of Ducale has announced the acquisition of a stamping plant at Bellano where he will make disks for other labels as well as his own. . . Alfredo Mazzini, known as "Geronimo" and brother of Mina, killed in auto accident near Cremona. . . Epic label has shifted from Voce del Padrone to Ricordi. . . Peppino Di Capri's big seller in German market, set for a German musical film. . . Adriano Celantano's Clan operations has moved to larger headquarters at Corso Europa, 5, in Milan. . . Joaquim Prieto, author of "La Novla" (The Bride), hit of several seasons ago, has been charged with hit-and-run driving in Rome. . . Domenico Modugno, who sued for non-fulfillment of a film contract based on "Volare," has lost the counterclaim and has been ordered to pay \$3,200. . . Durium is going all out with Little Tony, Los Marcellos Ferial and Les Snobs in the Cantagiro, which starts June 24. . . Milan College of Jazz Society will tour Hungary, Yugoslavia and other Eastern European lands in August with newcomer Frascapolaris as soloist. . . SAAR-Vogue experiment of Petula Clark singing "Downtown" in original English and Italian versions, "Ciao Ciao," seems to be resulting in runaway victory for the latter. . . Tony Del Monaco has moved from RCA to CGD. . . Giorgio Gaber's first disk for R&F is "Our Day" with "Letter From Switzerland" on retro. . . Italian Yank has signed Paolo Zavallone. . . Feeling that "Song for Summer" competition needed a bit of beefing up, RAI-TV added three one-hour evening TV shows to the many radio programs plugging the songs. Leaders on the chart seem to be RCA's Jimmy Fontana and Nick Fidenco, Ricordi's Bobby Solo and Carich's Peppino Di Capri. . . Latest singing tour announced will feature operatic singers under name of Cantopera and will do 30 Italo cities during the fall. SAM'L STEINMAN

Curcio will issue "Marys Poppins" album in Italian at same time as film makes its debut in mid-October in Milan with a "Disneyland parade." . . Polydora's Laura Villa, an Italian who has made her reputation in France, Spain and Portugal, has now returned to her native land. . . Alehe Nama is recording a "western" song, Italian-style, for "The Sheriff Doesn't Shoot." . . Gloria Christian has moved from Via-Radio to King Universal for all future recordings. . . Julie Rogers has recorded her first song in Italian here for Philips after having foregone San Remo Festival because she felt her Italian was not up to it at the time. Together with France Gall, 1965 Grand Prix Eurovision winner, she will appear on Johnny Dorelli's new TV show, "Johnny 7." . . Cetra has issued special catalog for recordings of Claudio Villa (254 singles, 61 EP's and 24 LP's) and Milva (73 singles, 14 EP's and 11 LP's). . . Coincident with arrival of the Beatles in Italy, Odeon has come forth with "Ticket to Ride." This group is the only English-language singing name in top-selling brackets in Italy. . . Fred Bongusto, Pont, and Paoletta Pitagora, C.A.M., are off with Vittorio Gassman for a South

guitars, scored with their last two LP's in the Puerto Rican market. . . Tino Rodriguez and his music label albums among the top selling items here with dealers, rack jobbers and discount outlets. . . Secco Records of New York is introducing a flock of new artists: El Combo New York, directed by Rene Grun; Carmen Abramson, female vocalist; Chemis, male vocalist; Los Chaynas, vocal group, and Bobby Pannese, teen-age artist. TONY CONTRERAS

ROME

Puerto Rico will play host to its second convention by a major record label when Capitol brings some 250 of its sales force to the Puerto Rico Sheraton Hotel July 14-18. . . Sonora Matancera and Celia Cruz, two of Secco Record's top selling artists, will appear in a leading San Juan night club, TV and radio during two weeks starting July 1. Both Sonora and Celia Cruz have appeared in Puerto Rico before with great success and always under the banner of local booster. . . Gemma Records of New York and Puerto Rico has scored the year's biggest sales with its album "Para Enamorados" (For Lovers Only) by its singer Roberto Ledesma. Three of its tunes are among the first 10 in the local hit parade. . . The Puerto Rico Broadcasters Association recently elected new officers at its annual convention. Mariano Angket (WUNO) was named president and Carmina Mendez (WFOA), secretary. WUNO is the leading Top 40 station in Puerto Rico and WFOA is the pioneer, English language station. . . Mexican vocalist Armando Fernandez (Musart label) is once more in Puerto Rico after an absence of many years. Appearing on the same bill with Fernandez are Trio Los Condes (Gemma Records), Los Condes, three voices and three

guitars, scored with their last two LP's in the Puerto Rican market. . . Tino Rodriguez and his music label albums among the top selling items here with dealers, rack jobbers and discount outlets. . . Secco Records of New York is introducing a flock of new artists: El Combo New York, directed by Rene Grun; Carmen Abramson, female vocalist; Chemis, male vocalist; Los Chaynas, vocal group, and Bobby Pannese, teen-age artist. TONY CONTRERAS

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SAN JUAN

Sunshine recording artist, 18-year-old Norma Rowe, hit the sales jackpot with his first-ever waxing of the Gershwin oldie, "It Ain't Necessarily So." Melbourne distributors reported instant sales activity immediately the disk hit the airwaves. In 20 days' trading the disk hit the 14,000 mark and is already listed in the top 10. . . Festival recording star Dig Richards has cut a parody version of "Puff (The Magic Dragon)," titled "Puff (The Tragic Wagon)." . . Festival is rush-releasing the Jove master of J. Frank Wilson's revival of the old Marty Roblin's standard "A White Sports Coat and a Pink Carnation." The new version is expected to get in very early chart action. . . The Belinda Music group reports high sheet music sales on "Mrs. Brown You've Got a Lovely Daughter," currently slotted No. 6. Similar results are expected from the follow-up record of Herman's Hermits — "Dream On." Other titles creating a lot of action are "Chills and Fever," "Do the Clam," "Honey Don't" and several tracks from "Girl Happy" album by Elvis Presley. . . Rodi Tolnay, managing director of RCA (Australia) Pty. Ltd., is returning to (Continued on page 26)

STOCKHOLM

The English are coming this summer, and Sweden will be invaded by a lot of pop groups from London. Liverpool and Manchester. We have already had the Animals, the Rolling Stones, Downliners' Sect and Sound's, Inc. and both Downliners and Rolling Stones are coming back. The Stones for one day only (Malmo) but the Downliners for a tour. . . George Fame is at the Tivoli and critics, musicians and fans alike are impressed by his rhythm and blues group. People in the business hope that this is the new trend. . . Other English groups set here are the Honeycombs, the Searchers, the Kinks and Michael Cox. Alma Cogan just arrived for TV and concert dates, and Millie My Boy Lollipop tours all of August. . . From the States we have Larry Finnegan, who is here for the third summer and likes it very much. He is a great hit as a composer in Germany, with Sazie selling hundreds of thousands of records. . . Other American groups doing well is Don Gardner, who broke all records at the Tivoli's Dams Inn, where Duke Ellington, Woody Herman, Maynard Ferguson and Count Basie played last summer. Maybe there's a trend to rhythm and blues after all, with the success of Gardner and George Fame to prove it. . . The Sherrys from Philadelphia are touring with Jerry Williams, rock 'n' roll star of Scandinavia, and together they form one of the most powerful acts in the folk parks this summer. . . The No. 1 Swedish pop group among the sub-teens is Tages from Gothenburg. This group has had many hits; now one of the fastest rising records in the country is their "Don't Turn Your Back." It came from nowhere straight up to No. 14. . . Danish singer Glete has a hit with "Det kan val inte jag ra for"—the Swedish version of song festival winner "Poupee de ciré poupee de son." . . Stee and Stanley coming up fast with their "I Nod och Lust." They had a big hit last summer with "Grindslantet" and now they have taken another song by the same composer and it looks like a big winner. The composer Ole Davids, incidentally, wrote "I nod och lust" 25 years ago for his sweetheart, now his wife. BJORN FREMER

guitars, scored with their last two LP's in the Puerto Rican market. . . Tino Rodriguez and his music label albums among the top selling items here with dealers, rack jobbers and discount outlets. . . Secco Records of New York is introducing a flock of new artists: El Combo New York, directed by Rene Grun; Carmen Abramson, female vocalist; Chemis, male vocalist; Los Chaynas, vocal group, and Bobby Pannese, teen-age artist. TONY CONTRERAS

SYDNEY

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MUSIC CAPITALS OF THE WORLD

• Continued from page 24

New York headquarters after a nine-year stay in Australia.

Joe Hatford, Castle Music director, reports that New Zealand vocalist Dinah Lee, currently touring overseas, recorded a version of "The Birds and the Bees" for Viking Records. . . . The Dave Clark Five has a single release on the local Columbia label titled "Come Home," being issued to coincide with their Australian tour.

W & G Records of Melbourne acquired the Australian rights to the Italian label CGD. The labels involved with CGD, Derigo and Juke Box. Initial release will be records by Betty Curtis, the Kessler Twins, Luciana Tajoli and Giugliola Sinquetti. The addition of CGD will strengthen W&G's section of the Italian trade. All records will be released under the CG International logo. . . . Jack Varney, W&G's promotion manager, reports that coupled with the success of the Seekers' two current singles, their album, "The Seekers," is rapidly approaching best seller proportions. . . . Strong action in country districts has been reported by Kevin Ritchie since the release of the MGM album "Connie Francis and Hank Williams Jr. Sing Great Country Favorites."

GEORGE HILDER

TORONTO

In a vote of confidence in Canadian talent, the new Borda label (Nashville) is making its entry with Canadian content. Its initial release features Al and Ina Harris with two Canadian tunes.

Allied Record Corp. has acquired Canadian distribution of the new Bang Records line (U. S.), which

will provide Allied with its first r&b material. First releases on Bang are "I Want Candy," by the Serengeties, and "Shake and Jerk," by Billy Lamont. First release on the DeVille label, which Allied acquired a couple of months ago, was issued last month.

London Records of Canada has appointed Fred Refica to the newly created position of national sales supervisor. He is currently on a cross-country tour. Refica has been with London five years and was a sales representative in Montreal, Calgary and Vancouver before returning to Montreal headquarters last year as assistant branch manager. . . . The Ferraris of Canada, who hail from Yarmouth, Nova Scotia, and are enjoying success in personal appearances along the U. S. Eastern Seaboard, have a new single, "Tennessee Waltz" on United Artists, just released here.

Rodeo Records has a hot single in two numbers written and performed by Montreal jazzman Nick Ayoub ("Les Lumieres de Quebec" and "Piment Rouge") for their release in French-Canada on the Caprice label, and translated to "Paris Lights" and "Hot Pepper" for release by W&G Records in Australia and New Zealand. Release in the U. S. is expected to follow shortly on Marvel, with the tunes renamed "Manhattan Strut" and "Brooklyn Breakdown." Rodeo President George Taylor plans to release the single elsewhere in Canada on his Melbourne label, with perhaps a fourth set of song titles. Ayoub recently signed an exclusive recording contract with Rodeo.

For the first time, a Canadian artist's disk has a top selling single on Apex, Compo's Ontario distribution arm. Gordon Lightfoot's

"Ten Not Sayin'" on Warner Bros. is outselling the current charters by Petula Clark, Bobby Goldsboro, Vic Damone, Bert Kaempfert, Ronnie Dove, etc. Lightfoot is appearing for two weeks at the Riverboat coffee house here, then to Le Hibou, Ottawa, before his Newport folkfest engagement. . . .

Quality Records continues to boost Canadian talent, introducing a new group, the Dokpiks, who debut with "Yes, I Will" and "I Don't Love You." The teen-age Toronto fivepiece have a sound that's described as "raw" and "animal." U. S. release looks likely.

French-Canadian singer Donald Lautrec, with his newly released first LP on Jupiter, left for France for more TV and personal appearances. His "Tu Dis Des Betises" (The Birds and the Bees) No. 2 on Billboard's French-Canadian chart, was recorded in France and released simultaneously in French-Canada and in France. This is rare. It's a single on Jupiter here and is an EP on Fontana in France.

The No. 1 group in French-Canada, Les Clavels, will take a swing at the English language market this month as Trans-Canada Record releases (through Compo) English versions of their biggest French hits, "Wait for Me" and "Before You Say Goodbye." Negotiations for U. S. release are under way. Trans-Canada also has an EP by the group scheduled for release on Vogue in France. This popular "ye ye" group has sold some 100,000 singles in about a year with four disks, their first LP hitting 58,000 in sales and their second LP is up to about 30,000 in a month and a half. . . . Another of Trans-Canada's tres, tres popular French-Canadian groups, les Baronets, three young singers, have switched to English to record an album with producer Al Kasha in New York for Vee Jay in the U. S. Release in France is also in the offing for les Baronets.

Stu Phillips, "The Traveling Balladeer" who was host of CBC-TV's popular "Red River Jamboree" for your years before leaving the show

this spring, was signed by RCA Victor. Will Gillmeister, a/c manager here, was in Nashville early this month to co-produce a session for an LP scheduled for fall release. Phillips was formerly with Columbia in the U. S. . . . RCA Victor here is releasing an album by Pat Hervey on its Canada-International label of unreleased material the young Canadian singer recorded in Nashville while under contract to RCA Victor in the U. S. . . . A Montreal group, Lloyd and the Village Squires, makes its disk bow on RCA Victor's Canada-International label this month with a single, "The Day You're Mine" and "Candy Girl."

The Herman's Hermits package with Bobby Vee, Brenda Holloway, The Detergents, Freddie Cannon, et al. drew less than half capacity, an estimated 2,000, in Ottawa (1), and a screaming 7,000 in Montreal (2) in the only Canadian stops in their current tour. . . .

Bobbi Martin is appearing for two weeks (from 14) at the Club Top Hat in Windsor, where her "I Love You So" on Coral is climbing the CKLW list. KIT MORGAN

HOLLYWOOD

California Records, a new label in Mendota, has changed its name to RCP Records to avoid confusion, reports President Ray Camacho. The company has signed singer Carmen Cristina and songwriter Ferselle Burke. Label's mailing address is Box 525, Mendota, Calif.

Three daughters of Modernaires Paula Kelly and Hal Dickinson are featured on the Coed single, "Some Girls Will Do Anything." Group goes under the name Kelly Sisters.

Los Angeles housewife Rebecca Adler will be billed as the "Boss Mom," by Pieces of Eight Records of Studio City. Parody of a housewife who learns to enjoy rock 'n' roll is being penned by Hal Winn and Joe Hoover for Mrs. Adler.

Linda Hughes is owner of the new label located at 3263 Oakdell Road, Studio City.

KMPC DJ Gary Owens stars in the hour KCOP-TV special "Jungleland Visits Gary Owens" July 3. The show is being taped at the children's park and in Hollywood. DJ is also busy with spelling TV commercials for Skippy Peanut Butter, International Shoes, Falstaff Beer, Rexall Drugs and the Dairy Council. He is additionally doing the lead voice on a forthcoming CBS-TV kiddie cartoon series.

Topless entertainment has arrived in town. The Locons and newly opened Crescendo are featuring singers wearing topless dresses, a la San Francisco's North Beach clubs. The Locons' show is billed "The Maldenform Revue." The Crescendo, now named Crescendo Tiger's Tail, was sold by Bud Emerson to Carl Greenhouse of Albany, N. Y., and George Beter, former professor at Long Beach State College. The topless singer is Pauli Alexander, backed by the Pastels instrumental group.

Composer and Lyricists Guild won a 10 per cent boost in theatrical salaries from film-TV producers. Pact is retroactive to Jan. 1, with a minimum scale of \$337.50 and \$385 on a week-to-week arrangement. . . . Bert-Co, pressing plant and packaging company, has moved to 1855 Glendale Boulevard, Los Angeles. President is B. P. Costantier, with his brother R. L. vice-president, Leo Heqdorf general manager of the album branch, Brooks Anderson general sales manager and Lou Cooper, newly named custom service manager, all operating from the expanded location. . . . Oliver Berliner has booked bolero vocalist Vicentico Valdes, Joe Loco and Bobby Montez for a July Fourth Latin concert at the Hollywood Palladium. Assisting publisher Berliner is DJ Lionel Seuma. ELIOT TIEGEL

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W. F. MARSHALL, President

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TOP LP'S

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Main table listing Top LP's with columns for Rank, Title, Artist, Label, Weeks on Chart, and Sales. Includes sub-sections for 'New LP's' and 'Singles'.



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CL 2389/CS 9189 Stereo
4. **Mr. Tambourine Man/ The Byrds**
CL 2375/CS 9172 Stereo
5. **Here They Come/ Paul Revere & the Raiders**
CL 2307/CS 9107 Stereo
6. **Music From Mary Poppins/ Ray Conniff & the Singers**
CL 2356/CS 9156 Stereo

HOT 100

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

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

Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist, Label & Number, Weeks on Chart. Contains top 32 songs.

Table with columns: Rank, Song Title, Artist, Label & Number, Weeks on Chart. Contains songs ranked 33 to 66.

Table with columns: Rank, Song Title, Artist, Label & Number, Weeks on Chart. Contains songs ranked 67 to 100.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A through Z with their respective publishers and licensees.

Table listing songs A through Z with their respective publishers and licensees.

Table listing songs A through Z with their respective publishers and licensees.

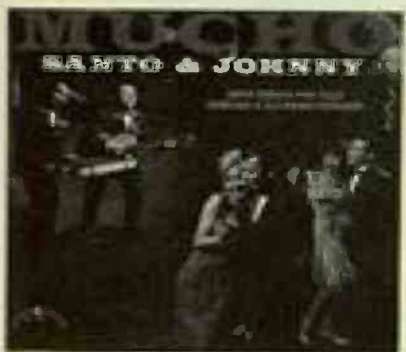
BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, including titles like '3 O'Clock in the Morning' and 'Girl on the Billboard'.



POP SPOTLIGHT
THE VENTURES ON STAGE
 Decca BLP 2003 (M), BST 8095 (S)

The Ventures are flying high, and this album—recorded live at concerts in the U. S., England and Japan—will be a chart buster. The album includes a medley of some of their greatest hits, plus a driving, exciting selection of other hits updated such as "Apache '65," "Slaughter on 10th Avenue" and "Caravan" are two other winning numbers here.



POP SPOTLIGHT
MUCHO
 Santo & Johnny, Canadian
 A&R CALP 1018 (M),
 SCALP 1018 (S)

All of the danceable Latin tempos that have made Santo and Johnny international favorites are here, including a distinctive interpretation of "Besame Mucho" and superb versions of "You Belong to My Heart" and "Green Eyes" that will enthrall Santo and Johnny fans and make this another big seller for them.



POP SPOTLIGHT
**LITTLE BIT OF SUNSHINE . . .
 LITTLE BIT OF RAIN**
 Judy Henske, Mercury MO
 61010 (M), SR 61010 (S)

Leaning heavily—and successfully—on a blues orientation, Judy Henske in this album forsakes the folk field for the pop. Two outstanding songs here, both capable of making it as a single, are "Baby" and "Just a Little Bit of Rain." The latter has hit possibilities and should definitely launch Henske as a pop performer without losing any of her folk fans.



COUNTRY SPOTLIGHT
**NED MILLER SINGS THE
 SONGS OF NED MILLER**
 Capitol T 2330 (M), ST 2330 (S)

Ned Miller is riding the crest of a wave of success—both as a singer and a songwriter—and this album of his own songs should keep him there. Three successful numbers are "Two Voices, Two Shadows, Two Faces," "She Goes to Mama" and "The Fall of the King"—all performed in that great Ned Miller manner that will make this a popular album in sales in the country field.



COUNTRY SPOTLIGHT
**THANK GOD FOR MY
 CHRISTIAN HOME**
 Louvin Brothers, Capitol T 2331
 (M), ST 2331 (S)

These sides by the Louvin Brothers—who are no longer working as a team—are full of spiritual quality and enthusiasm. The material is their own and includes such songs—in addition to the album title—as "He Was Waiting on the Altar," "He Included Me" and "I'll Never Die."



FOLK SPOTLIGHT
I'M ON MY OWN WAY
 Josh White, Jr., Mercury MO
 61022 (M), SR 61022 (S)

He may be his daddy's son, but he proves himself on this album to be a singer in his own right. His voice is mellifluous and his handling of such standard folk tunes as "Shenandoah," "Cottonwood Joe" and "Ev'ry Night When the Sun Goes Down" is very professional, and White's versions of "Turn Around" and "500 Miles" should help to make this album a commercial success.



POLKA SPOTLIGHT
HAPPY TIME POLKA
 Frankie Yankovic, Columbia
 CL 2335 (M), CS 9135 (S)

For polka fans, Frankie Yankovic can do no wrong, and his latest offering will enhance this feeling. He opens with polka standards like "Mary You" and does a first-rate job with "Golden Pheasant Polka." The title polka, of course, taddy swings.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

HERMAN'S HERMITS ON TOUR
 MOM E 4295 (M), SE 4295 (S)

SOMEBODY ELSE IS TAKING MY PLACE
 Al Martino, Capitol T 2312 (M), ST 2312 (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.

HERBIE MANN PLAYS "THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD" . . .
 Atlantic 1437 (M), SD 1437 (S)

I MUST BE SEEING THINGS . . .
 Gene Pitney, Musicor MAM 2036 (M), MS 2036 (S)

TOM JONES—IT'S NOT UNUSUAL . . .
 Parrot/PAL 61004 (M), PAS 71004 (S)

CATCH THE WIND . . .
 Decca, Hickory LPM 123 (M), (No Stereo)

MEANWHILE BACK AT THE WHISKEY A GO GO . . .
 Johnny Rivers, Imperial 9284 (M), LP 1228-3 (S)

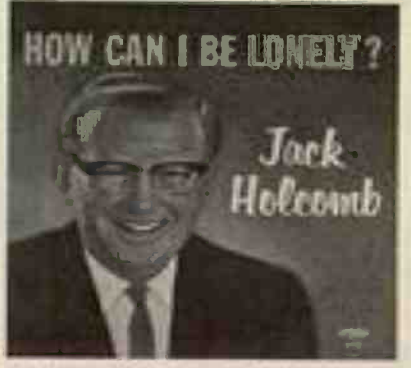
"NAT" . . .
 Nelson Riddle, Reprise B 6162 (M), RS 6162 (S)

AND I LOVE HIM! . . .
 Esther Phillips, Atlantic LP 8102 (M), SD 8102 (S)

I'LL KEEP HOLDING ON (Just to Your Love) . . .
 Sonny James, Capitol T 2317 (M), ST 2317 (S)

12 GOLDEN HITS FROM LATIN AMERICA . . .
 Billy Vaughn, Dot DLP 3625 (M), DLP 25625 (S)

FLORA THE RED MENACE . . .
 Original Cast, RCA Victor LOC 1111 (M), LSO 1111 (S)



GOSPEL SPOTLIGHT
HOW CAN I BE LONELY?
 Jack Holcomb, Word W 3341
 LP (M)

These performances by Jack Holcomb reach a high point both in style and sincerity, and the package is further abetted by the faithful organ background. The material includes "I'll Understand Better by and by," "Oh, How I Love Jesus," "Where He Leads Me."



CLASSICAL SPOTLIGHT
VIVALDI: LA STRAVAGANZA
 I Musici, Philips SWS 2-940 (S)

There are 12 concertos in this two-LP album containing mainly unconventional, baroque forms. And I Musici gives each B Vivaldi original and beautiful approach. The soloists are pure and true, and as a group they fuse. Stereo excellent. A rare treat for all collectors.



CLASSICAL SPOTLIGHT
**BACH: CANTATAS NOS. 169,
 53, 54**
 Madreen Forrester / Antonio
 Janigro, Koch Guild KO 670
 (M), BOS 70670 (S)

Add this to Mrs. Forrester's list of highly artistic achievements. Her phrasing and inventiveness are superb as she matches note for note with the very fine conducting of Janigro. His ensemble delights for sheer musical beauty and unity.



CLASSICAL SPOTLIGHT
**HAYDN: CONCERTO IN D
 MAJOR/MOZART: CONCERTO
 NO. 12**
 Vasso Davetzi/Moscow Chamber
 Orch. (Barshai), Regal S
 36238 (S)

A superb performance by an outstanding chamber group whose high level of musicianship marks it as one of the finest on the scene today. Repertoire, later than the baroque period, is close enough to baroque to enjoy its following. Stereo recording beautifully reflects the interplay of the instruments to make this a must-buy package.

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
ARETHA FRANKLIN/YEAH!
 Columbia CL 2351 (M), CS 9151 (S)

Aretha Franklin gives an r&b treatment to pop standards like "Misty" and "More," and a flip blues interpretation to "Mud's Water." Her early gospel training is very much in evidence even when she tackles "Once in a Lifetime." The combo, particularly guitarist Kenny Burrell, provides just the right backing.

POP SPECIAL MERIT
MAGIC TRUMPET
 Composita Universitaria De La Laguna
 RCA Victor MXL 1634 (M), MKS 1634 (S)

The title song has already made the charts as a single, and the rest of the album explains why. The group—on two electric guitars, drums, bass, two trumpets and two saxophones—produces an exciting rock sound. Treatments of "Java" and "Misty" are exceptional. The group even swings with a bossa nova "El Aguilá."

POP SPECIAL MERIT
LESTER LANIH PLAYS THE HITS
 Philips PHM 200-181 (M), PHS 600-181 (S)

Leading heavily on showtunes, Lester Lanin comes up with another winner. "Fiddler on the Roof," "Fair Lady" and "Camelot" are all represented. The material is always bouncy, and Lanin even manages to get a funky guitar sound in "Downloop." The album has a little of something for everyone.

JAZZ SPECIAL MERIT
DIG THESE BLUES
 Hank Crawford, Atlantic 1438 (M)

Hank Crawford and a fine group of jazz musicians play straight old-fashioned jazz with feeling. Most of the selections, including the title number, were written by Crawford. The group manages to whip up a sentimental and nostalgic feeling with "Don't Get Around Much Anymore" and "Baby Won't You Please Don't Go Home." (Continued on page 34)

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its genre 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.

**SEE ALBUM REVIEWS
 ON BACK COVER.**

2 Hit Albums

from

2 Hit Singles

**THREE O'CLOCK
IN THE MORNING**

Bert Kaempfert

DL 4670 (M)

DL 74670 (S)

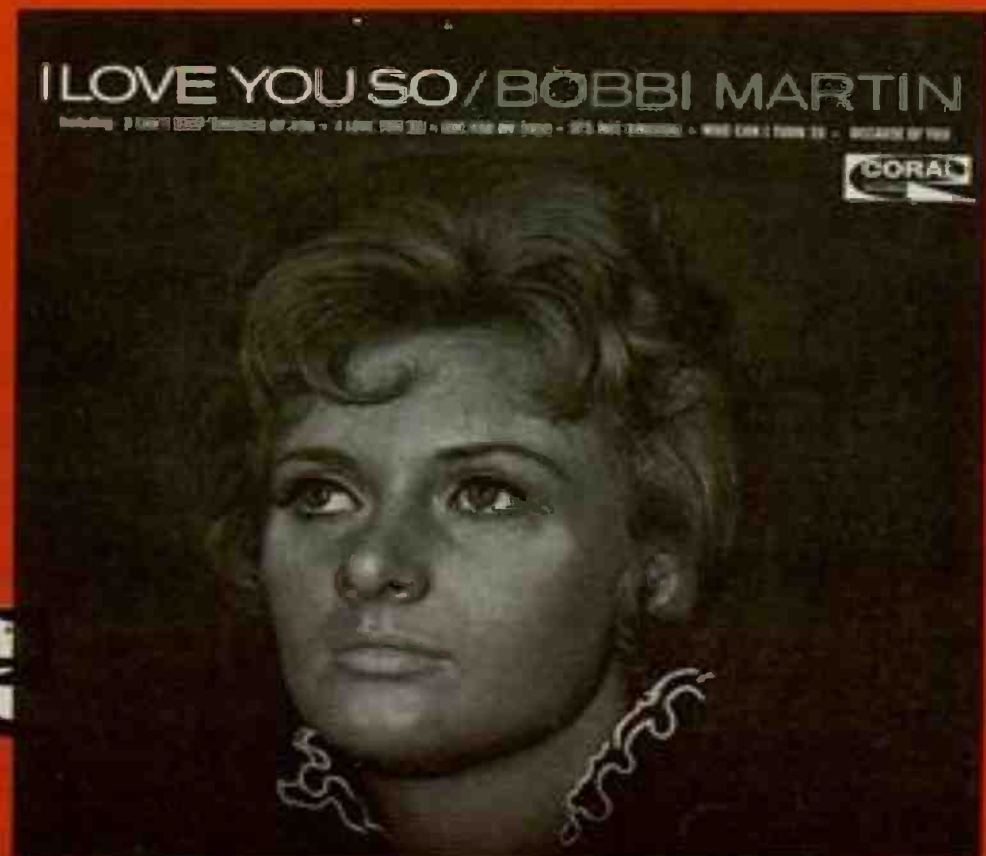


I LOVE YOU SO

Bobbi Martin

CRL 57478 (M)

CRL 757478 (S)

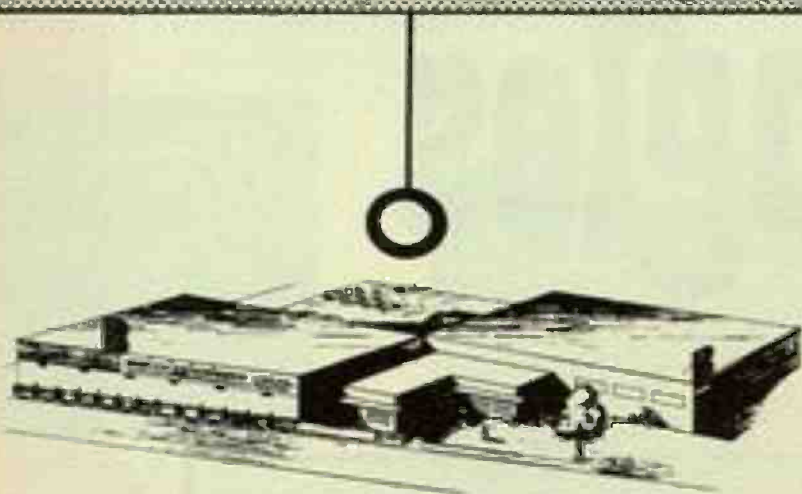


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ALBUM REVIEWS

Continued from page 32

POLK SPECIAL MERIT

THE BABY SITTER'S FAMILY ALBUM

Various Artists, Vanguard VRS 9173 (M)

The idea's a pretty good one—folk songs to keep youngsters quiet by Alan Arkin, Boris Karlov, Barbara Buns and Lee Moss—with 25 artists from Max Kamin's three young-ster-teen to be having a pleasant time. And so should most of the adult fry who hear this round. Original material, written by the artists, maintains the mood.

CLASSICAL SPECIAL MERIT

MONTEVERDI: THE SIXTH BOOK OF MADRIGALS

Polyphonic Ensemble of Rome/Antonio Luffa, RCA Victor LM 7035 (M); LSC 7035 (S)

This book contains a group of unaccompanied and those that may be accompanied madrigals. Both types are given typical, rich and dramatic readings. Antonini's work is gracefully included are the two highly acclaimed "Lamento d'Amore" and the "Jesuna."

CLASSICAL SPECIAL MERIT

MOZART: PIANO CONCERTOS NOS. 15 & 16

Ingrid Haebler/London Symphony Orch. (Davis), Mercury MG 50428 (M); SR 90428 (S)

This is part of a continuing series of Mozart concertos being recorded by Miss Haebler. In the "E Flat" the artist shows excellent form. She is delightful and interprets Mozart with vivacity and knowledge. In the "D" the orchestra has more independence, and the conductor brings their skills into symphonic unity.

INTERNATIONAL SPECIAL MERIT

CUANDO LLORAN LOS HOMBRES

Jose Alfredo Jimenez, Columbia EK 5142 (M)

Jose Alfredo Jimenez, leading exponent of the Mexican folk equivalent, is good with the women. He writes much of his own material, including the title song. Translation is "When Men Weep." This album should have wide appeal in the African-American markets of the Southwest.

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.

SOUNDTRACK

DENGAKA
Soundtrack, Mercury MG 2191 (M); SR 4091 (S)

POPULAR

THE YOUNG AMERICANS PRESENTED BY JOHNNY MATHEIS
Mercury MG 2191 (M); SR 4192 (S)

LIVIN' IT UP WITH "FLORA THE RED MENACE"
The Showboys, RCA Victor LPM 3412RE (M); LSC 3412RE (S)

THE EON HO SHOW
Reprise RS 5141 (S)

A NEW STAR OVER NEW ORLEANS
Tony Mitchell, Sonora LP 801 (M)

WITH LOVE FROM MADRID
Various Artists, Polydor 184007 (S)

WITH LOVE FROM MEXICO
Various Artists, Polydor 184006 (S)

THE GO SOUND OF THE SLOTS
Revela, Reprise RS 6153 (S)

ALL ROADS LEAD TO ROME
Joe Di Stefano, Sonora LP 801 (M)

MILLION SELLER HIT SONGS OF THE 60'S
101 Strings, Samart P 21300 (M)

WITH LOVE FROM PARIS
Various Artists, Polydor 184005 (S)

COUNTRY

THE FLY-BY-NIGHT SONG
Revlo Frisco, Eagle KR 1001 (M)

LOW PRICE COUNTRY

THE GREAT BOB WILLS
Columbia HL 7343 (M)

RHYTHM & BLUES

IT IS IN ONLY FOR TONIGHT
O. V. Wright, Back Beat LP 61 (M)

JAZZ

ORGAN SHINDIG
Dave (Baby) Cortez, Roulette R 25298 (M); SR 25298 (S)

K C JAZZ
Count Basie and Various Artists, WDAF-Radio KC 619 (M)

FOLK

JIM & JEAN
Phillip PHM 200-182 (M); PHM 600-182 (S)

LOS PARRANOS
Feller M 109 (M)

CLASSICAL

PROKOFIEV VIOLIN CONCERTO NO. 1/STRAVINSKY
Joseph Schepel, Mercury MG 50419 (M); SR 90419 (S)

MUSSORGSKY & BRAHMS SONGS
George London, Columbia ML 6134 (M); MS 6734 (S)

ROZA CONDUCTS ROZA
RCA Italiana Orchestra (Rouss), RCA Victor LM 2802 (M); LSC 2802 (S)

JANOS STARKER PLAYS WORKS BY DEBUSSY, BARTOK AND OTHERS
SEBOK/PIANIST
Mercury MG 50405 (M); SR 90405 (S)

FOULENE
Innocent Fevrier/Michel Debout & Paris Wind Quintet, Angel S 36261 (S)

FLOTOW: MARTHA (MARRIAGE)
Various Artists, Angel 36236 (M); S 36236 (S)

AMERICAN COLONIAL INSTRUMENTAL MUSIC
Various Artists, Folkways FFL 5019 (M)

POLKA

PERSUASIVE POLKAS IN HI-FI
Miles Gramsatik, Accordion Ensemble, Brunswick BR 50188L (M)

DISCOTHEQUE POLISH STYLE VOL. 2
Various Polka Bands, Dana DL 1310 (M)

MUSIC AND FUN WITH JOHNNY PECON
Dana DLP 1313 (M)

RELIGIOUS

DICK ANTHONY'S SINGING MEN
Word W 3336 LP (M)

HYMNS EVERYBODY REMEMBERS
Doo Hasted, Word W 3339 LP (M)

WORSHIP WITH THE LAYMEN SINGERS
Supreme SS 2039 (S)

MAY WE SING TO YOU?
Nelson Brothers Quartet, Nelbro NBM 1061 (M)

SPOKEN WORD

CANADIAN HISTORY MAKERS '64'
Various Artists, Grofe Sterling Prod. 1

FITNESS FOR TEENS
Bonnie Freedman, Warner Bros. W 1594 (M)

THE CRADLE WILL ROCK
Original Cast, American Legacy Records T 1001 (M)

POEMS OF ST. JOHN OF THE CROSS
Various Artists, Folkways FL 9645 (M)

INTERNATIONAL

TITO PUENTE-SWINGS/THE EXCITING LUPE SINGS
Tico LP 1121 (M)

YUGOSLAVIA
Various Artists, Capitol Y 10299 (M)

MUCHO LUCHO
Lucho Bowen Con Org./Socoo SCLP 9174 (S)

SHAKER!!!
Los 4 Brillantes, Sono Radio LPL 2067 (M)

POLAND REVISITED
Zbigniew Kraskowski & Krystyna Pasowicka with Ork, Capitol T 10388 (M)

KATHI BIENIA
Polonia PSOP 17 (M)

SAN JUAN DE LA CRUZ: POESIAS
Various Artists, Folkways FL 9832 (M)



THREE-STAR ALBUMS

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

JAZZ

THE LEASEBREAKERS
Various Artists UAL 3432 (M); UAL 6432 (S)

FOLK

KOREA
Various Artists, Folkways FFL 6325 (M)
DOC WATSON & SON
Vanguard VRS 9170 (M); VEO 7019 (S)

CLASSICAL

GRIGES MONDOLINENKONZERT
Various Artists, Polydor 237201 (M)
CHOPIN: VARIATIONS (Complete)
Various Artists, BRUNN 281-001L (M)
FROM THE UKRAINE, VOL. III
Various Artists, Brunswick BR 5059L (M)

SACRED

THE BEST OF THE GOOD TWINS
Sacred LP 3043 (M)
THE BIRDS SING HIS PRAISE, Vol. 2
Ralph Flatt With Loris Whitney, Sacred LP 3041 (M)
WORLD VISIONS
Enchanting Korean Orchest. Choir, Word W 3340 LP (M)

INTERNATIONAL

PRESTI & LAGOYA PLAY SPANISH MUSIC FOR TWO GUITARS
Ike Presti & Alexandre Lagoya, Mercury MG 50427 (M); SR 90427 (S)
MILITARMUSIC AUS VIEN
JAMHUNDERTEN
Various Artists, Penta PEP 1420 (M)
EL EXCITANTE
Freddy Quiroz, Socoo SCLP 9173 (M)
SERVUS WISN
Paul Hoberg & Hans Hofer, Penta PEP 1418 (M)

RELIGIOUS

EARLY AMERICAN PSALMOY/MISSION MUSIC IN CALIFORNIA
Various Artists, Folkways FFL 6108 (M)

COL. RECORDS MOVES BASE

NEW YORK—Columbia Records this week completed its move to new headquarters at 51 W. 52d Street. All executive offices and department personnel are in the new CBS building.



PICKED BY ALL THE TRADES
"WHEN JOHNNY COMES DRAGGIN' HOME"
THE LANCERS
CLOUD CLO 500

"JUST A LITTLE LOVE"
THE REACTIONS
CLOUD CLO 501

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BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

(Such an) EASY QUESTION

Elvis Presley, RCA Victor 8585

★ REGIONAL BREAKOUTS

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

I CAN'T WORK NO LONGER . . .

Billy Butler, Okeh 7221 (Cortem, BMI) (Chicago, Baltimore, Washington)

CAST YOUR FATE TO THE WIND . . .

Steve Allen, ABC-Paramount 10680 (Friendship, BMI) (Baltimore, Memphis-Nashville)

WATERMELON MAN . . .

Gloria Lynne, Fontana 1511 (Hosack, BMI) (Chicago, Atlanta)

STAY IN MY CORNER . . .

Della, Vee Jay 624 (Conrad, BMI) (Chicago, Baltimore)

LET ME CRY ON YOUR SHOULDER . . .

Georgia Gibbs, Bell 613 (Marzapas, ASCAP) (Detroit)

GOOD BYE, SO LONG . . .

Ike & Tina Turner, Modern 1007 (Modern-Placid, BMI) (Chicago)

THEME FROM "A SUMMER PLACE" . . .

Leftermen, Capitol 5437 (Witmark, ASCAP) (New York)

BUSTER BROWNE . . .

Willie Mitchell, Hi 3091 (Jec, BMI) (Pittsburgh)

IT HURTS ME TOO . . .

Elmore James, Enjoy 2015 (Bob Don, BMI) (Chicago)

MAE . . .

Herb Alpert & His Tijuana Brass, AAM 767 (Miller, ASCAP) (Cleveland)

NEW ORLEANS . . .

Eddie Hodges, Aurora 153 (Rockmaster, BMI) (Seattle)

RIDE YOUR PONY . . .

Les Dorsey, Amy 927 (Jarb, BMI) (Pittsburgh)

HOLD ON BABY . . .

Sam Hawkins, Blue 628 112 (Trio, BMI) (Chicago)

SEÑORITA FROM DETROIT . . .

Jack Hittche, Reprise 6384 (Little Darlin'-Moray, BMI) (St. Louis)

THE FIRST THING EV'RY MORNING . . .

Jimmy Dean, Columbia 43263 (Platinow, BMI) (Pittsburgh)

LIAR, LIAR . . .

Castaways, Somp 1433 (Calden, BMI) (Minneapolis-St. Paul)

THE REAL THING . . .

Tina Bratt, Eastern 604 (Flo-Mar, BMI) (Philadelphia)

I WANT CANDY . . .

Swangoloves, Bang 501 (Grand Canyon-Webb IV, BMI) (Pittsburgh)

NO ONE CAN LIVE FOREVER . . .

Sammy Davis Jr., Reprise 6370 (Comet, ASCAP) (Boston)

EVERYBODY PHILLY . . .

Charlton's Boulevards 4423 (Brafeste & Robin Hood, BMI) (Philadelphia)

I WANT YOUR LOVE . . .

Pussycats, Columbia 43272 (Tender Tones, BMI) (Cleveland)

SO FINE . . .

Charlton's, Soma 1435 (Moray, BMI) (Minneapolis-St. Paul)

King Family LP's

HOLLYWOOD — Warner Bros. and Capitol have released King Family albums prior to the family's first cross-country tour. The WB package features material sung on the group's weekly ABC-TV show. The Capitol LP is a compilation of previously obtained tunes.

The WB album was formerly displayed to the public on the family's June 5 show. The family will perform 60 concerts in 18 cities over a six-week period. WB reported strong early orders for the LP. The King Sisters, Alvin Rey and Del Courtney appear in both packages. The WB album was produced by orchestra leader Rey and WB staffer Jimmy Hilliard.

DEBART: PIANO CONCERTOS NOS. 15 & 14 — Irving Klobbe/London Symphony Orch. (Decca) MG 50428, SR 90428
JOA PRESTI & Alexander Lagoya—Presti & Lagoya Play Spanish Music for Two Guitars, MG 50427, SR 90427
The Electrifying Guitar of WALTER BARK, MG 21021, SR 61021
SONGBOOK—Sings, MG 21013, SR 61013
JANOS STARKER Plays Works by Debussy, Bartok and Others, MG 50405, SR 90405
JOSEPH SZIGETI—Prokofiev Violin Concerto No. 1/Stravinsky, MG 50419, SR 90419
JOHN WHITE, JR.—I'm On My Way, MG 21022, SR 61022

MONESUCH

The Complete Bacharach Concert of Johann Sebastian Bach, SE 3000, HE 72001

PHILIPS

LESTER LARKIN Plays the Hits, PMS 200-181, PMS 600-181
VIVALDI LA STRAVAGANZA—1 Music, PMS 2940

POLYDOR

VARIOUS ARTISTS—With Love From Paris, 184005
VARIOUS ARTISTS—With Love From Mexico, 184006
VARIOUS ARTISTS—With Love From Madrid, 184007

RCA VICTOR

COMPASSA UNIVERSITARIA DE LA LAGUNA — Magic Trumpet, MCL 1634, MCS 1634
ORIGINAL CAST—Take Me Along, LSO 1050
ORIGINAL CAST—Finnian's Rainbow, LSO 1057
ORIGINAL CAST—The Boy Friend, DGC 1018
SOUNDTRACK—The American Adventure of Abel Flinders, LSC 1113, LSO 1113

SOMORA

JOE DE STEFANO—All Roads Lead to Rome, LP 8001
TONY MITCHELL—A New Star Over New Orleans, LP 801

SOMERSET

100 STRINGS—Julian Sellen Hit Songs of the 60's, P 21300

SUPREME

Worship With the LAYMEN SINGERS, SS 2000

WORD

JACK HOLCOMB—How Can I Be Lepidifly, W 3341 LP

WARNER BROS.

BENNIE BRIDGEN — Filmmaker for Teenage, W 1504

WDAF RADIO

COURT BASIE & VARIOUS ARTISTS—K C Jazz, KC 610

WORD

DICK ANTHONY'S Singing Men, W 3330 LP
ENCHANTING KOREAN OPHIAN CHOIR—World Visions, W 3340 LP
SAM FLORIA & THE CONTINENTALS—Life Is a Symphony, W 3343 LP
BILLY GRAHAM—Gods Delinquency (The Cinema of History), W 4114 LP
DON HUSTAD—Hymns Everybody Remembers, W 3329 LP
HEROME HINES—Great Moments of Sacred Music, W 3337 LP
BURL IVES—Shall We Gather at the River, W 3339 LP
Favorite Hymns of JOHN CHARLES THOMAS, W 3320 LP

WORLD PACIFIC

THE ELECTRIC 12, 1633

NEW ALBUM RELEASES

CENTRO

THE BEATLES—Beatles VI, T 2358, SR 2358
RAY KING COLE—Unforgettable, DT 357
JOEY MILLER—Queen of the Noisy T 2349, ST 2349

COLUMBIA

CHAD AND JEREMY—Before and After, CL 2374, CS 9174
NEW CHRISTY MINISTERS—Chin Chin Chorus, CL 2369, CS 9169
ANDY WILLIAMS—Canadian Sings, CL 2324, CS 9124
The Great BOB WILLS, HL 7345

DANA

RAY HENRY—OL A BABEL, DLP 4312
JOE MACIELAG, DLP 4312
Rock and Roll With JOHNNY FRECOM, DLP 4313
VARIOUS ARTISTS—Discotheque Polish Style Vol. 1, DL 1309
VARIOUS POLKA BANDS—Discotheque Polish Style Vol. 2, DL 1310
FRANK WOJNAROWSKI—Wielozmowy Gwiazdy, DLP 4311

ELEKTRA

FRED WEIL—Blocker & MacDougal, EKL 293, EKS 7293
VARIOUS ARTISTS—The String Band Project, EKL 292, EKS 7292

HICKORY

BONOVAN—Catch the Wind, LPM 123

LIGHTNING

LES McCANN LTD.—Get Her Rightly, LS 90006

MERCURY

BITTER END SINGERS—Through Our Years, MG 21006, SR 61016
FREDDIE AND THE DREAMERS—On the Road, MG 21005, SR 61005
The Golden Hits of LESLEY GORE, MG 21024, SR 61024
JUST NERVO—Little Bit of Sunshine, Little Bit of Rain, MG 21010, SR 61010
THE YOUNG AMERICANS—Reunited by Johnny Markley, MG 21023, SR 61023

GET IN ON THE PRE-4TH OF JULY FIREWORKS . . .



IN BILLBOARD'S SPECIAL DEALER

(NAMM) CONVENTION ISSUE

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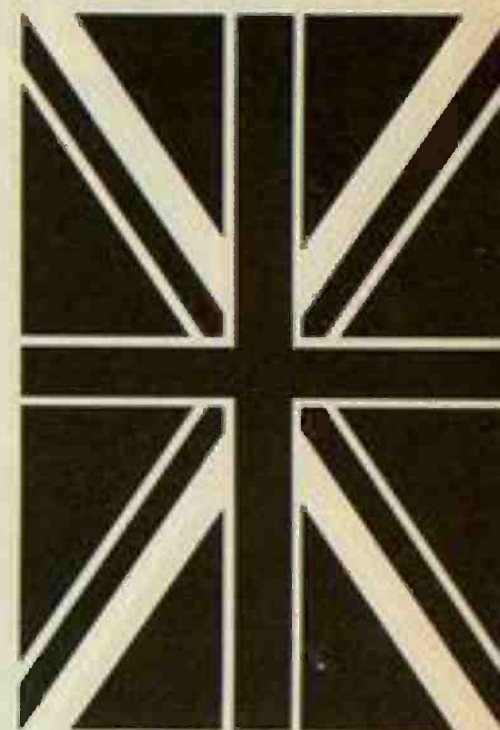
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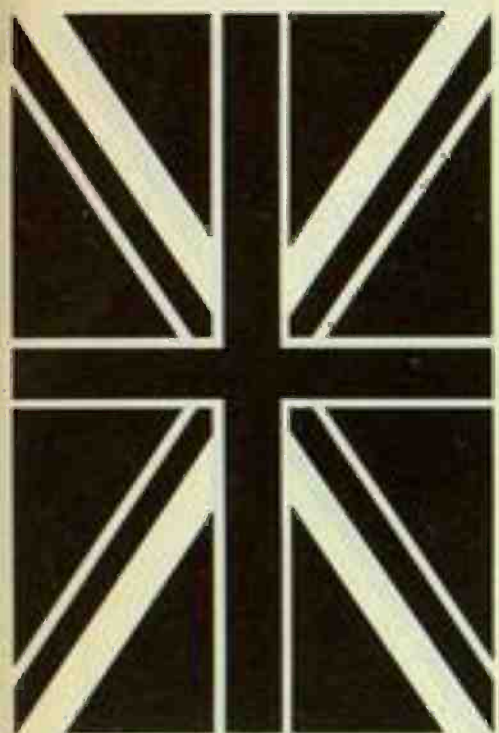
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COUNTRY MUSIC



BOBBY LEWIS is getting strong air play with his United Artists (842) release, "Perfect Example of a Fool." He's booked by Herb Jones of Hal Smith Agency Productions.

(Advertisement)

Snow Gets 'DO' Award

MONTREAL — A reunion was held on stage during the Hank Snow Show at the Montreal Forum (3) when a Hugh Joseph, who retired in 1961 after 40 years with RCA Victor in Canada, presented a gold record "DO" award "in recognition of outstanding achievement" to Snow.

The ex-director of a&r for Victor here discovered Snow in the 1930's and introduced him to the parent company, the beginning of Snow's 29 years with RCA. Joseph also discovered country star Wilf Carter.

The show was presented by CFOX, Montreal's country station.

Norman Kelly Heads New Label

FRANKLIN, Pa. — A new c&w and gospel label, Process Records, with studios and offices here, recently made its bow, with Norman Kelly as president. Sound of Nashville, Nashville, is handling the firm's distribution.

Released by Process last week were "You Fit Me Like a Glove" b.w. "Deep, Deep Water," by Gordon Sizemore and Rex Root; "I'm Gone, Gone" b.w. "Little Viola," by Nick Foley and the Ramblin' Esquires, and "I Want to Do What He Commands" b.w. "He Knows Just What I Need," by the Travelers, gospel-singing quartet.



KENNY ROBERTS, c&w singer and yodeler, is shown presenting a copy of his new Starday album to John Corrigan, director of the WVA "World's Original Jamboree," Wheeling, W. Va., during a recent appearance on the Wheeling show. Quentin (Red) Weir, of B-W Music, Inc., Wooster, Ohio, who did some of the production work for the album and wrote the biographical liner, is working with Roberts on promotion.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 6/19/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	5	RIBBON OF DARKNESS Marty Robbins, Columbia 43258 (Witmark, ASCAP)	10	26	16	10 LITTLE BOTTLES Johnny Bond, Starday 704 (Red River, BMI)	20
2	1	WHAT'S HE DOING IN MY WORLD Eddy Arnold, RCA Victor 8516 (4 Star, BMI)	13	27	18	I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT George & Gene, Musicor 1066 (Four Leaf, BMI)	9
3	2	I'LL KEEP HOLDING ON Sonny James, Capitol 5375 (Acap, BMI)	12	28	29	BLAME IT ON THE MOONLIGHT Johnny Wright, Decca 31740 (Acuff-Rose, BMI)	7
4	7	BEFORE YOU GO Buck Owens, Capitol 5410 (Starline, BMI)	6	29	26	KING OF THE ROAD Roger Miller, Smash 1965 (Tree, BMI)	19
5	9	ENGINE ENGINE #9 Roger Miller, Smash 1963 (Tree, BMI)	5	30	25	THE WISHING WELL Hank Snow, RCA Victor 8488 (Asper-Silver Star, BMI)	19
6	3	THIS IS IT Jim Reeves, RCA Victor 8508 (Acclaim, BMI)	16	31	33	MY OLD FADED ROSE Johnny Sea, Philips 4057 (Southwest, BMI)	11
7	4	YOU DON'T HEAR Kitty Wells, Decca 31749 (Cash, BMI)	10	32	36	FORTY-NINE, FIFTY-ONE Hank Locklin, RCA Victor 8560 (Kingneck-Coldwater, BMI)	6
8	6	GIRL ON THE BILLBOARD Del Reeves, United Artists 824 (North Rose, BMI)	15	33	39	SOMEONE'S GOTTA CRY Jean Sheppard, Capitol 5392 (Wilderness, BMI)	3
9	10	THINGS HAVE GONE TO PIECES George Jones, Musicor 1067 (Glad, BMI)	15	34	38	TOO MANY TIGERS Tex Williams, Boone 1028 (Scruff-Guns-Columbia, BMI)	4
10	8	MATIMOROS Billy Walker, Columbia 43228 (Bob-Matamoros, BMI)	11	35	40	IT'S ALRIGHT Bobby Bare, RCA Victor 8571 (Warwood, BMI)	3
11	11	BLUE KENTUCKY GIRL Loretta Lynn, Decca 31749 (Dore-Fine, BMI)	5	36	—	SIX TIMES A DAY (The Train Came Down) Dick Curcio, Tower 135 (Apostrophe, BMI)	1
12	19	QUEEN OF THE HOUSE Jody Miller, Capitol 5302 (Tree, BMI)	4	37	31	TWO SIX PACKS AWAY Gene Dudley, Mercury 72590 (Champion-Raleigh, BMI)	15
13	14	THE OTHER WOMAN Ray Price, Columbia 43268 (Pamper, BMI)	7	38	42	WRONG NUMBER George Jones, United Artists 838 (Glad, BMI)	3
14	13	CERTAIN B.J. Anderson, Decca 31743 (Miss Rose, BMI)	12	39	41	GETTIN' MARRIED HAS MADE US STRANGERS Doris West, RCA Victor 8525 (Gold-Ultra, ASCAP)	5
15	12	SEE THE BIG MAN CRY Charlie Louvin, Capitol 5366 (Tuneville & Lyn-Lou, BMI)	13	40	32	THEN AND ONLY THEN Connie Smith, RCA Victor 8487 (Asper-Silver Star, BMI)	22
16	20	SHE'S GONE GONE GONE Litty Frizzell, Columbia 43254 (Wilderness, BMI)	8	41	43	I HAD ONE TOO MANY Willie Nelson, Decca 31764 (Dore-Fine, BMI)	4
17	15	A TOMBSTONE EVERY MILE Dick Curcio, Tower 134 (Apostrophe, BMI)	15	42	47	KEEP ME FOOLED Carl Smith, Columbia 43266 (Cedarwood, BMI)	2
18	22	THE BRIDGE WASHED OUT Warner Mack, Decca 31774 (Peach, SESAC)	4	43	44	WILD AS A WILD CAT Charlie Walker, Epic 59799 (Tree, BMI)	3
19	27	YES, MR. PETERS Ray Drusky & Priscilla Mitchell, Mercury 72416 (Scruff-Guns-Columbia, BMI)	4	44	37	LOVING YOU THEN LOSING YOU Walt Frazier, Decca 31737 (Cedarwood, BMI)	16
20	30	THE FIRST THING EVERY MORNING (And the Last Thing Ev'ry Night) Jimmy Dean, Columbia 43263 (Plainview, BMI)	3	45	48	COUNTRY GUITAR Phil Beough, Langham 539 (Deep Crest, BMI)	2
21	21	HE STANDS REAL TALL "Little" Jimmy Dickens, Columbia 43243 (Tomah-Champion, BMI)	11	46	35	SIX LOVELY HOURS Kitty Wells, Decca 31749 (Cedarwood, BMI)	18
22	28	I CAN'T REMEMBER Ginny Smith, RCA Victor 8551 (Miss Rose, BMI)	3	47	34	I'M GONNA FEED YOU NOW Porter Wagoner, RCA Victor 8524 (4 Star, BMI)	8
23	23	BACK IN CIRCULATION Jimmy Newman, Decca 31745 (Miss Rose, BMI)	9	48	49	ENOUGH MAN FOR YOU Ott Stephens, Chart 1205 (Peach, SESAC)	2
24	24	BECAUSE I CARE Ernest Tubb, Mercury 1304 (Scruff-Guns, BMI)	6	49	50	A SIX FOOT TWO BY FOUR Willie Brothers, Starday 713 (Starday, BMI)	2
25	17	I WASHED MY HANDS IN MUDDY WATER Stonewall Jackson, Columbia 43197 (Meridian, BMI)	17	50	46	JUST THOUGHT I'D LET YOU KNOW Carl Butler & Pearl, Columbia 43310 (Cedarwood, BMI)	13

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (BU) ST 2283 (S)	15	11	15	SONGS FROM MY HEART Loretta Lynn, Decca DL 4630 (M) DL 74830 (S)	8
2	2	CONNIE SMITH RCA Victor LPM 2041 (M); LSP 3341 (S)	8	12	14	10 LITTLE BOTTLES Johnny Bond, Starday S 333 (M) (No Stores)	7
3	4	GEORGE JONES & GENE PITNEY Musicor MM 3044 (M); MS 3044 (S)	12	13	16	HITS FROM THE COUNTRY HALL OF FAME Floyd Cramer, RCA Victor LPM 2018 (M); LSP 3318 (S)	9
4	3	THE RETURN OF ROGER MILLER Smash MS 2001 (M); MS 67001 (S)	17	14	17	THE BEST OF JIM REEVES RCA Victor LPM 2090 (M); LSP 2090 (S)	46
5	5	THE JIM REEVES WAY RCA Victor LPM 2068 (M); LSP 2068 (S)	16	15	13	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2909 (M) CL 9109 (S)	14
6	6	THE RACE IS ON George Jones, United Artists 8432 (M); UAS 6422 (S)	5	16	—	MR. COUNTRY AND WESTERN MUSIC George Jones, Musicor MM 2046 (M); MS 2046 (S)	1
7	7	BURNING MEMORIES Kitty Wells, Decca DL 4612 (M); DL 74612 (S)	10	17	—	THE EAST WAY Eddy Arnold, RCA Victor LPM 2061 (M); LSP 3361 (S)	1
8	8	I'LL KEEP HOLDING ON (Just As Your Love) Sonny James, Capitol T 2317 (M); ST 2317 (S)	3	18	18	COUNTRY MUSIC ALL AROUND THE WORLD Ray Drusky, Mercury MG 21006 (M); SR 41006 (S)	3
9	10	I DON'T CARE Buck Owens & His Buckaroos, Capitol T 2106 (M); ST 2106 (S)	30	19	—	THE WORLD OF COUNTRY MUSIC Various Artists, Capitol NPB 5 (M); NPB 5 (S)	1
10	9	THE FABULOUS SOUND OF FLATT & SCRUGGS Lester Flatt & Earl Scruggs, Columbia CL 2335 (M); CL 9050 (S)	25	20	20	BLUES IN MY HEART Stonewall Jackson, Capitol T 2306 (M); ST 2306 (S)	2

CMA's Show Draws Plaudits; Ritter Gives a Bullish Report

Continued from page 3

stant Hooper rating increase of 600 per cent).

The CMA show was competing with the Gemini capsule landing for coverage from the press but nevertheless managed to attract representatives from all four daily newspapers, numerous trade magazines, such as *Life* and *Newsweek* and even radio and TV reporters and cameramen.

Charles Harper, executive director of the sales-marketing executives of Chicago, termed

the show one of the most successful his association had ever seen.

The show even produced some record industry ecumenism, with RCA Victor sending a crew to tape the proceedings, Columbia agreeing to press the disk and Capitol designing a cover. The record is to be sent to everybody attending the event.

Hal Cook, Billboard pub-

lisher and a vice-president of CMA, was general chairman for the event. Billboard's Nick Biro headed a publicity committee that consisted of Marty Edglin, Pick-Congress and John Sippel, Mercury.

Morris L. Diamond, Mercury, headed a radio and TV promotion committee consisting of Fred Salem, Columbia; Maury Lathowers, Capitol and Frank Scardino, Decca.

By the time CMA got around

Toronto Hotel Country Showcase

TORONTO — The Edison Hotel Lounge here has become a new full-time showcase for country music talent, operating on a Monday-through-Saturday basis. The Bob Neal Agency, Nashville, is handling the booking.

Among the acts already booked for the spot by Neal are Stonewall Jackson, Bobby Bare, Tommy Cash, Johnny and Joanie Mosby, Johnny Sea, Jimmy Martin, Dave Dudley, Leggy Van Dyke, Don Bowman and Sheb Wooley.

Kathy Dee Busy

CARSON CITY, Nev.—The Kathy Dee show, following a successful stand at the Golden Nugget, Las Vegas, has moved into the Carson City Golden Nugget for a two-week booking. This will be followed by a California Air Base stand, after which the Dee unit heads back east for a string of one-nighters in July. B-W Music, Inc., Wooster, Ohio, is handling details on the Kathy Dee show schedule.

YESTERYEAR'S COUNTRY HITS

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

COUNTRY SINGLES

5 Years Ago
June 20, 1960

1. Please Help Me, I'm Falling, Hank Locklin, RCA Victor
2. One More Time, Ray Price, Columbia
3. He'll Have to Go, Jim Reeves, RCA Victor
4. Above and Beyond, Beck Owens, Capitol
5. Just One Time, Don Gibson, RCA Victor
6. Why I'm Walkin', Stonewall Jackson, Columbia
7. He'll Have to Stay, Jeanne Black, Capitol
8. Left to Right, Kitty Wells, Decca
9. Your Old Used to Be, Faron Young, Capitol
10. Seasons of My Heart, Johnny Cash, Columbia

COUNTRY SINGLES

10 Years Ago
June 18, 1955

1. In the Jailhouse Now, Webb Pierce, Decca
2. Making Believe, Kitty Wells, Decca
3. Yellow Roses, Hank Snow, RCA Victor
4. Live Fast, Love Hard, and Die Young, Faron Young, Capitol
5. There She Goes, Carl Smith, Columbia
6. Ballad of Davy Crockett, Tennessee Ernie Ford, Capitol
7. Breakin' in Another Heart, Hank Thompson, Capitol
8. In the Jailhouse, How #2, Jimmy Rodgers, RCA Victor
9. Satisfied Mind, Porter Wagoner, RCA Victor
10. Five Bees Thinking, Eddy Arnold, RCA Victor

CMA Broadcasters Cite Country Boom

By NICK BIRO

CHICAGO — Country Music Association broadcasters revealed country music on radio is booming last Monday (7). The meeting was the final order of business for CMA's three-day conclave here that included several sessions for the board of directors and a big star-studded presentation for the sales-marketing executives of Chicago (see separate story).

The broadcasters' meeting provided the type of seminar most industry dream about. When Jerry Glasser of WENO, Nashville, asked how many in the audience were with stations doing more business than last year, every hand in the room was raised.

Glasser noted the "momentum was just beginning" for country music stations.

Bill Hudson, CMA public relations chief, said that about 40 stations were participating in a country Pulse survey. He said this would establish the believability and power of the country audience.

COUNTRY MUSIC CORNER

By BILL SACHS

Stonewall Jackson set a new attendance mark at Elicker's Grove Park, Bear York, Pa., Decoration Day, and as a result is booked for a repeat there later in the season. . . . Epke's Merle Kilgore appears with a major package show in New Albany, Ind., June 26. . . . Jimmy Key, who produces the country sessions for Roulette Records, last week finished a waxing stint on Linda Manning and David Price, with the sides slated for immediate release. George Kent, is due in Nashville next week to cut a Roulette session under Key's direction. . . . Dave Dudley and His Roadrunners, currently on tour of one-nighters in Mississippi and Texas, invade Indiana and then New England later this month.

Billy Edd Wheeler heads for New York this week, where he will be a feature at the American Folk Festival Friday through Sunday (18-20). . . . Warner Mack has joined the Bob Neal talent stable, Nashville, and is currently on a string of one-nighters. . . . Don Gulley, c&w deejay at WNTT, Tazewell, Tenn., and a member of the Pinnacle Mountain Boys, bluegrass combo, reports that the latter group has joined "The Schultz Show," TV series deep in more than 20 Southeastern markets.

to raffling off some Jack Daniels whiskey, a Gibson guitar and a live Tennessee walking horse. just about everybody agreed with a previous association statement that, "those buyers of time who have harnessed sales and merchandising efforts to this phenomenon (c&w music) have prospered."

MADISON, Tenn. — Ray Baker, who has managed the publishing companies for Jim Reeves Enterprises, Tuckahoe Music, Inc.; Open Road Music, Inc., and Acclaim Music, Inc. since 1962, has resigned that post to start his own music publishing firm, Blue Crest Music, Inc., with headquarters in Madison.

Hudson said he hoped that the survey would show that 10 to 25 per cent of today's radio audience prefers country music. The survey is being taken now Hudson said, and would be available to participating stations shortly. He said he hoped that the survey could be expanded to some 80 stations in the near future.

Among other CMA services for broadcasters announced by Hudson were: An air check service between participating stations; a CMA house organ devoted primarily to radio news, station profiles and profit-making tips; a talent file; and a revised radio station kit.

Commenting on how WENO Radio got more beer advertising, Glasser said a survey was made among juke box operators of what type of records were preferred in "beer joints." Operators said that 78 per cent of all such records were in the country category, Glasser said. The Nashville station ended up with 11 beer accounts as a result of the survey, he noted.

A note of caution came from Dick Schofield, KFOX, Los Angeles, who pointed out that while "business and revenue" was on everybody's mind, "programming" was what made the stations click.

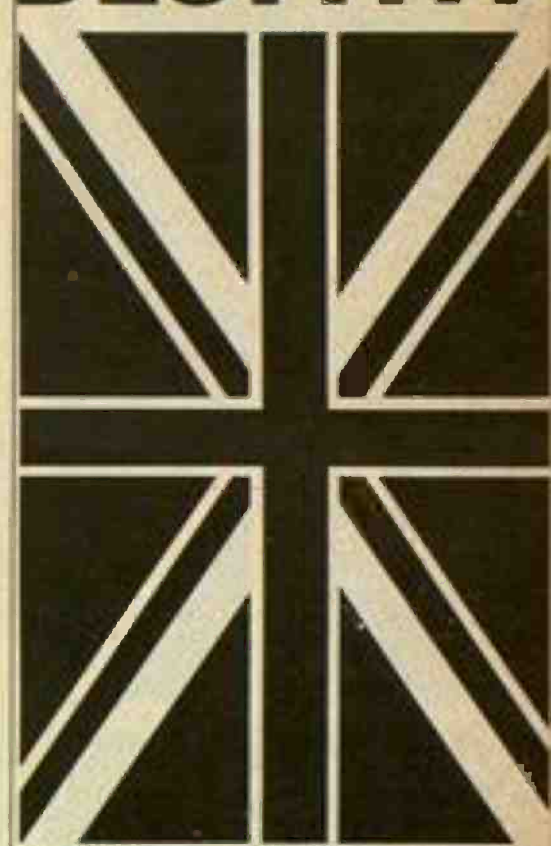
"Don't water down your country music programming and make it so 'pop' that the country flavor is missing altogether," Schofield said.

"If the country stations stick with good country music, their influence will back up to the record companies," he noted.

He cited a personal experience of "upgrading my country sound to the point where time buyers were impressed—but I was losing my audience.

"Country listeners will reject a sound that is too slick. We
(Continued on page 40)

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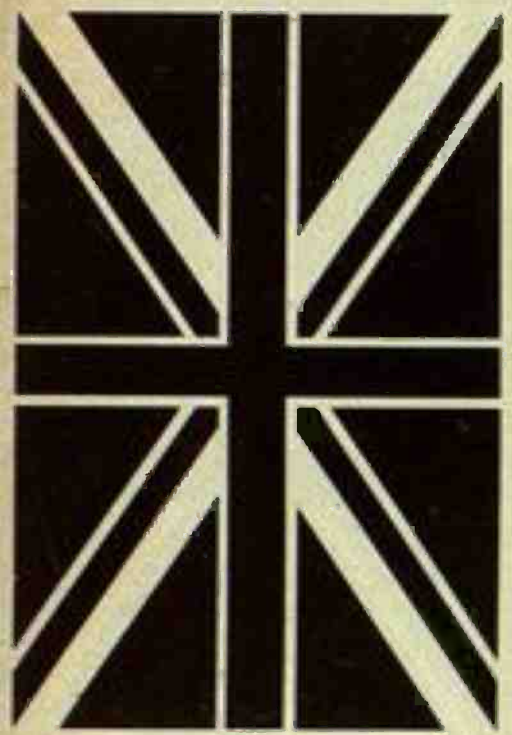
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BRITAIN'S BEST!!!!



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CLASSICAL MUSIC

Horowitz Embarking on New Musical Adventure

• Continued from page 1

While Horowitz' record as a recording artist—without the benefit of live recitals—has been impressive since joining Columbia in 1962, he's the only artist ever to have received three Grammys in three consecutive years, and his fourth Columbia album, "Horowitz Plays Scarlatti," is No. 1 in the Solo Instrument and Concert chart.

Interviewed in his Manhattan townhouse this week, Horowitz said he closed his eyes at the beginning of his Carnegie Hall concert and hoped that his first performance in a dozen years before a live audience would live up to expectations. As the recital progressed, he continued, he felt his confidence return and by the time the recital was over he sensed that he had regained his mastery before a live audience.

Horowitz' approach toward a live recital differs from his approach toward a recording. As the recital is aimed at an audience of 2,000 to 3,000 with sophisticated aptitudes toward classical music, the repertoire is apt to be esoteric. But a recording which is aimed at an audience of several hundred thousand will contain many of the better-known selections, material which appeals to a broad population base.

Preparation of either a live recital or a recording date involves months of preparation in selecting the repertoire. In the Scarlatti album, for example, Horowitz had to choose from among 550 sonatas before selecting the ones which would be most effective and would fit into the playing time.

The main difference is that in a recital Horowitz alone selects the repertoire, while in a recording he consults with Columbia executives.

Sales of classical records would increase, Horowitz feels, if consumers would only learn to listen. He points out that a concert audience will remain quiet while an artist performs, but people will play records at home and talk while the record is being played. Horowitz feels that music, whether played in a concert hall or in the home, should be listened to without distraction.

Horowitz extends his listening theory to all types of music—pop, r&b, folk. Horowitz is an avid radio listener, and his range includes popular, middle-of-the-road and classical stations.

He's heard most of the British groups, and admits that he can't quite understand the lyrics. However, he did say that he can appreciate the talents of popular singers like Barbra Streisand and Andy Williams. Horowitz added that he likes much of the current r&b output, although he was not too familiar with the artists.

Horowitz follows the Billboard charts closely. He follows not only the classical charts, but the pop album charts and demonstrated an avid curiosity about the popular singles artists.

Horowitz believes that community concerts are doing much to stimulate interest in classical music, and also classical record sales. He noted that this interest in classical music, instilled in people of high school and college age, permeates the classical music market.

Horowitz noted that the best markets for classical records are in cities that maintain good professional symphony orchestras and those which have classical music stations.

In this regard, Columbia is buying time on the Ivy Network, consisting of college radio stations, to promote the sale of the "Carnegie Hall" album.



VLADIMIR HOROWITZ

Milan Prize to U. S. Composer

MILAN—Wolfgang Fraenkel, an American composer, has won the \$4,800 City of Milan prize for a classical composition. It will be performed by the La Scala Symphony in 1966. Fraenkel, born in Berlin in 1897 but an American citizen resident in Los Angeles, won over 64 competitors from 11 countries with his "Symphonic Aphorisms."

A jury headed by Victor De Sabata and including Franco Ferrara, Goffredo Petrassi and Nino Sanzogno, narrowed the field to 12 before making its final choice by majority vote. Performance of the 1964 winner, "Requiem," for orchestra, baritone and double chorus by Wilfred Josephs, will take place Oct. 28 at La Scala.

Another Milan competition for a new opera in honor of Giacomo Puccini will continue until Dec. 31. It has a prize of \$8,000; the contest was created by Fosca Crespi, stepdaughter of the late composer.

Karajan Gets Milan Acclaim

MILAN—Herbert von Karajan capped his previous success at La Scala as an opera conductor with a resounding public and critical ovation in two performances of Mozart's Requiem in B Minor and Verdi's "Te Deum" with soloists and chorus. SRO signs were out well before the performances, with many hundreds turned away.

An additional honor was paid Vogt Karajan when he was chosen by the University of Pavia to receive the student's Golden Register award, only the third time the award has been made.

SCHIPPERS DOES 'MACBETH' SET

ROME—Thomas Schippers, here to begin work on the Festival of Two Worlds at Spoleto, of which he is musical director, conducted a complete Verdi recording of "Macbeth" issued by Decca in Italy. The opera, the first Verdi work recorded by Schippers, has been made with Giuseppe Taddei, Birgit Nilsson and the Santa Cecilia Symphony and Chorus. "Macbeth" was directed by Schippers seven years ago as the opening event of the first Spoleto festival.

Electrola Is Launching All-Out Sales Campaign on Opera Series

By OMER ANDERSON

COLOGNE — Electrola is opening what the disk company says is the country's greatest opera sales campaign since the war.

From the greatest opera repertory of the world—that of the London-based EMI parent company—Electrola will produce a series of 30 so-called "highlight" records, 19 of them operas appearing as disks on the German market for the first time.

Each disk will feature the highlights of the opera concerned, excerpts selected as representing what the public considers to be the "best" from that opera.

Eventually, Electrola hopes to include 100 or more operas in the series.

Electrola has mobilized its distribution apparatus behind the drive. Each dealer taking at least 100 disks of each offering will receive special sales assistance.

The disk company has put careful research into unprecedented effort to convince German retailers that there is great potential public response for the right type of opera records, which the disk firm believes it has now produced.

To begin, Electrola surveyed attendance at German concerts, stage theaters, and operas. The survey showed that while attendance was down at concert houses and theaters, it had risen sharply at the opera. Even opera houses in the smaller cities were sold out night after night.

Electrola then did research

into the preference of opera disk buyers. Surveys showed that 83 per cent wanted to "hear beautiful music"; only 11 per cent were concerned with technical aspects of operas. Some 34 per cent considered Richard Strauss to be the last significant opera composer. Some three-quarters of those surveyed prefer to listen to operas in German translation and not in the original language.

Although Germany is supposed to be the land of Bach, Brahms and Beethoven, the majority said they considered them too heavy. The breakdown as to preference was 38 per cent for operetta, 34 per cent for opera, 18 per cent for concert music and only 4 per cent for literature (prose) recordings.

The survey indicated that Germans want to hear music which is outside the standard repertory of German opera, and such offerings will be represented by Gluck's "Alceste," Ponchielli's "La Gioconda," "Norma" from Bellini and "Andrea Chenier" from Giocondano.

The most important works will be offered in two versions—the original and the German translation. Aside from the favorite operas of Verdi, Puccini, Wagner and Mozart, the series will include a large number of German dramatic operas.

Solists will include Victoria de Los Angeles, Maria Callas, Mirella Freni, Hilde Guden, Anneliese Rothenberger, Elisabeth Schwarzkopf, Giuletta Simonato, Walter Berry, Franco Corelli, Dietrich Fischer-Dieskau, Nicolai Gedda, Tito Gobbi, Heinz Hoppe, Robert Merrill, Hermann Frey, Rudolf Schock, Giuseppe di Stefano, Jess Thomas and Fritz Wunderlich.

COL. GOES FULL STEAM ON HOROWITZ ALBUM

NEW YORK—Columbia Records is pulling out all the stops in its effort to promote the two-record album, "An Historic Return—Horowitz at Carnegie Hall." A de luxe promotional package is being mailed with an accompanying letter to top record dealers throughout the country. Theme of the kit is "The Thrill of the Decade," and the merchandising program emphasizes that "The Horowitz of Today Is on Columbia Records."

The kit includes a copy of Columbia's insert in the Carnegie Hall program book and a 20-page chronology of the publicity which accompanied the occasion.

Horowitz is pictured on the cover of the kit, and a 20-by-30-inch black-and-white blow-up of the picture is available to dealers. Album covers and a 12-inch-by-22-inch streamer featuring an album slick and promotional copy will be sent to dealers for window display.

The newspaper advertising campaign was launched with a full-page advertisement in the New York Sunday Times, and a 300-line mat has been prepared for local advertising.

Suggested list price for an album is \$9.98 monaural and \$11.98 stereo.

BEST SELLING CLASSICAL LP'S

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

- This Week**
- HOROWITZ PLAYS SCARLATTI**—Columbia MS 6658 (S), ML 6058 (M).
 - BIZET**—Carmen; Callas, Godda, Massard, Guiot, Paris Opera Orch. (Prefret); Angel (3-12") SOLX 3650 (S), CLX 3650 (M).
 - RIMSKY-KORSAKOV**—Scheherazade; London Symphony Orch. (Stokowski); London SPC 21005 (S), PM 55002 (M).
 - TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano and Orch.; Cibaum, Sym. Orch. (Kondratieff); RCA Victor LSC 2252 (S), LM 2252 (M).
 - PUCCINI**—Tosca; Callas, Bergonzi, Ercolani, Trama, Paris Conserv. Orch., The Nat'l Op. Cho. (Prefret); Angel (3-12") S 3655 (S), 3655 (M).
 - COUNOD**—St. Cecilia Mass; Lorengar, Hoppe, Cross, Duclos Cho., Conserv. Orch. (Hartermann); Angel S 36214 (S), 36214 (M).
 - VERDI**—La Forza del Destino; Brice, Tucker, Merrill, Tozzi, Veretti, RCA Ital. Op. Orch. & Cho. (Schippers); RCA Victor (9-12") LSC 6418 (S), LM 6418 (M).
 - BERNSTEIN**—Symphony No. 3 (Kaddish); Tourel, Monteleone, N.Y. Phil., Camerata Singers, Columbus Boychoir (Bernstein); Columbia RS 6605 (S), KL 6005 (M).
 - MY FAVORITE CHOPIN**; Cibaum; RCA Victor LSC 2576 (S), LM 2576 (M).
 - REVERIE**; Philadelphia Orch. (Ormandy); Columbia MS 6575 (S), ML 5975 (M).
 - THE AGE OF BEL CANTO**; Sutherland, Home, Conrad, London Sym. Orch. & Cho., New Sym. Orch. of London (Bonyng); London (12-12") D 3571 (S), A 4257 (M).
 - ISAAC STERN PLAYS FOUR FAVORITE VIOLIN CONCERTOS**; Stern, Phila. Orch. (Ormandy), N.Y. Phil. (Bernstein); Columbia (3-12") D 35721 (S), D 3L331 (M).
 - THE MUSIC OF ARNOLD SCHOENBERG, VOL. 3**; Columbia Sym. Orch. (Craff); Columbia (12-12") B25 709 (S), M 2L309 (M).
 - BEETHOVEN**—Symphonies 19 (complete); Berlin Phil. (Karajan); D.G.G. (8-12") SKL-101/8 (S), KL-1/8 (M).
 - DYORAK**—Symphony No. 9 (New World); N.Y. Phil. (Bernstein); Columbia MS 6393 (S), ML 5793 (M).
 - BACH**— Goldberg Variations; Gould; Columbia ML 5060 (M). (No stereo).
 - MAHLER**—Symphony No. 3; N.Y. Phil. (Bernstein); Columbia (2-12") M25675 (S), M2L275 (M).
 - POULENC**—Gloria in G; Carrel, Fr. Nat'l Radio-Tel. Orch. & Cho. (Prefret); Angel S 35953 (S), 35953 (M).
 - FAURE**—Requiem; Monte Carlo Op. Nat'l Orch., Collard Cho. (Frenaux); Epic BC 1285 (S), LC 3885 (M).
 - BELLINI**—Norma; Sutherland, Home, Alexander, Cross, London Sym. Orch. & Cho. (Bonyng); RCA Victor (3-12") LSC 6166 (S), LM 6166 (M).

MGM and DGG Will Subsidize Concerts

Continued from page 1

record label has underwritten the cost of a concert series.

Jerry Schoenbaum, MGM classical division general manager, said that the MGM-DGG sponsorship of the classical concert series is only the beginning, and that sponsorship of folk and jazz series is being considered. He added that both labels will welcome other record companies into the fold to engage in joint sponsorships of worthwhile concert series.

Schoenbaum said he was able to sell the sponsorship idea to DGG because he pointed out that those deriving a living from the music industry have an obligation to assist struggling concert series.

Schoenbaum and his assistant, Dave Kelger, a Long Island resident, first assisted Robert Bernstein's 1964-1965 Island Concert Hall series by taking



JERRY SCHOENBAUM

full-page DGG advertisements for all 15 recitals.

The current series ended with a \$15,000 deficit, and Bernstein told Schoenbaum and Kelger that he would be unable to continue unless aid was forthcoming.

Schoenbaum recommended to Arnold Maxin, then MGM president, that MGM and DGG foot the bill jointly. He got the MGM commitment immediately, then flew to Hamburg to get the DGG okay. The Mineola Theater is now undergoing a \$65,000 renovation, partially on these commitments.

Prices for the entire series—12 concerts—are scaled from \$20 to \$34.

Rudolf, Cincy Set World Tour

CINCINNATI—Max Rudolf and the Cincinnati Symphony Orchestra leave mid-August, 1966, for a 10-week world tour. The tour will be sponsored by the U. S. State Department Advisory Committee.

To date, except for Canadian appearances, the Cincinnati Orchestra has never appeared outside the U. S.

The tentative itinerary includes the Vienna and Lucerne music festivals and performances in Lebanon, Israel, Turkey, Philippines, Hong Kong, Taipei, Korea and Japan. A prominent soloist, to be named, will accompany the orchestra.

Copland Hosts Chi. TV Series

CHICAGO—Composer Aaro Copland is host for "Music in the 20's," a 12-program series which began over WTTW-TV here Thursday (10). The series will run for the next 11 Thursdays at 8:30 p.m.

Copland will conduct his own works and works of other outstanding composers in the series.

Guest soloists will include Lotte Lenya, Sylvia Marlow, the Juillard String Quartet, Tossy Spivakovsky and David Tudor.

The initial program featured the music of Igor Stravinsky and Arnold Schoenbaum.

Alkan Album

NEW YORK—An album devoted to the music of Charles Valentin Alkan, 19th century French composer-pianist, will be released by RCA Victor on the Red Seal label. Raymond Leventhal, making his debut on Red Seal, is the artist.

Alkan's music had slipped into virtual obscurity until two recent Leventhal recitals revived interest in the composer.

Juanita Waller Wins Praise



JUANITA WALLER

PITTSBURGH — Soprano Waller, Billboard staffer, was a featured vocalist with the Pittsburgh Symphony Orchestra and the Mendelssohn Choir of Pittsburgh at the 1965 Three Rivers Arts Festival Friday (28) night. The artist—along with soloists contralto Beatrice Krebs, tenor David Lloyd, and baritone John Anthony—received rave reviews from local newspapers.

More than 6,000 attended the performance of Beethoven's Ninth Symphony under the baton of Henry Mazur. The Pittsburgh Post-Gazette critic Robert J. Croan said Miss Waller proved a welcome new discovery for Pittsburgh's musical life . . . that she used a strong voice with ample technical security to manage the high notes allotted to her. He rated the performance of the orchestra "electrifying."

NOTRE DAME U. CITES TUCKER

NOTRE DAME, Ind.—Richard Tucker, for 20 years leading tenor of the Metropolitan Opera Association, has been awarded a Doctor of Fine Arts Degree by Notre Dame University. Tucker began singing in a New York orthodox synagogue and later served as cantor in various congregations. Notre Dame is one of the world's foremost Catholic universities.



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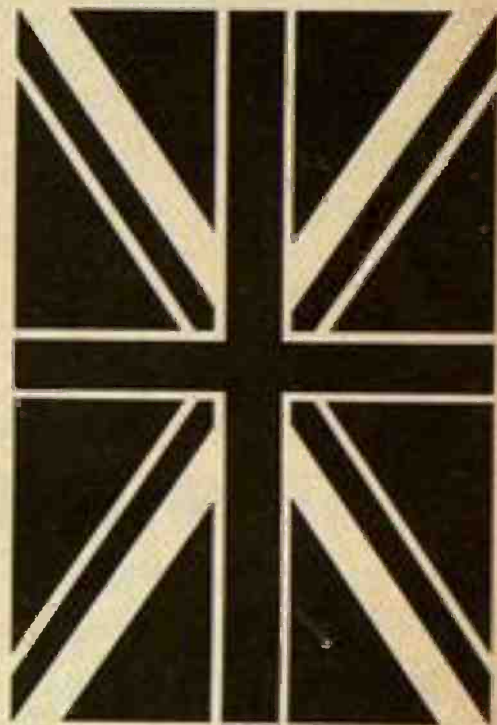
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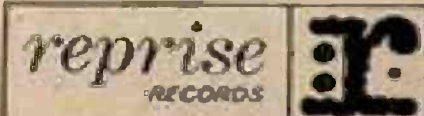
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Profit, Role to Public Go Hand in Hand—Pauley

By CLAUDE HALL

NEW YORK—Radio stations do not have to "throw away" public responsibility in order to make a profit, according to Robert R. Pauley, president of American Broadcasting Co. Radio. "I think that the smart broadcasters can achieve a very, very nice balance here and do both."

Pauley was one of the key speakers—along with Hathaway

Watson, president of RKO-General Broadcasting, and Arthur Hull Hayes, president of Columbia Broadcasting System Radio—on a 45-minute special "Radio: Then, Now and Later" aired recently over WOR Radio, New York. The show was written, produced and narrated by Martin Weldon, director of public affairs for RKO-General Broadcasting.

An example of a station that not only fulfills its public re-

sponsibility, yet makes a profit, Pauley said, was ABC affiliate WABC, New York. "Now WABC has been criticized in certain circles for running Top 40 contemporary music. This music is a part of our times—let's face it—whether certain people like it or not it's here, and it's here to stay in a big way. All ABC is doing is satisfying the wishes of those people while still providing a multitude of public service programming, a great deal of news."

Other stations he pointed to as fulfilling the double role of public servant and profit-maker were WOR Radio, New York, and WHAS Radio, Louisville, Ky. WHAS provides "a very great balance of programming—everything up and down the gamut—from public affairs to sports, to variety shows, live music, entertainment, records, a great deal of news and public affairs, and is a very successful station."

Radio: Unique Role

RKO-General's Hathaway Watson said his firm is convinced that radio has served and will continue to serve a unique and important role in American life. "Our own stations are engaged in many types of programming, all the way from talk and news on WOR in New York to the classical music of WGMS in Washington. We recognize, therefore, the flexibility of radio and the contributions which it can make in each community."

(Continued on page 42)

KYW-WRCV Plans To Switch Is Hailed

By CLAUDE HALL

NEW YORK—A record industry executive Tuesday hailed the coming switch of KYW, Cleveland, and WRCV, Philadelphia. KYW is a Top 40 station and WRCV programs middle-of-the-road. Both are 50,000 watts. The value of the switch for Philadelphia is that it will give the reported power

in the Top 40 market, WIBC Radio, some competition, the spokesman said. The result could be that new records will not only receive more exposure, but there is the possibility that new product which would never see exposure at all will receive airplay.

At this time, it is only a rumor that the new KYW in Philadelphia will program Top 40. WRCV general manager Arthur A. Watson said that present plans call for the new set-up in Cleveland to continue programming Top 40 as it does now. The station's call letters will be WKYC.

Westinghouse Broadcasting Co. officials, owner of KYW, could not predict at press time whether the new Philadelphia station would program Top 40 or follow the middle-of-the-road policy previously used by WRCV. Both stations were in a turmoil Tuesday because of the impending change, which involves KYW-AM-FM-TV and WRCV-AM-TV. Major executives of the stations will transfer from one town to the other, air personalities will reportedly remain where they are. However, definite plans were not available. WRCV's Watson said that the change between the two stations could take place within the next two weeks.

Actually, the impending switch is a switch-back. The stations were swapped in 1956. The Federal Communications Commission last year, when approving license renewals for the stations, ordered a restoration to original ownership. NBC will also pay Westinghouse \$150,000 to compensate for improvements made at KYW since 1956.

CKPM Uses Survey as A Criterion

OTTAWA—Programming a radio station is more than just trial and error. CKPM Radio, a new station in the capital city of Canada, initiated a motivation research study as a foundation for its music programming. The study indicated that legislators were not listening to regular commercial-type programming.

Ottawa reportedly has the highest number of university graduates in Canada among its population of 700,000. The city is basically a government city with more than 50 per cent of the total workers directly or indirectly employed by the government. In order to capture this type of specialized audience, the station programmed to their tastes—15 minutes of uninterrupted music.

The success of the approach, a station spokesman said, is shown in recent surveys which "give us 15 times 25 per cent of the market." The station was one year old June 7.



DECCA ARTIST BRENDA LEE took a moment out from her show at Blinnstrub's in Boston recently to chat with Dick Smith of WORC, Worcester, Mass., and Alan Gary, WREH, Boston. Mrs. Dick Smith is at Miss Log's left.



LEIGH KAMMAN'S jazz record show over KQRS Radio, Minneapolis, gets public display from the store window of Melody Music City (second store sat nights a week).

Deejay Goes Public To Push Disk Sales

MINNEAPOLIS—There's nothing sneaky about the method disk jockey Leigh Kamman uses to promote the sale of jazz records. After all, he's on public view . . . and more public you can't get than the display window of the Melody Music City record store here.

From the display window, six nights a week, Kamman spins records for a two-hour show, not only broadcast over KQRS, but announced over a loud-speaker system outside the store. Kamman, a jazz-oriented disk jockey, has been doing the show from the window—surrounded by record displays—about 16 weeks. He programs the entire show from records stocked by the store.

The program has been a great booster of jazz album sales, according to assistant store manager Larry Backe. "Sales of jazz albums have increased at least 50 per cent," Backe said. "Especially on labels such as Impulse and Verve. We used to order 25-40 of these labels a month . . . now we order this much in a week. Sales on other labels have increased 100 per cent in some cases."

The store now stocks about 1,000 more jazz selections than before, Backe said. Why? Recently, as a result of the radio program, a jazz fan came in and bought the entire stock of a particular artist—about \$90 in

records. The loudspeaker system is great for creating impulse sales because it attracts the attention of passersby.

Kamman's show from Music City is called "The Gallery." While most programming is done up to a month in advance, he occasionally takes a request. Now and then he'll interview a customer of the store on the air. One of the recent promotions of the radio station in co-operation with the store was a "jazz impression art contest." Kamman announced full details over the radio program. Entries were displayed in the store window. Voting was by store customers and those customers whose choice agreed with the judges were awarded an album.

KQRS-AM and KQRS-FM have done a lot to further jazz in Minneapolis, Kamman feels. He also hosts another jazz show over the radio station in tandem with Herb Schoenbohm 10-12 midnight seven nights a week. On "Jazz in the Night," which Kamman handles Thursday, Friday and Saturday, "live" music with records is alternated. The live music he tapes the three other nights at local jazz spots. Among those talents featured via these tapes are the George Meyers Big Band from the Downbeat Club, Lake Minnetonka; Harry Blons and His Dixieland Jazz Band, and Paul (Doc) Evans and His New Orleans Revival Jazz Band.



JOHNNY MATHIS, Mercury recording artist, got together with WABC's air personality Joe O'Brien in New York recently when Mathis was in town for a Copacabana engagement. The star's current single "Take the Time" is climbing the Hot 100.

WOWO SET ON THEIR EARS

FT. WAYNE, Ind.—WOWO Radio here benefited from a promotion that required no work nor fuss. Four students did all the labor, but it wasn't labor. The Ball State University students at Muncie, Ind., decided that all of the world records set to date by other college students—such as squeezing into a phone booth, staying awake, swallowing goldfish, etc.—were too much work. So they merely listened to WOWO six straight weeks for the "world's longest-consecutive hours listening to radio" record. The record they set was 1,000 hours of listening time.

CMA Broadcasters Cite Country Boom

• Continued from page 37

must campaign to impress recording companies that country is a way of life."

Also coming in for criticism was the national Hooper survey. Country music broadcasters felt that the Hooper reports placed them at a disadvantage.

Virtually every broadcaster in the room said his Pulse survey showed him in a much higher position than the Hooper. One criticism was that Hooper phone calls ostensibly did not get into the toll-call areas but were concentrated in the center of the cities where there was often a large Negro population.

The broadcasters agreed to gather data to present to Hooper on this point.

In still another area, Chris Lane, WJJD, Chicago, program director, suggested that country stations promote their programming by circulating survey sheets. He said these should not only list the record and artist, but the record company and number as well.

"We're not in the business of selling records, but we do want to expand the audience for country music—this will do that," he noted.

Broadcasters also moved to have future seminars split between sales and programming.

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RADIO-TV PROGRAMMING

VOX JOX

WQXR-Radio, New York, received the 1965 Ohio State Award for its series of 26 programs of "Tom Glazer's Treasury of Folk Songs." This marks the seventh such award received by the station since Ohio State University instituted the awards 29 years ago. . . . Perry Cooper, former assistant music director at WINS-Radio, New York, is now an air personality over WKOP, Binghampton, N. Y. . . . New general manager of KOIL, Omaha, Neb., is Stephen C. French. . . . Arthur Hall Hayes, CBS-Radio president, received an honorary Doctor of Laws degree from the University of Santa Cruz, Santa Clara, Calif., Saturday (12). . . . Fred Corvey has joined the air

personalities of WEBB, Baltimore. . . . Irwin Segelstein has been appointed vice-president of programs for CBS-TV network. . . . Stephen B. Labunski, executive vice-president in charge of the NBC-Radio network division, will be the guest speaker Monday (14) at the annual summer convention of the Oklahoma Broadcasters Association in Tulsa. . . . Martin A. Grove has been promoted to public relations manager of WYMA, New York, and the Straus Broadcasting Group. . . . Ron Lundy, WIL-Radio's music director, has been promoted to operations director, and David M. Brennan has been named assistant managing director. . . . KNX, Hollywood, loses

DJ Bob Cane, who'll have his own show over CBS-TV next season; his replacement will be Rege Cordic, who'll leave KDKA, Pittsburgh. . . . Music that came out of the World War II era will be featured on a special monthly spectacular over WJBK-Radio, Detroit. The two-hour show, "Music of the War Years—1939-1945," will be hosted by Bob Layne. . . . Triangle's Radio and TV division has named John D. Scheur Jr. to the new post of executive manager for radio, effective June 14. He'll headquarter in Philadelphia. . . . Dick Lawrence has been appointed program director at WPTR, Albany. . . . Bruce L. Still has been appointed program director of WXYZ-Radio, Detroit. . . . KSTP-Radio, Minneapolis, has named Paul Jay as its program director. . . . Nell McIntyre is now assistant program manager

of KDKA-Radio, Pittsburgh. . . . KGW-Radio and TV recently moved into new quarters in Portland, Ore. . . . ABC-Radio network is increasing its rates by 3 per cent on all time periods except 7-9 a.m., which will be increased by 10 per cent. . . . Don Elliot has joined KFXM, San Bernardino-Riverside, Calif., as production director and morning DJ. The first promotion he was involved in resulted in Don being thrown into the station's swimming pool, clothes and all. . . . Larry King, WJZ, Decatur, Ill., would like three copies of singles and one of albums to be used in this summer's record hops and on the air. The station is being forgotten by some labels, King says. . . . Bill Calder is the new wake-up personality for WRCV Radio, Philadelphia, after the station revamped its lineup May 24. **CLAUDE HALL**

**RADIO
RESPONSE
RATING**

**BIRMINGHAM . . . Second Cycle
JUNE 19, 1965**

TOP STATIONS

Rank	Call Letters	% of Total Points
★ POP Singles		
1.	WISN	47%
2.	WYDE	38%
3.	WYOK	17%
4.	WABY	8%
★ POP LP's		
1.	WAPF	43%
2.	WABC	27%
3.	WERT	16%
Others (WATV, WYDE, WABY) 14%		
★ R&B		
1.	WJLD	52%
2.	WENN	43%
★ COUNTRY		
1.	WYAM	53%
2.	WISN	28%
3.	WYOK	18%
★ CONSERVATIVE		
1.	WERT-AM-FM	50%
2.	WAPF-AM-FM	30%
3.	WSPB-FM	17%
4.	WABC-AM-FM	13%
★ CLASSICAL		
1.	WSPB-FM	79%
Others (WAPF-Sun. Night, WERT-FM-Nights) 21%		

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Dave Reddy	WISN	27%
2.	Duke Sumers	WYDE	22%
3.	Joe Sumers	WYOK	18%
4.	Doug Layton & Tommy Charles	WABY	7%
Others (Jim Taber, WISN; Bob Sands, WYDE; Neal Miller, WISN; Johnny Gray, WYDE) 14%			

BY TIME SLOT

Morning	Earb Stedman, WISN (7:00-8:00); Duke Sumers, WYDE (7:00-8:00)
Mid-Morning	Neal Miller, WISN (8:00-9:00)
Early Afternoon	1. Walt Williams, WISN (9:00-10:00); 2. Joe Sumers, WYOK (10:00-11:00)
Traffic Man	Duke Sumers, WYDE (7:00-8:00); Jim Taber, WISN (7:00-8:00)
Early Evening	Dave Reddy, WISN (5:00-6:00)
Late Evening	(No domination by any air personality)

★ PROGRAM DIRECTOR, MUSIC DIRECTOR OR LIBRARIAN

(Most Co-Operative in Exposing Records)
Bob Sands, WYDE Program Director
Dave Reddy, WISN Music Director
Dave Loyd, WABY Program Director
Jim Taber, WISN Program Director

★ TOP TV BANDSTAND SHOW

(Exposing Records & Artists)
NO LOCAL TV BANDSTAND SHOW IN BIRMINGHAM AREA

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP LP's			
1.	Sam Carney	WAPF	47%
2.	George Singer	WAPF	19%
Others (Richard Childs, WERT; Bob Sands, WYDE; Henry Kimbrell, WAPF; Doug Layton & Tommy Charles, WABY; Charles Davis, WAPF) 34%			

BY TIME SLOT

NOTE: No observed dominance of individual air personalities for Pop LP's could be accurately determined by survey.

★ R&B			
1.	Billy McElachy	WJLD	51%
2.	"Toll Pool"	WENN	41%
3.	"The Max"	WENN	8%
Others (Maurice King) 0%			

★ JAZZ			
1.	Willie McElachy	WJLD	53%
2.	Henry Kimbrell	WAPF	47%

★ COUNTRY			
1.	Doc Sumers	WYOK	64%
2.	Tom Lee	WYAM	31%
3.	Sam Bronson	WYDE	13%
4.	Richard Goodwin	WJLD	8%

★ FOLK			
NOTE: NO FOLK SHOW IN BIRMINGHAM AREA			

STATIONS BY FORMAT

BIRMINGHAM: Country's 47th Radio Market (11 AM; 5 PM). 3 Contemporary, 1 Contemporary-Pop Standard-Modern Country, 3 Pop Standard, 1 Standard, 1 Semi-Conservative, 1 Rhythm & Blues, 1 Rhythm & Blues-Gospel, 1 Classical.

WAPF: 50,000 watts. New Home Broadcasting Corp., NBC affiliate. Music format: Pop Standard. Special programming: Auburn Univ. and local high school football and basketball in season. "This People Speak," an audience radio show with Dave Campbell as moderator, 9 p.m.-mid. M-F. "Life Line," commentary, 8:45-9 p.m. M-F. "Music of the Masters," with Andrew Galtney (UNC of Music, Howard College) 9 p.m.-mid. Sat. "Monitor," weekends. Clancy Lutz is in charge of 7-man coordination radio and TV news dept. 6 mobile units, NBC news on the hour. Five 15-min. newscasts 15 mins a day. V.P. and Gen'l mgr. Donald D. Wear. Send 3 copies of 45's and 2 mono and 1 stereo copy of LP's to prog. dir. Charles Davis, P. O. Box 1346, Birmingham, Ala. 35204.

WAPF-FM: ERP 72,000 watts. Broadcast with WAPF. On Oct. 13, 1965, station will begin broadcasting in stereo and will be programmed separately, 50% of the day.

WAQY: 1,000 watts. Independent. Music format: Contemporary. Editorial-free occasionally. Special programming: "Woman's World," commentary with Patsy Catchings, 11:15 a.m. and 1:15 p.m. M-F. "WAQY Open Mike," audience call-in show with Layton and Charles, 10:30-11 a.m. Sat. "Birmingham Confidential" with Jr. Chamber of Commerce pres. Ed Randle, featuring controversial guests, 4:30-5 p.m. Sun. Johnnie Hays is in charge of news dept. 5-min. news on the hour, headlines on the hour. Gen'l mgr. Tommy Charles. Send 2 copies each of 45's and LP's to prog. dir. Dave Loyd, 1700 Rossman Rd., Birmingham, Ala. 35208.

WATV: 1,000 watts. CBS affiliate. Music format: Pop Standard. Editorial-free daily. Special programming: Birmingham Barron football and Southern Conference football in season. "Barbara Palmer Show," women's show, 9:10-10 a.m. M-F. "Joe Fyne Show," interview and talk, 12:35-1:35 p.m. M-F. "Dialogue," audience call-in show, 2:45-4 p.m. M-F. Bill Woody is in charge of 4-man news dept. 1 mobile unit. CBS news on hour daily. "Morning Newslight," 7-9 a.m. and "Evening Newslight," 4:30-6 p.m. daily. Gen'l mgr. Guy L. Seymour. Send 2 copies of 45's and 1 copy of LP's to prog. dir. Buddy Moore, Thomas Jefferson Hotel, Birmingham, Ala.

WABC: 5,000 watts. Taft Broadcasting. Mutual affiliate. Music format: Standard-Conservative. Editorials daily. Special programming: Local football and basketball in season. "Partyline," telephone discussion and guest interview show, 10:13-11 a.m. M-F, 6:00-7:00 p.m. M-F. "Talk of the Town," man on the street interview, 12:15-12:30 p.m. M-F. "Trade Mart," telephone swap-shop type show, 1:35-2 p.m. M-F. "Harold Call" and "The Big Lie," 5:05-6 p.m. Sat. "Mystery Moments," one-on-one, 3 times daily. Davenport Smith is in charge of 3-man news dept. "Complete Information News," 7 and 8 a.m., 12 noon, 5 and 10 p.m. M-Sat. "The World Today," 7:05-7:25 p.m. M-Sat. Sun p.m. news programming includes "World in Review" and "Know Your News." Gen'l mgr. James E. Baltes. Send 2 copies of 45's and 1 copy of LP's to prog. dir. Richard Denton, 1720 Second Ave. N., Birmingham, Ala. 35203.

WABC-FM: ERP 16,000 watts. Effective in fall 1965, station will simulcast part of the day with its AM affiliate WABC.

WERT: 5,000 watts. ABC affiliate. Music format: Pop Standard. Special programming: Local high school football in season. "Fuzzy Feetee Show," women's show 11-11:30 a.m. M-F. "Around the Town," featuring interviews and news of local civic events, 2-2:25 p.m. M-F. 7-7:30 live remote public service shows done monthly. Ed Hall is in charge of news dept. Centers Skyhawk plane for traffic. Remote truck and 3-way hand portable units. ABC news at 55, sports at 15. State and local news at 20, headlines at 45 past the hour. Gen'l mgr. Bill Kennedy. Send 2 copies of 45's and 1 mono copy of LP's to prog. dir. Peggy Forster, Town House Hotel, Birmingham, Ala.

WERT-FM: ERP 48,000 watts. Music format: Standard. All stereo station. 5-min. news on the hour. Sunday morning features live stereo church broadcast from Canterbury Methodist Church. Address and personnel same as WERT. Send 1 stereo copy of LP's to Peggy Forster.

WENN: 5,000 watts. A McLendon Ebony Station. Music format: Rhythm & Blues-Gospel. Editorials occasionally. Special programming: Miles College football in season. "Opinion Time," an audience call-in show featuring Weldon Clark, 5-6 a.m. Tues. "Sick-Call Time," with Rev. E. R. Faush, 10:15-10:20 a.m. M-Sat. Paul Dudley White is in charge of news dept. 5-min. news on the hour, headlines at 25 past the hour. Gen'l mgr. John M. McLendon. Send 4 copies each of 45's and LP's to rec. dir. P. O. Box 1449, Birmingham, Ala.

WJLD: 1,000 watts. Independent. Music format: Rhythm & Blues. Editorials occasionally. Negro-oriented programming. Highly identifiable air personalities. Special programming: Local high school football and basketball in season. 5-min. news at 55, headlines at 25 past the hour. "Lora's White News," during drive-time. Mgr. C. Ollis Dodge. Records should be sent to WJLD Radio, Box 5867, Birmingham, Ala. 35209.

WJLD-FM: ERP 23,000 watts. Simulcast with WJLD.

WYDE: 5,000 watts. Independent. Music format: Country-Gospel. Rick Mann is in charge of 3-man news dept. Regular newscasts: Gen'l mgr. Jim Lang. Send 2 copies of 45's and 1 copy of LP's to prog. dir. Roland Goodwin, P. O. Box 6747, Birmingham, Ala. 35216.

WSPB-FM: ERP 20,000 watts. Market 1 affiliate. Music format: Classical. No news. Gen'l mgr. James Y. Melman. Send 1 stereo copy of LP's to prog. dir. John S. Howe, 1189 9th Avenue, Birmingham, Ala. 35204.

WSGN: 5,000 watts. Winston-Salem Broadcasting Co. Music format: Contemporary. Highly identifiable air personalities. Ervin Stanton is in charge of 3-man news dept. 2 mobile units. QLL Voice Master direct on-air transmitter units. Regular newscasts: Gen'l mgr. Ben K. McKinnon. Prog. dir. Jim Taber. Send 3 copies of 45's and 2 copies of LP's to Jim Taber or music dir. Dave Reddy, Posthouse, City Federal Bldg., Birmingham, Ala. 35203.

WYOK: 50,000 watts. Independent. Music format: Contemporary-Pop Standard-Modern Country. Its Lutz is in charge of news dept. 1 mobile unit. 5-min. news on the hour, 1 a.m.; drive-time at 25 and 55 past the hour. Pres.

(Continued on page 42)

Profit, Role to Public Go Hand in Hand—Pauley

• Continued from page 40

In radio, as in any business, constant efforts must be made to meet the changing tastes and interest of the public. Change is characteristic of America, and radio, which has changed copiously over its history, continues to fill a need, really, many needs," he said.

Must Listeners

CBS Radio's Arthur Hull Hayes said, "I think the day we lost track of the fact that the reason we're in business is to service the public and our listeners, then we have lost sight of what we're here for. Because I don't care how good a program you put out, in your own

eyes—maybe I should say, in your own ears—if you say this is a great thing and it's confined to the studio and nobody listens to it, it serves little purpose. A program only has value when the person, in their home or in their car or on the beach, turns on that radio and listens to it. When we're not serving that public then we have immediately forgotten why we're here."

Hayes felt the trend of radio today was directed toward two types of listeners: the foreground listener, who actually pays attention to the program on the radio, and the background listener, who wants a

pleasant atmosphere in his home as a background to the other things he's doing.

One of the other aspects of radio discussed during the radio program was the problem of station identity. Hayes said he thought a station was like a "newspaper or a magazine or almost anything else. It has to have a personality. It has to have an individuality of its own. Now I'll grant you that there are some that don't, but among 5,000 stations they're not all going to measure up. There's going to be a great difference in their quality. But I think a good station must have a sound that is peculiar to it: whether it be background or foreground, whether it be the type of people they have on, or the style in which they do it—their production style—but I think a station must have a personality as when

I tune it in I know I have that station."

The AM-FM Paradox

Questioned about the Federal Communications Commission's proposal for stations which are both AM and FM to start programming the two separately, Pauley said it seemed paradoxical that the Commission took this view today, wherein three or four years ago the then chairman of the Commission felt that there was too much competition in radio and that there should be a restriction put on the number of new radio stations.

"But, by requiring FM stations to program differently from AM stations what, in effect, is happening here is that new stations are being created. That is, a different program format, different programming, therefore a new station.

Whether it be on the FM band or not, isn't consequential.

"So, what the Commission now is doing is creating that what they said was not appropriate just three short years ago. I do think it will offer the public a broader spectrum of program selection, and this, on the other hand, is a good thing. I've felt a long time that it is radio of the future, certainly, and keeping in mind, too, that AM is going to continue to grow and prosper, we hope, along with this development of FM."

Pauley said he felt the future of radio has "never been brighter," but it depends upon those in the radio industry to recognize this and take a positive, firm stand and lay out their goals and their direction and their point of view, and follow it . . . to go out and sell their medium.

The WOR Radio program was produced in recognition of National Radio Month.

Station KWAM Country Gala

MEMPHIS — Radio Station KWAM, a country music daytime station, staged its second annual country music spectacular last week at the Coliseum with a group of headline acts from the Grand Ole Opry.

Station manager Bill Ble estimated 11,000 turned out. The station sold 20 sponsorships at \$400 each to different stores, which gave away free tickets to the show.

KWAM broadcast the show live from 3-6:30 p.m. At intermission a local square dance group performed. Ble said the station planned to make the spectacular an annual event.

Country music stars performing were the Carters, Stonewall Jackson, the Browns, Ray Price and the Cherokee Cowboys, Charlie Louvin, Eddie Bond and Kenny Owens. The station's four deejays, Jim Morgan, Gene Williams, Jim Wells and Eddie Bond, served as emcees.

Color TV Is Here To Stay: Weaver

NEW YORK—A rosy future has been predicted for TV—100 per cent color.

Sylvester (Pat) Weaver, former chairman of the board of the National Broadcasting Corp., said in an interview program over WCBS-Radio that color is a part of better equipment, just like better sound is.

"Nothing can stop it," he said.

NEW YORK—Leonard Bernstein has received an award from the national women's music fraternity, Sigma Alpha Iota, "for the finest TV series contribution to the serious music field." The award was for his "The New York Philharmonic Young People's Concerts" on CBS-TV network. This made the second consecutive year the fraternity's TV award went to the concerts.

so sister stations KPFA, San Francisco, and WBAI, New York, may consider using the same show. Three specials the station is particularly proud to have produced involved a 1910 piano roll of Stravinsky's "Firebird Suite," a spotlight on 13 people who knew or performed with Mahler, and Dmitri Shostakovich's 13th Symphony, banned in Russia several years ago.

STATIONS BY FORMAT

• Continued from page 41

and don't wear. Involves W. Dennis, 5000, Dr. Ira Lippa, Send 2 copies each of 45's and LP's to rec. Div. P. O. Box 2668, Birmingham, Ala. 35201.

WYAB 1,000 WBS. Independent. Music format: Country-Gospel. Editorial: Occasional. Special programming: Bachelor High School football, "In-Dispatch 500," "Atlanta 600" and "Flotation 296" in season. "Let's Talk About It," an audience call-in show 1:15-2:15 p.m. M-F. "Soap Shop," 9:30-9:55 a.m. M-F. Hal Hodges is in charge of 4-man news dept. 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Send 2 copies each of 45's and LP's to

5000, Dr. Fred Lehner, Box 1053, Birmingham, Ala.

WYDE 10,000 WBS. Independent. Music format: Contemporary. Editorial: Occasional. Special programming: Florida State Univ. football and Leaton Field football in season. "Hobart Edition Reports to Women," featuring interviews, 9:15-9:30 a.m. M-F. "Birmingham Illustrated," commentary show, 9:55-10:30 a.m. M-F. Wynne Abby is in charge of 3-man news dept. 3-man news on the hour, headlines on the half. Important local or national news instantly. "WYDE Weekend," programming features news, sports, weather, time and music in every 15 min. segment. Goal mgr. J. Herman, 5000. Send 6 copies of 45's and 4 copies of LP's to publicity, Bob Sands, 1001 Montgomery Hwy., Birmingham, Ala.

NBC's Mercer Installed By Broadcast Pioneers

NEW YORK — Donald J. Mercer, director of station relations for the National Broadcasting Co., was installed as president of the New York chapter of Broadcast Pioneers here Tuesday (1) at a dinner-meeting.

The meeting included a special salute to orchestra leader Vincent Lopez, a pioneer in radio. The organization presented Lopez with a plaque commemorating "the artistry with which

he has enriched the musical enjoyment of millions of Americans." Lopez reminisced via portions of musical numbers and patter. A highlight was his description of how W. C. Handy got him to play "St. Louis Blues" for the first time and how he debated George M. Cohan's "Over There." He also told how Tommy Cowan, a veteran radio man, talked him into performing on WJZ Radio in 1921. Songs Lopez played for the audience included "Tree" and "Canadian Capers."

Other Pioneer officers installed Tuesday night included as vice-president, Ruth Jones, of the J. Walter Thompson Co.; vice-president, Carl Ward of CBS; secretary, Geraldine M. McKenna of the Westinghouse Broadcasting Corp., and treasurer, Bob Higgins of Broadcast Music, Inc.

Teen-Age Show

CLEVELAND—A new half-hour teen-age TV show was launched Sunday (30) by KYW-TV. The 7 p.m. show will feature both local and national talent. KYW-Radio personality Jerry G will serve as host. Don Kuntzbaugh is producer. Dave DeCapua is director.



THE ANIMALS made news recently in New York. NBC News interviewed them for broadcast over TV. The British group's latest MGM Records single on the Hot 100 is "Bring It on Home to Me." At right is Sol Handwerker, director of promotion and publicity for MGM/Verve.

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago June 20, 1960

1. Cathy's Clown, Everly Brothers, Warner Bros.
2. Everybody's Somebody's Fool, Connie Francis, MGM
3. Burning Bridges, Jack Scott, Top Rank
4. Good Times, Jimmy Jones, Cub
5. Swinging School, Bobby Rydell, Cameo
6. Alley-Oop, Hollywood Argyles, Lute
7. Paper Roses, Anita Bryant, Carlton
8. Love You So, Rod Holden, Donna
9. He'll Have to Stay, Jeanne Black, Capitol
10. Stuck on You, Elvis Presley, RCA Victor

POP SINGLES—10 Years Ago June 18, 1955

1. Cherry Pink and Apple Blossom White, Perez Prado, RCA Victor
2. Unchained Melody, Les Baxter, Capitol
3. Blossom Fell, Nat King Cole, Capitol
4. Rock Around the Clock, Bill Haley, Decca
5. Dance With Me Henry, Georgia Gibbs, Mercury
6. Learnin' the Blues, Frank Sinatra, Capitol
7. Unchained Melody, El Bibler, Decca
8. Henry Solo, Art Mooney, MGM
9. Ballad of Davy Crockett, Bill Hayes, Cadence
10. Ballad of Davy Crockett, Fess Parker, Columbia

R&B SINGLES—5 Years Ago June 20, 1960

1. A Rockin' Good Way, Dinah Washington, Brook Benton, Mercury
2. Everybody's Somebody's Fool, Connie Francis, MGM
3. All I Could Do Was Cry, Etta James, Argo
4. Cathy's Clown, Everly Brothers, Warner Bros.
5. Alley Oop, Hollywood Argyles, Lute
6. Burning Bridges, Jack Scott, Top Rank
7. Wonderful World, Sam Cooke, Kapp
8. Doggin' Around, Jackie Wilson, Brunswick
9. Think, James Brown & Famous Flames, Federal
10. There's Something on Your Mind, Bobby Marchan, Fire

POP LPs—5 Years Ago June 20, 1960

1. Sold Out, Kingston Trio, Capitol
2. Elvis Is Back, Elvis Presley, RCA Victor
3. Button-Down Mind of Bob Newhart, Warner Bros.
4. Theme From a Summer Place, Billy Vaughn, Dot
5. The Sound of Music, Original Cast, Columbia
6. Mr. Lucky, Henry Mancini, RCA Victor
7. Encores of Golden Hits, Flatters, Mercury
8. Can Can, Soundtrack, Capitol
9. Lanza Sings Caruso—Caruso Favorites, Mario Lanza-Enrico Caruso, RCA Victor
10. Sixty Years of Music America Loves Best, Assorted Artists, RCA Victor

KPFK: How to Succeed Without Labels' Support

By ELLIOT TIEGEL

LOS ANGELES — Despite the lack of support by many of the top record companies, KPFK Radio continues to sail along with its unusual programming for cultural, esoteric-minded listeners. The station is noted for its in-depth music specials which have ranged in subject matter from an analysis of the Beatles to a study of the 19th Century composer Mahler or a complete discography of Leopold Godowsky.

However, except for Columbia music director William Malloch said, no major label contributes to the station's record library. Angel began providing the outlet with product four months ago, but the station is otherwise virtually ignored by record companies. The Pacific Network station

is financed mainly through listener subscriptions. While programming includes a weekly jazz show and pop music played after midnight, KPFK tries to maintain a musical balance, offering material from all periods such as baroque, renaissance, medieval, romantic and 20th Century," Malloch said.

With the AM dial loaded with pop singles, KPFK doesn't feel it contributes anything to the community by programming teenage pop music. It concentrates on classical offerings usually unavailable on any other AM or FM station programming classic music.

The music specials are a key feature of the station. KPFK often has to borrow records from listeners for these shows. The special may run anywhere from an hour to two and a half hours. These are usually taped

TOP SELLING RHYTHM & BLUES SINGLES

Billboard SPECIAL SURVEY for Week Ending 6/19/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	I CAN'T HELP MYSELF Four Tops, Motown 1076 (Jobete, BM)	6	21	34	MEETING OVER YONDER Impressions, ABC-Paramount 10670 (Jobete, BM)	2
2	2	YES, I'M READY Barbara Mason, Arctic 105 (Jobete, BM)	7	22	20	SEARCHIN' FOR MY BABY Roberta, Carnival 509 (Jobete, BM)	3
3	3	NOTHING CAN STOP ME Gene Chandler, Capricorn 149 (Cameo, BM)	11	23	24	STAY IN MY CORNER Della, Vee Jay 604 (Conrad, BM)	3
4	5	TONIGHT'S THE NIGHT Solomon Burke, Atlantic 2088 (Columbia, BM)	4	24	8	I'LL BE DOGGONE Marylin Gaye, Tamla 54112 (Jobete, BM)	24
5	6	I'VE BEEN LOVING YOU TOO LONG Otis Redding, Volt 124 (East-West, BM)	6	25	10	IT'S GROWING Temptations, Gordy 7040 (Jobete, BM)	12
6	7	BACK IN MY ARMS AGAIN Supremes, Modern 1073 (Jobete, BM)	8	26	15	MUSTANG SALLY Sir Mack Rice, Blue Rock 4014 (FourFive, BM)	6
7	4	OO WEE BABY, I LOVE YOU Fred Hughes, Vee Jay 884 (Columbia, BM)	5	27	27	SNAKE IN THE GRASS Paul Martin, Arco 2172 (Stephano-Unit, BM)	8
8	14	I DO Marvettes, ABC-Paramount 10600 (Columbia, BM)	6	28	22	IT'S WONDERFUL TO BE IN LOVE O'Jays, Goldwa 113 (Rise, BM)	8
9	9	WE'RE GONNA MAKE IT Little Milton, Checker 1105 (Chevy, BM)	13	29	29	IT'S NOT UNUSUAL Tom Jones, Parrot 9727 (Duchamp, BM)	4
10	19	BOOT-LEG Bettye LaVette & the MG's, Star 149 (East, BM)	5	30	37	WATERMELON MAN Gloria Lynne, Fontana 1511 (Rococo, BM)	2
11	26	WHO'S CHEATING WHO? Little Milton, Checker 1113 (Chevy, BM)	2	31	39	PLEASE DO SOMETHING Don Covay, Atlantic 2384 (Columbia, BM)	2
12	11	BOO-BA-LOO Tom & Jerry, ABC-Paramount 10638 (Columbia, BM)	9	32	38	GOOD BYE, SO LONG Ike & Tina Turner, Modern 1007 (Modern-Placid, BM)	3
13	13	OOO BABY BABY Impressions, Tamla 54113 (Jobete, BM)	12	33	—	SITTING IN THE PARK Billy Stewart, Chess 1922 (Chevy, BM)	1
14	17	SOMETHING YOU GOT Chuck Jackson & Maxine Brown, Wand 181 (Tone-Ed, BM)	7	34	40	BLUE SHADOWS B. B. King, East 424 (Rise, BM)	2
15	20	HOLD ON BABY Sam Henderson, Blue Cat 712 (The, BM)	4	35	—	AIN'T IT A SHAME Blair Lanza, Okeh 7223 (Dorton-Refuge, BM)	1
16	16	I DO LOVE YOU Billy Stewart, Chess 1922 (Chevy, BM)	20	36	—	WOOLY BULLY Sam Sham & the Pharos, Okeh 13022 (Chevy, BM)	1
17	18	WELCOME HOME Walter Jackson, Okeh 7219 (Blackwood, BM)	4	37	—	DO THE BOOMERANG Jr. Walker & the All Stars, Good 35012 (Jobete, BM)	1
18	33	I CAN'T WORK NO LONGER Billy Butler, Okeh 7221 (Columbia, BM)	2	38	—	I'LL KEEP HOLDING ON Marvettes, Tamla 54114 (Jobete, BM)	1
19	12	TEMPTATION 'BOUT TO GET ME Knight Brothers, Checker 1107 (Chevy-Marc, BM)	5	39	—	HIDE YOUR PONY Lee Dorsey, Amy 927 (J&B, BM)	1
20	21	THE REAL THING Tina Turner, Eastern 604 (Ho-Mar, BM)	4	40	—	YOU'LL MISS ME (When I'm Gone) Fontella Bass & Bobby McCreo, Checker 1111 (Chevy, BM)	1

NEW ACTION R&B SINGLES

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

I PUT A SPELL ON YOU
Nina Simone, Philips 40265

NO FITY (IN THE BAKED CITY)
Jackie Wilson, Brunswick 55280

A THRILL A MOMENT
Kim Weston, Gordy 7041

WHEN A BOY FALLS IN LOVE
Sam Cooke, RCA Victor 8588

YOU GAVE ME SOMEBODY TO LOVE
Dream Lovess, Warner Bros. 5619

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

BILL JOHNSON, WUST, Washington
I'm Learning, Mary Wells, 20th Century-Fox 590
Miami, Dee Wonders, Go Go
I'm Tired, Unforgettable, Lu Pien
Sitting in the Park, Billy Stewart, Chess 1932
What Makes a Man Go Wrong, Rosco Robinson, T&T
LP—Double Header, Arthur Prysock, Old Town

D. ROBERT SCOTT, WERO, Atlanta
The Shopp, Billy Young
The Word Game, Benny Spellman, Atlantic 2291
We Love You Baby, Mighty Joe Young, Webcor
Stop! Look What You're Doing, Carlo Thomas, Star 172

WILLIE MCKINSTRY, WILD, Birmingham, Ala.
Who's Cheating Who, Little Milton, Checker 1113
The Word Game, Benny Spellman, Atlantic 2291
Night Owl, B. B. King, ABC-Paramount
LP—The Great Otis Redding Sings Soul Ballads, Vol. 411 (M); (No Stereo)

GEORGE HUDSON, WNRJ, Newark, N. J.
One Step at a Time, Maxine Brown, Wand 185
LP—Double Header, Arthur Prysock, Old Town

AL JEFFERSON, WWIN, Baltimore
For Your Love, Sam & Bill, Karata
The Word Game, Benny Spellman, Atlantic 2291
LP—Tom Jones—It's Not Unusual, Parrot PAL 61004 (M); PAS 71004 (S)

DICK (DANE) COLE, WLOK, Memphis
Come Back My Love, Jackie Brown, Nation 21765
Meeting Over Yonder, Impressions, ABC-Paramount 10670
LP—(If It Is) Only for Tonight, O. V. Wright, Backbeat LP 61 (M)

TOM BEED, WFRS, Kansas City, Mo.
My Street, Mills Small, Brit 7002
Amen, Baby Face Willette, Argo
Ooh Baby, Howlin' Wolf, Chess
LP—J. J. Johnson, RCA Victor LPM 3350 (M); LSP 3350

HIMMIE (THE GATOR) LANG, WSOB, Savannah, Ga.
Tell Me What I've Done, Howlin' Wolf, Chess
The Way I Feel, Bobby Byrd, Smash 1984
Bring-It on Home to Me, Animals, MGM 13339
LP—Grits and Soul, James Brown, Smash MGS 27057 (M); SRS 67057 (S)

(SKIPPER LEE) FRAZIER, KCOM, Houston
The Hi-Fi Albums and... Bruce Kennedy, Blue Rock
Somebody Needs You, Ike & Tina Turner, Loma 2015
LP—King Curtis Plays the Hits, Blue, Famous by Sam Cooke, Capitol T 2911 (M); ST 2911 (S)

EDONE SAUNDERS, WYKO, Columbus, Ohio
More, Jean DuShon
Down to Earth, Billy Eckstine, Motown 1077
LP—Up With Donald Byrd, Verve V 8609 (M); VS-8609 (S)

GEORGE TRUENART, WDAO, Dayton, Ohio
One Step at a Time, Maxine Brown, Wand 185
The Word Game, Benny Spellman, Atlantic 2291
Night Owl, B. B. King, ABC-Paramount
LP—And I Love Him, Carter Phillips, Atlantic 8102 (M); SD 8102 (S)

JACK WALKER, WLJB, New York
It's Too Late Baby, Arthur Prysock, Old Town
The Lower, Skyliners, Jubilee
One Monkey Don't Stop No Show, Joe Tex, Dial 4011

HERMAN GRIFFITH, KGFL, Los Angeles
The Real Thing, Tina Turner, Eastern 604
Love Is Gonna Do You In, Autograph, Joker
Please Do Something for Me, Don Covay, Atlantic
LP—(If It Is) Only for Tonight, O. V. Wright, Backbeat LP 61 (M)

WILLIAM (BOB) BROWN, K-MB, Beaumont, Tex.
Do the Everything, Travis Phillips, Jax
Shake and Jerk, Billy Lamont, Bang
I'm Learning, Mary Wells, 20th Century-Fox 590
LP—Today—My Way, Nancy Wilson, Capitol T 2321 (M); ST 2321 (S)

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TEMPTATIONS SING SMOKEY, Gordy 912 (M); GS 912 (S)	13
2	2	MIRACLES GREATEST HITS FROM THE BEGINNING, Tamla T 254 (M); ST 254 (S)	10
3	3	SAM COOKE AT THE COPA, RCA Victor LPM 2970 (M); LSP 2970 (S)	21
4	6	WE'RE GONNA MAKE IT, Little Milton, Checker LP 2995 (M); LP 2995 (S)	4
5	5	WE REMEMBER SAM COOKE, Supremes, Motown 629 (M); SR 629 (S)	5
6	6	THE GREAT OTIS REDDING SINGS SOUL BALLADS, Vol. 411 (M); (No Stereo)	11
7	7	SOUL SERMONADE, Gloria Lynne, Fontana MGF 27541 (M); SRF 67541 (S)	3
8	8	SONG FOR MY FATHER, Horace Silver Quintet, Blue Note 4185 (M); 84185 (S)	3
9	—	TODAY—MY WAY, Nancy Wilson, Capitol T 2321 (M); ST 2321 (S)	1
10	10	THE FOUR TOPS, Motown 632 (M); S 622 (S)	4

TOP SELLING SPIRITUAL SINGLES

1. WAITING FOR MY CHILD Capricorn, Nashboro 890
2. PEACE BE STILL James Cleveland, Savoy 4717
3. AROUND GOD'S THRONE Goodtimes, Nashboro 833
4. TWO WINGS James Cleveland, Savoy 4230
5. WALK AROUND HEAVEN ALL DAY Caravans, Vee Jay 945

TOP SELLING SPIRITUAL LP'S

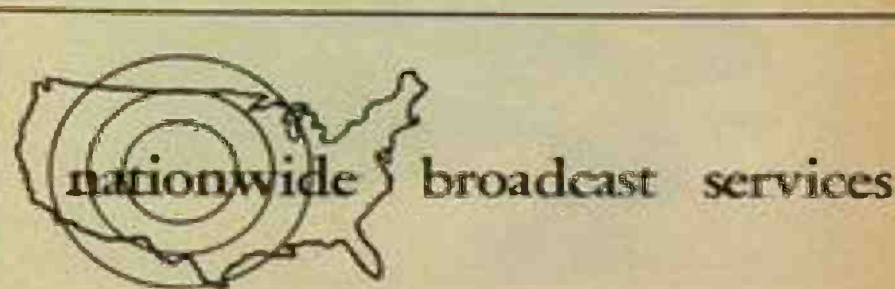
1. PEACE BE STILL, VOL. 3 James Cleveland, Savoy MG 14076
2. ON THE BANKS OF JORDAN, VOL. 4 James Cleveland, Savoy MG 14098
3. HEAVEN, THAT WILL BE GOOD ENOUGH FOR ME James Cleveland, Savoy MG 14102
4. AMEN Staple Singers, Epic LN 24132
5. LET'S BREAK BREAD TOGETHER Caravans, Vee Jay VJ 5070

DJ SPOTLIGHT

WILLIAM JOHNSON, Program Director
WUST Radio, Washington



A veteran of 14 years of radio, William B. Johnson has been extremely active in civic and social affairs in Washington. He is president of the Holy Name Society of St. Paul French de Sales Parish and a member of many other organizations. He has contributed his time and talent to the Voice of America broadcasts, radio hospitals and youth organizations. In many previous jobs he headed Alabama State Teachers' College, Montgomery, and Howard University. He is married and the father of three children.



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Ten Seminars at Music Show

CHICAGO—In addition to a record number of equipment exhibits, the 64th annual Music Show at the Conrad Hilton Hotel here will feature 10 different Planning for Profit seminars.

The sessions will be held Monday (28) and Tuesday (29) morning and will feature talks by manufacturers, distributors, retailers and advertising agency and publishing executives.

Monday's session, sponsored

by the Electronic Industries Association and starting at 8 a.m. with a continental breakfast, will be handled by Jack Wayman, staff director of the EIA consumer products division.

Profit at Top

The opening presentation will feature Casper Penneck and Seth Dennis, Time Magazine,

Motorola Line Stays Compact

CHICAGO — The trend toward compactness will be continued in Motorola's new line of portable phonographs to be unveiled to distributors at the Edgewater Beach Hotel here June 18-19.

Motorola will also introduce some innovations in solid-state engineering in its console phonograph line, and will have several new home radios.

Distributors will hold dealer open houses starting June 23. The full line will also be on display at the big Music Show in Chicago's Conrad Hilton Hotel June 27-July 1.

Germans Eye Canada Market

MONTREAL — The German electronic industry will have a massive display at the Television-Music Show in Montreal's Show Mart Sept. 28-Oct. 3.

Among exhibitors will be such firms as Pearlson, Korting, Kuba, Blaupunkt, Saba, Grundig, Telefunken, Normanda, Dual, Graetz and Braun. Attendance at the six-day show is expected to hit 80,000.

discussing "Tomorrow's Market and You." B. S. (Buzz) Durant, president of RCA Sales Corp., will follow with a talk titled "There's Profit at the Top of the Line."

"Dealer-Distributor Relations: A Two-Way Street" will be discussed by Morris Schwab of D&H Distributing Company, Harrisburg, Pa., and "Building Your Retail Store Image" by Earl Lifshy of Home Furnishings Daily.

The Monday session will wind up with "Franchising—Its Privileges and Responsibilities," by S. R. (Ted) Herkes, vice-president and general manager of Motorola, Inc., and Peter Vrontakis, Vrontakis Bros., Salt Lake City retailer.

Tuesday's session will be sponsored by the National Appliance and Radio-TV Dealers Association with Jules Steinberg, executive vice-president of the association as master of ceremonies.

A discussion of mass mer-

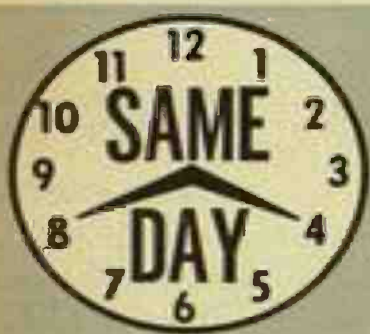


SONY'S NEW VIDEORECORDER, priced at \$995, will be shown at Chicago's Music Show later this month. The unit gives immediate playback of any recorded TV program. Also plays pictures taken with the Sony video camera kit.

chandising will feature a dealer, Stuart Greenley, Flint, Mich., and a manufacturer, George Fesell, vice-president of sales, consumer products division, Magnavox Company. Their topic is titled "Playing the Role of the Specialist Profitably."

A first-hand account by a

dealer of selling "Home Electronics and Musical Instruments: A Profitable Product Mix," will be given by Tanner Chrysler, executive vice-president of Acolin Company. How to keep service operations from being a loss leader will be discussed by (Continued on page 43)



SHIPMENT

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EQUIPMENT NEWSLETTER

The Talk of the Music Show

By DAVID LACHENBRUCH
Contributing Editor

Here are a few of the things they'll be talking about at this year's Music Show, June 27-July 1 in Chicago:

Home video recorders The first machine, actually to be offered to the public will receive its first dealer exposure at the show. It will be Sony's widely heralded recorder (which will be previewed in New York June 28).

Unlike most other prototype home recorders shown to date, Sony's machine uses a slow-moving tape to record more than an hour on a seven-inch reel (2,400 feet). But the Sony unit requires a non-standard half-inch tape and has revolving heads like most of the industrial-commercial video tape recorders shown to date. Sony's machine is expected to be priced close to \$1,000 in the U. S., with availability scheduled late this summer. The Sony video tape exhibit will be one of the most popular at the Music Show, and it will dramatically bring the home video recorder debate to the dealer level.

Dealer opinion will be sharply divided as to whether there is a home market for video tape, what and how big that market is, and how long it will take for prices to come down. There will be questions, and discussion about standards and compatibility, availability of pre-recorded video tapes and accessories. There will be questions as to whether this new product will blow down the booming sales of color. The whole issue of home video recording could well break wide open into an industry debate by the end of this month.

Small-screen color TV: For the first time, there'll be a variety of sizes of color sets—probably six separate sizes shown, if not immediately available. The 23- and 25-inch sizes will be somewhat more readily available than they are now, but the 21-inch round tube will continue to be the stand-by of the industry for the rest of this year.

What, then, will be the place of the two newest sizes? Dealers will flock to the General Electric display to observe and evaluate its 11-inch (GE prefers "60-square-inch") color set which will list at \$249.95 when it's available before Christmas. Is this a gimmick which will be useful principally to sell up to large-screen color sets? Or will it, as GE hopes, open up the color market to thousands of new prospects?

Small-screen portables in the past have been

sold to the second-set market. Is it too early to think about the second-color-set market? Can GE repeat its tinyvision coup in color?

The new 19-inch size, too, will be welcomed by some dealers, greeted with raised eyebrows by others. At least six makes will be shown—again, for somewhat later delivery. RCA has tentatively set the pricing pattern on the 19, when it put an "about \$429.95" tag on the models it showed recently. The relatively slim rectangular tube and compact design of the 19-inch color set give it an undeniable appeal—but can it be sold at \$50 more than the much larger 21-inch price leader?

The entire history of television seems to prove that prices go up with picture size. The deluxe-styled lightweight 16-inch black-&-white portables of a couple of years ago were a complete flop at \$179.95, but later stripped-down versions sold relatively well at \$119.95, \$124.95 and \$129.95. Will 19-inch color meet the same fate, or is there, as some manufacturers claim, a real market for a premium-priced compact color set for the smaller home and apartment?

The higher price of the 19-inch color set is dictated primarily by the more costly rectangular 90-degree picture tube (the 21-inch tube is round and has a 70-degree deflection angle). RCA's 19-inch is billed as a table model, but other manufacturers will put a handle on it and call it a "portable" despite its 80-to-90-pound weight.

Transistor TV: As it did in stereo, the transistor is moving in on black-&-white television. In addition to the battery-operated nine-inch sets introduced last year by GE and Philco, and the AC 11-inch set by Emerson, plus this year's AC 12-inch RCA set, there are several more to come—probably including a 12-inch battery set and at least two 19-inch AC sets.

Will the public pay a premium for transistor TV? Should the warranty period be lengthened to dramatize the reliability of transistors?

Excise tax: If all goes as expected in Washington between now and the time of the Music Show, the prices quoted in this column will not be in effect. The price situation will, in fact, be rather chaotic. Although every manufacturer already has figured out a no-excise-tax price list, there'll be plenty of last-minute changes as manufacturers react to one another's pricing policies.

There will generally be no across-the-board percentage price cuts. Rather, entire lines will be repriced, with attention to the magic "pricing points," such as \$129.95, \$199.95 and so forth. All in all, the retail cuts probably will average about 5 to 6 per cent.

These will be some of the major topics at an unusually eventful Music Show.



August 1st... you'll be ready to make taped music at 7 1/2 ips just as obsolete!

You can profit by selling first fidelity recording at 3 1/2 ips. SCOTCH® Brand "Dynamange" Series Tape is on the way.

NEW "DYNARANGE" TAPE AVAILABLE AUGUST 1ST

Magnetic Products Division **3M** COMPANY

© 1965 3M Company



EYE-CATCHING merchandising aid at the new Music Hall retail store in Los Angeles is the front entrance marquee, promoting a new subject every two weeks.

Budapest Wild Over Satchmo

BUDAPEST — Louis Armstrong and his band, playing "When the Saints Go Marching In," marched into Neb Stadium Bowl here Wednesday (9) night to a wildly cheering audience. Bad weather limited the crowd to less than capacity, but the trumpet man still attracted an audience of 80,000.

A few nights before, Louie performed two shows in the vast Palais des Sports in Paris, drawing a turn-away crowd of 6,000-plus for the second performance. The "Saints" number was his midnight closer. The clamoring audience wouldn't let him leave the stage. He had earlier received raves for "Hello, Dolly!", "Blueberry Hill" and "Sleepy Time Down South."

Ganim Partner in Southland

NEW YORK—Dennis Ganim has joined Frank Slay as a partner in the Southland Corp. of America. Ganim had been a sales and promotion man with the M. S. Distributing Co., Cleveland; Midwest field representative for Kapp Records, and national sales and promotion manager for Congress and Four Corgers, Kapp's subsidiary labels.

Mgrs. Slate Show

Continued from page 16

agers' group, Dick Gabbe will be event chairman, Ken Greengrass will be chairman of the entertainment committee, Harold Leventhal will head the ticket committee, Jack Petrill will be in charge of the promotion committee, and Dick Farrell will be in charge of the transportation committee. Every member of the conference, which includes approximately 60 firms, will be assigned to one of the committees. Many of the managers' performed clients already have indicated that they will not accept engagements for that night, leaving them free to appear at the "Festival."

STATION K100 HONORS LLOYD

OKLAHOMA CITY—Radio Station K100 here honored Charles Lloyd, Columbia Records jazz artist, by playing six straight hours of his music from 6 p.m. to midnight Tuesday (1). The station repeatedly played selections from "Discovery! The Charles Lloyd Quartet" and his new single, "She's a Woman," backed with "You Know."

Radio Sales Up in March

WASHINGTON—Distributor sales of portable and table model radios were up last March compared to March 1964, but console phonograph sales dropped slightly, according to figures released by the Electronic Industries Association.

Some 239,209 portable and table model radios were sold in March, a 33.5 per cent increase over 179,204 in March 1964. The figure, however, is down 12.2 per cent from 272,533 sold in February.

First-quarter sales totaled 703,060, up 40 per cent from 502,312 sets sold in the first quarter of 1964.

Ten Seminars

Continued from page 44

Carol McMullin DeVeaux TV and Appliances, Toledo. His subject is titled "Service Departments Can Be Profitable."

Dealer Promos

"How to Play Profitable Dealer Promotions" will be the topic of Marc Parsons, vice-president of public relations of Philkes. The final discussion of the morning by Dorothy Demmy, Kenyon & Eckhardt, advertising agency, will be titled "Create Profits by Creative Advertising."

The music show will wind up with a banquet Tuesday (29) evening in the Grand Ballroom of the Hilton, featuring the Second City Players and Lou Breeza and his orchestra.

Burke to U.K.

Continued from page 16

wellian Club, London, June 14 and 15, respectively; the Starlite Ballroom, Wembley, and the Flamingo Club, London, June 18; the Uxbridge Festival and the Bixby Festival, June 19, and the Place, Hanley, Stoke-on-Trent, June 20.

The tour — Burke's first of England — was booked by Universal Attractions and is being handled in Britain by the Cana Variety Agency, Decca Records, Ltd., which distributes Atlantic in England, will have a press conference for Burke in London. The artist's latest release in England is "Maggie's Farm" and "Tonight's the Night."

Signings

Continued from page 16

mlago Hotel appearance for a rush-release album. . . . Paul Anka will star with Conale Francis in "Girl Crazy," a movie that will feature 16 tunes. . . . Judy Henske has been signed by Mercury Records. . . . Rick-wick International, Inc., has signed the Parris Mitchell Strings and Voices for the Pickwick 33 label.

Kim Fowley has pacted with Corby Records, Corvallis, Ore. His debut single is "The Trip."

Nino Tempo and April Stevens signed a management contract with Bob Marcucci. . . . Audio Fidelity, Inc., has signed the Outsiders, an rock group, they've issued their first single, "The Boy with the Long Liverpool Hair." . . . Bob Crewe has been hired by Kenny Greengrass' GLG Productions to produce four singles for the Barry Sisters, who record on ABC-Paramount. . . . Bob Hulley will produce for Southern Sound, including artists the Demotrons, Little Jerry Williams, and Claude Clark.

Billboard Buyers & Sellers

CLASSIFIED MART

A convenient method, please log the best source of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers, and users of records, tapes, home professional equipment, coin machines and many other related products throughout the entire world.

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Veteran resident abroad — have opened many years in all phases of global record distribution, licensing of catalogs, sub-publishing of copyrights, supervising recording sessions, obtaining masters from foreign sources, signing new foreign talent — and is recognized as top foreign record music authority. In new position with respect to foreign copyright and music publishing executive placement. If you want the best in the foreign field, I am your man. Will supervise the entire foreign business of your company — residing in Europe. A. C. 200 The Orient and co-ordination of all global music activities in behalf of your company. Available for your company with the highest level recommendations. All regions in confidence. Please write: WORLDWIDE, Box 108 c/o Billboard, 165 W. 44th, N.Y.C.

AVAILABLE PROFESSIONAL SALESMEN
Specialists of organizing, managing, sales promoting and direct selling. Only interested in money-making proposition with future in the Greater San Francisco area. Box 2081, Eastmont 21406, Oakland, Calif. 94612.

WANTED—PUBLISHERS, HAVE TAPED
lead sheets of original new songs with big potential. Box 1314, 1134 Lippin Highway, Schererville, Ind. 46374.

ANNOUNCING a new low rate for SITUATIONS WANTED ADS

to help people in the allied field of MUSIC, RECORD, COIN, PROMOTION, ENTERTAINMENT

to make the right best paying connections. THIS IS THE BEST MEDIUM FOR SELLING YOURSELF TO RESPECTIVE EMPLOYERS.

\$2.00 will do the trick for a 1/2" ad in one issue . . . maximum 35 words, plus name and address.

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For appointments Please call 662-4953 New York City

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NATIONAL RECORD PROMOTION & PUBLICITY

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RECORDS

We purchased the entire Cadence stock of 33 1/2 long-playing records and 45 R.P.M. records.

We also carry a fine selection of top hit 45 R.P.M. cut-out records, as well as package offers.

We also package records for you to sell or give away.

For information, write to:

COAST TO COAST HIT RECORD CO.
Main Office: 5545-5547 Baltimore Ave., Philadelphia 41, Pa.
Phone: GRanite 6-7065 or 6-7066, Cincinnati, Ohio, Office: 1919 Central Ave., Phone 281-8142

RECORD RIOT 45's — Buy 100 new, some like new, \$8.99 per hundred, \$89 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 170, Glen Oaks East Office, Glen Oaks, N.Y. Phone: Area Code 718-342-9822

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PROMOTION & PUBLICITY

HERE'S WHAT THEY SAY ABOUT JAY:
"There's not another disk promoter around that can match you." — WFLA, "Sharp promotion." — Behind the Scenes, "Jay offers the best service." — Tampa, "Essential guy to our business." — Tony Blumenthal, George Jay Amer, Sunset-Vine Tower Hollywood 28, Calif. 68-17

MISCELLANEOUS

ATTENTION

RECORD LABELS PUBLISHERS • ARTISTS

All types of new, unpublished songs available for recording. Unique production plan for indie labels and producers.

Out-of-town inquiries welcome.

For info . . .

CALL PL 7-1664 OR WRITE TO: SONGWRITERS' ASSOCIATES, INC. Publ. Dept., 726 W. 85 St., N.Y.C. 19

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	1/2"	1"	2"	Each Additional Inch
Manufacturer Advertisers	\$9	\$15	\$25	\$9
Distributors (Regional) & Employment Advertisers	\$3	\$9	\$15	\$5
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- Minimum size 1/2" wide, approximately 25 words, 1" to 20 length.
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Get regular classified type. Get long classified type.

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ADVERTISING RATES INTERNATIONAL EXCHANGE Classified, Per line \$1. Minimum 4 lines per insertion. DISPLAYS Per line \$14. Minimum 1 inch.

Above prices are for one insertion in one issue. Each ad check cash order. Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Blum, International Advertising Director, Billboard, 165 West 40th Street, New York City 10018 or Andre de Turkey, European Director, 15 Rue de la Paix, Paris, France.

Nable New NVMD President

By RAY BRACK

KANSAS CITY, Mo.—National Vending Machine Distributors thought young in their recent zip code election, selecting Irwin Nable of Brooklyn as president for 1965-1966.

Jack Nelson Jr., youthful principal in Logan Distributing Co., Chicago, was elected vice-president.

Results of the mail vote were announced by Bernard K. Bitterman, of Bitterman & Son here, who was elected secretary-treasurer for the organization.

Nable, son-in-law of recently retired industry veteran Jack Schoenbach, assumed management of Schoenbach's distributing firm several months ago.

According to Bitterman,

NVMD members also voted to "continue their relentless program of promoting the distributor's rights in the vending machine field."

Commented Bitterman: "With Irwin Nable as president, we are sure that an aggressive program will be offered to the members during the coming year."

Directors of the business body are Moe Mandell, Northwestern Sales & Service, New York; Tom King, King & Co., Chicago; Earl Grout, Vendall Distributing Co., Minneapolis, and Max Hurvich, Birmingham Vending, Birmingham, Ala.

A meeting of the group is scheduled for October 16-19 in Miami, coinciding with the National Vendors Association board of directors meeting.



IRWIN NABLE:
Young Ideas

BULK BATTLE

An \$85,000 Suit Now Filed by Ford

By EARL PAIGE

ST. LOUIS — Answering an amended suit brought by Jason Koritz and Four Gems, Inc., the Ford Gum & Machine Co. last week filed a defense and \$85,000 counterclaim in U. S. District Court here.

The amended petition was served on Ford Gum's registered Missouri agent on May 5 (Bill-

board, May 29). Ford Gum is located in Akon, N. Y.

The Ford Gum defense, drawn up by the law firm Dubail, Judge and Kilker, local attorneys for Ford Gum, amounts to a denial of the main points in the original petition (Billboard, March 20) and asks the court here to dismiss the defendant with its costs.

Counterclaim

The counterclaim now brought against Koritz is quite extensive, going back to January 1962 when Koritz's son Mark purchased an existing local Ford Gum franchised distributorship which included contracts with 23 sponsoring organizations.

After the franchised agreement was entered into, the counterclaim alleges, "unbranded gum started to appear mixed in with defendant's (Ford) branded gum." The counterclaim further alleges that subsequent to an agreement, "Mark Henry Koritz and the corporate plaintiff continued to use unbranded gum and to decrease their purchases."

Charge Interference

The answer goes on to claim that subsequent to May 1964 the senior Koritz assumed full control of the business and now contracts with sponsoring or-

Victor Introduces Vender For Wrapped Confections



ALL-WRAPPED GUM may be vended by a new version of the Victor L. C. Topper unit. Its wrapped gum capacity is 1,250 pieces, which means, of course, that the machine will collect \$12.50. The unit is priced at \$16.50 packed four to the case, F.O.B. Chicago.

organizations were drawn up which eliminated Ford Gum as a party, with Koritz, in June of 1964, canceling the previous franchise agreement.

"Plaintiffs maliciously interfered with defendant's contractual relationships . . . sought to, and did, wrongfully appropriate defendant's business for themselves . . . under contracts they wrongfully obtained that excluded defendant as a party," the petition states.

The counterclaim asks that the plaintiffs be "perpetually enjoined from carrying out or enforcing their contracts with or

doing business with or (or sponsoring organizations having prior contracts with defendant," and seeks \$50,000 in alleged punitive and \$35,000 in alleged actual damages.

MANDELL GUARANTEED USED MACHINES

N.W. Model 40, 50 or 60	\$14.95
N.W. Delyon, 12 or 30 Cans	12.00
N.W. 10-Can, 5c Tab Gum Mach.	10.00
N.W. Model #23, 30 Cans, Cash	4.50
Wanted for 100 cts. 10 C.	
Alloy 1c & 5c 100 Ck. Ball Gum	22.00
Mills 1c Tab Gum	12.00
Acorn 5c & 10c	14.50

MERCHANDISE & SUPPLIES

Philadelp. Mtns. Jumbo Queen, Red	3.77
Binocular Mtns. Jumbo Queen, White	3.75
Cashew, Whole	.80
Cashew, Splits	.75
Pranoid, Jumbo	.75
Spanish	.70
Mixed Nuts	.67
Baby Chicks	.65
Rainbow Products	.60
Stripe Mix	.56
Boston Baked Beans	.53
Jelly Beans	.52
Licorice Gum	.50
10 & 20, 500-ct.	.48
Heathcote's	.47

Ball Gum, 72 ct. 3.33
Malt, 100 ct. per 100 3.15
Malt, 100 ct. per 100 3.15
Ball Gum, 100 ct. 3.15
Ball Gum, 100 ct. 3.15
300 100-minimum prepaid on all Ball Gum.

Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beck's Nut, 100 ct. .45
Marshey's Chocolate, 100 ct. 1.20
Minimum order, 25 boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Signs, Brackets.

Everything for Bill operator.
One-Bird Deposit, Solmar C.O.D.

IMMEDIATE DELIVERY
World Famous
VICTOR
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Stamp Folders, Lowest Prices, Write
MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.
NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
445 W. 34th St., New York 18, N. Y.
Longore 4-6467



NEW MODEL 60 BULK-PAK

The BULK-PAK will not skip or jam because of a specially designed wheel and housing.

Model 60 BULK-PAK delivers the dependability, high quality and low cost that you've grown to expect from all Northwestern venders. BULK-PAK holds one box (1,000 pieces of individually wrapped gum.) BULK-PAK priced at \$28.95 ea.

Wire, Write or Phone for Complete Details.

Northwestern
CORPORATION
2653 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

Nuts

Can drive you crazy. They can turn customers away from your machines with a bad taste in their mouths—or they can build avid, even rabid patrons. Depending on how they're handled.

The do's and don'ts of this important product line will be discussed fully in Billboard next week. What quantity should you stock? Should you mix in old nuts? Can you rejuvenate stale nutmeats? What about deep-freeze storage?

These and other vital nut vending questions will be answered by a veteran supplier of nutmeats to the bulk vending industry.

Read this profit-making feature next week!



Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME _____
COMPANY _____
ADDRESS _____
CITY _____

FILL in coupon, clip and mail to:
KING & COMPANY
2100 W. Lake St., Chicago 1, Ill.
Phone: KE 3-3302

We handle complete line of machines, parts & supplies.

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME _____
COMPANY _____
ADDRESS _____
CITY _____

FILL in coupon, clip and mail to:
BITTERMAN & SON
Member National Vending Machine Distributors, Inc.
4711 E. 27th St., Kansas City 27, Mo.
Phone: WA 3-3900
We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Painted Candies; 1 Hefty's 320 count and 500 count Candy Coated Baby Chicks; Leglets, Coin Wrappers, Stamp Folders, Sanitary Vending, Sanitary Egg-piles, 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.

BIG SAVINGS ON BALL AND VENDING GUMS

Load Our Airline Chart and Order

Direct Low Factory Prices

Bubble Ball Gum, 120, 170 & 270 Ct. 2¢ Giant Size ... 30% off
 Chew Ball Gum, 120 Ct. ... 30% off
 Chew Ball Gum, 270 Ct. ... 30% off
 Chew Ball Gum, 540 & 570 Ct. ... 30% off
 Chew Ball Gum, 540 & 570 Ct. ... 30% off
 Chew Ball Gum, 540 & 570 Ct. ... 30% off
 Chew Ball Gum, 100 packs ... \$2.00
 P.O. Factory 150 St. 4th

AMERICAN CHEWING PRODUCTS
 40 years of manufacturing experience
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 Newark, N. J. 07104

Minnesota Party Brings Trade Elements Together

By ROY WIRTZFELD

MINNEAPOLIS — Operator-distributor-manufacturer communication channels were open wide during the recent Vending Distributing open house held at the Hotel Sheraton-Ritz here.

Although attendance was below last year's turn-out, this was attributed to this year's date which coincided with the opening of bass fishing season in the State.

"We tend to think winter is really the best time for the event after all," Bud Zuber of Vending said.

The event was not a selling show, but an opportunity for operators to meet manufacturer and distributor representatives.

In addition to talking merchandise and machines, the operators took advantage of the chance to bring up a great variety of bulk vending topics.

Mrs. Gerald Adler, Marshfield, Wis., won the top draw prize; an 18-inch portable TV set.

Other winners were Robert McCord, St. Paul Park, Minn., receiving four-unit vending machine with stand; Anthony Thelsson, Edina, Minn., winning an 11-transistor Sony AM-FM radio; LeRoy This, Shakopee; Robert Lindsen, Minneapolis; and Robert Nielson, Minneapolis, each receiving a three-transistor radio; Mrs. LeRoy Holt, Chicago City; Howard Norman, Minneapolis; and Shirley Gimm, St. Paul, each winning a free bag of charms; and John Capron, Minneapolis, and Harold Schuff, Minneapolis, receiving a supply of nut meats.

Bulk Banter

CHARLOTTE, N. C.

Paul Crisman demonstrated why he's one of the most-admired guys in the trade by paying his own way here to the Southeastern Bulk Vending Association meeting late last month. The National Vendors Association president said he had a ball during his stay. Area vendors obviously enjoyed meeting the personable Chicagoan. Crisman, an infrequent air traveler, was forced to change planes four times on his trip down due to aircraft engine trouble. Then, to pour it on, Lee Smith, SBVA's president and flying scissor operator, took Crisman up in a single-engine craft while he was here.

Eleven-year-old G. L. Brown Jr., of Winston-Salem, is one of the youngest operators in the business. His father, a music operator, presented the lad with a dozen penny vending machines at his ninth birthday. The boy went out and landed locations, saved his pennies (his first deposit of 20.217 pennies got his picture in the paper), invested in additional equipment, and now has 29 machines. He added a 28th unit as a door prize at the recent SBVA meet. G. L. walks to most of his machines to service them, for they're close to home. Dad or mom drive him to the more distant machines.

LAMAR GUNTER



DOOR PRIZE TICKETS are drawn during Vending open house by two-year-old Gregory Wirtzfeld, son of Billboard correspondent Roy Wirtzfeld. Bob Guggenheim (center) of the Karl Guggenheim Co. and Vending's Bud Zuber assist.

EDITORIAL

Crisman Goes Calling

National Vendors Association took on new meaning for bulk businessmen in the Southeast recently. The reason: a visit by NVA president Paul Crisman to a meeting of the Southeastern Bulk Vending Association.

Not only did the Crisman appearance translate the sometimes remote and abstract national trade association concept into person-to-person reality for the Southeasterners, it netted several new members for the national organization.

Crisman is eager to call on other regional associations, plans to visit the newly organized Nebraska-Iowa body soon. The NVA president's willingness to devote valuable business time for this purpose is commendable. The fact that he pays his own travel and hotel bills makes it all the more so.

NEW PRODUCTS

This form is designed for the convenience of bulk operators

CRAMER GUM

YANKS. Wrapped bubble gum for 1-cent vending with Presidents, animals, generals, Indians and other kiddie comics. **Cramer Gum Co., Inc., 150 Orleans St., East Boston, Mass.**

CREATIVE HOUSE

MINI-BOOKS. 24-page books of jokes and comics printed with assorted color fronts. Suitable for 1-cent, 5-cent or 10-cent vending. Three titles, packed 1,000 each individually per box with 10 free displays. \$11 per M for 3M to 10M of each book. \$10 per M for 12M or more. **Creative House Promotions, Inc., 4303 North Milwaukee Avenue, Chicago 41, Ill.**

PAUL A. PRICE

SOUPY SALES BUTTONS. 1-cent vend items licensed by the

Marlboro Smoke Costs \$4,000

MARLBORO, Ohio—Newspaper gaggers in the area had a field day recently after a local vending company's route truck struck a utility pole and downed a high tension line sending \$4,000 worth of cigarettes up in smoke.

easy TV personality. A large variety of buttons available, packed 1,000 to a bag with 10 "Da-Glo" displays. **PLATED ARMY INSIGNIAS.** Ranks from private to general with Combat TV displays printed in bright "Da-Glo." **FINKY.** Son of the original Rat Fink, a baby for 1-cent vending. Can be vendd loose or snapped into a PAPCO ring (5-cent vend). Rings are of expandable polyethylene to fit any finger. **Paul A. Price Co., Inc., 5 Skillman Street, Roslyn, L. I., N. Y.**

Coming Soon:

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

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

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

BUILT FOR BUSINESS!

MARK-BEAVER

Bulk Vending Machines
 Full of built-in advantages for longer life and greater profits.



VENDOR MFRS., INC.

1319 LEWIS STREET
 NASHVILLE, TENNESSEE
 PHONE: 615 266-4148

(Distributor areas available throughout the world)

SCHOENBACH CO.

Manufacturers Representative
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MACHINES

GREAT TIME SAVER

Coin Weighing Scale ... \$22.00
 Famous Acme Electric Machine
 Sample \$26.50—4 and up \$23.50
 Batteries \$1.00 add. per each.

PISTACHIO NUTS, 4 STAR JUMBO ... \$.77
 Cashew, Whole ... \$.40
 Cashew, Bits ... \$.36
 Pecans, Virginia Slivered ... \$.45
 Spanish Walnuts ... \$.30
 Mixed Nuts ... \$.37
 Assorted Finest Candy ... \$.27
 Hershey's Kisses ... \$.27
 Leaf Brand Gum ... \$.34
 100 ct. ... \$.34
 100 ct., 120 ct., 210 ct. ... \$.38
 200 lb. minimum prepaid on all Bulk-Be.

HOT 100 Vend Capsule Disp.
 250 per box, with display front.
 Discounting & More Peppins,
 per box, 25 ... \$12.50
 Combat Portico, 247 pcs ... \$ 2.00
 World of Games, per M ... \$ 3.00
 14 Capsules from \$4.00 to \$2.00 per box.
 Penny Kings, 54 & 104 Capsule
 Misc.

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

SCHOENBACH CO.

718 Linden Pl., Brooklyn 16, N. Y.
 (212) BR 5-2100

when answering ads
 Say You Saw It in
 Billboard

Announcing the first and newest NORTHWESTERN



Now ready for immediate delivery. Holds 1,000 individually wrapped FLEER'S DOUBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

PARKWAY MACHINE CORP.

715 Essex St. Baltimore 2, Md.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION
 Beautiful eye-catching design. Bright merchandise irresistible. Convenient, interchangeable display panel. Holds 100 count gum, V-1, V-2 capsules.

V-1 and V-2 capsules. Available with 7¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collection. Large capacity. Holds 1,800 balls (100 count), 575 V-1 capsules, 250 V-2 capsules and 80 V-2 capsules.

PRICE \$39.00 each with change front

WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
 1954 Bryn Mawr Road
 Dallas 24, Texas

NORTHWESTERN

Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DOUBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

BIRMINGHAM VENDING COMPANY
 528 Second Ave. North
 Birmingham, Alabama
 Phone: FA 4-1254

Say You Saw It in
 Billboard

YOU COUNT MORE WITH OAK

THE OAK VISTA MODEL CABINET MACHINE...

It is constructed with 4 separate glass panels. YOU NEEDN'T STOCK HIGH PRICED GLOBES! Damaged panels can be replaced with ordinary double-strength window glass from any local hardware store or glazier. The service head can be filled in the shop rather than on-route. With the service cap, displays can be mounted easily by loading from any side panel with the head lying on its side. The built-in handle makes it easy to carry anywhere.

oak MANUFACTURING CO., INC.
 1028 66TH AVENUE, ST. LOUIS 17, MISSOURI

COIN MACHINE **news**

Sides Deadlocked in Copyright Hearings



HUNDREDS OF LETTERS from industry members to Senators and Representatives urging favorable action on coinage dealt National Automatic Merchandising Association special coinage committee chairman Carl Millman (left) and NAMA president J. Richard Howard. The write-Congress campaign was started in late April.

Coinage Bills Sail Through Congress; Backed by NAMA

WASHINGTON—The Seeburg Banking Committee last Wednesday (9) heard National Automatic Merchandising Assn. executive director Thomas B. Hungerford, among others, strongly endorse Senate Bill 2080 and House Bill 8746, silver-conserving coinage legislation.

Later in the day the committee unanimously approved President Johnson's request to eliminate silver from dimes and quarters and reduce the half dollar silver content from 90 to 40 per cent.

On Tuesday, the counterpart House committee amended the President's proposal, asking for

elimination of silver from dimes, quarters and half dollars.

No Coin Industry Threat

No committee action to date has introduced any new threat to the nation's coin-operated industries.

In a four-page statement before the Senate group, Hungerford declared: "In supporting this legislation, I speak in behalf of our own members as well as several allied associations which represent other coin-operated types of businesses. These include coin-op laundries, music machines and soft drink bottles."

Hungerford described the President's coinage change recommendation as "a most imaginative and practical solution to the problem of dwindling silver reserves," and went on to point out statistically the magnitude of the disruption that would result through radical changes in the Administration's coinage plan. (See chart elsewhere in this issue.)

Last Three Minutes

"Since I began speaking to you about three minutes ago—the American public has put 174,000 coins into our machines," Hungerford informed the senators.

Hungerford gave the committee a cursory lesson in the principles of the "eddy-current" plug rejector and stated that 12

(Continued on page 66)

No Clash by Phono Firms

WASHINGTON—If anyone expected copyright hearing fireworks between spokesman Perry Patterson for the Seeburg Co. and its proposed performance licensing setup for operators, and Herbert J. Miller on behalf of Wurlitzer, Rock-Ola and Rowe A.C., they were disappointed. Only when questioned by the copyright subcommittee's acting chairman Rep. Robert Kastenmeier did Miller say the other manufacturers were not planning similar operations because "they did not think it feasible."

In all other respects, testimony by the two spokesmen for the manufacturers at last Wednesday's eight-hour hearing on the 1965 copyright revision bill was strikingly similar. Both assailed exemption as gutting operators at the mercy of giant performance right groups and declared mechanical royalties the only fair way to assess operators for use of copyrighted music. If the subcommittee decided such assessment had to be made.

The \$60 Fine

Perry Patterson for Seeburg said critics had mistakenly assumed that \$85 million annual revenues reported by Seeburg President Jack Gordon resulted from automatic phonograph manufacture. Only half that rev-

(Continued on page 63)

Air Sharp New Arguments To an Impartial Committee

By MILDRED HALL

WASHINGTON—The irresistible force met the immovable object once again in last week's testimony by coin-operated phonograph operators and manufacturers against removal of their traditional performance rights exemption in hearings on the proposed 1965 copyright law. By the end of a hearing lasting from 10 a.m. to 7 p.m., the House copyrights subcommittee members were clearly convinced that neither the coin-operated industry interests nor the performance right societies were going to retreat one inch from their historic positions.

A statement directed by Rep. Richard Poff (R., Va.) to Music Operators of America counsel Nicholas Allen summed up the impasse. Said Representative Poff: "The performance rights associations insist on performance royalty but say they are willing to have a statutory maximum. Automatic phonograph operators will agree to increased compensation for songwriters, but only through increased royalties.

"If the two positions remain firm, there is no likelihood of any compromise in this industry. If both sides cannot arrive at a position that will assist this committee, we will have to make a decision that will make one side or the other unhappy."

Acting Chairman Robert Kastenmeier (D., Wis.), sitting for absent copyrights subcommittee chairman Edwin E. Willis, and other members of the committee maintained an almost unprecedented impartiality in questioning industry witnesses. They were equally impartial with the

songwriter and publisher spokesmen in an earlier hearing.

No Angry Exchange

There were no angry exchanges, and the nearest thing to pressure was Representative Poff's cooling insistence that MOA counsel Allen name what would be in his estimation, a "fair maximum" for performance royalty if the 1965 copyright revision does eliminate the coin-operated exemption, as presently worded.

Said Allen: "As soon as the

(Continued on page 59)

Seeburg Blasts ASCAP; Calls Testimony 'Misrepresentation'

CHICAGO—The Seeburg Corp. took some well-aimed shots here last week at recent American Society of Composers, Authors & Publishers (ASCAP) testimony on the copyright bill.

Seeburg took its case to the industry in the form of a massive 8,000-piece mailing signed by Thomas L. Herrick, senior vice-president. J. Cameron Gordon, Seeburg president, was out of the country and not available for comment.

Herrick emphasized that "Seeburg's basic policy remains as it has always been—complete and total opposition to any repeal of the existing copyright laws which would make music operators pay to exorbitant performance fees when they are already paying millions of dollars to the composers and publishers through mechanical fees included in the cost of each record.

Retains Legal Counsel

"Seeburg continues to back this policy by retaining legal counsel to battle that unfair proposal," Herrick emphasized.

The Seeburg executive's statement was in effect a rebuttal to opening week testimony by ASCAP Counsel Herman Finkelstein before the House Copyright Subcommittee (Billboard, June 5).



"... remain opposed to repeal."

He charged ASCAP with misinterpreting Seeburg's Coin Operated Phonograph Performance Society (COPPS) program.

Not Performance Fee

"For example, annual leasing fee of \$60 for a Seeburg 40-record series was represented as a performance fee. This is a complete misrepresentation," Herrick said.

Emphasizing that the \$60 figure was a leasing fee, Herrick noted it covered such costs as arranging, recording, pressing and programming, and when broken down came to exactly \$1.50 per record, "comparable to the list price of commercial little LP's which the music operator normally purchases."



"COPPS costs them nothing..."

Herrick took ASCAP to task for multiplying the \$60 figure by three and theorizing that other phonograph manufacturers might also start licensing societies. "This is the type of comment that was made to confuse this important issue," Herrick said.

COPPS Costs Nothing

Herrick said there was good reason for ASCAP to say that operators could now afford their own performance societies because "COPPS... costs them nothing, not one red cent!"

The Seeburg-circulated statement noted it was "significant that for the first time, to our knowledge, ASCAP voluntarily

(Continued on page 66)

MOA SIGNS PHONO MFERS.

CHICAGO—Music Operators of America has signed all four juke box manufacturers to exhibit at its fall conclave. Fred Granger, MOA executive vice-president, said that the firms had pledged full co-operation. Granger noted this got the 1965 convention off to a "flying start." MOA is meanwhile sending contracts to game manufacturers, suppliers and allied firms. MOA's convention will be held September 11-13 in Chicago's Pick-Congress Hotel.

Rock-Ola Celebrates Thirty Great Years



FINISHING TOUCHES are put on a new Rock-Ola Starlet as it comes off the assembly line.

CHICAGO—Rock-Ola borrowed the "something old and something new" theme from the traditional wedding month of June and staged an exciting series of celebrations around the country last week.

The "something old" came with David C. Rockola, the manufacturing company's founder and still active head, celebrating his 30th year in the coin machine business.

The "something new" came with Rock-Ola introducing two new phonographs: A de luxe 160-selection Grand Prix II, and an economy-priced 100-selection Starlet.



A WORKMAN makes sure the title strip racks fit securely.

RAY W. BROWN
Brown Brothers, Inc.
Minneapolis, Minnesota
Says:



"Rock-Ola's Phonette Walbox has given a big plus to our take ... now, with three phonographs to go with it, we have to have a great year. Happy birthday, Rock-Ola!"

Open House Week

June 7-12 was officially declared open house week and distributors around the country co-operated with festive celebrations and showings.

The Starlet had previously been introduced in Europe and Canada, but this was the first time it was unveiled to the U. S. trade.

Rock-Ola also got on the discotheque bandwagon, though in a very left-handed and casual sort of way. The firm is making so-called discotheque components available to its customers "if they want them," but the discotheque concept is being anything but stressed.

Limited Locations

Rock-Ola feels the discotheque idea is applicable to only a limited number of locations—a company spokesman had previously estimated the figure as less than 10 per cent—and emphasis is therefore being adjusted accordingly.

Rock-Ola's discotheque package consists of two Utah-Heritage speakers and a location decoration package of banners, dancing figures and a portable dance floor.

The dance floor is made by the Seco Corp., Minneapolis, as are the banners. Seco is selling the banners in a package of 10 for roughly \$60. The dance floor is priced at \$32.50 per three-foot by three-foot section. Trim and carrying caddy are extra.

Grand Prix Features

Rock-Ola's new Grand Prix II has such features as: (1) Common receiver system operating with all current model phonographs; (2) Automatic money counter; (3) Mech-O-Matic changer which intermixes seven-inch albums, 33 and 45 disks, stereo and mono product, in any sequence with no electric or electronic aids; (4) Transistorized amplifier.

Rock-Ola's Starlet is a 100-selection machine that intermixes 33 and 45 but does not play little LP's. Amplifier is also a tube model. Rock-Ola Princess Royal, a 100-selection machine but with all the Grand Prix II de luxe features, also stays in the line.

Tax Cut Not On Ops' List

The proposed 10 per cent phonograph excise tax cut which is being debated in Congress refers to manufacturer's price, not operator's list price. Confusion arose in the minds of some readers when Rowe AC Manufacturing Co. announced last week it would pass the cut on immediately. Since the tax is computed on manufacturer's price to distributors, the cut when computed on final selling price to operators amounts to less than 10 per cent.

FRANK JACK, TOM AND JOE GRECO
Greco Brothers Amusement Co., Inc.
Glasco, New York
Says:



"How are you going to top this, Rock-Ola? Your Grand Prix II, Starlet and Princess Royal phonographs are the greatest ever. Best wishes on your 30th anniversary."

JOHN WALLACE
Wallace & Wallace Music, Inc.
Oak Hill, Virginia
Says:



"We like the engineered simplicity of Rock-Ola phonographs, and this year we have a lot of styling to offer in three beautiful models. Happy Birthday, Rock-Ola."

ALBERT CALDERON
Calderon Distributing Co., Inc.
Indianapolis, Ind.
Says:



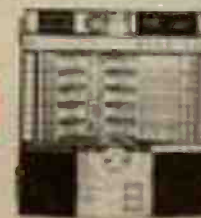
"Looks like your birthday means our happy returns with these three great phonographs. Happy Birthday, Rock-Ola."

WALTER WALDMAN
S. L. Stiebel Co.
Louisville, Ky.
Says:



"Now, thanks to Rock-Ola, I can meet any location requirement with these versatile new phonographs ... Grand Prix II, Starlet and Princess Royal. Happy 30th Rock-Ola!"

FRITZ STANISLAV
A's Vending Inc.
San Antonio, Texas
Says:



"Grand Prix II, Starlet and Phonette Walbox make it a great year for all of us. Congratulations Rock-Ola on 30 great years!"

David C. Rockola: The Right Business

By RAY BRACK

CHICAGO—Several representatives of the business press tipped an anniversary toast to David C. Rockola last week, appropriately, and with characteristic gusto.

After which a reporter asked: "Mr. Rockola, what prompted you to start making coin-operated phonographs 30 years ago?"

Replied the president of Rock-Ola Manufacturing Corp.: "I thought I could offer the operator better equipment."

It wasn't a facetious response. David C. Rockola doesn't like complicated answers any more than he does overly complex equipment. Avoidance of the latter evil has become company philosophy.

Simplicity Stressed

"Simplicity of mechanism" is the well publicized Rock-Ola credo, with the president himself showing the way. David C. Rockola is an authentic mechanical genius. He is responsible, among many other innovations, for the first production model phonograph with the familiar "Rock-Ola revolving record magazine" mechanism.

His aptitude may be traced a generation back to his father, George Rockola, a Canadian craftsman from Virden, Man., who once obtained patents on pumps of advanced design. But young David C. Rockola didn't immediately display a mechanical bent, striking off instead at age 15 to open a cigar store in Redcliff, Alta.

"How did you get into that business," Rockola was asked recently.

"The grass looked green; I was ambitious."

Rockola worked hard at his chosen trade, as attested by a lapse in health while still in his teens that caused him to consider other lines of work. He was then proprietor of a cigar store in the St. Louis Hotel in Calgary, Alta. Rockola is fond of telling the following anecdote, an account of his introduction to the coin machine business:

Cigars From a Man

"I had begun to ask myself, 'Who wants to buy cigars from a man?'" Rockola recalls, "when one day two partners in the Northwestern Novelty Co. walked into the store with a 'mint' machine and asked me if I would place it."

"They told me it would pay my salary. So I put it in and discovered it made more than the cigar store. I told myself, 'You're in the wrong business.'"

Rockola bought 10 machines and joined the Northwestern firm. It was then his latent mechanical talent came to the fore, because young Rockola began to repair equipment and was soon called on for the difficult jobs.

Still in his teens, Rockola entered the operating business with his brother, J. E. Rockola (now prominent in the auto business in Halifax), but soon sold out to his brother and went to Mexico, stopping briefly in Chicago en route. The year: 1915.

Why Chicago

"Why did you stop in Chicago?" someone asked.

"To visit coin machine manufacturing."

"Why did you go to Mexico?"

"To operate coin machines."

But he changed his mind after arriving in the Tampico oil fields. Again, a favorite anecdote tells the story:

"In the Tampico oil fields I saw those 'Dewey' machines all chained up" to prevent the people from carrying them away and breaking them open, so I got a job as a carpenter."

Left Healthy

Rockola hadn't been long in Tampico when seven Americans were killed in a warehouse raid. He began to wonder about the future of young U. S. citizens in Mexico. He left shortly for Brazil and the Argentine.

"I left because I was still healthy," Rockola confesses.

Rockola left Argentine about the time World War I ended, but not before an eventful meeting with John Watling, the weighing machine man. For weighing scales were to carry the young Canadian—still searching for greener forage—a long way toward his destiny as a giant in the coin machine industry.

By 1919 Rockola had returned to Chicago, world's coin machine capital, and to a 40-cent-an-hour job on the assembly line for O. D. Jennings. There, and briefly at Mills Novelty Co., he absorbed principles of mass production from a visit to Henry Ford's revolutionary Detroit plant, and applied them to production of weighing scales, games and ultimately music equipment.

Impressed by Ford

"I was greatly impressed by Henry Ford's system," Rockola acknowledges.

Joining forces in 1923 with Ed Jennings (brother to his former boss) and Bill Howard, Rockola went extensively into scale operation, building a route of more than 5,000 machines embracing much of the Eastern U. S. Dissatisfied with the design of much of the equipment he was operating, Rockola began manufacturing his own scales at a South Side Chicago plant, soon moving to larger quarters at 619 West Jackson Boulevard.

As scale operations began diversifying in the direction of counter games in the late 20's, Rock-Ola Scale Co. tooled up for its first amusement game. It was a Rockola gamble which led to near bankruptcy. Typical Rockola grit and hard work, however, parlayed it into one of the industry's great success stories.

"I don't mind admitting it. Our first game flopped," Rockola recounts. "Creditors were beating a path to my door."

Refused to Panic

Refusing to panic, Rockola elected to kick off a publicity drive, purchasing a Cadillac and posing his two-year-old son, Donald (now company engineering and design vice-president), on the fender for a Billboard photograph. There is no evidence that the Billboard publicity pulled the company out of the hole, however. The record shows it was Rockola's own imagination.

"One of my suppliers had 8,000 cabinets in his warehouse consigned to me," goes the Rockola anecdote. "I told him we'd use them." Rockola fulfilled his word by designing a new game to fit the cabinet.

"We needed a name for the game," the story goes. "My me-

(Continued on page 62)

BUY!
METAL TYPERS

Vending Aluminum
IDENTIFICATION
DISC

WHY!

1. LIFE-TIME INCOME
2. TROUBLE-FREE OPERATION
3. ONLY 15" x 18"



STANDARD HARVARD
METAL TYPERS, INC.
1318 N. WESTERN AVE.
CHICAGO 22, ILL. BY 4-5120

CHANCE OF A LIFETIME FOR A CIGARETTE OPERATOR!

50 CIGARETTE MACHINES

5—20-column Royals
5—20-column Continentals
7—30-column Continentals
3—20 Low DuGraders
5—18-column Smokestop Model V27
25—9-column Low Nationals
A Steal for \$3000.

Uncrated and in good working condition. Will also consider selling separately.

PENNSYLVANIA VENDING CORP.
1224 Brewerville Road
Pittsburgh 10, Pa.

ALL MACHINES READY FOR LOCATION

Bally Bank Bell	5 45.00
Bally Table Hockey (like new)	35.00
Gottlieb Flipper	100.00
AMI Continental	325.00
Seeburg B	75.00
Seeburg 85 140	795.00
Seeburg G 140	625.00
Seeburg B	195.00
Seeburg V200	90.00
Seeburg 822	245.00
Wurlitzer 2410	295.00
Wurlitzer 3510	495.00
AMI 200 Sp. Wall Box, Ea.	25.00
Seeburg 201 Wall Box, Ea.	12.95
Seeburg 20 Sp. Wall Box, Ea.	25.00
Wurlitzer 3210 Wall Box	99.50

Call, Write or Cable: LEWJO.

Lew Jones Distributing Co.
Exclusive Wurlitzer Distributor
1311 N. Capitol Ave.
Indianapolis, Ind.
Tel.: MEIrose 5-1593

SAVE BIG!

You'll Load Your Pockets With Profits—When You See Our New Machine List.

SEND FOR IT!

Exclusive Rowe AMI Distributor
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DAVID ROSEN INC
856 B. BROAD ST., PHILA., PA. 19126
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"I was ambitious . . ."



"... the wrong business."



"... Henry Ford's system."



"I told him we'd use them."



"... a lot of nights."



"... double our volume."

JUKE BOX JOURNAL

(Formerly The Coin Chronicle)

WEATHER
Continued warm with steady rising profits. Occasional clouds but with clearing skies and generally improved conditions. Outlook bright and sunny. Tomorrow... continued improvements.



OUR
30th
YEAR

VOLUME 30 NUMBER 30



CHICAGO, ILLINOIS JUNE, 1965

MFGS AND OPS HOLD LIVELY MEETING IN CHI

David C. Rockola Endorses New Group

CHICAGO, Ill., June 25, 1932... A large group of manufacturers and operators in the Chicago area assembled at the plant of American Sales Corporation today to formulate plans for an organization to unite the coin machine industry and to offer strong support to the operators.

Many ticklish problems were discussed during the meeting, and decisions were made which should effect improvements in the operators' position.

Of major concern was the question of acceptance of this new idea of competitive association for the general good of the industry.

Jim Buckley of Bally Manufacturing Corporation arrived late at the meeting due to a boil on his cheek.

Jimmy Johnson of Western Electric Piano Company, David C. Rockola, Leo Burman, Pat Considine, O. K. Morgan and other leaders of the coin machine industry were present.

RAZE 80 BLOCKS FOR FAIR

CHICAGO, Illinois, July 9, 1932... Anticipated parking problems at the Chicago World's Fair—oops... (Century of Progress) are being taken care of by razing 80 square blocks of buildings or approximately 640 acres in the windy city.

The area being leveled covers from 31st Street to 39th Street west to Cottage Grove Avenue. It is anticipated that they will be handling 500 cars per day per block.

Where are they all coming from?



Business Booming at Rock-Ola Plant

CHICAGO, 1928... David C. Rockola reports that demand for his Featuristic scale, Lobby scale, Four Aces Jacks, Gum Ball Jacks and Juggle Ball has been so great, that he has increased his manufacturing area to 3000 square feet and added five new employees.



LATE BULLETINS



JULY, 1932... Jean Harlow, platinum blonde of the screen, became the bride of Paul Bern, motion picture exec, July 3 in Beverly Hills. They will honeymoon in the Fall.

JULY, 1932... the beginning of a new entertainment is seen in the demonstration of television at an amusement park on Independence Day. Experts believe that this is the forerunner of increased summer playground business. It is thought that the camera and transmission equipment should be allowed free of charge.

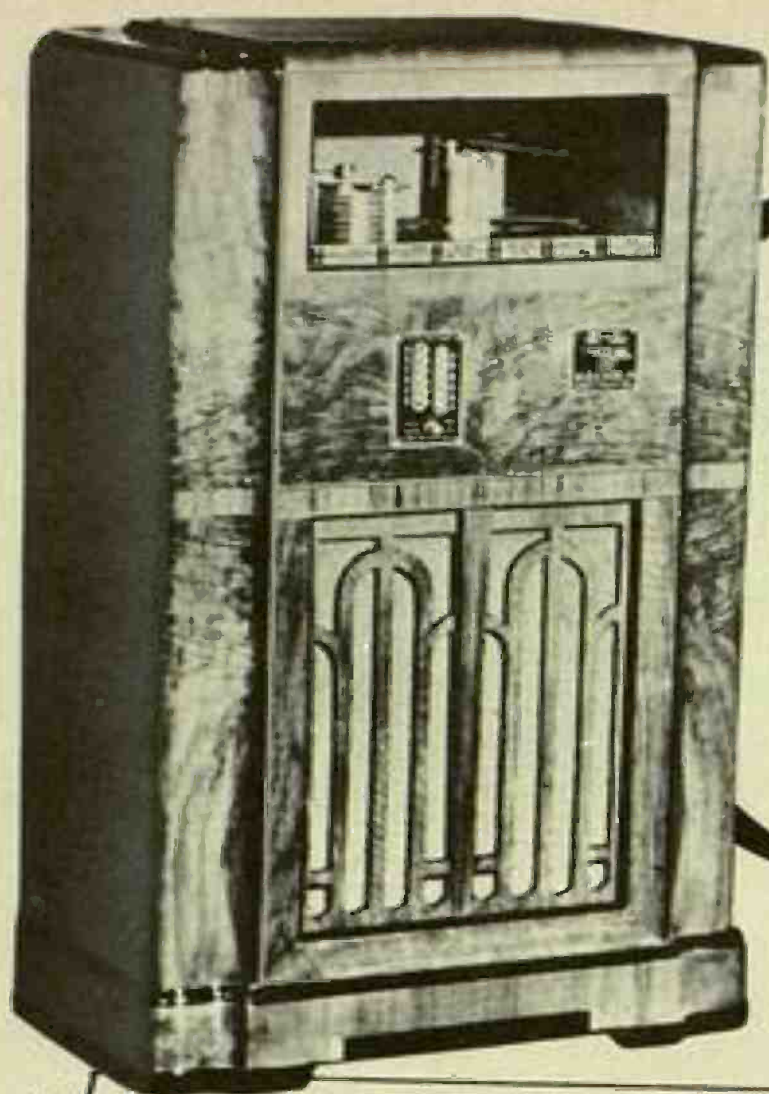
MINNEAPOLIS, Minn., April 6, 1946... A Hennepin County District Court jury today ruled in favor of a tavern owner and scale operator in a damage suit filed by a woman who tripped over a 1c weighing scale.

CHICAGO, Apr. 26, 1947... Federal Judge Phillip Sullivan today ruled that Rock-Ola Manufacturing Corporation is sole owner of patents on the Multi-Selector Unit and a general record changer mechanism.



MINOT, N. D., 1947... The Minot City Council today passed an ordinance permitting Juke Boxes and radios in city bars but outlawing live music. There was one dissenting vote.

CHICAGO, Feb. 23, 1952... World Wide Distributors—Al Stern, Len Micon and Monty West have had their hands full with Rock-Ola Juke Box orders backed up for two weeks.



ROCK-OLA ENTERS PHONO FIELD *with* 12-PLAY MULTI-SELECTOR

Features Simple, Silent, No-Jam Mechanical Changer Mechanism and 2-ounce Pick-Up!

CHICAGO, Ill., Jan., 1935 . . . Rock-Ola Manufacturing Corporation today announced their introduction into the coin operated phonograph business with a 12-selection automatic phonograph to be known as the Rock-Ola Multi-Selector.

Designed by one of America's leading industrial designers, the cabinet reflects beauty and a sweeping, graceful decor. Rock-Ola Multi-Selector features rich grained walnut veneers

and inlaid French Striped Rosewood.

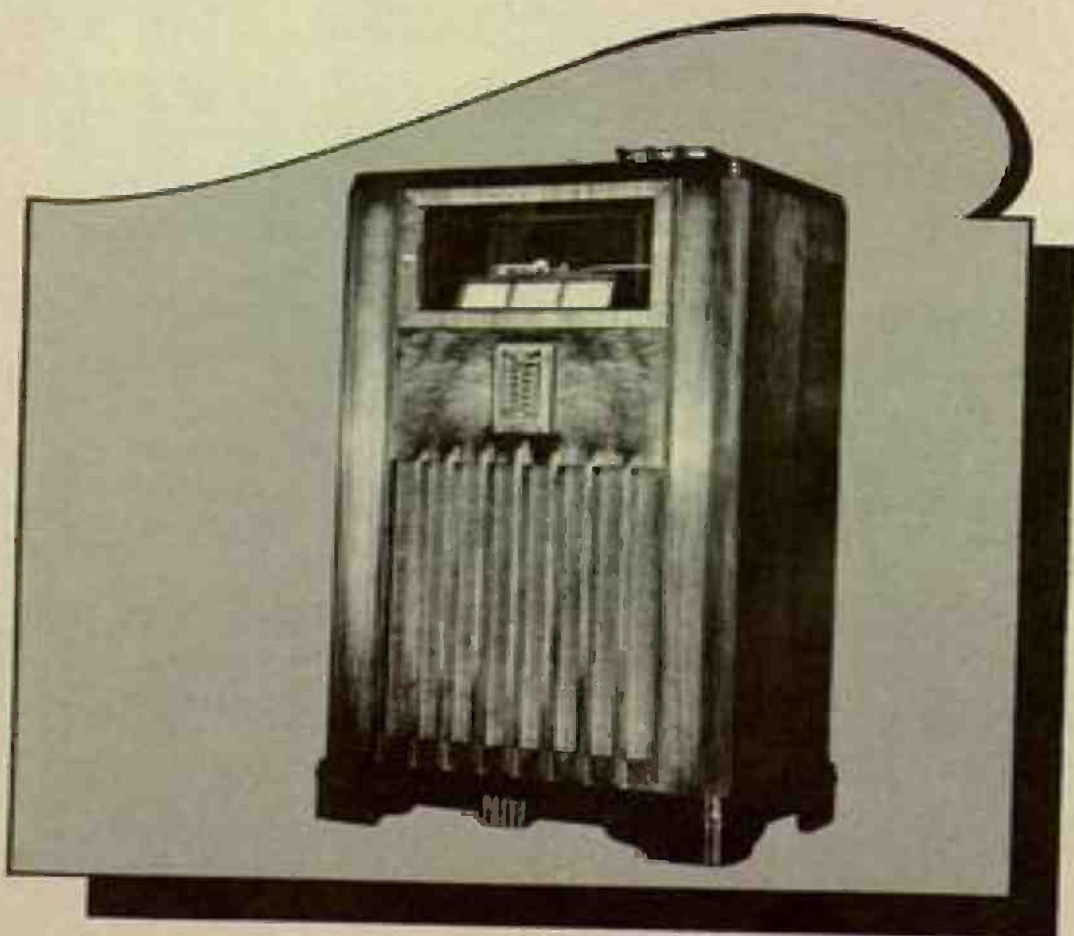
Its multi-coin chute accepts five and ten cent coins, playing one record for each five cents played. Its record chamber holds 12 records, easily accessible through the front door.

Rock-Ola advises that through an exclusive design, they have been able to reduce the weight of the pick-up to 2-ounces (half the customary weight). It is felt that this will do away with costly record replacement due to

scratched and damaged records.

The new unit is reported to be the first automatic phonograph to offer an isolated tone chamber . . . tone diffuser . . . full wave crystal pickup . . . high fidelity amplifier . . . new types of tubes and a super power high fidelity speaker.

The unit is in production now, and the company is accepting orders. It is estimated that shipments will start within 30 days.



6B5 TUBE PIONEERED BY ROCK-OLA

CHICAGO, Ill., Feb., 1936 . . . In announcing the 1936 version of their famous Multi-Selector, Rock-Ola introduces a 15 watt amplifier utilizing a new 6B5 tube in an improved sound system.

According to David C. Rockola, president, the company engineers have been working on the new tube design for some time, and have now perfected what is referred to as the best output tube ever developed, and is capable of handling extra speakers.

The new Multi-Selector features a floating speaker baffle which is said to give an improved fidelity of tone in combination with the distortion-free tube.

The new phonograph is 51" high, 29" wide and 21" deep with a lighted record chamber featuring a dancing girl cutout. It has dual motors, operates on A.C. or D.C., takes 5¢, 10¢ or 25¢ coins and weighs 290 pounds. It is the only phonograph that carries the Underwriters' Laboratories seal of approval.



the ultimate in prestige styling

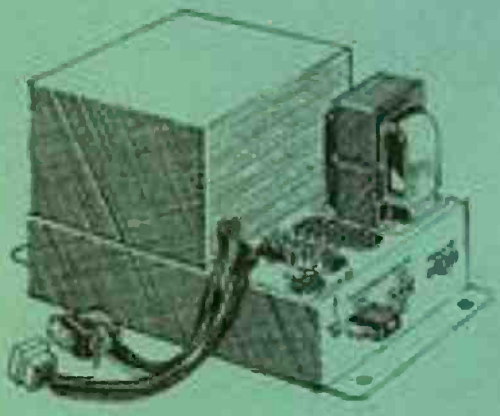
NEW ROCK-OLA GRAND PRIX II

model 426

prestige styling, beauty and unsurpassed performance distinguish

THE ROCK-OLA GRAND PRIX II

1



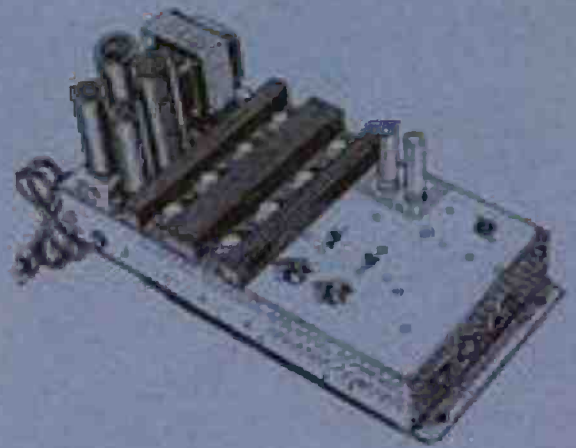
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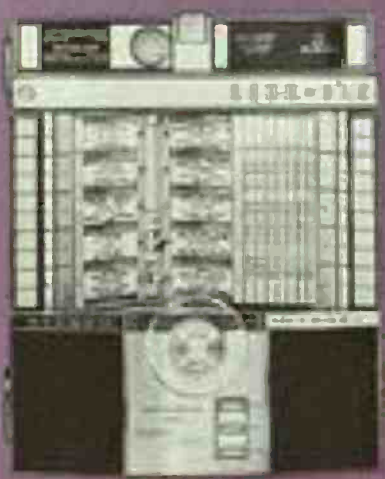
3



4



5



6



- 1 **Model 1765 "Common" Receiver System.** Operates with the Rock-Ola Grand Prix II and other current model phonographs. Ends cost of multi-receiver system inventory.
- 2 **Model 1989 Automatic Money Counter.** Sealed, tamperproof, plug-in unit counts nickels, dimes, quarters, half dollars. Totals exact machine receipts; "totals" reading visible through window. Works with Rock-Ola Phonette Wallbox also.
- 3 **Exclusive Mech-O-Matic Changer.** Automatically intermixes 7" LP albums, 33 $\frac{1}{3}$, 45 RPM, stereo, monaural records in any sequence with no electric or electronic aids. New "ACCU-TRAC" TONE ARM, Positive floating balance, bearing pivots and low inertia assures accurate lateral and vertical tracking at all record speeds.
- 4 **Transistorized Amplifier.** All new Rock-Ola engineered and built transistorized amplifier provides lifelong service for phonograph. Saves money on tube replacements. Simplifies service. Elimination of excessive heat saves wear on other components.
- 5 **Model 500, Rock-Ola Phonette.** Personal listening pleasure. Booth and bar customers enjoy having selections piped direct to them via two built-in speakers in this compact stereo speaker-selector unit. Simple selector panel and personal volume controls increase customer satisfaction. 50¢ coin chute optional.
- 6 **New Easy-To-Read Selector Panel.** Attractive inclined selector panel provides beautiful new profile to enhance prestige styling. Invites increased play with stand-up viewing of 160 selections.

SPECIFICATIONS—Model 426—GRAND PRIX II

CABINET				CRATED			
Weight	Height	Depth	Width	Weight	Height	Depth	Width
318 lbs.	50 $\frac{1}{2}$ "	24 $\frac{1}{2}$ "	40 $\frac{1}{2}$ "	364 lbs.	53"	27"	44"

Cabinet Finish: Walnut

Coin Equipment: Single entry, four coin—nickels, dimes, quarters, halves—U.S. Coins. 50¢ a standard feature. Also credit accumulator.

Record Changer Mechanism: Model 426—80 (160 selections) 7" records, 33 $\frac{1}{3}$ —45 RPM. Mech-O-Matic Intermix standard feature.

Automatic Volume Compensator: A standard feature.

Speaker Complement: Two (2) 12" Woofers and two (2) 5" x 8" oval Tweeters; crossover network.

Rock-Ola Manufacturing Corporation, whose policy is one of continuous improvement, reserves the right to change designs, specifications, price and equipment at any time without notice or incurring obligations.

look to

ROCK-OLA

for advanced products
for profit

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651

On this, our 30th year, we pause to salute the people of the coin operated industry whose acceptance of our quality has made it truly 30 great years.

The introduction of this new phonograph fills a much needed requirement to enable operators to satisfy the ever-changing needs of modern locations.

Again, thanks to all of you for your support throughout the 30 years.

(Signed)

ROCK-OLA ANNOUNCES TWO NEW PHONOGRAPHS

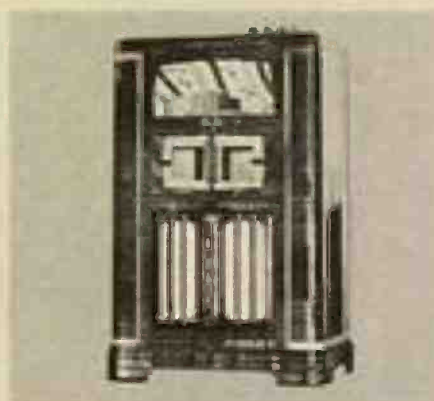


CHICAGO, Ill., 1937 . . . Distributors get a new look at Rock-Ola's 1937 line today with the unveiling of the Imperial 20 and Rhythm King 16, featuring 25 watt amplifiers and 15" speakers with floating baffles.

Again this year Rock-Ola offers the front access feature for easy servicing. In addition, a new coin chute that makes the last six coins played visible at all times.

Power has been boosted to 25 watts through the use of the 6B5 output tubes which worked so well in previous models; however, we find that even with the boost in power, the number of tubes have been cut in half.

1938 BIG YEAR FOR ROCK-OLA OPS



CHICAGO, Ill., November, 1938 . . . Both the domestic and export business has boomed this year with the Ambassador 16, Monarch 20 and Windsor 20 phonographs and the Playboy Double Profit Speaker.

All of the new Rock-Ola models this year were of a new streamlined design featuring Borealis light-up fronts. Spokesmen state that the new no-stoop program strips have contributed a lot to increased take.

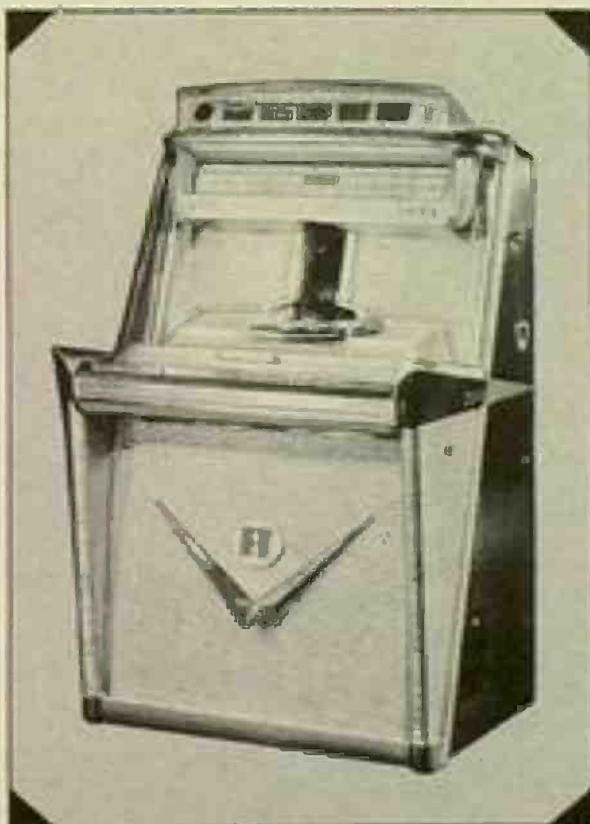
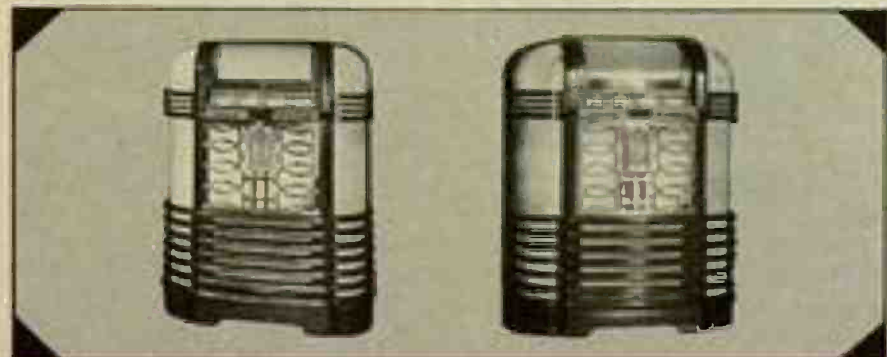
For large locations, the Playboy Double Profit speaker has been well received, and has definitely boosted location play percentages.

NEW ROCK-OLA LINE FEATURES TWO LIGHTUP MODELS

CHICAGO, Ill., 1939 . . . Lightup keyboard, double cash box and over 1900 square inches of Catalin are featured in Rock-Ola's Deluxe and Standard 20 selection phonographs for 1939.

The wide expanse of Catalin makes the 1939 Rock-Ola phonographs one of the most exciting to appear on the scene in some time. Animated cloud effects add to the pleasing appearance.

New also this year was a counter-top version offering 12 selections and accepting nickels and dimes. First reports indicated that this model is a real profit booster.



ROCK-OLA INTRODUCES STYLISH NEW DESIGN

CHICAGO, Ill., 1938 . . . Rock-Ola announced their new line today with the Tempo I — available in monaural or stereo, and as 120 or 200 selections.

Outstanding in the new models is a definite breakaway from common phonograph design . . . the Tempo I is a beautiful piece of furniture that enhances any location.

Unique also is the new Rock-Ola Wallbox that permits the adaption from 120 to 200 selections with the flip of a switch thus adding versatility to the line without giving the operator conversion problems.

CLASSIFIED ADS

July 1932

WANTED: Tattoo girl, work joint, year around proposition. Wire Lansing, Michigan.

Learn ventriloquism by mail. 2¢ stamp brings particulars. 125 West Jefferson, Peoria, Ill.

Boy tight wire walker wanted quick. Box C-399, Cincinnati, O.

Sun back pajamas, Rainbow Pajama Company, Battle Creek, Michigan.

How about an escape artist to pep up your show. Magic sensational stunts or act. No bad habits. Box 25, Chicago, Ill.

Wigs, Beards and make-up. Free catalog. F. W. Neck, 36 So. State Street, Chicago, Ill.

WANTED: Rock-Ola Plugmasters, A.C. Will take all you have. Will pay highest prices. State Serial No., best price and condition. B. D. Lazar Co., 1035 Fifth Avenue, Pittsburgh.

Aluminum popcorn bottles. \$2.50 and up. North Side Company, Des Moines, Iowa

THE ROCK-OLA STARLET FOR 1965 MODEL 429

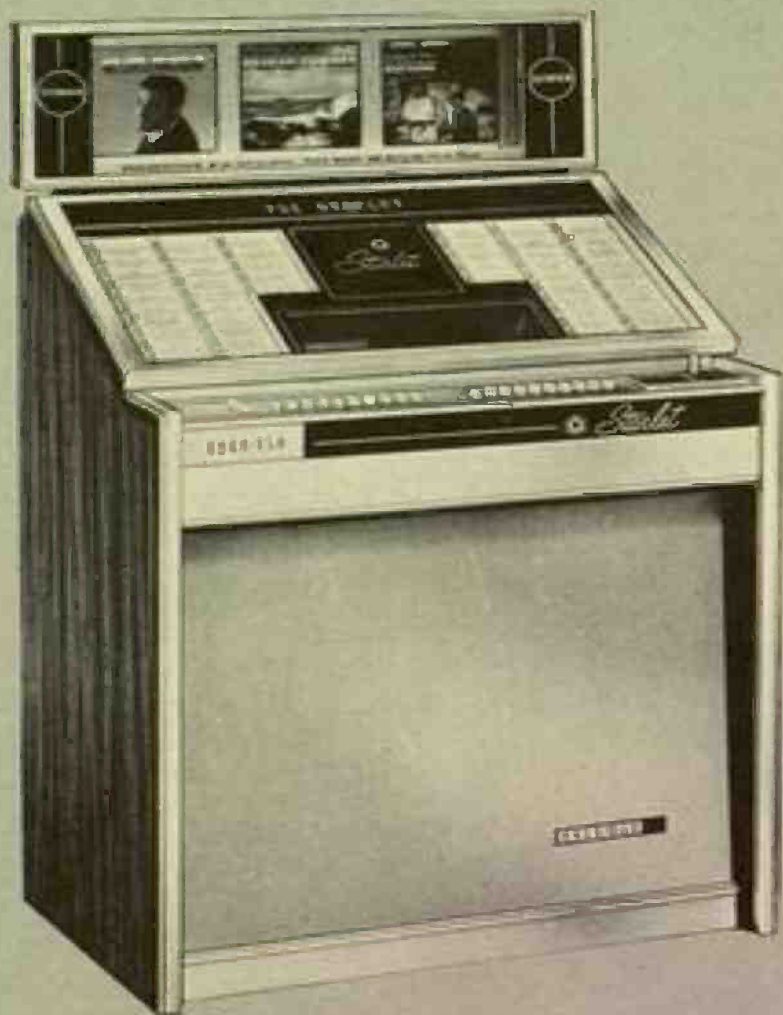
New Compact Stereo Monaural 100 Play Phonograph

Here's another beauty from Rock-Ola!

Compact, yet with all of the big sound and famous Rock-Ola engineering simplicity, the STARLET introduces the newest sensation in sound reproduction.

Distinctive cabinet styling combined with polished anodized aluminum trim makes the Starlet a location pleaser anywhere... whether a clubhouse or corner coffee shop.

Features: completely automatic mechanical changer that intermixes 33 1/3 or 45 RPM records—stereo or monaural—in any sequence. Attractive display panel permits featuring of three stars to invite increased play.



THE NEW ROCK-OLA GRAND PRIX II MODEL 426

The Ultimate in Prestige Styling

Now, from Rock-Ola comes a superbly designed phonograph of unsurpassed beauty and performance. The new Rock-Ola Grand Prix II combines famous profit-proved engineering excellence with distinctive new cabinet styling to produce a 160 play prestige stereo-monaural phonograph to satisfy the most elegant locations.

Plays 33 1/3 or 45 RPM records, 7" LP albums or singles in any intermix and delivers a fidelity of full dimensional sound never before possible in a coin-operated phonograph.

Exclusive Rock-Ola Mech-O-Matic changer and revolving record magazine provide fail-safe selection play-after-play. The LP's can be installed in groups of 10 giving the customer a choice of both sides of album or any combination of sides.

Attractive inclined selection panel provides beautiful new profile to invite increased play with stand-up viewing of 160 selections.



Rock-Ola celebrates 30 years in phonographs with two new achievements



"Thanks to our very valued customers for 30 great years."

Donald Dickstein



ROCK-OLA PRINCESS ROYAL Model 424 *Full Dimensional Stereo Sound*

A proved winner, The Princess Royal continues in the line to offer full dimensional stereo sound and 100 selections in a beautifully designed cabinet. The ideal choice where compactness and the ultimate in sound reproduction are required.

ROCK-OLA



*music products for profit
for 30 years*

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue • Chicago, Illinois 60651

NEW COMPACT STEREO-MONAUROAL 100 PLAY PHONOGRAPH

THE ROCK-OLA

Starlet

FOR 1965 • MODEL 429

ANOTHER BEAUTY FROM ROCK-OLA! Compact, yet with all of the big sound and famous Rock-Ola engineering simplicity, the Starlet introduces Rock-Ola's newest sensation in sound reproduction. Distinctive cabinet styling combined with polished anodized aluminum trim makes the Starlet a location pleaser anywhere . . . whether a club-house or corner coffee shop. And, for a customer pleaser and a 'partner in profit', combine the Starlet with the new Rock-Ola Phonette Wallbox, and watch the collections soar.



- ① **MODEL 501 PHONETTE WALLBOX**—Individual listening pleasure from 100 selections with personal volume controls; high, low and medium. Mounts anywhere and permits programming of 33 $\frac{1}{2}$ and/or 45 RPM records. Stereo or monaural. Slim design, graceful styling and famous Rock-Ola simplicity. 25¢ and 50¢ coin chute optional.
- ② **MODEL 1631 DELUXE 'STEREO TWINS'**—Rock-Ola 'Stereo Twins' perfectly match the acoustic qualities of the new Starlet. Each speaker enclosure houses an 8" heavy duty bass speaker, line matching transformer and individual volume control. 8-5/16" D, 12 $\frac{1}{2}$ " H, 18-13/16." W.
- ③ **EXCLUSIVE MECH-O-MATIC INTERMIX**—Completely automatic mechanical changer Intermixes 33 $\frac{1}{2}$ and 45 RPM records either stereo or monaural in any sequence. No wires, micro-switches or electronic aids for motor or spindle speed changes.
- ④ **MODEL 1765 'COMMON' RECEIVER SYSTEM**—Operates with the Starlet or any other current model phonographs. Ends the cost of multi-receiver system inventory.
- ⑤ **DISPLAY PANEL**—Attractive display panel permits featuring of three stars. A proven, increased play booster!

SPECIFICATIONS—Model 429 Starlet

CABINET

Weight	Height	Depth	Width
245 lbs.	53"	23 $\frac{1}{2}$ "	30 $\frac{1}{2}$ "

CARTONED

Weight	Height	Depth	Width
285 lbs.	57"	27"	33 $\frac{1}{2}$ "

Cabinet Finish: Walnut

Coin Equipment: Single entry, four coin—nickels—dimes—quarters—halves—U.S. Coins. 50¢ a standard feature. Also credit accumulator.

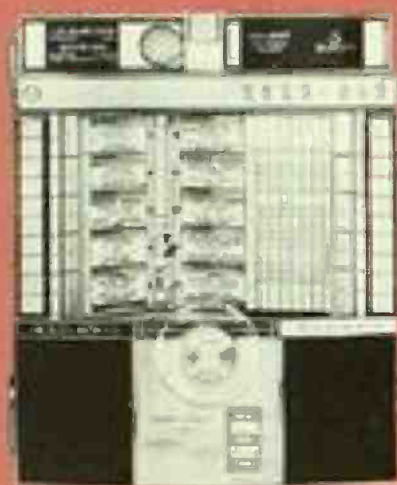
Record Changer Mechanism: Model 429-50 (100 selections) 7" records, 33 $\frac{1}{2}$ —45 RPM. Mech-O-Matic Intermix standard feature.

Automatic Volume Compensator: A standard feature.

Tube Complement: (1) 12AU7 (2) 6CY7 (2) 12AT7 (4) 6BQ5

Speaker Complement: Two (2) 12" Heavy Duty Extended Range Speakers.

Rock-Ola Manufacturing Corporation, whose policy is one of continuous improvement, reserves the right to change designs, specifications, price and equipment at any time without notice or incurring obligations.



1

... AND THESE ROCK-OLA PROFIT FEATURES ARE STANDARD ON THE STARLET ... NO EXTRA COST!

1. Astatic Snap-In Stereo Cartridge with Diamond Stylus
2. Location Personalization feature
3. "Record Playing" Indicator
4. Complete accessibility
5. Constant voltage transformer with 70.7 volt C.V. line for remote speakers
6. Separate volume controls for control of phono and extension speakers.



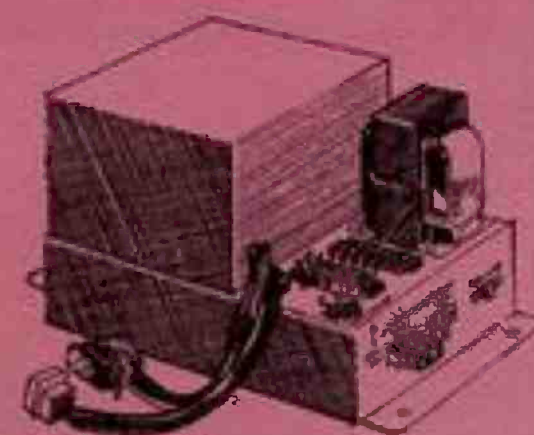
3



2



5



4

look to

ROCK-OLA

for advanced products
for profit

Rock-Ola Manufacturing Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651

On this, our 30th year, we pause to salute the people of the coin operated industry whose acceptance of our quality has made it truly 30 great years.

The introduction of this new phonograph fills a much needed requirement to enable operators to satisfy the ever-changing needs of modern locations.

Again, thanks to all of you for your support throughout the 30 years.

(Signed)

Charles Rock-Ola

Sides Deadlock in Copyright Hearings

Continued from page 48

government decides on a performance fee route we have lost our exemption and we have lost control over payments. No matter how low it starts out, the performance licensors can always go to the next Congress with a demand for a higher fee. We don't want a statutory maximum because we feel it would not work in any case, and we believe performance royalty is the wrong approach to collection from our industry. But the licensors don't really want a statutory ceiling any more than we do."

Representative Poff asked what trade interests consider a

fair mechanical royalty increase on coin-operated phonograph records—if this were feasible. Allen suggested 4 cents per copyrighted tune, which would be a raise of 2 cents over the present rate, or of 1 cent over the proposed 3-cent mechanical royalty in the 1965 bill. A 1-cent raise paid on each side of more than 50,000,000 records bought annually by coin-equipment operators would give those songwriters directly responsible for the juke box hit tunes \$1 million; at the 3-cent rate it would be \$3 million, and at the 4-cent rate, \$4 million.

Might Go Higher
Allen said that operators might even go higher, if the

committee felt the rate was still too low. But he invited members to compare this fee total with ASCAP proposals of a \$30 annual fee per machine, on an estimated 440,000 machines (this estimate varied up to 500,000 machines), for a total of over \$13 million. ASCAP's proposed maximum of \$60 per machine would come to over \$26 million. This figure would double if BMI made same charges, and SESAC would also have a fee.

The subcommittee grew very thoughtful at these statistics, particularly when industry spokesmen pointed out that ASCAP's entire revenue for 1963 was given at about \$40 million and BMI's at about \$18 million, including radio-TV fees. Only the National Licensed Beverage Association spokesman, Sanford Bornstein, came up with an admission that if worse came to worse, and the coin-op exemption were lost, his group would be willing to pay half of a reasonable performance fee.

Suggest Ceiling
He suggested a ceiling rate to include all licensing fees: on old equipment, \$15 per year; on 100-play boxes, \$20 per year; on 150-play, \$25 per year, and on 200 or over boxes, \$30 per year per box. The reaction by operators to similar ceiling suggestions made nearly a decade ago by this same association was one of anger and reproach—and industry response at the current hearings were no different. The NLBA would put a five-year limit on the collection, subject to congressional review, and would exempt operators of three units or less.

With few exceptions, coin machine industry spokesmen listed the traditional reasons why a spiralling performance royalty would wipe out marginal operators, and sharply curtail the industry. "Such has happened in Europe, where fees run from \$100 to \$400 a year," said MOA president Clinton Pierce. MOA counsel Allen and manufacturers' counsel Herbert J. Miller also pointed out that to the small businessman—and that is what the individual juke box operator is, all witnesses testified—ASCAP's "reasonable royalty" would net a disastrous \$2,100 on a 70-machine route, with all three licensors probably hitting that size business for a total of \$6,300 a year. This is twice the net income of juke box operators, after expenses, according to a 1957 Price Waterhouse survey, said industry spokesmen.

MOA Witness
Defending Congressmen Byron C. Rogers (D., Colo.) and George P. Miller (D., Calif.), were followed by a representative cross section of automatic phonograph operators, including Henry Leyser, Oakland, Calif.; Moses Proffitt, Chicago, Ill.; Jack Bess, Richmond, Va.; Max Hurvich, Birmingham, Ala.; A. L. Pateck, Manhattan, Kan., and William Carison, Haddonfield, N. J.

MOA president Clinton Pierce recounted the declining revenues and mounting costs of juke box operation, and the prospective loss to the public and songwriters

themselves if the industry is decimated by the \$30 a year per box fee for performance royalties. Pierce said 25 per cent or more of the nation's operators would be forced out of business.

The Automatic Phonograph Manufacturers spokesman Perry Patterson introduced a new and razor-sharp edge to the industry argument by citing "other compromises" the copyright office has seen fit to make for other music industry segments, while "singling out automatic phonograph operators as second-class citizens."



Avoids Imports
Patterson noted that although the 1965 revision gives records the protection of a new copyright provision outlawing duplication, it does not grant the owners of record copyright any performance royalty rights, in

order to avoid an impact on the entertainment industry that "could seriously impair" passage of the bill.

He also called attention to exemptions for hotel radio and TV transmissions in guest rooms and in public rooms which provide only "incidental entertainment" rather than public gatherings. Patterson said automatic phonograph music is also "incidental entertainment."


He also cited the copyright office compromise which left in the bill the compulsory listening proviso for the record industry rather than disrupt practices which have become so integral to the record industry and to the copyright owners supplying the music. Said Patterson, "The juke box exemption from performance royalty is no less integral to our industry."

HYMIE & EDWARD ZORINSKY
H. Z. Vend and Sales Co.
Omaha, Nebraska
Says:


"The Rock-Ola Phonette Wallbox has added up a lot of increased take on our locations and now, with three phonographs to go with it, '65 looks great. Best wishes for your 30th Rock-Ola!"

H. R. SANDERS
Sanders Distributing Co.
Nashville, Tenn.
Says:



"How is anyone going to top this line? Grand Prix II, Starlet and Princess Royal give us an unbeatable combination. Congratulations on your birthday, Rock-Ola!"

STRIKE ROTHBROCK
Amusement Distributors, Inc.
Houston, Texas
Says:



"We got 'em tired like a lame oon with these '65 phonographs... Grand Prix II, Starlet and Princess Royal. Wigg you have 30 more years Rock-Ola!"


JOIN UP
JOIN UP + JOIN IN
JOIN IN
SUPPORT YOUR RED CROSS

GIL RITT
Empire Coin Machine Exchange
Chicago, Illinois
Says:




"You're talking our language, Rock-Ola! With Grand Prix II, Starlet and Princess Royal, we can capture any location. Happy 30th, Rock-Ola!"

HARRY HOFFMAN
General Vending Sales Corporation
Baltimore, Md.
Says:



"No service problems... that's what I like about Rock-Ola engineering. The new Grand Prix II, Starlet and Princess Royal are real beauties. Best wishes for 30 more years, Rock-Ola!"

MORRIS PIHA
Greater Southern Distributing Co.
Atlanta, Georgia
Says:



"Grand Prix II, Starlet and Princess Royal give us the versatility we need for our greatest year ever... Happy birthday, Rock-Ola!"

Ship Record Value Vend Units in '64

CHICAGO — Shipments of new vending machines by value in 1964 were up 11 per cent over 1963, reaching an all-time record.

According to figures from the U. S. Census Bureau released by the National Automatic Merchandising Association, manufacturers' shipments of new vending equipment amounted to \$179,519,000 last year. The 1963 figure was \$160,821,000.

The Census poll of 66 manufacturers of all types of equipment indicated that 608,194 ma-

chines were shipped in 1964, compared to 591,665 in 1963.

Although the total number of machines shipped in 1964 was smaller than in 1960, 1961 or 1962, the dollar value was higher than any previous year because of a trend toward high-priced machines.

Shipments of \$121,855,000 worth of beverage vending machines in 1964 represented two-thirds of the total production value for the year. The number of soft drink and coffee venders manufactured in the period totaled 206,209 units.

Illinois Ops Gather in Chicago



ILLINOIS COIN MACHINE OPERATORS ASSOCIATION business meeting recently found guest speaker G. R. Schreiber, editor-publisher of Vend magazine, in conversation with Mary Gilliste, association secretary-treasurer.



LARRY COOPER, of Chicago, registers at recent Windy City business meeting of the Illinois Coin Machine Operators Association. Registrars are Orma Johnson of Rock Island, Ill., and Francis Roper, Rockford, Ill.

JOE GRILLO
Flower City
Distributors, Inc.
Rochester, N. Y.
Says:



"Practical, simple engineering practices by Rock-Ola keep all our models going year-after-year with minimum service and inventory. Best wishes for 30 more, Rock-Ola."

Seeburg Sales Up; Profits Off

CHICAGO — Seeburg Corp. earnings declined despite an increase in sales for its fiscal six-month period ended March 30. Profits were \$1,740,000, roughly 78 cents a share, compared with \$1,912,076, or 83 cents per share last year.

Sales for the period were \$41,730,000 compared to \$35,754,744 a year ago. Delbert W. Coleman, board chairman, said the drop was due "almost entirely to very heavy costs incurred in transferring operation to our new Chicago plant addition and resultant start-up costs."

He said that "by the end of the current fiscal year, we are still hopeful of earning more than we did in fiscal 1964."

"Next year," Coleman said, "we should really begin to feel the benefits of lower production costs in our new plant, plus over-all improvement in efficiency."

H. B. BRINCK
H. B. Brinck Co.
Butte, Montana
Says:



"Now, more than ever, a phonograph for every location with Grand Prix II, Starlet and Princess Royal... and Phonette—the Best Wallbox in the business, Happy 30th!"

LARRY F. LeSTURGEON
LeSturgeon
Distributing Co.
Charlotte, N. C.
Says:



"Every year we say how can it get better, and every year it gets better. Now, three great models to say happy birthday with. Thanks, Rock-Ola!"

Conn. Operators To Elect Slate

HARTFORD, Conn. — The Music Operators of Connecticut hold their annual election of officers at the Shoreham Motor Hotel here Thursday (17), with Jerry Lambert the nominee for his sixth successive term as president of the group.

The organization's first associate member, Meyer Parkoff of Atlantic-New York, will be installed at the meeting.

Abe Fish, managing director, will report on the bill in the Connecticut Legislature which would require that cigaret purchasers be at least 18 years old. The current minimum age is 16.

Joseph M. Abraham
Lobby City
Amusement Co., Inc.
Cleveland, Ohio
Says:



"Now, for 1965, Rock-Ola has to be the line that has everything! Grand Prix II, Starlet and Princess Royal—Phonette, too. You'd think it was our birthday. Best wishes, Rock!"

PETER J. GERITZ
Mountain
Distributors
Denver, Colorado
Says:



"What a birthday present! '65 has got to be the greatest, with Grand Prix II, Starlet and Princess Royal."

Kentucky Town Keeps License

OWENSBORO, Ky. — City commissioners mulled for awhile the removal of the \$10 city license tax on coin-operated equipment and then decided last week they didn't want to.

An ordinance which would have taken the tax off all coin-operated equipment was revised to exempt the annual levy from cigaret, coffee, candy and food machines and leave it on amusement devices.

A spokesman for the city said the original suggestion to remove the tax entirely grew out of a mistaken notion that the State license tax on such equipment had been repealed.

NICK CARTER
Kings Distributing
Co.
Los Angeles, Calif.
Says:



"Options and component stability give us the extra plus to reduce operating maintenance. Happy Birthday, Rock-Ola."

Shuffle Champions Crowned

SEATTLE—Long board and cushion shuffleboard champions were crowned in two recent tournaments here in Tacoma.

In the 15th annual Cushion Shuffleboard State Tournament at the Washington Hall here, 110 teams with 1,100 players competed for titles in six classes. Champions were:

Class A, Hi-Ho Tavern, Seattle; Class B-plus, B & I Tavern, Renton; Class B, Red Fox Tavern, Seattle; Class C, Smokey Joe's Tavern, Seattle; Women's All-Stars, Hi-Ho Tavern, Seattle; Northwest Regional, Palace Tavern, Lynden.

The Washington State Shuffleboard Assn. Long Board

Tournament was held at Domi's Port Industrial Cafe, attracting 80 teams. Champions and runners up were:

Class A, 48th Street, Tacoma, Champion Village, Kennewick, Runner-Up; Class B, Shady Rest, Tacoma, Champion Time Out, Yakima, Runner-Up; Class C, Westside, Kelso, Champion Mabel & Walts, Tacoma, Runner-Up.

The Seattle tourney was directed by Jim McCallum, president of the Washington State Cushion Shuffleboard Assn. Don Holmes was tournament chairmen.

The Tacoma tourney was directed by Barney and Marty

Erdahl, with sponsorship by Les Lystad of American Shuffleboard Sales Corp. in Seattle.

Sooner Smoke Vendors Set For 5c Hike

OKLAHOMA CITY—Members of the Oklahoma Automatic Merchandising Association met here last week and speculated that if the State's proposed 2-cent cigaret tax increase is approved the vended pack price will jump a nickel.

"We have to jump nickels, not pennies with machine-offered cigarets," said association president Woody Maupin of Enid.

The proposed tax increase originated in the State Senate and has been endorsed by Governor Bellmon.

Maupin also argued from the standpoint of the inconvenience of pushing penny change in cigaret packs. "It costs more to put them there than they're worth," he said. "Machines are now more complicated than they were when we could put the pennies in, and labor costs a lot more."

Kiddie Ride Firm Offers a Free Booklet

CINCINNATI—A free catalog of its Kindertainer rides has been offered to operators by the United Tool & Engineering Co. here.

The publication also contains information about Kindertainer purchase plans, lease plans and service plans available to store owners and managers.

The booklet is entitled "Easy Ride to Profits With Kindertainers." Copies may be obtained by writing to United Tool & Engineering, 705 Transportation Building, Cincinnati, Ohio 45202.

W'chester Group Re-Elects Pavesi

WHITE PLAINS, N. Y. — Carl Pavesi, president of the Westchester Operators Guild since it was organized 13 years ago, was elected to another term in office at the WOG's regular meeting at the Roger Smith Hotel here Tuesday (8).

Other officers are Harold Rosenberg, vice-president; Lou Tartaglia, treasurer and Seymour Pollak, secretary. Board members are the officers and Fred Yolen, Ed Goldberg, Herb Chacon and Marvin Feller.

MILLER LAUDS SEEBURG STEP

CHICAGO—"What you have done is what Music Operators of America tried to do for many years but couldn't for lack of funds," wrote MOA veteran George Miller to Jack Gordon, Seeburg president. Miller, who headed MOA for 10 years, and is still head of the California operator association, added that "ASCAP, BMI and SESAC would take a second look and do some soul-searching" because of Seeburg's formation of the Coin Operators Phonograph Performance Society.



SHUFFLEBOARD TOURNAMENT contestants show intensity of competition in recent Washington State championships held in Seattle. Some 190 team entries—six players on a team—were received for two tournaments. Coin-operated-type equipment was used for the meets, supplied by the American Shuffleboard Sales Corp. of Seattle.

A. L. PTACEK, JR.

Bird Music Distributors, Inc. Manhattan, Kansas

Says:



"Now, famous Rock-Ola simplicity in three great models . . . Grand Prix II, Starlet and Princess Royal. Thanks for 30, Rock-Ola!"

ABE SUSMAN

State Music Distributors, Inc. Dallas, Texas

Says:



"This is the year to remember . . . With Grand Prix II, Starlet and Princess Royal, we are ready for any location. Many happy returns, Rock-Ola."

J. D. LAZAR

B. D. Lazar Co. Pittsburgh, Pa.

Says:



"Rock-Ola engineering and simplicity means less service . . . that adds up to more profit for us. We join you in celebrating 30 great Rock-Ola years."

AL LEVINE

Music and Vending Corp. Boston, Mass.

Says:



"WOW! The new Grand Prix II, Starlet and Princess Royal will get us in any location. Congratulations on 30 great years, Rock-Ola!"

Robert "Bob" Nims

A.M.A. Distributors, Inc. New Orleans, La.

Says:



"With the Grand Prix II, Starlet and Princess Royal we have the product . . . the options and the versatility to fit any requirements. Happy Birthday, Rock-Ola!"

BUD PATTON

Patton Music Co. Modesto, Calif.

Says:



"Go-go, Rock-Ola! Grand Prix II, Starlet and Princess Royal should be a 'ball' for all of us on your birthday year. Best wishes."

Texas Lawmakers Approve Free Play

AUSTIN, Tex. — A Dallas senator's bill freeing unmetered amusement games from the stigma of the legal-gambling-device definition has passed the State Legislature and has been sent to the governor.

Introduced by Sen. George Parkhouse, the measure was sponsored in the House, where it passed last week 69-65, by Rep. Ben Atwell, also of Dallas.

Opponents of the bill charged that location owners could "pay off" winners of free games in cash.

Atwell vehemently disagreed, declaring that without meters on the machines the location owner has nothing on which to base a prize payment.

"If this were a gambling bill, I would not be up here handling it," Atwell informed his colleagues.

Debate over the issue was lively. An outspoken opponent of the measure, Rep. Bill Hollowell, of Grand Saline, accused Senator Parkhouse of trying to pull a fast one on the Legislature.

(Continued on page 66)

Harry Jacobs Sr. Dies in Milwaukee



HARRY JACOBS SR.

MILWAUKEE — Harry Jacobs Sr., 68, died at his home here last Wednesday (9). The retired coin-equipment distributor had recently been released from a Milwaukee hospital after treatment for a heart condition and pneumonia.

Jacobs became vice-president of United, Inc., Distributors here in 1947. He retired from the business in 1958, at which time his son, Harry Jr., assumed the top executive position with the firm.

Jacobs had for 18 years previous to joining United been associated with the Prudential Insurance Co.

The senior Jacobs is survived by his widow, Josephine; Harry Jr.; two other sons, Donald and Richard, residents of Florida; a daughter, Mrs. Margaurite Rogers, and three grandchildren.

Funeral services were to be held here on Saturday (12).

North Carolina Vending Assn. Elects Officers

MYRTLE BEACH, S. C.— D. W. Newborne, of Newborne Vending Co., Asheville, N. C., is the newly elected president of the North Carolina Vending Association.

Newborne succeeds R. D. Coonen of Charlotte. The election was held at the group's annual convention held jointly with the South Carolina Automatic Merchandising Association June 3-5 at the Ocean Forest Hotel.

About 700 persons attended the convention. There were 46 exhibitors in the trade show held in conjunction with the event.

R. Lee Brown, industrial relations director of Saco-Lowell Shops in Greenville, S. C., spoke on the effect of civil rights legislation on the vending business.

Dave Hartley of the National Automatic Merchandising Association staff chose "How Health Officials and Customers View Vending," as his speech topic.

Wally Collett of Cincinnati, vice-president of Servomation Corp., talked about "Vending at a Profit."

Other officers of the North Carolina Association are Vice-President Bill Griffin, with the United Select Foods Division of Servomation in Charlotte, and Secretary-Treasurer Zeb Little of Charlotte, with Macke Vending Corp.

New directors include Gordon Scott of Scott Vending, Forest City, N. C.; Stu Bowen of Auto-

(Continued on page 66)

David C. Rockola: Right Business

• Continued from page 50

chanic, Bill Hunigard, happened to pull a pack of cigarets from his pocket at that moment, and I said, "That's our name!"

Lucky Strike

That uncomplicated decision gave birth to Lucky Strike, the first of a line of Rock-Ola games so successful that in 1934 the young industrialist was able to acquire a 22-story building, 750,000-square-foot plant complex at Chicago and Kedzie avenues in Chicago.

That was 30 years ago.

Reminiscing last week, Rockola was heard to remark, "I was ambitious, and I worked a lot of nights."

Queried a prying reporter, "What lies ahead, Mr. Rockola?"

"Ask that question a year from now," replied the president, exchanging knowing glances with Dr. David R. Rockola, manager of the cold drink vender division.

"What are your company's goals for the coming fiscal year?" someone pressed.

"We are going to double our volume through new products and expansion in vending."

It wasn't a facetious response. David C. Rockola doesn't like complicated answers.

JOE McCORMICK
Musical Sales, Inc.
St. Louis, Missouri
Says:



"We'll knock 'em dead with Grand Prix II, Starlet and Princess Royal. A style for every location with a price to match. Our best to you on your 30th year, Rock-Ola."

Michael J. Stanley
M. J. Stanley Co.
Bellevue, Wash.
Says:



"We're celebrating with you . . . and what a cake to slice! Grand Prix II, Starlet and Princess Royal will put on the frosting. Happy 30th Rock-Ola."

VIRGIL KIRBY
Arizona Amusement & Vending Co.
Tuscon, Arizona
Says:



"We're ready for a great '65 with Grand Prix II, Starlet and Princess Royal . . . a tough team to beat! And Phonette, too. Happy 30th, Rock-Ola."

ELI ROSS
Eli Ross Distributors, Inc.
Miami, Florida
Says:



"Unbelievable! With phonographs like Grand Prix II, Starlet and Princess Royal we can't miss. Congratulations on 30 great years, Rock-Ola."

DAVID STERN
Seacoast Distributors
1200 North Ave.
(201) BI 8-3424
Elizabeth, N. J.
Says:



"The 'hot' line is even hotter this year with these three great phonographs and the extra profit Phonette Wallbox. You really know how to help a guy, Rock-Ola! Happy Birthday."

JOE ASH
Active Amusements Machine Co.
Philadelphia, Pa.
Says:



"We've got everything with the big '3' for 1965 . . . Grand Prix II, Starlet and Princess Royal. Have a happy, Rock-ola!"

NEW EQUIPMENT

Bally One-Player Flipper Game



MAGIC CIRCLE

CHICAGO—The newest entry by Bally Manufacturing Co. in the single-player amusement equipment category is Magic Circle, delivery of which began last week.

Salient features of the new product are as follows:

1. A "dynamic-off-center" playfield said to increase play action.
2. Two separate free-ball gates.
3. "Build-up bonus" mechanism.
4. "Progressive light-up" permitting the player to increase scores values through skillful play.
5. A "hold-over" feature calculated to stimulate repeat play and attract onlookers.

The unit's playfield resets to first coin condition as each ball passes through a gate or out-hole.

The Bally "E-Z Latch" and automatic ball return are standard equipment on the new product.

No Clash by Phono Firms

• Continued from page 48

enue was from phonographs; the rest from other operations in vending et al., said Patterson. (The Seeburg move to provide operators with their own pool of records in their own "Coin-Operated Phonograph Performance Society" for a \$60 annual fee was made much of in ASCAP

and BMI testimony earlier. Performance rights people said this proved operators could easily afford to pay songwriters an annual fee per box.)

Patterson said Seeburg's primary reason for establishing COPPS was to give operators "an effective defense against the potentially destructive effect of

unlimited performance fees," and to obviate the hazards of exposure to the statutory damage provisions of the copyright law. It was pointed out that with exemption removed, an operator could be fined up to \$10,000 in damages for infringement if copyright owners were not paid performance royalties through the three licensing societies, ASCAP, BMI, SESAC, or individually if they were independent.

Missouri Coin Council Talks About Copyright

COLUMBIA, Mo.—The Federal Copyright Law revision hearings and the recently announced Seeburg program were prominent topics with members of the Missouri Coin Machine Council at their regular evening meeting held at the Daniel Boone Hotel here Tuesday (1).

MOA'er John Fling, executive secretary of the 18-year-old Missouri organization (which meets on the first Tuesday of each even-numbered month), announced stepped-up membership efforts and reminded operators that the August meeting will be held in Brookfield, Mo.



Presents
YOUR GREATEST PROFIT OPPORTUNITY FOR 1965 —DELUXE 6-POCKET AND BUMPER POOL®

—The Dependable Tables!

See Your Distributor or Write Complete Selection Parts—Accessories

VALLEY SALES CO.
333 Morton St. Bay City, Michigan

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ELECTRIC SCOREBOARDS

FIT ANY SHUFFLEBOARD!

NEW! SIDE-MOUNT MODEL . . .

- Scores 15-21 points only.
- Cabinet finished in walnut formica—easy to clean.
- Light control switch built in, turns off fluorescent lights when game is over.
- Meter in coin box.



\$249.50

FOB Chicago

1/3 Dep. With Orders. Bal. C.O.D. or S.D.

OVERHEAD MODEL

\$169.50

FOB Chicago

- Two-faced — scores 15-21 and/or 50 pts.
- Natural finished hardwood cabinet.

- EACH UNIT has these features:
- "Game Over" light flashes on at completion of game.
 - Easily serviced.
 - Large coin box holds \$500.00 in dimes.
 - 10¢ 1-player or 10¢ 2-player by simple plug switch-over.
 - Completely equipped with chrome stands and scoring buttons for each end of shuffleboard.

MARVEL Mfg. Company

2845 W. Fullerton, Chicago, Ill. 60647
Phone: Dickens 2-2424

E. M. HUDSON
Vending Machine Exchange
Bristol, Virginia
Says:

"Far from unusual, Rock-Ola's concern for our problems has been standard procedure for 30 years. That's why our growth has gone hand-in-hand with theirs."



VIC CONTE
Victor Conte Music Co.
Utica, New York
Says:

"Thanks, Rock-Ola . . . we've got it all for '65. Compact . . . quality . . . high style. Happy birthday!"



Meet John Fregin in our New Syracuse Office at 1813 South Ave.

United's NEW

GALLEON

BOWLING ALLEY

PLAYER'S CHOICE OF 5 WAYS TO PLAY . . .

All New "STRIKES 90 FEATURE"

PLAYER CONTINUES TO SHOOT IN THE SAME FRAME AS LONG AS HE STRIKES!

NEW IMPROVED SERVICE FEATURES AND MECHANISM THROUGHOUT

- Easy-normal strike adjustment in back box for operators convenience
- Dual rejector, 2 nickels or 1 dime per play standard. Multiple chute optional at extra cost.

Available in 13 Ft. and 16 Ft. Standard Lengths

4 Ft. and 8 Ft. Sections are available to increase lengths desired

13 Ft. Shipping Weight (Crated) 835 lbs. 16 Ft. Shipping Weight (Crated) 890 lbs.



Williams ELECTRONIC MANUFACTURING CORP.
3401 NORTH CALIFORNIA AVE., CHICAGO, ILLINOIS 60618
Cable Address: WILCOIN, CHICAGO

AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

Business Not Real Good At Paris Trade Exhibition

By MIKE HENNESSEY

PARIS—Although the Foire de Paris, as a whole, was bigger and better than ever, the Coin Machine Fair which was incorporated in the Foire, was generally described by exhibitors as disappointing.

On a number of stands this

reporter was told that interest "was less than last year."

Among reasons advanced for the poor business were the Salon de l'Automatiques' location in a remote corner of the Parc des Expositions at the Porte de Versailles, and the French government's stabilization program which has drasti-

cally curbed expenditures on amusements.

Near Saturation

Some observers blamed the slump, in part, on the belief that the French game market is very near saturation, and distributors are having difficulty moving new machines.

The juke box market in France appears relatively sound. M. Paul Montigon, president director-general of S. A. Electro-Kicker, said that Jupiter phonographs, for example, are selling steadily in France at the rate of 250 a month and abroad at a rate of between 250 and 300 a month.

On display for the first time at the fair was the new Jupiter wall box, entirely automatic and French-made which was produced especially for the fair. It offers 120 selections and is the first French-made wall box.

Sold Abroad

M. Montigon said Electro-Kicker sold 5,000 coin-operated phonographs last year—half of them abroad—and expects to do at least as well this year.

"We feel we can compete with America in price and quality," M. Montigon declared, "especially with our new wall box, which is 100 per cent automatic. Every part is made in our own



SCOPIPHONE EXHIBIT at the recent Foire de Paris, Coin Machine Division, attracted steady crowds, including a rain-drenched gentleman in a dark trench coat.

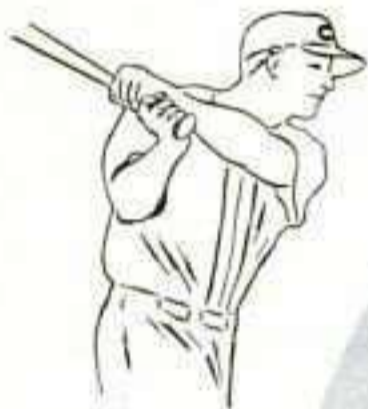
RUBIN A. FRANCO
Franco Distributing Co., Inc.
Montgomery, Ala.
Says:

30

"We've done it again this year! With Grand Prix II, Starlet and Princess Royal, we can cover any location. Best wishes on your 30th, Rock-Ola!"



THE HIT OF THE SEASON!



PENNANT WINNER!

CHICAGO COIN'S

BIG LEAGUE 2-PLAYER BASEBALL GAME



LOADED WITH ACTION AND ANIMATION!

- 1st and 2nd PLAYER TEAM STANDINGS FEATURE
- 7 HIT AND RUN TARGETS
- ALL TARGETS INCREASE IN VALUE WHEN LIT

EXTRA RUNS! HOME RUNS!

ORDER FROM YOUR CHICAGO COIN DISTRIBUTOR NOW!



CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

Gloomy View of the Gallic Game Market

PARIS—"The big bonanza is over. Where coin games are concerned, France is definitely registering TILT."

This was the emphatically expressed opinion of a prominent trade authority as the Paris Coin Fair shut up shop after an unlucky and unhappy 13 days of desultory business.

The observer, who asked that his name not be revealed, insisted that France would soon have to put a brake on imports of coin games from the U. S.

"The French market is saturated," he said. "Secondhand machines are accumulating in vast quantities and there is no longer any market for them. We used to be able to sell them in Africa, but now this market is drying up."

He went on to reveal his assessment of the pinball market in France.

"Distributors are offering ridiculous percentages to cafe proprietors to persuade them to take their new machines.

"In Paris the situation is bad. Distributors are giving the cafe men up to 50 per cent of the gross. And to get the cafes to

take new machines they are buying back the old ones at enormously inflated prices."

The authority said that a four-player depreciates at the rate of \$40 a month, and distributors are existing on a minimal profit margin.

He listed the following operating expenses:

Entertainment tax	\$10 a month
Maintenance	10 a month
Ordinary taxes	8 a month
Sundries	2 a month
Depreciation	40 a month
Running expenses	4 a month

Total \$74 a month

Average revenue from a four-player machine in a month, he declared, is about \$160.

"If the distributor splits that \$160 with the cafe owner, he is left with \$80, out of which he has to spend \$74. This leaves him with a profit of \$6 a month per machine. It is ridiculous. And remember, a four-player costs around \$1,170."

The trade observer said that a lot of importers were giving credit to buyers without interest over periods of up to 18 months. Distributors in some cases were offering to put up the money for redecoration of cafes, provided the cafes took their machines.

"The competition has become extreme. There are now about 50,000 pinball machines in France, but the revenue from them is decreasing because the government's economic policy means that people have less to spend on amusements.

"My view is that the only solution is to stop importing pinball machines for at least two years."

modern careers

... to today's stream-lined Navy. Electronics, radar, guided missiles ... careers of the future.

NAVY

German Firms Feel Air Freight Holds Key to International Trade

By OMER ANDERSON

HAMBURG—German coin machine manufacturing executives are predicting a large expansion of export trade based on air freight.

This is West Germany's air freight center. All German export firms are extremely air freight-minded, and none more than the coin machine manufacturers.

Th. Bergmann & Co., one of Germany's big firms, is a pioneer in the air-freighting of merchandise, both machines and parts. The firm has gained a major position in the British market largely through its air freight-based operation.

Overnight Delivery

British firms know they can depend on Bergmann for virtual

EUROPEAN NEWS BRIEFS

Big Day Push

BINGEN — Loewen-Automaten is beginning all-stops-out promotion for Bally's four-player pinball Big Day. Loewen believes the four-player feature will appeal to the German sense of togetherness which makes German families prefer entertainment in which the entire family unit can participate.

Phono Boom

BELGRADE—A modest juke box boom is taking shape in Yugoslavia, where Marshal Tito has bestowed his benediction on the trade. It is estimated that this Communist country now has a total of 750 phonographs, some of them admittedly vintage equipment.

This represents a jump of nearly 50 per cent in the last year, and it is ascribed in part to the activity of a West German manufacturer, N.S.M., whose distribution arm, Loewen-Automaten, is a regular participant in Yugoslav trade fairs.

At the last fair, Loewen achieved renown by intriguing Tito with one of its console models equipped with a Serenade mechanism. Loewen presented the machine to Tito, who has had it installed in his hunting lodge.

Loewen's gift to Tito ranks as the German industry's public relations coup of the year.

Free Trade

BRUSSELS—The European Common Market expects to have completely free trade on phonographs and coin games inside the trading community by 1967.

Market officials with responsibility for the electronics production and trade field said that the progressive dismantling of tariff barriers was proceeding at an accelerated pace, and that the last barriers would fall by 1967 at the latest.

"It is likely that all barriers will remove much earlier, possibly by the end of 1966. In any event, 1967 will be the latest date. Free trading of all coin-operated equipment will then be a reality, and equipment will move freely throughout the six countries (West Germany, France, Italy, Belgium, Luxembourg and Holland) without customs," the official said.

overnight delivery of parts not in stock in England, and orders for new equipment, if necessary, can be similarly air-expedited.

This is the case, too, with N.S.M. at Bingen, Europe's largest diversified coin equipment producer. N.S.M. is building a big British trade based on air-freight.

England is little more than a single air hour away from Germany, and when the pressure is on, orders can be easily filled the same day for parts, and nearly all orders can be handled overnight.

Eliminate Inventories

There are many facets to air freight aside from the obvious advantage of almost instant delivery to the customer. Air freight enables the German firms to reduce and even eliminate inventories in England.

This represents an enormous saving in warehousing costs. A German coin machine manufacturer explained, "Air freight, we are finding, is actually the least expensive way of shipping, once all the indirect costs of surface shipment are included.

"We save on warehousing and on staff abroad, and we gain enormous flexibility in our export operations. There is no longer any need to develop and build large servicing organizations in new export markets.

Expand to Middle East

"We are planning to expand air freight operations to the Middle East, to Africa and even to Latin America. We figure that air freight will enable us to compete more effectively with our U. S. competition by eliminating much of the requirement for large initial investment of capital in export markets."

German coin machine manufacturers are chary about forecasting any startling German penetration of the U. S. market based on air shipment, West German coin exports so far having had a lackluster reception in America.

But they do indirectly indicate rising optimism by pointing to the experience of another German firm—Mercedes Benz.

Mercedes had difficulty breaching the American market because of its inability to pro-

vide parts. Air freight solved this problem.

Mercedes Benz officials report, "We must keep 50,000 different parts available to service our cars in the U. S. Through regular use of air freight, however, only 20,000 need to be warehoused locally.

"The others are quickly delivered by air from the factory in Stuttgart, generally within

three days from the time they are ready."

There is just this blemish, however, on the dream of German coin machine manufacturers to crack the U. S. market with air freight: it is a dual-edged competitive weapon; AMI already is air freighting to Europe, and other U. S. manufacturers obviously are giving thought to following suit.

ALBERT SIMON
Albert Simon, Inc.
New York, N. Y.
Says:

"We can't miss with products like Grand Prix II, Starlet and Princess Royal phonographs. '65 has got to be the most!"

GOTTLIEB'S BUCKAROO

**MORE — Animation • Player Appeal
Ways To Score • Profits**

Light box animation at its funniest!
Everybody will get a "kick" out of it...
Every 100 points scored makes the Horse give the Cowboy a big kick!

SPECIAL SCORING FEATURES:

- Making A B C D rollovers lights top center rollover for special. Hitting roto targets to light any 4 adjacent numbers in front of targets scores specials.
- Lighting more adjacent numbers scores more specials.
- 6 rollovers, a target and a bumper spins roto targets.
- 3 or 5 ball play—match feature—available with twin coin chutes.
- All the latest improvements for long, profitable, trouble-free operation.

New "Hard-Cote" Finish Extends Playboard Life to an All-Time High!

a Gottlieb FLIPPER SKILL GAME

Ask your distributor for a feature demonstration!

D. Gottlieb & Co.
1140-50 N. Kostner Avenue • Chicago, Illinois 60651

Coming Soon:

June 15 — Associated Buyers Club meeting, Chicago.
 July 6—Summit County Music Operators Association meeting, Akron, Ohio.
 July 14—Coin Operators Society of St. Joseph Valley meeting; site to be announced.

July 25—Illinois Coin Machine Operators Association summer meeting, Downtowner Motel, Springfield, Ill.

Aug. 3—Missouri Coin Machine Council meeting, Brookfield, Mo.

Sept. 11-13— Music Operators of America national convention and trade show, Pick-Congress Hotel, Chicago.

Norman Goldstein
 Monroe Coin
 Machine Exchange
 Columbus, Ohio
 Says:

"You've done it again,
 Rock-Ola. Compact
 ... versatile ... top
 quality in Grand Prix
 II, Princess Royal and
 Starlet. Give us 30
 more years!"



INSTANT PROFIT!



Yes, it's just that easy. You can realize 120% return on invested capital, without having rental costs, fees, or other expenses eating up the gross, and even the initial expenditure is low.

We're talking about Tape-Athon Background Music Systems. They can be placed in virtually every location you now have plus those motels, banks, and office buildings you have not. There's literally zero servicing, and you get a nice monthly check from each customer.



Is that 120% blue sky? Nope, it's being done all over the country. About time you got the facts?

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Tape-Athon, Corp. 523 South Hindry
 Inglewood, California 90307
 Yes, I'd like more information on Tape-Athon's custom
 music systems.
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 Firm _____
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 City _____ State _____ Zip _____

COINMEN in the news

PHILADELPHIA

Albert M. Rodstein, president of Macke Variety and Wurlitzer distributor through his Banner Specialty Co., gains the title of "Barker" in being elected to membership in the Philadelphia Variety Club, Tent No. 13. . . . **Ralph W. Pries**, vice-president of Berio Vending Co., back at his desk after a trip to Japan following the convention of the Variety Clubs International in San Francisco where he was re-elected First Assistant International Chief Barker. . . . Fire recently destroyed the offices and warehouse of the Norris Vending Co., at nearby Norristown, Pa., causing an estimated loss of about \$200,000. Part owner **M. Gerold Friberg** said 100 vending machines and cigarets valued at \$100,000 were destroyed, and he valued the building at \$80,000. The fire, of undetermined origin, broke out shortly after midnight and no persons were involved.

Nassau Vending, Inc., headed by **Gene Locks**, president, and **Jerry Locks**, executive vice-president, was elected to membership in the Chamber of Commerce of Greater Philadelphia. The firm, which has 35 employees, was established in 1940. Associated companies in the Nassau operation include A & S Vending, Inc., and Empire Amusement Machines, Inc. . . . **Harry Berenbaum**, who operates an extensive string of music and vending machines under a company carrying his name, has had his application accepted in the select membership 32 Carat Club, a limited membership philanthropic group made up exclusively of 32d degree Masons. He was recommended for membership by **David Rosen**, head of the distributing firm bearing his name.

It was a double celebration last week for **Rosen**. At the annual award dinner of the Pop Warner Little Scholars at the Bellevue-Stratford Hotel, he was honored for his "Services to Youth" as a member of the group's "All-American Eleven." And at the same time, recognition was given to the fact that **Rosen** and his wife **Vera** were celebrating 25 years as Mr. and Mrs. The "All-American Eleven" was made up of a most distinguished group of the city's outstanding citizens, including such men as U. S. District Court Judge **John Morgan Davis**, City Council President **Paul D'Ortona** and **Jerry Wolman**, president of the Philadelphia Eagles.

William Fishman, president of Automatic Retailers of America, will be a division vice-chairman for the Major Corporate Gifts Department in the upcoming United Fund campaign. . . . **Joseph J. Glennon** established the Patriot Vending Co. with offices and showrooms at 2245 E. Ontario Street in the Frankford section of the

city. . . . Old Newsboys Day on Friday, June 18, will find **Melvin Sonier** and **Marvin Stein**, executive heads of Eastern Music Systems, local Seeburg distributors, joined by the firm's **Frank Nolan**, hawking a special "Happiness Edition" at Broad and Callowhill streets to help raise funds for crippled and handicapped children supported by the Philadelphia Variety Club.

Automatic Retailers of America (ARA) this week placed an order for 1,000 special coffee vending machines at a cost of more than \$1,000,000 with the coffee machine manufacturing firm of Rudd-Melikian, Inc., in suburban Warminster, Pa. **Lloyd K. Rudd**, president of the manufacturing firm, said it is the largest order the company has ever received.

The units, called Brew-A-Cup, are the result of more than two years of development and, **Rudd** said, unlike most other automatic coffee makers, brews the coffee directly from fresh-ground coffee beans. **MAURIE H. ORODENKER**

MILWAUKEE

The biggest discotheque installation in the State is expected to have its grand opening in mid-July at **Liggett's** resort on Brown's Lake. Installation is by **Phil Smith's** Vogue Music Co., Kenosha, Wis. . . . **Bosses Perry** and **Sam London**, were in recently from their Miami Seeburg headquarters to visit the S. L. London Music Co. office here. Also in for a brief stop this week was **Robert Dunlap**, Seeburg v.p. . . . New parts department staffer in the S. L. London Music Co. organization is **James Griese**. . . . **Jack Hastings**, in charge of things at Hastings Distributing Co. while his father **Sam** is recuperating from an eye injury, reports plans for a Rock-Ola service school, June 14-18. **Joe Robbins**, Chicago, Empire Coin, is expected to be here to get the service school off to a good start. . . . **Lucien Scaffidi**, record buyer for the H. & G. Amusement Co., reports climbing interest in the little LP's. Top artists are **Enoch Light**, **John Gary** and **Jack Jones**, **Scaffidi** says. . . . Big turnout of coinmen is expected for the Milwaukee Music Industry golf outing, June 22 at Ville Du Parc. Tickets are available from one-stopper **Stu Glassman** at the downtown Radio Doctors outlet. . . . **Clarence Smith**, Milwaukee Amusement Co., reports his firm is moving to a new address: 3824 W. Vliet Street. The move is expected to take place "sometime during July after the remodeling is complete." The new headquarters will contain 12,000 square feet of space. . . . **Merc Ebling**, P. & P. Distributing Co. repairman, is heading for two weeks of army reserves training at Camp McCoy.

Coin Bills Sail Through Congress

• Continued from page 48

million coin-operated units of all types employ such a device.

"It would take at least three years to design and produce new mechanisms in order to equip all of these units if 'non-compatible' coins are adopted," he declared. "And it would cost our industry more than \$100 million to change over. This does not count hundreds of millions of dollars in loss of sales during the

changeover."

Satisfactory Half

Hungerford also emphasized that "a satisfactory half dollar is crucial to the music machine industry . . ."

"Our industry strongly backs the President's proposal for the new coins and urges the Congress to vote its approval," he concluded.

The Senate Committee headed by Sen. A. Willis Robertson (D., Va.) moved to send the new coinage bill to the Senate floor.

The House bill, identical to that introduced in the Senate, was to be subject to further committee action. Floor action was not expected to be overly delayed, however.

Industry observers expressed confidence that Congress would deal promptly and without damaging deviation with the President's coinage measure.

The copper-nickel clad coins recommended by the Administration are expected to begin issuing from the Mint in 1966.

Texas Lawmakers

• Continued from page 62

"He tried to sneak it through," **Hollowell** told members of the press. "The caption states only that the bill affects 'the definition of money, property or other valuable things,' but when you read it you find that it legalized free games."

Atwell argued that free games would not encourage gambling and that pinball play would likely keep teen-agers off the streets and out of trouble.

N.C. Group Elects

• Continued from page 62

matic Service Co., Jacksonville, N. C., and **Al Ward** of Ward Vending Co., Goldsboro, N. C.

The South Carolina association will elect officers at a fall meeting. Their president is **Jim Smith**, with **Canteen of Dixie**, Greenville, S. C.

Seeburg Blasts ASCAP

• Continued from page 48

made an estimate of what it would consider to be acceptable fees for juke box performance. The amount stated was \$20 to \$30 a year to start for ASCAP alone with an ultimate maximum of 'possibly \$60,' also for ASCAP alone. This does not take into account either **BMI** or **SESAC**," said **Seeburg**.

The statement noted that "along that vein, one of the members of the committee commented that \$30 a year on 500,000 juke boxes would come to \$15,000,000, almost as much as the total amount that **BMI** presently takes in for all its licensed music, which is reportedly about \$18,000,000.

No Change in Attitude

"All of this simply points up

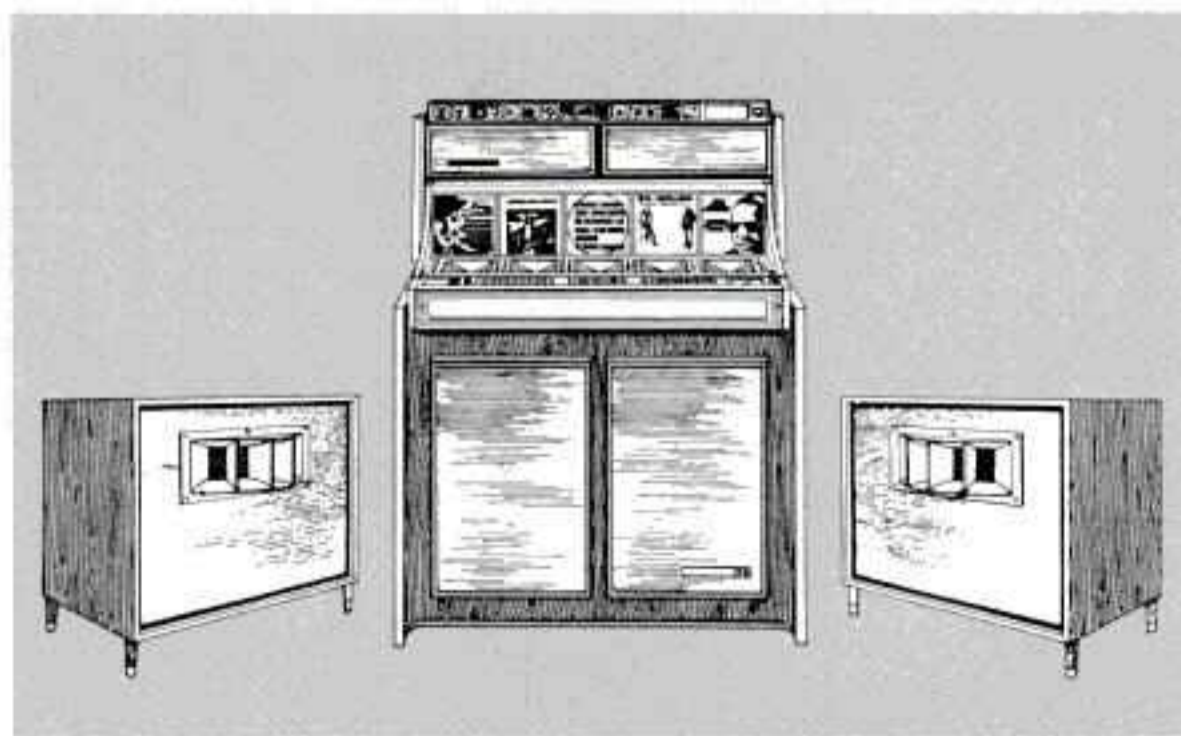
the fact that the licensing societies have not changed their unreasonable attitudes or goals," said **Seeburg**.

Herrick's statement emphasized that "the sole reason for establishing **COPPS** was to give our industry some form of defense against potential inequitable fees assessed by performance societies.

"Ironically, this is precisely the reason **BMI** was established by the broadcasters in the first place. This is the important thing to keep in mind."

Herrick noted that "when **COPPS** can command the attention and comment that it has at these hearings, it must be serving the purpose for which it was intended—the protection of the music operator.

Have you heard about **Seeburg's** unheard-of Discothèque offer?



You can't seize a business opportunity unless you have something to seize it with!

So Seeburg, watching the rapidly growing market for Discothèque listening and dancing, has moved rapidly to provide operators with the winning combination needed to turn this great new demand into income.

In a letter sent directly to 8,000 operators, we made an unprecedented offer which included the LP Console/480 Phonograph, our famous Rhythm Twins floor-level speakers with Altec Lansing sectoral horns and 15" woofers, and a set of leased Rec-O-Dance* records, designed exclusively for Discothèque play.

The response was so immediate, so tremendous that we have barely been able to keep up with it!

The offer is still good—although it is fast reaching its expiration date.

We urge you to get in touch with your Seeburg Distributor at once, to take advantage of it.

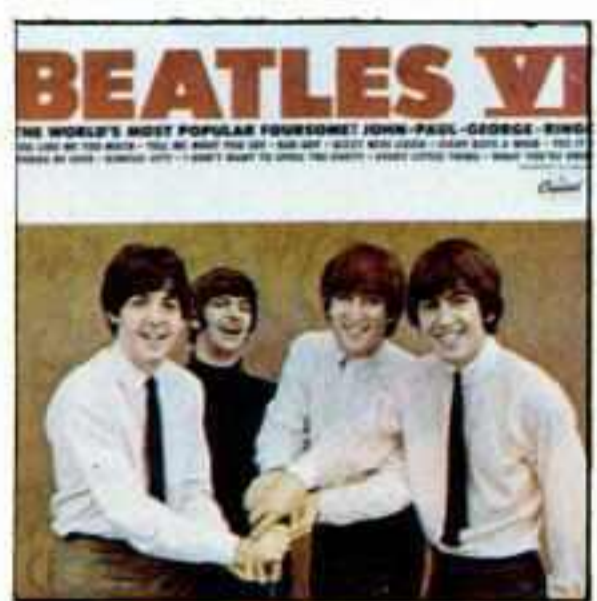




Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

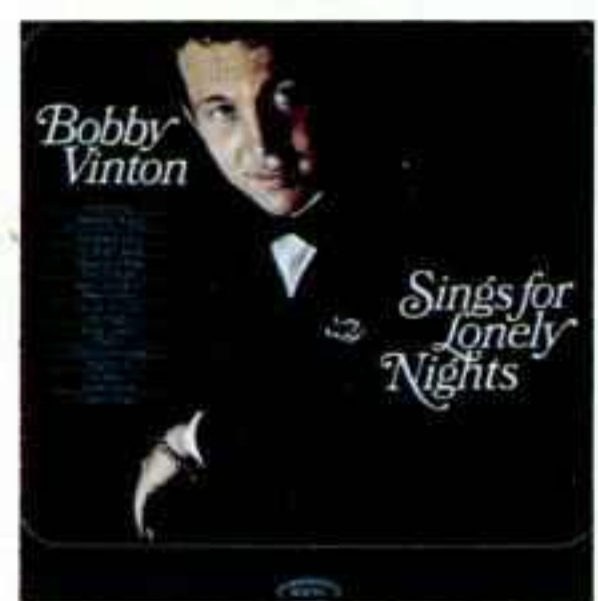
POP SPOTLIGHT
BEATLES VI
Capitol T 2358 (M); ST 2358 (S)

Obvious from the album title, this is the Liverpool group's sixth LP and one to rapidly hit the top of the charts. Perfectly timed for release to coincide with their summer concert tour of the U. S., the package contains their smash hit "Eight Days a Week." The Buddy Holly tune "Words of Love" is heard in a well-done revival as is the Larry Williams hit "Bad Boy."



POP SPOTLIGHT
BOBBY VINTON SINGS FOR LONELY NIGHTS
Epic LN 24154 (M)

Having monopolized the word "Lonely," the teen favorite presents a winning album based upon loneliness, sadness and lost love. Much of the well-planned program is pop revivals of standard material such as "Oh, How I Miss You Tonight" and "Have You Ever Been Lonely." Vinton's warm ballad voice effectively set to this group of songs, insures a top seller.



POP SPOTLIGHT
BEFORE AND AFTER
Chad and Jeremy. Columbia CL 2374 (M); CS 9174 (S)

Marking their album debut on the Columbia label, the British duo present an impressive, commercial package based upon their current hit single "Before and After." Numerous selections are original compositions in which they prove they are talented writers as well as singers. Canadian folkster Gordon Lightfoot's "For Lovin' Me" is treated with warmth and sincerity.



POP SPOTLIGHT
SINATRA '65
Frank Sinatra. Reprise RS 6167 (S)

Opening with his current singles hit "Tell Her," the Sinatra voice proves unbeatable as he remains a consistent seller through three generations of audiences. The material combines his pop ballads such as "Anytime at All" and "Somewhere in Your Heart" with the swingers "My Kind of Town" and "Luck Be a Lady Tonight." Clever programming for a sales bonanza.



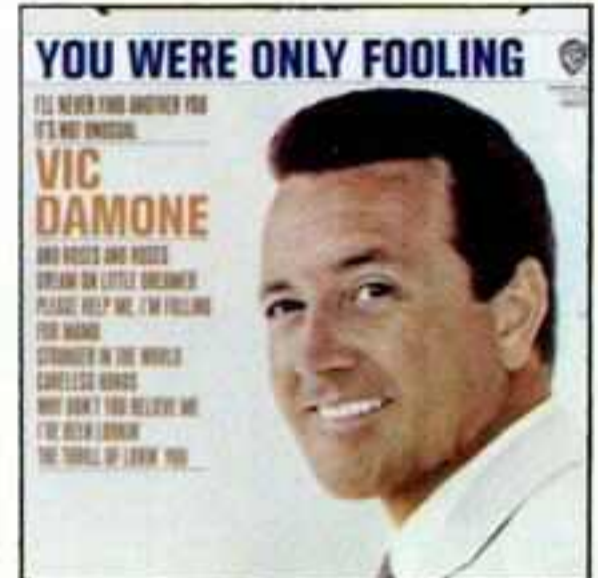
POP SPOTLIGHT
MR. TAMBOURINE MAN
The Byrds. Columbia CL 2372 (M); CS 9172 (S)

The five Byrds' record success started in San Francisco and rapidly moved across the country prompting this, their debut LP for Columbia. Headed by folk-oriented Jim McGuinn, the group has successfully combined folk material with pop-dance-beat arrangements. Pete Seeger's "The Bells of Rhymney" is a prime example of the new interpretations of folklore.



POP SPOTLIGHT
THIS IS NEW!
Righteous Brothers. Moonglow MLP 1003 (M)

Presently on both the BB single and LP charts with their Philips Records, this package contains more of their earlier driving, soulful performances for which they have become noted. Some of this material will be seen performed by the dynamic duo in the forthcoming film "A Swinging Summer" which will further enhance the sales appeal of this well-produced album.



POP SPOTLIGHT
YOU WERE ONLY FOOLING
Vic Damone. Warner Bros. WS 1602 (S)

Currently riding the singles chart with the title tune of this album, the rich Damone sound is heard on other current pop hits. In this, the most commercial LP of his career, he is in fine voice on such as the folk-oriented "I'll Never Find Another You," the catchy rhythm of "Dream On Little Dreamer," and the blues swinger "It's Not Unusual."



POP SPOTLIGHT
CANADIAN SUNSET
Andy Williams. Columbia CL 2324 (M); CS 9124 (S)

Andy Williams fans who didn't buy the artist's records in the old Cadence days can hear what they missed. The album, originally called "Andy Williams' Best," features such standards as "Bilbao Song," "Lonely Street" and "Canadian Sunset."



POP SPOTLIGHT
NAT KING COLE SINGS SONGS FROM "CAT BALLOU" AND OTHER MOTION PICTURES
Capitol T 2340 (M); ST 2340 (S)

The winning combination for any record dealer—songs from eight movie tracks as sung by the late Nat King Cole. This one should also be a big seller. Includes "St. Louis Blues" and "Hajji Baba."

POP SPOTLIGHT
THE KING FAMILY SHOW
Warner Bros. WS 1601 (S)

Having captured the heart of the American family via their successful TV show, the King Family offers the same wide variety of musical scope in a tasty debut album for Warner Bros. Standouts include the entire family's rendition of "Sunrise, Sunset" and "Amen," the King Cousins' rock-in' "Line the Track," and the Four King Sisters' swinging revival of "I Used to Love You."



POP SPOTLIGHT
BASIE PICKS THE WINNERS
Count Basie. Verve V 8616 (M); V6 8616 (S)

The pop music scene takes on a bright, new color via these fresh and swinging arrangements of Bill Byers in the distinctive style of the full Basie band. Tailoring jazz-oriented arrangements to pop materials has been successfully and smoothly accomplished here with "Watermelon Man," "Exodus" and "My Kind of Town."



POP SPOTLIGHT
THE MANY SHADES OF GEORGIA BROWN
Capitol ST 2329 (S)

The British star of the former Broadway musical "Oliver" makes an auspicious debut on the Capitol label. The dynamic and emotional vocalist is in full command of the well-selected material and is given strong support and drive from the Peter Matz arrangements. Miss Brown has a remarkable blues feel for the Ellington compositions "Mood Indigo" and "The Blues."



POP SPOTLIGHT
ENGLISH HITS OF '65
Billy Strange. Crescendo GNP 2009 (M)

Billy Strange has captured all of the British feeling and excitement in this collection of Liverpool-oriented hits. Numbers like "Mrs. Brown, You've Got a Lovely Daughter," "Downtown" and "It's Not Unusual" take on new expression with Strange's guitar work that will put this instrumental on the charts.



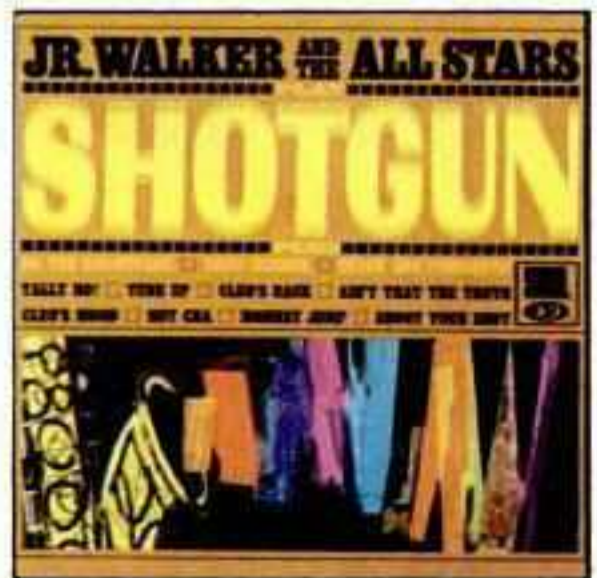
ORIGINAL CAST SPOTLIGHT
ALLEGRO
Original Cast. RCA Victor LOC 1099 (M); LSO 1099 (e) (S)

Cleverly spotlighting 34 of their Broadway Original Cast Albums under the heading of "Welcome to Broadway," the Rodgers and Hammerstein score of "Allegro" is representative in this reissue of RCA's impressive show catalog. Most have been electronically reprocessed for stereo, and there is a brilliant array of show tunes.



FOLK SPOTLIGHT
HERITAGE
Robert De Cormier Folk Singers. Command RS 884 SD (S)

A recognized expert in the field of folklore, De Cormier has researched the outstanding and seldom-heard American ballads from 1750 through 1840. There are superb performances by the well-blended choir. Standouts include "Johnny Has Gone for a Soldier," "Two White Horses" and the solo work of Vivian Martin on "I Been in the Storm So Long."



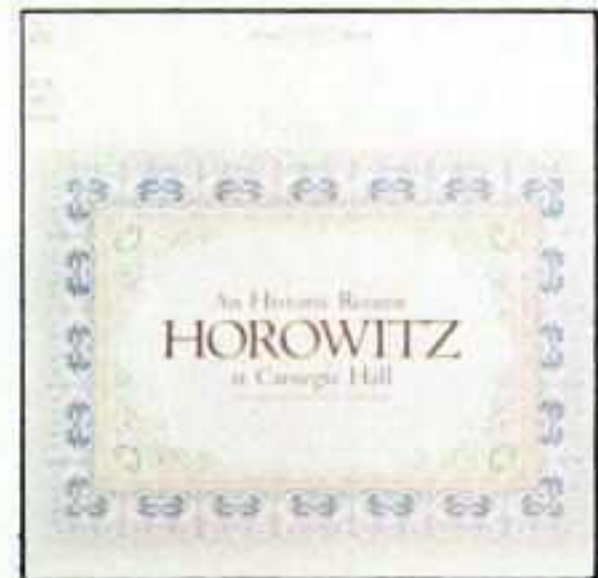
RHYTHM & BLUES SPOTLIGHT
JR. WALKER & THE ALL STARS PLAY SHOTGUN
Soul 701 (M)

The popular group of four bases this LP upon their two hits "Shotgun" and "Do the Boomerang," both of which are featured. This fact alone will sell the package. However, numbers such as the hard-driving blues, "Road Runner" and "Shoot Your Shot" are equally as moving and exciting. Powerful album.



RHYTHM & BLUES SPOTLIGHT
KING CURTIS PLAYS THE HITS MADE FAMOUS BY SAM COOKE
Capitol T 2341 (M); ST 2341 (S)

King Curtis pays a wailin' tribute to a great friend, as he plays the hits made famous by the late and great Sam Cooke. There's also the listening pleasure of Curtis' powerful tenor sax treatment of such Cooke hits as "Having a Party," "Shake" and "Twistin' the Night Away."



CLASSICAL SPOTLIGHT
HOROWITZ—AT CARNEGIE HALL—AN HISTORIC RETURN
Vladimir Horowitz. Columbia M2L 328 (M); M2S 728 (S)

A monumental recording, endowed with the electric Horowitz return performance and the event's historic significance. Package is certain to cash in on the reams of press coverage resulting from Horowitz's return to the concert stage.



CLASSICAL SPOTLIGHT
WAGNER: GOTTERDAMMERUNG
Vienna Philharmonic Orch. (Solti). London OSA 1604 (S)

This six-LP album is magnificent and surpasses its predecessors. It captures detail, color and mood. Miss Nilsson, an excellent Brunnhilde. Windgassen's voice has range and nobility. Solti's conducting is energetic and forceful. A prize package.