

Billboard

The International Music-Record Newsweekly

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

Col., CBS-France Set Up 2-Way Record, Pub Plan

By MIKE GROSS

NEW YORK—Columbia Records is tightening the lines with its subsidiary CBS-France on both the recording and music publishing front. As a result of talks held here by Jacques Souplet, president of CBS-France, who wound up a three-week U. S.-Canada visit last week, and Columbia executives, there will now be a build-up of his French artists on this side of the Atlantic; a program of having top Columbia artists recording in French for overseas distribution by CBS-France; a CBS-France publishing wing called Edicione April. The publishing firm will be a wholly owned CBS enterprise, as is the

April-Blackwood music publishing combine here.

Souplet, who was accompanied on his tour here by Philippe Boutet, CBS-France a&r director, who will now double as head of the new publishing venture, set the wheels in motion for the disk release here of three CBS-France artists: Les Compagnons de Chansons, Rosy Armen, and Jean-Pierre and Natalie. Souplet, who has only been president of CBS-France since last October, said that this France-to-U. S. disk traffic was a hark-back to a Columbia policy of more than a decade ago but which was later abandoned. In the 1950's, he recalled, Columbia had a regular release schedule of recordings by French artists for this country. He now expects that more CBS-France artists will be getting U. S. exposure and he also hopes that this will be accompanied by personal

appearances here by these artists.

On the other side of the coin is Columbia's programming of French-language disks for CBS-France release. Barbra Streisand has already recorded an EP and a single is now being readied for release. During his stay
(Continued on page 9)



THE BACHELORS—Con Cluskey, John Stokes, Dec Cluskey. The threesome, with the unique artistry of transforming standards into current hits, are on the scene once again with their latest London Records single, "LOVE ME WITH ALL YOUR HEART," which is included in their exciting new LP, due to be released this week—"HITS OF THE 60's." The Bachelors will make their second appearance on "The Ed Sullivan Show" May 15. (Advertisement)

Colleges Tackle 'Bilkers,' Performing Rights Groups

By CLAUDE HALL

NEW ORLEANS—The Association of College Unions mapped out campaigns last week here against performing rights societies and paper agents.

The field of non-broadcast performances has not been as fruitful for the societies as have radio and TV music performances, but campus performances by artists are booming.

A San Jose State College representative said that just recently a BMI representative handed the California school a bill for performances dating over the past five years. "They just walked into the office and handed us the bill," said Sally Rosbrief Monday afternoon during a session at the 43d annual convention of the Association of College Unions here.

Other colleges and universi-

ties have reportedly been presented similar bills by BMI.

The ACU has recommended that colleges not accept contract which calls for the college to pay ASCAP or BMI fees.

The Monday afternoon session consisted of a panel discussion by the committee of artists' representatives ostensibly directed at paper agents who've been bilking campuses. Hans E. Hopf of New York University was chairman of the session. The question of whether the artists or the colleges should pay the performance fees came up during the session.

The colleges are fighting to have the performance fees paid by the artists. It is known that the ACU has been corresponding with BMI and has refused
(Continued on page 9)

Motorola Will Supply Decks For Home Units

CHICAGO — The Motorola Corp., manufacturer of the Ford CARtridge system, told Billboard last week that it is offering AC tape decks for eight-track home playback systems to any "legitimate manufacturer interested in buying them." Motorola said that "three large electronics firms have already placed orders with us," but declined to name the customers. However, according to industry sources, one of these firms is RCA Victor, which is using the Motorola mechanism in two of its 1966 products.

(Continued on page 16)

U. S. Performers Sweeping Charts Again in Britain

By CHRIS HUTCHINS

LONDON — American product is finding its way back into the British chart in strength. Recently the hit parade contained almost 50 per cent U. S. records and no less than half the disks were by artists new to the British chart.

Americans with current big hits in Britain include the Beach Boys, Eddy Arnold, Gene Pitney, Nancy Sinatra, Lou Christie, Bob Lind, Herb Alpert, James Brown, Sonny and Cher, Elvis Presley and Andy Williams.

These chart results are no accident. British companies real-

ize when the local boom began almost three years ago, that catalogs could not flourish without an international repertoire and they worked to get Americans back on the charts. For some British companies the effort was crucial. Competition for U. S. labels was always fierce and the number changing hands have increased in recent years.

Appearances—in many cases lightning trips—by U. S. artists are important to the success of a record, for despite pirate radio plugging, TV still plays the major part in getting hits away.

For example, Bob Lind's recent visit had much to do with
(Continued on page 44)

(Advertisement)

Special NAB Section

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WITH BOOTS RANDOLPH'S "Yakety Sax" (MLP-8003-SLP 18003) nearing the million-dollar mark and with three other LP's selling at a rapid pace, Boots is currently creating more sales excitement with a new single, "Honey in Your Heart" and "These Boots Are Made for Walking" (#928). Watch for a new Boots Randolph LP soon. Sax by Boots means sales. (Advertisement)

Tube Racker to Handle Muntz CARtridge

VAN NUYS, Calif.—A new distribution pattern is being established for tape CARtridges by Electronic Merchandising Corp. of California, a radio-TV tube rack-jobber, with Muntz Stereo-pak, to supply 4-track packages to Thrifty Drugs' 269 stores in five western States.

The two-year-old rack jobbing firm has placed an initial order with Muntz for 85,000
(Continued on page 16)

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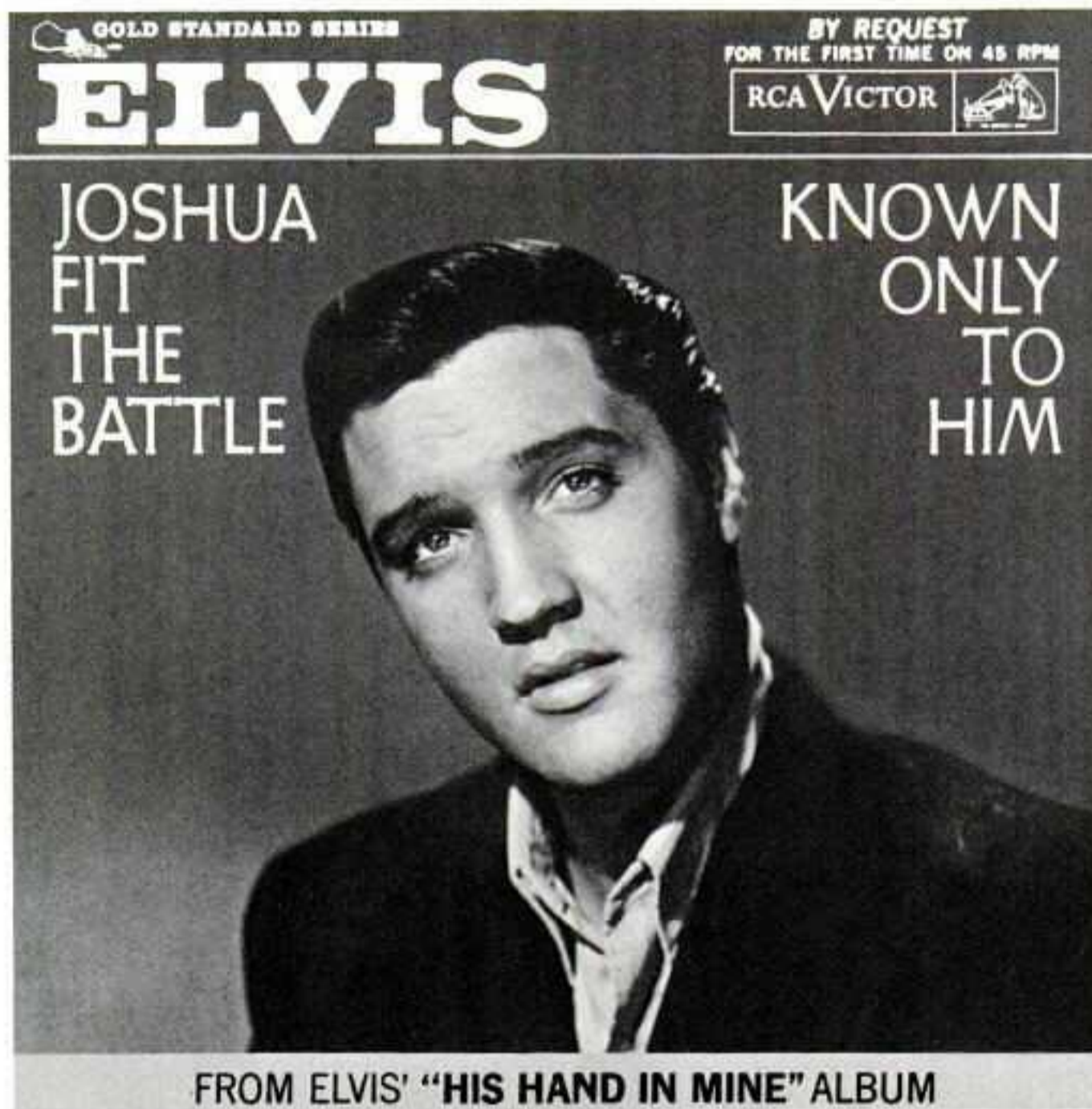
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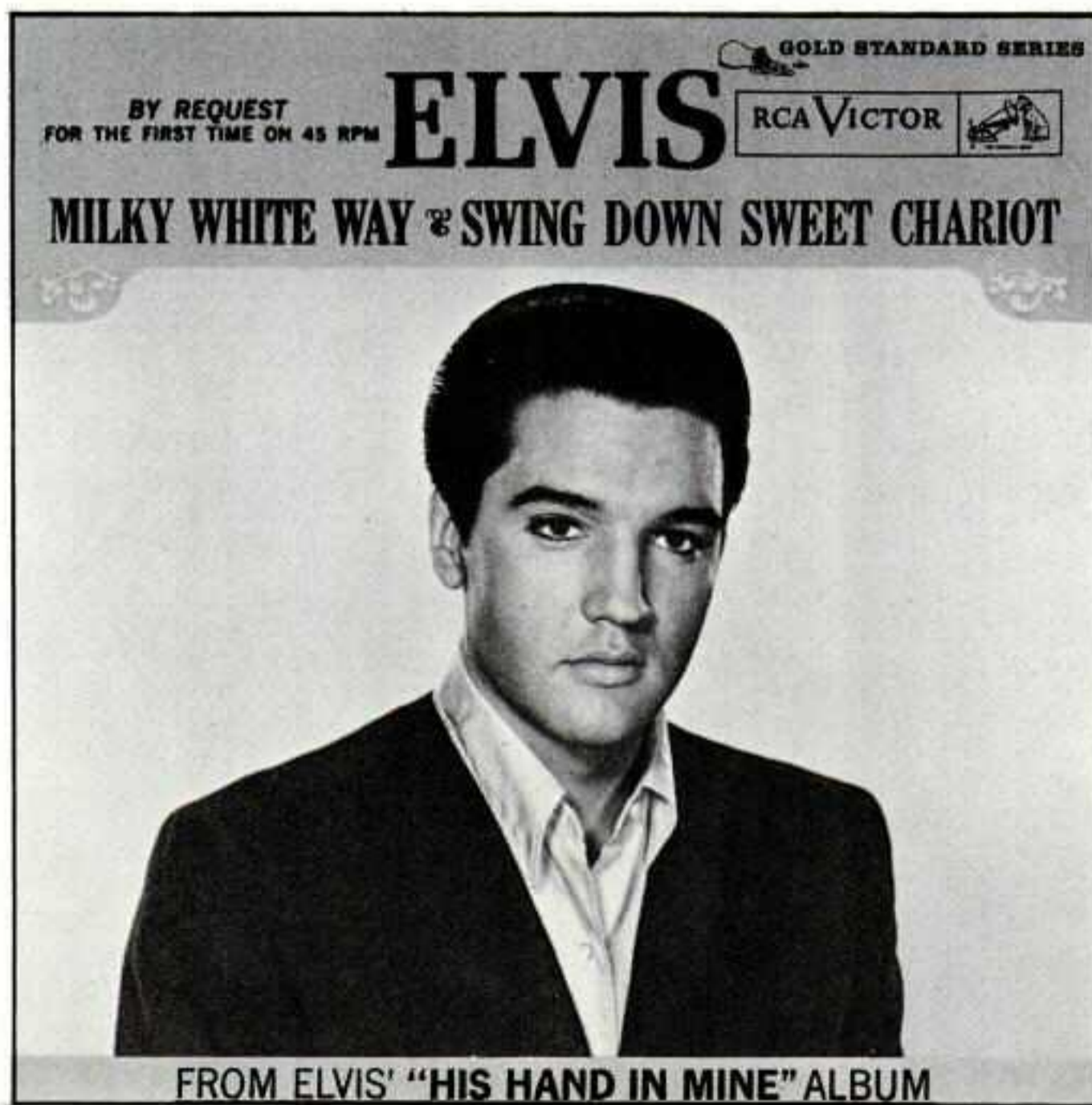
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Sinatra Firm Maps Pub, Disk Expansion

BEVERLY HILLS, Calif. — Officials of Sinatra Enterprises met here Friday (25) to draw up plans for expansion into the record and music publishing businesses. While a spokesman for the company said the form of the record enterprise had not yet been determined, he indicated that it would be either an independent production company or a new record label.

The record enterprise is expected to become operative within 30 days.

Jay Richard Kennedy, who two weeks ago was named vice-president of Sinatra Enterprises, said that the move "will not create a conflict with regard to Sinatra's contractual obligations with Warner Bros." Sinatra has an exclusive recording contract with Warner Bros.-Reprise.

This will be Sinatra's second venture into the record manufacturing business. In 1960 he formed Reprise, which he sold three years later to Warner Bros., with Sinatra getting a

third interest in Warner Bros. Records in exchange for Reprise.

Sinatra Enterprises consists of two film production companies, a private airline, an interest in a metal parts company and real estate.

According to Kennedy, expansion plans call for the acquisition of musical properties, production of film and stage musicals, building of a copyright catalog, and at a later date talent management.

Sinatra's contract with Warner Bros.-Reprise would seem to preclude his recording for the new, and yet unnamed record enterprise. Kennedy said that Sinatra Enterprises will be active in signing up new talent. He added that plans call for full-line activity on the record enterprise, with pop singles, soundtrack albums, standards and all the contemporary musical categories.

Kennedy is setting up offices in New York, which will be headquarters for the record and music publishing operations.

Hilltop May Bow \$3.98 Country Line

NEW YORK — Hilltop Records, Pickwick International's budget country line, may supplement its low-priced product with a regular-priced country line.

According to Joe Abend, Hilltop executive, the label plans to release album product from singles of the label's three hottest country artists — Johnny Paycheck, Lloyd Green and Larry Steele.

The label feels that these albums will be able to compete in the \$3.98 marketplace.

However, he pointed out that Hilltop will continue as a budget line, with most of its product in the low-priced category.

No name for the regular-price Hilltop line has been selected.

Empire Record Files Bankruptcy

NEW YORK — The Empire Record Corp. has filed for Chapter 11 (bankruptcy) in U. S. Federal Court here, listing liabilities of \$155,440 and assets of \$124,498.

Largest creditors listed are Warren Plastics Sales Co. (\$22,204), Pilot Rubber & Plastic Corp. (\$9,982), Pilot Products (\$6,784), Lehman Associates (\$3,159) and Globe Albums (\$1,190).

Dot Names Grean Eastern And Southern A&R Mgr.

NEW YORK — Charles Grean, consultant to the Jimmy Dean TV show and Mills Music, has been selected by Dot Records as its first Eastern and Southern a&r general manager.

Grean will headquarter in Dot's recently opened Manhattan sales office and report to president Randy Wood. The move is a continuation of Dot's expansion program, begun several weeks ago with the opening of New York, Boston and Chicago outlets, the latter two locations company-owned branches.

Grean will buy masters, sign artists and produce single and album sessions for existing contract artists.

The new executive's career spans playing, arranging, composing, conducting, a&r and managing. He has worked with the bands of Les Brown, Glen Gray, Mitch Ayres, Charlie Barnett, Artie Shaw, Bunny Berigan, Bob Crosby, Tommy Dorsey and Glenn Miller.

While with RCA he cut sessions with Perry Como, Dinah Shore, Eddie Fisher and Vaughn Monroe. As a v.-p. with Trinity Music and Csida-Grean Associates, he managed Eddie Arnold, Betty Johnson, Jim Lowe and Bobby Darin.

"Charlie Grean's fine character, years of experience and unbounded energy should create enormous a&r activity, not only in New York and Nashville, but world-wide," said Wood.

2519A IS THE BILLBO'D SUITE

CHICAGO—Billboard and its Record Source International department will have a suite—2519A—at the National Association of Broadcasters convention March 28-30 here in the Conrad Hilton Hotel. An open invitation is extended to all broadcasters to drop by. Attending from the New York office will be publisher Hal B. Cook, editor-in-chief Lee Zhitto, radio editor Claude Hall, and director of sales Denis Hyland. Also attending are Brack, audio and coin machine editor, and Paul Zakaras attend from Chicago.



CHARLES GREAN

Ask FCC to 'Correct' Payola Hint

WASHINGTON — Churchill Broadcasting has asked the FCC to correct payola implications in a widely misinterpreted letter from the Commission giving limited one-year renewals to KYA and KOIT (FM), San Francisco.

The Churchill licensee asks for three-year renewals, but "if the Commission is unwilling to do this, at the least, it should delete from its Feb. 9 letter the language which suggests or implies that there has ever been payola or plugola at stations KYA and KOIT (FM), and that Churchill Broadcasting Corp. did not previously have policies and practices which provided adequate licensed control over the program material broadcast by the stations." (Billboard, Feb. 19, 1966.)

Churchill categorically denied failure to control payola or plugola practices by its personnel, and says the story picked up in the San Francisco Chronicle and the trade press which has been damaging to its reputation "flows solely from the implications and suggestions in the Commission's letter."

Misunderstanding

The misunderstanding arose over the FCC's report of Feb. 9 to KYA on the possible conflict of interest between the role of deejays Bob Mitchell and Tom Donahue as broadcasters, and as owners of music recording, publishing and talent interests. The FCC's second paragraph began: "In view of the policies and practices which you now assert you have established to control program content and prevent payola and plugola practices, and in view of your assurance that your previous failure to log spot announcements was inadvertent,

Mitchell and Donahue Request for Correction

NEW YORK—Since Billboard's Feb. 19, 1966, story reporting short-term renewal granted by the FCC to KYA and KOIT-FM, San Francisco, Billboard received a request from representatives of Bob Mitchell and Tom Donahue to publish the Federal Communications Commission Report No. 5876, dated Feb. 10, 1966, which stated as follows:

Short-term renewals for KYA and KOIT-FM, San Francisco.

The Commission renewed the licenses of stations KYA and KOIT-FM San Francisco, for one year, with the following letter of explanation to their licensee, Churchill Broadcasting Corp.: "The Commission has received your response to its letter of November 19, 1965, requesting your comments on two subjects: (a) possible failure of the licensee adequately to control the broadcast activities of its disk jockeys in view of the fact that the numerous outside business activities of two of them, Mitchell and Donahue, seemed to create a conflict of interest between their roles as entrepreneurs and their roles as disk jockeys and by failure of the licensee to log several hundred spot announcements purchased on KYA by Mitchell and Donahue to advertise their outside business ventures during the period March-October 1964.

"In view of the policies and practices which you now assert you have established to control program content and prevent payola and plugola practices, and in view of your assurance

that your previous failure to log spot announcements was inadvertent and that every effort will be made to prevent any repetition thereof, we have determined to grant renewal of the licenses of stations KYA and KOIT-FM for a period of one year, expiring December 1, 1966. This will give the Commission an opportunity to review your procedures regarding logging and control of program matter at an early date.

"We wish to emphasize that a licensee employing personnel who are in a position to influence the content of program matter and whose outside business ventures may create a conflict of interest with their broadcast roles has an obligation to exercise special diligence in controlling its program material in order to make sure that its facilities are not improperly used."

Billboard is happy to comply with the request of Mitchell and Donahue representatives and to publish the above direct quotation of the FCC Report.

Crescendo Distribs

LOS ANGELES—Crescendo Records are now being handled by four new distributors: Privilege, locally; Chips in Philadelphia; J. K. in Houston, and Memphis Delta in Memphis.

Label president Gene Norman reports readying product to spotlight his three guitar acts: Billy Strange, Buddy Merrill and the Challengers.

and that 'every effort will be made to prevent any repetition thereof,' we have determined to grant renewal of licenses of stations KYA and KOIT-FM for a period of one year. . . ."

Churchill says, "The use of the word 'now' implies, and has been so interpreted by the press, as meaning that Churchill Broadcasting Corp. has instituted some new practices and new policies which were not in existence prior to the Commission's investigation. There is also the suggestion both from the terminology and the last paragraph of the Commission's letter that the changes were instituted in order to cure payola

practices which previously existed. This is simply wrong."

No 'Evidence'

The licensee says he had policy and procedural practices to prevent payola or plugola in effect since 1962, and a year-long investigation by the FCC failed to uncover any "evidence" of payola or plugola at the stations. Churchill's petition for redress says deejays have no influence in the selection of "what records will or will not go on the station's 'play list.'"

Churchill had also been criticized by the FCC for failure to log "several hundred spot announcements purchased on KYA by Mitchell and Donahue to advertise their outside business ventures during the period March-October 1964." The licensee's Washington attorney, Jack P. Blue, tells the commission that the omission in the logs was due to clerical error by a traffic girl. Of a total of 24 different sales contracts between the station and the deejays, only two presented log-keeping problems, KYA claims. But, "again, the Commission's phraseology suggests that this may have been a more extensive omission than actually was the case."

Because of the widespread misunderstanding and pickup of the word "payola" from the FCC release in press stories, the Commission may put out a clarifying statement, staffers believe.

Privilege Hot on Distrib Front

LOS ANGELES — In less than a month, Privilege Distributors has secured Monument, Hanna-Barbera, Tower, Crescendo and Dee Gee as pop labels. In the budget field, the new distributorship handles Alshire Presents 101 Strings, Somerset Stereo Fidelity and Tempo. Classically, Artia and Parliament are in the house. And in the specialty field, Instant Learning Language Series, Audio-Spectrum and Mobile Fidelity have joined the company.

In the tape CARtridge field, Privilege is handling ITCC, Muntz Stereo-Pak, Aura Sonic and Car Stereo.

General manager and one of the three owners, Norm Goodwin has hired Jerry Busic as operations manager and Jack Nelson and Chuck Hicks as salesmen. Goodwin's partners are Larry Nunes and Monroe Goodman, leading rack jobbers.

Adams Branch

NASHVILLE — Charles E. Adams, Ridgeway Music Co. and Camarillo Music Publishing Co., Hollywood, is opening a branch office in Nashville. Carl Maynard will manage it.

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Columbia Racks Up Best Year

NEW YORK—Columbia Records' sales for 1965, according to its annual report, topped the previous year's take by 26 per cent, making 1965 the best year in the company's history. The report also claimed that Columbia maintained industry leadership for the seventh consecutive year.

A prime factor contributing to Columbia's upbeat was its move into the teen-dominated singles field with such key artists as Bob Dylan, who has been recognized as the leader of the folk-

rock trend, the Byrds, Simon & Garfunkel, Paul Revere & the Raiders, Chad & Jeremy and Billie Joe Royal. Each of these artists contributed further to the label's success in the teen-oriented market by recording a number of LP's which were strong sellers.

Columbia's standard pop singers also did well last year. Among those to rack up strong sales were Barbra Streisand, Andy Williams, Tony Bennett, Doris Day, the Brothers Four, Robert Goulet, Steve Lawrence

and Eydie Gorme, the New Christy Minstrels, Patti Page and Jerry Vale. Also instrumental recordings by Ray Conniff, Percy Faith and Andre Kostelanetz continued to produce a high sales volume.

Columbia scored in the country and jazz fields, too. Johnny Cash and Marty Robbins led country parade followed closely by "Little" Jimmy Dickens, the Statler Brothers, Jimmy Dean and Ray Price. Leading its jazz contingent in sales were Miles Davis and Thelonious Monk.

The expanding sales of the company's Masterworks catalog also contributed significantly to the sales upbeat. A potent entry in this division was Vladimir Horowitz, whose two-record set "An Historic Return—Horowitz at Carnegie Hall" became the best-selling classical album in the country and rose to a high position on the pop charts. Among other strong sellers for Masterworks were Eugene Ormandy and the Philadelphia Orchestra, the New York Philharmonic conducted by Leonard Bernstein, George Szell and the Cleveland Orchestra, composer-conductors Igor Stravinsky and Aaron Copland, pianists Glenn Gould and Rudolf Serkin, organist E. Power Biggs, violinists Isaac Stern and Zino Francescatti, tenor Richard Tucker, guitarist John Williams, the Budapest String Quartet and the Juilliard String Quartet.

During 1965, CBS Records International also had a successful year in sales and distribution. CBS records were distributed in England by a wholly owned subsidiary for the first time and four CBS Records artists, Tony Bennett, the Byrds, Bob Dylan and Andy Williams hit the top of the English best-selling charts. Continuing a policy of overseas expansion, another wholly owned subsidiary, Discos CBS, S.A., was acquired in Co-

A COLLEGE CAPER

Smothers Expounds a Bit of Tongue-in-Cheek Philosophy

By RAY BRACK

CHICAGO—Young reporters from area high school newspapers queried the Smothers Brothers here last week in a press conference that may come out as a Mercury album.

Taping the session was the idea of Mercury public relations director John Sippel. "The Smothers Brothers met the high school press in St. Paul recently and the results were so funny we thought it would make a great album."

Fifty high schools were represented at the session held prior to a McCormick Place concert here last Saturday by Mercury's top-selling artists.

Exchanges such as the following are being studied by Mercury brains to see if they carry enough comedy to create a comic follow-up to the Smothers Brothers recent "straight" re-release:

Reporter: "How do you develop your material?"

Tom Smothers: "We find a song we like, work it up on stage and then make up a lot of lies to go with it."

Reporter: "Who came up with the idea for your TV show?"

Dick Smothers: "We'd rather not talk about that."

Reporter: "How do you relax?"

Tom Smothers: "I drink heavily. My brother has a lot of hob-

bies, but I hang around the streets with gangs."

Reporter: "What are your plans for the near future?"

Tom Smothers: "We're talking about doing a movie — with Elizabeth Taylor. She won't talk about it, though."

Reporter: "Do you ever poke fun at established institutions?"

Dick Smothers: "Well, folk music was an established institution when we started. Now look."



MARTY BENNETT, left, vice-president of RCA, greets Goddard Lieber-son, Columbia Records' president, at the recent NARM convention in Miami.

J. R. K.: A One Man Band

NEW YORK—Jay Richard Kennedy, who will head the record and music publishing wings of Sinatra Enterprises, has been at various times a writer for films, radio producer, novelist, talent manager, songwriter and music publisher.

His screen writing credits include "To the Ends of the Earth," which won an International Film Festival award, and "I'll Cry Tomorrow," which was nominated for an Academy Award.

Kennedy has written three novels—"Prince Bart," "Short Term" and "Favor the Runner." The last-named will be made into a film starring Frank Sinatra and Sammy Davis. Some 21 songs, all written by Kennedy, will be used in the film.

On the music publishing front, Kennedy was president of Shari Music. He was manager, part-

ner and director-producer for Harry Belafonte and wrote many of Belafonte's calypso songs.

He produced and wrote the script for the radio show, "The Man Called X," which starred Herbert Marshall.

During World War II he was president of an aircraft tool manufacturing company, and he did short-wave propaganda work for the government in Argentina.

At other times he was president of a firm which was listed on the New York Stock Exchange, a strategist for the Congress of Racial Equality, and, briefly, a member of a chain gang.

Ten years ago he received the National Brotherhood Award from the Catholic Interracial Council.



FRANK SINATRA AND JAY RICHARD KENNEDY make plans for Sinatra Enterprises' expansion into the record business.

EXECUTIVE TURNTABLE

Richard H. Vaughn has been appointed to the newly created post of national sales manager for Audio Devices, manufacturer of magnetic tapes. His duties as man-

ager of AD's Mid-Atlantic office in Silver Springs, Md., will be taken over by Andrew J. H. Rice, who was assistant manager. AD also named Robert Fraser as European marketing director. He will headquarter in London.

Big 3 Makes Staff Changes In Expansion

NEW YORK—Arnold Maxin, vice-president and general manager of the Big 3 (Robbins-Feist-Miller) is reshaping his professional staff for a further push into the current music market. Maxin has appointed Jay Lowy as the firm's general professional manager to be based in New York, and has augmented his West Coast operation with the appointment of Vic Gargano to the professional staff. At the same time, Ed Slattery, who formerly functioned as co-ordinator of professional activities, has been upped to top level administrative duties.

The 30-year-old Lowy will take over his new post on April 4 after having served seven years in the professional department of the Big 3's West Coast office. Gargano, a former vice-president of Indigo Records, has eight years in the music field as an independent producer and promotion man. Lowy's success with new disk artists and groups dovetails with Maxin's drive to move the Big 3 farther into the current pop scene.

LOU VERZOLA named district manager for Decca Records' West Coast operations. Verzola, presently sales manager of the company's Los Angeles branch, will continue to operate from there supervising Decca's main branches in Seattle, San Francisco and Los Angeles. Verzola joined Decca 14 years ago as a salesman for the Buffalo branch and has moved up the line with subsequent sales posts in Baltimore-Washington, Albany, Philadelphia, and then Los Angeles.

G. E. Leatham, vice-president and general manager of Capitol Records (Canada) Ltd., has announced the appointment of E. Taylor Campbell as vice-president and director of sales. Campbell has served in a variety of sales positions with Capitol during the past 10 years.

Jack Kufeld named to post of national marketing director of Circle-O-Phonics, Inc. Before joining Circle-O-Phonic, Kufeld was component sales manager of Stromberg-Carlson for two years and with Ravenswood in a similar position for three years. Circle-O-Phonic manufactures high fidelity speakers.

Harold Weybreit has been ap-

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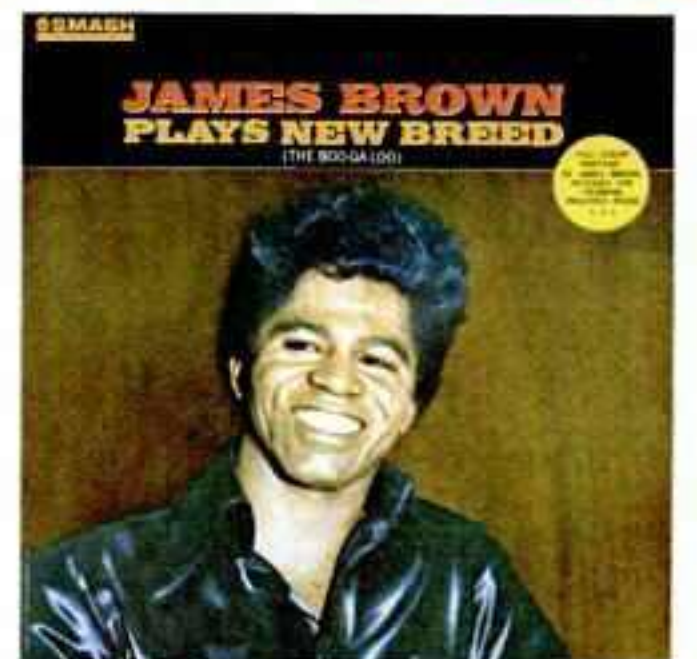
Roger Miller's stellar guitarist with the unique playing style, Thumbs Carlille, reveals a wide-ranging virtuosity in his first Smash album which includes "Yesterday," "Downtown," "Caravan," and "Engine, Engine #9." MGS 27074 / SRS 67074



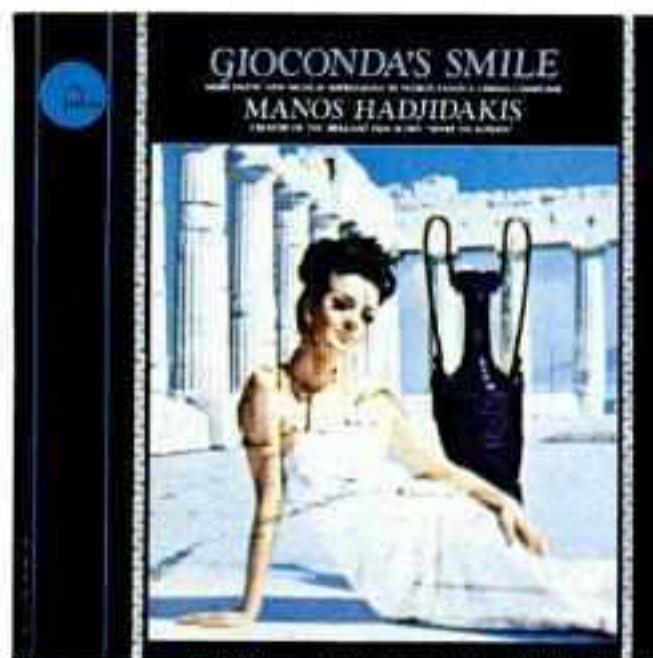
Playing his own piano accompaniment, Charlie Rich sings a battery of up-tempo numbers, including his pop hit, "Hawg Jaw." MGS 27078 / SRS 67078



Jerry Lee in his traditional format—as master of hard rockin', Memphis style. This collection—his fifth Smash album—has the pianist-vocalist ripping through such numbers as "Mathilda," "Sticks and Stones," and "Lincoln Limousine." MGS 27079 / SRS 67079



The inimitable James Brown unveils a new dance (The Boo-Ga-Loo) and he and his orchestra move instrumentally through a brand new bag of tunes. MGS 27080 / SRS 67080



The composer of "Never On Sunday" and "Topkapi" film scores, Manos Hadjidakis, displays a dramatic new collection of his sensuous and rhythmic compositions. MGF 27547 / SRF 67547



North America meets South musically as Oscar Brown Jr. collaborates with Luiz Henrique in an intriguing blending of styles. The album includes the popular "Laia Ladaia." MGF 27549 / SRF 67549



Commemorating the heroic days of 1916 after 50 years is this tribute by the Shann-Garry Ceili Band who musically recall the spirit of the Easter Uprising. MGF 27550 / SRF 67550



A top-ranking Greek vocal group interprets the hits of their native land in Greek in an album that includes an exciting vocal arrangement of the theme from "Zorba the Greek." MGF 27551 / SRF 67551



Copyrighted material

Colleges Tackle 'Bilkers,' Performing Rights Groups

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thus far to pay the fees. Miss Rosbrieff said that her college has refused to pay.

Backs Societies

Edward Rubin of the concert department of Ashley Famous Agency, was one of the panel members. It was his argument that performance fees should be paid by the colleges. He pointed out that radio stations and theaters pay performance fees and it was only fair that colleges bear the burden. "We're only speaking of 20 to 30 dollars per show."

Another topic that came up for heated discussion during the afternoon session was paper agents.

The paper agents the ACU is concerned with are those who promise an artist for an appearance then, shortly before the concert, claims the artist is sick and suggests a substitute. Usually the substitute group is vastly inferior to the promised artist. Actually, the paper agent had no intention of providing the promised artist. Both Bradley and Bowling Green Universities have had band experiences with paper agents, the discussions brought out.

To combat paper agents, the ACU recently launched a file card system. Via the card system, colleges will report on performances of artists on campus by artist and by agent. Any time a college buyer negotiates for a show, he can merely telephone his regional ACU office to find out who has used the artist, the agent, and if any difficulty happened. If a paper agent attempts to represent an artist he doesn't have any right to, the card system will reveal it.

Rubin pointed out that the problem is that most paper agents hit people at colleges who who don't know anything about booking artists, generally students at fraternities or sororities.

70 at Session

More than 70 college talent buyers were at the session. On the panel were Jay Andersen of Utah State University, Richard Lenhart of Bowling Green State University; Rubin, Edmond Sarfaty of the City College of New York, and C. Shaw Smith of Davidson College. The three-day convention was attended by more than 500 delegates from 315 colleges and universities. Among the talent agencies on hand were Ashley Famous Agency, Associated Booking, William Morris Agency, General Artists Corp., Harry Walker, Perenchio Artists' rep-

resentatives, Keedick Lecture Bureau, and Gerald W. Purcell Associates.

Perenchio Artists threw a party Monday (21) at Pete Fountain's French Quarter Inn on Bourbon St. for the college representatives. Among the artists who'd been lined up for the show were Gaylord and Holiday, Chad Mitchell, Murphy Campo and the Jazz Saints, and the We Five.

Hopf also brought out during the panel session certain contractual changes the ACU has discussed with the American Federation of Musicians. These include changing the "act of God" clause, which Hopf said favors the artist, and changing the contract to refer to colleges as purchasers. Contracts usually refer to colleges as employers, said Hopf, "but we're not, we're purchasers. So far, the AFM has not been receptive to us. We haven't been treated very courteous. They don't want to even talk with us."

One college representative asked Rubin of Ashley Famous Agency why paper agents can provide artists cheaper. Rubin suggested that colleges might be able to cut prices by block booking. "Some schools have got together on this. When we

Dixon Pitching Album of Oldies

CINCINNATI—WLW radio and television personality Paul Dixon is reaping heavy sales with an album of 25 all-time hits as recorded originally by the artists who made the tunes famous. Tune selections were made by Dixon, with the pressing customized by Pickwick International, Inc.

The album, which bears the title "My Kind of Music (25 of the Greatest Popular Songs of All Time)," is pitched daily on "The Paul Dixon Show," beamed Monday through Friday in color via WLW-T, Cincinnati; WLW-C, Columbus, Ohio; WLW-D, Dayton, Ohio, and WLW-I, Indianapolis. Package goes for \$2. First announcement was made on the show March 7 and sales through Saturday (26) have it around the 10,000 mark. Avco Broadcasting officials report.

During his long association with WCPO here, before his joining WLW, Dixon was the top Cincy disk jockey and one of the leaders in the Midwest.

can cut expenses on transportation and other details, we can pass these savings on to the colleges."

EXECUTIVE TURNTABLE

• Continued from page 4

pointed music director for Musicor Records' Latin wing. Weibreit has been active recently as arranger-composer for album sessions by **Tito Rodriguez**. He now assumes responsibility for Musicor's entire Latin artist roster, with respect to arrangements and conducting.

★ ★ ★

Bob Yorke has joined Capitol Records to take over the newly created



YORKE

post of Special Projects Director in the artists & repertoire division. In his new position, Yorke will be responsible for current and future a&r development programs. Prior to his Capitol appointment, he served in a number of executive capacities in the industry, most recently as vice-president and general manager of Colpix in Hollywood. From 1960 to 1963, Yorke was division vice-president at RCA Victor heading the commercial records creation department. At Capitol, he'll report to **Voyle Gilmore**, vice-president, a&r.

★ ★ ★

D. J. Thurman has been appointed senior vice-president of Ward Terry & Co., distributor for RCA Victor and RCA Whirlpool products in the Denver area, according to **Ward E. Terry**, president. **David R. Ris** has succeeded

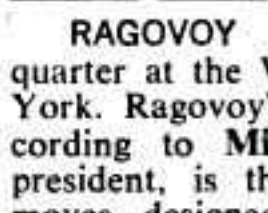
Thurman as treasurer and has been elected to the board of directors. Terry also announced the appointment of **Vernon M. Johnson**, manager of the Albuquerque (N. M.) branch, to vice-president.

★ ★ ★

Erest K. Dominy appointed to the new post of Western custom sales manager for Capitol. He joined the company in 1951 and has held various positions with the Custom Service division. **Martin Silverstein** named production manager in the company's New York custom office, succeeding Dominy. Silverstein joined the custom operation in 1960.

★ ★ ★

Jerry Ragovoy has been set as artists and repertoire manager on the East Coast for Warner Bros. Records as well as the Reprise and Loma labels. Ragovoy will report to **George Lee**, vice-president and director of East Coast operations for the company.



RAGOVOY

and will headquarter at the WB offices in New York. Ragovoy's appointment, according to **Mike Maitland**, WB president, is the first of several moves designed to further augment WB's talent roster. Ragovoy will have full authority to sign talent, record, and to determine a release schedule from his East Coast offices. Before joining WB, Ragovoy had been a free-lance arranger and producer.

COLLEGE CIRCUIT

By CLAUDE HALL

The Beau Brummels were greeted by 2,000 when they appeared at the University Memorial Center at Colorado University, Boulder, on Feb. 19. Correspondent **Michael Hawkinson** said a large portion of the audience was teen-agers. Sue Roberts of the Audiophile record store reported selling 10 of their albums as a result of the concert, which she considered "good, although nothing fantastic. The group has moderate sales appeal in Boulder."

★ ★ ★

Carlos Montoya's flamenco version of "St. Louis Blues" was the highlight of his Feb. 15 performance before 3,000 people at the University of Nebraska, Lincoln, Neb., said correspondent **Lynne**

Morian. Morian said the concert had been originally scheduled for a ballroom that seats only 800, but that many tickets went in the first two days, so the concert was moved to the coliseum. The Record Discount Center reported that Montoya is a good seller and always stocked, but the concert brought no extra sales. Mrs. **Gloria Smith** at Miller & Paine had none of his albums in stock, nor any requests for them.

★ ★ ★

Columbia's New Record Store, Columbia, Mo., ordered several additional albums, expecting bonus sales from a Feb. 20 performance by the Righteous Brothers at the University of Missouri. The store was not disappointed. Not only

Col., CBS-France Set Up 2-Way Record, Pub Plan

• Continued from page 1

here, Souplet also arranged for French-language singles by the New Christy Minstrels and Simon and Garfunkel.

Boutet's plans for the new publishing firm is pegged on an exchange of copyrights with Columbia's April-Blackwood set-up here. He'll acquire French material for exploitation in France and will also submit it to his U. S. counterpart as well as look over April-Blackwood material for its potential in the French market. He pointed out that the new songs coming from the young French writers today are very much like the songs being written by the young American writers in that they, too, fall into the so-called protest and folk-rock grooves. Already on his writer roster are Patrick Abreal and Serge Franklyn. Like Bob Dylan here, Abreal and Franklyn also fall into the writer-performer category.

Boutet attributes the writer swing to folk-rock and protest songs to the teen-age explosion in France. He noted that France now has 16 million teen-agers in a total population of 50 million.

In addition to wanting to

initiate the French-American exchange, another purpose of Souplet's trip was to familiarize himself with Columbia operation in the U. S. and to meet the label's executives. Souplet believes that you can't do business with a person unless you know what he looks like.

In addition to visiting Columbia's home office in New York, Souplet made stops at Columbia's home office in New York, Nashville, and visited the company's new factory in Santa Maria, Calif. "Fantastique," was his one-word description of the Santa Maria set-up.

Souplet also noted that the record business in France is getting to more and more like the record business in the U. S. "There was a time," he said, "when we had different problems in France. Now, however, our problems concerning artists, repertoire and sales are practically similar to those here."

Since the markets have become so similar, Souplet is going to make a stab at the singles market. Historically, singles have been duds in France, with the consumer buying LP's and EP's. He believes that singles have a chance today because in France, like American, times they are a-changing.

NEWS REVIEW

Leo the Lion's 1st Releases Stacked With Crackerjacks

NEW YORK—This initial series of 15 albums by MGM's new children's budget label, Leo the Lion, contains enough goodies to keep the kiddies away from the cookie jar and from straining at the TV set.

Some LP's, which were previously issued, have been given attractive covers, some are new. Collectively, they are educational without being obtrusive; entertaining without being strained; amusing without being distasteful.

Especially delightful are "Dr. Seuss' Horton Hatches the Egg," based on one of the popular children's books, which tells simply, with pleasant musical interludes, the tale of an indestructible, irresistible elephant; "ABC-1, 2, 3" features Kay Lande (of TV's "Birthday House") singing

nursery rhymes and "teaching" numbers and letters. The disk is sprinkled throughout with lyrics and music that bounces; "This Old Man," with its song and marches, is a nice singalong, and "Mighty Mouse to the Rescue" and "Flipper, King of the Sea" carry their own built-in popularity antennae because of their success on TV. Songs from "The Wizard of Oz" should sell well; they have sparkle and flavor.

Also included is the famous "Tubby the Tuba," a musical excursion into the land of instruments, and "Smokey the Bear" and "Jolly Doctor Dollywell." The latter is well done, will make the youngsters' trip to the dentist much easier next time. As a matter of fact, there's not a cavity in the entire series.

ROBERT SOBEL

did the store sell out, but took in requests for 25 more albums, said **Billboard** correspondent **Jermy Chaskelson**. A total of 8,500 saw the show and "Unchained Melody" brought down the house.

★ ★ ★

Correspondent **Rich Kaltz** at Fairleigh Dickinson University, Teaneck, N. J., reported that a Feb. 25 dance featuring music by the Lovin' Spoonful drew 1,500. The dance was sponsored by two student groups and it was a "rousing, wild affair . . . a near riot when the Lovin' Spoonful sang their latest hit 'Daydream.'" **Dumont Records**, eight miles away from the dance site, reported no additional sales, but **Eclipse Music** in Patterson, N. J., said their "Do You Believe in Magic" album and the hit single are moving well. **Karl's Records** reported some sales reaction. The Book Shop on campus reported being out of product, but ordered more because of the dance.

★ ★ ★

Teddy Charles performed Feb. 11 at State University College, Plattsburg, N. Y., before 500 students, said correspondent **Carol Mintz** and the turnout was good, considering there were two other

events that night on campus. **Charles** gave a "very fine over-all performance." The Record Center, however, reported no stock on **Charles**, nor requests for his product.

★ ★ ★

Very little sales activity was reported at **Stu's Music**, but **Hecht Co.**, reported selling 10 albums as the result of a Feb. 19 concert by the **Elgart Orchestra** at **Towson State**, Baltimore. Correspondent **Howard Weinblatt** said that some 5,500 were "hypnotized by the big band sound."

★ ★ ★

The **Back Porch Majority** performed Feb. 1 and 2 at the University of Oklahoma, Norman, said correspondent **William S. Whipple**. Total attendance was 1,500 and the group "used **Batman** craze in jokes and songs, which scored heavily with the audience since the campus has really adopted **Batman** fad," said **Whipple**. Mrs. **Pauline Huneke** at **Campus Music** said she sold every album she had by the group—"probably half a dozen"—and taken in several orders for more. **Leonard Bernstein** at **Thomson Sound Systems** also reported selling six albums.

REN HIT WITH FRAUD CHARGE

NEW YORK — David W. Ren, who operates National Artists Production here, was arrested Thursday (24) by the U. S. Post Office as an outgrowth of complaints by the Association of College Unions. He is accused of defrauding more than 100 colleges and organizations of over \$100,000.

Ren was charged with mail and wire fraud, in violation of Federal laws. U. S. Attorney **Robert M. Morgenthau** said Ren offered name recording artists for show, then at the last minute claimed the booked artists could not appear and offered a substitute. **Morgenthau** said that in most instances Ren failed to return a deposit of 50 per cent of the contract.

Roy Drusky

**In A New
Dimension
Dimension
Dimension
Dimension**

With

*Rainbows And
Roses*



Published By Harbot Music
(SESAC)



*Thanks to all those who know
why I'm thanking them...*

Jody Miller



N.R.B. Assoc.

Beverly Hills—New York



THAT
PETULA
CLARK
MAGIC
IS AT IT
AGAIN!

"A
SIGN
OF
THE
TIMES"

5802



PET CLARK
A SIGN OF THE TIMES | WE CAN WORK IT OUT
HOLD ON TO WHAT YOU'VE GOT | Dance With Me | Just Say Goodbye
Time For Love | If I Were A Bell | The Life And Soul Of The Party
I Can't Remember Ever Loving You | The Thirty-First of June
MY LOVE

MY LOVE • PETULA CLARK
W 1630 / WS 1630

WARNER BROS. RECORDS

ADVERTISEMENT
TAPE CARTRIDGE TIPS

by Larry Finley

It was quite a thrill watching television over the weekend—to see the Plymouth commercial advertising the eight track stereo unit; showing the ITCC "sampler" tape (which is being given free with each unit at the time of sale). This is a special CARtridge which ITCC produced for the Mopar Division of Chrysler. This advertising, in addition to that done through other automotive commercials, will help boost the sale of CARtridges.

In last week's column we mentioned that, although the industry is swinging gradually to the eight track configuration, there are presently 650,000 four track play-back units on the market today (according to Bill Mulcahy of TelePro). Our market survey indicates this to be correct, and our survey leads us further to believe that this figure will increase by another 350-400,000 units by the end of this year.

The sales records at ITCC indicate a daily NORMAL growth in four track and a daily PHENOMENAL growth in eight track. It is for this reason that we are continuing to increase our catalog in both the four and eight track systems.

It is our opinion, despite the feelings of some of the major record companies, that the four track business is here to stay. There will always be a "four track" as well as an "eight track" configuration; the same as there is a 45 rpm and a 33 1/3 rpm record.

The feeling at ITCC is that the eight track market will increase in leaps and bounds, and that the Stereo-Eight concept will eventually far exceed the four track market. This will come into being because of the acceptance of the Stereo-Eight system by the major automotive firms, as well as by several of the major home entertainment manufacturers who will be adding the Stereo-Eight concept to their lines during the next few months.

ITCC does not like carrying a double inventory any more than a distributor does, but, remember, a television store today carries black & white and color television because there is a market for both.

The same applies to CARtridges . . . if you are a distributor who is interested in either OR both of these concepts . . . why not contact the world's largest producer who is delivering both the four and eight track . . . INTERNATIONAL TAPE CARTRIDGE CORPORATION, 1290 Avenue of the Americas, New York City.

TAPE CARtridge

Muntz Forms Can. Operation With Hoffman

VAN NUYS, Calif. — Canadian Dave Hoffman and Earl Muntz have formed Muntz Stereo-Pak, Ltd., in Hamilton, Ont., Canada, to sell playback units and 4 and 8-track CARtridges.

Muntz explained he was becoming a partner in the firm bearing the name of Hoffman, an outgrowth of Hoffman Brothers, Ltd.

Duplicating equipment is be-assembled in California and Muntz anticipates the new company will begin with 20 slaves. The Canadian company is the first foreign firm bearing Muntz' name.

Muntz said he expects to have his first 8-track cartridge ready for release domestically within a month. He has just signed with B&W Molded Plastics of Pasadena to manufacture cartridges which will be used for both 4 and 8-track configurations. The initial 8-track release will rely heavily on Warner-Reprise and A&M. Pricing will run between \$2.98-\$4.98, same as for 4-track. Muntz said.

RCA Issuing 11 Stereo 8's

NEW YORK — RCA Victor will release 11 new Stereo 8 cartridge tapes this month. The release will be highlighted by four albums currently on the best seller charts. The April release will bring Victor's Stereo 8 catalog to 250 titles.

The four chart albums Victor now has available in Stereo 8 are "John Gary Sings Your All-Time Favorite Songs"; "They Are Playing Our Song" by Al Hirt; "Music From 'The Man From U.N.C.L.E.'" by Hugo Montenegro; and "How Great Thou Art" by Kate Smith.

Also in the release are an all-star country package, "Country Hits Parade"; highlights from "Othello" with Laurence Olivier; and highlights from the operas "Madam Butterfly" and "Don Giovanni." There are also three Twin Packs (two album equivalent) in the release, featuring the Marty Gold Orchestra, Arthur Fiedler and the Boston Pops, and the Living Brass.

Glazer Goin' To Small Fry

NEW YORK—Tom Glazer is opening up the tape CARtridge field to "small-fry" riders in automobiles. He's independently producing two mobile "baby-sitter" tape cartridges, the contents of which are specifically designed to make contented passengers out of the tot car riders.

Glazer, a popular writer-performer of kiddie material, has not yet made any deals with a tape cartridge manufacturer to handle his masters. The material will also be made available in LP form.

Goodyear to Put CARtridges in 'Drive' With Huge Ad Campaign

CHICAGO — A massive advertising barrage this spring will herald the marketing of pre-recorded tape CARtridges and players through the 6,500 U. S. retail outlets of the Goodyear Tire & Rubber Co.

Goodyear will enter the market with four- and eight-track players for auto and living room with cartridge music catalogs of all labels.

Supplying music to Goodyear under an exclusive arrangement is Car Tapes, Inc., of Chicago. Said Car Tapes president Harry Beckerman, "We will be able to supply Goodyear the cartridge catalogs of all labels—including RCA Victor."

According to Goodyear radio and phonograph merchandising manager W. B. Wilfong, the giant chain will offer a four-track automobile player (Muntz-made) at under \$70, a four-track home player (Muntz-made) at under \$80 plus speakers, an eight-track auto player (Lear-made) at \$124.95 plus speakers and an eight-track home console adapter (Lear-made) at \$79.95. (The last-named device consists of a tape deck in small cabinet with preamp for incorporation in home component or console sound systems.)

"We'll launch our marketing



HARRY BECKERMAN, president of Car Tapes, Inc., Chicago, exclusive supplier of CARtridge tapes to the Goodyear Tire & Rubber Co.

push with regional radio and newspaper advertisements," Wilfong said.

Goodyear dealers will offer cartridge music in a \$2.98 to \$10 price range, he announced.

"Quite frankly, we're interested in promoting the home adapter market," Wilfong said, "because most of our dealers handle General Electric and Westinghouse phonograph consoles."

Four phases of the tape cartridge business interest Goodyear most, Wilfong said. "The sale of auto players, the installation of auto players, the sale of home units and adapters and the sale of music. And this last phase may prove most important as a traffic builder."

Wilfong said the selection of tape titles is being left entirely to Beckerman, who for some time has been exclusive supplier of budget-line records to Goodyear.

Beckerman said that his buying for Goodyear will be based largely on trade-paper charts.

Beckerman's sources currently include Muntz; Musictapes, Inc.; International Tape Cartridge Corp. and many individual record companies.

Four-track auto players, Wilfong observed, have been included in the Goodyear line because the company is convinced of their appeal as a low-priced after-market item.

"We believe the four-track market will remain strong for several years," he said.

Dubbings Moves 'Em Like Assembly Line

NEW YORK — Dubbings Electronics has announced the completion of their single capstan eight-track multiple duplicator, which will begin duplication immediately. The machine was developed by Dubbings' president, Julius Konins, and is capable of turning out 12 tapes simultaneously. According to Konins, the new unit will enable the firm to produce 10,000 eight-track CARtridges a week, while maintaining the highest quality-control standards.

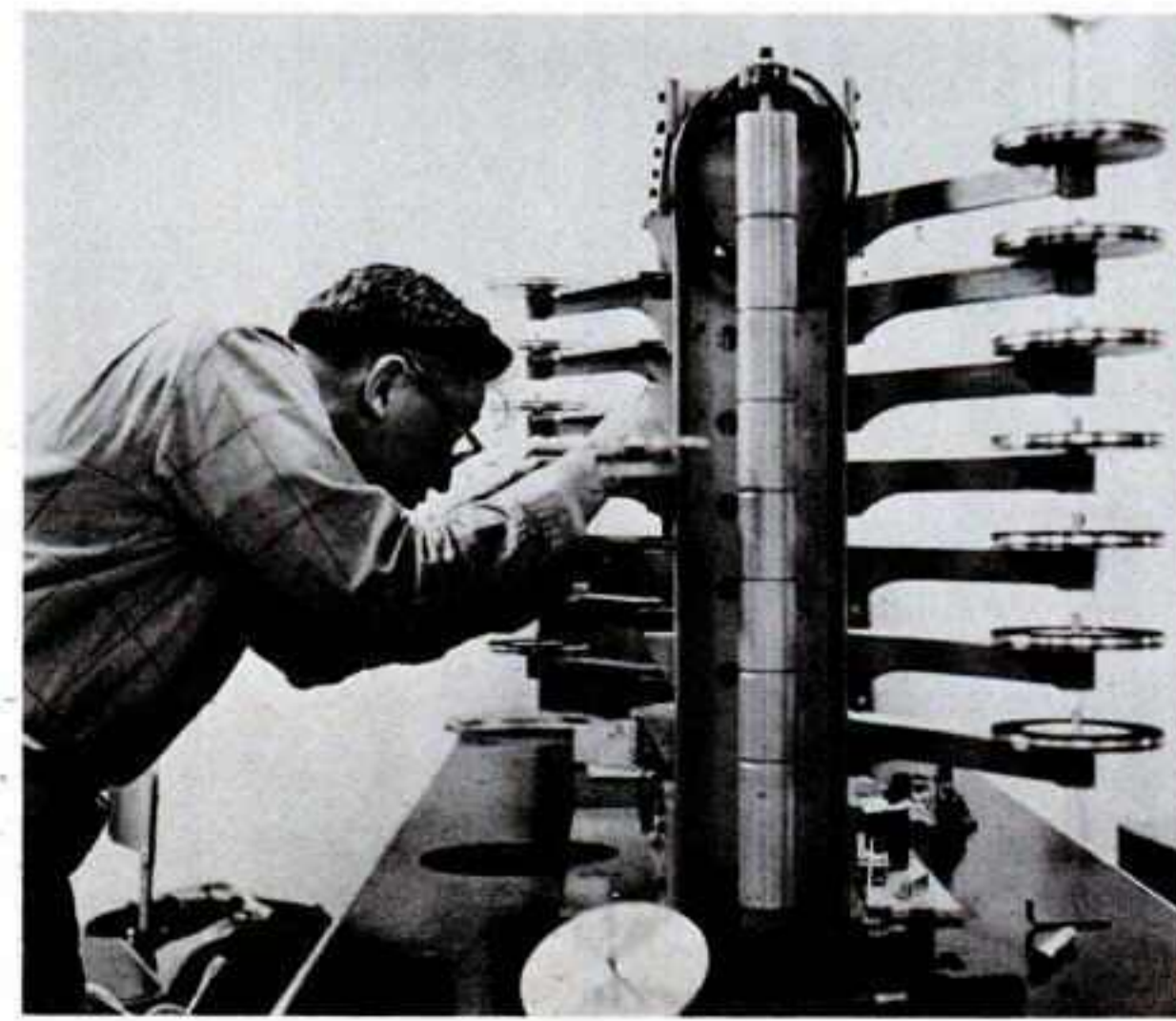
The firm, which began cartridge production last October, has a daily duplicating capacity of 3,000,000 feet of tape, both for cartridge and reel-to-reel. Konins' duplicator, which has been utilized for the past three



JULIUS KONINS

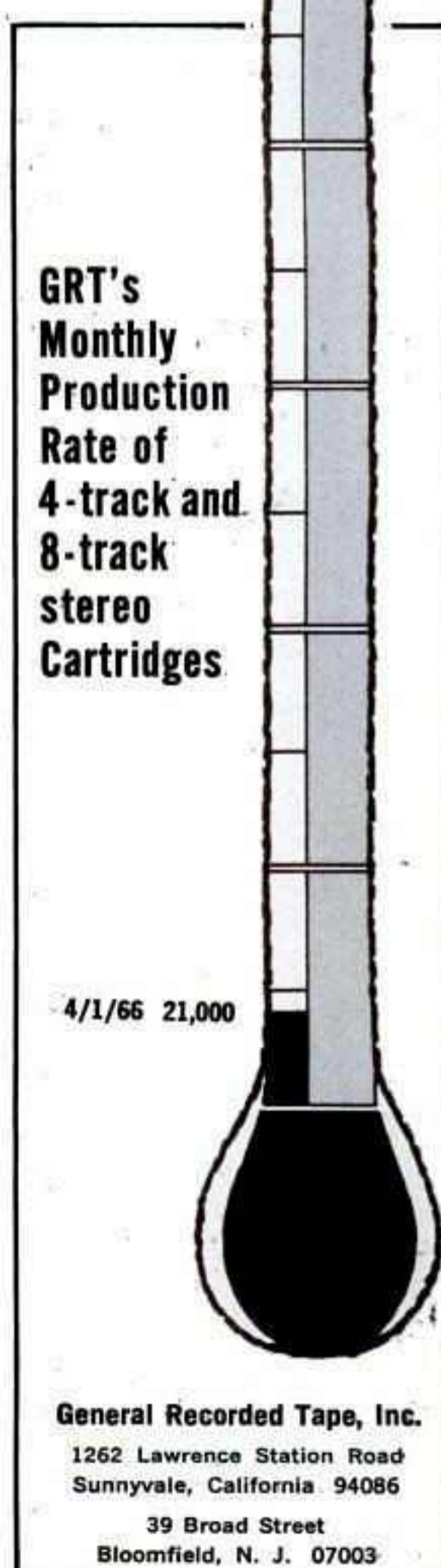
years on reel-to-reel tapes, is capable of producing 400 per-

(Continued on page 16)



DUBBINGS ELECTRONICS, INC., has completed work on their new eight-track duplicator. The machine, shown here, is capable of turning out 12 duplications from one master.

250,000



"The Cruel War"

*was written at the time of the Revolutionary War.
However, it has a poignant relevance to our today.*

A Single Performed by

Peter, Paul & Mary

With Strings

#5809



**WARNER BROS.
RECORDS**



TOP SELLERS IN TOP MARKETS



This chart is based upon territorial sales of the Top 40 single records as reported by retail stores in 15 Top markets.

(TW) THIS WEEK (LW) LAST WEEK

ATLANTA

TW	LW	TITLE, Artists, Label & No.
1	25	SECRET AGENT MAN—Johnny Rivers, Imperial 66159
2	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
3	4	634-5789—Wilson Pickett, Atlantic 2320
4	6	CALIFORNIA DREAMIN'—Mama's and the Papa's, Dunhill 4020
5	3	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
6	2	NOWHERE MAN—Beatles, Capitol 5587
7	11	SATISFACTION—Otis Redding, Volt 132
8	14	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
9	9	AIN'T THAT A GROOVE—James Brown & Famous Flames, King 6025
10	10	TIPPY TOEING—Harden Trio, Columbia 43463
11	16	SEARCHING FOR MY LOVE—Bobby Moore & Rhythm Aces, Checker 1129
12	7	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
13	13	DEAR LOVER—Mary Wells, Atco 6392
14	19	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
15	28	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
16	29	ONE MORE HEARTACHE—Marvin Gaye, Tamla 54129
17	5	I'M SO LONESOME I COULD CRY—B. J. Thomas & the Triumphs, Scepter 12129
18	24	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
19	21	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
20	8	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
21	20	BABY, SCRATCH MY BACK—Slim Harpo, Excello 2273
22	22	WOMAN—Peter & Gordon, Capitol 5579
23	18	DON'T MESS WITH BILL—Marvelettes, Tamla 54126
24	12	LISTEN PEOPLE—Herman's Hermits, MGM 13462
25	34	I WANT SOMEONE—Mad Lads, Volt 131
26	34	I WANT TO GO WITH YOU—Eddy Arnold, RCA Victor 8749
27	15	ELUSIVE BUTTERFLY—Bob Lind, World-Pacific 77808
28	—	KICKS—Paul Revere & the Raiders, Columbia 43556
29	—	FRANKIE AND JOHNNY—Elvis Presley, RCA Victor 8780
30	30	THE LOVE YOU SAVE—Joe Tex, Dial 4026
31	17	THE CHEATER—Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
32	40	DARLING BABY—Elgins, V.I.P. 25029
33	—	SURE GONNA MISS HER—Gary Lewis & Playboys, Liberty 55865
34	—	GOOD LOVIN'—Blossoms, Reprise 0436
35	35	BATMAN THEME—Neal Hefti, RCA Victor 8755
36	32	THE RAINS CAME—Sir Douglas Quintet, Tribe 8314
37	—	GREETINGS (This Is Uncle Sam)—Monitors, V.I.P. 25032
38	—	LITTLE LATIN LUPE LU—Mitch Ryder & Detroit Wheels, New Voice 808
39	39	CALL ME—Chris Montez, A&M 780
40	27	WAITIN' IN YOUR WELFARE LINE—Buck Owens, Capitol 5566

BALTIMORE

TW	LW	TITLE, Artists, Label & No.
1	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
2	9	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
3	5	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
4	3	NOWHERE MAN—Beatles, Capitol 5587
5	12	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
6	6	TOO YOUNG—Tommy Vann, Academy 118
7	16	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
8	2	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
9	14	I'M SO LONESOME I COULD CRY—B. J. Thomas & the Triumphs, Scepter 12129
10	8	LISTEN PEOPLE—Herman's Hermits, MGM 13462
11	10	634-5789—Wilson Pickett, Atlantic 2320
12	22	WAITING MY CAT NAMED DOG—Norma Tanega, New Voice 807
13	13	GET READY—Temptations, Gordy 7049
14	4	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
15	39	WOMAN—Peter & Gordon, Capitol 5579
16	19	SEARCHING FOR MY LOVE—Bobby Moore & the Rhythm Aces, Checker 1129
17	11	CALIFORNIA DREAMIN'—Mama's & the Papa's, Dunhill 4020
18	23	I'M LIVING IN TWO WORLDS—Bonnie Guitar, Dot 16811
19	7	ELUSIVE BUTTERFLY—Bob Lind, World-Pacific 77808
20	—	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
21	15	MY BABY LOVES ME—Martha & the Vandellas, Gordy 7048
22	21	NO MAN IS AN ISLAND—Van Dyke, Mala 520
23	17	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
24	34	SHAKE ME, WAKE ME—Four Tops, Motown 1090
25	20	I WANT SOMEONE—Mad Lads, Volt 131
26	18	THE ONE ON THE RIGHT IS ON THE LEFT—Johnny Cash, Columbia 43496
27	28	WHEN SHE TOUCHES ME—Rodge Martin, Bragg 227
28	—	TIME WON'T LET ME—Outsiders, Capitol 5573
29	—	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP—Al Martino, Capitol 5598
30	—	PURPLE RAINBOWS—Stevie Wonder, Tamla 54124
31	—	SHAPES OF THINGS—Yardbirds, Epic 9891
32	30	I WANT TO GO WITH YOU—Eddy Arnold, RCA Victor 8749
33	37	BOOGALOO PARTY—Flamingoes, Philips 40347
34	38	AIN'T THAT A GROOVE—James Brown & the Famous Flames, King 6025
35	—	LITTLE LATIN LUPE LU—Mitch Ryder & the Detroit Wheels, New Voice 808
36	—	MAGIC TOWN—Vogues, Co & Ce 234
37	31	IS IT ME—Barbara Mason, Arctic 116
38	40	SURE GONNA MISS HER—Gary Lewis & the Playboys, Liberty 55865
39	34	ONE MORE HEARTACHE—Marvin Gaye, Tamla 54129
40	35	BATMAN THEME—Markettes, Warner Bros. 5696

BOSTON

TW	LW	TITLE, Artists, Label & No.
1	2	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
2	7	TIME WON'T LET ME—Outsiders, Capitol 5573
3	3	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
4	6	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
5	8	BANG BANG—Cher, Imperial 66160
6	16	GOOD LOVIN'—Young Rascals, Atlantic 2321
7	13	LITTLE LATIN LUPE LU—Mitch Ryder & the Detroit Wheels, New Voice 808
8	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
9	16	I HEAR TRUMPETS BLOW—Tokens, B. I. Puppy 518
10	10	SURE GONNA MISS HER—Gary Lewis & the Playboys, Liberty 55865
11	11	I'M SO LONESOME I COULD CRY—B. J. Thomas & the Triumphs, Scepter 12129
12	23	THE RAINS CAME—Sir Douglas Quintet, Tribe 8314
13	9	NOWHERE MAN—Beatles, Capitol 5587
14	4	TIME—Poco-Seco Singers, Columbia 43437
15	5	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
16	12	WALKING MY CAT NAMED DOG—Norma Tanega, New Voice 807
17	26	WOMAN—Peter & Gordon, Capitol 5579
18	14	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
19	—	SECRET AGENT MAN—Johnny Rivers, Imperial 66159
20	—	KICKS—Paul Revere & the Raiders, Columbia 43556
21	17	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
22	25	CUSTODY—Patti Page, Columbia 43517
23	15	YOU BABY—Turtles, White Whale 227
24	21	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
25	20	634-5789—Wilson Pickett, Atlantic 2320
26	—	FOLLOW ME—Lynn & Cybelle, White Whale 226
27	—	RIKSPODY IN THE RAIN—Lou Christie, MGM 13473
28	18	SHAKE ME, WAKE ME—Four Tops, Motown 1090
29	19	STOP HER ON SIGHT (S.O.S.)—Edwin Starr, Ric-Tic 109
30	29	THIS CAN'T BE TRUE—Eddie Holman, Parkway 960
31	22	UP AND DOWN—McCoy, Bang 516
32	30	YOU GOT MY MIND MESSED UP—James Carr, Goldwax 302
33	33	BABY SCRATCH MY BACK—Slim Harpo, Excello 2273
34	—	I'M LIVING IN TWO WORLDS—Bonnie Guitar, Dot 16811
35	—	A SIGN OF THE TIMES—Petula Clark, Warner Bros. 5802
36	24	WHAT NOW MY LOVE—Sonny & Cher, Atco 6395
37	34	MOULTY—Barbarians, Laurie 3326
38	30	I WANT TO GO WITH YOU—Eddy Arnold, RCA Victor 8749
39	38	COMMUNICATION—David McCallum, Capitol 5371
40	39	IT'S TOO LATE—Bobby Goldsboro, United Artists 980

MIAMI

TW	LW	TITLE, Artists, Label & No.
1	2	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
2	4	DIRTY WATER—Standells, Tower 185
3	8	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
4	2	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
5	3	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
6	6	I'M SO LONESOME I COULD CRY—B. J. Thomas, Scepter 12129
7	17	BANG BANG—Cher, Imperial 66160
8	12	YOU BABY—Turtles, White Whale 227
9	9	SURE GONNA MISS HER—Gary Lewis & the Playboys, Liberty 55865
10	10	WALKIN' MY CAT NAMED DOG—Norma Tanega, New Voice 807
11	7	THE CHEATER—Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
12	20	WOMAN—Peter & Gordon, Capitol 5579
13	16	SECRET AGENT MAN—Johnny Rivers, Imperial 66159
14	13	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
15	15	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
16	5	NOWHERE MAN—Beatles, Capitol 5587
17	11	CALIFORNIA DREAMIN'—Mama's and the Papa's, Dunhill 4020
18	23	GOOD LOVIN'—Young Rascals, Atlantic 2321
19	14	LISTEN PEOPLE—Herman's Hermits, MGM 13462
20	13	LIGHTNIN' STRIKES—Lou Christie, MGM 13412
21	19	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
22	26	WHAT NOW MY LOVE—Herb Alpert and His Tijuana Brass, A&M 792
23	30	KICKS—Paul Revere & the Raiders, Columbia 43556
24	21	I SEE THE LIGHT—Five Americans, HBR 454
25	22	634-5789—Wilson Pickett, Atlantic 2320
26	28	BABY, SCRATCH MY BACK—Slim Harpo, Excello 2273
27	23	IT'S TOO LATE—Bobby Goldsboro, United Artists 980
28	24	MY WORLD IS EMPTY WITHOUT YOU—Supremes, Motown 1089
29	1	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
30	32	LITTLE LATIN LUPE LU—Mitch Ryder & the Detroit Wheels, New Voice 808
31	31	AIN'T THAT A GROOVE—James Brown & the Famous Flames, King 6025
32	36	INSIDE-LOOKING OUT—Animals, MGM 13468
33	34	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP—Al Martino, Capitol 5598
34	39	I'LL TAKE GOOD CARE OF YOU—Garnet Mimms, United Artists 995
35	37	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
36	27	MY LOVE—Petula Clark, Warner Bros. 5684
37	—	SHAPES OF THINGS—Yardbirds, Epic 9891
38	—	I GOT NEWS FOR YOU—Birdwatchers, Scott 27
39	—	BASKET OF FLOWERS—Nightcrawlers, Kapp 746
40	—	PLEASE DON'T STOP LOVING ME—Elvis Presley, RCA Victor 8780

NEW YORK

TW	LW	TITLE, Artists, Label & No.
1	2	CALIFORNIA DREAMIN'—Mama's and the Papa's, Dunhill 4020
2	10	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
3	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
4	5	SHAKE ME, WAKE ME—Four Tops, Motown 1090
5	3	NOWHERE MAN—Beatles, Capitol 5587
6	1	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
7	7	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
8	8	634-5789—Wilson Pickett, Atlantic 2320
9	27	GOOD LOVIN'—Young Rascals, Atlantic 2321
10	14	BABY, SCRATCH MY BACK—Slim Harpo, Excello 2273
11	11	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
12	12	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
13	6	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
14	9	ELUSIVE BUTTERFLY—Bob Lind, World-Pacific 77808
15	32	SURE GONNA MISS HER—Gary Lewis & Playboys, Liberty 55865
16	16	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
17	18	THE LOVE YOU SAVE—Joe Tex, Dial 4026
18	37	RAGS TO RICHES—Lenny Welch, Kapp 740
19	25	GET READY—Temptations, Gordy 7049
20	29	STOP!—Moody Blues, London 9810
21	40	BANG BANG—Cher, Imperial 66160
22	20	AIN'T THAT A GROOVE—James Brown & Famous Flames, King 6025
23	31	MY BABY LOVES ME—Martha & the Vandellas, Gordy 7048
24	28	I WANT SOMEONE—Mad Lads, Volt 131
25	22	SATISFACTION—Otis Redding, Volt 132
26	13	LISTEN PEOPLE—Herman's Hermits, MGM 13462
27	—	SOMEWHERE—Len Barry, Decca 31923
28	19	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
29	21	MY WORLD IS EMPTY WITHOUT YOU—Supremes, Motown 1089
30	15	UPTIGHT—Stevie Wonder, Tamla 54124
31	39	SPANISH FLEA—Herb Alpert & Tijuana Brass, A&M 792
32	35	YOU'VE GOT MY MIND MESSED UP—James Carr, Goldwax 302
33	—	STOP HER ON SIGHT (S.O.S.)—Edwin Starr, Ric-Tic 109
34	—	TIME WON'T LET ME—Outsiders, Capitol 5573
35	38	SHE BLEW A GOOD THING—Poets, Symbol 214
36	24	DON'T MESS WITH BILL—Marvelettes, Tamla 54126
37	23	BABY, I NEED YOU—Manhattans, Carnival 514
38	—	I'M SO LONESOME I COULD CRY—B. J. Thomas & the Triumphs, Scepter 12129
39	—	SLOOP JOHN B—Beach Boys, Capitol 5602
40	—	TOO LITTLE TIME—Brenda Lee, Decca 31917

PHILADELPHIA

TW	LW	TITLE, Artists, Label & No.
1	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
2	2	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
3	14	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
4	4	NOWHERE MAN—Beatles, Capitol 5587
5	3	CALIFORNIA DREAMIN'—Mama's and the Papa's, Dunhill 4020
6	16	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
7	35	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
8	5	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
9	12	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
10	7	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
11	29	SOMEWHERE—Len Barry, Decca 31923
12	6	ELUSIVE BUTTERFLY—Bob Lind, World-Pacific 77808
13	13	SHAKE ME, WAKE ME—Four Tops, Motown 1090
14	15	ONE MORE HEARTACHE—Marvin Gaye, Tamla 54129
15	25	THE CHEATER—Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
16	9	THIS OLD HEART OF MINE—Isley Brothers, Tamla 54128
17	8	LISTEN PEOPLE—Herman's Hermits, MGM 13462
18	—	BANG BANG—Cher, Imperial 66160
19	19	634-5789—Wilson Pickett, Atlantic 2320
20	10	WORKING MY WAY BACK TO YOU—4 Seasons, Philips 40350
21	24	I'M SO LONESOME I COULD CRY—B. J. Thomas, Scepter 12129
22	39	MAGIC TOWN—Vogues, Co & Ce 234
23	40	THE RAINS CAME—Sir Douglas Quintet, Tribe 8314
24	34	LITTLE LATIN LUPE LU—Mitch Ryder & the Detroit Wheels, New Voice 808
25	38	SATISFACTION—Otis Redding, Volt 132
26	26	UP TIGHT—Stevie Wonder, Tamla 54124
27	23	BATMAN THEME—Neal Hefti, RCA Victor 8755
28	21	BATMAN THEME—Markettes, Warner Bros. 5696
29	—	SURE GONNA MISS HER—Gary Lewis & the Playboys, Liberty 55865
30	—	A SIGN OF THE TIMES—Petula Clark, Warner Bros. 5802
31	—	SPANISH FLEA—Herb Alpert & the Tijuana Brass, A&M 792
32	—	TIME WON'T LET ME—Outsiders, Capitol 5573
33	—	WHAT NOW MY LOVE—Herb Alpert & the Tijuana Brass, A&M 792
34	—	STOP HER ON SIGHT (S.O.S.)—Edwin Starr, Ric-Tic 109
35	28	GET READY—Temptations, Gordy 7049
36	—	GLORIA—Shadows of Night, Dunwich 116
37	—	YOU BABY—Turtles, White Whale 227
38	—	HI HEEL SNEAKERS—Ramsey Lewis Trio, Cadet 5531
39	—	I WANT SOMEONE—Mad Lads, Volt 131
40	30	HELPLESS—Kim Weston, Gordy 7050

PITTSBURGH

TW	LW	TITLE, Artists, Label & No.
1	2	(You're My) SOUL AND INSPIRATION—Righteous Brothers, Verve 10383
2	1	BALLAD OF THE GREEN BERETS—S/Sgt. Barry Sadler, RCA Victor 8739
3	3	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra, Reprise 0432
4	4	19TH NERVOUS BREAKDOWN—Rolling Stones, London 9823
5	9	DAYDREAM—Lovin' Spoonful, Kama Sutra 208
6	11	BANG BANG—Cher, Imperial 66160
7	6	CALIFORNIA DREAMIN'—Mama's and the Papa's, Dunhill 4020
8	13	SECRET AGENT MAN—Johnny Rivers, Imperial 66159
9	15	THE CHEATER—Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
10	12	I FOUGHT THE LAW—Bobby Fuller Four, Mustang 3014
11	14	HOMEWARD BOUND—Simon & Garfunkel, Columbia 43511
12	10	MAGIC TOWN—Vogues, Co & Ce 234
13	18	I'M SO LONESOME I COULD CRY—B. J. Thomas & the Triumphs, Scepter 12129
14	23	SURE GONNA MISS HER—Gary Lewis & the Playboys, Liberty 55865
15	8	ELUSIVE BUTTERFLY—Bob Lind, World-Pacific 77808
16	16	LOVE MAKES THE WORLD GO ROUND—Deon Jackson, Carla 2526
17	17	DON'T MESS WITH BILL—Marvelettes, Tamla 54126
18	5	NOWHERE MAN—Beatles, Capitol 5587
19	19	OUTSIDE THE GATES OF HEAVEN—Lou Christie, Co & Ce 235
20	7	LISTEN PEOPLE—Herman's Hermits, MGM 13462
21	30	YOU BABY—Turtles, White Whale 227
22	23	LITTLE LATIN LUPE LU—Mitch Ryder & the Detroit Wheels, New Voice 808
23	22	TIME WON'T LET ME—Outsiders, Capitol 5573
24	24	WALKIN' MY CAT NAMED DOG—Norma Tanega, New Voice 807
25	21	WORKING MY WAY BACK TO YOU—4 Seasons, Philips 40350
26	20	634-5789—Wilson Pickett, Atlantic 2320

CHICAGO

TW	LW	SONG	ARTIST
1	1	CALIFORNIA DREAMIN'	Mama's and the Papa's, Dunhill 4020
2	2	GLORIA	Shadows of Night, Dunwich 116
3	3	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
4	4	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
5	5	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
6	6	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
7	8	SHAPES OF THINGS	Yardbirds, Epic 9891
8	7	NOWHERE MAN	Beatles, Capitol 5587
9	4	ELUSIVE BUTTERFLY	Bob Lind, World-Pacific 77808
10	20	YOU BABY	Turtles, White Whale 227
11	9	MAGIC TOWN	Vogues, Co & Ce 234
12	13	HOMEWARD BOUND	Simon & Garfunkel, Columbia 40350
13	21	WORKING MY WAY BACK TO YOU	4 Seasons, Philips 40350
14	26	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
15	-	OUTSIDE THE GATES OF HEAVEN	Lou Christie, Co & Ce 235
16	-	I'M SO LONESOME I COULD CRY	B. J. Thomas, Scepter 12129
17	17	GET READY	Temptations, Gordy 7049
18	16	FUNNY (Not Much)	Walter Jackson, Okeh 7236
19	11	634-5789	Wilson Pickett, Atlantic 2320
20	12	GET OUT OF MY LIFE WOMAN	Lee Dorsey, Amy 945
21	-	KICKS	Paul Revere & the Raiders, Columbia 43556
22	-	CAROLINE	NO-Brian Wilson, Capitol 610
23	37	BANG BANG	Cher, Imperial 66160
24	34	SURE GONNA MISS HER	Gary Lewis & the Playboys, Liberty 55865
25	-	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
26	-	WOMAN	Peter & Gordon, Capitol 5579
27	27	SHE BLEW A GOOD THING	Poets, Symbol 214
28	30	WANG DANG DOODLE	Koko Taylor, Checker 1135
29	-	CALL ME	Chris Montez, A&M 780
30	22	LIGHTNIN' STRIKES	Lou Christie, MGM 13412
31	26	THIS OLD HEART OF MINE	Isley Brothers, Tamla 54128
32	39	THE CHEATER	Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
33	14	BABY, SCRATCH MY BACK	Slim Harpo, Excello 2273
34	19	MY BABY LOVES ME	Martha & the Vandellas, Gordy 7048
35	18	DEAR LOVER	Mary Wells, Atco 6392
36	38	SHARING YOU	Mitty Collier, Chess 1953
37	40	REAL HUNDINGER	J. J. Barnes, Ric-Tic 110
38	15	LOVE MAKES THE WORLD GO ROUND	Deon Jackson, Carla 2526
39	-	GOOD LOVIN'	Young Rascals, Atlantic 2321
40	-	I CAN'T LET GO	Hollies, Imperial 66158

CLEVELAND

TW	LW	SONG	ARTIST
1	11	BANG BANG	Cher, Imperial 66160
2	2	CALIFORNIA DREAMIN'	Mama's & the Papa's, Dunhill 4020
3	3	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
4	19	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
5	5	TIME WON'T LET ME	Outsiders, Capitol 5573
6	1	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
7	10	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
8	40	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
9	12	NOWHERE MAN	Beatles, Capitol 5587
10	9	WOMAN	Peter & Gordon, Capitol 5579
11	4	LISTEN PEOPLE	Herman's Hermits, MGM 13462
12	8	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
13	17	LITTLE LATIN LUPE LU	Mitch Ryder & the Detroit Wheels, New Voice 808
14	25	KICKS	Paul Revere & the Raiders, Columbia 43556
15	39	GLORIA	Shadows of Knight, Dunwich 116
16	17	I'M SO LONESOME I COULD CRY	B. J. Thomas & the Triumphs, Scepter 12129
17	20	SURE GONNA MISS HER	Gary Lewis & the Playboys, Liberty 55865
18	26	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
19	4	YOU BABY	Turtles, White Whale 227
20	7	I FOUGHT THE LAW	Bobby Fuller Four, Mustang 3014
21	18	SECRET AGENT MAN	Ventures, Dolton 316
22	28	TIME	Poco-Secco Singers, Columbia 43437
23	-	GOOD LOVIN'	Young Rascals, Atlantic 2321
24	13	LOVE MAKES THE WORLD GO ROUND	Deon Jackson, Carla 2526
25	16	BATMAN THEME	Markettes, Warner Bros. 5696
26	21	ONE MORE HEARTACHE	Marvin Gaye, Tamla 54129
27	14	GET READY	Temptations, Gordy 7049
28	22	STOP HER ON SIGHT (S.O.S.)	Edwin Starr, Ric-Tic 109
29	29	THE CHEATER	Bob Kuban & the In-Men, Musicland, U.S.A. 20,001
30	23	WHAT NOW MY LOVE	Sonny & Cher, Atco 6395
31	-	SIGN OF THE TIMES	Petula Clark, Warner Bros. 5802
32	-	INSIDE-LOOKING OUT	Animals, MGM 13468
33	-	THE RAINS CAME	Sir Douglas Quintet, Tribe 8314
34	32	I SEE THE LIGHT	Five Americans, HBR 454
35	24	ELUSIVE BUTTERFLY	Bob Lind, World-Pacific 77808
36	15	634-5789	Wilson Pickett, Atlantic 2320
37	30	WHEN LIKING TURNS TO LOVING	Ronnie Dove, Diamond 195
38	33	FOR YOUR PRECIOUS LOVE	Jerry Butler, Vee Jay 715
39	37	JUANITA BANANA	Peels, Karate 522
40	-	BATMAN THEME	Neal Hefti, RCA Victor 8755

DETROIT

TW	LW	SONG	ARTIST
1	2	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
2	10	GLORIA	Shadows of Knight, Dunwich 116
3	15	MAGIC TOWN	Vogues, Co & Ce 234
4	4	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
5	8	BANG BANG	Cher, Imperial 66160
6	1	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
7	13	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
8	7	REAL HUNDINGER	J. J. Barnes, Ric-Tic 110
9	5	TIME WON'T LET ME	Outsiders, Capitol 5573
10	31	KICKS	Paul Revere & the Raiders, Columbia 43566
11	11	GET READY	Temptations, Gordy 7049
12	27	I'M SO LONESOME I COULD CRY	B. J. Thomas & the Triumphs, Scepter 12129
13	28	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
14	21	634-5789	Wilson Pickett, Atlantic 2320
15	3	NOWHERE MAN	Beatles, Capitol 5587
16	14	SHAKE ME, WAKE ME	Four Tops, Motown 1090
17	21	ONE MORE HEARTACHE	Marvin Gaye, Tamla 54129
18	30	LITTLE LATIN LUPE LU	Mitch Ryder & the Detroit Wheels, New Voice 808
19	9	BABY, SCRATCH MY BACK	Slim Harpo, Excello 2273
20	4	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
21	37	MY GENERATION	The Who, Decca 31877
22	32	PHOENIX LOVE THEME	Brass Ring, Dunhill 4023
23	35	OUTSIDE THE GATES OF HEAVEN	Lou Christie, Co & Ce 235
24	26	I HEAR TRUMPETS BLOW	Tokens, B. T. Puppy 518
25	16	I CAN'T GROW PEACHES ON A CHERRY TREE	Just Us, Colpix 803
26	34	YOUNG MAN, OLD MAN	Mel Taylor, Warner Bros. 5690
27	20	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
28	29	HELPLESS	Kim Weston, Gordy 7058
29	29	AIN'T THAT A GROOVE	James Brown & the Famous Flames, King 6025
30	23	THE LOVE YOU SAVE	Joe Tex, Dial 4026
31	18	STOP HER ON SIGHT (S.O.S.)	Edwin Starr, Ric-Tic 109
32	40	TOGETHER AGAIN	Ray Charles, ABC-Paramount 10785
33	-	GOOD LOVIN'	Young Rascals, Atlantic 2321
34	-	SURE GONNA MISS HER	Gary Lewis & the Playboys, Liberty 55865
35	-	SHE BLEW A GOOD THING	Poets, Symbol 214
36	-	WALKIN' MY CAT NAMED DOG	Norma Tanega, New Voice 807
37	-	COOL JERK	Capitol, Karan 1524
38	-	SIGN OF THE TIMES	Petula Clark, Warner Bros. 5802
39	-	I'LL LOVE YOU FOREVER	Holidays, Golden World 36
40	-	WANG DANG DOODLE	Koko Taylor, Checker 1135

LOS ANGELES

TW	LW	SONG	ARTIST
1	2	BANG BANG	Cher, Imperial 66160
2	6	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
3	3	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
4	1	CALIFORNIA DREAMIN'	Mama's and the Papa's, Dunhill 4020
5	9	THIS OLD HEART OF MINE	Isley Brothers, Tamla 54128
6	5	BABY, SCRATCH MY BACK	Slim Harpo, Excello 2273
7	7	LOVE MAKES THE WORLD GO ROUND	Deon Jackson, Carla 2526
8	8	DARLING BABY	Elgins, V.I.P. 25029
9	4	NOWHERE MAN	Beatles, Capitol 5587
10	10	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
11	11	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
12	26	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
13	13	WOMAN	Peter & Gordon, Capitol 5579
14	14	634-5789	Wilson Pickett, Atlantic 2320
15	13	I'M SO LONESOME I COULD CRY	B. J. Thomas & the Triumphs, Scepter 12129
16	27	CALL ME	Chris Montez, A&M 780
17	17	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
18	18	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
19	20	GET READY	Temptations, Gordy 7049
20	12	SHAKE ME, WAKE ME (When It's Over)	Four Tops, Motown 1090
21	21	KICKS	Paul Revere & Raiders, Columbia 43556
22	23	FOLLOW ME	Lynne & Cybelle, White Whale 228
23	22	THIS CAN'T BE TRUE	Eddie Holman, Parkway 960
24	24	IT'S TOO LATE	Bobby Goldsboro, United Artists 980
25	32	SATISFACTION	Oris Redding, Volt 132
26	29	HURT SO BAD	Willie Bobo, Verve 10374
27	28	WALKIN' MY CAT NAMED DOG	Norma Tanega, New Voice 807
28	34	AIN'T THAT A GROOVE	James Brown & Famous Flames, King 6025
29	30	BALLAD OF THE GREEN BERETS	Yardbirds, Epic 9891
30	19	LISTEN PEOPLE	Herman's Hermits, MGM 13462
31	31	ONE MORE HEARTACHE	Marvin Gaye, Tamla 54129
32	16	LOVE (Makes Me Do Foolish Things)	Martha & Vandellas, Gordy 7045
33	33	SURE GONNA MISS HER	Gary Lewis & Playboys, Liberty 55865
34	37	GOOD LOVIN'	Young Rascals, Atlantic 2321
35	-	MUCHO SOUL	Romeos, Loma 2028
36	-	SPANISH FLEA	Herb Alpert & the Tijuana Brass, A&M 792
37	40	WHAT NOW, MY LOVE	Herb Alpert & the Tijuana Brass, A&M 792
38	38	INSIDE LOOKING OUT	Animals, MGM 13468
39	39	ONE TRACK MIND	Knickerbockers, Challenge 59326
40	35	BATMAN THEME	Neal Hefti, RCA Victor 8755

ST. LOUIS

TW	LW	SONG	ARTIST
1	1	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
2	2	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
3	4	LOVE MAKES THE WORLD GO ROUND	Deon Jackson, Carla 2526
4	34	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
5	12	CALIFORNIA DREAMIN'	Mama's and the Papa's, Dunhill 4020
6	6	LISTEN PEOPLE	Herman's Hermits, MGM 13462
7	9	NOWHERE MAN	Beatles, Capitol 5587
8	3	634-5789	Wilson Pickett, Atlantic 2320
9	19	BABY, SCRATCH MY BACK	Slim Harpo, Excello 2273
10	10	(I'm Just a) FOOL FOR YOU	Gene Chandler, Constellation 167
11	11	ELUSIVE BUTTERFLY	Bob Lind, World Pacific 77808
12	16	THIS OLD HEART OF MINE	Isley Brothers, Tamla 54128
13	7	MY BABY LOVES ME	Martha & the Vandellas, Gordy 7048
14	17	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 13083
15	8	GET READY	Temptations, Gordy 7049
16	22	I FOUGHT THE LAW	Bobby Fuller Four, Mustang 3014
17	5	LIGHTNIN' STRIKES	Lou Christie, MGM 13412
18	18	MY LOVE	Petula Clark, Warner Bros. 5684
19	21	STOP HER ON SIGHT (S.O.S.)	Edwin Starr, Ric-Tic 109
20	13	UP TIGHT	Stevie Wonder, Tamla 54124
21	29	I'M SO LONESOME I COULD CRY	B. J. Thomas, Scepter 12129
22	24	CRYING TIME	Ray Charles, ABC-Paramount 10739
23	26	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
24	14	ONE MORE HEARTACHE	Marvin Gaye, Tamla 54129
25	30	I SPY	Luther Ingram, Smash 2019
26	15	MY WORLD IS EMPTY WITHOUT YOU	Supremes, Motown 1089
27	23	DON'T MESS WITH BILL	Marvelettes, Tamla 54126
28	25	THE LOVE YOU SAVE	Joe Tex, Dial 4026
29	29	DARLING BABY	Elgins, V.I.P. 25029
30	28	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
31	-	BANG BANG	Cher, Imperial 66160
32	-	SURE GONNA MISS HER	Gary Lewis & the Playboys, Liberty 55865
33	-	YOU BABY	Turtles, White Whale 227
34	32	NO MAN IS AN ISLAND	Van Dykes, Mala 520
35	33	YOU DON'T KNOW LIKE I KNOW	Sam & Dave, Stax 180
36	37	I'LL TAKE GOOD CARE OF YOU	Garnet Mimms, United Artists 995
37	40	LOVIN' YOU	The Gifts, Balad 001
38	-	MESSAGE TO MICHAEL	Dionne Warwick, Scepter 12133
39	-	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
40	35	AS SWEET AS YOU CAN BE	Irresistables, Imperial 66157

SAN FRANCISCO

TW	LW	SONG	ARTIST
1	2	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
2	20	BANG BANG	Cher, Imperial 66160
3	1	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra, Reprise 0432
4	4	NOWHERE MAN	Beatles, Capitol 5587
5	3	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
6	18	KICKS	Paul Revere & the Raiders, Columbia 43556
7	7	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
8	31	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
9	9	TIME WON'T LET ME	Outsiders, Capitol 5573
10	6	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
11	8	BABY SCRATCH MY BACK	Slim Harpo, Excello 2273
12	5	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
13	13	YOU BABY	Turtles, White Whale 227
14	11	LOVE MAKES THE WORLD GO ROUND	Deon Jackson, Carla 2526
15	12	MR. MOON	Coachmen, Bear 197
16	19	LITTLE LATIN LUPE LU	Mitch Ryder & the Detroit Wheels, New Voice 808
17	26	ONE MORE HEARTACHE	Marvin Gaye, Tamla 54129
18	-	I WANT SOMEONE	Mad Lads, Volt 131
19	-	THIS OLD HEART OF MINE	Isley Brothers, Tamla 54128
20	-	TEACH ME (The "Philly" Dog)	Manhattans, Carnival 514
21	15	MY LOVE	Petula Clark, Warner Bros. 5684
22	10	CALIFORNIA DREAMIN'	Mama's & the Papa's, Dunhill 4020
23	23	SATISFACTION	Oris Redding, Volt 132
24	32	WOMAN	Peter & Gordon, Capitol 5579
25	22	BATMAN THEME	Markettes, Warner Bros. 5696
26	21	ELUSIVE BUTTERFLY	Bob Lind, World Pacific 77808
27	14	I'M SO LONESOME I COULD CRY	B. J. Thomas & the Triumphs, Scepter 12129
28	28	634-5789	Wilson Pickett, Atlantic 2320
29	29	AIN'T THAT A GROOVE	James Brown and the Famous Flames, King 6025
30	34	IT'S NO SECRET	Jefferson Airplane, RCA Victor 8769
31	33	GOOD LOVIN'	Young Rascals, Atlantic 2321
32	35	WHAT NOW, MY LOVE	Herb Alpert & the Tijuana Brass, A&M 792
33	40	THE LOVE YOU SAVE	Joe Tex, Dial 4026
34	36	GET READY	Temptations, Gordy 7049
35	-	SURE GONNA MISS HER	Gary Lewis & the Playboys, Liberty 55865
36	-	WHY DO I DO THESE FOOLISH THINGS	Magicians, Villa 704
37	-	SHARING YOU	Carl Henderson, Omen 13
38	-	WHEN A MAN LOVES A WOMAN	Percy Sledge, Atlantic 2326
39	-	IT'S TOO LATE	Bobby Goldsboro, United Artists 980
40	38	WHEN LIKING TURNS TO LOVING	Ronnie Dove, Diamond 195

SEATTLE

TW	LW	SONG	ARTIST
1	3	DAYDREAM	Lovin' Spoonful, Kama Sutra 208
2	9	BANG BANG	Cher, Imperial 66160
3	6	(You're My) SOUL AND INSPIRATION	Righteous Brothers, Verve 10383
4	1	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739
5	20	TIME WON'T LET ME	Outsiders, Capitol 5573
6	2	19TH NERVOUS BREAKDOWN	Rolling Stones, London 9823
7	7	WALKIN' MY CAT NAMED DOG	Nancy Tanega, New Voice 807
8	4	NOWHERE MAN	Beatles, Capitol 5587
9	8	HOMEWARD BOUND	Simon & Garfunkel, Columbia 43511
10	10	WOMAN	Peter & Gordon, Capitol 5579
11	19	SECRET AGENT MAN	Johnny Rivers, Imperial 66159
12	5	THE RAINS CAME	Sir Douglas Quintet, Tribe 8314

AVAILABLE IN THE MUNTZ STEREO-PAK CARTRIDGE LIBRARY

Billboard

TOP LP's

2 GOING PLACES	Herb Alpert's Tijuana Brass	A&M
3 WHIPPED CREAM & OTHER DELIGHTS	Herb Alpert's Tijuana Brass	A&M
8 BOOTS	Nancy Sinatra	Reprise
9 SOUTH OF THE BORDER	Herb Alpert's Tijuana Brass	A&M
10 THE LONELY BULL	Herb Alpert's Tijuana Brass	A&M
11 SEPTEMBER OF MY YEARS	Frank Sinatra	Reprise
20 TIJUANA BRASS	Herb Alpert's Tijuana Brass	A&M
21 ROGER MILLER/GOLDEN HITS	Roger Miller	Smash
22 THE 4 SEASONS GOLD VAULT OF HITS	The 4 Seasons	Philips
28 BACK TO BACK	Righteous Bros.	Phillies
29 THAT WAS THE YEAR THAT WAS	Tom Lehrer	Reprise
32 A MAN AND HIS MUSIC	Frank Sinatra	Reprise
35 WHY IS THERE AIR?	Bill Cosby	Warner Bros.
38 LOOK AT US	Sonny & Cher	Atco
42 HOUSTON	Dean Martin	Reprise
43 SEE WHAT TOMORROW BRINGS	Peter, Paul & Mary	Warner Bros.
50 WORKING MY WAY BACK TO YOU	4 Seasons	Philips
56 MICHELLE	Bud Shank	World-Pacific
58 I'M THE ONE WHO LOVES YOU	Dean Martin	Reprise
59 CRYING TIME	Ray Charles	ABC-Para.
63 MICHELLE	Billy Vaughn	Dot
67 MOM ALWAYS LIKED YOU BEST!	Smothers Brothers	Mercury
73 SINATRA '65	Frank Sinatra	Reprise
81 RIDIN' HIGH	Impressions	ABC-Para.
89 BOOTS RANDOLPH'S YAKETY SAX	Boots Randolph	Monument
90 ORGAN GRINDER SWING	Jimmy Smith	Verve
91 SOMEWHERE THERE'S A SOMEONE	Dean Martin	Reprise
96 KINKS KINKDOM	Kinks	Reprise
99 IF YOU CAN BELIEVE YOUR EYES AND EARS	Mama's and the Papa's	Dunhill
100 GOT MY MOJO WORKING	Jimmy Smith	Verve
104 THE BATMAN THEME	Marketts	Warner Bros.
107 MOON OVER NAPLES	Billy Vaughn	Dot
111 DR. ZHIVAGO	Soundtrack	MGM
112 SOLID GOLD SOUL	Various Artists	Atlantic
116 MY KIND OF BROADWAY	Frank Sinatra	Reprise
122 THE SWEETHEART TREE	Johnny Mathis	Mercury
124 LIGHTNIN' STRIKES	Lou Christie	MGM
125 CHAMPAGNE ON BROADWAY	Lawrence Welk	Dot
128 BIG SIXTEEN, VOL. III	Gene Pitney	Musicor
130 ARTHUR PRY SOCK/COUNT BASIE	Arthur Prysock/Count Basie	Verve
131 I STARTED OUT AS A CHILD	Bill Cosby	Warner Bros.
135 BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?	Bill Cosby	Warner Bros.
137 DON HO—AGAIN	Don Ho	Reprise
138 SPANISH GREASE	Willie Bobo	Verve
141 GETZ/GILBERTO	Stan Getz & Joao Gilberto	Verve
145 AN EVENING WASTED WITH TOM LEHRER	Tom Lehrer	Reprise
149 HOLE IN THE WALL	Billy Larkin & the Delegates	World-Pacific
150 THE SHADOW OF YOUR SMILE	Johnny Mathis	Mercury

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TAPE CARTRIDGE

Danielson Buys More AS Shares

VAN NUYS, Calif.—Autostereo's problems are a step nearer to solution as a result of former president Dick Danielson's acquisition of the stock owned by Canadian Norton Cooper, AS's most recent top official. Danielson now owns two-thirds of AS, with the final one-third still in the hands of TelePro. The Eastern firm reportedly agreed to also sell back its share to Danielson.

Danielson's purchase from Cooper was for a reported five-figure sum. Danielson, a wealthy Florida-based businessman, had transferred two-thirds interest to the outside parties late last year. The California Corporation Commission has to approve the

stock transfer before Autostereo's board of directors can meet, elect officers and consider any financing to bolster expansion plans.

The company, according to Joe Deau Champ, has begun production of CARtridge playback units after a lapse of about 60 days, during which time the three interests were at loggerheads over terms of the proposed buy-in.

Deau Champ estimated AS would have full production under way by the end of April.

The company's units are being manufactured by Danielson's other company, Sonic Systems, housed in the AS factory.

As previously reported (Billboard, March 12) AS's American-designed "compatible" 4 and 8-track cartridge playback unit has been passed along to an engineering firm for cost and production engineering. The price will fall in the \$130-\$150 range. Deau Champ said plans had not been set as to who would manufacture the unit, AS itself or Sonic Systems, which handles custom jobs for outside clients.

Three home playback units will be "dressed up" Deau Champ noted, with the price on a \$289.50 table model being reduced \$100. AS has 300 of these units in stock, and Deau Champ said the firm was dickering with Music City to sell 200 of these units. AS in the past has worked closely with the retail chain in selling its car playback units.

Motorola Will Supply Decks For Home Units

• Continued from page 1

Buz Durant, general sales manager of RCA's consumer products division, told Billboard last week that his company will have two eight-track home playback systems in its May product line. Durant said one of the units will be a simple tape deck with preamplifier which can be used with any existing stereo system. The other unit will be a completely self-contained system, with amplifiers and speakers of its own. The former will retail for approximately \$80 and the latter for about \$140.

Motorola itself recently announced that it is entering the tape cartridge home-player field and will have an AC model on the market this spring, thus placing itself in direct competition with products of firms using Motorola components.

When asked about the home-type tape decks, Oscar P. Kusisto, vice-president in charge of Motorola's automotive products division, told Billboard that "many companies have shown interest in the AC tape deck we have recently developed. The manufacturers who have ordered this product to date are all electronic home entertainment products manufacturers. However, we are making the product available to any legitimate manufacturer who will order a minimum of 2,000 at one time. None of the companies buying from us now own their retail establish-

Tube Racker to Handle Muntz CARtridge

• Continued from page 1

cartridges, said its President Rudy Stulman last week. The company services Thrifty with electronic parts and is reportedly the first major tube jobber to begin distributing continuous loop stereo cartridges.

Stulman said he planned lining up additional drug and supermarket clients such as Fedco, Safeway, Alpha Beta and Super S outlets for tape product.

Muntz claimed that 105 Thrifty stores will individually carry 200 titles, 90 will handle 350 and 61 will carry 500 cartridges. An estimated 10 million shop at Thrifty in a week, according to Stulman.

Muntz will supply the jobber with the top 100 numbers from his catalog for display in stores in California, Arizona, Nevada, Oregon and Idaho. Cartridges will carry Muntz' \$2.98 to \$4.98 suggested list.

Stulman said "we made a survey and found that 8-track would be 10 per cent or less of any business we did, so we decided to go with Muntz." Muntz, Stulman emphasized, "Had shown him the potential" for cartridges. Stulman estimated tapes would be placed in racks within the next few weeks. Muntz will ship to Electronic's warehouse which will ship in turn to the drug chain.

Moves 'Em Like Assembly Line

• Continued from page 12

fect eight-track tapes from a single master in one hour's operation. This process saves the firm space and money since the need for slave units is eliminated and the whole operation can be controlled by two people.

The company utilizes the two-step method for producing the cartridges, editing the tapes before their insertion in the cartridges, as the majority of duplicators are now doing. The corporation is producing auto cartridges for Mercury, Pickwick and Ambassador Records and also manufactures demonstration cartridges for Norelco, to be used in conjunction with their "Carry-Corder" playback unit.

Looking to Home Use

Presently, Dubbings is working on a compatible playback unit for the automobile which

will be easily adaptable for home use. The firm already duplicates its own line of cartridges marketed under the Stereo Tapes label.

Konins, who worked for Fairchild Instruments before joining Dubbings 10 years ago, has built electronic quality control into his duplicators so that each of the 12 tapes produced from the master tape simultaneously are exact in all technical specifications. Producing four-track duplications since October, the machine has been converted to handle eight-track duplication as well, since the trend seems to favor the longer playing cartridges.

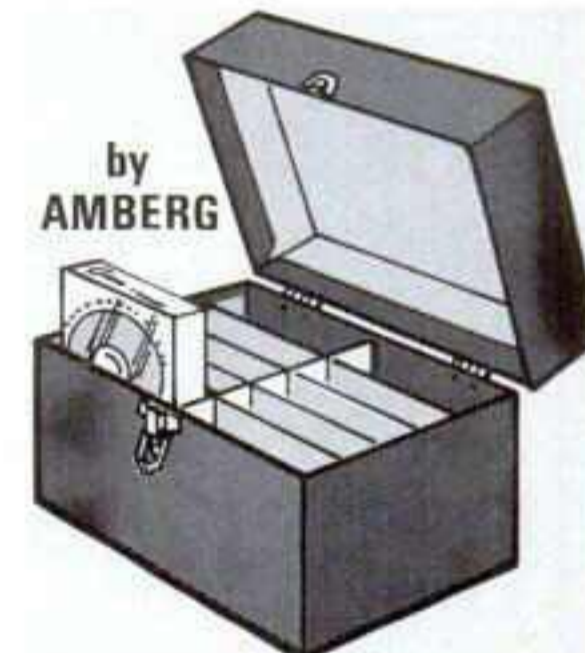
Dubbings, located in Hewlett, Long Island, presently employs 50 full-time people to handle the company's activities in custom duplicating, both reel-to-reel and cartridge, and developing their own compatible auto playback unit.

ments, but we expect to be dealing with several such firms in the near future."

Kusisto added that his automotive products division has recently signed a contract with a firm in the after-market field for production of a DC eight-track tape deck similar to the one used in Ford automobiles.

Kusisto said that both the AC and DC systems are "exclusive Motorola designs. The original playback system used in the Ford auto was designed and built by Motorola engineers to specifications determined jointly by Ford and Motorola."

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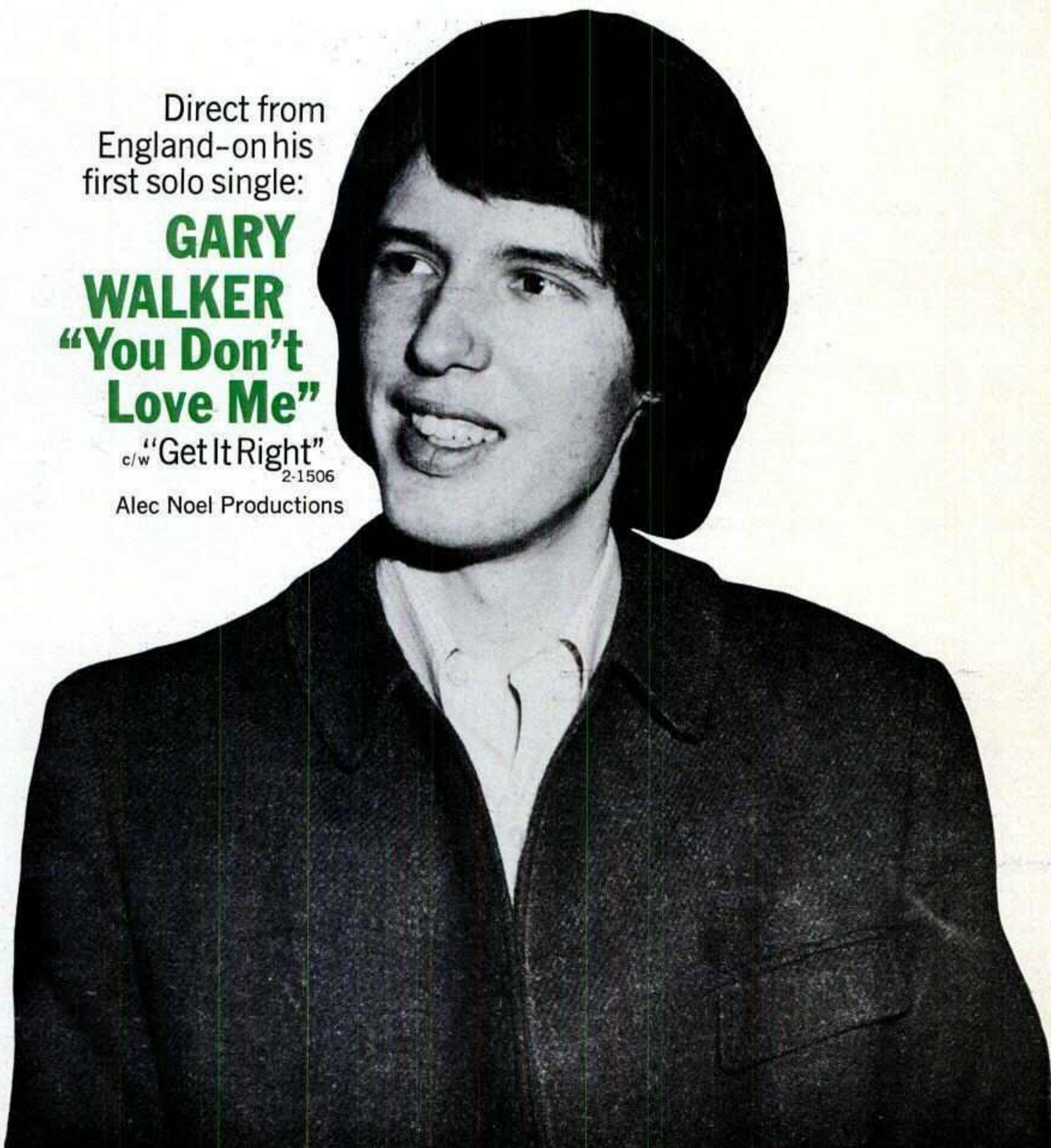
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 144—Last Week, 131

* 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

HERMAN'S HERMITS—LEANING ON THE LAMP POST (Prod. by Mickie Most) (BMI)—Cute, catchy novelty number from their album "Hold On!" is a sure bet for the top of the chart. Clever lyric aimed at the teen market. Flip: "Hold On!" (Trousdale, BMI). **MGM 13500**

RONNIE DOVE—LET'S START ALL OVER AGAIN (Prod. by Phil Kahl & Ray Vernon)—(Picturetone, BMI)—Country-oriented ballad weeper with excellent Dove vocal should surpass his "When Liking Turns to Loving" smash. Flip: "That Empty Feeling" (Tobi-Ann, BMI). **Diamond 198**

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

THE BYRDS—EIGHT MILES HIGH (Prod. by Allen Stanton) (Tickson, BMI)—Big beat rhythm rocker with soft lyric ballad vocal and off-beat instrumental backing could be another "Turn, Turn, Turn." Flip: "Why" (Tickson, BMI). **Columbia 43578**

BOB DYLAN—RAINY DAY WOMEN NO. 12 & 35 (Prod. by Bob Johnston) (Dwarf, ASCAP)—Off-beat Dylan tune with old-blues sound and shuffle rhythm is a solid bet to put the folk rocker back on top of the charts. Flip: "Pledging My Time" (Dwarf, ASCAP). **Columbia 43592**

BARRY YOUNG—A HEART WITHOUT A HOME (Prod. by Larchmont Prod.) (Screen Gems, BMI)—Young debuts on the Columbia label with this country-flavored dance beat ballad sure to equal his "One Has My Name" smash. Flip: "He'll Have to Go" (Central, BMI). **Columbia 43584**

JR. WALKER & THE ALL STARS—(I'm a) ROAD RUNNER (Prod. by Holland & Dozier) (Jobete, BMI)—Strong rhythm wailer with shoutin' Walker vocal and solid sax backing will be equally big in both pop and r&b markets. Another "Cleo's Mood" for the exciting group. Flip: (Information unavailable). **Soul 35015**

MEL CARTER—BAND OF GOLD (Prod. by Nick DeCaro) (Ludlow, BMI)—Carter revives the Don Cherry hit with an exceptional vocal and lush string backing. Could be No. 1 again. Flip: "Detour" (Hill & Range, BMI). **Imperial 66165**

JACKIE LEE — DO THE TEMPTATION WALK (Prod. by Fred Smith) (Mirwood, BMI)—Exciting dance step lyric rocker should be as successful as his previous hit, "The Duck." Flip: "The Shotgun and the Duck" (Mirwood, BMI). **Mirwood 5510**

GENE PITNEY—BACKSTAGE (Prod. by Pitney & Kahan) (Eden-Catalogue-Primary, BMI) — **BLUE COLOR** (Marks, BMI)—A twin winner from Pitney. Top side is heading for No. 1 in the British charts, while the flip is a blues rocker from the pen of Rick Shorter. **Musicor 1171**

MANFRED MANN — SHE NEEDS COMPANY (Spectorious, BMI)—Solid dance beat rocker, up-beat lyric and good vocal for an exciting, top-of-the-chart disk. Flip: "Hi Lili, Hi Lo" (Robbins, ASCAP). **Ascot 2210**

CHART Spotlights—Predicted to reach the HOT 100 Chart

JOHNNY TILLOTSON—Country Boy, Country Boy (Ridge, BMI). **MGM 13499**
BILLY JOE ROYAL—Never in a Hundred Years (Lowery, BMI). **Atlantic 2328**
GLEN YARBROUGH—The Lonely Things (Stanyan, ASCAP). **RCA Victor 8796**

THE SHANGRI-LAS — HE CRIED (Prod. by Shadow Morton) (Trio, BMI)—Right in the groove of their hit "I Can Never Go Home Anymore," this slow rhythm weeper should hit hard and fast in today's teen market. Flip: "Dressed in Black" (Tender Tunes, BMI). **Red Bird 10053**

THE WALKER BROS.—THE SUN AIN'T GONNA SHINE (Saturday, BMI)—Exciting group vocal on the Bobby Crewe tune, currently a top 10 disk in Britain, should hit hard in the U. S. Flip: "After the Lights Go Out" (Near North, BMI). **Smash 2032**

LEROY VAN DYKE—YOU COULDN'T GET MY LOVE BACK (Prod. by Dick Glasser) (Buckhorn, BMI) — Superb Van Dyke vocal on an off-beat rhythm rocker in the vein of "These Boots Are Made for Walkin'" is a sure chart topper. Flip: "A Fool Such As I" (Leeds, ASCAP). **Warner Bros. 5807**

JEWEL AKENS — SNIFF-SNIFF-POO-PAH-PAH-DOO (Pattern, ASCAP)—A catchy novelty, whose lyric rides in the current spy chiller-diller craze. Should enjoy strong appeal in airplay and sales. Flip: "He Who Hesitates Is Lost" (Pattern, ASCAP). **Era 3159**

PHIL LEEDS—THE BALLAD OF IRVING (Prod. by Booker & Foster) (Thirteen, ASCAP)—Hilarious take-off on "Big Bad John" is culled from the hot selling album, "When You're in Love: the Whole World Is Jewish." Flip: "Would You Believe It?" (Thirteen, ASCAP). **Kapp 745**

THE JOHNNY MANN SINGERS—CINNAMINT SHUFFLE (Prod. by Joe Saraceno) (Almo, ASCAP) —Unique rhythm novelty based on the Teaberry Gum commercial could equal the smiliar sounding hit of "No Matter What Shape Your Stomach's In." Flip: "Rovin' Gambler" (Asa, ASCAP). **Liberty 55871**

JOE SHERMAN & THE ARENA BRASS—HAPPINESS IS (Prod. by Manny Kellems) (Mills, ASCAP) —Big brass sound and an exciting Sherman arrangement make a chart-topping combination. Flip: "The Green Hornet" (Erasmus, ASCAP). **Epic 10008**

VINCE HILL — LOVE ME TRUE (United Artists, ASCAP)—The love theme, which Hill sings in the UA film, "Cast a Giant Shadow," is a beautiful ballad, beautifully sung. Flip: "Looking at Me" (Beechwood, BMI). **Tower 223**

RICHELIE MANDELL—YOU GOT ME (Prod. by Ed Chalpin) (Elmwin, BMI)—Amusing lyric and a shouting blues vocal with a bevy of chicks backing the chanter adds up to a top of the chart contender for the wailer. Flip: (Information unavailable). **20th Century-Fox 628**

HENRY MANCINI & HIS ORK—Turtles (Northridge, ASCAP). **RCA Victor 8798**
ELMER BERNSTEIN AND HIS ORCHESTRA AND CHORUS—Love Me True (United Artists, ASCAP). **United Artists 50011**
DEBBIE REYNOLDS—Dominique (General Music, ASCAP). **MGM 13492**

COUNTRY SPOTLIGHTS

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

GEORGE HAMILTON IV—STEEL RAIL BLUES (Prod. by Felton Jarvis) (Witmark, ASCAP)—Up-beat lyric blues ballad from the pen of Gordon Lightfoot is given an exceptional Hamilton reading for a top of the country chart entry. Flip: "Tobacco" (Glaser, BMI). **RCA Victor 8797**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

ROY CLARK—Everybody Watches Me (Central Songs, BMI). **Capitol 5619**
BONNIE OWENS—Livin' on Your Love (Bluebook, BMI). **Capitol 5618**
SKEETS McDONALD—Molly Brown (Bettyjean, BMI). **Columbia 43573**
IRA ALLEN—Cold Black Rattler (Screen Gems, BMI). **Dot 16839**
TONY WILLIAMS—Smoke, Drink, Play 21 (Sun-Vine, BMI). **Dot 16806**

R&B SPOTLIGHTS

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

LaVERN BAKER — ONE MONKEY (Don't Stop No Show) (Prod. by Sonny Sanders) (Merri-Mac, BMI)—**BABY** (Prod. by Nat Tarnapol) (Blue Echo, BMI)—Top side is an exciting revival of the Joe Tex hit by Miss Baker, while the flip is a wailin' ballad weeper with strong back beat. **Brunswick 55291**

CARLA THOMAS—LET ME BE GOOD TO YOU (East, BMI)—Love-plea ballad with soul vocal by Miss Thomas. Solid dance beat disk has strong pop potential. Flip: "Another Night Without My Man" (East, BMI). **Stax 188**

PERCY SLEDGE — WHEN A MAN LOVES A WOMAN (Pronto-Quincy, BMI)—Impressive debut for the vocalist on this shuffle-blues wailer with strong potential for the pop market as well. Flip: "Love Me Like You Mean It" (Fame, BMI). **Atlantic 2326**

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

CAPITOLS—Cool Jerk (McLaughlin, BMI). **Karen 1524**
MINNIE EPPERSON—Nothing But the Facts (Don, BMI). **Peacock 1944**

THE NIGHTCRAWLERS—A Basket of Flowers (Sherlyn, BMI). **Kapp 746**
BURGESS MEREDITH—The Capture—The Escape. **ABC-Paramount 10798**
JANICE HARPER—Take Me in Your Arms and Hold Me (Hill & Range, BMI). **RCA Victor 8792**
THE FOUR LADS—Standing on the Corner (Frank, ASCAP). **United Artists 50006**
MITCH MILLER & THE GANG—The Phoenix Love Theme (Ludlow, BMI). **Decca 31934**
JACK La FORGE—Hit the Road Jack (Tangerine, BMI). **Audio Fidelity 123**
JIMMY WITHERSPOON—I Never Thought I'd See the Day (Meoer, BMI). **Prestige 402**
KENNY CARTER—Body and Soul (Harms, ASCAP). **RCA Victor 8791**
FRANCES NERO—Keep On Lovin' Me (Jobete, BMI). **Soul 35020**
THE ASSOCIATION—Along Comes Mary (Since & Devon, BMI). **Valiant 741**
DICK DALE—A Run for Life (Monsour, ASCAP). **Deltone 5028**
FLOYD & JERRY—Believe in Things (Routeen, BMI). **Presta 1003**
THE JAMES GANG—The Right String But the Wrong Yo-Yo (Hill & Range, BMI). **Ascot 2205**
THE GRADS—Everything in the Garden (Mills, ASCAP). **A&M 797**
THE CHOSEN FEW—Forget About the Past (Pulverine, BMI). **Power International 872**
THE VAGRANTS—I Can't Make a Friend (Lollipop, BMI). **Vanguard 35038**
LUDWIG & THE CLASSICS—Mumph (Metric, BMI). **Imperial 66163**
RICK SHORTER—City Woman (Marks, BMI). **Columbia 43571**
TWO PEOPLE—Me and My Shadow (Bourne Music, ASCAP). **Liberty 55870**
CAROL CONNORS—My Baby Looks, But He Don't Touch (Mirwood, BMI). **Mira 219**
DOW JONES AND THE AVERAGERS—Bring It On Home (Kags, BMI). **Chattahoochee 709**
EMANUEL LASKEY—I'm a Peace Loving Man (Theima, BMI). **Theima 108**
GEORGE EDWARDS—Norwegian Wood (MacLen, BMI). **Dunwich 117**
ROGER & THE GYPSIES—Pass the Hatchet Part 1 (White Cliff, BMI). **Seven 8 7001**

APRIL 2, 1966, BILLBOARD

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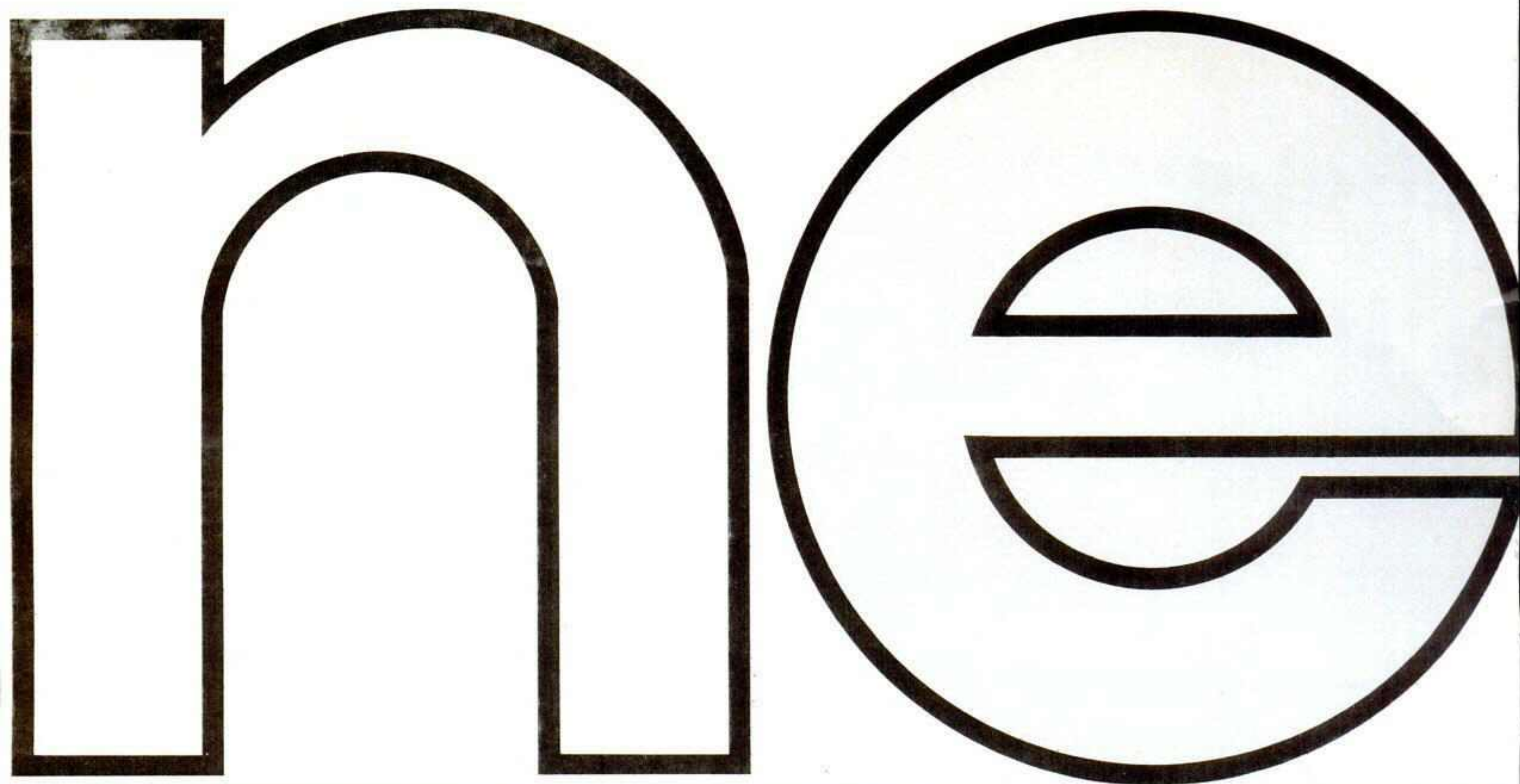
* 13, Disc, March 19

* 15, New Musical Express, March 19

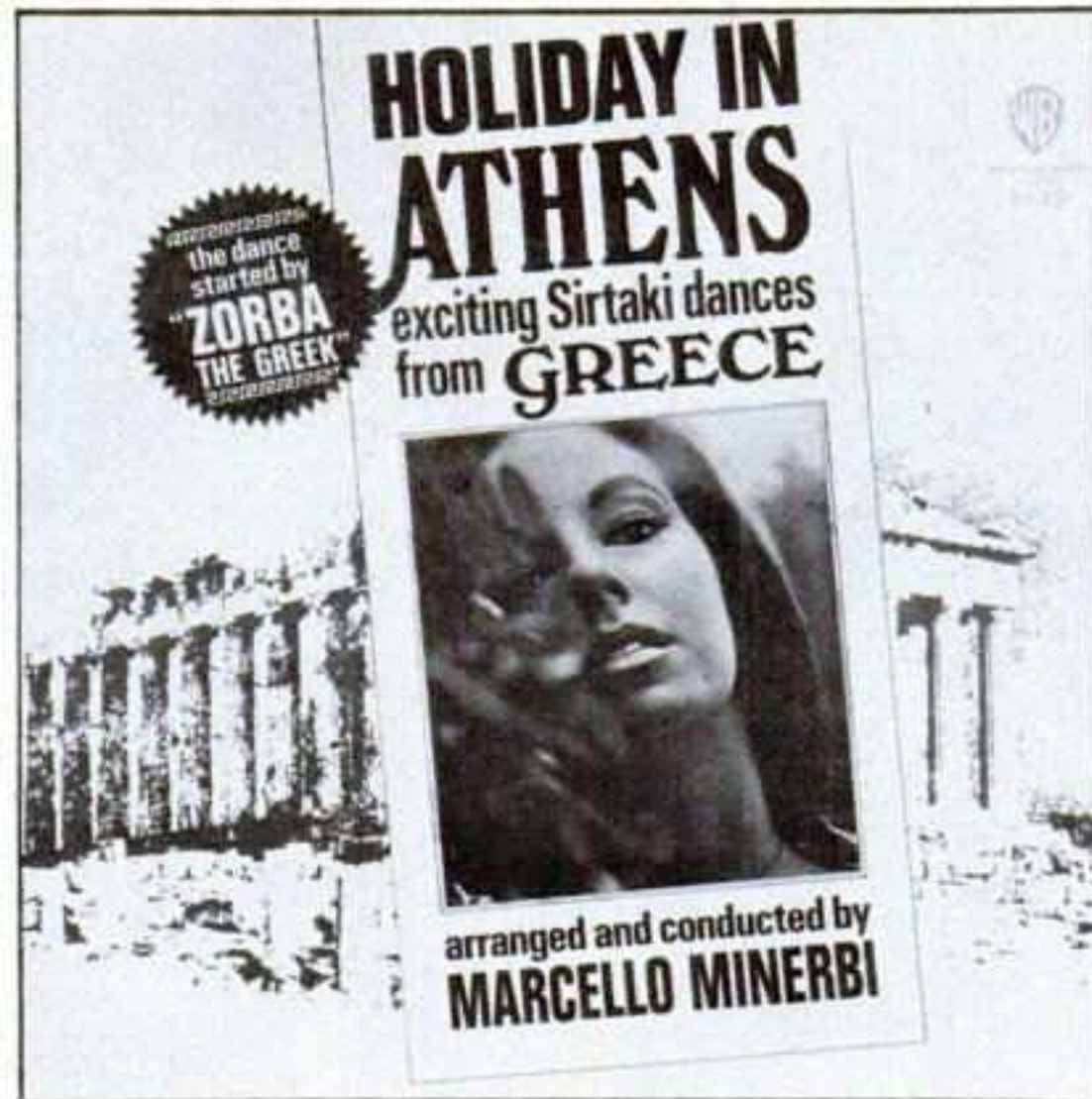
* 18, Record Mirror, March 19

* 20, Melody Maker, March 19

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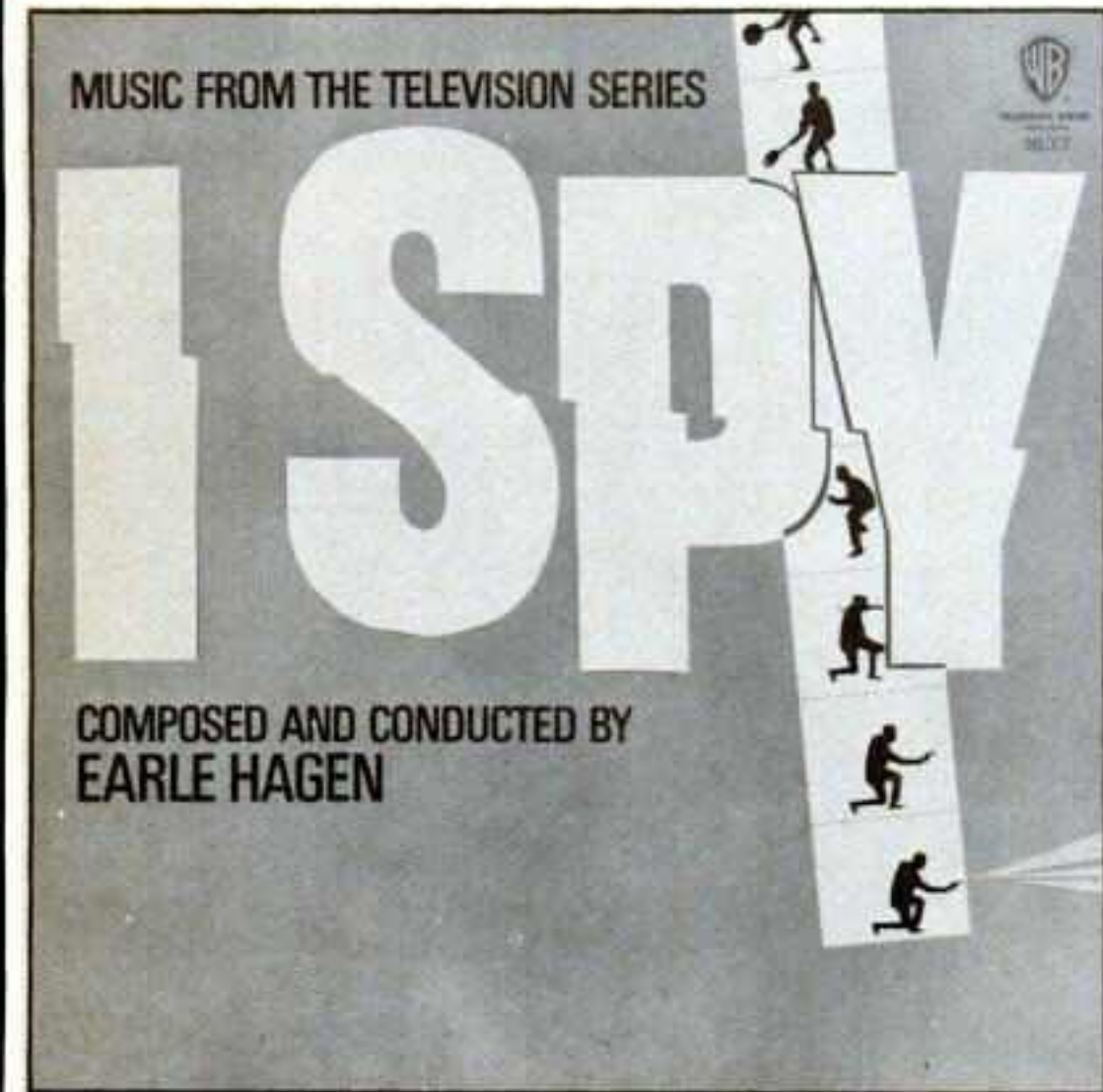
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W 1620 / WS 1620



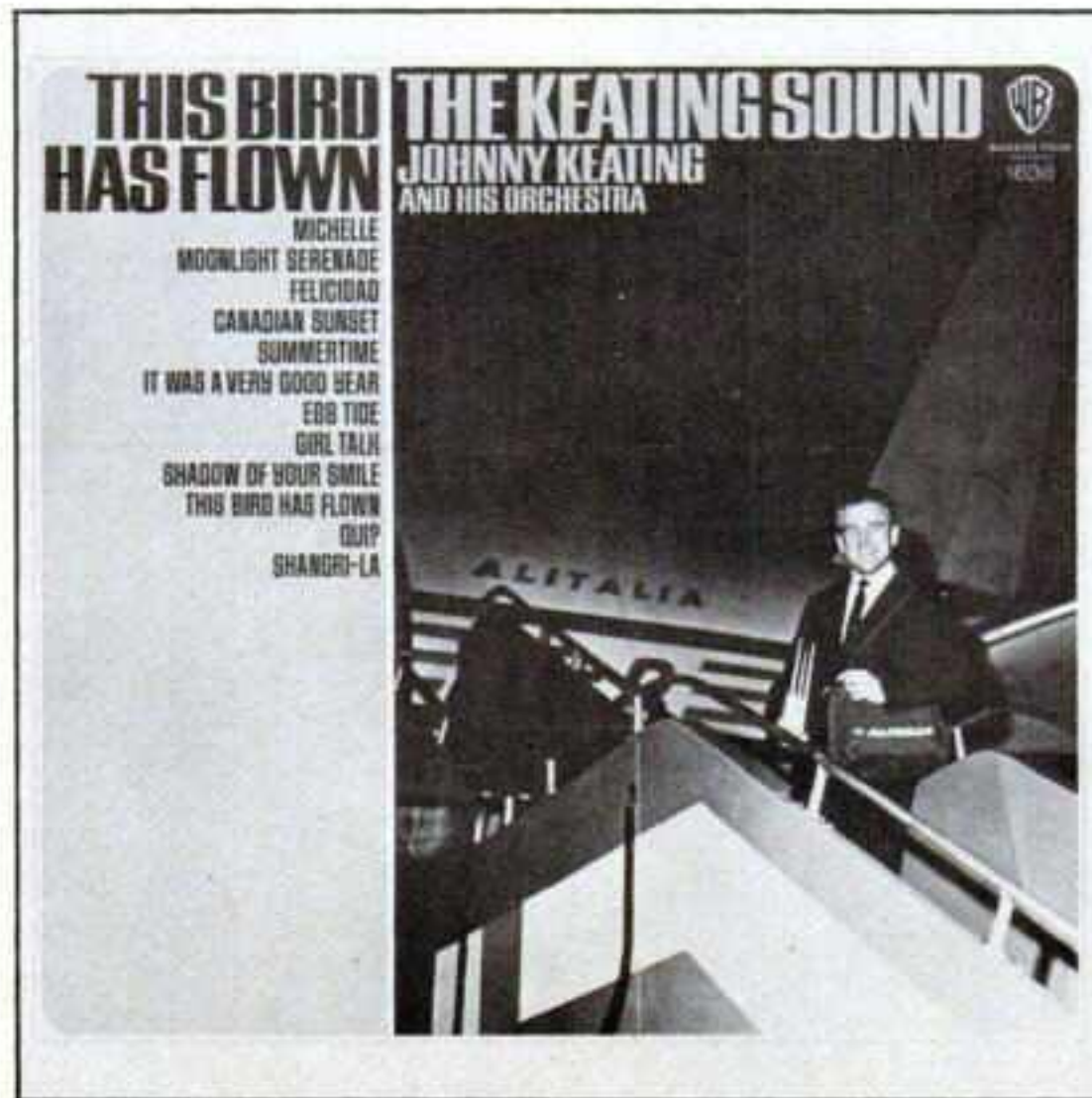
HOLIDAY IN ATHENS • MARCELLO MINERBI
W 1632 / WS 1632



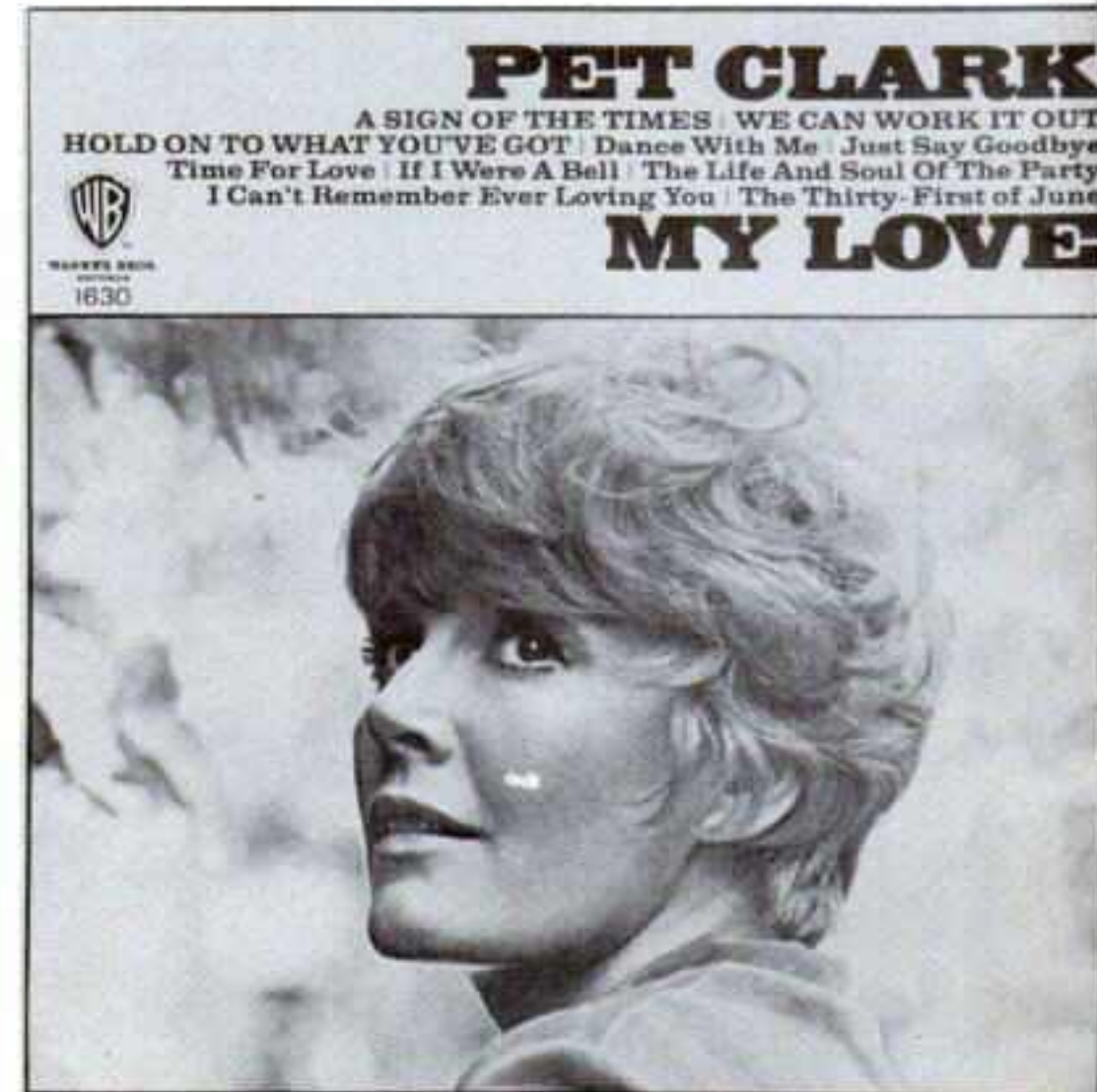
SUNDAY WITH THE KING FAMILY W 1633 / WS 1633



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W 1637 / WS 1637

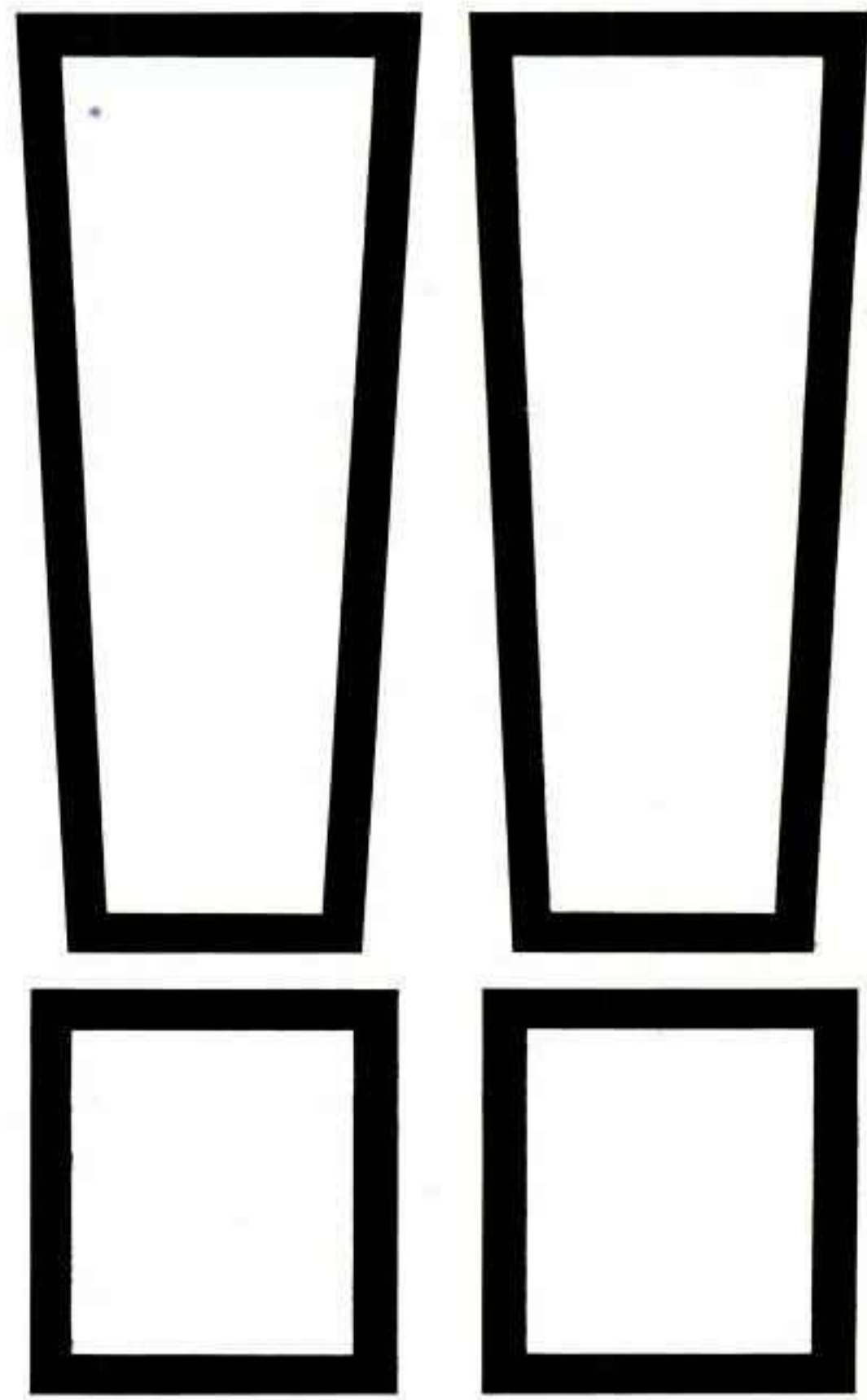
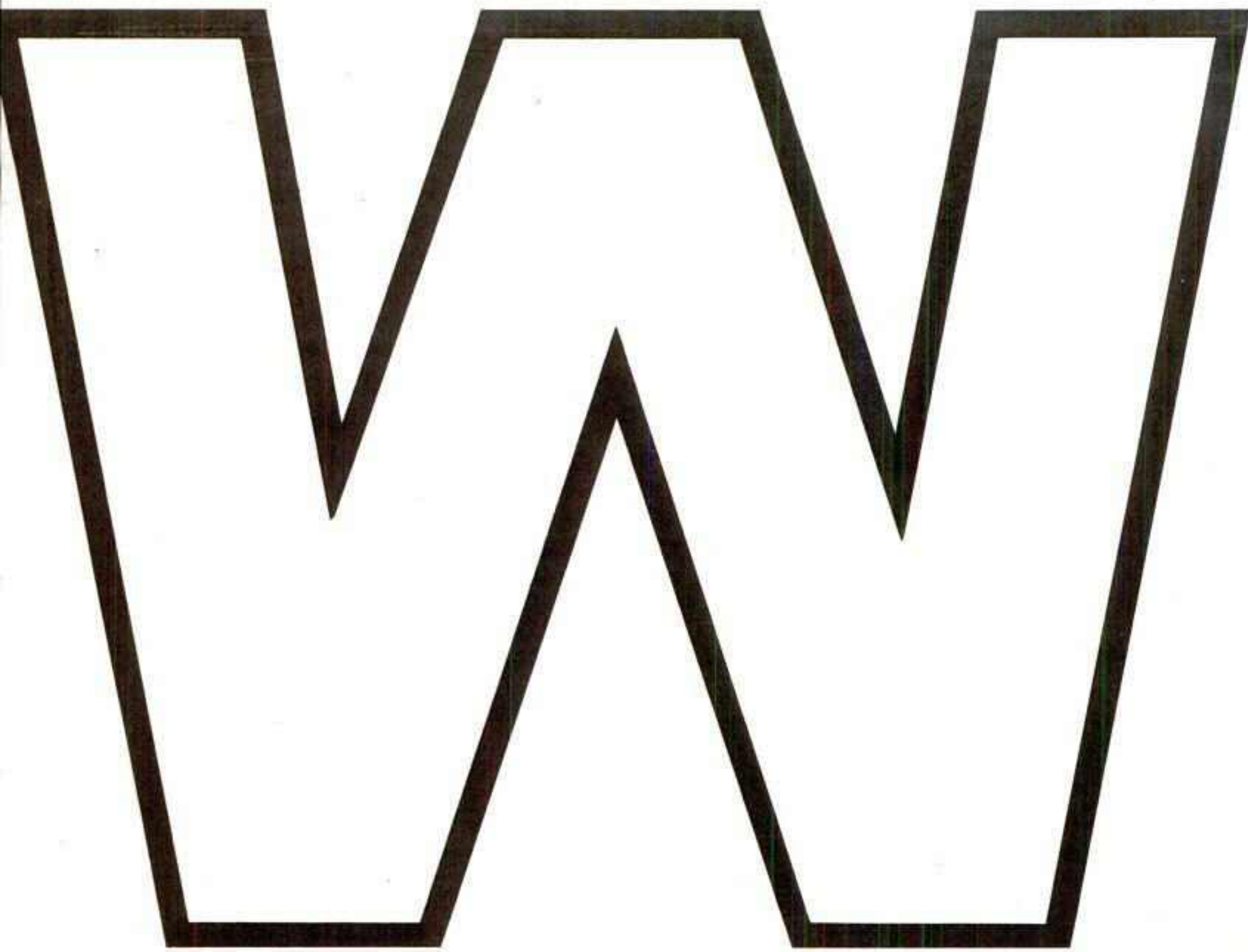


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W 1638 / WS 1638



MY LOVE • PETULA CLARK W 1630 / WS 1630

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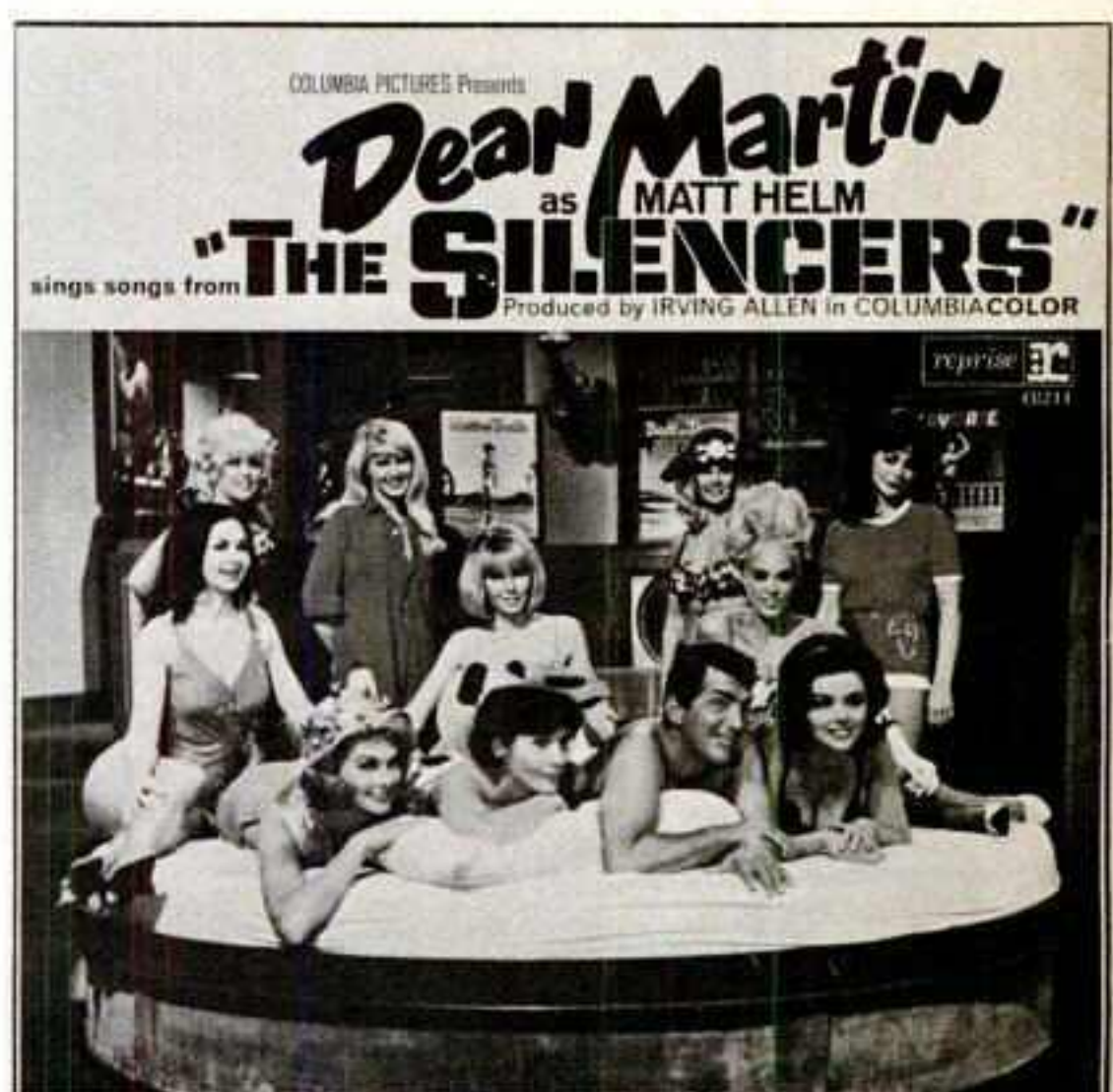
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R 6197 / RS 6197



THE FIRST CONCERT ALBUM • JUDY HENSKE
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HOT 100

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Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist, Label & Number, Weeks on Chart. Includes songs like 'THE BALLAD OF THE GREEN BERETS', '19TH NERVOUS BREAKDOWN', 'YOU'RE MY SOUL AND INSPIRATION'.

Table with columns: 32, 31, 31, 34, TITLE, Artist, Label & Number, Weeks on Chart. Includes songs like 'THE RAINS CAME', 'ONE MORE HEARTACHE', 'INSIDE—LOOKING OUT'.

Table with columns: 67, 83, —, —, TITLE, Artist, Label & Number, Weeks on Chart. Includes songs like 'RHAPSODY IN THE RAIN', 'SLOOP JOHN B', 'YOUNG LOVE'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs and their publisher/licensee information, including 'Ain't That a Groove', 'Baby Scratch My Back', 'Ballad of the Green Berets'.

Table listing songs and their publisher/licensee information, including 'I'm Living in Two Worlds', 'I'm So Lonesome I Could Cry', 'Inside-Looking Out'.

Table listing songs and their publisher/licensee information, including 'DARLING BABY', 'RAGS TO RICHES', 'FUNNY (Not Much)'.

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CANADA, London, Ontario
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Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	LAST WEEK			TITLE	Artist, Label & Number	Weeks on Chart
	1	2	3			
1	1	1	1	BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler, RCA Victor 8739 (Music, Music, Music, ASCAP)	8
2	3	5	9	I WANT TO GO WITH YOU	Eddy Arnold, RCA Victor 8749 (Pamper, BMI)	9
3	2	2	3	SOMEWHERE THERE'S A SOMEONE	Dean Martin, Reprise 0443 (Nini & Range, BMI)	8
4	5	6	7	HUSBANDS AND WIVES	Roger Miller, Smash 2024 (Tree, BMI)	8
5	6	10	17	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP	Al Martino, Capitol 5598 (Moss Rose, BMI)	6
6	4	3	2	CALL ME	Chris Montez, A&M 780 (Duchess, BMI)	16
7	9	23	38	SPANISH FLEA	Herb Alpert & the Tijuana Brass, A&M 792 (Almo, ASCAP)	4
8	8	26	—	WHAT NOW, MY LOVE	Herb Alpert & the Tijuana Brass, A&M 792 (Remick, ASCAP)	3
9	7	4	6	WHERE AM I GOING?	Barbra Streisand, Columbia 43518 (Notable, ASCAP)	9
10	13	17	24	SONG FROM "THE OSCAR"	Tony Bennett, Columbia 43508 (Levine, ASCAP)	6
11	15	—	—	TIME	Pozo-Soco Singers, Columbia 43437 (Regent, BMI)	2
12	10	9	11	BIG SPENDER	Peggy Lee, Capitol 5557 (Notable, ASCAP)	10
13	14	22	31	YOU'RE GONNA HEAR FROM ME	Andy Williams, Columbia 43519 (Remick, ASCAP)	5
14	12	16	18	BATMAN THEME	Neal Hefti, RCA Victor 8735 (Miller, ASCAP)	7
15	11	11	12	PROMISE HER ANYTHING	Tom Jones, Parrot 9809 (Famous, ASCAP)	8
16	22	—	—	SUCH A HAPPY DAY	Ray Anthony, Capitol 5589 (Songsmiths, ASCAP)	2
17	19	27	34	WHAT DID I HAVE THAT I DON'T HAVE?	Eydie Gorme, Columbia 43542 (Chappell, ASCAP)	5
18	16	8	5	BYE BYE BLUES	Bert Kaempfert & His Orchestra, Decca 31882 (Bourne, ASCAP)	12
19	37	—	—	SIGN OF THE TIMES	Petula Clark, Warner Bros. 5802 (Duchess, BMI)	2
20	25	32	39	YOU WANNA BET	Barbra Streisand, Columbia 43518 (Notable, ASCAP)	4
21	20	14	14	IT WAS A VERY GOOD YEAR	Frank Sinatra, Reprise 0429 (Dolfi, ASCAP)	15
22	40	—	—	TOGETHER AGAIN	Ray Charles, ABC-Paramount 10785 (Central, BMI)	2
23	17	7	4	CRYING TIME	Ray Charles, ABC-Paramount 10739 (Bluebook, BMI)	19
24	18	18	22	BYE BYE BLUES	Andy Williams, Columbia 43519 (Bourne, ASCAP)	8
25	23	15	13	ONE OF THOSE SONGS	Ray Charles Singers, Command 4079 (Lords, ASCAP)	10
26	28	31	35	CUSTODY	Patti Page, Columbia 43517 (Screen Gems-Columbia, BMI)	6
27	29	—	—	FRANKIE AND JOHNNY	Elvis Presley, RCA Victor 8780 (Gladys, ASCAP)	2
28	33	36	40	OH, YEAH!	Skitch Henderson, Columbia 43499 (Welshim, ASCAP)	4
29	—	—	—	TEARS AND HEARTACHES	Kay Starr, Capitol 5601 (Mills, ASCAP)	1
30	34	35	37	TRUER THAN YOU WERE	McGuire Sisters, ABC-Paramount 10776 (Mills, ASCAP)	5
31	39	—	—	I CAN'T GROW PEACHES ON A CHERRY TREE	Just Us, Colpix 803 (April Music, ASCAP)	2
32	38	—	—	HI HEEL SNEAKERS	Ramsey Lewis Trio, Cadet 5531 (Medal, BMI)	2
33	35	39	—	OLD RECORDS	Kay Starr, Capitol 5601 (Gallico, BMI)	3
34	31	29	30	I'LL FORGIVE YOU (But I Won't Forget)	Tony Pastor Jr., Tower 204 (St. Louis, BMI)	6
35	—	—	—	A LOVER'S CONCERTO	Sarah Vaughan, Mercury 72543 (Saturday, BMI)	1
36	32	28	28	THERE'S GOTTA BE SOMETHING BETTER THAN THIS	Sylvia Syms, Columbia 43475 (Notable, ASCAP)	10
37	—	—	—	LOVE IS ME, LOVE IS YOU	Connie Francis, MGM 13470 (Duchess, BMI)	1
38	—	—	—	LOVE ME WITH ALL YOUR HEART	Bachelors, London 9828 (Pear Int'l, BMI)	1
39	—	—	—	I'M COMIN' HOME, CINDY	Trini Lopez, Reprise 0455 (Tridon, BMI)	1
40	—	—	—	MAME	Al Hirt, RCA Victor 8774 (E. H. Morris, ASCAP)	1

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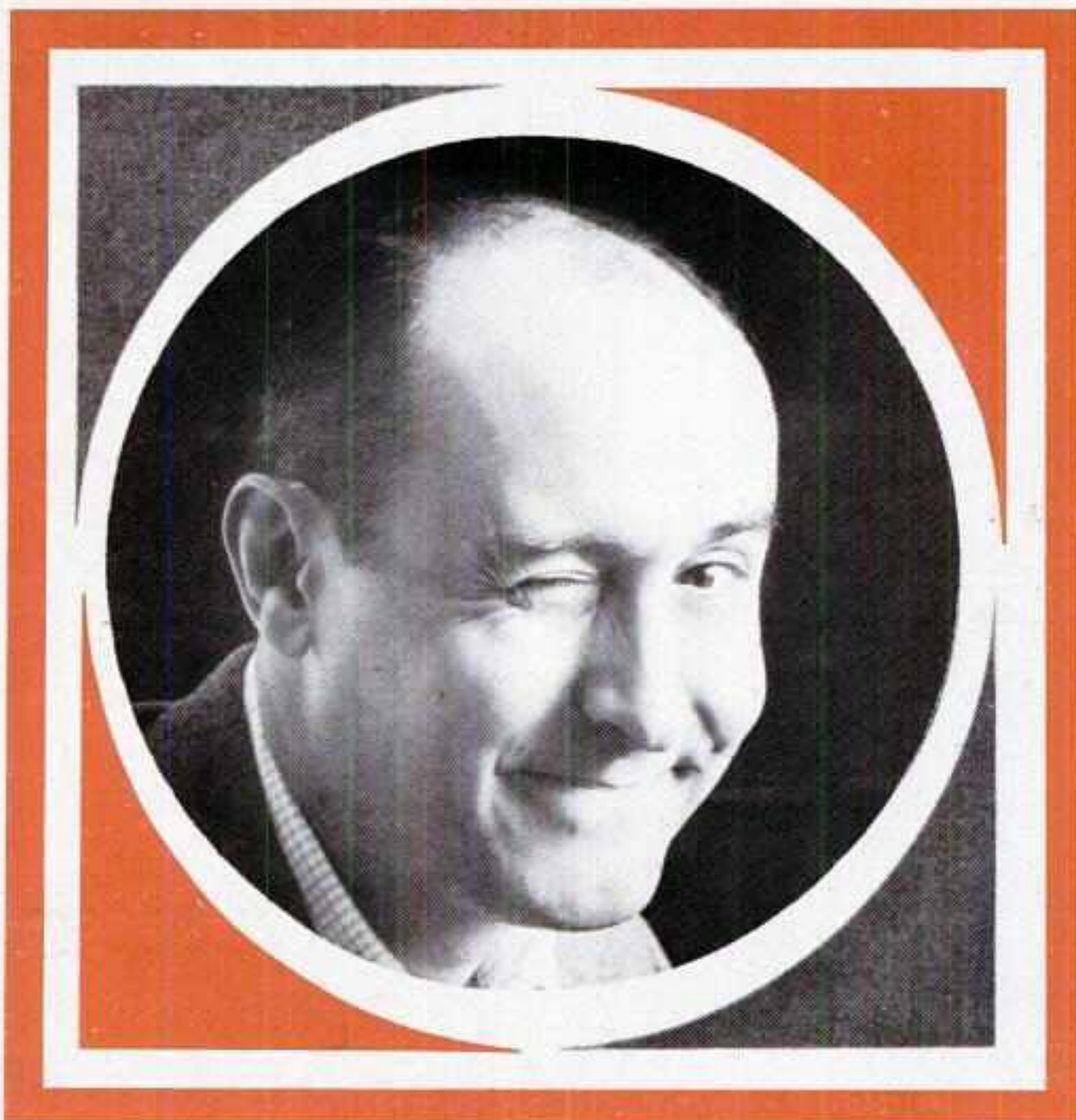
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RADIO-TV programming

Special Programming Seminar

Broadcasters Hopping On Country Bandwagon

By CLAUDE HALL

The major topic of programming conversation among broadcasters during the past 12 months has usually been country music. In market after market—small, medium and large metropolitan areas—both AM and FM radio stations have taken what used to be “hillbilly stuff” and dressed it up with good air personalities, jingles and a tight programming. They served this to the public and the public ate it up. A country music format brought WJZZ, Newark, N. J., from a

nowhere situation to a five share of the tough metropolitan market—and it's still climbing. WJZZ, Chicago, climbed from zero to the top three or four in audience. WWVA, Wheeling, Va., shot to the top with full-time country music.

Modern country music stations have met with unqualified success. WJZZ's financial rewards in Chicago for switching to country music set off a chain reaction of changes in the industry. But country music over-all has been vastly rewarding throughout the nation—in both money and audi-

(Continued on page 30)

Easy Listening Stations Making Comeback in Audience Ratings

Radio stations with Easy Listening formats are doing better than ever and, for the first time in years, are beginning to show dominant audience ratings like they did before rock 'n' roll music came into being.

Some stations, like WSB, Atlanta, of course, weren't hampered much by the competition of rock 'n' roll stations. But even WSB is showing greater audience ratings than ever. As is WNEW, New York; WIP, Philadelphia, which has just swung to the top in ratings; WDAF, Kansas City, Mo.; WSMB, New Orleans; WOR, New York. WSMB and WDAF are sitting at the top of rating in their market through most of the day, only dropping behind local Hot 100 stations when school is out. Other outlets doing well include CHML, Maple Leaf, Can.; WEW, St. Louis; WHDH, Boston, and WTMJ, Milwaukee.

Broadcasters attribute the success of these stations—especially their recent upward trend—to

many factors, ranging from the fact that most are providing better service to the new Easy Listening music format popularity trend.

By Easy Listening music, they mean the records listed on Billboard's Easy Listening Chart. Many of these tunes also are cropping up more and more on the Hot 100 Chart because of their sales popularity; they include songs by artists like Dean Martin, Frank Sinatra, Petula Clark, Herb Alpert and the Tijuana Brass, Barry Sadler, Barbra Streisand and Eddy Arnold.

Some people believe that good music, in this form, is making a comeback. Others believe it was never gone . . . that ratings were distorted because of the teen appeal of Hot 100 competitors.

To a man, general managers of Easy Listening stations feel that, even more important than over-all ratings, is the power of this type of format to gain a

particular segment of audience—namely, the young adults. Easy Listening outlets concentrate for the most part on the 18-45 age group. And get it.

A recent Mediastat showed WNEW, New York, leading Monday through Friday in the 18-34-year-old group. In the 35-49 age group, WOR, New York, led in the morning and WNEW led in the late afternoon

(Continued on page 33)

Blue-Eyed Soul Artists Herald Musical Integration on Airways

Hot 100 radio stations have been “borrowing” the most popular tunes of its r&b brother stations for the past few years and the trend, if anything, is increasing. Some rock 'n' roll outlets have, in fact, gone so far

Station Responsibility Is to Listeners First

NEW YORK—Classical music stations have to be first: A radio station; second: a classical music station. This was the consensus expressed by four leading authorities in the field at four of the nation's major classical music outlets—WQXR, New York; WCRB, Boston; KKHI, San Francisco, and WFLN, Philadelphia.

Vice-president and station manager Richard L. Kaye at WCRB-AM/FM felt that the future of classical music looks great. “There's greater attendance than ever before at local symphony concerts . . . they're sold out.” WCRB is going in more and more for either broadcasts of live performances—it carries the Boston Symphony concerts—are taped performances of these. It programs taped concerts of the Boston Pops, the Cleveland Orchestra, the New York Philharmonic, as well as taped concerts also of the Boston Symphony. “We're getting tremendous audience response from these,” Kaye said.

WCRB is renowned for its classical music; it started with two hours a day 16 years ago and then went full-time classical format 13 years ago. About 70

hours of its FM broadcasts—130 hours a week—are in stereo. About 50 per cent of the WCRB programming is duplicated over WCRQ, Providence, including FM stereo.

More than ever before, Kaye feels that classical stations have to operate with the concept of being primarily a radio station—to provide a range of public services just as do other radio stations, to direct and shape its programming. For instance, WCRB programs short and lighter selections with a strong beat for its audience in the morning. The reason is that people “wake up at different times in the morning. We don't have the span of listenership we normally do at that point because they're eating and rushing off to work. So the music has to be short. This also allows for news, time, weather reports, and various other public services.

If operated well, a classical format station can be successful, said Kaye, “but, of course, the market has to be large enough to support it.” To WCRB, the average classical listener seems to be a man in his 30's or 40's. He listens to FM

(Continued on page 36)

as to hire Negro air personalities and the reason has been twofold. For one thing, these particular personalities were top flight: Chuck Leonard at New York's WABC and Larry McCormick at Los Angeles' KFWB. Second, there was the feeling that they could appeal to a wider audience.

But this past year marked a turnabout for r&b stations. It happened quite by accident; some of the new artists being programmed by program directors at the nation's major r&b stations such as WWRL, New York; WDAS, Philadelphia; WOL, Washington; and WLAC,

Nashville, turned out to be white.

Frank Ward, general manager of WWRL, puts it this way: “You should have seen the face of Rocky G when he found out who the Righteous Brothers really were!” Rocky Grosse is program director at the New York outlet. Many other r&b outlets were also fooled by the “soul” sound of the two artists. Georgie Woods, an air personality with WDAS, Philadelphia, came up with the term “blue-eyed soul” to cover these white artists now receiving air play on r&b stations. Besides the

(Continued on page 38)

BILLBOARD MUSIC PROGRAMMING SEMINAR

Prepared and moderated by

CLAUDE HALL
Radio-TV Editor

Participants

HOT 100: Gene Taylor, station manager, WLS, Chicago; Rick Sklar, program director, WABC, New York; Clinton D. Churchill, president and general manager, KYA, San Francisco; Herb Mendelsohn, general manager, WMCA, New York; Frank Maruca, program director, WKNR, Detroit; John Barga, program director, WYSL, Buffalo.

EASY LISTENING: Harvey Glascock, vice-president and general manager, WNEW, New York; Elmo Ellis, general manager, WSB, Atlanta; Richard Carr, program director, WIP, Philadelphia; Ed Giller, program director, WDAF, Kansas City, Mo.; George E. Akerson, general manager, WHDH, Boston; Charles P. Stanley, WEW, St. Louis.

COUNTRY: Bill Denny, president, Country Music Association; Emil Mogul, president, Basic Communications, which owns WWVA, Wheeling, W. Va.; Jay Hoffer, station manager, KRAK, Sacramento, Calif.; Lazar Emanuel, president, WJZZ, Newark, N. J.; Chris Lane, program director, WJZZ, Chicago; Gerald W. Purcell, president, Gerald W. Purcell Associates; Joe Allison, programming consultant.

RHYTHM & BLUES: Frank Ward, general manager, WWRL, New York; Cal Milner, program director, KGFJ, Los Angeles; Georgie Woods, air personality, WDAS, Philadelphia; Rudy Runnells, music director, WOL, Washington; James Whittington, operations manager and program director, WIGO, Atlanta.

CLASSICAL: Richard L. Kaye, vice-president and station manager, WCRB, Boston; Martin Bookspan, program director, WQXR, New York; Elmer O. Wayne, vice-president and general manager, KKHI, San Francisco; Raymond C. Green, president and general manager, WFLN, Philadelphia.

Rock Stations Doing Better Than Ever

Radio stations can no longer switch to rock 'n' roll formats and automatically seize fat audience ratings. But don't get the idea that radio stations which depend on rock 'n' roll music formats are falling by the wayside. The truth is that most are doing better than ever. KYA, San Francisco, is a good example.

KYA president and general manager Clinton D. Churchill not only handles the executive chores of his station, but is deeply involved in the programming. He even picks all of the music on his station because he enjoys doing it. At this time, KYA has the highest audience rating and response it has ever

had. But it doesn't depend strictly on one factor.

“You can't capture a large share of the market anymore by just offering 40 records and time and temperature,” Churchill said. “You must offer more—strong air personalities, audience participation features, news, contests. You must be involved in the community. One of the most successful things we've ever done is organize a basketball team. All of the profits of these games go to scholarship funds, charities.

“Through these services, we've been able to expand our audience . . . to offer more to a wider range of listeners.” Of

(Continued on page 34)



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Bandstand TV Scene Bears Watching

By CLAUDE HALL

Teen-age bandstand TV shows come and go—and a couple of important ones met their demise during the past few months—but, over-all, they seem more popular than ever. Especially at the local level. A quick check of some of the nation's major bandstand shows found them not only doing well from the advertising sponsorship angle, but in audience ratings. "Shebang," for instance, has been sold out the past two months and has a waiting line of advertisers, said producer Bob Burnett. And, though the Los Angeles show is no longer in syndication, it reaches a minimum of more than 4 million daily via CATV distribution throughout Southern California.

Among those national bandstand shows that became drop-outs were ABC-TV's network "Shindig" show. "Shivaree" dropped out of syndication, but the producers are working on a new format for the show and hope to have it back in syndication next month. The show is now seen in the Los Angeles area.

For the national shows, format tells the story. A local show can usually do quite well because, as talent co-ordinator Art Cervi of "Swingin' Time" in Detroit puts it, "From the local standpoint, you've got a raison d'etre because you're hitting the people—the kids—who can and do appear on the show. You have an audience participation factor that lets people identify with you." The Detroit show out-pulls national shows in the market, said Cervi.

Directional Changes

"Hullabaloo" on NBC-TV network has changed as Gary Smith, producer, concentrated on doing a variety show rather than just a vehicle aimed at teen-agers. Besides the usual wave of rock 'n' roll artists you'd expect, the show has also been a showcase for artists mom and dad would enjoy, as well as artists who reach both teen and adult listeners, such as Petula Clark.

The "Lloyd Thaxton Show" aims at the young adult level of audience these days, including the college level. Dick Clark, the messiah of the teen shows, started an action-location-music show about a year ago called "Where the Action Is," that is widely different from the usual bandstand show. His familiar American Bandstand show is this year called "American Bandstand '66."

But, while there have been national dropouts, there have also been new shows entering the scene. Producer Herman Spero changed the title of the teen show he had in Cleveland on WEWS-TV and launched it into national syndication a few months ago as "Upbeat"; it is now slated in 18 markets and already on the air in all but three of the markets.

"The Discophonic Scene," hosted by Jerry Blavat, is a very popular Philadelphia show; it has launched syndicated as of last week. But Blavat claims his syndicated package will be different from any other show. "Jerry Blavat is not just a stand-up disk jockey," he said. "He's not a dancer, but he dances with the kids. He's not a Jerry Lewis or Bob Hope, but he does comedy. He's not a singer, but he sings."

The show aims to sell an image, obviously that of Jerry



THE SUPREMES of Motown Records were guests on a WCAU-TV "Discophonic Scene" and, above, host Jerry Blavat does the introductions.

Blavat, which is also obviously commercial for the teen market. Artists on the show mingle with the kids in the audience. So far, the artists during the show's one-year-plus of life have included such names as Len Barry, Fats Domino, Trini Lopez, the Supremes and the Everly Brothers.

Philadelphia is probably the city with the most bandstand shows today, though this honor

would have probably gone to Los Angeles a year ago. Besides the Blavat show, Philadelphia has six other shows and all but one could be considered teen-type shows.

Blavat, a deejay on WHAT in Philadelphia, started out with only a half-hour local show on WCAU-TV and built it into an hour show. Al Hollander, executive producer at WCAU-TV, recently said, "We had decided on



BOBBY GOLDSBORO of United Artists Records winds up a song on stage, as "Upbeat" choreographer Jeff Kutash and the Upbeat Dancers twist for the TV cameras.

something with special interest for the young. Blavat made a pilot outside with some of our people; but it wasn't the pilot that sold us. It was his obvious showmanship and appeal." Blavat bills himself as the "Geeter With the Heater," and has his own flip language.

Tailored Show

Another show that's doing fantastically well is Clay Cole's "Diskotek" show seen locally in the New York area. The WPIX-TV had to expand its Saturday time slot to an hour and 15 minutes recently to accommo-

date the flood of sponsors. The Saturday show is repeated Wednesday in an hour version for sponsors. Cole is also a super personality. His Wednesday show comes up with an eight share of the audience, excellent ratings when you consider his primary audience is teens and his competition in that time slot is "Batman."

"Our show, simply because it is a New York show, we tailor to the audience here. I would have to alter it if the show was coast to coast. But now it's a

(Continued on page 34)

NATIONAL AND SYNDICATED TV BANDSTAND SHOWS

Show (Personality)	Number of Markets	Producer	Talent Co-Ordinator	Address of Originating Station/Studio	Phone
American Bandstand '66 (Dick Clark)	ABC Network (20 markets)	Ed Yates	Barbara John	Dick Clark Productions 9125 Sunset Blvd. Hollywood, Calif.	(213) 278-0311
The Discophonic Scene (Jerry Blavat)	—	Matt Robinson	Jerry Blavat	City & Monument Aves. Philadelphia, Pa.	(215) 839-7000
Hullabaloo	NBC Network	Gary Smith	Sid Bernstein	75 E. 55th St. New York 10022	(212) 752-7312
The Lloyd Thaxton Show	—	David Barnhizer	Sam Ashe	Lo-Jac Productions 7033 Sunset Blvd. Hollywood, Calif.	(213) 462-1224
Shivaree (Gene Weede)*	—	Coffee Walker Assoc. Jerry Hopkins	—	ABC Television Center 4151 Prospect Ave. Hollywood 27, Calif.	(213) 663-3311
Upbeat (Don Webster)	18	Herman Spero Ass't Martin Goldstein	—	3001 Euclid Ave. Cleveland, Ohio	(216) 432-1500
Where the Action Is (Dick Clark)	ABC Network (18 markets)	James Washburn	Barbara John	Dick Clark Productions 9125 Sunset Blvd. Hollywood, Calif.	(213) 278-0311

*Currently local. Plan to become syndicated again in about a month.

LOCAL BANDSTAND SHOWS

City	Name (Personality)	Call Letters	Day(s)-Time	Station Address, Phone
Buffalo	Stan Roberts Show	WKBW-TV	Sat. 2:30-3:30 p.m.	24 East 51st St., Buffalo, N. Y., (716) 883-0770
Charlotte	Kilgo's Kanteen (Jimmy Kilgo)	WSOC-TV	Sat. noon-1 p.m.	1901-25 N. Tryon St., Charlotte, N. C., (704) 376-8401
Chicago	American Swingaround (Chris Lane) (Country)	WBKB-TV	Sat. 9:30-10 p.m.	190 N. State St., Chicago, (312) 263-0800
Chicago	Jan Gabriel's Uptempo	WCIU-TV	Sat. 5-6 p.m.	141 Jackson Blvd., Chicago, (312) 663-0260
Cincinnati	The Bob Braun Show	WLW-TV	Sun. 12:30-1:30 p.m.	140 W. 9th St., Cincinnati, (513) 241-1822
Cincinnati	Five A Go-Go (Mark Scott)	WLW-TV	M-F 4:30-5:30 p.m.	140 W. 9th St., Cincinnati, (513) 241-1822
Cleveland	The Jerry "G" Show	WKYC-TV	Sat. 7-7:30 p.m.	1403 E. 6th St., Cleveland (216) 781-4500
Cleveland	The Allan Douglas Show	WEWS-TV	M-F 10-11 a.m.	3001 Euclid Ave., Cleveland (216) 432-1500
Columbus	Dance-O-Rama (Jerry Razor)	WLWC-TV	Sat. 11 a.m.-noon	3165 Olentangy River Rd., Columbus (614) 263-5441
Dallas	Sumphin' Else (Ron Chapman)	WFAA-TV	M-F 5-5:45 p.m.	Communications Ctr., Dallas 2 (214) 748-9631
Des Moines	Discotheque (Don Warren)	WHO-TV	Sat. 3-4 p.m.	1100 Walnut St., Des Moines 7 (515) 288-6511
Detroit	Swingin' Time (Robin Seymour)	CKLW-TV	M-F 3:30-4:30 p.m. Sat. 6-7 p.m.	Riverside Dr., Windsor, Ont., Canada, (313) 961-7200
Detroit	Club 1270 (Dave Prince)	WXYZ-TV	Sat. 2:30-3 p.m.	2077 W. Ten Mile Rd., Detroit, (313) 444-1111
Hartford	The Brad Davis Show	WTIC-TV	Sat. 5:30-6 p.m.	3 Constitution Plaza, Hartford, Conn., (203) 525-0801
Houston	The Larry Kane Show	KTRK-TV	Sat. 1-2:30 p.m.	P. O. Box 12, Houston 1, (713) 666-0713
Los Angeles	9th St. West (Sam Riddle)	KHJ-TV	M-F 5-6 p.m.	5515 Melrose Ave., Hollywood, (213) 462-2133
Los Angeles	Shebang (Casey (Kasem)	KTLA-TV	M-F 5-6 p.m.	5800 Sunset Blvd., Hollywood, (213) 469-3181
Memphis	Talent Party (George Klein)	WHBQ-TV	Sat. 5-6 p.m.	1381 Madison Ave., Memphis, (901) 323-7661
Miami	The Rick Shaw Show	WLBW-TV	Sat. 7-7:30 p.m.	2133 NW. 11th Ave., Miami (305) 373-4723
New Orleans	The John Pella Show	WWL-TV	Sat. 3:30-5 p.m.	1024 N. Rampart St., New Orleans, (504) 529-4444
New York	Clay Cole Diskotek	WPIX-TV	Sat. 6:30-7:45 p.m. Wed. 7:30-8:30 p.m.	220 East 42d St., New York, (212) 682-6500
Newark	Disc-O-Teen (John Zackerley)	WNJU-TV	M-Sat. 6-6:45 p.m.	1020 N. Broad St., Newark (201) 643-9100
Norfolk	Disc-O-Ten (Dick Lamb & Gene Loving)	WAVY-TV	Mon. 7:30 p.m.	801 Middle St., Norfolk, Va., (703) 627-2345
Philadelphia	Saturday at Aquarama (Ed Hurst)	KYW-TV	Sat. 2-4 p.m.	1619 Walnut, Philadelphia, (215) 564-3700
Philadelphia	Rockin' Bird Show (Joe Niagara)	WIBF-TV	Sun. 7-8 p.m.	Township Line & York Rd., Jenkintown, Pa. (215) 927-5888
Philadelphia	Hy Lit Show	WKBS-TV	Sat. 6-7 p.m.	3201 S. 26th St., Philadelphia, (215) 336-6400
Philadelphia	Club 17 (Larry Brown & Gene Kaye)	WPHL-TV	Sat. 3-5 p.m.	230 S. 15th St., Philadelphia, (215) 735-2320
Philadelphia	17 Canteen (Georgie Woods)	WPHL-TV	M-F 4-5 p.m.	230 S. 15th St., Philadelphia, (215) 735-2320
Philadelphia	The Mark of Jazz (Sid Mark)	WPHL-TV	Thurs. 9-9:30 p.m.	230 S. 15th St., Philadelphia, (215) 735-2320
Pittsburgh	Clark Race TV Dance Party	KDKA-TV	Sat. 2:30-4 p.m.	1 Gateway Center, Pittsburgh, (412) 391-3000
Pittsburgh	The Chuck Brinkman Show*	WICZ-TV	Sat. 12:30-2 p.m.	341 Rising Main Ave., Pittsburgh (412) 321-8700
Portland, Me.	The Dave Astor Show	WCSH-TV	Sat. 5-6 p.m.	579 Congress St., Portland, Me., (207) 772-0181
Portland, Me.	Club 13 (Ralph Bickford)	WGAN-TV	Sat. 4:30-5 p.m.	390 Congress St., Portland, Me., (207) 772-4661
Providence	Wing Ding (Howie Holland)	KPRO-TV	Sat. 5:30-6 p.m.	24 Mason St., Providence, R. I., (401) 521-4000
St. Louis	St. Louis Hop (Russ Carter)	KSD-TV	Sat. noon-1 p.m.	1111 Olive St., St. Louis (314) 621-1111
San Antonio	Swingtime (Don Couser)	KONO-TV	Sat. 11 a.m.-noon	1408 N. St. Mary's St., San Antonio, (512) 226-7611
San Diego	TV-8 Dance Time (Bob Hower)	KFMB-TV	Sat. 5-6 p.m.	5th & Ash St., San Diego, (714) 231-2114
Scranton	TV Bandstand (Sid Friedman)	WNEP-TV	Sat. 6:30-7:30 p.m.	Wilkes-Barre-Scranton Airport, Avoca, Pa., (717) 457-7401
Syracuse	The Bud Ballou Show	WNYS-TV	Sat. 3:30-5 p.m.	Shoppingtown, Syracuse, N. Y. (315) 446-4780
Utica, N. Y.	Twist-O-Rama (Hank Brown)	WKTU-TV	Sun 1-2 p.m.	Smith Hill Rd., Utica, N. Y., (315) 733-0404
Washington, D. C.	The Bob King Show	WOOK-TV	M-Sat. 5-6:30 p.m.	5321 First Pl., NE., Washington (202) 882-2500



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Broadcasters Hopping On Country Bandwagon

• Continued from page 26

ences. KRAK, Sacramento, Calif., climbed to the top of a recent audience survey. In many markets, country music stations are running in second place throughout most of a day. But regardless of the ratings, their audiences have been proved extremely loyal. A Pulse special survey of almost two dozen markets showed that most of the people who liked country music—and listened to the local country music outlets—simply didn't listen to any other station.

The power of country music has even become a dominant factor in chain policies. Plough Broadcasting, based on the success of its Chicago outlet—WJJD—switched its WPLO in Atlanta to a modern country music format just a few weeks ago, in spite of the fact that the market already had four stations programming country music.

The chain is now surveying the Boston market and may soon switch WCOP to country music any moment; this, in spite of the fact that WCOP is certainly not losing money. Boston, incidentally, is about the only market without the services of an AM country music outlet, though an FM station there beams country music. Storer is another chain involved now in country music, having just switched KGBS, a 50,000-watter in Los Angeles.

Advertising Results

Largely through the efforts of the Country Music Association and its executive director Jo Walker, national advertisers have come to realize the effectiveness of the medium in selling product; most of the stations now sparkle with commercials of product like the automobile manufacturers, the tobacco companies, and airlines whereas once they had to struggle even to convince local businessmen to advertise.

The psychology of this was aptly expressed by CMA president Bill Denny: "Major manufacturers are discovering country music can sell product. This is because the country music fan has loyalties that never change and it's shown by the longevity of country music artists like Ernest Tubb and Roy Acuff. The allegiance of country music fans for country music artists shifts over to the station. The sponsor's product becomes part of the family."

Besides the financial success of the stations themselves, most stations are taking advantage of a fringe benefit more akin to country stations than even the rock or r&b outlets—live shows featuring record talent. The past year has been a tremendous one for promoters, who usually co-operate with the radio stations in doing the shows.

Shows Sell Out

WJRZ, Newark, started with a single show held at Symphony Hall, Newark; it was a sellout. A second show was a similar sellout. Then the station and Jerry Purcell, who do the shows together, tried back-to-back shows in Manhattan's Carnegie Hall, Brooklyn's Academy of Music auditorium, and Symphony Hall. They were a sellout. The Buck Owens package, presented this past weekend, had back-to-back shows in this same locations, with an extra show at Symphony Hall—four in all, meaning about an audience of 14,000. Purcell is considering a summer spectacular in Madison Square Garden.

The last week of February, Purcell promoted a total of nine country music shows with radio stations; gross was \$83,260; audience totaled more than 31,000.

Gerald W. Purcell Associates has done more than 100 shows in the past 12 months—most with radio stations—and a large portion of these have been country music shows. The benefit of having a professional promoter organize a show for a radio station, Purcell feels, is that a promoter handles the side details that a station often doesn't have time for: Press interviews with the artists, local appearances to sign autographs at record stores and department stores; luncheons with advertisers and various other activities that help people identify the artist with the radio station. The aim is to "help the station improve its image in the community and to try to introduce new listeners to the station. Many people will come to see a show to see the artists. We make it a point, where possible, to introduce the air personalities of the station; they introduce the acts." In addition, the shows are extremely profitable.

General Artists Corp. recently set up a special department just to do country music shows, headed by Jim Halsey, a Midwest promoter. Hap Peebles is another big country music showman.

Some radio stations prefer to do their own shows. WBMD, Baltimore, was so successful with its shows—averaging about 11,000 a performance in Baltimore's Civic Center—that the station set up WBMD Artists Bureau as a separate corporation, and Carl Brenner, executive vice-president of the station and president of the bureau, says, "We're now one of the biggest talent bookers in the country."

The list of stations that have switched to full-time country music formats reads like a who's who of the field. They include: WWVA, Wheeling, W. Va.; WOA, Miami; WZIP, Cincinnati; WWOK, Charlotte, N. C.; WEEZ, Chester, Pa. (which beams into Philadelphia); WTBE, Garden City, L. I., N. Y.; KMOR, Salt Lake City; WEET, Richmond, Va.; WKWS, Rocky Mount, Va.; WMMJ, Buffalo, N. Y.; WMNI, Columbus, Ohio; KOQT, Bellingham, Wash.; KFRM, Concordia, Kan.; WYNX, Smyrna, Ga.; KJOE, Shreveport; KGEM, Boise, Idaho; WYNG, Warwick-Providence, R. I.; WHIM, Providence, R. I. In addition, WJAS, Pittsburgh; WHO, Des Moines, Ia., and WPEN, Philadelphia, are programming country part-time. This is only a partial list; possibly 50 other stations have either gone full-time country music or part-time.

WHIM-FM is planning to go full-time stereo around the clock with country music; KSOP-FM in Salt Lake City, a daytimer on AM, has been beaming country music stereo around the clock with success, proving that the "quality" broadcasting medium can be used effectively for something besides background and classical music. Other outlets beaming country music some of the time in stereo include WXBW-FM, Milton, Fla., and WNFO-FM, Nashville.

Key Stations

Springboard stations for the trend include KSAY, San Francisco; KRAK, Sacramento; KAYO, Seattle, and KFOX, Long Beach, Calif.

The CMA reports there are now about 290 stations that are full-time country music outlets; about 1,900 program country music part-time.

WJRZ president Lazar Emanuel terms the success of his Newark station as representing one of the most dramatic audience upsurges in radio history. "The rating services have only confirmed what we have known ever since Sept. 15 . . . country music is the most dramatic and dynamic music in America today."

Emil Mogul, president of Basic Communications, said when he switched WWVA, Wheeling, to full-time country music, "I saw this modern country music explosion coming because I've been watching what has been going on in the industry. Modern country music is going to have a great future."

KRAK, Sacramento, station manager Jay Hoffer, said he felt one of the reasons why so many stations were changing to country music is that "country music has matured . . . everything grows up. The interest the artists and the record companies are now paying to arrangements and production of records—the drive to produce good product. And this product has slipped over into the pop field many times, thus spreading the exposure of people to country music."

Chris Lane, program director of WJJD, Chicago, said recently that the station's audience "cuts across all socio-economic lines. There is no line as to education, economics, or cultural background."

Joe Allison, the program consultant who's been responsible for doing the changeover at so many of the new country outlets, said at the country music festival in Nashville recently that he didn't think there was any such thing as "modern" country music. "Chet Atkins and Owen Bradley . . . they're progressing the sound and I'm glad to see them upgrading the artists." But he felt that while many people were in a state of flux regarding what this new country sound is, he felt it was basically the same type of records from the same companies. "I've always felt you could present these in a showmanlike attitude . . . present the artists in the same light as any other medium presents its artists."

For one thing, he felt that country music air personalities are to be personalities—not just button pushers. "The audience for country music has always been there. Now somebody has pulled the finger out of the dike."

Lane of WJJD said that his station realized in order to succeed it needed interest, involvement and entertainment. In gathering his staff, he looked for professional radio men, entertainers who would be devoted to the music, but who had worked with different kinds of radio formats.

COUNTRY RADIO FORMAT BOOSTS AUDIENCE RATING

Pulse research figures reveal that the adoption of country music radio formats has brought about major share increases in audience ratings. George Sternberg of Pulse said at a McGavren-Guild seminar last week in New York that in a group of markets selected at random in the Midwest, certain stations showed less than a 2 per cent share in January 1965 prior to adopting a country format.

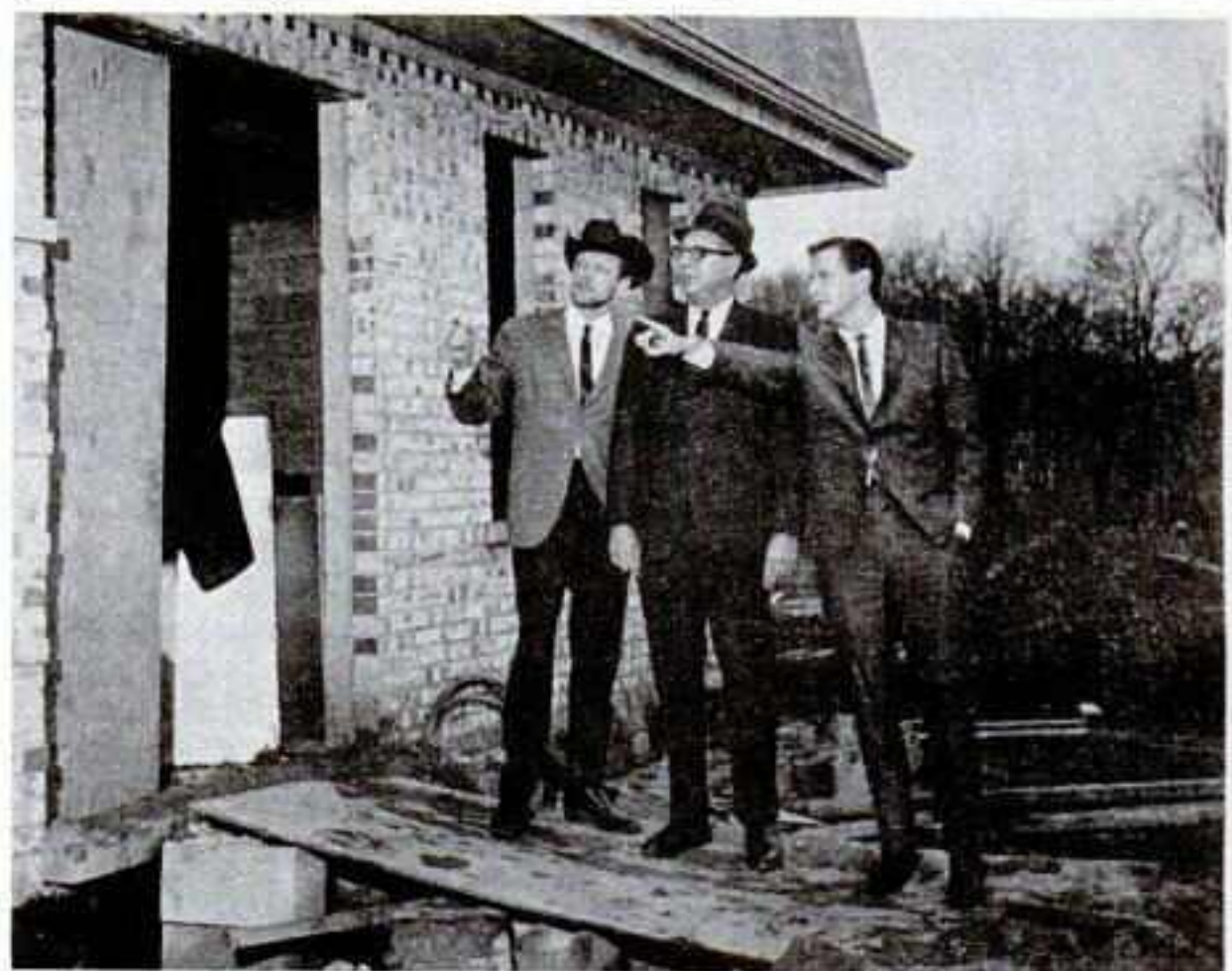
In the latest report—July-August—there was a 7 per cent share in the morning and a 9 per cent share in the evening. In the East, a similar study showed in a July-September report that certain stations had climbed to a 7 per cent share in the morning and a 9 per cent afternoon and evening share; they had previously had four and six shares in those periods.

Marty Robbins Uses Story Format for Video Shows

Marty Robbins uses a story format for his country music TV show—"The Drifter." Playing the part of a drifter, Robbins wanders around the country and the story of each show concerns something happening to Robbins with plenty of leeway for music. The half-hour show features six songs, sometimes as many as eight. Besides Robbins, other guest artists who've been involved in the stories—and performed—include Tex Ritter and the Osborne Brothers. As an example of how flexible the show is, Robbins drifted to Hawaii once, allowing him to sing some of the

Island tunes for which he's famous.

"The show uses the same format of the old Roy Rogers Westerns," said Pat Wilson, a vice-president with Marty Robbins Productions. The show is shot in studios in Nashville and at Robbins' ranch in Franklin. Slated for eight markets, the firm hopes to have the show in 50 markets by the end of the year and is negotiating with at least three New York TV stations. Robbins produces the show himself with open ends for commercials by the stations who use the show. It was launched recently in Lynchburg, Va.



WJJD, CHICAGO, is building new studios and offices in the Des Plaines, Ill., suburb. Inspecting progress above are, from left, air personality Stan Scott, station manager George Dubinetz, and program director Chris Lane.

'JIMMY DEAN SHOW' HAS COUNTRY SAVOIR FAIRE

ABC-TV's network "The Jimmy Dean Show" is believed by many to have inspired not only the tremendous boom in country music in general, including the explosion of country music radio stations as well as country music syndicated TV shows, but the savoir faire of the music specifically.

Just as Eddy Arnold was responsible for putting the country music artist in the tuxedo class, Jimmy Dean has likewise made him respectable by associating him with top-flight artists in other fields, from operatic stars to pop artists. Dean, the show's executive producer Bob Banner, and Julio DeBenedetto are all a large part responsible for the popularity of country music, believes Tom Egan, the show's current producer. "For one thing, these three men educated the public to the fact that country music is beautiful. I hesitate to say they made it respectable, but they let the public know that some of the greatest songs of the past several years were in the country music field. And the show has been responsible for the first time prime exposure to many of the nation's major country music artists—Roger Miller, for example. The show also exposed Barry Sadler first on prime time with his 'Ballad of the Green Berets.' The examples are many . . . of the show's influence in the field."



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Phil Kahl President

Wes Farrell, Vice President

Easy Listening Stations Making Comeback in Audience Ratings

• Continued from page 26

in men listeners; WOR led in women listeners in the morning, then WNEW took over for the rest of the day. WNEW in Pulse is either close to, or ahead of, one of the rock outlets until evening.

Harvey Glascock, general manager of WNEW, the outlet that pioneered the Easy Listening type format, feels there is a trend expressing itself in some areas of the country, though nothing of national scope has turned up yet. He pointed to the rising success of WNEW, WIP, WCBM in Baltimore, KMPC in Los Angeles and KSFO, San Francisco. "All research shows that a broad base of population is in the 18-45 age group," Glascock said. "And I think that,



TRINI LOPEZ, Reprise artist in New York for an engagement at Basin Street East, visits Gert Katzman, music director at WNEW. Merch-new products

besides gathering these, we get some of the fringe ages on both sides by nature of our No. 1 product—music. Most people listen for our music and our personalities."

Though WNEW and WSB have both maintained strength throughout the years, Glascock feels that what went wrong with good music stations in general was they didn't adjust as fast as they should have.

"There's nothing wrong with radio as a medium," he said, "but sometimes we turn our head the other way when faced by something. Rock 'n' roll is not a dirty word any more. They've accepted it on Madison Avenue—a tough place to convince. But there's room for all kinds for formats. Even where two or three stations are playing the same kind of music, there's a difference between them. It's either a matter of ability or personalities or the way each station operates. But as teenagers get a little older, they want to listen to the Tijuana Brass type of music. Or Frank Sinatra. Or Dean Martin.

"All things being equal, if you put all stations in a bag, it seems today that radio is becoming more specialized to appeal to different types and ages of people. It's the people who make the difference," said Glascock.

"But I feel that a station like WNEW with its Easy Listening format has greater longevity and acceptance than any other type of format. Our listeners are loyal. The whole thing can be resolved to teamwork. When you get the right people together, you have something working for you. The people at WNEW make me look good. But we're here only to serve. If the public

dictated to me that they wanted something different, we'd give it to them."

WSB Rating Up

WSB, Atlanta, has dominated the market for years. But now the station is doing better than ever. A recent audience rating gave the station a 40.2 share of the morning market and its afternoon and evening share runs from 25-30.

General manager Elmo Ellis attributed the growth to format radio. "We're not a sleepy station by any means. We play the best of the standards, but also the best of the new records. We think it's a serious business—picking music for our audience. And we constantly test songs we wonder about . . . we put them on the air and wait for calls. I'll kill a record if 10 per cent of the calls are against it. The whole effort is to achieve quality."

Ellis started with the station, which just celebrated its 44th birthday, right out of college. He worked his way up to program director, then to general manager.

"Middle-of-the-road is just a term everybody uses differently . . . the middle of the road is actually pretty wide. The real proof is in the sound a station puts out."

WSB operates under the philosophy that "if you do superior programming, the advertising will take care of itself." The stations that do well have found this out, Ellis said. "A lot of stations have taken up gimmicks . . . like the Batman thing . . . to increase their ratings. And they've done so. But this sort of thing won't work over the long period."

Not only is WSB No. 1 in the market, but its separate programming FM operation gets eight and nine shares and ranks No. 5.

"Radio," Ellis said, "had to find a new destiny when TV took its role away. Radio had to become a source of service, information and companionship. But radio never died. It's just that a lot of advertisers lost contact with it, not listeners. The listener said, 'Give me what I can use.' I began changing drastically in 1952 what we were doing. We began to appeal to drivers, people getting up in the morning, picnickers. But radio-to-sit-in-the-living-room-by is gone. At the same time, there's no question but radio is bigger than ever."

WIP, Philadelphia, just came up with a 23.0 morning share and 21.8 evening share, topping WIBG, a Hot 100 station. And doing this with an Easy Listening format. WIP program direc-



KEN GARLAND OF WIP, Philadelphia, hosts a Sunday afternoon show called "The Performing Arts" and the guests are entertainers. Above, Garland, left, interviews Jack Jones.

tor Richard Carr recently said that the station felt very strongly about all of the ingredients that go to make up a good operation. "You've got to have good personalities, the news, the promotions. Too, we're being more careful of the way we put our music together. We play what we consider fringe artists—Ronnie Dove, Mel Carter—but that's about as far as we go to the left. Yet these singles artists are an important part of our sound."

WDAF, Kansas City, is No. 1 in the morning and close behind the rock 'n' roll station there in the afternoon. Program director Ed Giller thinks the popularity of Easy Listening music is increasing. "Our goal is to have a station everybody can listen to—18 and over. We play current tunes that fit . . . we're a popular music station. But it's definitely necessary to have a format. This sets the station image, so people will also know what they're getting when they tune you in. Easy Listening has been financial reward for this station; we constantly have more than our share of local advertising.

One of the important things about an Easy Listening format, he felt, was that it's hard to sell a Hot 100 station to advertisers unless you have the ratings. Easy Listening stations don't have to depend on numbers so much. "If you can get the numbers, great. But they're not as important."

"Haven't Succumbed"

George E. Akerson, general manager of WHDH, Boston, admitted that his station was continually outrated by the rock 'n' roll stations, "but we haven't succumbed to the temptation to get into that in the slightest degree. Our greatest strength is in reaching the 18-45 age group . . . substantial people with good incomes. We've done extremely well for many years . . . we're doing exceptionally well now.

"We were at one time No. 1 in ratings . . . before rock 'n' roll. Since then we've been sort of static and are happy with what we've got."

In Hamilton, Ont., CKOC, a Hot 100 outlet, has switched to an Easy Listening format during its daytime hours; it's still Hot 100 at night.

WEW, St. Louis, fluctuates up and down in ratings, said president and general manager Charles P. Stanley, but the station is doing very well locally because its advertising clients know what it presents.

"I think that radio has to specialize in its appeal. It's not so necessary to have the largest audience. We're appealing to a higher income, educated level of listener."

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RADIO RESPONSE RATING

LOS ANGELES, CALIF. . 3rd Cycle
MARCH 12, 1966

TOP STATIONS

Rank	Call Letters	% of Total Points
★ POP Singles		
1.	KRLA (Pasadena)	44%
2.	KHJ	31%
3.	KFWB	25%
★ POP LP's		
1.	KGIL	25%
2.	KFWB	16%
3.	KFI	8%
★ R&B		
1.	KGFI	82%
2.	KDAY	18%
★ JAZZ		
1.	Les Carter, KBCA-FM	37%
2.	Tommy Bee, KBCA-FM	23%
3.	Jim Goethe, KBIG-FM	20% (tie)
	KNOB-FM	20% (tie)
★ COUNTRY		
1.	KFOX (Long Beach)	52%
2.	KGBS	33%
3.	KIEV (Glendale)	15%
★ CONSERVATIVE		
1.	KPOL	71%
2.	KBIG-AM	29%
★ COMEDY		
1.	KMPC	90%
2.	KRRD	10%
★ FOLK		
1.	KRHM-FM (Les Claypool)	80%
2.	KMPC	12%
3.	KCBH-FM (John Davis)	8%
★ CLASSICAL		
1.	KFAC	86%
2.	KCBH-FM	7% (tie)
	KFMU-FM	7% (tie)

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Dave Hull	KRLA	29%
2.	The Real Don Steele	KHJ	18%
3.	B. Mitchell Reed	KFWB	16%
4.	Bob Hudson	KRLA	15%
	Others		22%
	(Dick Biondi, KRLA; Reb Foster, KFWB; Casey Kasem, KRLA; Gary Mack, KHJ; Wink Martindale, KFWB; Charlie O'Donnell, KRLA)		
BY TIME SLOT			
Morning	Bob Hudson, KRLA		
Mid-Morning	Wink Martindale, KFWB		
Early Afternoon	Casey Kasem, KRLA		
Traffic Man	Dave Hull, KRLA		
Early Evening	Lord Tim Hudson, KFWB (tie); Johnny Mitchell, KHJ (tie)		
Late Evening	Dick Biondi, KRLA		
All Night	Bill Slater, KRLA (tie); Gene Weed, KFWB (tie)		

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in exposing new records)
Dick Moreland, KRLA Music Director
Wm. J. Wheatley, KFWB Program Manager

★ TOP TV BANDSTAND SHOW

"9th Street West," (Sam Riddle) KHJ-TV, 5-6 p.m., M-F.
"Sho-bang," (Casey Kasem) KTLA-TV, 5-6 p.m., M-F.
"Top 40," (Burt Jacobs) KCOP-TV, 5-6 p.m., Sat. (To be discontinued 3-26)

★ POP LP's

1.	Johnny Magnus	KMPC	35%
2.	Dick Wittinghill	KMPC	22%
3.	Roger Carroll	KMPC	14%
4.	Geoff Edwards	KFI	8%
	Others		29%
	(Ira Cook, KMPC; Roger Carroll, KFWB; Doug James, KGIL; Bob McLeod, WDAF; Gary Owens, KMPC)		

★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's)
Dick Moreland, KRLA Program Director
Charles E. James, KGIL Program Director
Bob McLeod, WDAF Music Director

★ R&B

1.	Jim Randolph	KGFI	38%
2.	Magnificent Montague	KGFI	27%
3.	Hunter Hancock	KGFI	19%
	Others		16%
	(Herman Griffith, KGFI; Al Scott, KGFI; Jim Wood, KGFI)		

★ COUNTRY

1.	Biff Collie	KFOX	47%
2.	Dick Haynes	KFOX	20% (tie)
	Gordon Calcote	KIEV	20% (tie)
3.	Hugh Cherry	KFOX	13%

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

Bandstand TV Scene Bears Watching

• Continued from page 28

definite reflection of what's going on in New York," said Cole. He uses about eight acts a show and ties the show in pretty heavily with records.

Will teen bandstand shows continue to grow? "I know mine will," Cole said. "The secret is you've got to keep up with the time. We're constantly changing format to keep the show up-to-date. You have to . . . the music itself changes many times throughout the year." Cole has hosted music TV shows the past 11 years and six of these years have been on New York TV stations. "I've always done pop music shows. Of course, the pop music has changed during that time. But the reason teen bandstand shows have longevity is because of popularity of their main ingredients—popular music, people and dancing. How can you lose?"

Using the same formula, Cole has opened a new discotheque nightclub in New York near the United Nations Building called "Happening Place."

The Detroit Scene

"Swingin' Time" on CKLW-TV, Detroit, is an hour bandstand show during weekdays and the Saturday hour show concentrated on featuring record artists. But so many artists are now seeking to be on the show that talent co-ordinator Cervi is using them on weekdays too.

Sponsorship for the show is good. The show is supporting itself and "it looks like it's going to do much better," Cervi said. "I think there's room for a show like this in every big market. The only trouble some shows run into in various markets is that the markets are saturated with such shows. But we're doing so well locally that Robin Seymour has given up his radio shows to concentrate on 'Swingin' Time.'" Cervi said his show reaches an estimated 85 to 90,000 homes a weekday and around 125 to 130,000 homes during the Saturday show.

"Upbeat" started on WEWS-TV, Cleveland, in 1964, and was known then as "The Big 5 Show." Hosted by Don Webster, the show consists of seven to 10 performing acts, an audience, an eight-piece house band and the Upbeat Dancers. It grew into a regional show in September 1965 when Cincinnati, Columbus and Youngstown scheduled the program. It then spread rapidly to other cities. While the show aims at teens, it's also a variety show—the folk acts of Ian and Sylvia, Judy Collins, and Bud and Travis have appeared on the show as well as jazzmen Dizzy Gillespie and Duke Ellington.

The growth of bandstand TV

shows lies in the fact that many TV stations realize such shows can fill a gap in programming; that they do reach a specific audience; that, properly sold, local sponsors will support such a show. Syndicated shows often meet a need where a station either can't afford to air its own bandstand or doesn't want to be bothered. From a record company standpoint, they're a valuable exposure medium for artists and product.

Exceptional Show

It takes an exceptional national network show to make the grade, according to one advertising media executive on Madison Avenue. "For one thing, the shows are usually in fringe time areas where it's difficult to reach a high rating. They reach

teens and even adults, but often not as many as you need for a national advertiser. Kids, when you come right down to it, are more loyal to radio and its personalities."

But still, once a local show gets on its feet, there's the dream of bigger financial rewards offered through syndication. "Shebang" was originated by Dick Clark, who has since given it up for other shows. The Los Angeles show is sold out and producer Bob Burnett admits there has been "talk about syndication. But we'd first like to see the impact of what's happening with other shows. A lot of them, like the Lloyd Thaxton show, have changed formats recently. We want to know first if the national market is there."

Rock Stations Doing Better Than Ever

• Continued from page 26

course, the music that KYA plays has been changing, too. And this has brought even larger audience ratings. "The quality of the music being produced today has improved tremendously. An example is 'Yesterday' by the Beatles. And, as a result of this improvement, the music—and thereby the station—has much wider appeal to a larger segment of the audience than, say, Little Richard did several years ago. It's true that different fads sometimes take over . . . like the British invasion. But quality prevails in the long run and now only the best British product is making it.

"We're enjoying a record business year and there's always going to be a place for this kind of station. After all, we're playing the popular records of the day. The big sellers. And these hit records are always going to attract a major share of the audience."

Go by Sales

Gene Taylor, station manager of WLS, Chicago, also feels that Hot 100 format stations are doing better than ever and the trend is up. And the reason is that Hot 100 stations depend on record sales. "We play some records early, the ones that are just starting. But later play depends on sales." WLS is having a record first quarter in business.

As for the future, Taylor feels that audiences are becoming very selective in their listening tastes. "If they like rock 'n' roll, they listen to us. If they like another type of music such as r&b or country music, they listen to another station. It has almost become a segmented thing entirely. We've given some thought in the past regarding aiming our music toward the audience. I think many stations today modify their sound in the morning hours . . . make it softer. This seems to be a trend . . . a tendency to be more toward softening the sound during the day. The object is to hold onto what audience the station has naturally and try to gain new listeners."

As for the music itself, Taylor noticed a "leaning away from some of the English groups. Two years ago everything was British. British groups got automatic airplay. Now only the select ones sell enough to warrant airplay."

Herb Mendelsohn, general manager of WMCA, New York, feels it's misleading to put a label such as "rocker" on a station. "That's only a part of what we do. If some stations are losing numbers in ratings, it may be because of their over-all format. WMCA is doing fine and I think our audience is increasing. I'm not sure I would or wouldn't attribute it to the music. We're trying awfully hard to be successful, though, and music is one of the ingredients along with the 'Good Guys,' the editorials, the news, the features.

"Rock 'n' roll music, whether applied to a radio station or not, is an art form. It may be in vogue or out of vogue, but it's going to be here.

"I don't apologize in the slightest for the music we play. After all, we play a lot of different kinds of music . . . the Supremes, Herb Alpert and the Tijuana Brass, the Beatles, Herman's Hermits. How can you call all of these artists rock 'n' roll artists?"

"As a station, I think we're pretty good, but I think we can be better. The thing about this business is it's so complicated. No label imparts the *raison d'être* of a station. How could it when you're dealing with so many variables? I consider WMCA a modern music radio station and I think our success is in terms of the empathy we establish with our listeners."

Formats Galore

Rich Sklar, program director at WABC, New York, offered the theory that all types of formats will continue a successful growth. His reason? The population is expanding at all age levels. And the result will be "room for all." Hot 100 format stations such as WABC can't help having a rosy future "because more than half the population is under 25 years old. Look at the recent switch to rock 'n' roll by stations such as WCEL, Chicago; WYSL, Buffalo, and KFRC, San Francisco—all major stations in major markets.

"I feel there's going to be a profusion of stations in all different kinds of formats. Very few radio stations will be in trouble." He did think, however, that auto stereo CARtridges would limit the growth of FM stereo stations.

No one big change in music was expected by Sklar. Though he'd noticed a little less of

'Van Dyke Show' Breaks the Rules

"The LeRoy Van Dyke Show" is unique in several ways in that it is one of the few syndicated country shows on film, has no emcee as such, and has been the only show for sometime in one market with no effort to get it in more.

There are reasons for all this. The show is on 16mm black-and-white film, Van Dyke said, because it costs less to make copies than to make tape copies; he gets better lighting and quality on film, and many stations prefer film over tape.

The show is in only one market—KTTV, Los Angeles—because negotiations have been under way for Van Dyke to go network. Also, he has been so busy since filming the first 13 shows in 1964 he hasn't had time to do more.

However, the show has recently been turned over to a syndicator, Progressive Management, Inc., of Hollywood and will enter other markets. It is being sold as a 26-show package (reruns after the 13 are first shown). There are four open

British product. "Only five tunes on our playlist at the moment are British songs. We used to have as many as 15. At times, British product was all over the playlist. But now you've got tunes like 'California Dreaming,' 'Ballad of the Green Berets,' 'These Boots Are Made for Walkin''—would you call these rock tunes? And 'Batman,' what do you call it?"

"If you play what the public likes, it doesn't matter what you call it. Hot 100 stations play whatever the public is buying. Therefore, I can only see a continuous growth for the teen-aimed type of programming."

Big Share

The reason is that 25-30 per cent of the daytime market is the potential share of a Hot 100 radio station. The potential market share of a Hot 100 radio station at night is between 35-40 per cent of the audience. People tune in specifically for that type of entertainment, Sklar said.

In spite of the growing popularity of the Easy Listening format around the country, program director Frank Maruca at WKNR, Detroit, felt Hot 100 formats were in no trouble. "Our station is far and away No. 1 here. It's true that some good music stations are dominant in some markets in the morning. But this is nothing new; it has been this way for some while."

WKNR does not soften its morning sound. It maintains the same playlist 24 hours a day, said Maruca. "I do feel, however, that there is probably more of an overlap between rock 'n' roll and good music than there has been in many years. We're playing good music records, but only because they're selling. We haven't changed our method of picking records though.

"What is happening is that good music stations are getting smart to the fact that some of the old bandleaders are not as popular as they were 15 years ago. They're playing contemporary music now, realizing that a lot of so-called 'beat' records are really good music."

But, as an example of the popularity of Hot 100 formats,

spots in each show for commercials.

The reason there is no emcee is because of the casual, informal pace of the show. Van Dyke comes on with "I'm Glad You Didn't Walk On By," written by Gene Nash, Van Dyke's manager and producer (different lyrics were written for each show to tie in with the show theme or the guest), and from then on Van Dyke does the show himself, backed by his combo, and with the guest.

After the opener Van Dyke will do one or two songs and then bring on the guest. The guest will do one song. Then, in an informal den-type set, Van Dyke and the guest will sit and chat. The guest will answer questions and talk about various things fans would want to know.

In this setting, Van Dyke will sing; or the guest will sing; or each will do a song separately. There is an instrumental next and Van Dyke and the guest will sing a duet. There is a little more conversation and sign off.

Van Dyke filmed the 13 shows at Robert Lawrence Productions, Ltd., Studios in Toronto. These guests did two shows each: Ferlin Husky, Skeeter Davis, Bill Anderson, George Hamilton IV, Margie Singleton, Roy Drusky. Stringbean did the 13th show.

WKNR is sold out in most time periods through June. "We're very successful," said Maruca. "We're now completing new studios and offices."

Maruca has noticed lately that there is "a maturity to music we've not seen in years. Evidence, as cultural tastes improve, the people are becoming more selective with their music."

John Barga is the new program director for WYSL, Buffalo, in its new Hot 100 format. The station switched formats because "there was a feeling that we could be more successful in both audiences and billings with a Hot 100 format. If any rock 'n' roll stations are in trouble anywhere in the nation, it's because that particular market is overloaded with that format. Here, we felt the market could use another Hot 100 station." WYSL switched to the new format Feb. 27.



"DISCOPHONIC SCENE" host Jerry Blavat sings with Sam and Dave during their performance on his local show over WCAU-TV, Philadelphia. The hour show is up for syndication.

Congratulations,
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Singers containing five compositions
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FAITH UNLOCKS THE DOOR
Composers: Samuel T. Scott
Robert L. Sande
Publisher: Duchess Music
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CHILD OF THE KING
Composer: Cindy Walker
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- **Best Country and Western Album**
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An album recorded by Roger Miller
containing these BMI licensed songs:
AIN'T THAT FINE
Composer: Dorsey Burnette
Publishers: Al Gallico Music Corp.
Doral Music Co., Inc.

- DO-WACKA-DO**
ATTA BOY GIRL
REINCARNATION
THAT'S THE WAY IT'S ALWAYS BEEN
AS LONG AS THERE'S A SHADOW
HARD HEADED ME
KING OF THE ROAD
YOU CAN'T ROLLER-SKATE IN A
BUFFALO HERD
OUR HEARTS WILL PLAY THE MUSIC
LOVE IS NOT FOR ME
IN THE SUMMERTIME
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BROADCAST MUSIC, INC.

for all of today's audience

Station Responsibility Is to Listeners First

• Continued from page 26

radio at home and AM radio in his car for about 20 hours a week. He's interested in heavy concerts in the evening.

Live Operation

WQXR, New York, is a classical music station that is deeply involved in being a "live" operation. Besides an advisory panel composed of over 5,000 dedicated listeners, the station has just launched its first annual young artists' competition. The station has also been presenting its own brand of live shows — for instance, Morton Gould extemporizing Christmas carols at the piano in various classical styles (a special Christmas show).

WQXR program director Martin Bookspan said, "We will be doing more of these live shows in the future than we've done in the past. The reason is that we want to be more than just a classical juke box . . . we want to be activity in the music market."

This drive to be active resulted in the young artists' competition WQXR is sponsoring. High schools in New York will run their own competitions; finalists will be screened for a show broadcast live April 30 on the station. Judges for the finals include Eugene List, Nadia Reisenberg, Morton Gould, Harold Schonberg and Jascha Zayde—all authorities. The winner of the contest will appear with the American Symphony Orchestra in a Carnegie Hall concert.

To direct its programming, WQXR recently formed a special advisory panel among its members. To show how dedicated these listeners are, a survey mailed to them recently had a 91 per cent return.

Only a lack of AM channels around the nation keeps the growth of classical stations down, said Bookspan, but the "barometers of classical music record sales and attendance figures at symphonies indicate that classical music listeners are growing." WQXR's billing is fantastic, he said, but the outlet, which pioneered in classical music programming, puts most of the gross back into operating

expenses to provide better service to the public.

The programming depends largely on "bread and butter standards," said Bookspan, "but we build a variety around this. We try to give listeners the best of the familiar works as well as the best of the unfamiliar."

Classical Music Popular

"Classical music is more popular than ever," said Raymond C. Green, president and general manager of WFLN - AM/FM, Philadelphia. "And a good indication of this is indicated by our program guide. We've had an 18 per cent increase in circulation in the past year." The guide, which costs \$3 a year, has a total circulation of about 15,000 a month, of which 11,000 are paid subscribers and "that's the greatest barometer you can have."

Classical music stations, in general, are doing well, he said, and pointed to WGMS, Washington, as doing a good job. "Of course, there's a limit at the amount of audience you can have in a given market. We estimate that about 20 per cent of the population is interested in classical music and this has been determined over the years by surveys and personal experience. But that's a sizable audience if you can corner it. Green started the classical outlet 17 years ago. The two men responsible for the programming are Morris Henken, a graduate of the Juilliard School of Music, and George Diehl, who has a doctorate degree in music from the University of Pennsylvania.

"You have to run a classical music station a radio station first, a classical music station second. A lot of the gains we've

'Opry' Video Show Hits 13 Markets

The half-hour "Grand Ole Opry" show began production in the summer of 1965 for National Life and Accident Co. of Nashville, which put it in 13 selected markets in California, Texas and the Midwest beginning last September.

The show is produced by Show Biz, Inc., working with the WSM-TV production staff. National Life, the sponsor, owns WSM-TV.

The show is taped before a live audience every Friday night at the Grand Ole Opry House in Nashville. WSM radio stages a "Friday Night Opry" there every Friday night. Admission is \$1. The crowd which comes to the "Opry" watches the taping, in addition to the rest of the show.

The TV show features five stars from the "Grand Ole Opry," or sometimes four and a country music guest who is not a member of the "Opry."

Purpose of doing the show before an audience at the Opry House, said Robert E. Cooper, vice-president and general manager of WSM, was to "capture the color and excitement of the Opry House. The crowd plays a part in this."

Host is Jud Collins, popular WSM-TV personality. A running theme throughout the series of shows is a light and brief narrative of the history of the "Grand Ole Opry" presented by Collins. He also works in the artist with this background, telling something about them as he presents them.

John Cameron Swayze, national TV personality, was brought in to do the commercials, which are dubbed in.

made have been because of a more aggressive approach to operating the station."

Promotions, Remotes

KKHI, San Francisco, is also operated just like any other type of format station . . . promotions, live remotes.

"We're very promotional minded," said vice-president and general manager Elmer O. Wayne. "We are a commercial station that just happens to be programming classical music."

Part of the promotion includes a 1933 Rolls-Royce that has become highly identified with the station. Like other classical music broadcasters, Wayne has noticed an increase in symphony orchestra concerts across the nation and "particularly in our area. We have two here—the Oakland Symphony and the San Francisco Symphony, plus all of the community and college symphonies. Our claim is that more people in this area attended symphony concerts last year than went to see the Giants play."



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It's still one of the biggest
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**"WANG DANG DOODLE"
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SINGLES PICKS HITS SPOTLIGHTS



THE PLATTERS
I LOVE YOU 1,000 TIMES

Produced by Luther Dixon with *Hear No Evil, Speak No Evil, See No Evil* on the flip side. A new bag for the veteran rock group in these dance beat numbers with full Detroit sound in strong support.

Musicor 1166



TOMMY EDWARDS
I CRIED I CRIED

Edwards has a hot chart entry in this soft rhythm ballad written and produced by Teddy Randazzo. Flip: "I Must Be Doing Something Wrong" (Prod. by Teddy Randazzo).

Musicor 1159



GENE PITNEY
NESSUNO MI
PUO' GIUDICARE

One of the top tunes in Italy is given a fine emotional Pitney vocal, with commercial production and rhythm dance beat in strong support. Flip: "Lei Me Aspetta"

Musicor 1155



GEORGE JONES
I'M A PEOPLE

This clever novelty tune from the pen of Dallas Frazier will put Jones right on top of the country chart. Flip: "I Woke Up Dreaming"

Musicor 1143



MELBA MONTGOMERY
I'M LOOKING FOR THE MAN

Marking her move to the Musicor label, Miss Montgomery is destined for a big chart item in this well-done rhythm ballad. Flip: "Don't Keep Me Lonely Too Long"

Musicor 1157

GEORGE JONES



COUNTRY SPOTLIGHT

LOVE BUG

Another best selling country music album by George Jones. Customers would buy this LP for his "Take Me" hit song alone, but other numbers that will provide sales impetus include "Things Have Gone to Pieces" and "Love Bug." George Jones is a big country artist. This album may be his largest to date.

George Jones. Musicor MM 2088 (M); MS 3088 (S)

GENE PITNEY & MELBA MONTGOMERY
Being Together



COUNTRY SPOTLIGHT

BEING TOGETHER—GENE PITNEY & MELBA MONTGOMERY

Pitney teams with another top country star and this again should prove a chart winner. The blend of Pitney and Miss Montgomery exudes musical excitement. The title tune, Dallas Frazier's "Baby Ain't That Fine" and "This Previous Love" are standouts.

Musicor MM 2077 (M); MS 3077 (S)

FAMOUS COUNTRY DUETS



COUNTRY SPOTLIGHT

FAMOUS COUNTRY DUETS

A very strong package. Here are three names who do noted country duets. The two boys also do some duets. George Jones and Gene Pitney each handle duet chores with Melba Montgomery. This is really a gas of an idea and gives an added dimension to the grand old duet tradition. Songs include "I've Got a New Heartache," "My Shoes Keep Walking Back to You," etc.

Various Artists. Musicor MM 2079 (M); MS 3079 (S)



COUNTRY SPOTLIGHT

COUNTRY GIRL

A pretty little girl with a big country music package... how could it possibly miss? It won't, not with powerful country tunes like "Don't Let Me Wake Up Lonely," "My Room Is Like a River" and "Big Tears Are Comin'." Melba Montgomery is one of the best-known female country music artists in the business.

Melba Montgomery. Musicor MM 2074 (M); MS 3074 (S)



Blue-Eyed Soul Artists Herald Musical Integration on Airways

• Continued from page 26

Righteous Brothers, once the barrier was down, r&b stations began spinning any white artist—the big name ones—who could be said to have "soul." In other words, sound like a Negro. These "soul" artists were many and the term became quite loosely used; for example: Sonny & Cher, the Beatles, Tom Jones, Sam the Sham, Barry McGuire,

Roy Head. What it actually meant was that r&b stations were trying to give rock 'n' roll outlets a run-for-their-money . . . to hold onto their audiences. To get involved in the action, many British groups are appearing now—American groups, too—with the r&b sound.

The next step? Some r&b stations decided to concentrate on appealing to both white and Negro audiences. Instead of aiming at an ethnic group, these stations began to realize that r&b music had a basic appeal. So, they integrated their air personality rosters, once almost a private domain of the Negro. There were some white deejays in the field—John Richbourg at WLAC, Nashville, and Porky Chadwick at WAMO, Pittsburgh. But they were rare. Then KYOK, Houston, hired Al Garner as program director; KGFJ in Los Angeles has two white deejays; WCIN, Cincinnati, not only went with an integrated staff, but plays such artists as Bob Dylan, Brenda Lee, Billy Joe Royal, and the Rolling Stones . . . anyone that has "a little bit of soul." WAKE, Atlanta, which changed its call letters to WIGO, has an integrated staff. WLOU, Louisville, has had an integrated staff. So does WLTH, Gary, Ind.

It is the integration of music that has contributed to the integration of staffs, believes Georgie Woods of WDAS, Philadelphia. Rudy Runnells of WOL, Washington, feels that

the Negro audience is no longer a specialized "in" group. "Musically, they've grown out of the strictly heavy-accented r&b field limited only to Negro artists."

KGFJ, Los Angeles, keeps as pure "soul" as possible, but program director Cal Milner says high general market audience ratings indicate the station is being listened to "by the white kids in order to hear r&b records early . . . we're playing them about 10 days earlier than the rock stations." Hunter Hancock and Jim Woods are the blue-eyed soul deejays at KGFJ; Hancock rated the No. 3 air personality in the market in influencing r&b record sales. Milner said Hancock sounds "ethnic" on the air.

James Whittington, operations manager and program director at Atlanta's WIGO, said his station had a different situation that brought about its integrated air staff. When the station changed formats recently to r&b, it kept on a white deejay, Tommy Goodwin, because of his tremendous following. Goodwin is the drive time personality and Whittington says, "he's worrying heck out of the rock 'n' roll personalities by playing r&b records."

WLTH, Gary, Ind., set out deliberately to aim at both white and Negro teen-agers with an integrated play list as well as an integrated staff. The station manager, George Corwin, previously worked with WSID, Baltimore, an r&b outlet.



THE OPENING OF WMEX's new studios in Boston drew over 1,500 teen-agers largely because recording artist Bobby Sherman passed out autographed copies of his "Goody Galum-Shus" record. Above, from left, Neil Bogart, marketing co-ordinator of Cameo/Parkway Records; Sherman, and air personality Arnie Ginsberg.

Wanda Jackson Versatile

Wanda Jackson, a talented young lady who got her start as an entertainer by winning a talent contest as a junior high school student at KLPR-Radio in Oklahoma City, now tapes a syndicated country music show at Oklahoma City.

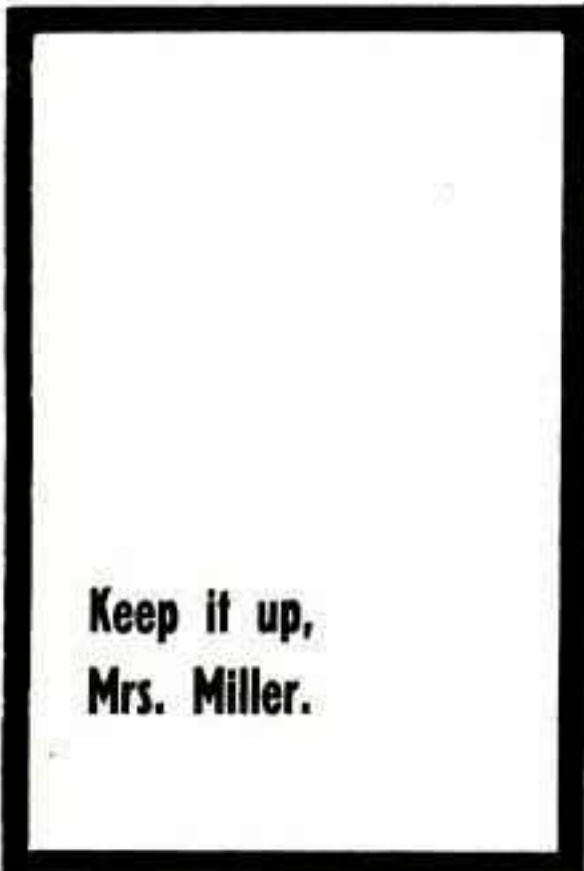
The show, "Music Village," began production last year with Mike Lane, Wayne Kemp and the Black Mountain Boys as regular cast members. Bud Mathis is emcee.

Wanda's husband, Wendell Goodman, is producer. There are guests on the show from time to time.

The smoothly paced show's strength is in Wanda's versatility. She sings country, modern country, pop. She accompanies herself some on guitar. She learned to play as a teen-ager.

Wanda brings much professional recording and live performing experience to the show. When she was 14 she had a daily sponsored radio show in Oklahoma City.

She has been recording more than 12 years — starting as a teen-ager with Decca—and has had many hits. In July 1956 she signed a long-term contract with Capitol.



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NO BIG ADS, NO ROAD TRIPS,
NO 'PHONE CALLS.
SUCH A RECORD IS THE FIRST
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"THE BALLAD OF THE GREEN BERETS"
ALAN MOORHOUSE ORCH.
CADET 5532**

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Cadet records

March 18, 1966

Mr. ROGER MILLER
Carnegie Hall
154 West 57th Street
New York, New York

Dear Roger:

Congratulations.

YOU WERE NOMINATED FOR NINE NARAS AWARDS

1. Song Of The Year
2. Record Of The Year
3. Best Country & Western Song
4. Best Country & Western Single
5. Best Contemporary Vocal Performance, Male
6. Best Male Vocal Performance
7. Best Country & Western Album
8. Best Country & Western Vocal Performance, Male
9. Best Contemporary Single Record

YOU WON SIX.

1. Best Country & Western Song
2. Best Country & Western Single
3. Best Contemporary Vocal Performance, Male
4. Best Country & Western Album
5. Best Country & Western Vocal Performance, Male
6. Best Contemporary Single Record

Nobody's perfect!

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Personal Management

SMASH RECORDS
TREE PUBLISHING COMPANY



POP SPOTLIGHT

THE MGM SINGING STRINGS PLAY THE HITS OF '66

MGM E 4357 (M); SE 4357 (S)

This album will prove very popular on good music and Easy Listening radio stations, who are begging for "hit" type material that fits their softer programming sound. This fact will lead to greater sales for dealers. Tunes include "Hang On Sloopy," "Ebb Tide," and "We Can Work It Out." A winner.



CLASSICAL SPOTLIGHT

BRAHMS: THE LIEBESLIEDER WALTZES

Robert Shaw Chorale. RCA Victor LM 2864 (M); LSC 2864 (S)

The Robert Shaw Chorale does a spirited job with Brahms' delightful "Liebeslieder Waltzes." The music is light, but never frothy, and the Shaw Chorale approaches it with just the proper amount of reverence.



POP SPOTLIGHT

THE LOOP

Johnny Lytle. Tuba LP 5001 (M)

A pretty package of instrumentals based on the title tune which was a singles chart item for many weeks. The up-and-coming vibist has a smooth sound easily programmed in Top 40, middle-of-the-road or jazz formats and will cover all sales markets as well.



CLASSICAL SPOTLIGHT

MADELEINE GRAY

Angel COLC 152 (M)

Thanks to this recording, another generation will be able to enjoy the delights of Madeleine Gray's voice. "Chants d'Auvergne" is compiled from 1930 recordings, while the other side—"Trois Chants Hebraïques" and "Chansons Madecasses"—is a compilation of 1932 recordings. The piano accompaniment is by Maurice Ravel. The combination is magnificent.



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.



SOUNDTRACK SPECIAL MERIT

THE SQUARE ROOT OF ZERO

Soundtrack. Mainstream 56070 (M); S/6070 (S)

Elliot Kaplan has written an off-beat score which is rich in its variety of moods and is often moving. Material ranges from avant-garde to traditional. It's a combination of symphonic and "pop art" music that manages to come off.



POP SPECIAL MERIT

EXCLUSIVE ORIGINAL TELEVISION SOUNDTRACK ALBUM "BATMAN"

Various Artists. 20th Century-Fox TFM 3180 (M)

Besides touches of well-done music, this album comes up with rousing dialogs taken from the TV series. And, based on the high ratings of the show, this album could also be a winner. Heroes from the show are on here, including Adam West and Burt Ward. Music is conducted by Nelson Riddle.



CLASSICAL SPECIAL MERIT

SCHUMANN: PIANO CONCERTO/ STRAUSS: BURLESKE

Leonard Pennario & London Symphony Orch. (Ozawa). RCA Victor LM 2873 (M); LSC 2873 (S)

Pennario's striking performances on both sides make this record shine. He places his expert fingers right on target and measures each measure with exacting care and vigor. Young conductor Ozawa leads with proficiency. His "Burleske" is the better of the two.



R&B SPECIAL MERIT

JAMES BROWN PLAYS NEW BREED

(The Boogaloo) Smash MGS 27080 (M); SRS 67080 (S)

An all-instrumental package with "soul" chorus backing features Brown on piano and electric organ. The electricity generated by his name and face (a four-color portrait is included) will cause sales stampedes in both r&b and pop markets. His "New Breed" single is featured.

BREAKOUT ALBUMS

★ **NATIONAL BREAKOUTS**

WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH

Various Artists, Kapp KRL 4506 (M); KRS 5506 (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.

TOGETHER AGAIN . . .

Willis Jackson & Jack McDuff, Prestige PR 7364 (M); PRS 7364 (S)

CHET ATKINS PICKS ON THE BEATLES . . .

RCA Victor LPM 3531 (M); LSP 3531 (S)

DISCOTHEQUE. THE DISCOTHEQUE DANCE ALBUM . . .

Various Artists, Command RS 892 (M); RS 892 SD (S)

SEE-SAW . . .

Don Covay, Atlantic 8120 (M); SD 8120 (S)

DON'T BE CONCERNED . . .

Bob Lind, World-Pacific WP 1841 (M); WPS 21841 (S)

RIDE YOUR PONY/GET OUT OF MY LIFE WOMAN . . .

Lee Dorsey, Amy 8010 (M); 8010-S (S)

UNBELIEVABLE . . .

Billy Stewart, Chess LP 1499 (M); ST 1499 (S)

NEW YORK MY PORT CALL . . .

Jimmy Roselli, United Artists UAL 3467 (M); UAS 6467 (S)

BYE BYE BLUES . . .

Brenda Lee, Decca DL 4755 (M); DL 74755 (S)



RELIGIOUS SPECIAL MERIT

FORRETT MILLER SINGS TO GOD

IRC 3314 (M)

This ecumenical program of religious songs has broad appeal. Its hymns, spiritual and liturgical pieces cover the Jewish, Catholic and Protestant faiths and Forrest Miller gives them all a reverent and impressive vocal reading.



SPOKEN WORD SPECIAL

MERIT

THE MERRY WIVES OF WINDSOR (3-12" LP)

Various Artists. Shakespeare Recording Society SRS 203 S (S)

This is one of Shakespeare's most delightful comedies and it's given a merry reading by an illustrious cast headed by Anthony Quayle, Micheal Macliammoir and Joyce Redman. Howard Sackler's direction sustains the happy pace.

CLASSICAL

CLASSICAL GUITAR

Luis Suelves, Mace M 5019 (M); SM 9019 (S)

THE SOLO GUITAR OF BOLO SETE Fantasy 3369 (M)

ROBERT STARER/VAUGHAN WILLIAMS/MELVIN BERGER English Chamber Orch. (Snashall). Golden Guinea GSGC 1 4049 (S)

LOW PRICE CLASSICAL

BEETHOVEN: SYMPHONY NO. 2 London Symphony Orch. (Monteux). RCA Victorla VIC 1170 (M); VICS 1170 (S)

SALZBURG COURT AND BAROQUE MUSIC & THE PEASANT WEDDING Wilhelm Jerger & Leopold Mozart. Mace M 9035 (M); SM 9035 (S)

COURT CONCERT Chamber Orchestra of Bruhler Schlosskonzerte (Muller-Bruhler). Mace M 9031 (M); SM 9031 (S)

BACH: SIX ENGLISH SUITES, Vol. 1 Helmut Walcha. Mace M 9033 (M); SM 9033 (S)

SACRED MUSIC OF THE MASTERS Various Artists. Mace M 9030 (M); SM 9030 (S)

JAZZ

SOCK! Gene Ammons. Prestige PR 7400 (M)

IMPRESSIONS OF A PATCH OF BLUE Walt Dickerson Quartet. MGM E 4358 (M); SE 4358 (S)

LOW PRICE CHILDREN'S

AROUND THE BLOCK, AROUND THE WORLD Various Artists. RCA Camden CAL 1064 (M); CAS 1064 (S)



FOUR-STAR ALBUMS

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

POPULAR

TEARS & THE RIVER Ken Dodd. Liberty LRP 3442 (M); LST 7442 (S)

BREAKOUT SINGLES

★ **NATIONAL BREAKOUTS**

SLOOP JOHN B

Beach Boys, Capitol 5602

★ **REGIONAL BREAKOUTS**

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

FUNNY (NOT MUCH) . . .

Walter Jackson, Okeh 7236 (Shapiro-Bernstein, ASCAP) (Baltimore-St. Louis)

DIRTY WATER . . .

Standells, Tower 185 (Equinox, BMI) (Miami)

DESIREE . . .

Charts, Wand 1112 (Dorothy, BMI) (Baltimore)

ELVIRA . . .

Dallas Frazier, Capitol 5560 (Blue Crest, BMI) (New Orleans)

CHAIN REACTION . . .

Spellbinders, Columbia 43522 (Blackwood, BMI) (St. Louis)

DADDY'S BABY . . .

Ted Taylor, Okeh 7240 (Ronnat, BMI) (Baltimore)

REAL HUMDINGER . . .

J. J. Barnes, Ric-Tic 110 (Myto, BMI) (Detroit)

BAREFOOTIN' . . .

Robert Parker, Nola 721 (Bonatemp, BMI) (New Orleans)

GOOD, GOOD LOVIN' . . .

Blossoms, Reprise 0436 (Screen Gems-Columbia, BMI) (Atlanta)

SEE ALBUM REVIEWS ON BACK COVER

There's no one like you, Mrs. Miller.

RISING BIG!



AMERICANS

SMASH NEW LP

I SEE THE LIGHT

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PRODUCTIONS INC.

MONO-HLP-8503 STEREO HST 9503

& The Explosive New Single

EVOL-NOT LOVE

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TOP LP's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

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

Table with 4 columns: This Week, Last Week, Title, Artist, Label & No., Wks. on Chart. Contains 50 entries including 'BALLADS OF THE GREEN BERETS', 'GOING PLACES', 'WHIPPED CREAM & OTHER DELIGHTS', etc.

Table with 4 columns: This Week, Last Week, Title, Artist, Label & No., Wks. on Chart. Contains 50 entries including 'MANTOVANI MAGIC', 'MUSIC—A PART OF ME', 'IT'S MAGIC', etc.

Table with 4 columns: This Week, Last Week, Title, Artist, Label & No., Wks. on Chart. Contains 50 entries including 'I WANT TO GO WITH YOU', 'LOUIE LOUIE', 'THE BATMAN THEME', etc.

Now the man
who makes the
trends...



has invented a whole
new bag.

Nobody can top Bob Dylan. Except Bob Dylan. And he never stops outdoing himself.

The others follow where Dylan leads. But they don't catch up. First it was folk. Then folk-rock. Now: a completely original bag so new it doesn't even have a name. Yet.

As Dylan goes, so go the charts. But don't try to pin him down, because just when you think you've got him pegged and neatly classified . . . he's off in a new direction. Exploring new worlds of music.

Bob calls his new single "Rainy Day Women #12 & 35." Think the title's wild? Wait until you hear the sound.

Send today for your preview copy
of the new Dylan single,
"Rainy Day Women #12 & 35"
4-43592

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Jot your name and address on the label above. Check your occupation. Then clip it.
Mail it to us and we'll rush you a fresh-pressed single. But act now. Offer expires April 4.
You'll soon find out why Bob Dylan has a flock of imitators.
But no competition.

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Toronto Country Show at O'Keefe An SRO Giddyup Go Clambake

TORONTO—The first country music show ever to play the handsome, 3,200-seat O'Keefe Center for the Performing Arts in Toronto in its five-year history has assured country music a warm welcome there in future. The Johnny Cash Show, starring Cash, Tex Ritter, the Statler Brothers, June Carter, the Tennessee Three, and with Loretta Lynn as an added attraction for the first two nights, was a sell-out in advance of its three-night date (March 17, 18, 19).

The clamor of country music fans, many of them attending

the O'Keefe for the first time, forced the hasty addition of a Saturday matinee to the schedule, and tickets for it began to sell briskly as soon as it had been announced.

Toronto newspapers' entertainment pages gave country music more attention than ever before with its move into the O'Keefe Centre, where the fare is usually from Broadway and London's West End, rather than Nashville. Two papers assigned their top-line music critics to the show and both gave it excellent reviews, in contrast to fewer,

shorter reviews putting down similar shows in other locales in the past.

The show was also a smash in London, Ontario, where Cash donated \$2,000 in cash to a Cerebral Palsy fund, and in Kitchener, prior to the Toronto date, Columbia Records entertained Cash at a press reception at the Four Season Motor Hotel (15), attended also by Miss Carter and Tex Ritter. The artists on the show were much in demand to guest on both local and network radio and TV programs.



CILLA BLACK rehearses for a Parlophone disking of "Alfie" with Burt Bacharach at the piano. He wrote the song with Hal David. Miss Black's recording manager, George Martin, looks on.

U.S. Acts Top U.K. Charts Again

• Continued from page 1

his scoring over the local by Val Doonican of "Elusive Butterfly."

Two nights of concerts and one major TV appearance by James Brown a fortnight ago turned an artist appreciated only by rhythm and blues fans into a nationwide favorite and sent his new Pye International release, "I Got You," soaring up the chart. At one London Concert, police could hardly restrain what seemed like the entire audience from joining Brown on stage. His TV appearance attracted national publicity the following day.

Eddy Arnold's first visit to Britain at the end of February sparked off his first RCA Victor hit here, "Make the World Go Away," which may well have spearheaded a craze for country music.

Next week Lou Christie is due here to follow up his "Lightnin' Strikes" hit on MGM.

To coincide with the visit, Pye is rushing out on Colpix an album of earlier Christie recordings, "Lou Christie Strikes Again," "Havin' a Good Time."

Spoonful's 'Daydream'

However, not all Pye's releases are made up of old recordings by new hit paraders. On its International label the company issues the Lovin' Spoonful's "Daydream." Next week the group arrives in Britain, hoping for its first British hit, for TV dates and personal appearances arranged by Tito Burns.

A current visitor is Roy Orbison. He's in for five weeks with the Walker Brothers. Decca hosted a reception to introduce his new British release "Tinkle Toes." He gave it a major plug the previous night on ATV's "London Palladium Show."

CBS Works Hard

In the absence of a British hit, CBS continues to work hard

on its American product and welcomed the Clancy Brothers and Tommy Makem with a reception (28) after releasing their single, "Freedom Sons." The company also arranged promotion to coincide with the visits of Simon and Garfunkel and Billy Joe Royal, who were due in last week. These artists, too, are comparatively unknown in Britain, although if the current pattern runs true to form they should have hits by the end of this month.

So the U. S. invasion continues. Whether it has anything to do with the closing of the excursion flight season on the Atlantic route as of May 1 is hard to determine, but U. S. artists are certainly finding that it's worth the air fare to spend a few days in London working on their records.

And for those who cannot make the trip, Britain's No. 1 TV pop program, "Top of the Pops," is doing its best to get film clips to use with its records.

EMI Unit for Hong Kong

HONG KONG—Sir Joseph Lockwood, Chairman of the Board of Directors of Electric and Musical Industries, London, said here last week that his company planned to open a factory here in two years.

This step was necessary, said Sir Joseph, because of the increasing interest in popular music here. The factory would cost about £100,000.

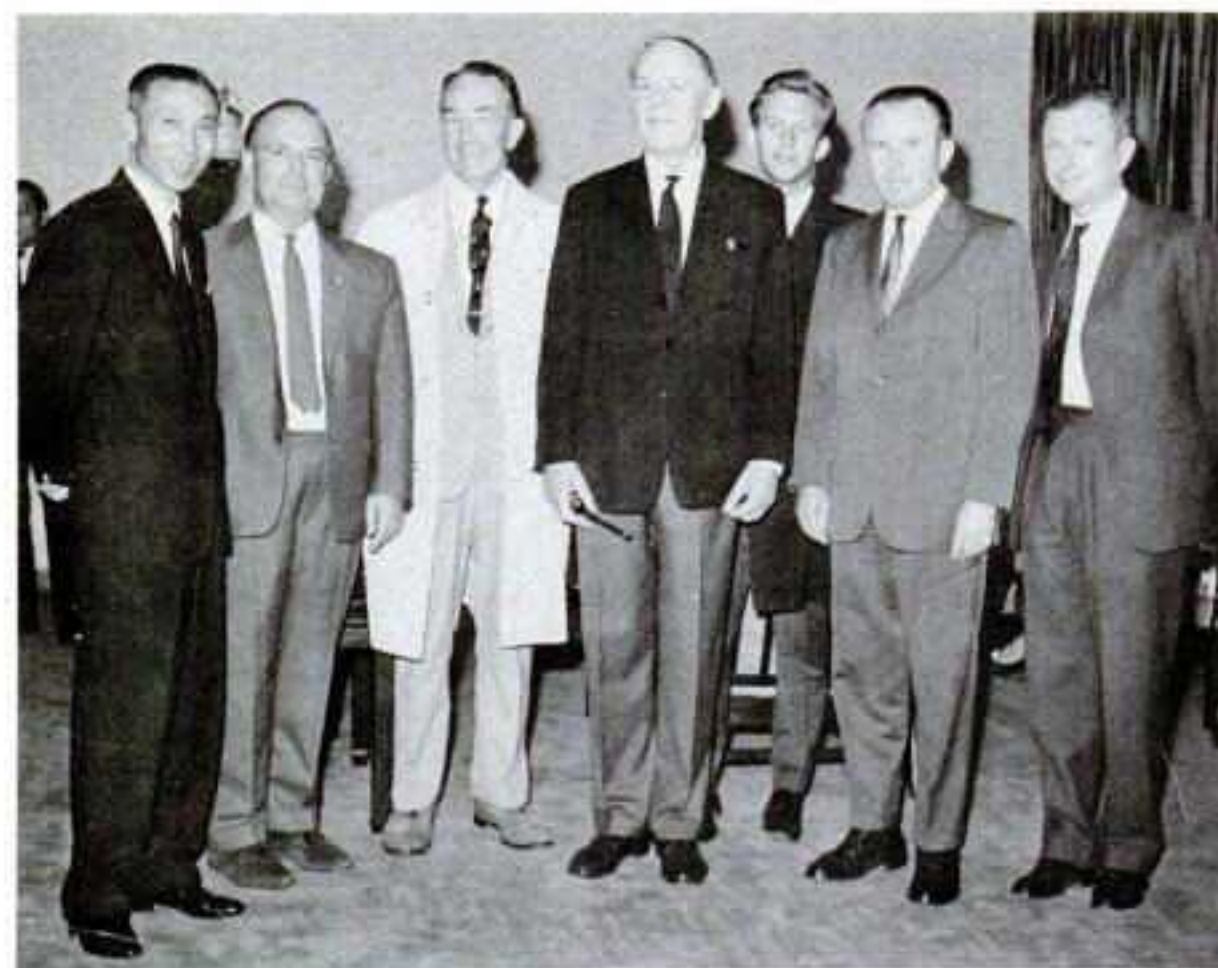
Sir Joseph, who arrived here with other members of the EMI board touring the world, also praised the Hong Kong authorities for their efforts in checking

(Continued on page 48)

Trenet Returns To Paris Stage

PARIS—After an absence of more than five years from Paris stage 52-year-old singer-composer Charles Trenet opened for a season at the Bobino Theater.

Composer of "La Mer," which shares with "La Vie en Rose" as the best selling French song (there have been nearly 100 different recordings of it), Trenet returned with 36 new songs in his formidable repertoire of 625 numbers.



THE EMI GROUP in Hong Kong. From left to right are Run Run Shaw, the Chinese movie magnate; John E. Wall, managing director; Lord Shawcross, director; Sir Joseph Lockwood, chairman; W. H. T. Cavendish, personal assistant to the chairman; Glen E. Wallich, director, and E. Insley, general manager, EMI Hong Kong.

AFM 'Flat' to Toronto Press

By KIT MORGAN

TORONTO — The American Federation of Musicians has been the target of veiled and not-so-veiled barbs in Toronto newspapers recently because of its refusal to grant permission to a Canadian record company to record the famous Royal

Canadian Mounted Police band as a Centennial project (Canada celebrates its Centennial in 1967). The monthly newspaper, the Independent Businessman, reported the incident under the heading "Latest Intrusion—U.S. Union Forbids Recording by RCMP Band."

Ken Warriner, independent

Shirley Bassey Set For U. S. Club Scene

LONDON — Shirley Bassey will star 21 weeks at two of the U. S.' exclusive supper club venues—the Sahara Hotels in Las Vegas and Tahoe—under a three-year deal just signed. She will average four weeks of the year at Vegas and three weeks annually at Tahoe.

Shirley arrives in the U. S. April 11 after appearances in Manila and Hong Kong. She begins two weeks at the Royal Box in New York's Americana Hotel on April 24. Her opening performance will be on a Sunday—to a specially invited au-

dience of celebrities and press.

The following two weeks she will record in New York before flying to Vegas, for a fortnight engagement at the Sahara starting May 24. She is already set for two weeks at Lake Tahoe starting Oct. 11 and a further four weeks at the Vegas Sahara opening on Christmas Eve. The entire 21 weeks at the Sahara will earn her \$540,000.

She will also spend August in the U. S. recording for top TV shows, including an Ed Sullivan date, which will be screened during the fall.

Lib. Buzzing on U. K. Front

LONDON—Liberty Records' President Al Bennett is due here in mid-April to review the label's activities in the British field with particular attention to the work of Ron Kass, director of Liberty's European operations, who has been based in London for the past six months.

Currently, Liberty has five American artists in this city: Burt Bacharach (recently signed to Liberty as an artist) is here writing the score for the film "Casino Royale" and he produced a record by Jackie DeShannon who flew in especially for the purpose.

Vikki Carr this week ends a two-week stint at the Talk of the Town nitery, Bob Lind has been in promoting his "Elusive Butterfly" and Irma Thomas is undertaking a string of personal appearances for ballroom promoter Roy Tempest.

Kass currently has a problem with P. J. Proby, who has refused to record until a dispute he has with Liberty is settled. Proby leaves Britain April 3 due to the expiration of his final British work permit and it was expected that he would stockpile recordings for this market.

Steinmetz' Overseas Jaunt

Eric Steinmetz, had talks with EMI (18) before returning to New York after his first European tour in his new capacity. The trip took him to Italy, Greece, Germany, France, Belgium and Holland.

At EMI Steinmetz talked about the introduction in Britain on MGM's budget line, the Metro series. He told Billboard: "I see a revolution in the Euro-

pean record industry with these budget lines and we must introduce ours at the earliest possible date."

He was satisfied with the MGM set-up in Europe which was able to produce a multi-country hit for Sam the Sham's "Woolly Bully" last year and is now doing the same for Lou Christie's "Lightnin' Strikes." He also discussed the "Dr. Zhivago" soundtrack album, which has sold well in the U. S. The film opens in London this month.

Steinmetz said he was anxious that MGM artists should make frequent visits to Europe to promote the label's product. Lou Christie is due in this week and visits are already scheduled by Erroll Garner and Stan Getz.

record producer for Arc Sound and also that diskery's promotion manager, approached the RCMP band last year and was told that he must clear recording plans with the AFM in New York. A written request, offered (Continued on page 48)

*We are Indeed Proud
of the Achievements
of Our Artists
Acknowledged by
Our Fellow Craftsmen*



ALBUM OF THE YEAR:

"SEPTEMBER OF MY YEARS"

Frank Sinatra

Producer: Sonny Burke / Reprise Records

BEST VOCAL PERFORMANCE—MALE:

"IT WAS A VERY GOOD YEAR"

Frank Sinatra

Reprise Records

BEST COMEDY PERFORMANCE:

"WHY IS THERE AIR"

Bill Cosby

Warner Bros. Records

**BEST CONTEMPORARY VOCAL
PERFORMANCE—FEMALE:**

"I KNOW A PLACE"

Petula Clark

Warner Bros. Records

BEST ALBUM NOTES:

"SEPTEMBER OF MY YEARS"

Frank Sinatra / Reprise Records

by Stan Cornyn

**BEST ARRANGEMENT ACCOMPANYING
A VOCALIST:**

"IT WAS A VERY GOOD YEAR"

Frank Sinatra

by Gordon Jenkins / Reprise Records

**BEST INSTRUMENTAL JAZZ
PERFORMANCE—LARGE GROUP:**

"ELLINGTON '66"

Duke Ellington Orchestra

Reprise Records



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West Resigns From CBS

LONDON — Stanley West, who came to Britain in 1964 to set up CBS in Britain, has resigned from the company. He will travel before deciding on his plans which are more likely to be more in artists' management than in the record industry.

After four years with the international division of EMI, West left London in 1959 to join CBS in New York in a similar capacity. In 1962 he left for Paris where he was co-ordinator of European operations for two years. He returned to London in 1964 to become label manager when CBS took over Oriole Records to establish itself some eight months later as a British record company.

More recently he has been in charge of merchandising and promotion. The new promotion manager is 28-year-old Roger Esterby, who was previously press officer. A new merchandising manager and press officer

Matalon Cemed-Carosello Mgr.

MILAN — David Matalon, owner of Ducale-Italdisc Records and Ducale Publishing, was appointed general manager of Cemed-Carosello Records, a subsidiary company of the Cruci publishing group.

Matalon is well known in music circles here and is credited with the discovery of Mina, who recorded for his company until three years ago. Then she switched to Rifi.

Matalon will continue in the double position indefinitely. He is just back from New York where he closed an agreement with MGM Records for the release of Domenico Modugno's recordings—in Italian and English—in the U. S. and Canada. First issue will be the San Remo winning song, "Dio, Come Ti Amo," penned by Modugno.

While in New York, Matalon will be appointed, British CBS managing director Ken Glancy was due in New York on Saturday (26) for discussions at CBS there.

also concluded an agreement with United Artists for Clan Records. As a result of the deal, Adriano Celentano, top Italian artist, will record for United Artists exclusively, as far as the English language is concerned, and UA will distribute his records in the English-speaking countries.

Matalon also said that Modugno's "Dio, Come Ti Amo" will be released by Polydor, in the German version, in Scandinavia, Austria, Germany and Benelux, by Belter-Spain, by AZ—in the French version—in France. Meanwhile, the record passed the 250,000 copy sales mark in Italy.

Rifi to Line Pocket Record Series With More Material

MILAN—While their pocket records were on the newsstands, as a further step in the launching of this new line, Rifi announced that the series (marketed under the pop label) will soon also embody classical music, opera music, children's stories and folk songs.

The retail price will be maintained at Lire 400 (64 cents), all taxes included.

The release schedule for pop music will be one record per week, plus extra releases for special events, such as the San Remo Festival, the radio content "A Record for the Summer," the singing-tour "Cantagiro," etc. The release schedule for material other than pop music is still to be fixed.

The first "pocket record" appearing on the newsstands embodied two songs from the San Remo Festival, "Il Ragazzo Della Via Gluck" b-w "Io Ti Daro Di Piu," performed by Giorgio Gaber and Iva Zanicchi respectively. Both these artists participated in the Fest with other songs, "Mai Mai Mai (Val-

entina)" and "La Notte Dell'Addio," released through the regular Rifi line.

Guitarist Doing Right for Barclay

PARIS — French guitarist Francis Le Maguer has produced a new sound for Barclay Records with an ensemble called Guitars Unlimited.

Le Maguer uses the guitars to reproduce the sound of the various sections of a big band in faithful interpretations of celebrated jazz standards by Count Basie, Duke Ellington, Woody Herman and others.

The album has already sold 6,000 copies in three months and is released in the U. S. by Atlantic and in Britain by Philips. Le Maguer plans a follow-up album shortly in which he will feature further Count Basie and Ellington numbers, Sacha Distel's "The Good Life," and possibly some Lennon-McCartney tunes.

Barclay Deal With Fontana

LONDON—Barclay Records of France has concluded negotiations with Fontana for release of their material in the U.K. Artists will include Charles Aznavour, Jaques Brel, Hughes Aufray, Dalida, with first release April 8 by Mort Shuman. Releases will be made on Fontana using Barclay logo; Fontana will have first refusal on all Barclay French product.

Musician and a&r man Bobbie Graham, who currently acts as producer for Barclay, heads representation in the U. K. The arrangement points to a long-term plan by Barclay to get their label and talent better known in the U. K. Previously Aznavour material had been released by Decca.

All-Star Cast at De Artistes Gala

PARIS — The 36th Gala of the Union des Artistes held at the Paris Opera with Prince Rainier and Princess Grace of Monaco, and many top French government officials present, featured Brigitte Bardot, Elsa Martinelli, Bourvil, Jean-Claude Brialy, Henri Garcin, Charles Trenet, Fernald and Michel Simon.

Also Sophie Daumier, Guy Bedos, Mireille Mathieu, Darry Cowl, Eddie Constantine, Barbara, Anna Karina, Sylva Koscina, Gilbert Beaud, Regine, Valerie Lagrange, Samson Francois, Serge Gainsbourg, Robert Rocca, Jean Yanne, Jane Sourza and Raymond Souplex.

FROM THE MUSIC CAPITALS OF THE WORLD

AMSTERDAM

This week two more companies raised their single prices to f 4.25. The Artone Co. (as well as CBS-Holland) and CNR followed the Bovema group. Phonogram will follow within a week or so. . . . Big success for Negrin's Reprise label: Nancy Sinatra's U. S. topper, "These Boots Are Made for Walkin'" zoomed to No. 5 on National Hit Parade last week. Company is introducing a second batch of LP's in its Eurodisc-Melodia series, on which Russian talent is combined with German technicians. In a special promotion campaign, Negrin took a booth at the famous Utrecht Fair, where

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RECORDS MUSIC
Are You Represented in ITALY?
GTA-Galleria del Corso, 2—Milano.
General Mgr.: GIGI CICHILLERO

it has been exposing its great Russian series in co-operation with the Russian Embassy. . . . From Ariola catalog comes the rapidly climbing Peter Alexander success on the German Hitlists: "Wenn Das Geschieht." . . . The Overlanders, British beat group with a successful cover version of the Beatles' "Michelle" will visit Holland soon. Singer Trini Lopez will tape some TV appearances April 30. . . . Phonogram released this week, with a view to Easter, a new album of Bach's "Matthew Passion." It was conducted by Eugen Jochum and features famous singers like Agnes Giebel, Ernst Haefliger, Marga Hoffgen, Walter

Berry and the world-famous Concertgebouwwerkst. Phonogram also released an LP on the Mercury label with the Leonard de Pour Choir, containing Creole songs, work songs and spirituals. The firm released this week on Decca label, a performance of Prokofieff's "Stone Flower" by the Orchester Suisse Romande, conducted by Silvio Varviso. . . . Tijuana Brass is conquering Holland. Phonogram reported very favorable sales not only of the singles but also of the new LP with Tijuana Brass by Herb Alpert. . . . The Dutch team at the Knokke Song Festival this year consists of Margie Bell (Artone), Ronnie Tober (Philips), Margret and Janneke Peoer (Philips). . . . The National Ballet will leave April 10 for seven weeks through South America. Performances will be given in Argentina, Peru, Colombia and Mexico. The tour start at Teatro Colon in Buenos Aires.

. . . Pete Felleman of Artone's Funckler division this week released a further batch of album packages from the Prestige catalog to complete his specially edited and compiled Modern Jazz Giants Series, consisting of 18 LP's from the label's vast listing of top jazz recordings. From the Epic line the following new single material has been released by Funckler in Benelux recently: Mike Douglas with "The Men in My Little Girl's Life" and the Back Porch Majority with "S Song of Hope." . . . Artone reports lots of activity on the international market concerning its rapidly growing line of locally produced album and single material. So far, continentally flavored recordings of hit as well as standard items, appealing to a wide market in first class performances by Willy Schobben, Los Tenientes, De

Maskers, Eddy Young, Martin Gale and the O. K. Wobblers, have been successful in such territories as France, Japan, Australia, the Philippines, Spain, Turkey, Germany and several others.
BAS HAGEMAN

CHICAGO

Chicagoan Keith Everett recorded "Conscientious Objector" on the Tempting label just before the Army took him to Vietnam. Keith's manager, Morey Alexander, is trying to work out something with a major for Bobby Jones, formerly under contract to Vee Jay. . . . The flip side to Everett's single, "Don't You Know," is No. 31 on the chart at WLS, which station seems to be lending help to local acts lately. . . . WLS recently broke "Gloria," by the Shadows of Knight, the Dunwich recording of which hit our Hot 100 last week. Expectedly, NARAS director Bill Traut, in on "Gloria" from the beginning, was all smiles at the awards gala last week. . . . Smiling too were Eddie Thomas and Dick Simon, of St. Lawrence Records, for their Jamo Thomas recording of "I Spy" hit our Hot 100 last week.

Jim Martin is reportedly replacing General Manager Morrie Goldman (off to Dot) with Ronnie Bernstein. . . . An open house autograph party with the Shadows of Knight at WNWC in Arlington Heights was, as expected, an overwhelming success, as such things go. . . . So was the high school press conference with the Smothers Brothers at the Water Tower Inn last Saturday. . . . Ross Anderson and his orchestra have released their latest on Channel Records, "Tuff Cat" b/w "The Certain Feeling." . . . Chicagoan Harriette Blake has just signed a year's contract with Monument; cut her latest sides with Cliff Parmon in Nashville. She opens at the Act IV in Detroit April 4. . . . Fontana is releasing nationally 17-year-old
(Continued on page 48)

The FOUR COINS

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**FROM THE
MUSIC CAPITALS
OF THE WORLD**

• Continued from page 46

Terri Sharp's "A Love That Will Last." . . . Julius (Cannonball) Adlerley and brother Nat spent a short three days at the Club on South State Street over the weekend. . . . Overjoyed polka fans around the country rejoiced to hear Chicago's Li'l Wally play "Puka Jasiu" (Johnnie's Knockin') on the Lawrence Welk television show over the weekend. . . . Ed Pazzur has signed Batman (Adam West) for a McCormick Place appearance May 7. . . . Mercury's Wayne Cochran and his band pro-

vided background music at a Loop luncheon last week before moving the act into the Regal Theater.
RAY BRACK

LONDON

BBC-TV has bought from NBC-TV of America the Frank Sinatra film, "A Man and His Music." It will be screened here and Pye is expected to launch a new onslaught on Sinatra's Reprise albums to coincide with the performance. . . . Pye managing director Louis Benjamin is spending Easter in Rome and having talks there with RCA, Durium executives. . . . Paul McCartney has owned up to writing

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"Woman," the latest single by Peter and Gordon. The number, published by Northern Songs, was credited to a Bernard Webb, and McCartney explained: "I wanted to know how one of our songs would do without a Beatle name behind it." . . . U. S. agents Frank Barsalona and Dick Friedberg and manager Bob Levine arrived (21) for talks with Danny Besh and Harold Davison re U. S. tours this summer by Herman's Hermits, Freddie and the Dreamers, the Animals and Yardbirds.

An injunction by independent producer Shel Talmy restraining Polydor from issuing the Who's latest hit on its new Reaction label because of a copyright dispute over the "B" side was dismissed (18) four days after Polydor had reissued the record with an alternative "B" side. . . . The Bachelors return to America on May 15 for an "Ed Sullivan Show" appearances and possibly concerts in New York.

The Spencer Davis group, Yardbirds, Small Faces, Fortunes, Mindbenders, Paul and Barry Ryan and Marianne Faithfull are among 22 British pop acts filmed here within the last three weeks for Dick Clark's U. S.-TV show, "Where the Action Is." . . . Brian Epstein's Subafilms will film a special cabaret appearance by Cilla Black at the Savoy Hotel during her stint there which opens on April 18. The film will be made May 1. . . . Atlantic Records' chiefs Ahmet and Nesuhi Ertegun returned to New York after attending Polydor's reception to launch the label following its switch from Decca. Dag Haeggqvist, of Sonet, Stockholm, was here meeting publishers.

CHRIS HUTCHINS

MILAN

CGD announced they signed with Audio Fidelity, A&M and Scepter for distribution of these labels in Italy. . . . Decca catalog-American series, as well as Coral and Brunswick catalogs previously distributed here by Phonogram, are now marketed by Italian Decca. . . . Harold Orenstein, touring Europe to visit his clients, stopped here to see Joe Giannini of CGD. John Nathan, MGM European representative, and Eric Steinmetz, MGM International Division manager, met with Giannini. . . . Roger Maruani, a&r of Festival-

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Paris, was here to supervise Gigliola Cinquetti's French recording of the San Remo winner, "Dio, Come Ti amo." . . . Adamo, Belgian EMI, will do his first Italian tour from April 18 to 22, through Milan, Florence, Rome, Naples, Tourin and Venice. . . . EMI's Boys Blue, I Nomadi, Gilbert Beaud, Adamo, Virginia Vee and Liberty's Vic Dana, will participate in the top TV show, "Studio Uno." . . . Gigliola Cinquetti flew to Paris, Bremen, Hamburg and Madrid for TV appearances. . . . Rita Pavone started servicing RCA Italiana also as a producer. . . . Italian EMI released an album of live recordings made during Adamo's debut at the Olympia of Paris, and another album with 12 tunes performed in Italian by Cliff Richards. . . . Nini Rosso, recorded his sides for the new spring release, "Serenata Maledetta" and "Playboy."

Jeanne Garceau, an American girl living in Italy, and the Italian Paolo Sciacchi, recorded an album for Durium with 12 American folk songs under pseudonym "Io & Paolo," which is also the album's title. And Durium released two albums with famous Russian tunes, performed by Russian artists. Durium acquired world-wide rights, except Austria and Switzerland. . . . "Il Ragazzo della Via Gluck" by Adriano Celetano was selected as theme of a six-part TV inquiry about the Italian industry. . . . GTA issued a new single with "Lara's Theme" from "Doctor Zhivago" movie score b-w "Joseph Trumpet Shake," by trumpeter Al Corvin and his Clippers. . . . Italian Decca released the first record here by the Vogues, "Five o'Clock World" b-w "Nothing to Offer You." . . . Wilma Goich, Ricordi, back from Madrid where she recorded the Spanish version of her San Remo number "In Un Fiore" and other songs.

GERMANO RUSCITTO

NEW YORK

Frank Sinatra Jr. and the Tommy Dorsey orchestra were inadvertently included in Premier Talent Associates' ad in the March 19 issue of Billboard. Premier Talent does not represent, manage or is in any way affiliated with Frank Sinatra Jr. and the Dorsey orchestra.

Stanley Green has written a 24-page booklet for the Reader's Digest record series "The Great Song Hits From Broadway," which is a 10-disk set and includes 120 songs.

EMI Hong Kong

• Continued from page 44

the imports of pirated records. Traveling with the group are John E. Wall, EMI's managing director, who acts as chairman of the Gramophone Co. Ltd., EMI Tape Ltd., and Morphy-Richards Ltd., and Mr. and Mrs. Glenn Wallichs, chairman of Capitol Records. Meeting the group in Hong Kong was Lord Shawcross, QC, a member of the board. The group continued on to Tokyo to inspect the EMI factory there.

. . . The Roy Eldridge and Harold Sheppard Quartets open at the Embers West on March 28. . . . Shawn Elliott, Roulette diskier, set for two weeks at the Sheraton Hotel in San Juan, P. R., beginning May 5. . . . Comedian Lou Menchell and singer Vicki Stuart have been signed to Westminster Management. . . . Anthony and the Imperials will double from the Murray the K Easter show at the Brooklyn Fox on April 16 for a concert at Trenton State College, Trenton, N. J. . . . The Toys signed for a six-day stint at the Whisky-A-Go-Go in St. Paul, Minn., starting April 26. . . . Mitch Ryder and the Detroit Wheels winding up a series of one-nighters in Michigan to return to New York for the rock 'n' roll show at the Brooklyn Fox April 9-17. . . . Big Tiny Little to a personal management pact with Gerry Purcell. . . . David Morris, vice-president of Southern Music, collaborated on "Please Don't Switch Off the Moon Mr. Spaceman" with Jimmy Prometheus, and the tune was recorded by Nicholas Hammond on Pye.

The Remains, Epic artists, start a national concert tour on March 30 at the University of Maine. . . . Hillard Elkins, producer of "Golden Boy," will present Sammy Davis in concert at the Forrest Theatre, Philadelphia, on April 4. Other cities are now being considered. . . . Jimmy Dean will headline at Harrah's for two weeks beginning July 28. . . . Los Vegas signed for a four-week engagement at the San Geronimo Hilton, San Juan, P. R., starting March 31. . . . Jerry Vale returns to the Mardi Gras, Baltimore, April 11-17. . . . Bobby Vinton set for a week's engagement at Blistrub's, Boston, starting May 9. . . . Lou Walters, Latin Quarter producer, on a tour of the Far East to sign acts for the club's forthcoming "Oriental Revue."

Bernie Ison has been appointed public relations counselor for G.L.G. Productions. He'll work with Eddie Kalish who was recently appointed director of public relations for G.L.G., and Kenny Greengrass, firm's head. . . . Mary Small, who returned to the New York nightclub scene last week after a 10-year absence, bows on

AFM 'Flat' to Toronto Press

• Continued from page 44

ing to pay the non-union band union scale, was turned down, unconditionally, by Gilbert Rogers, AFM vice-president in New York, Warriner says. Although the non-union bands of the U. S. Army, Navy, Air Force and Marines have recorded for RCA Victor, these were classified as 'cultural projects,' Rogers told Warriner, and he refused to consider Arc's Centennial projects as equally cultural, according to Warriner.

Prime Minister Pearson has been asked to lend his weight to obtain union clearance for the project, and for financial backing for the venture if possible. The Prime Minister replied last November that he would gather recommendations on the request and reply further, Warriner says, but no further response has been received.

Toronto Telegram columnist McKenzie Porter called the situation "one of the absurdities of trade union rigidity" and summed up, "It is time we stopped knuckling under to union leaders in a foreign country. American union leaders represent a far greater threat to the independence of Canada than American capitalists. Why cannot we have unions of our own?"

That question has often been asked by those who would like to develop a full-fledged industry in Canada, but find themselves frustrated by union scales for recordings set by a country with 10 times the potential market for record sales.

the Vitalent label with "Out in the Cold Again" and "A Slightly Older Man." . . . Former singer Barbara Buchman now doing a weekly "talk" show on WHBI-FM and taping her interviews Wednesdays in the lounge at Les Champs. . . . British duo Peter and Gordon headline at Atlantic City's Steel Pier Easter weekend (April 9-10). They'll be among the guests on NBC-TV's final "Hullabaloo" April 11. . . . New artists added to Ramal-Wilson Associates are Shep and the Downbeats, the Upper Crust, Gary Criss, Bruce Bruno and Carole Colby.

Bob Feldman, president of FGG Productions, married Arlene Simmons on March 27. . . . The Shangri-Las leave on an extended tour of Europe in May. . . . Tony Cabot has been named musical consultant for the Brody Corp. . . . The Righteous Brothers will make their debut at the Ambassador Hotel's Cocoon Grove on June 7 for three weeks. . . . Enzo Stuarti will appear at the National Home Show in Winnipeg, Canada, April 5-10.
MIKE GROSS

PARIS

British singer Sandie Shaw is currently touring France with the Johnny Hallyday show. . . . Festival will distribute the Spanish label Vergara and the Brazilian label Chantecler in France. . . . Editions Labrador is planning big TV and radio promotion for the new Decca EP by Jean-Noel Michelet which features "J'en ai Reve," "Demain," "La Ballade du Beatnik" and "Elle Va Se Marier." . . . Polydor will release a new James Brown LP to coincide with the singer's first appearance in Paris in a Europe No. 1 Musicorama concert at the Olympia Theater which will also feature the Animals. Meanwhile Brown's record of "Papa's Got a Brand New Bag" is proving a big seller here. . . . San Remo songs published in France by Editions Sugar Music include "Dio Come Ti Amo," recorded by Franck Pourcel, Caravelli and Georges Jouvin, and also in French ("Mon Dieu Comme Je t'Aime") by Gigliola Cinquetti and Domenico Modugno, "Mai Mai Mai" (Bye Bye Bye) recorded by Ricardo and Lucky Blondo and Paul Mauriat, "Il Ragazzo Della Via Gluck" (La Maison Ou J'ai Grandi) recorded by Adriano and Francoise Hardy and "Nesuno Mi Puo Giudicare" ("La Verite la Vois Dans tes Yeux") which has sold 500,000 copies in Italy. . . . Festival star Marie Laforet visited Warsaw for the French Film Week.
MIKE HENNESSEY

A Correction

PARIS—A story in March 18 issue of Billboard incorrectly said that the only votes for the British Eurovision entry, "A Man Without Love," came from Ireland. Actually, Luxembourg cast its three votes for the song, which is No. 30 in the British Record Retailer chart this week.

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ARGENTINA

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	3	1	3	GUANTANAMERA	Pete Seeger (CBS); Barbara & Dick (RCA); Luis Bravo (Phillips); Marfil (Music Hall); *Mr. Trombone (CBS)
2	1	1	1	EL CORRALERO	*Hernan Figueroa Reyes (Odeon); *Chango Nieto (CBS); *Los Cantores de Quilla Huasi (Phillips); Ginette Acevedo (RCA); *Los Trovadores del Norte (Music Hall)—Korn
3	4	1	4	SI FA SERA	*Juan Ramon (RCA); Gianni Morandi (RCA); *Danielo (Odeon)—Relay
4	6	1	6	DIO COMO TI AMO	Gigliola Cinquetti (Music Hall); *Elio Roca (Polydor); *Jose Antonio (Microfon); *Nancy Li (CBS); Rosamel Araya (Disc Jockey)—Korn
5	2	1	2	SI TU NO FUERAS TAN LINDA	Fred Bongusto/Gianni Ferrio (Fermata); *Aldo Perricone (RCA); *Carlos Guillermo (CBS)—Fermata
6	5	1	5	AVEC	Charles Aznavour (Barclay); Franck Pourcel (Odeon); *Lucio Milena (Disc Jockey); *Elio Roca (Polydor)—Korn
7	7	1	7	LA PLAYA	Claude Ciari (Odeon); *Aldo Perricone (RCA); *Nancy Li (CBS); *Lucio Milena (Disc Jockey); *Dany Montano (Music Hall)—Korn
8	8	1	8	LA LUNA Y EL MAR/RIO MAMORE	(LP)—Cuarteto Imperial (CBS)—Melograf
9	—	1	—	MICHELLE	Billy Vaughn (Music Hall); Barbara & Dick (RCA); Los Shakers (Odeon); *Los Vip's (Ala Nicky)—Fermata
10	—	1	—	AL LADO	(LP "Mi Primera Novia")—*Palito Ortega (RCA)—Korn

AUSTRALIA

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—Boosey & Hawkes
2	2	1	2	19TH NERVOUS BREAKDOWN	The Rolling Stones (Decca)—Essex
3	3	1	3	SECOND HAND ROSE	Barbra Streisand (C.B.S.)—Alberts
4	—	1	—	BARBRA ANN	The Beach Boys (Capitol)—Chappells
5	5	1	5	LISTEN PEOPLE	Herman's Hermits (Columbia)
6	8	1	8	WOMEN	*The Easybeats (Parlophone)—Alberts
7	—	1	—	SOME SUNDAY MORNING	Wayne Newton (Capitol)—Chappells
8	4	1	4	MY LOVE	Petula Clark (Astor)—Leeds
9	6	1	6	DAY TRIPPER	The Beatles (Parlophone)—Leeds
10	9	1	9	MICHELLE	The Overlanders (Astor)—Leeds

BRITAIN

(Courtesy New Musical Express, London)

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	6	1	6	THE SUN AIN'T GONNA SHINE ANY MORE	*Walker Brothers (Phillips)—Ardmore & Beechwood
2	1	1	1	I CAN'T LET GO	*Hollies (Parlophone)—April Music
3	3	1	3	SHA-LA-LA-LA-LEE	*Small Faces (Decca)—Belinda/Lynch
3	4	1	4	BARBRA ANN	Beach Boys (Capitol)—Planetary
5	5	1	5	BACKSTAGE	Gene Pitney (Stateside)—Bron Music
6	9	1	9	MAKE THE WORLD GO AWAY	Eddy Arnold (RCA)—Acuff-Rose
7	2	1	2	A GROOVY KIND OF LOVE	*Mindbenders (Fontana)—Screen Gems Columbia Music
8	11	1	11	SHAPES OF THINGS	*Yardbirds (Columbia)—Feldman
9	7	1	7	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—Mecolico
10	14	1	14	DEDICATED FOLLOWER OF FASHION	*Kinks (Pye)—Belinda
11	13	1	13	LIGHTIN' STRIKES	Lou Christie (MGM)—Debmars Music
12	10	1	10	MY LOVE	*Petula Clark (Pye)—Welbeck Music
13	8	1	8	19TH NERVOUS BREAKDOWN	*Rolling Stones (Decca)—Mirage Music

14	—	1	—	ELUSIVE BUTTERFLY	Bob Lind (Fontana)—Metric Music
15	26	1	26	SUBSTITUTE	*Who (Reaction)—Fabulous Music
16	16	1	16	SPANISH FLEA	Herb Alpert & the Tijuana Brass (Pye Int.)—Burlington
17	12	1	12	INSIDE LOOKING OUT	*Animals (Decca)—Essex Music
18	24	1	24	I GOT YOU	James Brown (Pye Int.)—Lois Music
19	20	1	20	WHAT NOW MY LOVE	Sonny and Cher (Atlantic)—Blossom/Biem
20	17	1	17	BLUE RIVER	Elvis Presley (RCA)—Marlyn Music
21	—	1	—	WOMAN	*Peter and Gordon (Columbia)—Northern Songs
21	—	1	—	ELUSIVE BUTTERFLY	Val Doonican (Decca)—Metric Music
23	—	1	—	MAY EACH DAY	Andy Williams (CBS)—Robbins Music
24	21	1	21	HOLD TIGHT	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn Music
25	—	1	—	LOVE ME WITH ALL YOUR HEART	*Bachelors (Decca)—Latin-American
25	14	1	14	YOU WERE ON MY MIND	*Crispian St. Peters (Decca)—Blossom Music
27	18	1	18	THIS GOLDEN RING	*Fortunes (Decca)—Mills Music
28	23	1	23	MIRROR, MIRROR	*Pinkerton's Assorted Colours (Decca)—King Music
29	22	1	22	TOMORROW	*Sandie Shaw (Pye)—Glissando
30	19	1	19	UP TIGHT	Stevie Wonder (Tamla Motown)—Belinda Music

CANADA

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	NOWHERE MAN	Beatles (Capitol)
2	4	1	4	19TH NERVOUS BREAKDOWN	Rolling Stones (London)
3	2	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
4	3	1	3	LISTEN PEOPLE	Herman's Hermits (MGM)
5	5	1	5	HOMEWARD BOUND	Simon & Garfunkel (Columbia)
6	—	1	—	DAYDREAM	Lovin' Spoonful (Kama Sutra)
7	—	1	—	WOMAN	Peter & Gordon (Capitol)
8	7	1	7	CALIFORNIA DREAMIN'	Mama's and Papa's (RCA Victor)
9	8	1	8	ELUSIVE BUTTERFLY	Bob Lind (World Pacific)
10	6	1	6	AT THE SCENE	Dave Clark Five (Capitol)

CANADIAN RECORDS

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	RAINBOW	Terry Black (Arc)
2	2	1	2	BELIEVE ME	The Guess Who's (Quality)
3	3	1	3	HEY GIRL, GO IT ALONE	Big Town Boys (Capitol)

EIRE

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	COME BACK TO STAY	Dickie Rock (Pye)—Segway
2	5	1	5	THE SEA AROUND US	Ludlows (Pye)—Coda
3	2	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—Mecolico
4	3	1	3	19TH NERVOUS BREAKDOWN	Rolling Stones (Decca)—Mirage
5	7	1	7	ABOVE AND BEYOND	Houston Wells (Parlophone)
6	—	1	—	WONDERFUL WORLD OF MY DREAMS	Sean Dunphy (Pye)—Acuff-Rose
7	6	1	6	LOVELY LEITRIM	Larry Cunningham (King)—R. & B. Music
8	10	1	10	IRELAND SWINGS	Brian Coll (Emerald)—Burlington
9	—	1	—	BLACK AND TAN GUN	Johnny Flynn Showband (Emerald)—Pat
10	4	1	4	OLD MAN TROUBLE	Doc Carroll (Parlophone)—Tin Pan Alley

FRANCE

This Week	Last Week	Week	Week	Title	Artist
1	3	1	3	C'EST TON NOM	Mireille Mathieu (Barclay)—707
2	1	1	1	LE JOUET EXTRAORDINAIRE	Claude Francois (Phillips)—Olympia

3	2	1	2	LE FOLKLORE AMERICAIN	Sheila (Phillips)—Bagatelle
4	4	1	4	MICHELLE	The Beatles (Odeon)—AMI
5	5	1	5	POTEMKINE	Jean Ferrat (Barclay)—Halleluya
6	7	1	7	MOURIR OU VIVRE	Herve Vilard (Mercury)—Dany Music
7	6	1	6	ET S'IL N'EN RESTE QU'UN	Eddy Mitchell (Barclay)—Semi
8	15	1	15	LES GUINGETTES	Alain Barriere (R.C.A.)—Louise
9	8	1	8	LES MARIONNETTES	Christophe (A.Z.)—Jacques Plante
10	9	1	9	LA GADOUE	Petula Clark (Vogue)—Bagatelle

GERMANY

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	GANZ IN WEIB	Roy Black (Polydor)—Seith
2	4	1	4	TO WHOM IT CONCERNS	Chris Andrews (Vogue)—Intro
3	3	1	3	MELISSA	Peter Thomas Sound Orchester (CBS)—Ring Musik
4	—	1	—	19TH NERVOUS BREAKDOWN	The Rolling Stones (Decca)—Mirage Music
5	2	1	2	YESTERDAY MAN	Chris Andrews (Vogue)—Intro
6	7	1	7	MICHELLE	The Beatles (Odeon)—Northern Songs
7	9	1	9	WENN DAS GESCHIEHT	Peter Alexander (Ariola)—Gerig
8	—	1	—	KOMMANDO PIMPERLE	The Rainbows (CBS)—April
9	14	1	14	BARBARA ANN	The Beach Boys (Capitol)—Shoe/String
10	31	1	31	KISMET	Caterina Valente (Decca)—Gerig

HOLLAND

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	MICHELLE	The Beatles (Parlophone), the Overlanders (Pye)—Leeds Holland/Basart
2	5	1	5	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—no publisher in Holland
3	3	1	3	GLAASJE OP, LAAT JE RIJDEN	*Sjakie Schram (Antone)—Ed. Portengen
4	2	1	2	THAT DAY	*The Golden Earrings (Polydor)—Ed. Europhon/Basart
5	6	1	6	BALDHEADED WOMAN	*Jay-Jays (Phillips)—The Torero's (RCA)—Victor—Ed. Altona
6	4	1	4	19TH NERVOUS BREAKDOWN	As Tears Go By—The Rolling Stones (Decca)—Ed. Basart/Essex
7	7	1	7	'N GLAASJE MADEIRA M'DEAR	*Ted de Braak (Barclay)
8	8	1	8	TILL THE END OF THE DAY	The Kinks (Pye)
9	10	1	10	TO WHOM IT CONCERNS	Chris Andrews (Vogue)—Ed. Basart
10	9	1	9	IF YOU WAIT FOR LOVE	Dave Berry (Decca)—Ed. U. A. Music-Altona

HONG KONG

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	TELL ME WHAT YOU SEE	The Beatles (Parlophone)
2	2	1	2	19TH NERVOUS BREAKDOWN	The Rolling Stones (British Decca)
3	3	1	3	BARBARA ANN	The Beach Boys (Capitol)
4	6	1	6	SOUNDS OF SILENCE	Simon and Garfunkel (CBS)
5	7	1	7	NORWEGIAN WOOD	The Beatles (Parlophone)
6	9	1	9	BATMAN	Jan and Dean (Liberty)
7	5	1	5	PUPPET ON A STRING	Elvis Presley (RCA Victor)
8	10	1	10	WHAT NOW MY LOVE	Vic Dana (Liberty)
9	—	1	—	SECRET AGENT MAN	The Ventures (Liberty)
10	—	1	—	UNCHAINED MELODY	The Righteous Brothers (Festival)

ITALY

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	NESSUNO MI PUO' GIUDICARE	*Caterina Caselli (CGD)
2	2	1	2	IL RAGAZZO DELIA VIA GLUCK	*Adriano Celentano (Clan)
3	3	1	3	NESSUNO MI PUO' GIUDICARE	*Gene Pitney (Musicor)

4	6	1	6	IN UN FIORE	*Wilma Goich (Ricordi)
5	5	1	5	MAI MAI MAI VALENTINA	*Pat Boone (Dot)
6	10	1	10	LEI	Adamo (VdP)
7	7	1	7	DIO COME TI AMO	*Domenico Modugno (Curci)
8	4	1	4	IN UN FIORE	*Surfs (Festival)
9	12	1	12	WE CAN WORK IT OUT	Beatles (Parlophone)
10	9	1	9	IO TI DARO' DI PIU'	*Ornella Vanoni (Ricordi)
11	13	1	13	DIO COME TI AMO	*Gigliola Cinquetti (CGD)
12	14	1	14	COSI' COME VIENE	*Remo Germani (Jolly)
13	8	1	8	UNA CASA IN CIMA AL MONDO	*Mina (Ri Fi)
14	—	1	—	LA FISARMONICA	*Gianni Morandi (RCA)
15	—	1	—	ADESSO SI'	*Sergio Endrigo (Cetra)

JAPAN

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	HONEMADE AISHITE	*Jyo Takuya (Toshiba)—JASRAC
2	2	1	2	AITAKUTE AITAKUTE	*Sono Mari (Polydor)—JASRAC (Watanabe)
3	3	1	3	FUTARI NO SEKAI	*Ishihara Yujiro (Teichiku)—JASRAC
4	4	1	4	TOKYO NAGAREMONO	*Takekoshi Hiroko (King)—JASRAC
5	5	1	5	KIMITO ITSUMADEMO	*Kayama Yuuzo (Toshiba)—JASRAC (Watanabe)
6	6	1	6	AMENO NAKANO FUTARI	*Hashi Yukio (Victor)—JASRAC
7	8	1	8	NAMIDANO RENRAKUSEN	Miyako Harumi (Columbia)—JASRAC
8	7	1	7	KOIGOKORO	*Kishi Yoko (King)—TOSHIBA
9	10	1	10	KUNGSLEDEN	Sound Truck (King)—SEVEN-SEAS
10	—	1	—	AKAI GASS	*Ai George & Shima Chinami (Teichiku)—JASRAC

MALAYSIA

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	3	1	3	I KNOW	*Naomi and the Boys (Phillips)
2	7	1	7	AS TEARS GO 'BY	Rolling Stones (Decca)
3	1	1	1	A MUST TO AVOID	Herman's Hermits (Columbia)
4	4	1	4	PUSH, PUSH	*Keith Locke and the Quests (Columbia)
5	5	1	5	IT'S MY LIFE	Animals (Decca)
6	—	1	—	WE CAN WORK IT OUT	Beatles (Parlophone)
7	2	1	2	WIND ME UP	Cliff Richard (Columbia)
8	—	1	—	19TH NERVOUS BREAKDOWN	Rolling Stones (Decca)
9	—	1	—	MY SHIP IS COMING IN	Walker Bros. (Phillips)
10	8	1	8	SOUNDS OF SILENCE	Simon and Garfunkel (Columbia)

MEXICO

*Denotes local origin

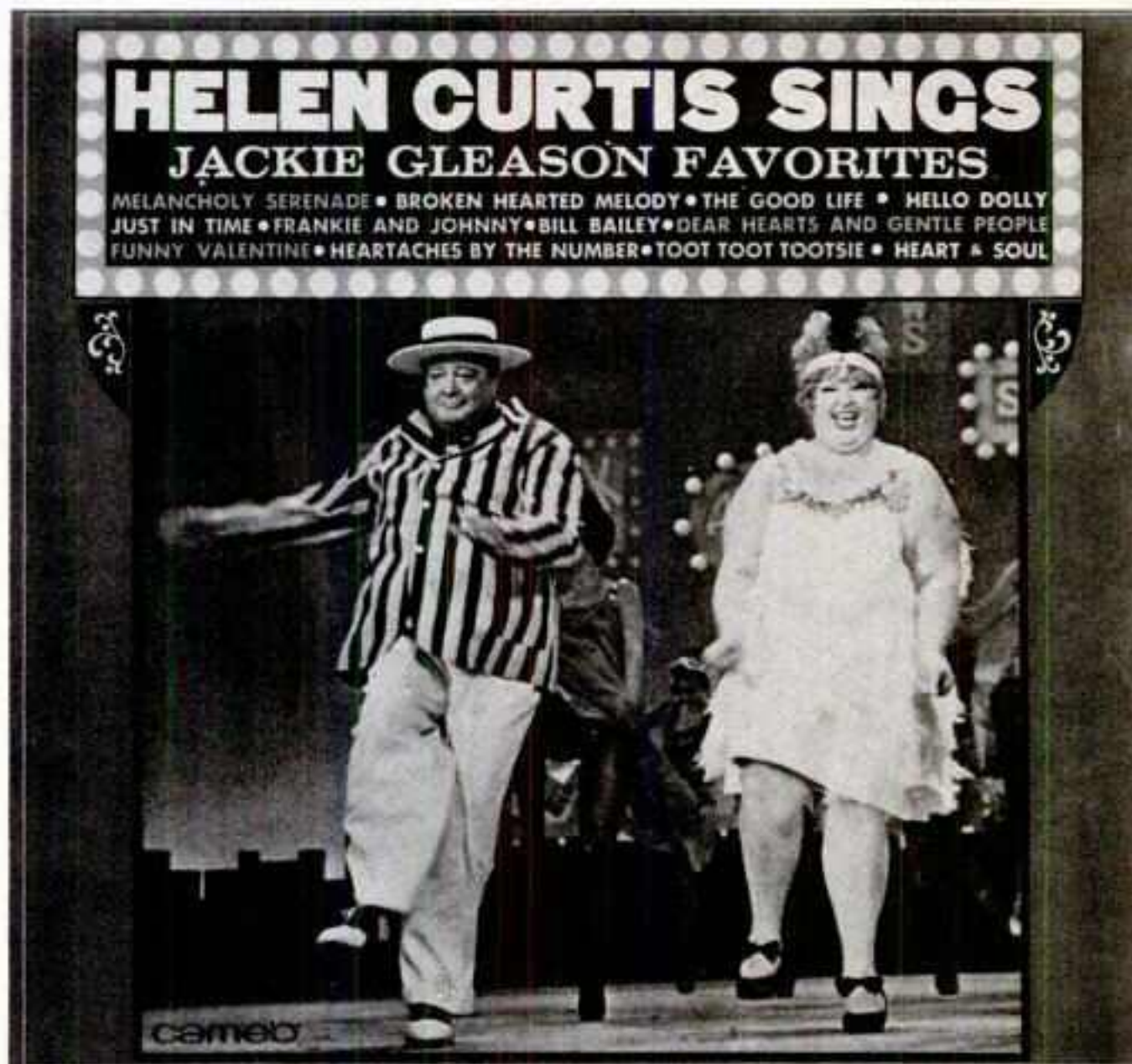
This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	LA BANDA BORRACHA	*Mike Laure (Musart)—Pending
2	2	1	2	UNA LIMOSNA	*Javier Solis (CBS)—Brambila
3	3	1	3	MAZATLAN	*Mike Laure (Musart)—Pham
4	5	1	5	PUNTE ROTO	*Irma Serrano (CBS)—Pham
5					

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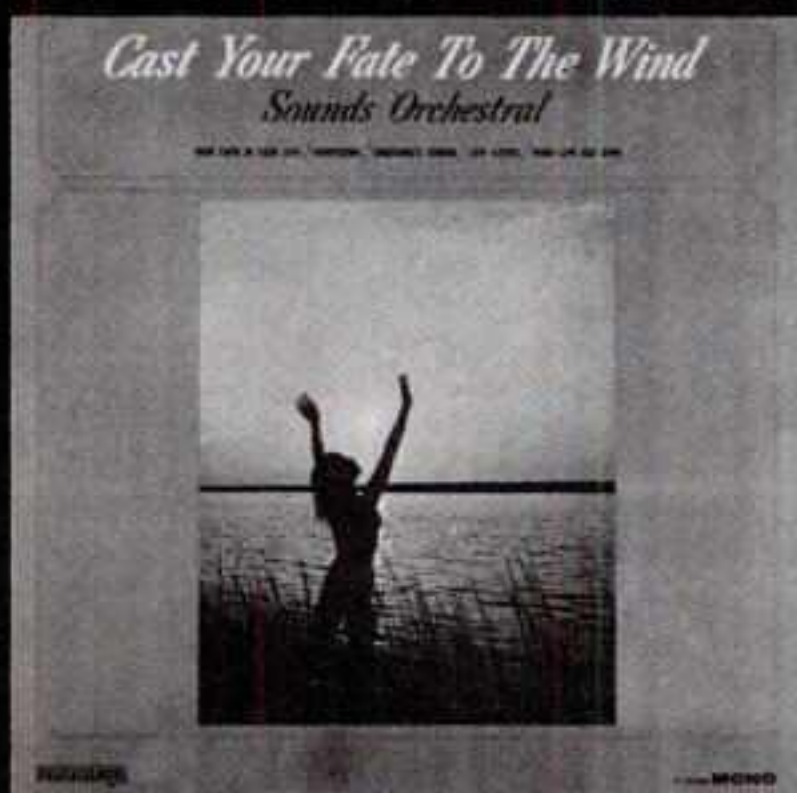
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GOSPEL MUSIC

Polly Grimes Now Managing The Imperials' Enterprises

By ELTON WHISENHUNT

NASHVILLE—Polly Grimes, promoter of gospel concerts in California the last seven years, has moved to Nashville to become a partner with Jake Hess. She manages Imperial Enterprises.

Mrs. Grimes kept her Gospel Concerts, Inc., of Redondo Beach, Calif., in operation. There are three full-time employees in the office there to handle concerts in the West.

Jake Hess, who heads the Imperials, formed the partnership with Mrs. Grimes for her to manage the Imperials' Pete Emery Productions, Impact Records and Imperial Publications.

In addition to handling bookings for the Imperials, Mrs. Grimes will book other groups for Pete Emery Productions.

Mrs. Grimes' role in gospel music stemmed from her upbringing. Her father, Hubert McDaniel, had a weekend gospel quartet. Her mother sang at gospel sings. Mrs. Grimes had been exposed to gospel music all her life, sang it herself. She was born in Caddo County, Oklahoma, 90 miles west of Oklahoma City, and when she was 12 the family moved to California.

She started booking gospel concerts in the West seven years ago "quite by accident. I just wanted to see gospel music come to the West Coast. I tried to find someone to book gospel concerts there, couldn't, so I just did it myself."

Her West Coast operation has been quite successful. She promoted 37 concerts last year. She had top groups come in, such as the Statesmen, the Blackwood Brothers, the Imperials, the Oak Ridge Boys, the Stamps Quartet, the Happy Goodman Family. They average two trips a year to California on concerts for Mrs. Grimes.

Mrs. Grimes said she promotes differently on the West Coast than the usual gospel promoter. Of the three full-time employees in her office, one is usually on the road all the time,



PARTNERS—Polly Grimes and Jake Hess. Polly moved from California to Nashville recently to manage enterprises operated by Hess and the Imperials.

doing advance promotion and detail work. The employee goes into a city three weeks before the scheduled concert.

Mrs. Grimes said when she first started gospel concerts in California, not a single radio station played gospel music. Now many program it regularly, she said.

KDWA Starts Gospel Show

HASTINGS, Minn.—Station KDWA here has started a gospel music program and will program 18 hours each week. Lynn Crisp, of the station, asks that the station be put on mailing lists to receive gospel product.

"Gospel music has never been too big in this area," said Crisp, "but we are sure it will go over."

Gospel Group On C&W TV'er

NASHVILLE — Various gospel groups will be used on "The Webb Pierce Show," half-hour country music TV presentation on which the pilot has already been taped, says Lester Vanadore, head of the producing company. The Prophets were used on the pilot show.

Vanadore is negotiating with a major firm which is interested in sponsoring the show nationally.

Other regular cast members, besides Pierce and his band, will be a female country music artist not yet named, and the Glaser Brothers, in addition to a gospel group. There will also be a guest artist on each show and an occasional newcomer will be spotlighted.

Toney Leaves Statesmen; Sets Off Four Changes

By ELTON WHISENHUNT

ATLANTA — When lead singer Jack Toney left the Statesmen recently it set off a chain reaction of changes which involved three other gospel groups, the Prophets, the Chuck Wagon Gang and the Rangers.

Toney left the Statesmen after being with them more than two years because he and his wife, Cheryl, desire to have a home life in Atlanta. They were married in December 1964. Toney will take a job in Atlanta in which he does not have to travel. With the Statesmen, he was on the road more than half the time.

When Toney left the Statesmen, several men were auditioned and the Statesmen hired Roy McNeal, lead singer with the Prophets, to replace him.

The Prophets then had to acquire a quick replacement and got Jimmy Wesson of the Chuck Wagon Gang. Now the Chuck Wagon Gang had to find another singer and they called on Ronnie Page of Nashville.

Page had just recently been signed by Ambassador Records of Newark, N. J., as their full-time Nashville a&r man for country and gospel music. Their gospel product is issued on Scripture Records.

Page talked it over with the home office and they agreed, because he would be on tour only 10 days at a time, with two weeks off in between. So, Page joined the Chuck Wagon Gang and will continue his a&r duties for Ambassador and Scripture.

It won't be the first time Page has been a member of the Chuck Wagon Gang. He was with them the first time three years ago and worked with them a year, commuting from Nashville to meet them wherever they began their 10-day tour.

However, when the Chuck Wagon Gang's activity increased, it was necessary for Page to either move to their home base, Fort Worth, or quit the group.

He decided on the latter and formed the Rangers with David Reece and Darrell Johnson.



JACK TONEY

Now David Reece will manage the Rangers and they will find a replacement for Page.

New Gospel Line Planned

NASHVILLE — Bob Benson, of Heart Warming Records, has announced plans to form a subsidiary budget label to be named Concert. Retail price will be \$1.98. Benson hopes to get product out in a few weeks.

Plans are to use old material from the Heart Warming catalog and new material cut specifically for the new label.

Heart Warming has old solo material on Jake Hess, Smitty Gatlin, Armond Morales, Rozie Rozell, Bette Stalneckner and Sherrill Nielsen. They also have quartet tapes on the Tennesseans, the Starmen and other groups.

Heart Warming has 90 albums and more than 1,000 songs in its catalog, most of it recorded at RCA Victor studios in Nashville.

Benson said the first Concert albums would carry titles such as "Favorite Spirituals," "Favorites From All Night Sings" and "Great Gospel Soloists."

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Editorial Notes Differences in Gospel Music Assn. and USGMA

NASHVILLE—The Gospel Music Association's first newsletter contains an editorial taking note of a new gospel music association formed recently at San Diego, Calif., and points up the differences between the two.

The new association, titled United States Gospel Music Association, was formed by Barney Barnett and Bill Anthony. It is apparently a profit-making organization. Its dues structure is the same as GMA, which is a nonprofit organization devoted to fostering and promoting gospel music.

The GMA editorial: "Officers and directors of the Gospel Music Association were surprised to learn, in latter February, that an organization with a similar name was formed at San Diego, Calif."

"Name of the new organization is United States Gospel Music Association. From the literature it mailed out, it is apparent

that this organization is one formed for the profit of the organizers. There is nothing wrong in private enterprise, but such an organization must by its very nature be motivated in the direction of what profit its organizers can realize for themselves.

"The original Gospel Music Association, on the other hand, is a nonprofit organization and so chartered under the laws of Tennessee. Its home office is Nashville. Its officers and directors are among the leading names in gospel music in performing, publishing, composing and recording. Sole purpose of GMA is to foster and promote the growth of gospel music.

"GMA was organized in October 1964. It is now embarked on a membership campaign. It is unfortunate that another group organized in early 1966 would be an imitator and take a name so similar as to perhaps



THE STAMPS QUARTET, with J. D. Sumner, is in tremendous demand for top-flight personal appearances. And, no wonder, with large crowds at concerts all over the country. Group is booked by Sumner, 386 North Highland, Memphis, Tenn., AC 901, 323-4206. (Advertisement)

confuse some people in the industry and enlist members who had intended joining the original GMA, but joined U. S. GMA by mistake.

"The original Gospel Music Association invites this new organization and any other sectional gospel music group to join with us in the furtherance of gospel music."

SHAPED NOTES

By ELTON WHISENHUNT

Connie Smith has recorded an album of gospel songs for RCA Victor. Jake Hess and the Imperials sing background. . . . Preston Barbour, general manager of WPYB, Benson, N. C., programs some gospel music, asks for two copies of gospel product.

The Speer Family recorded two albums last month. One was on their home label, Heart Warming, for their Church of the Nazarene, which has a music publishing department. Brock Speer, leader of the group, said they hoped the church album would help get the gospel in song to a greater audience. The Speers got permission from Heart Warming to do the second album on RCA Victor. Title is "The Gospel in Song." It will be released in July.

Red Foley and his group will appear in a country-gospel music concert April 1-2 at San Diego, Calif. . . . The Chuck Cassey Singers, regulars on "The Jimmy Dean Show," have recorded an album titled "Favorite Hymns" for Dot. . . . Ray Frushay, a new country-gospel artist on Princess, recorded "Be God's Child" and "I Strayed Away" as his first single.

The Imperials made an extended concert tour in the West last month, promoted by Polly Grimes, Gospel Concerts, Inc., Redondo Beach, Calif. The tour began March 9 at Santa Maria, Calif. They played San Diego, Bakersfield, Sacramento, Long Beach, Oakland, all in California, and wound it up March 21 at Phoenix, Ariz. Three other groups, the Stamps Quartet, Oak Ridge Boys and the Couriers, appeared at the Long Beach and Oakland sings.

From Bob Benson at Heart Warming: John T. Benson Publishing Co. and Heart Warming Records plan to relocate in the Music Row section of Nashville. . . . Heart Warming released five new albums last month, one each by their top groups, the Imperials, the Singing Rambos, the Speer Family, the Prophets and the Plainsmen.

Attention, GMA officers and directors: Be sure to attend the quarterly meeting at 1 p.m. next Monday, April 4, at Capitol Park Inn, Nashville.

Statesmen a Hit on Big Live C&W Show

ST. LOUIS—The Statesmen played a top country music show in St. Louis last week (20), the first time a gospel group has been included in a big c&w show in a major city.

The Statesmen proved to be crowd pleasers with c&w fans and it is likely other big c&w shows will find top gospel groups on the talent line-up in the future.

The booking was set by Don Light, Don Light Talent Agency, Nashville, who said he had been trying for some time to book a gospel group on a big c&w show promoted by Sponsored Events, Inc.

Sponsored Events, which staged the St. Louis show, is headed by Dick Blake. He books a number of big c&w shows around the country. His home office is Indianapolis and he recently opened a Nashville branch office.

The St. Louis show was in

the huge Kiel Auditorium. There were two shows, at 2 and 8 p.m., and both drew large crowds. Country talent included George Jones, Stonewall Jackson, Warner Mack, Loretta Lynn, Lefty Frizzell and Red Sovine.

Gospel groups play regular all-gospel concerts in St. Louis, set by veteran gospel promoter, Herschel Lester, who lives there. The Statesmen work St. Louis several times a year.

Light said he is sure their appearance on the c&w show would not hurt them. On the contrary, he said, he believes their appearance on the country show could be a breakthrough by which c&w fans, who saw and heard gospel music for the first time, will attend the next gospel concert in St. Louis.

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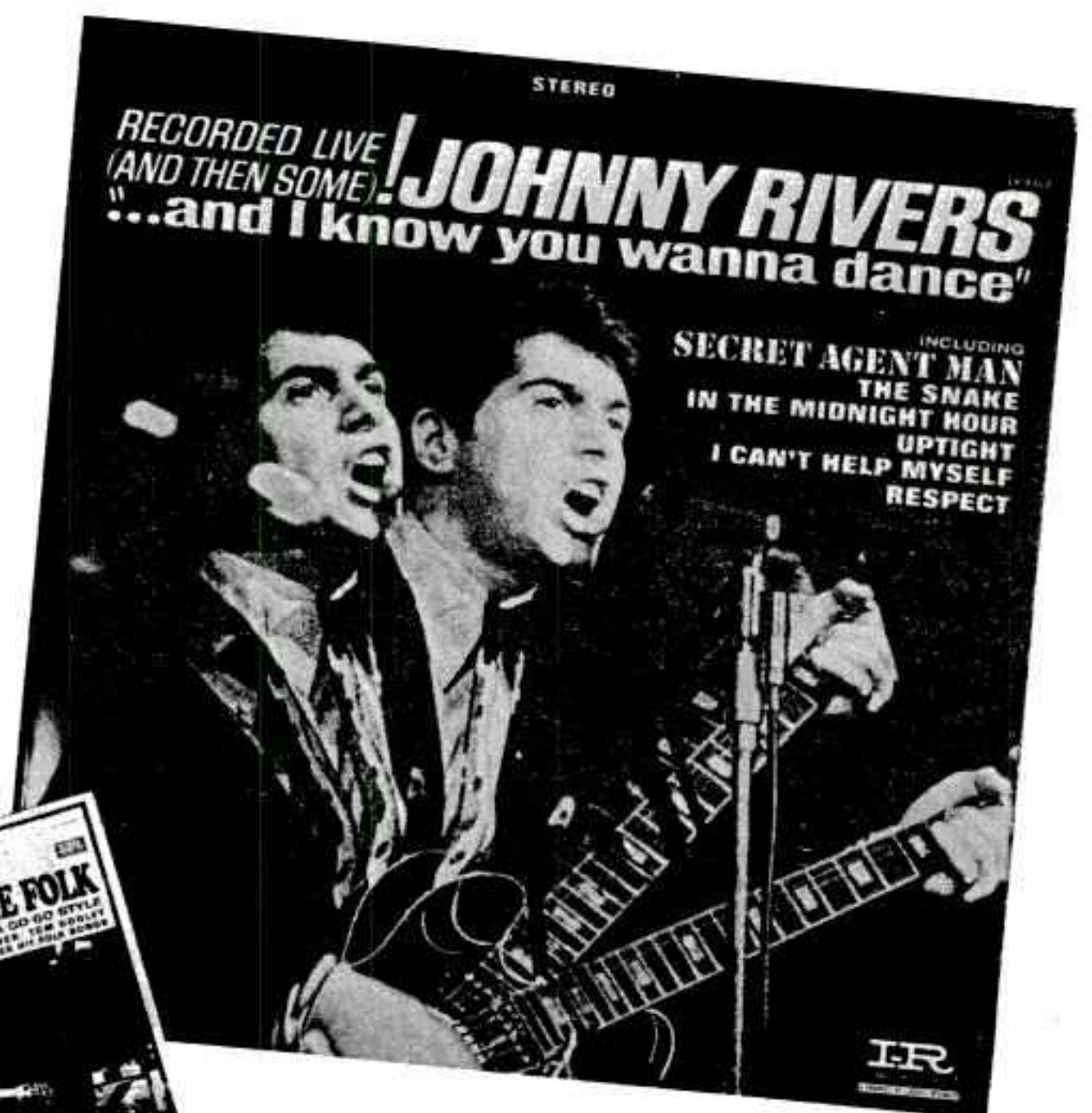
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COUNTRY MUSIC

Mid-America C&W Meet

MADISON, Wis.—The first annual Mid-America Country Music Federation convention, featuring workshops and a talent

J. Mansfield To Promote C&W Movie

NASHVILLE—Movie actress Jayne Mansfield will make a 29-day tour with a package of country music artists to promote her first c&w movie, "Las Vegas Hillbillies," which co-stars Mammie Van Doren and c&w artists Ferlin Husky and Don Bowman.

The tour show, titled "Jayne Mansfield Country and Western Spectacular," will tour major

(Continued on page 58)

competition, will be held this weekend (2-3) at Hotel Loraine.

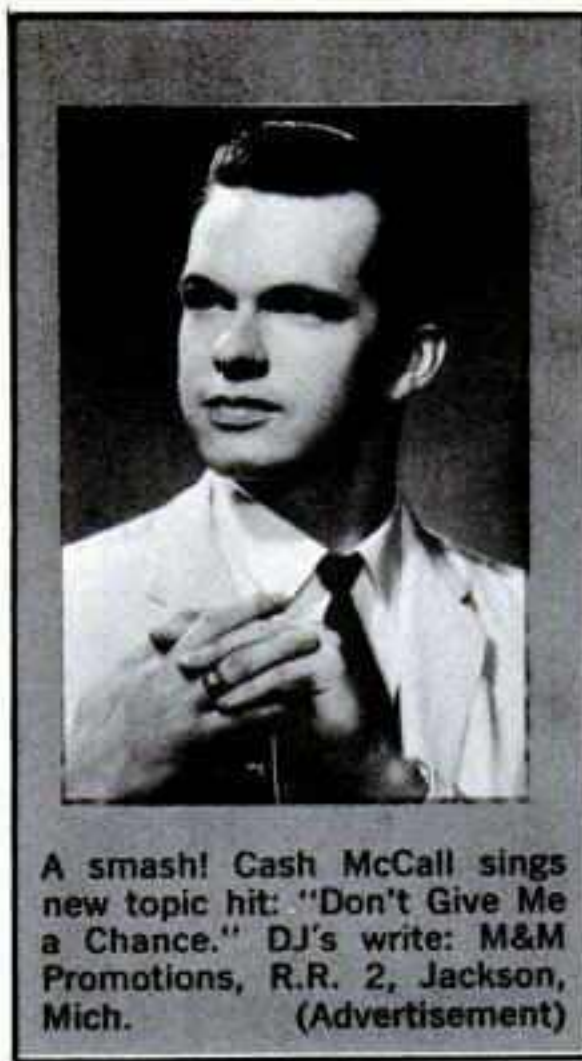
The convention will get under way at 10 a.m. Saturday (2) with a welcome by federation president, Bill McMahon. Luncheon entertainment will feature Jack Barlow, DJ and Dial Record artist.

The 2 p.m. workshop subject is "How Do You Write a Song and Get It Published?" Panel members are the three Glaser Brothers, who are recording artists and also own Glaser Publications, Inc.

A workshop for fans and potential artists at 4 p.m. is titled, "How Do You Get Started on a Career in Country and Western Music?" Panel members are Barlow and a Nashville talent manager to be named.

There will be a 5:30 p.m. social hour and the convention banquet and talent competition at 7 p.m. Winners are to be announced at 11 a.m. Sunday.

Convention registration fee is \$10. Delegates arriving Friday are invited to attend a pre-con-



A smash! Cash McCall sings new topic hit: "Don't Give Me a Chance." DJ's write: M&M Promotions, R.R. 2, Jackson, Mich. (Advertisement)

Imperial Expands to C&W



IMPERIAL EXPANDS—Ken Revercomb, general manager of Imperial Records, has strengthened the label's position in the c&w field. Country music a&r man Scotty Turner and c&w promotion director Pat Shields were added. Seated are the first two artists signed by the label, singer Buddy Cagle and guitarist Jimmy Bryant. Standing, from left: Turner; Revercomb; Rick Frio, Imperial sales manager, and Don Sessions, Cagle's manager.

vention c&w show at the Capitol Theater. Talent line-up is Sonny James, Del Reeves, Dottie West, Merle Kilgore, Hugh X. Lewis and the Frontiersmen, with McMahon emceeing. Ticket spread is \$3.50, \$3 and \$2.50.

Billboard SPECIAL SURVEY for Week Ending 4/2/66

HOT COUNTRY ALBUMS

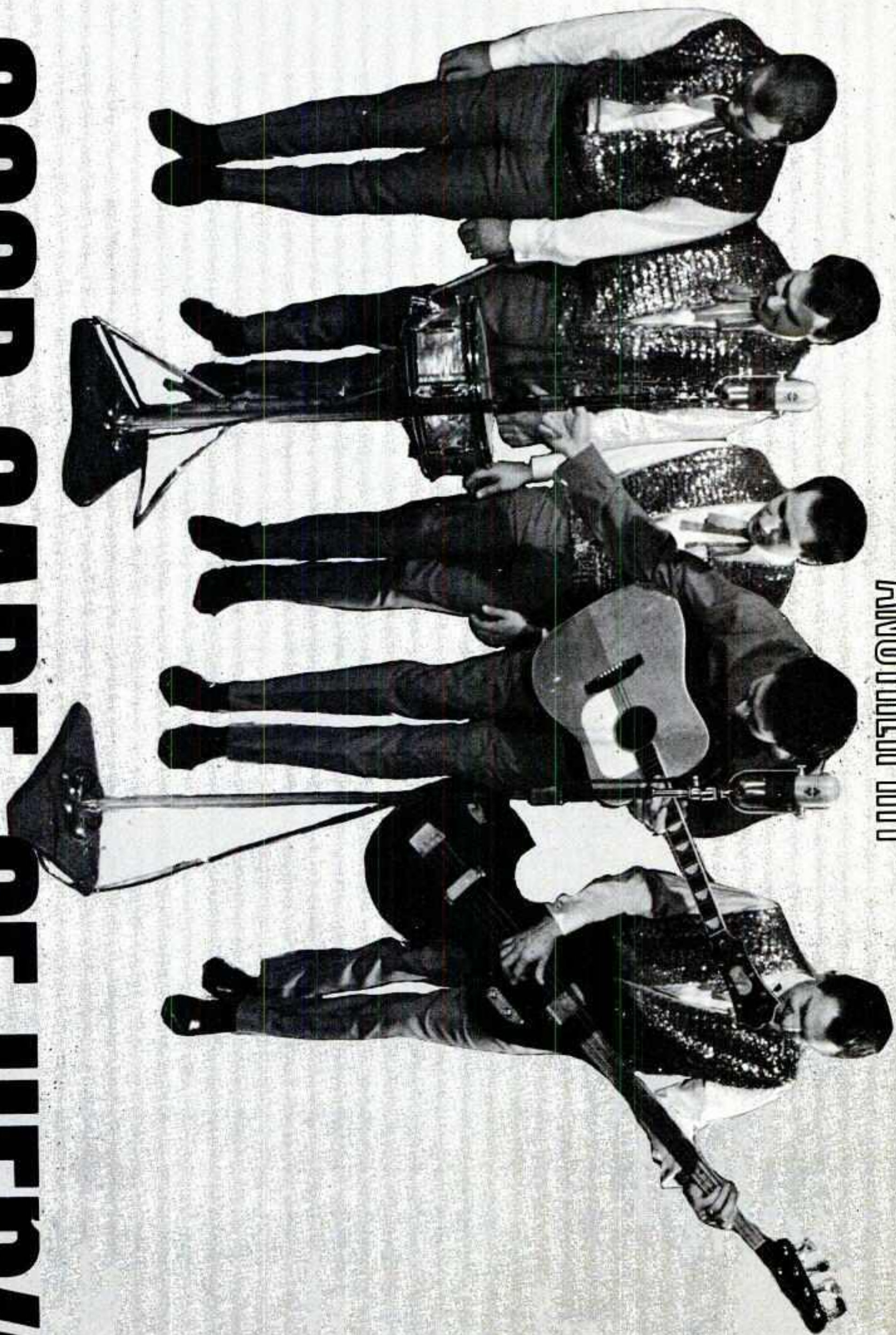
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BALLAD OF THE GREEN BERETS S/Sgt. Barry Sadler, RCA Victor LPM 3547 (M); LSP 3547 (S)	4
2	3	ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	6
3	2	ROGER MILLER/GOLDEN HITS Smash MGS 27073 (M); SRS 67073 (S)	20
4	4	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	26
5	5	GIDDY-UP GO Red Sovine, Starday SLP 363 (M); SLP 363 (S)	9
6	7	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	4
7	6	CUTE 'N' COUNTRY Connie Smith, RCA Victor LPM 3444 (M); LSP 3444 (S)	23
8	8	LOVE BUG George Jones, Musicor MM 2088 (M); MS 3088 (S)	5
9	10	THE OTHER WOMAN Ray Price, Columbia CL 2382 (M); CS 9182 (S)	27
10	9	PRETTY MISS NORMA JEAN RCA Victor LPM 3449 (M); LSP 3449 (S)	13
11	14	THE MANY MOODS OF CHARLIE LOUVIN Capitol T 2437 (M); ST 2437 (S)	8
12	12	HYMNS Loretta Lynn, Decca DL 4695 (M); DL 74695 (S)	11
13	15	DOTTIE WEST SINGS RCA Victor LPM 3490 (M); LSP 3490 (S)	6
14	11	FLOWERS ON THE WALL Stalller Brothers, Columbia CL 2449 (M); CS 9249 (S)	8
15	16	BEHIND THE TEAR Sonny James, Capitol T 2415 (M); ST 2415 (S)	19
16	21	THE BEST OF JIM REEVES, VOL. II RCA Victor LPM 3482 (M); LSP 3482 (S)	2
17	13	HELLO VIETNAM Johnny Wright, Decca DL 4698 (M); DLP 74698 (S)	15
18	19	THE BUCK OWENS SONG BOOK Buckaroos, Capitol T 2436 (M); ST 2436 (S)	4
19	—	MISS SMITH GOES TO NASHVILLE Connie Smith, RCA Victor LPM 3520 (M); LSP 3520 (S)	1
20	27	THERE'S A STAR SPANGLED BANNER WAVING SOMEWHERE Dave Dudley, Mercury MG 21057 (M); SR 61057 (S)	9
21	20	BRIGHT LIGHTS AND COUNTRY MUSIC Bill Anderson, Decca DL 4686 (M); DL 74686 (S)	15
22	23	ROY CLARK SINGS LONESOME LOVE BALLADS Capitol T 2452 (M); ST 2452 (S)	4
23	24	TOWN AND COUNTRY Flatt & Scruggs, Columbia CL 2443 (M); CS 9243 (S)	7
24	—	DEL REEVES SINGS JIM REEVES United Artists UAL 3468 (M); UAS 3468 (S)	1
25	18	BEFORE YOU GO/NO ONE BUT YOU Buck Owens, Capitol T 2353 (M); ST 2353 (S)	33
26	17	THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS Capitol T 2367 (M); ST 2367 (S)	26
27	—	ROLL TRUCK ROLL Red Simpson, Capitol T 2468 (M); ST 2468 (S)	1
28	22	COAST-COUNTRY George Hamilton IV, RCA Victor LPM 3510 (M); LSP 3510 (S)	4
29	29	THE WILBURN BROTHERS SHOW Decca DL 4721 (M); DL 74721 (S)	3
30	—	MEAN AS HELL! Johnny Cash, Columbia CL 2446 (M); CS 9246 (S)	1

Billboard SPECIAL SURVEY for Week Ending 4/2/66

HOT COUNTRY SINGLES

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	1	WAITIN' IN YOUR WELFARE LINE Buck Owens, Capitol 5566 (Central Songs, BMI)	11	26	28	PRIVATE WILSON WHITE Marty Robbins, Columbia 43500 (Mojave, BMI)	5
2	3	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor 8749 (Pamper, BMI)	8	27	24	WHAT KINDA DEAL IS THIS Bill Carlisle, Hickory 1348 (Lonzo & Oscar, BMI)	17
3	5	THE ONE ON THE RIGHT IS ON THE LEFT Johnny Cash, Columbia 43496 (Jack, BMI)	8	28	30	I'M A PEOPLE George Jones, Musicor 1143 (Blue Crest, Husky, BMI)	4
4	4	TIPPY TOEING Harden Trio, Columbia 43463 (Window, BMI)	8	29	32	WHEN THE SHIP HIT THE SAND Little Jimmy Dickens, Columbia 43514 (Window, BMI)	6
5	2	BALLAD OF THE GREEN BERETS S/Sgt. Barry Sadler, RCA Victor 8739 (Music, Music, Music, ASCAP)	7	30	38	I WISH Ernie Ashworth, Hickory 1358 (Acuff-Rose, BMI)	11
6	6	SNOWFLAKE Jim Reeves, RCA Victor 8719 (Open Road-Rondo, BMI)	13	31	31	I KNOW YOU'RE MARRIED Bill Anderson & Jan Howard, Decca 31884 (Lois, BMI)	7
7	8	NOBODY BUT A FOOL Connie Smith, RCA Victor 8746 (Stallion, BMI)	8	32	29	ANITA, YOU'RE DREAMING Waylon Jennings, RCA Victor 8729 (Parody/Irving, BMI)	12
8	7	SKID ROW JOE Porter Wagoner, RCA Victor 8723 (Carretta, BMI)	15	33	43	RAINBOWS AND ROSES Koy Drusky, Mercury 72532 (Harbot, SESAC)	6
9	14	HUSBANDS AND WIVES Roger Miller, Smash 2024 (Tree, BMI)	6	34	34	A WOMAN HALF MY AGE Kitty Wells, Decca 31881 (Gromart, BMI)	9
10	10	DEAR UNCLE SAM Loretta Lynn, Decca 31893 (Sure-Fire, BMI)	9	35	33	KEEP THE FLAG FLYING Johnny Wright, Decca 31875 (Regent, BMI)	8
11	13	GOLDEN GUITAR Bill Anderson, Decca 31890 (Saran & Deep Cross, BMI)	11	36	36	BABY, AIN'T THAT FINE Gene Pitney & Melba Montgomery, Musicor 1135 (Blue Crest, BMI)	12
12	15	SOMEONE BEFORE ME Wilburn Brothers, Decca 31894 (Sure-Fire, BMI)	9	37	37	MAN IN THE LITTLE WHITE SUIT Charlie Walker, Epic 9875 (Blue Crest, BMI)	3
13	9	IF YOU CAN'T BITE, DON'T GROWL Tommy Collins, Columbia 43489 (Seashell, BMI)	9	38	39	THE TWELFTH OF NEVER Slim Whitman, Imperial 66153 (Express, ASCAP)	4
14	12	A BORN LOSER Don Gibson, RCA Victor 8732 (Acuff-Rose, BMI)	11	39	40	STOP THE START (Of Tears in My Heart) Johnny Dollar, Columbia 43537 (Zanetis, BMI)	3
15	11	GIDDYUP GO Red Sovine, Starday 737 (Starday, BMI)	20	40	—	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca 31901 (Combine, BMI)	1
16	16	I LOVE YOU DROPS Bill Anderson, Decca 31890 (Moss-Rose, BMI)	8	41	42	UP THIS HILL AND DOWN Osborne Brothers, Decca 31886 (Sure Fire, BMI)	4
17	17	COUNT ME OUT Marty Robbins, Columbia 43500 (Mariposa, BMI)	7	42	45	TALKIN' TO THE WALL Warner Mack, Decca 31911 (Pageboy, SESAC)	2
18	25	VIET NAM BLUES Dave Dudley, Mercury 72550 (Buckhorn, BMI)	4	43	—	ROLL TRUCK ROLL Red Simpson, Capitol 5577 (Central Songs, BMI)	1
19	26	I'VE BEEN A LONG TIME LEAVIN' Roger Miller, Smash 2024 (Tree, BMI)	6	44	46	BACK POCKET MONEY Jimmy Newman, Decca 31916 (Newkeys, BMI)	2
20	21	WOULD YOU HOLD IT AGAINST ME Dottie West, RCA Victor 8770 (Tree, BMI)	4	45	44	MY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol 5585 (Mimosa, BMI)	5
21	20	BABY Wilma Burgess, Decca 31862 (Blue Echo, BMI)	17	46	—	TILL MY GET UP HAS GOT UP AND GONE Ernest Tubbs, Decca 31908 (Tuckahoe, BMI)	1
22	22	GIDDYUP GO—ANSWER Minnie Pearl, Starday 754 (Starday, BMI)	5	47	47	WHY DO I KEEP DOING THIS TO US Carl Smith, Columbia 43485 (Cedarwood, BMI)	4
23	23	I'M LIVING IN TWO WORLDS Bonnie Guitar, Dot 16811 (Forest Hills, BMI)	5	48	—	DISTANT DRUMS Jim Reeves, RCA Victor 8789 (Champion, BMI)	1
24	18	THE BOX IT CAME IN Wanda Jackson, Capitol 5559 (Acclaim, BMI)	6	49	50	GUESS MY EYES WERE BIGGER THAN MY HEART Conway Twitty, Decca 31897 (Wilderness, BMI)	2
25	19	TRUE LOVE'S A BLESSING Sonny James, Capitol 5536 (Marson, BMI)	17	50	—	GO NOW PAY LATER Liz Anderson, RCA Victor 8778 (4 Star Sales, BMI)	1

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5612

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NASHVILLE SCENE

By ELTON WHISENHUNT

Dottie West and husband Bill will be honored April 27 at Tennessee Tech, Cookeville, Tenn., with a Dottie and Bill West Day. They are alumni. A concert will feature Dottie, Bill, the Jordanaires, Floyd Cramer and Grady Martin. . . . Johnny Sea will tour Germany in June. . . . Claude King and his new band, the Nashville Knights, have just concluded a successful tour of Canada, where they broke several attendance records. . . . Writer-artist Mel Tillis, recently turned promoter, booked the Porter Wagoner show and toured with it in Kentucky for several days. . . . Hank Williams Jr. is on tour through May 2; then takes a week off and heads for a European tour. . . . Willie Nelson has a new single and album coming out this week. Backing him on the album are Ernest Tubb's Texas Troubadours.

★ ★ ★

Monument's Fred Foster thought so highly of Jeannie Seeley's first for Monument, "Don't Touch Me," that he put it on both sides of

copies being sent to DJ's. . . . The popular Stoneman Family recently played the Rivoli Club, plush, new country music night spot in Chicago. . . . Dave Kirby, DJ for KRZY, Albuquerque, N. M., was in Nashville last week for recording and will have a single out soon. . . . Billy Parker, DJ at KFMJ, Tulsa, Okla., is turning artist. He has already scored as a composer with several records to his credit, the best known being "Thanks a Lot," recorded by Ernest Tubb. Billy will record in Nashville for Decca in April. . . . A thief broke into Marion Worth's locked car while she was shopping recently and stole \$2,300 worth of clothes.

★ ★ ★

Warner Mack reports he is getting great audience response on his new single, "Talkin' to the Wall." . . . Mother Maybelle Carter was a headliner at the recent Folk Festival (22-24) at Cambridge, Mass. . . . Wesley Rose is high on the production work of MGM's Jim Vienneau, who put modern instrumentation on an original Hank Williams soundtrack of "I'm So Lonesome I Could Cry" and "You Win Again." Said Rose: "It is the greatest engineering and recording feat I have ever heard." . . . Bragg Records is beating the drums for the Skelton Brothers' "I Hate to See You Back in Town."

★ ★ ★

The Black Poodle, in Nashville's famed Printers Alley, has gone all country music. The Stoneman Family was a big hit there recently. The Glaser Brothers played the club last week. . . . Mel Tillis, just back from England and Germany, will tour those countries again, plus Spain, in late summer. . . . Bobby Lewis and his United Artists a&r director, Kelso Herston, are back from New York, where pictures were made for Bobby's new album. His new single is "You Remind Me of My-



VAN TREVOR has a sure-fire hit with his Band Box release, "Born to Be in Love With You," according to trade reports. Picks, plays and sales are starting to roll in from the far corners of the Country World. Van is managed and booked by Dick Heard, 250 West 57th Street, New York City, JU 2-1957. (Advertisement)

self" and "I Hope You Find in Him (What You Were Looking for in Me)."

OUT OF TOWN

"Renfro Valley Barn Dance," Renfro Valley, Ky., will reopen April 9, with Ray Price and His Cherokee Cowboys headlining. . . . Johnny Dollar played the "WWVA Jamboree," Wheeling, W. Va., recently, then drove to WEEP, Pittsburgh, to wish DJ Bobby Hudson a happy birthday. DJ's can get copies of Van Trevor's "Born to Be in Love With You" from his manager, Dick Heard, 250 West 57th Street, New York. . . . DJ's Brad Melton, Joe Poovey and Ed Milton, of KPCN, Dallas, gave away thousands of c&w records to crowds which lined the street for the St. Patrick's Day parade. . . . Another promotion-minded station, KCKN, Kansas City, Kan., promoted "Ballad of the Green Berets" on the same holiday. The DJ's wore green berets, gave away 17 (for March 17) and also gave out cop-

Bill Strength On the Mend

CINCINNATI — Texas Bill Strength, veteran country music entertainer and deejay who was forced to relinquish his deejay post here Feb. 7 due to illness, informed the Billboard here last week that he is well on the way to recovery and hopes to be back in harness soon.

Writing under date of March 17, Strength says: "I was in Mayo Clinic, Rochester, Minn., 14 days. They thought I had a touch of lung cancer but got it cleared up in time by giving me pulmonary dialating treatments and oxygen four times daily. They also discovered I have a 40 per cent portion of my liver chewed up, but I'm recovering real well."

Musicians in the area, sparked by name country talent from Nashville, presented a benefit for Strength at Medina Ballroom, Hamel, Minn., Sunday (27). Friends may write to Texas Bill at 2600 East Medicine Lake Boulevard, Minneapolis, Minn. 55427.

ies of Hank Locklin's album, "Irish Songs, Country Style." RCA district promotion man, Charles Rice, engineered it with KCKN.

★ ★ ★

Johnny Soul's "Always Hurt Her So" is available to DJ's from Ken Keene, P. O. Box 1338, Memphis. . . . Pru Hillert, Pied Pipers Productions, 2522 Shenendoah, Royal Oak, Mich., offers DJ's copies of c&w records he is promoting. . . . Chestnut Record Co., Philadelphia, has signed J. B. Artist & Record Promotions, Warrington, Pa., for promotion work. . . . Joe Love, singer on WSLR, Cleveland, has been signed by Tex Clark to record for Bryte Records. DJ's can write Clark, Newbury, Ohio, for copies of Jo Ann Longden's "I Get Lonesome."

MURPHY BEGINS C&W SHOW FOR EUROPE

LONDON — James Murphy, the big Texan who has a popular late-night r&b show on Radio Caroline North, got a weekly, two-hour country music show started recently on Saturday nights. The "pirate" station reaches many sections of Europe. The c&w show grew out of a Murphy whim. He had been a c&w DJ in Texas and recently got lonely for c&w music. He dug some records out of the station's library and played two hours of c&w music to r&b fans. Instead of alienating his fans, the response was so favorable he asked the station management to let him do the weekly c&w show and they agreed.

Jayne Mansfield

• Continued from page 56

cities in Florida, Alabama, Georgia, Mississippi, Tennessee and the Carolinas from May 6 to June 4.

The show was set by Nashville bookers Lucky Moeller and Bob Neal. Bob Weems, of Alkahest Attractions, Inc., Atlanta, will produce the spectacular.

Headline talent on the show will be Hank Snow, Porter Wagoner and Carl Smith. They will each play one-third of the dates. Regulars who will work the full tour will be Sonny James, Johnny Paycheck, Tommy Cash and Jim Nesbitt. Don Bowman and Del Reeves are tentatively set to join the package during the last week.

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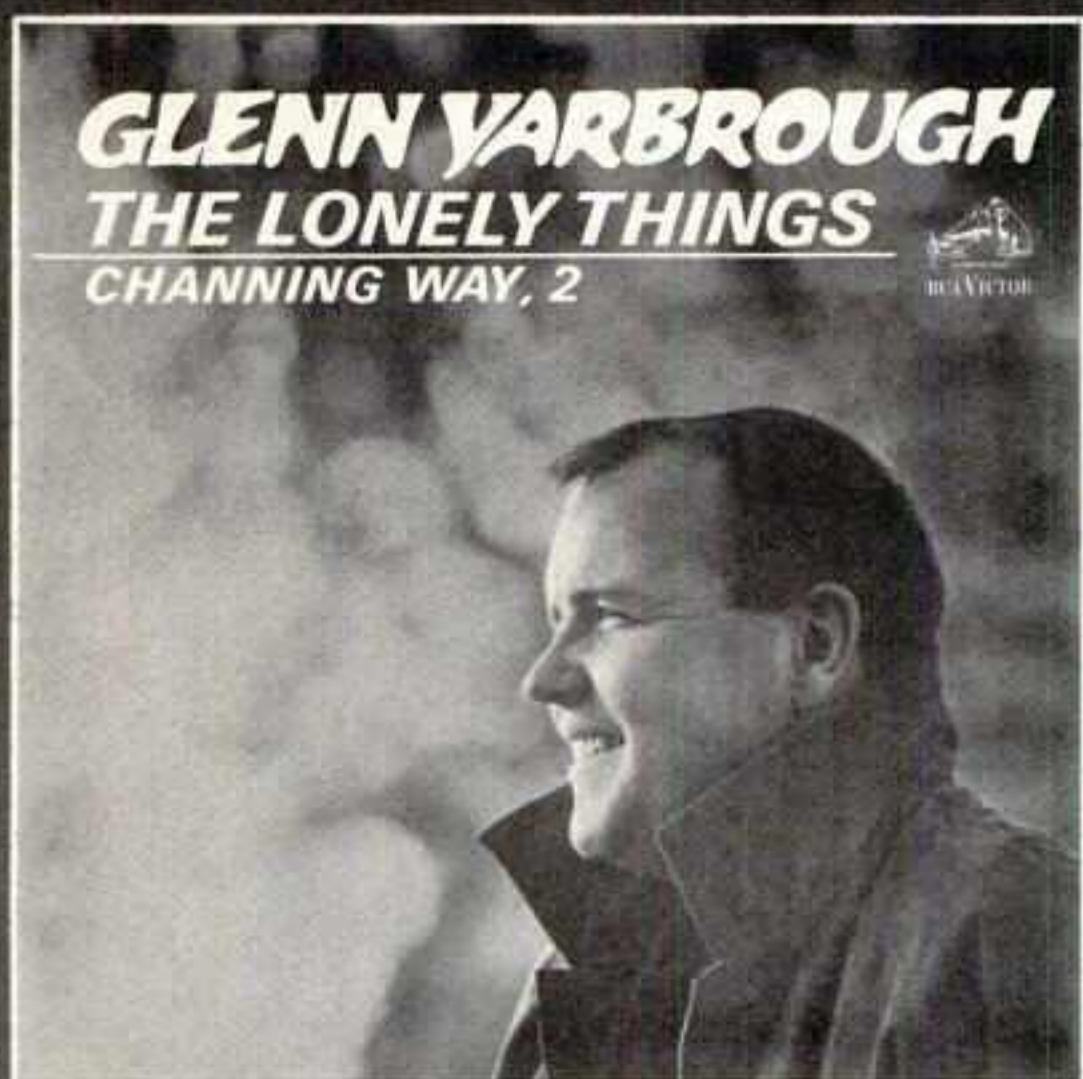
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CLASSICAL MUSIC

Everest Buys 1,000 Disks for Czech Net

LOS ANGELES — Everest Records has acquired rights to approximately 1,000 records from the Czechoslovakian Radio Network and will start releasing albums in non-Iron Curtain countries in late May or June.

Everest's president, Bernie Solomon, said the purchase of the newly recorded works turns the label into the largest independent classical company in the nation.

Purchasing price for the disks was about \$100,000. The recordings, by such groups as the Czechoslovakian Symphony and Philharmonic, have never been released outside Czechoslovakia.

Included in the selections are complete symphonic cycles of Haydn, Mozart, Schumann, Mendelssohn and Schubert plus chamber works by Vivaldi, Bach and Beethoven.

The albums, which will appear on the Everest Classics logo, could number as high as 600 releases, Solomon said, and would be issued over a three-year span. Among the top Czech conductors featured are Karl Ancerl and Vaclav Talich; major soloists include Emil Gilels and S. Richter.

Distribution will be through Everest's normal channels, with prices comparable to other Everest Classical product.



JOHN BROWNING, young American pianist, listens to a playback in New York's Webster Hall, where he recorded Beethoven's "Diabelli Variations" as his debut on the RCA Victor Red Seal label. Album is being released this month.

30 Records to Spark DGG New Series of Stereo EP's

HAMBURG — Deutsche Grammophon is launching a program of Extended Play stereo recordings of great artists. There will be 30 EP's in the release.

Grammophon said there are a number of reasons for presenting classical music on EP format. Some works are too short for the LP format—but just right for EP. EP's are particularly suited to the recording of favorite opera arias. And great artists can be presented in new recordings at much lower prices than for LP's.

In practice, this means that EP's encourage new recordings of great artists and the recording of master works in new versions, whereas LP's, because of their higher cost, tend to inhibit anything of an experimental character.

Finally, Grammophon's new line of EP's will enable the building of a classical music disk library of masterworks at a fraction of the cost of the same works in LP.

Grammophon's EP series will include the works of Vivaldi, Telemann, Bach, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Tchaikovsky, Dvorak, Rossini, Verdi, Brahms, Chopin and De Falla.

For example, it is now possible to buy EP's with Bach's Brandenburg Concerto No. 2 and No. 3 with the Berliner Philharmonic under Herbert von

Karajan; the voices of Fritz Wunderlich, Evelyn Lear and Dietrich Fischer - Dieskau in arias from new recording of "The Magic Flute" directed by Karl Boehm; or Carlo Bergonzi, Renata Scotto and other soloists on the recording of Verdi's "Rigoletto," with the orchestra of Milan's La Scala directed by Rafael Kubelik.

The EP's are intended to complement — not supplement — its LP classical program. Nor is Grammophon relaxing efforts to reduce the price of LP's. For example, the disk firm will soon release the LP, "Bach and His Time," with selections from the works of Bach, Telemann, Fred-

Holzman Off on Overseas Trek

NEW YORK — Jac Holzman, president of Elektra Records, left for London Wednesday (23) to seek licensing arrangements with various European labels. From London he goes to the Continent, where he will spend two weeks.

Elektra's classical label, Nonesuch, recently acquired North American and English rights for Pelca, a Swiss classical label.

Holzman announced that Elektra has signed Pat Kilroy, singer and writer, to an exclusive contract.

erick the Great, and Antonio Vivaldi. The disk will be issued in limited distribution at \$2.50.

London Putting 'Don Carlo' Into Promotional Spotlight

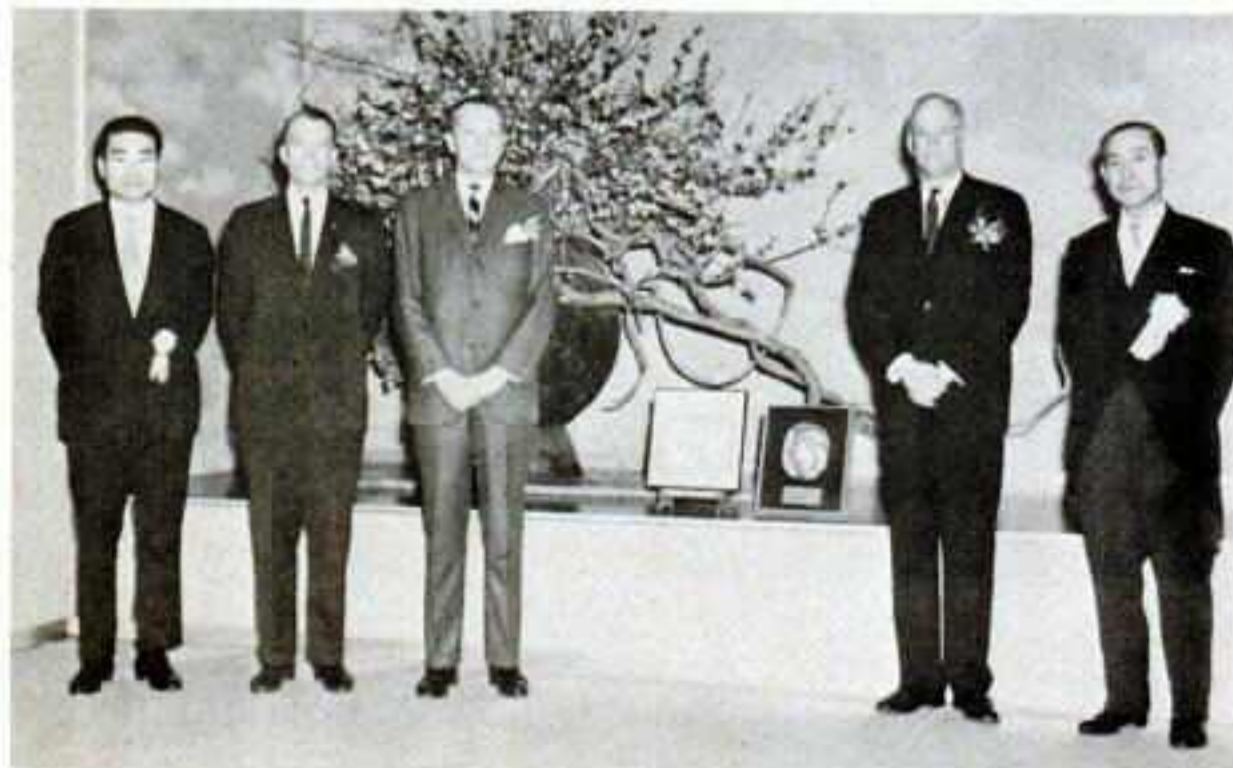
NEW YORK — London Records is highlighting its new classical release with the complete Verdi opera, "Don Carlo." The "Don Carlo," three-LP package, according to Herb Goldfarb, national sales and distribution manager, and Terry McEwen, manager of the classical division, who are jointly conducting the promotion and merchandising drive on the release, will take its place as the top London classical package of

1966. Other standout opera packages in recent years include "Tristan and Isolde," in 1961; "Salome" in 1962; "Siegfried" and "War Requiem" during the 1963-1964 season and "Götterdämmerung" in 1965.

The "Don Carlo" release contains such top operatic names as Renata Tebaldi, Grace Bumbry, Carlo Bergonzi, Dietrich Fischer - Dieskau and Nicolai Ghiaurov, with Georg Solti conducting the chorus and orchestra of the Royal Opera House of Covent Garden.

The "Don Carlo" package, which will be given a special merchandising assist at the point of sale through a double-easel display, will also be the focal point of the advertising drive. Product is now being shipped, with West Coast interest in "Don Carlo" so high as to have brought requests for immediate shipments on initial orders.

In all, London's March-April releases offer eight packages in the fields of both opera and chamber music. Two additional opera recordings are "Joan Sutherland Sings Verdi" and an album of Rossini's comic opera, "L'italiana in Algeri," showcasing Spanish mezzo soprano, Teresa Berganza, along with such Metropolitan stars as Luigi Alva and Fernando Corena, all under the baton of Silvo Varviso. On the chamber music side are LP's by the Weller Quartet from Vienna, the Vienna Octet, and pianist Vladimir Ashkenazy.



THE 20TH ART FESTIVAL, sponsored by the Japanese Ministry of Education, recently conferred upon pianist Vladimir Horowitz an award for "Excellence" for his CBS Records album "An Historic Return—Horowitz at Carnegie Hall." The recording was released in Japan by CBS Records affiliate, Nippon Columbia Ltd. Left to right are Hizuru Kaneko, deputy general manager, international repertoire, Nippon Columbia; M. Nickel, counselor for the American Embassy; M. Nichols, cultural attache for the American Embassy; John K. Emmerson, minister for the American Embassy; Mr. Terajima, managing director, Nippon Columbia.

BEST SELLING CLASSICAL LP'S

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

OPERA, VOCAL AND CHORUS

This Week

1. **PRESENTING MONTSERRAT CABALLE-BELLINI AND DONIZETTI ARIAS:** RCA Victor LSC 2868 (S), LM 2868 (M).
2. **MIRELLA FRENI—OPERATIC ARIAS:** Angel S 36268 (S), 36268 (M).
3. **BERG—Wozzeck; Lear, Fischer-Dieskau, Wunderlich, Berlin German Op. (Bohm):** D.G.G. (2-12") 138991/2 (S), 18991/2 (M).
4. **OFFENBACH—Tales of Hoffmann; Gedda, Di Angelo, Schwarzkof, De Los Angeles, London, Blanc, Benoit, Paris Conservatory Orch., Duclos Cho. (Cluytens):** Angel (3-12") S 3667 (S), 3667 (M).
5. **BERLIOZ—Les Troyens; Crespín, Chauvet, Paris Op. (Pretre):** Angel (2-12") S 3670 (S), 3670 (M).
6. **PUCCINI—Turandot; Nilsson, Scotto, Corelli, Rome Op. (Molinari-Pradelli):** Angel (3-12") S 3671 (S), 3671 (M).
7. **A WORLD OF SONG; De Los Angeles; Angel S 36296 (S), 36296 (M).**
8. **SCHOENBERG—Gurre-Lieder; Borkh, Topper, Engen, Fiedler, Schachtsschneider, Bavarian Radio Orch. & Cho. (Kubelik):** D.G.G. (2-12") 138984/5 (S), 18984/5 (M).
9. **PUCCINI—La Boheme; Freni, Gedda, Adani, Sereni, Rome Op. (Schippers):** Angel (2-12") S 3643 (S), 3643 (M).
10. **MUSSORGSKY—Songs and Dances of Death; Vishneskaya; Philips 900082 (S), 500082 (M).**

SYMPHONIC AND ORCHESTRAL

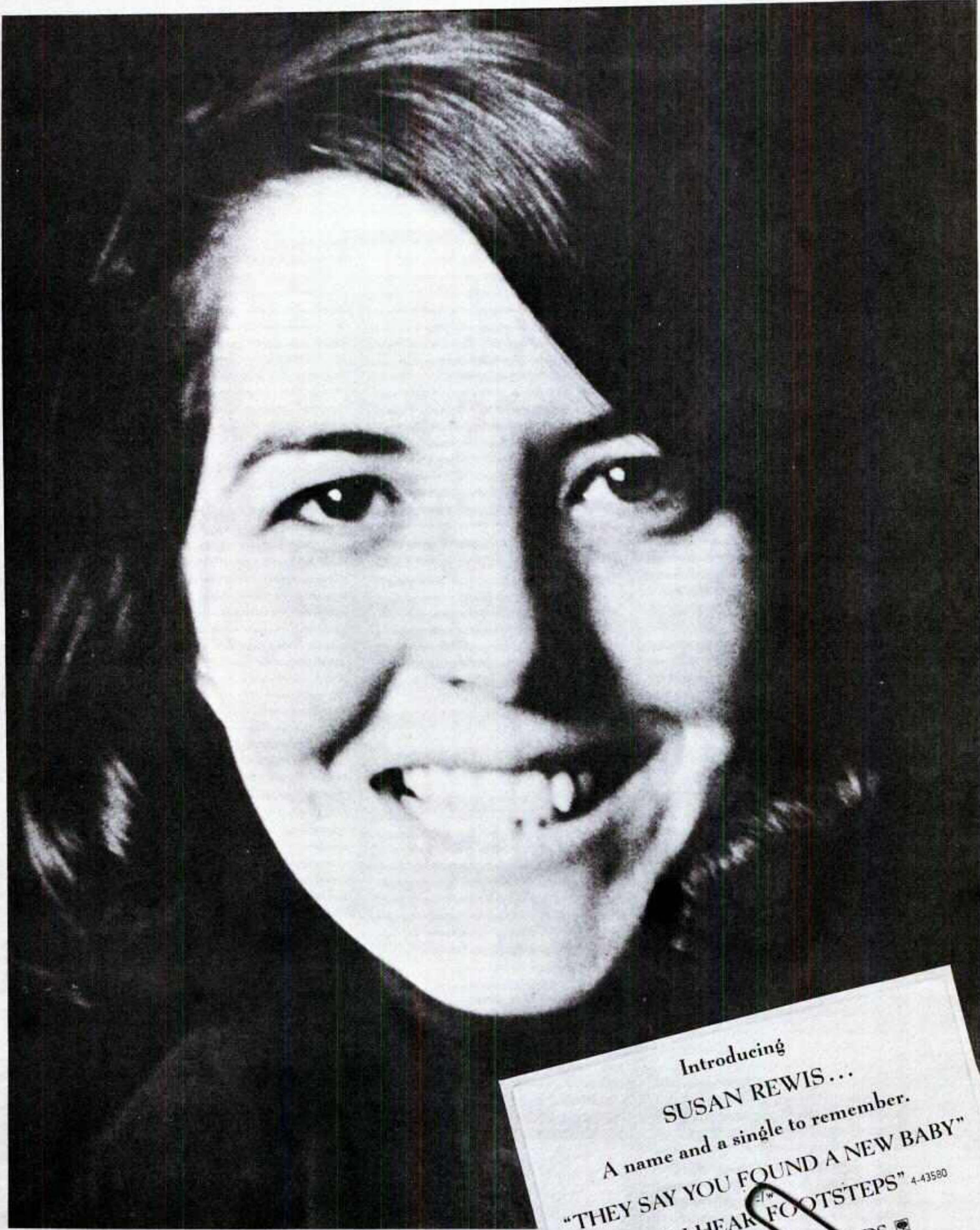
1. **MAHLER—Symphony No. 10; Philadelphia Orch. (Ormandy):** Columbia M2S-735 (S), M2L-335 (M).
2. **IVES—Symphony No. 4; American Sym. Orch. (Stokowski):** Columbia MS 6775 (S), ML 6175 (M).
3. **NIELSEN—Symphony No. 3; Royal Danish Phil. (Bernstein):** Columbia MS 6769 (S), ML 6169 (M).
4. **TCHAIKOVSKY—Nutcracker (excerpts) Sleeping Beauty (excerpts)/Swan Lake (excerpts); Phila. Orch. (Ormandy):** Columbia (3-12") D3S-706 (S), D3L-306 (M).
5. **STRAVINSKY—The Fairy's Kiss; Col. Sym. Orch. (Stravinsky):** Columbia MS 6803 (S), ML 6203 (M).
6. **MAHLER—Symphony No. 7; Utah Sym. Orch. (Abravanel):** Vanguard VSD 71141/2 (S), VRS 1141/2 (M).
7. **BARTOK—Concerto for Orchestra; Cleveland Orch. (Szell):** Columbia MS 6815 (S), ML 6215 (M).
8. **BRUCKNER—Symphony No. 9; Vienna Phil. (Mehta):** London 6462 (S), 9462 (M).
9. **MOZART—Dances & Marches, Vol. 3; London 6414 (S), 9414 (M).**
10. **DVORAK—Symphony No. 9; Phil. Orch. (Klemperer):** Angel S 36246 (S), 36246 (M).

SOLO INSTRUMENT AND CONCERTI

1. **AN HISTORIC RETURN—HOROWITZ AT CARNEGIE HALL:** Columbia (2-12") M2S-728 (S), M2L-328 (M).
2. **BACH—Well-tempered Clavier, Book 1. Vol. 3; Gould:** Columbia MS 6776 (S), ML 6176 (M).
3. **CHOPIN—Waltzes; Rubinstein: RCA Victor LSC 2726 (S), LM 2726 (M).**
4. **TCHAIKOVSKY—Piano Concerti Nos. 2 and 3; Graffman, Phila. Orch. (Ormandy):** Columbia MS 6755 (S), ML 6155 (M).
5. **THE ARTISTRY OF ARTURO BENEDITTI MICHELANGELO:** London CS 6446 (S), CM 9446 (M).

CHAMBER MUSIC

1. **BEETHOVEN—Trio, No. 6 (Archduke); Stern, Rose, Istomin:** Columbia MS 6819 (S), ML 6219 (M).
2. **BACH—Brandenburg Concerti (6); Marlboro Fest. Orch. (Casals):** Columbia (2-12") M2S-731 (S), M2L-331 (M).
3. **ARENSKY—Trio in d; Heifetz, Piatigorski, Pennario:** RCA Victor LSC 2867 (S), LM 2867 (M).
4. **ITALIAN WOODWIND MUSIC:** Phila. Woodwind Quintet: Columbia, MS 6799 (S), ML 6199 (M).
5. **SCHUBERT—Quintet in A (piano) "Trout," Serkin, Schneider, Tree, Soyer, Levine:** Vanguard 71145 (S), 1145 (M).



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TALENT

Rock Is 'Perplexing' The College Booker

By ELIOT TIEGEL

HOLLYWOOD—The influx of rock 'n' roll oriented high school graduates coming into the college ranks has resulted in a greater demand for rock acts on campus and has "perplexed" adult student union directors. This perplexity, according to Jerry Perenchio, a leading West

Coast booking agent, is based on a complete lack of understanding for the longhair, twanging guitar movement.

"Hard rock music was a teenager's domain and now they have become college students and brought it with them," Perenchio says. The student union directors have to book rock acts because they have to give the students what they want.

Perenchio said he never used to include rock acts in his mailing of brochures to colleges. The students used to look down their noses at the music. Today, these talent buyers have graduated and have been replaced by youngsters weened on Top 40 radio. The college market is still a healthy million dollar plum, but because rock acts are being requested, the market has slimmed somewhat for other musical groups.

Perenchio feels that booking talent on colleges is largely a mail order business now. Knowing the names of contacts at each school is the key. "It's not a sidewalk pounding job."

There is no bartering with college buyers, many of whom are undergraduates. "You seldom sell them anything," Perenchio said. Students don't think like business people. They want one group and if they are unavailable at that time, they won't accept an alternate.

One of the major problems in dealing with students is that at many schools committees search for acts with each indi-

Horace Silver 5 Presents a Show Within a Show

HOLLYWOOD — A show within a show was what the Horace Silver Quintet presented when it opened at Shelly's Manne Hole Thursday (17). The Blue Note Recording artists offered a program of fully developed selections which were performed with a fast-moving precision.

Silver's piano style has an infectiously soulful quality. On two of the three numbers his piano did not enter in a solo light until after tenor saxophonist Joe Henderson and trumpeter Wood Shaw had developed their own solo lines, taking the direction from Silver and building melodic lines with strong attachments to the original statement.

Henderson and Shaw began two of the numbers with unison blowing, with Silver building chord structures behind them. Then, when they left the stage, Silver moved to the forefront, building and circumventing themes with intensive care. The group's offering included "Pretty Eyes," "Mo Jo" and "Que Pasa?" Drummer Roger Humphries has a clean attack and is strong on Latin tom tom work. Bassist Larry Ridley is more a supporter than a solo voice.

The group is easy to listen to but also whips up audience emotions.

ELIOT TIEGEL

vidual contacting a different agency. Thus several agents may think they have a booking.

The safest method, according to Perenchio, who was with MCA five years, is for the student activities director to handle negotiations.

James (Dynamite) Brown A Great Crowd 'Pleezer'

NEW YORK — The James Brown Show invaded Madison Square Garden for a one-night concert Sunday (20) and the little dynamo electrified the huge crowd of 14,000 with his unique brand of showmanship. Brown lived up to his billing as "Mr. Dynamite," performing his repertoire of rhythm and blues hits in the emotional, wailing vocal style that is his trade-mark.

The three-hour show also featured the teen favorites Lou Christie and the Young Rascals, but it was obvious that the people had come to see James Brown. They applauded the other acts, but it was not the outburst usually accorded these well-known performers.

It wasn't until Brown's male dance trio called the Famous Flames danced on stage that the crowd came to life. As he strode briskly to the microphone, Brown was greeted by a thunderous ovation. Brown grabbed the microphone and the frenetic performer, dressed in a brown suit, with a tuniclike jacket and shiny black boots, segued through his hits, including the No. 1 rhythm and blues disk, "Papa's Got a Brand New Bag."

The King Records artist ended the show with the ritualistic departure that drives his fans to near hysteria. Dropping to his knees, microphone in hand, Brown screamed a pleading "Pleez" to the crowd and feigned collapse. One of the Famous Flames covered him with a cloak, helped him to his feet

and began to walk him offstage. Brown would shrug off the garment and "struggle" back to the microphone to sing his plea once more. After his final exit, the showman changes outfits, and dressed in white he returns to toss cufflinks to the crowd.

For pure showmanship, Madison Square Garden had not seen such antics since the days of P. T. Barnum. Brown, who has been performing this act for 10 years, has begun to gain nationwide attention. As a testimonial to his growing popularity, he grossed \$58,000 for producer Sid Bernstein.

HERB WOOD



LADA EDMUND JR., who's been featured on NBC-TV's "Hullabaloo" show for several seasons, signed a long-term deal with Decca Records. Her first single session was made under the direction of independent producer Hugh MacCracken and co-ordinated by Dick Jacobs of Decca Records.

Lawrence Comes Thru In Winning Nitery Style

NEW YORK — Steve Lawrence returned to the New York nightclub scene on March 17 after a fling at Broadway in the starring role of the musical "What Makes Sammy Run?" and a short-lived TV variety show on CBS. It was his first date at the Copacabana in almost three years but he's lost none of his nitery know-how and, in fact, showed a maturity of song styling and stage presence that is quite winning.

He showed probably more than even before that he's a stylish signer of songs who knows and cares about repertoire. His song selection is top-grade, with enough variety to display his talents on an assortment of stylings. His ballads are warm, his rhythm numbers peppy and his showtunes have verve and individuality even though the Sinatra syndrome is apparent in most of his work. His song set runs pretty close to an hour, with some patter interspersed, but it's paced for maximum impact and moves along like a breeze.

In addition to his songmanship, Lawrence accents showmanship throughout. He knows the values of appearance and movement and uses them well to set up the song's mood. He's also good at getting the right arrangement and the right orchestral backing. In these departments he gets lots of help from his longtime arranger-conductor Joe Guercio and the Copa orchestra which is augmented with a large string section. But no matter how good the packaging is, it still has to be filled with something of value and Lawrence's vocals do just that.

His load of stage and TV work over the past couple of years has also minimized his recording work for Columbia Records. He's now ready to become a full-time diskier again; in fact, Columbia will have a new Lawrence album ready for its annual sales convention in July. If his work at the Copa is an indication of what the post-TV Lawrence is like, the album should be a beaut.

MIKE GROSS

Wm. Morris' Youth Look Pays Off in College Field

NEW YORK—In the build-up of its pitch to the college trade, the William Morris Agency is banking on young talent representatives. The agency figures that the young agent, himself a recent undergraduate, is keenly aware of college entertainment tastes and requirements and that his special knowledge, aligned with the agency veterans, makes William Morris services especially suitable for schools, fraternities, sororities, student groups and faculty groups.

The average age of the William Morris agents in the firm's College Division is 28. Yet nearly all these men, in addition to being college trained, are also graduates of the agency's extensive internal training program and have emerged through WMA's policy of upgrading and developing their own men through their ranks. In that way, each of the college division agents, though young, has had a number of years of daily agency training and supervision by senior management executives with broad talent backgrounds.

Nat Kalcheim, head of the agency's Personal Appearance Department, supervises the College Division, which is under the direction of Jerry Brandt and Steve Leber in the East, Ira Okun in the West, and Bob Ehlert in Chicago. Brandt also

heads the Pop Music Division. In explaining why his group has been able to achieve such good results with campus talent, he cited creative packaging as the key factor in this field, just as it is in the film and TV fields. "The whole idea is to come up with the right chemistry to attract the young adult. We guide our clients by putting them in right elements at the right time."

As a current example, Brandt cited the availability of Gene Pitney, the Searchers, the McCoys, Len Barry, P. J. Proby, Bobby Vee, Chad & Jeremy, and Myron Lee and his orchestra. These are a complete self-contained package for one-nighter college and promotional dates between April 9 and May 22.

William Morris' success in the college field also grows out of its specialized approach to this market's unusual needs, on budgets and on varied programming. Its agents have developed the technique for maintaining close liaison with talent buyers on every level, keeping personal contact through field trips and attendance at conventions. The agency then co-ordinates the operation of all departments, including the College Division, through regular staff meetings on both coasts.

DOCUMENTARY TO FEATURE 3 MOTOWN ACTS

NEW YORK—The Temptations, Marvin Gaye, and Martha and the Vandellas, three of Motown Records' top attractions, will be featured in a special TV documentary, "New World Under Twenty." The program will be aired nationally on Germany's First Network on April 24.

A segment of the filming for the special program took place in Detroit headquarters of Motown, where the TV cameras covered a recording session.

Ka-Cole, a 3-in-1 Company, Formed

NEW YORK — Ka-Cole Enterprises, a new personal management, record promotion and music publishing company, has been set up here.

Principals in Ka-Cole are Hannelore Yates, talent manager of Miami Beach, Fla., who will act as administrator of the new agency; Charles Nutting, real estate executive from Sparta, N. J., and Alan Lerner, public relations man, who will handle all promotions.

The Ka-Cole Publishing Corp. is expected to be organized within the next two weeks.



As his album "Hello Vietnam" (Decca DL 4698) heads into its 14th straight week in the nation's top 10 country albums, Johnny Wright has a brand new release that is a sure bet to head up the country singles chart. It's a double-threat titled "Nickels, Quarters and Dimes" backed with "Is Love Worth All the Heartaches" (Decca 31927). Busy more than 250 days a year, Johnny Wright uses a Gibson L-5 acoustic guitar for both in person and recording work. Gibson—choice of professional artists and acknowledged world leader in fine guitars.

(Advertisement)

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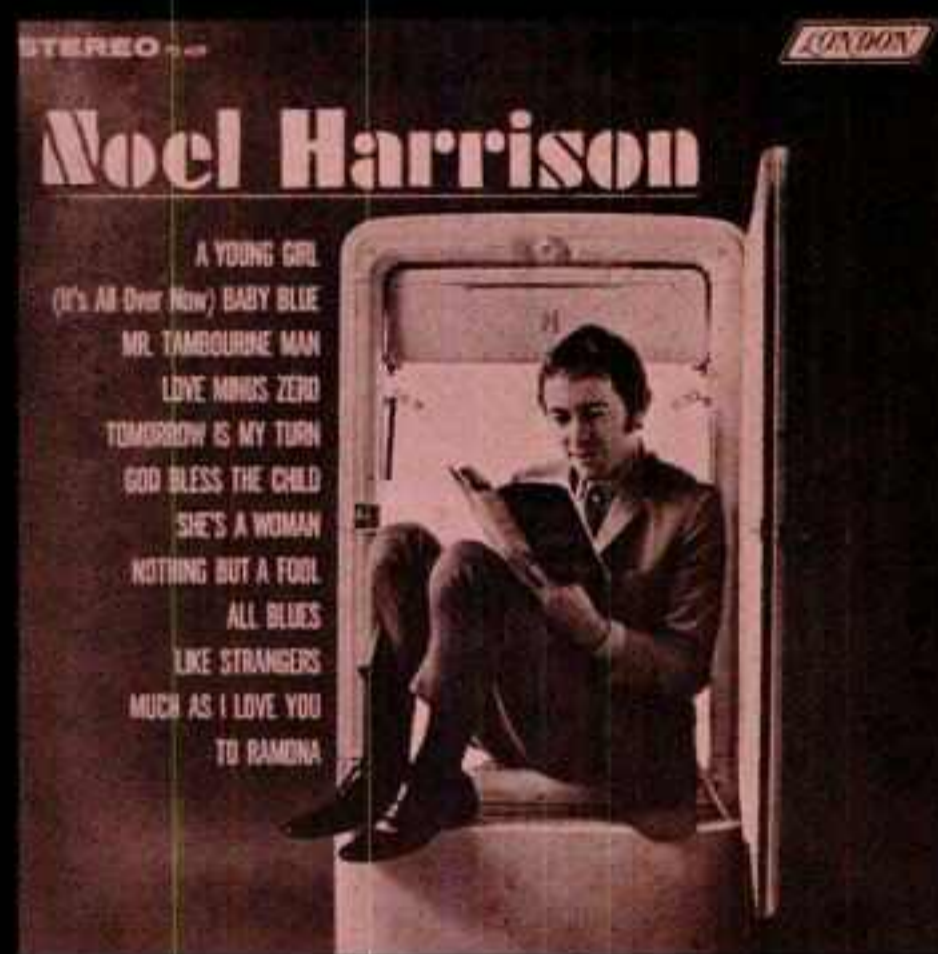
LONDON means LP sales...

would you believe ... 9 more hit LP's?



Mono LL 3471

Stereo PS 471



Mono LL 3459

Stereo PS 459



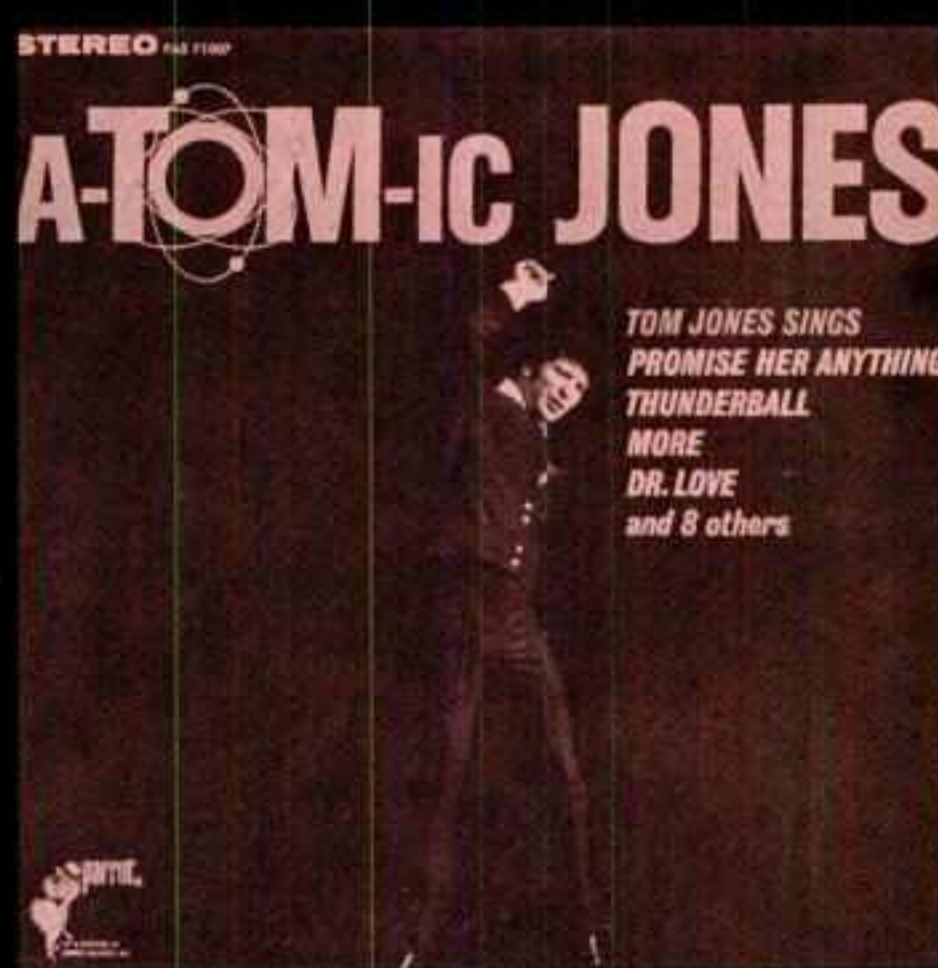
Mono PA 61008

Stereo PAS 71008



Mono LL 3457

Stereo PS 457



Mono PA 61007

Stereo PAS 71007

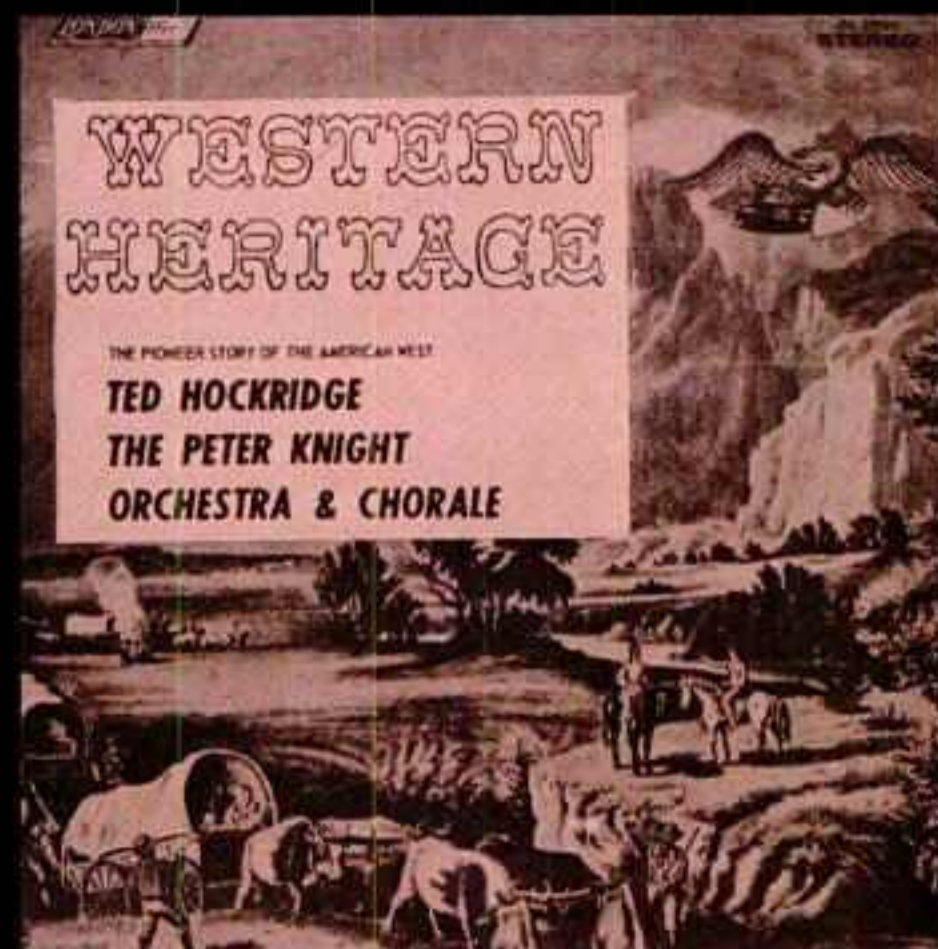


Mono LL 3448

Stereo PS 448



Mono TW 91406



Mono 5965

Stereo OS 25965



Mono LL 3442

Stereo PS 442

RHYTHM & BLUES

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TEMPTIN' TEMPTATIONS, Gordy G 914 (M); GS 914 (S)	18
2	2	CRYING TIME, Ray Charles, ABC-Paramount ABC 544 (M); ABCS 544 (S)	5
3	3	GOT MY MOJO WORKING, Jimmy Smith, Verve V 8641 (M); V6-8641 (S)	4
4	5	I HEAR A SYMPHONY, Supremes, Motown MLP 643 (M); SLP 643 (S)	3
5	4	RIDIN' HIGH, Impressions, ABC-Paramount ABC 545 (M); ABCS 545 (S)	4
6	7	HANG ON RAMSEY? Ramsey Lewis Trio, Cadet CLP 761 (M); CLPS 761 (S)	7
7	6	MIRACLES GOING TO A GO-GO, Tamla T 267 (M); ST 267 (S)	18
8	13	THE MARVELETTES GREATEST HITS, Tamla TLP 253 (M); SLP 253 (S)	3
9	12	THE "NEW" LOOK, Fontella Bass, Checker LP 2997 (M); ST 2997 (S)	4
10	11	THE FOUR TOPS SECOND ALBUM, Motown 634 (M); ST 634 (S)	12
11	8	I GOT YOU (I Feel Good), James Brown, King 946 (M); (No Stereo)	10
12	9	SAM COOKE AT THE COPA, RCA Victor LPM 2970 (M); LSP 2970 (S)	27
13	10	THE SUPREMES LIVE AT THE COPA, Motown 636 (M); ST 636 (S)	18
14	15	THE PRIME OF MY LIFE, Billy Eckstine, Motown 632 (M); S 632 (S)	11
15	17	GOIN' OUT OF MY HEAD, Wes Montgomery, Verve V 8642 (M); V6-8642 (S)	2
16	14	COMFORT ME, Carla Thomas, Stax LP 706 (M); SD 706 (S)	4
17	18	UNBELIEVABLE, Billy Stewart, Chess LP 1499 (M); ST 1499 (S)	2
18	16	GENE CHANDLER LIVE ON STAGE IN '65, Constellation, 1425 (M); (No Stereo)	15
19	19	DEDICATED TO YOU, Manhattans, Carnival CMLP 201 (M); (No Stereo)	2
20	—	SOUL SESSION, Jr. Walker & the All Stars, Soul 702 (M); S 702 (S)	1

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"THE CAT"

1966

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850 7th Ave., New York, N.Y. A.C. 212; JU 2-5705

TOP SELLING RHYTHM & BLUES SINGLES

SPECIAL SURVEY for Week Ending 4/2/66

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	634-5789 Wilson Pickett, Atlantic 2320 (East-Pronto, BMI)	7	21	25	SEARCHING FOR MY LOVE Bobby Moore & the Rhythm Aces, Checker 1129 (Chevis, BMI)	5
2	2	BABY SCRATCH MY BACK Slim Harpo, Excello 2273 (Excellorec, BMI)	11	22	37	THE BOOGALOO PARTY Flamingos, Philips 40347 (Ponderosa, BMI)	2
3	3	LOVE MAKES THE WORLD GO ROUND Deon Jackson, Carla 2526 (McLaughlin, BMI)	11	23	29	BABY I NEED YOU Manhattans, Carnival 514 (Sanavan, BMI)	3
4	8	GET READY Temptations, Gordy 7049 (Jobete, BMI)	3	24	33	NO MAN IS AN ISLAND Van Dykes, Mala 520 (Cha-Stew, BMI)	4
5	14	SHAKE ME, WAKE ME (When It's Over) Four Tops, Motown 1090 (Jobete, BMI)	5	25	30	HELPLESS Kim Weston, Gordy 7050 (Jobete, BMI)	3
6	9	ONE MORE HEARTACHE Marvin Gaye, Tamla 54129 (Jobete, BMI)	6	26	32	REAL HUNDINGER J. J. Barnes, Ric-Tic 110 (Myto BMI)	6
7	12	THIS OLD HEART OF MINE Isley Brothers, Tamla 54128 (Jobete, BMI)	6	27	20	GOING TO A GO-GO Miracles, Tamla 54127 (Jobete, BMI)	14
8	4	DARLING BABY Elgins, V.I.P. 25029 (Jobete, BMI)	7	28	18	THE DUCK Jackie Lee, Mirwood 5502 (Keyman-Mirwood, BMI)	18
9	10	STOP HER ON SIGHT (S. O. S.) Edwin Starr, Ric-Tic 109 (Myto, BMI)	7	29	26	THIS CAN'T BE TRUE Eddie Holman, Parkway 960 (Cameo-Parkway/Stilran, BMI)	15
10	11	I WANT SOMEONE Mad Lads, Volt 131 (East, BMI)	8	30	24	MY ANSWER Jimmy McCracklin, Imperial 66147 (Metric, BMI)	10
11	16	AIN'T THAT A GROOVE James Brown & the Famous Flames, King 6025 (Dynatone, BMI)	4	31	—	SHE BLEW A GOOD THING Poets, Symbol 214 (Sagittarius, BMI)	1
12	6	DEAR LOVER Mary Wells, Atco 6392 (Jalynne, BMI)	7	32	—	(YOU'RE MY) SOUL AND INSPIRATION Righteous Brothers, Verve 10383 (Screen Gems-Columbia, BMI)	1
13	5	MY BABY LOVES ME Martha & the Vandellas, Gordy 7048 (Jobete, BMI)	9	33	23	CRYING TIME Ray Charles, ABC-Paramount 10739 (Bluebook, BMI)	14
14	17	SATISFACTION Otis Redding, Volt 132 (Immediate, BMI)	3	34	27	MY WORLD IS EMPTY WITHOUT YOU Supremes, Motown 1089 (Jobete, BMI)	10
15	7	UP TIGHT Stevie Wonder, Tamla 54124 (Jobete, BMI)	14	35	—	19th NERVOUS BREAKDOWN Rolling Stones, London 9823 (Gideon, BMI)	1
16	22	THE LOVE YOU SAVE Joe Tex, Dial 4026 (Tree, BMI)	3	36	28	YOU DON'T KNOW LIKE I KNOW Sam & Dave, Stax 180 (East, BMI)	14
17	13	DON'T MESS WITH BILL Marvelettes, Tamla 54126 (Jobete, BMI)	12	37	31	EYESIGHT TO THE BLIND B. B. King, Kent 441 (Modern, BM)	5
18	21	THE FAT MAN T-K-Os, Ten Star 104 (Sconance-Money BMI)	6	38	38	I HAD A DREAM Johnny Taylor, Stax 186 (East, BMI)	2
19	19	PHILLY DOG Markeys, Stax 185 East, BMI)	6	39	40	FALLING IN LOVE AGAIN Kelly Brothers, Sims 265 (Red Seal, BMI)	3
20	15	I'M TOO FAR GONE (To Turn Around) Bobby Bland, Duke 393 (M.P.I., BMI)	11	40	—	SHARING YOU Mitty Collier, Chess 1953 (Renfro, BMI)	1

NEW ACTION R&B SINGLES

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

ALL THE WAY HOME . . .
Dee Edwards, D-Town 1063

YOU'VE GOT MY MIND MESSED UP . . .
James Carr, Goldwax 302

NEW ACTION R&B LP's

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

SOLID GOLD SOUL . . .
Various Artists, Atlantic 8116 (M);
SD 8116 (S)

NEW ALBUM RELEASES

ANGEL
MADELINE GRAY; COLC 152
FERNANDO GERMANI—Frescobaldi & Vivaldi—
Bach; 36323, S 36323

BLUE NOTE
JOE HENDERSON—Inner Urge; BLP 4189,
BST 84189
BLUE MITCHELL—Down With It; BLP 4214,
BST 84214

CAPITOL—IMPORTS—HOLLAND
VARIOUS COMPOSERS—Benedetto Marcello
Ensemble; CXH 3
VARIOUS COMPOSERS—Benedetto Marcello
Ensemble; CXH 4
TELEMANN: DON QUIXOTE SUITE—Benedetto
Marcello Ensemble; SAXH 7
MARIJKE SMIT SIBINGA—Old Netherlands
Keyboard Music; CXH 5
GUADEMUS STRING QUARTET—Dutch Con-
temporary Music; SAXH 8
VARIOUS COMPOSERS—Sonata Da Camera
Ensemble; HSX 117

CO & CE
LOU CHRISTIE Strikes Back; LP 1231

COLUMBIA
THE CLANCY BROTHERS & TOMMY MAKEM—
Isn't It Grand Boys; CL 2477, CS 9277
ROBERT GOULET—I Remember You; CL 2482,
CS 9282
ORIGINAL SOUNDTRACK—The Daydreamer;
OL 6540, OS 2940
The Art of EUGENE ORMANDY—The Phila-
delphia Orch.; M2L 338, M2S 738
JOHN WILLIAMS Plays Two Favorite Guitar
Concertos; ML 6234, MS 6834

COMMAND
BOBBY BYRNE & HIS ORCH.—1966—Mag-
nificent Movie Themes; RS 894, RS 894
SD
VARIOUS ARTISTS — Persuasive Percussion
1966; RS 895, RS 895 SD

CORAL
PETE FOUNTAIN—A Taste of Honey; CRL
57486, CRL 757486

CRESCENDO
BILLY STRANGE—In the Mexican Bag; GNP
2022

ELEKTRA
LOVE; EKL 4001

EPIC
MARIO ALBANESE—Jequibau; LN 24192,
BN 26192
JANE ORGAN in Gold; LN 24190, BN 26190

FANSTASY
ABE BATTAT—Once Around the Block; 3368
MONGO SANTAMARIA — Mongo's Greatest
Hits; 3373
The Solo Guitar of BOLO SETE; 3369

GOLDEN GUINEA
STARER/WILLIAMS/BERGER—English Cham-
ber Orch. (Snashall); GSGC 1 4049

IRC
FORRESTY MILLER—Sings to God; 3314

KAMA SUTRA
LOVIN' SPOONFUL—Daydream; KLP 8051,
KLPS 8051

LIBERTY
KEN DODD—Tears & the River; LRP 3442,
LST 7442
JAN & DEAN Meet Batman; LRP 3444,
LST 7444

MERCURY
BACH: SUITES FOR UNACCOMPANIED CELLO
COMPLETE — Janos Starker; SR3-9016,
OL3 116

APRIL 2, 1966, BILLBOARD

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Thank You, NARAS

43 BEST OPERA RECORDING

[awarded to the conductor; plaques to the producer and principal soloists]

BELLINI: NORMA — Richard Bonyngue conducting the London Symphony Orchestra — Principal Soloists: Joan Sutherland, Marilyn Horne, John Alexander, Richard Cross — Christopher Raeburn, producer

BERG: WOZZECK — Karl Boehm conducting the Orchestra of the German Opera, Berlin — Principal Soloists: Dietrich Fischer-Dieskau, Evelyn Lear, Fritz Wunderlich — Otto Gerdes, producer

VERDI: LA FORZA DEL DESTINO — Thomas Schippers conducting the RCA Italiana Opera Orchestra and Chorus — Principal Soloists: Leontyne Price, Richard Tucker, Shirley Verrett, Robert Merrill, Giorgio Tozzi, Ezio Flagello — Richard Mohr, producer

VERDI: LUISA MILLER — Fausto Cleva conducting the RCA Italiana Opera Orchestra and Chorus — Principal Soloists: Anna Moffo, Carlo Bergonzi, Shirley Verrett, Cornell MacNeil, Giorgio Tozzi, Ezio Flagello — Richard Mohr, producer

WAGNER: GOTTERDAMMERUNG — Georg Solti conducting the Vienna Philharmonic — Principal Soloists: Birgit Nilsson, Wolfgang Windgassen, Dietrich Fischer-Dieskau — John Culshaw, producer



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New Kansas Record Store Finds Formula for Success

By BEVERLY BAUMER

GREAT BEND, Kan.—Ray Heidebrecht, former bookkeeper and credit manager for a drug-store, started a record shop here four years ago and has seen volume grow steadily despite increased competition from chain stores and discount houses, and despite an economic slump in the Great Bend area. His formula: maintain careful price controls, sell at list, offer services, and appeal to the "human" side of man's nature.

The real story, of course, is not what Ray does but "how" he does it. His business, known as Ruth and Ray's Records, is Heidebrecht's first. A year after starting he leased floor space at the Great Bend Music Co. and has been selling records and accessories on the west side of the salesroom ever since.

Great Bend is basically an oil-agriculture community with a population of 16,670. In the past year oil production has declined noticeably, making the retail dollar harder to come by. Throughout Kansas as a whole, crude petroleum and natural gas industries reduced their work forces 7.73 per cent in the past year. In Great Bend, the decline has developed into what some merchants have called an "economic depression." A relatively new department store across the street from Heidebrecht's operation is filing for bankruptcy—a move partially influenced by the drop in oil production.

Part of Heidebrecht's ability to succeed is that as a former bookkeeper, he knows the far-reaching impact of cost controls.

"A record shop cannot make money if it doesn't sell at list prices," he said. "Because we sell at list, we're able to afford services which discounters cannot make available to their customers."

"Ours is the only place in town where customers can go in and hear a record before they buy it. We're also the only place in town where people can special order any 45 or any album without an ordering charge.



CUSTOMER SERVICE helps build sales for Ruth & Ray's Records, Great Bend, Kan. Owner Ray Heidebrecht, right, helps customer find record. Note top rated singles section in the background, based on Billboard's HOT 100 chart.

About 25 per cent of your volume is in special order," Heidebrecht said.

"The significant thing is that customers buying records from discount houses, supermarkets, and the like, tend to limit their purchases to records they've already heard some place. When they come in here they have the chance to listen to something wholly new. Each time they do, it's a potential sale. They can also talk records with us. People like to visit with someone who likes music. It's no fun buying from a rack, maybe finding later the record is faulty, and arguing with an indifferent check-out clerk about it," Heidebrecht said.

"We'll replace a record even if there's just one scratch on it," he added.

Records comprise 75 to 80 per cent of his volume, with the balance made up by phonographs, radios, and small tape recorders. Heidebrecht handles no musical instruments. These are sold on the east side of the room by the Great Bend Music Co. Each operation, however, stimulates the other. Instrument customers cross over to the record stock and vice versa. Although he's been there for three

Ampex Release

CHICAGO—A new Vanguard Everyman double-play classic and three New London (Phase 4) stereo tape albums are highlights of 38 new reel-to-reel tapes scheduled for April release by Ampex Stereo Tapes.

The Everyman release, equal in playing time to two LP albums, will contain Ralph Vaughn Williams' Symphonies No. 2 and 8, and Elgar's "Enigma" variations, played by the Halle Symphony Orchestra, Sir John Barbirolli conducting.

The New London Phase 4 albums are "Gilbert and Sullivan Spectacular," by the D'Oyly Carte Opera Company; Gershwin's "American in Paris" and "Rhapsody in Blue," by Stanley Black and the London Festival Orchestra, and "Themes for Secret Agents," by Roland Shaw.

The complete April release will be announced next week.

years, many customers still aren't aware that his section is an independent operation, Heidebrecht said.

About 50 per cent of his record sales are to teen-agers. His trade radius covers some 50 miles—approximately 20 per cent of total sales are to out-of-towners.

For promotion, Heidebrecht teams up with local Radio KVGB. He and the station split costs to issue customers a free weekly listing of Top 20 Pop Hits, based on Billboard charts.

He gives out some 200 of the sheets each week, even to customers who don't buy a thing. "That chart will bring them back in," he says.

His advertising is keyed to the charts. He mentions the weekly listing on radio spots, in newspaper ads and in high school publications.

Heidebrecht said teen-age traffic has picked up considerably

(Continued on page 68)

Excise Refunds Slow In Reaching Dealers

CHICAGO—Record dealers around the country told Billboard that they have not been receiving Excise Tax refunds on their floor stock with any degree of regularity.

Some dealers had not even bothered to file with the record manufacturers whose floor stock they held on the date of the 1965 Excise Tax Reduction Act. One retailer said he had been "bombarded with mail from the record companies, each with its own method of filing for the refund. Just reading all the different sets of directions they sent me would have taken too much time away from my business. I just didn't think it was worth it."

Another dealer said the forms "did require quite a bit of paperwork, some of it seemingly unnecessary, but I don't think it was so overwhelming that anyone would have given up his refunds because of it."

Several dealers said they had already received refunds from a few of the larger companies but added that they were worried because they had not heard anything from most of the smaller firms.

One dealer told Billboard that he had not filed with the small companies. "I had sizable quantities of stock from the seven or eight companies I did file with—and I have received either a return or an answer of some sort from all of them."

Internal Revenue officials told Billboard that dealers have nothing to be worried about. "The quantity of the work to be done in this situation is slowing down the processing of the refunds. Many of the manufacturers who have paid the dealers already have done so before they could be fully refunded by the government. Others are going to wait until they receive their tax rebate before sending it on to dealers," said an IRS spokesman.

The spokesman refused to predict when all refunds to manufacturers would be made, but added that "it should be sometime before the end of this year."

The rebate proceedings are based on a provision in the June 21, 1965, act which allows dealers a tax refund on all floor stock held as of the morning of June 22, 1965.

Guitar Stringing Gadget Gains Quick Popularity

LOS ANGELES—Actor-singer Richard Eastham's handy invention, the "Sidewinder," has been selling like a Hot 100 record in retail stores all over the country.

A few years ago Eastham was playing the role of Baron Von Trapp in "The Sound of Music," in which he was required to strum a guitar. He quickly discovered a source of annoyance to all guitarists—the task of stringing the instrument. Unlike other guitarists, however, Eastham decided to do something about it and invented a little gadget that simplified the process. The machine, which has a tuning peg in a slot, strings and unstrings a guitar with a turn of a crank.

Eastham called it the "Sidewinder," started Veda Enterprises to manufacture it, priced it at \$1.00 and sold 31,000 the first three weeks on the market.

The item created a small stir at last year's National Association of Music Merchants in Chicago. Eastham returned to Los Angeles convinced he was about to do a big business. But production was halted overnight by the last fall's Watts riot, during which Eastham saw his plant burn to the ground.

He managed to save several molds and set up new production facilities before the end of the year. In the past few months he has established a nationwide distribution system and is shipping the "Sidewinder" at full capacity in recent weeks.

Scanning The News

Best sellers on Ampex Stereo Tapes in 1965: non-classical division, "Mary Poppins" (Buena Vista) original sound track; classical division, Tchaikovsky's "1812 Overture" and "Nutcracker Suite" (London Phase 4) by Stanley Black and the London Festival Orchestra. Second best in the non-classical section was "Whipped Cream & Other Delights" (A & M) by the Tijuana Brass.

Reader's Digest Association, Inc., a long-time member of the record-selling business, is now advertising for door-to-door salesmen to peddle home entertainment products. The Digest's want ads closely follow a joint announcement by Sylvania Electric Products, Inc., and Reader's Digest which states that the two firms have formed a "joint study group to investigate the potential of electronics systems in the broad field of education."

J. C. Penney & Co. is running newspaper ads in various parts of the country asking customers to

(Continued on page 68)



ST. PATRICK'S DAY window display at West Portal Music Shop in San Francisco led a parade of customers into the store. The Irish records, according to store manager Pat Patton, are really only a small part of the large collection of foreign records stocked in the shop. They include music of countries as far removed as Australia, Russia and Japan, Patton said, and they are a "great drawing card" for the store.

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DUKE ELLINGTON: *Best Instrumental Jazz Performance—Large
Group*, "Ellington '66".

GORDON JENKINS: *Best Accompaniment Arrangement*, Frank Sinatra's
recording of "It Was A Very Good Year" by Ervin Drake.

ALAN JAY LERNER and BURTON LANE: *Best Score From An Original
Cast Show Album*, "On A Clear Day You Can See Forever".

JOHNNY MANDEL and PAUL FRANCIS WEBSTER: *Song Of The Year*,
"The Shadow of Your Smile", and *Best Original Score Written
For A Motion Picture Or Television Show*, "The Sandpiper".

FRANK SINATRA: *Album Of The Year*, "September Of My Years", and
Best Male Vocal Performance, "It Was A Very Good Year".

LEOPOLD STOKOWSKI: *Best Performance—Orchestra (Classical)*,
"Ives: Symphony No. 4".

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"A Taste Of Honey" by Ric Marlow and Bobby Scott.

THE JUILLIARD STRING QUARTET: *Best Chamber Music Performance*,
"Bartok: The Six String Quartets" by Bela Bartok.

ANITA KERR SINGERS: *Best Performance By A Vocal Group*, "We
Dig Mancini", songs by Henry Mancini.

ROBERT SHAW CHORALE: *Best Choral Performance—Other Than Opera*,
"Stravinsky: Symphony of Psalms" by Igor Stravinsky.

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No job too small

DISTRIBUTION ARRANGED



MORTY WAX PROMOTIONS

1650 Broadway
 N.Y., N.Y. 10019
 CI 7-2159

10 1/2 MILLION RADIO LISTENERS audition potential radio hits. Complete radio coverage for Albuquerque, Dallas, Houston, San Antonio, etc. Personal presentation to Director Musical Programming. Consistent 8-week follow-through. 1 record: complete fee, \$90. 3 records released within 13 weeks: complete fee, \$180. Request new brochure. Star Records Promotions, 102 Texas Ave., P. O. Box 1035, El Paso, Tex. 79946. ap30

BUSINESS OPPORTUNITIES

COMPOSER NEEDS GOSPEL LYRIC Writers with a good message. Will collaborate on all accepted material. Send lyrics to John Beltz, 129 Washington Ave., Downingtown, Pa. 19335.

MISCELLANEOUS

CASH WAITING — TOP \$ PAID FOR slightly used personal LP records and 45 collections collecting dust in your home. DJ's, promotion men, write: Stereo King, 15 N. 13th, Philadelphia 7, Pennsylvania.

REPUTABLE MUSIC PUBLISHER wanted to review large portfolio top professional modern lyrics. Music by publisher's staff composer or designee or by lyricist's collaborators. Hit material. Write: Box A-286, Billboard Publishing Co., 9000 Sunset Blvd., Los Angeles, Calif. 90069.

SEE THE STAGE-LITES—RICK, ANGIE and Jamie (Comedy Review) at The Scene, 8171 Sunset Blvd., Hollywood, Calif., seven nights a week.

WE WANT LP CLOSEOUTS FOR EXPORT. Large lots, stereo of special interest. Send lists, prices, quantities available. Harbor Record Export, 8621 3rd Ave., Brooklyn, N. Y. 11209.

WE HAVE THE OLDIES YOU WANT! Send for our wholesale lists! Oldies Unlimited, 304 Main St., Hackensack, N. J. 07601. ap2

30,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. ch-my7-66

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles' new album "Rubber Soul." All new "Help." "Beatles for Sale." U.K. albums all \$6.15 inc. airmail. Mono or stereo. Complete pop catalogue \$1. John Lever, Gold St., Northampton, England. se10-66

BRAND NEW BEATLES ALBUM "Rubber Soul." Any record album of your choice six dollars inc. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley St., London W.1, England. ap6

FIRST-CLASS GUARANTEED AIR MAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England. ap9

PENPALS WANTED: 21-YEAR-OLD British soldier wishes to correspond with 18 to 21-year-old American girls. R. Graham, Range Troop, Admin. Sqn., R.A.C. Centre, Gunnery School, Lulworth, Dorset, England.

FOR MUSIC TO LYRICS, ORCHESTRATIONS, demo discs from mss. 500 circulation copies from mss. at low rate. Airmail. City Music, 8 Radnor House, 93-97 Regent St., London W.1. ap16

ROLLING STONES' NEW ENGLISH album, "Turn Back the Tide Is High," mono; English "Rubber Soul" (14 cuts), "Help" and any other English album, mono or stereo, \$6 airmail. Stones' "Poison Ivy," EP, \$2.20. Record Centre, Ltd., Nuneaton, England.

UNITED STATES

WANTED: RECORDED INSTRUMENTALS for U.S.A. and Possessions. Send record to: TV Music Co., 1650 Broadway, New York, N. Y. 10019. ap23

New Kansas Record Store's Success Formula

• Continued from page 66

since he started the chart promotion six weeks ago. More times than not they'll buy because of chart ratings, he said.

"We've shown a volume increase every year. This past year 99.44 per cent of the merchants in town admitted they were down, but we made strong gains.

"More and more people are coming in and telling us that they'll never buy a record in a grocery store or a discount house again. These are usually older customers, but more teen-agers are starting to say the same thing also. These people are disappointed customers who feel that buying a record is somehow more important than buying ordinary dry goods. They like to listen to a record, to talk music with a salesclerk and to go away with a happy experience as well as a purchase. If you appeal to this human side, sell at list, and offer services, I think you can compete with anyone—no matter how cheaply they sell."

Scanning The News

• Continued from page 66

bring back four types of radios because they are potentially dangerous. Penney officials say that there have been a number of cases in which a hazardous situation has arisen due to overheating of a resistor. Such defects, said spokesmen, can be corrected in the shop.

Symphonic Radio & Electronic Corp., a wholly owned subsidiary of Lynch Corp., is setting company precedent by agreeing to appear at the 33d Annual National Premium Buyers Exposition which is being held in Chicago on March 28-31. Symphonic, which calls itself "the nation's largest manufacturer of phonographs," is demonstrating a large group of tape recorders as well as portable, console and component phonographs at the show. PAUL ZAKARAS

Phonograph Sales Up in Past Year

WASHINGTON—The Electronics Industries Association's Marketing Services Department recently reported that total sales of phonographs by distributors were up significantly in all nine regions of the U. S. during the first three quarters of the past year.

Phonograph sales by distributors to dealers totaled 3.5 million units during the first nine months of 1965, up 17.32 per cent from sales during the same period in 1964.

Sales of portable and table phonographs were up 29.44 per cent at 2.4 million units while showing gains in all nine regions of the country.

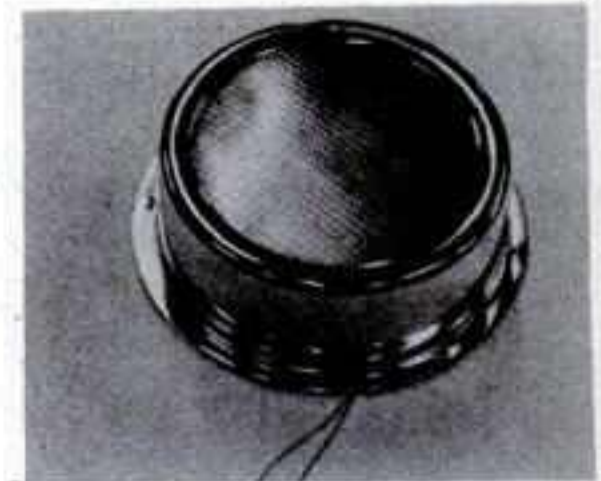
Distributor sales of console phonographs showed the only decline. They were down in five of the nine regions, with the largest slip occurring in the Pacific region where sales fell 13.26 per cent.

Largest sales in all categories occurred in the East North Central group of States—better known to some people as the upper Middle West.

Industry officials see an even bigger sales hike in phonograph products during the present year. Interest in solid-state items, integrated systems, availability of higher quality at lower prices, as well as more interest in the high-priced lines are all cited as factors that will contribute to the 1966 phonograph boom.

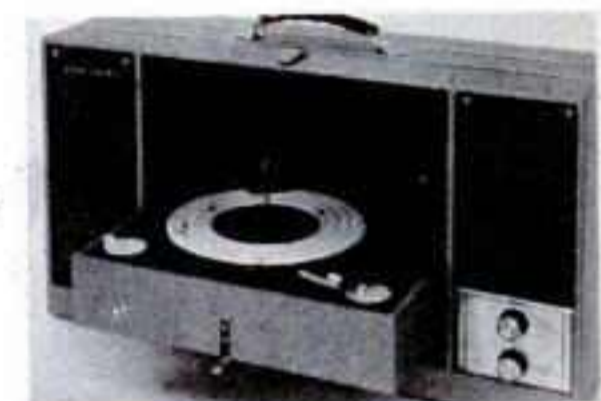
NEW PRODUCTS

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.



TransWorld Speaker

All-chrome surface mount speaker by TransWorld, Inc. for Car Stereo. Car Stereo is Fidelipac continuous loop tape player supplied by TransWorld. Speaker mounted with four screws or self-mounting adhesive and readily accessible lead wires for connecting. No price.



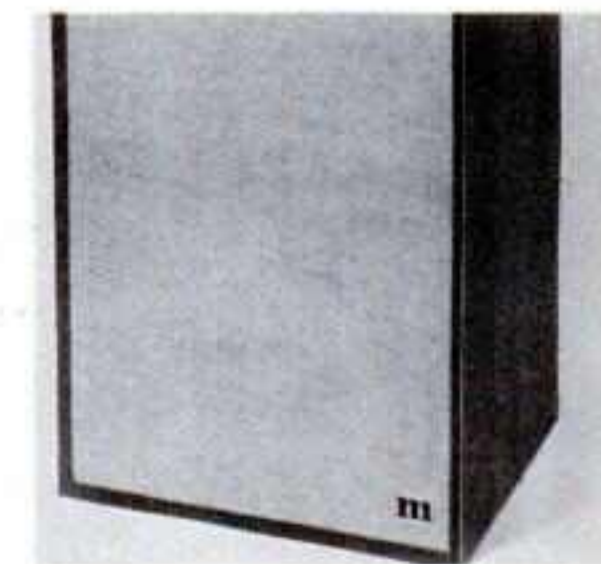
Major Phonograph

Solid-state monaural phonograph by Major Electronics. All-transistor, jam-proof, four-speed, color-matched BSR changer, automatic last record shutoff. Two controls mounted on front panel, drop down turntable, wood case in two colors. Price \$49.95.



Concord Tape Recorder

Concord Electronics Model 300 tape recorder. Solid-state, records both forward and reverse by turn of single lever. Up to three hours at 1 7/8 and 3 3/4 i.p.s. Automatic power selector circuit which disconnects batteries when on AC current. Remote control microphone and optional foot control accessory. Uses 6 C batteries. List \$125.



Martin Speaker

Bookshelf speaker model M 390 by Martin Speaker Systems. New damping technique and infinite baffle loading. Response range from 40 Hz to 18,000 Hz with amplifier power of 5 watts to 25 watts. Three-inch closed back tweeter, eight-inch extended range woofer. Unit is totally fiberglass damped with hermetically sealed baffle. Retail \$39.95.

CLASSIFIED RATES

REGULAR CLASSIFIED AD

25¢ a word. Minimum \$5. First line set all caps.

DISPLAY CLASSIFIED AD

1 Inch—\$20. 2 Inches—\$35. Each additional inch—\$15. Box rule around all ads.

3 consecutive insertions of same ad—5% discount

6 consecutive insertions of same ad—10% discount

13 or more insertions of same ad—15% discount

PAYMENT MUST ACCOMPANY ALL ORDERS

If Box Number is used: allow 10 words for number and address. Box Number service charge is 50¢ per insertion, payable in advance.

All ads must be received 11 days prior to date of issue.

Please insert the following ad for _____ consecutive issues.

Heading: _____ Size: _____
 Set regular classified style. Set boxed classified style.

Amount enclosed _____

Copy _____

BULK VENDING news



CONVENTION CHAIRMAN Rolfe Lobell: A very big show.



WORKSHOPS CHAIRMAN Herb Goldstein: A new convention feature.

CONVENTION PREVIEW

New 'Operator Workshop' to Highlight NVA Show Program

CHICAGO—A special workshop discussion of knotty operating problems will be one of the most attractive features of the National Vendors Association convention here April 21-24.

The operators workshop—the first of its type planned by the NVA—is under the direction of Oak Manufacturing Co. sales manager Herb Goldstein, whose extensive travel schedule puts him in contact with most operating problems throughout the country.

Goldstein has selected three major topics for discussions during the workshop:

1. Routeman Control. Prominent Atlanta distributor H. B. Hutchinson will talk briefly on this subject, touching on control of inventory, expense accounts and bookkeeping before opening the floor for discussion.

Weakest Link

2. Merchandising at the Route Level. Chicago's Bob Kantor, founding president of the NVA, will open discussion on this topic. Offering a teaser sampling of his thoughts on the subject, Kantor told Billboard: "While manufacturers furnish some of the most ingenious and eye-catching displays, and while management may come up with ideas of its own, it is still the routeman who puts the ideas and thoughts into practice and

the items into the vending machines. This is the weakest link in the merchandising program, since the routeman is usually working, not as the owner would, but according to his conception of what should be done.

"And this is usually the poorest way, for the routeman may be working on commission, may not have the imagination of management and may not care even to do his job. To counteract this, management must outline a program that is simple to enforce and simple to perform. Then there must be a way to review the program to see if it is carried out."

Kantor is expected to outline a model program during the workshop.

Polygraph

3. How Secure Is Your Security? This topic will be explored by an expert from the William Burns Detective Agency. He'll touch on the use of lie detector screening of employees and outline other methods to cut down the rate of pilferage and theft that is said to amount to 1 per cent of retail sales in the U. S.

Presentations by each panelist will be followed by ample questioning periods.

The workshop is scheduled for 10:30 a.m. Saturday, April 23. The format is unprecedented in NVA annals in that the program is outside any of the gen-

eral business meetings of the convention. In 1964, NVA members will recall, a discussion

(Continued on page 70)

**Best wishes to
Max and Harry
on their
35th Anniversary
Bob and Fred**

KARL GUGGENHEIM, INC.
159-07 Archer Avenue, Jamaica, N. Y. 11431

**Say You Saw It in Billboard
When Answering Ads . . .**

SCHOENBACH CO.

Manufacturers Representative
Acorn-Amco Distributor

MACHINES

**GREAT TIME
SAVER!**

**COIN
WEIGHING
SCALE**

\$22.00



HOT-HOT

10¢ VEND ITEMS

(all 250 per bag)
Go-Go Rings \$8.00
Space Creatures 9.00
Hunt & Ring Gun 9.00
Key Chain Assmt. 9.00
Necklaces, Brooches,
Bracelets (Penny King) ... 8.00

HOT 5¢ VEND ITEMS

(From \$4 to \$5 per bag)
Crazy Labels \$5.00

1¢ VEND ITEMS

(all price per M)
Mini-Books \$10.00
Soupy Sales & U.N.C.L.E. 13.00
Flicker Rings 12.00
Pop-It Rings 12.00
1¢ mixes from 3.50

Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
balance C.O.D.

SCHOENBACH CO.
715 Lincoln Pl., Brooklyn 16, N.Y.
(212) PResident 2-2900



**CELEBRATING 35 YEARS IN THE
COIN MACHINE FIELD**

**"THE GOLD DUST
TWINNS"**



**OPEN HOUSE,
SUNDAY
APRIL 3, 1966**
ALL OPERATORS, THEIR FAMILIES
AND PERSONNEL IN THIS TERRITORY ARE
INVITED TO ATTEND OUR GALA OPEN HOUSE.
**DOOR PRIZES
REFRESHMENTS
ENTERTAINMENT**

BIRMINGHAM VENDING CO.

540 Second Avenue, N.
Birmingham, Alabama
(205) 324-7526

Billboard Will Be in Birmingham

BIRMINGHAM, Ala.—The 35th business anniversary party of the Hurvich brothers, Max and Harry, will be covered in full by Billboard reporter Paul Zakaras.

Open house at the Hurvich

firm here, Birmingham Vending, is expected to attract long-time customers from throughout the region as well as a veritable who's who in the U. S. coin machine industry.

Watch for a pictorial report in Billboard April 16.

Northwestern

CORPORATION

extends

its best wishes to

Max and Harry Hurvich

of

Birmingham Vending Company
upon completion of 35 years of
outstanding service to vending
operators.

Pat Bolen

Ray Greiner

Northwestern

CORPORATION

2641 Armstrong Street, Morris, Illinois

Phone: WHitney 2-1300

Trade Leaders Off to Alabama To Mark 'Gold Dust Twins' 35th

By PAUL ZAKARAS

BIRMINGHAM, Ala.—In 1931 Max and Harry Hurvich were working for their uncle in a candy wholesaling business. "Then the inevitable happened," Max told Billboard. "The business failed and we had to look around for something new."

The "new" turned out to be bulk vending. Starting with penny gum ball machines, and carefully reinvesting their capital, the brothers survived the depression and went on to make the Birmingham Vending Co. into one of the world's leading distributing firms of bulk, music, game and cigaret products.

This week, April 2, the Hurvich brothers are inviting all their friends in the business to help them celebrate their 35th anniversary in the industry. Among the more than 150 persons expected to attend will be representatives of most of the manufacturing companies that

the brothers have represented through the years—some of them, like Chicago Coin, since the early thirties.

Most of the guests will be operators from Louisiana, Mississippi, Florida, Georgia and Tennessee as well as Alabama, who have been doing business with the "Gold Dust Twins." "Many of these are old-time customers," said Max, "and at least 90 per cent of them are on a first-name basis with us."

Max added that not only the operators but their personnel, their wives and their children are also welcome to attend the celebration. "We will have open house all day Sunday (2)," he said. "The buffet and drinks will start about 10 in the morning and will continue until the drawing of the door prizes about 5 o'clock in the afternoon."

The Hurvich brothers are well known to members of the coin industry all over the country because of their active participation in trade associations and other industry affairs. Max Hurvich is currently on the board of directors of the Music Operators of America (MOA), the National Vending Association (NVA), and the National Vending

Distributors Association (NVDA).

Both men are married. Max has three children and five grandchildren, and Harry has two children and four grandchildren. Max's son-in-law, Albert Toranto, is the sales manager of the firm. He and his wife will be associate hosts of the anniversary reception.

ACORN

The World's Most Profitable Vendors!

We have the largest variety of all types of Acorn vendors in stock.

HEADQUARTERS FOR CHARMS, STANDS, RACKS, GUM, NUTS, GLOBES, PARTS AND SUPPLIES FOR ALL VENDING MACHINES. WRITE FOR COMPLETE CATALOG OF NEW AND RECONDITIONED MACHINES AND SUPPLIES.

• RAKE •

COIN MACHINE EXCHANGE

1214 W. Girard Ave.
Philadelphia, Pa. 19123
(215) CEnter 6-4493



NVA PANELIST Bob Kantor: Route-level merchandising.

Northwestern Hosts Distribs

CHICAGO—The Northwestern Corp. hosted representatives of its distributor network at a sales meeting here March 19 at the Conrad Hilton Hotel.

Waldo E. Bolen, president of Northwestern, officiated at the meeting and presented some quite handsome trophies to Allan Cohen and Moe Mandell, Northwestern Sales & Service, New York, top distributor during 1965 and to Edward Flanagan, Northwestern Sales & Service, Boston, for his long and outstanding performance with the Northwestern line.

Some 40 Northwestern factory and distributor representatives were present at the meeting.

(Editor's Note: Watch for a pictorial report in Billboard soon.)

Convention Preview

• Continued from page 69

of six major operating problems was held during the convention, but it was scheduled during one of the general business sessions.

The convention will be held at the Sheraton-Chicago Hotel, highly satisfactory site of last year's show. A general registration fee of \$7.50 grants members entry to all events during the four days. A \$5 registration fee affords access to all exhibits and business sessions.

Bulk vending operators who are not NVA members are welcome to attend the business sessions and exhibits.



NVA PANELIST H. B. Hutchinson: Routeman control.

BIG!



BAT BATTY!
RINGS
\$30 and Beautiful!
per M, capsuled

F.O.B. Leominster, Mass.
ART PLASTICS CO., INC.
75 Water Street
Leominster, Mass.
Area Code 617-537-1606

Important Memo

N.V.A. CONVENTION ISSUE

Dated: April 23

Distributed: Monday, April 18

(Ad Deadline: Wednesday, April 13)

FREE distribution of this issue at the N.V.A. Convention, Sheraton-Chicago Hotel, Chicago, Illinois, April 21-24.

REACH OPERATORS IN THIS EDITORIAL PACKED ISSUE which will contain a comprehensive report of convention activities.

ONLY IN BILLBOARD IS WEEKLY BULK VENDING NEWS REPORTED.

Only in Billboard can advertisers reach (at low cost) the operators in attendance as well as those operators unable to attend the convention.

SEND ADVERTISING COPY ON OR BEFORE
WEDNESDAY, APRIL 13

Billboard Offices

CHICAGO
188 W. Randolph
312—CE 6-9818

NEW YORK
165 W. 46th St.
212—PLaza 7-2800

HOLLYWOOD
9000 Sunset Blvd.
213—273-1555

NASHVILLE
226 Capitol Blvd.
615—244-1836

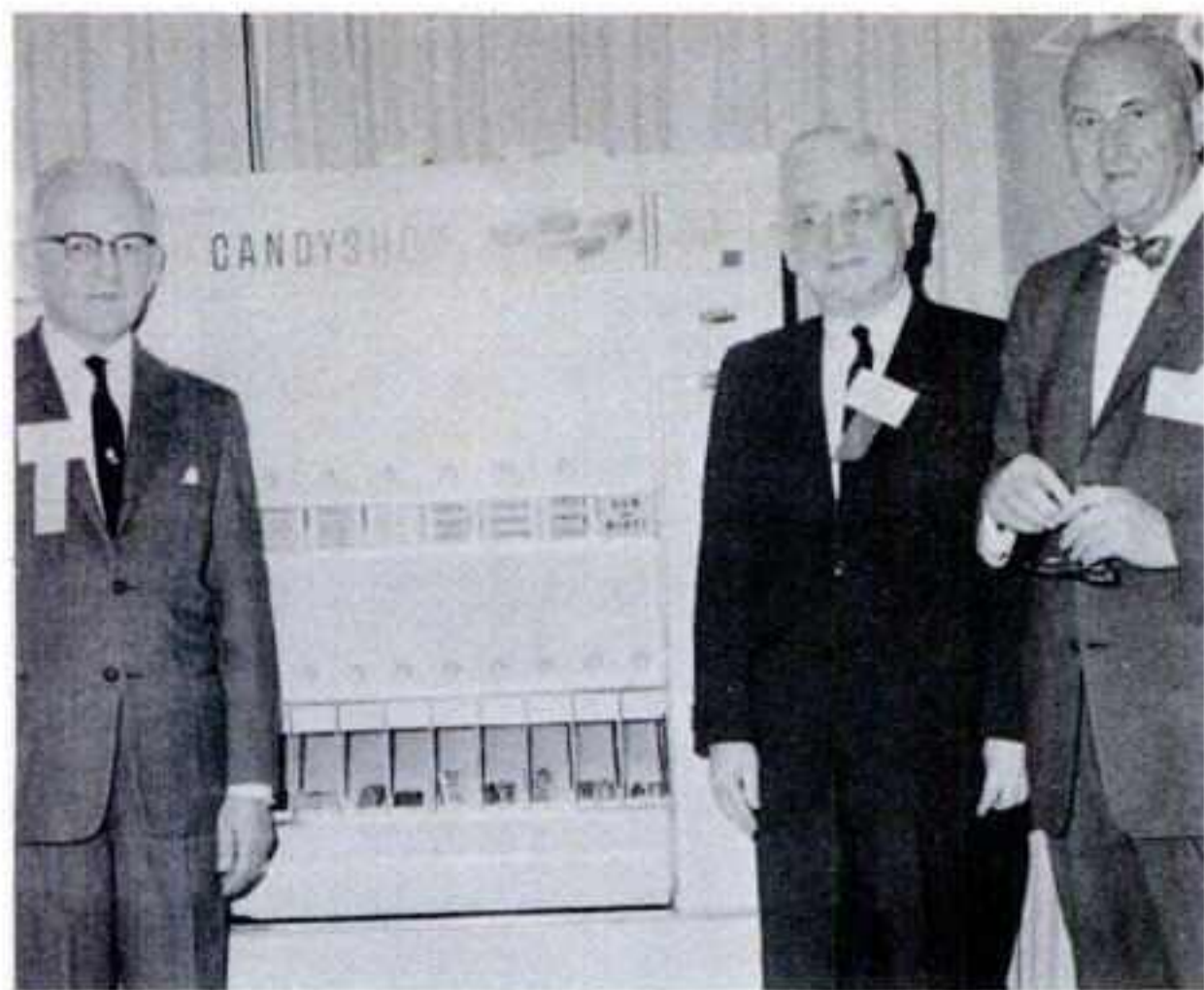
congratulations

Max and Harry

from all your friends

at

Leaf Brands, Inc.



GOLD DUST TWINS. Max and Harry Hurvich (left to right), owners of the Birmingham Vending Co. which is celebrating its 35th anniversary.

NOTICE

Our official Bat Ring is copyrighted and design patent (pending). All our rights will be firmly protected against all infringers.



PAPCO

Roslyn, L. I.

Bulk Vender On 'Batman'

LOS ANGELES—Oak Manufacturing Co. was instrumental in giving the nation a look at vending when Acorn machines were featured on two episodes of "Batman," the top-rated ABC-TV series. The machines were an integral part of the Joker's wild collection of machinery.

Instead of "open sesame," it was the turn of an Acorn handle that opened the door to the Joker's secret hideout.

Norman Weitzman, Oak vice-president, commenting on the incidents, said that it was one of Oak's policies to watch for opportunities to work vending into regular advertising and programming formats. He added that it not only helped the company's distributors but was a gain for the entire industry.

A few months ago Polaroid cameras spotlighted an Acorn machine in a full-color two-page spread in Life as well as 20 other nationally distributed periodicals.

53 Firms Get Bat Rights

NEW YORK—Licensing Corp. chairman, Jay Emmett, reported last week that 53 companies have been granted rights to produce toys and other items in the shape of or bearing the likeness of the Batman comic-book character.

Four of these companies are in the bulk vending field (Billboard, March 12). The Batman items slated for bulk vending distribution are flicker pictures, flicker rings, buttons and emblems.

According to Emmett, 500 items have been licensed so far, about a third of them toys. One toy manufacturer reports that its two licensed Batman items will bring in an additional \$3 to \$6 million during the year.

Emmett said that some 45 firms are negotiating for rights to additional Batman products.

Licensing Corp., which handles licensing matters for National Periodical Publications, Inc., owner of Batman, also handles rights for .007 merchandise. Emmett said some \$50 million worth of James Bond products were sold during 1965. He expects that Batman, in his first year, will bring in about \$80 million.

Batman items were everywhere present at the American Toy Fair held here recently.

NAMA to Alter Cost Report; Adds Tenn.

CHICAGO — The National Automatic Merchandising Association last week announced that directors meeting recently approved changes in the association's annual Operating Ratio Report.

The NAMA also announced that Tennessee vendors and suppliers founded a State Council in Nashville on March 5.

The Operating Ratio Report, compiled by Price Waterhouse & Co. for the NAMA, will be altered to reflect changes in the vending industry, according to NAMA President W. J. Manning Jr. These changes dictate revision of tabulation into separate sections for national-regional operating companies and for independent operating companies.

Location Bids

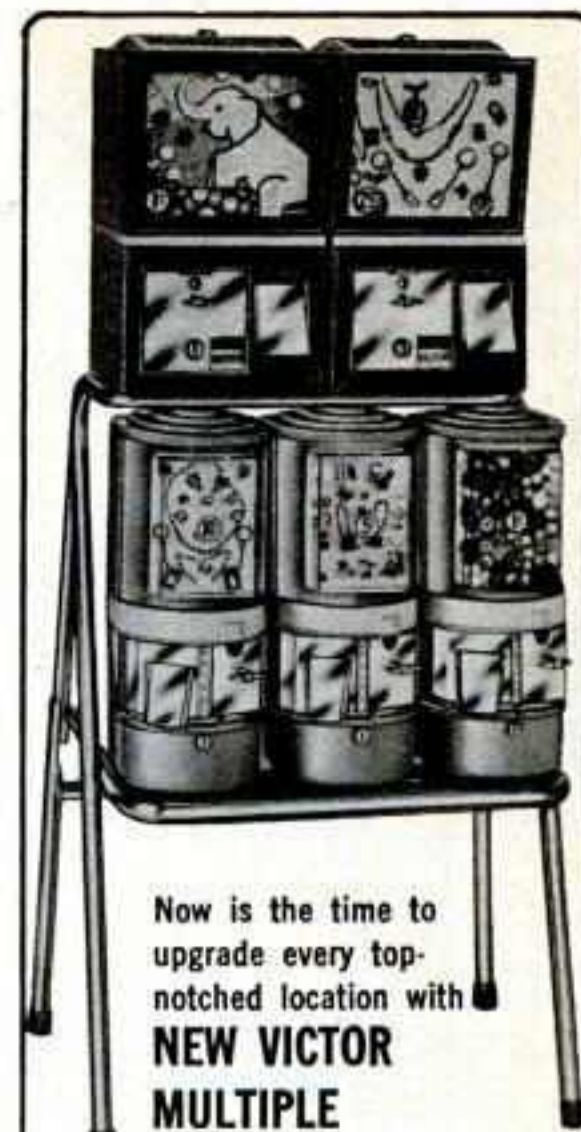
The board also approved initiating a study of operating costs for major vended products, a report listing all factors which should be considered in prepar-

ing a bid for a location and the development of a series of bulletins to members on accounting and control systems with sample forms for full-line operating firms.

The new NAMA association affiliate in Tennessee elected as president, William Wesche, Memphis Canteen Co., Memphis; as vice-president, P. V. Jackson Jr., P. V. Jackson & Co., Nashville, and as secretary-treasurer, Frank C. Perot, Frank's Vending Service, Newbern.

Tennessee is the 17th State Council organized under a special NAMA program.

During coming weeks, NAMA will sponsor spring meetings at the Ramada Inn, Madison, Wis. on April 2; Bedford Springs Hotel, Bedford Springs, Pa., April 23; Edgewater Inn, Seattle, Wash., April 30; Somerset Hotel, Boston, Mass., May 7, and Continental Hotel, Chicago, Ill., May 14.



Now is the time to upgrade every top-notch location with **NEW VICTOR MULTIPLE**

STANDS AND EQUIPMENT

You'll immediately get **BIGGER COLLECTIONS.**

Write for free color circular.

LOGAN DISTRIBUTING, INC.

1850 W. Division St., Chicago, Ill. 60622
Phone: (312) HU 6-4870



Exclusive from your

Northwestern

Distributor

OFFICIAL BATMAN FLICKER RINGS

12 different series; including Batman, Robin, Batmobile, Batwoman, Joker, Riddler, Penguin; plus others.

Act Today—Get the Hottest Vending Item . . . Ever!

Rush Order to Your Nearest Northwestern Distributor Today.

Acme Vending Machine Company
1696 West Washington Blvd.
Los Angeles 7, California
(213) RE 2-8119

Angott Distributing Company
2616 Puritan
Detroit, Michigan
(313) UN 4-0773

Birmingham Vending Company
540 Second Avenue North
Birmingham, Alabama
(205) 324-7526

Bitterman & Son
4711 East 27th Street
Kansas City 27, Missouri
(816) 923-3900

Central Distributors
2315 Olive Street
St. Louis 3, Missouri
(314) MA 1-3511

Chain Store Specialties
1121 71st Street
Miami Beach 41, Florida
(305) UN 5-9545

Cleveland Coin Machine Exchange
2025-2029 Prospect Avenue
Cleveland, Ohio
(216) TO 1-6715

Continental Vending Supply, Inc.
2440 East McDowell Road
Phoenix, Arizona
(602) 275-6734

Graff Vending Company
2956 Iron Ridge
Dallas, Texas
(214) ME 1-2552

Graff Vending Company
6327 Calhoun Road
Houston 21, Texas
(713) RI 7-9823

Graff Vending of California
5215 East 12th Street
Oakland 1, California
(415) AN 1-9037

H. B. Hutchinson, Jr.
1784 North Decatur Road N. E.
Atlanta 7, Georgia
(404) DR 7-4300

King & Company
2700 West Lake Street
Chicago 12, Illinois
(312) 533-3303

Laniel Amusement, Inc.
151 Ave. Rockland Ave.
Montreal 16, Quebec, Canada
(514) RE 1-8571

Lynn's Vending Company
90 West 2265 South
Salt Lake City, Utah
(801) 484-8801

Northwestern Sales
461 Lenox Square
Jacksonville, Florida
(904) 388-0443 or 733-1658

Northwestern Sales & Service
1194 West Tremont Street
Boston 20, Massachusetts
(617) HI 5-8935

Northwestern Sales & Service
446 West 36th Street
New York 18, New York
(212) 564-6467

Parkway Machine Corporation
701-733 Ensor Street
Baltimore 2, Maryland
(301) 327-1021

Roselyn Vending
4310 S. E. Division
Portland, Oregon
(503) BE 5-7562

Sidmor Vending Company
2137 Fifth Avenue
Pittsburgh, Pennsylvania
(412) AT 1-2540

Star Vending Company
510 West 4th Avenue
Denver 23, Colorado
(303) 244-7179

Veeco Sales Company
2124 Market Street
Philadelphia, Pennsylvania
(215) LO 7-1448

Vendall Distributing Company
1820 East 38th Street
Minneapolis, Minnesota
(612) 729-8336

Vendors Distributing Company
682 Madison Avenue
Memphis 3, Tennessee
(901) JA 5-1916

BUILT FOR BUSINESS!
MARK BEAVER
Bulk-Vending Machines

Full of built-in advantages for longer life and greater profits.



C. V. (Red) Hitchcock,
President
VENDOR MFRS., INC.
P.O. Box 7307 • R-457 CHESTNUT ST.
NASHVILLE, TENNESSEE 37203
PHONE (615) 256-4148
(Distributor areas available throughout the world.)

Get fastest delivery on official

FLICKER BATMAN RINGS

Call Today!

KING & COMPANY

2700 W. Lake Street
Chicago 2, Ill.
(312) KE 3-3302

Standard Begins Long Haul

OAKLAND, Calif.—“We will soon be hauling our own merchandise, not only to other States, but across the country,” Bert Fraga told Billboard last week.

Fraga who heads Standard Specialty Co. here, said the company has just purchased its

own diesel tractor and trailer for this purpose. “We think this is the first breakthrough in getting merchandise from manufacturer to distributor and jobber at realistic freight prices,” he said.

The company has also drawn up plans for plant and warehouse additions, Fraga reported.

YOU COUNT MORE WITH OAK



OAK TREE

The Oak Tree makes an ideal stand for Vista Model Cabinet Machines. This multiple vending unit makes your merchandise really stand out. There is no need to disassemble the upper row of machines to service the bottom machines. The wheel-mounted base is 13" x 16"; the overall height is 50 inches. Shipping weight is 19½ lbs. It is available in either baked red epoxy enamel or automotive chrome finish.

Time payments available on OAK Machines through all distributors.



oak MANUFACTURING CO., INC.
650 SOUTH KENT ST. LOS ANGELES, CALIFORNIA 90031

Plan Now to Attend NATIONAL VENDORS' ASSOCIATION VENDORAMA OF 1966



SHERATON-CHICAGO HOTEL, 40-story site of the 1966 National Vendors' Association convention.

**Sixteenth
Annual Convention**
“A must convention for those wanting to know... and those wanting to grow.”

**Sheraton-Chicago
HOTEL,
CHICAGO, ILLINOIS
April 21-24**

A perfect setting to mix convention business and pleasure.

**SPECIAL EVENTS planned
for the ladies.**

SPECIAL RATES

\$7.50 registration fee per person. Entitles registrants to exhibit rooms, business sessions, Friday hospitality shindig, ladies' doings; plus gala banquet and floor show on Saturday evening.

Mail coupon today, together with your check. Badges and tickets will be awaiting your arrival.

N. V. A. TIMETABLE

Date	Exhibit Hours	Business Sessions
Thurs., April 21	10:30 a.m. to noon 1:00 p.m. to 6:00 p.m.	8:30 p.m.—Board Meeting
Fri., April 22	10:30 a.m. to noon 3:00 p.m. to 6:00 p.m. 8:30 p.m.—Hospitality Night	1:00 p.m. to 3:00 p.m.—General Meeting
Sat., April 23	10:30 a.m. to noon 3:00 p.m. to 5:30 p.m. 7:30 p.m.—Banquet & Show, “African Safari”	1:00 p.m. to 3:00 p.m.—General Meeting
Sun., April 24	10:00 a.m. to noon	

**N.V.A. 134 North LaSalle St., Chicago, Ill. 60602
Phone: ST 2-7747**

TO: National Vendors' Association
134 North LaSalle Street, Chicago, Ill.

Enclosed is my check for _____ covering _____ registrations for complete convention package deal.

NAME _____ NAME _____
ADDRESS _____ ADDRESS _____
CITY _____ STATE _____ CITY _____ STATE _____

NCA Signs 86 Suppliers For Washington Show

WASHINGTON — National Confectioners Association officials report that as of March 17, 86 suppliers had reserved exhibit space at the association's June 12-15 show to be held at the Washington Hilton Hotel.

This is a record number, according to exposition manager John Scheer. He said some choice booths were still available.

Exhibiting firms, and their booth numbers, are as follows: Ambrosia Chocolate Co. 15, 16 American Maize-Products Co. 126 Anheuser-Busch, Inc. 118 Atlantic Paper Box Co. 116 Atlas Chemical Industries, Inc. 79, 80 Automation Engineering Laboratory 66, 67 Baird Chemical Industries, Inc. 74 Baker's Chocolate & Coconut, General Foods Corp. 76, 77, 78 Blaw-Knox Co. 46, 47 Lewis Bleyer Paper Corp. 203 The Bloomer Chocolate Co. 119 Blumenthal Bros. Chocolate Co. 123 Brush Research Mfg. Co. 125

Burrell Belting Co. 125 California Almond Growers Exchange 70 Candy Industry & Confectioners Journal 1, 2 Carbert Div. Pneumatic Scale 202 Carle & Montanari, Inc. 33, 34 Cherry-Burrell Corp. 61 Chocolate Spraying Co., Inc. 40, 41 W. A. Cleary Corp. 124 Clermont Machine Co., Inc. 97 Clinton Corn Processing Co. 43, 44 The Confectioner 95 Continental Can Co. 208 Corn Products Sales Co. 124 E. I. du Pont de Nemours & Co. 5, 6 Durkee Famous Foods 55, 56 Errich International Corp. 81 Extrudo Film Corp. 89, 90 Federal Paper Board Co. 92, 93, 94, 94A Felton Chemical Co. 209 The Finn Industries 71, 72 FMC—American Viscose Division 111, 112 Gibbs Automatic Moulding Corp. 91 J. W. Greer Co. 12, 13, 14 Otto Haensel Machine Co., Inc. 20, 21 Hamac-Hansella Mach. Corp. 101-105 Hercules Powder Co. 130 Hershey Chocolate Co. 98 The Hubinger Co. 120 HumKo Products 73 J. A. Joffe & Co., Inc. 109 A. Klein & Co., Inc. 60

H. Kohnstamm & Co., Inc. 48, 49 Lynch Corp. 206 Magnus, Mabee & Reynard, Inc. Island D Manufacturing Confectioner 106, 107, 108 Merckens Chocolate Co. 59 Merrill Lynch, Pierce, Fenner & Smith 113 Mikrovaerk A/S 45 Milprint, Inc. 18, 19 Molded Fiber Glass Tray Co. 63, 64 Mullins Mfg. Corp. 96 Murnane Paper Co. 4 National Equipment Corp. 7-11, 28-32 National Peanut Council 204 The Nestle Co., Inc. 36 New York Cocoa Exchange 35 NID Pty., Ltd.—Cantab 86, 87 The Nulomoline Div. of SuCrest 57, 58 Olin Cellophane 50-52 Package Machinery Co. 127-129 Penick & Ford, Ltd. 121 Pennsalt Chemical Co. 205 Pictorial Americana Informant 220 Quincy Paper Box Co. 122 F. Ritter & Co. 3 Round Tubes & Cores Co. 82 Ruxford Laboratories 117 W. C. Smith & Sons, Inc. 25-27 A. E. Staley Mfg. Co. 37, 38 Stanley Woodworkers, Inc. 110 Sugar Information, Inc. 114, 115 Supermatic Packaging Corp. 99, 100 George H. Sweetnam, Inc. 75 Triangle Package Machinery Co. 83 Union Sales Corp. 53, 54 United States Plywood Corp. 62 Warner-Jenkinson Mfg. Co. 207 White-Stokes Co. 17 J. O. Whitten & Co., Inc. 42 Wood & Selick Coconut Co., Inc. 65 The Woodman Co., Inc. 22-24 C. W. Zumbiel Co. 88

Hollenbecks Die In Air Crash

CAPE GIRARDEAU, Mo.—Well-known Southeast Missouri operator Bill C. Hollenbeck and his wife were killed in the March 5 airliner crash on Japan's Mount Fujiyama.

Hollenbeck, himself an accomplished pilot, and his wife, had not planned on taking the ill-fated flight. A friend gave his tickets to Mr. and Mrs. Hollenbeck when he learned he could not make the trip.

The Hollenbecks, both in their early 50's, had no children. Surviving Mrs. Hollenbeck are two brothers from Cape Girardeau, Nelson and Clyde Martin, and a sister, Mrs. Leslie Braig of Clearwater, Fla.



H. Kohnstamm & Co., Inc. 48, 49 Lynch Corp. 206 Magnus, Mabee & Reynard, Inc. Island D Manufacturing Confectioner 106, 107, 108 Merckens Chocolate Co. 59 Merrill Lynch, Pierce, Fenner & Smith 113 Mikrovaerk A/S 45 Milprint, Inc. 18, 19 Molded Fiber Glass Tray Co. 63, 64 Mullins Mfg. Corp. 96 Murnane Paper Co. 4 National Equipment Corp. 7-11, 28-32 National Peanut Council 204 The Nestle Co., Inc. 36 New York Cocoa Exchange 35 NID Pty., Ltd.—Cantab 86, 87 The Nulomoline Div. of SuCrest 57, 58 Olin Cellophane 50-52 Package Machinery Co. 127-129 Penick & Ford, Ltd. 121 Pennsalt Chemical Co. 205 Pictorial Americana Informant 220 Quincy Paper Box Co. 122 F. Ritter & Co. 3 Round Tubes & Cores Co. 82 Ruxford Laboratories 117 W. C. Smith & Sons, Inc. 25-27 A. E. Staley Mfg. Co. 37, 38 Stanley Woodworkers, Inc. 110 Sugar Information, Inc. 114, 115 Supermatic Packaging Corp. 99, 100 George H. Sweetnam, Inc. 75 Triangle Package Machinery Co. 83 Union Sales Corp. 53, 54 United States Plywood Corp. 62 Warner-Jenkinson Mfg. Co. 207 White-Stokes Co. 17 J. O. Whitten & Co., Inc. 42 Wood & Selick Coconut Co., Inc. 65 The Woodman Co., Inc. 22-24 C. W. Zumbiel Co. 88



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COMING EVENTS

April 2 — Metropolitan Bulk Vending Association of St. Louis meeting, Town Hall, Clayton, Mo.

April 2-3 — 35th Anniversary Celebration of Birmingham Vending Co., 540 Second Avenue, North Birmingham, Ala.

April 22—National Bulk Vending Machine Distributors meeting, Sheraton-Chicago Hotel, Chicago, 10 a.m.

April 21-24—National Vendors Association Annual Convention and Trade Show, Sheraton-Chicago Hotel, Chicago.

June 12-15—National Confectioners Association annual convention, Washington Hilton, Washington, D. C.

Oct. 29-Nov. 1—National Automatic Merchandising Association Annual Convention and Trade Show, McCormick Place, Chicago.

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N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
N.W. Model 232, 1¢ Pac. Converter for 100 ct. B.G. 6.50
Atlas 1¢ & 5¢ 100 Ct. Ball Gum 12.00
Mills 1¢ Tab Gum 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red \$.92
Pistachio Nuts, Jumbo Queen, White87
Afghan Crown Red Lip Pistachio Nuts70
Afghan Prince Red Lip Pistachio Nuts60
Indian Nuts, 5 lb. bag, per lb. 1.00
Cashew, Whole76
Cashew, Butts45
Peanuts, Jumbo45
Spanish32
Mixed Nuts57
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gums48
M & M, 500 ct.47
Hershey-ets47
Rain-Bio Gum, 72 ct.37
Malt-ette, 100 ct., per 10035
Rain-Bio Ball Gum, 140 ct., 170 ct., 210 ct.32
Rain-Bio Ball Gum, 100 ct., 300 lb. minimum prepaid on all Rain-Bio Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
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COIN MACHINE news

Major Expansion Mapped by MOA Directors

Expect 2,000 At Convention

By MILDRED HALL

WASHINGTON — Last year was good, this year will be great, was the general feeling at the MOA board meeting here last week. Co-chairmen chosen for the 1966 convention of the operators' association were Frank Fabiano, of Buchanan, Mich., and Les Montooth, Peoria, Ill. Convention planners expect 1,500 to 2,000 attendance at the Pick Congress Hotel, Chicago, the weekend of Oct. 28-30.

MOA President John Wallace sees the association coming to full stature in this "year of decision," reaching new highs in membership and new highs in services for its members. The membership goal is to go over 1,000, from the present 800. MOA leadership hopes to garner 250 new members by the convention date. The first push called for about 55 new members, but the number went all the way to 80 at the date of the Washington meeting.

Attendance at the board of directors' meeting here was 46, up 25 per cent from last year's substantial attendance of 34 members. They came in from all parts of the country, and at their own expense.

At the Sunday (20) afternoon session, after the presentation of new membership plaques to officers and directors, the big topic was copyright. MOA attorney Nicholas Allen went over all aspects of the association's stand on royalty, and answered questions from the floor.

Compromise Offer Stands

MOA's compromise offer of December to Copyright Subcommittee chairman Robert W. Kastenmeier (D., Wis.) stands as proposed. Operators will pay an extra 2 cents per tune royalty on records played in juke boxes (in addition to the 2-cent mechanical record royalty which is included in the price of every record). Record manufacturers will not be involved, and payment



MUSIC OPERATORS OF AMERICA BOARD MEMBERS are shown displaying the association's new membership plaques during the board's annual mid-year meeting in Washington. Seated (from left) are Legislative Counsel Nicholas Allen, Treasurer William B. Cannon, Executive Vice-President Frederick M. Granger, Secretary James F. Tolisano, Board Chairman Lou Casola, President John A. Wallace, Vice-President Clinton S. Pierce, board member Robert E. Nims and Vice-President Howard N. Ellis. Standing in second row are (from left) board members F. P. Carter, Moses Proffitt, Samuel A. Weisman, Paul M. Brown, Kenneth A. O'Connor, Leon Taksen, William N. Anderson Jr., B. William Poss and John L. Masters Jr.; vice-presidents Henry Leyser and Les

Montooth; board members Lawrence F. LeSturgeon, Royce A. Green Sr., Maynard Hopkins; Russell Mawdsley, Jerome J. Jacomet, John R. Trucano; Vice-President Frank R. Fabiano; board members Lou Glass and C. C. Bishop. Standing in third row (from left) are Sergeant-at-Arms Ted Nichols, Vice-President J. Harry Snodgrass, board member M. L. Holland, James K. Hutzler, board member Jack Bess, Vice-President Harlan Wingrave, board member Thomas Greco, Vice-President A. L. Ptacek Jr. and board members Fred E. Ayers, Hal J. Shinn, Royce Green Jr., H. C. Keels, Art Jentzen, S. J. Hastings, William Hurlinger and Charles Bengimina.

will go directly to copyright owners of the music on the juke box records.

Operators would register with the Copyright Office, be certified as users of copyrighted music on automatic phonographs. They would pay royalties quarterly, be subject to damage provisos in the law for nonpayment. Payments might be made through a central collection office, but licensing groups like ASCAP, BMI and SESAC would be bypassed completely.

Mechanics of collection and copyright clearance, if Congress incorporates this method of paying into the over-all revision bill, were not gone into by the MOA Board. "It's a little premature for that," was the consensus. There were some sighs over the "almost certain loss of the old blanket exemption ("We'd still prefer that, of course")—but there was acceptance of the inevitable.

"We don't know how Con-
(Continued on page 75)

WHEELBARROW RIDE AT THE CONVENTION!

WASHINGTON — Inter-sectional rivalry between the East and West coasts will add spice to the MOA membership drive and laughs at the association's fall convention. During the MOA board meeting here last week, District One membership chairman Tommy Greco (New York) and District Nine counterpart Henry Leyser (California) agreed that he whose district tops the other in number of new members will be wheelbarrowed through the MOA trade show exhibit hall by the loser. MOA Vice-President Clint Pierce, prominent Wisconsin farmer and operator, has promised to provide the wheelbarrow. Leyser and Greco are each shooting for 50 new members.

Hollywood Co. Kills Coin-Film Project

LOS ANGELES — Plans to produce 35 films for cinema-juke boxes have been abandoned by Hollywood Film Associates, according to Jay Lovins, president.

Lovins said he is disillusioned with the coin machine industry for failure to realize the full market potential of the product.

Negotiations with Cinebox and Coloramo Division of Intersphere Development Corp., and with the David Rosen organization, for release of the films is at a standstill, Lovins said. Both organizations, he said, are interested in his product, but failure to agree to financial terms upset earlier verbal agreements.

"I'm leaving the door ajar," Lovins said, "in the event Inter-

sphere and the Rosen organization reopen negotiations."

Wait-And-See

Lovins, who produces documentary and full-length motion pictures, said major juke box manufacturers indicated some interest in his product but decided to take a "wait-and-see" attitude on manufacturing coin-operated film machines.

"Most companies interested in distributing films for coin machine use prefer not to risk too much financially but request an artistic product to market," he said. "I can't afford to produce films at the prices distributors want to pay."

Although Lovins still has confidence in the film-juke box market, he believes the coin machine industry is wary of "that first step." "I'm optimistic about the future of film-coin machines but the industry has to have that feeling, too."

Lovins said a survey conducted a few years ago concluded that if a film-music machine selling for under \$2,000 were available, the potential
(Continued on page 78)

SPECIAL REPORT

Operators Drag Their Feet on Dancing

By PAUL ZAKARAS

CHICAGO—Juke box operators around the country told Billboard that the recent removal of the Cabaret Tax may be a potential source of increased profits, but admitted they have done very little to take advantage of the situation so far.

There were two primary reasons for the operators' caution: (1) They feel that location owners would rather not encourage dancing, and (2) operators tend to associate promotion of dancing with promotion of new equipment.

Talking about location owners, East Coast operator said: "They are usually happy with the type of customer who is a regular. They don't want to have a bunch of young kids coming in to dance and causing a lot of trouble."

Millie McCarthy, of the Cat-skill Amusement, Inc., in New

York State, disagreed. "Dancing does not mean go-go," she said. "A neighborhood bar could encourage dancing and still keep the same customers by programming the kind of dance music they like. This is a compromise situation between a dance bar and a neighborhood bar. The location isn't going overboard with dancing—it is merely offering it as an additional attraction for its patrons."

Sam Daub, of Daub Vending in Stowe, Pa., also believed that a limited approach was the best solution. "People like to dance," he said, "but they don't always like to go to an elaborate nightclub. If they can get up once in a while and dance in a local bar they will enjoy themselves more than if they just drink."

Programming

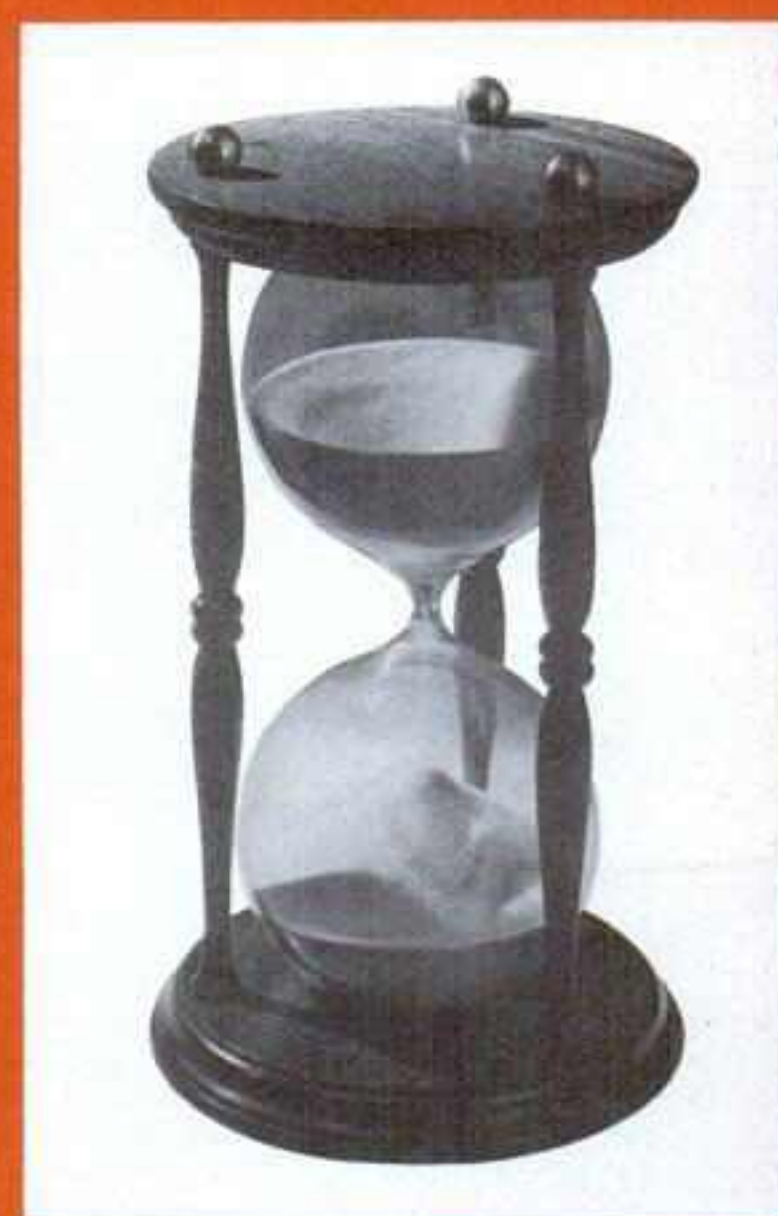
"However," said Daub, "the phonograph should be programmed to suit the tastes of the customers. Just because
(Continued on page 78)



"BABY, FOR TWENTY YEARS, I've been waiting for this chance to ask you to dance."

HANDY LISTING OF EQUIPMENT IN THIS ISSUE

We call your attention to the list of new and used coin machines appearing on pages 81-82. This feature appears in the first issue of every month for the convenience of operators, distributors, manufacturers and all other readers requiring accurate data on coin machine model names and introduction dates. Operators find the listing a big help when shopping for used equipment. Distributor salesmen vouch for the convenience of a handy model-issuance-date guide. So tear out the listing and save it until the updated version appears a month from now.



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Williams Valiant.....	145
Williams 3-Coins.....	175
Williams Grand Slam.....	365
Bally 3-in-Line.....	245
Bally Monte Carlo.....	265
Bally Mad World.....	325
Bally Bull Fight.....	325
Bally Sheba.....	345
Midway Slugger.....	175
Seeburg 664-DS Coffee.....	795
Redwood Paper, 25¢ size.....	99

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Genco Sky Gunner.....	145
Keeney Two Gun Fun.....	175
Williams Vanguard.....	225
Bally Ball Park.....	245
C.C. All Star Baseball.....	275
C.C. Big Hit.....	195
United Yankee Baseball.....	225
Williams Official Baseball.....	225
Williams Batting Champ.....	275
Southland Speedway.....	350
Williams Mini Golf.....	295

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Wms. Black Jack.....	95.00
Wms. Kismet 4P.....	155.00
Seeburg G.....	115.00
Wurlitzer 2404.....	345.00
Wurlitzer 2510.....	445.00
Wurlitzer 2600.....	545.00
Seeburg 3W1 Wall Box.....	9.95
Wurlitzer 5210 Wall Box.....	35.00
22-Col. Eastern.....	45.00

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Convention Chairmen



CO-CHAIRMAN FOR THE 1966 CONVENTION and Trade Show of the Music Operators of America are association vice-presidents Frank Fabiano (left), of Buchanan, Mich., and Les Montooth, of Peoria, Ill. Their co-chairmanship was announced following the meeting of the MOA board in Washington last week. The MOA Convention will be held in Chicago Oct. 28-30.

MOA Plans Expansion

• *Continued from page 73*

gress will decide this," said MOA toppers, but they were not pessimistic. The revision bill ends the old exemption from performance royalty for juke box music, but this era's Register of Copyrights Abraham Kaminstein, and acting chairman Representative Kastenmeier of the House Copyrights Subcommittee have both promised that "there will be a solution" to the old standoff between songwriters and juke box users, with fairness to both.

Members Explain

During last week's board meeting, members fanned out to visit the Congressmen and Senators of their home States, to explain the situation. The revision bill, including whatever is done about the juke box royalty, must be reported out of the House Copyrights Subcommittee (which has been holding two and three executive meetings every week to speed matters). It must then clear Rep. Emanuel Celler's full Judiciary Committee before it comes to floor voting stage. The MOA board wants to make sure that every Congressman knows both sides of the story before he votes.

Asked what MOA will do if the big licensing groups attack the 2-cent royalty suggestion, MOA President Wallace said the operators would keep right on pursuing the compromise course as Congress has asked. But operators have no intention of agreeing to any legislation that would tie royalty payment to licensing groups, or on a fee per box arrangement. The MOA will keep on trying for a solution based on the use of records in juke box music, with payment tied directly to use, and made directly to owners of the music on those records, President Wallace emphasized.

Other goals of MOA for 1966 were outlined by the MOA president, by Executive Director Fred Granger, Board Chairman Lou Casola, Treasurer William B. Cannon, and the mellow former president, now vice-president, Clint Pierce.

Better Relationship

MOA will work for a better relationship and closer rapport with record manufacturers. A step in this direction has been the manufacturers' issue of the Little LP's for juke box play—and MOA members will be urged to use them more, and give manufacturers an incentive to keep on making them. Also, Fred Granger promised that at this year's convention, presenta-

tion of awards to record companies with highest juke box plays will be "smoother and more professional. We certainly could have used more showmanship on this last year—and we are planning ahead to give it some real polish."

Industry statistics are needed and will be developed. "We want to find out what would be of greatest help to everyone involved—the manufacturers, the record companies, distributors, operators, talent, etc. We will put it all into a survey when we get it together."

The dancing-to-juke box mu-

Nebraska Association To Hold 'Track' Meet

GRAND ISLAND, Neb. — The Nebraska trade association, Coin-Operated Industries of Nebraska, Inc., will hold its regular quarterly meeting here April 2-3 in conjunction with the opening of the local horse racing season.

Hosted by association director George Ferguson, Nebraska operators will sponsor an award for one of the winning horses.

"Association members may pick up free passes to the track at the Holiday Inn, where our meeting will be held," Ferguson announced.

Election

Association officers will be elected during the meeting here, announced COIN Secretary-Treasurer Howard Ellis of Omaha.

Ellis also announced that one of the major juke box manufacturers will hold a "general information and service school" in connection with the meeting.

"Everyone should also be aware of the fact that we will be giving away door prizes," Ellis said.

The convention schedule is as follows:

SATURDAY, APRIL 2—
 Cocktail hour: 6:30 p.m.
 Dinner: 8 p.m.
 SUNDAY, APRIL 3—
 Business meeting: 1:30 p.m.
 General session: 3 p.m.
 Cocktail hour: 5:30 p.m.
 Banquet: 7 p.m.

sic possibilities are still being explored. Discotheque has been highly successful in some locations. But as Clint Pierce pointed out, the majority of big cities

(Continued on page 76)

Presiding over the gathering will be COIN President Richard Taylor, Amusement Service Co., Lincoln.

Ellis and Ted Nichols, of Fremont, who are both ranking officials in the Music Operators of America, will report to COIN members on the MOA board of directors meeting held in Washington, D. C., this past weekend.

Congratulations

*Max and Harry
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MEMO

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Birmingham Vending Company

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Refresher Course in St. Louis

ST. LOUIS—A two-day service clinic conducted by Rock-Ola regional service representative Bill Findlay will be held at the Rock-Ola branch here April 5-6 according to an an-

nouncement last week by Musical Sales' Joe McCormick. The sessions, which will cover all current phonograph models, will be held in the mornings and evenings at the branch here located at 2920 Locust.

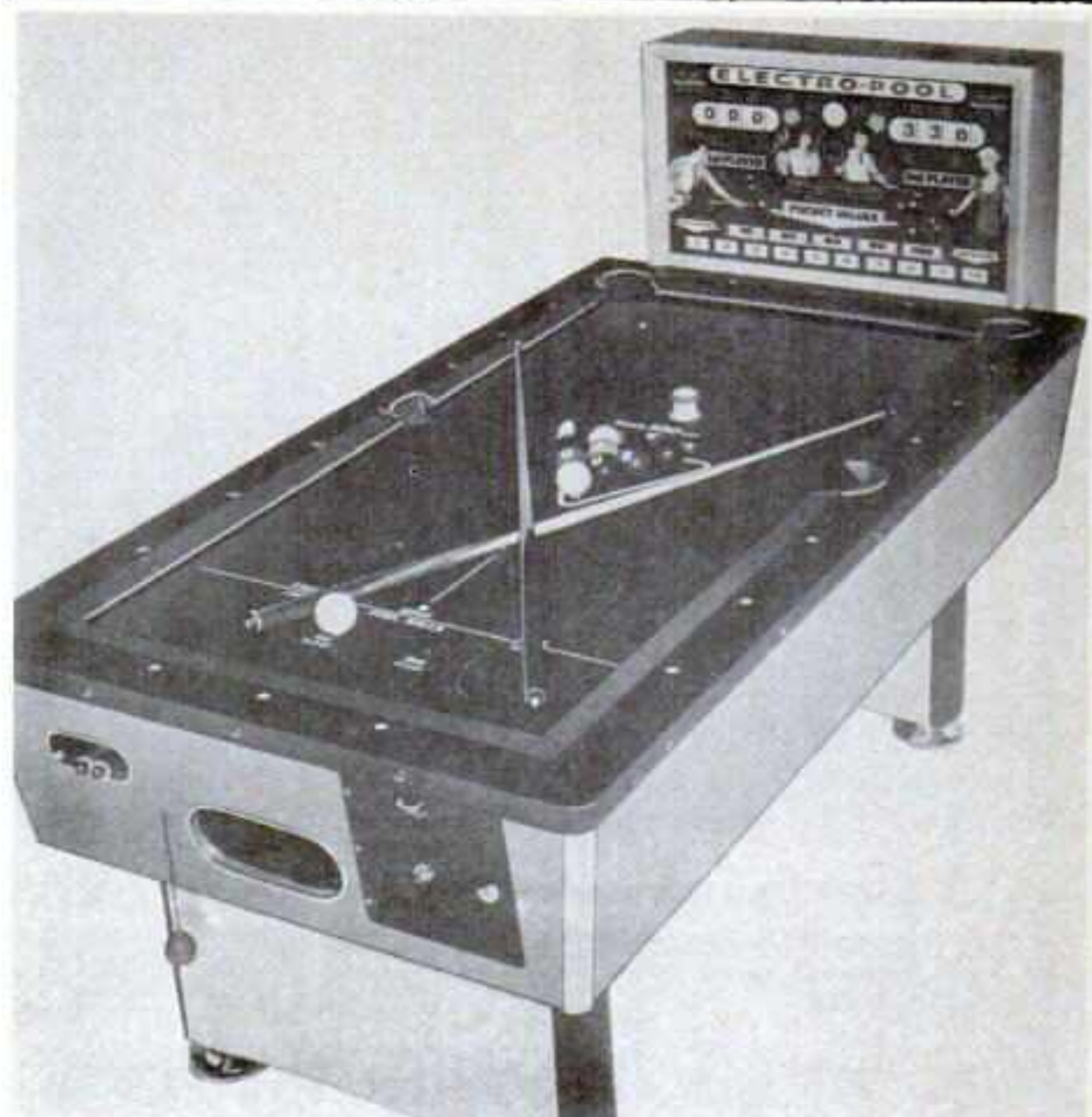
Mar-Tab Gets Scopitone

MIAMI—Mar-Tab Vending has announced the purchase of Scopitone of Florida, Inc., distributor of Scopitone equipment in this area. In making this announcement, Sol Tabb, president of Mar-Tab, stated that he will take over this operation and place the equipment with his juke boxes and game machines in some of his 2,000 locations.

Mar-Tab will have the full cooperation of Scopitone, Inc., according to A. A. Steiger, president of Tel-A-Sign, the parent company of the Chicago-based manufacturers. Steiger has begun a school here to teach Mar-Tab's 25 mechanics to handle and service the Scopitone machine.

Tabb, one of the leading coin machine operators in the Southeast, said that his firm will give Scopitone top priority and "hopes to make it a very important part of their business." "We are looking forward to being the largest user of Scopitone machines," Tabb declared. Tabb has been a trade leader in experimentation with new equipment concepts. His diversified operation includes considerable vending equipment.

NEW EQUIPMENT



U. S. Billiards—Electro-Pool

The Amityville, N. Y. firm, U. S. Billiards, Inc. last week began shipping an electric pool-type game said to be the first ever to incorporate regulation pockets and racked balls. Called "Electro-Pool," the game is played from one end. Size permits installation in locations with space limitations. Game automatically scores two-player or two-team games. Advance scoring of pocket values plus center-hole bonus scoring adds appeal and player skill equalization. Twenty-five cent play; separate locked cash box; laminated rails and cabinet; H-frame leg construction; adjustable bolt and tee-nut cushions. Suggested price to operators \$695.00.



Xerox—Coin-Operated Copier

Xerox Corporation has introduced a coin-operated version of its 914 copier. Designed for use in libraries, colleges, etc., the copier is available with either a dime or quarter coin aperture. The machine will be available in April. By using a key, the operator may copy without coins at a metering charge of 3.5 cents per copy. Using coins, each copy is metered at 4.5 cents. Rental agreements are identical to the regular 914 copier plus a \$15 minimum monthly charge for coin-operated copies. Pictured with the 914 Copier above is an 1897 vending machine, reportedly the first automatic merchandising device in the U. S.

MOA Expansion

Continued from page 75

have ordinances to be met before there can be dancing on the premises. Space is at a premium, and the thousands of corner ice cream parlors have long ago disappeared.

However, replacing the lost locations are—for the dancing groups—the countrywide teenage dance centers, most usually equipped with juke box music. The college towns, too, are fertile ground for the dance-programmed juke box discotheque.

"We'll keep on promoting."

Something new will be added to the convention—a wheelbarrow ride through the carpeted corridors of the Pick Congress by the loser of a membership-recruiting wager. During the Washington board meeting here, competition heated up and a challenge developed between Tom Greco of New York and Henry Leyser, of Oakland, Calif. Clint Pierce has vowed to provide a wheelbarrow if he has to ship one all the way from his farms. Top man in membership recruiting currently is Bob Nims of New Orleans, ahead with 27 members.

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Vending News Digest



NEW SPEAKERS' KIT supplied members by the National Automatic Merchandising Association was demonstrated recently by 14-year-old Roy Bordenick (left) at the NAMA's first spring meeting in Washington, D. C. Bordenick, son of a Macke Co. official, used the model talk from the kit entitled "The Exciting Future of Automatic Merchandising." The youth is congratulated here by NAMA president W. J. Manning (center) and Robert Taylor, A R A, Philadelphia. Taylor presided at the meeting.

A Cigarette Price Flutter

NEW YORK—The 40-cent-per thousand cigarette wholesale price increase announced by

American Tobacco Co. last week was cut in half following a conference with unidentified government officials.

Robert B. Walker, American Tobacco president and chairman, announced that the whole-

sale price increase would be contained at 20 cents per thousand cigarettes in line with the U. S. Government's request to hold the line on consumer goods price increases.

Following American's lead, R. J. Reynolds Tobacco Co. had announced a 40-cent increase but later backed off from any hike at all under reported pressure from the White House.

Vending Unit Not Eligible

CHICAGO—In turning down a bid by South Dakota vendors for official State council affiliation, the National Automatic Merchandising Association clarified the provisions of its State Council Charter.

The vending division of the Music and Vending Association of South Dakota, one of the oldest coin machine trade associations in the country, applied to NAMA for official as a State council, and voted during a recent meeting in Sioux Falls to accept the NAMA bylaws.

Notice of this resolution was sent to NAMA. The NAMA replied: "There is no provision in the NAMA State Council Charter for a division of an existing organization to become a Council. NAMA could issue a charter only to a separate vend-association, and it is seriously doubted here at NAMA that a new group could do as effective a job for the industry in South Dakota as the Music and Vending Association of South Dakota can."

Questioned about the fact that the NAMA had earlier informed the MVSAD: "Your board of governors should pass a resolution adopting our bylaws, and then your vending division could become a State council." Tom

Is Rock 'N' Roll Waning?

SAN FRANCISCO—Is rock and roll on the way out? A San Francisco music operator will not go so far as to predict the demise of this music form, but he does say that his company has been receiving an increasingly larger number of calls for "more solid, substantial music." And the momentum is gaining. H. J. Foreman, who heads the Paramount Music Co. here, says that these "better tunes" present themes which can be hummed, and "you can't do that very well with rock and roll."

Whether or not this is going to be a trend to "solid music," Foreman will not say, but it is interesting to see if it will build further.

In part, he feels, it is an indication that adults are listening to the juke boxes, and that is a good sign as it broadens the customer base.

Hungerford, executive director of the NAMA, said "This must have been a mistake."

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Operators Dragging Feet

• Continued from page 73

some dance is a fad around the country is no reason to program it in every location. Many people, especially the older ones, love to dance to slow music. In fact, many of my locations that allow dancing get a great deal of play out of some very old standards."

Asked whether his dancing locations are a source of any more "trouble" than non-dancing ones, Daub replied: "Less trouble. When people dance and move around they don't get drunk quite as fast as if they just sit at the bar. Besides, if you only have a small area for dancing, you won't have any crowd control problems like you might in a dance hall."

Fred Ayers, of the Fred Ayers Music Co. in Greensboro, N. C., said that quite a few locations did not want to start paying for local licenses necessary to allow dancing. "Many of these locations might be talked into trying dancing for a little while if they weren't faced with the licensing problem. I imagine this problem exists throughout the country. The operator is faced with all kinds of local regulations about dancing and is discouraged from promoting it. If the location wants it, then the operator will help him out. But if the location is happy without it, the operator will think twice before he tries to promote it."

Licenses

Howard Ellis, of Coin A Matic Music Co., Omaha, Neb., said that "the increase of revenue due to dancing would easily cover the cost of most licenses. The tavern would keep its customers around longer, the customers would spend more money on drinks and they would also be increasing the take on the juke box. Operators could point out to locations that places which had small combos playing in 1965 had to pay thousands of dollars to the federal government but that the business they did was certainly worth the extra cost. Local license fees are practically nothing compared with the cabaret tax."

Harlan Wingrave, Emporia Music Service, Emporia, Kan., told Billboard that the license situation is one of the major obstacles to promotion of dancing. "No matter what you try to tell them," he said, "most location owners just aren't prepared to put up any license money for an idea they're not sure they like anyway. Some operators aren't in favor of the idea either. A number of operators complain that they lost some of their better locations after the owners had so much success with juke box

Coin-Film Project

• Continued from page 73

market for coin-operated film-music machines would be in excess of 150,000 units.

Fair Price

He had planned to produce 8mm and 16mm films to cost between \$5,000 and \$12,000 for exclusive juke box use. "The distributors want the films but refuse to pay a fair price to produce them."

Artists under contract to Hollywood Film Associates are Gary Crosby, Chet Baker, Terry Gibbs and Hoyt Axton. Lovins also had made arrangements with Jack Millman, Music Industries of Hollywood, to create and record original music for the films.

Lovins had made one three-minute film, "Flamenco A Go-Go," before deciding to abandon—for the moment—the project.

a combo does play in a tavern, the juke box gets even more play because of it."

John H. Fling, of Kansas City, Mo., said that juke box dancing "seems like a good idea but I don't think it'll work. Today's tavern, a neighborhood or roadside type of place, has a long history different from the nightclub. People went to the nightclub to dance and went to the tavern to sit around, talk, drink quietly and—most important—to watch TV. A lot of men like to get out of the

house where the kids watching their TV programs and go to a bar where they can sit with their friends and watch a ball game. Dancing would not be welcome in this kind of a location—and a lot of neighborhood taverns feel their TV is a strong attraction."

Television

A directly opposing opinion was held by Daub. "Operators should tell their location to get rid of the TV," he said. "They could prove to the location that having a TV actually means less

profit for them. A TV gets no money through a coin slot, but it does cut down on the money put into a juke box. Also, and I will make a bet on this with any of the location owners that don't believe me, people who watch TV sit there half asleep and don't spend much on drinks. I believe that a location that takes out its TV will show an increase of drink sales in one month—and I know this to be a fact from my own experience.

"Besides," Daub added, "many" *(Continued on page 80)*

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Billiard Boom Continues Thanks to a New 'Image'

By BRUCE WEBER

LOS ANGELES — Distributors here generally believe the surge of pool table sales in Los Angeles is a direct result of a drive by billiard manufacturers to "sell" pool and improve its

image to the massive consumer market.

Sales of commercial and home pool tables and accessories indicate the silent promotion campaign is working. And distributors scoff at the idea billiards is in the midst of a fad period,

and that the fad will soon fade.

The market for pool tables, distributors say, is blossoming because:

1. A changing image has destroyed the myth that pool is played by undesirables.

Six New Juke Box LP Releases

CHICAGO — The Seeburg Corp. recently released six new little LP's for juke box programming.

The titles, artists, labels and numbers are: "A Man and His Music," Frank Sinatra, Reprise 951; "Pop Artistry," Sarah

Vaughan, Mercury 963; "Saloon Songs," Jimmy Roselli, United Artists 950; "Fun Lovin' Freddie," Freddie & the Dreamers, Mercury 962; "Quincy's Got a Brand New Bag," Quincy Jones, Mercury 964, and "In a Mood," Arthur Prysock, Old Town 949.

2. The advent of family billiard halls.
3. More leisure time.
4. The home pool table.

"Pool, always popular, just caught on, period," George Muraoka, Simon Distributing Co., Los Angeles, said. "The popularity of the game has been a long one, but now it caught fire in taverns and exploded on the American scene. With improved products and refinements in the equipment," he said, "billiards is just coming into its own."

"Several innovations in pool equipment have stimulated growth in the industry. Because of new ideas there is new interest, new players and greater profits," Muraoka said.

"It took, for instance, seven years for Valley Manufacturing & Sales Co. to research and field test the magnetic cut ball, for example.

Leo Simone, sales manager of Badger Sales & Vending Co., Los Angeles, and James R. Wilkins, Paul A. Laymon Co., Los Angeles, agree with Muraoka on the bright business future of pool.

"More leisure time for the businessman and the success of the home pool table has stimulated interest in billiards," Simone said. Now the wife doesn't wonder what her husband is doing in pool halls. She is being conditioned to accept billiards. The home pool table has done much to improve the ladies' viewpoint on pool."

Finest Hour

Wilkins said he isn't sure why pool is enjoying its finest hour, but said his company is geared for the boom. "We're selling pool tables so darn fast we can't keep enough in stock."

Marvin Miller, Coin Machine Service Co., Los Angeles, said the surge in pool table sales is due to the altered image of the billiard industry, more leisure time, family billiard halls and the challenge and skill attached to the game.

"Billiard manufacturers have made pool a clean word instead of a tarnished one," Miller said. "This has completely changed the image of pool."

Coin Machine Service, which derives 50 per cent of its gross business from billiards, will sell more than \$1 million in tables (home and commercial) and accessories this year. Miller also sees future business increasing.

Sales Surge

"Our (Coin Machine Service) entire operation is geared to handle a much larger sales surge over the next few years. Our biggest financial commitment will be in the billiard field."

The Coin Machine Service Co., principally a distributor of coin-operated machines, had enough faith in the future market of billiards to begin manufacturing its own pool equipment. Initial plans also call for the new company to manufacture other billiard equipment in the future.

"Although pool always has been popular, it was the family billiard halls that created the proper image," Miller said. "The spurt in home table sales proves pool is being accepted by the family."

Government officials also observe a changed image. San Diego Police Supervisor Robert C. Dent said, "Many people haven't been in a pool hall in some time and have the wrong impression. People must realize that family billiard halls or 'plain old pool halls' are not dens of iniquity."

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COINMEN IN THE NEWS

LOS ANGELES

Ron Chimel has joined Wurlitzer in the sales department. . . . John Morris, also of Wurlitzer, traveling to Barstow and the San Bernardino area on business. . . . Marvin Miller, Coin Machine Service Co., will enlarge its facilities with the addition of a display room and storage area. . . . Art Houghton is the new sales representative for Coin Machine Service. . . . Antonio Valdez, coin machine operator from Lima, Peru, visiting the southland, learning several phases of coin machines before returning to South America. Miller is talking business by day and showing the Los Angeles-Hollywood tourist attractions in the evening.

Jack Simon, Simon Distributing, just back from Chicago. . . . Simon Distributing will handle the

new Grand Prix road race game from DuKane, of St. Charles, Ill., on an exclusive basis, reports George Muraoka. Joe Lyon, a DuKane representative, will be in Los Angeles to supply Simon Distributing with the data. . . . Al Bettelman and Henry Tronick, both of the C. A. Robinson Co., report receiving letters from operator Marvin and Ginger Jones, on a vacation trip to the Far East. Marv also is an official with the California Music Merchants Association. The operator tells of pleasant times in Japan and Hong Kong.

Executives at Badger Sales & Vending Co. proud of their new "eye-catching" sign. . . . Joe Duarte just back from a business trip to Mexico. . . . Howard Hancock, of Australia, visiting Badger. . . . The Paul Laymon Co. was burglarized (5) of office equipment. No coin machine equipment taken. Allan Kimmel, mechanic from Laymon, ill in Kaiser Foundation Hospital, Los Angeles. . . . Operators shopping at Laymon included Bill Vessel, of San Marcus; Jerry Druker, of Upland; Jack Spence, of Lynwood; Dean Brown, of Glendale; Ben Butler, of Ridgecrest; William Fiers, of Van Nuys, and Sam Wilcox, of La Crescenta.

Stan Larsen, Struve Distributing Co., announces service schools March 31 on refrigeration and another early April on games. Both will be at Struve, 1403 West Pico Boulevard, Los Angeles. John Fulton, field service engineer for Seeburg, will conduct the vending school, while Britt Britton, field service engineer for Seeburg, will conduct the games session. . . . Jennie Cook (secretary) has joined the Struve team. . . . Operators shopping at the C. A. Robinson Co. included Ted Cope, of San Diego; Bill Kennedy, of San Bernardino, and Ed Delano, of Garden Grove. . . . Laymon now displaying the Bally Six Sticks.

BRUCE WEBER

MEMPHIS

The following operators and routemen attended service refresher courses held March 14-15 at S. & M. Distributing Co. here under the direction of Rock-Ola field service representative William Findlay:

Bill Shelby, Broadway Music Co., Caruthersville, Mo.; Johnny Johnson and Roland Cantrell, Southgate Amusement Co., Jackson, Tenn.; David Cassinelli and Elvis Singleton, Little Rock Amusement Co., Little Rock, Ark.; W. F. Taylor and Ernest Rucker, Taylor Amusement Co., Paducah, Ky.; William E. Foote Jr., Foote Amusement Co., Selmer, Tenn.; J. L. (Si) Puckett, Music Man, Lambert, Miss.; J. M. Van Eaton, Mid South Vendors, Memphis, Tenn.; E. Swartley, Foster Amusement Co., Bolivar, Tenn.; Bobby Fortune, Newport Music Co., Newport, Ark.; Steven Varvaris, Stevens Amusement Co., Jackson, Miss.; Gilbert Hiley, Armstrong Amusement Co., Brinkley, Ark.; Elgie Foster, Foster Amusement Co., Bolivar, Tenn.; J. W. Butler, Clarksdale Music Co., Clarksdale, Miss.

Operators Dragging Feet

• Continued from page 78

families have several TV's and adults can see all the programs they want to at home. I think that a tavern would be much more appreciated if it offered people something different from the home. Adults would like to go down to the corner bar and dance. They would feel like they're going out without actually making a big, expensive night of it."

Another operator, who wished to be unnamed, said that operators would be promoting juke box dancing "if they hadn't been soured on this discotheque thing in the past year. Many of them just can't help associating dancing with discotheque—and discotheque brings unhappy memories to some operators. If it weren't for that, many operators would have been promoting juke box dancing since the day the tax was repealed."

One operator who has been doing such promoting is Anthony C. Hesch, A & H Entertainers in Arlington Heights, Ill. He feels that the dancing idea should not involve new equipment or any other sales pitch. "Both the operator and the location could make more profit," said Hesch, "by simply allowing for a little bit of space in the tavern for dancing." Hesch has been sending circulars to other operators and to location owners explaining the financial advantage of juke box dancing and encouraging them to work together in creating "livelier and more profitable locations." By giving customers an opportunity to dance, said Hesch, "the location will keep them around longer, and will increase sale of beverages and food, as well as increasing the play of phono-

graph records."

Most other operators agree on this point. Many of them even admit they have been too cautious. But even some of the most enthusiastic exponents of dancing say that they haven't done anything about it yet.

COMING EVENTS

April 2—NAMA Spring meeting and workshop, Ramada Inn, Madison, Wis.

April 2-3—Coin Operated Industries of Nebraska meet, Holiday Inn, Grand Island, Neb.

April 5—Missouri Coin Machine Council meeting, Ramada Inn, Moberly, Mo.

April 16-17—South Carolina Coin Machine Operators Association (quarterly meeting), Florence, S. C.

April 23-24—Illinois Coin Machine Operators Association (quarterly meeting), Pick-Congress Hotel, Chicago.

April 30-May 8—General Trades Fair, Hanover, West Germany.

May 14-15—Tobacco-Candy Distributors & Vendors of Kansas convention, Broadview Hotel, Wichita.

May 18-30—Paris Coin Machine Fair, Hall 97, Porte de Versailles, Paris.

June 12-13—Quarterly meeting of Music & Vending Association of South Dakota, Plateau Motel, Watertown, S. D.

Oct. 15-16—Third annual convention and trade show of the South Carolina Coin Machine Operators Association, Columbia, S. C.

Oct. 28-30—16th annual convention and trade show of the Music Operators of America, Pick-Congress Hotel, Chicago.

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Bally Heavy Hitter . . . 165	Genco 2 Pl. Basketball 135
Midway Slugger . . . 275	Horoscope Vendors . . . 125
Midway Deluxe . . . 250	Ingo Floor Grip . . . 50
Midway Top Hit . . . 350	Kay Hockey . . . 125
Un. Yankee Deluxe . . . 210	Kayo Champ . . . 150
Un. Yankee Baseball . . . 210	License Bureau . . . 95
Wms. Four Bagger . . . 125	Little Pro Golf Game . . . 250
Wms. King of Swat . . . 125	Card Vendors, 2 col. . . 65
Wms. Official . . . 235	Love Meters, Fl. Mod. 110
Baseball . . . 235	MacLevy Foot . . . 135
Wms. Pinch Hitter . . . 195	Vibrator . . . 135
Wms. Batting Champ . . . 245	Mercury Floor Grip . . . 95
Un. Pitch & Bat . . . Write	Metal Typex, Standard 225
Mid. Little League . . . Write	Kiddie Color Cartoon . . . 175
Baseball . . . Write	Midway Raceway . . . 275
	Midway Red Ball . . . 125
	Midway Skee Fun . . . 125

GUNS	SEEBURG
Bally Sharp Shooter . . . \$175	Seeburg Coon Gun . . . \$165
Bally Spook . . . 210	Wms. Crusader . . . 175
Bally Bull's-Eye . . . 175	Wms. Space Glider . . . 225
Bally Gun Smoke . . . 175	Wms. Titan Gun . . . 195
Bally Marksman . . . 175	
C. C. Ray Gun . . . 245	
C. C. Long Range . . . 375	
Rifle Gallery . . . 295	
C. C. Pony Express . . . 335	
C. C. Playland . . . 295	
C. C. Wild West . . . 425	
C. C. World's Fair . . . 445	
Rifle . . . 445	
C. C. Riot Gun . . . 125	
C. C. Champion Rifle . . . 125	
Dale Desert Hunter . . . 95	
Ex. Space Gun . . . 125	
Genco Sky Gunner . . . 175	
Genco Davy Crockett . . . 125	
Genco Rifle Gallery . . . 125	

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An exclusive stereo system unparalleled in the industry. Eight built-in stereo speakers. Eight! "Electra" puts truth back into those great words "high" & "fidelity." Listeners are carried away on wings of sound. Little wonder—No wonder!—"Electra" is terrific, too, at making money.

**Big in location appeal.
Powerful in patron allure.
Unequaled in quality & value.
Long-Lived in top earning power.
Everything you want in
a phonograph.**



ALBUM REVIEWS

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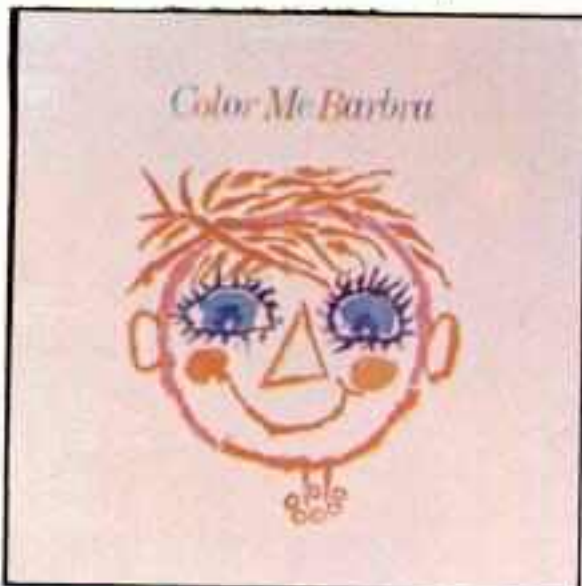


Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POP SPOTLIGHT

COLOR ME BARBRA
Barbra Streisand. Columbia
CL 2478 (M); CS 9278 (S)

Exceptionally well performed and produced album will almost certainly be No. 1 on the LP charts in a very short time. Miss Streisand gives an exciting vocal performance on a variety of tunes, including a 13-song medley. The humorous "Sam, You Made the Pants Too Long," her next single, debuts in the medley. Her hit "Where Am I Going" and "Yesterdays" are outstanding.



POP SPOTLIGHT

PERSUASIVE PERCUSSION 1966

Various Artists. Command RS
895 (M); RS 895 SD (S)

Another superb stereo recording from Command Records. Excellent Jack Andrews arrangements of pop standards and current hits give exceptional instrumental readings for a best-selling album. "Autumn Leaves" and "Tonight" are outstanding.



POP SPOTLIGHT

"IN" BEAT

Sandy Nelson. Imperial LP
9305 (M); LP 12305 (S)

Another top-selling percussion album from the drummer as he leads a big band in a driving dance beat package of today's big hits. "Uptight," "Jenny Takes a Ride" and "The Duck" are toppers. Sure-shot seller.

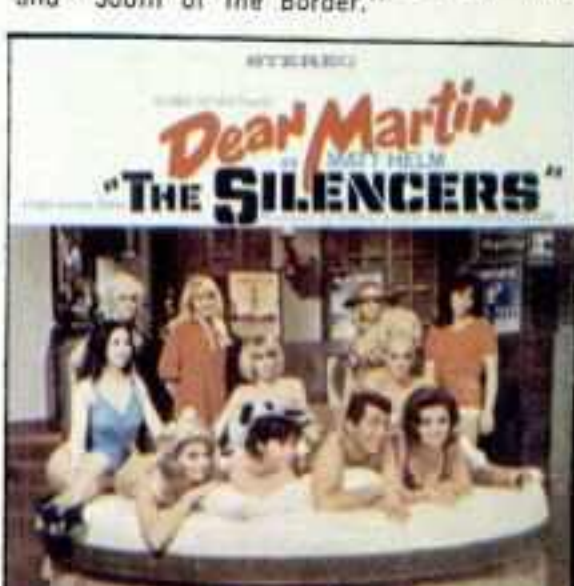


POP SPOTLIGHT

THE SILENCERS

Dean Martin. Reprise R 6211
(M); RS 6211 (S)

This is not the soundtrack from the highly publicized film. They're songs he "thinks," but doesn't sing in the film. At any rate, those who like Martin's method of presenting a song will dig him doing standards like "The Glory of Love," "Anniversary Song" and "South of the Border."

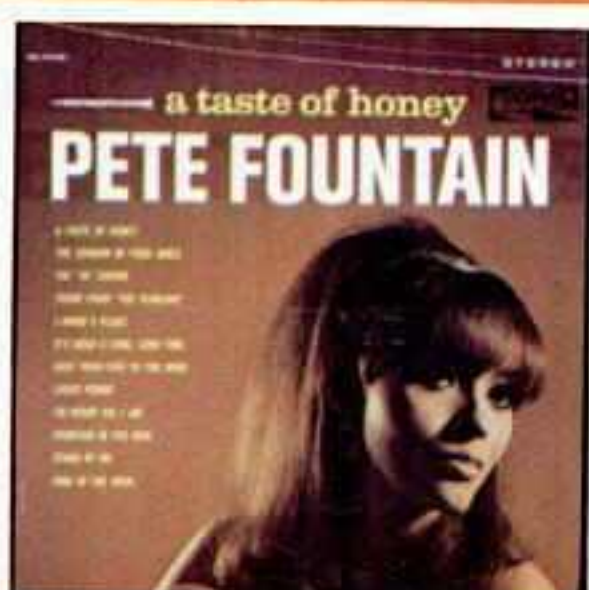


POP SPOTLIGHT

JANE MORGAN IN GOLD

Epic LN 24190 (M); BN 26190 (S)

The pop song hits that Jane Morgan takes under her wing here sound different in her vocal interpretation but they all sound good. She gives them as special class and a quality that makes delightful listening. It's also an especially good programming bet all the way around.



POP SPOTLIGHT

A TASTE OF HONEY

Pete Fountain. Coral CRL
57486 (M); CRL 757486 (S)

Pete Fountain's clarinet seldom sounded smoother than in this wrapup of a flock of pop hits. Sometimes Fountain is backed up by a vocal chorus for an added fillip but the clarinet is the star all the way.



POP SPOTLIGHT

GREAT HITS OF 1965

Pat Boone. Dot DLP 3685 (M);
DLP 25685 (S)

The unbeatable combination of Pat Boone and the great hits of 1965 make for a best-selling LP. With tunes like "Spanish Eyes," "I Will," "A Taste of Honey" and "Yesterday" leading the way, the package is a perfect programming and sales item.

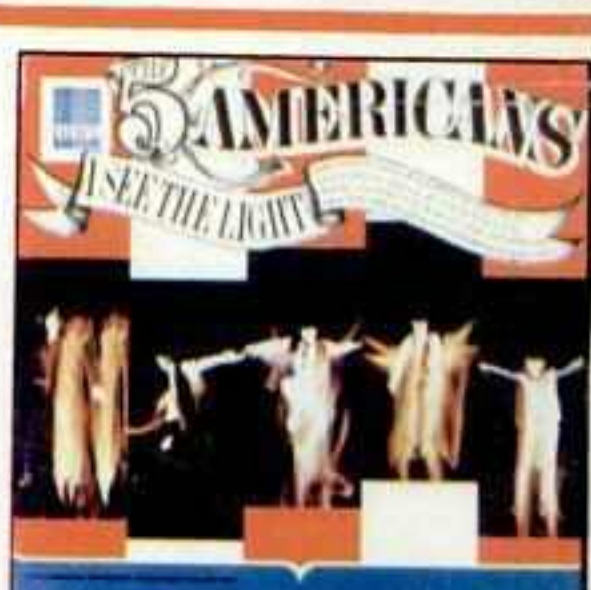


POP SPOTLIGHT

LOOK OUT FOR THE CHEATER

Bob Kuban & the In-Men.
Musicland, U.S.A. LP 3500
(M); SLP 3500 (S)

Bob Kuban's swinging group makes an impressive LP debut with this exciting rock package based on their singles hit "The Cheater." This well-produced album with a mixture of vocals and instrumentals includes a wailin' "In the Midnight Hour." Should get fast sales action.



POP SPOTLIGHT

I SEE THE LIGHT

Five Americans. HBR HLP 8503
(M)

A shouting, stomping hard-rock package of teen-dance beat tunes built around the group's hit single, "I See the Light." De luxe package will sell well in the teen market.

POP SPOTLIGHT

IMPRESSIONS OF JAMES BOND

Sounds Orchestral. Parkway
P 7050 (M); SP 7050 (S)

With the sounds of speeding bullets and screaming women acting as a lead in for each number—and the instrumentals are superbly done spy themes by the Sounds Orchestral—this album can't help but be a tremendous seller. Tunes include "Thunderball," "Goldfinger," "Mr. Kiss Kiss Bang Bang" and "The James Bond Theme."



POP SPOTLIGHT

THE ROLLING STONES SONGBOOK

Andrew Oldham Ork. London
LL 3457 (M); PS 457 (S)

Another fantastic winner produced by Andrew Oldham, who produces the Rolling Stones. This is the Andrew Oldham Orchestra, but the instrumental versions of the hit tunes are equally as rousing and commercial. Here are "Satisfaction," "As Tears Go By," and "Theme for a Rolling Stone."

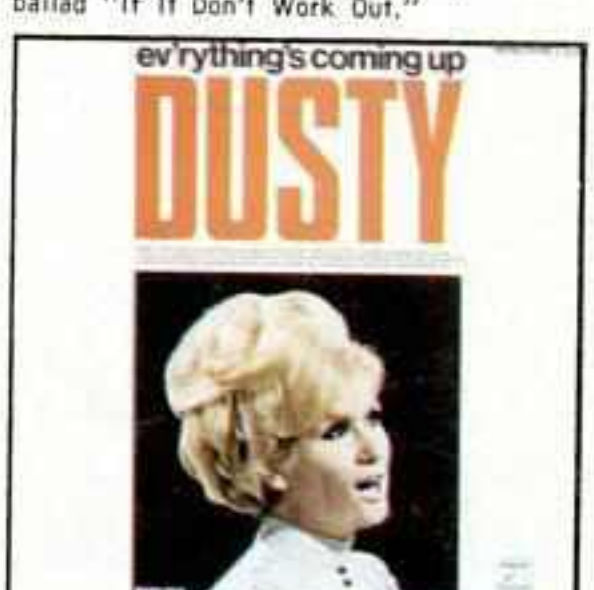


POP SPOTLIGHT

EV'RYTHING'S COMING UP

Dusty. Philips PHM 1-303 (M)

A de luxe package from the British songstress, including twelve pages of pictures and text. Her unique vocal style lends excitement to the shouter "La Bamba," "Who Can I Turn To" and the rockin' production ballad "If It Don't Work Out."



POP SPOTLIGHT

ONE STORMY NIGHT

Mystic Moods Orchestra.
Philips PHM 200-205 (M); PHS
600-205 (S)

A beautiful album of ten melodic instrumentals played against the background of a thunderstorm. The combination is a unique and emotional listening experience. Public response to this unusual recording will be favorable and overwhelming. A natural for programming.



CLASSICAL SPOTLIGHT

DONIZETTI: LUCIA DI LAMMERMOOR (3-12" LP)

Various Artists. RCA Victor LM
6170 (M); LSC 6170 (S)

Miss Maffo, always gaining in style and popularity, sings with a beautiful tone; her "mad scene" is especially moving and she handles the role with dramatic force as well. Bergenzi, Sereni and Flagello distinguish themselves. The chorus and Prete's conducting adds much to making this set unified and stirring.

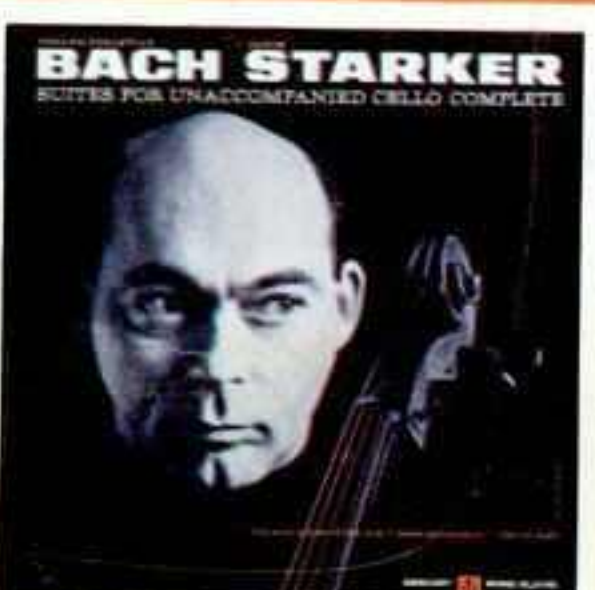


CLASSICAL SPOTLIGHT

FRESCOBALDI & VIVALDI-BACH

Fernando Germani. Angel
36323 (M); S 36323 (S)

Fernando Germani is an organist of unusual power. He's taken on a majestic repertoire here with the works of Bach, Vivaldi and Frescobaldi, and at no time does he falter. In all, an exciting listening experience.



CLASSICAL SPOTLIGHT

BACH: SUITES FOR UNACCOMPANIED CELLO COMPLETE (3-12" LP's)

Janos Starker. Mercury SR
3-9016 (S); OL 3-116 (M)

This great instrumentalist takes on Bach's challenging suites and emerges with a personal triumph in this three-record set. Improvising subtly and displaying his gifted technique to the full, Starker gives a delicate and beautiful performance.

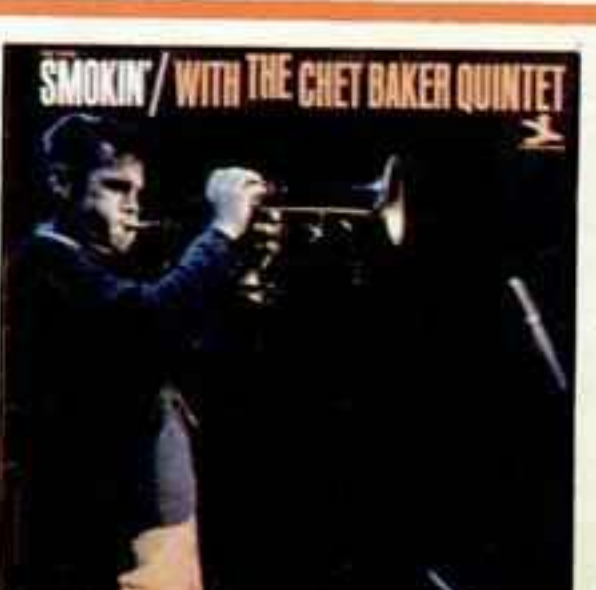


CLASSICAL SPOTLIGHT

THE TCHAIKOVSKY AND MENDELSSOHN VIOLIN CONCERTOS

Erick Friedman & London Symphony Orch. (Ozawa). RCA
Victor LM 2865 (M); LSC 2865 (S)

The violin concertos of Tchaikovsky and Mendelssohn are among the most popular in the classical repertoire which will be a strong selling point for this package.



JAZZ SPOTLIGHT

SMOKIN'/WITH THE CHET BAKER QUINTET

Prestige. PR 7449 (M)

An excellent aggregation headed by Baker, with George Coleman on tenor sax lending solid support. Sonny Stitt's clypsso "Rearin' Back" and "Have You Met Miss Jones" are featured in this swing set recorded in 1965, Baker's finest effort since his return to the U. S.



FOLK SPOTLIGHT

PLAY ONE MORE

Ian & Sylvia. Vanguard VRS
9215 (M); VSD 79215 (S)

The popular duo presents a program of various folk and western tunes, including several from their own song bag. "Short Grass," "Play One More" and Phil Ochs' "Changes" are all particularly well performed.

A Universal Gala

Fifteen years ago it was common in the record business to speak of the "specialty fields."

The term is rarely used today—and for good reason. What were once the specialty fields are now of major importance to the entire world of music—to artists, publishers, record companies and dealers both in the United States and overseas.

A dramatic illustration of this is this week's WSM Nashville celebration marking the 41st anniversary of "Grand Ole Opry" (see separate story). A record-breaking attendance of 4,500 is expected—a sampling of people which cuts across all musical categories. The hotels will be loaded with pop record executives, pop music publishers and pop jockeys—all seeking to improve their contacts with the World of Country Music—once a specialty field.

Indeed, the eyes of the record business overseas are also trained on Nashville and its country-oriented product; for Nashville songs and artists continue to sell amazingly well in some overseas markets. The outstanding illustration is Jim Reeves—whose continuing popularity as a world artist—can only be termed a phenomenon (see separate story).

Assuredly, Tennessee has contributed dramatically to the total music-record business; and in this connection we may note that while the country music festival is underway in Nashville, the Gospel Quartet Convention will be under way in Memphis. May both musical idioms continue to enrich our musical heritage.

Country Mainliners Headline BB Show

NASHVILLE—Buck Owens, David Houston, Jeanie Seely, Don Bowman and Boots Randolph will headline the entertainment slated for Billboard's Country Music Awards night show Wednesday (19) in the War Memorial Auditorium. Cousin Minnie Pearl will act as mistress of ceremonies.

During the show, winners of Billboard's 19th annual Country Music Poll will be announced and presentation made of awards for Outstanding Achievement. The poll was conducted by Billboard's research department and the results have been kept secret.

Billboard's Country Music Man of the Year Award will also be presented to the individual who has made outstanding contributions to the field of country music. In 1965, the award was presented to Edwin W. Craig, honorary chairman of the board of National Life and

Accident Insurance Co., Nashville, parent company of radio station WSM (home of the "Grand Ole Opry"), for his outstanding work in fostering and promoting country music for over 40 years.

John Winther, producer of Dick Clark's "Swingin' Country" TV show, will have cameramen video-tape highlights of the awards program for airing on the NBC-TV network show the week of Oct. 24.

News Coverage

Local TV stations and newspapers will provide news coverage. Tickets are available from Harvey's Central Ticket Office and Buckley's Record Stores in Nashville. A contribution of \$2 will be charged for the ticket, with net proceeds being donated to the Country Music Hall of Fame Fund. This is the only event of the Opry's anniversary celebration that the public is invited to attend.

Capitol Signs Acts in A Contemporary Move

LOS ANGELES — Six contemporary acts have been signed by Nick Venet, Capitol's executive producer in charge of the company's special top 40 department, now functioning as a clearing house for independent masters.

The new groups are the Knack, New Generation, Stone Ponies, Freddie Neel and the Leaves, formerly with Mira Records. The first product from these acts will start appearing in single and album form in the next three months, with the following singles scheduled: "Lemon Princess" by the Leaves; "I'm Aware" by the Knack and "New Song" by the New Generation. This latter male quintet will also perform on an album of melodic "psychedelic" music in which improvisational lines are used against a funky beat.

Venet is working with the concept of creating albums by these groups which are an extension of their artistry and may not necessarily be tied to an initial single. The producer believes the automatic practice of

naming an LP after a hit single is waning. He does not plan doing it. He also says the practice of building an album around one hit single and filling the remaining tracks with unrelated or left over cuts "clinkers" is no longer applicable.

Teen-agers, he says, are now listening to the contents of an album at the retail level. Radio has become the means for "auditioning" singles, so the kids are turning their attentions to the tracks in albums by their favorite artists.

This development has placed a greater responsibility on the acts to develop their abilities for carrying them through a 12 tune LP. It also means longer time in the studio preparing albums.

On a just recorded project, several musicians from rival groups were used as sidemen which prompts Venet to equate this practice with the old days—when jazzmen used to sit in with bands as sidemen.

His fourth floor office in the Capitol Tower has been unofficially designated Venet's Out-

Miller, Tree Top BMI Awards

NASHVILLE — The composer-publisher parlay of Roger Miller and Tree Music will dominate Broadcast Music Inc.'s Country Music Awards again this year. Of the 46 writers and 27 publishers who will be presented with BMI Citations of Achievement for the outstanding success of 48 songs in the country music field the past year, Tree Music will receive eight citations as publisher and Miller will receive five citations as writer. The awards will be presented at ceremonies here Friday (20), by Robert B. Sour, BMI president, and Frances Williams Preston, vice-president of BMI's Nashville office.

The BMI awards are based on trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and television performances, coin machine plays and other factors measured in these polls.

Miller's citations were for "England Swings," "Husband and Wives," "I've Been a Long Time Leaving," "Kansas City Star" and "The Last Word in Lonesome Is Me." In addition to these songs, Tree's citations were for "Belles of Southern Bell," "Green Grass of Home," and "Would You Hold It Against Me."

Other winning songs, with publishers and writers listed, are:

"Almost Persuaded," Glenn Sutton, Billy Sherrill; Al Gallico Music; "Artificial Rose," Tom Hall, Newkeys Music; "Baby," Ray Griff, Blue Echo Music; "Behind the Tears," Ned Miller, Sue Miller, Central Songs; "Buckaroo," Bob Morris, Blue Book; "Dear Uncle Sam," Loretta Lynn, Sure-Fire Music; "Distant Drums," Cindy Walker, Combine Music; "Don't Touch Me," Hank Cochran, Pamper Music; "Evil on Your Mind," Harlan Howard, Wilderness Music; "Flowers on the Wall," Lewis DeWitt, Southwind Music; "Get You Lie the Way You Want It," Buddy Mize, Blue Crest; "Giddyup Go," Tommy Hill, Red Sovine, Starday Music; "Hello Viet Nam," Tom Hall, Newkeys Music; "The Home You're Tearing Down," Betty Sue Perry, Sure-Fire Music; "I Live You Drops," Bill Anderson, Moss Rose; "I Want to Go With You," Hank Cochran, Pamper Music; "If I Talk to Him," Dolores Edgin, Priscilla Mitchell, Vector Music; "It's All Over," Harlan Howard, Jan Howard, Wilderness Music; "Living in a House Full of Love," Glenn Sutton, Billy Sherrill, Al Gallico Music; "Love Bug," Wayne Kemp, Curtis Wayne, Glad Music, Black Jack Publishing; "Lovin' Machine," Larry Kingston, Window Music, Mayhew Music; "Make the

World Go Away," Hank Cochran, Pamper Music; "May the Bird of Paradise Fly Up Your Nose," Neal Merritt, Central Songs.

Other winners are: "Nobody But a Fool," Bill Anderson, Stallion Music; "The One on the Left Is on the Right," Jack Clement, Jack Music; "Only You (Can Break My Heart)," Buck Owens, Blue Book; "Put It Off Until Tomorrow," Dolly Parton, B. E. Owens, Combine Music; "Snowflake," Ned Miller, Open Road Music, Rondo Music; "Someone Before Me," Bob Hicks, Sure-Fire Music; "Standing in the Shadows," Hank Williams Jr., Ly-Rann Music; "The Streets of Baltimore," Tompall Gkaser, Harlan Howard, Glaser Publications; "Swinging the Doors," Merle Haggard, Blue Book; "Take Me," George Jones, Leon Payne, Glad Music; "Think of Me," Estella Olson, Don Rich, Blue Book; "Tippy Toeing," Bobby Harden, Window Music; "True Love's Blessing," Sonny James, Carol Smith, Marson, Inc.; "Waitin' In Your Welfare Line," Nat Stuckey, Don Rich, Buck Owens, Blue Book; "What Kind of Deal Is This," Wayne Gilbreath, Lonzo and Oscar Publishing; "What's We're Fighting For," Tom Hall, Newkeys Music; "You Ain't Woman Enough," Loretta Lynn, Sure-Fire.

Reeves' Disks at Peak in Britain

By GRAEME ANDREWS

LONDON — Jim Reeves' recording career is at an all-time high in Britain today, though it is more than two years since his death. His chart performance does not indicate it, but he is among leading sellers on the British market. He has probably done more than anyone to spread country music to public.

Reeves' "Distant Drums" single has topped the British chart four weeks in a row and passed the 400,000 sales mark last week (Oct. 11).

Decca, which puts out the RCA Victor label here, is con-

fident that in coming weeks the single will reach 500,000. Reeves has proved to be probably the most consistent steady seller the label has ever had.

Normally, Reeves' singles and albums do not climb as high as No. 1 but they stay on the British charts week after week, reaching final totals way above most pop hits which zoom to the top then fade with equal speed.

As a result, Reeves, whose British following appears to cut right across the different age groups, has to his credit impressive tallies like the 860,000 copies of "I Love You Because" which have been sold here so far. This single may eventually win the late country star a rare gold record for British sales alone.

Meanwhile, another Reeves record, "I Won't Forget You," is nearing 750,000 sales. And the star's extended players and LP's match the consistency of his singles. He is currently riding the EP charts with a collection, "From the Heart." His Moonlight and Roses album has sold over 200,000 copies and "Gentleman Jim" is nearing the same high figure.

Turnover Staggering

"But the turnover in all Reeves' material is staggering," commented a Decca official. His entire range, singles, EP's and LP's, all keep on selling. For an artist to show such staying power in the catalog field and score No. 1 hits without TV or personal promotion is phenomenal."

Part of the credit for Reeves' success must go to Pat Campbell, Victor promotion chief at Decca. He's responsible for selecting the tracks by Reeves, put out as singles here.

Comments Campbell, "I get hundreds of letters from people of all ages saying how much they enjoy Jim's recordings. He appeals very strongly to youngsters but is also one of the few singles artists to sell in a big

way with adults in this country. The tragedy is that he is not here to see his huge success."

As a result of Reeves' current single hit, Campbell has decided to release his album "Distant Drums" in November. And because of Reeves' good showing with his "Twelve Songs of Christmas" album, Campbell has picked four Yuletide tracks for release on a special Christmas

(Continued on page 12)

Musicor Kicks Off A Latin Promotion

SAN JUAN—Musicor Records is launching a promotion drive here on its Latin American product which will be kicked off with a party this month attended by most of the label's Latin Roster. Musicor President Art Talmadge, sales Vice-President Chris Spinosa, and Latin promotion man Frank Bibiloni will attend. Host will be Tito Rodriguez, who has switched his headquarters here from New York. Also attending the party for the Eddie and Rudy Zervigon and Abraham Norman of the Orquesta Broadway, Los Hispanos, Aidita Viles, and others.

RCA'S SPECIAL SHOW PACKAGE

NEW YORK—RCA Victor Records last week released a special two-LP package marking the 30th anniversary of Hank Snow with the label. Besides some of Snow's greatest country music hits, the LP's feature him telling his life story and the voices of such stars as Hank Williams, Mrs. Jimmy Rodgers, Red Foley and Gov. Frank Clement. The set was produced in Nashville by Chet Atkins and Bob Ferguson.

Pkg. Shipped on BB CARtridge Seminar

NEW YORK—A special free CARtridge package containing highlights of the speeches presented at Billboard's Tape Cartridge Conference Aug. 29-30 in Chicago is being shipped this week to all who attended. The package of two double LP cartridges—featuring 125 minutes of material—represents a landmark in that the medium is being used to sell itself and educate people about the field.

Besides the more than 400 sent to those who attended, nearly 100 more of the cartridges are being shipped to automotive executives and dealers around the world who requested them.

The speeches were taped by Larry Finley, president of International Tape Cartridge Corp., who spent more than \$5,000 on the venture as a public service. Lee Zhito, executive editor of Billboard, edited the tapes. In conjunction with the special

cartridges, Billboard has mailed a 56-page booklet containing all of the speeches and pictures of the conference to everyone registered. Additional copies may be obtained at \$5 each from: Special Projects Division, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Among the speakers contained on the cartridges are Mort L. Nasatir, president of MGM Records, who keynoted the conference; Earl Muntz, president of Muntz Stereo-Pack; Larry Finley, ITCC president; Stanley Gortikov, president of Capitol Records Distributing Corp.; Amos Heilicher, president of Heilicher Brothers; H. J. Sperlich of the Ford Motor Co.; Cecil Steen, president of Recordwagon; James Shipley, executive vice-president of Main Line, Cleveland distributors; Michael J. Daniel, president of Western Tape Distributors, and Jim Gall of the Lear Jet Corp.

Meeting to Mark London's 20 Yrs.

NEW YORK—London Records will celebrate its 20th anniversary with a week-long sales convention to be held in England starting Jan. 15. Chairman of the anniversary celebration will be Sir Edward Lewis, chairman of the board of London Records' parent Decca, Ltd.

The event is expected to draw the heaviest participation of independent record distributors to an overseas meeting in the history of the American record industry. Every London and London Group distributor will be represented by owners or operating heads as well as by key sales executives. Many wives are also expected to be in the part.

With the acceptance already in from points as distant as Honolulu and Hawaii, 6,000 miles from the locale of the

meetings, it is expected that nearly 150 will make the junket. Two different airlines, BOAC and TWA, will share the transportation load.

London's first-line executive echelon will all be making the trip and will be joined by several of the firm's longest-standing independent producers.

According to D. H. Toller-Bond, president of London Records, many special functions have been planned for a full four days, some for all members of the party and others for their wives, while the distributors assemble for business sessions and the major product presentation on Jan. 17.

Listed on the social calendar are many events highlighted by a banquet to be hosted by Sir Edward and his wife. In addition, stars of the London talent roster are expected to be on

hand to perform and meet the guests.

The London party will gather on Jan. 14 for cocktails and dinner at the International Hotel, adjacent to New York's John F. Kennedy International Airport and will depart the following morning for London. The return trip is slated for Jan. 22.

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Vol. 78 No. 43



Epic's Int'l Catalog to Be Peg of Campaign

NEW YORK—Epic Records' entire international catalog will be the peg of a new campaign the disk company is launching this month. The "World Tour" via Epic LP's is being kicked off with the slogan "Free Transportation, Free Accommodations. You Only Pay for the Music That Takes You There." This travel-by-records theme will be utilized in all Epic International advertising, merchandising and promotion.

The campaign will be spearheaded by five new international albums: "San Remo's Greatest Hits, 1958-1966"; "Latino, Si Gusta," the American debut LP of the Argentinian Cuarteto Imperial; "The Valley in Song," sung in Welsh by the Morrison Orpheus Choir conducted by Eurfryn John; "Accordiana a la Piaf!" featuring Emile Prud' Homme, and "I'm Off to Bonnie Scotland," by Scottish folk singer Andy Stewart.

In keeping with the traveling motif, Epic has designed differ-

ent-sized displays which resemble travel posters. Each large display features one of the five new LP's, as well as geographically related, best selling albums. The areas covered include France, Italy, Germany, the British Isles, South America. The San Remo poster highlights the new album plus the six previously released Epic San Remo albums which features the hits of each year's festival since 1961.

Each of the smaller poster displays a best selling album from Epic's international catalog. Included are "Songs From the Garden of Allah," by Yaffa Yarkoni, "New Popular Songs From Greece" and "Souvenirs From Sweden," among others.

A counter display containing a "Passport to Epic International Albums" completes the label's "World Tour" travel arrangements. The booklet, designed as a replica of a U. S. passport, lists Epic's complete international catalog by country.

Executive Turntable

Ray Passman has been named professional manager of the Tobi-Ann and Picturetone Music Publishing Companies. Passman will work on bringing all types of new songs, including album material, to the companies.

Bob Morgan has resigned his post as artists & repertoire director for Epic and Okeh Records. His replacement has not yet been set.

Tom Murphy has been appointed to the Big 3 Music Corp.'s West Coast professional staff. Murphy is former program director of radio station KCBO, San Diego.

Hickory Records has acquired three new promotion men. Del Roy, a former deejay and RCA Victor promotion man, will handle promotion for the west. Len Shults, a former deejay in Gallatin, Tenn., on WHIN, will work out of the main Nashville office. Dick Forster has been retained as a regional promotion man in the San Francisco area. W. D. (Dee) Kilpatrick, merchandising and promotion director for Hickory, said these new appointments were in line with a present expansion program.

Benny Ross has joined St. Nicholas Music as professional manager. Ross previously was associated with Dorsey Brothers Music, Southern Music Co. and Paul Anka Music.

John L. O'Leary named executive staff assistant to Eugene L. Mueller, Capitol's finance vice-president. O'Leary comes to Capitol from Chrysler Corp. in Detroit as a supervisor in the corporate profit analysis department.

Allen Davis replaces Jack Wagner as manager of Capitol's
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Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating
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The whole trade
 will be talking about
 Tony Bennett's TV special,
 October 26th on ABC-TV.
 Millions who watch him
 will be asking for
 Tony's new single:
 "A Time for Love"



4-43768

and these great albums:



CL 1229/CS 8652*



CL 2373/CS 9173*



CL 2472/CS 9272*



CL 2560/CS 9360*

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*Stereo

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Nashville Radio Stations Giving CMA Conclave All the Air Play

By CLAUDE HALL

NASHVILLE — Radio stations here are capitalizing on the excitement of the country music convention. WENO, the top fulltime country music station here, has sold a heavy slate of its broadcast day to record industry firms, including: 9 a.m.-6 p.m. Wednesday—Ernest Tubbs Record Shop; 9 a.m.-6 p.m. Thursday—Columbia Records; 7-midnight—Cash Records; 9 a.m.-6 p.m. Friday—Monument Records; 9 a.m.-6 p.m. Saturday—RCA Victor Records; 7-midnight—Acuff-Rose and Hickory Records.

Jerry Glaser, general manager of WENO, said that while the station would maintain control of the programming, product of the companies would receive special highlighting and their artists would be interviewed throughout the day.

WSM, the country music kingpin, is planning its usual activities for the convention which celebrates the 41st anniversary of its live talent "Grand Ole Opry" show. Tuesday, however, the station will broadcast 6:30-7:30 p.m. the dinner of the American Women in Radio and TV. From 9-10 a.m. Friday (21), the traditional Opry Special will be aired, featuring introduction of the artists on the "Grand Ole Opry" and a couple of lines from their biggest songs. Both Thursday and Friday, beginning shortly after 10 p.m., the station's historic "Opry Star Spotlight" program will broadcast live from the lobby of the Andrew Jackson Hotel, with various artists not only appearing on the air, but handling mike chores. The Friday Night Opry show and the Saturday night "Grand Ole Opry" will be broadcast as usual with the

Saturday program starting at 6 p.m. instead of 7:30 p.m.

WSHO, the country music station in New Orleans, will salute WSM and the "Grand Ole Opry" with a remote broadcast live from in front of the Andrew Jackson Hotel Thursday-through-Saturday, marking a rare time a country music station has pulled a remote at this distance with all records originating in the other city. Columbia Records distributor in New Orleans, directed by Bill Shaler, is one of the sponsors of the 12:30 p.m.-4 p.m. daily remotes.

WENO is setting up a huge information board this year in front of the Elks building. People wishing to contact friends can telephone and leave a message on the board. Two girls will operate the phones; the board will be in service Thursday through Saturday 9 a.m. to 9 p.m.

Going Up: Acuff-Rose



GROUNDBREAKING CEREMONIES are scheduled Wednesday morning (19) for a new \$400,000 building for Acuff-Rose Publications, Acuff-Rose Artists Corp., and Hickory Records. Building is to be ready by May, 1967. It contains 40 offices, conference rooms, studio, and mastering facilities. Roy Acuff and the Smokey Mountain Boys will entertain at the ceremonies.

Pubs, Hit Potential Making Gospel Grow

By CLAUDE HALL

NASHVILLE — Two factors—new to the industry—are contributing to a rapid expansion of the gospel record business. There's a tendency of publishers and quartets to reach out for a commercial single or album hoping to get on the charts, and rackjobbers have recently discovered that gospel records mean fast, steady profits.

Bob Benson, president of Heart Warming Records, said last week that "more and more gospel groups are looking for a single or album with hit potential. There's a tendency to aim in this direction. Gospel music is trying to hit the more regular patterns of the music-record industry, even in publishing. Publishers of gospel tunes are trying not to get other labels interested in their songs, to get country artists to record them. Most country artists have gospel albums in their catalog. I've heard some country artists comment that some of their highest selling albums were these sacred albums, especially on personal appearances."

To a great extent, gospel publishers are now following in the footsteps of country music publishers, he said. "Country publishers seldom print sheet music, they record dubs and tapes of their songs and send to a&r producers and artists. Gospel publishers are doing this more and more.

"I don't look for gospel to be as big as country music. Country music records get play on jukeboxes, whereas gospel doesn't appeal to this exposure medium except for an on-the-fence type of record like 'Crying in the Chapel.' But I do think that in the not-too-distant future a gospel quartet will find a melodic tune and break into the pop charts. We'd like for it to be us—one of the groups on our label—but it would help us if anybody did it."

The other factor helping the growth of gospel music is rackjobbers, and Benson said he felt the "lifelines of Heart Warming Records lay with rackers to some degree. You put an album on a rack and then it's up to the consumer. In a store, however, some salesmen just can't get excited about a gospel record. I wish there were some way to boost their enthusiasm for gospel product.

"But the Handelman branch in Cleveland, managed by Bob Cipriani, put 25 copies each of 15 of our albums out." He said he moved them in a week and doubled his next order. Heart

Warming's business through rackers has doubled in the past 12 months, he said. The label now distributes through 35 rack jobbers, but hopes to up this to 60 within the next three months.

As far as over-all sales go, a territory running through Ohio, Indiana, West Virginia and Virginia seems to do best in sales. Heart Warming Records was launched in the summer of 1961 as a division of the John T. Benson Publishing Co., formed in 1902 by Benson's grandfather. Artists on the label include Jake Hess and the Imperials, the Oak Ridge Boys, the Speer Family, the Prophets, the Plainsmen, the Cathedral Quartet of the Cathedral of Tomorrow, Akron, Ohio, and the Singing Rambos.

Kama Sutra World Rights To UA Pubs

NEW YORK—United Artists Music Publishing Companies has acquired worldwide rights to the entire Kama Sutra catalog. The deal strengthens UA's position in the publishing industry and provides additional exposure for Kama Sutra material.

By combining the catalogs of both companies, UA hopes to supply new compositions to the UA companies throughout the world. According to a UA spokesman, "the affiliation marks the latest step in a long series of major deals completed in the past year by the UA Music Publishing Companies. UAMPC is wholly owned and operated by United Artists Music Companies.

Kama Sutra, which is presently expanding into the advertising and movie score fields, has published several recent hit records including "Remember Walking in the Sand," "Leader of the Pack," "I Can Never Go Home Anymore," "Mr. Diengly Sad" and "Mind Excursion."

DiMartino Firm

LOS ANGELES—Independent producer Tony DiMartino has opened his own company, Big Deal Records with the release of the master "Never to Leave" by the Two Bits. Other acts under contract are the Accents, Betty Turner and the Outcasts. The new label has 27 distributors, its owner says. He plans looking for New York representation to acquire masters and titles. DiMartino's office is at 3734 Vinton Ave.

Atl.-Atco Rings Up \$1.5 Mil. Sales

NEW YORK — Billings of more than \$1,500,000 were reported by Atlantic-Atco Records in regional sales meetings last week in New York, St. Louis and Los Angeles. Among the strongest items at the sessions were new albums by Sergio Mendes, Herbie Mann, the Modern Jazz Quartet, Percy Sledge, Esther Phillips, "Memphis Gold" on Stax, and "The Dictionary of Soul" on Volt.

The meeting saw the introduction of 22 LP's on the Atlantic, Atco, Stax, Volt and Dunwich labels. Nesuhi Erte-

gun introduced the October album product; Len Sachs explained the October-December fall program; and Bob Kornheiser introduced new singles by Esther Phillips, Dee Dee Sharp, Barbara Lewis, Solomon Burke and the Shadows of Knight. Ahmet Ertegun, Atlantic-Atco executive, also conducted the sessions.

Sachs told the Atlantic-Atco distributors and their sales and promotion staffs about the firm's increased emphasis on dealer and rack-oriented radio and newspaper advertising. He also

showed new point-of-sale merchandising aids for dealers, including four-color motion store window displays and single framed LP lithos mounted on a color display.

Atlantic-Atco is offering new and catalog product at a special 15 per cent discount with 30-60-90 days deferred billing for qualified accounts. This discount program will continue through December. The usual Atlantic-Atco 100 per cent exchange policy covers all albums. A new distributor contest with a round-the-world trip for two as first prize was announced. Included will be regional distributor contests, which will run through the end of the year. The new albums introduced consist of 10 on Atlantic, seven on Atco, three on Stax, and one each on Volt and Dunwich.

Merc. Issues 34 Albums

CHICAGO—Dave Dudley's "Free and Easy," Roy Drusky's "If the Whole World Stopped Lovin'," Blues Magoos' "Psychedelic Lollipop," Miriam Makeba's "All About Miriam" and Mercury Limelight album "Les McCann Plays the Hits" highlight an album release from Mercury this week.

Additionally, artists Faron Young, Dave Dudley, Nichols and May, Lesley Gore, Leroy Van Dyke, the Xavier Cugat orch, Billy Eckstine, Clyde McPhatter, the Ted Weems orch, the Royal Hawaiian Guitars, Sil Austin, Sarah Vaughan, Tony Martin, Tiny Hill and Frankie Laine were spotlighted in "Golden Hit" LP's. The Platters, Eddy Howard, Patti Page, Dinah Washington, George Jones and Brook Benton were featured with two "Golden Hit" albums. Units are offered at an additional special discount.

Cottonball Label

DALLAS — Cottonball Records has been formed by Pat Morgan with Glen Costin, formerly associated with Ava Records as president. First artists include Little Gary, Delores Johnson, Les Wilson and the Panthers, Fathead Newman and the Juvie Gomez trio. Morgan is a local ad-p-r. man.

Dean & Farr: Col.'s New Frontiersmen

NEW YORK — "Diversification" and "co-ordination" will be the operative words in the blueprint drawn up by Walter L. Dean and Wornall (Bill) Farr, who last week were promoted to top vice-presidential posts by Clive J. Davis, vice-president and general manager of CBS Records. Dean has taken over as administrative vice-president of CBS Records, and Farr as vice-president for marketing at the Columbia label.

"Diversification" will be one of Dean's prime targets and "co-ordination" will be one of

Farr's major goals. Dean pointed out that there are new opportunities for growth and expansion are constantly being presented to the record companies and it will function to explore all these new avenues. "The record industry has grown tremendously in the past 10 years," he said, "and it will continue to grow within its own areas but there are now other areas in which we can spread the expertise. Dean's responsibilities now include the CBS Records Book Publishing Department, the April-Blackwood music publishing companies, and CBS Records Business Affairs.

Dean admitted that he's already considering new roads for CBS Records diversification, but that they're not nearly ready enough to be talked about.

Under Farr's aegis as vice-president for marketing at the Columbia label, the aim will be to fill the void between the distributor-dealer and the final consumer. It's Farr's belief that this can be achieved by developing closer co-ordination of such departments as sales, distribution, merchandising and creative services. Farr hopes that he'll soon be able to acquire information on the needs of distributors, dealers and final consumers for analysis by the various divisions in his domain. "The important thing," Farr said, "is that we learn how to make use of this information."

Prophets Launch A Record Club

KNOXVILLE, Tenn. — The Prophets, a gospel group, have launched their own record club—the Prophets Record Club—and are selling not only their own albums, but product featuring other artists and quartets.

The club, headed by Mrs. Mary Lee Moscheo, soon plans to also sell sheet music, songbooks and musical instruction books. Mrs. Moscheo is the wife of one of the members of the group, as are the other club staffers: Mrs. Linda Garrison, Mrs. Beverly Rodgers, Mrs. Linda Wesson and Mrs. Sharon Hill. Catalogs for the club are distributed free at concerts given by the Prophets.

MGM's "Celebrity Of The Month" Lainie Kazan Designed especially for air-play!



Coming your way! A once-a-month package assembled just for radio programming. Each pre-pack features a top MGM, Verve star, with 45 r.p.m. versions of their best album and single performances. All this, plus colorful bios, too!

To launch the series, here's Lainie Kazan . . . the gal who's dominating the TV screens this fall. (*The Dean Martin Show*, Oct. 29, Nov. 3, Dec. 29; *The Ed Sullivan Show*, Dec. 4.)

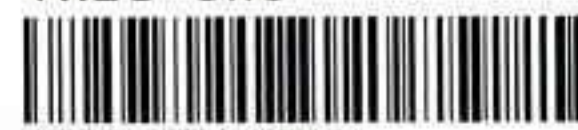
So look for Lainie in your mailbox soon.

And that's just for openers.

MGM Records and Verve Records are divisions of Metro-Goldwyn-Mayer Inc.



This One



CTPC-N7W-XD48

Burton Fete to Raise Funds for Fellowship

NEW YORK — The Friends of Bob Burton Committee is planning a dinner March 21, 1967, to raise funds in honor of the late BMI president, for a \$100,000 fellowship at Columbia University Law School. Morris Levy, president of Roulette Records, was named to head a special dinner committee. On the committee as of last week, with more to come, were Larry Finley, president of International Tape Cartridge Corp.; Harry Fox of the Harry Fox Office; Phil Kahl, Diamond Records; Don Kirshner, head of Colgems Records; Larry Newton, president of ABC Records; Howie Richmond, president of The Richmond Organization; Mike Stewart, president of United Artists Records, and Hal B. Cook, publisher of Billboard. Richmond is a driving force behind the parent committee in New York; Jack Stapp of Tree Music, in Nashville.

Publishers, writers and others have contributed during the past few months about \$50,000, plus \$10,000 more in pledges, according to Levy, toward the scholarship. Dinner tickets, at \$50 each, should put

the scholarship fund over the top, he said. The dinner will be held in the Americana Hotel.

Permanent Grant

The fellowship will be a permanent one. The interest income from the fund — about \$5,000 — will be given each year to a student for research in the field of copyright, intellectual property and communication. "This is a very good cause, the type of thing the entire industry should get behind," Levy said. Burton, a driving force in the development of BMI, was a foremost battler for the rights of creators and copyright proprietors.

Levy said he expected a 2,000 turnout for the dinner. "The industry should be able to easily do that well," he said, commenting that he'd already sold more than 200 tickets on just a few phone calls.

"This could develop into an annual dinner to benefit a worthy cause. It would be excellent public relations for the industry."

There will be entertainment at the dinner and Levy is now contacting some of the major record artists in the field for the show.

Accord Near In ARD, GVL Royalty Strife

MUNICH — A settlement seems near in the long drawn-out dispute over royalty payments between the German radio stations' organization ARD, and the GVL, which represents the record companies and their artists.

Both sides have been meeting regularly to discuss the wrangle and a compromise is being gradually worked out. The two sides are scheduled to meet again Oct. 27 and both sides seem hopeful that they will be able to reach a final agreement soon.

A settlement will bring a welcome promotion boost for German records. Because of the dispute, German stations have reduced their exposure of new product to only 10 per cent of former air time to avoid royalty payments. The GVL has been demanding higher payments for artists and companies, and the stations have been sticking to oldies and standards to sidestep the GVL's payment requests.



CHARLES AZVANOUR, Monument Records' star, was given a party recently at the Playboy Club in New York. From left are Henry Byrs, his accompanist; French Vice-Consul and Mrs. Serge LeGoff; Azvanour, and Bobby Weiss, Monument vice-president.

Go-Go Music Forms GMC

GLEN COVE, N. Y.—GMC Records has been formed as a division of the Go-Go Music Corp. here, headed by Gene Moretti. The new label's first release is a single by the Gumdrops 2, a pair of 16-year-old girls.

Go-Go, organized in February as a holding company, owns Impression Music, a BMI firm, has five writers and owns 35 copyrights. Moretti, who manages the six acts signed by the new label, will set up a separate management wing.

Moretti's approach is to rely exclusively on the copyrights owned by Impression and draw talent primarily from the three million population Long Island area. All six acts, in their teens and early 20's, are local boys and girls.

Moretti reasons that with the proliferation of clubs in Long Island (estimated as more than 100), the acts can be showcased and be promoted among the three million residents of the area.

With Long Island as a base,

he feels that a record has a good chance of taking off nationally. A national distributor network has been established. It consists of:

Marnel of Maryland, Baltimore; Dumont, Boston; Summit, Chicago; Julie Godsey, Cincinnati; Big State, Dallas; Music Merchants, Detroit; Campus, Miami; Apex Martin, Newark, N. J.; Beta, New York, Universal, Philadelphia; Fenway, Pittsburgh and Commercial Music, St. Louis.

Moretti is looking for a national promotion manager and a national sales manager. Overseas distribution will be handled through the Columbia Records organization, with Columbia holding split copyrights on all material outside the U. S.

Moretti, who has been in the record business for 10 years, joined ABC-Paramount Records in 1957 as a mail room clerk and worked his way to a top spot in the international division. In 1959 he left for MGM Records, where he helped set up that label's international division.

London Broadens Country Vista With Shannon Deal

NEW YORK—London Records has made a move to establish its position in the country field with the signing of a production agreement with Nashville's Shannon Records, one of the producing wings of Jim Reeves Enterprises, operated by Mary Reeves. The deal was concluded by London's singles sales artists and repertoire head, Walt Maguire, with Mrs. Reeves and Clarence Selman, who heads the Reeves operation.

Merco Dividend

MELVILLE, N. Y. — Merco Enterprises, Inc., has issued a dividend of 15 cents a common share payable Nov. 1, the fifth successive dividend paid by the rack since "going public" in August 1965.

Initial artist involved in the production deal is 19-year-old Barbara Cummings, whose first London release is being issued in conjunction with the Country Music Festival in Nashville this week. Miss Cummings, who is from Nebraska, is part of the songwriting team with her brother Bob. The pair are contract writers for the Reeves firm, Acclaim Music. It's expected that two more artists will be released under the new London-Shannon tie-up before 1967.

London Records already has independent production deals going, Joe Cuoghi of Hi Records in Memphis; Huey P. Meaux of Tribe Records in Houston, and Tutti Camarata of Palomar and Coliseum Records in Hollywood, among others.

Buys 80% of United Studio

LAS VEGAS—Former Nashville engineer Bill Porter has purchased 80 per cent of the stock in the United Recording studio here and plans gunning for commercial disks to make the city a competitive recording center.

Porter, formerly with RCA Victor (four and one-half years) and Monument (two and one-half years) says the city has to produce more commercial recordings rather than the big band and jazz dates which have been a mainstay of activity.

The price Porter paid to the parent company in Los Angeles is reportedly in six figures, with United still retaining the remaining stock in the operation. Departing the firm are general manager Jack Eglash and engineer Walt Payne, transferred to United's San Francisco operation.

Porter will function as a manager and engineer and hopes to introduce Nashville-type improvisation sessions. The studio retains its United tag for the present time.

Caedmon Opens Studio at Hdqtrs.

NEW YORK — Caedmon Records, the spoken word label, has opened its first studio in its new headquarters. Irwin Diehl, former studio engineer at WKRC-TV, Cincinnati, is the chief engineer. He will be assisted by Lion Harvey, formerly with Acoustic Research and Fisher Radio.

The art department has also been expanded, with the hiring of Frederick Hubicki as art director and Oraston Brooks as assistant.

According to Bob O'Brien, sales manager, the new facilities will allow the label to do a considerable portion of its recording and album cover art.

O'Brien said that government subsidies for educational programs have enlarged the label's activities in this field substantially.

ELLA SETS UP SALLE RECORDS

LOS ANGELES—Ella Fitzgerald has formed her own record label, Salle Records. She performs on the label's first release, "These Boots Are Made for Walkin'," backed with "The Moment of Truth." Miss Fitzgerald's contract with Verve expired last year.

Epic's \$200 to Minny Store

NEW YORK — Musicland of Minneapolis received the top prize of \$200 from Epic Records for the best window in the "Bobby Vinton Window Display Contest." The same prize also went to Epic salesman Howie Holkestead of Heilicher Brothers of Minneapolis. The store and salesman also won \$100 each for the best window in the Midwest region.

Other \$100 regional prizes went to Rowlands of Fort Worth and salesman O. B. Woodward of Columbia Record Distributors of Dallas, southern; Spruce Record Shop of Scranton and salesman Art Weissman of Universal Record Distributors of Philadelphia, eastern, and Discount Records of San Francisco and salesman Tobe Driesser of Melody Sales Co. of San Francisco, western.

Receiving regional awards of \$50 each were Victor Music of Madison, Wis., and salesman Roger McDowell of Tell Music of Madison, Midwest; Recordlane of Lowell, Mass. and salesman Mort Garfinkel of Dumont Record Distributors of Boston, eastern; San Antonio Music Co. and salesman Joe Mansfield of Columbia Record Distributors of Dallas, southern, and Tower Records of Sacramento and salesman John E. Daniel of Melody Sales Co. of San Francisco, western.

U. K. Decca Reports \$1.2 Mil. Profit Hike

NEW YORK—Decca, Ltd. of London, parent company of London Records, has reported a \$1,260,000 increase in profits for the fiscal year, which ended in March, compared with the previous year. The profits after taxes rose to \$7,327,984. Gross sales were \$101,640,000. Sales on the Decca group's record, record player, radio and TV receiver operations rose from \$49,980,000 to \$50,120,000.

Two Set Up Alouette Prod.

NEW YORK—Kelli Ross and Art Wayne have formed Alouette Productions, a music publishing and independent production operation. Alouette has already signed deals with Kama-Sutra for the United Children's Chorus and with Smash Records. Their debut disk on Smash by the Satisfaction, "Give Me Your Love," was released recently.

The production company has just signed as artists, the Dreamtone, a female quartet; singer Vinne Martin, and the Well Oiled Rubber Band.

Their latest addition to the publishing operation is writer Janis Ian, who also records for Verve-Folkways. She recently wrote and recorded "Society's Child."

Among the publishing firms in the Alouette compound are Earth Music (BMI) and Bonjour Music (ASCAP), publishing interests of composer Quincy Jones; Bobby Scott's Jenny Music and Buffee Music, which holds many of Lesley Gore's hits, as well as the Tattersall and Twelve String Music.

Mrs. Ross will be firm's vice-president and general manager, and Wayne will be professional manager and talent. They will be headquartered at 1619 Broadway.

Lynn and Hot Shot Expansion Planned

NEW YORK — Cathy Lynn Productions, and its record label, Hot Shot Records, are planning an expansion into movie scores and jingles. The firms, along with Music Creators International, were formed six months ago by Anthony DeSantis and Cathy Lynn with its first disk, "Right Combination," by Marsha Brody, geared to the teen-age market.

Miss Lynn has written a new score for a European version of "Pinocchio," starring Vittorio Gassman and Boris Karloff, which will be distributed here in time for the holidays. Music Creators International is the publisher. The organization is preparing singles releases in the r&b and easy listening fields as well as a new disk by Miss Brody. Eartner Doss is cutting the easy listening records. Lou Kravitz has been appointed assistant to Barney Williams, national sales and promotion manager for Hot Shot.



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Page Adds a New Chapter; Forms Page One Records

NEW YORK — Larry Page, visiting New York last week to buy masters, announced that he has formed Page One Records, headquartered in London. The Troggs, whom he produces and manages, will be the major

artists on the label. Their first Page One Records release is "I Can't Control Myself" and Page said it is already a hit in England.

Fontana will distribute the label in England. Eight acts have been signed to the label, including Bobby Solo and Georgio for England (both are European artists).

Page, who began work when 15 years old packing records in an EMI factory, started Page One Productions last January with Dick James, publisher of the Beatles material. A former EMI Records artist, Page once was both recording for EMI and packing his own records. "As

an artist, I got carved up pretty well, but my artists are now benefiting from my mistakes."

Independent record companies are a rare thing in England, Page said, "because it's almost impossible to compete with the giant record companies. That's why I waited until I had a group strong enough to kick it." The Troggs, who had a worldwide hit with "Wild Thing" and their second release of "With a Girl Like You," were released in the U. S. on both Atco Records and Fontana. Decision about which label gets the Troggs was still pending in court last week. Page One Records joins the ranks of such independent firms as Immediate Records and Strike Records.

In his search for masters, Page said that he wanted material which could happen in England even if it didn't become a U. S. hit. "So much stuff in the U. S. is killed before it has a chance."

Big 3 'Games' Gets Rush of Recordings

NEW YORK—"Games That Lovers Play," which has been acquired by the Big 3 Music Corp. (Robbins - Feist - Miller), has been receiving a rush of recording activity with four vocal and four instrumental versions out. Derived from the German melody "Eine Ganze Nacht," Nacht," the song's English lyrics were penned by Eddie Snyder and Larry Kusik. "Games" is out on vocal pressings by Eddie Fisher (RCA Victor), Wayne Newton (Capitol), Connie Francis (MGM) and Ike Cole (United Artists). Instrumental versions have been waxed by Mantovani (London), James Last (MGM), Nini Rossi (Columbia) and Andre Kostelanetz (Columbia).

GE Has Eye on Disk Distribution

• Continued from page 1

each meeting Novak has pointed out that the GE marketing organization is well equipped to take over that record manufacturer's line for distribution. He has told label executives that GE has 26 branches and 34 warehouses in the U. S. Its salespeople, for the most part, call on the same accounts which carry the label's record product.

Knappertsbusch LP's Released

FRANKFURT—CBS Schallplatten announced two memorial albums—Beethoven's Fidelio and Anton Bruckner's Symphonie No. 8 in C Minor—with the works of Hans Knappertsbusch's, who died a year ago.

The two albums have been assembled from Knappertsbusch's record repertory, and are being offered by subscription until the end of the year. The subscription price is \$12 for the Fidelio album (regular price \$18.75) and \$8 for the Bruckner symphonie (\$12.50).

Fidelio album has the complete Beethoven opera on three LP's. Knappertsbusch conducts the choir and orchestra of the Bavarian Staatsoper (State Opera), with Sena Jurinac, Maria Stader, Jan Peerce, Gustave Neidlinger and Murray Dickie.

The Bruckner symphony (in the 1892 version) is with the Munich Philharmonic.

The talks are based on the fact that GE's marketing wing will be selling cassette product, and therefore will have to build a recording-oriented sales force. That sales force, Novak reasons, will be well equipped to handle disk wares as well as the cartridges.

Novak denied to Billboard that GE was girding itself for a full-scale invasion of the record business. Instead, he referred to his conversations with record company executives concerning disk distribution as merely exploratory probes, and nothing more. He did stress, however, that GE is committed to providing a healthy array of recorded product in cassette form representing numerous labels, and that this goal is the basis of his contacting labels.

Novak further denied GE's "return" to the record business by pointing out that "we are still in it with our 'Show and Tell' series," the kiddie film-strip-disk device.

A number of record company executives, however, felt that the GE approach was more in order of an offer rather than a mere sounding.

Should GE go into the distribution of record product, this will mark the firm's return to the record industry whose ranks it left some 15 years ago. During the mid-1940's, the General Electric Supply Corp. undertook national distribution of Signature Records. Signature was founded in 1942 by Bob Thiele and included among its artists Ray Bloch, Monica Lewis and Hazel Scott.

Merc. Buys 'Girl'

NEW YORK—Mercury Records has bought the master of "Bad Girl" produced by J-Beck Records, Corpus Christi, and a big seller in the area. Tune is by the Zakary Thaks. Deal was by Mercury's Charlie Fach with Carl Becker and Jack Salyers.

CHICAGO — The Fontana single by former schoolteacher Geoff Stephens, "Winchester Cathedral," has just been released and is reportedly one of the fastest selling singles in the company's history.

Wunderlich LP

COLOGNE — Electrola is preparing a special Fritz Wunderlich memorial release, Gustav Mahler's "Lied von der Erde" with Christa Ludwig and Otto Klemperer. It was Wunderlich's last recording for Electrola before his death from a fall last month.

25th Yr. Marked

MEXICO CITY — President of Mexico Licenses Gustavo Diaz Ordaz was guest of honor at the recent dinner celebrating the 25th anniversary of Mexico's National Chamber of Broadcasting. The event was broadcast on most of the nation's 450 radio stations and was carried live on all three Capitol City channels and their respective coast - to - coast networks.

Palmer Making Major Expansion

DETROIT — Palmer Records is undergoing a major expansion with new offices, a new general manager and the purchasing of masters. The manufacturing division of the Handelman Co. will operate out of 8832 Puritan Ave.

Irv Biegel, veteran music business executive, is the new general manager. Biegel previously was general manager of Golden World Records, before which he spent four years with Motown. Palmer plans emphasis on today's youth market with pop and rhythm and blues disks. The label recently purchased a master of "Black Cloud" by Me and Dem Guys from Coral Gables. Al Rosner, who was with Golden World, will assist Biegel.

PYE LOOKS TO LARGE SALES IN IRELAND

DUBLIN—Pye looks for an immense sales growth in Eire and the development of a native pop sound to replace the local version of the British and the American.

Irish area manager John Woods and his staff have just won Pye's annual sales contest for the second successive year. Won a trophy presented by managing director Louis Benjamin for boosting sales over 70 per cent compared with 1965.

Woods said: "The Irish scene has never before shown such immense possibilities. The last year was a revelation and Christmas-scale business was experienced during the summer, thanks largely to the emergence of several new local artists with unlimited potential."

"The way things are progressing, I think it's only a matter of a short time before a distinctive Irish pop sound evolves. My ambition is to see an all-Pye top 10. To date, we've had as many as five Pye disks in the best sellers simultaneously."

You'll miss the best part of the 41st Anniversary Birthday Celebration if you fail to call on Jack Jackson and Tom Hanserd at the DELAYED OPRY NETWORK BOOTH Municipal Auditorium October 20-21-22 WSM-Nashville, Tennessee

BRITAIN'S TOP 50

record retailer
and music industry news

THIS WEEK	LAST 3 WEEKS POSITIONS	WEEKS ON CHART	TITLE	Artist	Label	Number	Publisher	(Producer)
1	(1) (1) (2)	8	DISTANT DRUMS	Jim Reeves	RCA Victor	RCA 1537	Acuff Rose	(Chet Atkins)
2	(6) (13) (37)	4	BEND IT!	Dave Dee, Dozy, Beaky, Mick and Tich	Fontana	TF 746	Lynn	(Lynn)
3	(2) (4) (14)	6	I'M A BOY	The Who	Reaction	591-001	Falstina	(Lynn)
4	(3) (7) (13)	5	YOU CAN'T HURRY LOVE	Supremes	Tamla-Motown	TMG 575	Bellade	(Lynn)
5	(4) (6) (12)	5	LITTLE MAN	Sonny and Cher	Atlantic	584-040	Bellade	(Lynn)
6	(7) (18) (26)	5	WINCHESTER CATHEDRAL	New Vaudeville Band	Fontana	TF 746	Lynn	(Lynn)
(17)	(—) (—) (—)	2	HAVE YOU SEEN MY OTHER					

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Quartets in 4-Day Date

• Continued from page 1

Saturday (22): New GMA board meets. Noon, SESAC luncheon; 10 a.m.-1 p.m., non-profession talent show; 6 p.m., "Parade of Quartets" gospel show featuring both Thursday and Friday performers and others.

Sunday (23): Morning worship service, Rev. Hovie Lister, sermon. Noon-6 p.m., continuous gospel singing. Meetings and luncheons are slated for Downtowner Motor Inn; the shows will be at Ellis Auditorium.

Philips Launching Catalog—Wide Sale

CHICAGO—Philips Records launched a catalog-wide sale with the release this week of three albums geared to heavy consumer demand. Two are popular-oriented packages, "Golden Hits of Dusty Springfield" and Brian Hyland's "The Joker Went Wild—Run, Run, Look and See."

Completing the release is a multi-record package of Handel's complete "Messiah" with Colin Davis conducting the London Symphony Orchestra and Choir with soloists John Shirley-Quirk, John Wakefield, Helen Watts and Heather Harper. Popular, Connoisseur and Classical SPM-SPS product is being discounted 10 per cent. All other regular classics carry a 20 per cent cut.

C-P Gets 3 Masters

NEW YORK — Cameo-Parkway Records this week acquired three masters. They are "Bread and Water," with Mike Finnegan and the Surfs on R&R; "I Don't Want to Cry," with the Fabulous Flippers and "Why Must You Cry," with the Magicians, on Villa.

Reeves' Peak

• Continued from page 3

EP by Reeves this year. Titled "A Christmas Card From Jim," it will feature "Mary's Boy Child," "Silent Night," "Blue Christmas" and "An Old Christmas Card."

The EP will be specially packaged "and should make a nice Christmas greeting for thousands of Reeves' fans, says Campbell.

Looking to the future, Campbell adds "We shall issue remaining material gradually. We don't want to saturate the market, especially as the current catalog is doing so well and there is not so very much more unheard Reeves material left to come."

OSLO—Elvis Presley's world success was repeated in Norway, but currently Jim Reeves is proving an equally big seller for RCA here.

Reeves' "I Love You Because" is the only Victor single to have reached 100,000 sales in Norway. Harry Belafonte and Henry Mancini are also good sellers on the label. Biggest LP successes during the 10 years have been "South Pacific" and "Sound of Music." The latter has now sold 15,000 copies—a very high figure for this market. It has also entered the top 10 singles chart.

Head of Nfars Gramophone department is managing director Eilif Meyer, and in charge of sales and a&r is manager John Johanson.

Executive Turntable

• Continued from page 4

radio-TV services department. Davis joined the label last August as Wagner's assistant. Wagner moves to KHJ-FM, Los Angeles, as station manager. He previously worked for the station's AM voice. Davis was formerly with ABC in San Francisco.

★ ★ ★

Don Kahan has joined Greentree Electronics technical administration staff in Costa Mesa, Calif. He was formerly with Audio Devices. He will handle both sound and instrumentation tape projects.

★ ★ ★

Jim Brown has been appointed to the newly created position of national album promotion manager of United Artists Records. He takes over supervision of UA's album promotion machinery across the nation, including the label's album distributor staff from coast to coast. In addition, he'll include extensive liaison work with local radio stations programmers in all major cities across the country. Brown had been with Liberty Records in New York as promotion man and artists relations for the past three years.

★ ★ ★

Harry Ringler has joined International Tape Cartridge Corp. as director of operations. Ringler was first controller and then general manager of Time and Mainstream Records; he was with the firm the last seven years. An accountant, Ringler is a graduate of St. Johns University, New York.

★ ★ ★

Monument Records, Nashville, has added two new representatives—**Bob Rudolph**, formerly of Liberty Records in its tape division, to represent Monument in the midwest; **Woody Hinderling**, formerly with Ark and Regent Music, to cover the east, including New York. Both will report to **Bob Summers** in sales, and **Chuck Chellman** in promotion.

★ ★ ★

E. V. Lewis has been appointed assistant to **Herman Kenin**, international president of the American Federation of Musicians. Lewis has been an international representative for the federation since 1955. He was a co-organizer, in 1940, of San Francisco Local 669 of the AFM, and served as a member of the local's executive board. In his new position, Lewis will operate out of New York.

★ ★ ★

Bernie Golden, formerly with the Gale Agency and former vice-president of Circle Artists, has joined the nightclub department of Shaw Artists Corp. He reports to **Don Soviero**, president.

★ ★ ★

Billy Wallington has been set as manager of national publicity for Columbia Records and **Tom Riney** as manager of West Coast press and public relations for CBS Records. **Dave Swaney** has been transferred from Columbia's Coast base to the home office in New York, where he will concentrate on the Columbia roster of teen-oriented artists. All report to **Bob Altschuler**, director of CBS Press and Public Information.

★ ★ ★

Macey Lipman named World Pacific's national sales and promotion director, replacing **Bud Dain**, elevated to general manager of the Liberty-Dolton lines. Lipman was formerly Liberty's East Coast district sales manager. His previous disk associations were with **David Rosen's** distributorship, Philadelphia, and with Kapp from 1960-1965.

★ ★ ★

Bernie Freedman named production manager at Valiant Records. He was formerly with Colpix and several New York based companies, including Angel, Elektra and RCA.

★ ★ ★

Tom Sawyer, formerly promotion man with Hart and Privilege Distributors in Los Angeles has opened his own shop, Tom Sawyer Promotions. Among his accounts are Beechwood Music and Momentum Records. He has been in promotion five years.

★ ★ ★

Tommy Oliver joins Liberty's a&r staff. He had been general manager of Filmways Records for a brief period. Before that he was in freelance production.

★ ★ ★

Curt Howard named Muntz Stereo-Pak director of special projects, national sales. He was formerly a Muntz cartridge distributor in Southern California and handled the Muntz TV line from 1948-1954.

★ ★ ★

Lear Jet Industries, Inc. Stereo Division has announced the appointment of **Clark Stephens** as product manager for cartridges and **Leonard Feldman** to the post of purchasing agent.

RSI Italian

• Continued from page 1

the Billboard fulfillment center in Cincinnati. The complete RSI service, including the newsletter, will be sold to record companies and music publishers throughout the world. In addition, Billboard in the International section the list of records selected for the RSI service. A subscription to RSI will cost \$300 per year.

The establishment of an RSI-type service in Italy was developed from suggestions made by Italian music and record company executives to Billboard that such an operation would perform an excellent service for the Italian music and record industry. They also expressed total co-operation with the new RSI Italiano project. Billboard is now exploring the possibilities of setting up similar RSI outlets in other foreign markets.

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TALENT

Live Waxings, Dates the Difference; Herman on Band Business Trip

By FRED KIRBY

NEW YORK — On-location recording sessions and differences in dates are two of the major changes in the band business today, according to Woody Herman. Herman's big band is on a two-month tour after a stand of more than three weeks at Basin Street East. He explained that many of today's dates were "private" affairs, such as supermarkets, country clubs and industrial

shows. He also plays many college appearances, both for proms and concerts.

Herman noted that two other continuing big bands, those of Duke Ellington and Count Basie, didn't have a specific sound that could be identified by period, but adapted to musical changes. He added that while he did not play rock 'n' roll, some numbers were borderline. Also, programs are adapted to audiences.

Since his band has never been "gimmicked," Herman found no basic differences from his end in recording, although technical advances have made it possible to wax "live" performances. He recalled, however, that some of his old recordings in Liederkranz Hall still sounded good, because of the fine acoustics there. The veteran jazz band leader said that, in the past, the choice of recording location was important. He noted that his most recent sessions were pressed in an old church, Columbia Records' 30th Street studios. Herman doesn't carry his own amplification system on dates, but is seriously considering it.

Although there is demand for on-location recordings because of the excitement a live audience lends, Herman still plans to vary his sessions with studio disks because of truer sound. He noted that his Columbia sessions still had the same engineer, Fred Plaut, who first recorded him at that studio in 1944, including his 1945 hit of "Laura."

Herman's current band, his sixth in 30 years, has been together for about six years. It has recorded five LP's for Philips and three for Columbia, including his latest, "The Jazz Swinger," in which he sings Al Jolson favorites. Discussing the comparative youth of his band, Herman pointed out that he was only 22, when "Wood-Choppers Ball" was a hit.

He added that he gave the song to Lou Levy, who copyrighted it. Several other songs

were given away in those days, songs that are still collecting royalties, but not for the writers. Herman now has two publishing firms, Woodrow Publishing, ASCAP, and Thunderbird, BMI. He explained he had one firm with each of the two licensing organizations to accommodate writers. New material frequently is submitted to Herman.

Herman thought there was a resurgence in the band field. He pointed to Si Zentner, the Elgart Brothers, and Buddy Rich as leaders of newer bands. Herman remarked that he had been disappointed recently with some big recording acts on television because they did not have good stage presentations. He thought artists were cheating their public by not working on their live performances.

Referring to his durability in the entertainment business, he wondered about problems faced by teen-age stars who make it, then become unknown almost overnight. But, Herman feels there always will be a market for good music. His tenure in the business proves it.



Pretty little PENNY STARR, who goes to Vietnam this month to entertain troops for Uncle Sam, has a great new release out on the Band Box label—"A Thing of Pleasure." It features the new "pure country" sound that's becoming so popular around Music City. Promo copies are available from Brite Star Promotions, 801 17th Ave. S., Nashville. (Advertisement)

Artists in Win Form At Las Vegas Hotels

LAS VEGAS—Lena Horne, after a long absence, returned to what she calls her "Vegas home," the Sands Hotel, on Sept. 21 and proved she has lost none of her charms as a performer.

She looks as young and attractive as she did 12 years ago when she made her debut at the hotel. She still has the flexible type voice that has kept her at the top and she can sing in a sultry voice, then turn around and really belt a number.

She brings laughs from the audience with her version of "Ain't It the Truth," and "Never on Sunday," using facial and body animation with her smooth delivery and showmanship. Miss Horne is both funny and sexy while doing "Turn on Love," a piece of special material.

Top part of her act is the Weill - Ellington - Arlen - Harburg salute. She is backed by the hotel's Antonio Morelli and his orchestra.

On the same bill with Miss Horne is comic Corbett Monica, who entertains with his familiar pattern of jokes about his wife, fatherhood and, of course, his mother-in-law.

At Riviera Hotel

Mitzi Gaynor made a triumphant return to the Strip in her debut at the Riviera Hotel Sept. 21. The petite, exuberant performer bounced around the stage delighting a packed audience—many of them celebrities—in the big Versailles Room, back with a "big name" policy after hosting the "Hello, Dolly!" show for more than a year.

Miss Gaynor does a little bit of everything: a stand-up song, "It Might as Well Be Spring," then swings into several dance numbers with the Four Fellows, dancing teammates Randy Doney, Carl Jablonski, Birl Jonns and Alton Ruff.

The semi-finale is a "Mitzi Remembers Burlesque" routine. She plays the part of a stripper, fortune teller and baggy-pants comic, along with the Four Fellows.

Miss Gaynor then does a

"Signs of the Time" routine, a take-off on the sign-carrying craze of the past few years. The pace is so fast you hardly realize the show is more than 85 minutes long.

Another highlight was "Mitzi Is 10," a spoof on the song "It Was a Very Good Year."

The Milo and Roger magic comedy team is also on the bill. Ernest Flatt staged and directed. Jerry Fielding handled music arrangements, backed by the Jack Cathcart orchestra under the baton of Russ Freeman.

At Aladdin Hotel

Six of the biggest names in rhythm and blues displayed their musical talents in the Aladdin Hotel showroom Sept. 26 in the first annual Las Vegas Record Jamboree.

The jamboree was held from 2 until 6 p.m. for adults only. Featured during the four-hour spectacular were the following recording stars:

Chuck Jackson, Maxine Brown, B. B. King and Tommy Hunt.

In addition, the Monday afternoon show spotlighted the vocal and instrumental talents of two other top groups, Gladys Knight and the Tips and Inez and Charlie Fox. A full orchestra performed with each of the six headliners. The jamboree is a joint presentation of Shaw Artists Corp. and Liberty Artists.

At Fiesta Room

A popular recording artist Frankie Laine, teamed with songstress Laine Kazan and comic Jack DeLeon, displayed a powerful package of talent at their recent opening in the Fiesta Room of the Fremont Hotel.

Laine, the headliner of the show, received a warm welcome after a long absence from Las Vegas. In fact, Laine's opening night show ran over the usual two hours, something very pleasant for the audience, but uncomfortable for the casino bosses.

Laine hasn't lost any of his charm. He gave his first-nighters what they wanted—all the songs that led him to success. Laine sang, "Shine," "Moonlight Gambler," "Wild Goose," "Mule Train" and "Jezebel." Like always, he really got the audience worked up with his popular version of "I Believe."

(Continued on page 16)

Buddy Rich and Band Are Packing 'Em in at Nitery

LOS ANGELES — Buddy Rich has launched a big band

movement at a new club, The Chez.

For the past three weeks the 16-piece Rich band has been wailing at the Santa Monica Blvd. club and drawing packed audiences including the top names of the entertainment world who sometimes join in.

According to the club's youthful co-owners Jerry Ranieri and Mike Carozza, Judy Garland, Eddie Fisher, Tony Bennett, and Jack Jones have all sung with the band after initially dropping in to hear Rich's brilliant playing and the sharp, crisp section work of a band which has been together for five months.

The audience at the Rich concerts in miniature are in the main people looking for "nostalgia." Rich does 45-minute sets. He maintains a hectic pace but there is tight control built into the arrangements by Bill Redding, Oliver Nelson, Bill Holman, Don Rader and Herbie Philips.

The band's bag includes "Nev-

er Will I Marry," "Chicago," "In A Mellow Tone," "Naptown," "West Side Story" medley, "Little Train" and "Lemon Twist," an infectious rocker in which the four trumpets, three trombones and five saxes add happy sonorities to Rich's clean patterns.



BILLY BATSON, left, on whom Decca Records is mounting a promotion drive, discusses a point at his recent session with producer Jerry Keller. Batson's first single for Decca couples "New York, N. Y." and "Bring Me Ya Low Down."

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TALENT

Pacific Coast Jazz Fest's Latin Fare Misses Mark

COSTA MESA, Calif. — A mambo carnival which lacked creative spark launched the first annual Pacific Coast Jazz Festival at the Orange County Fairgrounds, Friday through Sunday (7-9).

The emphasis was on Latin-influenced jazz at the first of five concerts with the remainder of the weekend outing which drew 19,000 and a \$79,494 box office consisting principally of performers from the recent Monterey bash attempting to recreate what had been done up north.

The idea for this, Southern California's first major jazz festival, belongs to two local residents, Ted Geisler and Ted Fuller who hired the services of Monterey's Jimmy Lyons as music co-ordinator.

Lyons helped tie together the Latin show, which brought forth the Afro Blues Quintet Plus 1 (from LA), the Vince Guaraldi Trio, the Cal Tjader Quintet, Gil Evans orchestra and vocalist Astrud Gilberto before 6,000 persons.

Had it not been for Guaraldi's funky piano playing, the opening concert might have fallen on its non-creative face. His cohorts, Lee Charlton on drums and Kelly Bryant on bass, provided strong support.

Guaraldi mixed bossa nova rhythms with the 4/4 of New York and Los Angeles. He included two Beatles tunes, "Yesterday" and "Taxman" among his selections and the top 40 ditties took on a bright new character.

Guaraldi played for a brisk 35 minutes and it was to the Festival's credit that briskness marked the opening performance. The Afro Blues group played for 30 minutes, never announcing any of their original compositions and barely exciting the audience.

The same could also be said for Tjader, a veteran of festivals, whose group sounded lackluster. In his 30-minute stand Tjader played five tunes with percussionist Armando Peraza sitting in on the last two and a bare wisp of his explosive self. Tjader emphasized ballads.

A major failure of the Latin program was its predilection for repetitive, commercial mambo-style chord arrangements.

The Saturday afternoon program was Jon Hendrick's "Blues All the Way" show featuring Big Mama Willie Mae Thornton and a host of other rural blues shouters plus the Jefferson Airplane, a San Francisco rock group.

While Saturday and Sunday evenings were pedestrian in format, the Sunday afternoon show for 1,500 fans was a trip down memory lane with Stan Kenton and Gil Evans, both of whom were associated with jazz in Southern California. A disappointing 2,500 saw Charles Lloyd, the Jazz Crusaders, Vi Redd and the dynamic Buddy Rich Saturday night while 6,000 dug Bole Sete, John Handy, Dave Brubeck and Miles Davis Sunday evening.

ELIOT TIEGEL

Concerts Set By Triangle

CHICAGO—The offerings in Triangle Theatrical Productions fall-through-spring concerts series here include everything from The Lovin' Spoonful to Carlos Montoya.

The make-up of the 1966-1967 series illustrates the stated intention of Triangle president Frank Fried of broadening his bookings out of the folk genre which gave him his start here.

The schedule is as follows: Arie Crown Theater; Chad and Jeremy, Oct. 21, Orchestra Hall; Ramsey Lewis and group with the Righteous Brothers, Oct. 21-22, McCormick Place; The Mama's and The Papa's, Oct. 30, McCormick Place; Ian and Sylvia, Nov. 4, Orchestra Hall; Charles Aznavour, Nov. 10, 11, 12, Orchestra Hall; The Lovin' Spoonful, Nov. 23, McCormick Place; Johnny Mathis, Nov. 25, and 27, McCormick Place; Herb Alpert Tijuana Brass, one week Jan. 12, McCormick Place; the Four Seasons, Jan. 21-22, McCormick Place; Laurindo Almeida, Jan. 27, Orchestra Hall; Simon and Garfunkle, Feb. 10, Orchestra Hall; Carlos Montoya, Feb. 17, Orchestra Hall; Ferrante and Teicher, Mar. 10, Orchestra Hall; Judy Collins, March 17, Orchestra Hall.



STANLEY MILLS, Marks' general professional manager, shows Fred Woodruff, Francua Luban and Elliot Mazer, left to right, other members of the E. B. Marks' professional department, the RCA Victor cover for the soundtrack album of Nino Oliviero's film score "Run for Your Wife." The newly acquired Marks' property, composed by the co-writer of "More," whose main theme "All," is sung in the picture and on the soundtrack by Frankie Randall, has also been recorded by Gordon MacRae (Capitol), Chet Baker (World Pacific), Ike Cole (United Artists), Kai Winding (Verve), Charles Fox (Ambassador) and Father Columba McManus (Audio Fidelity).

Artists Show Winning Form At Las Vegas

• Continued from page 14

A new bit to his act, which he said was for those who want to hear him off the beaten path, was the song "Meet Me Half Way."

Miss Kazan warmed up the audience for Laine with a sexy number, "Peel Me a Grape," a song and act made famous by Mae West. She followed with a nice arrangement of "Clang, Clang Went the Trolley," and such songs as "What Now My Love" and "Shooting High." Miss Kazan also sings a "Porgy and Bess" medley.

The comic relief came from DeLeon.

At Flamingo Hotel

Considered the most popular singing group in the country today, the Supremes, opened at the Flamingo Hotel Sept. 29, in a debut that pleased an opening night audience but caused some worry for hotel executives.

The Supremes—although doing great in other parts of the country with their records—still must prove to casino bosses that they can draw the crowd to the hotel.

If their opening night is any gauge, the casino brass can relax—the singers will be a drawing card. The Supremes, Diana Ross, Mary Wilson and Florence Ballard, came through with a solid sound that combined r&b with a rock 'n' roll beat. The girls are loaded with personality and have a charming way of selling a song. Gil Askey leads the Russ Black Orchestra for the singers.

The comic, London Lee, does an outstanding job with his new material.

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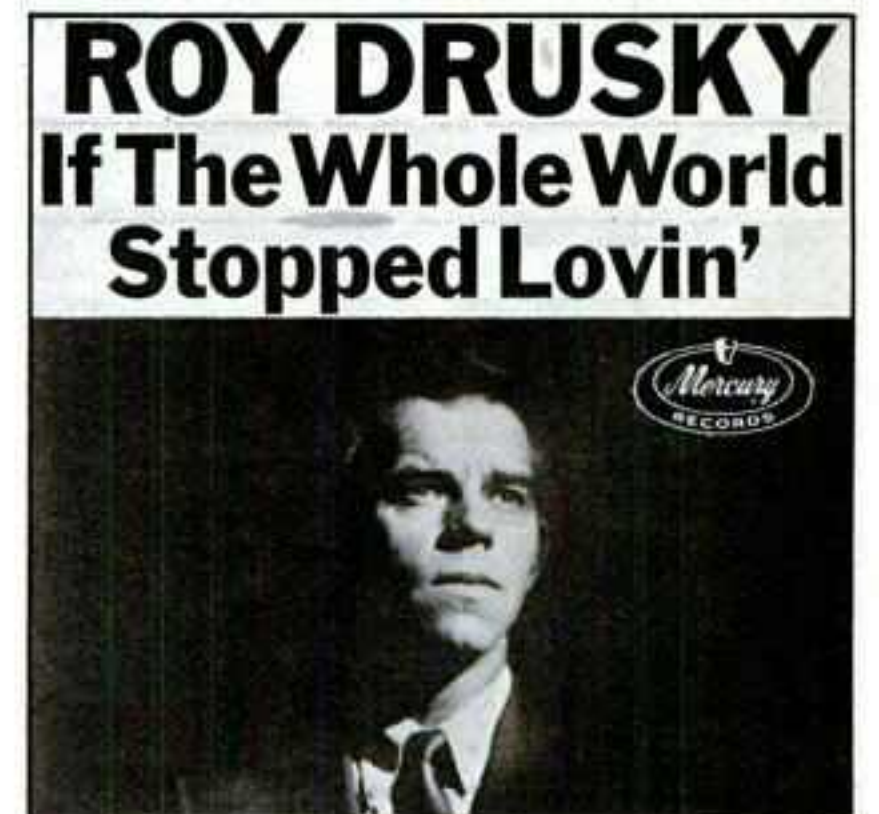
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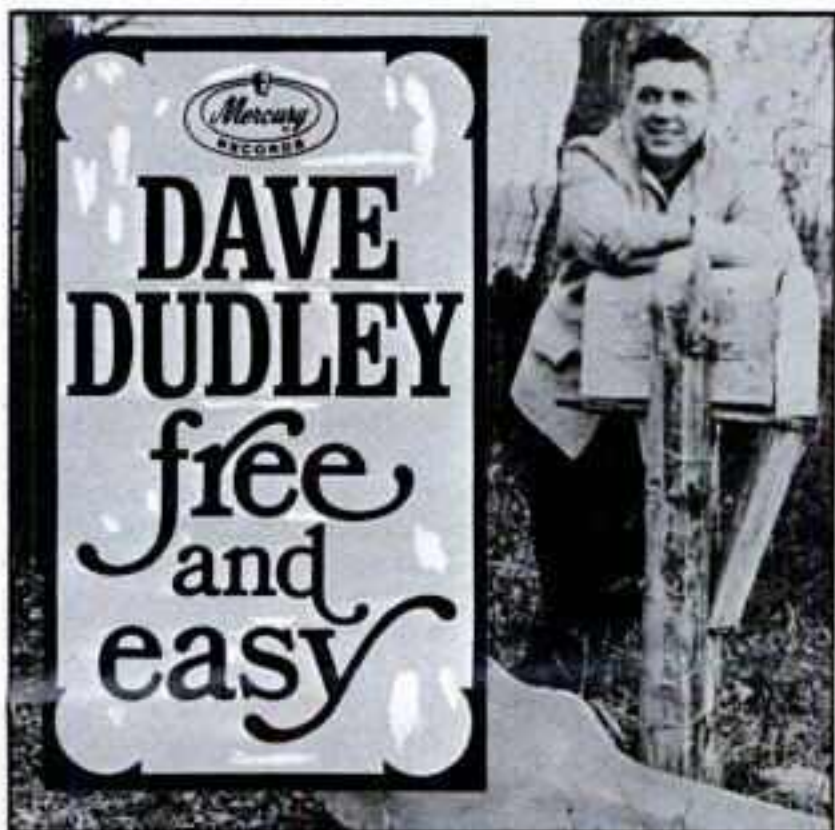
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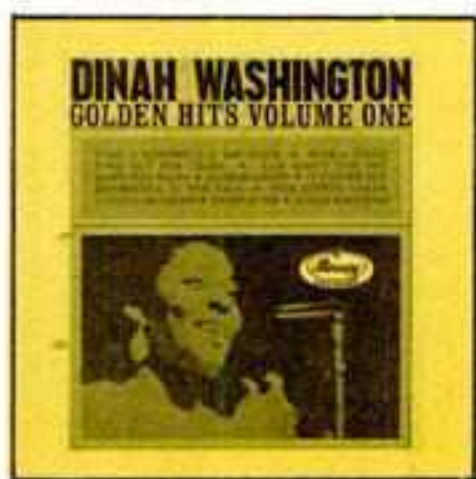
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MG 20562/SR 60562
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MG 20607/SR 60607
Kiddio • It's Just A Matter Of Time • Endlessly and nine others.



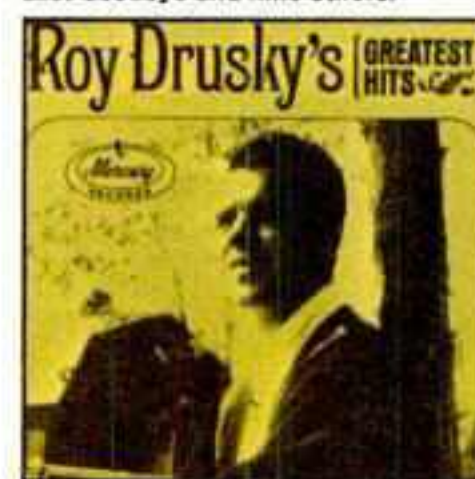
SARAH VAUGHAN GOLDEN HITS
MG 20645/SR 60645
Misty • Broken Hearted Melody • What- ever' Lois Wants and nine others.



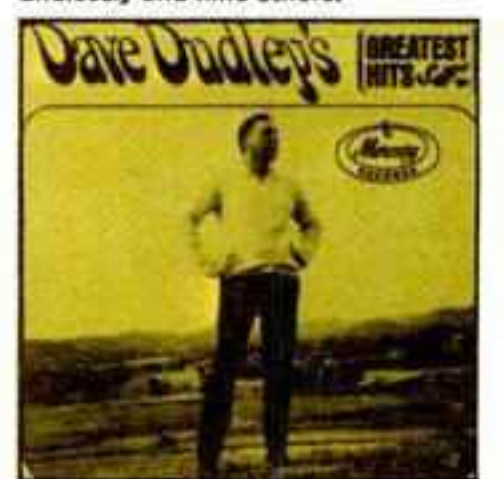
DINAH WASHINGTON'S GOLDEN HITS—VOL. ONE
MG 20788/SR 60788
September In The Rain • Harbor Lights • What A Difference A Day Made and nine others.



GEORGE JONES GREATEST HITS
MG 20621/SR 60621
White Lightning • Hearts In My Dream • The Window Up Above and nine others.



ROY DRUSKY GREATEST HITS
MG 21052/SR 61052
Three Hearts In A Tangle • Peel Me A Nanner • White Lightnin' Express and nine others.



DAVE DUDLEY GREATEST HITS
MG 21046/SR 61046
Six Days On The Road • Truck Drivin' Son-Of-A-Gun • Two Six Packs Away and nine others.

FRANKIE LAINE'S GOLDEN HITS/FRANKIE LAINE
MG 20587/SR 60587

MORE ENCORE OF GOLDEN HITS/THE PLATTERS
MG 20591/SR 60252

MORE GOLDEN HITS/EDDY HOWARD
MG 20593/SR 60593

GOLDEN HITS/TINY HILL & ORCH.
MG 20631/SR 60631

GOLDEN HITS BY TONY MARTIN/TONY MARTIN
MG 20644/SR 60644

SIL AUSTIN GOLDEN SAXOPHONE HITS/SIL AUSTIN
MG 20663/SR 60663

HAWAIIAN GOLDEN HITS/ROYAL HAWAIIAN GUITARS
MG 20693/SR 60693

TED WEEMS' GOLDEN HITS/TED WEEMS
MG 20708/SR 60708

GOLDEN HITS VOL. 2/BROOK BENTON
MG 20774/SR 60774

CLYDE McPHATTER'S GREATEST HITS/CLYDE McPHATTER
MG 20783/SR 60783

DINAH WASHINGTON'S GOLDEN HITS VOL. 2/DINAH WASHINGTON
MG 20789/SR 60789

THE GOLDEN HITS OF BILLY ECKSTINE/BILLY ECKSTINE
MG 20796/SR 60796

CUGAT'S GOLDEN GOODIES/XAVIER CUGAT
MG 20798/SR 60798

THE GREATEST HITS OF LEROY VAN DYKE
MG 20802/SR 60802

THE BEST OF MIKE NICHOLS AND ELAINE MAY
MG 20997/SR 60997

COUNTRY & WESTERN GOLDEN HITS VOL. 2
MG 20134/SR 60134

FARON YOUNG'S GREATEST HITS
MG 21047/SR 61047

GEORGE JONE'S GREATEST HITS VOL. 2
MG 21048/SR 61048

PATTI PAGE SINGS COUNTRY & WESTERN GOLDEN HITS
MG 20615/SR 60615

BEHIND THE RECORDS

A GAME OF INCHES

Youngsters entering the music business nowadays seem to bring with them a spirit of facility. A spirit nothing like the old, single-bent determination: "I'm going to be the greatest singer in the world," or "... the greatest songwriter." This spirit really has nothing to do with being great, so much as it concerns itself with "making it."

Armed with a flip cynicism, an "all the answers" kind of philosophy, they grab the entire ball of wax and set out to destroy the world.

They usually always consider themselves songwriters, but that's just the beginning. Then in order to guarantee their success they go about finding their own singers, producing their own records, managing their own groups; and with this potent package they feel they will ride the bandwagon to success.

They are a hardy breed, not easily discouraged; one failure, ten failures means nothing to them. They always have the right cop-outs: "It was the wrong label" ... "It was the wrong time" ... "It was not promoted right" ... "It was too hip" ... they have all the answers.

But let's face it, how does a talent get off the ground? He's got to start someplace. There are some, very few, in this school who are going to make it ... not because they came from this school but because they do have something valuable and important to offer. They don't cop-out as much as the also-rans. They seem to know how to improve, and improve, and to learn from previous mistakes. This is the Pro. You can almost spot them from the beginning. He seems to know, and we know all too well, that the really good writers are few and far between; the really great writers are very far between; that the good producers spend an awful lot of time at being the good producers and that the real managers do just that.

This new Pro we're talking about learns pretty fast; in a matter of three or four years he's just about ready. He knows now about the thousands of hours in the studio. He knows now about the thousands of hours behind the piano. He recognizes the great team at play in the music business: sales people, promotion people, distributors, disc jockeys, etc. But he finally learns that producers don't have time for anything else because producing is a full-time occupation; he recognizes that the full-time ace writer cannot be distracted by anything else and he recognizes that if he is going to join the ranks of the successful music men he is going to have to wear one hat and wear it well. So, he picks his spot. If it's producing, then all the way. If it's writing, then that's that.

He's got to know an awful lot about a lot of different things, but he's got to be able to do one thing great!

... Because in the final analysis, unless the creative forces in the music business have great beacons to guide them we will be swept up by a sense of mediocrity which will turn this country from a nation of dancers into a nation of chair-ridden TV watchers; and we'll watch our great world of popular music come crashing down around us.

SATURDAY MUSIC, INC.

1841 Broadway
New York, N.Y. 10023
212-CI 5-3535
Tom Catalano, Gen. Prof. Mgr.

Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wk. Ago			TITLE - Artist, Label & Number	Weeks On Chart
	1	2	3		
1	2	2	2	BORN FREE ... Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI) ... 13	
2	1	4	4	SUMMER WIND ... Frank Sinatra, Reprise 0509 (Witmark, ASCAP) ... 8	
3	6	6	9	THE WHEEL OF HURT ... Margaret Whiting, London 101 (Roosevelt, BMI) ... 11	
4	3	3	3	SUMMER SAMBA ... Walter Wanderley, Verve 10421 (Duchess, BMI) ... 11	
5	5	9	13	DOMMAGE, DOMMAGE ... Jerry Vale, Columbia 43774 (Feist, ASCAP) ... 7	
6	7	7	8	I CAN'T GIVE YOU ANYTHING BUT LOVE ... Bert Kaempfert and His Ork, Decca 32008 (Mills, ASCAP) ... 7	
7	4	1	1	IN THE ARMS OF LOVE ... Andy Williams, Columbia 43737 (Twin-Clarke, ASCAP) ... 13	
8	10	11	14	A TIME FOR LOVE ... Tony Bennett, Columbia 43768 (Witmark, ASCAP) ... 5	
9	9	8	7	MAS QUE NADA ... Sergio Mendes and Brazil '66, A&M 807 (Peer Int'l, BMI) ... 12	
10	11	14	19	FREE AGAIN ... Barbra Streisand, Columbia 43808 (Emanuel-Beaujolais, ASCAP) ... 5	
11	13	21	37	LOOKIN' FOR LOVE ... Ray Conniff Singers, Columbia 43814 (Jay, ASCAP) ... 4	
12	14	16	21	ELUSIVE BUTTERFLY ... Jane Morgan, Epic 10058 (Metric, BMI) ... 5	
13	12	12	18	I'M GETTIN' SENTIMENTAL OVER YOU ... Glenn Miller Ork (De Franco), Epic 10057 (Mills, ASCAP) ... 6	
14	8	5	6	FLAMINGO ... Herb Alpert & Tijuana Brass, A&M 812 (Tempo, ASCAP) ... 8	
15	17	26	31	THE PORTUGUESE WASH-WOMEN ... Baja Marimba Band, A&M 816 (Remick, ASCAP) ... 4	
16	28	—	—	GAMES THAT LOVERS PLAY ... Eddie Fisher, RCA Victor 8956 (Miller, ASCAP) ... 2	
17	22	27	—	NOBODY'S BABY AGAIN ... Dean Martin, Reprise 0516 (Smooth-Noma, BMI) ... 3	
18	16	10	5	GUANTANAMERA ... The Sandpipers, A&M 806 (Fall River, BMI) ... 12	
19	21	22	23	CRY SOFTLY ... Nancy Ames, Epic 10056 (Tree, BMI) ... 7	
20	25	25	32	ALMOST PERSUADED ... Patti Page, Columbia 43794 (Gallico, BMI) ... 7	
21	29	38	—	SO WHAT'S NEW ... Horst Jankowski, Mercury 72615 (Almo, ASCAP) ... 3	
22	25	31	34	CABARET ... Marilyn Maye, RCA Victor 8936 (Sunbeam, BMI) ... 4	
23	19	17	22	SO NICE ... Connie Francis, MGM 13578 (Duchess, BMI) ... 7	
24	20	19	17	SO NICE ... Johnny Mathis, Mercury 72610 (Duchess, BMI) ... 7	
25	26	32	33	WALKING ON NEW GRASS ... Buddy Greco, Reprise 0515 (Pamper, BMI) ... 4	
26	32	—	—	HAWAII (Main Title) ... Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP) ... 2	
27	18	13	12	I REALLY DON'T WANT TO KNOW ... Ronnie Dove, Diamond 208 (Hill & Range, BMI) ... 8	
28	31	36	—	ALL THAT I AM ... Elvis Presley, RCA Victor 8941 (Gladys, ASCAP) ... 3	
29	—	—	—	A DAY IN THE LIFE OF A FOOL ... Jack Jones, Kapp 781 (United Artists, ASCAP) ... 1	
30	36	40	—	MARRIED ... Don Cherry, Monument 971 (Sunbeam, BMI) ... 3	
31	35	—	—	SO WHAT'S NEW ... Peggy Lee, Capitol 5758 (Almo, ASCAP) ... 2	
32	15	15	20	ONCE I HAD A HEART ... Robert Goulet, Columbia 43760 (Leeds, ASCAP) ... 6	
33	34	34	35	ALL I SEE IS YOU ... Dusty Springfield, Philips 40396 (Anne-Rachel, ASCAP) ... 5	
34	37	—	—	SOMEBODY LIKE ME ... Eddy Arnold, RCA Victor 8965 (Barton, BMI) ... 2	
35	40	—	—	GAMES THAT LOVERS PLAY ... Wayne Newton, Capitol 5754 (Miller, ASCAP) ... 2	
36	27	30	30	SECRET LOVE ... Richard (Groove) Holmes, Pacific Jazz 88130 (Remick, ASCAP) ... 6	
37	39	—	—	SO NICE (Summer Samba) ... Vikki Carr, Liberty 55917 (Duchess, BMI) ... 2	
38	—	—	—	THE WHEEL OF HURT ... Al Martino, Capitol 3740 (T. Morgan-Roosevelt, BMI) ... 1	
39	—	—	—	WALKING HAPPY ... Peggy Lee, Capitol 5758 (Shapiro, Bernstein & Co., ASCAP) ... 1	
40	—	—	—	WISH YOU WERE HERE, BUDDY ... Pat Boone, Dot 16933 (Spoone, ASCAP) ... 1	

THE ALL-AMERICAN SOUND

THE BOYS NEXT DOOR MANDY

Atco #6443



A DUNWICH Production
Produced by BRIGHT TUNES Productions

Personal Manager: WM. L. OVERMAN, Indianapolis, Ind.
Booking Agency: ASSOCIATED BOOKING CORP., N.Y.

THE ORGAN SOUND OF KEN GRIFFIN.



**OUTSTANDING ALBUMS THAT RANK
AMONG THE GREATEST BEST SELLERS
OF ALL TIME ON COLUMBIA RECORDS** 

*Stereo


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She.

Columbia is happy
to announce
the initial release
on our label by a
great young songstress—

Shirley Ellis
"Birds, Bees,
Cupids and Bows"^{c/w}
"Truly, Truly, Truly"⁴⁻⁴³⁸²⁹

Where we go all out
for outstanding talent.
On COLUMBIA RECORDS 




He.

Columbia is happy to announce the initial release on our label by a great young singer—

Gene McDaniels

“Cause I Love You So”
c/w

“Something Blue”
4-43800

Where we go all out for outstanding talent.
On **COLUMBIA RECORDS** 

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HOT 100

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

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

Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes 'REACH OUT I'LL BE THERE' and '96 TEARS'.

Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes 'I'M YOUR PUPPET', 'DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY'.

Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes 'DON'T WORRY MOTHER YOUR SON'S HEART IS PURE', 'THE WHEEL OF HURT'.

HOT 100—A TO Z—(Publisher-Licensee)

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

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

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

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100 with publisher/licensee information.

In Your Charts,
You Know
They're
Right



Verve Records is a division of Metro-Goldwyn-Mayer Inc.

The Righteous Brothers

new, new hit

On This Side Of Goodbye

b/w Man Without a Dream

VK-10449



RADIO-TV programming

Promotion Men's Long Battle Breaking Open the Tight Playlist

By CLAUDE HALL

HOLLYWOOD—Mike Conner, who's often credited with pioneering promotional methods, feels that today's record industry has some top-flight promotion men. "But they're constantly fighting a hard battle—the tight playlist."

Several years ago, disk jockeys programmed their own show. "Three deejays at a station might not like your record. But another one might and give the record exposure. Unquestionably, many potential hits are lost today because the music director makes an initial decision to not play a record for the radio station's weekly listening session."

In the old days, he said, deejays had pride. "They were classy guys." He listed such radio personalities as Howard Miller, Chicago; Bill Randle, Cleveland; William B. Williams, New York; Ed McKinsey, Detroit; Bob Clayton, Boston; Martin Block, New York; Eddy Gallaher, Washington; Al Jarvis, Joe Cook, Gene Norman and Peter Potter.

"Radio was a tremendous business with these guys. They really studied the market and knew every musician on a record." He felt it was unfortunate that so many deejays today are told what records to play. He also felt rock 'n' roll stations could use the soft-speaking, strong personality approach successfully instead of identically sounding screamers.

Conner, who's now active in talent management (he manages

the Sherman Brothers) and music publishing, was head of artist relations, publicity, and promotion with Decca Records between 1945-1956. In 1945 Conner noticed that every time an artist on the label played a performance in a town, there was an upturn in sales. "It was at that time I asked Jack Kapp, then president of Decca, why we had to wait for an artist to be booked into a city. I felt it would make sense to take the artist there." Gordon Jenkins, he said, was the first to go on the road strictly for promotion. The record was "Maybe You'll Be There," which Conner said was a year-old record. So, Jenkins and Conner went on the road, visiting radio stations, dealers, and distributors — "but mostly radio stations"—in Buffalo, Boston, Cleveland, Philadelphia, Chicago and Detroit. Within three weeks, the label started to get sales on the record and it soon became a million seller.

"Some radio stations were still using then services. I think WNEB in New York still had a house band. What we did was arrange in each city for dealer promotions at one or two stores; we'd visit and Jenkins would sign autographs. But the whole purpose of the tour was to visit radio stations. He also toured with Russ Morgan, the Ames Brothers, Louis Jordan, and others. The record industry soon was totally involved in this type of promotion. Conner said that Capitol Records was probably the first label to mail out records to radio stations, "but we went one better by having artists visit radio stations."

Hired Specialists

Conner helped revolutionize the record industry when he hired men to do nothing but radio station promotion. "Most record companies were already using salesmen to visit radio stations in their spare time. I felt

(Continued on page 32)



AL MARTINO OF CAPITOL RECORDS takes a promotional tour of Boston radio stations via helicopter, landing here in the WHDH parking lot. From left, are Capitol Records executive Mauri Lathower, Martino, WHDH air personality Bob Clayton, WHDH music secretary Brenda Lake, and Capitol's Boston promotion man Al Coury.

Talk on Modern Vs. Traditional Country

NASHVILLE—The question of whether a modern country music format is better than the traditional country music format will be one of the topics discussed Thursday (20) at a 1:30 p.m. Country Music Association broadcaster's meeting in Municipal Auditorium.

Carl Brenner, general manager of WBMD in Baltimore and a director of the CMA, will moderate a series of four panels on programming, station management, national representatives, and advertising aspects. The panelists comprise some of the top men in their fields.

The topics in programming include a discussion on gospel programming belonging or not belonging with country music formats, the "top 40" country playlist, and jingles for stations and clients. Speakers include A. V. Bamford, general manager, KBER, San Antonio; Marshall Rowland, KQIK, Jacksonville, Fla.; Jack Gardiner, program director, WPLO, Atlanta; Jim Collins, Pepper Sound Stu-

dios; Janet Gavin, Bill Gavin Reports.

The management session will cover live talent shows and their current effectiveness, extra money from sales promotions, and the question of whether country music radio is becoming over saturated. Panelists are Ray Odom, KHAT, Phoenix; Dan McKinnon, general manager, KSON, San Diego; Stewart Coxford, CFGM, Toronto; Gov. John Burroughs, Portales, N.M.

Exploratory Talks

The national representatives' sessions will explore topics such as how country stations can help their representatives, the toughest job in selling country music, ratings, and whether the attitudes of timebuyers are changing toward country music. Speakers are Carl Scheule, Broadcast Times Sales; Bob Burke, vice-president, Adam Young; Chuck Bernard, president, Charles Bernard, Inc.; Al Torbet, executive vice-president, Venard, Torbet & McConnell. All of New York.

A session on the advertising

FM REVIEW

WOR-FM Stereo's Sound Is 'Great'

NEW YORK — WOR-FM, the nation's first stereo Hot 100 format radio station, Saturday (8) acquired its roster of air personalities after a long hassle with the American Federation of TV and Radio Artists. It automatically became a new station, since it had been playing records without announcing them.

The new WOR-FM Stereo sounds great. The deejays are not screamers; they present the music in a manner tasteful and pleasant which appeals both to teens and young marrieds. The music programming, while it is rock 'n' roll (and rock sounds are softer today), hinges on the Hot 100 chart as well as exposing new records that have chart potential. For example, though r&b and Latin stations

manager and agency will cover how country stations can offer more effective merchandising, the country music audience, and ratings as a buying tool. Sitting in on this panel will be Joe Epstein, vice-president, Luzianne Coffee, New Orleans; Phyllis Roff, media supervisor, American Tobacco, Sullivan, Stauffer, Colwell & Bayles; Andrew Purcell, vice-president,

(Continued on page 34)

in New York had been playing "Bang Bang," WOR-FM was the first pop station in the market on it.

The station still has a problem acquiring stereo versions of new singles, but more and more enterprising promotion directors of record companies are helping them out.

On a given hour during the first day of broadcasting with disk jockeys, WOR-FM played five stereo records out of a total of 13. There were stereo versions of "Cherish," by the Association; "Hang on Sloopy," by the Ramsey Lewis Trio; "Last Train to Clarksville," by the Monkees, and "96 Tears," by ? and the Mysterians. Mono records included several new ones.

The deejays around 8 p.m. Saturday held a brief discussion about their personal picks — a discussion that was good news to three new releases because of the plugs. Station management hopes eventually to program nothing but stereo records, with the co-operation of the record companies. Since the pathfinding operation is exposing a tremendous amount of new product—18 this week—and its success could mean so much to the record industry, it is the obligation of record companies everywhere to help it.

CLAUDE HALL

LaBrie Launches 'Lush Au Go-Go'

NEW YORK—LaBrie Associates, Ltd., here has introduced a new programming service — "Lush Au Go-Go" — designed to help stations troubled over the impending programming split called for by the Federal Communications Commission. Service, available in either mono or stereo, will be made available in an initial block of 224 hours. LaBrie also produces the 3M Co.'s "Stage 3" and TWA's "World of Adventure in Music" radio programs.



TOM REYNOLDS, left, program director of WOR-FM Stereo, New York, Hot 100 format station, and the station's librarian and assistant programmer, Carole Kozel, chat with Sam the Sham of MGM Records. The artist just received his second RIAA gold disk, this one representing a million sales of "Little Red Ridin' Hood."

Outlets Raise 6G for CMA Hall

NASHVILLE — Seven radio stations teamed as a special network Friday (30) to raise nearly \$6,000 for the Country Music Hall of Fame. Billed as the Country Music Hall of Fame Radiothon, a host of performers launched a show at 10:30 p.m. from the stage of the Grand Ole Opry House that was broadcast live on WJRZ, Newark; WWVA, Wheeling, W. Va.; WYAM and WYDE, Birmingham; KWKH, Shreveport; WHO, Des Moines; and WSM, Nashville. Bill Denny, president of the CMA; Tex Ritter, a past president; Bill Williams and Ralph Emery acted as emcees. The show featured interviews with artists, performances, and comments by fans. Performing were Ernie Ash-

worth, Marti Brown, Skeeter Davis, Dianna Duke, Bobby Lewis, Hugh X. Lewis, Charlie Louvin, Tex Ritter, the Rhodes Sisters, the Duke of Paducah, Del Reeves, Connie Smith, and Billy Walker. Dottie West helped out on the phone calls.

"We were overwhelmed by the response of the fans to the broadcast," said Denny, "and never imagined the phone lines would stay tied up all evening. The phones continued to ring long after the broadcast was off the air, and many fans have sent in pledges without phoning them in." He said that anyone wishing to contribute to the fund may send their donation to Hall of Fame, 801 16th Ave. South, Nashville, Tenn.



PORTER WAGONER, RCA VICTOR record artist, presents his contribution to CMA president Bill Denny, left, to start off the Country Music Hall of Fame Radiothon Friday (30) broadcast live on seven country music stations. Funds went to the Hall of Fame.



'UNDER MY THUMB'

b/w 'SHE WAS MINE' #55904

DEL SHANNON

UNDER HIS THUMB!!!

OKLAHOMA CITY

HOUSTON

BUFFALO

BOSTON

HARTFORD

NEW ORLEANS

CLEVELAND

MIAMI



... and commit
yourself
totally to
DEL
SHANNON
by latching
on to his
newest
album
'TOTAL
COMMITMENT'
LRP-3479 ■ LST-7479



WWVA Changes Night Tempo

Continued from page 31

720 spot announcements promoting the Country Music Association's "Famous Original Hits" album between Nov. 30, 1965, and the next 12 weeks. These brought in 38,704 mail orders for the album — more than any other radio-TV station in the nation, according to Martin Gilbert, who produced the album for the CMA. As of Feb. 25, 1966, the station had totaled \$77,408 in sales on the album, the royalties of which went to the construction of the Country Music Hall of Fame, Nashville.

24 Hours a Day

WWVA broadcasts 24 hours a day: WWVA-FM simulcasts 6 a.m.-midnight; the FM operation recently came in sixth in an ARBitron audience survey of the market. Since the change to the modern country format a year ago, Faulder said that the mail pull had increased about two and a half times. The unique factor behind WWVA's switch to country music is that, unlike many radio stations across the nation, WWVA was not in financial difficulties. The station still retains a 7 p.m.-midnight religious-ABC network programming block, which Faulder said is a tremendous profit maker for station against prime-time TV competition.

Country music in a modern format will now start at midnight and go through to 7 p.m. daily, with the Saturday night "WWVA Jamboree" show still being retained.

Program director Sanders, who has a Monday through Saturday morning air show, came to WWVA from KEZY at Disneyland, Anaheim, Calif., a Hot 100 format station. He joined the country music station to help in its switch from middle-of-the-road to its present format. The reason WWVA obtained Sanders, said Faulder, "is we felt there was a trend toward country music radio with a modern sound. We liked the tight production type of approach and thought that a guy who knew music, knew music; we felt Arlen would fit into any basic type of radio operation."

2 Up to 1 Slow

Sanders follows the pattern of two uptempo records to one slow record which "gives us a pretty fast pace musically." Joe Allison is programming consultant to the station.

"WWVA has had the reputation of being a country music

radio station for many, many years," said Faulder. "Though it hasn't been. The reputation came from the mail-order nighttime programming and the jamboree show Saturday nights. WWVA was like WSM and its 'Grand Ole Spry' show." He felt that the "WWVA Jamboree" was undoubtedly the second oldest continuous live country music radio show. The show is considered to be responsible for furthering the careers of such artists as Wilma Lee and Stony Cooper, Grandpa Jones, George Morgan, Patsy Cline, Hank Snow and Hawkshaw Hawkins. Broadcasting from the Rex Theater for many years, the show is now seen in the Exposition Hall in Wheeling.

C&W Debate

Continued from page 26

media director, Tucker, Wayne & Co., Atlanta, and Harry Renfro, account executive, Budweiser Beer, D'Arcy Advertising, St. Louis.

More than 100 broadcasters attended last year's programming conference held by the CMA. Jo Walker, executive director of the organization, estimated a much larger turnout this year. The meeting is also open to deejays, music directors, and program directors. The entire program will last four hours and include question and answer sessions for each speaker.

Brenner said he felt the conference would be extremely valuable to everybody connected with country music radio... that the panelists were "The best versed to discuss the topics."

Big Bands Live In KSD Plans

ST. LOUIS—KSD, local NBC affiliate radio outlet, believes the big band era isn't dead by any means. The station has plans to broadcast live 30-minute shows featuring big name bands playing at the Tan-Tar-A resort in the Missouri ozarks.

The kickoff Saturday (15) featured Woody Herman's touring Herd. The Saturday night broadcasts are also fed to KARK, Little Rock; KVOO, Tulsa; and KCMO, Kansas City. KSD also programmed another Herman date last week, as well as a Guy Lombardo charity date here.

You'll miss the best part of the 41st Anniversary Birthday Celebration if you fail to call on Jack Jackson and Tom Hanserd at the DELAYED OPRY NETWORK BOOTH Municipal Auditorium October 20-21-22 WSM-Nashville, Tennessee

Billboard SPECIAL SURVEY for Week Ending 10/22/66

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	BEAUTY IS ONLY SKIN DEEP Temptations, Gordy 7055 (Jobete, BMI)	9	26	50	STAY WITH ME Lorraine Ellison, Warner Bros. 5850 (Ragmar-Crenshaw, BMI)	2
2	3	REACH OUT I'LL BE THERE Four Tops, Motown 1098 (Jobete, BMI)	7	27	10	LITTLE DARLING (I Need You) Marvin Gaye, Tamla 54138 (Jobete, BMI)	9
3	4	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	9	28	42	DON'T BE A DROP-OUT James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	2
4	5	LOVE IS A HURTIN' THING Lou Rawls, Capitol 5709 (Rawloul, BMI)	8	29	—	SECRET LOVE Billy Stewart, Chess 1978 (Remick, ASCAP)	1
5	2	YOU CAN'T HURRY LOVE Supremes, Motown 1097 (Jobete, BMI)	10	30	31	BABY, DO THE PHILLY DOG Olympics, Mirwood 5523 (Keymen-Mirwood, BMI)	5
6	6	B-A-B-Y Carla Thomas, Stax 195 (East, BMI)	8	31	28	THE BEST OF LUCK TO YOU Earl Gains, HBR 481 (Cal, BMI)	7
7	14	BUT IT'S ALRIGHT J. J. Jackson, Calla 119 (Tamelrosa, BMI)	4	32	44	SHAKE YOUR TAMBOURINE Bobby Marchan, Cameo 429 (Tree, BMI)	3
8	11	SAID I WASN'T GONNA TELL NOBODY Sam & Dave, Stax 198 (East-Pronto, BMI)	5	33	33	HEAVEN MUST HAVE SENT YOU Elgins, V.I.P. 25037 (Jobete, BMI)	5
9	9	POVERTY Bobby Bland, Duke 407 (Dan, BMI)	6	34	39	NEVER LIKE THIS BEFORE William Bell, Stax 199 (East, BMI)	3
10	16	DAY TRIPPER Vontastics, St. Lawrence 1014 (Macien, BMI)	8	35	34	YOU'LL NEVER EVER KNOW Fontella Bass, Checker 1147 (Chevis, BMI)	6
11	19	I WANT TO BE WITH YOU Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	12	36	38	PHILLY DOG Herbie Mann, Atlantic 5074 (East, BMI)	3
12	12	CAN'T SATISFY Impressions, ABC 10831 (Chi-Sound, BMI)	9	37	46	I'VE GOT TO DO A LITTLE BIT BETTER Joe Tex, Dial 4045 (Tree, BMI)	2
13	20	I'M YOUR PUPPET James & Bobby Purify, Bell 648 (Fame, BMI)	5	38	49	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick, Scepter 12167 (U.S. Songs, ASCAP)	2
14	29	WHISPERS Jackie Wilson, Brunswick 55300 (Jalynne-BRC, BMI)	3	39	45	BANG! BANG! Joe Cuba Sextet, Tico 475 (Cordon, BMI)	2
15	25	FA-FA-FA-FA-FA Otis Redding, Volt 138 (East-Redwal, BMI)	3	40	40	AFTER YOU THERE CAN BE NOTHING Walter Jackson, Okeh 7256 (Picturetone-Painted Desert, BMI)	4
16	8	HOW SWEET IT IS (To Be Loved by You) Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI)	11	41	48	DON'T ANSWER THE DOOR B. B. King, ABC 10856 (Mercedes, BMI)	2
17	13	WADE IN THE WATER Ramsay Lewis, Cadet 5541 (Ramsel, BMI)	13	42	37	THE BEAT Major Lance, Okeh 7255 (Jalynne, BMI)	5
18	17	WHAT BECOMES OF THE BROKEN-HEARTED Jimmy Ruffin, Soul 35022 (Jobete, BMI)	12	43	47	FUNCTION AT THE JUNCTION Shorty Long, Soul 35021 (Jobete, BMI)	4
19	15	AIN'T NOBODY HOME Howard Tate, Verve 10420 (Rittenhouse, BMI)	10	44	—	UP TIGHT Ramsay Lewis, Cadet 5547 (Jobete, BMI)	1
20	21	MY SWEET POTATO Booker T. & M.G.'s, Stax 196 (Instrumental, BMI)	8	45	—	A SATISFIED MIND Bobby Hebb, Philips 40400 (Starday, BMI)	1
21	18	LAND OF 1,000 DANCES Wilson Pickett, Atlantic 2348 (Tune-Kel-Anatole, BMI)	12	46	36	I'M STILL WAITING Patti LaBelle & the Bluebelles, Atlantic 2347 (Chi-Sound, BMI)	4
22	32	STAND IN FOR LOVE O'Jays, Imperial 66197 (Metric-Bar-New, BMI)	5	47	—	SOMEBODY (SOMEWHERE) NEEDS YOU Darrell Banks, Revilot 203 (T. M. Parmalier, BMI)	1
23	23	I CHOSE TO SING THE BLUES Ray Charles, ABC 10840 (Metric, BMI)	5	48	—	CAN YOU BLAME ME Jimmy Norman, Samar 116 (Boz Art Music, BMI)	1
24	7	OPEN THE DOOR TO YOUR HEART Darrell Banks, Revilot 201 (Myto, BMI)	15	49	—	YOU LEFT THE WATER RUNNING Barbara Lynn, Tribe 8319 (Fame, BMI)	1
25	26	HE'LL BE BACK Players, Minit 32001 (Stanc, BMI)	12	50	—	NEVER LET ME GO Van Dykes, Mala 539 (Aim-Cha-Stew, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 10/22/66

TOP SELLING R & B LP's

STAR Performer—LP's registering greatest proportionate upward progress this week.

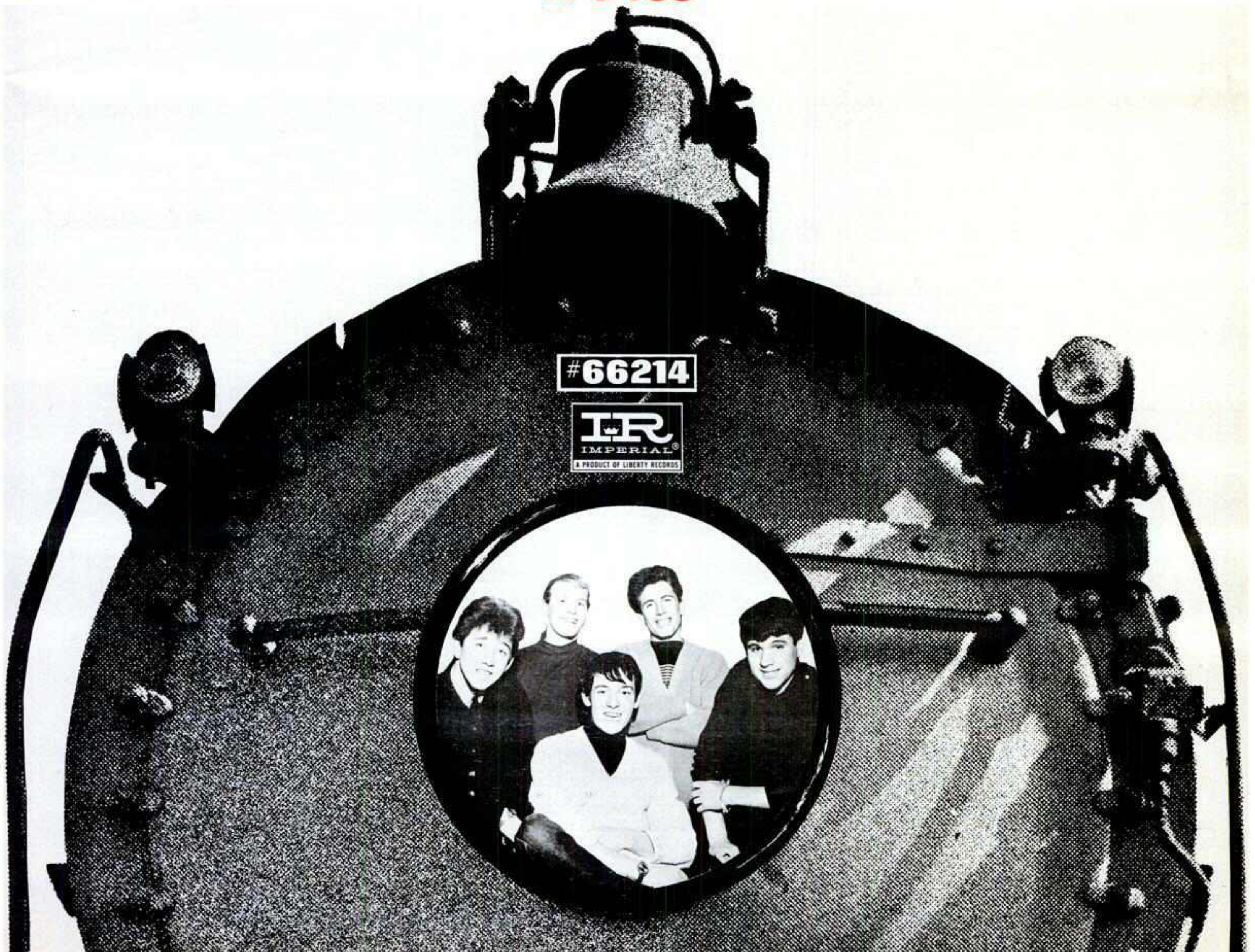
This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
3	1	SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S)	5	14	14	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); HS 600-207 (S)	7
2	1	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	8	15	16	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); S 708 (S)	13
3	2	WADE IN THE WATER Ramsay Lewis, Cadet LP 774 (M); LPS 774 (S)	8	16	18	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	26
4	5	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	9	17	21	LIVING SOUL Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	3
5	4	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	26	18	22	SOUL OF THE MAN Bobby Bland, Duke DLP 79 (M); SLP 79 (S)	2
6	6	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	9	19	17	SEARCH FOR THE NEW LAND Lee Morgan, Blue Note 4169 (M); S 84169 (S)	6
7	8	ON TOP Four Tops, Motown MLP 647 (M); SLP 647 (S)	9	20	15	SOUL BROTHER #1 James Brown, King 985 (M); S 985 (S)	7
8	7	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	16	21	—	CARLA Carla Thomas, Stax 708 (M); SD 708 (S)	1
9	9	ROAD RUNNER Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S)	9	22	19	GOTTA TRAVEL ON Ray Bryant Trio, Cadet LP 767 (M); LPS 767 (S)	19
10	10	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	9	23	20	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	25
11	12	UP TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	22	24	—	OUR MANN FLUTE Herbie Mann, Atlantic 1464 (M); SD 1464 (S)	1
12	11	A CHANGE IS GONNA COME Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	10	25	23	HOOCHIE COOCHE MAN Jimmy Smith, Verve V 8667 (M); V6-8667 (S)	9
13	13	RAY'S MOODS Ray Charles, His Ork & Chorus, ABC 550 (M); ABCS 550 (S)	4				

**SOUNDS LIKE A LOCAL...
SELLING LIKE AN EXPRESS!!!**

THE HOLLIES

'STOP, STOP, STOP'

b/w
'IT'S YOU'



TOP 100's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

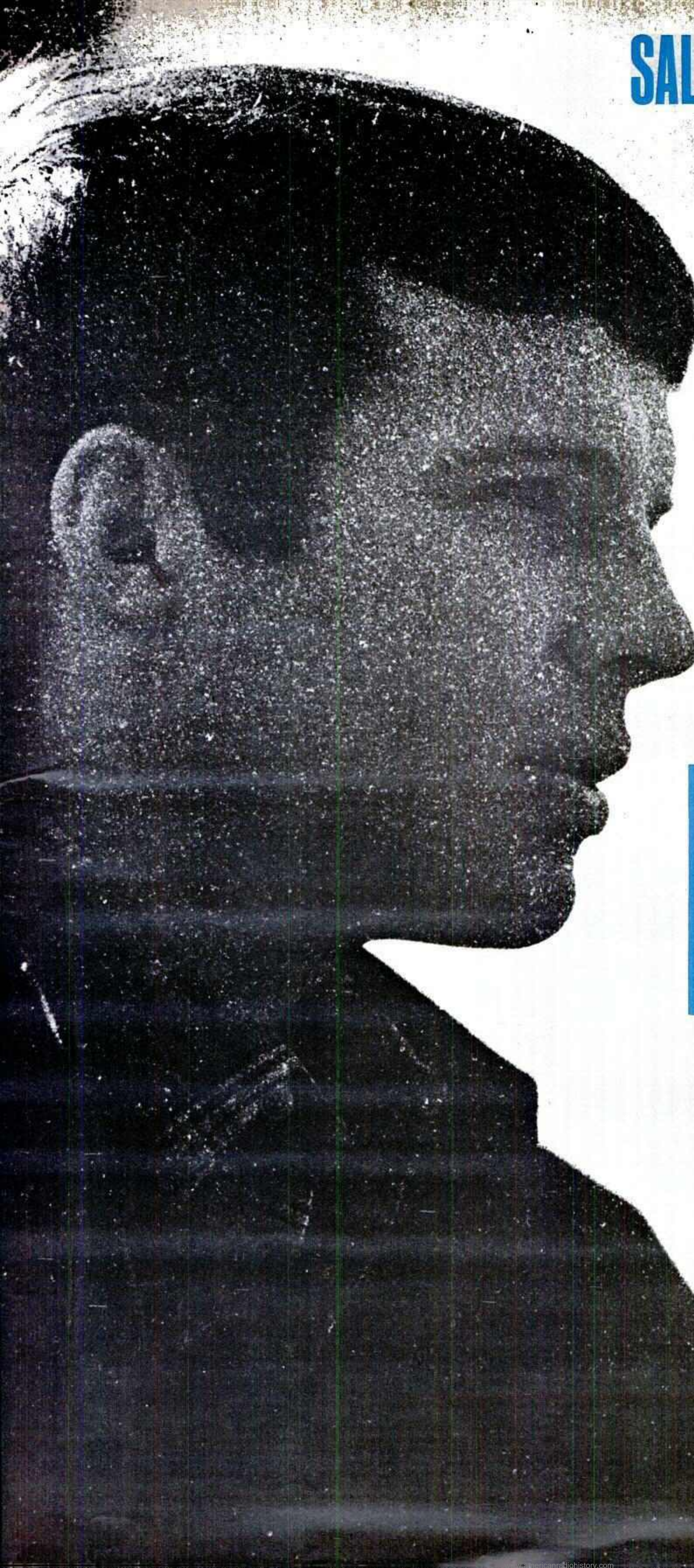
Record Industry Association of America seal of certification as million dollar LP's.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., ("EDP Mono & Stereo No.), Wks. on Chart. Includes entries like SUPREMES A' GO GO, REVOLVER, DR. ZHIVAGO, THE MAMAS AND THE PAPAS, WHAT NOW MY LOVE, SOMEWHERE MY LOVE, WHIPPED CREAM & OTHER DELIGHTS, THE SOUND OF MUSIC, AND THEN ALONG COMES THE ASSOCIATION, THE IMPOSSIBLE DREAM, THE KINKS GREATEST HITS, STRANGERS IN THE NIGHT, LOU RAWLS' SOULIN', SINATRA AT THE SANDS, AFTERMATH, WADE IN THE WATER, GOING PLACES, THE MONKEES, LOU RAWLS LIVE!, SUNSHINE SUPERMAN, SERGIO MENDES & BRASIL '66, GETTIN' READY, WONDERFULNESS, THE BEST OF THE ANIMALS, BEST OF THE BEACH BOYS—VOL. I, FIFTH DIMENSION, ANIMALIZATION, BIG HITS (High Tide and Green Grass), THE EXCITING WILSON PICKETT, BLONDIE ON BLONDIE, IF YOU CAN BELIEVE YOUR EYES AND EARS, THE PETER, PAUL AND MARY ALBUM, SOUTH OF THE BORDER, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, THE LONELY BULL, GO AHEAD AND TRY, MAME, PET SOUNDS, YESTERDAY AND TODAY, WHY IS THERE AIR?, TENDER LOVING CARE, THE SHADOW OF YOUR SMILE, MIDNIGHT RIDE, I'LL REMEMBER YOU, I COULDN'T LIVE WITHOUT YOUR LOVE, THE BEST OF HERMAN'S HERMITS, RED RUBBER BALL, HOLD ON! I'M COMIN', UP-TIGHT, ON TOP.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., ("EDP Mono & Stereo No.), Wks. on Chart. Includes entries like FIDDLER ON THE ROOF, OVER UNDER SIDWAYS DOWN, BOTH SIDES OF HERMAN'S HERMITS, OUR WEDDING ALBUM OR THE GREAT SOCIETY AFFAIR, I STARTED OUT AS A CHILD, THE HIT SOUND OF DEAN MARTIN, RAIN FOREST, WILD THINGS!, THE TIME OF MY LIFE, CHEE, TEQUILA, BORN FREE, ROAD RUNNER, ALMOST PERSUADED, WIPE OUT, JOHNNY RIVERS' GOLDEN HITS, TIJUANA BRASS, DON'T GO TO STRANGERS, PARADISE, MY FAIR LADY, THE SHADOW OF YOUR SMILE, RAY'S MOODS, JUST LIKE US!, SOUL AND INSPIRATION, THE MORE I SEE YOU/CALL ME, I HEAR A SYMPHONY, MARY POPPINS, MAN OF LA MANCHA, DISTANT SHORES, CRYING TIME, SPANISH EYES, LIL' RED RIDING HOOD, DISTANT DRUMS, THE 4 SEASONS GOLD VAULT OF HITS, ROGER MILLER/COLDEN HITS, THE DAVE CLARK FIVE'S GREATEST HITS, RUBBER SOUL, JOHNNY'S GREATEST HITS, MR. MUSIC, HOOCHIE COOCHE MAN, YOU ASKED FOR IT!, SEPTEMBER OF MY YEARS, A TOUCH OF TODAY, COLOR ME BARBRA, SOUL BROTHER #1, SOUL MESSAGE, OPENING NIGHTS AT THE MET (3-12" LP's), A HEART FILLED WITH SONG, EASY LISTENING.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., ("EDP Mono & Stereo No.), Wks. on Chart. Includes entries like THE REAL DONOVAN, THE BEST OF THE LETTERMEN, THE LAST WORD IN LONESOME, THE YOUNG RASCALS, SOUNDS OF SILENCE, THE HAPPENINGS, THE LONELY THINGS, JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART, BOOTS, A TIME FOR LOVE, DAYDREAM, NIGHTIDE, SUNNY, OUR HERO, STRANGERS IN THE NIGHT, BERT KAEMPFER & HIS ORK, EAST—WEST, CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS, SO NICE, ZORBA THE GREEK, THE OUTSIDERS ALBUM #2, WHEN A MAN LOVES A WOMAN, CLASS OF '66, SUPREMES LIVE AT THE COPA, MY WORLD, OUT OF OUR HEADS, SATISFIED WITH YOU, HANKY PANKY, UP WITH PEOPLE, ALFIE, THE WILD ANGELS, THE "POPS" GOES COUNTRY, HITS AGAIN, BUS STOP, THE FUGS, GOLDEN GREATS, RONNIE DOVE SINGS THE HITS FOR YOU, JR. WALKER & THE ALL STARS PLAY SHOTGUN, PERRY COMO IN ITALY, OUR MANN FLUTE, CARLA, THAT WAS THE YEAR THAT WAS, THE LOVIN' SPOONFUL IN WOODY ALLEN'S "WHAT'S UP, TIGER LILY?", WAYNE NEWTON—NOW!, JEFFERSON AIRPLANE TAKES OFF!, THE SOUL ALBUM, MICKIE FINN'S—AMERICA'S NO. 1 SPEAKEASY, BEST OF LITTLE ANTHONY & THE IMPERIALS, GO WITH THE VENTURES, DELLA REE LIVE.

EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office. Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.



SALES TODAY!!! WITH

**'HERE
TODAY'**

b/w 'BEFORE YOU GO' #55921
A BRAND NEW SINGLE BY

**BOBBY
VEE**





POP SPOTLIGHT
THE DEEP SIX
 Liberty LRP 3475 (M); LST 7475 (S)

Excellent arrangements and deliveries of both pop and movie music. The Deep Six opens with an exciting rendition of "Paint It, Black" spotlighting the crystal clear voice of Miss Dean Cannon. Instilling a dynamic ring with tinge of New Christy Minstrel-type folk music, the group follows through with 11 more outstanding numbers.



CLASSICAL SPOTLIGHT
BACH: BRANDENBURG CONCERTOS
 Radio Symphony, Berlin
 Maazel, Philips SPS 2-982 (S)

Maazel's interpretation of this giant work competes handsomely with other top readings. It's more straightforward, more selective, and deserves prompt attention from dealers and consumers. Radio Symphony Orchestra/Berlin give it their best.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS
 THIS WEEK

★ NEW ACTION LP's

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

MOMS MABLEY AT THE WHITE HOUSE CONFERENCE . . .

Mercury MG 21090 (M); SR 61090 (S) (650-21090-3; 650-61090-5)

SWEET PEA . . .

Tommy Roe, ABC ABC 575 (M); ABCS 575 (S)
 (15-00575-3; 105-00575-5)

LIVIN' ABOVE YOUR HEAD . . .

Jay & the Americans, United Artists UAL 3534 (M); UAS 6534 (S) (875-03534-3; 875-06534-8)

SO WHAT'S NEW . . .

Horst Jankowski, Mercury MG 21093 (M); SR 61096 (S)
 (650-21093-3; 650-61093-5)

THE FEEL OF NEIL DIAMOND . . .

Bang BLP 214 (M); BLP 214 (S) (204-00214-3; 204-00214-5)

GOLDEN GREATS . . .

Martin Denny, Liberty LRP 3467 (M); LST 7467 (S)



COUNTRY SPOTLIGHT
FLATT & SCRUGGS' GREATEST HITS
 Columbia CL 2570 (M); CS 9370 (S)

Bluegrass fans will snap up this package of outstanding tunes associated with Flatt & Scruggs—"The Ballad of Jed Clampett" from "The Beverly Hillbillies" TV series; "My Saro Jane," "You Are My Flower," and "Jimmy Brown, the Newsboy." A long-term seller.



CLASSICAL SPOTLIGHT
**MOZART/BEETHOVEN/
 BRAHMS/COPLAND/FINE/
 CARTER/PISTON**
 The Boston Symphony Chamber Players, RCA Victor LM 6167 (M); LSC 6167 (S)

The Chamber players back up their educational and impressive musical credits by distinguished performances. Tight, feeling and tasty is their playing throughout. Notes by Peter Ustinov are on a bonus disk in this three-record set of works ranging from Mozart to Copland.



COUNTRY SPOTLIGHT
"LITTLE" JIMMY DICKENS' GREATEST HITS
 Columbia CL 2551 (M); CS 9351 (S)

Jimmy Dickens tries on some of his greatest tunes—tunes so closely associated with him like "Take an Old Cold Tater (and Wait)," "May the Bird of Paradise Fly Up Your Nose," and "Out Behind the Barn." Plus others like "Night Train to Memphis." Could mean bonus sales.



COUNTRY SPOTLIGHT
DERN YA/RUBY WRIGHT
 Kapp KL 1508 (M); KS 3508 (S)

Her "Dern Ya" was a hit and this album not only has that to pull sales, but some superb versions of "Billy Broke My Heart at Walgreens," "Adios Aloha," and "The Gay Divorcee." Strong sales for this album based on airplay on country music stations.



GOSPEL SPOTLIGHT
**THE SPEER FAMILY:
 THE HAPPY JUBILEE**
 Heart Warming LPHF 1883 (M); LPS 1882 (S)

It's amazing how strong the spiritual convictions the Speer family can portray in songs like "The Happy Jubilee," "Then I Met Jesus," and "I'd Do It All Over Again." Dealers are assured of a steady seller in every album of this famous gospel-singing family.



CLASSICAL SPOTLIGHT
BACH: MASS IN B MINOR
 Soloists, Chorus, Radio Symphony, Berlin Maazel, Philips SPS 3-981 (S)

Bach's monumental "Mass in B Minor" receives a highly-professional performance under Maazel. Soloists include Teresa Stich-Randall and Ernst Haefliger.



CLASSICAL SPOTLIGHT
RUSSIAN SAILOR'S DANCE
 New York Philharmonic (Bernstein), Columbia ML 6271 (M); MS 6871 (S)

Bernstein puts some real zest into these colorful dance favorites. Here are such works as Grieg's warm "Norwegian Dance No. 2," the peppery "Russian Sailor's Dance," the spirited "Hoe-Down," by Copland. They're all done with humor and rhythmic vitality that's a pure delight.



COUNTRY SPOTLIGHT
FROM THE HEART OF TEXAS
 Bob Wills and the Texas Playboys, Kapp KL 1506 (M); KS 3506 (S)

An extra important Bob Wills release because here the master of western swing catches onto the mariachi trend with wailing trumpets to present a beautiful version of "My Adobe Hacienda"—getting strong play on country music stations already. Updated, but still Wills style, versions of "Kansas City," "Guess I'll Move on Down the Line" give this a lot of sales power.



COUNTRY SPOTLIGHT
SORRY MY NAME ISN'T FRED . . . IT'S BOBBY HELMS
 Kapp KL 1505 (M); KS 3505 (S)

With the "Sorry, My Name Isn't Fred . . ." which is getting wide airplay across the nation, to spur sales, this album will be a big chart item. Tunes also aboard include "Take Good Care of Her" and "The Last Word in Lonesome Is Me."



GOSPEL SPOTLIGHT
SLIGHTLY REGAL
 Jake Hess & the Imperials, Heart Warming LPHF 1881 (M); LPS 1880 (S)

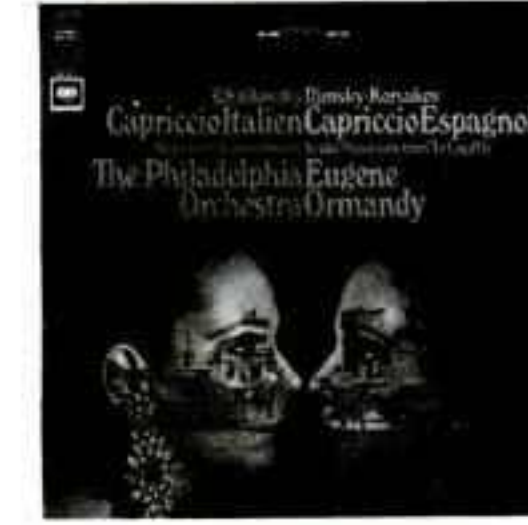
A sensational version, led by a flashy piano solo, of "I Wouldn't Take Nothin' for My Journey" sparks this LP by Jake Hess & the Imperials. "The First Day in Heaven" and "Because He Loved Me" are easy on the ears.

(Continued on page 42)



CLASSICAL SPOTLIGHT
IVES: MUSIC FOR CHORUS
 Conducted by Gregg Smith, Columbia ML 6321 (M); MS 6921 (S)

Here's a perfect gift for the Yule season and for all seasons. The Texas Boys Choir give great assists, with "Three Harvest Home Chorales" deserving special mention. Gregg Smith batons. The Smith Singers, Ithaca College Concert Choir and the orchestra add brightness and vigor.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: CAPRICCIO ITALIEN; RIMSKY KORSAKOV: CAPRICCIO ESPAGNOI
 Philadelphia Orch. Eugene Ormandy, Columbia ML 6317 (M); MS 6917 (S)

Ormandy decorates these well known pieces with bright and refreshing orchestral effects. He colors the "Capriccio Italien" with a wide ranging vitality, and gives the "Capriccio Espagnol" dashing colors that are a delight on his musical canvas.



COUNTRY SPOTLIGHT
HERE'S HAYDON THOMPSON
 Kapp KL 1507 (M); KS 3507 (S)

There seems to be many sides to Haydon Thompson—the soft, thoughtful one of "Life's Gone and Slipped Away"; the gutsy soulful one of "You Don't Have to a Baby to Cry" that reminds one of the early Elvis Presley (and just as good); and the hit-writing one of "I'll Kiss You Again."



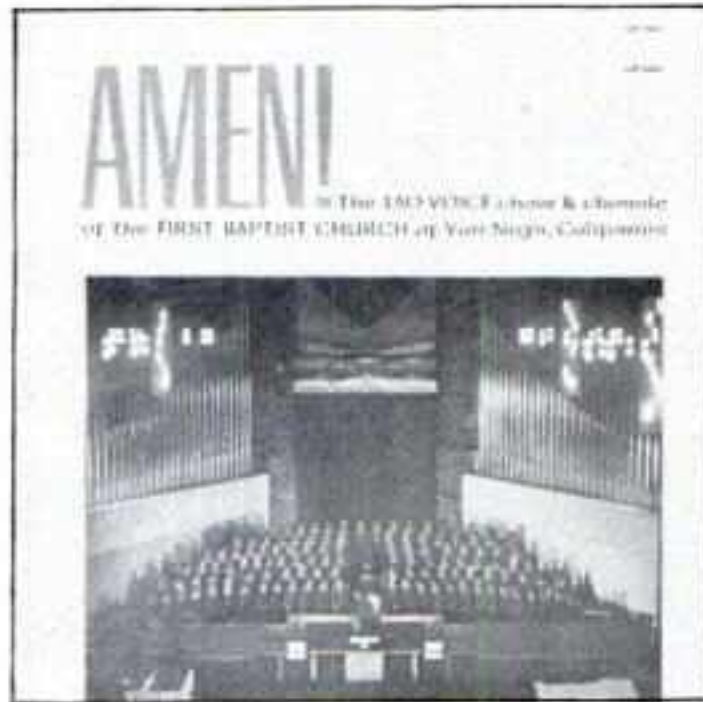
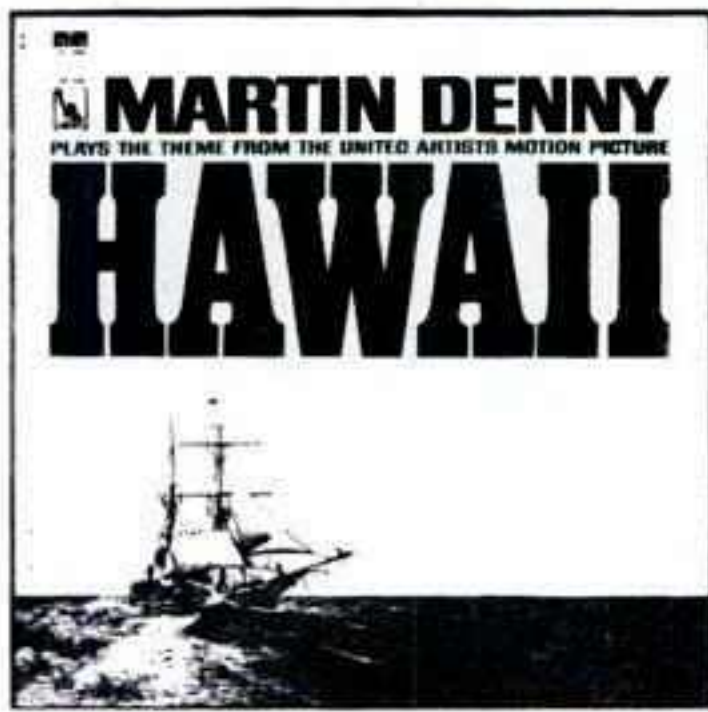
GOSPEL SPOTLIGHT
THE SOUND OF GOSPEL MUSIC
 Blackwood Brothers, RCA Victor LPM 3625 (M); LSP 3625 (S)

This, the best-selling gospel group in record history with more than a million record sales—has come up with their most commercial product to date. There're haunting beautiful versions of "Climb Every Mountain," "America, the Beautiful," "May the Good Lord Bless and Keep You."

ALBUM REVIEW POLICY

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

SEE ALBUM REVIEWS
 ON BACK COVER



FALL IN WITH LIBERTY FOR OCTOBER



Join this SALES PARADE of exciting new album releases!

And march right up to your Liberty representative for a full review of our great displays for October!



...AS BIG AS LIFE!

JOHN MICHELLE CASS DENNY

The **MAMAS** *& The* **PAPAS**

**LOOK THROUGH
MY WINDOW**

(4050)

PRODUCED BY LOU ADLER

DUNHILL

NEW YORK / A SUBSIDIARY OF ABC-PARAMOUNT RECORDS / BEVERLY HILLS

(A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.)

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THERE'S NOTHING ELSE ON MY MIND BARRY MCGUIRE

(4048)



PRODUCED BY LOU ADLER

DUNHILL

NEW YORK / A SUBSIDIARY OF ABC-PARAMOUNT RECORDS / BEVERLY HILLS
(A SUBSIDIARY OF AMERICAN BROADCASTING COMPANIES, INC.)

ALBUM REVIEWS

Continued from page 38



FOLK SPOTLIGHT

TEAR DOWN THE WALLS

Martin & Neil. Elektra EKL 248 (M); EKS 7248 (S)

Top-notch debut of two very talented folk singers. Martha & Neil's well-paced folk and blues package, with its strong lyrics, should be an instant hit.



R&B SPOTLIGHT

BILLY BUTLER: RIGHT TRACK

Okeh OKM 12115 (M); OKS 14115 (S)

Soul with impact—that describes Billy Butler to a T, which will stand for Tremendous sales for this album containing his big-selling single, "I Can't Work No Longer," along with a danceable "Boston Monkey." R&B airplay should help boost sales of this LP, his first for Epic.



RELIGIOUS SPOTLIGHT

THE RESTLESS ONES

Ralph Carmichael. Sacred LP 73046 (M); LPS 74046 (S)

A rich, rewarding album—titled after a Billy Graham movie—of lush wall-to-wall instrumentals hinging around the flute, guitar, and harpsichord. Beautiful, relaxing tunes that will make excellent programming material for any conservative format station—all originals by Ralph Carmichael. In another jacket, this could have been considered a product suitable for the pop market.



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.

POPULAR SPECIAL MERIT

THE LAMP IS LOW

Marilyn Maye. RCA Victor LPM 3626 (M); LSP 3626 (S)

Marilyn Maye has been building a steady following through her consistent top-notch disk work, and there's bound to be a breakthrough soon. This package is another demonstration of her superlative styling. She works mainly here with unfamiliar songs, but they become more permanent as she goes along.

POPULAR SPECIAL MERIT

ALL STOPS OUT!

Johnny Dupont. Columbia CL 2550 (M); CS 9350 (S)

Organist Johnny Dupont's debut is marked by bright, bouncy arrangements of pop easy listening material. His vibrant style should spark greater enthusiasm for organ music. Standout numbers are "Caravan" and "Our Day Will Come."

POPULAR SPECIAL MERIT

ALOHA, AMIGO

Arthur Lyman. Life L 1034 (M); SL 1034 (S)

There's apparently a never-ending musical lode to be found in Hawaii, and Arthur Lyman knows where the treasure is buried. Once again he's come up with an album of sounds culled from the islands that are both exotic and enriching.

LOW-PRICE POP SPECIAL MERIT

THE DISTINCTIVE PIANO STYLE OF FLOYD CRAMER

RCA Camden CAL 2104 (M); CAS 2104 (S)

Dealers should have no worry about this album—the name of Floyd Cramer alone will draw a flood of customers. It also has going for it beautiful piano renditions of "The Three Bells," "Tomorrow's Gone," and "Don't Get Around Much Anymore."

INTERNATIONAL SPECIAL MERIT

LATINO, SI GUSTA!

Cuarteto Imperial. Epic LF 19050 (M); BF 19050 (S)

Cuarteto Imperial, a Columbian group popular in South America, makes its North American debut with a collection of highly-danceable boleros. The quartet should score well with the many fans of Latin American music. The disk is rechanneled for stereo. Selections are uniformly good.

COUNTRY SPECIAL MERIT

COUNTRY CHARLEY PRIDE

RCA Victor LPM 3645 (M); LSP 3645 (S)

The label is backing this artist to the hilt to establish him as a major performer in the field. And major performer he'll be; Pride has the feeling and the talent and does a standout job here on "The Snakes Crawl at Night," his first single; "Folsom Prison Blues," and "Got Leavin' on Her Mind."

COUNTRY SPECIAL MERIT

SARA AND MAYBELLE

The Original Carters. Columbia CL 2561 (M); CS 9361 (S)

One of the most positive collector's items in the history of records—Sara and the famous Carter family on records for the first time in 26 years, recording with Mother Maybelle Carter. Tunes include "Higher Ground," "The Ship That Never Returned," and "Farther On."

COUNTRY SPECIAL MERIT

ALL THE WORLD IS LONELY NOW

Cal Smith. Kapp KL 1504 (M); KS 3504 (S)

Cal Smith shows a tremendous promise as a solo star; for years he's been the glow on guitar behind Ernest Tubb. With a break, this album could launch him to fame in his own right. Does a great job here on "Swinging Doors," "Shenandoah Waltz," and "I'd Rather Be Alone."

CHRISTMAS SPECIAL MERIT

CHRISTMAS WITH THE BEERS FAMILY

Columbia ML 6335 (M); MS 6935 (S)

Carols, some favorites along with some virtually unknown, but all wrapped up in charming, entertaining folk style by the Beers Family with folk instruments. Could be a present for dealers, with the proper promotion.

CLASSICAL SPECIAL MERIT

BACH: SUITES FOR ORCHESTRA

Radio Symphony, Berlin Maazel. Philips SPS 2-983 (S)

Lorin Maazel, a young conductor to be reckoned with, leads Berlin's Radio Symphony Orchestra in a steady performance of Bach's four "Suites for Orchestra." The graceful pieces are played with fitting style and delicacy.

FOLK SPECIAL MERIT

YOU WERE ON MY MIND

Marti Shannon. RCA Victor LPM 3633 (M); LSP 3633 (S)

Miss Shannon is a young folksinger out of Canada that bears watching. There's an individuality of style and songsmanship that comes across excellently on her debut disk and earmark her future breakthrough.

R&B SPECIAL MERIT

MAKIN' WAVES

George Semper. Imperial LP 9327 (M); LP 1237 (S)

Socking, slamming organ, jazz flavored with heavy r&B rhythm that's right up the alley of what's happening today. "Collard Greens," "I Can't Stop Loving You," "I Can't Get No Satisfaction"—variety with a punch. Could be a strong seller with airplay.

JAZZ SPECIAL MERIT

THE MATADORES MEET THE BULL: STITT

Sonny Stitt. Roulette R 25339 (M); SR 25339 (S)

Saxman Sonny stars on this top jazz disk, although he faces stiff competition from a stellar set of sidemen. Included are "Lock-jaw" Davis, Clark Terry, "Wild Bill" Davis, Billy Taylor and Junior Mance. Joining them are Latin musicians Tito Puente, Joe Cuba and Ray Barretto. "T'wana" and "Stitt's Song" are standouts.



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

SOUNDTRACK FROM "THE IDOL"
Fontana. MGF 27559 (M); SFR 67559 (S)

POPULAR

GET AWAY
Georgie Fame. Imperial LP 9331 (S); LP 12331 (S)

NEWLEY RECORDED
Anthony Newley. RCA Victor LPM 3614 (M); LSP 3614 (S)

BEAT THAT #??* DRUM
Sandy Nelson. Imperial LP 9329 (M); LP 12329 (S)

GANTS AGAIN
Liberty LRP 3473 (M); LST 7473 (S)

SOFT & SENTIMENTAL
Enzo Sturti. Epic LN 24216 (M); BN 26216 (S)

MINE EYES HAVE SEEN THE GLORY
Anita Bryant. Columbia CL 2573 (M); CS 9373 (S)

THE JAZZ SWINGER
Woody Herman. Columbia CL 2552 (M); CS 9352 (S)

MORE I CANNOT WISH YOU
Ed Ames. RCA Victor LPM 3636 (M); LSP 3636 (S)

EDDIE LAYTON PLAYS LAWRENCE WELK'S GREATEST HITS
Epic LN 24215 (M); BN 26215 (S)

EDDIE BARCLAY PLAYS PARIS
Monument MLP 8055 (M); SLP 18055 (S)

JIMMY VAN HEUSEN PLAYS JIMMY VAN HEUSEN
United Artists UAL 3494 (M); UAS 6494 (S)

LOW PRICE POPULAR

COMIC STRIP FAVORITES
Ray Martin and His Orchestra. RCA Camden CAL 2102 (M); CAS 2102 (S)

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Music Aeterna Orch. (Waldman). Decca DL 710132 (S)

JAZZ

RIGHT NOW!
Jackie McLea. Blue Note 4215

RHYTHM & BLUES

SIMON PURE SOUL
Joe Simon. Sound Stage 7 SSM 5003 (M); SSS 5003 (S)

FOLK

OLIVER SMITH
Elektra EKL 316 (M); EKS 7316 (S)

RELIGIOUS

WHEN I MET THE MASTER
Rodger Hall. Word W 3388 (M)

WE'VE COME THIS FAR BY FAITH
J. T. Adams and the Men of Texas. Word W 3350 LP (M); WST 8350 LP (S)

POETRY CORNER
Jimmy Jones. Sing LP 3218 (M)

INTERNATIONAL

**SONORA SANTANERA
TROPIC TEMPO**
Columbia EX 5173 (M)

GUANTANAMERA
Digno Garcia & the Carlos. Monument MLP 8053 (M); SLP 18053 (S)

RIO!
Orchestra Guannabara (Carloca) Monument MLP 8054 (M); SLP 18054 (S)

ACCORDION A LA PIAF!
Emile Prud' Homme. Epic LF 18051 (M); BF 19051 (S)

I'M OFF TO BONNIE SCOTLAND
Andy Stewart. Epic LF 18048 (M); BF 19048 (S)

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STEREO

CL 2563



Simon and Garfunkel

Parsley, Sage, Rosemary and Thyme



Homeward Bound
The Dangling Conversation

Scarborough Fair / Canticle
Patterns
For Emily, Whenever I May Find Her
The Big Bright Green Pleasure Machine
A Poem on the Underground Wall
Cloudy
A Simple Desultory Philippic (Or How I Was
Robert McNamara'd Into Submission)
The 59th St. Bridge Song (Feelin' Groovy)
Flowers Never Bend With the Rainfall
7 O'Clock News / Silent Night

CL 2563 / CS 9363 Stereo

They get through to you.

Simon and Garfunkel say things.

Now, in an extraordinary new album, they perform their most powerful material to date. Included are "Homeward Bound" and "The Dangling Conversation."

This long-awaited Simon and Garfunkel release is a product of two young men who have discovered where they're at. The top.

Signs of the times.

On COLUMBIA RECORDS 

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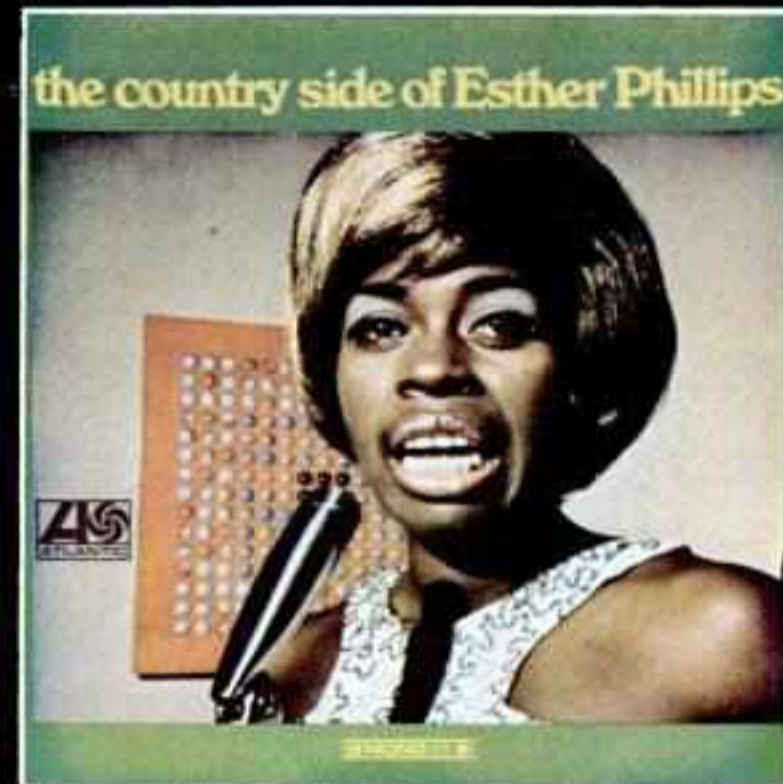
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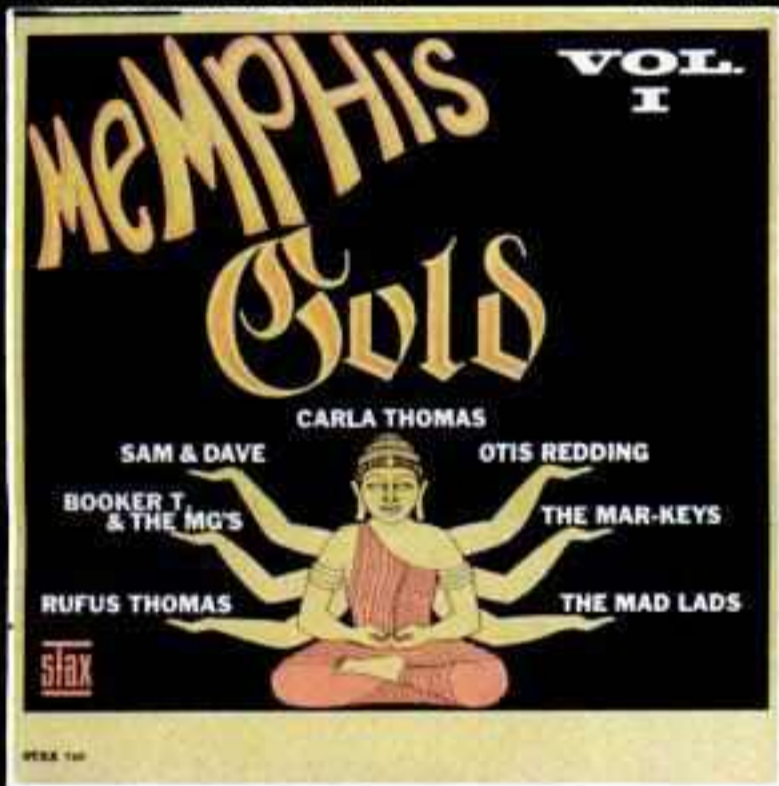
THE FABULOUS NEW FRENCH SINGING STAR MIREILLE MATHIEU Atlantic 8127



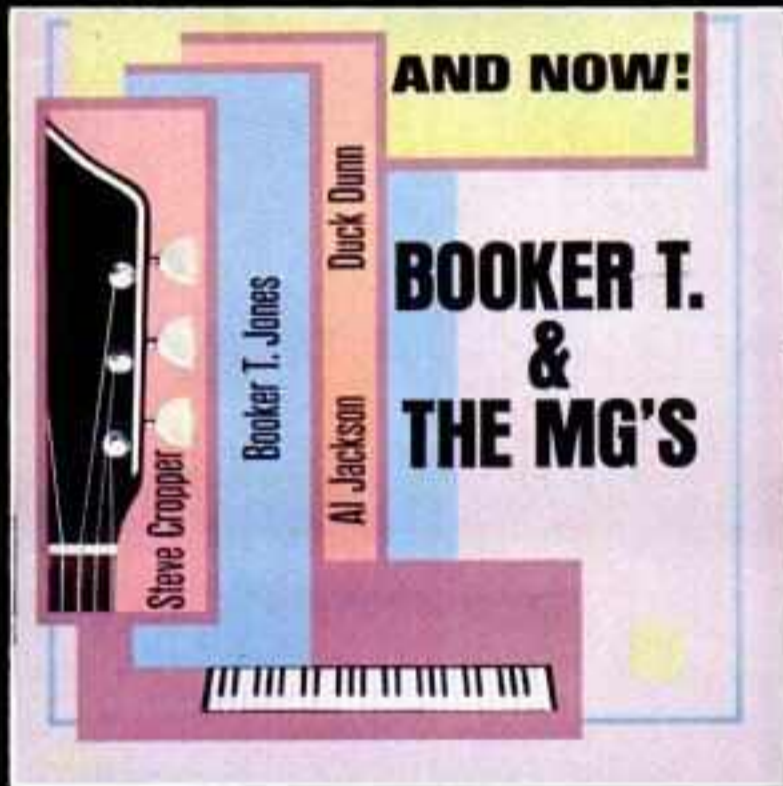
A TIME TO LOVE LESLIE UGGAMS Atlantic 8128



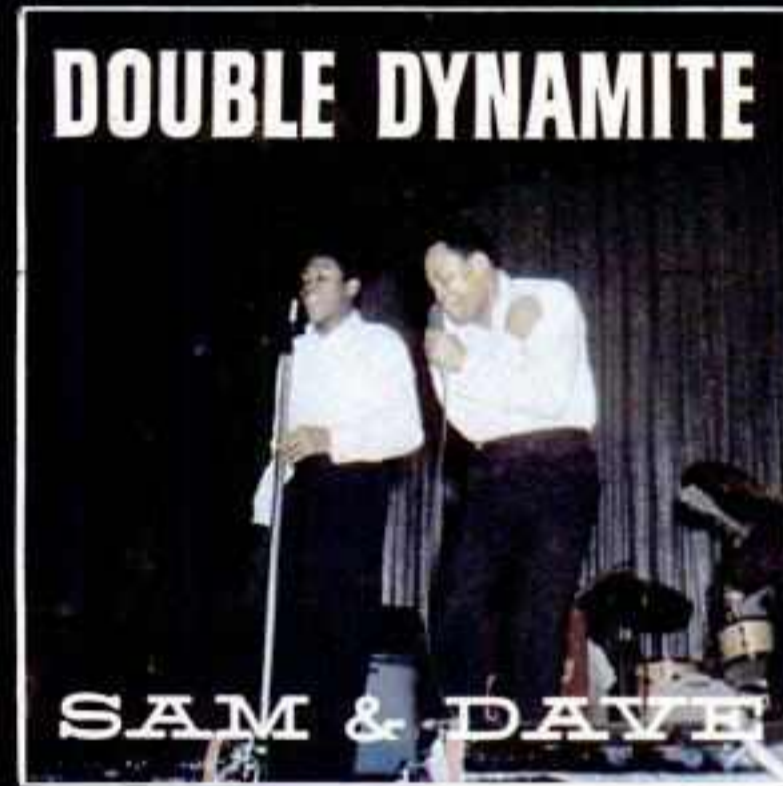
THE COUNTRY SIDE OF ESTHER PHILLIPS Atlantic 8130



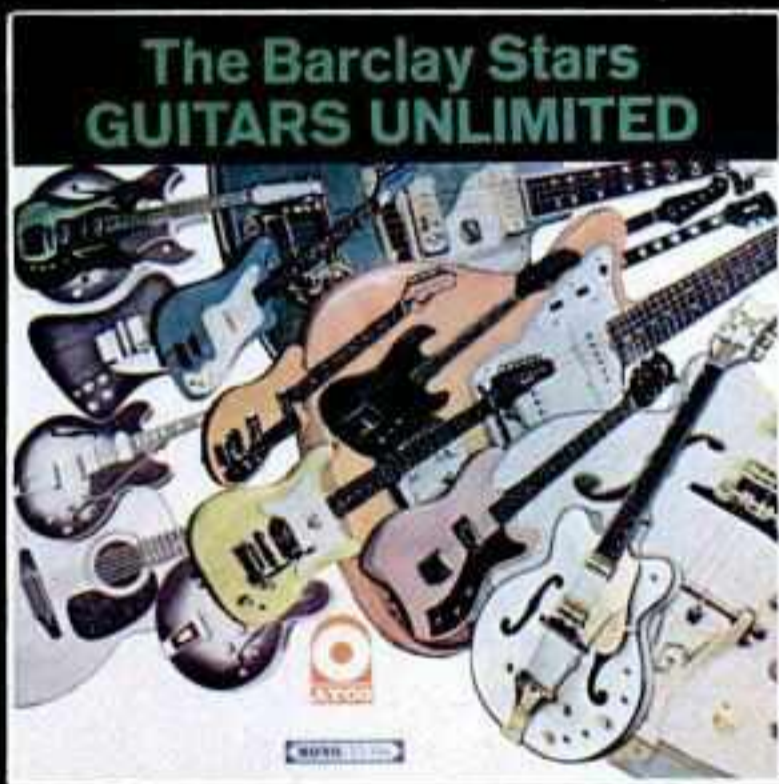
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BOOKER T. & THE MG'S Stax 711



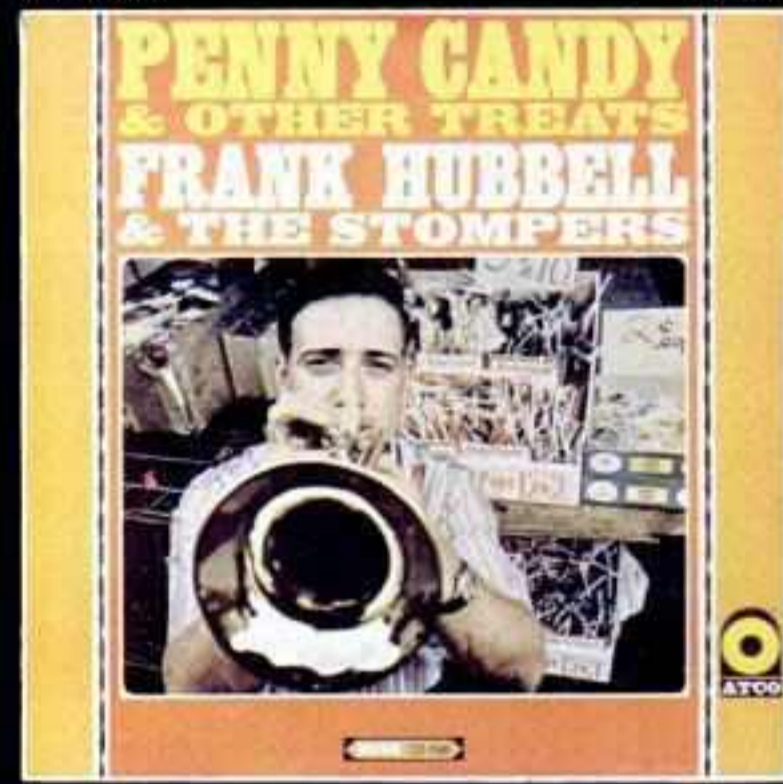
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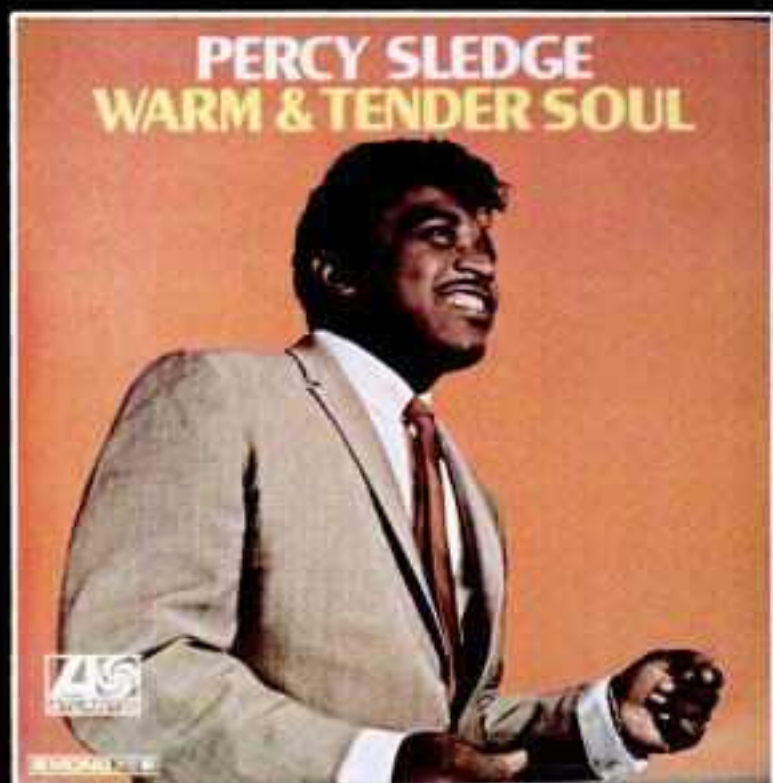


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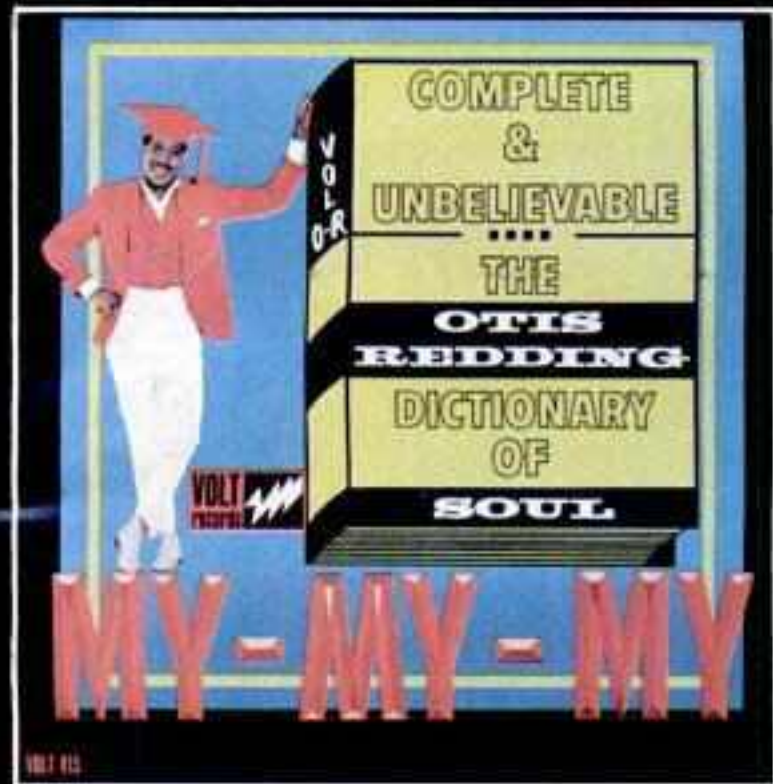
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October

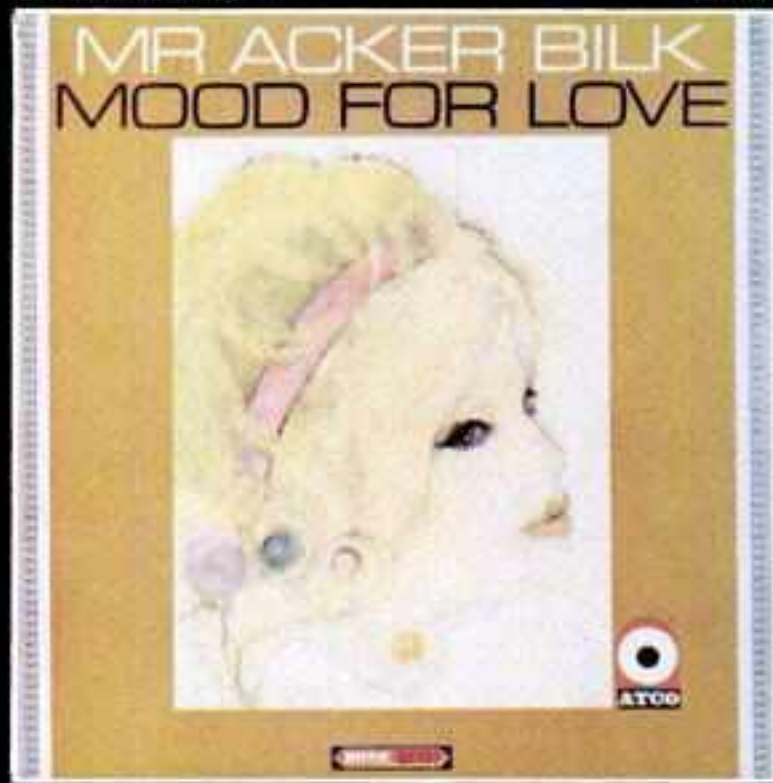
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INDO JAZZ SUITE • JOE HARRIOTT DOUBLE QUINTET Atlantic 1465

See your Atlantic or Atco Distributor for complete details of the October release program. (All Available in Mono and Stereo)

"YOU DID IT", SAYS MAURICE CHEVALIER TO MIREILLE MATHIEU AFTER HER OVERWHELMING TRIUMPH AT PARIS'S OLYMPIA THEATER.

« C'est gagné ! » a dit Maurice Chevalier à Mireille Mathieu, qui a triomphé à l'Olympia



Dans sa loge tapissée de télégrammes de félicitations, Mireille Mathieu (19 ans), qui faisait ses débuts de vedette à l'Olympia et venait de séduire 2.000 spectateurs, jette sur le grand « Ancien » un regard chargé de gratitude. Maurice Chevalier a été le premier à lui dire : « C'est gagné. »

(Lire en rubrique « Spectacles » l'article de Monique FLEURY.)



in her dressing room, littered with telegrams of congratulation from all over the world, 19 years old mireille, who in her first star performance at the olympia has just been wildly acclaimed by over 2000 spectators, smiles gratefully at the greatest french music hall star, the first to congratulate her.

Indie Meisel Defects From GVL: Calls Long Blackout Unbearable

By OMER ANDERSON

BERLIN — West Germany's successful independent disk producer, Peter Meisel, has pulled his recording artists out of the dispute between German radio networks and the GVL, the artists society.

Meisel broke the GVL solid front against the ARD, West Germany's TV-radio network in renewing his contract with Ariola. He withheld from Ariola the broadcasting rights for his production on Ariola's Hansa label.

Meisel said he would allow radio stations to play his disk productions under the old conditions. This means that a group of top German pop artists will again be available to the ARD, the West German radio network.

Meisel's artists include Nini Rosso, Marion, Elisa Gabbai, the Troggs and the Peels.

"The struggle between the ARD and the GVL is a question of survival for us," Meisel

said. "German producers are those mainly affected. The big firms are in a position to hold out."

Cites Competition

"But for us, a long broadcast blackout is unbearable. We are, in any event, always threatened by the Damocles Sword of overwhelming foreign competition."

"The radio is our main promotion vehicle. We are already in the process of forming a GVL-independent orchestra."

Hans Blume, Hansa press chief, said radio stations were enthusiastic about Meisel's defection from the GVL. There are signs that Meisel's move may start a stampede of recording artists from the GVL. Michael Holm, a top German pop singer and author, has resigned from the performing artists society. Holm predicted there would be a rush of artists to join him. He said that if the GVL tries to hold him to a five-year membership, as is provided in the contract, he will take the GVL to court. Holm

will record on the Hansa label.

The GVL's battle with the radio stations threatens to kill the goose laying the golden eggs. A long radio blackout would depress disk sales severely and might kill the careers of young artists.

Most artists appear to agree with Meisel and Holm that it is virtually impossible for the GVL to win its current campaign against the ARD because of the non-commercial organization of German radio. Since the ARD is state-financed, it has very little dependence on advertising; and it has a largely captive audience inasmuch as it is Germany's only radio network. Therefore, while ARD listeners may write outraged letters to the network, they, in fact, can do very little to sway the network.

On the contrary, some ARD executives, after making a study of slipping disk sales, have expressed the view that the network should charge for disk exposure as advertising.

Pay As You Play Plan Introed In Europe by Philips of France

PARIS—Philips (France) has become the first company in Europe to introduce credit facilities for disk buyers. The firm has launched a scheme throughout France permitting installment payments over six months for 12-inch LP's.

The deposit is fixed at 25 per cent of the retail price and the plan will operate for disk purchases of not less than 250 francs (\$50) and not more than 700 francs. The scheme will be financed by Radio-Fiduciaire credit company. For a

purchase of 250 francs, for example, the customer will pay 70 francs down and the balance of 180 francs—less 2 per cent—will be paid to the dealer by the credit company.

To complete the purchase, the customer will pay six monthly installments of 34 francs 60 centimes—making a total of 277 francs 60 centimes. This means that interest paid by a customer on a credit purchase amounts to about 11 per cent.

The plan covers all 12-inch

LP's in the Philips, Mercury and Fontana catalogs and is aimed particularly at stimulating the sales of collections of LP's, like the "Dansez Avec..." series, the "Airs de France" folk series, "Plaisirs de Jazz," the "Grands Auteurs, Compositeurs et Interpretes," etc.

The introduction of the plan has been timed with the Christmas gift market, and is the latest move in a long-term Philips' campaign to get French record buyers more LP-conscious.

Adamo and Sheila Top French Singers of '66: Magazine Poll

PARIS — Adamo and Sheila are the top French singers of 1966, according to the annual readers poll carried out by the million-selling pop magazine "Salut Les Copains."

For the first time since the poll was started in 1963, Johnny Hallyday and his wife Sylvie Vartan have been displaced from the No. 1 positions. Both placed second this year.

Tops in the foreign category

were the Beatles, with the Rolling Stones second and Bob Dylan third.

In the French top 10 for the first time were fast-rising newcomers Michel Polnareff who came in at No. 6, and long-haired protest singer Antoine at No. 4.

Newcomers to the girl singer poll were Mireille Mathieu (fifth), Annie Philippe (sixth), Adamo's sister, Delizia (seventh) and Stone (eighth).

Male Singers: 1, Adamo; 2, Johnny Hallyday; 3, Claude Francois; 4, Antoine; 5, Herve Vilard; 6, Michel Polnareff; 7, Hughes Aufray; 8, Frank Alamo; 9, Eddy Mitchell; 10, Richard Anthony.

Female Singers: 1, Sheila; 2, Sylvie Vartan; 3, Francoise Hardy; 4, France Gall; 5, Mireille Mathieu; 6, Annie Philippe; 7, Delizia Adamo; 8, Stone; 9, Michele Torr; 10, Petula Clark.

Foreign Artists: 1, Beatles; 2, Rolling Stones; 3, Bob Dylan; 4, Tom Jones; 5, James Brown.

The poll confirms that France is essentially a country of solo singers. A French group has never figured in the top 10.

Milstein in Germany — After 33 Years

COLOGNE — Nathan Milstein is making his first German tour since 1933. The American violin virtuoso will play in four German cities during October—West Berlin, Hamburg, Munich and Stuttgart. In Berlin, he will give an orchestra concert with the Berlin Philharmonic directed by Herbert von Karajan.

Electrola is using Milstein's milestone German tour as an all-stops-out sales promotion vehicle for his records on the Angel and Sax labels.



LUCIANO DEL'INNOCENTI of C&C, Iuri Petrov of the Soviet Embassy in Rome, maestro David Oistrakh, Iuli Salekov of the Soviet Commercial Delegation in Rome, at the cocktail party held to announce the inking of contract between MK and C&C, for distribution here of the Russian catalog. For the first time in Italy, the catalog will be released on a royalty basis. In Europe, only German Ariola reached a similar agreement.

Poles Do About-Face: Lift Ban on Western Beat Bands

COLOGNE—Poland has rescinded all restrictions on Western beat bands and is now welcoming them on a large scale.

The change by Polish Communist authorities coincided with the visit of Germany's No. 1 beat band, the Lords, who record for Electrola.

Electrola reported that the Lords were treated like lords on their recent tour of Poland. First, they were booked for the tour with great fanfare by Pagard, the national Polish artists' agency. Ostensibly, the Berlin beat band was booked for the VI International Lieder Festival at Zoppot, the only festival in the Soviet bloc which unites artists from East and West.

The Zoppot appearance was

then expanded to five cities, and when huge crowds turned out in each city, the tour was expanded to eight cities—Stettin, Bromberg, Plock, Breslau, Opoln, Klaisz, Wlodziawek and Poznan. Electrola reported that young and old flocked to hear the Lords. In no city were there fewer than 20,000 persons, and the crowds were so large that sport stadiums were used.

The five Berlin youths were given the celebrity treatment everywhere, even by Communist officials who asked for their autographs and complimented them on their artistry. The climax came with an invitation to the Lords to appear on Polish TV's Liederfestival. At Kalisz enthusiasm ran so high that the Lords had to be

(Continued on page 48)

CBC Bows Writing Contest

TORONTO — The Canadian Broadcasting Corp. radio network has launched a nationwide songwriting competition for original, unpublished songs. Songs can be folk, country, jazz, ballad or novelty. Closing date for the competition, open only to Canadians, either professional or amateur, is Jan. 31, 1967.

Thirty-two songs selected from entries will be broadcast in a series of network programs beginning Apr. 2. A panel of four judges, representing the

composing, performing and recording fields, will select the semi-finalists, and the winning song will be chosen on the final broadcast, June 11.

The composers of each song chosen for broadcast will receive \$50. Semi-finalists will win \$500. The writer of the winning song will receive \$1,500 and a recording contract with RCA Victor. Details and entry forms are available from CBC Song Market, CBS Radio, Box 500, Terminal A, Toronto 1, Ont.

U. K. Decca's Deram to Go International

LONDON—British Decca is launching its new Deram label internationally. First singles on the label in America will be "I Love My Dog" by Cat Stevens, already seeing chart action here, and "Happy New Year" by Beverley. The new label will be reserved for British product around the world.

Announcing the plans to launch the label globally, Decca managing director W. W. Townsley said "It will enable us to have a common catalog throughout the world, unlike Decca label material which we have to switch to the London logo in America to avoid confusion with U. S. Decca."

Townsley added: "We are delighted with the reception the new label has already received in Britain. We think it will become one of the major world labels. Deram is not intended to be a minor subsidiary of Decca."

First Deram releases in the U. S. are expected at the end of this month.



GIOVANBATTISTA ANSOLDI, left, Rifi chairman, and Germano Ruscitto, Billboard's Milan correspondent, view a symbol of Kangaroo Records, which will be marketed by Rifi. Rifi will market a seven-inch series by I Giganti, Iva Zanocchi, Johnathan & Michelle, Mario Anzidei, Fausto Leali and Giorgio Gaber. Each disk will include a pouch containing a single six-inch record in a full-color sleeve.



TONY BENNETT pays a surprise promotional trip to London. CBS managing director Ken Glancy hosted a party for him. Left is Glancy, with Robert G. Cato, director Art and Design, Columbia Records, New York, right, and Bennett.

From The Music Capitals of the World

AMSTERDAM

Japanese duo the Peanuts, who appeared at the Grand Gala du Disques, have also taped a special show for local KRO-TV. Capitol released a strong batch of LP's including the controversial LSD Documentary. . . . **Spencer Davis**, leader of the British hit group, introduced his new Fontana LP "Autumn 66," to the Dutch press during his stay in Holland. Davis also boosted the "Stars Charity Fantasia" LP whose profits go to the Children Fund. Argo's third volume of "The Golden Age of Piano Virtuosi" released here by Phonogram, has roused plenty of reaction from classical critics. The albums are compiled of recorded tapes from Ampico Piano rolls made in the early twenties by various top pianists. . . . Dutch r&b group Q '65's first Philips' LP is being given special promotion. French group Les Provinciales here to record a show for local DRO-TV. CBS recently issued an EP by the group.

BAS HAGEMAN

CHICAGO

The newly occupied 8-story headquarters of Chess Producing Corp. on the near-south side is undergoing extensive remodeling into a vast, self-contained recording company complex. Topped by penthouse sales offices, the building will also house four large studios, the Chess, Checker, Cadet business offices and will eventually sport, according to **Leonard Chess**, a full floor of tape duplicating facilities for Chess' 4- and 8-track program as announced by **Marshall Chess** (see story elsewhere). . . . **Jules Herbuveaux**, WEFM station manager, has announced

Rifi and Belter Renew; N. Y. Next Rifi Stop

MILAN — Giampiero Rossi, Giovanbattista Ansoldi and Giuseppe Velona, Rifi president, chairman and managing director, and international manager respectively, are back from Barcelona, Spain, where a contract between Rifi and Belter for distribution of the Italian catalog was renewed for three more years. Rifi will participate in the 1967 Festival of Mallorca, Spain, with a top team of artists.

Rifi executives will go to New York to meet with the U. S. recordmen. They will stay at the Park Sheraton Hotel; their operational center will be care of their U. S. representative, Richard H. Roemer.

After New York, they go to Los Angeles, then proceed to Tokyo to discuss Rifi artists' future release with Philips' executives.

On their way back to Milan, they will stop in Beirut, Lebanon, to meet with Mario G. Haddad, managing director of the Rifi's co-owned SLD (Societe Libanaise Du Disque).

Delpech on Festival

PARIS — In a recent note from Paris, it was incorrectly stated that Michel Delpech recorded for the CBS label. He is, of course, a Festival artist.

broadcasts of the New York Philharmonic weekly. . . . **Steve Steinberg**, 6' 3" son of Mercury Record Corp. executive vice-president **Irwin Steinberg**, is re-writing the Highland Park, Ill. High School pass-catching record book as a 17-year-old end; has caught four TD passes in the past two games. . . . Dunwich Productions' **George Badonsky**, **Bill Traut** (who has left Seeburg to go full time with Dunwich) and **Eddie Higgins** have plowed some of their burgeoning capital back into the company: they've bought a record player for the office. They've also released local group **Saturday's Children's** "You Don't Know Better"; have signed **Amanda Ambrose**; will soon release a new single by the **Shadows of Knight**, recorded with a new technique "that breaks every rule in the book"; have just released "Mandy" by the **Boys Next Door**, an Indianapolis find; and are now releasing "Project Blue" by the **Banshees** nationally. In addition, **Higgins**' single of "Alfie" is just being released on Atlantic going good music and top 40. The album in a month. . . . Nov. 4 and 5 finds **Woody Herman** at the Univer-

(Continued on page 50)

EMI's Lomas Festival Star

BARCELONA — An outstanding figure to emerge from the Festival of Mediterranean Song, now rapidly becoming a key musical event for southern Europe, was EMI's Bruno Lomas. Despite fierce competition, Lomas' version of "Como Ayer" won. It was written by Manolo and Ramon Dinanico, and also performed by them.

EMI has already issued record versions of the winning song in Spain by both Lomas and the Duo Cinamico. It is expecting releases in other countries bordering on the Mediterranean.

Philips in Tokyo Moves Offices

TOKYO — Philips Industries here has moved its headquarters to the recently completed Kokusai Building, Marunouchi. The facilities include Industrial Development and Consultant Co., Ltd., the Philips Industries head office in Japan; Philips Product Sales Corp. of Japan, the import organization of Philips equipment and products; a Philips pharmaceuticals section; a branch of International Trading Co., Ltd., the export organization; Tokyo Music Publishing Co. and a representative office for the Philips group of record labels.

About-Face

• Continued from page 47

brought to the stadium in a closed delivery van. The Lords received for a single evening as much money as a high-ranking Polish official gets in a month, a fact which didn't appear to disturb Poland's proletarians.



GALLO (AFRICA) LTD. moved into its new Johannesburg, South Africa, building on Oct. 3. The modern quarters include first-floor recording studios, which were designed by the firm's Council for Scientific and Industrial Research, which has a specialist acoustical department. The official opening of the new structure is set for Dec. 20.

The Sorrows Are Out of Roses Fest

ROME — The Sorrows, Pye-RCA Italiana, who were to participate in the third Festival of Roses, will not appear. The reasons were not disclosed. Gianni Morandi, also RCA Italiana, winner of the first festival, will enter with "C'era un Ragazzo Che Amava I Beatles E I Rolling Stones" (There Was a Boy Who Loved The Beatles and The Rolling Stones), a "protest" song written by new talent Mauro Lusini. The tune will be repeated on the second turn. Morandi, who sold 2 million records during the last three years with "normal pop" repertoire, decided to change.

There's little doubt that Joan Baez, Barry McGuire and Bob Dylan are influencing the Italian product. First to launch a folk song here was I Marcellos Ferial, Durium, in 1964, with "Angelita di Anzio," based on a World War II incident. Adriano Celentano was the second to emphasize folk songs with his latest San Remo hit, "Il Raggio Della Via Gluck" (Tar and Cement). Currently, the Italian groups have both folk and protest repertoires. Morandi is the first Italian singer of star level to jump on the protest wave.

Critics' Award Given Karajan

HAMBURG — Herbert von Karajan has received the 1966 Prize of the German Phonograph Record Critics for his recording of Jean Sibelius' "Fifth Symphony."

Karajan recently was decorated by President Kekkonen of Finland for his interpretation of the works of Sibelius.

Four other prizes have been awarded for Deutsche Grammophon releases. The record critics cited:

Grammophon's recording of Mozart's piano concertos in the interpretation by Geza Anda with the Camerata Academica of the Salzburger Mozarteum; the complete works of Beethoven in the interpretation by Wilhelm Kempff and Pierre Fournier; Schoenberg's "Gurre-Lieder" under the direction of Rafael Kubelik; and a release of the Archive Production with works of John Dowland, reissued from the Studio of Early Music directed by Thomas E. Binkley.

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DTL 274



DTL 833



DTL 801



DTL 826



DTL 836



DTL 234



DTL 808



DTL 279



DTL 249



DTL 830



DTL 825



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DTL 834



DTL 253



DTL 238



DTL 824



DTL 270



DTL 820



DTL 294



DTL 266

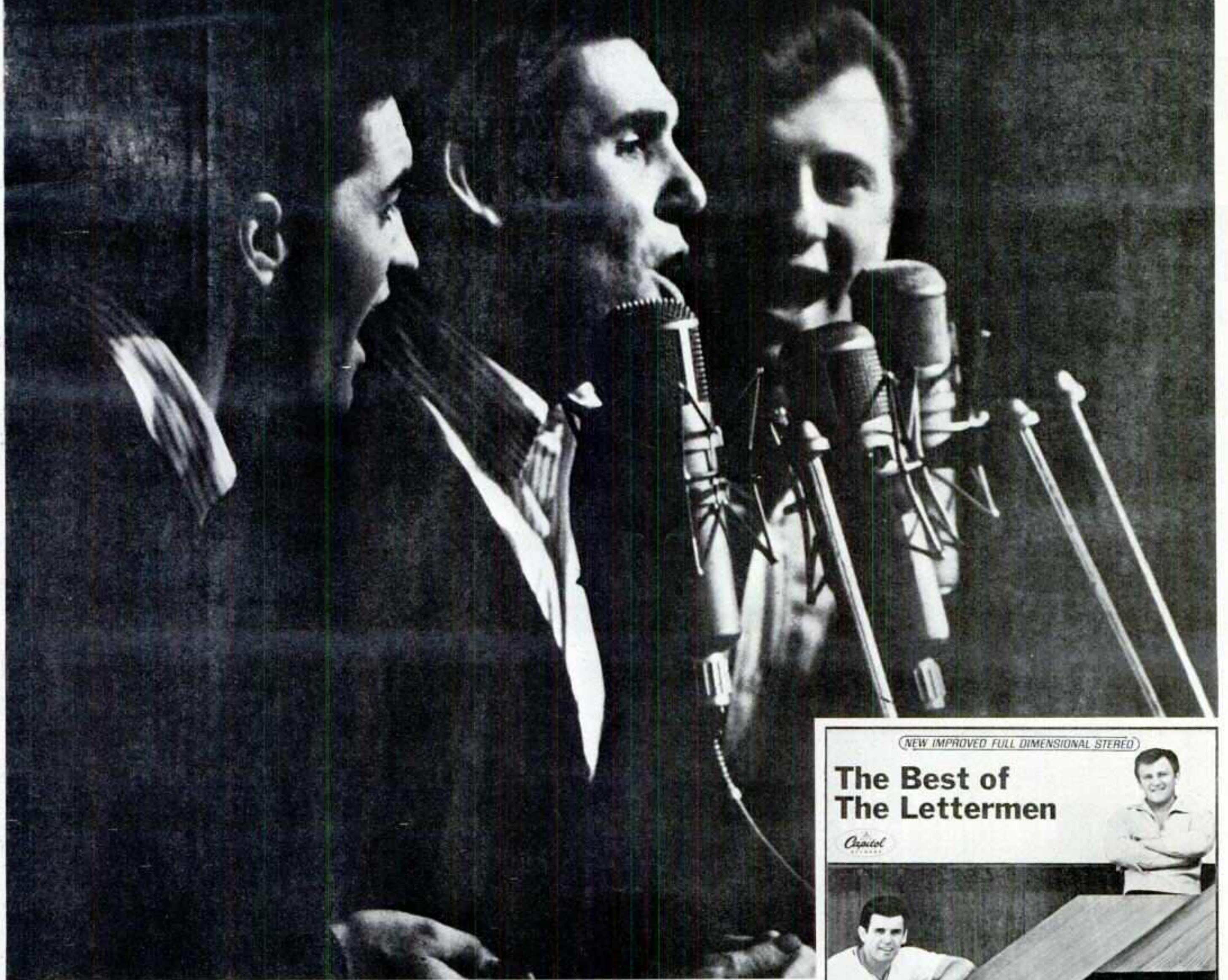
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5+1 DEAL ENDS OCT. 25TH

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LOS ANGELES 2, CALIFORNIA

*All it needed was a
little persuasion from*
THE LETTERMEN...

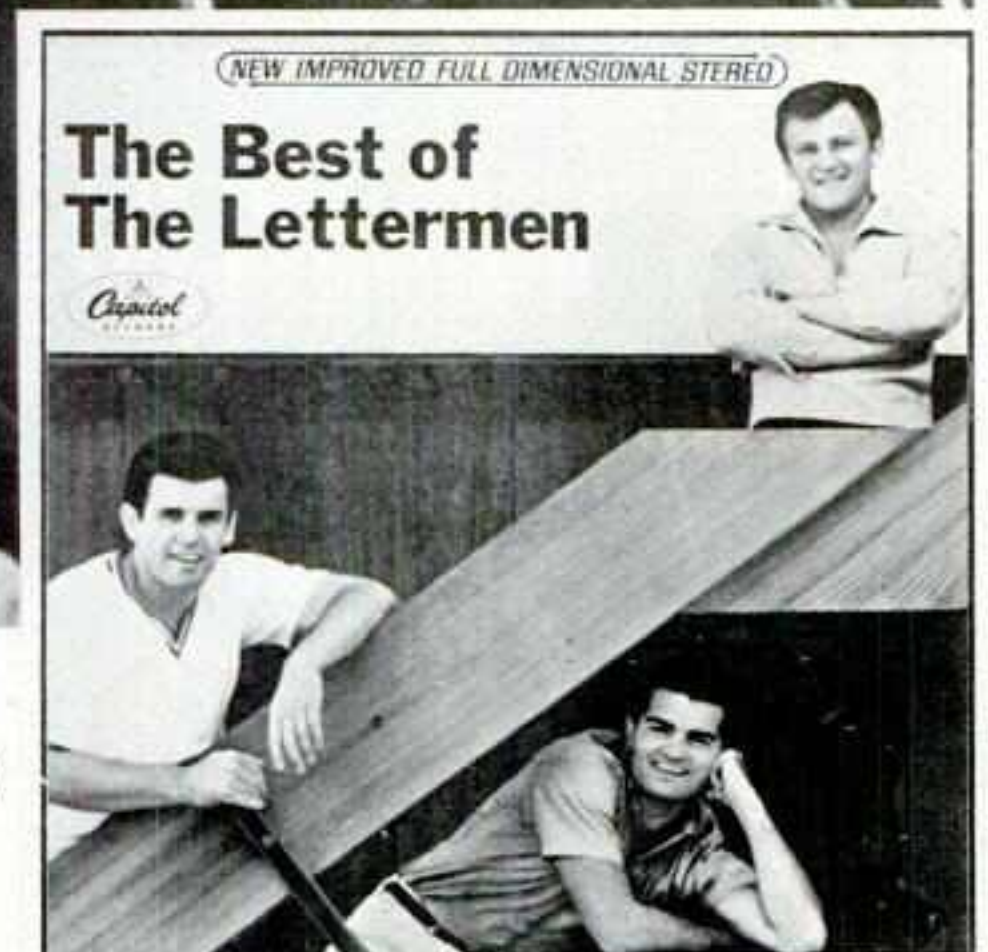
*and a great love song
heads back on the charts!*
Chanson D'Amour
b/w She Don't Want Me Now 5749



and for lots of beautiful reminiscing, here's
THE BEST OF THE LETTERMEN... their
12th chart-making LP in a row!



ST 2554



From The Music Capitals of the World

• *Continued from page 48*

Ill., is celebrating its first birthday. Congratulations go to president **George L. DeBeer**, vice-president and station manager

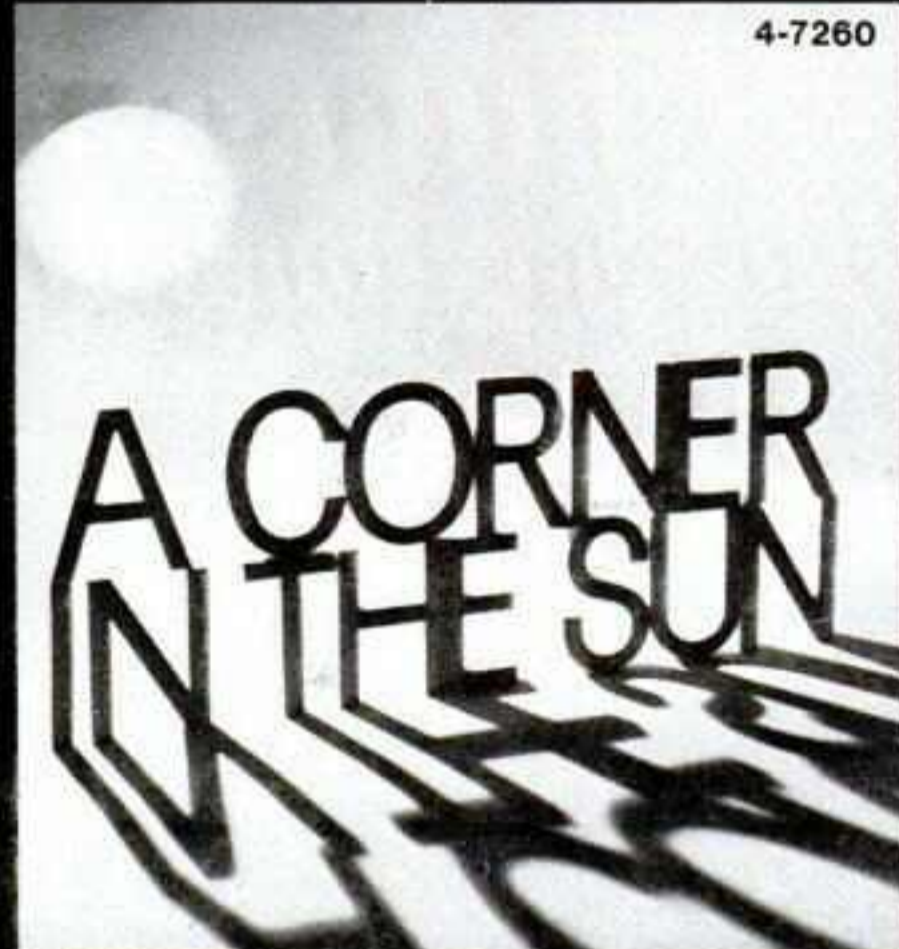
city of Wisconsin. . . . Good music WCLR in Crystal Lake,

Arthur L. Thorsen, vice-president general manager **Lynn W. Renne**, chief engineer **Barnard A. Carlson** and program director **John Kennedy**. . . . WLS-FM is now signing on at 6 a.m. (did sign on at noon) and now carries the **Clark Weber** show from sister rock station. . . . The Fine Arts Quarter Concert series at the Goodman Theater is all sold out by subscription for the sec-

ond straight year. . . . WLS's **Art Roberts** on his second "Kumsitz" TV show had on the **Buckinghams** and the **McCoys**. . . . Ill **Sammy Davis Jr.** went on with two postponed benefit performances at McCormick Place here last week. . . . **Ken Nordine**, father of "word jazz," is fitting an interesting half hour of music into WBBM Radio's talk format. . . . Eight-year-old

Stephanie Chase and 11-year-old **Larry Foster**, both accepted for study at Juilliard, appeared on WGN-TV's "Artists' Showcase" Sunday (16). . . . The **Chess Bros.** WVVON and WSDM-FM are offering public-service pre-election recaps with messages from candidates. . . . After 17 years with Club Laurel, **William McLaughlin** has entered the booking business; has 10 rooms in the area now. **RAY BRACK**

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LOS ANGELES

Columbia cut a comedy album with **Jerry Lester** titled "The Sex Revolution" before invited guests in its main Sunset Boulevard studio. **Bob Mersey** from New York a&r'd the session.

Gogi Grant selected by the State Department to represent the U. S. at the first annual Brazilian song festival in Rio de Janeiro, Oct. 23-30. She will sing "Song of Nostalgia" by **Jerry Livingston-Ray Evans** and "The Star-Spangled Banner."

"Where the Action Is" saluted **James Brown** Oct. 14 to launch a new programming policy of devoting entire shows to major disk names. The afternoon show is on ABC-TV.

TV appearances are being lined up for the Brazil '66 group which is preparing its second A&M album. . . . **Charles Aznavour's** current American tour covers 11 major concert and nightclub bookings. . . . Warners awaiting word from the RIAA on gold disk certification for **Bill Cosby's** four albums, all monologs, which would be the first time a talk artist has been thus acknowledged.

"Chester Unlimited" with **Lloyd Chester** on KNX is interviewing show folk daily from 3:15 to 4 p.m. . . . **Johany Ray's** debut Reprise single is "Step Aside" with **Lee Hazelwood**.

The **Righteous Brothers** will produce disks for Verve under terms of a new development pact with the label.

Enduring Songs, label aimed at senior citizens, is offering retirement clubs copies of its latest release, "Carol of Christmas." Company co-owner **Earl Olin** is pegging the single as a Christmas present.

Mel Carter booked into the Coconut Grove for a fast seven days starting Oct. 31. It will be his debut in the main room. . . . **David Rose** scoring "Hombre," new 20th Fox film. . . . **William Lava** handling a similar musical scoring gig for Warner's "Chubasco" feature film.

Our Productions, headed by **Steve Clark** and **Curt Boettcher**, will produce all **Clinger Sisters** disks for Greengrass Productions.

Up north in the Lake Tahoe/Reno area: **Trini Lopez** plays Harrah's Reno main room for two weeks starting Oct. 26. **Buddy Greco** and comic **Alan King** co-starring at Harrah's Tahoe South Shore room, with **Sarah Vaughan** in the Stateline Lounge. The Sahara Tahoe Hotel's headliner is **Shirley Bassey** in its High Sierra Theater with acid comic **Don Rickles** in the Apsen Grove lounge and the Tokyo Happy Coast remaining at the Juniper Showbar through Oct. 24. **ELIOT TIEGEL**

MILAN

Fred Denis, English CBS export manager, met with **Joe Giannini** of CBS Italiana. . . . CGD issued the first album by **Caterina Caselli**, the San Remo performer, including six songs from her previous singles and six originals, among which two will be selected for her next single, according to buying audience reaction. . . . Bluebell assigned its catalog distribution to Musikvertrieb AG of Zurich, for the Swiss territory. . . . Bluebell will also market the American ESP-DISK' free jazz catalog, including such artists as **Ornette Coleman**, the **Giuseppe Logan Quartet**, **Paul Bley Quintet**, **Albert Ayler Trio**, **Pharaoh Sanders** and **New Jazz Art Quarter**. The first six albums to be sold at 2,400 lire (\$3.86), retail. . . . In conjunction with the movie opening of "Il Papavero E' Anche

(Continued on page 52)

there's been a lot of Basie

BUT

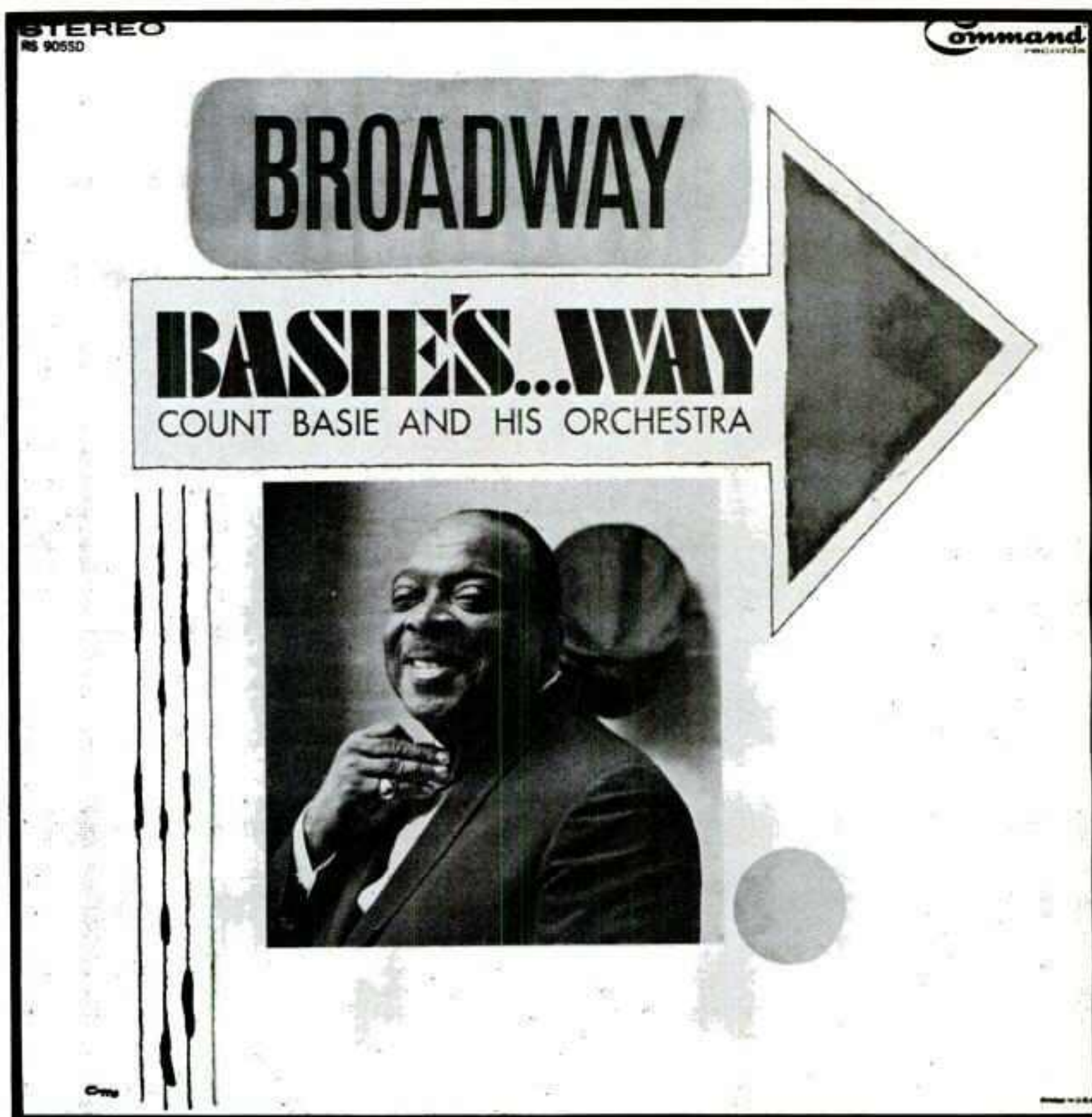
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**From The
Music Capitals
of the World**

• Continued from page 50

Un Fiore" (The Poppy Is Also a Flower) and "La Ragazza Made in Paris" (The Girl Made in Paris), whose soundtracks include **Trini Lopez's** performances, CGD is launching "Trini Lopez Month." Displays, posters, pamphlets, special discounts are part of the promotional campaign. . . . Durium issued "La Ballata Dello Yankee" (The Yankee's Ballad) by **Nini Rosso**, from the original "Yankee" soundtrack.

Tiffany Records issued an album by **Lilana Zoboli** and a singles series by **Tony Raico**, **Manolo Pelayo**, **Gastone Parigi** and the **American Morgana Taylor**. . . . **Emilhenco** of Montecarlo label, controlled by Radio Montecarlo, here to record the Italian versions of "Pardon" b-w "Ils Sont Jeleoux" for GTA Records. . . . RiFi issued five more pocket records. Pop label with cover versions of recent Italian hits. Performers were **Brunetta**, **Fabrizio Ferretti**, **I Mat '65** and the **Coconados**. . . . Italian EMI released a new album by **I Gufi (The Owls)**, a sophisticated group which sings, plays, dances and mimes in a cabaret style, in conjunction with the debut of their new theatrical show "Milan Sings, No. 2." Segments are to be filmed for the Italian TV. . . . **David and Jonathan** recorded their first title in Italian, "Innamorati Unitevi" (Lovers Get Together). . . . Carisch also released the movie theme "Alfie," by **Cilla Black**. Four more versions by **Equipe '84**, **Dischi Ricordi**; **Cher**, Imperial-Italian EMI; **Salida**, Barclay-RCA Italiana, and **Milena**, Caln, are available. . . . Fonit-Cetra presented a new album by **Sergio Endrigo**, including both previous hits and new tunes. Endrigo will film a 45-minute "special" TV show. By "special," the TV executives mean a show completely dedicated to one artist. **GERMANO RUSCITTO**

MEXICO CITY

Ella Fitzgerald is appearing at La Fuente nightclub for two weeks. . . . **Lola Beltran's** latest Peerless LP is on the market. . . . **Los Tres Con Ella (RCA Victor)** left last week for appearances in Buenos Aires. . . . **David Zaizar (Peerless)** recorded that big hit of years gone by, "Pajarillo Amarillo." . . . Capitol is bowing "Fiesta," a series of albums featuring music typical of Mexican regions but with the added "ambiente" or atmosphere of a party in the studio. . . . **Los Plebeyos** waxed songs for CBS: "Deseo Volvo," "Tango Amargo" and "Rojo Sangre." . . . **Beatles' "Revolver"** is out on Capitol. . . . **Los Yakis** offer a Spanish language version of "Yellow Submarine" on Capitol. . . . **Cuco Sanchez (CBS)** has just recorded a new LP with two of his latest compositions: "Dios Dijo Amaos" and "El Pecador de Estrellas." . . . **Sonia Lopez** is preparing three new albums for CBS, directed by **Jamie Ortiz Pino**. Sonia's first LP will be "Romance y Ritmo con Sonia Lopez." . . . **Alvaro Zermeno's** LP on the Polydor label is reported gaining acceptance, especially the band "Acompaname." . . . **Monica Contla**, daughter of **Ignacio Contla**, who forms one half of one of Mexico's most well-known comedy teams, **Pompín y Nacho**, just finished her first LP for Capitol. Leadoff song, and title of the album is "Monica." . . . **KEVIN M. KELLEGHAN**

MUNICH

On their first visit to Germany, **Herb Alpert and the Tijuana Brass** guest-starred in a major TV spectacular "Rhine Rendezvous," a co-production by the Austrian, Swiss, French and German TV networks. The show was taped on a boat cruising on Lake Bodensee between Germany, Austria and Switzerland. To tie in with the visit, **Teldec** rushed out two new singles on the London label, "Flamingo" and "The Work Song."

. . . . The **Golden Gate Quartet** opened at the Darmstadt NCO Club and Rhein-Main Officers Club. . . . **Tex Williams** and **Dick Haynes** both started tours of Army clubs in West Germany. **JIMMY JUNGERMAN**

NEW YORK

Roy Orbison opens a six-week tour of the United States and Canada next month with the **Newbeats**. Orbison is in Hollywood for his first film, "The Fastest Guitar Alive" for MGM and guest shots on "The Man From U.N.C.L.E." . . . **Charles Aznavour** left for Hollywood recording sessions for Reprise Records after the last of three Carnegie Hall concerts on Sunday (16). . . . The **Yardbirds** return to the United States on Thursday (20) for an extended U. S. tour. . . . **Eddie Hazell** appears on the **Merv Griffin Show** on Monday (17). . . . **Sonja Loew** has written two songs to be featured in the **Lou Walters "Ooh La La Patee"** Latin Quarter Review. **Henry Tobias Music Co.** will publish the songs, "Don't Fool Around With Love" and "My Zigeuner."

Jerry Vale headlines at the **Queen Elizabeth Hotel** in Montreal for two weeks beginning next Monday (24). . . . **Erroll Garner**, who played a concert at Jones Hall in Houston on Oct. 8, headlines at Pittsburgh's Carnegie Music Hall on Dec. 3. He guests with the **Cincinnati Symphony** in April. . . . The **Buddy Rich Band** into the **Jersey Steak Pit** next Wednesday (26) to be followed by the **Jimmy Dorsey Band** on Nov. 16 and the **Count Basie Band** Dec. 14 and 15. . . . **Ray Martin** is set as composer-conductor-arranger for Oldsmobile's new one-hour color film, "The Spy Who Came in for the Olds," slated for release this month. . . . **Jerry Evans** will appear on the "Shower of Stars" hotel circuit in Miami Beach this fall and winter. . . . **Leroy Pullins** played a concert in Newark on Saturday (16). He's in New York for recording meetings with his producer and manager, **Bob Lissauer**, and **Dave Kapp** of **Kapp Records**.

The **Ray Bloch Orchestra** will supply the music at the Dec. 19 second annual **Golden Hills Academy Ball** in Ocala, Fla. . . . **Provi Garcia**, director of Peer-Southern Latin Music department, in Puerto Rico for business meetings. . . . **Blossom Dearie** opened at L'Intrigue last Tuesday (11). . . . **Florence Henderson** signed with **GLG Productions** for personal management. . . . **Johnny Tillotson's** three-week tour of Japan begins on Friday (21). . . . The **Vagrants** play three nights at **Ungam's** beginning next Friday (28). . . . Three acts recently signed by The **Richmond Organization**, **Robert Cameron** on **Epic**, **Tony & Siegrid** on **RCA Victor**, and **Steve Elliott** on **Warner Bros.**, last week cut their debut disks.

Vicki Carr will make her first European tour this spring. . . . The **Bitter End Singers** are set for a second appearance on the "Gary Moore Show" after their first stint on Oct. 9. . . . The **Peco Seco Singers** will appear for four dates and **Tony & Siegrid** for two dates with the **Smothers Brothers** this fall. . . . **Dover Records** of New Orleans through **Bontemp** owns all rights to **Robert Parker's** "Barefootin'." Neither the song nor the Parker recording on **Nola** have been released overseas. . . . **Carol Ventura** opened a two-week stay at the **Living Room** last Monday (10). **Bobby Short** headlines the show through Nov. 6.

Glen Yarbrough's second appearance on "Swinging Country" is listed for Tuesday (20). . . . **Peter Rachtman** and **Tom Drake** have formed **Rachtman-Drake Associates**, a personal management firm. . . . The **Smothers Brothers** will spend 10 days in England before their Nov. 23 opening at the Plaza. In England, the duo

will do a 30-minute BBC special, the **Val Doonigan Show**, the **Eam Andrews Show** for **ITV** and a guest shot on the English version of the **Tonight Show**. . . . **George Dopwell**, formerly with **Duke Ellington**, is the new road manager of the **Pair Extraordinaire**.

Martha & the Vandellas will appear at **Read Field** in **Kalamazoo, Mich.**, on Friday (21). . . . **Stevie Wonder** listed for a concert at **Xavier University** next Saturday (29). . . . **Dick Manning** signed to compose the score for "The Ballad of Queenie Swann," which is scheduled for London production in April. . . . The **Four Tops** will perform at **New Rochelle High School** on Thursday (20). . . . **Glenn Yarbrough** is on a one-month concert tour. . . . **Jr. Walker & the All-Stars** will give a concert on Friday (21) at **Tennessee State University**. . . . **Enzo Stuarti** is filling a three-week

engagement at **San Francisco's Fairmont Hotel**. . . . The **Mamas & the Papas** began an eight-city tour in Boston last Friday (14). Other dates are **Washington (15)**, **Baltimore (16)**, **New York (21)**, **Chapel Hill, N. C. (22)**, **Atlanta (23)**, **Detroit (29)** and **Chicago (30)**. . . . **Phil Green** is the new road manager for the **Smothers Brothers**.

Smokey Robinson and the Miracles are slated for a concert at **Franklin & Marshall College** next Saturday (29). . . . **Abraham Kaminstein**, U. S. register of copyrights, is among the guests at the 35th anniversary ball of the **American Guild of Authors and Composers** at the **Plaza** next Thursday (27). Also listed to attend are **New York Mayor John Lindsay, Sen. and Mrs. Jacob Javits, Congressman Emanuel Celler**, and **Congressman and Mrs. Theodore Kupperman**. . . . **Danny Thomas** and **(Continued on page 54)**

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AUSTRALIA
*Denotes local origin

This Week	Last Week	Title	Artist
1	5	STEP BACK	*Johnny Young & Kompany (Clarion)—Alberts
2	1	YELLOW SUBMARINE/ELEANOR RIGBY	—Beatles (Parlophone)—Northern
3	6	OUT OF TIME	—Chris Farlowe (Stateside)
4	2	GOD ONLY KNOWS	—Beach Boys (Capitol)—Alberts
5	9	YOU CAN'T HURRY LOVE	—The Supremes (Tamla-Motown)
6	—	LADY GODIVA	—Peter & Gordon (Columbia)—Alberts
7	8	SUMMER IN THE CITY	—Lovin' Spoonful (Philips)—Alberts
8	—	SUNNY	—Bobby Hebb (Philips)—Connelly
9	—	BORN A WOMAN	—Judy Stone (Festival)—Wallaby
10	—	JUST LIKE A WOMAN	—Manfred Mann (HMV)—Alberts

AUSTRIA
(Gottfried Indra, Vienna)

This Week	Last Week	Title	Artist
1	1	LEG DEIN HERZ IN MEINE HAENDE	—Roy Black (Polydor)—Schneider
2	2	MONDAY, MONDAY	—The Mama's and the Papa's (RCA)—Intro
3	5	YELLOW SUBMARINE	—The Beatles (Odeon)—Budde
4	—	DU ABER SCHAUST MICH NICHT AN	—Randy Scott (Polydor)
5	4	DU BIST MEIN ERSTER GEDANKE	—Cliff Richard (Electrola)—Weltmusik
6	3	STRANGERS IN THE NIGHT	—Frank Sinatra (Reprise)—Schneider
7	6	MOTHER'S LITTLE HELPER	—The Rolling Stones (Decca)—Gerig
8	—	WITH A GIRL LIKE YOU	—The Troggs (Hansa)—Intro
9	7	BLACK IS BLACK	—The Rangiers (Hansa)—Siegel
10	8	SLOOP JOHN B	—The Beach Boys (Capitol)—Weinberger

BRITAIN
(Courtesy Record Retailers)

This Week	Last Week	Title	Artist
1	1	DISTANT DRUMS	—Jim Reeves (RCA Victor)—Acuff-Rose
2	2	BEND IT	—Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn
3	3	I'M A BOY	—The Who (Reaction)—Fabulous
4	6	WINCHESTER CATHEDRAL	—New Vaudeville Band (Fontana)—Meteor
5	7	HAVE YOU SEEN YOUR MOTHER	—Rolling Stones (Decca)—Mirage
6	4	YOU CAN'T HURRY LOVE	—Supremes (Tamla-Motown)—Belinda
7	10	QUANTANAMERA	—Sandpipers (Pye)—Harmony
8	5	LITTLE MAN	—Sonny and Cher (Atlantic)—Belinda
9	17	I CAN'T CONTROL MYSELF	—Troggs (Page One)—Dick James
10	9	ALL I SEE IS YOU	—Dusty Springfield (Philips)—Belinda
11	11	WALK WITH ME	—Seekers (Columbia)—Springfield
12	14	ANOTHER TEAR FALLS	—Walker Brothers (Philips)—West One
13	15	SUNNY	—Georgie Fame (Columbia)—Campbell-Connelly
14	8	TOO SOON TO KNOW	—Roy Orbison (London)—Acuff-Rose
15	12	SUNNY	—Bobby Hebb (Philips)—Campbell-Connelly
16	24	LADY GODIVA	—Peter and Gordon (Columbia)—Dean Street
17	16	I DON'T CARE	—Los Bravos (Decca)—Palace
18	29	I'VE GOT YOU UNDER MY SKIN	—Four Seasons (Philips)—Chappell
19	—	REACH OUT I'LL BE THERE	—Four Tops (Tamla-Motown)—Belinda
20	35	NO MILK TODAY	—Herman's Hermits (Columbia)—Hournew
21	13	ALL OR NOTHING	—Small Faces (Decca)—Robbins
22	27	DEAR MRS. APPLEBEE	—David Garrick (Piccadilly)—Dick James
23	20	WHEN I COME HOME	—Spencer Davis Group (Fontana)—Island
24	19	WORKING IN THE COAL MINE	—Lee Dorsey (Stateside)—Ardmore and Beechwood
25	21	GOD ONLY KNOWS	—Beach Boys (Capitol)—Immediate

26	18	YELLOW SUBMARINE/ELEANOR RIGBY	—Beatles (Parlophone)—Northern
27	—	STOP, STOP, STOP	—Hollies (Parlophone)—Gralto
28	31	BORN A WOMAN	—Sandy Posey (MGM)—Shapiro-Bernstein
29	25	LAND OF 1,000 DANCES	—Wilson Pickett (Atlantic)—Dick James
30	28	SOMEWHERE MY LOVE	—Mike Sammes Singers (HMV)—Robbins
31	23	GOT TO GET YOU INTO MY LIFE	—Cliff Bennett (Parlophone)—Northern
32	22	LOVERS OF THE WORLD UNITE	—David and Jonathan (Columbia)—Mills
33	33	IN THE ARMS OF LOVE	—Andy Williams (CBS)—Compass
34	—	TIME DRAGS BY	—Cliff Richard (Columbia)—Shadan
35	42	BEAUTY IS ONLY SKIN DEEP	—Temptations (Tamla-Motown)—Jobete
36	26	ASHES TO ASHES	—Mindbenders (Fontana)—Screen Gems
37	32	SUNNY	—Cher (Liberty)—Campbell-Connelly
38	6	SUMMER WIND	—Frank Sinatra (Reprise)—Blossom
39	49	HIGH TIME	—Paul Jones (HMV)—Dean Street
40	—	ALL THAT I AM	—Elvis Presley (RCA Victor)—Belinda
41	34	HOW SWEET IT IS	—Junior Walker (Tamla-Motown)—Belinda
42	—	SOMEWHERE MY LOVE	—Manuel (Columbia)—Robbins
43	44	QUE SERA SERA	—Geno Washington (Piccadilly)—Melcher
44	—	IF I WERE A CARPENTER	—Bobby Darin (Atlantic)—Robbins
45	30	MAMA	—Dave Berry (Decca)—Francis, Day and Hunter
46	37	THERE WILL NEVER BE ANOTHER YOU	—Chris Montez (Pye)—Morris
47	39	I CAN'T TURN YOU LOOSE	—Otis Redding (Atlantic)—Copy Control
48	48	CHANGES	—Crispian St. Peters (Decca)—Essex
49	7	HAVE YOU EVER LOVED SOMEBODY	—Searchers (Pye)—Gralto
50	41	MORE THAN LOVE	—Ken Dodd (Columbia)—Keith Prowse

EIRE
(Courtesy Dublin Evening Press)

This Week	Last Week	Title	Artist
1	1	THE MERRY PLOUGHBOY	—Dermot O'Brien (Envoy)—CDA
2	4	I CAN'T GET YOU OUT OF MY HEART	—Brendan Bowyer (HMV)—Southern
3	9	SHOWBALL CRAZY	—Hoedowners (Pye)—Acuff-Rose
4	6	TOO SOON TO KNOW	—Roy Orbison (London)—Acuff-Rose
5	2	PRETTY BROWN EYES	—Joe Dolan (Pye)—Palace
6	—	DISTANT DRUMS	—Jim Reeves (RCA Victor)—Acuff-Rose
7	10	ALL OR NOTHING	—Small Faces (Decca)—Robbins
8	5	GOD ONLY KNOWS	—Beach Boys (Capitol)—Immediate
9	7	MAMA	—Dave Berry (Decca)—Francis, Day and Hunter
10	—	THE TRAVELING PEOPLE	—Johnstons (Pye)—Mecolico

FRANCE

This Week	Last Week	Title	Artist
1	4	NOIR C'EST NOIR	—Johnny Hallyday (Philips)—Nouvelles Editions Barclay
2	1	LE DESERTEUR	—Les Sunlight (A.Z.)—French Music
3	3	LOVE ME PLEASE LOVE ME	—Michel Polnareff (A.Z.)—Meridian
4	5	ET MOI ET MOI ET MOI	—Jacques Dutronc (Vogue)—Alpha
5	6	QU'ELLE EST BELLE	—Mireille Mathieu (Barclay)—Legrain
6	—	CELINE	—Hugues Aufray (Barclay)—None
7	2	LES JOLIES COLONIES DE VACANCES	—Pierre Perret (Vogue)—Nouvelles Editions Barclay
8	11	BLACK IS BLACK	—Los Bravos (Barclay)—Ami
9	—	MOTHER'S LITTLE HELPER	—The Rolling Stones (Decca)—None
10	9	ANGELIQUE	—Michel Orso (Riviera)—707

HOLLAND
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE/ELEANOR RIGBY	—The Beatles (Parlophone)—Ed. Leeds/Basart
2	3	ALL OR NOTHING	—Small Faces (Decca)—Ed. Melodia-Trident
3	2	SUNSHINE SUPERMAN	—Donovan (Epic)—Ed. Holland Music
4	—	QUANTANAMERA	—Sandpipers (London); Digno Garcia (Palette)—Ed. Jean Kluger-Holland
5	—	OUT OF TIME	—Chris Farlow (Stateside)—Ed. Essex-Basart
6	—	BLOWIN' IN THE WIND	—Stevie Wonder (Tamla Motown)—Ed. Basart
7	4	MOTHER'S LITTLE HELPER	—The Rolling Stones (Decca)—Ed. Essex-Basart
8	7	GOD ONLY KNOWS	—The Beach Boys (Capitol)—Ed. Francis Day Melodia
9	5	HI-LILI-HILO	—The Alan Price Set (Decca)—Ed. Francis Day
10	8	WITH A GIRL LIKE YOU	—The Troggs (Fontana)—Ed. Leeds-Basart

HONG KONG

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE	—The Beatles (Parlophone)
2	2	TINA	—Gary Lewis (Liberty)
3	4	LOVE LETTERS	—Elvis Presley (RCA Victor)
4	9	GOD ONLY KNOWS	—The Beach Boys (Capitol)
5	5	VISIONS	—Cliff Richard (Columbia)
6	6	ARABESQUE	—The Ventures (Liberty)
7	—	SUNNY AFTERNOON	—The Kinks (Pye)
8	3	HANKY PANKY	—Tommy James and the Shondells (Roulette)
9	—	COUNTING	—Marianne Faithfull (British Decca)
10	—	LAST TRAIN TO CLARKSVILLE	—The Monkees (Colgems)

ITALY
(Courtesy Musica e Disci, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	—Frank Sinatra (Reprise)
2	2	BANG BANG	—*Equipe 84 (Ricordi)
3	7	UN RAGAZZO DI STRADA	—*Corvi (Ariston)
4	3	SOGNANDO LA CALIFORNIA	—*Dik Dik (Ricordi)
5	5	RIDERA	—*Little Tony (Durium)
6	4	NOTTE DI FERRAGOSTO	—*Gianni Morandi (RCA)
7	9	TA RA TA TA	—*Mina (Ri Fi)
8	6	BANG BANG	—Cher (Liberty)
9	12	THEME FROM "DR. ZHIVAGO"	—MGM Singing Strings (MGM)
10	8	PAINT IT, BLACK	—Rolling Stones (Decca)
11	—	THEME FROM "DR. ZHIVAGO"	—Bob Mitchell (Variety)
12	10	CHE COLPA ABBIAMO NOI	—*Rokes (Arc)
13	—	YELLOW SUBMARINE	—Beatles (Parlophone)
14	13	DON'T BRING ME DOWN	—Animals (Decca)
15	11	TEMA	—*Giganti (RiFi)

JAPAN
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	YUME WA YORU HIRAKU	—*Sono Mari (Polydor); Midorikawa Ako (Crown)—JASRAC
2	1	KOHKOTSU NO BLUES	—*Aoe Mina (Victor)—JASRAC
3	3	YOGIRI NO BOJO	—*Ishihara Yuujiro (Teichiku)—JASRAC
4	6	YANAGASE BLUES	—*Mikawa Kenichi (Crown)—JASRAC
5	4	ONNA NO TAMEIKI	—*Mori Shinichi (Victor)—JASRAC
6	5	KOI TO NAMIDA NO TAIYOH	—*Hashi Yukio (Victor)—JASRAC
7	7	YASAHII AME/NANDEMO NAIWA	—*Sono Mari (Polydor)—JASRAC
8	9	AOI HITOMI	—*J. Yoshikawa & Blue Comets (Columbia)—Seven Seas
9	—	STRANGERS IN THE NIGHT	—Frank Sinatra (Reprise)—Revue Japan

MEXICO
(Courtesy Audiomusic)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SENZA FINE	—The Brass Ring (RCA)—Pending
2	2	MI RAZON	—*Sonora Santanera (CBS)—Brambila
3	—	BRASILIA	—Tony Mottola (Command)—Pending
4	4	FUISTE A ACUPULCO	—*Los Apson (Peerless)—Brambila
5	3	EL DESPERTAR	—*Marco Antonio Muniz (RCA)—Emroth
6	7	EL ULTIMO BESO	—The Last Kiss—*Polo (Peerless)—Pending
7	8	STRANGERS IN THE NIGHT	—Frank Sinatra (Reprise)—Pending
8	5	TANGO NEGRO	—*Jorge Valente (CBS)—Emroth

NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE	—The Beatles
2	2	THE COMING GENERATION	—The Gremlins
3	9	ELEANOR RIGBY	—The Beatles
4	8	SUNSHINE SUPERMAN	—Donovan
5	4	HITCH HIKER	—Bobby and Laurie
6	7	MOTHER'S LITTLE HELPER	—The Rolling Stones
7	5	WILD THING	—The Troggs
8	3	BUS STOP	—The Hollies
9	11	WITH A GIRL LIKE YOU	—The Troggs
10	15	BLACK IS BLACK	—Los Bravos

From The Music Capitals of the World

Continued from page 52

the Vogues did the annual benefit show at Cobo Hall in Detroit for St. Jude Hospital. . . . The Pair Extraordinaire will appear with Bob Newhart at the Seattle Coliseum on Nov. 5 in connection with the University of Washington homecoming activities.

PARIS

Barclay artist Jacques Brel had a triumphant opening at the Olympia Theater. Applause at the end of his three-quarter-hour show lasted for 12 minutes and he was called back for seven encores. The only other singer on the bill, Festival's Michel Delpech also scored heavily with the audience. . . . M. Mainchin, formerly president of La Voce del Padrone, in Milan has replaced G. G. Cross as president director general of IME Pathe-Marconi in France. . . . Vogue singer Jacques Dutronc who had a big hit with "Et moi, et moi, et moi," is recording an LP for release at the end of the month. . . . Lionel Hampton and his band got a tremendous reception when they played the Olympia for a Europe No. 1 Musicorama concert. . . . The Modern Jazz Quartet played concerts at the Maison de la Radio and at the Salle Pleyel. . . . Philip's Johnny Hallyday made his first appearance since the big new TV pop show "Tilt Magazine," produced by Michele Arnaud. Also featured were the Alan Price Set, Herb Alpert and the Tijuana Brass, Sonny & Cher, Adamo, Jacques Dutronc, Tino Rossi, and Georges Brassens. The show, which will come from a different French town each month, will invite viewers to vote for a monthly hit parader.

Perre Barouh, who has had much success with the theme from the film "Un Homme et Une Femme," will appear at the Theater de l'Est Parisien in Gabriel Cousin's "Black Opera" set to the music of Duke Ellington in January. . . . The first New Faces show at the Bobino Theater featured French Canadian singers Gilles Vigneault and Pauline Julien, and Patrick Abrial, Serge Alexandre and Serge Franklin. . . . Under the name of the Emperor, newcomer Norbert Saada has recorded the French of the Napoleon XIV hit "They're Coming to Take Me Away Ha-Ha!" for Barclay. . . . Philips artist Claude Francois flew to Britain to record a TV series for BBC.

TORONTO

"The Merry Ploughboy" by the Carlton Showband, hit spin-off from a beer commercial, on Casl here and Mala in the U. S., has been picked up by W & G Records for Australia and by Viking for New Zealand. . . . W & G has

snapped up the latest by The Guess Who, "And She's Mine," from Quality, for release in Australia. . . . Arc Records reports official sales of 100,000 for "Off to Dublin in the Green" by the Abbey Tavern Singers and to salute this phenomenal sales figure will present gold records to the Irish group and to Carling Breweries, whose radio and TV commercials featuring the number created initial interest. . . . Consumer reaction to the Studio 2 Stereo series recently introduced by Capitol has topped all expectations and led to release of several albums from the catalog in mono as well.

Victor Linn, director, administration, of Epic Records, New York, in Toronto to attend a cocktail reception hosted by Columbia to launch "Bound to Fly" by 3's a Crowd (5), also sat in on a recording session with Larry Lee and the Leesures, toured Columbia's HQ here, visited radio station CHUM. Linn plans to return within a few weeks to dig more Toronto talent. . . . Indy producer Rich Shorter up from New York early this month to put the finishing vocal touches on sides recorded in New York by the Paupers for their first release for Verve Folkways. . . . Jack Hershorn, general manager of the Vancouver-based New Syndrome label, has just completed a trip through the prairie provinces, Ontario and Quebec, calling on distributors and radio stations and garnering reaction to dubs of upcoming releases by the Eternal Triangle, Gillian Russell and Mike Campbell. The young label has just signed a new group, William Tell and the Marksman.

Ian and Sylvia will be heard weekly on the CBC-TV network performing the theme song, composed by Ian, of a new public affairs series, "Sunday." . . . Record debut of the Five Canadians (four of whom are Canadians, though living in San Antonio, Texas), "Writing on the Wall," recorded in Victoria, B.C., on the Stone label, is breaking first on small stations from coast to coast. . . . Gordon Lightfoot, whose UA single, "Spin, Spin" is hot across Canada and seeing good regional action in the U. S., appears at Philadelphia's top folk club, the Mainpoint, next month (4-6). . . . The Mama's and the Papa's headline the University of Toronto homecoming show (20) with ARC Records singing satirists, the Brothers-in-Law. The Brothers-in-Law are also booked for the University of Western Ontario homecoming (14) and the University of Windsor homecoming (29). . . . Canadian record companies explain, via this column, that Oct. 10 was Thanksgiving Day in Canada, hence the "no answer at that number" reports on phone calls to companies here on that date. KIT MORGAN

"A Man & a Woman"

5866

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PRODUCED BY DICK GLASSER



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DIRECTION: WILLIAM MORRIS AGENCY, BEVERLY HILLS, CALIFORNIA

CLASSICAL MUSIC

'Traviata' Colorful, Hardy Production

NEW YORK—The Metropolitan Opera's new production of "La Traviata" at Lincoln Center is a hardy, multi-faceted, decorative one that is hardly routine.

Staged by Alfred Lunt, it has a splendor and simplicity all its own and a dimension heretofore not realized. For Lunt has added to the roles a theatrical feel which does not interfere and manages to stay inobtrusively in the background of the singing. Gone are the exaggerated poses and gestures and the meaningless movements; characterization is achieved through acting which runs parallel with the music through the voice.

The settings have been notably changed as well. Cecil Beaton has a large canvas to work with and has made his settings magnificent, multi-colored and dazzling to the eye, whether they be at Violetta's summer home, with its huge pastel designs and background of valleys and mountains, or at the ballroom, with its grand staircase rising to the center of the stage. And the costumes, from the hired domestics to the principals, are like feathers from a peacock, spread discriminately and tastefully around.

The work was conducted by the youthful Georges Pretre, who blended a new approach with a vigorous design into the proceedings. A veteran in leading "La Traviata," Pretre is conducting the opera at the Met for the first time this season. To his credit was the fact that practically every note offered by the singers was easily heard. His tempo was always on target, in fast or slow passages, in a score which can be difficult if mishandled.

The singing, the last mentioned here, was of primary importance. All the performers were particularly engaging, and while two of the three principals, Anna Moffo (Violetta) and Robert Merrill (Germont) have sung these roles many times, they contributed a refreshingly vivid approach. Bruno Prevedi (Alfredo) was strong and showed great potential. He has

(Continued on page 57)



ARTHUR FIEDLER, musical director of the Boston Pops Orchestra, RCA Victor recording artists, makes a recent in-store appearance at Discount Records Store in San Francisco. From left are Joe Sinai, a member of the San Francisco Symphony Orchestra; Bill Graham of Calectron, Victor's San Francisco distributor; Fiedler; Art Kay, also of Calectron, and Raul Acevido, manager of Discount Records Store.

Classical Notes

Virginia Zeani will make her Metropolitan Opera debut in a non-subscription performance of "La Traviata" on Nov. 12. . . . Pianist Andre Watts will make his New York recital debut next Wednesday (26) at Philharmonic Hall. . . . In addition to the labels listed last week containing Lili Kraus performances, the pianist also is represented on three Monitor pressings in music of Mozart and Beethoven. . . . The Dallas Civic Opera is the third unit to show interest in performing in the old Metropolitan Opera House, if its demolition can be prevented. Interest previously was indicated by the Rebekah Harkness Foundation for a six-week ballet season

WELL-ORGANIZED UNIT

American Symphony Makes Lots of Music—All Rousing

NEW YORK—The American Symphony Orchestra celebrated its fifth birthday last Monday (10) with a rousing Carnegie Hall concert. The performance, which opened the orchestra's New York season, featured a full-orchestra version of Beethoven's "Symphony No. 4" and a driving set of excerpts from Wagner's "Goetterdamerung," which bore the unmistakable stamp of Leopold Stokowski, the unit's conductor.

Samuel Rubin, president of the American Symphony Orchestra Association, told the audience before the second half of the program that the orchestra was organized on a five-year plan. Well, the plan has borne fruit. The opening program, a gala salute to the United Nations, offered a fine, well-disciplined ensemble, who never sounded better than in the Beethoven symphony. Using a full 100-piece orchestra, Stokowski drew forth a rich sound with strings and woodwinds especially brilliant. This treatment would make an interesting recording.

In the "Goetterdamerung," however, the orchestra really left loose. "Siegfried's Rhine Journey" and "Death and Funeral March" were played straight. The brasses came to the fore, augmenting the other sections. Percussions, especially tympany, were perfect.

But, the surprise was yet to come. As a finale, Stokowski led his own arrangement of "Bruenhilde's Immolation" without soprano. The performance was overwhelming. The climaxes were almost deafening. At times, it seemed Stokowski might lose control of his furiously playing musicians, but the maestro was always in charge.

Stokowski has developed a fine collection of skilled musicians. (Continued on page 57)

and the Vienna State Opera Company. . . . Pianist Susan Starr makes her New York recital debut at Carnegie Hall on Wednesday (19). . . . Juanita Waller, former Billboard staffer, appeared in the title role of Monteverdi's "L'incoronazione di Poppea" in Zurich, Switzerland. FRED KIRBY

BENEFIT IS LED BY STOKOWSKI

PHILADELPHIA — Leopold Stokowski conducted a benefit concert with members of the striking Philadelphia Orchestra on Friday (14) at Convention Hall. Stokowski was the orchestra's conductor from 1912 to 1941. The concert is being sponsored by a newly-formed Citizens Sponsors Committee for the Musicians of the Philadelphia Orchestra. Stokowski and the players, who have been on strike since Sept. 20, contributed their services for the concert, which benefited the strike fund.

Cliburn Recital Album Pushed

NEW YORK — A new Van Cliburn recital album is being pushed into release this week by RCA Victor. The LP contains Beethoven's "Sonata No. 26 in E Flat, Opus 81-A (Les Adieux)" and Mozart's "Sonata in C (K 330)." His first recital album, "My Favorite Chopin," is No. 8 on Billboard's classical charts.

Cliburn's career was the subject of a feature in the magazine. (Continued on page 57)

Record Execs Speak Out on Repertoire

(Fourth in a series on classical music and recording trends as seen by leading figures in the classical records field, who were interviewed separately.)

NEW YORK—Differing experiences with standard and more-esoteric material were found by the four record company officials in this week's article. Is Horowitz, classical a&r producer for Decca's Gold Seal division, cited expansion into unexplored repertoire; Leo Hofberg, manager of London's import division, noted renewed interest in renaissance and medieval music; Bob Reid, a&r head of Capitol's Imports, found there was still a market for new treatments of standards despite activity in unusual product; while Cy Leslie, president of Pickwick International, reported strong public acceptance of standard titles. Their remarks are presented in discussion form.

HOROWITZ: While the baroque trend appears somewhat built up, the interest seems to be there. I also notice a revival of interest in certain areas of contemporary music, for example, Charles Ives. The Ives interest extend beyond his orchestral works into chamber music. Mahler also is being recorded more.

HOFBERG: Renaissance and medieval music is being explored more thoroughly by record companies. Companies are looking for other areas of music, having been forced to by the tremendous suplication in standard material. There also is a very strong trend in spoken word product because of the tremendous scope of literature. Our Shakespeare recordings on Argo all include music of the era.

REID: The repertoire is expanding. But we will always have new artists doing standard repertoire. Tchaikovsky's "Sixth Symphony" and Beethoven's "Fifth" always sell. Klemperer, Bernstein and Ormandy all record standard material.

LESLIE: There has been a good acceptance of our budget standard material. The esoteric market is being split too much. Standards identify best with our kind

of product, which consists of reissues. It has been a very good market. We also have a label, Allegro, with more esoteric material.

HOFBERG: The baroque trend is not tapering off, but more selectivity is taking place. At first, people did not pay attention to whether a work or a recording was good or bad. Today, for something to be recorded, there has to be a justification for it, a proper esthetic experience, a good performance.

HOROWITZ: While there's nothing like a pot-boiler with top names, companies now can do almost anything. Interest seems to be growing in early baroque and pre-baroque. We've been successful with the Pro Musica.

REID: Records have played an important part in expanding classical repertoire with a major share of this expansion spurred by the smaller labels. Interest in the 19th century is growing. Nicolai and Lortzing are being recorded. There's a revival in Liszt music. In baroque, while there are some genuine discoveries in the Telemann kick, I suppose Vivaldi is the only major composer to be discovered by renewed interest in that period.

HOFBERG: The consumer has been ahead of the record companies. European companies generally have been more adventurous in repertoire, which is one of the reasons European recordings have slowly penetrated the American market. Telefunken and Argo have been investigating Webern, Stravinsky, Holst.

REID: Expansion of interest in 19th century material has provided opportunities for virtuosos, such as Callas, Sutherland, Caballe, Horowitz, Lewenthal and others, to perform virtuoso material. In opera, much of this "new" repertoire stems from Callas, who opened up many doors.

LESLIE: We found out when Pickwick-33 entered the classical field last year that the market is definitely there for the more popular type of material with such artists as Nathan Millstein, Erich Leinsdorf and Wil-

liam Steinberg. As the standard of living improves and educational limits are broadened, people seek to improve themselves culturally. We are starting to approach the European scene, where 30 to 40 per cent of album sales is in classical music.

HOROWITZ: There is not one classical-buying public. There are many publics. If a company can capture any one segment of this public, it is successful. Guitar recordings, for example, have increased with Segovia still leading the way. There has, however, been a virtual disappearance of the recital disk, except for a few relatively top names. This means a whole area of repertoire is falling by the wayside.

HOFBERG: Interest in almost-forgotten repertoire has forced many record companies to turn to musicologists, especially in the medieval and renaissance field where manuscripts are difficult to obtain. Musicologists have even been forced to turn performer so this music will be performed properly.

REID: Imports are doing well across the country, especially in the major markets of New York and California. There doesn't seem to be any saturation point for the expansion of repertoire. There will be more expansion in radio performances because of the recent FCC ruling requiring differences of programming for AM and FM outlets in major markets. However, there will not be as much modern music played because of royalties involved.

LESLIE: Racks are beginning to recognize that budget classical product is ideal for rack operations. A few racks do outstanding jobs with classical material. Budget records enable the racks to get into the classical field with the maximum possible turnover. Racks in college book stores do especially well with classical product.

HOROWITZ: It's a healthy sign that more music is now available to the public. The industry will be better off in the long run because the public can draw from a wider selection.

Clib'n Award To Rumanian

FORT WORTH — Radu Lupu, a 20-year-old Rumanian pianist, garnered first prize in the second Van Cliburn International Quadrennial Piano Competition here Oct. 8. In addition to a \$10,000 award, Lupu's victory meant an international tour, including an April 12 debut at New York's Carnegie Hall. He is slated to appear with the Fort Worth Symphony on Tuesday (18).

Other winners in the 47-contestant field were Barry Lee Snyder, 22, Bethlehem, Pa., \$3,000; Blanca Uribe, 26, Colombia, \$2,000; Maria Luisa Lopez-Vito, 27, of the Philippines, \$1,000; Rudolf Buchbinder, 19, Austria, \$750, and Benedikt Kohlen, 21, Germany, \$500.

Lupu also won special awards before the finals for the best performance of Willard Straight's "Structure for Piano," written for the competition, and of an Aaron Copland sonata movement. Ralph Votapek of Milwaukee was the winner in the first contest four years ago. Since then, Votapek, who averages 50 concerts and recitals a year, has recorded for Cambridge and Concert-Disc.

28 Concerts in Musical Weeks

PARIS — The Paris Musical Weeks—from Saturday (22) to Nov. 22—will feature 28 concerts in which contemporary music will predominate, including works by Andre Kovach and Gunther Schuller.

There will be concerts by the National Orchestra of the ORTF, the London Philharmonic Orchestra, and the Orchestra of the Gewandhaus of Leipzig.

To commemorate the 20th anniversary of UNESCO, Darius Milhaud has been commissioned to write a cantata.

WFMT-FM Airs Opera Previews

CHICAGO — WFMT-FM, Chicago's venerable fine arts outlet, is airing a unique series of previews of the Chicago Lyric Opera's nine productions for this season.

WFMT began broadcasting outstanding recorded performances of opera prior to the Lyric's premiere production of the same work some 13 years ago.

The complete opera, with synopsis, program notes and information about the Lyric production, is broadcast.

Cliburn Recital

• Continued from page 56

ject of a portrait on the Bell Telephone Hour on Sunday (16). The TV show includes footage from Cliburn's recording session for the new album at Webster Hall.

Well-Organized

• Continued from page 56

cians and, especially in the Wagnerian excerpts, he was out to prove it. This orchestra is well on its way to being one of the foremost aggregations in the country thanks to its veteran music director. Although it does not have an exclusive recording contract, it is well represented on Columbia. The American Symphony also has recorded for RCA Victor, Decca and CRI and has an LP com-

ing from Vanguard. Diamond's "Overture to Shakespeare's 'Tempest'" was a brief apt curtain-raiser following the "Star Spangled Banner." Mayor John Lindsay also addressed the international gathering, which included many United Nations representatives. Forthcoming concerts will have such soloists as harpsichordist Rafael Puyana, pianist Andre Watts and Beveridge Webster, mezzo soprano Maria Lucia Godoy, and violinists Yehudi Menuhin and Joseph Silverstein. Guest conductors will be Karl

'Traviata'

• Continued from page 56

the round, full tenor voice that's been so badly needed for so many years by the opera company. This role should open the doors for him for other duties. Merrill has never sounded

Boehm, Menuhin, David Katz, Paul Kletzki, Vladimir Golschmann and Henry Lewis.

FRED KIRBY

better. He delivers soundly from the moment he entered in Act II and began his impassioned plea to Violetta. His tone never lost in composure or resonance. and, with Lunt's different approach, he acted the role of the father unflinchingly and with believability.

Miss Moffo's role, as conceived in this staging, was perhaps the most difficult, for more is demanded of her acting skills than the others. A lesser performer would find it an extreme handicap, and certainly would detract her from concentration

on voice. But Miss Moffo, who has recorded the role for RCA Victor, comes through admirably in both cases. Whether singing softly in "Dite alla giovine," or in "Ah Fors e lui che 'Anima," her trills were accurate and on pitch. And, in the last act, she moved from couch to bed, and ended up on her back without losing control or tone. The scene was typical of her achievements.

Minor roles were handled ably, and the company, the gypsy dancers fit in handsomely.

ROBERT SOBEL

CLASSICAL MUSIC

Billboard SPECIAL SURVEY for Week Ending 10/22/66

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	OPENING NIGHTS AT THE MET (3-12" LP) Various Artists, RCA LM 6171 (M); LSC 6171 (S)	4	23	20	R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symph. Orch. (Szell), Angel 36347 (M); S 36347 (S)	8
2	2	VERDI: NABUCCO (3-12" LP) Sulliotis, Gobbi & Various Artists/Vienna Op. Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)	8	24	18	MONTERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS RCA LM 2910 (M); LSC 2910 (S)	7
3	4	MAHLER: SYMPHONY NO. 7 (2-12" LP) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S)	8	25	23	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	29
4	3	RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S)	9	26	26	REVERIE Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)	17
5	7	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	29	27	25	DVORAK: SYMPHONY NO. 9 ("New World") N. Y. Phil. (Bernstein), Col. ML 5793 (M); MS 6393	6
6	6	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335	12	28	24	PURCELL: MUSIC FOR THE THEATRE Bath. Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	18
7	5	GERSHWIN RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	9	29	19	TCHAIKOVSKY: OVERTURE 1812 Minn. Symph. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	15
8	8	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	9	30	28	BACH ORGAN FAVORITES Biggs, Col. M1 6148 (M); MS 6748 (S)	5
9	10	NIELSEN: SYMPHONY NO. 6 Phila. Orch. (Ormandy), Col. ML 6282 (M); MS 6882 (S)	3	31	—	PROKOFIEV: PETER AND THE WOLF Royal Phil. Orch. (Dorati), Sean Connery, London PM 55005 (M); SPC 21007 (S)	1
10	11	ORFF: CARMINA BURANA New Phil. Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	9	32	32	ROSSINI: WILLIAM TELL OVERTURE N. Y. Phil. (Bernstein), Col. ML 6143 (M); MS 6743 (S)	13
11	15	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA LM 2896 (M); LSC 2896 (S)	7	33	—	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Columbia ML 6256 (M); MS 6856 (S)	16
12	14	MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	18	34	34	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	29
13	13	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP) Berlin Phil. Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	8	35	38	SIBELIUS FESTIVAL—FINLANDIA Phila. Orch. (Ormandy), Mormon Tab. Choir, Col. ML 6132 (M); MS 6732 (S)	3
14	9	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	28	36	29	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	20
15	12	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	22	37	39	IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	21
16	16	PUCCINI: MADAMA BUTTERFLY (3-12" LP) Price, Tucker/RCA Ital. Op. Orch. & Chor. (Leinsdorf), RCA LM 6160 (M); LSC 6160 (S)	3	38	35	RODGERS: VICTORY AT SEA, VOL. II RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	4
17	17	ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	16	39	—	SATIE RIANO MUSIC Aldo Ciccolini, Angel 35442 (M); (No Stereo)	1
18	30	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	2	40	36	BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S)	26
19	22	WAGNER: LOHENGRIIN (5-12" LP) Various Artists/Boston Symph. Orch. (Leinsdorf), RCA LM 6710 (M); LSC 6710 (S)	3				
20	21	FALLA: LA VIDA BREVE (2-12" LP) De los Angeles & Various Artists/Orq. Nac. De Espana (DeBurgos), Angel BL 3672 (M); SBL 3672 (S)	3				
21	33	PUCCINI: LA BOHEME (2-12" LP) Various, RCA Victor Orch. (Beecham), Seraphim 1/6000 (M); (No Stereo)	2				
22	27	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell/Phila. Orch. (Ormandy), Col. ML 5498 (M); MS 6193 (S)	5				

NEW ACTION LP's

No New Action
Classical LP's This Week

BEST SELLING LOW-PRICED CLASSICAL LP's

This Week	Title, Artist, Label & No.	This Week	Title, Artist, Label & No.
1.	PUCCINI: LA BOHEME (2-12" LP)—Various/RCA Victor Orch. (Beecham), Seraphim 1B 6000 (M); (No Stereo)	5.	MOZART: SYMPHONY NO. 41—Vienna St. Op. Orch. (Prohaska); Vang. VSD 167 (M); VSD 167 SD (S)
2.	HINDEMITH: CONCERT MUSIC FOR STRINGS AND BRASS—Phil. (Hindemith), Seraphim 60005 (M); S 60005 (S)	6.	TCHAIKOVSKY: SYMPHONY NO. 5—Halle Orch. (Barbirolli); Vang. VSD 139 (M); VSD 139 (S)
3.	SMETANA: MY FATHERLAND (2-12" LP)—Czech. Phil. (Ancerl); Crossroads, 222/60001 (M); 222/60002 (S)	7.	HONEGGER: SYMPHONY No. 2 & 3—Czech. Phil. (Baudo); Crossroads 221/60009 (M); 221/60010 (S)
4.	NIELSEN: SYMPHONY NO. 4—Halle Orch. (Barbirolli), Vang. VSD 179 (M); VSD 179 VSD (S)	8.	HAYDN: CREATION (2-12" LP)—Wenglor, and Various Artists, Berlin Radio Orch. and Cho. (Koch), Heliodor 25028-2 (M); S-25028-2 (S)



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Buckley Opens 4th Music City Outlet



SONNY JAMES, center, Capitol recording artist, chats with WLAC's Herman Grizzard, right, and Capitol country promo chief Wade Pepper at the opening day festivities at Louis Buckley's new record store.

NASHVILLE—A gala, two-week celebration marked the opening of Louis Buckley's fourth retail record outlet in Music City, Oct. 7-22. The store, located in the heart of the "Grand Ole Opry" district, is the only fully stocked outlet in the area, offering a complete line of singles and albums, from classical to country.

Buckley, the South's leading record merchandiser and promoter, celebrated the store's opening with a massive advertising-promotion campaign, employing the facilities of local TV and radio stations. Herman Grizzard, veteran disk jockey and WLAC-Radio personality, conducted remote broadcasts from the store, interviewing the top artists in the country music field. The daily broadcasts featured appearances by such stars as Sonny James, Roy Acuff, Johnny Cash, Faron Young, Tex Ritter, Chet Atkins, Flatt & Scruggs, Carl and Pearl Butler, the Wilburn Brothers, Bobby Bare, Hank Snow, the Carter Family, Charlie Louvin, Billy Walker and many others. The appearance of these artists was a silent tribute to the work Buckley has done in promoting Nashville and the music industry over the last 30 years.

The veteran music dealer also leases, operates and stocks the record centers of Harvey's Department Stores, as well as his

own record shops. Included in the Buckley operation is a large mail-order record business, which receives orders from over 40 States. The addition of the "Buckley No. 2" store makes it the largest retail record operation in the South.

Although he has been and is a staunch supporter of the "Nashville sound," Buckley also promotes the sale of "Top 40" and r&b disks, employing solid advertising campaigns on the city's top rock and "soul" stations, WKDA, WVOL, WMAK, WSIX and WLAC, as well as all-country WENO and part-country WSM.

Buckley also promotes his records in extensive ad campaigns in the local papers and on the three TV stations in Nashville, accounting for high-volume business enjoyed by his four outlets. His local promotion campaigns during the Opry Anniversary Celebrations of the past few years, in co-operation with record manufacturers, laid the groundwork for the record-breaking volume of music advertising seen in Nashville for this year's festivities.

Although the addition of the new store is more than enough to keep him busy, Buckley plans to expand his operation again in 1967 when Harvey's opens its Hundred Oaks Store, in which the venerable "music man" will lease and operate his fifth retail record outlet in the Nashville area.

4,500 to Invade Nashville For WSM's Celebration

• Continued from page 1

Seeley, Boots Randolph, Don Bowman, and many others.

The Country Music Association will hold a membership meeting at 10 a.m., Thursday. It will include election of officers and directors and other CMA business.

On Friday, the CMA will host a dinner-show-dance which will feature the announcement of newly elected members to country music's Hall of Fame, and a show written and produced by Gene Nash, and starring Faron Young.

WSM will host a buffet breakfast and "spectacular" Friday morning. The breakfast will begin at 8 a.m., followed by the spectacular to be broadcast over WSM with Dave Overton as emcee.

Dot Lunch

Dot Records will hold a luncheon and show Friday at the Municipal Auditorium to be hosted by Randy Wood. Lawrence Welk and Pat Boone will be special guests.

Decca Show

At 5:30 p.m. Friday, Decca Records will give a party and show downstairs at the Municipal Auditorium headlined by Hall of Fame artist Ernest Tubb.

RCA Breakfast

Saturday morning, RCA Victor Records will hold a breakfast at Municipal Auditorium, followed by a show starring their complete country music talent roster.

Col Show

Columbia Records will follow the RCA Victor party with their traditional luncheon show at the "Grand Ole Opry" beginning at noon, with Carl Smith as emcee.

Sachs on the Mend

CINCINNATI—Bill Sachs, Billboard executive news editor, who underwent eye surgery Sept. 22, is mending nicely at his home here and is expected to resume his Billboard duties the first week of November. Sachs will miss the Country Music Festival in Nashville this week for the first time. Sachs' home address is 3445 Camellia Court, Cheviot, Ohio 45211.

Cap Party

At 5 p.m., Capitol Records is giving a pizza party and show at the Municipal Auditorium, featuring the label's artists.

Topping off the full schedule of Saturday events will be the "Grand Ole Opry" show beginning at 6 p.m., and followed by the traditional Pamper dance at Municipal Auditorium.

For those still able to function, Columbia Records will complete the action-packed celebration with a coffee clatch on Sunday morning at the Hermitage Hotel. Along with the traditional banquet shows of the major manufacturers, there will be hospitality suites and open house events given by countless record and instrument firms. Monument Records will have a hospitality suite for the first time with Jeanie Seeley, Billy Walker, Boots Randolph, and Grandpa Jones on hand. Mercury Records will host a reception at the Hermitage Hotel with Roy Druskey, Faron Young, and Dave Dudley greeting visitors. Starday Records will hold its annual Country Corner Key Club at the Hermitage. Visitors will receive keys to a large treasure chest, according to the label's Jim Wilson. If the key fits the chest, the visitor wins a prize. Starday will also sponsor shuttle buses to and from the convention area and the Country Music Hall of Fame and Museum.



Sonny James, "The Southern Gentleman," from Hackelburg, Alabama, hits high speed this week with a single and two albums on Billboard's Survey of Hot Country Music. "Room in Your Heart" (Capitol 5690) is a sentimental single. Two albums, "Til the Last Leaf Shall Fall" (Capitol T2561M, ST 2561S) and "True Love is a Blessing" (Capitol T2500M, ST2500S) offer a sterling showcase for Sonny's talents. With a lifetime of music background (he's been singing since he was four years old) Sonny James knows how to get the sound he wants—and that's why he plays an Epiphone Guitar. (Advertisement)



CASH McCALL has a monster in the making. "SHOOT LOW SHERIFF," SINCERE BB 8336. Nationally Distributed by Sounds of Nashville. DJ's for samples contact: M & M Promotions, RR #2, Jackson, Mich. (Advertisement)

You'll miss the best part of the 41st Anniversary Birthday Celebration

if you fail to call on Jack Jackson and Tom Hanserd at the

DELAYED OPRY NETWORK BOOTH

Municipal Auditorium

October 20-21-22

WSM-Nashville, Tennessee



MEET COLEEN SHARP

She's got the voice to match her beauty! Next week her initial release on Boone Records will be announced. Give it a listen . . . you'll say WOW . . . is COLEEN SHARP! (Advertisement)

Yesteryear's Country Hits

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

COUNTRY SINGLES— 5 Years Ago October 23, 1961

1. Walk on By, Leroy Van Dyke, Mercury
2. Tender Years, George Jones, Mercury
3. Under the Influence of Love, Buck Owens, Capitol
4. I Fall to Pieces, Patsy Cline, Decca
5. Hello Fool, Ralph Emery, Liberty
6. It's Your World, Marty Robbins, Columbia
7. Walking the Streets, Webb Pierce, Decca
8. Big Bad John, Jimmy Dean, Columbia
9. Sea of Heartbreak, Don Gibson, RCA Victor
10. You're the Reason, Bobby Edwards, Crest

COUNTRY SINGLES— 10 Years Ago October 20, 1956

1. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
2. Crazy Arms, Ray Price, Columbia
3. I Walk the Line, Johnny Cash, Sun
4. Singing the Blues, Marty Robbins, Columbia
5. Searching, Kitty Wells, Decca
6. Sweet Dreams, Faron Young, Capitol
7. You Are the One, Connie Smith, Columbia
8. Conscience I'm Guilty, Hank Snow, RCA Victor
9. Love Me Tender, Elvis Presley, RCA Victor
10. Teen-Age Boogie/I'm Really Glad You Hurt Me, Webb Pierce, Decca

The Los Angeles Times said,
"FANTASTIC" IN PERSON...

Now on record,

Ian Whitcomb

and a SMASH!



"Poor Little Bird" & "Where did Robinson Crusoe go with Friday on Saturday night?"

From the most talked about new LP of 1966...

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this star shines brighter than ever!*

HANK



SNOW

Let the record speak for itself!

THIS IS MY STORY **HANK SNOW**
Tells the inspiring story of his climb to stardom.



LPM/LSP-6014(e)

Handsome book-type package is a two-record autobiography that offers one disc of Hank's narration, and another that includes ten of his biggest songs. The inside spread features many pictures and captions illustrating Hank's career. Also heard in the recordings are the voices of Hank Williams, Red Foley and many others who have known Hank through the years. Great collector's item—should sell very strongly!



LPM/LSP-3548



LPM/LSP-3471



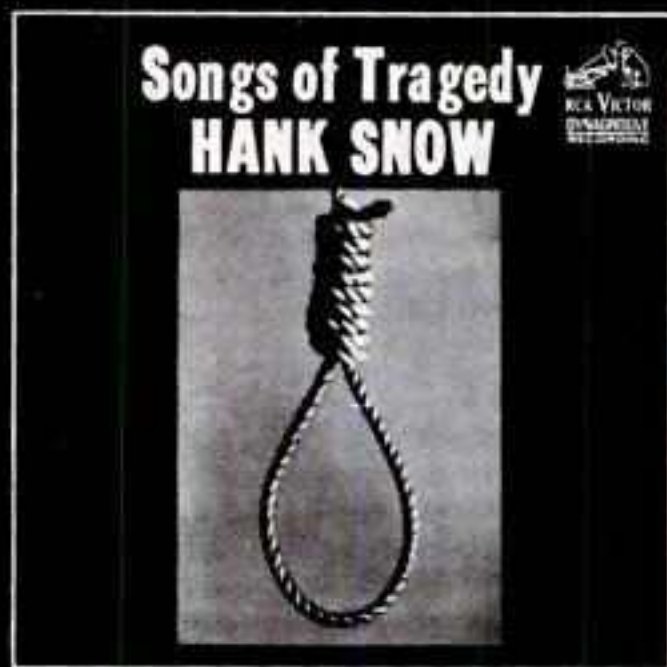
LPM/LSP-3378



LPM/LSP-3317



LPM/LSP-2952



LPM/LSP-2901



LPM/LSP-2675



LPM/LSP-2285

- "Gospel Train" LPM/LSP-3595
- "The Best of Hank Snow" LPM/LSP-3478(e)
- "More Hank Snow Souvenirs" LPM/LSP-2812
- "3 Country Gentlemen" (with Hank Locklin and Porter Wagoner) LPM/LSP-2723
- "Railroad Man" LPM/LSP-2705
- "Together Again" (with Anita Carter) LPM/LSP-2580
- "Big Country Hits—Songs I Hadn't Recorded Till Now" LPM/LSP-2458

- "When Tragedy Struck" LPM-1861
- "Hank Snow Sings Sacred Songs" LPM-1638
- "Hank Snow's Country Guitar" LPM-1435
- "Hank Snow Country and Western Jamboree" LPM-1419
- "Country Classics" LPM-1233
- "Just Keep A-Movin'" LPM-1113

Camden Albums

- "Travelin' Blues" CAL/CAS-964(e)
- "The Highest Bidder' and Other Favorites" CAL/CAS-910(e)

- "The Old and Great Songs by Hank Snow" CAL-836
- "The Last Ride" CAL-782
- "The One and Only Hank Snow" CAL/CAS-722(e)
- "The Southern Cannonball" CAL-680
- "The Singing Ranger" CAL-514

Gold Standard Singles

- "I've Been Everywhere" / "90 Miles an Hour" 447-0728
- "I Don't Hurt Anymore" / "A Fool Such As I" 447-0562
- "With This Ring I Thee Wed" / "I'm Movin' On" 447-0557

Here's looking forward to many more years of the same, Hank.

RCA VICTOR

The most trusted name in sound



COUNTRY MUSIC

Billboard SPECIAL SURVEY for Week Ending 10/22/66

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE	Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	2	OPEN UP YOUR HEART	Buck Owens, Capitol 5705 (Bluebook, BMI)	8
	2	BLUE SIDE OF LONESOME	Jim Reeves, RCA Victor 8902 (Glad, BMI)	11
	3	ROOM IN YOUR HEART	Sonny James, Capitol 5690 (Marson, BMI)	11
	4	THE BOTTLE LET ME DOWN	Merle Haggard, Capitol 5704 (Bluebook, BMI)	9
	5	I GET THE FEVER	Bill Anderson, Decca 31999 (Stallion, BMI)	9
6	9	IT TAKES A LOT OF MONEY	Warner Mack, Decca 32004 (4 Star, BMI)	8
	7	WALKING ON NEW GRASS	Kenny Price, Boone 1042 (Pamper, BMI)	10
	8	ALMOST PERSUADED	David Houston, Epic 10025 (Gallico, BMI)	18
9	14	THE COMPANY YOU KEEP	Bill Phillips, Decca 31996 (Combine, BMI)	11
10	19	EARLY MORNING RAIN	George Hamilton IV, RCA Victor 8924 (Witmark, ASCAP)	8
11	18	ALMOST PERSUADED NO. 2	Ben Colder, MGM 13590 (Gallico, BMI)	5
	12	BLUES PLUS BOOZE (Means I Lose)	Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	12
	13	IF TEARDROPS WERE SILVER	Jean Shepard, Capitol 5681 (Tree, BMI)	15
14	17	SWEET THANG	Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI)	7
15	24	(That's What You Get) FOR LOVIN' ME	Waylon Jennings, RCA Victor 8917 (Witmark, ASCAP)	8
16	26	BAD SEEDS	Jan Howard, Decca 32016 (Stallion, BMI)	3
17	22	IT'S ONLY LOVE	Jeannie Seely, Monument 965 (Pamper, BMI)	7
	8	4033	George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	13
	12	A MILLION AND ONE	Billy Walker, Monument 943 (Silver Star, BMI)	18
	11	THE TIP OF MY FINGERS	Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	14
	15	THE STREETS OF BALTIMORE	Bobby Bare, RCA Victor 8851 (Glaser, BMI)	18
	16	AT EASE HEART	Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	15
23	28	FIVE LITTLE JOHNSON GIRLS	Stonemens, MGM 13557 (Jack, BMI)	3
24	29	LONG TIME GONE	Dave Dudley, Mercury 72618 (Newkeys, BMI)	3
25	38	TOUCH MY HEART	Ray Price, Columbia 43795 (Mayhew, BMI)	2
	27	APARTMENT #9	Bobby Austin, Tally 500 (Owen, BMI)	3
	21	YOU AIN'T WOMAN ENOUGH	Loretta Lynn, Decca 31966 (Sure Fire, BMI)	21
	20	THE SHOE GOES ON THE OTHER FOOT TONIGHT	Marty Robbins, Columbia 43680 (Mariposa, BMI)	16
29	35	COMING BACK TO YOU	Browns, RCA Victor 8942 (American, BMI)	3
	32	THE GREAT EL TIGRE	Stu Phillips, RCA Victor 8868 (Delmore, ASCAP)	10
31	36	BRING YOUR HEART HOME	Jimmy Newman, Decca 31994 (Newkeys, BMI)	3
32	42	SOMEBODY LIKE ME	Eddy Arnold, RCA Victor 8965 (Barton, BMI)	2
	33	LOVE'S SOMETHING (I Can't Understand)	Webb Pierce, Decca 31982 (Cedarwood, BMI)	9
34	39	THE TALLEST TREE	Bonnie Guitar, Dot 16919 (Hearthstone-Acclaim, BMI)	2
35	41	ONE IN A ROW	Willie Nelson, RCA Victor 8933 (Pamper, BMI)	4
36	44	THE HURTIN'S ALL OVER	Connie Smith, RCA Victor 8964 (Wilderness, BMI)	2
	37	LOOK INTO MY TEARDROPS	Conway Twitty, Decca 31983 (Wilderness, BMI)	6
38	43	VOLKSWAGEN	Ray Pillow, Capitol 5735 (Raleigh, BMI)	3
	39	40 MY UNCLE USED TO LOVE ME BUT SHE DIED	Roger Miller, Smash 2055 (Tree, BMI)	5
40	46	STATESIDE	Mel Tillis, Kapp 772 (Cedarwood, BMI)	2
	41	23 I HEAR LITTLE ROCK CALLING	Ferlin Husky, Capitol 5679 (Acclaim, BMI)	12
	42	50 MAN WITH A PLAN	Carl Smith, Columbia 43753 (4 Star, BMI)	4
43	53	THE GAME OF TRIANGLES	Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP)	2
	44	34 PURSUING HAPPINESS	Norma Jean, RCA Victor 8887 (Wilderness, BMI)	11
	45	45 HE WAS ALMOST PERSUADED	Donna Harris, ABC 10839 (Gallico, BMI)	4
	46	47 COME ON AND SING	Bob Luman, Hickory 1410 (Cedarwood, BMI)	5
	47	48 THIS GUN DON'T CARE	Wanda Jackson, Capitol 5712 (Barmour, BMI)	7
48	58	ROSES FROM A STRANGER	Leroy Van Dyke, Warner Bros. 5841 (Acuff-Rose, BMI)	2
	49	51 LITTLE PINK MACK	Kaye Adams, Tower 269 (Central, BMI)	2
50	60	UNMITIGATED GALL	Faron Young, Mercury 72617 (Cedarwood, BMI)	2
51	61	SHOW ME THE WAY TO THE CIRCUS	Homesteaders, Little Darlin' 0010 (Mimosa, BMI)	2
	52	52 A WOMAN NEVER FORGETS	Kitty Wells, Decca 32024 (Wells-Cedarwood, BMI)	2
	53	54 I'M DOING THIS FOR DADDY	Johnny Wright, Decca 32002 (Southtown, BMI)	2
	54	55 PRISSEY	Chet Atkins, RCA Victor 8927 (Victor, BMI)	2
	55	59 EVIL OFF MY MIND	Burl Ives, Decca 31997 (Wilderness, BMI)	2
	56	56 DADDY'S COMING HOME	Charlie Walker, Epic 10063 (Southtown, BMI)	2
	57	57 YOU CAN'T STOP ME	Billy Mize & the Jordanaires, Columbia 43770 (Seashell, BMI)	2
58	68	I JUST COULDN'T SEE THE FOREST	Lefty Frizzell, Columbia 43734 (Golden Eye, BMI)	2
	59	63 GOIN' DOWN THE ROAD	Skeeter Davis, RCA Victor 8932 (Crestmoor, BMI)	2
	60	62 THE PROOF IS IN THE KISSING	Charlie Louvin, Capitol 5729 (Barmour, BMI)	2
	61	64 WISH ME A RAINBOW	Hugh X. Lewis, Kapp 771 (Famous, BMI)	2
	62	70 ANOTHER STORY	Ernest Tubbs, Decca 32022 (Marson, BMI)	2
63	74	THE BARON	Dick Curless, Tower 255 (Aroostook, BMI)	2
	64	69 NOT THAT I CARE	Jerry Wallace, Mercury 72619 (Sure Fire, BMI)	2
	65	65 OH, LONESOME ME	Bobbi Martin, Coral 62488 (Acuff-Rose, BMI)	2
	66	66 YOU WOULDN'T PUT THE SHUCK ON ME	Geezinslaw Brothers, Capitol 5722 (Geezinslaw, BMI)	2
	67	67 THE GOODIE WAGON	Billy Large, Columbia 43741 (Tuckahoe, BMI)	2
	68	72 HOW LONG HAS IT BEEN	Bobby Lewis, United Artists 50067 (Southtown, BMI)	2
	69	73 THE BEST PART OF LOVING YOU	Hank Locklin, RCA Victor 8928 (Coldwater, BMI)	2
	70	75 TONIGHT'S THE NIGHT MY ANGEL'S HALO FELL	Sheb Wooley, MGM 13556 (Vanjo, BMI)	2
	71	71 TEARDROP LANE	Ned Miller, Capitol 5742 (Central, BMI)	2
72	—	WHERE IS THE CIRCUS	Hank Thompson, Warner Bros. 5858 (Braxos Valley, BMI)	1
73	—	STAND BESIDE ME	Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	1
74	—	THERE GOES MY EVERYTHING	Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	1
75	—	CALL HER YOUR SWEETHEART	Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 10/22/66

HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE	Artist, Label & Number	Weeks on Chart
Billboard Award	1	I LOVE YOU DROPS	Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	11
	2	2 ALMOST PERSUADED	David Houston, Epic LN 24213 (M); BN 26213 (S)	11
	3	3 CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS	Capitol T 2556 (M); ST 2556 (S)	13
	4	5 THE COUNTRY TOUCH	Warner Mack, Decca DL 4766 (M); DL 74766 (S)	15
	5	4 THE LAST WORD IN LONESOME	Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	13
	6	6 ANOTHER BRIDGE TO BURN	Ray Price, Columbia CL 2528 (M); CS 9228 (S)	7
	7	8 SUFFER TIME	Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	13
	8	9 YOU AIN'T WOMAN ENOUGH	Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	3
	9	7 STEEL RAIL BLUES	George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	8
	10	11 THE STREETS OF BALTIMORE	Bobby Bare, RCA Victor LPM 3618 (M); LSP 3618 (S)	5
	11	12 THE DRIFTER	Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	8
	12	10 TILL THE LAST LEAF SHALL FALL	Sonny James, Capitol T 2561 (M); ST 2561 (S)	5
	13	15 GEORGE JONES GOLDEN HITS	United Artists, UAL 3532 (M); UAS 6532 (S)	22
	14	14 LET'S GO COUNTRY	Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	12
	15	13 LONESOME IS ME	Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	12
	16	18 DISTANT DRUMS	Jim Reeves, RCA Victor LPM 3524 (M); LSP 3524 (S)	22
17	21	SINGIN' STU PHILLIPS	RCA Victor LPM 3619 (M); LSP 3619 (S)	5
	18	16 PUT IT OFF UNTIL TOMORROW	Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	13
19	26	CONFESSIONS OF A BROKEN MAN	Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S)	3
	20	20 CONNIE SMITH SINGS GREAT SACRED SONGS	RCA Victor LPM 3589 (M); LSP 3589 (S)	7
	21	19 I LIKE 'EM COUNTRY	Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	27
	22	22 DON'T TOUCH ME	Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	16
	23	17 ALONE WITH YOU	Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	13
	24	24 I'M A PEOPLE	George Jones, Musicor MM 2099 (M); MS 3099 (S)	18
	25	25 COUNTRY ALL THE WAY	Kitty Wells, Decca DL 4776 (M); DL 74776 (S)	15
26	29	MISS BONNIE GUITAR	Dot DLP 3737 (M); DLP 25737 (S)	5
	27	23 EVIL ON YOUR MIND	Jan Howard, Decca DL 4793 (M); DL 74793 (S)	11
28	33	THE SEELY STYLE	Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	2
29	36	BREAKIN' THE RULES	Hank Thompson, Cap. T 2575 (M); ST 2575 (S)	2
	30	30 MANY HAPPY HANGOVERS TO YOU	Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	17
	31	27 I'M A NUT	Leroy Pullins, Kapp KL 1488 (M); KS 3488 (S)	7
	32	31 SOMETHIN' FOR EVERYONE	Elton Britt, ABC ABC 566 (M); ABCS 566 (S)	5
	33	34 COUNTRY SHADOWS	Hank Williams Jr., MGM F 4391 (M); SE 4391 (S)	2
34	39	A MILLION AND ONE	Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	2
	35	32 GETTIN' ANY FEED FOR YOUR CHICKENS?	Del Reeves, United Artists UAL 3530 (M); UAS 6530 (S)	8
	36	35 MAN WITH A PLAN	Carl Smith, Columbia CL 2501 (M); CS 9301 (S)	11
37	—	NAT STUCKEY SINGS	Nat Stuckey, Paula LP 2192 (M); LPS 2192 (S)	1
	38	37 THE WAY YOU LIKE IT	Buddy Cagle, Imperial LP 9318 (M); LP 12318 (S)	4
	39	28 DUST ON MOTHER'S BIBLE	Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	22
40	—	THE MAN BEHIND THE BADGE	Red Simpson, Capitol T 2569 (M); ST 2569 (S)	1



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in their Campaign to Stamp
out Sanity!**

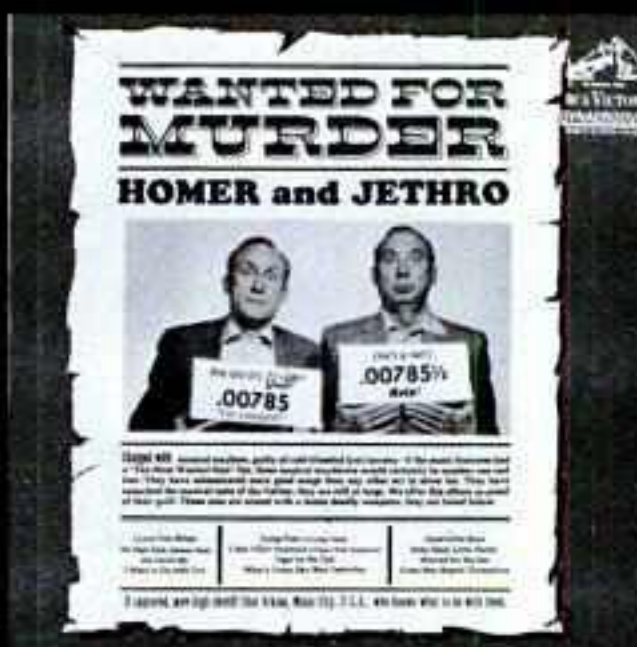
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"Too many people today think a parody is something the Government grants to farmers!"

Are they kidding? You bet! You can also bet that when these two madcap musicians make a record—it gets sold. Steady favorites with pop and country music fans alike, Homer and Jethro consistently top the popularity polls with such albums as these:



LPM/LSP-3538



LPM/LSP-3673



LPM/LSP-3474(e)

So jump on their batty bandwagon—and watch their records sweep the country—(there are still a few music lovers who feel Homer and Jethro should be doing the sweeping!)



For Personal Appearances contact: Jimmy Richards Productions, 919 N. Michigan Ave., Chicago, Illinois—
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**TAPE
CARTRIDGE
TIPS**

by *Larry Finley*

Ten days ago we visited "Music City," U. S. A. (Some folks still call it Nashville, Tennessee.) We were amazed and astounded at the growth of "Music City" and were surprised to learn that the music industry is rated as bringing in over one hundred million dollars a year to that area.

Our hosts for the weekend were Don Pierce, President of Starday Records, and his right hand, Hal Neely, who is General Manager of all of Don's various enterprises.

One thing that was certainly most noticeable was the friendly feeling between the various record companies as well as the manner in which everyone works together to further the music industry in the "Music City," U. S. A., area.

Although we had heard many stories about it, for the first time we visited "Randy's Record Shop" in Gallatin, Tennessee, which was actually the birthplace of Dot Records. Don and Hal were most complimentary in telling us stories about Randy Wood, President of Dot Records. Randy maintains a beautiful farm in Gallatin and is most active in politics as well as civic and charity matters. For the first time, we learned of his many charitable contributions and of the many scholarships that he has awarded to people in Tennessee.

We played golf at the Bluegrass Yacht and Country Club, whose membership roster includes Randy, Don, Hal, Ray Price, Boots Randolph, Fred Foster, Grady Martin, Jimmy Newman, Charley Walker, just to name a few.

Hal Neely was especially busy making preparations for the "Pro-Celebrity" Golf Tournament which was held this past weekend with such stars as Perry Como, Lawrence Welk, Dizzy Dean, Buck Owens, Lesley Gore, Pete Fountain, Woody Woodbury, Sonny James, Eddy Arnold, Minnie Pearl and a host of others.

From the golf field there were such golf stars as Mason Rudolph, Byron Nelson, Tommy Bolt, Joe Campbell and many others.

In our discussions, we found a great deal of enthusiasm and optimism for the tape cartridge industry, and it is our feeling that "Music City," U. S. A., will play a most important part in the development of this new industry.

In addition to 71 other important record labels, ITCC is now delivering Starday and Dot on both 4 and 8 track.

If you are a distributor who is as enthusiastic as ITCC or the folks in "Music City," U. S. A., why not contact



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TAPE CARtridge

Chess Producing Holds Reins Over Chess, Checker, Cadet Items

By **RAY BRACK**

CHICAGO—Chess Producing Corp., resisting overtures for exclusive contracts from independent marketers, has brought the production and distribution of Chess, Checker and Cadet tape CARtridge product under company control effective this month.

The firm will even set up its own duplicating operation in its new 8-story headquarters here in a few months, according to co-owners Leonard and Phil Chess.

Chess 4-track cartridges are now in distribution exclusively through Chess Producing Corp. distributors and other selected outlets outside the pale of customary disc distribution, according to company international director Marshall Chess, who conceived and carried out the company's tape move.

Eight-track Chess-Checker-Cadet product will enter distribution via the company net next Nov. 1.

"We made this move because we strongly feel that the odds are in favor of success," Marshall Chess said. "We reached this conclusion, in part,

after attending several special conferences on the subject of the tape cartridge.

"All the duplicators have wanted our catalog exclusively, but we didn't want to go with them because nobody really knows where the industry is going."

Till now, Chess has licensed its catalog to Muntz and Musictapes.

Duplication initially will be handled by General Recorded Tapes, Sunnyvale, Calif. "We will eventually form our own duplicating subsidiary," Chess said. A floor in the large building just occupied by Chess is being tentatively reserved for the duplicating firm.

According to Chess director of album sales Dick LaPalm, the company will have released 21 titles in 4- and 8-track by Jan. 1, all in 4-color packaging carrying reproductions of the LP covers. The initial release will include product by Ramsey Lewis, Ahmad Jamal, Ray Bryant, Etta James, Chuck Barry, Bo Diddley, Billy Stewart and **MOTIS Mabley**.

Pricing is standard, Marshall Chess said: \$6.98 suggested retail on 8-track and \$4.98 on 4-track.



CHESS PRODUCING CORP. executives Marshall Chess, left, and Dick LaPalm confer before announcement of company's decision to handle its own production and release of 4 and 8-track cartridge product on the Chess, Checker and Cadet labels.

Muntz Studio to Cut Teen Talent

• *Continued from page 1*

tra's "Strangers in the Night" and the Association's "Cherish."

Muntz said the recording studio will place him in a "trading position" with the labels he currently represents. The intention is to lease or sell the tapes, but Muntz is not closing the door on expanding his own recording activities. If he gets into larger production, he would rent commercial studio time.

The new building will be numbered nine of a complex which spreads out on two separate blocks of an industrial section of Van Nuys in the San Fernando Valley.

Has 18 Slaves

The new cartridge duplicating line in Building Nine will be 120 feet long. It takes about 45 seconds to duplicate a song

in the mini-pak, with the reproduction done in the cartridge itself. The company currently has 18 slaves duplicating 8-track product which the president said is 10 per cent of his activity. He has just started heavy duplication of the mini-pak after a short halt. There are currently 10 slaves turning out the single paks. The company has also just begun to deliver its M-30 model, the small \$39.95 model which plays the mini-pak as well as regular album 4-track cartridges. Muntz estimates selling 500,000 M-30 units during the new car model year.

Factory-installed player units will take a long time to become a major factor in the industry, Muntz said. He claimed "kids buying Mustangs are having the units installed after they drive away. Why should they

pay \$120 for a unit when they can get one for \$39.95. Eventually, the car market will control 80 per cent of the player sales, but that could take up to 10 years, or as long as it took for car radios and air conditioners to belong to a mass audience purchase."

On a repertoire front, the company has re-signed ABC Records and its subsidiaries to a five-year pact for an undisclosed, but reportedly impressive guarantee. ABC Records has been in the Muntz library since 1963. Other recent library additions include Elektra, Monument, Old Town, and Sonic.

Orion Products Develops A New Cartridge Loader

SAN FRANCISCO—A new tape CARtridge loader, designed to quadruple the number of cartridges being filled with pre-recorded tape has been developed by Orion Products, Inc.

The semi-automatic device is the first of three devices to be made available to tape cartridge duplicators. In effect, the machine enables an employee to load four cartridges in the same time that he previously handled one.

"Aside from loading the cartridge more efficiently and correctly," Bob Peyton, manager of engineering, said, "Model DS-101 increases productive output, thus freeing personnel for other work." The compact 22x13x6-inch unit does much of the work previously done by hand. Operating at a high winding speed of 60 inches per second, each machine handles about 40 cartridges per hour.

At the end of the entire program on the tape, the machine

automatically stops, cuts and marks the tape between each load. Silence sensing is used to activate the stop. Each mark is both visible and touch sensitive. A 24-inch leader is automatically set from the end of the program.

Another feature of the device is a safety mechanism preventing the tape from being cut in the wrong place. As long as an electrical signal indicating voice or music is on the tape, the cutter will not function. Price of the unit, which is currently available, is \$945.

Orion, principally a data process tape recorder manufacturer, will also market a "run-in" unit. The equipment is designed to take the excess tape out of the loop once it is spliced. Automatically, it will adjust the proper tension level for the tape and eliminate blank tape which is not needed. The run-in unit will be available in late November. Cost has not been announced.

Third on the company's list of new tape cartridge duplicating equipment is a reel loader. The unit takes a 14 inch pancake of tape and loads it onto seven inch reels. The reels are then used by duplicators on their bank of slaves.

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TAPE CARTRIDGE

MARUWA LISTS OUTPUT FIGURES ON EQUIPMENT

TOKYO—The Maruwa Electronic & Chemical Co., Ltd., of Japan reports CARtridge playback equipment production figures from July 1964, to September 1966:

Model M-80 (4-track auto playback)	124,000 units
Model 1201 (4-track home playback)	26,000 units
Model 1201RC (4-track home combination cartridge & phono playback)	5,000 units
Model M-30 (4-track auto playback)	10,000 units
Model M-12 (4 & 8-track playback)	4,000 units
Total	169,000 units

Production thus far has been for export to the American market. A new company, Mecca Stereo Pak, owned by Maruwa is currently supplying the Japanese market with playback equipment and pre-recorded cartridges. (Billboard, June 4.)

Norway to Get Units By Norsk Phonogram

OSLO — Tape CARtridges were launched in Norway this month by Norsk Phonogram. They are marketed as "Musik Kasett," the Norwegian version of the Philips' Musicassette.

"We waited until now because the cassette repertoire in Europe has been too limited. At first it was mainly intended for the German market and not suitable for Norway," explained Phonogram's Helge Buen. During the year, the cassettes have broken through in The Netherlands and France. Now this autumn's launching of the Philips' system in Britain has made available a wide range of material suitable for Norway.

On the two European systems—Philips and the rival Grundig—only the former has been introduced. It has won support from several companies. In addition to the Philips' group, it

also embraces material from British Decca and DGG-Polydor with EMI likely to come in later. For the present, Norsk Phonogram is marketing all the cassettes, irrespective of the firm of origin, under special license deals.

The Grundig system, used in Germany by Telefunken and Teldec may, it is understood, be taken up by RCA Victor here. Meantime, no decision has been made by DBS as to which system to use. The Philips' cassettes are marketed here at \$6.50, comparing with a standard LP retailing at \$5.50 to \$6.50. Playback equipment starts at \$100. Only players available are for mono production, but the cartridges are also suitable for stereo playback. Stereo equipment is expected to be imported shortly.

ITCC Is Releasing 58 8-Tracks and 47 4-Tracks

NEW YORK — International Tape Cartridge Corp. is releasing 58 new 8-track CARtridges and 47 new 4-track cartridges this month in what president Larry Finley termed as "a new all-time high record of releases for any firm."

This massive cartridge release follows what was "our biggest month of business, September," he said. He attributed most of this business to non-record distribution channels. There are 21 different labels in the 8-track releases, including A&M, Atco, Atlantic, Audio Fidelity, Dot, Impulse, Kapp, MGM, Moonglow, Command, Horizon, Roulette, Verve, ABC, 20th Century-Fox, Crescendo, Starday, Musicor, Mainstream, Laurie, and Kama Sutra.

The 4-track release involves 19 of the above labels. "This is evidence of our faith in the tape cartridge business," Finley said. "Because of the publicity given ITCC in the Wall St. Journal and a story sent nation-

wide by UPI, I've gotten over 100 inquiries about the business in the last 10 days."

Artists in the releases include most of the name acts of the labels, including Herman's Hermits, Enoch Light, Lawrence Welk, Herb Alpert, Jack Jones, the Shondells, Roger Williams, Otis Redding, Bobby Darin, the Righteous Brothers, Gene Pitney and the Lovin' Spoonful.

Muntz Plans Selling Drive

LOS ANGELES — Muntz Stereo-Pak will shortly design a merchandising campaign to dent the Eastern market with its brand name on 4 and 8-track CARtridge players. Newly named special projects national sales director Curt Howard will helm the drive to introduce Muntz's \$39.95 4-track playback unit and its \$1.19 mini-pak hit single cartridge.

The company also plans offering the M-12, a compatible 4 and 8-track player retailing for \$109.95 including speakers. Muntz acknowledges the inroads made by 8-track since RCA-Motorola-Ford and Lear introduced the system. But plans are for a young East Coast distribution network to break open the 4-track market.

RELEASE #12—WEEK OF OCTOBER 22, 1966

MUNTZ STEREO-PAK NEW RELEASES

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
THE VERY BEST OF ROY ORBISON	Roy Orbison	Monument	10-470A
FEELING GOOD	Jean DuShon	Cadet	10-471A
I DON'T WANT TO WALK WITHOUT YOU	Gale Storm	Hamilton	10-473C
YOU'RE GONNA HEAR FROM ME	Julius La Rosa	MGM	10-474A
LEADER OF THE PACK	The Shangri-Las	Red Bird	12-226B
CHAPEL OF LOVE	The Dixie Cups	Red Bird	12-227B
AND THEN . . . ALONG COMES THE ASSOCIATION	The Association	Valiant	12-229A
SIGN OF THE TIMES	King Richard's Fleugel Knights	MTA	14-492A
THE FANTASTIC BOOTS RANDOLPH	Boots Randolph	Monument	14-493A
LIBERACE—NEW SOUNDS	Liberace	Dot	14-494A
LEONARD ATKINS' STRINGS	Leonard Atkins	Rexford	14-496C
MR. ELIMINATOR	Dick Dale	Deltone	21-403B
CHECKERED FLAG	Dick Dale	Deltone	21-404B
THE MAMAS AND THE PAPAS	The Mamas & The Papas	Dunhill	21-408A
THE EXCITING WILSON PICKETT	Wilson Pickett	Atlantic	21-409A
RAIN FOREST	Walter Wanderley	Verve	23-136A
ENJOY THE GOOD OLD DAYS WITH THE BANJO KINGS	The Banjo Kings	Good Time Jazz	25-129A
KID ORY FAVORITES, VOL. 1	Kid Ory	Good Time Jazz	25-131A
BURNIN'	Sonny Stitt	Cadet	26-383A
LEROY WALKS AGAIN	Leroy Vinnegar	Contemporary	26-389A
GOTTA TRAVEL ON	Ray Bryant	Cadet	26-390A
A LEGEND	Patsy Cline	Everest	54-234B
LET'S HIT THE ROAD	Various Artists	Starday	54-235B
HISTORY REPEATS ITSELF	Buddy Starcher	Starday	54-237B
DVORAK: SYMPHONY #5	Ludwig/London Symph.	Everest	90-112B

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NAVY

OCTOBER 22, 1966, BILLBOARD

New Album Releases

ALEORE

GILBERTO MONREIG—La Combinacion Perfecta (The Perfect Combination); LPA 8530

AMY

LEE DORSEY—The New Lee Dorsey Working in the Coal Mine; 8011

ARGO (LONDON IMPORT)

JOSEF LHEVINNE—The Golden Age of Piano Virtuosi; DA 41
OLIVIER MESSIAEN — The Nativity; ZRG 447, ZRG 5447
SIMON PRESTON—Crown Imperial; RG 448, ZRG 5448
MARISA ROBLES—Harp Music of Spain; RG 457, ZRG 5457
VARIOUS ARTISTS—Over Here, Irish Songs; RG 459, ZRG 5459
MENDELSSOHN—String Symphony No. 9, 10, 12—Academy of St. Martin-in-the Field; RG 467, ZRG 5467
THE ELIZABETHAN SINGERS — I Love My Love; RG 496, ZRG 5496
MALCOLM WILLIAMSON—The Happy Prince; NF 5, ZNF 5

BLUENOTE

DONALD BYRD—Free Form; BLP 4118, BST 84118
WAYNE SHORTER—The All Seeing Eye; BLP 4219, BST 84219
CECIL TAYLOR—Unit Structures; BLP 4237, BST 84237
STANLEY TURRENTINE—Rough 'n' Tumble; BLP 4240, BST 84240

CAPITOL

BAVARIAN RADIO SYMPHONY (Ludwig—Paprika); PP 8645, SP 8645
HOLLYWOOD BOWL SYMPHONY (Newman)—Hollywood Pops!; P 8639, SP 8639
The Best of JOHAN JONES; T 2594, ST 2594
The Best of DEAN MARTIN; DT 2601
PRO ARTE ORCH.—"Mod" Concert; P 8642, SP 8642
The Best of TEX RITTER; DT 2595
The Best of ROGER WAGNER CHORALE: Christmas Carols; W 2591, SW 2591

CAPITOL (FRANCE)

VARIOUS ARTISTS—French Masonic Music of the 18th Century; ASTX 348
GRIEG: SONATA IN E MINOR OP. 7—Aldo Ciccolini (Piano); SAXF 1045

LOUIS COUPERIN & JACQUES CHAMPION DE CHAMBOONNIERS: Harpsichord Pieces; SAXF 1055
TINO ROSSI—Corsican Songs; FSX 171

CBS

Four Melodic Masterpieces of Samuel Barber—New York Philharmonic (Schipper); 32 11 0005, 32 11 0006

COLUMBIA

BOSS GOLDIES—Sounds From the Grooveyard; CL 2559, CS 9359
EYDIE GORME & THE TRIO LOS PANCHOS—Navidad Means Christmas; CL 2557, CS 9357
SKITCH HENDERSON & THE "TONIGHT SHOW" ORCH.—More Skitch Tonight; CL 2450, CS 9250
LOS TROVADORES—Romantic Folk Songs of South America; EX 5169

COMMAND

COUNT BASIE & HIS ORCH. — Broadway Basie's Way; RS 905 SD

CONCENTRIC

BOBBY COLE—A Point of View; M/1000, S/1000

CRESCENDO

BILLY LEE RILEY—In Action; GNP 2028
JACK SHELDON—Play Buddy Play; GNP 2029
BILLY STRANGE & THE CHALLENGERS; GNP 2030
THE CHALLENGERS—Wipe-Out; GNP 2031
The Best of JOE & EDDIE; GNP 2032
THE SEEDS—A Web of Sound; GNP 2033

HIBACK

PAUL FRESCO—Love in the Sun; HM 101

LIBERTY

JULIE LONDON—For the Night People; LRP 3478, LST 7478
BILLY MAXTED—Billy Maxted's Jazz Band; LRP 3474, LST 7474

MAINSTREAM

MAURICE SMITH—Bitter Acid; 56085, 6085
SOUNDTRACK—The Wrong Box; 56008, 6088
CLARK TERRY/BOB BROOKMEYER QUINTET —Gingerbread Men; 56086, 6086

BREAKOUT

NATIONAL BREAKOUTS

The Mama's & the Papa's, Dunhill 4050

Petula Clark, Warner Bros. 5863

REGIONAL BREAKOUTS

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

Chantays, Dot 145 (Downey Music, BMI) (Boston, Houston)

Hardtimes, World Pacific 77851 (Minit, BMI) (Houston)

Music Machine, Original Sound 61 (Thrush, BMI) (Los Angeles)

Tom Rush, Elektra 45607 (Gandalf, BMI) (Boston)

Traits, Scepter 12169 (Keymen, BMI) (Houston)

Patti Page, Columbia 43794 (Gallico, BMI) (Baltimore)

Don Cherry, Monument 971 (Sunbeam, BMI) (Houston)

Terry Knight & the Pack, Lucky 11 230 (Milky Way-Trio-Cotillion, BMI) (Cleveland)

Barbara Lynn, Tribe 8319 (Fame, BMI) (Houston)

MONITOR

BACH: SONATAS FOR CELLO & HARPSICHORD—Edmund Kurtz, Frank Pelleg; MC 2108, MCS 2108
FERNANDO FARINHA—The Portuguese Hits of Fernando Farinha; MF 467, MFS 467
HAYDN: SHORT MASTERPIECES FOR THE KEYBOARD—Nadia Reisenberd; MC 2098, MCS 2098
THE LATVIAN FOLK ENSEMBLE OF NEW YORK—Songs & Dances of Latvia; MF 466, MFS 466
SCHUBERT: THE TROUT PIANO QUINTET IN A OP. 114—The Pascal String Quartet; MC 2106, MCS 2106

MONUMENT

BRUNO CANFORA & HIS ORCH.—Romantic Riviera; MLP 8056, SLP 18056
GUITARS EXTRAORDINARY — The Fabulous Jokers; MLP 8059, SLP 18059

MUSICOR

JUDY LYNN—Honey Stuff; MM 2112, MS 3112

MELBA MONTGOMERY — Don't Keep Me Lonely Too Long; MM 2114, MS 3114
GENE PITNEY—Young & Warm and Wonderful; MM 2108, MS 3108
GENE PITNEY—Greatest Hits of All Times; MM 2102, MS 3102
GEORGE STONE—Sings and Shate Along; MM 2105, MS 3105

NONESUCH

BACH: LUTE MUSIC—Walter Gerwig; H 1137, H 71137
BACH: CANTATA BWV 199—Soloists Ensemble; H 1136, H 71136
BRUCKNER: SYMPHONY NO. 7—Hague Philharmonic (Schuricht); H 1139, H 71139
DEMANTIUS: ST. JOHN PASSION—M.C.R.V. Vocal Ensemble (Voorberg); H 1138, H 71138
ELGAR: STRING QUARTET IN E MINOR—Claremont Quartet; H 1140, H 71140

PACIFIC JAZZ

CHICO HAMILTON — Jazz Milestones; PJ 10108, ST 20108

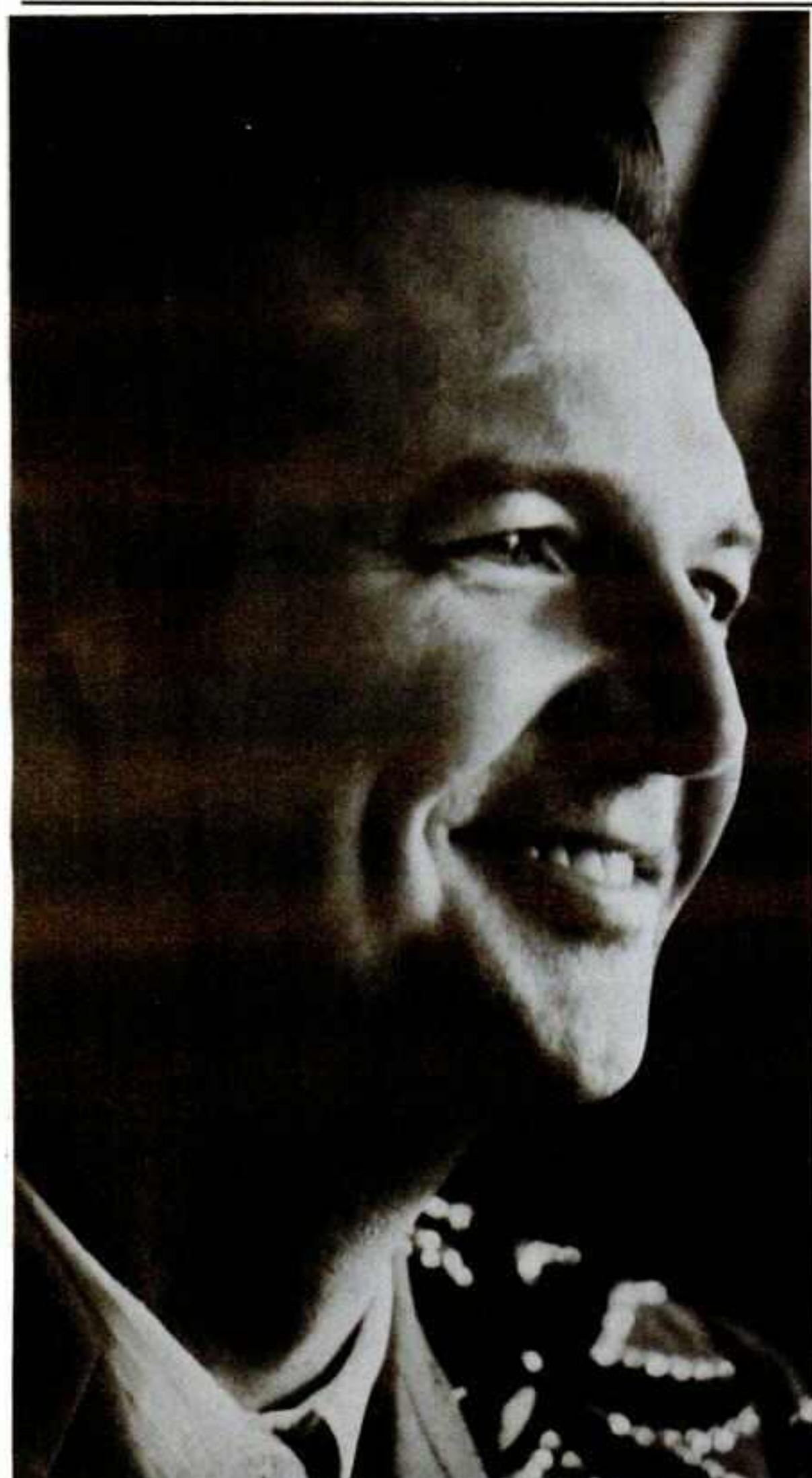
BUD SHANK & THE SAX SECTION; PJ 10110, ST 20110
GERALD WILSON ORCH.—The Golden Sword; PJ 10111, ST 20111

PRESTIGE

BILLY BOY ARNOLD; 7389, 7389S
CHET BAKER—Groovin' With the Chet Baker Quintet; 7460, 7460S
MILES DAVIS Greatest Hits; 7457, 7457S
DON FRIEDMAN — Metamorphosis; 7488, 7488S
HOMESICK JAMES—Blues on the South Side; 7388, 7388S
ROLAND KIRK—Funk Underneath; PR 7450, 7450S
FREDDIE ROACH—The Soul Book; 7490, 7490S
BOBBY TIMMONS—The Soulman; PR 7465, 7465S

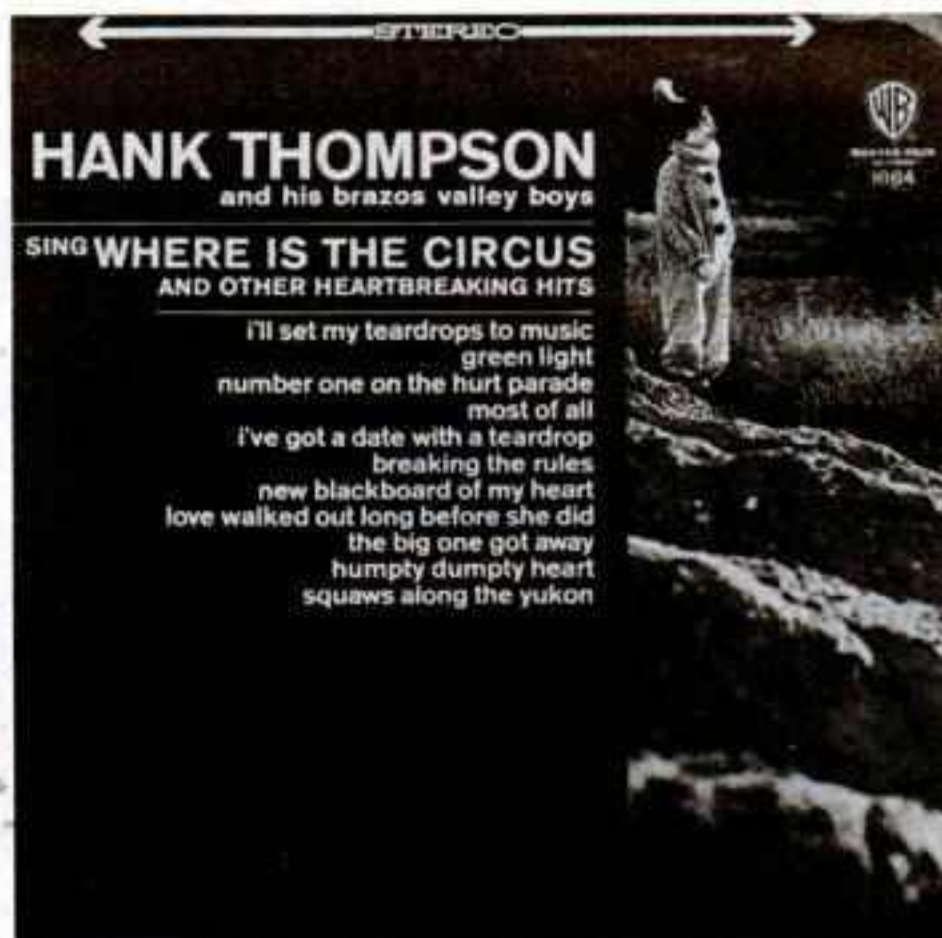
RCA VICTOR

VARIOUS ARTISTS—Meet the Best in the West-Bar None!; PRM 194



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"WHERE IS THE CIRCUS" (5858)



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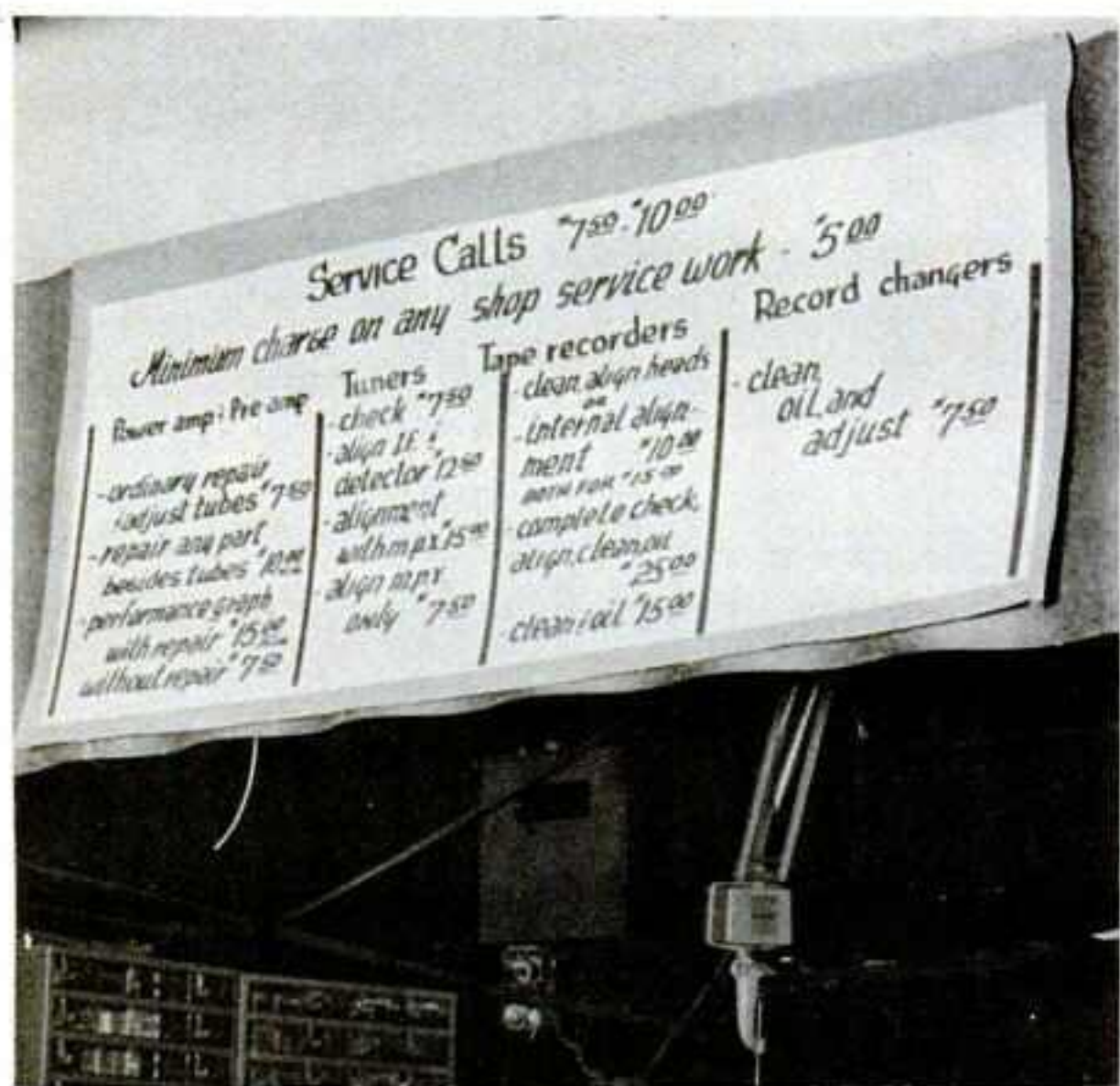
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FOR A SANE (and profitable) service policy, Birmingham, Ala., dealer Alton Lawrence posts these set service work prices. He realizes 10 per cent of his gross from service, and average of \$1,500 per month.

Service Plan Realism: Refuse Profitless Work

By BOB LATIMER

BIRMINGHAM, Ala.—It isn't difficult to keep service department profits consistent provided the dealer maintains "a high-end service atmosphere" as he does in merchandising equipment, according to Alton Lawrence, owner of Lawrence High-Fidelity Center here.

One of the South's most successful stereo-equipment dealers, Lawrence maintains what he feels are "realistic minimums" on prices. He refuses profitless work and averages a service gross of about \$1,500 per month.

"Over the year, the amount will vary between \$1,000 and \$2,000 monthly," he said. There is no such thing as planning for a particularly heavy service load except in advance of the Christmas holiday when people simply want to make sure that phonographs, tape recorders, etc., are in top condition," he confided.

The service department is set up at the rear of the wedge-shaped Lawrence store, easily in view of the entering customer. With an eye toward first impressions, Lawrence has framed the service bench in a decorative window, where knowledgeable customers can note such top-notch equipment as a Heath kit oscillator, B & K tube volt meter, an Eico analyzer, a Textronic multipurpose oscillator, a Hewlett-Packard oscillator, a Fisher multiplex generator, B & K tube tester, and associated Macintosh equipment. The entire service department is trimmed in walnut with brushed-steel points and plenty of stainless steel, on all types of services offered, which are listed on a sign directly above the window. "Our thinking is that the customer who sees an obviously expensive line-up of test equipment is less likely to argue over the minimum prices shown," Lawrence said. "The man who

comes in with a predetermined amount he wants to spend fixed in his mind will be quick to change when he sees the equipment line-up."

Typical Prices

Typical repair prices, including the all-important minimums, are listed on a sign directly above the service window. Amplifier repairs, tape recorder service, and general electronic repairs are all included, with the emphasis on the "complete package," several services tied up in one. Minimum service call rates, for example, are \$7.50 or \$10, with a minimum of \$5. Ordinary amplifier repair begins with a minimum of \$7.50 including tube adjustment, with a \$10 additional charge for repairing any other amplifier part. A profitable sideline which has been developed by service manager John Combs, is performance graphs, priced at \$5 with a repair job, or \$7.50 as a separate operation for the serious-minded stereo owner. Tape recorder repair prices include the \$7.50 minimum, offer cleaning and aligning of the head, and internal alignment at \$10, complete inspection, alignment, and guarantee at \$25. The service department handles chiefly the three lines sold by the Lawrence organization: Ampex, Sony, and Tandberg. All other tape-recorder work brought in is refused on the basis that the customer who has bought an inexpensive recorder is not likely to pay the standard rates charged at Lawrence.

Service manager Combs is paid a salary plus commission. He has been well trained in assessing the profit possibilities of any service work brought in, refusing jobs which indicate too problematic a margin. In two years there has not been a setback month in which service profits fell off.

Indicative of the steady tenor of the service department profit situation at the Birmingham firm is the fact that in Lawrence's nine years of operation he has never found it necessary to run a "service sale" with discount prices on any type of service or

What the Dealer Should Know About the New Wage-Hour Law

CHICAGO—The new 1966 Wage-Hour Amendments recently passed carry much of import for both the large and smaller volume dealer.

In an interpretive bulletin mailed to members, the National Association of Music Merchants has clarified the following provisions of the law pertinent to both the large and smaller volume dealer:

- **Stores doing \$1 million annual gross sales** and over have been covered since 1961. The new 1966 Wage-Hour Amendments contain exemptions important to retailers grossing under \$250,000, or who operate units doing under \$250,000 a year, or who employ salespeople on commission.

- **Newly covered beginning Feb. 1, 1967**, will be dealers with annual gross sales of \$500,000 or more. Beginning Feb. 1, 1969, stores with annual gross sales of \$250,000 or more become covered.

- **Minimum wages** for em-

ployees in stores that were covered by the 1961 Amendments will receive a minimum of \$1.40 per hour starting Feb. 1, 1967. On Feb. 1, 1968, these same employees will receive a \$1.60 minimum hourly wage.

Employees in stores that become covered Feb. 1, 1967, will receive a minimum wage of no less than a dollar an hour, rising to \$1.60 according to the following schedule:

Feb. 1, 1967 to Jan. 31, 1968	\$1.00
Feb. 1, 1968 to Jan. 31, 1969	1.15
Feb. 1, 1969 to Jan. 31, 1970	1.30
Feb. 1, 1970 to Jan. 31, 1971	1.45
Feb. 1, 1971 and after	1.60

- **In stores that become covered Feb. 1, 1969**, employees must receive a minimum hourly wage of \$1.30, rising to \$1.60 based on the above schedule.

- **Overtime pay for employees** covered by the 1961 Amendments is to be based on 1½ times their "regular" pay rate after 40 hours per week. For employees who become covered Feb. 1, 1967, overtime pay is due at 1½ times their "regular" pay rate based on the following schedule:

Feb. 1, 1967 to Jan. 31, 1968	after 44 hours per week
Feb. 1, 1968 to Jan. 31, 1969	after 42 hours per week

Feb. 1, 1969 after 40 hours per week Overtime pay at 1½ times their "regular" rate after 40 hours per week is due employees who become covered Feb. 1, 1969.

- **Commissioned salespeople** are exempted under the new amendments if their "regular" rate is over 1½ times the legal minimum applicable to them and more than half their earnings are from commissions. (The following has been added to section 4 (i) of the Law: "In determining the proportion of compensation representing commissions, all earnings resulting from the application of a bona fide commission rate shall be deemed commissions on goods or services without regard to whether the computed commissions exceed the draw or guarantee.")

- **Exempted from the provisions of the new Wage-Hour Law Amendments** are stores with less than \$250,000 gross annual sales volume. Even though a retail business has total gross sales over \$250,000, an individual store comprising part of the total business is exempt if the individual store's gross sales are less than \$250,000.

When further clarification of the new Wage-Hour Law Amendments is considered necessary, NAMM officials say they will issue further bulletins.

1967 Music Show Plans Announced

CHICAGO—The 1967 Music Show set for the Conrad Hilton Hotel here June 25-29 is expected to attract 500 exhibitors and another record crowd of 20,000-plus, according to a new 24-page exhibit plans book just issued by the National Association of Music Merchants.

The booklet recounts the history of the Music Show, now the nation's largest industry showcase, and includes complete information for firms wishing to exhibit. Complete floor plans are also included.

Firms wishing to reserve the same location for the 1967 show must notify NAMM staff direc-

tor Foster Lee before Dec. 1, 1966. He said that the space assignments are being made earlier than usual to cope with increasing demands of exhibitors for space.

Declares the show booklet: "A total of 6,824 buyers, a new attendance record, were at the 1966 Music Show. Four out of five of these buyers did not attend any other national trade show. Two-thirds of these buyers represented full-line music stores; 22 per cent were combination music-TV-radio stores; 10 per cent were TV-radio and 6 per cent were department stores.

Products

Products to be displayed at the 1967 show will include musical instruments, records, television and radio sets, phonographs, videotape recorders, tape recorders, tape cartridge players, intercoms, walkie talkies, speakers, antennas, TV stands, sound silencers and finance plans.

Represented by buyers and executives at the show will be music stores, TV-radio-appliance stores, department stores, furniture stores, record shops, camera stores, mail order houses, jewelry stores, hi-fi shops, music studios, gift shops, post exchanges, bookstores, drugstores and equipment rental firms.

All exhibitors must be commercial members of NAMM at a dues rate of \$50 annually. Firms which did not exhibit in the 1966 Music Show will be assigned space on the basis of date of application, applicability of products to the music industry and participation in previous shows.



WELL-TRIMMED SERVICE WINDOW at Lawrence High Fidelity, Birmingham, Ala., inhibits customer squawks about service costs by prominently arraying high-priced-looking testing equipment.



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MANUFACTURERS' REPRESENTATIVES now calling on auto stereo accounts. Choice territories open. Manufacturers of 4 and 8 track. Humorous party tapes by Redd Fox, etc. Reprs., distributors, dealers, write Laff Productions, Division of E. & S. Enterprises, 6933 N. Rosemead, Suite 35, San Gabriel, Calif.

DISTRIBUTING SERVICES

RECORD RIOT — 45 RPM RECORDS, brand new, factory fresh, \$6 per hundred; \$50 per thousand. Major labels, popular hits, top artists. Freight prepaid with check-in-advance orders. Apex Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y. 633-9400.

RECORD RIOT 45'S, BRAND NEW, some late hits. \$6.50 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212; 343-5881.

WANTED TO BUY

WANT RECORDS: 45's & LP's. SURPLUS returns, overstocks, cut-outs, etc. Harry Warriner, Knickerbocker Music Distributors, 453 McLean Ave., Yonkers, N. Y. Phone: Greenleaf 6-7778.

EMPLOYMENT SECTION

HELP WANTED

HEAD BOOKKEEPER WITH EXPERIENCE in record business to work for controller of substantial manufacturer. Write fully. Premier Albums, Inc., P. O. Box 1074, Clifton, N. J.

MASTERS FOR QUICK RELEASE. Material for "Duke Earl"—R&B, also English group-type material. Bee Records, 664 Schuykill Ave., Reading, Pa.

OPPORTUNITY TO RECORD ON major label for Rock and Roll, R&B artists with own material. Write: P. Silver, Box 245, Bala-Cynwyd, Pa. Give all details include age/s.

WANTED: AMBITIOUS, INTELLIGENT young man to be right hand man to record exec. New York area. Legal knowledge desired but not necessary. Box 273, Billboard, 188 W. Randolph, Chicago, Ill. 60601.

WANTED: CONTRACTING AGENT to book top shows on the road. Top percentage paid. Call: 922-2962, Chicago.

PROMOTIONAL SERVICES

EXPERIENCED SOUND TECHNICIAN—Will furnish, set up, operate top professional equipment on location for artists hampered by poor sound systems inherent in most clubs, hotels, outdoor spots. Great sound guaranteed. Reasonable fees. 572 Union Blvd., Totowa Borough, N. J. Phone: Area Code (201) 274-6772.

READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N. Y. C. 10019. \$3 year; sample, 35¢. Guiding Light to Tin Pan Alley. Est. 1946.

RECORD PROMOTION AND PUBLICITY. Masters produced, pressed. Co-Op Recording Plan. Compare! Geo. E. Primrose, 165 O'Farrell St., San Francisco, Calif. 94102.

National Record Promotion

(You Record It—We'll Plug It)
Music Makers Promotion Network
★ New York City ★
20 Years' Dependable Service
Brite Star, Cleveland, Ohio
Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.
★ DISTRIBUTION ARRANGED
★ MAJOR RECORD LABEL CONTACTS
★ NATIONAL RADIO & T.V. COVERAGE
★ BOOKING AGENT CONTACTS
★ NASHVILLE NEWSPAPER PUBLICITY
★ RECORD PRESSING

General Office:
801 17th Ave. S., Nashville, Tenn.
Mailing Address:
14881 Overlook Dr., Newbury, Ohio
Send ALL Records for Review to:
Brite-Star, 14881 Overlook,
Newbury, Ohio
CALL: Cleveland (216) JO 4-2211

10 1/2 MILLION RADIO LISTENERS, 40 radio stations coverage. Complete States: Texas, New Mexico. Emphasis: Personal presentation, telephone. Director: Musical programming. Submit records: Request appraisal, brochure. Will purchase masters for release: DJ Star recording label. Star Records Promotions, 102 Texas Ave., El Paso, Tex. 79946.

NATIONAL RECORD PROMOTION & PUBLICITY CONSULTATION

All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.

PRESSING
No job too small
DISTRIBUTION ARRANGED



MORTY WAX PROMOTIONS
1650 Broadway
N. Y., N. Y. 10019
CI 7-2159

MISCELLANEOUS

FLUORESCENT FIXTURES: USED 4 ft., 4 tubes, \$1.50 ea. on an entire lot basis of approximately 1,000 pieces. F.O.B. Columbia Iron & Steel, P. O. Box 301, Albany, N. Y. 12201.

G.M.C. CUSTOMIZED DIESEL BUS. Recent complete overhaul. Seats 10 plus 4 bunks, lockers, air cond., refrigerator, etc., \$5,500. Contact: (212) CO 5-5587.

30,000 PROFESSIONAL COMEDY LINES! Forty books plus current comedy, a monthly service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y.

WANTED TO BUY

SCOPITONE FILMS WANTED

Will buy used Scopitone Films. Please send titles and numbers. BOX 279, Billboard, 188 W. Randolph, Chicago, Illinois 60601

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records. John Lever, Gold St., Northampton, England.

BEATLES NEW ALBUM! STONES' new English album, "Aftermath," English "Rubber Soul," 14 cuts on each, and any other English album, mono or stereo; \$6. airmail. Stones' "Poison Ivy" E.P.: \$2.20. Pop catalogue airmail: \$2. Record Centre, Ltd., Nuneaton, Eng.

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.

LEARN TO SPEAK THE LANGUAGE of the top Liverpool Beat Groups! Just send \$5 for a tape recording of the genuine Liverpool accent—words and phrases—to Dawson, 15 Addingham Road, Mossley Hill, Liverpool 18.

when answering ads . . .

Say You Saw It in Billboard

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25c a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.

FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion. DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS
SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

Classified Advertising Department

BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

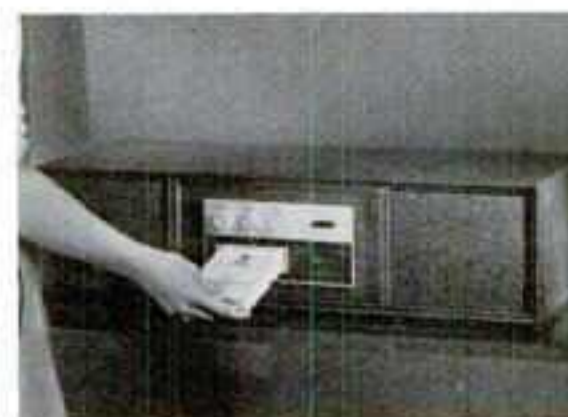
Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

PLEASE TYPE OR PRINT YOUR AD COPY IN THE ABOVE SPACE. FULL PAYMENT MUST ACCOMPANY YOUR CLASSIFIED AD ORDER.

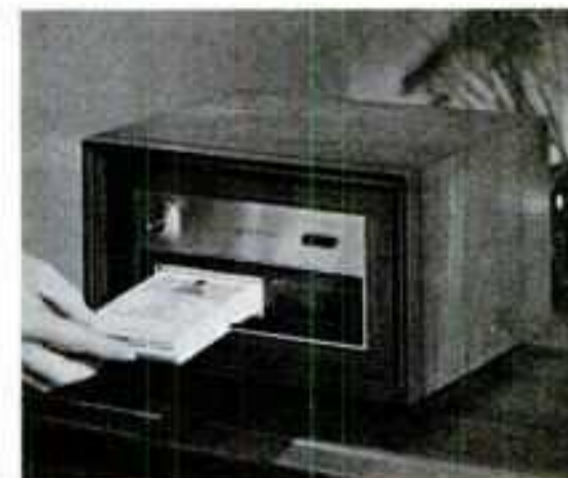
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
AUTHORIZED BY _____ AMOUNT ENCLOSED _____
Type of classified ad desired—check one
 REGULAR CLASSIFIED DISPLAY CLASSIFIED
HEADING DESIRED: _____

New Products

RCA '67 tape recorders



Mark 8 stereo tape cartridge player by RCA Victor. Uses same system found in automobiles. Model YHD38 features two 9-inch speakers and may be played through a console by means of an accessory cable. The self-contained model is available at \$149.95.



Stereo Mark 8 module operates through separate amplifier/speaker in accessory cable. Plays at 3 3/4 ips and has a retail price of \$99.95.



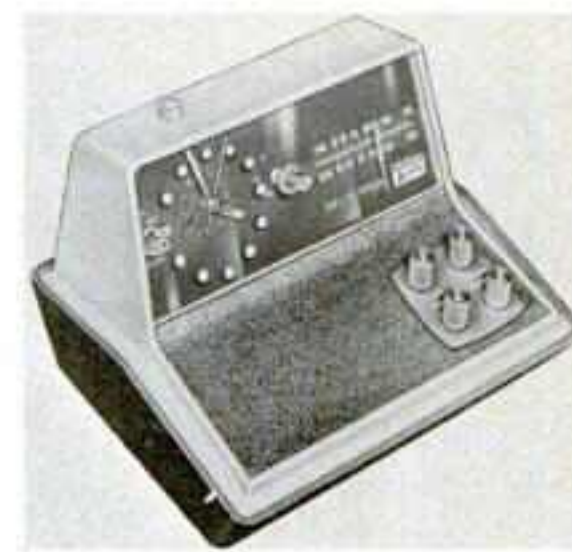
Stereo cartridge recorder module by RCA Victor. Solid-state operation through separate amplifier/speaker system. Plays 4-track at 3 3/4 and 1 7/8 ips. Danish walnut veneer base. Priced at \$169.95.



Seven-inch reel-to-reel solid-state RCA Victor tape recorder. Operates in vertical position and plays 3 3/4 and 1 7/8 ips. Has fast forward, rewind, stop, play, record and automatic loudness controls. Retails for \$99.95 complete. Model YHH33 similar to one pictured above but plays three speeds. Price \$139.95.



General Electric has introduced a cartridge tape component designed to operate with FM stereo radio or stereo phonograph. Model M8600 plays 8-track tape cartridges through stereo radio or phonograph equipped with standard input jacks. Tone, volume and balance are controlled through companion radio or amplifier. Suggested price: \$99.95.



Arvin radio

A sample of compact restyled radio recently introduced by several manufacturers. Above is an Arvin solid-state AM/FM clock radio. It has 10 transistors, lighted clock and slide rule dial. Features include wake-to-music or wake-to-alarm and repeat-a-call alarm. The cabinet is no larger than a slim cigar box. It retails for \$49.95.



Admiral phono

The Playmate II solid-state portable phonograph by Admiral plays monaural only, has separate tone and volume controls, compact four-speed record changer, lifetime lubricated motor, floating sapphire LP stylus and special 45 rpm adapter. The high impact plastic cabinet is available in tan or green and has a price of \$29.95.



Zenith radio

AM clock radio by Zenith. Solid-state, transistorized unit has big clock face with luminous hands. Wakes and lulls you to sleep with music. Choice of three colors. No price.

EIA-NAMM Show Conflict

NEW YORK — Electronics Industries Association has scheduled its first consumer electronics show here June 25-28. The dates of the program are identical to those of the National Association of Music Merchants Convention in Chicago.

EIA, who had been represented at the NAMM show each year, decided to hold their own showing apart from NAMM because of numerous gripes it has against the Music Merchant society. "It's a case of the tail wagging the dog," said Jack Wayman, staff vice-president of the consumer products division. "We're a \$5 billion industry. The rest of the music product market doesn't even approach this figure." Key to the dissension, according to Wayman is that NAMM will not permit EIA to stage its own meeting during the Chicago show.

Although Wayman refused to reveal the number of companies exhibiting, authoritative sources said that some 15 have already indicated that they will be exhibiting. The show will be held at the Americana Hotel and New York Hilton.

Say You Saw It in Billboard

Hot Merchandising Program Launched by American Gum

By HANK FOX

NEW YORK—What may be the first promotion and incentive award plan to be geared directly to gum ball bulk vending operators has been launched by the American Chewing Products division of Philadelphia Chewing Gum Corp.

The incentive approach to merchandising has been used extensively in other phases of industry, but has been left relatively untouched in bulk vending.

The program's group of added bonuses is designed to carve a greater share of market for the company by inducing operators to buy from American. Included in the campaign are gifts, discounts, special promotional rates,



NEW YORK BULK VENDORS chat with Edward Fenimore, president of American Chewing Products, before the association's monthly meeting where Fenimore unveiled the company's new ball gum promotion program.

a liberal payment plan and a get-acquainted trial offer.

By creating a demand for the ball gum and trading card products, the program should also spur operators to attain a rapid turnover in their vending machines.

The aim of the entire program, according to Edward L. Fenimore, president of the company, is "to create a new and wider image for American gum." The company, a bulk vending manufacturer for the past 40 years, was acquired by Philadelphia Chewing Gum Corp., a premium manufacturer, earlier this year. Philadelphia Gum has been quite successful with a similar merchandising plan for some time in non-bulk vending items. "We think of ourselves not as a producer of goods, but as a producer of customers for our goods," Fenimore told the New York Vendors Association as he unveiled the program at their October meeting.

Through the facilities of its parent company, American will attempt to update and broaden its image. "We want to reach every bulk vendor in the country," said George Boardman, the company's sales manager. "We've already dealt with the operators," he continued, "but we're aiming to greatly expand the number on a national basis." He said the company will use new merchandising ideas, new packaging methods, design changes and a new logo.

"We must use a more modern approach to marketing in keeping with today's times," he said. (Continued on page 71)



EDWARD FENIMORE tells operators of American Chewing's new merchandising campaign. Highlight of the program is an incentive plan in which an operator has a choice of an added discount or a free gift. Among the prizes are clock radios, televisions, watches and cameras.



CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern
CORPORATION
2604 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c \$14.50
N.W. Deluxe, 1c or 5c Comb. ... 12.00
N.W. 10-Col. 1c Tab Gum Mach. 18.00
Atlas 1c & 5c 100 Ct. Ball Gum. 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red92
Pistachio Nuts, Jumbo Queen, White87
Afghan Crown Red Lip Pistachio Nuts60
Afghan Prince Red Lip Pistachio Nuts53
Indian Nuts, 5 lb. bag, per lb. ... 1.25
Cashew, Whole91
Cashew, Butts79
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb. .39
Hershey-ets47

Rain-Blo Gum, 72 ct. 5.32
Mall-ette, 100 ct., per 10035
Rain-Blo Ball Gum, 140 ct., 170 ct., 210 ct.32
Rain-Blo Ball Gum, 100 ct.34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. ... 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator.
One-third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY VICTOR PEN VENDORAMA



Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN
SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-6467

EDITORIAL

Dynamic Marketing

Almost commonplace in most industries has been the hard-hitting, merchandising drive complete with promotion and advertising campaigns and incentive programs. The goal of inducing the potential buyer with the offering of free television sets, radios, watches has proved to be more than successful as witnessed by the increased efforts on the manufacturers' part to further develop these programs.

The progressive goals serve a twofold purpose. Aside from upping manufacturer sales, they spur retailers to push their merchandise at a faster clip. If sales are slow, they are more apt to find out why and correct the situation (just so they can buy more from the manufacturer who is giving the prizes).

The bulk vending industry has been remiss in similar marketing programs. While there have been some in the past, none have had all the dynamic ingredients needed. Bulk manufacturers have shown themselves to be highly imaginative and creative when it comes to charms and gum. However, the sales effort used by many is quite old-fashioned. To be content with using informal person-to-person methods of selling the operator is being behind the times.

American Chewing Gum Products Corp., a ball gum manufacturer, has a goal—to become one of the top ball gum manufacturers in the business. It came to the New York Bulk Vendors meeting last week and unleashed a program of incentive gifts, discounts and special trial offers which made many an operator look up and listen attentively. This is the 1967 method of merchandising. This is the 1967 method of developing profits to a peak. We congratulate American Gum for their forward stride in the bulk vending industry.

NAMA Exhibits (Contd.)

CHICAGO—Continued from last week is the listing of exhibitors at the National Automatic Merchandising Association Convention and Trade Show here Oct. 29-Nov. 1.

Control & Instruments, Div. ITT546
Cook Chocolate Co.667
Curtiss Candy Co. ..200, 201
Custom Music, Div. of RoweA13
Dalason Prods. Co.600
Dean Milk Co.403
Delicia, Inc.564
Delta-Soar International Corp.744
Ditchburn Vending Machines, Inc. ..B6, B7, B8
Dr Pepper Co. ..556, 557, 558

Economics Lab., Inc.117
Electro Counter & Motor Co.205
Electronic Shineboy544
Everpure, Inc.B16

F & F Lab., Inc.648
Fearn Foods, Inc.214
Fixtures Mfg. Corp. ..B17, B18
Frito-Lay, Inc.618, 619

General Cigar Co., Inc. ..555
General Foods Corp.404
Giepen Assoc., Inc.116
Goetze's Candy644

Gold Medal Prods. ..562, 563
Gordon Foods, Inc.617
Great Lakes Equip. Co. ..719
Green River Corp.305
Guardian Filter Co.166

Hamilton Scale Corp.720
Hayssen Mfg. Co.547, 548
H. J. Heinz Co.354
Hershey Choco. Corp. 660, 661
Hills Bros. Coffee, Inc. ..620
Holiday Cup Corp.560
Hollywood Brands, Inc. ..609

Illinois Lock Co.118, 119
Inter-County Ind., Inc. 767, 768

Johnson Fare Box Co. 150, 151

K-Way Dispensing EquipmentA8, A19
Keathley's, Inc.B24
Kraft Foods 721, 722, 723, 724

LaTouraine Coffee Co., Inc.561
Lektro-Vend Corp.747, 748, 749

Liggett & Myers Tobacco Co.615, 616
Lily-Tulip Cup Corp.405

Litton Ind., Atherton Div.501, 502
P. Lorillard Co.400
Luden's, Inc.663

(Continued Next Week)

YOU COUNT MORE WITH OAK



OAK TREE

The Oak Tree makes an ideal stand for Vista Model Cabinet Machines. This multiple vending unit makes your merchandise really stand out. There is no need to disassemble the upper row of machines to service the bottom machines. The wheel-mounted base is 13" x 16"; the overall height is 50 inches. Shipping weight is 19½ lbs. It is available in either baked red epoxy enamel or automotive chrome finish.

Time payments available on OAK Machines through all distributors.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 71, LOS ANGELES, CALIFORNIA 90031

OPERATORS

make 20¢ profit
on every sale

If you are considering placing Plastic Laminating machines at your locations, we have an interesting proposition for you.

We manufacture a compact (6"x8"x17") laminating machine which you can rent for Five Dollars per year. You'll operate this rented machine as if you owned it.

If you want to keep the machine for more than one year, you can keep renewing the one year lease for as long as you like. The rental will never be more than Five Dollars for any one year.

Interested? Write

STEINER MFG. CO.

45 Bergen St., Brooklyn, N. Y. 11201

NORTHWESTERN

Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

WRITE, WIRE OR PHONE

PARKWAY MACHINE CORP.

715 Ensor St. Baltimore 2, Md.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

GRAFF VENDING SUPPLY CO., INC.

2956 Iron Ridge Road Dallas 47, Texas

New Products

Note: The description of new bulk vending products listed here is based upon the item as viewed by Billboard. Any delivery date or availability mentioned has been supplied by the manufacturer. Please notify Billboard's Bulk Vending editor in New York if there is any discrepancy between the availability or promised date indicated and that as told to you by the manufacturer.—Ed.

KARL GUGGENHEIM

MOD RINGS. In line with its teen customer emphasis, Karl Guggenheim, Inc., has followed up the Go-Go Ring with the Mod Ring, a big, bold dime item that comes in assorted finger sizes. The one-piece article is in three basic styles and comes in a wide assortment of colors. Packed in KG capsules 250 to a bag with free displays.

MACMAN ENTERPRISES

MARVEL SUPER HEROES. Inspired by the comics and the new TV show viewed five nights a week in 35 major markets, these new items are described by Bernie Greenberg as "one of our most colorful and varied series to date." Series includes Super Hero Heads With Loop for 1-cent vending. The heads are finely detailed replicas of the comic characters. For 5-cent vending, the series has a one-piece, detailed vinyl ring featuring six of the Super Heroes. Each ring (assorted colors), shows the full figure. Also for 5-cent vending are "peel-off strips" of Super Heroes. Each strip has four action panels. There are eight different panels

in the series. And for dime vending, the series features (a) large vinyl reproductions of six of the Marvel Heroes, each with a loop for key chain use, etc., and (b) Marvel Action Flicker Rings, 12 different colored flickers of the Heroes in action. They are mounted on a plated ring. Heroes include Thor, Sub-Mariner, Spiderman, Captain America, Iron Man, Dr. Strange, The Incredible Hulk and the Fantastic Four.

CRAMER GUM

HORNET GUM. This a green ball gum hatched from the Cramer hive. Each ball is printed with secret messages, such as, "006 captured by Agent CG3," "Contact killed Agent CG3," and "I'm Trapped! Agent CG3." Hornet displays available.

PENNY KING

PLATED FOOTBALLS. Just in time for the season. Large, plated footballs for penny vending (they'll work in penny machines). Vacuum plated in assorted silver and gold. Bag of 500 with display front or box of a thousand without a display.

Bulk Banter

NEW YORK

Arthur Bianco and his wife, Marie, celebrating their 27th wedding anniversary on Saturday, October 22. . . . Manny Greenberg and his son, Bernie, are on the go. Manny leaves (13) for Virginia, the Carolinas and Florida. He'll meet with several southern distributors who may not be able to attend the NVA board of directors meeting in Chicago. After January 1 Bernie Greenberg and his wife, Gloria, depart on a tour of Spain and Tangiers. During the 10-day trip he hopes to stop at Gibraltar. Bernie says the trip is a vacation "with a touch of business."

HANK FOX

TEXAS

What's good for the bulk vending industry is good for the nation. Dalton Wick, of Graff Vending, tells us that new machine sales are booming. And because bulk vendors are doing so well in Seattle, Oakland and Houston, Wick says the automobile companies also are in good shape. It seems that several of Graff's employees and customers have just bought new cars. Among the new-car buyers are H. V. Jordan (Chrysler), "Pop" McClure (Cadillac), Jim Parker (Mustang), Dalton and Margaret (two Mercurys), Al Dunn (Comet), Jo Lemay (Chevrolet), Milton Hampton (Ford), and Everett Graff (Cadillac). "We believe in spreading the wealth," Wick said.

Don't Exhibit Formally at NVA Meet

CHICAGO — Bulk vending manufacturers are advised that no formal exhibits will be permitted during the National Vendors Association board of directors meeting to be held here Oct. 30.

The Conrad Hilton will not allow exhibits on a formal basis in rooms. However, a manufacturer, having a room in the hotel, may present his products informally to buyers.

American Gum Bows Hot Marketing Plan

Continued from page 70

"Bulk vendors have always been interested in new ideas—it's their lifeblood. Our program is prepared to meet their needs."

The program centers on a gift incentive plan in which valuable gifts of the operators' choice are given free with purchase of a specified number of cases of bubble gum. Operators have the option of an extra 10 per cent discount on 5-39 cases of Magic Color ball gum and Chicks gum, a larger discount on more than 40 cases or a choice of 12 gifts. The prizes include a Polaroid Swinger Camera, free with 20 cases, a men's or ladies' Helbros watch (20 cases), a General Electric Snooz-Alarm Clock radio (15 cases) and a 12-inch GE portable television (100 cases).

"An operator doesn't have to buy all the cases at one time," Boardman said. "He may request gift coupons for the amount of his purchase. When he has saved up enough for the gift he wants, he simply sends the coupons to us and we'll mail the prize." Boardman said there was no time limit on the listing of gifts. "We will be adding gifts from time to time."

American buys a large number of prizes at one time and stocks them in their own warehouse. "We then, can ship them quickly and efficiently to the operators. If an operator wants a prize which we are no longer listing," Boardman continued, "we will go out and buy it, even if we have to pay more money." The gift promotion is applicable to American's Magic Color ball gum, tablet gum and three types of Chicle gum. Promotional discounts are available on American's line of trading cards. American has sports, television and comic licenses for the 1966 National Football League, Green Hornet, James Bond 007, Casper, the friendly ghost, CBS' Daktari, Tarzan and Marvel comics.

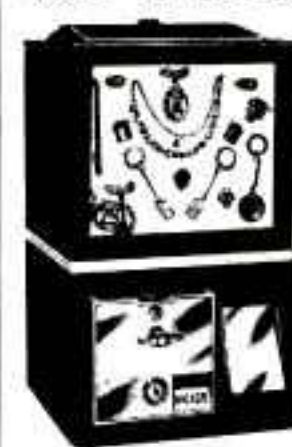
American's liberal pricing policy is another feature of its new marketing program. Since all customers will order directly from the main offices, the payment terms are 2 per cent—10 days, net 30 days from date of shipment. As an added inducement, freight charges will be prepaid on 15 cases or more of ball gum and on four or more cases of trading cards. Orders can be sent by mail or called-in collect to Boardman.

As a get-acquainted deal, American offers vendors five cases of any item or ball gum assortment at a 10 per cent

discount off the invoice, a free General Electric alarm clock, all freight prepaid and the 2 per cent—10 days, net 30 days terms.

American will promote the entire program to operators on a nationwide basis through mailings, trade advertising and, as Boardman hopes, mouth-to-mouth conversation.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

BITTERMAN & SON

4711 E. 27th St., Kansas City 27, Mo. Phone: WA 3-3900

"It's 30 in KCMO"

SCHOENBACH CO.

Manufacturers Representative
Acorn - Amco Distributor

MACHINES

AMCO
Sanitary Vendor
Model 21-F

OAK
Sanitary Vendor

Complete supplies available

HOT — HOT

10c VEND ITEMS

(all 250 per bag)

Marvel Mini-Books (3 Books Per Capsule) . . . \$9.50
Fancy Fingers & Fancy Toes 8.00
Key Chain Assmt. 9.00
Necklaces, Brooches, Bracelets (Penny King) . . . 8.00
SUPER BALLS for 25¢ VEND 21.25

HOT 5c VEND ITEMS

FROM \$4 TO \$5 PER BAG

1c VEND ITEMS

(all price per M)

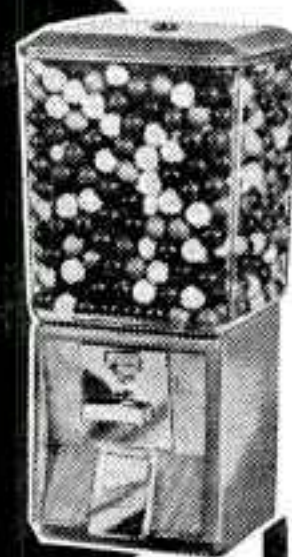
Mini-Books \$10.00
Yo-Yo 7.50
1c Mixes from 3.50

Parts, Supplies, Stands & Globes. Everything for the operator. One-third deposit with order, balance C.O.D.

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Royalty Bill Will Die in Rules Committee: Granger



MOA'S MASTER OF MEMBERSHIP BOB NIMS. In this photo, Nims, right, is seen receiving Music Operators of America dues check from Jesse Gardner, Gardner Music Co., Morganza, La. Gardner was the 50th new MOA member signed by Nims, chairman of district five in the national association's drive for 250 new members. Thus, Nims became the first of nine district chairman to reach his quota—almost two months early!

MOA EXHIBITOR RECORD

CHICAGO—The 55 exhibitors signed for the 1966 Music Operators of America Convention and Trade Show here, Oct. 28-30, is a new association record, reported executive vice-president Fred Granger last week. He also issued the following official program schedule:

FRIDAY, OCT. 28

8:30 a.m. to 3:00 p.m. Registration
9:00 a.m. to 3:00 p.m. Exhibits Open
11:00 a.m. to 12:00 noon Wisconsin Association Meeting
3:30 p.m. to 6:00 p.m. MOA Industry Seminar
Hospitality suites open in evening.

SATURDAY, OCT. 29

9:00 a.m. to 5:00 p.m. Registration
9:00 a.m. to 5:00 p.m. Exhibits Open
11:30 a.m. to 1:30 p.m. General Membership Meeting
Hospitality suites open in evening.

SUNDAY, OCT. 30

10:00 a.m. to 2:30 p.m. Registration
10:00 a.m. to 3:00 p.m. Exhibits Open
11:00 a.m. to 12:00 noon Illinois Association Meeting
6:00 p.m. to 7:00 p.m. Cocktail Hour
7:00 p.m. to 1:00 a.m. Gala Banquet and Show

Paige Joins BB

Earl Paige, whose by-line as our St. Louis correspondent has become familiar to our readers over the past two years, has joined Billboard's Chicago staff

as a coin machine, music and audio retailing reporter. He comes directly from the Granite City (Ill.) Press-Record; also has considerable operating, one-stop and record retailing experience.

MOA to Repeat 2c Proposal to 90th Congress

By RAY BRACK

CHICAGO—The copyright question must wait until next year for an answer.

Music Operators of America executive vice-president Fred Granger stated flatly last week that the Copyright Revision Bill carrying a highly controversial jukebox royalty section will die in the House Rules Committee when Congress adjourns late this month.

"The bill will not get to the floor of the House this year," Granger said. "A new copyright revision bill will be introduced in the House Judiciary Committee next year to be ruled out again by a majority vote."

The 1966 bill emerged from the House Judiciary Committee just two weeks ago carrying a legally limited royalty provision amounting to about \$19 annually per jukebox. Both advocates and opponents of such royalty payments sharply criticized the language of Section 116 of the measure for what were described as "totally unworkable" means of assessing jukebox royalty payments.

"The committee proposal was so unworkable it was something we could fight," declared MOA president John Wallace. And the MOA, according to Granger, fully intends to resume the fight for its own 2-cent-per-side royalty proposal with fee based on acquisition for jukebox use rather than on performance.

"We will stand on the MOA proposal when the bill is re-introduced in the 90th Congress," Granger said, "and we will fight for our proposal all

(Continued on page 82)

'66 a Fairly Good Year: Operators

By EARL PAIGE

CHICAGO—A survey of coin machine business trends as operators from all points of the country plan trips here for the overlapping MOA-NAMA conventions, averages out on the optimistic side.

Earl Porter, an official of the Music & Vending Assn. of South Dakota, said, "We've had a pretty good summer and early fall after a slow period in April and May. But the pheasant crop is very slight this year and they've cut the season down," Porter stated, indicating that prospects are not quite so optimistic in his area.

By contrast, Russell Mawds-

ley, president of both the 18-year-old Western Massachusetts Music Guild and the newly formed Massachusetts Coin Machine Assn., said, "Business here has been good. Our major problem is getting help. So many operators are going into different phases of the field and especially vending." Continuing, Mawdsley said, "With companies like Pratt & Whitney employing thousands of skilled workers it's becoming very difficult to get good mechanics."

Employment

The employment picture also was reflected in a darker note from Harry Schaffner, vice-president of the Illinois Coin

Machine Operators Assn. at Alton, Ill. Business around here has been very slow," Schaffner reported. "I think it's because everybody is working. They're just not spending time in the taverns or restaurants like they normally do. I think people are changing their leisure habits," he reflected.

In a directly opposite view of the employment picture, Music Operators of America president John A. Wallace said, "West Virginia is a bad area to gauge business because we've had such a migration of workers and particularly young people who just have nothing to look forward to in this State. Still," he said, "operators have adjusted to this and

with everything considered business has held up fairly well."

Howard Ellis in Omaha reported, "We've had a very good summer here. I just can't complain. Music and games have held up real well. We had good weather with only a few hot days this summer and we're having a fine fall."

Another definite note of optimism was given by Clarence H. Holland, executive secretary of the Music and Merchandising Vending Assn. of Mississippi. "Business is more than holding its own down here," Holland said. "In fact, operators are so busy that we didn't even have a

(Continued on page 74)

Those 'New' Labor Laws: ARA & EDA

(Second in a series.)

By S. JOHN INSALATA

The Area Redevelopment Act, passed in 1961, had as its two major features provisions for the training of unemployed and

underemployed persons in areas of the country designated as "redevelopment areas."

It also provided for a system of loans for persons or businesses in such areas.

The bill was in part a product of the experiences of the recession of the late '50's and was

not popularly received everywhere in the nation.

The ARA—as it was called—was, nevertheless, generally regarded as a constructive piece of legislation, though experimental in some respects.

Today the law has been supplanted, in effect, by later laws attempting to accomplish the same or similar goals.

For example, the training provisions of the ARA were built upon and expanded by the Manpower Development and Training Act of 1962 and its amendments. (Billboard, Oct. 1.) The reconstruction and finance features of the ARA were replaced, for the most part, by the Public Works and Economic Development Act of 1965, commonly called the EDA.

When you hear your local labor officials talking about the ARA, chances are they are out of date.

In the federal government's own words, the EDA attempts to "create a climate conducive

to the development of private enterprise in America's economically distressed communities. This takes in some Billboard readers.

The EDA attempts to do this by providing for public works projects where needed, industrial and commercial loans and some technical assistance in the form of studies and grants-in-aid to assist with local economic development programs.

As with other recent labor laws, it calls for a continuing program of research and information to locate man power and economic problems and pinpoint causes and find cures.

The portion of the law of greatest interest to most operators at present appears to be the loan provision.

Are you eligible for a loan under the EDA? Here are the basic points in determining your eligibility:

• Business loans are available only to firms in areas designated (Continued on page 75)

This Operator a Hard Knocks School Dropout

By PAUL ZAKARAS

DENVER — Earlier in the year Colorado operator Charles N. Morrison sent his son to Denver's Institute of Coin Operations. Now, the father is making plans to attend.

"That boy learned more in five months at school than I've learned in the college of hard knocks during six years. He can fix a machine like nothing now. After I saw the difference, I de-

ecided I'd better come in and brush up on a few things. I'm not going to take the whole program—just a couple of the machines that I know very little about."

Morrison told Billboard that he entered the coin business six years ago when he bought a small route in Northern Colorado's resort area. "I was running a grocery store, too," he said. "Me and my wife, Myrna, (Continued on page 82)

Lou Christie To Appear At MOA Show

CHICAGO—Lou Christie has joined the talent aggregation signed by Hirsh de LaVie for the annual banquet and floor show of the Music Operators of America here, Oct. 30.

Also appearing will be Eddie Fisher, Al Martino, Boots Randolph, Harriet Blake, Charlie McCoy, Fran Jeffries, Enzo Stuarti, Billy Walker, Marilyn Maye and Lanie Kazan.

Hirsh also promises a big "surprise" talent.

The banquet is at 7 p.m. in the Great Hall of the Pick-Congress Hotel.

On the preceding day, during the MOA annual membership meeting, Dr. Whitt Northmore Schultz will address the group on the topic, "The Gold Mine Between Your Ears."

On the first day of the convention, Oct. 28, the convention program will feature two afternoon seminars: one on programming and the other on the copyright question.

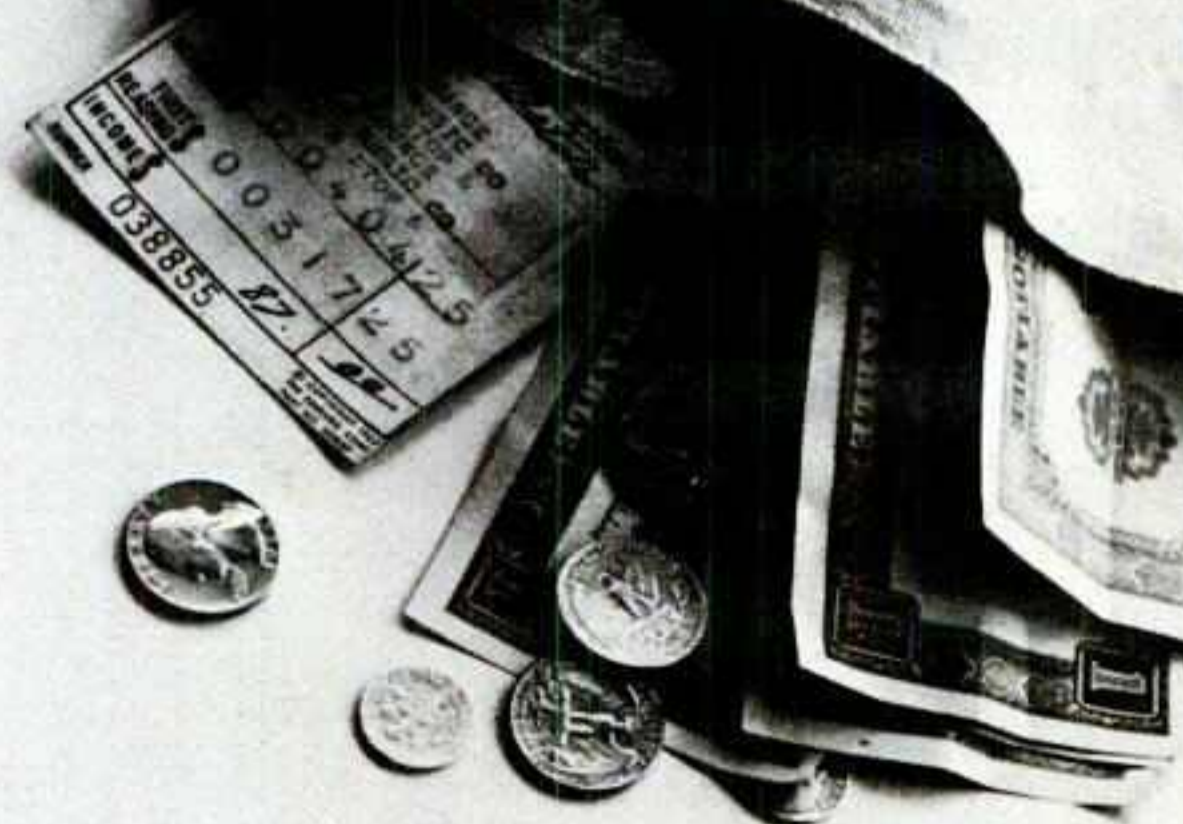
The show is a sellout, with a record number of new products slated for premiere.

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See for Yourself—Booth 85 at the MOA Convention.

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Sooners View New Seeburg

OKLAHOMA CITY — Operators here and across the vast expanse of "Suther-Land" stretching from Kansas City across the rolling prairies of Oklahoma and throughout Texas were introduced to the Seeburg Showcase at Sutherland Dis-

tributing Co. showings recently. Coinmen from every part of Oklahoma and nearby Arkansas were in for the affair here held at the Sheraton Hotel. The list of Sooner State operators included Garland Brock, Bixby; (Continued on page 75)

450 Cavort at Concord

KLAMESHA LAKE, N. Y.— If a New York location owner needed a jukebox repaired on the Oct. 7-9 weekend, he was hard put to find his operator in town, for some 450 operators and their wives were scattered about the numerous golf courses, pools, cocktail lounges and other areas at the Concord Hotel busy enjoying themselves.

It was the anniversary convention and outing sponsored by the three State associations. Also partaking in the festivities were several record company officials and their families. "This was the best convention to date," said Al Denver, president of Music Operators of New York. George Holtzman, the association's vice-president and chairman of the convention committee, said the next day, "We're starting to plan next year's outing."

"The whole idea behind the weekend vacation is to make it a pleasure trip," Holtzman added. "We try to keep business at a minimum. It's a chance for operators to get better acquainted and socialize with one another. Also it brings the record companies closer to the industry."

Aside from MONY, the New

'66 Fairly Good

• Continued from page 75

quorum at our last association meeting." Vending has been especially fertile, Holland related as he said, "It seems like every time I go out visiting routes I see a new product being dispensed."

Tight Money

"Pretty good," is the description of business down Beaumont, Tex., way, where Hugh G. Freeland, general attorney for the Jefferson Coin Machine Council, reported. "The rice crop was very good around here but we've had a slow-up in construction with very few housing starts. This is also the picture over in Houston, I understand," Freeland stated. "It seems there's a lot of business but that money is still rather tight," he said.

The squeeze on dollars wasn't quite this apparent over in New Mexico. "Albuquerque isn't booming like it was 10 years ago," said John Snodgrass, son of prominent industry figure Harry J. Snodgrass and now helming Servomation of New Mexico here, "but we've still seen a steady increase in business."

But tight money was the picture in South Los Angeles and Orange County where Norm Niederhelm, manager of Music-Matic in Santa Ana, reported that the saturation point was being reached on the sale and resale of bars. "Bars that were selling for \$10,000 three years ago, said Niederhelm, whose firm is a member of the California Music Merchants Assn., "are now being priced as high as \$16,000. We have several locations that are closed because of this kind of inflation," he said.

No Complaints

However, 500 miles up the California coast, the picture was definitely brighter. Henry Leyser, prominent industry figure and head of San Francisco's Associated Coin Amusement Co., said, "Business is very good here, very good indeed." Even while mentioning some recent adverse changes in the Alcoholic Beverage Commission's licensing laws, Leyser was not discouraged. "We have no complaints," he said.



IRV KEMPNER, ace pitcher for the distributors sets to fire a strike. Actually, the ball was high (about two feet over the batter's head). The operators fought down to the last out, but lost 15 to 11. Maybe next year.

York State Operators Guild and the Westchester Operators Guild also co-sponsored the affair.

The extensive sports facilities at the resort proved to be one of the major attractions. Without having to wait three hours, golfers, with clubs in hand, rose early to trek to one of the three courses located on the grounds.

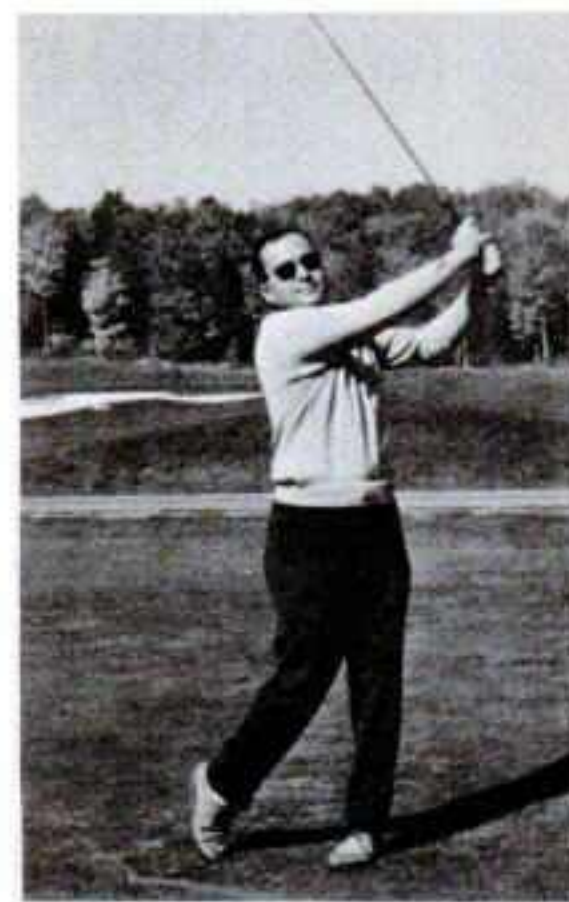
Softball fans headed to the diamond after lunch for the operator-distributor game. For the first time in five years, the distributors, behind the clutch pitching of Irv Kempner, defeated the operators. It was a pitcher's duel to the finish as Kempner gave up only 11 runs to lead his team to a 15-11 win. Little did Kempner know at the time, but a scout from the Los Angeles Dodgers was frantically trying to track him down as the former Brooklyn Bums were losing the World Series.

Evening activities centered around the Concord nightclub, where a different variety show was put on each night.

And speaking of being put on, the Billboard editorial man, thinking he had the room all to himself, woke up one morning to find a representative of another trade magazine in the other bed.

The weekend, coming on the heels of humid and cold weather, couldn't have offered nicer weather. As most operators brought along warm clothes, expecting icy weather, the temperature rose to 76 degrees under sunny skies.

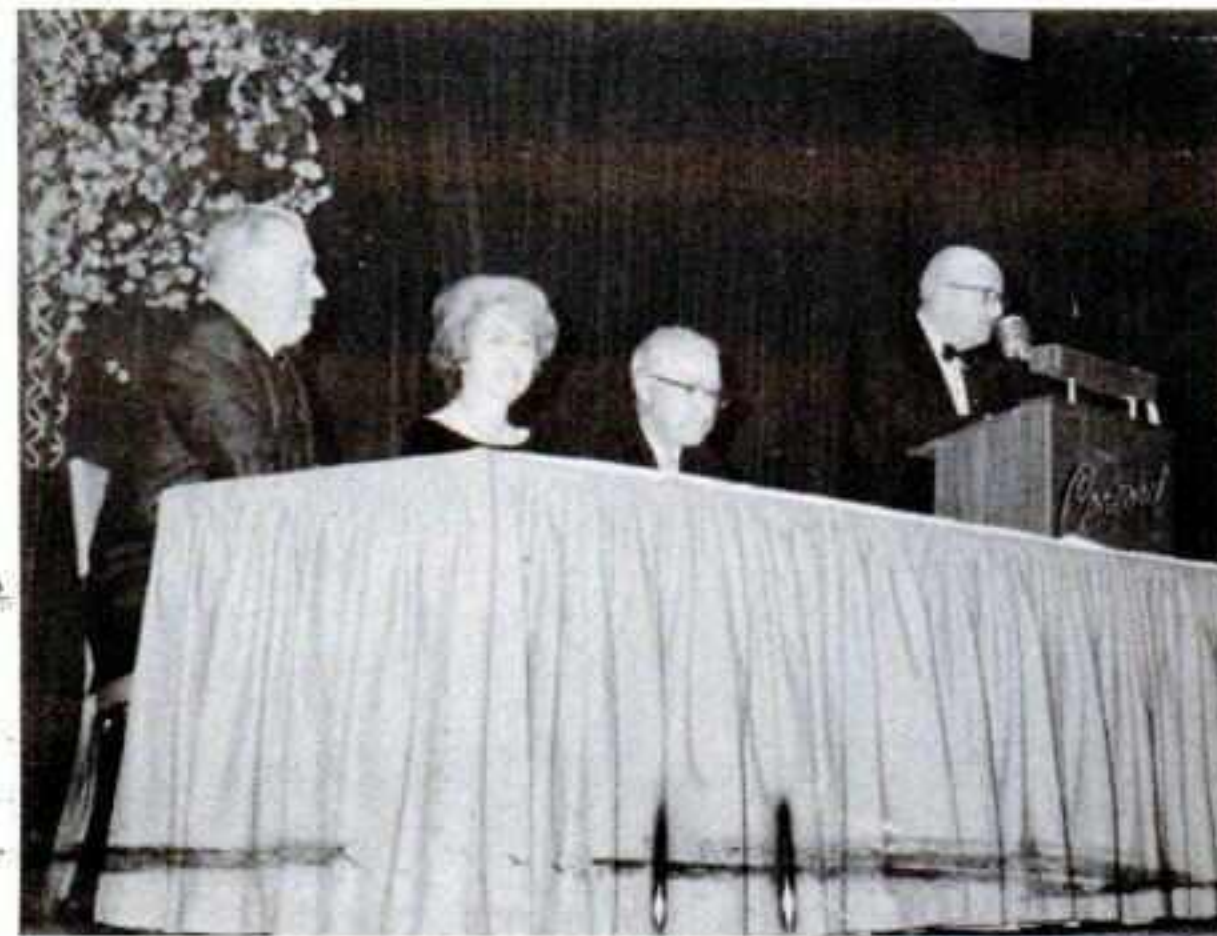
One unfortunate point, though, the Concord's grounds were just a little too huge. Many of the operators were scattered throughout and had difficulty finding anyone else. This was



MILTON BLOCK of Melody Amusement follows through in top form. All that's missing now is a tee and a ball. The three-day weekend is conducted as a pleasure trip. Business talk is kept to a minimum.

the first year the convention was held at the Concord. Previously, the organization used the Nevele and the Laurels. "It was too big for us, even though we had more than 450 people," Holtzman said. "Next year we'll go back to one of the other resort hotels."

However, the size of the area didn't prevent anyone from having a good time, and the operators left looking forward to next year. Bernie Block, promotion director of Blue Note Records, summed it all up: "I'm glad I came. This gave me a chance to meet the operators personally and I had a great time."



AL DENVER, president of Music Operators of New York, addresses N. Y. operators and their wives at the anniversary convention and outing held this year at the Concord Hotel at Klamesha Lake. Sponsoring associations were MONY, Westchester Operators Guild and New York State Operators Guild.

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Vending News Digest



UNVEILING NEW COLOR-SONICS machine at Los Angeles premiere is Stanley Green, company president, as distributor Henry Leyser (left), president of Associated Coin Amusements, Oakland, and Color-Sonics executive vice-president Hank Schwartz, stand by.

Expect 10,000 at NAMA Show

CHICAGO—National Automatic Merchandising Association officials estimate that 19,000 persons will roam the McCormick Place exhibit during the 1966 Convention and Trade Show, Oct. 29-Nov. 1.

With the exhibit the NAMA will conduct four days of programs dealing with systems procedures, problem analysis decision making and preventive maintenance of vending equipment on location. These sessions will be held at the Conrad Hilton Hotel. A major address will be delivered by Miss Eva Adams, director of the U. S. Mint. Her topic: "Making Money."

This, the 30th anniversary convention of the NAMA, will be the largest vending show ever held.

NAMA Wants Gross Tax Relief

LAKE OF THE OZARKS—During the meeting of the new Missouri Automatic Merchandising Association here recently counsel E. L. Philippine said the association should work toward relief from the State's 3 per cent gross receipts tax.

"The recent Missouri Supreme Court decision on gross receipts tax," he said, "makes this a seller's tax rather than one the consumer is obligated to pay. This is because the court ruled that since the tax on any sale of 14 cents or less cannot be collected over the counter it cannot be a consumer tax. Thus it becomes a tax upon all sellers for the privilege of engaging in the business of selling."

He pointed out, however, that retailers receive on the average 99.92 per cent of their tax liability because often, a customer will roam from one counter to another and make six separate 15 cent purchases and thereby pay six cents sales tax on a 90 cent purchase. He suggested that vendors work for a dime exemption. "Contact your elected representatives with tact," he said.

New Labor Laws—ARA and EDA

• Continued from page 72

as redevelopment areas or centers, including those areas inherited from the administration of the Area Redevelopment Act.

• The law provides for loans as much as 65 per cent of the over-all cost of land, buildings, machinery and equipment necessary for creating what is called a new or expanded facility or plant.

• The loan must be one which could not be obtained from private sources.

• The loans are long-range, up to 25 years, currently at the rate of 4 1/8 per cent interest.

• The borrower must comply with all other applicable federal labor laws, including the Equal Employment Opportunity section of the Civil Rights Act of 1964.

Seeben Moving To Dock Dist.

ANTWERP—Seeben, S. A., Benelux distributors of the Seeburg Corp. line, will soon move its offices from mid-town to the humming port district here, manager Henri Herbosch has announced.

• The project must not be inconsistent with other federal redevelopment plans for the area.

• The project must not be in a "crowded" industry; that is, an industry experiencing a prolonged overcapacity situation.

• There must be reasonable assurance that there will be repayment of the loan.

Although somewhat complicated in its designations of eligible areas and somewhat stiff in its loan requirements, the EDA expresses a long-term policy of promoting permanent employment and new business opportunities. It eliminates much of the resentment caused by the use of terms such as "depressed area." The EDA could mean new opportunity for you as an operator.

The preceding is the second in a three-part series by Mr. Insalata, a regular contributor to Billboard. The complete series is available in reprint form at 15 cents per copy—10 cents each for orders of 50 or more. Write LABOR LAW REPRINT, BILLBOARD MAGAZINE, 188 WEST RANDOLPH STREET, CHICAGO, ILL.

Next: Equal Pay and Equal Employment Opportunity.

Copyright Battle Sparks MOA Membership Push

CHICAGO — The copyright fight aggressively carried on by the Music Operators of America has helped stimulate its current drive for new members.

"We've noticed more memberships coming in since the bill came into the news," said MOA president John A. Wallace, who, with executive vice-president Fred Granger and the MOA legislative committee has been on top of the bubbling legislative situation in Washington constantly of late.

"I think our battle has helped the membership drive," Wallace said.

"You know, the attitude of too many operators is let the other guy do it, Wallace said. "Operators have been saying for years that MOA will take care of the copyright royalty threat but the time has come when most operators are seeing that everybody has to help."

Of the membership drive itself, Wallace said, "I'm very happy. I think we'll have no trouble of going over our goal of 250 members. We won't

shoot way over it but we'll make it, I'm sure of that."

As for operators in his own district, Wallace indicated that membership in West Virginia is well over 50 per cent "We have about 84 operators in the State and at least 49 have joined MOA," he said. "Virginia is also strongly represented but the other two States in our area are weak," referring to Tennessee and Kentucky.

"We've always found that where a State organization is strong and active MOA membership will be strong, too," he said.

Wallace indicated that with the certain renewal of the copyright battle next year and much discussion of the matter in the coming MOA convention, that now would certainly be the time for operators to join MOA and help present a united front.

Three membership drive chairman out of nine have gone over their quotas—Bob Nims in the South, Harry Snodgrass in the Southwest and Les Montooth in the Midwest.

Texas Operators See Showcase Two Places

SAN ANTONIO—Texas operators in the San Antonio and El Paso areas turned out in impressive fashion for the debut of the Seeburg SS-160 during two recent showings held by Sutherland Distributing Co.

Over 75 persons representing some 34 operator organizations were on hand at the El Tropicano Hotel in San Antonio. From the factory were Ed Blankenbecker and Ed Claffey, who, along with the distributor president, Dave Sutherland, were introduced by San Antonio branch manager H. C. Clarkson.

Here representing San Antonio operations were Mr. and Mrs. W. Johnson, Johnson Sales Co.; Carlie Ball, Ball Amusement Co.; Mr. and Mrs. Steve Daniel, Daniel Music Co.; Mr. and Mrs. Calvin Williams, Williams Amusement Co.; Mr. and Mrs. Richard Guitierrez, Richard Guitierrez Co.; R. E. Burns, Georgette Becu, Joe Soto, Ben Baxter, Burns Amusement Co.;

Alex Hebeeb, Joe Friesenhahn, El Dorado Music Co.; Tom Hernandez, Hernandez Music Co.; Leon F. Iltis, L. F. Iltis Co.; Gus Peters, Fiesta Vending Co.; Charlie Taylor, Acme Music Co.; Jack W. Holquin, Holquin Music Co.; Charlie Taylor, Roger Montemayor, Linterna Verde Music Co.; John Arbuckle, Standard Music Co.; Harold Stein, Stein Vending Co.; Robert Cardenas, Cardenas Music Co.; Jesse Trevino, San Antonio Amusement Co.; Floyd Lindsey, Shamrock Music Co.; Harlan O. Whitaker, Whitaker Music Co.; Douglas Wildenstein, Houston Music Co.; Mattie Johnson, Car-

(Continued on page 79)

Sooners View New Seeburg

• Continued from page 74

James Mannis, M&M Music, Altus; Ray Swanson, Swanson Music Co., Sawton; Floyd and Kenneth Prestage, Southwest Music Co., Altus; Earl Fair, Royce G. Rudick, Elvin Moses and James E. Amor, Jet Music Co., Stigler; W. Hanna, Hanna Music Co., Sayre; George Goursparis, City Vending, Muskogee; Marvin Siler, Siler Music Co., Wewoka; Carl Jackson, Western Novelty, Seminole; Victor Hamel, H&H Music Co., Duncan; J. C. Hunter, Sooner Amusement Co., Chickasha; Faye Lowther and Commercial Music Co., Davis.

Jack Haggard, Shaw Vending Co.; Tommy Burden, Tommy's Auto Vending, and R. Taylor, Allied Music Co., Tulsa. Local operators included Jim Weatherall, Recreational Equipment Co.; J. Jacobs, Oklahoma City Music Co.; W. B. Atkins, Atkins Music Co.; Doug Hopkins, Modern Music Co.; Park Bingham, Bingham Music Co., and R. M. Horner, State Vending, Fayetteville, Ark.

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Wurlitzer Phono Has Golden Bar

NEW YORK — Under the theme "Sound as big as all outdoors," Wurlitzer unveiled its new line of phonographs to its Northeastern distributors at its regional sales-service seminar Thursday (13). The showing was the first of five to be held throughout the country.

The new units, united by the name "Americana," are lower and narrower than last year's models and incorporate several new features not included before.

"We're pulling out all stops this year," said A. D. Palmer, advertising and sales promotion manager, "because we think we have the best machine on the market." Johnny Bilotta, an up-state New York distributor said in an enthusiastic voice, "We

just can't miss with this one. It's got the Golden Bar which no one else has."

The Golden Bar is one of the three main new features of the 100 and 200 play Americana series. The other two are the dollar bill acceptor and the full-color outdoor scenic panels. Other innovations center about simplicity of repair and ease of

operation. Several options, such as a public address converter system are also available.

Simply stated, the Golden Bar is a patented pre-selection device which automatically selects 7 to 15 songs at the touch of the bar for 50 cents. The operator determines which are the location's top songs by checking the meter and asking the owner.

"We've got the best dollar bill acceptor in the industry," said general sales manager, Bob Bear. "National Rejectors make the unit and what's more, the operator doesn't have to know how to repair it. National guarantees the entire unit."

Tying in the outdoors concept, Wurlitzer has developed a series of versatile front lighted panels. Six outdoor scenes are presently available. The specially prepared art work is fade resistant to the fluorescent light behind the scene. "A whole series will be available shortly," Palmer said, "including holiday and personalized panels."

The Americana's ease of service is a highly desirable characteristic to an operator. Palmer said that more than 95 per cent of all servicing can be done from the front without ever having to move the phonograph away from the wall.

The Many Motivations Of the Music Merchant

By BRUCE WEBER

LOS ANGELES—In jukebox programming, operator motivations vary. One operator may stress popular music recorded by proven artists. Another may be keyed toward minimizing the value of "request" selections and instead "play the charts."

Bob Holland, president of Downbeat Amusement Co., Long Beach, Calif., believes the "can't miss" method of financial progress in jukeboxes is in merchandising techniques.

Although he feels the record manufacturer can do more to improve its relationship with the operator, Holland feels it's "up to the operator to improve his own business" by using merchandising techniques to sell locations the value of the jukebox.

He admits "keeping your eye on the record charts" is only one way of properly servicing jukebox locations. But he feels there is more to being an operator than servicing and stuffing a jukebox.

First, operators should be aware of their location. Visiting the location at different periods of the day, Holland said, enables the operator to personally investigate the jukebox location.

Second, getting a feel for the type of music requested. By placing "request" tunes on the machine, he said, the operator can, at times, increase his revenue if the tune is requested by a frequent patron of the location. Knowing the neighborhood of the location also affords an operator the opportunity to program correctly.

Third, follow the music on radio stations in the immediate area of your location. Often, radio programming will typify an area, giving the operator another source, beside the record charts, to follow.

Fourth, be aware of the merchandise available to the operator. There is enough product, Holland said, to give listeners a variety of material. Programming is an important step to fol-

(Continued on page 77)

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Schedule of Events

FRIDAY, OCTOBER 28

- 9:00 AM—Exhibits Open
- 11:00 AM—Meeting of Wis. Assoc.
- 3:00 PM—Exhibits Close
- 3:30 PM—MOA Industry Seminar on Record & Jukebox Industry
- 4:45 PM—Seminar Coffee Break
- 5:00 PM—Seminar Continues on Copyright Question
- 6:00 PM—Seminar Closes
- Hospitality Suites Open in Evening

SATURDAY, OCTOBER 29

- 9:00 AM—Exhibits Open
- 11:30 AM—Brunch for MOA members followed by Meeting & Program
- 5:00 PM—Exhibits Close
- Hospitality Suites Open in Evening

SUNDAY, OCTOBER 30

- 10:00 AM—Exhibits Open
- 11:00 AM—Meeting of Illinois Association
- 3:30 PM—Exhibits Close
- 6:00 PM—Cocktail Hour
- 7:00 PM—Gala Banquet & Show in the Great Hall



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THE BLUEBOOK

Mean Valuation of Used & Reconditioned Coin Machines Oct. 22, 1966

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. For purposes of actual pricing, the following generalizations—except in rare, accidental instances—are unfit for application to any specific buyer-seller situation. Such is inevitable with national average figures.

FLIPPER GAMES

Bally

	Average
Aces High 4P, 9/65	325
Band Wagon 4P, 5/65	300
Big Day 4P, 9/64	250
Blue Ribbon 4P, 2/66	No Avg.
Bongo 2P, 3/64	215
Bull Fight 1P, 1/65	235
Bus Stop 2P, 1/65	240
Campus Queen 4P, 9/66	No Avg.
Cross Country, 4/63	115
Cue-Tease 2P, 7/63	140
Discotek 2P, 9/65	275
50/50 2P, 8/65	250
Gold Rush 1P, 5/66	No Avg.
Grand Tour, 7/64	210
Happy Tour 1P, 7/64	225
Harvest 1P, 10/64	210
Hay Ride 1P, 11/64	175
Hootenanny 1P, 11/63	135
Mad World 2P, 9/64	225
Magic Circle, 6/65	230
Monte Carlo 1P, 2/64	185
Moonshot, 3/63	125
Sheba 2P, 3/65	270
Six Sticks 6P, 4/66	No Avg.
Sky Diver 1P, 4/64	175
Star Jet 2P, 12/63	160
Trio 1P, 9/65	285
2 in 1 2P, 8/64	245
3-in-Line 4P, 8/65	330
Wild Wheels 2P, 3/66	No Avg.

Chicago Coin

Bronco 2P, 5/64	200
Firecracker 2P, 12/63	150
Hula Hula 2P, 5/66	No Avg.
Kicker 1P, 8/66	No Avg.
Mustang 2P, 10/64	265
Royal Flash 2P, 8/64	200
South Pacific 2P, 11/64	250
Sun Valley, 8/63	155

Gottlieb

Aloha 2P, 11/61	130
Bank-A-Ball 1P, 9/65	310
Big Top 1P, 1/64	260
Big Casino 1P, 4/61	125
Bonanza 2P, 6/64	300
Bowling Queen 1P, 8/64	255
Buckaroo, 6/65	375
Captain Kidd 2P, 7/60	100
Central Park 1P, 4/66	No Avg.
Corral, 10/61	95
Cover Girl 1P, 7/62	175
Cow Poke, 5/65	300
Cross Town 1P, 9/66	No Avg.
Dancing Dolls 1P, 6/60	90
Dodge City 4P, 7/65	450
Egg Head 1P, 12/61	120
Fashion Show 2P, 6/62	160
Flipper 1P, 11/60	95
Flipper Clown, 4/62	125
Flipper Cowboy 1P, 10/62	175
Flipper Fair 1P, 11/61	165
Flipper Parade, 5/61	115
Flipper Pool 1P, 11/65	305
Foto Finish 1P, 1/61	100
Flying Circus, 2P, 7/61	95
Flying Chariots 2P, 10/63	225
Gauche 4P, 1/63	250
Gigi 1P, 12/63	200
Happy Clown 4P, 11/64	350
Hi-Dolly, 5/65	355
Ice Revue, 12/65	345
Ice Show, 1/66	No Avg.
Kewpie Doll 1P, 10/60	90
Kings & Queens, 4/65	300
Lancer 2P, 9/61	125
Liberty Belle 4P, 3/62	155
Lite-A-Card 2P, 3/60	90
Majorettes 1P, 8/64	250

	No Avg.
Masquerade, 2/66	No Avg.
Mayfair 2P, 6/66	85
Melody Lane 2P, 9/60	85
Merry-Go-Round 2P, 12/60	100
North Star 1P, 10/64	235
Oklahoma 4P, 2/61	155
Olympics 1P, 9/62	150
Paradise, 11/65	425
Preview 2P, 8/62	175
Rack-A-Ball 2P, 12/62	225
Sea Shore 2P, 9/64	295
Seven Seas 2P, 1/60	100
Ship-Mates 4P, 2/64	330
Showboat 1P, 1/65	125
Skyline 1P, 1/65	310
Slick Chick 1P, 4/63	160
Spot-A-Card 1P, 3/60	75
Sunset 2P, 11/62	155
Sweet Hearts 1P, 9/63	195
Swing Along 2P, 7/63	225
Texas 4P, 4/60	100
Thoro Bred, 2P	325
Tropic Isle 1P, 5/62	140
Wagon Train 1P, 4/60	85
World Beauties 1P, 2/60	95
World Fair 1P, 5/64	195

Keeney

Colorama 2P, 12/63	85
El Rancho Hacienda, 11/62	85
Go-Card 1P, 5/63	75
Poker Face 2P, 9/63	160
Rainbow, 6/62	275

Midway

Rodeo 2P, 11/64	185
Winner 2P, 12/63	175

Williams

	No Avg.
A-Go-Go 4P, 6/66	No Avg.
Alpine Club, 3/65	300
Beat the Clock 1P, 12/63	200
Big Chief 4P, 9/65	410
Big Daddy 1P, 9/63	210
Big Deal 1P, 2/63	185
Bowl-A-Strike, 12/65	300
Coquette, 4/62	145
Double Barrel 2P, 9/61	100
Eager Beaver 2P, 4/65	360
8 Ball 2P, 1/66	No Avg.
El Toro 2P, 8/63	250
Four Roses 1P, 12/62	125
Full House 1P, 3/66	No Avg.
Golden Bells 1P, 9/59	50
Heat Wave 1P, 7/64	230
Hollywood 2P, 2/61	105
Jumpin' Jacks 2P, 4/63	195
Kingpin, 9/62	175
Kismet 4P, 1/62	125
Lucky Strike 1P, 8/65	325
Mardi Gras 4P, 11/62	195
Merry Widow 4P, 10/63	285
Metro 2P, 1/62	175
Moulin Rouge 1P, 6/65	300
Oh, Boy 2P, 2/64	265
Palooka 1P, 5/64	215
Pot o' Gold 2P, 7/65	400
Pretty Baby 2P, 2/65	275
River Boat 1P, 9/64	250
San Francisco 2P, 5/64	250
Ski Club, 3/65	345
Skill Pool 1P, 6/63	180
Soccer 1P, 3/64	200
Space Ship 2P, 12/61	140
Stop & Go 2P, 8/64	285
Teachers' Pet 1P, 1/66	345
Tom-Tom 2P, 1/63	200
Trade Winds, 6/62	125
Vagabond, 10/62	180
Valiant 2P, 8/62	200
Viking 2P, 10/61	120
Wing Ding 1P, 12/64	250
Whoopee 4P, 10/64	350
Zig-Zag 1P, 12/64	285

Motivations of Music Merchant

• Continued from page 76

low in increasing a machine's revenue.

Holland, in the coin machine business for 13 years, credits today's aggressive operator with the financial growth of the industry. "Today, operators are better businessmen than their counterparts of, say, 10 to 20 years ago," Holland said. "The operator today is well versed in business practices, contracts and leases. He is more logical and has more common business sense."

Not eager to label the record manufacturer "unco-operative," Holland does believe the coin industry and the record companies have "some talking to do" to improve relationships. "The record companies," Holland said, "can help the operators

merchandise product wisely merely by sending promotional records, which most companies have ceased doing. Several years ago, the major record labels would keep the operators informed of new artists, fresh material, gimmick selections, etc. Now, however, the operator is left to merchandise the product by himself."

Holland also tips operators that the search for new, young, untried artists, often on small labels, will prove worthwhile on certain jukeboxes, depending on the location.

"I'm always on the lookout for young talent, regardless of past performances, unless of course, they flop miserably. The last few years," he said, "many of the rock 'n' roll-type artists, and not the accepted 'name'

talent, has stimulated jukebox sales."

Although Holland's company (Continued on page 82)

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CHICAGO—What is reportedly the most compact ice-maker on the market is being readied by the American Division of Ditchburn. The product is called "Magicold," an ice-in-the-cup soft drink vender to be marketed exclusively in the U. S.

The unit is 56 inches high, 27 inches wide, with 600-cup capacity and nine-gallon syrup reserve. An "instant ice" mechanism forms cubes the second the customer's coin is deposited, eliminating the need for ice storage. The unit will premiere at the NAMA exhibit here, Oct. 29-Nov. 1.

Current Little LP Releases

A complete listing of 7-inch stereo LP's available for jukebox programming.

ARTIST	TITLE	LABEL	CAT. NO.	Continued From Previous Week				ARTIST	TITLE	LABEL	CAT. NO.
Hugo & Luigi Chorus	The Cascading Voices of Hugo & Luigi	Seeburg-RCA	404	Billy May	Jimmy Lunceford in Hi-Fi	Seeburg-Capitol	334	Sonny & Cher	Look at Us	Seeburg-Atco	933
Dick Hyman	Electrodynamics	Seeburg-Command	591	Melachrino Strings	Our Men in London	Seeburg-RCA Vic.	259	George Sontag	Pianorama	Seeburg-Decca	277
Dick Hyman	Provocative Piano Vol. 2	Seeburg-Command	62	Marilyn Michaels	Fantastic, Exciting Debut of M. Michaels	Seeburg-W.B.	778	Sammy Spear	A Little Travelin' Music	Seeburg-London	490
Dick Hyman	The Man From O.R.G.A.M.	Seeburg-Command	984	Jody Miller	Queen of the House	Seeburg-Capitol	852	Stanley Bros.	Drunken Driver	Seeburg-King	273
Impressions	One By One	Seeburg-ABC	906	Roger Miller	Golden Hits	Seeburg-Smash	1021	Sonny Stitt	At the D.J. Lounge	Seeburg-Atco	364
Impressions	People Get Ready	Seeburg-ABC	801	Mills Brothers	These Are the Mills Bros.	Seeburg-Dot	1038	Sonny Stitt/P. Gonsalves	Salt & Pepper	Seeburg-Impulse	804
Impressions	Ridin' High	Seeburg-ABC	955	Mills Brothers	Gems	Seeburg-Dot	638	The Sunsetters	The Sunsetters	Seeburg-Dearborn	724
Impressions	The Impressions Greatest Hits	Seeburg-ABC	799	Billy Mitchell	This Is Billy Mitchell	Seeburg-Smash	408	Supremes	A Bit of Liverpool	Seeburg-Motown	923
Burl Ives	My Gal Sal Part 1	Seeburg-Decca	10021	Willie Mitchell	That Driving Beat	Seeburg-Hi	987	Supremes	Where Did Our Love Go	Seeburg-Motown	922
Burl Ives	Singin' Easy	Seeburg-Decca	566	Lou Monte	Pepino, the Italian Mouse	Seeburg-Repulse	418	The Surfaris	It Ain't Me Babe	Seeburg-Decca	894
Jackie Ivory	Soul Discovery	Seeburg-Atco	989	Hugo Montenegro	Bongos & Brass	Seeburg-Time	84	Billy Taylor	Right Here, Right Now	Seeburg-Capitol	656
Milt Jackson	Jazz 'N' Samba	Seeburg-Impulse	806	Hugo Montenegro	Montenegro in Italy	Seeburg-Time	85	Clark Terry	Happy Horns of Clark Terry	Seeburg-Impulse	805
Milt Jackson-Wes Montgomery	Bags Meets Wes	Seeburg-Riverside	127	Hugo Montenegro	Montenegro-70	Seeburg-Time	83	Sonny Terry	Talkin' 'Bout the Blues	Seeburg-Wash'ton	139
Etta James	Waiting For Charlie	Seeburg-Argo	368	Montgomery Bros.	The Montgomery Bros.	Seeburg-Time	134	Jon Tex	The Love You Save	Seeburg-Atlantic	1026
Gordon Jenkins	France-70	Seeburg-Time	63	Wes Montgomery	Full House	Seeburg-Riverside	461	Carla Thomas	Comfort Me	Seeburg-Sax	1027
Henry Jerome	That New Country Feeling	Seeburg-Decca	938	Marlowe Morris	Play the Thing	Seeburg-Riverside	190	Pat Thomas	Desafinado	Seeburg-MGM	295
Little Willie John	The Sweet, The Hot, The Teenage Beat Recording Session	Seeburg-King	381	Ernst Mosch	Festival in Bohemia	Seeburg-Columbia	489	Three Sounds	Beautiful Friendship	Seeburg-Limelight	947
Willie John	Smiles And Tears	Seeburg-Decca	308	Motion Pictures	New Themes From Motion Pictures	Seeburg-London	88	The Tikkis	In Town Tonight	Seeburg-Minaret	751
Al Jolson	Rainbow 'Round My Shoulder	Seeburg-Decca	1035	Tony Mottola	Roman Guitar, Vol. 2	Seeburg-Command	89	Bobby Timmons	Bobby Timmons Trio	Seeburg-Riverside	140
Elvin Jones	Dear John C	Seeburg-Impulse	916	Tony Mottola	Romantic Guitar	Seeburg-Command	428	Ernest Tubb	Blue Christmas	Seeburg-Decca	737
George Jones	Heartaches & Tears	Seeburg-Mercury	868	Mr. President	Original Broadway Cast	Seeburg-Columbia	522	Ernest Tubb	By Request	Seeburg-Decca	1031
Quincy Jones & Orch.	I Dig Dancers	Seeburg-Mercury	130	Gerry Mulligan	Feelin' Good	Seeburg-Limelight	967	Caterina Valente	Madison, Tamoure, Bossa Nova	Seeburg-Decca	557
Quincy Jones	Quincy's Got A Brand New Bag	Seeburg-Mercury	964	Rick Nelson	Best Always	Seeburg-Decca	828	The Big Valley	Original Soundtrack	Seeburg-ABC	909
Quincy Jones	Quincy Plays For Pussycats	Seeburg-Mercury	902	Peter Nero	Career Girls	Seeburg-RCA Vic.	818	Dick Van Dyke	Songs I Like	Seeburg-Command	633
Spike Jones	My Man	Seeburg-Liberty	726	Peter Nero	Nail the Conquering Hero	Seeburg-RCA Vic.	402	Various Artists	Compositions of Dixie Gillespie	Seeburg-Riverside	458
Spike Jones	Washington Square	Seeburg-Liberty	626	Anthony Newley	Tony	Seeburg-London	28	Various Artists	Compositions of Horace Silver	Seeburg-Riverside	460
Tom Jones	Tom Jones	Seeburg-Parrot	882	Jimmy Newman	Artificial Rose	Seeburg-Decca	1028	Various Artists	Mal Richtig Tanzen, No. 2	Seeburg-Telefunken	525
Lert Kaempfert	Bye Bye Blues	Seeburg-Decca	993	The Oberkrainers	Open House on the Rhine	Seeburg-London	491	Various Artists	Mal Richtig Tanzen, No. 3	Seeburg-Telefunken	526
Bob Kames	Bob Kames Goes Western Our Hawaii	Seeburg-Columbia	377	Oliver!	Boy for Sale	Seeburg-RCA Vic.	252	The Village Stompers	Washington Square	Seeburg-Epic	579
Sammy Kaye	Shall We Dance	Seeburg-Decca	1030	Buck Owens	I've Got a Tiger by the Tail	Seeburg-Capitol	814	Eddie Vinson	Back Door Blues	Seeburg-Riverside	141
Anita Kerr Singers	The Genius in Harmony	Seeburg-RCA	249	Junior Parker	Driving Wheel	Seeburg-Duke	390	Porter Wagoner	Thin Man From West Plains	Seeburg-RCA Vic.	857
Warren Kime	Pieces Of Eight	Seeburg-Prima	921	Leonard Pennario	Rhapsody Under the Stars	Seeburg-Capitol	236	Lil' Wally	Beautiful Polka Music	Seeburg-Jay Jay	723
B. B. King	Confessin' The Blues	Seeburg-ABC	910	Emilio Pericoli	Sings the Golden Hits of Italy	Seeburg-W.B.	395	Lil' Wally	Lil' Wally's Greatest Hits	Seeburg-Jay Jay	721
Ben E. King	Ben E. King's Greatest Hits Dance Date	Seeburg-Decca	734	Peter, Paul & Mary	See What Tomorrow Brings	Seeburg-W.B.	926	Lil' Wally	Oh Bay, Polka Joy!	Seeburg-Jay Jay	720
Wayne King	Kingston Trio No. 16	Seeburg-Capitol	478	Oscar Peterson	Eloquence	Seeburg-Limelight	946	Lil' Wally	Wish I Was Single Again	Seeburg-Jay Jay	722
Kingston Trio	Kingston Trio No. 16	Seeburg-Capitol	478	Oscar Peterson	With Respect to Nat	Seeburg-Limelight	968	D. Washington/Q. Jones	The Queen & Quincy	Seeburg-Jay Jay	798
Roland Kirk	We Free Kings	Seeburg-Mercury	212	Webb Pierce	Sweet Memories	Seeburg-Decca	994	Ben Webster	Sweet Edison	Seeburg-Mercury	196
Lambert, Hendricks & Ross	Sing a Song of Basie	Seeburg-Impulse	914	Leontyne Price	Swing Low, Sweet Chariot	Seeburg-RCA Vic.	250	Kitty Wells	Sinos Songs Made Famous by J. Reeves	Seeburg-Columbia	996
Bob Leaper	Big Band, Beale Songs	Seeburg-London	764	Jimmy Pruett	Good Time Piano	Seeburg-Capitol	328	Lawrence Welk	Apples & Bananas	Seeburg-Dot	839
Brenda Lee	Bye Bye Blues	Seeburg-Decca	997	Arthur Prysock	Double Header With A. Prysock	Seeburg-Old Town	890	Lawrence Welk	Champagne on Broadway	Seeburg-Dot	1001
Brenda Lee	By Request Part 2	Seeburg-Decca	10011	Arthur Prysock	Intimately Yours	Seeburg-Old Town	775	Lawrence Welk	Golden Trumpet Classics	Seeburg-Dot	944
Brenda Lee	Merry Christmas	Seeburg-Decca	738	Bill Pursell	Our Winter Love	Seeburg-Columbia	475	Lawrence Welk	My First of 1965	Seeburg-Dot	838
Barbara Lewis	Baby I'm Yours	Seeburg-Atlantic	930	Marvin Rainwater/Bill Guess	Love's Prison	Seeburg-Bravo	552	Lawrence Welk	1963's Early Hits	Seeburg-Dot	469
The Letterman	College Standards	Seeburg-Capitol	433	Sid Ramin	The New Thresholds in Sound	Seeburg-RCA Vic.	400	Lawrence Welk	Today's Great Hits	Seeburg-Dot	943
Enoch Light	At Carnegie Hall	Seeburg-Command	68	Don Randi	Mexican Pearls	Seeburg-Palomar	892	Welk and Hodges	Lawrence Welk & Johnny Hodges	Seeburg-Dot	1037
Enoch Light	Great Themes From Hit Films	Seeburg-Command	70	Otis Redding	The Soul Album	Seeburg-Volt	1023	Dottie West	Dottie West Sings	Seeburg-RCA Vic.	975
Enoch Light	Let's Dance the Bossa Nova	Seeburg-Command	431	Otis Redding	Solid Gold Soul, Vol. 1	Seeburg-Atlantic	1024	Dottie West	Here Comes My Baby	Seeburg-RCA Vic.	856
Enoch Light	My Musical Coloring Book	Seeburg-Command	430	Della Reese	C'mon and Hear	Seeburg-ABC	907	Wilburn Bros.	The Wilburn Bros. Show	Seeburg-Decca	1029
Enoch Light	The Roaring 20's	Seeburg-Grand Award	492	Phil Regan	When Irish Eyes Are Smiling	Seeburg-Coral	792	Hank Williams, Jr.	Pallads of Hills & Plains	Seeburg-MGM	1012
Enoch Light	The Roaring 20's Vol. 3	Seeburg-Grand Award	493	Paul Revere/Raiders	In the Beginning	Seeburg-Jerdan	960	Tommy Willis	Man With a Horn	Seeburg-Gregory	874
Enoch Light	Stereo/35mm Vol. 2	Seeburg-Command	71	Righteous Brothers	Best of the Righteous Brothers	Seeburg-M.G.	1022	Sonny Boy Williamson	Down & Out Blues	Seeburg-Checker	370
Enoch Light	Vibrations	Seeburg-Command	72	Howard Roberts	H.R. is a Dirty Guitar Player	Seeburg-Capitol	588	Gerald Wilson	Moment of Truth	Seeburg-Pac. Jazz	447
Living Guitars	Folk-Dixie Jamboree	Seeburg-RCA	630	Jim Robinson	Jim Robinson	Seeburg-Riverside	135	Jackie Wilson	Spotlight on Jackie Wilson	Seeburg-Brunswick	898
Guy Lombardo	Play a Happy Song	Seeburg-Decca	443	Rolling Stones	The Rolling Stones Now	Seeburg-London	881	Jackie Wilson	Soul Time	Seeburg-Brunswick	833
Johnny Long	Johnny Long's Golden Hits	Seeburg-Everest	437	Jimmy Roselli	New York My Port Of Call	Seeburg-U.A.	1002	Nancy Wilson	Today, Tomorrow, Forever	Seeburg-Capitol	10009
Trini Lopez	The Folk Album	Seeburg-Repulse	823	Russell M. Brown	Ask Me Now	Seeburg-Impulse	958	Paul Winter Sextet	Jazz Meets the Bossa Nova	Seeburg-Columbia	343
Trini Lopez	The Latin Album	Seeburg-Repulse	713	Bobby Rydell	Somebody Loves You	Seeburg-Capitol	811	Hugo Winterhalter	A Season for My Beloved	Seeburg-ABC	481
Trini Lopez	Rhythm & Blues Album	Seeburg-Repulse	887	S/Sgt. Barry Sadler	Ballads of the Green Berets	Seeburg-RCA Vic.	977	Jimmy Witherspoon	Roots	Seeburg-Repulse	415
Less & Less, & I Don't Love You	Less & Less, & I Don't Love You	Seeburg-Capitol	784	Mongo Santamaria	Go Mongo	Seeburg-RCA Vic.	463	Howlin' Wolf	Tell Me	Seeburg-Chess	371
Gloria Lynne	Love & a Woman	Seeburg-Fontana	945	Dick Schory	S-p-r-e-c-u-s-i-o-n	Seeburg-Riverside	401	Johnny Wright	Hello Vietnam	Seeburg-Decca	940
Gloria Lynne	Soul Serenade	Seeburg-Fontana	815	Shirley Scott	Everybody Loves a Lover	Seeburg-Impulse	807	Si Zentner & M. Denny	Exotica Suite	Seeburg-Liberty	555
Loretta Lynn	I Like 'Em Country	Seeburg-Decca	1032	Shirley Scott	Latin Shadows	Seeburg-Impulse	956	Si Zentner	Put Your Head on My Shoulder	Seeburg-RCA Vic.	974
Loretta Lynn	Songs From My Heart	Seeburg-Decca	827	Harry Secombe	Ph-nomenal Voice of H. Secombe	Seeburg-Philips	835	Big Band Sound	Golden Age of Dance Bands	Soma	50 7-116
Les McCann	Les McCann Sings	Seeburg-Pac. Jazz	451	Doc Severinsen	The Big Band's Back in Town	Seeburg-Command	985	Buddy Cole	Dance Band Hits	Soma	50 7-112
Les McCann	On Time	Seeburg-Pac. Jazz	450	Doc Severinsen	Fever	Seeburg-Command	136	Hollywood Theater Orch.	Music Man/South Pacific	Soma	50 7-109
Les McCann	The Shampoo	Seeburg-Pac. Jazz	449	Robert Shaw Chorale	Tempetuous Trumpet	Seeburg-Command	564	101 Strings	American Waltzes	Soma	50 7-120
Barry McGuire	This Precious Time	Seeburg-Dunhill	961	Robert Shaw	Many Moods of Christmas	Seeburg-RCA Vic.	181	101 Strings	Broadway Cocktail Party	Soma	50 7-115
Carmen McRae	Lover Man	Seeburg-Columbia	194	George Shearing	23 Glee Club Favorites	Seeburg-RCA Vic.	137	101 Strings	Exodus (Other Themes)	Soma	50 7-110
Charles Magnante	Romantic Accordion	Seeburg-Command	981	Allen Sherman	Shearing With Montgomery Bros.	Seeburg-Jazzland	393	101 Strings	Fire & Romance of South America	Soma	50 7-121
Gia Malone	This Is Gia	Seeburg-Decca	920	Allen Sherman	My Son the Celebrity	Seeburg-W.B.	551	101 Strings	Fly Me to the Moon	Soma	50 7-118
Junior Mance	Get Ready, Set, Jump	Seeburg-Capitol	675	Allen Sherman	My Son the Nut	Seeburg-W.B.	354	101 Strings	Hawaiian Paradise	Soma	50 7-122
Junior Mance	Junior Mance	Seeburg-Jazzland	131	Nina Simone	Headon	Seeburg-Liberty	903	101 Strings	I Love Paris	Soma	50 7-114
Henry Mancini	Academy Award Songs	Seeburg-RCA Vic.	973	Zoot Sims	Pastel Blues	Seeburg-Philips	276	101 Strings	Million Sellers 60's	Soma	50 7-123
Mankiff Bros.	Who Stole the Kevshka	Seeburg-Everest	439	Frank Sinatra	Down Home	Seeburg-Bethlehem	951	101 Strings	Million Sellers 50's	Soma	50 7-105
J. Mann Singers	Invisible Tears	Seeburg-Liberty	728	Frank Sinatra	A Man & His Music	Seeburg-Repulse	711	101 Strings	Million Sellers 40's	Soma	50 7-106
Mantovani	The Incomparable Mantovani	Seeburg-London	988	Frank Sinatra	It Might as Well Be Swing	Seeburg-Repulse	1000	101 Strings	Million Sellers 30's	Soma	50 7-107
Mantovani	Mantovani Magic	Seeburg-London	988	Nancy Sinatra	Moonlight Sinatra	Seeburg-Repulse	1006	101 Strings	My Fair Lady	Soma	50 7-111
Dean Martin	Everybody Loves Somebody	Seeburg-Repulse	714	M. Singleton/G. Jones	Boots	Seeburg-Repulse	871	101 Strings	The Soul of Mexico	Soma	50 7-117
Dean Martin	Houston	Seeburg-Repulse	952	Roy Smeck	Dusts Country Style	Seeburg-Mercury	99	101 Strings	World Greatest Standards Pops Concert	Soma	50 7-108
Dean Martin	I'm the One Who Loves You	Seeburg-Repulse	886	Roy Smeck	The Manic Ukulele of Roy Smeck	Seeburg-ABC	170	George Montalba	American Theater	Soma	50 7-113
Dean Martin	Somewhere There's A Someone	Seeburg-Repulse	1005	Arthur Smith	Great Country & Western Hits	Seeburg-Dot	842	Seymour & His Trumpet	Golden Trumpet Hits	Soma	50 7-101
Dean Martin	Songs From the Silencers	Seeburg-Repulse	1007	Arthur Smith	Original Guitar Boogie	Seeburg-Dot	757	Seymour & His Trumpet	Golden Trumpet Hits	Soma	50 7-102
Grady Martin	Songs Everybody Knows	Seeburg-Decca	632	Connie Smith	Connie Smith	Seeburg-RCA Vic.	854	Tommy Wills Combo	Golden Trumpet Hits	Soma	50 7-103
Al Martino	We Could	Seeburg-Capitol	782	Jimmy Smith	Got My Mojo Working	Seeburg-Verve	1008	Jimmy McGriff	Man With a Horn	Soma	10 1000
Johnny Mathis	The Shadow of Your Smile	Seeburg-Mercury	1018	Smothers Brothers	Two Sides of Smothers Brothers	Seeburg-Mercury	213	Jimmie McGuffey	Boss Baroque	World Pacific	WPS 4-1838
Ernest Maxin	Movie Themes	Seeburg-Riverside	79	Joanie Sommers	Sommers' Seasons	Seeburg-W.B.	350	The Folksingers	12-String Guitar	World Pacific	ST 4-1812
Billy May	Billy May-70	Seeburg-Time	80	Sonny & Cher	Baby Don't Go	Seeburg-Repulse	927	Gil Fuller/James Moody	Night Flight	World Pacific	ST 4-0101

Texas Operators See Showcase

• *Continued from page 75*

la Ayala, Matin Coronado, Phil's One Stop.

Operators from outstate areas included Henry Casal, Casal Vending Co., Uvalde; Ramon Garcia, Ramon Garcia Co., Karnes City; Jack Jones, Jack's Music Service, Bandera; Mr. and Mrs. V. S. Howard, Mr. and Mrs. Robert Young, H&Y Enterprises, Carrizo Springs; Tony Daywood, Daywood Vending Co., Austin; Jack W. Holquin, Holquin Music Co., Seuquin; Robert Gregory, Gregory & Son Dist. Co., Austin; Frank Helphenstine, Rogert Dever, Jerry's Music Service, Austin.

In addition to manager Harry Clarkson, the following San Antonio staffers also worked hard during the local presentation: Jack Whitaker, sales manager; Douglas Wilenstein, W. D. Carr, Jim Johnson, Rufus Allen, Jr., Mateo Alvarez, Kenneth Cain, Carol Galbraith, Robert McMeen, Fernando Rodriguez and Tommy Swanson.

Ed Claffey centered his talk around the "Two I's," which he

termed Investment and Income, while Blankenbeckler spoke on the increasing cost of operating and suggested operators consider two-for-a-quarter play. Dave Sutherland promised a more intimate distributor-operator relationship, and during his introduction, Clarkson said, "The new features and innovations that Seeburg has introduced in the Showcase will give the fun-loving public more reason than ever to play the phonograph."

Dave Sutherland and Blankenbeckler were on hand for the El Paso showing during the same week at the Ramada Inn where Percy Fielding, branch manager, and his wife, Mildred, served as hosts. Following another well-attended gathering Billy Wakefield and A. Aguilar, service personnel at the branch, addressed the meeting in regard to service of the SS-160. A buffet and cocktail party were a feature of each showing.

Some of the El Paso area operators at the show included Mr. and Mrs. Larry McCollum, Tony Yanez, Reyes Castillo, Action Vending Co.; Mr. and Mrs. Leonard Furr, Southwest Music Co.; Joe B. Mora, Mr. and Mrs. Dean Nicols, Mr. and Mrs. Gilbert Aikman, Mr. and Mrs. Dean Rothbardt, Ramero and Raymond Hernandez, Francisco Coroesdry, Frontier Music Co.; Ester De Lonzano, Charles Percy, Remy Guilar Jr., Jose Estrada, Fidel Vizcaino, Marfa; and Mr. and Mrs. B. L. Kink, Odessa.

Branch personnel in addition to the Fieldings included Mr. and Mrs. Bill Wakefield, Mr. and Mrs. A. Aguilar, Marvin Rowin, Mieke Fielding, Linda Lunt, J. B. Brock and Tina Hobart.

Three 'Theques' In One Location

MEMPHIS—Allen C. Smith's American Vending Co. here has just installed three Seeburg Discotheques in the Stork Club.

Each Discotheque is on a different floor—second, first and basement.

The club caters to persons who are abroad after midnight, such as employees of others clubs with earlier closing hours.

"Action has been great on all three levels so far," Smith said.

LAST CALL

Get Your M.O.A. and N.A.M.A. Ad Plans Finalized Immediately. Special Billboard M.O.A. Issue will be dated Saturday, October 29. Distributed at the M.O.A. Convention Friday, October 28. Distributed at N.A.M.A. Convention, McCormick Place, Saturday, October 29.

Ad Deadline: Wednesday, October 19.

This fact-packed issue offers advertisers a once-a-year opportunity to display and sell equipment at a time when the FALL BUYING SEASON is just beginning for the nation's operators.

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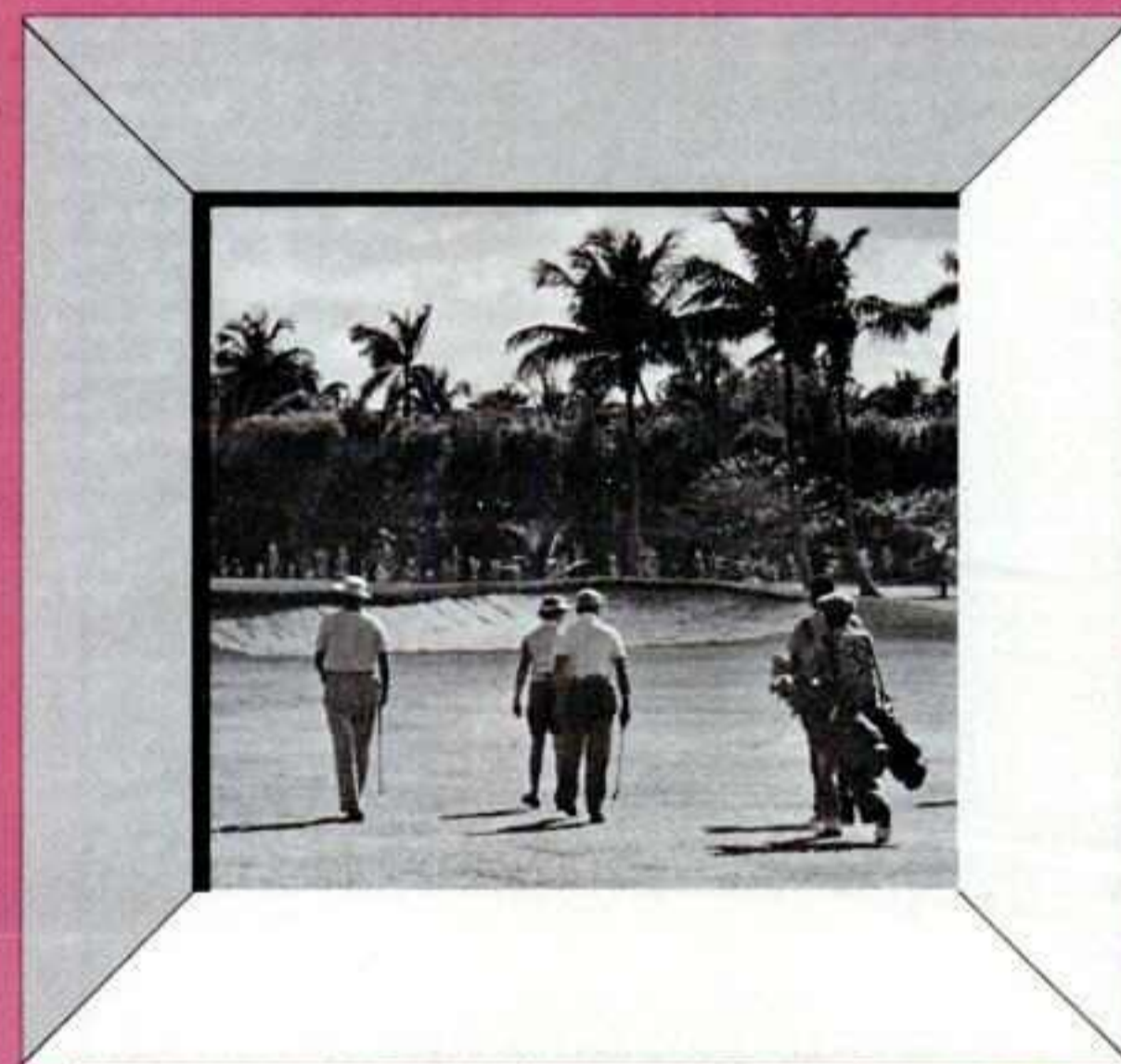
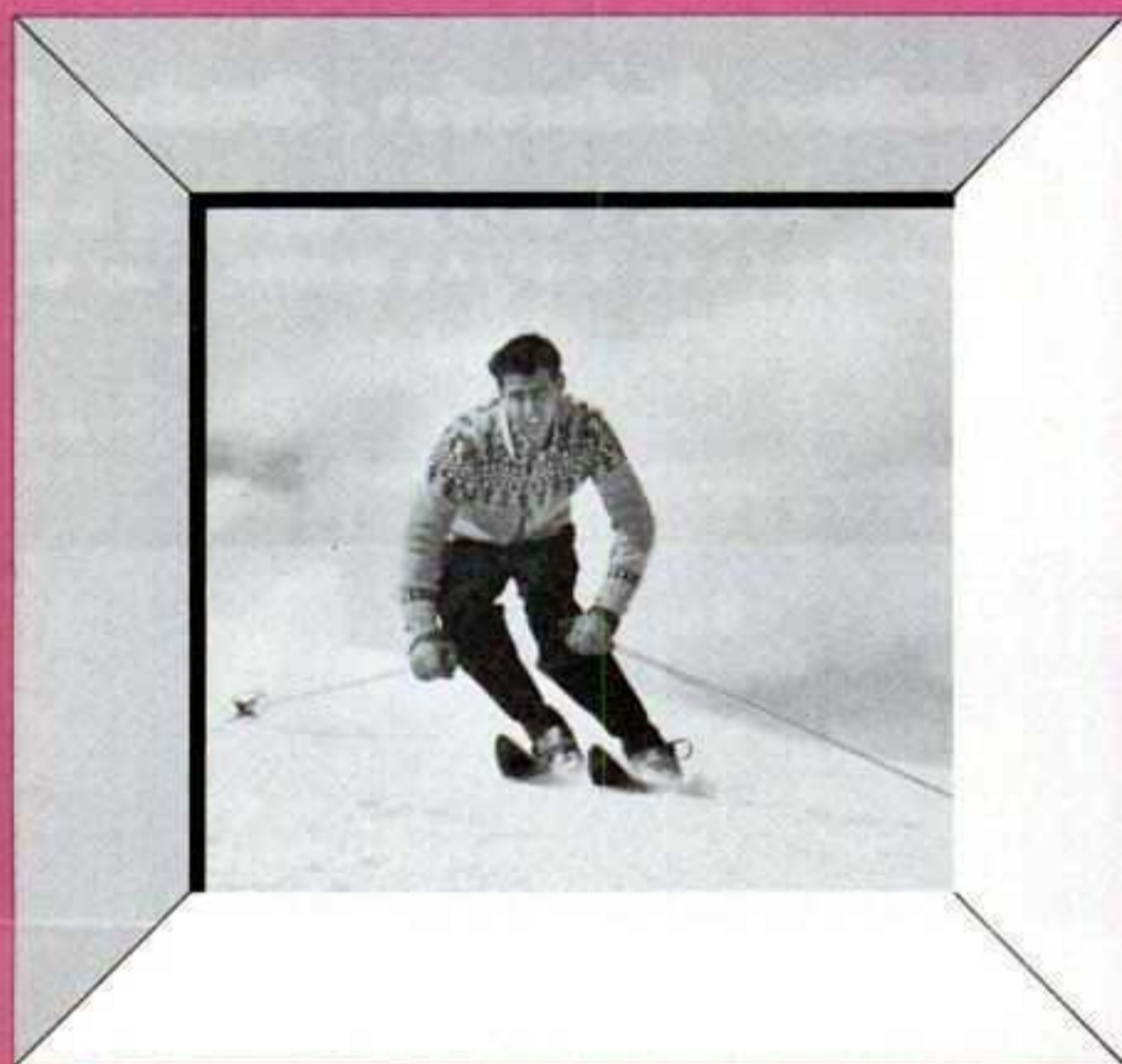
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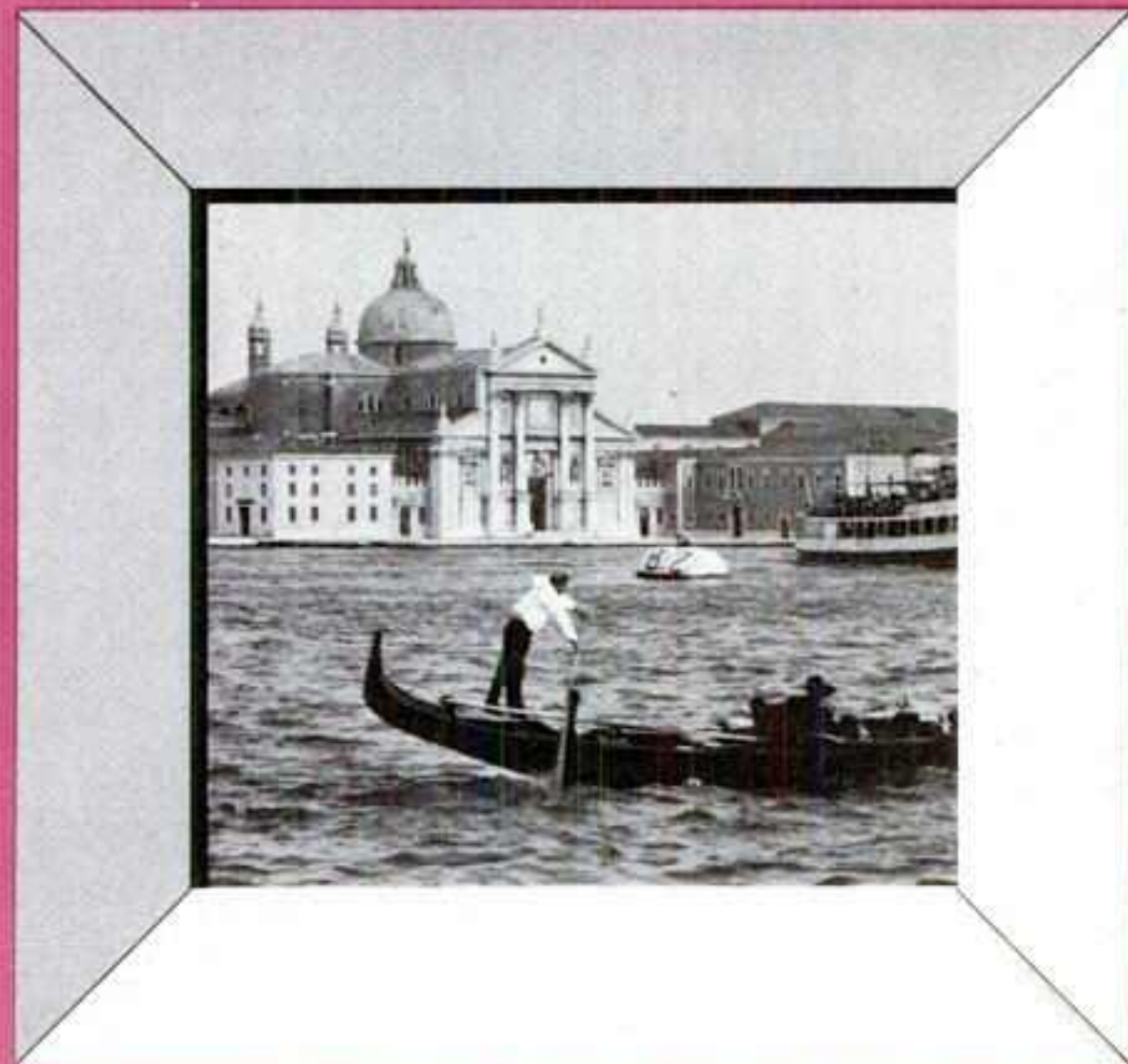
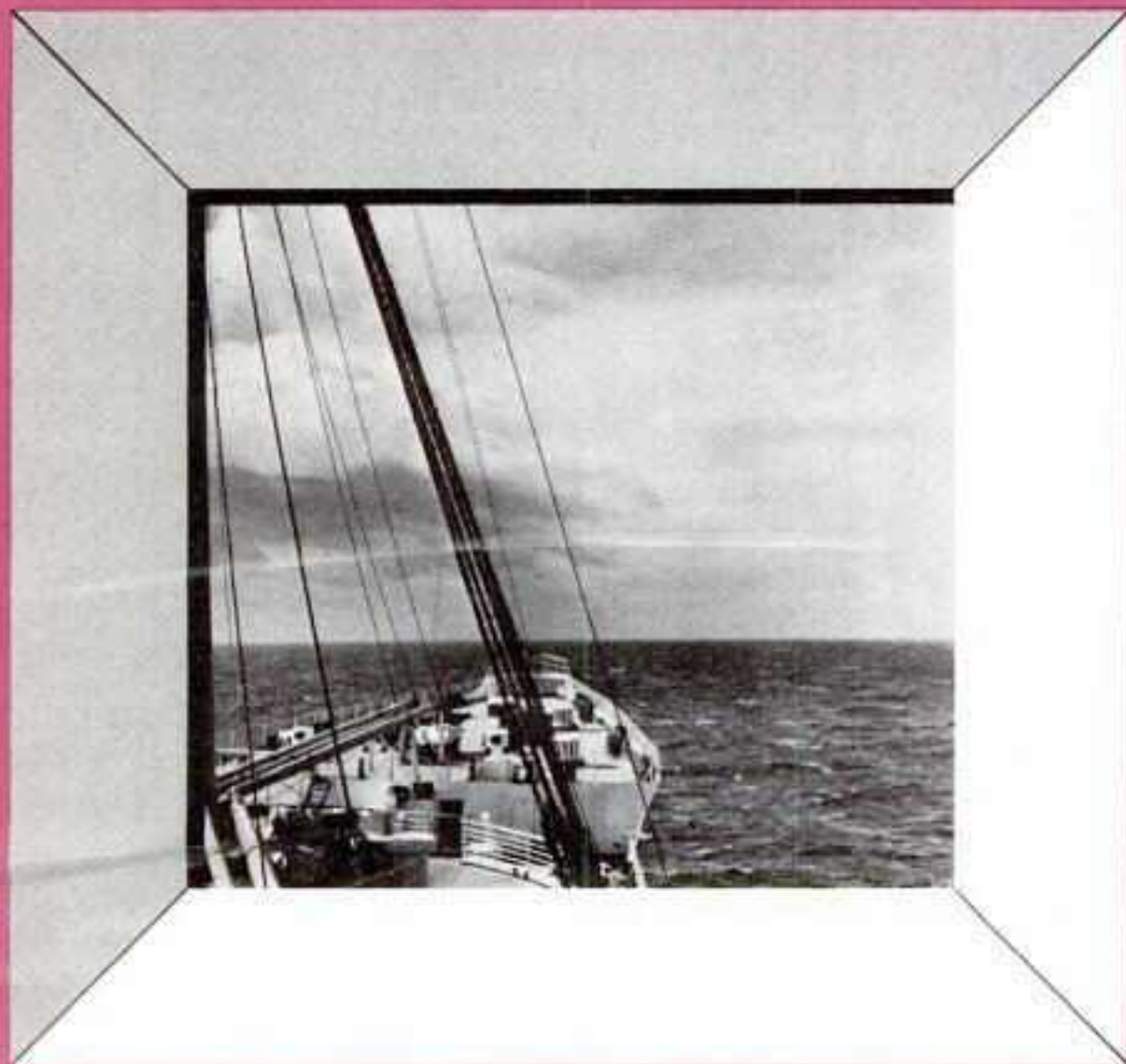
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Granger Sees Royalty Bill Death

• *Continued from page 72*

the way. We will see to it that public hearings on Section 116 are held next spring."

In the meantime, the MOA legislative committee will bring members up to date on all late royalty developments in a special seminar at the MOA convention here at 3:30 p.m., Oct. 28.

"Although the MOA has not

been talking much about it," Granger injected, "the nation's operators can rest assured that we've been on top of the situation since the House Judiciary voted out the bill. In fact, we were in contact with the house rules Committee at that time."

He said that the MOA has not asked its membership or the industry at large to contact congressmen, "because now is not the right time. When we

know that something is going to the floor that we don't like, then we'll be in touch with the membership and explain in careful detail how our objections can be raised to our elected representatives in Washington. And we'll follow such contact up thoroughly.

Several operators have expressed concern to this reporter during the past two weeks over what they felt was unfortunate

unilateral action by the jukebox manufacturers following the vote of the full House Judiciary Committee. "It appears to me," one remarked, "that the manufacturers are implying that MOA will not capably carry on the battle for the operator. I hope I am drawing the wrong inference. MOA and the manufacturers must work together. Congress has an habitual distrust of manufacturers speaking for an industry. On the other hand, the MOA through its long vigil in Washington has gained the respect of legislators and has

greatly boosted the stature of the national trade association and the entire industry."

Apparently having received similar comments from members, MOA officials met last week with executives of the Seeburg Corp. and Rowe Manufacturing Company to, as Granger put it, "clear up any misunderstanding that may exist." He said MOA officials would like to discuss recent developments with Rock-Ola and Wurlitzer executives as well.

It is the opinion of many veteran copyright observers that Congress would be delighted to let both the MOA and performance rights societies assist the tedious process of advise and consent by arriving at some mutually agreeable compromise. MOA officials and representatives of three major societies did hold two meetings in which peripheral areas of agreement were reached. But when it came to the question of fee amounts, there was stalemate. A third meeting is not now planned.

Said Granger, "The MOA legislative committee feels it has scored a victory up to this point. What has happened this far is only the first stage in the fight—the first skirmish. We succeeded in stopping the original bill, which contained an outright removal of our traditional exemption. Second, though our own proposal was not accepted in total by the subcommittee, we did succeed in getting a statutory limitation written into the subcommittee's proposal. And third, we objected to the mechanics written into the subcommittee's proposal, and, though the subcommittee did not see fit to change the procedure, we can now fight to get it changed. I am confident that we will do so."

Motivations

• *Continued from page 77*

maintains a strong preference for pop artists—45 per cent of Downbeat Amusement Company's jukebox chart selections are by pop artists—he revealed that 23 per cent of his chart selections are teen-flavored music. He also programs country-western music to the tune of 19 per cent and schedules 10 per cent rhythm and blues.

"Operating today," Holland said, "is all in the merchandising. And today's operators are better able to handle the industry problems because they're smarter, more aggressive and are excellent businessmen."

Hard Knocks

• *Continued from page 72*

and my boy. Soon it got to the point where we realized that we'd have to decide between the two. So we turned the store into a warehouse and expanded the route. We have now diversified into everything but cold food. It is still a family business, though," he said. "The wife takes care of the books while Charlie—son Charles A. Morrison—and I handle the route.

"Charlie's knowledge of pool tables and hot drink machines—learned at school—really came in handy when we first began to install these machines. He is a very capable mechanic and I am letting him gradually become part owner of the business." Morrison said he had come to Denver from Leadville in order to sign up for a three-week course on bowlers and "possibly a course on pin games." His wife, who accompanied him because she wanted to see the school, told Billboard that she found the coin business "very interesting." And, she added, "it has been very good to us."

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