

Billboard

The International Music-Record Newsweekly

Top Tape Industry Leaders To Address Cartridge Forum

By LEE ZHITO

NEW YORK—Many of the foremost figures in the tape CARtridge realm—top executives in the music-record, automotive, and consumer electronics industries—will lend their know-how to the Billboard Forum Tape Cartridge Conference to be held Aug. 29-30 at Chicago's Edgewater Beach Hotel.

Coleman Finkel, Conference co-ordinator, last week announced that more than 25 industry leaders will participate in the various sessions. These include: Harry Beckerman, president, Car Tapes, Inc., Chicago;

Ethan Caston, vice-president, Record Division, Wallich's Music City, Inc., Los Angeles;

Darse Crandall, product manager, television and stereo, AIMCEE Wholesale Corp., New York;

Michael J. Daniel, president, Western Tape Distributors, Inc., San Francisco;

Larry Finley, president, International Tape Cartridge Corp., New York;

Jack Frankford, president, Michigan Mobile Radio, Inc., Detroit;

Stanley Gortikov, president, Capitol Records Dis-

(Continued on page 3)



Hitmaker Barbara Lewis has another smash with her latest Atlantic single, "Make Me Belong to You" (2346). Released only two weeks ago, Barbara's disk has already jumped into the Billboard Hot 100 chart and looks like her biggest hit to date. (Advertisement)

Merrimac to Force Issue On Background Bootlegging

By ELIOT TIEGEL

LOS ANGELES—Bert Kaempfert's Decca stereo tape of "Music of Far Away Places" was duplicated without authorization by Merrimac Music Industries last Wednesday, in a direct attempt to force a lawsuit and thus launch a drive to halt unchecked music bootlegging in the background industry.

The transfer of the 4-track reel-to-reel tape onto a 2-track master occurred in the company's Santa Monica Boulevard office. Sales manager Neal Ames watched as chief engineer Dave Galbraith started the dubbing of a 4-track home player onto a professional 2-track machine.

Ames said he had chosen to duplicate illegally Decca's product because the company had not re-

sponded to his registered letter in which a specific purported bootlegging operation was mentioned. One key contingency in the letter (Billboard, July 23), was that unless Ames heard within 10 days, he would assume the labels did not care about the situation and that he also could begin duplicating their product.

Significant in Ames' thinking is that Decca will be

forced to respond to his action and thus bring about an awareness of the copyright infringements which occur daily with bootlegged music of major American companies.

(Continued on page 12)

Rose May Get Seat on ASCAP Board

By PAUL ACKERMAN

NEW YORK—Quietly—but with much determination—a number of ASCAP publishers are laying plans to place Wesley Rose on the Society's board of directors. Publishers behind the move include a number who are in the topmost ASCAP echelon and who are, of course, on the Society's board.

Rose, president of Acuff-Rose, has not committed himself on the subject, but it is known that he is giving it serious thought. Acuff-Rose is today a giant publishing operation, BMI-affiliated. It contains, of course, the Hank Williams catalog—regarded as the jewel of the country field—and countless other copy rights of great value in both the pop and country fields.

Subsidiaries of Acuff-Rose are Fred Rose Music (BMI) and Milene Music (ASCAP). Milene has such songs as "Mansion on the Hill," by Hank Williams and Fred Rose; "Afraid," by Fred Rose; "Blue Eyes Crying in the Rain," by Fred Rose; "Crazy Heart" by Maurice Murray and Fred Rose, and "Jole Blon," by Roy Acuff.

Should Rose become an ASCAP board member, it is believed that he would naturally seek to build his ASCAP catalog. At the same time it is firmly expected that he would continue to fully exploit and promote his extensive BMI copyrights which comprise the bulk of the Acuff-Rose publishing holdings.

Viewed from several aspects, the projected accession of Rose to the ASCAP board would be a milestone in the annals of the music industry. One reason—and this is

paramount in the thinking of those publishers who are in on the planning—is the fact that Rose would bring to the Society a world of knowledge of the country field. His stature there is second to none.

(Continued on page 12)

UK Austerity Hits Record Industry

By DON WEDGE

LONDON—Prime Minister Harold Wilson's attempt to stimulate Britain's sagging economy by cutting deeply into private and public spending bodes no good for the United Kingdom record industry.

The emergency budget, which has been prompted by the financial crisis, has resulted in a 10 per cent tax increase on singles—to 27½ per cent. With the 2-cent increase, singles will list for \$1.03.

The additional tax on albums is 8 cents, raising the list to \$4.56. However, budget line manufacturers feel they can hold firm at current lists.

Tax increases and restrictions on installment buying also hit phonograph record players and the soon-to-be-promoted tape playback units.

With the tax on many consumer goods being increased, the discretionary money left for phonograph record purchases, of course, will be pared.

Total tax increases will come to something like \$500,000 a year, and phonograph record player purchases—due to the installment buying restrictions—will also be affected adversely.

(Advertisement)



The Happenings are what's happening. Their fast-breaking hit single is "See You in September," B. T. Puppy #520. Their new album is soon to be released and in-person appearances have been set from coast to coast. (Advertisement)

Columbia, Epic-Okeh, WB-Reprise, Starday Convention Coverage . . . See Pages 4 and 6



SEE PAGE...FOR

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WNOE—New Orleans
WBBF—Rochester
KBOX—Dallas
KLIF—Dallas
KFJZ—Fort Worth



Tape CARtridge Trade Leaders Lend Know-How to BB Forum

• Continued from page 1

tributing Corp., Hollywood, Calif.;

Arthur C. Grobart, president, Discount Record Center Stores, Beverly Hills, Calif.;

Amos Heilicher, president, Heilicher Bros., Minneapolis;

William Lear Sr., president, Lear Jet Corp., Wichita;

George K. Mery, Dynamic Devices, Inc., San Antonio;

Earl Muntz, president, Muntz Stereo-Pak, Inc., Van Nuys;

David Nager, sales manager, consumer products division, Automatic Radio Sales, Inc., Melrose, Mass.;

Mort L. Nasatir, president, MGM Records, Inc., New York;

John J. Nevin, car product planning manager, Ford Division Ford Motor Co., Dearborn;

John A. O'Hara, director of tape development, consumer electronics division, Philco Corp., Philadelphia;

James Shipley, president, Main Line, Cleveland;

Paul Stanley, Levine's Auto Supply Co., San Francisco;

Cecil Steen, president, Recordwagon, Woburn, Mass.;

Irwin H. Steinberg, execu-

tive vice-president, Mercury Records, Chicago.

Vincent Vecchione, manager, consumer products, Borg-Warner, Bellwood, Ill.;

Arnold Woolf, treasurer, Arco Auto Supply Co., Boston;

Merv York, president, Top Notch Auto Supply Co., Hopkins, Minn.

Participants from Billboard will include Hal B. Cook, publisher; Andrew Csida, managing director of special projects division, and Lee Zhitto, editor in chief.

Finkel said that other participants will be announced next week. The roster of top industry names disclosed this week shows representation from all segments of the various industries which have a direct bearing upon the tape cartridge field.

Muntz and Lear have been generally recognized as the pioneers responsible for the birth and development of the cartridge business. Nasatir, regarded as a merchandising specialist, is a former advertising agency executive who today heads one of the leading record labels. His firm is the only

record company whose product is being made available in four different cartridge configurations (Fidelipac 4-track, Lear 8-track, Orrtronic 8-track, and Playtape 2-track). Nasatir will deliver the keynote address.

200 Perform In Folk Fest

NEWPORT, R. I. — More than 200 folk artists participated in the Sixth Annual Folk Festival which ended here Sunday night (24). Directing the festival was a group of volunteer musician board members headed by George Wein, who brought the festival to Newport. Other board members are Judy Collins, Oscar Brand, Julius Lester, Mike Seeger and Peter Yarrow.

Thursday's opening concert (21) presented a sampling of styles of folk music explored in the other concerts. Friday's performances contained a series of competitions between fiddlers and singers of blues, ballad and gospel. Saturday, the festival featured a "Patchwork of American Song." An old-fashioned hootenanny closed the concert on Sunday. Tom Clancy, folk singer, actor and director, staged the festival.

SESAC's Catalog To Be Available To Broadcasters

WASHINGTON — SESAC has agreed to distribute its catalog to broadcasters. The music-licensing organization was under investigation by the Federal Trade Commission for "alleged violation of the Federal Trade Commission Act . . . through refusal to disclose the size and content of its repertory of musical compositions."

The investigation has been closed, according to the All-Industry Radio Station Music License Committee. SESAC, which will also continue to offer per-piece licensing to prospective users, has distributed a catalog to broadcasters of recorded music selections. All SESAC music will be available in catalog form by Oct. 15. A supplement to the records catalog will be out next year.

TOUR SET FOR UA'S WILD ONES

NEW YORK—Sears, Roebuck has booked the Wild Ones of United Artists Records for a 44-store promotion trip across the nation lasting through Sept. 24. A special single, "Come On Back" b-w "Here at Sears" on the Sears label is being given away free at in-store appearances. The department store chain has arranged TV and radio appearances, in-store personal appearances and performances, parking lot hops, and various tie-ins, designed to bring teens into the store. Sears marketing experts predict about 55,000 will see the group during the tour.

EDITORIAL

One Ball of Wax

The record industry is burgeoning. But growth brings its problems—and an acute problem today is the great number of manufacturer sales meetings which require excessive travel by distributors, their salesmen and key buyers, such as chains, rack jobbers, discount houses, etc.

Distributor Jim Schwartz recently said, that with the exception of three days, he has had to devote all of July to such meetings—away from his business. Distributor Amos Heilicher has remarked that these days it is almost necessary to own an airline to keep up with the many sales meetings. Sammy Ricklin and countless others have expressed similar sentiments.

The time has come for what may be called an American Record Festival—a grand gathering of manufacturers, distributors and key buyers—consuming a week to 10 days. At such a festival labels could present product and contact their buyers. Presentation techniques have become relatively sophisticated, and such a festival could be staged with ease. The record business would be subject to fewer disruptions and there would be a tremendous saving of time, manpower hours and money. In brief, such a festival would result in great gains in efficient product presentation and sales.

Other industries have already adopted this type of streamlining. An example is the Cannes Film Festival, which provides opportunity for producers and buyers to come together.

It is time for this type of thinking and planning to prevail in the record business. The time has come to seek ways and means to minimize the present disruptive schedules.

Tea Traders to Tap Teen-Agers With Rock

By CLAUDE HALL

LAMBERTVILLE, N. J. — The American tea industry is launching an effort to capture the teen market through popular music. The Tea Council of the U.S.A. has teamed with the St. John Terrell's Music Circus here for the "Rock 'n' Roll World Championships" on Sept. 4.

Prima-URC Suit Settled

LAS VEGAS—A suit brought by United Recording Co. against entertainer Louis Prima for \$1,500 and his countersuit for \$15,000 were settled out of court recently.

In February 1964 the recording studio here filed suit claiming Prima owed it \$1,526.54 for master tapes for two singles and an album recorded on May 15, 1963.

Prima's countersuit, filed on March 12, 1965, claimed the single recordings of Prima and Gia Maione were "off balance" and were sent back by many of 3,000 disk jockeys and others to whom they were sent. The album, Prima said, was delivered long after advance billing, causing him embarrassment.

Included in the damages, Prima sought \$10,000, claiming

The Tea Council is behind a series of rock 'n' roll music contests in 10 major markets—New York, Boston, Baltimore-Washington, Miami, Pittsburgh, Los Angeles, Atlanta, Dallas, Cincinnati and Kansas City, Mo. In Atlanta, rock 'n' roll contests began June 18 and will be held every Wednesday and Saturday afternoon through Aug. 20 at Funtown Amusement Center managed by Buddy Farnan. Don Rhodes of WOXI is emceeing the events. Chuck Rigney of WAIA is one of the judges. More than 230 groups have already signed up for the events.

In Pittsburgh, George Bodner's West View Park already has over 160 entrants and the list is growing. Bodner received 30 applications for the contests by announcing it over the park's PA system.

The Tea Council, which expects between 1,500 and 2,000 rock 'n' roll groups to enter its 10 regional "Tea Tournaments," is supplying the parks and radio-TV stations which are putting on the contests with applica-

(Continued on page 14)

his reputation and career were damaged as a result of the alleged record incident.

The album was titled "The King of Clubs." The two singles were "Marechiaro" and "Lost."

Discount Records Favors EDP Plan

NEW YORK — Leading industry executives, ranging from manufacturers to retailers, are paying increased attention to the need for electronic data processing inventory control systems and a universal numbering system.

One of the most recent is Discount Record Shops, Inc., whose principals, Marvin Saines, Gerald Widoff and George Greenberg, have installed EDP equipment for their 13 stores. Discount Records has two new leases on locations in Santa Monica and Anaheim, Calif., and will use this equipment to stock the new outlets when they are opened.

The executives said, that prior to EDP it required one month to write and order for a new store. "Now it takes a few hours."

Gerry Widoff said that Discount Records keeps perpetual inventory control in all of its full-line stores on EBM equipment.

Widoff noted that at first the operation kept a handwritten, or manual, inventory control system, "but as we opened more stores and became a chain we

had to update our methods—particularly inasmuch as our stores carry complete catalog."

Saines noted: "We sell service; it is necessary to restock immediately merchandise which is sold . . . we have an image of service, and we don't want to damage this by being out of stock."

Greenberg added that such an electronic data processing system was necessary for proper merchandising as well as service.

They felt that manufacturers should agree on a universal numbering system, rather than each label having a different one. Without such a universal system, many retailers starting to use EDP are finding it necessary to build their own system.

The Record Industry Association of America is already working on developing a universal numbering system.

Recently Billboard described the EDP inventory control system used by Cecil Steen for his Recordwagon operation at Woburn, Mass. Mainline, Cleveland, also is a pioneer user and its operation will be described in an upcoming issue.

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THE WILD ONES, United Artists recording group, make careful inspection of the plane which will carry them on a 44-city promotion tour for Sears, Roebuck and their current single "For Your Love" and their LP, "The Arthur Sound."

Columbia Hails New Product And Artists at Sales Meeting

By MIKE GROSS

LAS VEGAS — Columbia Records wrapped the theme of "total participation" around its presentation of new product and new artists at its national sales convention here last week. With more than 600 conventioners from all parts of the globe in attendance, the four-day meet, which wound up Saturday (23), was the largest in the label's history and was hailed as a "total convention."

Although the prime pitch was on new product and new artists, the Columbia executives never lost sight of catalog values and also focused on the growing tape CARtridge field with the unveiling of its first release of 8-track stereo tape cartridges and two Masterwork playback equipment models. (See separate stories in the tape cartridge section.)

The convention opened Thursday (21) with addresses by Goddard Lieberson, president of CBS-Columbia group, and Clive Davis, vice-president

and general manager of the CBS Records Division. (Davis' address appears separately.) In explaining his recent promotion to the presidency of CBS-Columbia group, Lieberson said that Columbia Records, as an entity, has become so big that it was now prepared to stand alone as a growing business.

"CBS' decision to break into five separate divisions," Lieberson explained, "means that all of us are doing more for the same money." He also stressed that he would continue to be active in the record business. "It is my first and abiding love," he said.

Gallagher Warning

The "total participation" theme was proclaimed by William P. Gallagher, vice-president of the Columbia label. After reviewing the company's success of the past year, he predicted another record breaking year but warned of complacency. He said, "We're leading the industry, and I'm pleased with your participation in this dynamic growth cycle.

In this industry as in any other, success doesn't come easy. It requires hard work; it demands teamwork; and once you've achieved the pinnacle, you must work twice as hard to stay there."

He also told the salesmen, "each year as we open our national convention, we commend you and pay tribute to your success. I think it's high time we paid tribute to the fine support organizations that make your continued success possible." Gallagher went on to introduce and commend members of various departments within Columbia Records. He pointed out that "if any of these people along the line failed in his responsibilities, there might possibly be no contracts, no recording sessions, no records to ship, no jackets to put them in, no programs, no policies. In other words, no sales."

He told the salesmen that they have 6,800 Columbia employees supporting their efforts and that by dividing the num-

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WB-Reprise Bows Aug.-Sept. Albums

LOS ANGELES — Warners-Reprise brought major retailers and distributors together for the first time at its four-city traveling sales presentation last week. Some 300 persons saw the August-September album presentation locally, in Chicago, Atlanta and New York City.

Spotlighted by a fast-moving slide presentation were 12 Reprise and 8 WB albums, including packages by Jimmy Durante, the American Patrol (new act), Allan Sherman, Marcos Valle (new act), Beau Brummell (new to the label), Everly Brothers, Mexicali Singers, King Sisters, Duane Eddy, Nancy Sinatra, Kinks, Morgana King (new to the label), Do Ho, Tom Lehrer, Harold Betters, Dean Martin, Trini Lopez, Buddy Greco (new to the label), Sammy Davis Jr. and Frank Sinatra.

An innovation was set by having distributors pre-select key customers to invite to the product showing.

The presentation, three months in preparation, was prepared by Stan Cornyn, editorial director and Ed Thrasher, art director, and as usual there was a strong line of comedy and romance intertwined in the script, which dealt with three female spies from N.A.S.T.Y. stealing the company's new release plans. Especially effective was a scene of company president Mike Maitland stripping open his shirt in a phone booth to reveal his true identity: Superman.

The company announced no special program deals. The regular 12 1/2 per cent merchandise discount remained in effect, according to Friedman.

"We will be spending approximately \$200,000 on advertising and promotion for this August-September program," he said. With the inclusion of new LP product, the company was looking for a fiscal 1966 sales volume of \$25 million. The fiscal year ends in August.

This was the second consecutive year WB had sent its sales presentation to major locations for direct exposure before distributors and their personnel. Maitland said the eight-year-old label believes in independent dis-

tributors and will continue with this arrangement.

At the L.A. show held Friday (15) at the Beverly Hilton Hotel, the company presented 18 of its key personnel attired in blue blazers with the company logo and red/yellow striped ties. Maitland called them the "Men in Blue."

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JULY 30, 1966, BILLBOARD

New LP's, Classical Line, Vinton Push Highlight Epic-Okeh Meet

By MIKE GROSS

LAS VEGAS—Opening with the theme of "mutual growth and expansion," Leonard S. Levy, vice-president of Epic Records, kicked off the largest sales convention in the company's history at the Sands Hotel here last week.

About 300 of the Epic-Okeh personnel and distributors from around the country converged on Las Vegas for the three-day session which began July 17. The over-all pitch on the label's fall drive will be "Look ahead ... that's where Epic is."

Also in attendance were top executives from Columbia Records who were in Las Vegas for their sales convention scheduled for later in the week.

Classical Line

In addition to the formal introduction of new product for the fall, the Epic convention was highlighted by the unveiling of a new medium-priced classical line, Crossroads; the launching of major promotion campaign for Bobby Vinton, and the use of a new product presentation technique known as the Cellomatic process. (An extensive report on the new Crossroads lines is carried in the

Classical section of this issue.) The convention schedule also included a finance seminar, presided over by Victor Linn, Epic's director of administration, and at which Leonard Hirsch, a management consultant was guest speaker, and a merchandising seminar, headed by Sol Rabinowitz, Epic's director of merchandising, and Mort Hoffman, Epic's director of sales.

The Bobby Vinton promotion, one of the most extensive campaigns ever designed by Epic, is part of a drive on the singer's entire catalog of LP's.

Cover Girl Contest

The campaign is pegged on a cover girl contest in which the grand prize winner, in addition to being featured on the cover of Bobby Vinton's next Epic album, will fly to New York for an all-expense paid weekend for two. Highlighting the weekend will be a dinner date with Vinton at the Copacabana and a complete wardrobe of Irvington Place fashions.

In addition to the grand prize, Epic is offering 519 other prizes: The second-prize winner will receive a \$2,000 scholarship to the school of her choice; the third, fourth, and fifth prize winners will each receive

a Columbia 360 Stereo System, and the next 15 winners will receive Masterwork AM/FM Shortwave Portable Transistor Radios.

The 500 remaining finalists will be awarded a copy of the Bobby Vinton Girl Album, upon its release. The entry blanks for the contest will be available free of charge from Epic Records dealers throughout the country.

Vinton Album

Simultaneously, Epic has made an unprecedented move by releasing two new Vinton albums at the same time to spearhead the campaign. The albums are "More of Bobby's Greatest Hits" and "Bobby Vinton Live at the Copa."

The national advertising campaign for the contest will be launched in the September issues of Seventeen, Teen, Co-Ed and Teen-Set magazines. Epic has also prepared ad mats for local dealer use as well as two separate one-minute radio spots, one for each LP, which promote the new albums and the contest.

The label also has developed for distributor use two display kits aimed at facilitating advertising and merchandising on the contest and Vinton's entire album catalog. One kit contains a quantity of contest blanks and fan photo discographies, as well as a counter dispenser for the entry blanks and discographies.

The kit also contains components for an easy-to-assemble hanging in-store display. In addition, the kit features a quantity of 8" x 10" glossy photographs of Vinton, a supply of mounted album covers, and two large streamers for use in windows or on walls. The other kit contains a window display center-piece and two counter album dispensers.

Display Contest

In conjunction with the Cover Girl Contest and the total Vinton promotion campaign, Epic has devised a Bobby Vinton Window Display Contest, which begins Aug. 15. Both the dealer and his Epic salesmen are eligible for cash awards which

(Continued on page 10)

Starday Sets Annual Distributor Meeting

NASHVILLE—The first national record distributor sales meeting to be held here will be sponsored by Starday Records, July 29-30, according to Don Pierce, Starday president.

Pierce noted that the Nashville music trade has traditionally feted artists, songwriters, publishers, deejays and others — and rightly so—but that the record distributor has been overlooked. He said, "It's about time that the record merchandisers who have done so much to make Nashville internationally known

as 'Music City, U.S.A.' should receive recognition for investing hard-earned money in product produced in Nashville."

Starday has planned two busy days of both business and pleasure for the distributors. Traveling by chartered bus, they will be taken to the Governor's office for an official welcome. Following a tour of Record Row, they will proceed to the mayor's office. After a brief stop at Starday's headquarters they will journey to the Starday guest cot-

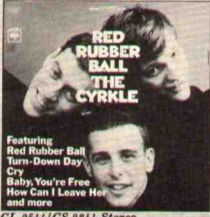
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Davis Sees Columbia Production Of 200 Million Records in '66

LAS VEGAS—Clive J. Davis, vice-president and general manager of the CBS Records Division, Thursday (21) outlined Columbia's recent accomplishments and its prospects. Davis, addressing the Columbia Records sales convention, estimated that close to 200,000,000 records would be produced by the company this year.

He explained, "Growth is dependent so frequently on changes artistic, sound and taste changes, marketing changes, technological changes, international relationship changes and so on. Look around us here today and we see a product of those changes.

"The vast sales, distribution, advertising and merchandising organization so vitally necessary

to get our product through the rack jobber, one-stop and dealer to the consumer; the ever-growing manufacturing operation whose skills have been enormously refined over the years and whose ability to plan for the unforeseen has enabled us to increase our production requirements from 66,000,000 records as recently as 1960 to 121,000,000 records in 1964, 150,000,000 records in 1965 and close to 200,000,000 records are now estimated for 1966.

"The ever-resourceful research and development group which cannot stop to rest on its past accomplishments, of which there are many . . . must keep us on top of changes in the production and quality of the disk

and also must always be alert to the possibility of new forms of sound reproduction."

Davis also paid tribute to the direct marketing and international divisions. He said each Columbia division "has participated in its own revolution—one, the Columbia Record Club, involving the selling of records to almost two million members through the mail and the other involving the creation and development of a new world concept of records."

He cited Columbia's a&r department, which as "helped build the foremost roster extant, strong in every category of music." Davis explained, "It is no secret that two years ago we were lagging in the vital teen-age part of our business, but our roster today of contemporary artists is the envy of the entire recording industry.

"With experimentation, originality, hard work and perseverance, our a&r men and our artists have innovated with the folk message song, so closely identified with Bob Dylan and so well expanded upon by Simon and Garfunkel, and with folk rock and rag-a-rock, so creatively demonstrated by the Byrds.

"These, plus the exciting Paul Revere and the Raiders, the Cyrle, Billy Joe Royal—all of whom have had top three records this year—plus the many others who have contributed so much to our alive and dynamic image. Clearly we have not become a slumbering giant, but we are a young, and ever-changing company alert to, and frequently ahead of, the public's demand for something new and different. We must continue to make sure that this sensitive, imaginative responsiveness becomes a part of our very fiber, and a basic characteristic of our company for the future."

Davis also cited Columbia successes with show albums, "John F. Kennedy—As We Remember Him," and with the works of Carl Nielsen and Charles Ives in the classical field. The executive made special mention of the guidance and leadership of Goddard Lieberman, president of CBS-Columbia.

Referring to "resourceful companies (that) have come along, with considerable financial backing, to challenge us," Davis told the convention, "With this mercurial business, obviously we have no time to become complacent. Market shares go up and down swiftly and we are aware that no one has a monopoly on creativity.

"To keep ahead of our competitors, it is necessary to undertake constant self-evaluation. . . . We have to be careful to utilize modern methods and tools which will protect us from . . . rumors, help us to differentiate fact from fiction and enable us to plan a future course of action based on the best available evidence."

Calling the convention a national forum for the exchange of fresh ideas, Davis said, "All of us must guard against using our experience as a wall which doesn't allow for the penetration of new ideas or fresh knowledge. Creativity should not be thought of solely as an objective of a&r men. We have heard of creative salesmanship. Let us also have creative planning, creative testing, and creative criticism."

Gallagher Sets Fall Market Program

LAS VEGAS—A fall-winter supplement merchandising program, which William P. Gallagher, Columbia's vice-president, referred to as total participation marketing was introduced at Columbia's national sales convention here last week. The supplement is part of one of the greatest consumer-oriented record advertising campaigns in history. Gallagher said that this year Columbia intended to repeat the success of the supplements since their introduction in 1963. The 1966 supplement will go into 33 markets, the previous year's supplement went to 23 markets and reached 82 million consumers. In addition, Columbia will use two newspapers

in selected major cities to give it a consumer reach of 96 million readers.

To support the supplement, Columbia will be running full-page advertising and a saturation radio campaign, merchandising the entire program in an additional 26 markets so that the total consumer impact of its fall-winter merchandising program will saturate the U. S. and reach 135 million consumers. Gallagher pointed out that last year the company did in excess of \$3 million in incremental business in those markets in which the supplement appeared. Other phases of the supplement merchandising program will be revealed at a later date.

EPIC-OKEH MEET

Levy Cites Mutual Needs Of Label and Distributors

LAS VEGAS — Leonard S. Levy, Epic Records' vice-president, stressed the mutual growth and expansion of the label and its distributors in his opening address at Epic's national sales meeting here last week. "The new product, new ideas and new merchandising techniques to be presented at this convention will offer unquestionable proof of our tremendous growth and expansion," he said. "However, no matter what we attempt to do as a manufacturer, whatever new heights we seek to achieve by the acquisition of artists, the policies and the development of new product lines, you and only you will determine the success of our efforts.

"As the recording industry develops and as more statistics become available, I never cease to be amazed by the yet untapped growth potential of our business. Each time new findings are reported, our management team tries to translate their meanings in terms of their direct application to Epic and Okeh. Taking that application one step farther, we try to foresee what the progress will mean where you are concerned, how your position and your growth will be affected by the ever-expanding, ever-changing, more diversified market.

"After four or five years of controversy and upheaval due to a change in the basic principal of retail marketing which has affected all consumer goods, the wholesale record distributors—as we now know and recognize you—have emerged as the truly strong link in the chain of sale between ourselves as a manufacturer and the eventual consumer. You are, in fact, the true marketing arms of Epic and Okeh Records.

"I think, in fact I know, that my staff and the people behind the scenes who guide the financial destinies of Epic Records have done more to solidify the position of the independent distributor than any of our competitors. We have made available financial and marketing know-how because we believe this aid is forming the firm foundation for your growth, the growth which must accompany our own if we are to be successful.

"Your sales and your profits on this new product, and for that matter on the entire Epic

and Okeh lines, are directly related to our own. We neither intend to walk the road of expansion and growth alone, nor will we tolerate anyone who is not prepared to walk that road with us.

"Your co-operation goes beyond just participating in the profits to be gained by the pre-selecting or 'cherry picking' of established artists. We willingly invest a considerable amount of time and money in the development of new artists who conceivably could account for greater mutual profits. Along with our financial and time investment there is also a considerable risk involved—there always is in this kind of business.

"As yet, no one has come up with the proverbial crystal ball which predicts hits. We expect to make the financial investment and take the risk—this is all part of the game, and it's the only way we as a company can grow. When we find that some of our distributors are often hesitant to assume even a minor share of the risk and investment to back up our efforts with new product and new artists, we begin to wonder if there is any loyalty in this business and just how short memories really are.

"Every one of you has amply partaken of the sweet taste of the Epic and Okeh volume profits. We fully intend to perpetuate sales and the resulting profits in the months and years to come and further the growth that began five years ago. As I said before, we're going up the road of expansion; if you want to join us, we'll expect your full co-operation. But we're not here today only to look back; we're here to lay the foundations for the future. This new cycle of mutual growth and expansion begins right here and now."

Chappell TV Move

NEW YORK—Chappell Music plans a drive for its writers to obtain more work in television. The first step will be to obtain commitments for theme material. Richard Rodgers currently is working on "Saturday Night," a special slated for NBC-TV next season. Chappell writers represented on television last season were Morton Gould, who wrote the score for "World War I," and Jule Styne with the score for "The Dangerous Christmas of Red Riding Hood."

Verve Gospel Line Starts With 2 LP's

By CLAUDE HALL

NEW YORK — MGM-Verve Records will launch a gospel music line on its Verve Records label. The line will be called Verve Gospel and follow in the same pattern as the label's Verve Blue line, which has the Righteous Brothers.

Creed Taylor, creative head of the Verve label, who launched the Verve Blue line, said he had already recorded two albums by two major gospel Negro groups. "As soon as we have enough product to present a program to distributors, we'll have a release. The gospel music field is ripe. It could be excellent for rounding out a firm's profit corners. The potential has always been there, but no major company has ever developed it."

He felt a gospel record line would help the image of the company in the r&b field. "If

radio stations see we're not only in jazz and r&b music, but gospel, it would show them we're interested all the way in Negro radio."

Taylor pointed out that many of his jazz albums featuring Jimmy Smith, Cal Tjader, Willie Bobo, and Wes Montgomery had showed up on Billboard's Top Selling R&B LP's chart. George Hudson, who hosts a "Gospel U.S.A." show on WNRJ, and Buzzy Willis are producing the gospel sessions.

Feeling that jazz and r&b are now "inseparable," Taylor is personally recording a new r&b artist signed to the MGM-Verve roster—Little Eva.

Jazz has softened in sound over the past year or so—to its benefit. "The equivalent jazz album today doubles what it used to in sales," he said. Taylor gave much of the credit for the success to Verve's jazz sales to Art Denish, sales manager for the label.

"He's a trumpet player, he identifies with some of the albums, so he talks them up and gets more mileage out of them. My contention is that the person selling jazz has to have a knowledge of the field because enthusiasm will trickle down to the dealers and the customers," he said.

Singles, in the jazz field, are necessary as leverage to promote album sales. "It's difficult to sell an album with a single from it to push it," he said. "Often, we'll think we have a single beginning to happen because of all the airplay it's getting, but it turns out that when customers go into a store the dealers will likely sell them the LP because of the higher mark-up."

Though Jimmy Smith's singles sell well, Taylor felt that many dealers had suppressed the single in order to make the higher profit from Smith's current album.

"It's a paradox—we need the single to get the album going, but the album hurts sales of the single. A good example," he said, "is the 'Going Out of My Head' single with West Montgomery. His album with the same title was boosted to 60,000 in sales by the single, which didn't happen even though it got play on jukeboxes and radio stations. Previous to the single, Montgomery's albums were in the 20,000 sales bracket."

(Continued on page 56)

CBS Legacy Series Covers Irish Revolt

LAS VEGAS—The latest addition to the Legacy Collection, "The Irish Uprising, 1916-1922," will be issued under the banner of CBS Legacy Collection. William B. Gallagher, Columbia's vice-president, explained at the national sales convention here last week that the CBS logo for Legacy was being used because of the line's growing acceptance overseas.

He said that the use of the CBS logo now made it possible for simultaneous international release of the Legacy sets. The new two-LP set is being packaged with a 192-page, library-sized volume containing over 100 photographs.

These photographs accompany a text written by such contributors as Eamon De Valera, President of Ireland; Sean T. O'Kelly, President of Ireland from 1945 to 1959; Thomas P. O'Neill, Irish historian and official biographer of President De Valera, and Benedict Kelly, a leading Irish literary critic.

The Legacy Collection is under the personal supervision of CBS-Columbia group president Goddard Lieberman.

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MCA Firms Make Strong Showing on Hot 100 Chart

NEW YORK — The MCA music publishing group, which consists of the catalogs of Leeds, Duchess, Northern and Champion, has been racking up a very strong showing on the charts, coincident with the group's move into new headquarters at 445 Park Avenue. Currently, some six tunes have been doing well on the Hot 100. Frank Sinatra's "Strangers in the Night" is 22 in the current Hot 100. It had been in first position and last week was 12. It is published by Champion-Roosevelt. Petula Clark's "I Couldn't Live Without You," a Northern copyright on Warners, is 26 with a star. "Sugar and Spice," by the Cryan Shames on Destination, a Duchess copyright, has moved from 92 to 80; "Hey You Little Boo-Ga-Loo," a Champion song by Chubby Checker on Parkway, is currently 78. "Not Responsible," by Tom Jones on Parrot, was 58 and just fell off the chart. "Tip of My Finger," a Tree and Champion copyright, by Eddy Arnold on RCA Victor, has moved from 48 to 31 on the country chart.

Additionally, the MCA group

is represented by two items on the Top 40 Easy Listening chart. These are the Leeds' copyright, "It'll Take a Little While," by Jerry Vale on Columbia, in 24 spot, and "Let It Be Me," by Arthur Prysock on Old Town.

Scheduled for release shortly are recordings of MCA copyrights by the Circle, Gene Pitney, Brenda Lee, Eddy Arnold, Tom Jones and Peter and Gordon.

Thus far during 1966, the MCA group has had 13 copyrights on the Hot 100. During the past 18 months the big ones have included a flock of Petula Clark's records, including "Downtown," "My Love," "You Better Come Home," "I Know a Place," "Round Every Corner," and "Sign of the Times." Others were the Beatles' Capitol smash, "I Wanna Hold Your Hand" and Astrud Gilberto's "Girl From Ipanema" on Verve.

Other strong sellers were "You're the One" by the Vogues on Co & C; "I Wish You Love," by Gloria Lynn on Everest.

In 1965, the MCA group had 21 on the Hot 100, two of which were No. 1, three were top 10, three top 20 and eight in the 30 to 50 bracket.

Mercury R&B Move Begins; Parker Signed

CHICAGO — Mercury Records announced last week that it is moving seriously into the rhythm and blues with the signing of veteran blues man Junior Parker.

Parker, said Mercury executive vice-president Irwin H. Steinberg, would join the firm Aug. 8 in a long-term contract, simultaneously with the expiration of his present contract with Duke Records.

Parker made his first record 14 years ago for the Sun label. He switched to the Duke label a year later and has remained with that firm through this year.

Parker, who is known as "Little Junior," got his nickname as a teen-ager when he was photographed with the famous Sonny Boy Williamson. Music fans, thinking he was Williamson's son, began calling him "Little Junior."

EXECUTIVE TURNTABLE

Norman Weiser has been appointed vice-president and manager of the United Artists Music Companies' West Coast operations.



Formerly West Coast manager, Weiser will coordinate and supervise the company's activities with production companies and film music composers on the Coast.

Ann Lipman has departed her post as publicity coordinator of Mainstream Records.

Kip Walton resigned from Dick Clark Productions to form a TV wing in association with Attarack. Walton will take over six packages in development and seek to develop new ideas for the company's talent.

The Big 3 Music Corp. made another move to strengthen its hold on the pop music market with the appointment of Aaron (Goldie) Goldmark as co-ordinator of pop talent. Goldmark, a 20-year veteran of music publishing, has been with Dutchess Music, Leeds Music, Shalimar-Sequence and most recently the publishing interest of the ABC network.

Mark Wildley has been named associate professional manager for Ridge-Tannen Music.

Capitol Records has hired three promotion representatives as r&b specialists. They are Bill Jamison as East Coast promotion man operating from Baltimore, Claude Sterrett as Midwest representative from Chicago, and Joyce Miller for Los Angeles.

ALPERT GROSS SETS NEW MARK

LOS ANGELES—Herb Alpert and the Tijuana Brass have dethroned Harry Belafonte as box office gross attractions at the Greek Theatre. The septet's \$130,000 take for its debut week, July 18-25, exceeded by \$12,000 the mark set by Belafonte during a month's stay, according to the theatre. The record gross was attained five weeks before showtime with the house scaled 50 cents higher than normal. Around \$50,000 in mail orders was reported returned.

Pickwick Gets Budget Product From Capitol

NEW YORK — Pickwick International improved its position as a leader in the budget record field as the result of a 10-year contract signed with Capitol Records last week. Under the agreement, the entire non-current catalog of Capitol Records, ranging from Judy Garland to the Pittsburgh Symphony, will be available for release on Pickwick-33, Hilltop, Pickwick's country label and Pickwick tape cartridges. The album jackets will say, "By arrangement with Capitol Records."

The deal, which became effective immediately, was announced Thursday (21) by Alan W. Livingston, president of Capitol Records, and Cy Leslie, president of Pickwick International. The first release, set to be in the hands of retailers by next week, will include pop disks by Miss Garland, Nat King Cole, Tennessee Ernie, Les Baxter, Al Martino and Ray Anthony; classical sets by Leonard Pennario, Nathan Milstein, Rudolph Firkušny, Vladimir Golschmann and the St. Louis Symphony, and William Steinberg and the Pittsburgh Symphony, and Hilltop LP's by Merle Travis, Faron Young, Jody Miller and the Louvin Brothers.

Capitol and Pickwick signed

a limited licensing agreement in March 1965, under which 15 pop and 15 classical Capitol recordings have appeared on Pickwick-33 and one disk appeared on Hilltop. Pickwick International grossed \$7,534,196 in sales last year.

No sales figures are available for RCA Camden, which leads the budget field.

Pickwick-33 pop and Hilltop albums are listed at \$1.89, while Pickwick-33 classical LP's list for \$2.50 mono and stereo. Pickwick recently announced its entry into the cartridge field with Pickwick-4, a 4-track tape, and Pickwick-8, an 8-track tape. Both series list for \$4.95 for single-album lengths and \$6.95 for twin packs. The Capitol material also will be marketed in the cartridge lines.

Other artists available to Pickwick from Capitol's non-current catalog include Peggy Lee, Dean Martin, Stan Kenton, Harry James, Louis Prima, June Christy, Huddie (Leadbelly) Ledbetter, the Voices of Walter Schumann, Freddy Martin, Duke Ellington, Les Baxter, Les Paul and Mary Ford, Andy Griffith, Whittemore and Lowe, Alfred Newman, Leopold Stokowski, John Browning, Robert Irving, Miklos Roszlya, Marcel Grandjanny and Joseph Levine.

KDAY Drops R&B Format

LOS ANGELES — Rollins Broadcasting has dropped its rhythm and blues-jazz sound at KDAY and shifted gears into all-request programming. Switch took place last Friday (22), with three new mikesman handling the sunrise-to-sunset operation billed as "Million Dollar Request Radio."

Since 1962, when Rollins took ownership, the station had been the area's second r&b outlet, albeit a runner-up in the ratings to KGfJ, which now remains the lone blues station in L.A. accentuating ethnic programming. A Tijuana, Mexico, operation, 50,000-watt XERB, is reported entering the r&b market in August.

In shifting to all-request pop programming, KDAY enters the arena against KRLA, the Pasadena station which switched last April to audience participation programming from a pop singles sound. KRLA's sound still remains heavily rock 'n' roll, with several new singles uncorked each week.

Helping develop KDAY's request concept is program director Jim Harrison, who did a similar surgeon's job at KWIZ in Santa Ana, the first Southern California station to try request radio. John Connolly, traffic manager, said KDAY would adhere to a format similar to that devised at KWIZ. Requests received one day would be aired the next. DJ's would receive a completely programmed playlist.

KDAY has installed phone equipment to provide toll-free calls from Los Angeles and Orange County, claiming this gives approximately 5 million persons living in these regions a voice in the programming. The station expects request style to adhere to million-selling disks of the past 20 years, thus placing it in a different category from KRLA, whose audience and emphasis is on current titles.

Hired as disk jockeys are Gene Price, Tom Clark and Colin J. Sharp. Of the three, Clay has worked in the market at top

40 stations. KDAY's general manager is Larry Buskett, formerly with KFNB, as is its sales chief, John Thackaberry. Kelly Daniels, with the station five years, remains as operations manager.

Pink-slipped were seven employees, three full-time, including Ken Liscomb, DJ; Bob McEwen, DJ; and Jay Carmichael, salesman. This trio has filed petitions with the FCC, Fair Employment

(Continued on page 12)

Seek Delay on Huskey Suit

LOS ANGELES—A hearing on a motion to have the Al Huskey payola civil suit thrown out for lack of prosecution, was rescheduled for July 28 last week. Huskey's attorney, Max Fink, asked for the delay because of a conflicting court calendar, with the hearing scheduled in L. A. Superior Court for last Monday (18).

Fink will reply to a motion filed by attorney Walter Hurst, representing KDEO, San Diego disk jockey Chuck Daugherty, that the case be dismissed because Huskey has been lax in pursuing the case during the past two years, that he refused to answer questions in depositions and during an interrogatory period. Superior Court Judge Philbrick McCoy has ordered Huskey to answer 77 of 82 questions put to him by Hurst.

Huskey indicated last week he will comply with the court's order. The motion for dismissal of the \$230,000 civil suit was filed while the Federal Communications Commission was holding locked-door hearings into alleged payola practices of record companies and radio employees. Twenty-nine persons had answered federal subpoenas; 27 were questioned by FCC attorney Joe Stirmer.

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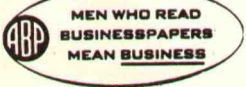
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Columbia Hails New Product And Artists at Sales Meeting

• Continued from page 4

ber of Columbia salesmen by the total number of Columbia employees it would be determined that each Columbia salesmen is backed by approximately 70 Columbia support people.

"What more dramatic way of explaining why you're the finest organization in the industry," he said. "These people do their jobs, and they do them well, they're dedicated to the policy of total participation."

Cites Salesmen

Further stressing the importance and scope of the "total participation" concept, Gallagher cited those salesmen, who during the past year, were instrumental in successfully launching the careers of then unknown Columbia artists. He said, "Joe Mansfield, a member of the Dallas branch organization, heard an exciting new group on a small label. The group was the Pozo-Seco Singers, and instead of lamenting the fact that they weren't ours, he set the wheels in motion that resulted in our signing this fine group. The Pozo-Seco Singers will emerge this year as one of the top-selling folk groups in our history—thanks to total participation of Joe Mansfield and the Dallas organization. 'Wednesday Morning, 3 a.m.' was just another album we released last year until Bud Walker, a Salesman in Cocoa Beach, Fla., did something about it. He ignited the enthusiasm of every last man on the Miami sales and promotion staff. His total participation resulted in three top 10 Simon & Garfunkel records this year, and the successful addition of a top-selling album group to the Columbia catalog.

"Dick Ware, our man in Kansas City, is another total partici-

pant. He took an unknown group singing a song about fancy wallpaper and stayed with it until some doubting Thomases finally became believers. The result—a hit song, 'Flowers on the Wall,' and, most importantly, a hit group, the Statler Brothers. This kind of initiative is not exclusive with Columbia.

"Jim Riggins, our Florida promotion man, gave our new Date label its first chart record, 'Stop, Get a Ticket' by the Clefs of Lavender Hill."

Teen Market

Gallagher pointed out that the concept of total participation would be utilized to strengthen Columbia's position still further in the burgeoning teen market. He said, "We have yet to strike fully the shimmering, glimmering teen-age lode—and remember, it's not just today's market we're after; it's the long haul we must set our sights on. Today's teen stars will be tomorrow's Andy Williams, Robert Goulet or Barbra Streisand. Today's teen buyers will soon become record-buying adults with their own favorites well established in their minds. We must stake our claim to this long-range future, now."

Looking toward the future, Gallagher pointed to such artists as Van McCoy, John Davidson, Diahann Carroll, Joanie Sommers and Tim Rose who were in line for build-up and development. He concluded by asking each salesman to become a complete record man through total participation.

Kavan Talk

The importance of total participation in merchandising was stressed by Stanley J. Kavan, Columbia Records' vice-presi-

dent. He said that total participation means a lot of things but it all reduces to the fact that at every level of this business, our involvement must be complete and total to achieve full, satisfying success.

He added, "At the national level, total participation means understanding the needs and desires of the consumer and using every skill to fulfill these needs. And at the local level, it means employing all available merchandising techniques and know-how to achieve complete follow-through."

He then introduced five of the people who keep the Columbia catalog moving through constant products and constant attention. They are: Bruce Lundvall, product manager for pop albums; Charles Burr, product manager for shows and special products; Peter Munves, product manager for Masterworks; Alvin Goldstein, director of advertising and sales promotion, and Joe Norton, director of sales promotion material and pop album merchandising. Each described the techniques of his department.

Noonan on Singles

Tom Noonan, director of national promotion for the Columbia and Date labels followed. He stressed the importance of total participation in singles merchandising and sales and showed the progress of Columbia from 1961 to 1966 as seen on the singles charts, and discussed the potential of the new Date label.

Included in the pop album product shown for August release were such artists as the George Benson Quartet, Dave Brubeck, the Byrds, Tommy Colins, Jimmy Dean, Percy Faith,

Robert Goulet, Andrew Kostelanetz, Los Vegas, Van McCoy, Patti Page, Ray Price, Marty Robbins, the Spellbinders and Trio Los Panchos.

Featured in the Latin American feature were Javier Solis and Linda Vera. Among the Masterworks releases were a special documentary two-LP set entitled "Edward R. Murrow—A Reporter Remembers—Vol. One: The War Years," and sets by the Philadelphia Orchestra under the direction of Eugene Ormandy, Leonard Bernstein and the New York Philharmonic, E. Power Biggs, the Cleveland Orchestra conducted by George Szell, Andre Kostelanetz and Isaac Stern.

Presentation Team

The 1966 convention presentation was worked on by a Columbia team which included Robert Cato, director of art and design; Maida Schwartz, manager of administration of art and design; Robert Hughes, music editor for pop artists & repertoire; Ray Moore, recording engineer; Don Doughty, product manager for merchandising, and Jack Widenmann, director of A&R administration.

The seven hours of visual presentations, shown over a period of two days was divided into three separate visual components: A film strip, running for over two hours, the celomatic process, which creates animation through the use of still photography and drawings, and color film especially shot by Cato to introduce the new Columbia 8-track stereo tape cartridges.

An added fillip was the publication of a daily newspaper known as the Columbia convention. The newspaper's staff members included Bob Altschuler, director of press and public information; Dave Swaney, manager of West Coast press and public information, and Tammy Ownes, writer-co-ordinator of press releases.

New LP's, Classical Line, Vinton Push Highlight Epic-Okeh Meet

• Continued from page 4

can go as high as \$300 for the winner.

A further incentive program was also presented to distributors for sales activity on the Epic, Okeh and Crossroads lines. In the program, entitled the "Hot 100," a distributor earns points based on his performance in the sale of records during the 100 days of records during July 21 and Oct. 28. Each distributor will be assigned a sales goal in each of three categories: Crossroads albums, Epic and Okeh LP's, and Epic and Okeh singles.

In each of the categories, a distributor will begin to earn points once he has attained a specified percentage of his assigned objectives. In order that the size of an individual organization does not determine the winner, all distributors will participate equally on the basis of a market-share index compiled through electronic data processing.

This marks the second time computers have been used in Epic's sales incentive program. The label's recently completed "DeVil Run" saw the introduction of computers in a record company's sales program.

The "Hot 100" will have distributors competing on a national and regional level. The top distributor in each region will earn a large prize-point bonus. In addition, each total

region will be in competition with the other three regions. In order to maintain a fair and equitable policy, since each region does not have the same number of markets, that region which exceeded 100 per cent of its dollar quota by the greatest percentage will be the winner.

Best Is Winner

The "Deville Run" contest, which was launched on Jan. 1, wound up with the announcement of the winners at the Grand Banquet on July 19. The first-prize winner was Best Records of Buffalo. Owner Len Silver will receive a 1966 Cadillac DeVille convertible. Second prize went to Comstock Distributing Co. in Atlanta and Don Comstock, its owner, won an all-expense paid, week-long trip to Paris for two. Eastern Record Distributors, East Hartford, Conn., was awarded the third prize. Its owner, Dick Godlewski, will receive a week-long, all-expense paid trip for two to the Caribbean.

Prizes awarded to other personnel in the top three Epic distributor organizations include table-model color television sets to each promotion manager and operations manager, as well as to all salesmen. In addition, every member of the office and warehouse staffs will receive a Ronson butane pocket cigaret lighter.

Two special distributor awards were also presented that

evening. The Merchandising Award was given to Eastern Record Distributors of East Hartford, Conn., in recognition of its outstanding creative, advertising, display and general merchandising of Epic and Okeh product. Owner Dick Godlewski accepted the trophy. Gunter Hauer, promotion manager of Universal Record Distributors in Philadelphia, was honored with the Promotion Man of the Year Award in recognition of his outstanding performance in the promotion and exploitation of Epic and Okeh artists and their product.

New Albums

Among the new albums shown in the product presentation were seven pop albums for the August release. The artists featured in the release are Nancy Ames, Godfrey Cambridge, Bobby Vinton, Charlie Walker, the Yardbirds and the Vibrations.

The Epic, Okeh and Crossroads product presentation was given an added build-up this year through the utilization of the Celomatic process, which creates the illusion of animation in still photographs. Approximately 1,000 photographs were selected for the presentation from more than 10,000 taken during a five-month period. The presentation, under the guidance of art director Sid Maurer, was unified by shots of a young couple on a visit to New York.

(Continued on page 56)

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Merrimac Seeks to Force Issue On Unauthorized Tape Duplication

• Continued from page 1

The Kaempfert material would be included with Merrimac's own recorded material and placed in a background cartridge holding four hours of music and offered to clients. The company, owned by Canadian Don MacMillian (who sold his rack operation to EMI for a reported \$500,000 several months ago), is just getting started in business in California.

Ames said he had no idea how far he would have to go in order to bring the seriousness of the situation to the surface. "I'll do what's necessary to do away with bootlegging," he added. "If the record companies allow bootlegging, I'll become a bootlegger."

Ames felt the body of common law which theorizes that one person may not secure financial gain from another person's labors without permission, poignantly applied in this situation. "Decca created this product and no one is entitled to make money from it without its permission."

The salesman showed a return receipt which indicated Decca's Manhattan office had received the letter on July 5 outlining Merrimac's intentions to unwarrantingly duplicate product owned by record companies.

The Kaempfert tape package had been bought at Wallichs Music City for \$7.95. As the master was being dubbed, Ames and Galbraith noted that it would cost them about \$3,000 to have an orchestra in Europe record the same selections as they were obtaining from the Decca tape.

Court Actions

Ames pointed to two recent court actions in the bootlegging field—one in which Columbia

Records won a temporary injunction against two Long Island tape CARtridge duplicators, prohibiting them from dubbing Columbia products and a Muzak Pacific Network decision against two firms found guilty of illegally intercepting Muzak's signal—as not being specific enough. The background explained he wanted a court decision which would leave no doubt about the legitimacy—or illegitimacy—of dubbing music for background purposes.

"The record companies have been negligent in enforcing their rights," Ames said. "Inasmuch as we can't sue a bootlegger on behalf of a record company, we decided to become a bootlegger to bring on a suit." If Ames received a reply from Decca by week's end, "the letter would be turned over to his attorney."

In a letter mailed to Decca's President Milton Rackmil in New York dated July 20, Ames wrote: "We hereby express our thanks for your tacit approval of our plan to duplicate your product and sell it to whom-ever we desire with no license fee. We assume said approval inasmuch as we have had no response to our letter of June 30 advising you of our intention. Furthermore, we understand that this approval is consistent with your position in the past of permitting any number of bootleggers to copy your material and sell it. We appreciate your effort in producing top quality material as we should make a lot of money from it."

Ordinance Cited

Merrimac's attorney Allan Kaufman, in investigating the bootleg situation, found out that several cities across the nation have ordinances prohibiting the duplication of records without permission, Ames pointed out.

As part of his drive to obtain federal awareness for the purported widespread bootlegging activity, Ames fired off a letter to Rosel Hyde, the FCC's new commissioner, pointing out that radio stations were parties to illegal operations.

Last week he received a reply from FCC secretary Ben Waple. "From your letters it appears that the practices to which you refer," wrote Waple, "are matters primarily involving rights of music publishers and record manufacturers under the Copyright Act. Since the Commission is not charged with administering the provisions of the Act, we suggest that you may wish to consult your attorney concerning remedies which may be available under the Act."

Ames Reply

Replied Ames: "I feel I must be mistaken, but the inference I draw from your letter is that the Commission has no interest in its licensees participating in illegal activities, unless that activity is in violation of a specific section of the FCC code, other than to operate in the public interest.

"I feel, as do others with whom I have spoken on this matter, that it is important that the Commission investigate this thoroughly and make a statement concerning this which is consistent with the law."

In other matters relevant to Merrimac's letter to the 10 manufacturers—Dot's attorney, Payson Wolff, sent the alleged bootlegger mentioned in Ames' correspondence a cease and desist letter with the company writing back asking for a license agreement. This request was for-

warded by Wolff to Dot for its consideration.

Bob Gordon, A&M's attorney, said he had received along with Ames' letter a photostat of a promotional brochure from the alleged infringer in which a Hedb Alpert-Tijuana Brass EP cover was displayed.

This could be interpreted as violating Alpert's privacy rights and interfering with Alpert's contractual relations with A&M, the attorney thought. He said he had written the firm in question a letter requesting they cease using Alpert's likeness for their own gain. Gordon indicated if the firm did not comply with his request, the record company could file suit for infringement of contractual relations and/or Alpert could sue for invasion of privacy.

Richard Udell, an RCA coun-

sel, wrote that RCA considered Ames' proposed use of its music "illegal." Contrary to your (Ames') statement we are very concerned about such violations of RCA's rights, and many times in the past, when such practices has been brought to our attention, we have taken action to terminate the violation of RCA and the artist's rights. We are currently investigating the activity of the company in question to determine what action should be taken by RCA. . . . I must also point out that the dubbing of RCA records by your company (Merrimac) constitutes a violation of the rights of the publisher of the material recorded by us and of the union whose members performances are embodied in the recordings."

Ames had sent his letter to RCA, Columbia, Decca, Capitol, Dot, Liberty, United Artists, A&M, London and Verve indicating Merrimac would duplicate product much in the manner the company he charged with having this free license apparently was doing.

Rose May Get Seat On ASCAP Board

• Continued from page 1

Second, the country field today is vital to the pop field and to the international music business.

Third, the move would be a milestone because it would be proof positive of a dramatic change in the climate of the publishing industry—proof that key ASCAP publishers are ready and willing to co-operate with Nashville, which is largely a BMI preserve.

Fourth, it is felt, too, that Nashville representation on the ASCAP board, by a publisher of this stature, may in the long run entail advantages for Nashville-based copyrights.

The mechanics whereby a publisher may be elected to the ASCAP board are various. For instance, a publisher may get on the ballot by being nominated by the ASCAP nominating committee; or, he may get on the ballot through a sufficient number of publisher-member signatures.

A more direct method of getting on the board would entail a campaign whereby Rose's backers would seek to secure,

KDAY Drops R&B

• Continued from page 8

Practices Commission and American Federation of Television and Radio Announcers, charging discrimination against Negroes as the reason for their being fired. Retained by Rollins was Lonnie Rochon, air personality, as community relations director.

Executive Connolly revealed Rollins had conducted a survey which revealed a "need for this type of radio."

While the operation is currently located in Santa Monica, plans are for construction of studios and transmitter in L.A. atop a mountain, with the moved tentatively for early next year. KDAY has a 50,000-watt signal, but was never able to surpass the harder driving KGFI, a 24-hour operation in the r&b rating polls. KDAY, said Connolly, has FCC permission for round-the-clock operations but will wait until its new facilities are completed before moving in that direction.

in advance, votes totaling one-twelfth of the publisher membership. The latter action would place Rose on the board without the necessity of being placed on the ballot.

Actually, elections to the board are months away, but all of these possible methods are now being considered by publishers who are anxious to bring Rose and his knowledge to the Society's board.

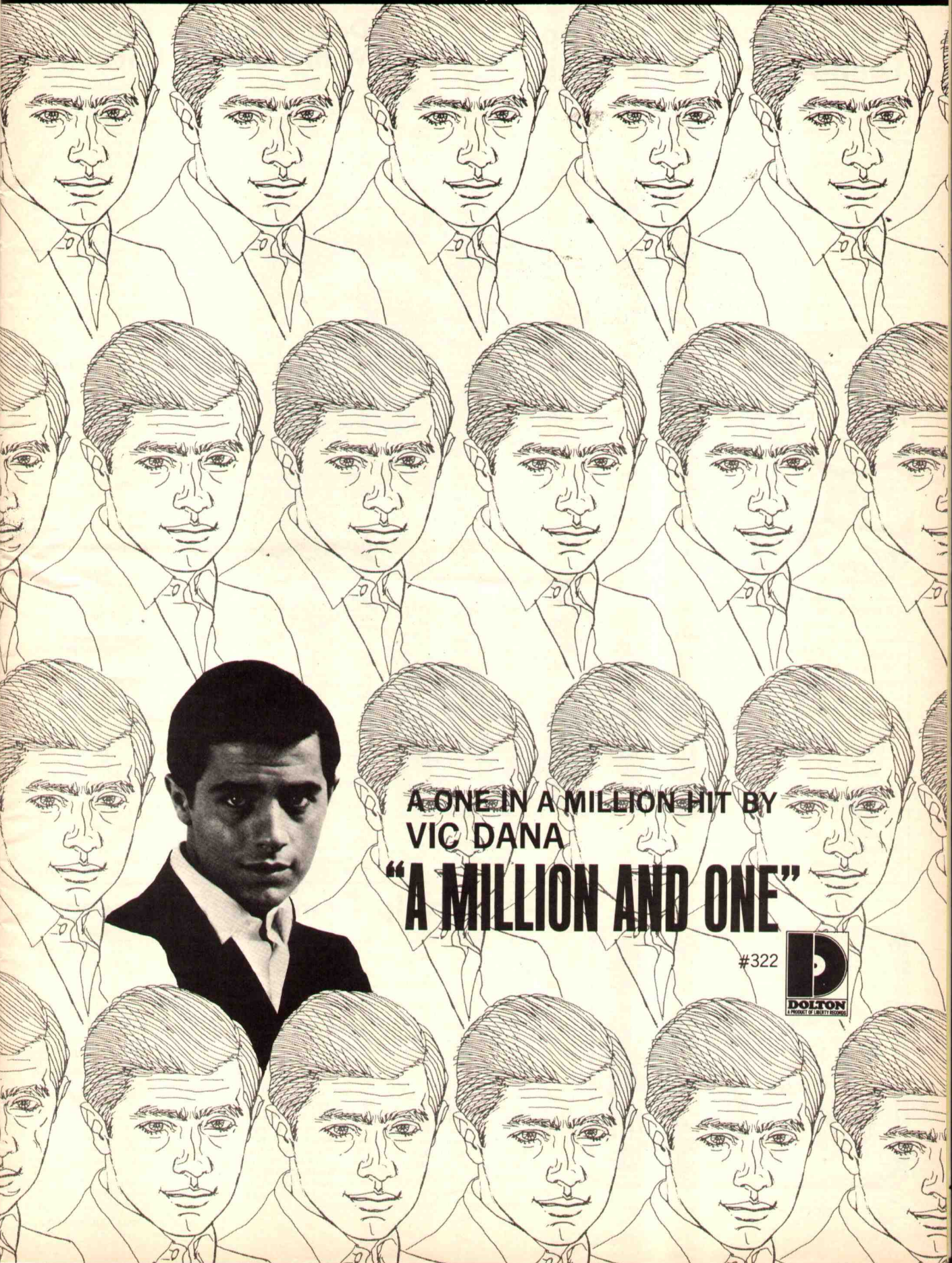
The plans, should they come to fruition, will add a fascinating chapter to the Acuff-Rose saga, encompassing two generations. Wesley's father, Fred, was a noted ASCAP songwriter, in which capacity he wrote fabulous hits. One such was "Red Hot Mama," penned for Sophie Tucker. Fred ultimately fell in love with the world of country music and settled in Nashville, where, with Roy Acuff he founded the firm of Acuff-Rose.

It was Fred Rose's early hope that ASCAP would become more active in the country field. A generation has passed, and now the planning is in reverse. That is, ASCAP publishers are seeking to extend the Society's influence in the field—by the technique of placing on the board a name noted in Nashville and in the global music industry.

SANDPIPER IS POPULAR NAME WITH R&R ACTS

NEW YORK — The motion picture "The Sandpipers," which starred the Burtons and which captured an Oscar for the film theme "Shadow of Your Smile," has spawned a rash of rock and roll groups by the same name. Within the last two weeks, disks by the Sandpipers have been released on A & M, Kismet, Giant, Cypress and Tru-Glo-Town labels, with several of the groups claiming to have had the name for over a year. Of the five recorded, the best tune was "Guan-tanamera" by the group on A & M. The song, a Latin-flavored rhythm ballad, is a Top 60 spotlight on the singles review page this week.

we repeat...



**A ONE IN A MILLION HIT BY
VIC DANA**

"A MILLION AND ONE"

#322



TALENT

Tea Tradesters to Tap Teen-Agers With Rock

• Continued from page 3

tion forms and taped spot radio announcements plugging the contests.

The spot announcements feature the Galaxies IV, winner of last year's first annual "Rock 'n' Roll World Championships" at Lambertville. The group plays part of its winning tune, then leader Chris Holmes announces the contest.

The winner of each regional contest will have his way paid to the main event at Lambertville. Prizes for the world championship finals include: First place—\$1,000 and a recording contract and a TV appearance;

second place—\$500 and a recording contract; third place—\$250. Groups will be expected to perform an original composition, a rock 'n' roll standard, and a tune titled "The Tea Song." Winners will be judged on musical sound, audience response, individuality, showmanship, visual interest, and commercial appeal. United Artists Records signed last year's winners—the Galaxies IV.

Judges so far named for the finals include Cousin Brucie, air personality of WABC, New York; Courtney Lane, who is Miss Disco-Tea; and Ken Rapiëff, a personality who works for the Tea Council. Others will be announced later. Miss Lane and Rapiëff are also visiting each market where the contests are being held to promote the event.

The Tea Council last year joined the list of major industries that are relying on popular music to lend their product teen appeal when it launched a package show called "Tea 'n' Teen Caravan" featuring a group named Chips & Co. that visited 15 cities.

"We were very close to doing much the same thing this year," said a spokesman for the council. "But we were looking for something on a continuing basis, then we came up with this idea. We made a presentation last December at the International Association of Amusement Parks

convention in Chicago. We canvassed the members and they were very helpful. When we made our decision, we went to Bob Blundered, executive secretary of the association, who gave us full co-operation.

"Next year, we'd like to expand the contests to maybe 20 markets."

The regional sites so far lined up are: Palisades Amusement Park across the Hudson River from New York (air personality Hal Jackson will handle the shows); Pleasure Island Park in Wakefield near Boston (Al Longo); Wheaton Plaza Shopping Center in Baltimore-Washington area (Jack Ralph); WQAM Radio station in Miami (Stu Bowers); West View Park in Pittsburgh (George Bodner); Pacific Ocean Park in Santa Monica for the Los Angeles area (Jack Roberts), and River-view Park in Kansas City (Jim Castle).

Some of the groups lined up for Atlanta and Pittsburgh include the 2200 AD, the Dynamic Daiquiries, Long John and the Silvermen, the Rockin' Gibraltars, the Luv Lites, the Molly Maguires, Batty and the Robins, Mad Dog and the Englishmen and PT and the Torpedoes. The contests are only open to amateur groups. The Tea Council is a nonprofit organization composed of the U. S. tea industry and the governments of India or Ceylon.



THE SAHARAS of Covington, Ga., winners of the first session of the Atlanta Tea Tournament, take a break while Courtney Lane (Miss Disco-Tea) shows them the music to the "Tea Song" which groups have to perform as well as one of their own compositions and a rock 'n' roll standard.

Dove Combines Pop Style With Standard Material

NEW YORK—Ronnie Dove's bid to make it as an adult entertainer got over the first hurdle at the Living Room here Monday night (18) as the Diamond Records artist performed contemporary, standard and country selections.

Dove, who's been in the teenage bag for the last couple of years, still stays with his contemporary stylings, although his material is geared for the grown-ups.

He opened with special lyrics for "King of the Road," followed by "Someday You'll Want Me to Want You," delivered in the pop idiom.

Dove's rugged good looks are combined with a strong voice with elements of country and

pop, and the combination holds up well in a sophisticated Gotham club.

Strongest number was Hank Williams' "I Can't Stop Loving You," with guitarist Johnny Gillespie joining in on a vocal duet. Dove's timing and treatment of the lyric was first-rate all the way.

Dove handles "All of Me" in the same pop style he handles contemporary numbers such as "Right or Wrong" and "Kansas City." He comes across as a dynamic and rugged performer, friendly but not cloying, and capable of generating excitement among sophisticated cafe-goers. It's a quality that should register with adult record buyers. AARON STERNFIELD

Tijuana Brass Adds Spice To Greek Theater Debut

LOS ANGELES—Herb Alpert and the Tijuana Brass provided an act with extra spice at their opening Monday (18)

here at the Greek Theater. Alpert led his group through 23 numbers, then soloed twice with the large, string-accented Allyn Ferguson orchestra.

The Tijuana Brass material was from its bag of hits, ranging from the current "Work Song" to the "Lonely Bull." But the arrangements on such standards as "Lollipops and Roses" and "Girl From Ipanema" added a freshness appreciated by the largely adult audience. Also, a strain of Dixieland was woven through several of the arrangements, notably "Hello, Dolly" and "Getting Sentimental Over You." Alpert's horn was especially warm on "It Was a Very Good Year." A comic highlight was provided by trombonist-cut-up Bob Edmondson, who played a cymbals solo on "Struttin' With Maria."

So strong was Alpert's name, the theater, celebrating its 14th anniversary, said, it could have booked the group for six weeks instead of one. The group, not resting on its name drawing power, hired Bob Finkel Associates to stage the show. Besides the septet framed on a platform by light bulbs, the Alpert-Jerry Moss Organization had the Ferguson orchestra, nine dancers, and the Sergio Mendes-Brasil '66 sextet for additional spicing.

ELIOT TIEGEL

SIGNINGS

Louis Prima and his band, singer **Gia Maione**, and **Sam Butera** and the **Witnesses** have been signed by Kama Sutra Records. . . . The **Alan Copeland Singers**, featured on the Red Skelton TV series, have joined ABC Records. Their first LP, due next month, will be "Basis Swingin'." **Voices Singin' . . . Nat Bonet**, Oriental dancer, signed with Audio Fidelity Records. Her first disk will be "Jelly Belly," a song written by **Earl Wilson Jr.**, the columnist's son. . . . **Danny Price** to United Artists Records. . . . **Vincent Edwards** to Kama Sutra after a short stint with MGM. . . . **Karen Sodaro** joined Tammy Lynn Records, where her debut disk will be "The White Knight."

Tommy Boyce signed with A&M Records with "Sunday, Day Before" (Continued on page 16)

Miss Golden Named

NEW YORK—Shelly Golden has been named administrative assistant to Mel Shayne at Scandore & Shayne Management. She had been with several public relations and management agencies.

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Disks Help Comic Build Career

By MIKE GROSS

LAS VEGAS—Norm Crosby, comedian on the Epic label, is an advocate of total participation in all show business media. "Recordings are now part of the show business pot," he said, "and a performer, if he's to build his career properly, must be as interested in appearing on records as on TV or the nightclub and concert circuits."

"Recordings," he added, "offer a great advantage to a comedy performer, especially in that it opens up new areas and exposes him to a new audience." He also pointed out that records have become, for him, at least, an important tool in the promotion of his nightclub and concert appearances, and the "live" engagements, in turn, are

also important in building sales for his album.

Crosby doesn't believe that recordings by comedians take the edge off their routines. Instead, it gives people an opportunity to identify with the performer if they've heard the LP before they see his act. "There are many cases," he said, "where people have gone to nightclubs to see a comedian after they've heard the act, and have requested a specific routine they've become familiar with through the album if the comedian omits it from his act.

"There really no problem in my particular case," he pointed out, "because no routines recorded on my first Epic LP, 'The Funny World of Norm Crosby,' are still part of my act; they are given new twists at every 'live' performance."

Crosby, who was in Las Vegas last week for Epic Records annual sales convention, at which he served as master of ceremonies for the company's gala show at Sands Hotel, begins a two-week engagement at the Elmwood in Windsor, Ont., on July 25 and then returns to the concert tour headed by Robert Goulet and Carol Lawrence. It's during the concert tour in which Epic's field men take advantage of Crosby's appearance in their respective areas to get more promotion mileage for his album. While he's in their cities, the Epic representatives book him on local radio and TV shows and guide him through visits to department stores, record shops and local distributors. And between the pitches for the LP are inter-

(Continued on page 16)

Which "ALFIE"?



CILLA'S, of course!

(50,000,000 Englishmen Can't Be Wrong)

5674



MUSIC ON CAMPUS

KLRN-TV, campus television station of the University of Texas, has received a federal grant of

\$270,000 to begin color transmission and otherwise expand services to its viewers. The color trans-

mission will begin in September when the new color video tape recorder is received, and will expand later this year when the color film chain is received. On June 23 the all-new radio station at Wisconsin State University was granted its license. The call letters are WRST-FM, which stands for the Radio Station of the Titans. The station will feature a well-balanced music format and boasts a potential audience of 75,000.

On July 6 the Stan Kenton orchestra presented a concert at Ohio University. Eileen Earith, Billboard's campus correspondent, reported that the audience particularly enjoyed "Granada," "Malaguena," and his rendition of "The Shadow of Your Smile." The merchants of Athens, Ohio, publicized the concert with posters in all stores. Both Koon's Music and Logan's Bookstore reported no sales results, yet Webb's World of Music was sold out. . . . New England colleges are producing some fine big-beat groups of the future—the Forerunners from Harvard, the Bold from Amherst, and the Chain Gang from the University of Vermont are among the top soundsters.

SUMMER CAMPUS PROFILES

The University of Minnesota, has a summer enrollment increase of 8 per cent over last year. The New Christy Minstrels and Pete Fountain have already appeared on campus this summer. Both the Northrup Auditorium (4,826) and the Main Ballroom of Coffman Memorial Union (1,500) are completely equipped with all necessary equipment to support professional entertainers. WMMR, the closed-circuit AM station, says Capitol Records and Billboard's RSI have been very co-operative throughout the year. The school's 5,000-watt FM station, KUOM, is featuring a special in-depth series on Communist China.

Keep Billboard posted on your campus events, and let us be your link with the music-record industry. If your college isn't represented by Billboard's College Bureau, write Billboard College Bureau, Box H, 165 West 46th Street, New York, N. Y., 10036.

SIGNINGS

• Continued from page 14

Monday" his first release. . . . Denny Belline and the Rich Kids were signed by RCA Victor Records with "Money Isn't Everything" their first title. . . . Suzi Jane Hokom to MGM, starting with "Need All the Help I Can Get." . . . Mason Williams, long associated with Mercury Records as writer and musician, has signed with the label as an artist; first release is "Exciting Accident" b-w "Love Are Wine," produced by Tom Smothers and Ken Fritz of Krage-Fritz, the Smothers management office. . . . The Scoundrels, a New York group, has been signed by ABC Records; "Up There" is the first release.

Disks Help Comic

• Continued from page 14

spersed plugs for the concert, so each benefits.

Crosby's first Epic LP was released last January and he's currently working on ideas for his follow-up release. He's also planning to add a new phase to his career—dramatics. He's done some acting bits along with his clowning on TV, he's next up on John Gary's CBS-TV show on Aug. 10, but now he wants to take dramatic lessons so he can make a pitch for movie work. It's all part of his concept of total involvement in all facets of the show business pot.

'Show Boat' Still Afloat With Full Head o' Steam

NEW YORK — "Show Boat" first set anchor in 1927 at the Ziegfeld Theater, and, like "Ol Man River," has been rolling along ever since.

Recorded twice by RCA Victor, twice by Columbia Records, and once by MGM Records, all with different casts, it now docks at Lincoln Center's State Theater for a limited six-week run beginning July 19. RCA will pick up the new waxing duties on Sunday (24).

This new edition of the Jerome Kern-Oscar Hammerstein II musical based on Edna Ferber's novel is much in keeping with the libretto and score as originally presented. Only a few technical adjustments have been made to make the action flow more smoothly. And flow it does—smoothly, rapidly and entertainingly, launched by a quintet of top-rate performers, enduring and endearing tunes, breezy production and choreography, and a talented supporting cast and chorus.

The story has become too familiar to dwell on, and in the main it still works. But it is the score that is timeless and remains penetrating and beautiful. "Only Make Believe," "Can't Help Lovin' Dat Man," "Bill" and, of course, "Ol Man River," and "You Are Love" are as refreshing and alive as ever.

Helmed by David Wayne as Captain Andy, the entire cast gives excellent acting and singing performances. Wayne's interpretation may not be as robust as a Charles Ruggles, but it is convincing and he gives to the role instead a pixieish quality that is delightful. Barbara Cook, as Magnolia, plays and sings with certainty. Her

voice, never sounding better, has matured considerably. Julie is played by Constance Towers. She's a capable actress and scores as a singer, especially in "Bill," her moment of singing truth. Her voice here is sharp, full of feeling and, happily, dramatic without being "hammy." The rendition is one of the evening's highlights.

Stephen Douglas has a rich, baritone voice which is surprising for its timbre. In addition, as Gaylord Ravenal, he proves to be a most effective actor. William Warfield, who was cast as Joe in the film adaptation, re-creates the role here. His singing and acting are distinguished and telling.

ROBERT SOBEL



Trini Lopez's new LP release on Reprise Records is called, simply, "Trini" (R6196) and is destined to be one of his biggest album hits so far. At the same time, a new single "La Bamba—Part 1" (0480) is sure to get top turntable and sales action. One of Trini's most requested show numbers, "La Bamba" is an exciting, live performance. Trini Lopez plays and records with a Gibson "Trini Lopez" guitar, of which there are two models available—the Gibson "Trini Lopez" Full Body Deluxe and the Thin Body Standard. Gibson—choice of professional artists and acknowledged world leader in fine guitars. (Advertisement)

New Magazine Covers Pop, R&B

CHICAGO—"The Word," a Negro-oriented performing arts publication, was launched here last week. The monthly magazine, edited by Lee Ivory, is aimed at the teen market and deals primarily with modern music.

"We will give complete coverage to the rock 'n' roll and r&b fields," Ivory told Billboard, "as well as touching on jazz and pop. Besides records and recording artists, we will also cover radio, television, theater and films to some extent."

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FROM THEIR SMASH HIT LP
HANKY PANKY



Estamos Haciendo Algo Bien!
We Must Be Doing Something Right!

JOE CUBA SEXTET



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ALREADY A HIT IN LOS ANGELES, CLEVELAND
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BREAKING ACROSS THE COUNTRY

EL PITO I'LL NEVER GO BACK TO GEORGIA
FROM THE ALBUM “ESTAMOS HACIENDO ALGO BIEN!”
WOULD YOU BELIEVE...

WE MUST BE DOING SOMETHING RIGHT
JOE CUBA SEXTET





SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 157—Last Week, 184

*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

RIGHTEOUS BROTHERS—GO AHEAD AND CRY (Prod. by Bill Medley) (Writer: Medley) (**Righteous Brothers, BMI**)—**THINGS DIDN'T GO YOUR WAY** (Prod. by Medley) (Writer: Hatfield) (**Righteous Brothers, BMI**)—Two hot sides by the duo. Top is a dramatic ballad with full chorus and lush string backing, while the flip is a strong r&b wailer with comedy overtones. Either could go all the way. **Verve 10430**

NEIL DIAMOND—CHERRY, CHERRY (Prod. by Barry & Greenwich) (Writer: Diamond) (**Tallyrand, BMI**)—Dance-beat disk of the week. Exciting production features bass piano backing and choral support of Diamond's vocal work. Flip: "I'll Come Running" (Tallyrand, BMI). **Bang 528**

THE DAVE CLARK FIVE — SATISFIED WITH YOU (Prod. by Dave Clark) (Writers: Clark-Payton) (**Branston, BMI**)—Unusual, slow-beat, blues-based ballad gets a throaty, teen-aimed reading by Clark. Top-of-the-chart contender. Flip: "Don't Let Me Down" (Branston, BMI). **Epic 10053**

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

THE MINDBENDERS—ASHES TO ASHES (Writers: Wine-Bayer) (**Screen Gems-Columbia, BMI**)—Hot off their chart-topping "A Groovy Kind of Love," the boys offer an easy-go lyric number with exceptional group vocal. Flip: "You Don't Know About Love" (Kenstreet, BMI). **Fontana 1555**

NORMA TANEGA—BREAD (Prod. by Herb Bernstein) (Writers: Tanega-Brown-Bloodworth) (**Saturday, BMI**)—Off-beat lyric rocker right in the groove of "Walkin' My Cat Named Dog" should meet with equal success. Flip: "Waves" (Saturday, BMI). **New Voice 815**

RONNY & THE DAYTONAS — ALL AMERICAN GIRL (Prod. by Bucky Wilkin) (Writer: Wilkin) (**Buckhorn, BMI**)—**DIANNE, DIANNE** (Prod. by Wilkin) (Writers: Wilkin-Kilgore) (**Buckhorn & Galico, BMI**) — Group combines a summertime lyric and swingin' surf sound, a la Jan & Dean, on the top, backed with an easy-go, off-beat ballad for a disk with dual-hit potential. **RCA Victor 8896**

RONNIE & ROBYN—CRADLE OF LOVE (Prod. by Bob D'Orleans) (Writers: Fautheree-Gray) (**Big Bopper, BMI**)—Up-dated dance beat rendition of the Johnny Preston goldie could be a chart repeater for the duo. Flip: "Dreamin'" (Sherman-De Vorzon-Radford, BMI). **HBR 489**

CHART Spotlights—Predicted to reach the HOT 100 Chart

THE RAY CHARLES SINGERS—Promises (Chappell, ASCAP). **COMMAND 4085**
JIMMIE RODGERS—Morning Means Tomorrow (Honeycomb, ASCAP). **DOT 16916**
BOBBY RYDELL—Not You (Screen Gems-Columbia, BMI). **CAPITOL 5696**
THE NEW ORDER—Why Can't I? (Trippington, BMI). **WARNER BROS. 5836**
RUBEN WRIGHT—Crazy Baby (Liberty-Belle, BMI). **CAPITOL 5686**
SUE THOMPSON—Put It Back (Jack, BMI). **HICKORY 1403**
JEWEL AKENS—My First Lonely Night (Beechwood, -). **ERA 3164**
TIMI YURO—Don't Keep Me Lonely Too Long (Glad, BMI). **MERCURY 72601**
DICK ROMAN—Torn Curtain (Shamley, ASCAP). **CORAL 62489**
RANDY & THE RAINBOWS—Bonnie's Part of Town (Screen Gems, BMI). **MIKE 4008**

THE CYRLE—TURN-DOWN DAY (Prod. by John Simon) (Writers: Keller-Blume) (**Northern, ASCAP**) —The trio follows its smash hit, "Red Rubber Ball," with an equally commercial, bouncy rhythm ballad with electric piano backing and top group vocal. Flip: "Big, Little Woman" (Nemperor, BMI). **Columbia 43729**

SIMON & GARFUNKEL—THE DANGLING CONVERSATION (Prod. by Bob Johnston) (Writer: Simon) (**Charing Cross, BMI**)—Hot follow-up to their "I'm a Rock" hit is a cleverly written folk-flavored lyric ballad penned by Paul. Flip: "The Big Bright Green. Pleasure Machine" (Charing Cross, BMI). **Columbia 43728**

THE KINKS—SUNNY AFTERNOON (Prod. by Shel Talmy) (Writer: Davies) (**Norma, ASCAP**)—Currently the No. 1 disk on the British charts, the off-beat music hall melody and up-to-date lyrics should make it equally successful in the U. S. Flip: "I'm Not Like Everybody Else" (Norma, BMI). **Reprise 0497**

ANTHONY & THE IMPERIALS — YOU BETTER TAKE IT EASY BABY (Prod. by Teddy Randazzo) (Writers: Randazzo-Pike) (**South Mountain, BMI**)—Shuffle-beat blues ballad gets a wailin' Anthony reading with exciting choral production support. Flip: "Gonna Fix You Good (Every Time You're Bad)" (South Mountain, BMI). **Veep 1233**

KING RICHARD'S FLEUGEL KNIGHTS—A SIGN OF THE TIMES (Prod. by Bob Thompson) (Writer: Hatch) (**Duchess, BMI**)—The group adds new excitement to the Tony Hatch tune with this rockin' instrumental rendition to follow their "Milord" debut. Flip: "England Swings" (Tree, BMI). **MTA 107**

SERGIO MENDES — MAS QUE NADA (Prod. by Herb Alpert) (Writer: Ben) (**Peer International, BMI**)—Bossa-nova flavored rhythm number has an infectious beat, catchy tune and Ramsey Lewis piano style. All hit ingredients. Flip: "The Joker" (Musical Comedy, BMI). **A & M 807**

LaVERN BAKER — BATMAN TO THE RESCUE (Prod. by Tarnopol & Jacobs) (Writer: Chase) (**Raleigh, BMI**)—In the same groove as her "Jim Dandy" hits, this swingin' Lincoln Chase rocker should put Miss Baker's name back on the chart. Flip: "Call Me Darling" (Anne Rachel, ASCAP). **Brunswick 55297**

LORNE GREENE—Waco (Ensign & Lorne Greene, BMI). **RCA VICTOR 8901**
PAULA WAYNE—Never Less Than Yesterday (April, ASCAP). **COLUMBIA 43727**
DAVID CLAYTON THOMAS—Brain Washed (Duffer, BMI). **TOWER 263**
SIMON T. STOKES—Big City Blues (Cartoon, ASCAP). **HBR 487**
HAL FRAZIER—Cold Cold Summer (Pomona, BMI). **REPRISE 0498**
BERNIE MADNESS—Bikini Beach (Web IV, BMI). **BANG 529**
BUD & KATHY—Hang It Out to Dry (Downey, BMI). **DOWNNEY PRODUCTIONS 134**
THE LIVE WIRES—The Mask (Tard & Doratio, BMI). **BOOM 60,015**
TOADS END—When I Look At You (Fat City, -). **BRAMAHA 621462**
WEBSTER'S NEW WORD—Hard Loving Loser (M. Witmark & Sons, ASCAP). **COLUMBIA 43745**

COUNTRY SPOTLIGHTS

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

JIM REEVES—BLUE SIDE OF LONESOME (Prod. by Chet Atkins) (Writer: Payne) (**Glad, BMI**)—Leon Payne's love-blues number, with an exceptional Reeves vocal, should prove the right combination to quickly replace his "Distant Drums" smash. Flip: "It Hurts So Much" (Acclaim, BMI). **RCA Victor 5690**

SONNY JAMES—ROOM IN YOUR HEART (Prod. by Marvin Hughes) (Writers: Long-James) (**Marson, BMI**)—**HOW MANY TIMES CAN A MAN BE A FOOL** (Prod. by Hughes) (Writers: Smith-James) (**Marson, BMI**)—Top-of-the-chart potential in both sides. Unusual rhythm ballad is backed by a love weeper and both are given top James vocals. **Capitol 5690**

BILL PHILIPS—THE LIES JUST CAN'T BE TRUE (Writers: Phillips-Phillips) (**Needahit, BMI**)—Love-woes number penned by Bill and Nita Phillips gets a warm reading by the singer for a strong successor to "Put It Off Until Tomorrow." Flip: "The Company You Keep" (Combine, BMI). **Decca 31996**

AUTRY INMAN — THE VOLUNTEER (Prod. by Buddy Killen) (Writer: Inman) (**Big Bopper, BMI**)—Inman's humorous, up-tempo novelty tune with space-race lyric should prove a chart-buster for the singer. Flip: "I Don't Believe You've Met My Baby" (Tree, BMI). **Jubilee 9018**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JOE DOWELL—If I Could Find Out What Is Wrong (Tuneville, BMI). **MONUMENT 952**
NAT STUCKEY—Sweet Thang (Su-Ma Stuckey, BMI). **PAULA 243**
LOIS JOHNSON—Daddy, Don't Hang Up the Phone (Siler Star, BMI). **EPIC 10043**
MARGIE SINGLETON & LEON ASHLEY—If Love Has Died (Unart, BMI). **ASHLEY 350**
HARRIETTE BLAKE—Unspoken Words (Frederick, BMI). **LTD INTERNATIONAL 409**

R&B SPOTLIGHTS

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

NO R&B SPOTLIGHTS THIS WEEK

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

LITTLE MILTON—Believe In Me (Chevis, BMI). **CHECKER 1149**
HOWARD TATE—Ain't Nobody Home (Rittenhouse, BMI). **VERVE 10420**

JULY 30, 1966, BILLBOARD

**PHONOGRAPH
RECORDS**

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PROJECT**

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FOLKWAYS

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Verve / Folkways is distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

BEHIND THE RECORDS



PETER ANTELL

In line with its policy of signing and developing young writers, Saturday Music, Inc., has signed Peter Antell, an excellent musician-writer-singer. Peter Hails from Long Island where he learned to play piano at the age of five, and mastered the guitar at 13. He intended to become a high school teacher, but the lure of music was too great. He dropped out of Hofstra College to concentrate on singing and composing.

He began singing professionally at 18, worked with groups, and taught the guitar. On his 19th birthday he traveled to Europe where he sang and made a motion picture. He has recorded for Cameo-Parkway, and Elektra Records' pop label. He worked as an artist-writer-producer and was signed in these capacities with the Crewe Group, Ltd. His first song for Saturday Music is a BIG one. It's (BABY) YOU DON'T HAVE TO TELL ME, recorded by the Walker Bros. and released in this country on Smash. Peter Antell is one young man you will certainly hear much about as time goes by.

PLATTER PICKING

Fabulous Norma Tanega, just back from sensational appearances in Great Britain, has a breadwinning new release on New Voice titled BREAD. It was written by Norma, Larry Brown and Raymond Bloodworth. . . . Patrick, hot young singer, currently at Shepards in New York, has a goodie on RSVP with WE GOTTA STICK IT OUT. A Larry Brown-Raymond Bloodworth tune. . . . Mitch Ryder and The Detroit Wheels are busting out all over with TAKIN' ALL I CAN GET written by Bob Crewe and Gary Knight. The Distant Cousins on Date are climbing with SHE AIN'T LOVIN' YOU written by Bob Crewe, Larry Brown and Raymond Bloodworth.

SATURDAY MUSIC, INC.

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New York, N.Y. 10023
212-CI 5-3535

RUSS MILLER—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	LAST WEEK				TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3	4			
1	2	3	3	3	SOMEWHERE MY LOVE	Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP)	7
2	1	2	2	2	THE IMPOSSIBLE DREAM	Jack Jones, Kapp 755 (Fox, ASCAP)	13
3	6	6	13	13	THE WORK SONG	Herb Alpert & Tijuana Brass, A&M 805 (Upam, BMI)	6
4	3	1	1	1	STRANGERS IN THE NIGHT	Frank Sinatra, Reprise 6270 (Roosevelt-Champion, BMI)	14
5	4	4	5	5	I ONLY HAVE EYES FOR YOU	Letterman, Capitol 5649 (Remick, ASCAP)	9
6	7	9	10	10	LARA'S THEME FROM "DR. ZHIVAGO"	Roger Williams, Kapp 738 (Robbins, ASCAP)	14
7	12	15	18	18	HAPPY SUMMER DAYS	Ronnie Dove, Diamond 205 (Picturemate, BMI)	7
8	10	10	12	12	YOU DON'T HAVE TO SAY YOU LOVE ME	Dusty Springfield, Philips 40271 (Robbins, ASCAP)	6
9	8	8	9	9	STRANGERS IN THE NIGHT	Siriv Raempfert & His Orchestra, Decca 31948 (Roosevelt-Champion, BMI)	13
10	11	18	37	37	GEORGIA ROSE	Tony Bennett, Columbia 43713 (Faist, ASCAP)	4
11	5	5	8	8	IF HE WALKED INTO MY LIFE	Eddie Gorme, Columbia 43660 (Morris, ASCAP)	8
12	14	21	28	28	CAN I TRUST YOU?	Bachelors, London 20010 (Miller, ASCAP)	5
13	17	20	26	26	SUMMER LOVE	John Davidson, Columbia 43635 (Mutual, ASCAP)	7
14	15	17	31	31	UPTIGHT	Nancy Wilson, Capitol 5673 (Jobete, BMI)	5
15	24	35	—	—	I COULDN'T LIVE WITHOUT YOUR LOVE	Patsy Clark, Warner Bros. 5835 (Northern, ASCAP)	3
16	9	12	19	19	LA BAMBA	Trini Lopez, Reprise 0480 (South Mountain, BMI)	6
17	19	25	27	27	YOU CAN'T ROLLER SKATE IN A BUFFALO HERD	Roger Miller, Smash 2043 (Tree, BMI)	6
18	20	27	32	32	MISTY	Groove Holmes, Prestige 401 (Vernon, ASCAP)	6
19	23	29	35	35	YOU YOU YOU	Mel Carter, Imperial 66183 (Mellin, BMI)	4
20	13	7	6	6	THE MORE I SEE YOU	Chris Montez, A&M 796 (Bregman, Vocco & Conn, ASCAP)	16
21	16	14	11	11	MAME	Louis Armstrong, Mercury 72574 (Morris, ASCAP)	13
22	18	16	16	16	ONE—TWO—THREE	Jane Morgan, Epic 10032 (Double-Diamond, BMI)	9
23	29	—	—	—	THE TIP OF MY FINGERS	Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	2
24	30	40	—	—	IT'LL TAKE A LITTLE TIME	Jerry Vale, Columbia 43696 (Leeds, ASCAP)	3
25	31	—	—	—	YOU'VE GOT YOUR TROUBLES	Nancy Wilson, Capitol 5673 (Mills, ASCAP)	2
26	33	—	—	—	A MILLION AND ONE	Dean Martin, Reprise 0500 (Silver Star, BMI)	2
27	27	28	33	33	TRUMPET PICKIN'	Al Hirt, RCA Victor 8854 (Maybaw, BMI)	6
28	28	33	36	36	LET IT BE ME	Arthur Prysock, Old Town 1196 (Leeds, ASCAP)	5
29	32	36	38	38	WADE IN THE WATER	Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	4
30	—	—	—	—	BORN FREE	Roger Williams, Kapp 747 (Columbia, BMI)	1
31	35	—	—	—	JUST YESTERDAY	Al Martino, Capitol 5702 (Diamond, BMI)	2
32	40	—	—	—	LET ME TELL YOU, BABE	Nat King Cole, Capitol 5683 (Comet, ASCAP)	2
33	34	37	—	—	1, 2, 3	Sarah Vaughan, Mercury 72588 (Roosevelt-Champion, BMI)	3
34	37	39	—	—	KHARTOUM	Ferrante & Teicher, United Artists 50038 (Umar, BMI)	3
35	38	—	—	—	A MILLION AND ONE	Vic Dana, Dolton 222 (Silver Star, BMI)	2
36	36	38	40	40	LARA'S THEME	Brass Ring, Dunhill 4036 (Robbins, ASCAP)	4
37	39	—	—	—	BREAK HER HEART	Brook Benton, RCA Victor 8879 (Edon & Benday, BMI)	2
38	—	—	—	—	IN THE ARMS OF LOVE	Andy Williams, Columbia 43737 (Twin-Disk, ASCAP)	1
39	—	—	—	—	LOVE LETTERS	Elvis Presley, RCA Victor 8870 (Famous, ASCAP)	1
40	—	—	—	—	TRAINS AND BOATS AND PLANES	Dionne Warwick, Scepter 12152 (U.S. Songs, ASCAP)	1

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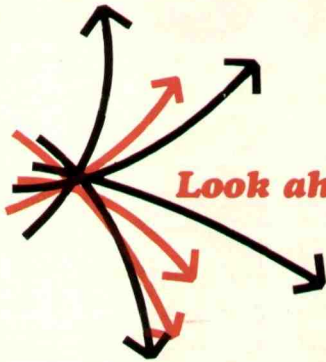
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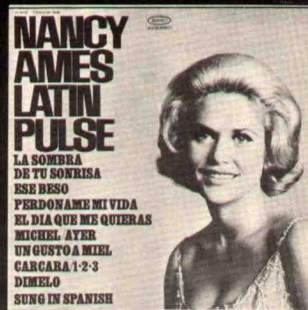


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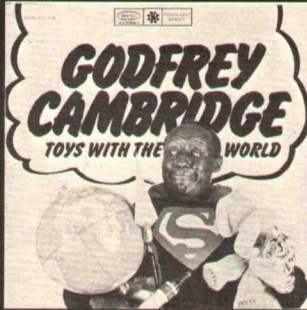


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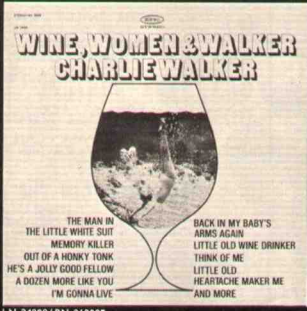
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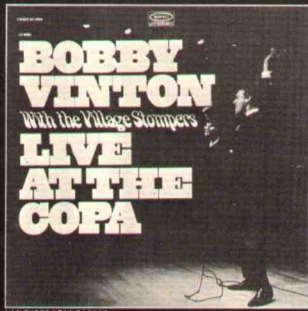
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RADIO-TV programming

Tight-Format Radio Requires Imaginative Air Personality

By CLAUDE HALL

NEW YORK—A tight-format Hot 100 radio station plays mostly the same records day by day, with only a few changes. So it's up to the air personalities to provide the difference, said Gary Stevens of WMCA.

"I try to be different every day," he said. "I'm playing the same records. The station's sound doesn't change. I take a very irrelevant approach, kid everything good naturally—from records to sponsors."

The approach works. Gary Stevens has captured the crown as the major influence on sales of popular singles, indicating a commanding teen audience. Billboard's latest Radio Response Rating survey of the market—the nation's largest radio and record market—showed Stevens ranking No. 1 with 30 per cent

of the votes of record dealers, record distributors, rack jobbers, one-stop operators and local and national record company executives.

The RRR survey showed the Hot 100 format station as the major station influence on singles sales with 56 per cent of the votes. It was first last year with 54 per cent.

However, Stevens climbed from a tie for second last year to take over the No. 1 deejay ranking from Bruce (Cousin Bruce) Morrow of WABC, who was first last year. Stevens has been in the New York market about 15 months. He came here from WKRN in Detroit.

"I Dig Kids"

Stevens schedules his own records from the station's playlist because, he said, "I have an adolescent mind; I dig kids." He plays two oldies an hour while

leaning heavily on the top 25 records in sales in New York. He also plays selected strong teen-oriented extras from the playlist. "I try to use the extras that I feel are important and that the audience wants to hear. One thing for sure, New York kids aren't shy about letting you know what records they want or don't want. I even had some kids follow me home one night in a taxi and write all over my sidewalk—they said I'd better play such and such a record. They wrote the same sign on subway walls. Needless to say, we played the record. At the moment they're bugged with Sinatra's 'Strangers in the Night' (Continued on page 32)

FORMAT CHANGES IN RADIO RESPONSE RATINGS

NEW YORK—Billboard launches the fourth cycle of its Radio Response Ratings surveys with a study of the impact New York radio stations have on record sales (see chart, page 29). Among the major format changes in the market since the last survey almost a year ago: WJZZ has switched to a full-time country music format and WLIB-FM has gone on the air with a jazz format.

Changes due soon are the switching of WOR-FM to a Hot 100 format; CBS-FM to a "Young Sound" which will be chicken roll in nature; WQXR-AM is changing its classical programming 50 per cent and is about the only station in the nation to alter its AM programming rather than its FM. The AM programming changes on WQXR will feature in-depth musical studies of bands, composers, performers. WABC-FM is now programming more popular music and also has a stereo blues program hosted by Dan Ingram, a rock 'n' roll personality switched a few months ago to country music.

According to the RRR chart, WMCA increased its ability to influence pop singles record sales from 54 per cent of the votes last year to 56 per cent this year. WNEW's power to sway sales of albums is up from 45 per cent last year to 53 per cent of the votes this year.

Nostalgia Works for WPAT

PATERSON, N. J. — By breaking the conventional rules of broadcasting and hinging its programming on nostalgia, WPAT, New York metropolitan area station, has created a successful niche for itself, said Dan Weing, vice-president and gen-

eral manager of the "beautiful music" station.

The station is the No. 1 conservative music station in New York, according to the latest Radio Response Rating by Billboard.

The station is noted for

pioneering in a background music concept, without personalities per se, without identifying the songs. But it doesn't just play nice music for listeners, Weing said. "We invite listeners to a life of culture and taste, a theme implied but rarely stated on the air . . . a feeling of belonging to an exclusive, elegant group. We appeal to this type of people as well as the people who'd like to be."

How do you program this type of format? "WPAT," he said, "uses 15-minute clusters of music . . . the best in any field . . . music presented in its most tasteful state. The techniques of programming are theme, idea, and mood. Often a theme, like a tour of London in music, is carried through a half-hour."

"The heart of the programming is stylistic contrast. Like (Continued on page 30)

Rosica Sees Return Of TV Teen Shows

NEW YORK—Though many national bandstand TV shows have gone off the air, they'll be back, says John Rosica, manager of radio-TV and artists relations for RCA Victor Records. He felt an upsurge of these kind of shows would come about in three or four years for "a new generation of kids."

"I don't think any one of them, however, had much impact on record sales. If you could get exposure on all of them, yes. But the problem was that you couldn't get enough record exposure on the shows because of the appearance of guest artists. A recent TV show had eight guests, of which only three were known recording groups. If music exposure is the purpose of the shows, then they were defeating their own purpose because you need to play a record several times in order to get sales results."

"The Dick Clark Show when it was in Philadelphia several years ago was the strongest show for exposing records."

CKLG 'Hit Line' System Scores

VANCOUVER, B. C.—Radio Station CKLG here has introduced a 24-hour "Hit Line" telephone system which records phoned-in requests for hits and the listeners' names and addresses. Three times an hour, from 6 a.m. till midnight, a clip from this tape is aired, the requested record is played, and the listener wins the record he requested. Immediate reaction to the "Hit Line" was extremely favorable, said Peggy Keenan, promotion and public relations manager, with switchboard and newsroom lines swamped with inquiries about the new service.



WMAQ PROGRAM DIRECTOR Glen Bell, right, in picture at top, talks programming with Horst Jankowski, center, at party for the Mercury artist in Chicago recently. At left is WMAQ's Dan Devine. Music director Ralph Blank of WIND, Chicago, takes his conversational turn with Mercury's Horst Jankowski in picture at bottom.



BESIDES THE WMCA "Good Guys," only Jay and the Americans of United Artists Records knew the picnic site of the Hot 100 format station's latest promotion, but 10,000 fans showed up to mingle with the New York station's personalities and hear Jay and the Americans

WWRL Sways N. Y. R&B Buying Habits

NEW YORK — If popular music Hot 100 format radio stations around the nation are playing more and more r&b records these days, it's because of the impact of a station like WWRL on its audience and its ability to sway them to buy records. The station is No. 1 by a vast majority of votes—64 per cent—for influencing sales of r&b records in the metropolitan area.

Voting in Billboard's latest Radio Response Rating survey of the market—the nation's largest for both record sales and radio—were record dealers, distributors, one-stop operators, rack jobbers, and local and national record company executives.

The station owes its success to general manager Frank Ward, who came to the station in January 1964. At that time, Ward said, "It was a circus—besides r&b music, it was Spanish at night, German on Saturday and Sunday." At that time, only an estimated 24 per cent of the Negro radio audience in New York listened to Negro radio. Ward campaigned vigorously to woo them back from popular music stations and now has an estimated 50 per cent of the Negro audience.

Two of the station's person-

alities — Rocky Grosse and Frankie Crocker—led in individual power to influence r&b record sales. Grosse was No. 1 with 29 per cent of the votes, Crocker was second with 25 per cent.

Many of the record company executives agree that the station now affects pop record sales to a great extent. A Capitol Records spokesman said a Ruben Wright record hit 11,000 in sales in New York, largely because of airplay on WWRL, before the pop stations picked it up and played it.

Faced by a unique situation in which a few points gained by a Hot 100 format station from WWRL can mean the difference of being No. 1 or No. 2 in the market, WWRL has been forced to compete vigorously in the market at the same level as the rock 'n' roll stations, but from the standpoint of seeking a Negro audience.


"It's true, though, that an r&b station cannot today segregate its audience; neither can a pop station. We're obviously getting some of their listeners, just as they're getting some of ours. Our total concept," said Ward, "is to give the Negro audience as good as, if not better, (Continued on page 29)



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POP LP's

- 1. WNWE 53%
- 2. WLS-AM & FM 16%
- 3. WHN 12%
- Others (WABC-FM, WNBC-AM & FM, WOZ, WPX-FM, WTFM-FM)

R&B

- 1. WWL 44%
- 2. WNJR (Union, N. J.) 27%
- 3. WNJR (Union, N. J.) 9%

JAZZ

- 1. WLIB-AM & FM (Billy Taylor) 25%
- 2. WTFM-FM (Tie) 20%
- 3. WLIB-FM (Tie) 20%
- 4. WEVD (Dei Shields) 15%
- Others (Symphony Syd) 20%
- WABC-FM (Alan Grant), WPAI-FM (Mort Fesp), WFUJ-FM, WKCR-FM

COUNTRY

- 1. WJZZ (Newark, N. J.) 75%
- 2. WTHE 21%
- 3. WFF (Milford, Conn.) 4%

CONSERVATIVE

- 1. WPAI-AM & FM 67%
- 2. WPAI-AM & FM 23%
- 3. WTNJ-AM & FM (Tie) 5%
- 4. WNBC (Newark, N. J.) 5%
- 5. WPCB-AM & FM (Tie) 5%
- 6. WTFM-FM 6%

COMEDY

- 1. WNWE 47%
- 2. WCB5 29%
- 3. WNBC (Tie) 9%
- 4. (On Network) 9%
- 5. WMCB (Tie) 9%
- 6. WTFM-FM 6%

FOLK

- 1. WABC-FM 67%
- 2. WOR-AM & FM 33%

CLASSICAL

- 1. WQXR-AM & FM 50%
- 2. WPAI-AM & FM 18%
- 3. WVNJ-AM & FM 8%
- Others 24%
- (WABC-FM, WCB5-AM & FM, WFUJ-FM, WNCN-FM, WNYC-AM & FM, WKRV-FM, WTFM-FM)

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.

POP Singles

- 1. Gary Stevens WMCB 30%
- 2. Bruce Morrow WABC 25%
- 3. Dan Daniel (Tie) WMCB 16%
- 3. Joe O'Brien (Tie) WMCB 16%
- Others (Herb Oscar Anderson, WABC Jack Spector, WMCB)

MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in exposing new records) (Listed Alphabetically)

Joe Bogert Music Director, WMCB
Frank Costa Asst. Record Librarian, WMCB
Ruth Meyer Program Director, WMCB

TOP JOCKEYS (Pop Singles) BY TIME SLOT

- Morning Joe O'Brien, WMCB
- Mid-Morning Harry Harrison, WMCB
- Early Afternoon Jack Spector, WMCB
- Traffic Man Dan Daniel, WMCB
- Early Evening Gary Stevens, WMCB
- Late Evening Gary Stevens, WMCB
- All Night Dean Anthony, WMCB

TOP TV BANDSTAND SHOW

Clay Cole Diskotek WPX-TV Sat. 6:30-7:30 p.m.
Dic-O-Teen (John Zackerley) WNJU-TV (Newark, N. J.) M-F 6:45 p.m. Sat. 5-6 p.m.

POP LP's

- 1. William B. Williams WNEW 49%
- 2. Ted Brown WNEW 15%
- 3. Klavan & Finch WNEW 9%
- Others 27%
- (Jim Ameche, WHN, Johnny Andrews, WCB5, Jim Lowe, WNEW, Jerry Marshall, WCB5, Pete Myers, WNEW, Dick Shepard, WNEW, Lanny Star, WHN, Ted Steele, WCB5, Jack Sterling, WCB5, Big Wilson, WNBC)

PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's) (Listed Alphabetically)

Mike Pagan Music Programmer, WHN
Gene Edwards Program Director, WTFM-FM
Jack Walker Music Librarian, WCB5
Gertie Katzman Record Librarian, WNEW
John McCarthy Record Librarian, WOR
Allen Rosenberg Music Librarian, WNEW-FM
Ralph Sanabria Music Programmer, WHN

R&B

- Rocky "G" WWRL 29%
- Frankie Crocker WWRL 25%
- Jack Walker WLIB 21%
- Others 25%
- (Herman Ames, WNJR, Enoch Gregory WWRL, Hal Jackson, WNJR, Tommy Smalls, WLIB, Danny Smith, WNJR)

COUNTRY

- 1. Ed Neilson WJZZ 42%
- 2. Bob Lockwood WJZZ 32%
- 3. Paul Bronner WJZZ 26%

FM, the country music in Boston, recently devoted e day to Eddy Arnold, Smith, and Jim Reeves. ictor Records donated al use as audience give- id program director Robert

Allen has joined the staff in Denver to handle a n time period. He was with KVI, Seattle. Pittsburgh, launched a nute space opera series (18). Deejays Bob Trow, liams, Art Pallan, Terry m and Bob Tracey play ; Clark Rice serves as an- The serialized episodes l throughout the day.

John W. Morrow, recent graduate of Columbia University, is the new "Midnight Til Dawn" show host at KING, Seattle. . . Danny O'Brien is the newest "Good Guy" on KRIO in McAllen, Tex. He replaces Ronnie Whitlock, who has become news director of the station. . . New program director of KBOX in Dallas is Bob Osborne, who transferred to the Hot 100 format station from its sister operation in St. Louis—WIL. Osborne has been music director at WLB. Bill Ward of KBOX has been upped from production director to operations director.

Jim Lange is returning to KSFO in San Francisco to handle a Sun. (Continued on page 30)

STATIONS BY FORMAT

AM RADIO FREQUENCIES						
570	WCB5	880	WLIB	1190	WNJR	1430
620	WPAT	930	WFAS	1230	WVOX	1460
660	WJZZ	970	WVH	1240	WHOM	1480
710	WINS	1010	WADO	1280	WVIF	1500
740	WHN	1050	WEVD	1330	WTHE	1520
770	WHLL	1100	WPOW	1350	WQXR	1560
830	WNEW	1130	WRX	1380	WWL	1600

FM RADIO FREQUENCIES						
M 89.9	WGSB-FM	94.3	WOR-FM	98.7	WFAS-FM	103.9
90.7	(S) WABC-FM	95.5	WBAL-FM	99.5	WNCN-FM	104.3
92.2	(S) WQXR-FM	95.3	WVH-FM	100.3	(S) WRFX-FM	105.1
93.1	WNBC-FM	97.1	(S) WPX-FM	101.9	WHFI-FM	105.9
93.5	WEVD-FM	97.9	(S) WNEW-FM	102.7	WVRF-FM	106.7
93.9	WHLI-FM	98.3	(S) WTFM-FM	103.5	WLIB-FM	107.5

K. N. Y. Country's 1st Radio AM; 24 FM) is remaining New York City format will be included in survey of Newark, New

Hillsburgh. Music dir. Ann MacMillan. Send records to Miss MacMillan. Phone: (212) OX 7-2288.

WBXX: 5,000 watts. Owned by United Broadcasting Co. of N. Y. Music format: Spanish Language. Special Programming: "Italian Language Program," 12:30-3 p.m. Sun. Gen'l mgr., C. Carroll Larkin, Prog. dir. Paul Marlow, 560 5th Ave., New York, N. Y. 10036. Phone: (212) CI 5-1441.

WCB5: 50,000 watts. CBS affiliate. Owned by CBS. On the air 24 hrs. Music format: Pop Standard (90%)—Conservative (10%). Editorializes as warranted. Special Programming: Ivy League Football, New York Yankees Baseball. "Talk of New York" with Carol Reed, Ed Joyce, Dr. Rose Franzblau, audience call-in, guests, 11:30 a.m.-4 p.m., M-F. "Up to the Minute," with Lou Adler, Dick Reeves, Pat Summerville, Lowell Thomas, Phil Rizzuto, news, magazine concept, 4-8 p.m., M-F. TV outlet is WCB5-TV, channel 2. Len Weines is director of 23-man news dept. Special programming units, helicopter crew call. Extended news hours. Comedy LP's included in "Jack Sterling Show." New records are selected for air-play by committee of station personnel. Play list published weekly. Record promotion people are seen: Fri. Gen'l mgr., Walter A. Schwartz, Prog. manager, Rick Sklar. Send 4 copies of 45's to Mr. Sklar, 1330 Avenue of the Americas, New York, N. Y. 10019. Phone: (212) LT 1-7777.

WABC-FM: 1500 watts. Stereo. Simulcast Mid-11 a.m., M-F, Mid-10 a.m., Sat., Mid-noon, Sun., on the air 24 hrs. Music Format: Classical (60%)—Pop Standard (20%)—Jazz (10%)—Discussion, Talk, Drama (4%). Special Programming: ABC Chamber Concerts, live, stereo, classics, 9:05-10 p.m., Tue., "Meet the Artist," interview, classical, 9:05-10 p.m., Mon., "Tedd Lawrence Show," interview pop artists, 5-7 p.m., M-F. "Bel Canto," interview, opera, 9:05-10 p.m., Fri. "Celebrity's Choice," interview general, 8-9 p.m., Sun., "Men of Hi Fi," panel discussion, 9:05-10 p.m., Thurs., "Performing Arts Specials," Drama, recorded, 9:05-mid., Sun., "E. P. Morgan News & Commentary," 7-7:15 p.m., M-F. Prog. dir., Ed Shaunnessy. Send 2 copies of Stereo LP's to Mr. Shaunnessy. Address and all other information same as WABC-AM.

WADO: 5,000 watts. Owned by Bartell Broadcasting Co. On the air 24 hrs. Music format: Spanish Music & Latin Jazz. 5 min. news on the hr. V-P & Station mgr., Sydney Kavaler, Prog. dir. Luis Romanense. Send records to Mr. Romanense, 205 E. 42nd St., New York, N. Y. 10017. Phone: (212) 532-9266.

WBAL-FM: ERP 10,300 watts. Owned by Pacific Foundation. On the air 7 a.m.-4 a.m. Music format: Jazz (25%)—Folk (25%)—Contemporary-Country-Rhythm & Blues-Classical (50%). Editorializes daily. Special Programming: "Folk Music Around the World," Tues., "Country Music," 11:30 a.m.-12 noon, Sat., 5:30-6 p.m., Sun., "News & Commentary," with Edward P. Morgan, 10:45-11 p.m., M-F. Mike Hodel is director of 5-man news dept. Comedy LP's featured on "My Word" 6-6:30 p.m., Sun. Folk Music featured 12-30 p.m., M-Sun. except Fri. Jazz featured 11 p.m.-3 a.m., Fri. New records are selected for air-play by Gen'l dir. Station publishes play list. Music mgr., Frank

WBAL-FM: ERP 10,300 watts. Owned by Pacific Foundation. On the air 7 a.m.-4 a.m. Music format: Jazz (25%)—Folk (25%)—Contemporary-Country-Rhythm & Blues-Classical (50%). Editorializes daily. Special Programming: "Folk Music Around the World," Tues., "Country Music," 11:30 a.m.-12 noon, Sat., 5:30-6 p.m., Sun., "News & Commentary," with Edward P. Morgan, 10:45-11 p.m., M-F. Mike Hodel is director of 5-man news dept. Comedy LP's featured on "My Word" 6-6:30 p.m., Sun. Folk Music featured 12-30 p.m., M-Sun. except Fri. Jazz featured 11 p.m.-3 a.m., Fri. New records are selected for air-play by Gen'l dir. Station publishes play list. Music mgr., Frank

WFAS: 1,000 watts daily, 250 watts nights. Owned by Westchester Corp. On the air 24 hrs. Music format: Pop Standard (100%). Editorializes occasionally. Special Programming: Westchester High School Basketball and Football, "Women's Page of the Air" with Lillian Lang, women's news, 10:30-11 a.m., Sun., "Dialogue 66" with Margaret Schwartz, interviews hosted by National Conference of Christians and Jews, 8-8:30 p.m., Sun., "Pathways to Children's Literature," with Dick and Marion Eskey, comment on Children's books, 10:15-10:30 p.m., Sun. John D. Yotter is director of 5-man news dept. Special equipment: Airplane. 5-min. news.

(Continued on page 30)

SPOTLIGHT ON LAS

OFFICIAL

REGISTRATION FORM

FOR

"TAPE CARTRIDGE CONFERENCE"

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Growth of Las Vegas as a key Convention Center . . . with listings of current and future convention bookings.

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DON'T MISS THE OPPORTUNITY TO BE PART OF THIS MUSIC BUSINESS GLIMPSE BEHIND- THE-SCENES OF ONE OF AMERICA'S MOST FASCINATING AND TALENT-CONSCIOUS CITIES.

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SPOTLIGHT
ON
LAS VEGAS

SPOTLIGHT

SPOTLIGHT ON LAS VEGAS

SPOTLIGHT ON LAS VEGAS

WWRL Sways Buying Habits

Continued from page 24 programming as any particular audience has."

The station features a fluctuating format. From 6 to 10 a.m. the top 25 on its playlist are combined with new records, blues records, and climbers. But from 10 a.m. on, the playlist is different, changing from 1-20 one day during a given time period to 1-16 and 21-25 the next day in the same period.

Marty Wekser, music director, said the station enjoys exposing new r&b records and making them so popular that the Hot 100 format stations have to play them. The station pushed such records as "Misty," by

Grove Holmes, "Cool Jerk," by the Capitols, and "Sunny," by Bobby Hebb, breaking their first in the New York market.

Enoch Gregory, the station's program director, said that a controlled music policy and consistency of programming had helped the station's popularity. Sister station WOL in Washington has capitalized on the same type of programming.

"Top 40 format radio," said Ward, "was the greatest thing that ever happened to radio. It showed the radio industry where it was. TV isn't that bad, the people like it. Radio stations, because of the TV competition, have been forced to find their little niche—country music, good music, rock 'n'



WIND PERSONALITY Bruce Lee, right, interviews Buddy Greco on the first of a summer-long staff-tells-all series to be aired by the Chicago radio station.

roll, r&b. Before the advent of Top 40, stations were a little bit of everything."

WOL

By CLAUDE HALL

WHIL-FM, the country music station in Boston, recently devoted an entire day to Eddy Arnold, Connie Smith, and Jim Reeves. RCA Victor Records donated albums to use as audience giveaways, said program director Robert Ness.

Perry Allen has joined the staff of KHOW in Denver to handle a 6-10 a.m. time period. He was formerly with KVI, Seattle. . . . KDKA, Pittsburgh, launched a three-minute space opera series Monday (18). Deejays Bob Trow, Jim Williams, Art Pallan, Terry McGovern and Bob Tracey play the parts; Clark Rice serves as announcer. The serialized episodes are heard throughout the day.

John W. Morrow, recent graduate of Columbia University, is the new "Midnight 'Til Dawn" show host at KING, Seattle. . . . Danny O'Brien is the newest "Good Guy" on KRIO in McAllen, Tex. He replaces Ronnie Whitlock, who has become news director of the station. . . . New program director of KBOX in Dallas is Bob Osborne, who transferred to the Hot 100 format station from his sister operation in St. Louis—WIL. Osborne has been music director at WIL. Bill Ward of KBOX has been upped from production director to operations director.

Jim Lange is returning to KSFO in San Francisco to handle a Sun. (Continued on page 30)

WOL

RATES
REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rate around \$1.00.
FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 12 or more consecutive insertions, 15%.
BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address.
CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.
PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard
188 W. Randolph St., Chicago, Ill. 60601

ANNOUNCER-CHIEF ENGINEER: Immediate opening. Send tape, photo and background to Carl Yates, KSIS AM-FM, Sedalia, Mo.
ANNOUNCER - MORNING MAN needed for top 40 format station in metropolitan market. Good salary for right man plus extra income from upcoming TV operation. Send tape and resume to Box 30741, Billboard, 188 W. Randolph, Chicago, Ill. 60601.

SALES UP 307%
The Davis Broadcasting Company has purchased another station. We are expanding and need talented people. Program Director, Station Manager, Sales Manager, Production Men, Salesmen, D. J.'s., call or write Bill Weaver for full particulars.

KWIZ
3101 West 5th St., Santa Ana, Calif.
Phone (714) 547-0951
FEMALE JOCKEYS - ARE YOU TALKING TO ME? Do you have music? Do you have a bright, sincere, different appeal? Do you want to live and work in Southern California? Send tape and resume to Larry Grannis, KWIZ, 3101 W. 5th St., Santa Ana, Calif. 92703.

SITUATION WANTED
ONE OF AMERICA'S BEST-KNOWN DJ'S & PD'S seeks permanent association with "good people." Also experienced as Manager. Call: (213) 876-6248.

TOP 40 DISK JOCKEY AVAILABLE June 15. Major market experience. Documented audience builder. Funny, fast and gimmicks galore. Wife, 3rd ticket and under. Send resume to Yanna Jarpe, Johnny Walker, WNUR, Evanston, Ill.
BILL BIVENS, EXPERIENCED ANNOUNCER, programmer, producer in radio & TV. Well-known, respected name in the business, pioneer in stereo with high ratings to prove it. Many music contacts, outstanding references by the top names in our business. Former announcer for Fred Waring Show, Vox Pop, Harry James Show, Miller radio show; Kate Smith, Tommy & Jimmy Dorsey Stage Show, Parade of Stars and Douglas Edwards News on TV. Box 1770, Charlotte, N. C. Phone: (704) 366-2606.

EXPERIENCED DEJAY-ANNOUNCER will relocate anywhere to any music format. Write today for a sincere, dedicated announcer, single, draft exempt. Box 265, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

WANTED TO BUY
CASH WANTED FOR YOUR LP'S, DJ'S & 45's. Wanting Classical Records, etc. Your personal collection. Call LO 76310, Stereo King, 15 N. 13, Philadelphia, Pa.

RADIO RESPONSE RATING

NEW YORK, N. Y. . . . 4th Cycle
July 30, 1966

TOP STATIONS

Call Letters	% of Total Points
★ WJCA	56%
2. WAB	44%

★ POP Singles

1. WNEW	53%
2. WLES-AM & FM	27%
3. WJN	12%
Others	8%
(WABC-FM, WNBC-AM & FM, WQX, WPIX-FM, WTFM-FM)	

★ R&B

1. WWL	64%
2. WJN	27%
3. WJNR (Union, N. J.)	9%

★ JAZZ

1. WLIB-AM & FM (Billy Taylor)	25%
2. WTFM-FM (Tie)	20%
2. WLIB-FM (Tie)	20%
(Del Shields)	
4. WEVD	15%
(Herb O'Connell)	
Others	20%
(WABC-FM (Alan Grant), WJN (Mort Faga), WFUV-FM, WKCR-FM)	

★ COUNTRY

1. WJZR (Newark, N. J.)	75%
2. WTHE	21%
3. WJF (Milford, Conn.)	4%

★ CONSERVATIVE

1. WPAT-AM & FM (Paterson, N. J.)	67%
2. WTFM-FM	23%
3. WJN-AM & FM (Tie) 3%	
(Newark, N. J.)	
3. WCES-AM & FM (Tie) 5%	

★ COMEDY

1. WNEW	47%
2. WCB3	29%
3. WCB (Tie)	9%
(NBC Network)	
3. WJCA (Tie)	9%
5. WTFM-FM	6%

★ FOLK

1. WABC-FM	67%
2. WOR-AM & FM	33%

★ CLASSICAL

1. WQXR-AM & FM	50%
2. WPAT-AM & FM	18%
3. WJN-AM & FM	8%
Others	24%
(WABC-FM, WNBC-AM & FM, WFUV-FM, WCES-AM & FM, WJZR-FM, WJN-AM & FM, WJN-AM & FM)	

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

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Gary Stevens	WJCA	30%
2.	Bruce Morrow	WABC	25%
3.	Dan Daniel (Tie)	WJCA	16%
3.	Joe O'Brien (Tie)	WJCA	16%
Others	(Herb Oscar Anderson, WABC Jack Spector, WJCA)		13%

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in exposing new records) (Listed Alphabetically)
Joe Bogart Music Director, WJCA
Frank Costa Ass't Program Director, WJCA
Ruth Meyer Record Librarian, WJCA

★ TOP JOCKEYS (Pop Singles) BY TIME SLOT

Morning	Joe O'Brien, WJCA
Mid-Morning	Harry Harrison, WJCA
Early Afternoon	Jack Spector, WJCA
Traffic Man	Dan Daniel, WJCA
Early Evening	Gary Stevens, WJCA
Late Evening	Gary Stevens, WJCA
All Night	Dean Anthony, WJCA

★ TOP TV BANDSTAND SHOW

Play Cole Diskette WPIX-TV, 6:30-7:30 p.m.
Disc-O-Teen (John Zackerley) WJUI-TV (Newark, N. J.) M-F 6-6:45 p.m. Sat. 5-6 p.m.

★ POP LP'S

1. William B. Williams	WNEW	49%
2. Ted Brown	WNEW	15%
3. Klavan & Finch	WNEW	9%
Others		27%
(Jim Ameche, WJN, Johnny Andrews, WCB3, Jim Lowe, WNEW, Jerry Marshall, WCB3, Pete Myers, WNEW, Dick Shepard, WNEW, Lony Starr, WJN, Ted Steele, WCB3, Jack Sterling, WCB3, Big Wilson, WNBC)		

★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's) (Listed Alphabetically)
Mike Egan Music Programmer, WJN
Gene Fodden Program Director, WTFM-FM
Irv Faskow Music Librarian, WCB3
Gertie Katzman Record Librarian, WJN
John McCarthy Record Librarian, WOR
Allen Rosenberg Music Librarian, WNEW-FM
Ralph Sanabria Music Programmer, WJN

★ R&B

Rocky "G"	WWRL	29%
Frankie Crocker	WWRL	25%
Jack Walker	WLIB	21%
Others		25%
(Herman Amis, WJNR, Enoch Gregory, WWRL, Hal Jackson, WJNR, Tommy Smalls, WLIB, Danny Stiles, WJNR)		

★ COUNTRY

1. Ed Neilson	WJZR	42%
2. Bob Lockwood	WJZR	32%
3. Paul Brenner	WJZR	26%

STATIONS BY FORMAT

AM RADIO FREQUENCIES			
WJCA	570	WCB3	880
WJN	620	WPAT	930
WJNR	660	WJZR	970
WJCA	700	WJN	970
WJCA	740	WJN	1050
WABC	770	WHLI	1100
WNYC	830	WNEW	1130
WLIB	1190	WJNR	1430
WFAS	1230	WVOX	1460
WGBB	1240	WHOM	1480
WADL	1280	WINS	1500
WEVD	1300	WTHE	1500
WPDW	1300	WQXR	1560
WBXN	1380	WWRL	1600

FM RADIO FREQUENCIES			
(S) WKCR-FM	89.9	WGSB-FM	94.3
WFUV-FM	90.7	(S) WABC-FM	95.5
WHOM-FM	92.3	(S) WQXR-FM	96.3
WJCA-FM	93.1	WJCA-FM	97.1
WJCA-FM	93.5	WEVD-FM	102.7
WNYC-FM	93.9	WHLI-FM	97.9
WOR-FM	98.7	WFAS-FM	103.9
WBAL-FM	99.5	WJN-FM	104.3
WJN-FM	100.3	(S) WRFB-FM	105.1
(S) WJZR-FM	101.9	WJZR-FM	105.9
(S) WJN-FM	102.7	WRVR-FM	106.7
(S) WJZR-FM	103.5	WLIB-FM	107.3

NEW YORK, N. Y. Country's 1st Radio Market (28 AM, 24 FM). (NOTE: The remaining New York City Stations by Format will be included in next week's survey of Newark, New Jersey).

WABC: 50,000 watts. ABC affiliate. Owned by ABC. On the air 24 hrs. Music format: Contemporary (100%). Editorializes daily. Special Programming: New York Jets and Notre Dame College Football. "The Breakfast Club," with Don McNeill, 10-10:55 a.m., M-F. TV outlet is WABC-TV, channel 7. Ed Hardy is director of 20-man news dept. Special equipment: 4 mobile units, mobile boat, 5-min. news at 55 past the hr., headlines at 25 past the hr. Extended news every evening. New records are selected for air-play by committee of station personnel. Play list published weekly. Approximately 5 new records programmed weekly. Record promotion people are seen Fri. Gen'l mgr., Walter A. Schwartz, Prog. manager, Rick Kilar. Send 4 copies of 45's to Mr. Kilar, 1330 Avenue of the Americas, New York, N. Y. 10019. Phone: (212) LT 1-7777.

WABC-FM: 1500 watts. Stereo. Simulcast Mid-11 a.m., M-F, Mid-10 a.m., Sat., Mid-noon, Sun., on the air 24 hrs. Music format: Classical (60%), Pop Standard (20%), Jazz (10%), Standard (6%), Discussion, Talk, Drama (4%). Special Programming: "ABC Chamber Concerts," live, stereo, classics, 9:05-10 p.m., Tue., "Meet the Artist," interview, classical, 9:05-10 p.m., Mon., "Tedd Lawrence Show," interview pop artists, 5-7 p.m., M-F, "Bel Canto," interview, opera, 9:05-10 p.m., Fri. "Celebrity's Choice," interview, general, 8-9 p.m., Sun., "Men of Hi-Fi," panel discussion, 9:05-10 p.m., Thur., "Performing Arts Specials," Drama, recorded, 9:05-10 p.m., "E. D. Morgan News & Commentary," 7-7:15 p.m., M-F. Prog. dir., Ed Shaunessy. Send 2 copies of Stereo LP's to Mr. Shaunessy. Address and all other information same as WABC-AM.

WADO: 5,000 watts. Owned by Bartell Broadcasting Co. On the air 24 hrs. Music format: Contemporary (25%), Jazz 5 min. news on the hr., V-P, & Station mgr., Sydney Kavalere, Prog. dir., Luis Romanace. Send records to Mr. Romanace, 205 E. 42nd St., New York, N. Y. 10017. Phone: (212) 532-9266.

WBAL-FM: ERP 10,300 watts. Owned by Pacifica Foundation. On the air 7 a.m. to 4 p.m. Music format: Contemporary (25%), Contemporary Country-Rhythm & Blues-Classical (50%). Editorializes daily. Special Programming: "Folk Music Around the World," Tues., "Country Music," 1:30 a.m.-12 noon, Sat., 5:30-6 p.m., Sun., "News & Commentary," with Edward P. Morgan, 10:45-11 p.m., M-F. Mike Hodel is director of 5-man news dept. Comedy LP's featured on "My Word" 6-6:30 p.m., Sun. Folk Music featured 12-3:30 p.m., M-Sun, exc. Fri. Jazz featured 11 p.m.-3 a.m., Fri. New records are selected for air-play by Music dir. Station publishes play list. Gen'l mgr., Frank

Millsbaugh, Music dir., Ann MacMillan. Send records to Miss MacMillan. Phone: (212) OX 7-3288.

WBXN: 5,000 watts. Owned by United Broadcasting Co. of N. Y. Music format: Spanish Language Program. Special Programming: "Italian Language Program," 12:30-3 p.m., Sun. Gen'l mgr., C. Carroll Larkin, Prog. dir., Paul Alarcon, 560 5th Ave., New York, N. Y. 10036. Phone: (212) CI 5-1441.

WCB3: 50,000 watts. CBS affiliate. Owned by CBS. On the air 24 hrs. Music format: Pop Standard (94%), Conservative (10%), Language Program. Special Programming: Ivy League Football, New York Yankees Baseball, "Talk of New York," with Carol Reed, Ed Joyce, Dr. Rose Franzblatt, audience call-in, guests, 11:30 a.m.-4 p.m., M-F. "Up to the Minute," with Lou Adler, Dick Reeves, Pat Summerall, Lowell Thomas, Phil Rizzuto, news, magazine concept, 4-8 p.m., M-F. TV outlet is WCB3-TV, channel 2. Len Weines is director of 23-man news dept. Special equipment: 2 mobile units, helicopter on call. Extended news hourly. Comedy LP's included. "Jack Sterling Show." New records are selected for air-play by committee of station personnel. Play list published weekly. Record promotion people are seen M-F. Gen'l mgr., Thomas R. Swafford, Prog. dir., James R. McQuade, Music Librarian, Irv Faskow. Send 6 copies of 45's and 5 copies of LP's to Mr. Faskow, 51 W. 52nd St., New York, N. Y. 10019. Phone: (212) 765-4321.

WCB3-FM: 1,500 watts. ERP. Simulcast with WCB3-AM. Note: On or about Oct. 1, 1966, WCB3-FM will broadcast the "Young Sound," a Pop Standard type of format, during its unduplicated programming hours.

WEVD: 5,000 watts. Independent. Music format: Jazz, Classical, Foreign Language. Editorializes occasionally. Special Programming: "Forward," public affairs discussion, 6-8 p.m., Tues. Fri. David Niles is director of news dept. Gen'l mgr., Norman Furman, Prog. dir., David Niles. Send 2 copies of 45's and 2 copies of LP's to Mr. Niles, 117 W. 46th St., New York, N. Y. 10036. Phone: (212) 757-8880.

WEVD-FM: ERP 20,000 watts. Simulcast with WEVD-AM except 6:30-8 p.m., Tues.-Fri.

WFAS: 1,000 watts. 250 watts nights. Owned by Westchester Corp. On the air 7 a.m. to 11 p.m. Music format: Pop the Standard (100%). Editorializes occasionally. Special Programming: Westchester High School Basketball and Football, "Women's Page of the Air," with Lillian Lang, women's news, 10:30-11 a.m., Sun., "Dialogue '66," with Margaret Schwarz, interviews hosted by National Conference of Christians and Jews, 8:30 p.m., Sun. "Paths to Leadership," with Dick and Marion Ecky, comment on Children's books, 10:15-10:30 p.m., Sun. John D. Yottes is director of 5-man news dept. Special equipment: Airplane, 5-min. news. (Continued on page 30)



KRLA STAFFERS AWARD Ernie Farrell, Metric Music's West Coast professional manager, a Gold Bomb for delivering what they have estimated to be "one million stiffs" to the station. Farrell is currently pushing releases by Charlie Underwood & the Glibband and Ray Johnson of Loma Records and Bobby Sheen of Capitol Records. From left are Bob Eubanks, Bob Hudson, Farrell, Dave Hull, Dick Biondi, and Dick Moreland.

Radio-TV Panel

ATLANTA — American Women in Radio and TV will present a broadcasting forum Tuesday (26) at the national convention of the National Federation of Business and Professional Women's Clubs here. Panelists will include Mrs. Gene Barnes, Roy Danish, Thomas A. McAvity of NBC-TV network and Hubbell Robinson of ABC-TV network.

KBTR Tabloid

DENVER — KBTR here recently devoted an issue of its All-American tabloid newspaper to stories of Vietnam and today's music. The newspaper featured items on Barry Sadler, Johnny Rivers and Johnny Sea. It was distributed to soldiers in Vietnam by the Hot 100 format radio station.

Nostalgia Works

Continued from page 24

playing just the melodic section of a symphony as a framework for another piece of music or several pieces."

But the production is so precise that a C major will follow a C minor from one piece to another, he said. Weing paid tribute to music director John Krance as selecting the music to be played. This is put on half-hour tapes. And the work is so precise and definite that "we're lucky if we get 12 new tapes a week." Fortunately, the station has 12 or 13 years of taped programs accumulated. These are continuously updated.

on the hr., headlines on the half-hr. Extended news 5 times daily. New records are selected for air-play by prog. dir. Approximately 10 new singles and 10 new albums programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Ray Adell. Prog. dir., Mel Clark. Send 5 copies of 45's and 4 copies of LP's to Mr. Lofsky, 379 New York Ave., Huntington, N. Y. 11743. Phone: (516) HA 3-6740.

WGSM-FM: ERP 1,000 watts. Simulcast with WGSM-AM. Address and other information same as WGSM-AM.

WHBL-FM: ERP 20,000 watts. Independent. On the air 24 hrs. Music format: Foreign language (90%). Editorializes weekly. Special programming: "Jack Bilby's Talent Showcase," with Jack Bilby, showcase for new talent throughout metropolitan area. "Keep in Touch," with George Douth, celebrity interviews. "Barbara Buchanan Show," interviews with authors, entertainers, etc. Sandra Davis is director of 2-man news dept. 5-min. news on the hr. Jazz featured on "Jazz Festival," with Ray Wilson. mid-1 a.m., M-F, also included in regular programming. New records are selected for air-play by committee of station personnel. Gen'l mgr., William A. Masi. Prog. dir., Jack Bilby. Send 2 copies of 45's and 2 copies of LP's to Mr. Masi, 116 Market St., Newark, N. J. 07102. Phone: (212) RE 2-8775 or (201) MA 2-2800.

WHLL: 10,000 watts. Independent. Music format: Standard (85%)—Classical (15%). Editorializes occasionally. Special programming: various interviews shows on politics, sports, and farm subjects. Jerry Carr is director of 8-man news dept. 5-min. news on the half-hr. Jazz included in regular programming. New records are selected for air-play by music dir. Station publishes play list monthly. 4-5 new albums programmed weekly. Record promotion people are seen by appointment. Gen'l mgr., Paul Godofsky. Prog. dir., Jerry Carr. Music dir., Roger Wayne. Send 3 copies of 45's and 3 copies of LP's to Mr. Wayne, 384 Clinton St., Hempstead, N. Y. 11550. Phone: (516) IV 1-8000.

WHLL-FM: ERP 3,000 watts. Simulcast with WHLL.

WHN: 50,000 watts. Owned by Storer Broadcasting. On the air 24 hrs. Music format: Pop Standard (50%)—Standard (50%). Special programming: New York Mets Baseball, Army Football, Ranger Hockey, "Issue" & "Comment," with Dick DeFreitas, commentary, 7:10-7:15 a.m., 8:10-8:15 a.m., 7:05-7:10 p.m., 8:05-8:10 p.m., M-Sat. "From A to Z," instructional, 7:30-7:35 p.m. M-Sat. Mike

VOX JOX

Continued from page 29

day 4-8 p.m. show. He will continue his two TV shows in addition to the radio chores. . . . Johnny Michaels of WFAS, White Plains, N. Y., has been hired to WOR-FM, New York, a new stereo rock 'n' roll station.

Music librarian Sam DeVincent, WWO, Fort Wayne, Ind., has a collection of more than 50,000 song sheets dating back to 1797. . . . New deejays for XERB, the 50,000-watt station in Tijuana, Mexico, which will beam r&b programming at Los Angeles as of Aug. 1, include Wolfman Jack, Paul (the Naz) Anthony, and Al (Fat Daddy) Washington.

Bob Conrad, vice-president of programming and operation with WCLV-FM Stereo, Cleveland, has been elected to the board of directors of the Cleveland Philharmonic Orchestra. . . . KLAQ, the Denver country music station, is not only increasing nighttime power to 5,000 watts, but launching FM broadcasts. Both AM and FM are 24 hours daily, simulcast.

Vernon G. Adams, formerly program director of KDOT, Scottsdale, Ariz., has been named manager of KENT, a full-time country music station in Prescott, Ariz. Taking his place as program director of KDOT is Albert J. (Bud) Kelley. . . . KBKR, a daytime country music station in San Antonio, has launched FM broadcasts. The schedule calls for simulcasting during the day and going to midnight on the FM.

Steve Lundy has joined the staff of KILT, Dallas. . . . Bill Holly has replaced Kahn Hammond on the personality roster of KBOX, Dallas. Hammond has moved to San Antonio. . . . Paul Menard is being heard as Irving Harrigan on KLIFF, Dallas. Jack Woods, who uses the air name of Charles Brown, is rejoining KLIFF.

Paul A. Dunn has been named general manager of WGVA, Geneva, N.Y.; he replaces R. Carleton Greene, who becomes a special consultant to the station. . . . Mike Stephens is now on the staff of KITE, San Antonio. . . . WSPZ, Spencer, W. Va., is under new ownership and new format—basically middle of the road—and needs both pop standard and country music records, said general manager Dale Brooks.

New assistant to Sherril Taylor of the National Association of Broadcasters is James A. Joyella, formerly with the Office of the Chief of Information, Army Headquarters, Washington. . . . Ron Mac, formerly program director at KIOX, Bay City, Tex., is now program director at KVIC, Victoria, Tex., and holding down an early morning air shift. New KIOX program director is Tom Nix, the station's late afternoon personality.

ARB Plans to Use 'Radio-Only' Diary

BELTSVILLE, Md. — The American Research Bureau is adopting a "radio-only" diary for its audience surveys, beginning in October. This type of survey, said President Peter Langhoff, "provides the best available estimates of what buyers need most—listening levels which reflect the total advertising value of radio—and station share relationships."



JAMES BROWN, of King Records, tries on a WPRO sweatshirt for Vik Armen. Brown, in town for a one-nighter, stopped by the Providence radio station to visit the air personalities.

STATIONS BY FORMAT

Continued from page 29

at 55 past the hr., headlines on the half-hr., extended newscasts. Folk Music featured on Johnny Michaels show, 2-3 p.m., Sat. Jazz featured on Jerry Tano Show, mid-6 a.m., Mon-Sat., and included in regular programming. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., James D. Roosa. Pro. dir., John D. Yoties. Send 5 copies of 45's and 3 copies of LP's to Mr. Yoties, Box 551, White Plains, N. Y. Phone (914) OW 3-2400.

WFAS-FM: ERP 3,000 watts. Simulcast with WFAS-AM.

WFIE: 5,000 watts. Owned by Colonial Broadcasting Co. Music format: Town & Country (100%). Play list published every two weeks. Approximately 10 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., William Calvert. Prog. dir., Vin Roberts. Send 4 copies of 45's and 2 copies of LP's to Mr. Roberts, 1201 Post Rd., Milford, Conn. Phone (203) 878-5915.

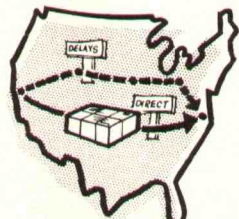
WFUV-FM: ERP 3,500 watts. Owned by Fordham University. On the air 4 p.m.-mid., M-F; noon-mid., Sat. & Sun. Music format: Classical (60%)—Pop Standard (40%). 15-min. news at 5 p.m., M-F. Gen'l mgr., Rev. Wm. K. Trivett. Records should be directed to William Kerrigan, Fordham University,

Bronx, N. Y. 10458. Phone: (212) 933-2233.

WGBB: 1,000 watts. Owned by Susquehanna Broadcasting. On the air 6 a.m.-1 a.m. Music format: Pop Standard (70%)—Standard (30%). Special programming: Hofstra Univ., C. W. Post College, & U. S. Merchant Marine Football. Tom Lague is director of 6-man news dept. Special equipment: Mobile unit, 3 walkie-talkies, airplane for traffic reports, 5-min. news at 55 past the hr., headlines on the half-hr. Extended news at 7:55 a.m., 4:55 p.m. New records are selected for air-play by committee of station personnel. Approximately 15 new singles and 5 new albums programmed weekly. Record promotion people are seen M-F. Gen'l mgr., W. A. Musser. Prog. dir., Bob Lawrence. Music dir., M. Sullivan. Send 3 copies of 45's and 1 copy of LP's to Mr. Sullivan, 44 S. Grove, Freeport, N. Y. 11520. Phone (516) 623-1240.

WGSM: 5,000 watts. Long Island Network affiliate. Daytime. Music format: Pop Standard (100%). Editorializes occasionally. Special programming: Hofstra Univ., C. W. Post College, & Kings Point College Football. "The Listening Post," with Bob Allen, names & events in the news, 2-2:30 p.m., Sun. "Comment and Opinion," with Tom Lague, editorial, 6:30 p.m., Tue. & Thurs., 1:45 p.m., Sun. Tom Lague is director of 5-man news dept. Special equipment: 2 mobile studios, airplane for traffic reports and special events. 5-min. news

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Tight-Format Requires Imaginative Air Personality

• Continued from page 24

and want to hear something else. "I do a lot of public appearances. Rolling Stones, I exceed. Everybody on the staff will do the Beatles concert and the Herman's Hermits concert. That's the secret of WMCA—we're not removed from our audience. We even have a direct phone to the studios—MU 8-5715.

"I've found that if I keep in contact with the kids and use my head—plus rely on music director Joe Bogart and Frank Costa, the record librarian—I

can keep my show interesting. Bogart and Costa can spot the potential records that kids want to hear. They can usually spot the music trends, too."

One music trend that Stevens has noted on college campuses is an upsurge in blues. As for the teen audience, it still enjoys the Beatles, but the Beatles are no longer a phenomenon. There's certainly nothing bigger, however, at the moment. I feel the Rolling Stones, particularly in the quality of their recordings, have closed some of the gap on the Beatles.

About the only drift in music—though not really a trend—Stevens could see cropping up now is a Middle Eastern influence as heard in "Paint It, Black" and "Mother's Little Helper" by the Rolling Stones and "Bus Stop" by the Hollies "which I think is going to be a smash in New York. The Beatles have also used the Middle-East type of sound."

Indie Year

The record industry, Stevens felt, is catching up with itself. "With all due respect to major producers who develop and record their own product, this has been a big year for intelligent a&r directors who've had the foresight to buy good masters from indie producers. It's time for record companies to enlarge their scope and not try to keep all production in the house."

To illustrate how effective Stevens is in persuading his audience to react, Macleans toothpaste recently presented him an award for the most original approach to advertising—a contest encompassing deejays on 30 radio stations in 25 major markets.

Stevens said that he had always wanted to work in New York. "Every step of my career has been aimed toward working here on this station. When I was 17, I came up to WMCA which I idolized even then. The receptionist booted me out. But I've paid them back. Here I am."

Rosica Sees

• Continued from page 24

example the 'Ed Sullivan Show,' mean much to record sales."

Rosica is against tight radio playlists. In any major market, he said, the station that makes most of the advertising dollar is the No. 1 station of its type. Very few markets can sustain two Hot 100 format radio stations, he added.

Some exceptions, he said, are New York and Miami, where WFUN and WQAM both fare well, and Los Angeles.

"In Los Angeles, a station playing only 29 or 30 records of its choice is taking the market. Stations with limited playlists are the ones most difficult to break through because they play the ones most difficult to break through because they play only the top 30 records that fit their format. An Eddy Arnold record that is in the top 10 nationally doesn't mean a thing to them. If a station can come into a market like Los Angeles, where two Top 40 operations were fighting it out, and win with a limited playlist, it hurts.

"However, history has shown that stations with limited playlists of this type wear out; the kids quickly tire of hearing the same records too often," he concluded.

TOP SELLING R & B SINGLES

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

Billboard Award	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	2	2	AIN'T TOO PROUD TO BEG Temptations, Gordy 7054 (Jobete, BMI)	10
2	1	1	LET'S GO GET STONED Ray Charles, ABC Records 10808 (Baby Monica, BMI)	9
3	3	3	HOLD ON! I'M COMIN' Sam & Dave, Stax 189 (East-Pronto, BMI)	17
4	4	4	NEIGHBOR, NEIGHBOR Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI)	10
5	5	5	BAREFOOTIN' Robert Parker, Nola 721 (Bonatemp, BMI)	14
6	7	7	I LOVE YOU 1,000 TIMES Platters, Musicor 1166 (Ludix, BMI)	12
7	21	21	OPEN THE DOOR TO YOUR HEART Darrell Banks, Revitol 201, (Myto, BMI)	3
8	9	9	WITH A CHILD'S HEART Stevie Wonder, Tamla 54130 (Jobete, BMI)	6
9	22	22	THAT'S ENOUGH Roscoe Robinson, Wand 1125 (Kapa, BMI)	5
10	10	10	SUNNY Bobby Hebb, Philips 40365 (Portable, BMI)	6
11	11	11	IT'S AN UPHILL CLIMB TO THE BOTTOM Walter Jackson, Okeh 7247 (Metric, BMI)	6
12	6	6	GOOD TIME CHARLIE Bobby Bland, Duke 402 (Don, BMI)	9
13	13	13	MY LOVER'S PRAYER Otis Redding, Volt 136 (East-Time-Redwal, BMI)	8
14	15	15	LET ME BE GOOD TO YOU Carla Thomas, Stax 188 (East, BMI)	13
15	8	8	COOL JERK Capitols, Keren 1524 (McLaughlin, BMI)	17
16	28	28	WE'LL BE UNITED Intruders, Gambel 201 (Sharpe, BMI)	4
17	17	17	TEENAGER'S PRAYER Joe Simon, Sound Stage 7 2564 (Frederick, BMI)	8
18	18	18	(I'M A) ROAD RUNNER Jr. Walker & All Stars, Soul 35015 (Jobete, BMI)	13
19	23	23	YOUR GOOD THING Mabel John, Stax 192 (East, BMI)	3
20	—	—	BLOWIN' IN THE WIND Stevie Wonder, Tamla 54136 (Witmark, ASCAP)	1
21	19	19	NINETY-NINE AND A HALF Wilson Pickett, Atlantic 2334 (East-Pronto, BMI)	8
22	31	31	MISTY Groove Holmes, Prestige 401 (Vernon, ASCAP)	3
23	—	—	WADE IN THE WATER Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	1
24	12	12	LOVING YOU IS SWEETER THAN EVER Four Tops, Motown 1096 (Jobete, BMI)	7
25	26	26	TAKE THIS HEART OF MINE Marvin Gaye, Tamla 54132 (Jobete, BMI)	8
26	27	27	BABY, IT'S OVER Bob & Earl, Mirwood 5517 (Arima, SESAC)	5

Billboard Award	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
27	—	—	I WANT A GIRL Mad Lads, Volt 137 (East, BMI)	1
28	36	36	PHILLY FREEZE Alvin Cash & The Registers, Mar-V-Lus 6012 (Vapac, BMI)	2
29	—	—	WARM AND TENDER LOVE Percy Sledge, Atlantic 2342 (Pronto-Bob-Dan-Quincy, BMI)	1
30	35	35	I'VE GOT TO GO ON WITHOUT YOU Van Dyke, Mala 530 (Aim, BMI)	3
31	—	—	LOVE ATTACK James Carr, Goldwax 309 (Rise/Aim, BMI)	1
32	20	20	WHOLE LOT OF SHAKIN' IN MY HEART (Since I Met You) Miracles, Tamla 54134 (Jobete, BMI)	6
33	33	33	THE SHADOW OF YOUR SMILE Lou Rawls, Capitol 3655 (Miller, ASCAP)	2
34	34	34	SHARE WHAT YOU GOT (But Keep What You Need) William Bell, Stax 191 (East, BMI)	4
35	16	16	WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic 2326 (Pronto-Quincy, BMI)	16
36	37	37	RIGHT TRACK Billy Butler, Okeh 7245 (Jalynne, BMI)	3
37	38	38	WHEN YOU WAKE UP Cash McCall, Thomas 8830 (Cragree & Special Agent, BMI)	4
38	14	14	I'LL LOVE YOU FOREVER Holidays, Golden World 36 (Myto, BMI)	16
39	—	—	LONELY SOLDIER Mike Williams, Atlantic 2339 (Pronto-Chevis, BMI)	1
40	—	—	BABY I LOVE YOU Jimmy Holiday, Minir 32002 (Metric, 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.

- CAN I . . .
Manhattans, Carnival 517
- GO GO TRAIN . . .
Jackie Paine, Jet Stream 725
- GOIN' GOIN' GONE . . .
Broadways, MGM 13486
- I BELIEVE I'M GONNA MAKE IT . . .
Joe Tex, Dial 4033
- I GOT TO LOVE SOMEBODYS, BABY . . .
Johnnie Taylor, Stax 193
- I'M A PRACTICAL GUY . . .
Lee Rodgers, D-Town 1067
- SUCH A SWEET THING . . .
Mary Wells, Atco 6423

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago July 31, 1961

- Tossin' and Turnin', Bobby Lewis, Beltone
- I Like It Like That, Chris Kenner, Instant
- Boll Weevil Song, Brook Benton, Mercury
- Dum Dum, Brenda Lee, Decca
- Hats Off to Larry, Del Shannon, Big Top
- Quarter to Three, U. S. Bonds, Legrand
- Last Night, Mar-Keys, Satellite
- Together, Connie Francis, MGM
- Let's Twist Again, Chubby Checker, Parkway
- Yellow Bird, Arthur Lyman, Hi Fi

POP SINGLES—10 Years Ago July 28, 1956

- The Wayward Wind, Gogi Grant, Era
- I Almost Lost My Mind, Pat Boone, Dot
- I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
- Allegheny Moon, Patti Page, Mercury
- Moonglow & Theme From Picnic, Morris Stolfoff, Decca
- Born to Be With You, Chordettes, Cadence
- My Prayer, Platters, Mercury
- I'm in Love Again, Fats Domino, Imperial
- Whatever Will Be, Will Be, Doris Day, Columbia
- More, Perry Como, RCA Victor

R & B SINGLES—5 Years Ago July 31, 1961

- Tossin' and Turnin', Bobby Lewis, Beltone
- Boll Weevil Song, Brook Benton, Mercury
- I Like It Like That, Chris Kenner, Instant
- The Switch-a-Roo, Hank Ballard & The Midnighters, King
- Every Beat of My Heart, Pips, Vee Jay
- That's What Girls Are Made For, Spinners, Tri-Fi
- I Don't Mind, James Brown, King
- Quarter to Three, U. S. Bonds, Legrand
- It's Gonna Work Out Fine, Ike & Tina Turner, Sue
- No, No, No, Chanters, DeLuxe

POP LP'S—5 Years Ago July 31, 1961

- Stars for a Summer Night, Various Artists, Columbia
- Camelot, Original Cast, Columbia
- Never on Sunday, Soundtrack, United Artists
- Exodus, Soundtrack, RCA Victor
- Carnival, Original Cast
- TV Sing Along With Mitch, Mitch Miller, Columbia
- Ring-A-Ding Ding, Frank Sinatra, Reprise
- Rick Is 21, Rick Nelson, Imperial
- Goin' Places, Kingston Trio, Capitol
- Knockers Up, Rusty Warren, Jubilee

TOP SELLING R & B LP'S

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

Billboard Award	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
2	2	2	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	4
2	1	1	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	14
3	7	7	UP-TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	10
4	5	5	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	13
5	6	6	GOTTA TRAVEL ON Ray Charles, ABC 10808 (Baby Monica, 767 (S))	7
6	3	3	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	13
7	4	4	WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic 8125 (M); SD 8125 (S)	9
8	14	14	A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)	10
9	9	9	WILDEST ORGAN IN TOWN! Billy Preston, Capitol T 2532 (M); ST 2532 (S)	5
10	13	13	MOODS OF MARVIN GAYE Tamla TLP 266 (M); SLP 266 (S)	6
11	10	10	GOIN' OUT OF MY HEAD Ves Montgomery, Verve V 8642 (M); W-8642 (S)	19
12	8	8	CRYING TIME Ray Charles, ABC ABC 544 (M); ABCS 544 (S)	22
13	12	12	I LOVE YOU 1,000 TIMES Platters, Musicor MM 2091 (M); MS 3091 (S)	6

Billboard Award	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
14	11	11	MARTHA & THE VANILLAS GREATEST HITS Gordy G 917 (M); GS 917 (S)	8
15	—	—	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); 708 (S)	1
16	—	—	DANCE THE COOL JERK W/ CAPITOLS Atco 190 (M); SD 190 (S)	1
17	18	18	MAD LADS IN ACTION Volt 414 (M); S 414 (S)	2
18	15	15	THIS OLD HEART OF MINE Isley Brothers, Tamla TLP 269 (M); SLP 269 (S)	3
19	—	—	HEY! LET'S PARTY Mongo Santamarria, Columbia CL 2473 (M); CS 9273 (S)	1
20	—	—	SOUL SISTER Aretha Franklin, Columbia CL 2521 (M); CS 9321 (S)	1

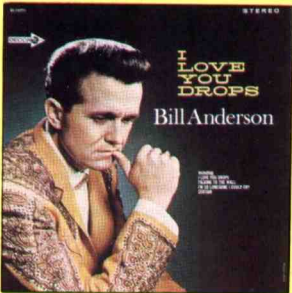
NEW ACTION R & B LP'S

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.

- RHAPSODY . . .
Ahmad Jamal, Cadet LP 764 (M); MS 764 (S)



MOOD INDIGO • PETE FOUNTAIN
CRL 57484 (M) • CRL 757484 (S)



I LOVE YOU DROPS • BILL ANDERSON
DL 4771 (M) • DL 74771 (S)



MEDLEY TIME • JAN GARBER and His Orchestra
DL 4730 (M) • DL 74730 (S)



ALOHA FROM HAUNANI
DL 4705 (M) • DL 74705 (S)



A SIGN OF THE TIMES • LES BROWN
and His Band of Renown
DL 4768 (M) • DL 74768 (S)

EXCITING New ALBUMS for AUGUST



SOMETHING SPECIAL • BURL IVES
DL 4789 (M) • DL 74789 (S)



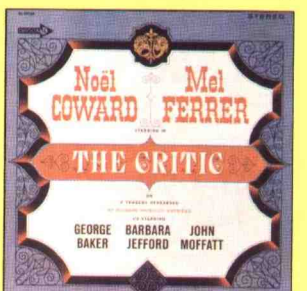
"TORN CURTAIN"—THE ORIGINAL SOUND TRACK
DL 9155 (M) • DL 79155 (S)



IN MOTION • THE QUARTETTE TRES BIEN
DL 4791 (M) • DL 74791 (S)



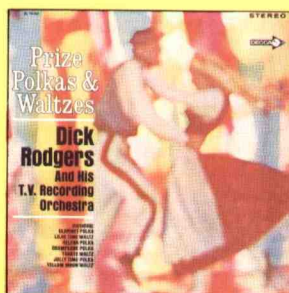
MY MOOD IS YOU • MARA LYNN BROWN
DL 4797 (M) • 74797 (S)



THE CRITIC • NOEL COWARD—MEL FERRER
DL 9154 (M) • DL 79154 (S)



THE STEEL BANDITS PLAY
DL 4794 (S) • DL 74794 (S)



PRIZE POLKAS & WALTZES • DICK RODGERS
DL 4762 (M) • DL 74762 (S)



UKULELE ISLE • OHTA SAN
DL 4704 (M) • DL 74704 (S)



SATCHMO AT SYMPHONY HALL • LOUIS
ARMSTRONG and The All Stars
DXB 195 (M) • DXSB 7195 (SE)



THE BEST OF THE MILLS BROTHERS
DXB 193 (M) • DXSB 7193 (SE)



ORGAN FAVORITES • JESSE CRAWFORD
DL 4749 (M) • DL 74749 (SE)

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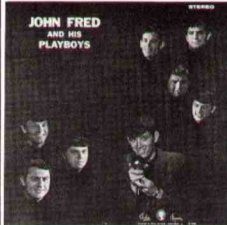
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NEW ALBUM RELEASES

ANGEL

BEETHOVEN: MISSA SOLEMNIS—Various Artists/New Philharmonia Orch. & Chorus (Klemperer); B 3679, SB 3679
BACH: FOUR FLUTE SONATAS—Various Artists; 36350, S 36350
RICHARD STRAUSS: FOUR LAST SONGS—Elisabeth Schwarzkopf/Berlin Symphony Orch. (Szell); 36347, S 36347
CARL ORFF: CARMINA BURANA—The New Philharmonia Chorus & Orch. (Fruhbeck de Burgos); 36333, S 36333

CAEDMON

HAL HOLBROOK—Longfellow; Evangeline; TC 1179
VARIOUS ARTISTS—Aristophanes; Lysistrata; TRS 313

CAMBRIDGE

Madrigals of FRESCOBALDI & MONTEVERDI—Arie Musicali; CRS 1708
BOISMORTIER/HANDEL/LOEILLET/TELEMANN—Dinner Music of the 1740's; CRS 1815

CAPITOL

NAT KING COLE—The Unforgettable Nat Cole Sings the Great Songs; T 2558, ST 2558
TENNESSEE ERNIE FORD—Wonderful Peace; T 2557, ST 2557
SONNY JAMES—Till the Last Leaf Shall Fall; T 2561, ST 2561
ERICH LEINSDORF Plays the Good-Time Classics; P 8637, SP 8637
GUY LOMBARDO & THE ROYAL CANADIANS—Guy Lombardo's Broadway; TT 2559, STT 2559
CHARLIE LOUVIN—Lonesome Is Me; T 2482, ST 2482
BILLY MAY Today; T 2560, ST 2560
MATT MONRO—This is the Life!; TT 2540, STT 2540

Carnegie Hall Concert With BUCK OWENS & HIS BUCKEROS; T 2556, ST 2556
SADLER'S WELLS ORCH. (Davis)—I Love Carmen; P 8605, SP 8605
VARIOUS ARTISTS—Super Oldies; T 2562
VARIOUS ARTISTS—Super Oldies Vol. 2; T 2565
NANCY WILSON—Tender Loving Care; T 2555, ST 2555

CAPITOL IMPORTS (INDIA)

M.S. SUBBULAKSHMI—Meera Bhajans; MOAE 133
S. BALACHANDAR—Veena Maestro of South India; MOCE 1026
ROSHAN ARA BEGUM Sings; PCLP 1530

COLUMBIA

FATHER MALCOLM BOYD & CHARLIE BYRD—Are You Running With Me, Jesus?; CL 2548, CS 9348

CORNER STONE

REVIVALAIRES TRIO—Sound of Joy; CRS 4001

DISNEYLAND

JAN CLAYTON—Carousel; ST 3939
WALT DISNEY Presents the Story of the Seven Dwarfs and Their Diamond Mine; DQ 1297
WALT DISNEY Presents Prof. Julius Sumner Miller Relating Stories of Michael Faraday the Father of the Age of Electricity; DQ 1294
THURL RAVENSCROFT—All About Dragons; DQ 1301

FOCUS

BOB DOROUGH—Just About Everything; 336

GALLERY

JOHN CACAVAS—Velvet Is the Beat; GM 3201, GS 6201

MAINSTREAM

SOUNDTRACK—The Shop on Main Street; 56082, S 6052

MERCURY

ROY DRUSKY in a New Dimension; MG 21083; SR 61083

MURBO

Sound Spectrum Vol. Six—For Voices; LP 6002
Sound Spectrum Vol. Seven—For Stage Band; LP 6003

PAULA

JOHN FRED & HIS PLAYBOYS; LP 2191

PHILIPS

40 Beatle Hits Played By LESTER LANIN & HIS GO-GO GETTERS; PHM 200-211, PHS 600-2111

RCA CAMDEN

JOHN GARY—The One and Only; CAL 983, CAS 983
STUART HAMBLEN—in the Garden & Other Inspirational Songs; CAL 973, CAS 973
LIVING BRASS—What New My Love and Other Favorites; CAL 996, CAS 996
LIVING JAZZ—A Lover's Concerto; CAL 985, CAS 985

RCA RED SEAL

BACH: LUTE SUITES NO. 1 AND 2—Julian Bream; LM 2896, LSC 2896
MONTSERRAT CABALLE Sings Songs of Enrique Granados with Symphony Orch. (Ferrer); LM 2910, LCS 2910
ROBERT HELPS—New Music For the Piano by 24 Contemporary Composers; LM 7042, LSC 7042
ANDRE PREVIN Conducts Rachmaninoff; Symphony No. 2—London Symphony Orch.; LM 2899, LSC 2899
WAGNER: LOHENGRIN (Complete)—Various Artists/Boston Symphony Orch. (Leinsdorf); LM 6710, LSC 6710

RCA VICTOR

NEAL HEFTI HIS ORCH & CHORUS—Hefti In Gotham City; LPM 3621, LSP 3621
HENRY MANCINI—Arabesque; LPM 3623, LSP 3623
THE STATESMEN QUARTET With HOVIE LISTER Sings the Gospel Gems; LPM 3624, LSP 3624

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

GUANTANAMERA

Sandpipers, A&M 806

ALFIE

Cher, Imperial 66192

★ 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.

LET ME TELL YOU, BABE . . .

Nat King Cole, Capitol 5683 (Comet, ASCAP) (Boston)

MOST OF ALL . . .

The Cowsills, Philips 40382 (Geld-Udell, ASCAP) (Miami)

THIS IS MY HOUSE

(But Nobody Calls) . . .

Moody Blues, London 1005 (Essex, ASCAP) (Cleveland)

I WONDER IF SHE LOVES ME . . .

Do's and the Don'ts, Red Bird 072 (Terrace-Real George, ASCAP) (Minneapolis-St. Paul)

I'VE GOT TO GO ON WITHOUT YOU . . .

Van Dyke, Mala 530 (Aim, BMI) (Miami)

SOCK IT TO 'EM J. B . . .

Rex Garvin, Like 301 (Verdunn, BMI) (Atlanta)

LET IT BE ME . . .

Arthur Prysock, Old Town 1196 (Leeds, ASCAP) (Houston)

YOUR GOOD THING (Is About to End) . . .

Mabel John, Stax 192 (East, BMI) (Miami)

RCA VICTROLA

ZINKA MILANOV—Famous Operatic Arias; VIC 1198, VICS 1198
RAVEL: ALBORADA DEL GRACIOSO—Chicago Symphony Orch. (Reiner); VIC 1199, VICS 1199
TCHAIKOVSKY: ROMEO AND JULIET—Boston Symphony (Munch); VIC 1197, VICS 1197
ALAN WARD Conducts Gilbert & Sullivan Overtures; VIC 1196, VICS 1196

ROTO

POLKA SATURDAY NIGHT WITH THE U-NETA ORCH.; M 9503

STAX

SAM & DAVE—Hold On, I'm Comin'; 708 (M), 708 (S)

SUPREME

RONNIE AVALONE—O Divine Redeemer; SS 2034

VERVE

COUNT BASIE & HIS ORCH.—Basie's Beatle Bag; V 8659, V6-8659
IRENE REID—It's Too Late; V 5003, V-6 5003
HOWARD ROBERTS WITH WOODWINDS & STRINGS—The Velvet Groove; V 8662, V-6 8662
SOUNDTRACK—This Property Is Condemned; V 8664, V6-8664

VERVE FOLKWAYS

DON CRAWFORD; FT 3002, FTE 3002
TIM HARDIN; FT 3004, FTS 3004
JOHN LEE HOOKER . . . AND SEVEN NIGHTS; FE 3003, FTS 3003
JIM AND JEAN—Changes; FT 3001, FTS 3001
THE PENNYWHISTLERS—Songs From Everywhere; FV 9034, FVS 9034
SON HOUSE & J.D. SHORT; FV 9035, FVS 9035

WARNER BROS.

DIALOGUE SOUNDTRACK—Who's Afraid of Virginia Woolf?; 2B 1657, 2B5 1657
ORIGINAL CAST—A Time For Singing; H 1639, HS 1639

Everybody Is Going Ape For The Monkees



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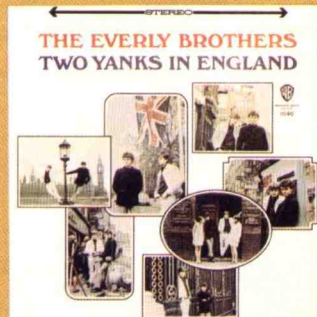
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BEAU BRUMMELS '66 • The Beau Brummels Warner Bros. Album No. 1644



I COULDN'T LIVE WITHOUT YOUR LOVE • Petula Clark Warner Bros. Album No. 1645



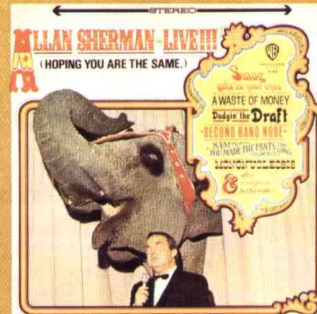
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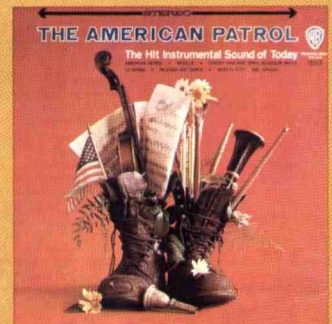
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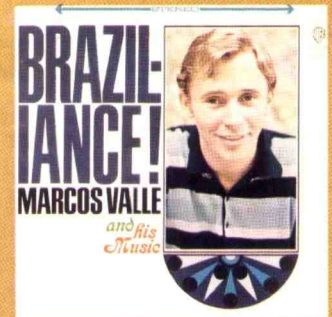
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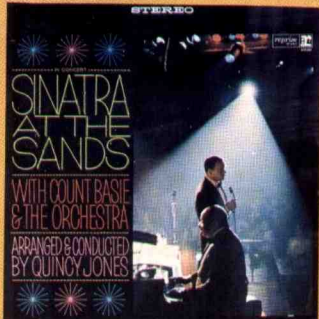


ONE OF THOSE SONGS • Jimmy Durante Warner Bros. Album No. 1655

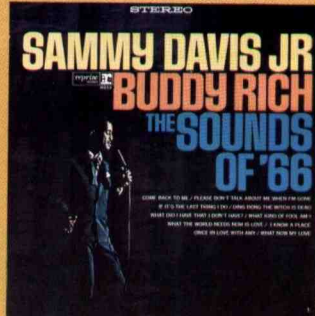


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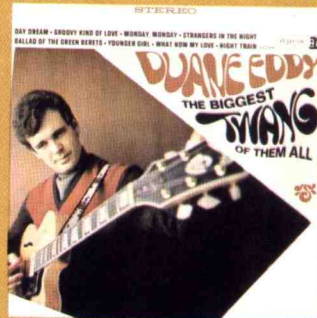
THE KINKS' GREATEST HITS • The Kinks
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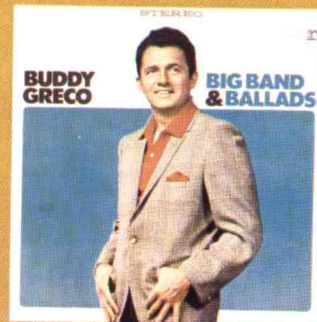
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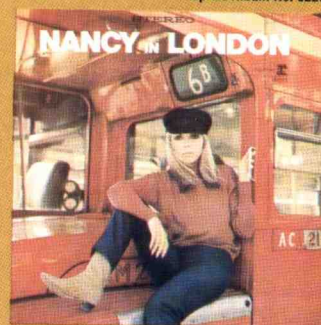
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Reprise Album No. 6208



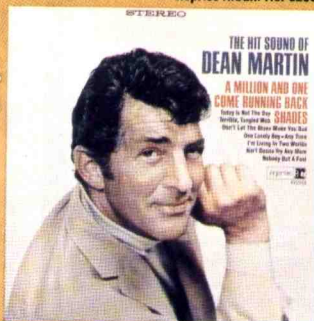
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THE JAZZ BEAT

By ELIOT TIEGEL

George Costello, an account executive at Columbia Record Productions, is not normally a jazz fan. However, he is quite a booster for the NORAD Commanders, a 20-piece dance band comprised of players from the larger North American Air De-

fense Command Band which has been recording at Columbia's Hollywood studios.

This latter organization was formed in 1959, and the Commanders were a subsequent outgrowth designed to fill a specific

area of the main band's activities—namely, performing at dances, public events and appearing on TV shows.

Though most people have no knowledge of the Commanders when comparing it to the style and sound of other dance bands with a built-in jazz feel, the band's continuous traveling has placed it on public view innumerable times.

Listening to the Commanders is a delightful experience. The musicians swing with ease, and their charts are written by men with an understanding and obvious respect for jazz and its techniques. The Commanders are selected musicians from the U. S. Army, Navy and the Air Force, and the Royal Canadian Air Force.

Music for the Commanders has been contributed by some of the major talents in the band business; namely, Sam Donahue, Walt Stuart, Warren Barket, Les and Larry Elgart, Paul Weston, Richard Maltby and Frank DeVol. Added to this are staff writers Art Wiggins (U.S. Air Force), Jack Short

(U. S. Army) and Randy Alderfort (U. S. Army).

Members of the Commanders past and present have passed through some of the nation's leading bands—Stan Kenton, Woody Herman, Ralph Marterie, Jimmy Dorsey, Ray McKinley, Glenn Miller and Pee Wee Hunt.

The Commanders have recorded several albums, none for sale to the general public, but available to broadcasters as a public service. One of these LP's, "About Faces," is a perfect sampler of what a middle-of-the-road jazz-influenced dance band should sound like. One entire side was composed and arranged by Art Wiggins, and the selections run from a cha cha ("Simpatico") to a moody ballad ("This Is Loneliness") to a medium tempo, full-sounding fox trot ("Easy Mark.")

The real gutsy jazz tunes are found on side two, starting with a blazing "Maria," featuring saxophonist Dave Edwards and trombonist Warren Luening. The counter lines between the trumpet and sax sections are cleanly defined and push the selection along.

"C'est La Gasse" is good, smooth big-band jazz not frenetic but moving and comfortable. "Waltz for Judy" is a harder sounding selection with a tinge of organ.

The band plays fluidly in a setting easily understandable. Although there are no revelations uncovered in either the arrangements or solos, the Commanders nonetheless are an enjoyable jazz-influenced band. Drummer Jerry Dedad's style is based on clean kicks and breaks which boots the band forward, smartly, of course, as the military is prone to say.

In a sense, the Commanders serve a fine purpose by nurturing the playing desires of jazz thinking musicians in NORAD. The Colorado Springs-based organization has taken a page from the books of Count Basie, Quincy Jones and Si Zentner and pasted them together into a composite of the best of these professional organizations. The Commanders are worth a listen to if they pass through your town.

The Monkees mean big money

not peanuts



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- COLUMBIA** Handel *ROYAL FIREWORKS SUITE/WATER MUSIC SUITE* Ormandy ML-5417/MS-6095; HOROWITZ *PLAYS SCARLATTI* ML-6058/MS-6058/MQ-697; BACH *ORGAN FAVORITES* E. Power Biggs ML-5661/MS-6261/MQ-435; BACH *ON THE PEDAL HARPSICHOORD* E. Power Biggs ML-6015/MS-6615/MQ-637; ML-6204/MQ-8804/MQ-790; MUSIC OF JUBILEE E. Power Biggs ML-6015/MS-6615/MQ-637; BACH *THE GOLDBERG VARIATIONS* Glenn Gould ML-5060; Bach *TWO AND THREE PART INVENTIONS* Glenn Gould ML-6022/MS-6622; Bach *THE SIX BRANDENBURG CONCERTOS* Casals M2L-331/M2S-731/M2Q-760; THE WELL-TEMPERED CLAVIER Bk 1 D3L-333/D3S-733; FOUR VIVALDI CONCERTS FOR TWO VIOLINS AND ORCHESTRA Stern, Oistrakh, Ormandy ML-5604/MS-6204/MQ-404; Vivaldi *THE FOUR SEASONS* Bernstein ML-6144/MS-6744/MQ-736; Vivaldi, Telemann, Handel *THE BAROQUE OBOE* Harold Comberg ML-6232/MS-6832.
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- LONDON** Tchaikovsky *SWAN LAKE AND SLEEPING BEAUTY SELECTIONS* Stokowski SPC-21008; Offenbach *GAITE PARISIENNE* Charles Munch SPC-21011; Verdi *NABUCCO OSA-1382/A-4382*; Bartók *BLUEBEARD'S CASTLE* OSA-1158/A-4158; Mozart *REQUIEM* MASS IN D MINOR OSA-1157/A-4157; Bach *THE ART OF FUGUE* CSA-2215/CMA-7215; Schumann *FANTASIA IN C MAJOR* (Op. 17)/*ETUDES SYMPHONIQUES* (Op. 13) CS-6471/CM-9471; Dvorák *SYMPHONY NO. 8* (4) IN G MAJOR (Op. 88) CS-6443/CM-9443.
- VANGUARD** NEWPORT FOLK FESTIVAL/1965 The Lilly Brothers with Don Stover and Tex Logan, Eric von Schmidt, Geoff Muldaur and others VRS-9225/VSD-79225; SKIP JAMES/TODAY "Hard Times," "Crow Jane" and others VRS-9219/VSD-79219; MISSISSIPPI JOHN HURT/TODAY "Beulah Land," "I Got the Blues and Can't be Satisfied" and others VRS-9220/VSD-79220; CHICAGO/THE BLUES/TODAY Vols. 1, II, III VRS-9216/17/18 VSD-79216/17/18.
- VSP VERVE** THE ART OF THE BALLAD VSP/VSPS-17; Stan Getz *ELOQUENCE* VSP/VSPS-2; TWO FOR THE BLUES Cannonball Adderly and Ray Brown VSP/VSPS-10; JOHNNY HODGES AND ALL THE DUKES MEN VSP/VSPS-3.

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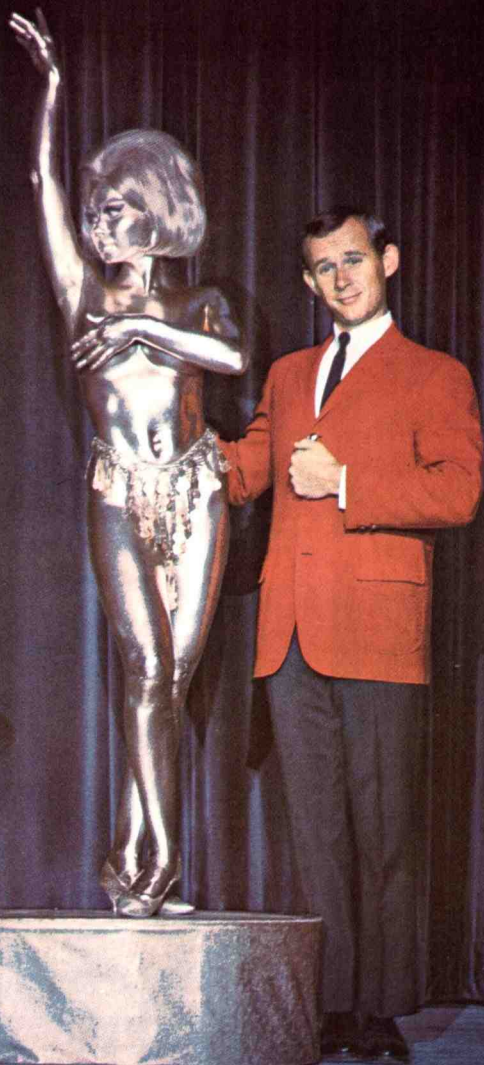
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VOL. 2



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TOP 100

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.

Main table with 3 columns: Rank, Title-Artist, Label & No., Weeks on Chart. Includes entries like 'YESTERDAY AND TODAY', 'GETTIN' READY', 'THE IMPOSSIBLE DREAM', etc.

100th Anniversary

*RPM and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing the following and stereo only.

Copyrighted material without record label and radio station approval by the Music Publishers' Association, New York office.

International Music Market Planned for Cannes in 1967

By MIKE HENNESSEY

PARIS—Ambitious plans to stage an annual international music market in Cannes—beginning in January 1967—were announced in Paris this week.

The project for the International Record and Music Publishing Market is seen as the most important and revolutionary initiative taken by the French music industry since the war, and stems logically from the rapidly accelerating internationalization of popular music.

The MIDEM plan (Marche International du Disque et de l'Édition Musicale) will be inaugurated at the Palais des Festivals in Cannes on Jan. 30 and will run for six days.

Conceived and organized by Bernard Chevry, who for three years has operated the International Television Programme Market on similar lines with tremendous success, the International Music Market will be a unique opportunity for music-businessmen from all over the world to do business together.

Easy Switch

It has been scheduled to follow closely on the San Remo Song Festival so that publishers and record men already on the Continent will be able to switch easily from the Italian to the French Riviera.

Chevry said: "The MIDEM will be the only world-wide specialized market gathering together music publishers, record companies, songwriters and artists for predominantly business reasons."

Participants will be able to discover and compare product from sources all over the world, will be able to introduce new material to professionals of all countries, will be able to present new songs to publishers and a&r men and discuss the problems confronting the industry from production through commercialization.

Hours of Operation

The actual market will be in operation from Monday, Jan. 30, to Friday, Feb. 3 inclusive

from 10:30 a.m. to 1 p.m. and from 4 p.m. to 7 p.m.

Publishers will present songs to publishers from other countries, with a view to clinching licensing deals, and to a&r men.

For this purpose there will be 12 presentation auditoria with high-fidelity monaural and stereo equipment for records and tapes of all speeds.

There will be 78 promotional offices, fully equipped, consisting of an open stand and a private listening room.

Sound Circuit

There will also be a promotional sound circuit enabling participants to present songs. This will be complemented by a closed-circuit TV system which will indicate information about the song being played on 150 TV receivers—the title, the songwriter, publisher and his office number in the MIDEM Market. The TV circuit will also be able to present filmed songs and publicity material.

In view of the large number of countries expected to be represented, a conference will be organized on Saturday, Feb. 4. Problems of the music industry can be discussed on an international level.

Ten promotion galas will be held during the six days in the grand auditorium of the Palais des Festivals. These concerts will permit record companies to present their international stars to the representatives of various countries—record executives, agents, impresarios, radio and TV producers and international press correspondents.

Each gala will be organized by a major record company which will be free to plan its own program and select its stars.

Awards

For the first time in France prizes will be awarded to artists whose records have achieved the biggest world-wide sales in the previous year. Awards will be made in the various categories of music and presented at a final concert in which the winning artists will perform their award-winning numbers.

In addition to the International Awards, there will be national awards for the artists whose records have achieved the biggest sales in their own countries. Again, various categories will be represented.

A great number of other facilities will be available, including special mail boxes for participants who do not have offices in MIDEM, a welcome and information service, a daily news bulletin, a publications stand featuring

(Continued on page 44)



BARCLAY RECORDS summer operation in Cannes was launched by a welcome party for newly signed star Alain Barriere. Pictured left to right are Charles Aznavour with friend, Georges Lulmer, Eddie Barclay, Nino Ferrer, Alain Barriere and Henry Salvador.

GVL Seeks Tenfold Increase In Performing Rights Payments

By OMER ANDERSON

BONN — Taking advantage of West Germany's new copyright law, the performing artists society—Gesellschaft zur Verwertung von Leistungsschutzrechten (GVL)—is demanding a tenfold increase in royalties from German TV-radio networks for the playing of recorded music.

The networks estimate the GVL's demands would increase payments from the present approximately 90 pfennigs (20 cents) per minute of broadcast phonograph records to about 9 Deutschemarks (\$2.50).

Prior to enactment of the new copyright law, which came into force last Jan. 1, the GVL was content to play second fiddle to Germany's performing rights society, GEMA.

When the new copyright law was written, however, the GVL succeeded in having its royalty position greatly strengthened. The new law elevates the royalty claims of the performing artists to virtual parity with the authors-composers.

At least this is the position taken by the GVL in current negotiations with the TV-radio networks. The new law guarantees the protection of the "interpretation" of a musical work separate from the protection of the work per se (i.e., the composition and text).

Heretofore, the networks have paid GEMA 80 million Deutschemarks (\$20 million) annually as a lump-sum settlement of all royalties on broadcast music, including phonograph records and music broadcast live. Apart from this payment to GEMA, the networks paid 2.5 million Deutschemarks (\$625,000) to the International Federation of the Phonographic Industry (IFPI) in settlement of royalty claims of the GVL.

The GVL was represented by the record companies, which negotiated a blanket agreement with the networks for the broadcasting of recorded music. This agreement expired last June 30, at which time the GVL made independent demands on the networks under the new copyright law.

The record industry is trying to have the old agreement extended until the end of the year. Negotiations between the GVL and the networks would proceed in the meantime with the agree-

ment reached to be retroactive to June 30.

At present, the German networks program a large amount of live music—from dance bands and their own symphony orchestras. They balance this with records. The networks consider this the ideal arrangement from the standpoint of flexibility and control over programming.

But this blending of live and recorded music would be financially impossible to continue if the networks are forced to pay the royalties now demanded by the GVL.

Network executives say the

options are to discontinue all live music, meaning the dismissal of the musicians employed by the networks; or to discontinue playing records and rely entirely on self-originated live music programming.

Under the latter option, the nine German radio networks (one in each State) and the two national TV networks would exchange tapes of their live programming on a co-operative basis.

German record companies, of course, would be the big losers if the networks try to originate all their own music.

German Radio Network To Stop Playing Disks

By JIMMY JUNGERMANN

MUNICH — Starting in August, the German Radio Network (ARD) will stop playing phonograph records. The GLV (the artists' protection fund) gets 25 cents from the radio network for each broadcast minute. Now they want 10 times more, \$2.50 for the broadcast minute. But this is too much for the radio network. Therefore a ban will start on records, starting with a tenth of broadcast time up to complete stop of the usual broadcast time for records.

GVL President Hermann Voss said in an interview, "The Swedish radio pays \$3 a broadcast minute of recorded music, Denmark radio \$2.20, Finland \$1.50—but the German radio 25 cents only."

Press and information boss Arthur Bader of the Bavarian Radio Network answered, "That is right. But we have radio networks in Europe with no payment at all; the Austrian, French, Italian and the Swiss networks don't pay a penny for the broadcast of records."

Werner Goetze, top disk jockey of the Bavarian Radio Network, said: "Well, that's a bitter-sweet feeling. It's bitter, of course, to be without all these wonderful jazz LP albums, to be without Beatles and Sinatra, Beach Boys and Barbra Streisand. But it's sweet to look for jazz and dance music talent around Bavaria and to produce

them, to produce tapes with big bands like Munich's Max Greger, Hugo Strasser, Ernst Jaeger and Ambros Seelos and groups like Freddie Brocksieper and Willy Fruth. Furthermore, we will broadcast live concerts of U. S. jazz stars whenever they visit Munich on their European trips. And whenever their itinerary allows it, we will be happy to tape the best numbers of U. S. jazz stars, groups and orders in our studio in hi-fi and stereo."

Maybe the days of the live radio show will return. One of the Bavarian Radio Network producers, Hans Wochenaus, said, "Wonderful times for us and the listener may come when we start the old routine of the live radio show again, featuring an emcee, a comedian, a variety orchestra with a band within the band, a jazz group, two folk singers, a yodeler, singing and instrumental groups."

"Good-by records, hello live show," says Carl Michalski, boss of the Light Music department of the Bavarian Radio Network. And the average listener? Said one of them, "They are crazy to ask for 10 times the sum." Another one, "Why records on radio? I've got a hi-fi stereo set and play my records whenever I like to do so. When I tune in radio, I like to hear variety and news, sports and cinema organ."

This 1966 radio-record war affects the Radio Network ARD (Continued on page 44)

German Radio Networks Promote Stereo Music

FRANKFURT—West German record companies are working with the quasistate-controlled radio networks to promote stereo music.

The result of this close co-operation is Europe's biggest stereo music boom. Thanks to active record sales promotion by the networks, record companies are selling nearly 5 million stereo records a year, and disk production has been switched almost entirely to stereo.

Germany's stereo boom is unique because of the hand-in-hand partnership of record companies and radio stations. For example, in the last four years, about 1 million stereo combination radio-phonograph sets have been sold in this country.

The nine German radio networks (one in each State) are all conducting regular stereo music programming, and have a total

of 33 stereo transmitters in operation.

In the Ruhr province of North Rhine-Westphalia, which has a third of West Germany's population, the network there is operating or has projected seven stereo transmitters receivable by 97 per cent of the sets in the State.

The record companies are having surprising success, too, in selling stereo recordings of drama, speeches and literary readings. To illustrate, the West Berlin station, Sender Freies Berlin (SFB) specializes in broadcasting drama in stereo. The station picks drama which depend heavily on sound effects.

Finally, record companies and set producers are working with the networks to encourage the writing of music for stereo performance and also dramas, with or without music.

ALFIE IS THE BIG GRABBER!

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CAINE
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The great title song by Bacharach and David from Paramount Pictures' sensational 'ALFIE' is now duplicating its fabulous London success. Already, eight top stars have recorded it, in addition to the Sonny Rollins' original sound track album - and the word is out "Watch 'ALFIE' go all the way!"

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Jack Jones Kapp
Billie Vaughn Dot

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AS SHE SINGS IT IN THE FILM

I ORIGINAL SOUND TRACK AVAILABLE ON IMPULSE

E Carmen McRae Mainstream
Dionne Warwick Scepter

Published by Famous Music Corp.



Paramount Pictures Presents MICHAEL CAINE as 'ALFIE' starring MILLICENT MARTIN · JULIA FOSTER · JANE ASHER · SHIRLEY ANNE FIELD VIVIEN MERCHANT · ELEANOR BRON with SHELLEY WINTERS as Ruby · Screenplay by Bill Naughton based on the play 'Alfie' by Bill Naughton Music by Sonny Rollins · Produced and Directed by Lewis Gilbert · A LEWIS GILBERT Production · TECHNICOLOR® TECHNISCOPÉ®

and Watch "ALFIE" Go in its U.S. Premiere in New York, August 24 at the New Embassy and Coronet Theatres.

**FROM THE
MUSIC CAPITALS
OF THE WORLD**

AMSTERDAM

Teen violinists **Emmy Verhey** and **Christian Bor** were acclaimed at the Moscow Violin Festival. Subsequently, Philips recorded Bach's Concerto for Two Violins and some Beethoven's "Romances" with them. . . . **Roel Kruyze**, Capitol label manager at Bovema, has built his "Summer Sound '66" sales campaign around the **Beach Boys'** "Pet Sounds" album. The group is virtually certain for the Grand Gala du Disque Oct. 1. . . . Also expected for the gala is Liberty's Japanese duo the **Peanuts**. . . . Other July Bovema releases include **Nancy Wilson's** "A Touch of Today" (Capitol), **Buck Owens'** "Dust on Mother's Bible" (Capitol), "Voices of the Singing 20's" (Parlophone), and the **Cascades'** "Cheyl's Goin' Home" (Stateside). . . . Phonogram is getting heavy sales in the Far East, especially Japan, with the **Dutch Swing College Band**, **Malando's Tango Orchestra** and **Johnny Lion**. . . . "Furi, Furi," latest hit by the Japanese group the **Spiders**, was released by Philips.

Holland Music has success with **Michel Polnareff's** "La Poupee Qui Fait Non" on Palette. . . . Melodia has 10 hits in the Top 40—among them "Sloop John B," "Pied Pier" and "Mama." . . . **Paul Simon** and **Art Garfunkel** taped a series of inserts for NCRV-TV's "Tween" series. . . . Basart has had good sales of its Trunabout budget-line LP's. . . . The **Motions** (Havoc) are negotiating appearances on Radio Luxembourg's German service and with German television.

Pye Records directors **Louis Benjamin** and **Jack Gill** visited **Robert Oeges** and **Hans Kellerman**, managing directors of the Negram, Haarlem. It coincided with the **Kinks'** "Sunny Afternoon" hit climb.

With the World (Soccor) Cup getting large TV exposure through Eurovision from London, HMV released **Bert Weedon's** "Kick Off." . . . Basart releases the first LP by **Les Baroques** after a series of singles hits and with "I Know" still in the Top 40.

BAS HAGEMAN

Cannes Fest

• Continued from page 42

turing music publications from all over the world and a secretarial service.

Discussions are currently under way regarding the possibility of a world-wide TV hook-up for the final concert.

Further information can be obtained from MIDEM, General Management, 11, rue d'Artois, Paris 8, France (telephone: BALzac 3594 and ALMA 1051).

After Jan. 15 and for the duration of the International Music Market, all correspondence should be addressed to MIDEM, Palais des Festivals, La Croisette, 06, Cannes, France. (Telephone: 394620; Telex: 26452 TEMPO F; Cable address: MIPTV OFFTOUR CANNES.

German Radio Net

• Continued from page 42

only, of course. The American radio station for Berlin listeners, RIAS-Berlin, the AFN (American Forces Network) and the BFN (British Forces Network) will continue to play records. And so will the commercial station of Radio Luxembourg, with an average of 20,000,000 listeners in Germany.

COLOGNE

The police chiefs of Hamburg, Essen, Munich and Frankfurt are holding regular "summit" conferences to co-ordinate "public

safety" precautions for visits to Germany by foreign beat groups. The police chiefs are being assisted in their deliberations by a battery of psychologists and psychiatrists specializing in "mass crowd behavior." . . . Electrola has just released the first recording by **Maria Marky**—"Leere Haende" ("Empty Hands"). A Hungarian, Maria is known as "the girl with the golden hands." . . . Ariola has contributed a new beat group—the **Berliner Hound Dogs**—to the

international beat arena. Their first release, "Gloria," has now been published in the U. S. in two versions. . . . Ariola's "Juanita Banana" has sold 50,000 copies in West Germany, and the "banana beat" has become a powerful sales force on the German scene. . . . CBS Schallplatten has just released **Simon & Garfunkel's** "I Am a Rock," and the diskery is promoting the S & G duo as articulating "youth problem" protest. While most Germans feel that

there is little wrong with today's youth that hard work won't cure, Simon & Garfunkel are being portrayed as the symbol of "youth's quest for recognition and understanding." **OMER ANDERSON**

LOS ANGELES

The Playboy Club is hard bent on a big-band jazz policy. Following **Terry Gibbs'** 16 pieces, **Gerald Wilson** brought in 18 men, and

(Continued on page 47)

ATTENTION! Anyone interested in learning at firsthand about the tape cartridge field. Here is the greatest concentration of speakers ever brought together to discuss the experience-to-date, the opportunities, the challenges in the burgeoning tape cartridge business.

- Where is the tape cartridge business heading in sales and profits?
- How have the successful merchants met the problems in this fast-breaking field?
- What must be done by every element in the business if the predicted potential is to be achieved?

ATTENDANCE WILL INCLUDE:

- DEALERS**—Auto accessory, record, appliance, car, department store
- DISTRIBUTORS**—Record, one-stop, rack, auto accessory
- MANUFACTURERS**—Tape equipment, appliances, record, tape cartridge, tape, automobiles
- SERVICES**—Music publishers, financial institutions

REGISTER NOW!!

PROGRAM

THE TAPE CARTRIDGE CONFERENCE

Egewater Beach Hotel, Chicago, Illinois

August 29-30, 1966

MONDAY, AUGUST 29

9:30 A.M. to 12:00 Noon

SESSION I

MORNING SESSION

YOUR FUTURE IN THE TAPE CARTRIDGE FIELD

Chairman

Hal B. Cook,

Publisher

The Billboard Publishing Company
New York, New York

IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE FIELD GO—ITS PITFALLS AND PROMISES

Mort L. Nasatir,

President

MGM Records, Inc.
New York, New York

THE POTENTIAL FOR SALES—A FORECAST OF MARKET OPPORTUNITIES

Lee Zhito,

Editor in Chief

The Billboard Publishing Company
New York, New York

Andrew Csida,

Managing Director of

Special Projects Division
The Billboard Publishing Company
New York, New York

12:30 P.M. to 1:30 P.M.

LUNCHEON

MONDAY

1:30 P.M. to 5:00 P.M.

CONCURRENT SESSIONS

From this list, each registrant will choose two sessions. (Each of the sessions will be held twice during the afternoon.)

SESSION II

Chairman

Harry Beckerman,

President

Car Tapes, Inc.
Chicago, Illinois

THE PROFITABILITY IN DEVELOPING AN INSTALLATION CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES

Earl Muntz,

President

Muntz Stereo-Pak, Inc.
Van Nuys, California

SESSION III

Chairman

David Nager,

Sales Manager

Consumer Products Division
Automatic Radio Sales, Inc.
Melrose, Massachusetts

THE ROLE OF THE WHOLESALE IN THE TAPE CARTRIDGE BUSINESS

Larry Finley,

President

International Tape Cartridge Corporation
New York, New York

SESSION IV

**OFFICIAL
TAPE CARTRIDGE
CONFERENCE
REGISTRATION BLANK**

REGISTER NOW FOR
**The Billboard
Forum's
TAPE
CARTRIDGE
CONFERENCE**

Chicago, Edgewater Beach Hotel
AUGUST 29-30, 1966



San Antonio, Texas

SESSION VII

Chairman

Merv York,
President
Top Notch Auto Supply Co.
Hopkins, Minnesota

PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS
IN CARTRIDGE AND EQUIPMENT RETAILING.

Amos Heilicher,

President
Heilicher Bros.
Minneapolis, Minnesota

5:00 P.M.-10:00 P.M.

EDUCATIONAL EXHIBITS

A display of the newest equipment and accessories in tape cartridge field.

TUESDAY, AUGUST 30

9:00 A.M. to 12:00 Noon

MORNING SESSION

Chairman

Vincent R. Vecchione,
Manager, Consumer Products
Borg-Warner
Spring Division
Bellwood, Illinois

SESSION VIII

SELLING TO KEY MARKETS

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT
IN THE AUTOMOBILE FIELD

John J. Nevin,

Car Product Planning Manager
Ford Division
Ford Motor Company
Dearborn, Michigan

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT
IN THE HOME

John A. O'Hara,

Director of Tape Development
Consumer Electronics Division
Philco Corporation
Philadelphia, Pennsylvania

Arnco Auto Supply Co., Inc.
Boston, Massachusetts

A DEPARTMENT STORE'S EXPERIENCE IN SELLING
PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Darse Crandall,

Product Manager, Television & Stereo
AIMCEE Wholesale Corporation
New York, New York

SESSION X

SELLING THROUGH WHOLESALERS

Chairman

Paul Stanley

Levine's Auto Supply Co.
San Francisco, California

EVALUATION OF EXPERIENCE IN SELLING TAPE
CARTRIDGES THROUGH A RACK JOBBER

Cecil Steen,

President
Record Wagon
Woburn, Massachusetts

EVALUATION OF EXPERIENCE IN SELLING TAPE
CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR

James Shipley,

President
Main Line
Cleveland, Ohio

EVALUATION OF EXPERIENCE IN SELLING TAPE
THROUGH A ONE-STOP

Michael J. Daniel,

President
Western Tape Distributors, Inc.
San Francisco, California

12:30 P.M. to 2:00 P.M.

LUNCHEON AND TALK
NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS
IN PENETRATING BROADER MARKETS

William Lear,

President
Lear Jet Company
Wichita, Kansas

2:00 P.M. to 5:00 P.M.

EDUCATIONAL EXHIBITS OPEN

the score for the

McKuen leaves day entertaining. He takes along it and a back-up

composing the m "Single Room tar **Jayne Mans-** Marshall, who the "Munsters" completed an in- or Leeds Music.

. . . The **Kingston Trio**, celebrating its 10th anniversary in show business, recorded the first LP ever done on location at the new Sahara-Tahoe Hotel. Locally, **Larry Wilde** cut a comedy LP for Dot at the Ice House in Pasadena, Calif.

Tower has purchased the master, "What Am I Doin' Here With You," by **P-Nut Butter**, from Mascot Records. . . . Criterion Music is adding an a-b-c legend on its sheet music to enable a guitarist to read the music at first glance. The regular three lines of music with words will appear, then the letters of each melody line will be printed under the notes.

Herb Miller, brother of the late band leader, looking for a label affiliation for some tapes he's cut. Miller, for the past 14 years has been teaching school in Monterey, Calif. **Tim Gayles** has the tapes.

KFAC has begun a new series of Sunday broadcasts known as "California Concerts." Spread over 26 weeks will be five broadcasts from the Hollywood Bowl and Music Center. Other shows will emanate from the station's studios and feature highlights of music from the Bowl season and L. A. Philharmonic season.

KOWN-FM, San Diego, is a new Southern California outlet programming in stereo. **Bob Barnes** is the station manager.

ELIOT TIEGEL

NEW YORK

Herb Bernstein will write the arrangements for the first LP of the Happenings; he arranged their single "See You in September." . . . **Lucine Amara**, Metropolitan Opera soprano, will sing the title role in Verdi's "Aida" Friday (29) at Lewisohn Stadium here.

Napoleon XIV, Warner Bros.' Records artist, has been signed by **Leonard Stogel & Associates** for management. He's scheduled to appear at a Los Angeles concert by the **Rolling Stones**, then start nationwide tour with **Sam the Sham & the Pharaohs**. . . . The **Blues Project** opens for two weeks at the Phone Booth Monday (25); newest member of the group is **Emmaretta Marks**, a girl. . . . **Jay & the Americans** tape a 90-minute TV special with **Bruce Morrow**, WABC deejay, Tuesday (26); the show will be shown Aug. 6 in New York, but the group won't be able to see it. They're to appear Aug. 1-2 at the Fort William Fair in Fort William, Ontario, and Aug. 4-6 at the Regina Fair in Regina, Saskatchewan, Can.

The **Yardbirds** have a new bass guitarist—**Jimmy Page**. He replaces **Paul Samwell-Smith**. . . . Premier Talent negotiating for U.S. tour by the **Yardbirds** Aug. 1-Sept. 5 and the **Hollies** for October, . . . The **Beau Brummels** are slated to perform at the Music Festival in Greenbay, Wis., Sept. 3. . . . **Coleman Hawkins Quartet** at the Village Vanguard here for a week beginning Sunday (24). . . . The **Dead End Kids** open in **Billy Reed's** Coney Island Pub Monday (25) for an extended engagement.

Marty Thau, regional promotion manager for Cameo/Parkway Records, became the father of a girl July 12. . . . **Bobby Lee** of Sue Records has signed with Universal Attractions for bookings. . . . **Bonnie Guitar**, Dot Record artist, has signed with **Gerald W. Purcell Associates** for personal management in the recording and publishing fields. . . . **Gene Page** has been signed to arrange and conduct the first album of the Marijuana Brass, a new comedy-instrumental group managed by **Peter Rachtman**.

Eddie Hazell will host a musical variety TV show on the CBC-TV out of Toronto Aug. 21-22. . . . The **Pair Extraordinaire** slated to appear on "The Ruth Lyons Show" in Cincinnati July 26 and the "Mike Douglas Show" Aug. 1. . . . Composer **Jerry Herman** of "Hello Dolly" and "Mame" fame is planning an original musical for TV. . . . **Lainie Kazan** opens for three weeks at the Persian Room of the Plaza Hotel Wednesday (27). . . . Organist **Johnny Dupont** slated for the **Barbra Streisand** concert tour.

MIKE GROSS

(Continued on page 48)

REGISTRATION: The fee for all of the Conference materials, attendance at all sessions, two luncheons, is \$100.00. Additional people from the same company is \$75.00 per person.

Use the registration card attached or write to TAPE CARTRIDGE CONFERENCE, Room 1408 500 Fifth Avenue, New York, New York 10036 enclosing your check and giving your name, title, company & address.

**FROM THE
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OF THE WORLD**

AMSTERDAM

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Also expected for the gala is Liberty's Japanese duo the **Peanuts**. . . . Other July Bovema releases include **Nancy Wilson's** "A Touch of Today" (Capitol), **Buck Owens** "Dust on Mother's Bible" (Capitol), "Voices of the Singing 20's" (Parlophone), and the **Cascades** "Cheyl's Goin' Home" (Stateside). . . . Phonogram is getting heavy sales in the Far East, especially Japan, with the **Dutch Swing College Band**, **Malandro's Tango Orchestra** and **Johnny Lion**. . . . "Furi, Furi," latest hit by the Japanese group the **Spiders**, was released by Philips.

Holland Music has success with **Michel Polnareff's** "La Poupee Qui Fait Non" on Palette. . . . Melodia has 10 hits in the Top 40—among them "Sloop John B," "Pied Pier" and "Mama." . . . **Paul Simon** and **Art Garfunkel** taped a series of inserts for NCRV-TV's "Tween" series. . . . Basart has had good sales of its Trunabout budget-line LP's. . . . The **Motions** (Havoc) are negotiating appearances on Radio Luxembourg's German service and with German television.

Pye Records directors **Louis Benjamin** and **Jack Gill** visited **Robert Oeges** and **Hans Kellerman**, managing directors of the Negram, Haarlem. It coincided with the **Kinks** "Sunny Afternoon" hit climb.

With the World (Soccor) Cup getting large TV exposure through Eurovision from London, HMV released **Bert Weedon's** "Kick Off." . . . Basart releases the first LP by **Les Baroques** after a series of singles hits and with "I Know" still in the Top 40.

BAS HAGEMAN

Cannes Fest

• Continued from page 42

turing music publications from all over the world and a secretarial service.

Discussions are currently under way regarding the possibility of a world-wide TV hook-up for the final concert.

Further information can be obtained from MIDEM, General Management, 11, rue d'Artois, Paris 8, France (telephone: BALzac 3594 and ALMa 1051).

After Jan. 15 and for the duration of the International Music Market, all correspondence should be addressed to MIDEM, Palais des Festivals, La Croisette, 06, Cannes, France. (Telephone: 394620; Telex: 26452 TEMPO F; Cable address: MIPTV OFFTOUR CANNES.

German Radio Net

• Continued from page 42

only, of course, The American radio station for Berlin listeners, RIAS-Berlin, the AFN (American Forces Network) and the BFN (British Forces Network) will continue to play records. And so will the commercial station of Radio Luxembourg, with an average of 20,000,000 listeners in Germany.

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CONFERENCE**

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The Billboard Forum will acknowledge your registration immediately upon receipt, and will forward all details pertaining to room accommodations, etc.

Please register _____ people from our company to attend The Billboard Forum's TAPE CARTRIDGE CONFERENCE, August 29 & 30 in Chicago. Check is enclosed to cover all registrants.

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We are manufacturers wholesalers dealers other: _____
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\$100.00 for a single registration
\$75.00 for each additional registrant
from the same company

Fee includes all work materials and luncheon on Monday and Tuesday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS. Payment Must Accompany Order. Make Check Payable to "Tape Cartridge Conference."

**NAMES OF REGISTRANTS
AND THEIR TITLES:**

Your signature and title _____

PROGRAM

THE TAPE CARTRIDGE CONFERENCE

Edgewater Beach Hotel, Chicago, Illinois
August 29-30, 1966

MONDAY, AUGUST 29

9:30 A.M. to 12:00 Noon

SESSION I

MORNING SESSION

YOUR FUTURE IN THE TAPE CARTRIDGE FIELD

Chairman

Hal B. Cook,
Publisher
The Billboard Publishing Company
New York, New York

IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE FIELD GO—ITS PITFALLS AND PROMISES

Mort L. Nasatir,
President
MGM Records, Inc.
New York, New York

THE POTENTIAL FOR SALES—A FORECAST OF MARKET OPPORTUNITIES

Lee Zhito,
Editor in Chief
The Billboard Publishing Company
New York, New York

Andrew Csida,
Managing Director of
Special Projects Division
The Billboard Publishing Company
New York, New York

12:30 P.M. to 1:30 P.M.
LUNCHEON

MONDAY

1:30 P.M. to 5:00 P.M.

CONCURRENT SESSIONS

From this list, each registrant will choose two sessions. (Each of the sessions will be held twice during the afternoon.)

SESSION II

Chairman

Harry Beckerman,
President
Car Tapes, Inc.
Chicago, Illinois

THE PROFITABILITY IN DEVELOPING AN INSTALLATION CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES

Earl Muntz,
President
Muntz Stereo-Pak, Inc.
Van Nuys, California

SESSION III

Chairman

David Nager,
Sales Manager
Consumer Products Division
Automatic Radio Sales, Inc.
Melrose, Massachusetts

THE ROLE OF THE WHOLESALE IN THE TAPE CARTRIDGE BUSINESS

Larry Finley,
President
International Tape Cartridge Corporation
New York, New York

SESSION IV

**FROM THE
MUSIC CAPITALS
OF THE WORLD**

• Continued from page 44

Maynard Ferguson is set to bring his large group down from San Francisco for two weeks, starting July 27. While Ferguson waits,

Ketty Lester holds forth in still another room. The two ought to get together.

Vibist Red Norvo opened a four-week booking at the Charter House Hotel, Anaheim, Calif., Monday

(18). Still along jazz lines, World Pacific is running a summer promotion on six Groove Holmes LP's.

Bill Robinson, director of recordings at Capitol, has been named recipient of the Audio Engineering Society Award for helping advance the professional organization.

England's Johnny Keating signed to write the theme and score the first six episodes of Universal TV's "The Jean Arthur Show." He is

currently writing the score for the film "Hotel."

Composer Rod McKuen leaves Aug. 17 on a 17-day entertaining tour of Vietnam. He takes along singer Flo Bennett and a back-up group.

Jimmy Sheldon composing the score for the film "Single Room Furnished," to star Jayne Mansfield. . . . Jack Marshall, who writes music for the "Munsters" TV show, has completed an instruction book for Leeds Music.

The Kingston Trio, celebrating its 10th anniversary in show business, recorded the first LP ever done on location at the new Sahara-Tahoe Hotel. Locally, Larry Wilde cut a comedy LP for Dot at the Ice House in Pasadena, Calif.

Tower has purchased the master, "What Am I Doin' Here With You," by P-Nut Butler, from Mascot Records. . . . Criterion Music is adding an a-b-c legend on its sheet music to enable a guitarist to read the music at first glance: The regular three lines of music with words will appear, then the letters of each melody line will be printed under the notes.

Herb Miller, brother of the late band leader, looking for a label affiliation for some tapes he's cut. Miller, for the past 14 years has been teaching school in Monterey, Calif. Tim Gayles has the tapes.

KFAC has begun a new series of Sunday broadcasts known as "California Concerts." Spread over 26 weeks will be five broadcasts from the Hollywood Bowl and Music Center. Other shows will emanate from the station's studios and feature highlights of music from the Bowl season and L. A. Philharmonic season.

KOWN-FM, San Diego, is a new Southern California outlet programming in stereo. Bob Barnes is the station manager.

ELIOT TIEGEL

NEW YORK

Herb Bernstein will write the arrangements for the first LP of the Happenings; he arranged their single "See You in September."

Lucine Amara, Metropolitan Opera soprano, will sing the title role in Verdi's "Aida" Friday (29) at Lewisohn Stadium here.

Napoleon XIV, Warner Bros.' Records artist, has been signed by Leonard Stogel & Associates for management. He's scheduled to appear at a Los Angeles concert by the Rolling Stones, then start nationwide tour with Sam the Sham & the Pharaohs. . . . The Blues Project opens for two weeks at the Phone Booth Monday (25); newest member of the group is Emmaretta Marks, a girl. . . . Jay & the Americans tape a 90-minute TV special with Bruce Morrow, WABC deejay, Tuesday (26); the show will be shown Aug. 6 in New York, but the group won't be able to see it. They're to appear Aug. 1-2 at the Fort William Fair in Fort William, Ontario, and Aug. 4-6 at the Regina Fair in Regina, Saskatchewan, Can.

The Yardbirds have a new bass guitarist—Jimmy Page. He replaces Paul Samwell-Smith. . . . Premier Talent negotiating for U.S. tour by the Yardbirds, Aug. 1-Sept. 5 and the Hollies for October. . . . The Beau Brummels are slated to perform at the Music Festival in Greenbay, Wis., Sept. 3. . . . Coleman Hawkins Quartet at the Village Vanguard here for a week beginning Sunday (24). . . . The Dead End Kids open in Billy Reed's Coney Island Pub Monday (26) for an extended engagement.

Marty Thau, regional promotion manager for Cameo/Parkway Records, became the father of a girl July 12. . . . Bobby Lee of Sue Records has signed with Universal Attractions for bookings. . . . Bonnie Guitar, Dot Record artist, has signed with Gerald W. Purcell Associates for personal management in the recording and publishing fields. . . . Gene Page has been signed to arrange and conduct the first album of the Marijuana Brass, a new comedy-instrumental group managed by Peter Rachtman.

Eddie Hazel will host a musical variety TV show on the CBC-TV out of Toronto Aug. 21-22. . . . The Pair Extraordinaire slated to appear on "The Ruth Lyons Show" in Cincinnati July 26 and the "Mike Douglas Show" Aug. 1. . . . Composer Jerry Herman of "Hello Dolly" and "Mame" fame is planning an original musical for TV. . . . Lainie Kazan opens for three weeks at the Persian Room of the Plaza Hotel Wednesday (27). . . . Organist Johnny Dupont slated for the Barbra Streisand concert tour.

MIKE GROSS

(Continued on page 48)

MONDAY

DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES AT THE RETAIL LEVEL

Ethan Caston,
Vice-President
Record Division
Wallich's Music City, Inc.
Hollywood, California

SESSION V

Chairman
Irwin H. Steinberg,
Executive Vice-President
Mercury Records
Chicago, Illinois

POINT OF SALE—THE CHALLENGING NEED OF INDUSTRY CO-OPERATION

Stanley Gortikov,
President
Capitol Records Distributing Corporation
Hollywood, California

SESSION VI

Chairman
(To be announced)
DISPLAYING, PROMOTING AND SELLING TAPE EQUIPMENT AT THE RETAIL LEVEL
George K. Mery,
President
Dynamic Devices, Inc.
San Antonio, Texas

SESSION VII

Chairman
Merv York,
President
Top Notch Auto Supply Co.
Hopkins, Minnesota

PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS IN CARTRIDGE AND EQUIPMENT RETAILING

Amos Heilicher,
President
Heilicher Bros.
Minneapolis, Minnesota

5:00 P.M.-10:00 P.M.

EDUCATIONAL EXHIBITS
A display of the newest equipment and accessories in tape cartridge field.

TUESDAY, AUGUST 30

9:00 A.M. to 12:00 Noon

MORNING SESSION

Chairman
Vincent R. Vecchione,
Manager, Consumer Products
Borg-Warner
Spring Division
Bellwood, Illinois

SESSION VIII

SELLING TO KEY MARKETS
OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD
John J. Nevin,
Car Product Planning Manager
Ford Division
Ford Motor Company
Dearborn, Michigan

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE HOME

John A. O'Hara,
Director of Tape Development
Consumer Electronics Division
Philco Corporation
Philadelphia, Pennsylvania

CONCURRENT SESSIONS

Registrants will choose either of the following two sessions.

SESSION IX

SELLING THROUGH DEALERS

Chairman
Bill Mulcahy,
President
TelePro Industries, Inc.
Cherry Hill, New Jersey

AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Jack Frankford,
President
Retail and Wholesale Divisions
Michigan Mobile Radio, Inc.
Detroit, Michigan

A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Arthur C. Grobart,
President
Discount Record Center Stores
Beverly Hills, California

AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Arnold F. Woolf,
Treasurer
Arcco Auto Supply Co., Inc.
Boston, Massachusetts

A DEPARTMENT STORE'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Darse Crandall,
Product Manager, Television & Stereo
AIMCEE Wholesale Corporation
New York, New York

SESSION X

SELLING THROUGH WHOLESALE

Chairman
Paul Stanley
Levine's Auto Supply Co.
San Francisco, California

EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A RACK JOBBER

Cecil Steen,
President
Record Wagon
Woburn, Massachusetts

EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR

James Shipley,
President
Main Line
Cleveland, Ohio

EVALUATION OF EXPERIENCE IN SELLING TAPE THROUGH A ONE-STOP

Michael J. Daniel,
President
Western Tape Distributors, Inc.
San Francisco, California

12:30 P.M. to 2:00 P.M.

LUNCHEON AND TALK
NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS IN PENETRATING BROADER MARKETS

William Lear,
President
Lear Jet Company
Wichita, Kansas

2:00 P.M. to 5:00 P.M.

EDUCATIONAL EXHIBITS OPEN

REGISTRATION: The fee for all of the Conference materials, attendance at all sessions, two luncheons, is \$100.00. Additional people from the same company is \$75.00 per person.

Use the registration card attached or write to TAPE CARTRIDGE CONFERENCE, Room 4105, 500 Fifth Avenue, New York, New York 10036 enclosing your check and giving your name, title, company & address.

Morandi First Repeat Winner Of Italian Touring Songfest

By SAM'L STEINMAN

FIUGGI, Italy—RCA's Gian-ni Morandi became the first repeat winner in the fifth Cantagi-ro, Song Tour of Italy, with "Notte Di Ferragosto" (Mid-summer's Night) by Migliacci-Zabbrini-Enriquez, with a vote total which put him well ahead of his nearest competitors during the final week of the 19-day event.

Honors were a toss-up for the first two weeks between Michele, RCA, winner in 1963 of the newcomer's section of the Cantagi-ro, CGD's Tony Del Monaco and Little Tony and I Marcellos Ferial, both of whom record for Durium. Del Monaco, who switched recently from RCA to CGD, probably rates as the year's most promising vocalist, having also placed second in the recent "Record for the Summer" competition.

Most interesting new feature of this year's Cantagi-ro were the 10 beat combos which competed

in section C (for cappelloni, Italian word for longhairs) with Ricordi's Equipe 84, an all-Italian group, beating out RCA's the Rokes, an English group which works exclusively in Italy, by a hairline, so to speak. Bluebell's the New Dada furnished the greatest competitors to the leaders. All of the 45 entrants in this division were men except for Jacqueline, the leader of a male musical group.

Marolino Barberis, who won the newcomer's division, won it again by a wide margin in a situation which raised many eyebrows because he was allowed to compete again, having won once in the past. Both Michele and Donatella Moretti, former winners of this class, were thereafter required to compete with the pros in Class A. Moral winners of this classification were the real new entrants, Mario Zelinotti, Mario Tessuto and Maurizio Graf.

Morandi won the Cantagi-ro first in 1964 and then lead all the

way a year ago only to lose on the final night to Rita Pavone. Juries on the first 18 nights have only one vote each while on final evening they can vote one to six. The final jury is selected, however, by a committee named by all journalists accredited to the tour. Other past winners have been Peppino di Capri and Adriano Celantano.

Final night's program was seen throughout Europe on Eurovision, while Italian TV provided a program spot for the show every night from June 22 to the July 9 final. While the Cantagi-ro does not have the trade aspects of the San Remo Festival, it has become far and away the Italian musical contest seen by the greatest number of people as active participants. It is a marvel of logistics as organizer Ezio Radaelli moves some 250 singers, musicians, journalists and staff from city to city to stage a new competition with throngs lining the roads wherever the group moves in, rain or shine.

EMI Negotiates Deals With Venezuelan Firm

CARACAS, Venezuela—Although EMI has a new licensee, Musitron, in Venezuela, new deals have been negotiated with its previous outlet, Favedica, to continue the release of certain EMI product.

Musitron, a new entrant in the Venezuelan record scene, is headed by Harry R. Ferris, with H. E. Morris as vice-president and general manager.

Morris was formerly supervisor of EMI's South American interest and head of its Brazilian firm, IEM Fabrica Odeon.

Cesar Roldan, president, and Stan Steinhaus, international manager of Favedica, have ne-

gotiated an extended agreement with Musitron and EMI to continue selling its existing Odeon album stock in the next year.

Another agreement gives Favedica an exclusive second option over the EMI repertoire now licensed to Musitron.

Favedica will issue this material on its own Orbe label. This will be used for all international product obtained from recently negotiated contracts.

The Favedica-Musitron deals were set in collaboration with Enrique Epple, head of EMI's Chilean branch, IEM Odeon de Chile, who has also been appointed new supervisor for South America and the Caribbean.

Margarita Wins Palma Mallorca Festival Contest

PALMA, Majorca — "Margarita," written by Jorge Morell and Ricardo Ceratto, won the third Palma de Mallorca International Festival contest here. It was sung into top place by Tony Dallara (Italy) and Marty Cossens (South America) and is published by Ediciones Hispavox.

The jury of record executives, publishers, and radio, TV and press, excluded the seven entries submitted by Canciones Del Mundo and two of Ediciones Zafiro.

As well as gaining first prize, Ediciones Hispavox had four others placed in the finals.

The general public seems to be losing interest in contests determined by juries of trade personalities. A public jury will decide the winners of the next contest, the Festival de Mediterraneo. The organizers are trying to develop a voting system in conjunction with IBM, Paris.

Shirley Bassey Sets Schedule

LONDON—A series of American and other overseas dates has been scheduled for Shirley Bassey—up to "the maximum possible without losing her British following," said her manager, Kenneth Hume.

The singer, newly signed to United Artists Records on a world deal, has just played a short season at the Prince of Wales, her first London theater date in several years. She bowed an act based on her new UA LP, "I've Got a Song for You."

Shine combines concerts at Blackpool, biggest British resort, with galas in Cannes, San Remo, and Venice and TV dates to complete her schedule next month.

September will be spent in Paris making a color TV film. She returns to the U. S. in October. First part of the



SIMON AND GARFUNKEL visited Holland for television and other appearances arranged by CBS. Picture shows them being met at the airport by Dutch folk singer Cobi Schreijer and Paul Muller of CBS.

French Begin Annual Quest for Summer Hit

PARIS—Once again in France the search for the "tube de l'ete"—the summer hit—is on as the music industry abandons its Paris headquarters and heads for the sea.

Hundreds of French recording stars will be touring the resorts this summer and there will be big radio promotion of the top songs from the Rose de France Song Festival.

From July 14 to Aug. 14, Philips will again have a "floating studio" anchored in the bay of Cannes in the shape of the cabin cruiser Jeanne. Each day Press Officer Andre Asseo will welcome aboard top Philips artists and interview them over Radio Monte-Carlo during the one-hour Philips show.

The floating studio last year did a lot to build new star Herve

Vilard, whose "Capri C'est Fini" was last summer's smash hit.

Stars appearing this year will include Johnny Hallyday, Claude Francois, France Gall and Juliette Greco.

Eddie Barclay has taken over a restaurant in Cannes as his summer headquarters and each day singers Jean-Claude Massoulie and Olivier Despax will introduce a program on Radio Monte-Carlo. Featured will be top Barclay artists — Dalida, Jacques Brel, Eddie Mitchell, Hugues Aufray.

Programs began on July 6 and will continue until Aug. 30.

Vogue, too, will be presenting radio and television programs from Cannes featuring Francoise Hardy, Petula Clark, Antoine, Pierre Perret and A-Z stars Michel Polnareff and Christophe.

FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 47

OSLO

Arne Bendiksen, who successfully launched Norwegian singing lass Wencke Myhre on the German market two years ago, now feels that another of his girl singers is ready for export to Germany. The next one to be introduced in Germany is Kirsti Sparboe, top singer in Norway. It was Wencke Myhre who this year won the German Song Festival.

Brian Poole & His Tremeloes, only two years ago top British act on record in Norway, visited here in person and gave some one-nighters greeted with lukewarm enthusiasm. . . . The Beatles were most popular artists and "Michelle" on the Parlophone label was most popular record in Norway during this year's first six months, according to a summary of the VG Top Ten charts here. . . . Inger Jacobsen's Norwegian version of "Blowing in the Wind" (Vinden gir svar) on the Columbia label, issued two and a half years ago, is now beginning to gain popularity. . . . British singing group the Kinks, visited Norway this spring and again we got a demonstration of how important it is for artists to come here personally if they want the big popularity. The Kinks is now third most popular foreign group in Norway (after the Beatles and the Beach Boys, and sharing position with the Rolling Stones).

month is set aside for recording in New York. She opens at the Sahara, Lake Tahoe, Oct. 10, and at the Sahara, Las Vegas, Dec. 22.

Ase Kleivland, folk singer on the Polydor label, has been invited to come to Hong Kong and Japan, but has not decided yet.

Top Norwegian entertainer Per Asplin will visit New York in the fall. . . . The Three Hits, a Norwegian group on the Nord-Disc label, is in Stockholm these days to record their first LP. . . . Gruppe 4, a new quartet, is on the Triola label. . . . This same label will also issue a platter by girl jazz singer Karin Krog accompanied by the beat group the Public Enemies.

Only seven records managed to reach the top of the Norwegian Hit Parade during the first half of 1966. They were "Day Tripper," Beatles (Parlophone), five weeks; "You Were On My Mind," Barry McGuire (RCA Victor), one week; "Michelle," Overlanders (Pye), one week; "Michelle," Beatles (Parlophone), nine weeks; "Barbara Ann," Beach Boys (Capitol), four weeks; "Sloop John B.," Beach Boys (Capitol), five weeks; and "Paperback Writer," Beatles (Parlophone), which reached the top last week in June and still continues.

ESPEN ERIKSEN

PARIS

The theme from the new Jane Fonda film, "La Cure," published by Editions Barclay, has been recorded by Anne-Marie Michel with a lyric by Eddie Marnay. . . . "Sloop John B.," Tom Coeur, published by Labrador, is featured on the new Ronnie Byrd EP for Philips which is getting a big radio and TV exposure. Other titles are "Seul Dans la Nuit," "Hey Girl" and "Ce n'Est Pas Vrai." . . . Sylvie Vartan's latest for Philips includes "Mister John B.," "La Chanson," "Dis Lui Qu'il Revi-

JULY 30, 1966, BILLBOARD

Mariposa Folk Festival Gets Under Way Aug. 5

TORONTO—The Sixth Annual Mariposa Folk Festival, with Pete Seeger, Gordon Lightfoot and Ian Tyson topping the list of attractions, will take place at Innis Lake, about 40 miles northwest of Toronto, Aug. 5-7. Three concerts, Friday night, Saturday night and Sunday afternoon, plus a children's concert Saturday morning, and a full schedule of workshops and seminars make up the program.

The roster of performers also includes Mike Seeger and the

CREWE, GREVER COMPLETE DEAL

MEXICO CITY—The Crewe Group, Ltd., has completed negotiations giving Grever International SA of Mexico City sub-publishing rights in Mexico to the catalogs of its three music companies, Saturday Music, Tomorrow Music and Genius Music. According to Dan Crewe, executive vice-president, the Crewe Group will have representation in every part of the world.

New Lost City Ramblers; Carolyn Hester, Tom Paxton; the Staple Singers; the Beers Family; Big Walter Horton, John Young and Sunnyland Slim; Doc Watson and son; Alan MacRae; Tom Kines; the Stormy Clovers, a local folk-rock group; the Gangrene Boys, a local Bluegrass group; Joanie Mitchell; Owen McBride; the Grosvenors; Tom Brandon; the Canadian Indian Dancers.

Workshops include sessions on blues and gospel music, with Sonny Terry and Brownie McGhee; guitar styles; banjo; mandolin; fiddle; auto and mouth harp; ballads and songs; guitar accompaniment; Ontario songs; and three new approaches in the workshop area, an international song and dance seminar with representation from several ethnic groups; a workshop session on Indian songs, dances and crafts, and a film seminar with films on various aspects of folk music.

Weekend tickets, covering all concerts and seminars, are \$10, with single concert tickets ranging from \$2.50 to \$3.50. Mariposa organizers hope to expand to a five-day fest in 1967, Canada's centennial year.

enne" and "De Ma Vie." . . . RCA's **Jacqueline Dulac** has recorded the **Eddie Adams-Eddie Marney** Rose de France winner, "Ceux de Varsovie" in Italian ("Quelli di Varsavia"). It will be released in Italy by RCA Italiana. **Britt Petri** is recording the song in German for Polydor and noted U. S. lyric writer **Al Stillman** has done an English version which is called "They." Meanwhile, Adams, head of Editions Associees, has signed a co-publishing agreement with **Peter Plum** for Belgium. . . . Top French singer **Johnny Hallyday** made a triumphant tour of Poland. . . . The Paris Musicians' Union has objected to the inclusion of only one French artist—**Bernard Peiffer**—in the Seventh Antibes Jazz Festival starting July 23. The union has asked the French Labor Ministry not to grant work permits to the foreign jazzmen due to appear unless more French musicians are engaged. . . . British singer **Tom Jones** visited France for appearances in a package show which included **Tom et Jerry**, **Pussy Cat**, **Noel Deschamps** and **Ronnie Bird**. Barclay will present **Charles Aznavour** with 12 golden disks on July 17, one for each of the big hits he has recorded. . . . Success of **Sheila's** "Bang Bang" on Philips is also stimulating sales of **Cher's** original recording issued here by Polydor. . . . Pathe-Marconi has released the **Beatles'** latest, "Paperback Writer" and "Rain" on an EP together with "The Word" and "Nowhere Man." . . . Current top-selling LP's in France are "Les Elucubrations" by **Antoine** (Vogue) "Non, Je n'ai pas Oublie" by **Enrico Macias** (Pathe-Marconi) and "Potemkin" by **Jean Ferrat** (Barclay). . . . Polydor reports big sales for **James Brown's** "It's a Man's Man's World." . . . British singer **Kiki Dee** visited Paris to record two songs in French, two in English for a Philips EP. . . . In line with most other French companies Polydor has now produced a cut-price LP series selling at just under \$4. Called "Privilege," the

LP's feature mostly standard material. . . . **Michele Torr** has recorded **Serge Gainsbourg's** "Non a Tous les Garcons" in Italian for Philips. . . . Polydor's new girl singer, **Stone**, has just recorded a new EP containing three French originals and a French version of the **Everly Brothers'** hit, "Problems." . . . **France Gall's** tour of Japan was a tremendous success. The singer has now recorded "Baby Pop" and "L'Amérique" in German and will appear in a British Radio show "Pop Over Europe" singing five songs, including one in English. . . . **Claude Francois** recorded an English version of his French hit "Meme Si Tu Revenais" in London for Philips under the direction of **Les Reed**. The song is backed by a Les Reed original, "Gone From My Mind." . . . **Juliette Greco** has just completed a German LP for Philips. . . . **Ray Charles** will give six recitals at the Paris Olympia Theater next April.

MIKE HENNESSEY

RIO DE JANEIRO

Arranger and leader **Luis Arruda Paes** joined the Odeon staff. . . . **Alfred Corletto** is new general manager of RCA Victor promotion department. . . . Bossa singer **Claudette Soares** was signed by Odeon. . . . EMI executive **Henry Jessen** returned from his London trip. Jessen is now Odeon general superintendent for the whole country. . . . RCA signed conductor-arranger-composer **Cyro Pereira**. . . . **Frank Sinatra's** hit "Strangers in the Night" hasn't been released by Odeon yet. **Jose De Sa**, EMI's international repertoire chief, is waiting for the renewal of the contract between Odeon and Warner-Reprise to let the record go. . . . **Henrique Lebedinger**, Fermata's owner, offered \$20,000 for **Sebastiao Bastos** label Discos Som-Maior. . . . "Nara Pede Passagem" ("Make Way for Nara"), recorded by young singer **Nara**

Leao for Philips, is the top LP in town this week.

SYLVIO TULLIO CARDOSO

TORONTO

A new label, Power Records, bowed in Canada this month with "Just a Clown" and "I Can't Force You" by the **Whiskey Sours**, four young men popular on the Toronto scene. The single will be released in the U. S. on an ABC label, through **Teddy Randazzo** Productions, and **Clay Pitts** and Associates in New York will book the group in the U. S., according to their personal manager, **Larry Weiner**. Caravan Record Sales is handling distribution in Canada.

The hot new Mosrite label in the U. S. will be represented in Canada by **Robert J. Stone** Associates, Oshawa, with release by **Sparton Records**. First of the Mosrite product to hit the market here will be **Joe and Rose Lee Maphis'** "Send Me Your Love A.P.O."

Arc Sound has opened a warehouse and sales office in Edmonton to service Alberta, with **Ken Newby** as major accounts representative for the province, reporting to mid-west sales and operations manager **Garnet Armstrong** in Winnipeg.

London Records here has picked up "Long Time Between Lovers" and "Though I Still Love You," by Canadian **Mick Lovzitt**, already released by Decca in the U.K. to good reaction from the English trades. Lovzitt, who was plain **Mickey Brown** before heading for London this spring after several years in radio here, is now a deejay on Radio Caroline, and is represented by **Brian Epstein**. "Long Time Between Lovers" was penned by another London-based Canadian, **Jerry Martin**, who also arranged and conducted. . . . Quality has negotiated release in Australia by **W & G Records** of another batch of Canadian-talent product, with "1-2-5" by **The Haunted**, "Cause I'm Alone" by

Bartholomew Plus Three, and "Dream Boy" by the **Allan Sisters**, all set for Down Under.

"Going Down" by **Tom Northcott** on the Vancouver-based New Syndrome label, will be released on the new Canadian Stone label in Belgium, through Discobell, and in Holland through CNR Rood.

Arc's **Catherine McKinnon** is off to London again next month to record, following the success of her current recorded-in-London single, "The Wonder of You" and "Try to Remember." . . . **Saul Holiff**, personal manager of **Johnny Cash**, **June Carter** and the **Statler Brothers**, has added top Canadian country talent to his roster with management of **Tommy Hunter**, star of his own hit show on the CBC-TV network, and the featured group on the show, the **Rhythm Pals**. Holiff plans to launch Hunter on disk soon, while the Rhythm

Pals are already strong on Rodeo's Melbourne label.

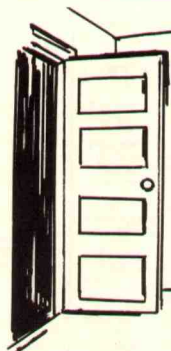
Early August singles releases by Columbia spotlight Canadian talent with **Three's a Crowd's** debut on Epic with "Bound to Fly"; pre-release here of the new Epic single by **Ray Hutchinson**, "Tina" and "Mr. Rain"; **Larry Lee and the Lesures'** latest, "Give Me Love Now" and "A Little Bit of Love," and "I Symbolize You" and "It Made Me Cry," by the **Last Words**. . . . Winners of an Apex recording contract in radio station CICA Edmonton's Band Blastoff are the local group, the **Lords**, topping 11 finalists from 37 entries. Judges were **Jack Williams** of Compo and **John Ford** of Quality Records.

Point recording artist **Johnny Forrest** has been signed to appear regularly on the top-rated CBC- (Continued on page 53)

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AUSTRALIA

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'PAINT IT, BLACK', 'WHEN A MAN LOVES A WOMAN'.

AUSTRIA

Table with columns 'This Last Week' and 'Week'. Lists songs like 'SLOOP JOHN B', 'PAINT IT, BLACK', 'HUNTER MANN UND EIN BEFEHL'.

CANADA

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PIED PIPER', 'HANKY PANKY', 'PAPERBACK WRITER', 'STRANGERS IN THE NIGHT'.

CANADIAN RECORDS

Table with columns 'This Last Week' and 'Week'. Lists songs like 'BRAINWASHED' by David Clayton Thomas.

EIRE

(Courtesy Dublin Evening Mail)

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'STRANGERS IN THE NIGHT', 'NO ONE KNOWS', 'SUNNY AFTERNOON', 'IT DOESN'T MATTER ANYMORE', 'SORROW', 'THE WIND THRO' THE RAFTERS', 'MONDAY', 'WILD THING', 'AMONG THE WICKLOW HILLS'.

FRANCE

Table with columns 'This Last Week' and 'Week'. Lists songs like 'BANG BANG', 'TON NOM', 'CHEVEUX LONGS ET IDEES COURTES', 'STRANGERS IN THE NIGHT', 'QU'ELLE EST BELLE', 'LOVE ME PLEASE LOVE ME', 'COMBIEN DE TEMPS', 'CHANTER', 'PAPERBACK WRITER', 'LE DESERTEUR'.

GERMANY

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'PAINT IT, BLACK', 'MONDAY, MONDAY', 'LEG DEIN HERZ IN MEINE HANDE', 'BEIB NICHT GLEICH IN JEDEN APPEL', 'BANG BANG', 'BIS MORGEN', 'NOWHERE MAN', 'JUANITA BANANA', 'HONEY BEE'.

HONG KONG

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'STRANGERS IN THE NIGHT', 'DO RE MI', 'GREEN GRASS', 'MY BABY TREATED ME CRUEL', 'A SIGN OF TIMES', 'NOWHERE MAN', 'HOLD ON', 'PLEASE DON'T STOP LOVING ME', 'HANKY PANKY'.

ITALY

(Courtesy Musica e Dischi, Milan)

Table with columns 'This Last Week' and 'Week'. Lists songs like 'TEMA', 'NOTTE DI FERRAGOSTO', 'AMO ADAMA', 'QUI RITORNERA', 'CHE COLPA ABBIAMO NOI', 'PERDONO', 'RIDERA', 'LA FISARMONICA', 'L'UOMO D'ORO', 'IO HO IN MENTE TE', 'GIRL', 'PER FAR PIANGERE UN UOMO', 'RESTA', 'MICHELLE', 'SE TELEFONANDO'.

JAPAN

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'YOGIRI NO BOYO', 'ISHIHARA YUJIRO', 'KAYAMA YUZO', 'FUTARI NO SEKAI', 'OYOMENI OIDEYO', 'KIMI TO ITSUMODEMO', 'AITAKUTE AITAKUTE', 'BARA GA SAITA', 'KOHKOTSU NO BLUES', 'ANATA NO NOCHII', 'AOI HITOMI'.

MALAYSIA

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'I'M A ROCK', 'PAINT IT, BLACK', 'SLOOP JOHN B', 'PRETTY FLAMINGO', 'HEY GLE', 'DO IT RIGHT', 'PAPERBACK WRITER', 'TAKE IT OR LEAVE IT', 'PLEASE TELL ME WHY', 'I'M THE LOSER'.

MEXICO

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'EL DESPERTAR', 'STRANGERS IN THE NIGHT', 'SEZA FINE', 'AMIGO ORGANILLERO', 'RONDANDO TU ESQUINA', 'THESE BOOTS ARE MADE FOR WALKIN'', 'MIEL AMARGA', 'UNA LUMBRERA', 'LA BANDA BORRACHA', 'SIEBEN', 'NEW ZEALAND'.

NEW ZEALAND

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'PRETTY FLAMINGO', 'THE WIND THRO' THE RAFTERS', 'MONDAY, MONDAY', 'SUBSTITUTE', 'LEANING ON THE LAMP POST', 'I AM A ROCK', 'PAINT IT, BLACK', 'BACKSTAGE', 'WOMAN'.

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'SATISFACTION', 'SLOOP JOHN B', 'PAINT IT, BLACK', 'SUNNY AFTERNOON'.

Table with columns 'This Last Week' and 'Week'. Lists songs like 'MONDAY, MONDAY', 'JUST A LITTLE TEARDROP', 'DID YOU EVER HAVE TO MAKE UP YOUR MIND', 'STRANGERS IN THE NIGHT', 'LYKKEVEIEN', 'LADY JANE'.

PERU

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'JUANITA BANANA', 'GIRL', 'THESE BOOTS ARE MADE FOR WALKIN'', 'CALIFORNIA DREAMIN'', 'SIEMPRE TE RECORDARE', 'YO TE DARE DE MAS', 'MICHELLE', 'WHERE DID WE GO WRONG', 'SPANISH FLEA', 'SE DE UN MUNDO MEJOR', 'SPANISH FLEA'.

PHILIPPINES

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'BORN FREE', 'CALIFORNIA DREAMIN'', 'MOMENT TO MOMENT', 'NOW THAT YOU KNOW', 'WELCOME, YANKEE WELCOME', '500 MILES', 'MONDAY, MONDAY', 'I AM A ROCK', 'RING DANG DO', 'A SUMMER SONG', 'I AM A ROCK', 'SATISFACTION', 'TRISTEZA', 'IO TI DARO DI PIU', 'JUANITA BANANA', 'EU NASCI PRA VOCE'.

RIO DE JANEIRO

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'DAY TRIPPER', 'SATISFACTION', 'TRISTEZA', 'IO TI DARO DI PIU', 'JUANITA BANANA', 'EU NASCI PRA VOCE'.

Table with columns 'This Last Week' and 'Week'. Lists songs like 'CANTO DE OSSANHA', 'LES CORNICHOONS', 'MICHELLE', 'GUARANIA DA SAUDE'.

SINGAPORE

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'DO IT RIGHT', 'PAINT IT, BLACK', 'HOW DOES THAT GRAB YOU DARLING?', 'I'LL BE YOUR MAN', 'DOUBLE SHOT', 'PAPERBACK WRITER', 'OPUS 17', 'LOVE IS LIKE AN ITCHING IN MY HEART', 'PROMISES', 'I'M A ROCK'.

SOUTH AFRICA

Table with columns 'This Last Week' and 'Week'. Lists songs like 'STRANGERS IN THE NIGHT', 'SLOOP JOHN B', 'MONDAY, MONDAY', 'PRETTY FLAMINGO', 'PIED PIPER', 'WILD THING', 'WHERE DID WE GO WRONG', 'PAINT IT, BLACK', 'HOLD TIGHT', 'LARA'S THEME'.

SPAIN

*Denotes local origin

Table with columns 'This Last Week' and 'Week'. Lists songs like 'JUANITA BANANA', 'THESE BOOTS ARE MADE FOR WALKIN'', 'NESSUNO MI PIU', 'GLUDICARE', 'EL COLO QUEL', 'CANCIONES DEL MUNDO', 'DAY TRIPPER', 'HILO DE SEDA', 'LA PARADA DEL AUTOBUS', 'GIRL'.

SWEDEN

Table with columns 'This Last Week' and 'Week'. Lists songs like 'PAPERBACK WRITER', 'WEDDING', 'BALDARE', 'VERY LAST DAY', 'KRISTINA FRAN WILHELMINA', 'SUNDAY AFTERNOON', 'BALLEAD OM DEN BLA BASKERN', 'PAINT IT, BLACK', 'BUS STOP', 'WHEN A MAN LOVES A WOMAN'.

CLASSICAL MUSIC



ERICH LEINSDORF, second from left, accepts a \$1,000 check from John A. Thayer, vice-president and national director of programming for the ABC Radio Network, for two grants for study at the Berkshire Music Center in Tanglewood. Taking part in the ceremonies are the recipients of the \$500 grants, violinist Priscilla Louise Hodges and tenor Thomas E. B. Jones.

Everest Releases Feature Duo-Art Piano Roll Music

LOS ANGELES—A new series of piano music recorded from Duo-Art piano rolls is planned by Everest for the fall. The disks will be called "The Everest Archive of Piano Music." Included will be performances by Ignace Paderewski, Serge Prokofiev, Dame Myra Hess, George Gershwin, Camille Saint-Saens, Enrique Granados, Josef Hofmann, Ferruccio Busoni, and Harold Bauer.

Also listed for fall release are three pressings by violinist Henryk Szeryng and two by organist Bruce Prince-Joseph. Szeryng plays Spanish and Mexican music on one LP and pieces by Saint-Saens on another. The third contains five concert pieces, including works by Corelli, Tartini and Paganini. Prince-Joseph's sets are titled "Seven Centuries of the Organ" and "The Virtuoso Organ." Rounding out the fall release list is "The Art of Heinrich

Schuts" by the Telemann Society Orchestra.

Slated on the Baroque label of the Everest group this fall are four pressings by the Mozart Society Players and releases featuring pianist Emil Gilels and violinist Lenoid Kogin. The Mozart Society will appear in the Wanhall "Symphony in G Minor" paired with the Mozart "Symphony No. 25 in G Minor"; Handel, Lentz and Telemann concerti for oboes, harpsichord, strings and other instruments; the Bach "Trio Sonata in G" and Scarlatti and Telemann quartets for flutes, recorder and continuo, and sinfonias by Telemann, Boccherini, Karl Stamitz and Johann Stamitz. Another Telemann disk will contain his sonatas for two flutes, and for recorder and flute.

Gilels will be heard with the Leningrad Philharmonic in Tchaikovsky's "Piano Concerto No. 2 in G," while a Kogan disk will pair the Mozart "Violin Concerto No. 3 in G" with the Khrennikov "Violin Concerto," also with the Leningrad Philharmonic. Among the unusual works on the Baroque release list are Gluck's "The Reformed Drunkard," and Dussek's "Concerto No. 10 for Two Pianos and Orchestra." Also slated for release on Baroque are Beethoven's "Mass in C Major" with the choir and orchestra of the Dresden Cathedral, and Shostakovich's "String Quartets Nos. 7 and 8."

ABC Fellowship Grants Named

TANGLEWOOD, Mass. — Violinist Priscilla Louise Hodges, 19, of Weymouth, Mass., and tenor Thomas E. B. Jones, 19, of Portland, Ore., have received \$500 grants from the American Broadcasting Company for study here this summer. Robert R. Pauley, president of the ABC Radio Network, announced the fellowship grants as part of ABC's over-all program of encouraging and developing young talent in the arts and communications.

Miss Hodges, who is studying violin at Indiana University, has performed with the Boston Symphony and is a member of the Indiana University Philharmonic. She will perform with the Berkshire Music Center Orchestra and chamber ensembles here.

Jones, a music major at Amherst College, will appear with the Tanglewood Choir in performances of Bach's "Magnificat" and "St. John Passion," and Mozart's "Magic Flute" with the Boston Symphony.

Epic Bows Crossroads Label; 20 Czech LP's in 1st Release

LAS VEGAS—Epic Records last week announced a new budget label, Crossroads, which will be "highbrow and hip" in packaging and advertising. The initial 20-album release comes from exclusive distribution rights to the Czech label, Supraphon of Prague. All performances on Crossroads are being released for the first time in the United States. The new label will carry a \$2.49 suggested list for mono and stereo disks.

Album covers have been designed in a lighthearted, whimsical and eye-appealing manner under the supervision of Sid Maurer, Epic art director. National advertising is planned, leading off with the headlines: "We're Full of It!" the advertisement continues, "Inside information on music, that is. And you can be full of it too." The "Inside information" will be contained in a humorous Crossroads Digest of Musical Minutia entitled, "Poof! You're an Expert." Each album also will be clearly marked according to four basic musical classifications: baroque,

classical, romantic and Twentieth Century.

Included in the initial release is a two-record set of Smetana's "Ma Vlast (My Country)"; madrigals by Lasso and Monteverdi; Vejvanovsky's works for trumpets, organ and orchestra; Mahler's "Symphony No. 1 in D Major"; Janacek's String Quartets Nos. 1 and 2; Orff's "Catulli Carmina"; four Stamitz orchestral trios; a pairing of Reicha's "Symphony in E-Flat Major" and Vorisek's "Symphony in D Major," and Honegger's "Symphony No. 2 for String Orchestra" coupled with his "Symphony No. 3 (Liturgique)."

Classical period works include three Mozart sets containing "Sinfonia Concertante in E-Flat Major for Violin and Viola" with "Due No. 2 in B-Flat Major for Violin and Viola," the "Serenade No. 10 in B-Flat Major," and a pairing of the "Sinfonia Concertante in E-Flat Major for Oboe, Clarinet, Bassoon, Horn and Strings" with

the "Concerto No. 3 in E-Flat Major for Horn and Orchestra." Other classical disks will be Haydn's "Symphony No. 73 in D Major (La Chasse)" with his "Symphony No. 96 in D Major (The Miracle)," and Beethoven's "Trio for Piano, Violin and Cello No. 6, in B-Flat Major (Archduke)."

Classified as romantic are two Brahms cello sonatas, and Brahms complete Liebeslieder Waltzes, while Schubert's Quintet in A Major and Quartet No. 12 in C Minor is listed as classical-romantic. Under baroque, Crossroads is releasing Bach's "Harpisichord Concerto No. 1 in D Minor" and his "Harpisichord Concerto No. 2 in E Major" on one LP and three Bach works, "Violin Concerto No. 1 in A Minor," "Violin Concerto No. 2 in E Major" and "Concerto in D Minor for Two Violins" on another disk. A Twentieth Century coupling is the Prokofiev "String Concerto No. 1" and the Shostakovich "String Quartet No. 3."

Musical Background Top Asset For Classical Record Salesmen

By FRED KIRBY

NEW YORK — Knowledgeable salesmen help move classical product and also help build up a store's steady clientele, a spot check of leading classical dealers in the New York area

revealed. Retailers consider a knowledge of classical music important in order to assist customers. Familiarity with classical music and classical recordings is a consideration in the hiring of salesmen at many locations.

Curt Schott of Record Hunter

pointed out that a good salesman can recommend classical recordings to customers. Explaining that the outlet tries to obtain salesmen who know something about classical music, Schott said such salesmen can properly use catalogs to check on specific recordings. He finds a salesman well versed in classical music can better cater to the customer, with a result being that customers return. "It pays off in the long run."

Sam Goody agreed on the importance of a good musical background. "Salesmen should know about classical music. Salesmen should know about the stock. They should be able to guide the customer from one classical work to the next in the same

(Continued on page 52)

L. Taubman Dead at 59

NEW YORK — Leo Taubman, piano accompanist, music coach and teacher, died Friday (15) at the Hospital for Joint Diseases here. He was 59. Singers Taubman worked with are Eileen Farrell, Birgit Nilsson, Regina Resnik, Jon Vickers, Cesare Valletti, George London and Cesare Siepi. He was accompanist for the 1956 American tours of Dietrich Fischer-Dieskau and Herman Prey.

Taubman has been regular accompanist for London since 1949 and accompanied the baritone on his Russian and Japanese tours. He made several recordings with Valletti as well as accompanying the tenor's recital appearances. Earlier in his career, Taubman accompanied such singers as Erna Berger and Lauritz Melchior, when they appeared in Berlin.

He was a conducting assistant for the late Hermann Scherchen while studying at the Berlin Academy of Music, where his teachers also included Leonid Kreutzer and George Szell. Taubman, who has appeared regularly with Siepi since 1951, was an assistant conductor at the Metropolitan Opera during the 1950-1951 season. A teacher at the Manhattan School of Music since 1963 and the Juilliard School of Music since 1964, Taubman had accepted a position at the University of Texas starting in September.

RCA Plans Package of 'Opening Nights at Met'

NEW YORK—Some 30 selections from 21 operas will be included in RCA Victor's "Opening Nights at the Met," which will be released next month. The three-record mono album features a variety of artists singing selections from opening night works they appeared in, beginning with a "Faust" selection by soprano Emma Eames, who sang Marguerite at the opening of the 1893-1894 season, and concluding with a selection from "Il Trovatore," the 1959 opener, with baritone Leonard Warren and bass Nicola Moscona.

Other artists in the package are sopranos Nellie Melba, Marcella Sembrich, Emmy Destinn, Geraldine Ferrar, Amelia Galli-Curci, Maria Jeritza, Rosa Ponselle, Rose Bampton, Elizabeth Rethberg, Lucrezia Bori, Kirsten Flagstad, Bidu Sayao, Helen Traubel, Lily Pons, Erna Berger, Zinka Milanov and Roberta Peters; tenors Enrico Caruso, Giovanni Martinelli, Lauritz Melchior, Jan Peerce, Ramon Vinay, Jussi Bjoerling, and Cesare Vallerti; contralto Louise Homer; mezzo soprano Rise Stevens; baritones Antonio Scotti, Giuseppe De Luca, Lawrence Tibbett, and Robert Merrill, and basses Marcel Journet and Ezio Pinza.

Among the operas represented are "Aida," "Romeo et Juliet," "La Traviata," "Lohengrin," "Le Nozze di Figaro," "Tosca," "Tristan und Isolde," "Ballo in Maschera," "Samson et Dalila,"

"La Gioconda," "Il Barbiere di Siviglia," "Der Rosenkavalier," "Otello," "Rigoletto," "Lakme," "Simon Boccanegra," "Boris Godunov," "Don Carlo" and "La Juive."

Included in each package will be a swatch from the curtain of the old Metropolitan Opera House. Soprano Leontyne Price, who will appear at the opening

of the new Met, cut the first swatch last Thursday.



LEONTYNE PRICE cuts the first swatch of the curtain of the old Metropolitan Opera House as George R. Marek, vice-president and general manager of the RCA Victor Record Division, helps out. The American soprano will star in the Sept. 16 opening performance of the new Met at New York's Lincoln Center in Samuel Barber's "Anthony and Cleopatra." Swatches of the curtain will appear in a forthcoming Victor release, "Opening Nights at the Met."

Background Top Asset For Salesmen

Continued from page 51

style." Goody stressed, "A salesman should never lie to a customer. He should know what he's talking about."

Frank O'Brien of G. Schirmer said a good classical background was essential at the store since it was a strictly list price operation. He noted that salesmen were frequently called upon to do research for schools and other customers. "A salesman would be lost without a really thorough background. We have a knowledgeable clientele." He added that there was little browsing by customers. "They know what they're talking about and we have to, also."

Smaller Stock

Jerry Apter of Discophile in Greenwich Village pointed out that personnel experienced in classical music enabled a store to carry a smaller stock since every version of every title was not necessary. Customers frequently asked advice and like to talk about classical music. He noted that customers were mainly from the area and know they will get valid opinions from Discophile salesmen.

Roy Oliveau of Record Centre and Paul Kutscher of Chambers emphatically agreed on the salesmen question. Oliveau stressed the importance of a liking for the subject and a good musical background. "Salesmen can acquire the rest very fast." Kutscher said salesman had to be prepared to answer specific questions, making their background important.

Ben Karol of King Karol explained that salesmen who knew what they were talking about established rapport with customers, causing customers to return. "Customers can tell whether a salesman knows his field, especially in classical music," Karol commented.

Background Important

At Harmony House in Springfield, N. J., Jules Weiner called a classical background very important. He explained that customers frequently wanted to know what version was best and wanted to talk about classical music in general. Weiner said many people, who had bought new stereo players, wanted advice in beginning a classical collection. The right advice usually meant future sales. Weiner pointed out the importance of discovering what the customers' musical likes were and knowing how to satisfy them.

Bill Bird of Gregory Music Center of Plainfield, N. J., agreed that a good salesman could lead a consumer by suggesting other works similar to those originally sought. He noted that at discount stores, clerks frequently were only interested in the immediate sale, not developing it into something more. Playing of recordings in the store for customers also helps provide the kind of attention that brings consumers back.

At the Village Shop in Mamaroneck, N. Y., Mrs. Anita Holmes said persons seeking advice usually were interested in quality, since price information was posted. "They want more than a record. They want information. It's important for salesmen to know classical music generally to give this information." Mrs. Holmes called salesmen with good classical backgrounds a major way to compete with discount stores in this field.

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		MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symp. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	6	22	24	BETHOVEN: CONCERTO NO. 5 ("EMPEROR") G. Gould/Amer. Symp. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S)	6
2	4	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	8	23	22	RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S)	7
3		ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	4	24	20	SOUVENIR OF A GOLDEN ERA (2-12" LP) Horne, Lon. A 4263 (M); OSA 1263 (S)	10
4	3	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	10	25	26	BRITTEN CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S)	5
5	2	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	17	26	27	SCHUBERT: THE TROUT AND OTHER SONGS Fischer-Dieskau, Moore Angel 36341 (M); S 36341 (S)	3
6	5	IVES: SYMPHONY NO. 1 Chicago Symp. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	9	27	25	MOZART: SYMPHONIES NOS. 28 & 33 Cleve. Orch. (Szell), Col. ML 6258 (M); MS 6858 (S)	8
7	11	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	17	28	36	THE WONDERFUL WALTZES OF TCHAIKOVSKY Chicago Symp. Orch. (Gould), RCA LM 2890 (M); LSC 2890 (S)	4
8	7	IVES: SYMPHONY NO. 4 Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)	17	29	31	MOZART: PIANO CONCERTOS NOS. 14 & 17 Serkin/Col. Symp. Orch. (Schneider), Col. ML 6244 (M); MS 6844 (S)	4
9	8	VERDI: DON CARLO (4-12" LP) Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S)	17	30	30	PUCCHINI: LA BOHEME (2-12" LP) Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S)	12
10	10	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	17	31	29	LISZT: SONATA IN B MINOR/SCHUBERT: WANDERER FANTASY Rubinstein, RCA LM 2871 (M); LSC 2871 (S)	12
11	9	MAHLER: SYMPHONY NO. 4 IN G Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S)	17	32	32	GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S)	12
12	14	MAHLER: DEUTSCHE VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S)	12	33	34	I LOVE YOU—ROMANTIC MELODIES OF EDVARD GRIG Various Artists, Capitol P 8627 (M); SP 8627 (S)	3
13	15	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	14	34	37	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	17
14	12	PRESENTING MONTSERRAT CABALLE RCA LM 2862 (M); LSC 2862 (S)	17	35	28	NIELSEN: SYMPHONY NO. 3 Royal Danish Orch. (Bernstein), Col. ML 6169 (M); MS 6769 (S)	17
15	17	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	17	36	38	MUSIC OF ARNOLD SCHOENBERG, VOL. 4 (2-12" LP) G. Gould, Col. M2L 336 (M); M2S 736 (S)	4
16	13	BLESS THIS HOUSE Mormon Tab. Choir/Phila. Orch. (Ormandy), Col. ML 6235 (M); MS 6835 (S)	17	37	33	BACH ON THE PEDAL HARPSICORD Biggs, Col. ML 6204 (M); MS 6804 (S)	14
17	16	BRAMHS: LIEBESLIEDER WALTZES Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S)	16	38	35	MUSSORGSKY-STOKOWSKI: PICTURES AT AN EXHIBITION New Philm. Orch. (Stokowski), Lon. PM 55004 (M); SPC 21006 (S)	17
18	23	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S)	6	39	39	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	17
19	18	HOLIDAY FOR STRINGS Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S)	17	40	—	OPERA ARIAS De Los Angeles, Angel 36351 (M); S 36351 (S)	1
20	21	PURCELL: MUSIC FOR THE THEATRE Bath Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	6				
21	19	BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	13				

NEW ACTION LP's

No New Action
Classical LP's This Week

BEST SELLING CLASSICAL LP's (By Category)

OPERA, VOCAL AND CHORUS

- | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | | ZARZUELA ARIAS—Caballe, RCA LM 2894 (M); LSC 2894 (S) | 8 |
| 2 | | VERDI: DON CARLO (4-14" LP)—Tebaldi, Bumbry, Lon. A4432 (M); OSA 1432 (S) | 17 |
| 3 | | BRAMHS: DEUTSCHE VOLKSLIEDER (2-12" LP)—Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S) | 12 |
| 4 | | PRESENTING MONTSERRAT CABALLE—RCA LM 2862 (M); LSC 2862 (S) | 17 |
| 5 | | BLESS THIS HOUSE—Mormon Tab. Choir/Phila. Orch. (Ormandy), Col. ML 6235 (M); MS 6835 (S) | 17 |
| 6 | | BRAMHS: LIEBESLIEDER WALTZES—Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S) | 16 |
| 7 | | BIZET: CARMEN (3-12" LP)—Callas, Gedda & Various, Angel CLX 3650 (M); SCLX 3650 (S) | 13 |
| 8 | | SOUVENIR OF A GOLDEN ERA (2-12" LP)—Horne, Lon. A 4263 (M); OSA 1263 (S) | 10 |
| 9 | | BRITTEN: CURLEW RIVER—Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S) | 5 |
| 10 | | SCHUBERT: THE TROUT AND OTHER SONGS—Fischer-Dieskau, Moore, Angel 36341 (M); S 36341 (S) | 3 |

SYMPHONIC AND ORCHESTRAL

- | | | | |
|---|--|---|---|
| 1 | | MAHLER: SYMPHONY NO. 6 (2-12" LP)—Boston Symp. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S) | 6 |
|---|--|---|---|

- | | | | |
|----|--|--|----|
| 2 | | BERNSTEIN CONDUCTS IVES—N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S) | 10 |
| 3 | | MAHLER: SYMPHONY NO. 10 (2-12" LP)—Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S) | 17 |
| 4 | | IVES: SYMPHONY NO. 1—Chicago Symp. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S) | 9 |
| 5 | | IVES: SYMPHONY NO. 4—Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S) | 17 |
| 6 | | MAHLER: SYMPHONY NO. 4 IN G—Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S) | 17 |
| 7 | | PURCELL: MUSIC FOR THE THEATRE—Bath Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S) | 6 |
| 8 | | BETHOVEN: CONCERTO NO. 5 (EMPEROR)—G. Gould/Amer. Symp. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S) | 6 |
| 9 | | RITUAL FIRE DANCE—Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S) | 7 |
| 10 | | MOZART: SYMPHONIES NOS. 28 & 33—Cleve. Orch. (Szell), Col. ML 6258 (M); MS 6858 (S) | 8 |

SOLO INSTRUMENT AND CONCERTI

- | | | | |
|---|--|---|----|
| 1 | | ARTUR RUBINSTEIN/CHOPIN—RCA LM 2889 (M); LSC 2889 (S) | 4 |
| 2 | | MY FAVORITE CHOPIN—Cliburn, RCA LM 2576 (M); LSC 2576 (S) | 17 |
| 3 | | CHOPIN WALTZES—Rubinstein, RCA LM 2726 (M); LSC 2726 (S) | 17 |
| 4 | | BAROQUE GUITAR—Bream, RCA LM 2878 (M); LSC 2878 (S) | 14 |
| 5 | | HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP)—Col. M2L 328 (M); M2S 723 (S) | 17 |

FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 49

TV network show, "Don Messer's Jubilee" next season, thanks to tremendous audience reaction to the young Scottish singer on the Messer troupe's recent p.a. tour. . . . **Danny Kaye** conducts the Toronto Symphony at Massey Hall in Toronto Nov. 14, a benefit for the musicians' pension fund. . . . **Headlines** of the Grandstand Show at Central Canada Exhibition in Ottawa this year will be **Libera** (Aug. 19-20) and **Perry Como** (Aug. 22-26). . . . Stars of Whoop-UP Days (July 18-28), the annual exhibition in Lethbridge, Alta., were Reprise artist **Buddy Knox**, always popular in Western Canada, Warner Bros.' **Markets** and

Quality Records' top Canadian group, **The Guess Who**.
KIT MORGAN

LONDON

Decca has followed Philips, EMI and Pyle in introducing a surcharge on small deliveries. . . . Gramophone Record Retailers' Association has joined the Music Trades' Association in seeking improved margins from manufacturers following Selective Employment Tax which will hit all non-manufacturing British employers. . . . A receiver has been appointed to examine the affairs of a rack-jobbing firm, Thorpe & Porter, which deals in records including Philips' Wing budget line, Pickwick and Combined Record Sales. . . . Imports have been resumed of Ariola disks from Germany.

Manufacturer sales in April were valued at \$4,900,000, according to statistics compiled by the Technology Ministry. This was the highest volume ever for the month, excluding the 1964 Beetle boom. Production of singles and EPs, 3,800,000 units, was down 21 per cent on April last year, but albums at 2,500,000 units were up a massive 32 per cent.

Shel Talmy's Planet Records' product has been placed with the Vogue companies in France and Germany and with EMI for the Middle East and parts of Africa and Asia. Deals are being negotiated for the U. S. and Japan. . . . Transatlantic Records' chief **Nathan Joseph** has negotiated reciprocal arrangements for his management company, IMA, with **Arthur H. Gorson** of New York. It will go beyond artists in the Transatlantic catalog. Joseph is negotiating British appearances this fall for **Phil Ochs** and **Tom Rush** (Elektra), **Eric Andersen** (Vanguard) and **Jim & Jean** (Verve/Folkways).

During his European visit this spring **Dave Hubert**, president of Davon Music, Hollywood, placed masters with EMI for release on the MFP budget line as well as product with Decca. He licensed six orchestral albums to DGG and his **Johnny Pearson** LP, "Sounds for a Secret Agent," with CBS. . . . Visiting British publisher this month was **Sig Anderson** of Sweden Music, Stockholm. He plans a New York visit soon to place the music from the important Swedish film "Dear John" for which he owns both the publishing and soundtrack rights.

As well as **Peter Knight** and **Roy O'Dwyer**, Pye managing di-

rector **Louis Benjamin**, was attending the Warner Bros.-Reprise sales convention in New York last week. . . . **Knut Kinkle** of DGG visited British Polydor for discussions, with managing director **Roland Rennie**. . . . **Frank Sinatra**, in for a film, was being joined by **Jimmy Bowen**, Reprise a&r chief. **Don Costa** was due in to record an album with **Trini Lopez** at the Pye studios for Reprise release. . . . **Johnny Mathis** was opening Monday at the Talk of the Town—his first London club date.

Frank Chalmers, EMI international repertoire manager, and **Frank Weintrap**, European operations manager **Walt Disney** Music, were visiting Boverma, Holland, to discuss future Disney releases. **Jimmy Johnson**, Disney music chief, is expected in Europe this weekend to meet representatives of EMI's four Scandinavian outlets.

The first three of six **Arturo Toscanini** albums processed electronically into stereo, were issued on Victrola, the RCA low-price line. . . . Decca's Phase Four Stereo releases included an album by **Leopold Stokowski** with the New Philharmonic Orchestra. . . . Pye's "The Scottish Fiddler" is its

first EP by orchestra leader **David McCallum**, father of the UNCLE actor. . . . Because of objections by the estate of **Ian Fleming**, **Steve Rowlands** had to rewrite a song, "007," as "Double Agent" for use on a **Dave Dee** group Fontana LP. . . . **George Sidney** will direct **Tommy Steele** in the "Half a Sixpence" film to be made by Paramount here this fall. **DON WEDGE**

MILAN

Giuseppe Velona, Rifi international manager, said that "Tema" (Theme) by combo I Giganti, second at the radio contest "A Record for the Summer," reached the 250,000 copies sale mark. Velona did also give figures about **Iva Zanicchi's** and **Mina's** latest releases, "Fra Noi" and "Se Telefonando," respectively totaling 75,000 and 100,000 records sold. "Se Telefonando" will be the theme of the forthcoming TV show "Aria Condizionata" (Conditioned Air) to run weekly for eight evenings.

Saar released the first record in Italian by French star **Antoine**: "L'Alienazione" (Qu'Est Ce Qui Ne Tourne Pas Rond Chez Moi) b/w "Un'Altra Strada" (Une Autre Route), which follows the recent

releases of his first hit "Les Elucubrations." Simultaneously Saar also issued the first record by newly signed Umberto, "Guarda Il Mondo" b/w "La Vita Del Bar"; Umberto's recordings are produced by **Nanni Ricciardi**.

Two more versions of "Lara's Theme" from "Doctor Zhivago" were recorded by **Milena**, **Carosello**, and **Bob Mitchell**, Rifi. . . . First entrants in the forthcoming Song Festival of Pesaro are **Milena**; **Carosello**; **Natalino**, Italdisc; **Johnatan** & **Michelle** and **Memo Remigi**, Rifi; **I Nomandi**, **Sonia e le Sorelle**, **Giorgio Davide** and **Narisco Parigi**.

"Sole Malato," a new song penned by **Domenico Modugno**, was accepted by the Festival of Naples' selection committee and will likely be performed by same Modugno. . . . The contract between Rifi and **Fabrizio Ferretti** was not renewed upon its expiration.

Kansas Records exclusively signed with **Edward Chalpin**, PPX Enterprises, for distribution of his catalog in Italy. . . . Meazzi Records' catalog was exclusively assigned to Italia Schallplatten for the Germany territory. . . . **Nancy** (Continued on page 55)

CLASSICAL NOTES

Soprano **Judith Raskin** will replace **Montserrat Caballe** on Tanglewood's "Magic Flute" on Aug. 6. Miss Caballe is expecting a baby in September. . . . Pianist **John Ogdon** is appearing with the Vancouver Symphony Orchestra this Wednesday and Thursday (27) and (28) playing the Busoni "Piano Concerto." . . . RCA Victor this week is recording "La Rondine" with **Anna Moffa** and has completed waxing a baroque "Messiah" with the **Robert Shaw Chorale and Orchestra**. . . . NBC Television will televise live from Tanglewood in color on Aug. 14. . . . Miss Caballe reportedly will open the 1967-68 Metropolitan Opera season in "La Traviata" and also star in a new production of "Luisa Miller" that season. . . . **Thomas Dunn** will conduct and **Mitchell Andrews** will play in Sunday's (31) Naumburg Concert at the Mall in New York Central Park. . . . **Gian Carlo Menotti** will confine himself to the artistic direction of the Spoleto Festival of Two World by relinquishing his duties as festival organizer. . . . Soprano **Jane Marsh** will appear on the ABC Television Network's Hollywood Palace season opener on Sept. 17.

DGG Ready on Von Karajan & Jochum Albums

NEW YORK — MGM Records will release two Deutsche Grammophon operatic albums featuring top international conductors this fall. Each will contain two works as Herbert von Karajan leads the usual pairing of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Paglicci" and Eugen Jochum conducts Mozart's "The Abduction from the Seraglio" coupled with Mozart's one-act "Bastien und Bastienne." The latter opera will be conducted by Helmut Koch.

Tenor Fritz Wunderlich, who is slated to make his American debut with the Metropolitan Opera in October, singing four performances as Don Ottavio in Mozart's "Don Giovanni," heads the "Abduction" cast which also includes Erica Koeth and Kurt Boehme. Adele Stolte, Peter Schreier and Theo Adam are in the shorter Mozart work. Wunderlich also will appear in a Carnegie Hall concert Oct. 17.

The Italian package is von Karajan's first Deutsche Grammophon opera release. He also is scheduled to record Wagner's complete Ring cycle for that label. Soloists with the La Scala Opera chorus and orchestra are Fiorenza Cossotto, Maria Gracia Allegri, Joan Carlyle, Carlo Bergonzi, Ugo Benelli, Giuseppe Taddai, Rolando Panerai, and Gianciomo Guelfi.

Courts Mull Old Met Fate

NEW YORK — The question on whether the old Metropolitan Opera House will be demolished has reached the courts with a new hearing date set for next Tuesday (2). Two suits are before the Supreme Court of New York County, one by Keystone Associates, the real estate firm that plans to demolish the old structure and build a 40-story office building, and the other by the Metropolitan Opera Association, which has granted Keystone a 50-year lease on the old site.

Both suits challenge a recently enacted State law, which established the Old Met Opera House Corporation, a non-profit group authorized to condemn or purchase the opera house, refurbish it and operate it as a performing arts theater. It empowers a 180-day stay in the granting of a demolition permit to Keystone to enable the Old Met unit to raise the purchase price. The Metropolitan Opera plans to open in September in a new opera house in Lincoln Center.

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Expect a lively demand for the records below . . . they're featured in Record Company consumer advertising this month in HIGH FIDELITY Magazine!

HIGH FIDELITY'S record advertising spotlights these discs for AUGUST —

- ANGEL** Beethoven MISSA SOLEMNIS Otto Klemperer, New Philharmonia Orchestra and Chorus SB-3679; Carl Orff CARMINA BURANA Rafael Frühbeck de Burgos, New Philharmonia Orchestra and Orchestra S-3633; Manuel de Falla LA VIDA BREVE Victoria de los Angeles SBL-3672.
- COLUMBIA** Handel ROYAL FIREWORKS SUITE/WATER MUSIC SUITE Ormandy ML-5417/MS-6095; HOROWITZ PLAYS SCARLATTI ML-6058/MS-6658/MQ-697; BACH ORGAN FAVORITES E. Power Biggs ML-5661/MS-6261/MQ-435; BACH ON THE PEDAL HARPSICORD E. Power Biggs ML-6204/MS-6804/MQ-790; MUSIC OF JUBILEE E. Power Biggs ML-6015/MS-6615/MQ-637; BACH THE GOLDBERG VARIATIONS Glenn Gould ML-5662; BACH THE SIX BRANDENBURG CONCERTOS. INVENTIONS Glenn Gould ML-6022/MS-6622; BACH THE WELL-TEMPERED CLAVIER Bk 1 G31-333/035-733; Casals M2L-331/M2S-731/M2Q-760; THE LIEL-TEMPERED ORCHESTRA Sterr, Ostrakh, Ormandy Casals M2L-331/M2S-731/M2Q-760; VIVALDI CONCERTI FOR TWO VIOLINS and ORCHESTRA ML-6144/MS-6744/MQ-736; ML-5604/MS-6204/MQ-404; Vivaldi THE FOUR SEASONS Bernstein ML-6232/MS-6832. Vivaldi, Telemann, Handel THE BAROQUE OBOE Harold Gomberg ML-6232/MS-6832.
- COMMAND** ONE OF THOSE SONGS The Ray Charles Singers "Someone To Light Up My Life," "Little Orphan Annie," "Yesterday," "My World," "Dream Along With Me," "The Shadow Of Your Smile" and others #898.
- HELIODOR** TROUBLE IN TAHITI Leonard Bernstein H/HS-25020; Kurt Weill, Bertolt Brecht DER JASAGER H/HS-25025; Haydn THE CREATION H/HS-25028-2; Rachmaninoff SYMPHONY NO. 2 H/HS-25029; Brahms LIEBESLIEDER WALTZES/SUK SERENADE FOR STRINGS H/HS-25026; PISTON QUINTET FOR PIANO AND STRINGS/HOVHANESS KHALDIS CONCERTO H/HS-25027. BACH VIOLIN PARTITA NO. 2/FLUTE SONATA IN A MINOR H/HS-25030.
- LONDON** Tchaikovsky SWAN LAKE and SLEEPING BEAUTY SELECTIONS Stokowski SP-21008; Offenbach GAITE PARISIENNE Charles Munch SP-21011; Verdi NABUCCO OSA-1382/A-4382; Bartók BLUEBEARD'S CASTLE OSA-1158/A-4158; Mozart REQUIEM MASS IN D MINOR OSA-1157/A-4157; Bach THE ART OF FUGUE CSA-2215/CMA-7215; Schumann FANTASIA IN C MAJOR (Op. 17)/ETUDES SYMPHONIQUES (Op. 13) CS-6471/CM-9471; Dvorák SYMPHONY NO. 8 (4) IN G MAJOR (Op. 88) CS-6443/CM-9443.
- VANGUARD** NEWPORT FOLK FESTIVAL/1965 The Lilly Brothers with Don Stover and Tex Logan, Eric von Schmidt, Geoff Muldaur and others VRS-9225/VSD-79225; SKIP JAMES/TODAY "Hard Times," "Crow Jane" and others VRS-9219/VSD-79219; MISSISSIPPI JOHN HURT/TODAY "Beulah Land," "I Got the Blues and Can't be Satisfied" and others VRS-9220/VSD-79220; "CHICAGO/THE BLUES/TODAY Vols. 1, II, III VRS-9216/17/18 VSD-79216/17/18.
- VSP VERVE** THE ART OF THE BALLAD VSP/VSPS-17; Stan Getz ELOQUENCE VSP/VSPS-2; TWO FOR THE BLUES Cannonball Adderly and Ray Brown VSP/VSPS-10; JOHNNY HODGES AND ALL THE DUKES MEN VSP/VSPS-3.

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COUNTRY MUSIC

EDITORIAL

Industry Milestone

We are gratified that Starday Records will host a national distributor sales meeting July 29-30 in Nashville (see separate story). As noted in the yarn, this marks the first such meeting to be held in Music City, U. S. A.

It is also a milestone in that it is the first time Nashville has honored record distributors—that segment of the industry which has been so important in expanding the sales potential of country material to the point where it is an important national and international commodity.

We are sure that the schedule of events planned by Starday will whet the appetites of the distributors even more for country product—with resultant gains for country artists, publishers, writers and manufacturers.

Starday Sets Annual Distributor Meeting

• Continued from page 4

tage on Old Hickory Lake to relax and dine. Don Pierce has arranged a schedule which includes fishing, boating, water skiing and golfing at Bluegrass Yacht and Country Club. In the evening an old-fashioned Ten-

Cincy World Tour to Feature American Works

CINCINNATI — American works will form a prominent part of the programs of the Cincinnati Symphony, Decca recording artists, in their international tour which begins next week. Billed as the first around-the-world tour ever made by an American symphony orchestra, the 45-concert trip is being sponsored by the State Department's Advisory Committee on the Arts as part of its Cultural Presentation Program.

The orchestra, under Max Rudolf, musical director, will visit music festivals at Athens, Baalbeck, Dubrovnik, and Lucerne during the tour. Other stops are planned for Turkey, Israel, India, Singapore, Malaysia, Hong Kong, Taipei, the Philippines, Okinawa, Japan and Korea.

Pianist Loren Hollander (RCA Victor) will appear in half of the concerts. Hollander, 22, is reported to be the youngest soloist featured with a touring American symphony orchestra. Pianists Gina Bachauer (Mercury) and Leonid Kogin also will appear in local concerts. Each concert will present at least one work by such American composers as Paul Creston, George Gershwin, Peter Menin, Gunther Schuller, William Schuman and John Philip Sousa.

nessee barbecue and an entertainment jamboree will be held at Starday Movie Ranch, featuring Starday artists and guest artists. Afterward, the group will return to the Starday studios to participate in a live recording session.

Saturday activities will include a sales seminar at the Starday offices, where new product and details of the company's seventh annual spectacular "Country Music Goes to Town" plan will be introduced. In the evening the distributors will attend "Grand Ole Opry" and meet many of the stars.

Jim Wilson, Starday vice-president of marketing, said: "We feel that the tempo, creativity and excitement plus the genuine hospitality of Music City will have a strong and lasting influence on the merchandising of Starday product by our distributors and that their pilgrimage will further acquaint and benefit them in harnessing the amazing selling power of country music."

Chapman KDOL Manager

MOJAVE, Calif. — Fred (Jack) Chapman, well known in the country music field, has been appointed manager-sales manager of KDOL here, which operates 17 hours a day, spinning only country and western. Chapman formerly recorded for Capitol Records and has appeared in several Broadway stage productions.

New Country Label

TULSA, Okla. — Bobby McBride and Curtis Long have formed a new country label, Pla Mo Records, with headquarters at 112 North Hudson here. They will produce both country and rock, employing talent from the Oklahoma sector.



WAYNE GILBREATH AND BOB WITHERS (standing left to right), both of Nugget Records, sitting in for country disk jockey David Warren at KFNH Radio, in Shendoah, Ia. KFNH is a full-time country music station.

Lincoln Center Sets Series of Summer Fests

NEW YORK—Local debuts of the Bath Festival Orchestra and L'Orchestre de la Suisse Romande are scheduled for Lincoln Center Festival 67 next summer, the first of an annual series of such festivals here. Violinist Yehudi Menuhin will appear as director and soloist in concerts by the Bath Festival Orchestra, which records for Angel. Ernest Ansermet will conduct L'Orchestre de la Suisse Romande, London Records orchestra.

The trio, Leonard Stern, Eugene Istinin and Leonard Rose, Columbia artists, will be among the recital groups slated for Philharmonic Hall during the festival. Pianist Van Cliburn (RCA Victor) will be among the soloists in eight special concerts by the New York Philharmonic (Columbia). Leonard Bernstein will direct the orchestra with guest conductors. Andre Kostelanetz will lead the Philharmonic in five "Festival Promenades." The Philharmonic performances will include world premieres of six new works commissioned especially for the festival.

Twenty performances at the new Metropolitan Opera House, 10 by the Met and 10 by the visiting Hamburg State Opera, also will be part of the festival. Also planned are performances by the Russian Festival of Music and Dance, composed of members of different Russian groups, and film, musical comedy, and dramatic performances.

Williams Is Elated

CINCINNATI—Lawton Williams, vice-president and general manager of Station WMQM, Memphis, writes to the country music desk, as follows: "We informed your publication of our switch from pops to modern country and western July 4. Since then, WMQM's acceptance has been terrific; phone calls and mail response has been wonderful. There has never been anything like this in the Memphis broadcasting area before." WMQM bills its new modern c&w format as "Country-politan."

Cindy Street Injured

PEORIA, Ill. — Cindy Street, country artist well known in the Illinois territory, was seriously injured in an auto accident here recently and is confined to Room 334, St. Francis Hospital. She will be confined there at least two more weeks.

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 July 31, 1961

1. Heartbreak, U. S. A., Kitty Wells, Decca
2. I Fall to Pieces, Patsy Cline, Decca
3. Sweet Lips, Webb Pierce, Decca
4. Tender Years, George Jones, Mercury
5. Beggar to a King, Hank Snow, RCA Victor
6. When Two Worlds Collide, Roger Miller, RCA Victor
7. Three Hearts in a Tangle, Roy Drusky, Decca
8. San Antonio Rose, Floyd Cramer, RCA Victor
9. Hello, Walls, Faron Young, Capitol
10. My Ears Should Burn, Claude Gray, Mercury

COUNTRY SINGLES— 10 Years Ago July 28, 1956

1. Crazy Arms, Ray Price, Columbia
2. I Walk the Line, Johnny Cash, Sun
3. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
4. Heartbreak Hotel, Elvis Presley, RCA Victor
5. Searching, Kitty Wells, Decca
6. Blackboard of My Heart, Hank Thompson, Capitol
7. Blue Suede Shoes, Carl Perkins, Sun
8. You Are the One, Carl Smith, Columbia
9. My Lips Are Sealed, Jim Reeves, RCA Victor
10. Sweet Dreams, Faron Young, Capitol

Canadian Broadcast Brass Has Country Music Day

TORONTO — The Country Music Association's choice of Dr. Nat T. Winston as speaker-entertainer at the Canadian Broadcast Executive Society's annual "Country Music Day" July luncheon meeting was proved well-founded as 125 key executives from radio and TV stations, national advertisers and advertising agencies broke into spontaneous laughter and applause frequently throughout Dr. Winston's address.

Dr. Winston, Commissioner of Psychiatric Services for the Tennessee Department of Mental Health, a nationally known banjo player, and a popular guest authority and performer on the five-string banjo on radio, TV, and in personal appearances, titled his speech, "What's so great about country music?"

The head table at the CBES luncheon included key record company and country music figures in Canada: Harold Moon, general manager of BMI Canada, Ltd., a director of both the CMA and CBES, who organized "Country Music Day"; Tommy Hunter, CBC radio and TV country music star; Bill Bessey, CBC radio and TV country music deejay; Robert R. Pampe, vice-president and managing director, Columbia Rec-

ords of Canada; George I. Harrison, vice-president, Capitol Records (Canada) Ltd.; Harold Pounds, general manager, Spartron Records; George Offer, manager of Apex Records; Phil Anderson, president of Arc Sound, Ltd.; Max Zimmerman, MacKay Record Distributors, Ltd.; Stewart Coxford of CFGM, Toronto's country music station.

Schuler Sets Pkg.

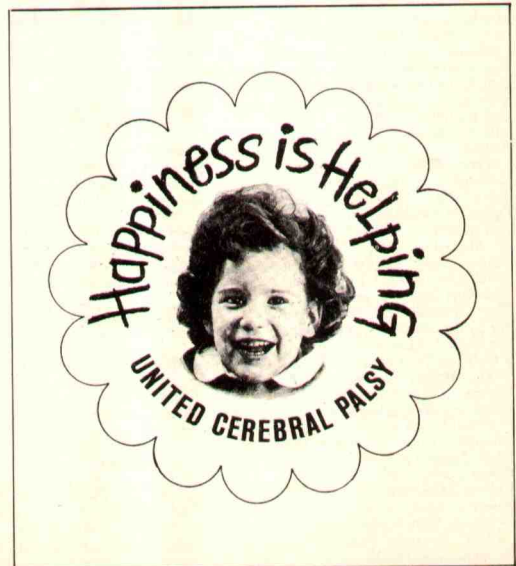
NEWTOWN, Conn. — Promoter Dick Schuler, of Monroe, Conn., has a c&w package set for a single engagement at Edmond Town Hall Theater here Thursday night, July 28. Headlining the unit will be Jim and Jesse and the Virginia Boys, Van Trevor, and Bud and Carolyn Chase and the Triple A Ranch Gang.

Slim Loy Celebrates

HUNTSVILLE, Ala. — Slim Lay, with the only daily c&w show in the Space Capital, has just started his 14th year of country music in the Tennessee Valley, and reports that his daily three-and-a-half-hour country platter show remains solidly sold. Lay also operates Slim's Record Ranch here, now in its sixth year.



ANITA CROSS AND TEX WILLIAMS, c.&w. entertainers, try out the new two-way convertible recently acquired by K-BUB, country music station at Reno-Sparks, Nev. Equipped with a radio and p.a. system, the car is used by K-BUB as a promotional tool. A remote transmitter is to be added later. Two 1955 Ford four-door sedan bodies were cut down to form the double front-end vehicle. Kenn Early is K-BUB general manager.



Billboard SPECIAL SURVEY for Week Ending 7/30/66
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
1	1	THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI)	11
2	4	AIN'T HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI)	8
3	3	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure-Fire, BMI)	9
4	13	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	6
5	5	SWINGING DOORS Marle Haggard, Capitol 5600 (Bluebook, BMI)	17
6	2	DON'T TOUCH ME Jeanie Seely, Monument 933 (Pamper, BMI)	16
7	9	STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Ram, BMI)	10
8	6	THE LAST WORD IN LONESOME IS ME Eddy Arnold, RCA Victor 8818 (Tree, BMI)	12
9	7	TAKE GOOD CARE OF HER Sonny James, Capitol 5612 (Paxton-Research, ASCAP)	17
10	11	EVIL ON YOUR MIND Jan Howard, Decca 31933 (Wilderness, BMI)	15
11	8	(YES) I'M HURTING Don Gibson, RCA Victor 8812 (Acuff-Rose, BMI)	13
12	12	DON'T TOUCH ME Wilma Burgess, Decca 31941 (Pamper, BMI)	13
13	18	THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI)	9
14	15	DAY FOR DECISION Johnny Sea, Warner Bros. 5820 (Moss Rose, BMI)	8
15	14	A WAY TO SURVIVE Ray Price, Columbia 43560 (Pamper, BMI)	15
16	19	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	6
17	20	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI)	6
18	10	I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol 5633 (Mimosa, BMI)	12
19	22	EVERYBODY LOVES A NUT Johnny Cash, Columbia 43673 (Jack, BMI)	5
20	17	TIME TO BUM AGAIN Waylon Jennings, RCA Victor 8822 (Bramble, BMI)	9
21	21	DISTANT DRUMS Jim Reeves, RCA Victor 8789 (Combine, BMI)	18
22	28	THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI)	4
23	16	TALKIN' TO THE WALL Warner Mack, Decca 31911 (Pageboy, SESAC)	19
24	26	I'M A NUT Leroy Pullins, Kapp 758 (Youmans-Sleepy Hollow, ASCAP)	6
25	25	BORN TO BE IN LOVE WITH YOU Van Trevor, Band Box 367 (Stonethrow, BMI)	15
26	24	STEEL RAIL BLUES George Hamilton IV, RCA Victor 8797 (Wimark, ASCAP)	15
27	23	WOULD YOU HOLD IT AGAINST ME Dottie West, RCA Victor 8770 (Tree, BMI)	21
28	29	BECAUSE IT'S YOU Wanda Jackson, Capitol 5645 (Freeway, BMI)	6
29	32	I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI)	5
30	30	OLD BRUSH ARBORS George Jones, Musicor 1174 (Glad, BMI)	6
31	48	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	2
32	33	I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronze, SESAC)	4
33	35	LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI)	5
34	39	THE RIGHT ONE Stallier Brothers, Columbia 43624 (Jack, BMI)	7
35	40	YOU CAN'T ROLLER SKATE IN A BUFFALO HERD Roger Miller, Smash 2043 (Tree, BMI)	4
36	36	AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	3
37	50	GET YOUR LIE THE WAY YOU WANT IT Bonnie Guitar, Dot 16872 (Blue Crest, BMI)	2
38	27	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca 31901 (Combine, BMI)	18
39	—	4033 George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	1
40	45	IT'S ALL OVER Kitty Wells, Decca 31957 (Wilderness, BMI)	2
41	38	IF TEARDROPS WERE SILVER Jan Shepard, Capitol 5681 (Tree, BMI)	3
42	31	CHICKEN FEED Bobbi Staff, RCA Victor 8833 (Harbot, SESAC)	6
43	—	MEAN OLD WOMAN Claude Gray, Columbia 43614 (Blue Crest, BMI)	1
44	46	THE WORLD IS ROUND Roy Drusky, Mercury 72586 (4 Star, BMI)	5
45	—	WE'VE GONE TOO FAR AGAIN Justin Tubb & Lorene Mann, RCA Victor 8834 (Central, BMI)	1
46	—	A TASTE OF HEAVEN Jim Edward Brown, RCA Victor 8867 (Regent, BMI)	1
47	—	SO MUCH FOR ME, SO MUCH FOR YOU Liz Anderson, RCA Victor 8861 (Yonah, BMI)	1
48	37	GETTIN' ANY FEED FOR YOUR CHICKENS Del Reeves, United Artists 50035 (Central, BMI)	5
49	—	JOHN HENRY, JR. Merle Travis, Capitol 5657 (Blazon, BMI)	1
50	—	DOGGIN' IN THE U. S. MAIL Hal Willis, Sims 288 (English, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 7/30/66
HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week.			
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	10
2	2	Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	15
3	5	I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S)	6
4	4	DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	10
5	6	EVERYBODY LOVES A NUT Johnny Cash, Columbia CL 2492 (M); CS 9292 (S)	9
6	8	LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S)	6
7	7	RON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S)	5
8	3	TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S)	11
9	10	ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	23
10	13	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	5
11	12	FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S)	17
12	15	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	4
13	9	PLEASE DON'T HURT ME Norma Jean, RCA Victor LPM 3541 (M); LSP 3541 (S)	9
14	17	TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S)	4
15	11	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	21
16	19	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S)	3
17	—	SUPPER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	1
18	28	I COULD SING ALL NIGHT Ferin Husky, Capitol T 2548 (M); ST 2548 (S)	3
19	23	COUNTRY FAVORITES—WILLIE NELSON STYLE RCA Victor LPM 3528 (M); LSP 3528 (S)	14
20	20	JUST BETWEEN THE TWO OF US Bonnie Owens & Merle Haggard, Capitol T 2453 (M); ST 2453 (S)	15
21	—	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	1
22	22	JIMMY DEAN'S GREATEST HITS Columbia CL 2485 (M); CS 9285 (S)	7
23	—	JOHNNY PAYCHECK AT CARNEGIE HALL Little Darlin' LD 4001 (M); SLD 8001 (S)	1
24	24	THE WHO'S WHO OF COUNTRY AND WESTERN MUSIC Various Artists, Capitol TT 2538 (M); STT 2538 (S)	6
25	29	COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 74776 (S)	3
26	18	MEAN AS HELL! Johnny Cash, Columbia CL 2446 (M); CS 9246 (S)	18
27	—	ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	1
28	16	A DEVIL LIKE ME NEEDS AN ANGEL LIKE YOU Dick Curless & Kay Adams, Tower T 5025 (M); ST 5025 (S)	12
29	14	TOGETHER AGAIN Roy Drusky & Priscilla Mitchell, Mercury MG 21078 (M); SR 61078 (S)	6
30	—	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	1

FROM THE MUSIC CAPITALS OF THE WORLD

Continued from page 53

Sinatra's "How Does That Grab You Darlin'" is coming up now and now selling more than her latest hit here. "These Boots Are Made for Walkin'," according to Joe Giannini, CGD executive. . . . A strong reaction was also received by "Strangers in the Night" by Frank Sinatra.

Gene Pitney, Musicor, will make his first Italian tour during August. . . . Dealings are about to be concluded between CGD and Italian TV for Marianna Faithful's participation in two shows. . . . "Lui No" b/w "E' Troppo Facile" is the new John Foster record released by Cellograph-Symp. . . . Among RCA Italiana's latest releases are "Io Ho in Mente Te" b/w "Sei Piu Forte di Me" by Paul Anka, and "Ovestra Sera Come Sempre" ("Crying Time," first recorded by Ray Charles) by Lucio Dalla.

Italian EMI will release an album by Frank Pourcel, including

12 Italian songs and another album by the Beach Boys, who are getting top sales via "Barbara Ann" and "Sloop John B." . . . Richard Anthony's Italian tour will start on Aug. 2 to go up to Aug. 26. . . . A new dance, the "See Saw," is being launched by the Kessler Sisters and their corresponding record was issued by CGD. . . . "Paperback Writer" b/w "Rain" by the Beatles has just been marketed. . . . New albums are to be released by EMI include Edith Piaf, Ray Charles, Cher, the Ventures, Gary Lewis, P. J. Proby, the Blacks, the Fleetwoods and Jackie Gleason. . . . Decca Italiana issued the latest Rolling Stones' LP "After Math," including that "11 minutes and 35 seconds" long "Going Home." Decca Italiana also released an album by Caterina Valente and Silvio Francesco, dedicated to South American titles; the first single is the Animals under the Decca label, "Big Boss Man" b/w "Boom, Boom"; a recent album by Louis Armstrong, "King Louis," and a

single by Bert Kaempfert, including the soundtrack themes from "M-5 Diamonds Codex" (A Man Could Get Killed), starring Melina Mercouri and James Garner. GERMANO RUSCITTO

WELLINGTON, N. Z.

Reorganization at Philips here has placed Ray Porter at the head of the production team and in front of the computerized, rebuilt warehouse. Incorporated in his operation is a built-in market research figure calculated to predict needs for pop production. R. Robinson, moved up to assist in pop a&r, is to evaluate figures and advise direction of sales promotion.

Harpist and folk singer Neva Eder has moved to Australia to take up a three-year contract on TV's Sound of Music Show. . . . First released on the newly acquired Mira label from Philips is "Rubber Soul Jazz," featuring the Music Company. . . . A marathon recording session by new discovery Maria Dallas produced 15 tracks in two days for Viking's Ron Dalton. Sides include several originals from the pen of Jay Epae, who hit Europe with quarter million sales of his Mercury release,

"Puti Puti," a year ago. Arrangements for release in the U. S. are being negotiated by Walter Hofer, New York attorney, who will handle lease and publishing rights. Latest release of the La De Da's, "Don't Stand in My Way," was penned by them for Philips. It has been accepted for release overseas. . . . Songwriter and country

singer Ginny Peters, who has had some of her work accepted at Nashville, has had her original "Puppet" pressing released here on Allied International. . . . Doublesided original single of "Hold on Tight" b/w "The Creep" is his first on the Viking label for Jay Apae. JOHN P. MONAGHAN

STUPEFYING!

THE FRIVOLOUS FIVE

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

TAPE CARTRIDGE TIPS

by Larry Finley

ON THE MOVE AGAIN . . . ITCC LEAVING THE SPERRY RAND BUILDING!!!

We are very pleased to advise that ITCC has acquired new quarters at 663 Fifth Avenue. In the near future you will be able to address your correspondence to ITCC at the ITCC Building, since our offices—21 private units—will offer privacy, comfort and pleasant surroundings to our executives and staff.

Our Bookkeeping and Accounting has been located at the new site for some time so this portion of the office has had time to set up the machines and establish a procedure to keep the paper moving. Although there is still a bit more painting and renovating to do, the remainder of ITCC's staff is slowly, but surely, packing attaché cases to relocate in the nearest possible future.

Our continuous stream of visitors will also find congenial surroundings and not the "beehive of activity" such as we have had at the Sperry Rand. If you have visited us in the past you will remember that our people filled every nook and corner and there was little room to work, let alone to talk in privacy. Well, the situation has now been remedied—we are more than delighted to say—so we invite each and every one of you to visit ITCC when you are in the metropolitan area.

We are also announcing a display area, which will house playback units from the major manufacturers, so that people from the trade and buying public will have the opportunity to see the various units demonstrated. Our complete line of four and eight-track cartridges will be displayed in their new packaging, along with our five pillar-proof racks designed to hold ITCC cartridges. Our new promotions such as our language teaching series, our gift set, and other items, will be there for inspection.

KEEP WATCHING THIS COLUMN FOR OUR RELOCATION DATE! (All correspondence should still be addressed to the Sperry Rand Building until final notice is listed.)



INTERNATIONAL TAPE CARTRIDGE CORPORATION
Subsidiary of Dextra Corporation
Main Office
1290 Avenue of the Americas
New York, New York 10019
212: 581-1040
TWX 710: 581-3498

Footnote: Mr. Finley has been so busy processing orders taken at the Music Show that he asked me to do his column. Needless to say, I am more than happy to "brag" about our new home . . . !

Merriam M. Satterlee,
Secy. to Larry Finley

TAPE CARtridge

Columbia Makes Bid for Tape CARtridge Market

LAS VEGAS — Columbia Records is in the tape CARtridge industry in full force. At its national sales meeting the company unveiled its initial release of 52 8-track continuous loop tape cartridges plus an entire line of home cartridge playback units. Retail delivery is set for Aug. 1.

Columbia had announced its intentions to go 8-track earlier in the year. With the numerous configurations on the market, Columbia's entry will lend considerable weight to the 8-track system.

The label is initially going with cartridge versions of best selling albums in a broad spectrum. Covering pop vocal, pop instrumental, country, jazz, rock, Broadway and movie and Masterworks (classical), the release includes 49 single cartridge and three twin packs.

In addition to color coding its cartridges, Columbia will use set numerical prefixes. The coloring scheme will designate two main types of repertoire. Its popular line will be colored red, while blue will be used for all Masterworks, original cast and soundtrack material. Numerical prefixes to be used are 18 10 (pop), 18 11 (Masterworks), 18 12 (original cast and movie), 18 20 (pop twin pack) and 18 21 (Masterworks twin pack).

Popular cartridges are priced at \$7.95, while all other single packs are one dollar more. Twin packs are \$10.95 and \$11.95, respectively.

Along with the tape cartridges, Columbia displayed two home playback units. One is self-contained; the other is a deck to be used with existing stereo phono equipment. The announcement of this equipment was geared to the release of the cartridges.

Model M-8500 is a complete, self-contained 8-track playback machine. Inside its oxford-gray cabinet with ebony highlights is a 10-transistor circuit. Features include a fully automatic track changer, two-tone controls and balance adjustment. The 10-watt unit comes with two detachable speakers. Scheduled for October release, the retail price remains undisclosed.

Autostereo Throws in Sponge; Deau Champ Plans New Co.

VAN NUYS, Calif. — Autostereo has closed its plant here. Following a meeting of the credit committee assigned by the Credit Managers Association to look into the firm's financial difficulties, AS secretary-treasurer-board member Joe Deau Champ resigned and announced plans to form a new company to build 8-track tape-CARtridge players and duplicate music.

The beleaguered company was given two additional weeks by the credit committee to bring its books up to date, according to Deau Champ. All assets of the company are frozen, Deau Champ said.

The company had originally been given a 60-day moratorium by the credit committee to iron

the other unit, Model M-8000, can be played through any stereo equipment (component or console) through input receptacles. The unit includes a preamp stage, automatic program selectors and manual push-button track selector. Suggested retail price: \$79.95. Columbia reports that delivery is set for mid-August.

Gallagher Statement

In further spelling out Columbia's entry into the tape cartridge field with cartridge section, William P. Gallagher, Columbia's vice-president, said that the company's approach to the new market could be classified as "aggressively conservative."

He admitted that the tape cartridge field is in much better shape now than it was a year and a half ago but more study and more research was needed. "Catalog will eventually make the industry," he said, "and the best selling records will eventually become the best selling cartridges."

He fears that there is now too much non-selling material on the market and that continuous loop could mean that it continues right back to the manufacturer.

Gallagher pointed out that Columbia will not confine itself to any one company for cartridges and that it will manufacture the tapes at its Terre Haute, Ind., plant.

The distribution of the tape cartridges will be handled by Columbia's distributors and their subdistributors. His feeling here is that the manufacturer should control his product while the new market is being firmed up. The line has a 38 per cent margin for retailers. The distributors, he pointed out, can pass on the functional discount to their subdistributors and rack jobbers.

Retailer

Gallagher admitted that he isn't yet sure where the tape cartridge consumer will go to make his purchases, but he feels that the record retailer is the proper place now. He admits, though, that in Columbia's long-range view, cognizance has been taken of the fact that growth of the industry lies in

the hands of the subdistributor and rack jobber.

He also expects that record clubs and other mail-order organizations will put tape cartridges on their list. It was also revealed that the deck in Columbia's playback equipment will be made by Motorola. The M-8000, attachment model, will start shipping on Aug. 15, and the M-8500, self-contained player, will start shipping on Oct. 15.

Muntz Mini-Pak Price Boosted

VAN NUYS, Calif.—Muntz Stereo-Pak has upped the price of its 4-track mini-pak from 98 cents to \$1.49 to cover greater discounts and royalties incurred as a result of the company's recent move to two-step distribution.

By the end of the year Muntz felt he could have a Midwest distribution center. With the decision to sell cartridges through normal distributor-dealer contact, Muntz opened the door for greater representation by record distributorships and disk retailers. The company's method had been factory direct sales.

Lion Cubs Boost 'Born Free' Track

MINNEAPOLIS—Al Abrams of Harold Lieberman Distributors here came up with a unique idea to promote MGM Records' soundtrack of "Born Free"—two lion cubs on display in the window of Music City record shop. The promotion was in conjunction with showing of the movie at a local theater and not only did the "live" display boost LP sales, but it gained Abrams wide coverage in local press.

Sears Buys Players

LOS ANGELES—Sears, Roebuck has placed an order for \$500,000 with Craig Panorama for custom-built 4-track solid-state stereo tape CARtridge players. According to Craig's Ed Motokane, the unit will be called Sears Solid-State Stereo-4 and sold nationally through auto parts departments in the chain's 300 stores.

Epic-Okeh Meet

• Continued from page 10

Each sequence contained a story line pegged to the new album being introduced.

The show, which marked the close of the convention after the Grand Banquet, was produced by Epic's director of artists & repertoire, Bob Morgan, and emceed by comedian Norm Crosby. Such Epic artists as Bobby Vinton, the Doodletown Pipers, an energetic group of teenagers who are to be signed to the Epic label, Walter Jackson, and Ronnie David entertained. On previous evenings, Epic was host for the dinner and show at the Sands Hotel's Copa Room, where Red Skelton was headliner, and at the Dunes Hotel's lavish "Casino De Paree" show.

Verve Gospel Line Starts With 2 LP's

• Continued from page 6

Taylor's first Grammy was for "One Mint Julep," recorded by Ray Charles when Taylor was with ABC-Paramount Records in 1961, and "Sing a Song of Basie," by Lambert, Hendricks and Ross in 1960. With MGM Taylor had "Desafinado," by Stan Getz in 1963; "Conversations With Myself," by Bill Evans in 1964, and in 1965 he scored producer awards for Best Single of the Year—"Girl From Ipanema" and Best LP of the Year—"Getz-Gilberto," which hinged on the "Girl From Ipanema" tune. The Getz-Gilberto LP collected five other Grammys.

Caedmon Makes Aura Sonic Deal

RUNNEMEDE, N. J.—Caedmon Records has signed an exclusive contract for Aura Sonic to duplicate its spoken word material on a 4 and 8-track tape CARtridges. An August release of at least 20 titles is planned by Aura Sonic, according to Joe Bott who completed negotiations on the pact with Bob O'Brien of Caedmon.

Included in the initial release are John F. Kennedy's "A Self Portrait"; Dylan Thomas reading his complete recorded poetry; "The Glass Menagerie" with Montgomery Clift, Julie Harris, Jessica Tandy and David Wayne, and Basil Rathbone's readings from the works of Edgar Allan Poe and "Sherlock Holmes."

Consumer Press Spreads Gospel

NEW YORK—News of the tape CARtridge industry is reaching the public through stories and advertisements in national consumer magazines. Included are articles in Consumer Reports and Business Week and an advertising for Lear Jet Stereo 8 cartridges and players in Life.

The Consumer Reports story explains tests it conducted of 4 and 8-track car units. The article referred to "relatively minor faults" in machines tested and advised car owners to install an accessory bin or shelf to increase program variety. It also advised users of car tape system to "resist the temptation to turn the volume so high that he can't hear a horn or siren."

The Business Week story says the cartridge player "promotes to move from the car to the living room in a big way." The article details the history of the young industry and the problems with different cartridge configurations.

A & R Lease

NEW YORK—A & R Recording, Inc., has signed a long-term lease for facilities currently being used by Columbia Records at 799 Seventh Avenue. Lessee was incorrectly identified last week as Art Ward's Recording, Inc. Ward is president of A & R Recording.

Say You Saw It in
Billboard

Troop Pull-Out in France To Affect PX Record Sales

NUREMBERG, West Germany—The European Exchange System (EES), which operates the post exchange merchandising system for the U. S. troops and airmen in Europe, is preparing for a sharp cutback in phonograph record sales when the United States withdraws its forces from France.

General de Gaulle's eviction notice will force closing of the entire EES operation in France. EES-operated post exchanges have served around 50,000 troops and airmen stationed in France as well as miscellaneous U. S. diplomatic and NATO personnel.

Record sales in France have been running at the rate of about \$200,000 annually.

There has been speculation that record sales might be shifted to military supermarkets. But EES has now dashed these hopes with words that all commissaries (supermarkets) also will be closed in France.

The PX system in France consists of 34 small department

stores, nearly all with record and hi-fi departments; 54 snack bars and 173 service outlets such as barber shops and laundries.

EES is studying expansion of EES record shops in areas of West Germany, Italy, Spain and England to which units withdrawn from France are being shifted.

WABC, WMCA Pull Napoleon From Playlists

NEW YORK—Both Hot 100 format radio stations here — WABC and WMCA—last week pulled the Warner Bros. Records single "They're Coming to Take Me Away, Ha-Haaa!" by Napoleon XIV off the air. WMCA's Frank Costa said the station had received various complaints about the record. WABC's Rick Sklar said his station had letters from doctors and institutions saying the record hurt their image.

Teens picketed WMCA last week, carrying such signs as: "We're coming to take WMCA Away! Unfair to Napoleon in Everyday." A plane flying a banner flew over nearby Jones Beach over the weekend protesting WMCA's banning the record.

In Philadelphia, WIBG was "on the verge" of pulling the record off the air because, according to program director James Marks, the station has been "getting a lot of complaints, mostly from nurses." The record is No. 1 this week on WMCA's playlist in spite of the fact the station isn't playing it. It ranks No. 11 with a star, signifying heavy sales, on Billboard's Hot 100 Chart this week.

UA Set With Merger Plan

NEW YORK — A plan to merge United Artists Corp. into the Consolidated Foods Corp. was disclosed Tuesday (19). Directors of both companies have approved an agreement in which approximately .69 of a Consolidated Food stock share would be traded for each UA common share.

Officials at UA Records said that the proposed merger would not alter management of the record subsidiary. Plans include the strengthening of UA Records and possible acquisition of broadcasting stations throughout the country by the parent company.

Hilltop, Barmour Sued by K-Ark

NASHVILLE—K-Ark Records has brought suit in Federal District Court here, contending a Larry Steele hit record was damaged by the release of another disk by the same artist dealing with integration. Named in the suit were Hilltop Records, Barmour Music, a division of Pickwick International Records, and Aubrey Mayhew, who was a representative of Hilltop and Barmour Music at the time.

In seeking \$500,000 in damages, K-Ark told the court Steele's "I Ain't Crying Mister" on the K-Ark label and published through Stringtown Music, a publishing firm owned by John Capps, was on the national charts, when Steele was induced by Hilltop, Barmour Music and Mayhew to write and record "Why They Don't Want Me," which deals with integration.

K-Ark, also owned by Capps, submitted affidavits from radio stations and disk jockeys designed to show the release of the second recording resulted in "I Ain't Crying Mister" immediately falling off the national charts. The affidavits were submitted to show the stations stopped playing Steele's recordings because of feelings by the general public on the race question.

Contribute to the
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GROOVIN' GRANNIES!

THE FRIVOLOUS FIVE

JULY 30, 1966, BILLBOARD

MUNTZ STEREO-PAK NEW RELEASES

WEEK OF JULY 30, 1966

ALBUM	ARTIST	LABEL	MUNTZ CAT. #	CODE
THE FANTASTIC LLOYD PRICE	Lloyd Price	ABC	10-430	A
RAY CHARLES AT NEWPORT	Ray Charles	Atlantic	10-431	A
THE VERY SPECIAL WORLD OF LEE HAZLEWOOD	Lee Hazlewood	MGM	10-432	A
ALEXYS	Alexys Guitar	Dot	10-437	A
LET'S GET LOST	Johnny Nash	ABC	10-439	A
EYDIE AND STEVE SING THE GOLDEN HITS	Eydie Gorme & Steve Lawrence	ABC	10-448	A
THE FLAMINGOS	The Flamingos	Checker	12-216	A
CAN'T HELP FALLING IN LOVE	The Lancers	Lancelot	12-218	B
BIG HITS FOR SWINGERS	Ray Ellis	Atco	14-444	A
GREAT FOR DANCING, VOL. III	The Sociables	ABC	16-168	A
GLORIA	The Shadows of Knight	Dunwich	21-353	A
TREASURE TUNES FROM THE VAULT	Various Artists	Chess	21-359	A
HAVE GUITAR WILL TRAVEL	Bo Diddley	Checker	21-366	A
TWO GREAT GUITARS	Bo Diddley & Chuck Berry	Checker	21-371	A
THE GREAT MEMPHIS SOUND	The Mar-Keys	Stax	21-372	A
CLIFF SINGS	Cliff Richard and The Shadows	ABC	21-379	A
ROCK, ROCK, ROCK	Moonglows, Chuck Berry, Flamingos	Chess	21-384	A
THE HUNTINGTONS	The Huntingtons	Raynett	21-385	B
THE GOLDEN TRUMPET OF EDDIE CALVERT	Eddie Calvert	ABC	22-158	A
ERWIN WIENER PLAYS THE WORLD'S GREATEST HITS	Erwin Wiener	Fermata	24-164	A
SOMETHING OLD-NEW-GAY-BLUE	Wilbur de Paris	Atlantic	25-126	A
THIS IS OUR MUSIC	Ornette Coleman	Atlantic	26-317	A
CHAMBER MUSIC FOR THE NEW JAZZ	Ahmad Jamal	Cadet	26-325	A
CHUBBY'S BACK!	Chubby Jackson	Cadet	26-327	A
TWO FOR THE BLUES	Cannonball Adderley & Ray Brown	Verve	26-328	A
COUNT BASIE INSIDE/OUTSIDE	Count Basie	Verve	26-333	A
GERRY'S TIME	Gerry Mulligan	Verve	26-337	A
JAZZ DIALOGUE	MJQ & All-Star Band	Atlantic	26-344	A
NEW THING AT NEWPORT	John Coltrane & Archie Shepp	Impulse	26-356	A
MAX	Max Roach Quintet	Cadet	26-362	A
MOODY'S MOOD FOR LOVE	James Moody	Cadet	26-364	A
BOBBY SHORT ON THE EAST SIDE	Bobby Short	Atlantic	28-157	A
BLUE AND SENTIMENTAL	Lurlean Hunter	Atlantic	28-159	A
LADY	Billie Holiday	Verve	28-162	A
THE MODERN SOUND OF BETTY CARTER	Betty Carter	ABC	28-164	A
THE BLUES, VOL. 3	Various Artists	Cadet	29-124	A
THE BEST OF MUDDY WATERS	Muddy Waters	Chess	29-125	A
MR. BLUES—B. B. KING	B. B. King	ABC	29-127	A
CINDY	Original Cast	ABC	44-102	A
BORN FREE	Soundtrack	MGM	46-143	A
AROUND THE WORLD UNDER THE SEA	Soundtrack	Monument	46-145	A
ALL-TIME FAVORITE COUNTRY SONG WRITER	Harlan Howard	Monument	54-225	
ATARDECER EN PARIS	Maurice Lescaut	Coro	66-174	B
VALSES DEL RECUERDO	Robert Tellez Oropeza	Coro	66-179	
BAILEMOS CON LA ORQUESTA DE RAMON MARQUEZ	Ramon Marquez	Coro	66-182	B
BOSSA NOVA & PAULINHO NOGUEIRA'S GUITAR	Paulinho Nogueira	RGE	66-189	
THE BRAZILIAN TOUCH	Brazilian Artists	Fermata	66-192	A
EDDIE CANO & NINO TEMPO ON BROADWAY	Eddie Cano & Nino Tempo	Atco	66-201	A
LAS MANANITAS	Don Arcadio Elias	Coro	68-146	B
RANCHERAS RECUERDO	Pepe Luis Alvarez	Coro	68-148	B

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LOOKING AT PORTABLE PHONOGRAPHS. This retailer, pictured during recent NAMM Music Show in Chicago, symbolizes recent trend of record dealers to stock players as well as records. He is looking at an RCA portable—one of hundreds of models available to dealers from several dozen U. S. and foreign firms.

Strep Relates Plans For Attracting Dealers

ORLANDO, Fla. — F. D. (Bud) Strep, who was recently re-elected as president of the National Association of Music Merchants (NAMM), told Billboard last week that the trade group's committee has started a "fact-finding" program to determine methods of bringing more phonograph record dealers into the association.

"Many of us in NAMM," said Strep, "had been in the record business at one time. Through the years, however, it began to get more and more difficult to make a dollar in records. Manufacturers gradually let the distribution of their merchandise get entirely out of hand — and many dealers decided that they were better off in musical instruments and electronic home entertainment products.

"This doesn't mean that we have abandoned records entirely," said Strep. "Most NAMM members still stock records and we still have a strong interest in the phonograph record as a product. Likewise, because we have had experience in the business, we can understand and sympathize with the problems of record dealers."

Strep said that NAMM is going to develop a program by which it can sell itself to phonograph record dealers. "It is our feeling that record dealers who are not represented by any association, would benefit from NAMM membership. Many of them can get in for \$50 a year. I personally believe that this \$50 will give them \$5,000 worth of benefits. I think many record dealers would join this association if they were aware of all that they were getting.

"For example," he said, "I, myself, recently signed up a new member who is primarily a dealer of phonograph records. In my conversations with him I told him how to put a 10-foot counter in his store that would increase his annual profits by several thousand dollars. The items he stocked in this counter were certain musical instrument accessories that I know to be selling very well. This type of exchange of money-making ideas between businessmen is one of the chief benefits of an association."

Strep said that NAMM could serve record dealers as an instrument of "exchanging ideas and making more money." Dealers would benefit, he said, from the combined experience of music merchants by "expanding their businesses into several types of good across-the-counter items instead of strangling themselves on phonograph records." Certain kinds of musical instruments, he said, as well as "accessories, radios, phonographs and tape recorders," are items particularly suited to many record dealers. "NAMM has a wealth of merchandising information about

PRODUCT TRENDS

Two Best Selling Types Of Portable Phonographs

CHICAGO—Portable phonographs displayed at the Music Show last week fell into two main categories of interest from the record dealer's point of view: AC players and cordless players. Both types are stocked by dealers—but each, according to most retailers, is a distinct product which must be approached from a different standpoint.

Price. According to National

Association of Music Merchants (NAMM) statistics, record player sales in 1965 totaled 6.2 million units which sold for about \$792 million. The average retail price of player sold was \$127. However, since portable units outsold consoles by more than three to one, the average price of each portable sold last year was under \$80.

FIRST OF A SERIES

Best sales, say dealers, occur in the lower price range—from under \$20 to about \$40. "These players are generally of the

cordless type," Bob Serbin of Lishon's Records in Chicago told Billboard. "They have been replacing the inexpensive AC-operated players in low-line popularity. Our over-all best seller is a \$29.95 cordless unit. Of the AC-type players, on the other hand, the best volume is in the \$70 to \$100 range."

Features. For the prices indicated above, the consumer demands some features, ignores others. Cordless players, dealers say, need not be stereo. How-

(Continued on page 59)

Sell Record Store After 73 Years

ITHACA, N. Y.—The sale of Lent's Music Store to the McNeil Music Co. eliminates what was considered the oldest record department under one family ownership in the country. Ralph G. Lent, who used to sweep the establishment's floors and polish the pianos around 1910, just after flat disks came into use, said the store was the oldest RCA Victor dealer in the country and one of the first to handle several other lines.

Through the decades, Lent said, the store prospered as did the record industry. Only in recent years, he noted, has there been a decline in record sales. Attributing the situation to record clubs and discount-store competition, he said that the store's annual record sales had dropped from over \$125,000 to approximately \$85,000.

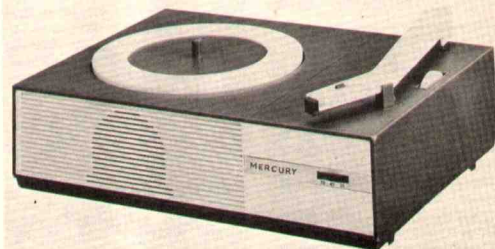
Originally, Lent recalled, the store handled musical instruments and records. At one time an attempt was made to branch out into appliances, eventually, however, the appliances and all of the instruments except organs and pianos were dropped. McNeil Brothers, purchasers of the store, plan to reintroduce various musical instruments, according to Lent.

While record trade has been declining, said Lent, the store's over-all business showed a 10 to 15 per cent increase during the past year. He said that \$60,000 to \$80,000 of the increase in sales was due to the good volume in phonographs, stereo units and components.

The store originated in 1893 as Lent & Moore, when the late B. Frank Lent of New York City went into partnership with Henry Moore, a cousin. Moore left the business after several years while Ralph Lent entered it in 1924 after attending Dartmouth and Cornell Universities. Ralph's son joined the firm in 1954.

such products," said Strep, "which it makes available to members."

The present effort to attract record dealers "is just starting," said Strep. "We are beginning to familiarize ourselves with the situation. We are definitely going ahead with this thing and we will be able to announce our plans before too long."



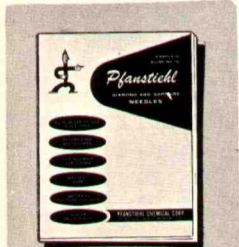
CORDLESS, SOLID-STATE phonograph with AC adaptability from Mercury. This portable unit features three speed operation, snap-in pickup cartridge, precision turntable and 45 RPM adapter. Plays both monaural and stereo records. Unit lists at \$18.95; AC converter optional at \$9.95 which simultaneously rejuvenates batteries.



AC/BATTERY OPERATED combination AM/FM radio and stereo phonograph by Matsushita Electric for Panasonic. Batteries automatically take over if AC fails. This solid state portable features a four speed automatic turntable with 45 RPM adaptor, ceramic stereo cartridge, four separate controls and two detachable speaker wings. The unit retails for \$179.95.



LOW PRICED AC-TYPE phonograph. This four speed manual phonograph by DeJay features a built-in 45 RPM adapter, off/on switch and is constructed with a sturdy wood, scuff proof, washable pyroxiin covered case. Available in assorted colors at approximately \$14.95.



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CLASSIFIED MART

28 Firms Show Portable Phonos at Music Show

CHICAGO—The following is a complete list of manufacturers and importers who displayed comprehensive lines of portable phonograph products at the recent Music Show sponsored by the National Association of Music Merchants. The types of products shown by these firms fall into the categories described in an accompanying story and photos in this issue.

Artisto Industries, 240 Fifth Avenue, New York.
 Artic Imports (Mayfair), 1024 W. Randolph, Chicago.
 Arvin Industries, Inc., 1531 13th Street, Columbus, Ind.
 Audiola Corp., 710 Parkside Avenue, Brooklyn.
 BSR (USA), Ltd., Route 303, Blauevelt, New York.
 Bulova Watch Co., 630 Fifth Avenue, New York.
 Crown Radio Corp., 755 Folsom Street, San Francisco.
 Delay Industries, 90 North Washington Street, Boston.
 Delmonico International Corp., 50-35 56th Road, Maspeth, N. Y.
 Electro Brand, Inc., 200 W. Chestnut, Chicago.
 General Electric, Consumer Electronics Div., Syracuse, N. Y.
 Gotham-Crestmark, 170 Michael Drive, Syosset, N. Y.
 Harman-Kardon, Inc., 15th & Lehigh Avenue, Philadelphia.
 K.L.H. Research & Development

Corp., 30 Cross Street, Cambridge, Mass.
 The Magnavox Co., 2131 Bueter Road, Fort Wayne, Ind.
 Major Electronics Corp., 1776 Eastern Parkway, Brooklyn.
 Mercury Record Corp., 35 E. Wacker Drive, Chicago.
 Midland International Corp., 1909 Vernon Street, North Kansas City, Mo.
 Panasonic (Matsushita Electric), 200 Park Avenue, New York.
 Phonola Phonographs, Div. of Waters Conley, Inc., 645 N. Michigan, Chicago.
 RCA Sales Corp., 600 Sherman Drive, Indianapolis, Ind.
 Selectron International Co., Inc., 4215 W. 45th Street, Chicago.
 Sony Corporation of America, 580 Fifth Avenue, New York.
 Sylvania Electric Products, Inc., 700 Ellicott Street, Batavia, N. Y.
 Symphonic Radio & Electronic Corp., 470 Park Avenue, South, New York.
 Telefunken, American Elite, Inc., 48-50 34th Street, Long Island, N. Y.
 V-M Corporation, 305 Territorial Road, Benton Harbor, Mich.
 Webcor Sales Co., 700 N. Kingsbury Street, Chicago.
 Next week watch for a complete list of the low-price portable phonograph manufacturers who exhibited products at the Music Show.

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ATTENTION: RECORD OUTLETS. WE have the largest selection of 45 r.p.m. singles and goodies at 25¢ each; also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex-Recorders, Inc., 4007 9th Ave., Brooklyn, N. Y. 633-9400.

RECORD RIOT 45'S — BRAND NEW, some late hits. \$6.80 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 126, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212-343-8881. ch-ft

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RECORD / BOOK BUYER / MANAGER. Handled \$15 million; 5 stores. Seeks position N.Y.C. area. Thorough experience all phases of retail store operation. Box 353, Billboard, 165 W. 46th St., New York, N. Y. 10036.

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 N.Y., N.Y. 10019
 CI 7-2159

Would You Rather Be A Squirrel?



(Singing to the tune of "How Would You Like to Swing on a Star")

How would you like to cash in on an ad.
 Carry money home—that ain't sad—
 And be better off 'cuz you had.

OR WOULD YOU RATHER BE A SQUIRREL?

A squirrel is an animal that lives in a tree.
 He hoards all his things, and leaves them be.

He makes no money
 'Cuz he hasn't learned
 What kind of profit
 Classified ads have earned.

They can sell things new or used for you,
 Help you buy and hire, too!

But remember, it's all up to you:

You can order a classified ad,
 And be better off 'cuz you had.

OR WOULD YOU RATHER BE A SQUIRREL?

be it service, talent,
 used equipment or
 collectors' items—

don't hoard it,
 sell it

in the
Classified Mart

MISCELLANEOUS

NEW RELEASE: JAZZ SINGLE, COLT Label, "Little Mama's Walk" by "Lil's Baby," by Bill Howell and the Jazz Warriors. Santo Distributors, 64 E. Van Buren St., Chicago, Ill. 60605. For your D.J. copies write to C.J. Records, 4803 S. Indiana Ave., Chicago, Ill. 60615.

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.

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INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 306-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 airmailed: \$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. Henson Record Centre, Derbyshire, England.

BEATLES LATEST ENGLISH ALBUM, all new cuts, including Eleanor Rigby, Yellow Submarine, Granny Smith, Mark I, Tax Man, Doctor Robert, I'm Only Sleeping, I Want to Tell You, plus other new cuts will be released in England August 16. Order now! Mono or stereo, \$6 airmail from Record Centre, Nuneaton, England.

"REVOLVER," BRAND-NEW BEATLES album. Stones' "Aftermath," any album of your choice, \$6 incl. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley Sq., London W.1, England.

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2 Best Selling Types of Portable Phonographs

• Continued from page 58

ever, consumers will often prefer to pay a little extra for a unit with automatic changer although they are not entirely adverse to manually operated players. The AM radio combination is a fairly popular feature—primarily in the summer, but FM/AM and phono combinations have reportedly not been selling very well. The most important feature seems to be AC "convertibility," which allows the user to run his player on house current as well as batteries. Some dealers report that appearance—especially the "slim" look—is a significant factor with teen and college-age buyers.

Stereo, however, becomes an important feature of the AC-type units, along with detachable speakers, and various types of jack plugs. Consumers prefer automatic changers but are not usually interested in any radio combinations, either AM or FM, with the players they buy.

Dealers Desired. Due to the current boom in electronic home entertainment products, many firms are currently competing to expand their distribution networks. Several manufacturers have recently told Billboard that they are actively seeking more record dealers as retail outlets for their lines. (See "Mercury Pushes Philips Concept," Billboard, July 16, 1966.)

Manufacturers believe that high volume traffic in record stores and the increasing appeal of portable phonographs should result in rapid product turnover. Most companies are willing to "help get the dealer off on the right foot" by offering various assistance, including sales training to the dealer's employees.

Some dealers feel this is important. "We have one man who specializes in home entertainment equipment," said Marlene Kosin of Emerald Radio in Chicago. "Most of the help concentrates on records and we

feel it is necessary to have at least one person who is well versed on phonographs and other players." Many retailers, however, say that low-line products require only a knowledge of price and features—information that can be picked up with a minimum of training by even the most inexperienced employees.

A new field? While some record dealers are just beginning to stock portable phonographs, recent Billboard statistics revealed that more than 80 per cent of all dealers carried them to some extent in the past two years. "It's not a matter of dealers getting into the field," one manufacturer told Billboard. "Most of them have been selling phonographs for several years. The new development is that record dealers are taking more of an interest in phonographs. They are becoming more actively concerned with selling them and are looking carefully at what the different manufacturers have to offer. In short, it's become a hot market and the record dealer is taking it more seriously."

"Increasing sales have created more competition among manufacturers and this works in the dealer's interest. He can weigh the advantages of the various lines. Sometimes the products are similar, but maybe one company will offer a better co-op advertising deal. Another might have better service facilities. Unlike phonograph record manufacturers, equipment firms today are very careful to please even the smallest customer. A salesman who misrepresents his product to a dealer knows he will never make a sale with that dealer again. Besides, smart dealers will always check a manufacturer's reputation. They will call someone handling that line and find out what the situation is. As far as portable playback equipment is concerned the record dealer is holding all the right cards."

Next week: Low-priced tape recorders.

Add Metal Stampings to Line-Up of Slug Villains

By RAY BRACK

CLEVELAND — Like many other areas, this bulk vending market is bugged by bingo chip slugging. But almost as big a slug problem is caused by various types of waste metal stampings that are the products and by-products of industry.

According to Herman Eisenberg, president of the Ohio Bulk Vendors Association, the costly problem of slugs—both bingo chips and metal stampings—is prevalent throughout Ohio.

"We accumulate boxes of these slugs," he said.

How big is the problem in terms of financial loss?

"As far as our business is concerned (Confection Sales Co.), slugs create a sizable loss. And you can be sure the amount would be several very good suits of clothes."

Universal

Eisenberg described the slug problem as "universal throughout the State."

Irwin Nable, new president of the National Vendors Association, described the slug problem as "the biggest problem in the business during 1965." Nable is located in the New York City region, where vendors reported slug losses amounting to nearly \$5,000, with the average loss per operating firm about \$2,000.

The problem grew so troublesome in New York that the New York Bulk Vendors Association under president Roger Folz sought help from the U. S. Secret Service, the agency responsible for controlling counterfeiting.

Fraudulent Use

The Secret Service responded by notifying all area bingo chip manufacturers of the tendency by juveniles to slip chips into bulk vending machines in lieu of legal tender. The notification, in the form of a letter, advised chip producers that: "Section 491, Title 18, United States

Code, does not prohibit the manufacture of disks and tokens for legitimate purposes but provides penalties if a determination has been made that a manufacturer's product is being used fraudulently to procure anything of value, etc., and the manufacturer thereof has been notified of such fraudulent use and continues to manufacture the item. This section also provides penalties for anyone over 18 years of age who uses disks to manipulate vending machines."

This letter went out from Washington over the signature of James J. Rowley, agency director. Rowley promised that the letters would be followed up later by personal contacts by bureau representatives.

Stampings

A survey by Billboard of chip makers several months ago indicated willingness to comply with bureau suggestions that bingo chip sizes be put into variance with coin denomination sizes, though one manufacturer objected strongly to any published reports of the vending problem created by his product.

The "stampings" type slug has, in addition to Cleveland, appeared in other industrial areas such as Chicago and Pittsburgh.

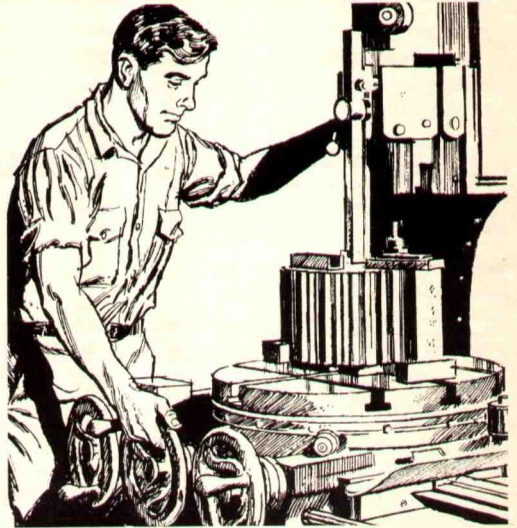
Eisenberg reported that in attempting to combat the problem—which he said was most prevalent in slum areas—he has received fine co-operation from manufacturing firms.

He said, "When we find stampings, we trace them to the plant of origin. Usually plant authorities are quite helpful in stopping the carry-out of sluglike metal stampings from the premises. Personnel managers are frequently able to trace the matter through to the employees involved."

In the case of bingo chips, however, Eisenberg reports that curtailing the amount of loss, "is a lost cause. We just can't seem to do anything about it."

It's likely that the Ohio association will take the matter up in its meeting scheduled for after Labor Day.

Meanwhile, Ohio vendors and traders in other major markets, are hopeful that a change in sizes effected by the New York producers will improve the situation nationwide. It remains to be seen.



METAL STAMPINGS from industrial plants in many cities are vying with bingo chips as the most-frequently-found slugs in bulk vending machines. (See story this section.)

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- N.W. 10-Col. 1c Tab Gum Mach. . . 12.00
- Atlas 1c & 5c 10c Cl. Ball Gum . . . 12.00
- Acorn 8 lb. Globe . . . 10.50

MERCHANDISE & SUPPLIES

- Pistachio Nuts, Jumbo Queen, Red . . . \$.92
- Pistachio Nuts, Jumbo Queen, White87
- Afcan Crown-Red Lip Pistachio Nuts60
- Afcan Prince Red Lip Pistachio Nuts53
- Indian Nuts, 5 lb. bag, per lb. . . 1.10
- Cashew, Whole79
- Cashew, Butts45
- Peanuts, Jumbo32
- Spanish32
- Mixed Nuts57
- 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's47

- Wrapped Gum—Fleers, Topps
- Banana & Pal, 40¢ per ct. \$14.00
- Rain-Bio Ball Gum, 1800 per ct. 6.25
- Rain-Bio Ball Gum, 1800 printed per carton . . . 6.40
- Rain-Bio Ball Gum, 5250 per ct. 8.35
- Rain-Bio Ball Gum, 4250 per ct. 8.35
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- Beech-Nut, 100 ct. . . .45
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COINMEN IN THE NEWS

NEW YORK

American Shuffleboard held its annual picnic July 9 and it was a great day for baseball or at least for the office team as they defeated the plant 18-10. General Manager Nick Melone smashed two homers and made "three atrocious errors," according to Sol Lipkin, sales manager. Gene Daddis was the winning pitcher. In other action, Bert Bettl of Betson Enterprises won the long-driving golf contest and Ed Turnback, general manager of Certar Lumber Co. came in first in the chipping competition. The all-day affair officially began when Mary Cusano graciously welcomed the 250 employees. HANK FOX

CHICAGO

Jo Ann Ginsburg, daughter of Atlas Music Co.'s congenial president, has joined the department of Economic Research, Pan American division, of the Chase Manhattan Bank in New York City. Jo Ann is a recent graduate of the University of Michigan with a degree in economics. She is living in Manhattan. . . . Dr. David Rockola is newly returned from a trip to Europe, where, in addition to tending to business, he "brushed up" on his French. . . . While visiting the Music Show here last week Raul C. Romero and David L. Romero, Jr., of Industrias

Nacionales De Sonido, S.A., paid a visit to the Rock-Ola plant. The firm distributes Rock-Ola photographs in Mexico. The Romeros were captivated by all the tape CARtridge players exhibited at the show and will distribute one of the 8-track, endless-loop players in Mexico. RAY BRACK

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.

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715 Ensor St. Baltimore 2, Md.

A New Teen Fad

NEW YORK—Karl Guggenheim, Inc., is trying to cash in on a new teen-age fad of decorating fingernails and toenails with unusual designs. Known as "Fancy Fingers, Fancy Toes," the item consists of a set of decals with drawings of a telephone, bird, flower, ladybug, watermelon, etc., printed on them. Packaged in capsules, each set contains two large decals for thumb or big toe, eight for the fingers and two spares. There are 20 different sets, one drawing per set.

The company, which had marketed the "Go-Go Ring" for bulk vendors, sets the retail price for "Fancy Fingers . . ." at 10 cents per set. They are available to operators at \$8 per bag. A bag comprises 250 capsules with a display front.

YOU COUNT MORE WITH OAK



THE OAK VISTA MODEL CABINET MACHINE . . .

It is constructed with 4 separate glass panels. YOU NEEDN'T STOCK HIGH-PRICED GLOBES!

Damaged panels can be replaced with ordinary double-strength window glass from any local hardware store or glazier.

The service head can be filled in the shop rather than on-route. With the service cap, displays can be mounted easily by loading from any side panel with the head lying on its side. The built-in handle makes it easy to carry anywhere.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

Staying Organized in Good Times

CLEVELAND — Herman Eisenberg has a problem. As president of the Ohio Bulk Vendors Association, he'd like to see the organization carry on. But times are too good. No big threats face the bulk vending business in the State. And when a business isn't under the gun, businessmen seem to lose interest in banding together in an association.

"We don't even charge dues in our association," said Eisenberg, president of Confection Sales Co., "and we still have trouble getting people interested."

It wasn't always so. Five years ago, when the association was founded, Eisenberg as president, the industry was faced with the possibility of a State fee of \$5 per machine for "health inspection."

"This was obviously a prohibitive fee," recalled Eisenberg, "more than a machine's profit annually."

Paid Off

Foundation of the association paid off, for the \$5-per-machine-per-year levy was warded off in favor of a \$5 commissary fee which is the sum total of the

BULK BANTER

The Oak Manufacturing boat, the Acorn, is now making Sunday trips and carrying five operators on fishing trips. Oscar Johnson recently made up the schedule for the 16 summer Sundays. The craft, piloted by Al Stockwell, foreman of the die-casting subsidiary, leaves at 8 each Sunday morning and the five operators are urged to bring lunch, fishing gear, and themselves for the cruise. . . . Sympathy is being extended Mrs. Bob (Phyllis) Feldman on the death of her mother, Mrs. Amy Surfas. . . . Barry Sreden of Western Vending Machine Co. is back on the job following a weekend in Palm Springs to lap up some sun. . . . Herb Goldstein, Oak vice-president in charge of sales, is in the East on a business trip.

SAM ABBOTT

many years, he can even leave bags of fill, and the keys to the machines for members of the household to restock them in emergency.



"THIS IS THE WAY, WALK YE IN IT," declares Charlotte, N. C. operator Lee Smith in pointing out to two young vendors the sure pathway to profits. The meeting occurred at the NVA show in Chicago this spring.



HERMAN EISENBERG: Times are too good in Ohio.

Sources of New Profits

BIRMINGHAM, Ala. — Abe Kaplan, owner of Kelly Vending Co. here, has developed a highly unusual additional profit source.

Already operating 2,200 bulk vendors in the Birmingham area, Kaplan has many which he calls "neighborhood locations" which do not involve a store, a theater, a service station or any of the usual types of locations. Instead, Kaplan has many of what he calls "house locations"—which are private homes, in big, populous minority-group neighbor-

hoods, where local residents habitually congregate.

"In every neighborhood, particularly racial ones, there is always a family which holds what amounts to continuous open house, selling soft drinks, often operating a jukebox, and providing sort of a local hangout for people in the neighborhood," Kaplan said. "In such locations, I can install three or four machines and average \$20 to \$30 per month. I give the head of the house \$2 or \$3 in cash at each servicing operation, which is enough, inasmuch as they are always appreciative of the fact that the machines are there."

Clubs

Stressing the fact that the homes involved are like "neighborhood clubs," Kaplan pointed out that he first became acquainted with them when he was a jukebox operator some 12 years ago, and used older machines which might otherwise have been retired from service, for the same purpose. The locations are well kept, gum, peanuts, novelties and confections all sell well, and he has never suffered a case of vandalism or a machine theft in 12 years of operating in these unusual locations. In some of them, where he has been doing business for

Bulk vending associations, whether inactive, newly organized or meeting regularly, are invited to notify this magazine of their activities. Write with dates of coming meetings or reports of past meetings to BULK VENDING EDITOR, BILLBOARD MAGAZINE, 188 W. RANDOLPH ST., CHICAGO, 60601.

levy by the State on the operator.

There's been no major crisis since, and Eisenberg and fellow association officer Joe Radek have had trouble getting the group together ever since. Radek, association secretary, heads Ridge Gum Co. here.

"We've had most success assembling our members at the time of National Vendors Association meetings," Eisenberg said. He serves as a director of the national association and was a founding member. "We have no regular meeting dates."

Though the Ohio association has a relatively small membership, it represents the vast majority of machines in the State. Major market areas such as Cincinnati, Toledo, Columbus, Akron and Youngstown in addition to Cleveland are all represented in the organization by at least one operator.

New Group

At last report the only regional bulk vending trade associations meeting on a regular basis were the Western Vending Machine Operators Association (Los Angeles), the New York Bulk Vending Association (New

York City), the Metropolitan St. Louis Bulk Vending Association and the Southeastern Bulk Vendors Association (the Carolinas, Virginia, Tennessee, Kentucky, Florida and Georgia).

A new association has been formed in up-State New York and efforts to organize vendors in Nebraska and New Orleans are reportedly under way.



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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
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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
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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.
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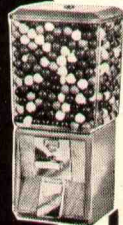
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"SURE my husband often stops on his way home from work for a friendly glass with the boys and a couple of games of PINBALL or SHUFFLE-BOWLING. And I'm glad he does. He only spends a little, and a little let-up like that eases the pressure of his day's work. He comes home relaxed and cheerful."

SURE the lady is only an advertisement, but she speaks a simple truth about our business: coin-operated games are a little let-up for a little price.

SURE we make money in the game business. But like the fellow said, "Is that bad?" We spend our money in this community. Pay taxes. Give to charity. We help give jobs to thousands of men and women in factories all over the country. Most important, we give our patrons a little let-up for a little price.

ONE OF A SERIES OF FREE ADS made available a decade ago by Bally Manufacturing to operators, offering patrons "a little let-up for a little price," is flavored with the Herb Jones pinball philosophy which this month gets international airing by Esquire Magazine.

Monument Will Be At the MOA Show

—Monument Records president Fred Foster announced last week that his company will exhibit at the 1966 Music Operators of America trade show in Chicago.

The Monument entry brings to four the number of record companies that have reserved space for the show. RCA Victor, Epic, and Capitol have also announced that they'll be in the Oct. 28-30 exhibition at the Windy City's Pick-Congress Hotel.

This fall's MOA show is expected to attract twice as many as the six record companies that exhibited last year. Monument, RCA, Epic and Capitol were in the exhibition last year, along with Mercury and Jay-Jay.

According to MOA executive vice-president Fred Granger, 90 per cent of the hotel exhibit space is now booked.

About Sold Out

"Reservations are running a month and a half ahead of last

Bulletin

NEW YORK—Canteen Corp. president, Patrick O'Malley, announced here last week (21) that its manufacturing division, Rowe Manufacturing, will introduce a jukebox with dollar-bill acceptance capability this September. In January, 1967, the firm will introduce a movie-projection accessory as optional equipment for its phonograph line. The unit will give the standard jukebox visual interest. O'Malley made the disclosures at a meeting of the New York Financial Analysts. See Billboard next week for details.

Article on Pins Praised

Esquire Piece Called 'Best Publicity Ever'

By RAY BRACK

CHICAGO—The American pinball game operator is walking taller this week because at last somebody understands.

Esquire understands. August Esquire hit the stands last week with what industry experts are calling the definitive article on pinball games. Written by New York Times reporter Tom Buckley, with much assistance from coin machine industry chronicler Herb Jones of Bally, "Mother Is a Pinball Machine" is recognized already as the finest piece of industry publicity ever produced.

"Buckley and Esquire, of course, sought only a story on a grand old American pastime. Incidental to the purpose, they affirmed what the maligned pinball operator has always instinctively known—pins are as pure, innocent and American as Ivory Soap and a must object in

any collection of authentic 20th Century Americana.

"This is the truth that Bally, Gottlieb, Williams and other companies have been trying to get across for years."

So observed a major Midwest operator after reading the article last week.

Reaction to the article around

the trade has been similarly enthusiastic. Bally stockholders were in town last week and couldn't pound Jones' back and pump his hand enough.

Spokesmen for Gottlieb and Williams praised the article and one added: "Esquire couldn't

(Continued on page 67)

EDITORIAL

Proving a Negative

The panegyric from the coin machine industry over the pinball piece in August Esquire (see story) might be puzzling to those unfamiliar with the history of coin-operated amusement in America. The author, New York Times reporter Tom Buckley, is being hailed as creator of the most tender-loving treatise on coin machines ever to fall into the hands of the public.

The trade's enthusiastic response may perhaps be best explained in connection with a point Buckley makes early in the article. (Frankly, we aren't sure whether it's really Buckley's point or that of Herb Jones, Buckley's background source.)

The point is this: the coin machine business has been interested "in proving a negative—that pinball is not a gambling device." Then this outsider goes on to present the game industry a positive point of view: pinball is pop culture; pinball is bona fide Americana; pinball, for a mere pittance, is a mother's bosom with bumpers.

This we have known instinctively but couldn't communicate where and when it counted. Now Buckley—with an invaluable assist from Bally's Jones—has said it.

The business is much obliged, Herb.



HERBERT B. JONES, director of public relations and service, Bally Manufacturing Co.

L.A. Tax Voted Down Again as Yorty Yelps

By BRUCE WEBER

LOS ANGELES—An attempt to increase the city's cigaret and tobacco tax here was defeated by the Los Angeles city council over the protests of Los Angeles Mayor Samuel W. Yorty.

Yorty, who had urged passage of a 2-cent-a-pack tax levy on cigarets and a 4-cent tobacco tax hike, severely criticized the council's action. City officials turned down the proposal by an 8 to 6 vote Tuesday (19).

The mayor accused councilmen of bowing to special interest groups. He didn't mention any group by name, but hinted

councilmen listened to executives of the California Tobacco Distributors Association without seeing both sides of the tax issue. A cigaret tax increase would have produced \$3.1 million in revenue.

The latest proposal to boost the city cigaret tax was the fourth attempt to raise the cigaret and tobacco tax in the last six weeks. City council decided to rule on the measure this week rather than wait an additional week as had been planned.

The continued attempt to seek a 2-cent-a-pack increase in cigarets and a tobacco levy came

(Continued on page 68)

'CAN-DO' SERIES

What Can Be Done About Pilferage

In a business that deals to the great degree ours does in hard cash, theft temptation is strong. The plague of pilferage seems almost inevitable when one considers the fact that collectors frequently ride remote routes—far from the watchful eye of the supervisor. But don't despair, Mr. Operator. It is the business of our CAN-DO researchers to find solutions to problems such as this. We present another in our CAN-DO series. This article may save you money!—Ed.

By S. JOHN INSALATA

The problem of pilferage which has for so long plagued the coin machine industry is a bundle of paradoxes. It is a collection of contradictions.

For the operator faced with a serious pilferage problem, the subject is vital. But to the industry collectively it seems the problem is one seldom discussed and almost never dealt with in depth at meetings, conventions and even in the press. (Something we're remedying right now.—Ed.)

Similarly, pilferage is a problem which directly cuts into your profits. Yet, few operators apparently "invest" significant sums of money in

measures or equipment that will preserve profits by preventing or reducing pilferage—until after they are rocked by a significant loss into realizing that investment in pilferage prevention is in the same category as investing in good machines, trucks, phonograph records and merchandise.

But most contradictory of all is the general defeatist attitude with respect to the pilferage problem. Like the Biblical proverb about the poor, pilferage, many operators seem to say, "we will always have with us."

What is pilferage? Much of the confusion permeating the discussions of pilferage can be removed by clearly defining what pilferage is. Defined in terms of the coin machine industry, pilferage is internal theft in which one or more employees steals money or merchandise from you. This is in contrast to burglary, robbery or vandalism, all of which involve persons outside your employ. I mention this apparently obvious fact to lead up to the point that measures which may effectively deter burglary or vandalism will not protect your business against pilferage.

In a very real—but often overlooked—sense the problem of pilferage is one of employee relations—labor relations. You are dealing with "your

(Continued on page 66)

PILFERAGE & THE SMALLER OPERATION

The smaller operator has been known to lull himself into a false sense of security. He knows his few employees personally and has for years. In most cases they are hometown or neighborhood residents and even their families are known to the operator. But the possibility of pilferage is present even under these circumstances. And it is important to note that the cumulative effect of small shortages over a long period of time—or a sudden large shortage—can be much more hurtful to the smaller operation than to the larger competitor.

IRS Will Help You Set Up A Depreciation Plan: Palmer

NORTH TONAWANDA, N. Y.—The Wurlitzer Co. has begun an industry information plan on the topic of machine depreciation.

"The Internal Revenue Service is quite willing to assist businessmen with the creation of depreciation plans," declared Wurlitzer advertising and sales promotion manager A. D. Palmer in a letter last week to all distributors.

The manufacturer is supplying to distributors quantities of a mailer for customers which explains generally several depreciation plans. The mailing piece is headlined: "Uncle Sam Is on Your Side When It Comes to Depreciation."

Plans mentioned in the brochure are:

- (1) 25 per cent per year for four years.
- (2) 25 per cent the first year; 20 per cent the second, third and fourth, and 15 per cent the fifth—or trade-in—year.

Sit Down

The brochure recommends no specific plan but suggests:

"The best way is to sit down with your tax consultant and work out your depreciation schedule in advance. The Inter-

nal Revenue Service will work with you and the plan will work for you."

The Wurlitzer mailer listed the following as basic to the success of jukebox depreciation:

- Put your depreciation money in an escrow account.
 - When a jukebox is four years old, trade it for a new one.
 - This method increases the equity in your route.
 - This method increases the value of your route.
 - This method increases your profit from your route. ("Every successful operator knows that a new phonograph will outearn an old one every day in the week," Palmer.)
 - This method decreases your upkeep on your route.
- "And here's another point," the brochure asserted. "You can run your business with cash. No credit. No high-priced loans from banks or insurance companies."

The company information piece explains that the IRS looks on a jukebox just like a piece of machinery in a factory, which wears out and becomes too costly to repair. Such equipment, therefore, can be depreciated on a regular basis.



A. D. PALMER: Uncle Sam is on your side.

In his distributor letter, Palmer reported that, "In recent discussions with men having many years of experience in the automatic music business, we have been astonished by how few of them really understand the equipment depreciation plan and how it can be made to work to their advantage.

"Every business today," he went on, "requires the services of an accountant, and most people who deal in substantial sums of money have a tax consultant as well. You will do your customers a favor if you suggest that they sit down with either or both of these financially knowledgeable people and set out a plan of depreciation for

ART DADDIS TO BRING NEW ITEM TO SHOW

CHICAGO — Art — "I've always felt a pool table could be improved" — Daddis has reserved booth space for the MOA exhibition here Oct. 38-31 and will use the event to premiere a new game. Daddis founded a new billiard manufacturing firm, United Billiards, Inc., late last year. Since then he has introduced several coin-operated pool table models and reports good industry acceptance. Patterson International, Cincinnati, importer of amusement games, also reserved MOA exhibit space last week. These game manufacturers had earlier signed for the show: Bally, Fischer, Irving Kaye, American Shuffleboard, Midway, National Shuffleboard, U. S. Billiards, Valley and Williams.

new equipment so that the write-off can be applied against continuing purchases and maintain the value of the operation."

FOR SALE PHONOGRAPHS

- Rock-Ola 4185A
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- Rock-Ola 1458
- Wurlitzer 2304
- Seeburg DS 100 H
- Seeburg DS 160 HR
- Seeburg 100 G
- Seeburg 100 W
- Seeburg 100 C
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SPECIAL

- 10 Rock-Ola 425
- 10 Rock-Ola 426

Replacing them with the new sensational 433 Imperial.

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- United Tiger
- United Caravella

USED PINBALLS

- Williams
- Gottlieb
- Midway
- Bally

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20 New Little LP's From Seeburg Corp.

CHICAGO—Seeburg has released 20 new stereo albums (Little LP's) for jukebox programming in its co-operative arrangement with record companies that has now resulted in 1,021 individual titles.

The release:

Lawrence Welk, "Champagne on Broadway" (No. 1001), Dot.

Jimmy Roselli, "New York, My Port of Call" (No. 1002), United Artists.

Count Basie & Ork, "Basie Meets Bond" (No. 1003), United Artists.

Lena Horne, "Lena in Hollywood" (No. 1004), United Artists.

Dean Martin, "Somewhere There's a Someone" (No. 1005), Reprise.

Dean Martin, "Sings Songs From 'The Silencers'" (No. 1007), Reprise.

Nancy Sinatra, "Boots" (No. 1006), Reprise.

Jimmy Smith, "Got My Mojo Workin'" (No. 1008), Verve.

Stan Getz Quartet, "Getz Au Go Go" (No. 1009), Verve.

Ella Fitzgerald/Duke Ellington, "Ella at Duke's Place" (No. 1010), Verve.

Count Basie, "Basie Picks the Winners" (No. 1011), Verve.

Hank Williams Jr., "Ballads of the Hills and Plains" (No. 1012), MGM.

Erroll Garner, "A Night at the Movies" (No. 1013), MGM.

Connie Francis, "Jealous Heart" (No. 1014), MGM.

Baja Marimba Band, "For Animals Only" (No. 1016), A & M.

Alpert's Tijuana Brass, "What Now My Love" (No. 1017), A & M.

Johnny Mathis, "The Shadow of Your Smile" (No. 1018), Mercury.

The 4 Seasons, "Gold Vault of Hits" (No. 1019), Philips.

James Brown, "New Breed (The Boo-Ga-Loo)" (No. 1020), Smash.

Roger Miller, "Golden Hits" (No. 1021), Smash.

The following Seeburg Little LP's are out of stock since Billboard ran its exclusive listing of such product available from all sources: No. 843, No. 845, No. 847, No. 883, No. 936, No. 937, No. 939, No. 942, No. 950, No. 963, No. 969, No. 972, No. 979, No. 983, No. 986 and No. 5214.

New Beat on Box

NEW YORK — Doctors at Columbia Presbyterian Hospital are using a Seeburg Model AY 160 phonograph to play special recording demonstrating heartbeats. No plans are being made to mass produce the records for public consumption.



ROGER MILLER'S "Golden Hits" is one of 20 new Little LP titles in Seeburg's latest release.

JULY 30, 1966, BILLBOARD

Fischer's new, truly balanced, smaller, precision weight

2 3/8"

Size OLD STYLE Cue Ball

2 5/16"

NEW MODERN Cue Ball. Same Weight as Object Ball.

CUE BALL
FISCHER'S New Cue Ball Strikes Object Ball 31/1000 Above Center for Much Better Play and Skill.

When You Think Billiards . . . Think FISCHER—That's Quality!
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A PROVEN WINNER!

CHICAGO COIN'S

Medalist

NEW 6-PLAYER PUCK BOWLER

with 6 SCORING FEATURES



NEW FASTER GAME SCORING
Average Game Time
Now Less Than 1 Minute.

Length 8' 10"

- **200 OR UNDER FEATURE**
Score Closest To—but Not Over—200, Wins Game. Creates New Exciting Last Ball Suspense In Competitive Play.
- **CALL STRIKE FEATURE**
Player Pressing Call Strike Button Before Shot, Scores Double If Strike Is Made. Missed Call Strike Gives No Score.

PLUS...

- REGULATION
- FLASH-O-MATIC
- STEP-UP
- DUAL-FLASH

ALSO FEATURING
PROFIT PROVEN
"EXTENDED PLAY"

NOW DELIVERING

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COMING—1-PLAYER FLIPPER GAME

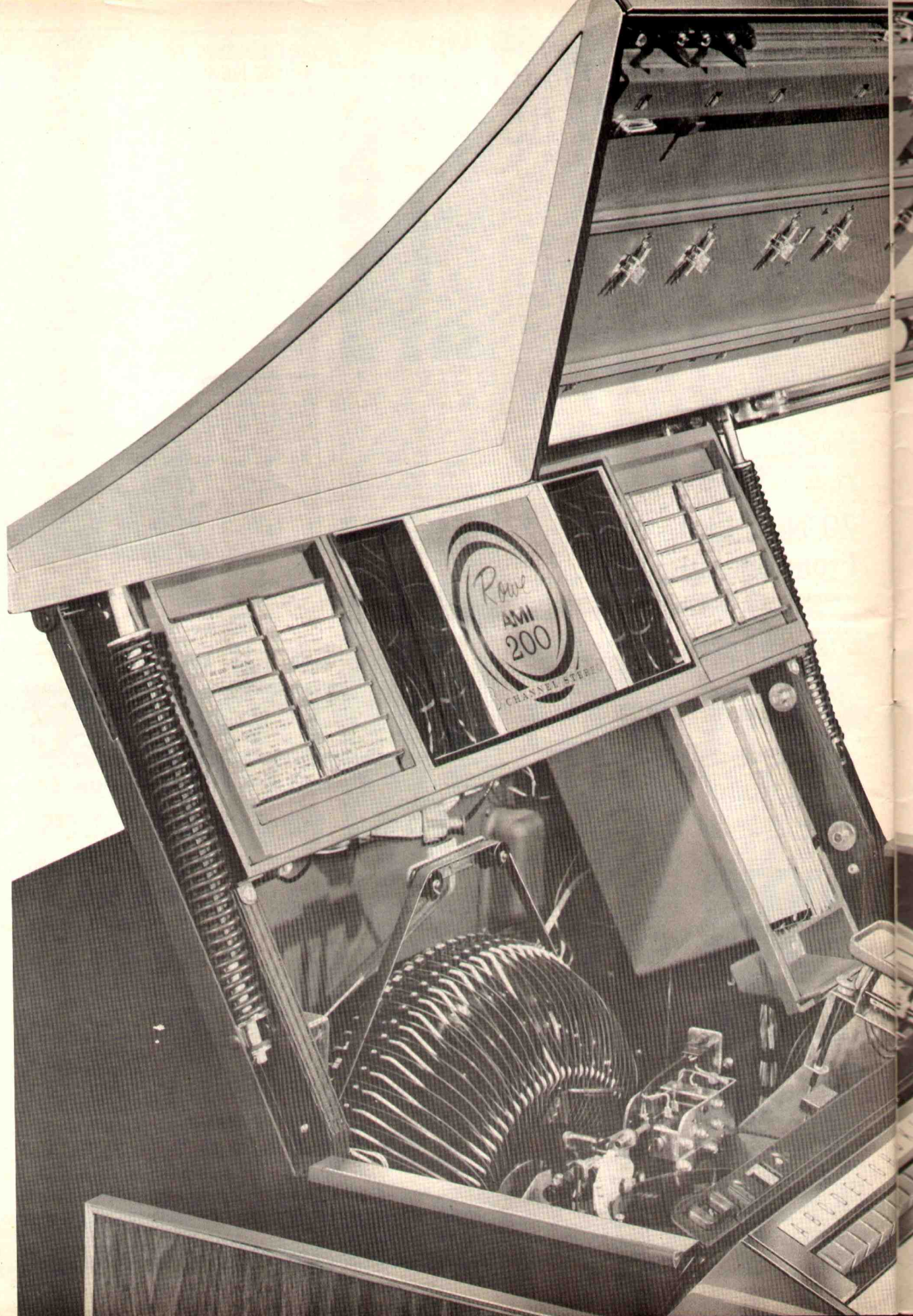
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So what's in it for me?

Profits, aplenty. That's what.

The Rowe AMI Band Stand has been designed and built with you... the operator... in mind.

The Band Stand has everything you want for your locations... from the exciting sound of Stereo Round*... play-inviting styling... plus exclusive features that make service easier and minimize maintenance.

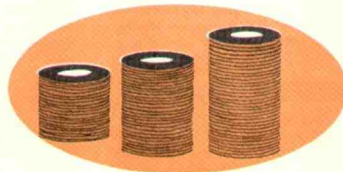
*U.S. Patent No. 3,153,120

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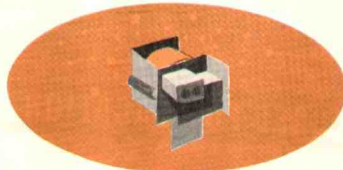
Leadership Through Excellence



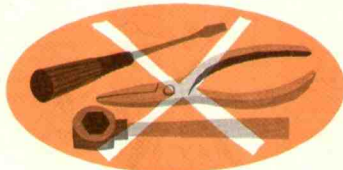
ROWE-AMI SELECTIVITY • The Rowe-AMI Band Stand is built to play 100, 160 or 200 selections with other variations easily adaptable. AN AMI EXCLUSIVE!



ROWE-AMI LONGEVITY • All Band Stand components are designed and tested to operate for more than 1,000,000 plays. AN AMI EXCLUSIVE!



ROWE-AMI GOLD STANDARD • Band Stand switches have gold-plated points—no pitting, no arcing, no corrosion, no tarnish for better contact, longer life and fewer service calls. We even have a gold-plated screw on the automatic cancel switch. AN AMI EXCLUSIVE!

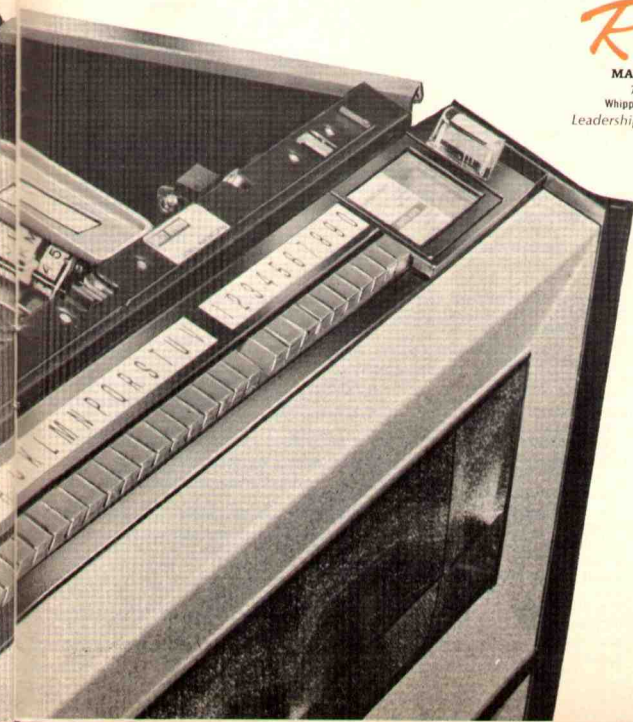


ROWE-AMI SELF-MAINTENANCE • Band Stand components are designed to virtually eliminate maintenance. Nylon bushings used throughout—Teflon* coated selector pins—solenoid plungers and toggles require no lubricant. AN AMI EXCLUSIVE!

*Trademark of DuPont



ROWE-AMI BEAUTY AND DESIGN • Duplex nickel chrome—the heaviest in the industry—all stainless steel trim, indestructible bonded vinyl plastic finish adds years of life plus contemporary styling. The Rowe-AMI Band Stand is built to last longer than any other phonograph on the market with fewer service calls and to stay new longer. AN AMI EXCLUSIVE!



College Grad Won't Accept the Operating Business Status Quo

EDITOR'S NOTE: This is another in a series of *Billboard* articles on "The Comers," young men who are making important contributions to the coin machine industry at all levels.

By PAUL ZAKARAS

CHICAGO—"This business is changing," Warren Brown said. "Changing too fast for some of the older operators to keep up with it. The good ones have changed with the times but many are still operating in the past." Brown, assistant to operator Henry Lonie, majored in business administration at Chicago's DePaul University. He is convinced that the future, as President Johnson has said, belongs to the "fit," especially in the coin machine industry.

"Yes, I believe this is one field that would interest many a college graduate," said Brown. "A young man who is well-versed in modern business procedures could really go places in this business which is so backward

in many respects. If I didn't believe this I would have stayed in another field. By getting into this business I have staked my future on the belief that it presents me with great opportunities.

Only the Checkbook

"Older operators are sometimes very negative about this industry. I don't agree with them. Times have changed. The trend today is toward coin-operated everything. This means two things: First, it shows that this country now accepts the coin machine company as legitimate, important part of the economy. Second, it means that operators who are not diversifying into the many new types of equipment are letting someone else grow into this field rather than growing into it themselves.

"This overly conservative attitude applies to other areas of the industry as well. Many operators still feel that they have only the checkbook to offer their customers. Instead of concentrating on improved service and

equipment, the real areas of profit expansion in this industry, operators still play around with loans. Two or three hundred dollars is not going to put anybody into business on a very sound footing. These people lose their shirts all the time—yet operators keep putting their money into such shaky ventures.

Unbelievable

"Another important step," continued Brown, "which operators must take is the elimination of the excessively high rates given to locations. It is unbelievable that the operator, who has to bear all the original cost of equipment and all the responsibility of maintaining that equipment, should be satisfied with giving the location half of the machine's earnings.

"I think this is a great industry," said Brown, "but it has to move ahead. If it doesn't move ahead it will be falling back, and it cannot do that and exist."

Brown, a native of Chicago's South Side, said he is particularly happy to be working in a neighborhood he knows. "It helps me get locations and it helps me to program them properly," he said.



HAPPY BAND OF NEW ENGLAND fishermen recorded this handsome catch for posterity during an expedition to Lac LaFlamme in the wilds of Northern Canada. From left: Dick Mitchell, Dick's Record One-Stop, Boston; Joe Ferris, Ferris Music Co., Madison, Me.; Irwin Margold, vice-president, Trimount Automatic Sales, Boston; Al Dugas, Webster, Mass. operator, and Gil Lawrence, games and vending service manager, Trimount Automatic Sales.

Lester Holmes Dies

ROCKFORD, Ill. — Lester Holmes, 51, a long-time employee of Casola Coin Machine Co., died here last Wednesday (13). He was employed by Lou and John Casola when Casola Coin was founded and worked as a routeman for 23 years. He was employed for five years by

the successor to Casola Coin, Midwest Distributors.

Born in Byron, Ill., Holmes is survived by his wife, Helen, and sister, Barbara, of Rockford.

Holmes was known by the trade in northern Illinois and by the distribution community in Chicago as one of the true professionals in the coin machine business.

What to Do About Pilferage

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own people," not with strangers or customers. Keeping this in mind will assist you in your attempts to do something about the problem.

Why do anything about it? There are four good reasons for overcoming the natural inertia about taking action on pilferage:

1. Obviously, pilferage eats into your profits.
2. Pilferage, where it is known or just suspected (and where rumors run riot throughout the firm) tends to damage the morale of all employees.
3. Pilferage can distort your own view of your business, giving you a false picture of how much your machines really gross or an unrealistic notion about your costs of operation.
4. Minor pilferage that goes unchecked for long periods may lead the employee involved to attempt more serious crimes against you—such as major embezzlement.

We can't stop it—can we? Not long ago a major cigaret vending operator told me, "I have one employee who has been with me for years, whom I suspect of pocketing part of the receipts every day he's been here. But I don't know how he does it. I'm resigned to the fact that he does and I don't get upset unless I suspect he's taking too much. Let's face it, it's part of the business. We can't really ever stop it."

This operator may have been expressing the consensus of the industry on the problem. The fallacy here is discussing pilferage prevention in terms of total eradication. Because of the current physical nature of the coin machine business, there are still too many built-in temptations, too many cash-handling duties, etc., to expect a complete cure of this industry disease. Perhaps as technology advances, we may adopt more fool-proof systems of running this type of business. But for the foreseeable future the industry must set its sights on a more practical goal—that of reducing pilferage as much as possible. This kind of thinking will get us off on the right foot.

(This is not to say that in an individual company it may not be possible to eliminate pilferage entirely. Let's be optimistically realistic!)

Knowing your goal, here's your guide. Now that you have a realistic goal, what can you use as a guide? Well, use the same yardstick that you use, or should use, in planning location relations, purchasing equipment or a route, or making any other major investment. The steps you take to curb pilferage in your company should be planned, put into practice and evaluated in retrospect on the basis of whether they result in increased profits.

Don't be reluctant to spend a little money on pilferage prevention—any more than you'd balk at buying a new jukebox if necessary to pick up a new and highly profitable location.

A three-point prevention program. Here is a three-point program of pilferage prevention that may be applied successfully to your operation:

1. Set up a system of internal checks (safeguards within your operation).
2. Set up a system of external checks (using outside personnel trained for the job).
3. Resign yourself to the fact that this will be a continuing program—not a one-shot effort.

A system of internal checks. Experts advise the following as typical methods of establishing internal checks on employee thefts. Some of these may apply directly to your company; others may set you thinking about similar means—and you may come up with your own ideas.

1. Begin with a review of your hiring practices. Are you careful about inquiring into your applicant's previous job history, or are you content to have a good-looking prospect who's apparently willing to work for what you are willing to pay?
2. Get rid of the "bad apples." If you have an employee whom you know to be a "silent partner" in your business, get rid of him as legitimately as possible. This is especially important if your business is expanding and you are hiring new men. Younger roulemen tend to imitate the experienced pilferer; they may deem it standard operating procedure! (Shall we yield to temptation and say, "One bad apple can spoil the barrel.")
3. Don't be tolerant. If an incident is called to your attention and it seems practical to take corrective action—do so. Tolerance in such cases is frequently interpreted by employees as approval. If you put up with a little pilferage, you'll soon be putting up with a lot of it.
4. Lay a foundation for the future through frankness. Both the honest employee and the pilferer respect a frank discussion of any incident more than you think. Moreover, eventual dismissal of the employee is made less complicated and is less likely to result in union problems if you warn—and follow up your warnings.
5. Do not give a departing employee time or opportunity to pilfer. For instance, if you are dismissing a routeman, do not give him time to get his keys duplicated so that he may return to visit your machines—an all-too-frequent occurrence. Do not fire on impulse. Time your dismissal. And, if possible, conduct an exit interview.
6. Create a division of duties. Experts suggest that wherever possible, divide the duties relating to the collection of cash or the recording of transactions. Have one employee collect and another count; one collect the cash and another enter the transaction on the books. The same is true of handling merchandise. Have one employee approve the requisition for stock and another procure it. For the more duties you delegate to a single employee, the more effortless it is for him to cover up his crimes—if any.

(Continued on page 70)



Article on Pins Praised; Esquire Piece 'Best Ever'

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have gone to a better source than Herb."

May Seem Odd

The national coin machine trade association announced that it will bring the article to the attention of all its members.

And many of the men all over the country who make a living operating pinball games sent off telegrams and letters of appreciation to Esquire and to Jones.

It became clear at press time that no general magazine article ever pleased the business more.

"It may seem odd to some people," said an Illinois operator, "this reaction to the Esquire thing. They just don't understand the business."

"We tried expensive p.r. drives in the past. We had James Mangano. We had the Coin Machine Council, and we had the famous Damon Runyon cancer drive. But we've never had anything like this. Of course, it rings the bell. Give Buckley a lifetime pinball pass!"

Bagatelle

The Damon Runyon drive is remembered wryly by many old-timers. Pinball game manufacturers, distributors and operators went all out, collected \$250,000 in the Walter Winchell-headed campaign. Then, the day Jones, Dave Gottlieb and their committee presented the check to Winchell, he went on network radio and said: "I am very happy to have received a check for \$250,000 from the vending industry."

Buckley deals in no such euphemisms. He takes the reader from the day Billboard's Jack Sloan suggested to an account that coin-operated Russian bagatelle with a coin aperture might catch on, to the day Buckley himself triumphed over "8-Ball" in a Newark arcade, with true affection and understanding for the machine that "plays people."

Prose like the following came as a pleasant surprise to frequently burned coinmen:

The slingshot behind the rail sends the ball down the playfield. In the time of one heartbeat it is in range of Morris' left flipper. He could press the button now, sending the ball back up the board, but without direction. Instead he waits for a fraction of a moment. Then he pivots the flipper slowly. . . . For the Mayor, it was a moment of triumph. He had been saying . . . that school kids were spending their lunch money on the machines, which may have been true, but in any case was a less harmful purchase than loose cigarets at a penny apiece or pornographic booklets. . . . The

Monument at MOA

• Continued from page 62

from the MOA convention committee soon.

Granger announced last week that the first-floor exhibit area—devoted to amusement machine displays—is virtually sold out.

All convention planning is under the direction of co-chairmen Les Montooth and Frank Fabiano, MOA vice-presidents from Peoria, Ill. and Buchanan, Mich., respectively.

Other convention committee chairmen are Lou Casola, reception; Clinton Pierce, attendance; Howard Ellis, banquet; Jack Bess, membership; John Trucano, forums; Harry Snodgrass, exhibits; Bill Cannon, finance; Henry Leyser, public relations, and Harlan Wingrave, registration.

Mayor . . . had been saying that the underworld controlled the distribution of the games, which was never proved, and was not a surprising allegation in view of the fact that the underworld has been credited with owning almost everything else. . . . "Gambling, that's a joke," Phil Gould shouts. "They don't carry anything out of here. No money. No prizes, just amusement, that's all we offer. I've got a guy who comes in here every Saturday about noontime. He writes lawbooks. Lawbooks! He comes in and plays for a couple of hours. He says it relaxes him. Once I asked him how much he spent. You know what he told me. 'One buck.' Where else can you do anything for a buck today?" . . . "The designer is essentially a composer," Jones had written to me, "who, as the musical composer endlessly rearranges the notes and half-notes of the scale, rearranges standard components to achieve novelty in play." . . . "Indeed," writes Jones, "the pinball games is a form of computer, with an elementary memory mechanism." "This writer's opinion is that the great glory of pinball is that the device is designed for deliberate waste of time and is, therefore, welcomed by a society ceaselessly flogged by the pundits of the Purposeful Life." Herb Jones had said in a letter.

It all began last November when a letter from Buckley came cold to Jones' desk.

"He wanted to know about the origins of the game," Jones said, "and I thought the guy was on the level."

10-Page Letter

Jones, who has been in the business with Bally since 1932, answered Buckley with a 10-page letter, and a lively correspondence commenced.

In his article Buckley writes that he decided to visit the Bally plant after Jones' letters "got to be too much for me." This trip rounded out the story. It's no accident that the savvy of the industry's most untiring publicist and chronicler permeates the article.

"It would be well for the operator to look on the business in the same light as Mr. Buckley," Jones told Billboard, "as an authentic part of American culture."

"Maybe an article like this will serve as a catalyst to unify our industry once again."

Jones is no Johnny-come-lately to the public relations function. During the past 30 years he has been one of the

first called on by the industry for advice and action in the area of public relations. Jones has also initiated various publicity efforts carried on by Bally. In 1954, for example, Bally made available free to operators ad mats that caught the spirit of pinball much as Esquire does this month. (See illustration.)

"All an operator had to do was write and ask for ad plates," Jones said. "We got a fair response to this service. An operator can get ads in small town papers at very little cost."

(Continued on page 70)



CHICAGO MAYOR RICHARD J. DALEY honors Better Business Bureau president Carl Dalke (left) and board chairman Patrick O'Malley (center) at the occasion of the bureau's 40th anniversary in the Windy City. O'Malley is president of Canteen Corp. Dalke has a long association with the coin machine business and is well known throughout the trade.

Industry to Appeal Buffalo Ruling

BUFFALO—An appeal to the New York State Court of Appeals (the State's highest court) is planned following the recent ruling against the industry position on this city's controversial vending machine licensing ordinance.

The Appellate Division of the Supreme Court of New York upheld the constitutionality of the Buffalo ordinance.

Richard W. Funk, legislative counsel of the National Automatic Merchandising Association, said that the appeal will be filed "as soon as possible" on behalf of 14 vending firms involved in the case. The Appellate Division upheld an earlier trial court decision unanimously in a case that has attracted national interest because of its national ramifications.

Californians Smoking Less Now

LOS ANGELES—California cigaret tax collections for one year dropped below the previous year's levels for the first time in history, a recent report by State Controller Alan Cranston indicates.

In a preliminary annual report on the general fund, Cranston says cigaret tax collections in 1965-1966 were down from the previous fiscal year. He said that only the cigaret tax failed to bring in more cash to the State this year than last.

In view of the fact that California's population is steadily increasing, Cranston pointed out, the drop indicates that Californians are smoking less.

A statistician for the Board of Equalization, which collects the tax, said that actually Californians have been smoking less for several years now but population growth always pushed revenues higher than the year before.

Here's How to Reduce Hiring Error

CHICAGO—A survey of 170 National Automatic Merchandising Association members indicates that new testing methods can measurably reduce the chance of mistakes in hiring routemen.

Firms polled were those using a test system devised by NAMA. Data indicates that 85 of 100 men hired on the basis of the tests works out. With this announcement comes word that the tests have now been further refined with expected improvement in results.

Only 15 per cent of the men hired on the basis of the test program were fired by the firm. The system includes a personal history form, aptitude and personality trait tests, all of which may be graded on the spot. The service is available only to NAMA members.

Indiana Man to Plan Program

FT. WAYNE, Ind.—Local vending company executive Robert P. Kinney has been appointed program chairman for the National Automatic Merchandising Association convention in Chicago Oct. 29-Nov. 1.

President of Kinney-Bennett-Kinney will head up planning of business sessions devoted to exploration of improved management techniques. Some 10,000 vending industry personnel are expected to attend the convention, which also serves to celebrate NAMA's 30th anniversary.

At Last! A Lender Vender

TOKYO—Japan's improving coin machine technology has now produced a unit which lend-vends up to 20,000 yen (\$55.56) by means of a credit card at an interest rate of 5.5 per cent per month—payable in three months.

First locations are in the Ginza, where shoppers and fun-seekers frequently find themselves financially embarrassed.

Show Chairman From Wisconsin

MADISON, Wis.—Dane County Vending executive Harold I. Blotner has been named general chairman of the NAMA convention and trade show set for Oct. 29-Nov. 1 in Chicago.

Blotner, a 14-year veteran in vending, is in charge of over-all convention planning. He is president of the Wisconsin Automatic Merchandising Council.

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Frenchmen Still Flipping Over All-American Pinball Machine

By PAUL ZAKARAS

PARIS—While Americans are just discovering the pinball machine to be the embodiment of "Americana" (see story on Esquire article elsewhere in this issue), the French and other Europeans have long known that to touch the flipper is to feel the electro-mechanical heartbeat of North American civilization.

In Paris and other French cities, signs of American infiltration are as obvious as the traffic jams on the Champs de Elysees. Children play cowboys and Indians, housewives shun the street market in favor of the supermarket, and chemist's shops are being replaced by catch-all drug-stores.

In taverns and cafes, the juke-box has often replaced the live musician, while card games and other entertainments have been abandoned in favor of that most amazing invention, the pinball machine—known here as "les flippers."

Like a miniature, glittering Manhattan, reminiscent of Piet Mondrian's famous impression of that island, the pinball machine represents to the European the confusing maze that must be America. Color TV, expressway cloverleaf, neon sign, push-button kitchen, skyscraper, baseball, moonrocket and Hollywood rolled into one, it is a symbol of 20th century achievement; it is the technological age reduced to a meaningful level.

More than just a mechanism, it is an opponent, therefore a partner and companion. (Veteran flippers on both sides of the Atlantic acknowledge that the popular pinball machine has an "identity—best described as the outlook one might have toward a robot tennis partner.) As a companion it is patient and uncomplicated, as an opponent it is completely fair, as a partner it is completely fair, as a partner it is completely fair, as a partner it is completely fair.

It, like the civilization it represents, is superior to any one man, and beating it becomes a supreme gratification of the male ego—something that Frenchmen, especially, are said to appreciate.

Yet, the Frenchman as well as the Italian and the German and the Swede is, by American standards, not a very good pinball machine player. The intimacy and rapport that American GI's can establish with the flipper game as they run up huge

totals and win dozens of games, is a constant source of amazement and respect from many Europeans.

They are getting better, however, and future generations of Parisians will undoubtedly feel right at home behind a Gottlieb. (American machines, naturally, are the only authentic ones and local models are completely ignored. Even directions must be written in English—the player refuses to accept anything that might be ersatz.

In the long run the pinball situation in France looks brighter than that in the U. S. Unlike Americans, Frenchmen feel no need to apologize for a "useless" machine. While America is waiting for a sociologist to document the pinball machine's benefits ("Pinball and the Single Girl," for example), France is willing to flip and enjoy with no inhibitions.

L.A. Tax Voted Down Again as Yorty Yelps

• Continued from page 62

after city council previously had vetoed a proposed increase of 5 cents a pack, and two suggested boosts of 3 cents each. Mayor Yorty criticized "spe-

cial interest groups" for defeating the tax proposal. Again without mentioning the "special interest groups by name," Mayor Yorty said: "The special interest groups hire lobbyists who come to City Hall and make it appear



CANADIAN ROCK GROUP, Les Tetes Blanches are shown during recent visit to the Brabo Corp. store in Brussels. Brabo distributes Rock-Ola phonographs and is a major retail record firm as well.

that there is widespread opposition to enactment of additional revenue measures. John D. Kelly, executive director of the California Association of Candy & Tobacco Distributors, represented his industry here and voiced concern of the tax proposal to city councilmen and to the Revenue and Taxation Committee during formal hearings on the cigaret tax measure.

Voting against the cigaret tax were councilmen L. E. Timberlake, John S. Gibson Jr., Ernani Bernardi, Thomas Bradley, Edmund D. Edelman, Louis R. Nowell, Marvin Braude and Gilbert W. Lindsay.

In favor of the tax were Thomas D. Shepard, John Ferraro, Paul H. Lampert, John P. Cassidy, James B. Potter Jr. and John C. Holland.

Luxury

"Increasing the cigaret tax would impose a serious burden on the persons least able to pay and would force them to go outside the city to purchase cigarets," Bradley said. "In shopping outside the city," he said, "they would probably buy groceries and other items."

Although saying he was a "promiscuous user" of cigarets, Lampert said that cigarets were a luxury and a dangerous product. "If it were up to me," he said, "I would raise it to 5 instead of 2 cents."

City council has until Aug. 31 to raise additional revenue to balance the city budget. Mayor Yorty could request the city council hear still another cigaret hike proposal—if he so desires.

Meanwhile, government leaders in two Southern California cities have taken issue with statements made by vending machine operators and tobacco industry executive over "bootlegging" charges if a cigaret tax increase is enacted.

City officials in Redondo Beach, Calif., who slapped a 2-cent-a-pack tax hike on cigarets, feel tobacco industry executives and vending operators are "off base" if they feel a serious eco-

nomie pinch" will occur if a cigaret tax is passed.

Members of the Torrance, Calif., city government also feel that cigaret smokers are not smoking any less despite an increase in the cigaret tax. Torrance recently increased its 2-cent-a-pack cigaret tax to 4 cents.

What has annoyed government leaders, including Los Angeles Mayor Samuel W. Yorty, was a statement by John D. Kelly.

Kelly told the Los Angeles city council that Los Angeles retailers will lose millions of dollars in sales if the city imposes additional taxes on tobacco products. Los Angeles already has a 2-cent-a-pack tax on cigarets, but several city council members are threatening to seek an additional 2 or 3 cents a pack tax increase.

Pinch

He also said vending machine operators will feel "a tremendous economic pinch" if the proposed Los Angeles cigaret and tobacco tax is approved. "The biggest loser if the cigaret tax is approved will be the vending machine operator who has operations in any city with a tax levy on cigarets," Kelly said.

Several vendors and officials of the tobacco industry already have hinted of possible action in the California Legislature when it convenes in January. Vendors fear that a crazy quilt pattern of special city levies will throw the industry into chaos until uniformity can be legislated at the State level.

Government officials, however, label possible action by the State as "highly unlikely." City spokesmen in Pomona, Santa Barbara, Oakland, Newport Beach and Riverside, all California cities, said they are not worried the cigaret dispute will reach the State level.

Charter Cities

Only "charter cities" of the State can arbitrarily adopt cigaret taxes, leaving "general law cities" with no opportunity to (Continued on page 69)



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POLYGRAPH NO PANACEA FOR PILFERAGE PROBLEMS

Widespread publicity and use of the polygraph (lie detector) aside, this medical instrument is no panacea for employee-related pilferage. Persons at the coin machine company management level would do well to ask the following questions before engaging a polygraph operator:

- How will this test affect the suspected employe(s)?
- How will it affect my other employes?
- What will such a test do to my labor union relations?
- Have I selected a qualified polygraph expert? (There has been increasing demand for professionalism in this field because use of this medically developed device and interpretation of findings require extensive training. College graduate level training should be the minimum. An unabashed inquiry in this area is advised.)
- Is the operator licensed? (License not required in all States.)
- In having this test administered am I merely following a fad or grasping at straws?
- Is requiring a polygraph test as a condition of employment legal in my State? (An increasing number of States have, by statute, outlawed the use of the polygraph as a condition of employment.)
- If I am using the polygraph test for a purpose other than as a condition of employment, is this use legal in my State?

COMPANY SECURITY TEST

The following test is designed to help you determine whether or not your company is pilferage-prone.

1. I know the national pilferage rate averages for my type of business. Yes No
2. I have instituted continuing pilferage preventive measures. Yes No
3. My insurance covers pilferage in addition to burglary and other losses. Yes No
4. I believe pilferage can be greatly curtailed. Yes No
5. My employes readily discuss their personal problems with me. Yes No
6. "One bad apple can spoil the barrel." Yes No
7. I am not tolerant of "human frailties." Yes No
8. Pilferage is an employe relations problem—not a criminal problem. Yes No

(All "yes" answers indicate you understand the problem of pilferage. Two or more "no" answers indicates you should read adjoining story carefully.)

Rowe Meet in San Francisco

SAN FRANCISCO — R. F. Jones Co. sales staff met with representatives of Rowe at the Hyatt House in suburban Burlingame recently to review new equipment and machinery being introduced this summer. Jones representatives from San Francisco, Denver, Salt Lake City, Phoenix, Seattle, and Los Angeles attended a day-long meeting. Their hosts were Joe and Bob Barton of Rowe and "Smokey."

Dean McMurdy, now of Circle International, a Jones affiliate, in Los Angeles, was also present. Norm West handles McMurdy's old chores in San Francisco.



Tax Voted Down

Continued from page 68

hike cigaret taxes without legislation at the State level.

Redondo Beach city treasurer Stanley Vaughan said enforcement of the cigaret tax has not caused an economic pinch on retailers or vendors. Redondo Beach city manager Francis E. Hopkins said he does not fear bootlegging because "not that many residents will go out of the city just to buy cigarets."

But it is interesting to note that Hopkins estimates city revenues will be increased only \$135,000 from the latest 2-cent-a-pack tax, where the city took in \$180,000 when it had only a 2-cent levy last year.

Hopkins said retailers and vendors he had talked to are not concerned about the cigaret boost. "As long as adjacent cities charge a similar amount for cigarets," he said, "it doesn't seem to bother the vendors. Now that Torrance has the tax, too, it isn't causing any problem."

JULY 30, 1966, BILLBOARD

NEW LOCATIONS

Developers Like Coin-Op Centers

LOS ANGELES — Land developers in Southern California have discovered that the coin machine industry here plays an integral role in today's construction market.

Francis P. Torino, president of the Torino Construction Co., Torrance, Calif., admits today's luxury apartment developments must include recreation rooms with pool tables, vending and amusement machines and perhaps a phonograph. Buyers hesitate to consider long-term leasing, Torino said, without such facilities.

If coin machine operators are searching for new ways to increase their business, he said, they should look into recreation-room planning. Today's builder has little time to plan recreational facilities, but by contracting knowledgeable firms in the coin industry, Torino said, the developer can receive professional guidance in recreation-leisure room planning.

Full Program

Recognizing the recreation room boom, executives at Badger Sales & Vending Co., Los Angeles, recently announced a full program geared at planning and servicing the recreation market. William Happel, president of Badger Sales, believes his company can increase sales but still maintain the proper liaison with the coin machine industry. He feels new markets are needed to provide an extra margin of volume for coin machine industry growth.

"We would like to provide the construction industry with a service of planning recreation

rooms and providing the facility with home pool tables and recreation-type amusement games," Happel said. "We are gearing our program toward builders, managers and owners of motels, hotels, apartment houses and retirement communities."

Torino projects in Torrance and Redondo Beach, Calif., provide apartment dwellers with recreation facilities, including pool tables, cigaret machines, candy vending machines, and he is now considering installing phonographs. "People demand special treatment," Torino said.

Affluent Society

"In our affluent society the increase in leisure time must be taken into account by owners, builders and managers of large properties where people live or work," said Joseph S. Duarte, secretary-treasurer at Badger Sales. "For the coin machine industry to neglect the trend in the recreation market is to invite a loss of income."

Badger Sales is geared to give builders thinking of recreation rooms advice on choice of amusement equipment, prices, layout and floor plan. It is of-

Shapiro Forms Own Music Box

MIAMI — Raoul Shapiro has resigned as general manager of both Budisco One Stop and Budisco International. He will be forming his own company known as Musical Export Sales, Inc. Shapiro's new outfit will handle records, tapes and accessories for export.

fering a variety of home billiard equipment, cue cases, billiard cues, cigaret and candy vending machines, shuffleboards, bowlers, baseball, golf and hockey games, skee ball and phonographs.

Happel said Badger is pioneering in the recreation coin field because the "recreational field is waiting for eager coinmen to advance into that territory."

Torino also pointed out the role background music will continue to play in the construction industry. "Apartment buyers want comfort," he said, "and part of that comfort is background music piped into each apartment."

FROM THE INDUSTRY'S LEADING CRAFTSMEN

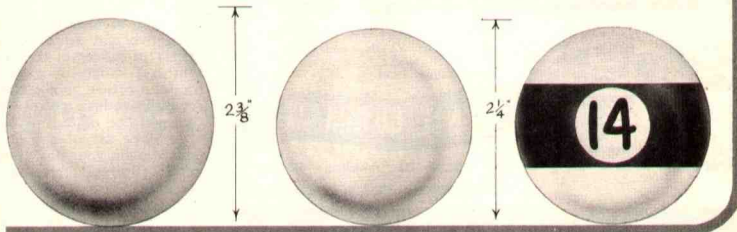
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Scopitone Gets World Rights

CHICAGO—Scopitone, Inc., subsidiary of Tel-A-Sign, Inc., has contracted with Cameca division of C.S.F. Industries, Paris, for world-wide distribution rights to the Scopitone machine.

According to Tel-A-Sign chairman A. A. Steiger, Scopitone gains thereby distributors in Canada, Australia, Hong Kong, Philippines and Scandinavia. Negotiations are now going on for British distributors and expansion is planned into Latin America, Japan and West Germany.

The machines are made at Tel-A-Sign's plant here. Only France and French Africa are excepted from the distribution agreement.

Say You Saw It in
Billboard

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HARVEST	250	SAVOY	195
BIG DAY, 4-PI.	350	TIP TOP	195
BULL FIGHT	275	DIXIE	180
50/50, 2-PI.	360	CLASSIC	275
DISCOTHEQUE, 2-PI.	375	FROLIC	315
TRIO	325	7 STAR	325
MAGIC CIRCLE	305	HOLIDAY	360
WILLIAMS		TROPICS	385
BIG INNING	\$245	ALAMO	385
MINI GOLF	255	CHICAGO COIN BOWLERS	
OH BOY, 2-PI.	205	KING	\$210
CHICAGO COIN ARCADE		QUEEN	210
ALL STAR BASE-BALL	\$225	PRINCESS	275
BIG LEAGUE BASE-BALL	395	CONTINENTAL	335
CHAMPION RIFLE RANGE	285	ROYAL CROWN	385
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What to Do About Pilferage

• Continued from page 66

Some other particularly important points.

7. Review and reconcile all bank statements with regularity.

8. Be accessible to employees. Here, as in so many other areas of employee relations, good communication helps more than can be measured. If an employee knows he can come to you with a problem, he's much less likely to steal from you. The worker with a domestic or financial problem is much less a potential thief if he feels he can talk it over with his boss, confident that the company will do what it can to help a valued employee in time of difficulty. As is so often true in many smaller towns and operations, the employer may take the person in distress over to the bank and back him on a loan to tide him over. Sometimes this is more effective than any expensive safeguard in preventing a good employee from becoming a petty pilferer.

9. Eliminate, wherever possible, the cash handling functions of employees. Fewer steps in handling cash mean fewer chances for pilferage. One-way safes in trucks are an example here.

10. Pay a fair wage. In all of your employee wage negotiations and practices, remember this: an underpaid employee is an unsatisfied employee. If you cut corners on salaries paid to your help, they may start cutting corners on you.

11. Invest in modern equipment. It is a constant source of amazement to experts how businessmen, especially small and medium-sized businessmen, will invest in an endless variety of items while making do with antique cash-handling equipment. With respect to our business, there are a growing number of anti-pilferage aids in the form of new equipment coming out every year. These range from coin sorters, locks and safes, through in-route and in-location auditing devices to totalizing equipment on the machines themselves. Not only will improved equipment cut down your pilferage rate, it could improve your equity in the business, perhaps gaining for you a tax advantage.

A system of external checks. Your network of internal checks on thefts should be complimented by a system of external checks. These include:

1. Use of a reliable bonding company. The fact frequently overlooked by many operators is that such an insurance company can also supply or assist in other services, such as providing information about protection against employee larceny and up-to-date information about new physical tools to assist in your pilferage prevention program.

2. Use of security specialists. Detective, investigative and security organizations go by a variety of names in the yellow pages. They can help in a variety of ways. For instance, such a firm can review your entire operation for you to determine if there are any "leaks." And these firms can brief you on techniques used by pilferers.

3. Make use of a good C.P.A. Use him not only to audit your books and to advise on related matters. But use him as well to review your banking and checking procedures, balances and entries from time to time. Manipulation of checking accounts is often a key pilferage device.

A continuing program. Once an awareness of the problem has been acquired and a plan has been put into action to decrease theft from within, the most common pitfall is a false feeling of security. At this point remember: human chicanery knows no bounds. The problem is a continuing one; the program should be a continuing one. It should become a consideration in your business planning, labor bargaining and daily employee relations.

1. Use of the polygraph. Coin machine management and the business community in general has mixed reactions to the use of the polygraph as a weapon against pilferage. (See box elsewhere, this issue.) Labor unions are often opposed to the use of these devices. Employees may be eager to take the "lie detector" or resentful when confronted by it.

More important, an increasing number of States are legislating rules stating the situation in which the polygraph may or may not be used in employer-employee relations.

2. Merchandise is money, too. Remember this as far as pilferage is concerned. A classic example is cigarettes. They may be carried about, traded and sold as though they were cash. Therefore tighten up your warehouse and inventory security. Though most discussions of pilferage center on cash losses, other company assets offer opportunities for employee self-enrichment.

3. The lessening of employee responsibility. We live in an age of specialists. The coin machine routeman is an anachronistic throwback to earlier times when the employee did everything—and was responsible for everything. Many firms still hold a routeman personally liable for shortages or losses. But the entire drift recently in employer-employee relations has been against this policy. Traditional practices with respect to employee liability may have to be reviewed and junked.

Labor unions do not always approve of this kind of liability and modern workers don't especially care for it themselves. All this is happening at a time when most experts agree there is a growing shortage of competent personnel for the coin machine trade. Investigate alternatives to employee liability and check with your insurance company about methods of insuring against losses or shortages.

4. Handling of keys. Most words of caution about handling of keys come in connection with thefts by outsiders, non-employees. But there are problems about which you should be mindful so far as your routeman are concerned as well. Keep careful records on lost keys. Become suspicious if one employee seems to lose keys frequently, or if a worker who suspects he is about to be dismissed suddenly cannot find his keys. Make certain that responsibility for keys is clearly defined and understood.

5. The role of the union. The labor union is a part of the anti-pilferage picture, too. If you are unionized you should at some convenient point advise the union of your pilferage prevention program. If you don't, you may find yourself faced with an issue or grievance at the next bargaining session. Contrary to common belief, the union does not always oppose tight employee security measures. Often such measures can serve to pinpoint responsibility and remove suspicion from innocent workers.

If you are not unionized, it is well to remember that careless, ineffective or hasty employee security moves—particularly those taken in anger—can create the type of employee discontent which will result in the unionization of your employees.

The author holds a degree in law and a Master's degree in industrial relations from Loyola University of Chicago. He is a former member of the National Automatic Merchandising Association staff and is a member of the Illinois, Federal and U. S. Supreme Court bars. This article is available in reprint form at 15 cents per copy. (Bulk orders of 50 or more copies: 10 cents each.) Write PILFERAGE PREVENTION REPRINT, BILLBOARD MAGAZINE, 188 W. RANDOLPH STREET, CHICAGO, ILL. 60601.

Billboard's COIN SECTION

Music—Vending—Amusement Games

is edited to provide the operator with industry news and ideas for additional profit-making opportunities.

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COMING EVENTS

- July 30-31 — South Carolina Coin Machine Operators Association convention, Charleston, S. C.
- Aug. 26-27 — West Virginia Music & Vending Association annual convention, Holiday Inn, Charleston, W. Va.
- Sept. 8-18 — United States Exhibit of Automatic Merchandising, Zagreb.
- 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.

- Oct. 29-Nov. 1 — National Automatic Merchandising Association convention and exhibit, McCormick Place; Chicago.
- Nov. 12-15 — International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMAT); Kunstlerhaus, Vienna, Austria.
- Nov. 29-Dec. 1 — 23d Annual Amusement Trades Exhibition, Alexandria Palace, London.
- Jan. 24-26 — Sixth Northern Amusement Equipment and Coin-Operated Machine Exhibition, the Olympia; Blackpool, England.
- Feb. 20-25 — Catering Trade & Coin Machine Exhibition, Blackpool, England.
- March 13-18 — Catering Trade & Coin Machine Exhibition; Brighton, England.

Article on Pins

• Continued from page 67

Jones also prepared articles on the industry for syndication in the news media.

I asked Jones if he believed an ad mat service to operators might prove effective today. He shrugged. One got the impression that he thought it would serve a good purpose but could only be worked out through full industry co-operation.

Jones remembers fondly the time when all the pinball game manufacturers, distributor and operators pulled together.



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ALBUM REVIEWS



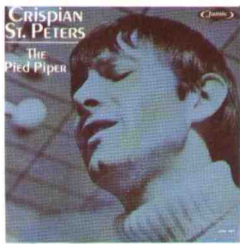
Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT

CRISPIAN ST. PETERS—THE PIED PIPER
Jamie JLPM 3027 (M); JLPs 3027 (S)

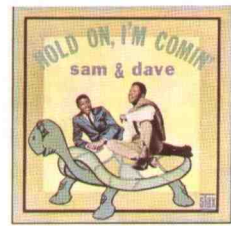
The talented English singer-composer spotlights his chart-busting "Pied Piper" single in this well-produced album of easy-rock ballads. With the title tune in the Top Five of the national singles charts, St. Peters has a "ready and waiting" market for his debut LP. Should quickly hit the LP charts.



POP SPOTLIGHT

HOLD ON, I'M COMIN'
Sam & Dave. Stax 708 (M); 708 (S)

The dynamic duo features its recent singles smash, "Hold On, I'm Comin'," as the title tune of this waltzin', dance-beat package of blues-based rockers. Sure-shot to hit hard in both pop and r&b sales markets. Top teen appeal!



POP SPOTLIGHT

BASIE'S BEATLE BAG
Count Basie & His Orchestra. Verve V 8659 (M); V6-8659 (S)

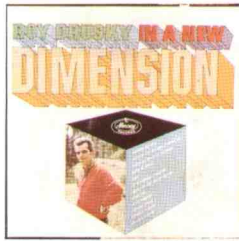
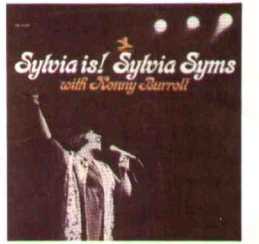
Basie's big band sheds new light on the Beatles' bag of hits with swinging performances of "Help," "All My Loving," "Yesterday," "Michelle" and other Lennon-McCartney gems. Bow to arranger Chico O'Farrell.



POP SPOTLIGHT

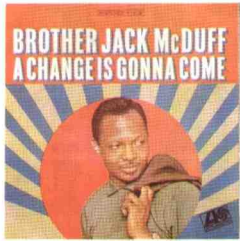
SYLVIA IS!
Sylvia Syms with Kenny Burrell. Prestige PR 7439 (M)

In an artistic and commercial program of diversified material, Miss Syms is in top form as she brings a new dimension to outstanding tunes, new and old, in her warm, meaningful style, she runs the gamut from "Cuando Te Fuiste De Mi" to "God Bless the Child," "Smile" is another standout, as are the liner notes by Tony Bennett, Jack Jones and Erroll Garner.



COUNTRY SPOTLIGHT
ROY DRUSKY IN A NEW DIMENSION
Mercury MG 21083 (M); SR 61083 (S)

The popular country balladeer lends his ear-pleasing vocal style to 12 top country tunes including "I'm So Lonesome I Could Cry," "You Don't Know Me" and "Crying Time." Exceptional programming fare for both pop and country outlets.



JAZZ SPOTLIGHT
A CHANGE IS GONNA COME
Brother Jack McDuff. Atlantic 1463 (M); SR 1463 (S)

A "down-home" traditional blues and gospel bag with great jazz and pop appeal. You can also add a large measure of soul and a dash of funk. An organist with a singular approach, McDuff will "lead on" in this groove. He's backed by a large combo on such foot-tappers as "What'd I Say" and "A Change is Gonna Come."



SPOKEN WORD SPOTLIGHT
WHO'S AFRAID OF VIRGINIA WOOLF? (2-12" LP)
Dialogue Soundtrack. Warner Bros. 2B 1657 (M); 2B5 1657 (S)

The dramatic and emotional impact of the Liz Taylor-Richard Burton starer is vividly captured in this two-record set containing the complete film play. The phenomenal success of the picture should boost the sales of this cleverly packaged LP.



SPOKEN WORD SPOTLIGHT
ALLEN GINSBURG READS KADDISH
Atlantic 4001 (M)

Atlantic Records has an auspicious debut disk for its new Verbum Series with Allen Ginsburg's reading of his narrative poem, "Kaddish." Ginsberg is a controversial figure in many offbeat areas but he's right on beat as a poet and a reader.



INTERNATIONAL SPOTLIGHT
VON KONTINENT ZU KONTINENT
Freddy. Polydor LPHM 249001 (M); SLPM 249001 (MS)

Germany's perennial favorite takes the listener on a musical journey from continent to continent via the internationally flavored tunes, "Cu-cu-ru-cu-cu Paloma," "Bombay-Billy" and "Die Blaue Grenze." The name Freddy will sell the album itself.



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.

ORIGINAL CAST SPECIAL MERIT

A TIME FOR SINGING
Original Cast. Warner Bros. H 1639 (M); HS 1639 (S)

Although "A Time for Singing" had a short Broadway run, the original cast album will find some following among the showtune buffs. The Gerald Freedman-John Morris score has few high spots but singers Shani Wallis, Ivor Emmanuel and Tessie O'Shea help it along.

INTERNATIONAL SPECIAL MERIT

IN EINEM KUHLEN GRUNDE
Various Artists. Polydor LPHM 237244 (M); SLPM 237244 (S)

A bright recording of 26 German folk songs beautifully sung from the title songs by tenor Walter Ludwig to two stunning numbers by soprano Rita Streich. A highlight of the many top-notch chorale selections is the familiar "Ach, wie ist's möglich dann." This one could surprise with the right exposure.

POP SPECIAL MERIT

KITTY WHITE
Clover CL 1229 (M); L-CLS 1229 (S)

Kitty White's emotional style has a bluesy quality that holds up well in this album of standards. Her respect for a lyric and her fine sense of timing give a fresh quality to off-recorded songs like "Mood Indigo" and "My Kind of Guy," and a familiar quality to seldom-recorded material like "Visit Me" and "So Many Beautiful Men."

★★★★
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-stop and rack jobbers handling that category.

SOUNDTRACK
"ARABESQUE"
Henry Mancini. RCA Victor LPM 3623 (M); LSP 3623 (S)

WALK, DON'T RUN
Soundtrack. Mainstream 56080 (M); S/6080 (S)

JAZZ
DREAM WEAVER
Charles Lloyd Quartet. Atlantic 1459 (M); SD 1459 (S)

SPOKEN WORD INTERNATIONAL

TANZ MIT MIR
Max Greger & Karl Breuer. Polydor LPHM 249034 (M); SLPHM 249034 (S)

DAS IST DIE LIEBE DER MATROSEN
Die Blauen Jungs. Polydor LPHM 249021 (M); SLPHM 249021 (S)

ALLE NEUNE
Various Artists. Polydor LPHM 249031 (M); SLPHM 249031 (S)

BEHUT' DICH GOTT, ES WAR SO SCHON GEWESEN
Various Artists. Polydor LPHM 237475 (M); SLPHM 237475 (S)

GLUEKLICHE REISE INS OPERETTEN-LAND
Various Artists. Polydor LPHM 249032 (M); SLPHM 249032 (S)

XHUMOR VOM FASS
Various Artists. Polydor LPHM 249030 (M); SLPHM 249030 (S)

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

POPULAR
THE INCREDIBLE C. V. POLK—HIS VOICE AER-FOURTEEN FLYING FINGERS
Arwin 2002 (M)

JAZZ
THE ALGORE ALL-STARS IN "LOST & FOUND"—VOL. 3
Alegre LPA 843 (M); SLPA 8430 (S)

SACRED
JAMES WHIDDEN SINGS SACRED CLASSICS
Sageed Profile S1PLP 1001 (M)

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.

HOLD ON, I'M COMIN'
Sam & Dave. Stax 708 (M); 708 (S) (833-00708-3; 833-00708-5)

UNIQUELY YOURS
Uniques, Paula LP 2190 (M); S 2190 (S) (727-02190-3; 727-02190-5)

TWO WORLDS
Bonnie Guitar, Dot DLP 3696 (M); DLP 25696 (S) (430-03696-3; 430-25696-5)

BREAKOUT!!!
Mitch Ryder and the Detroit Wheels, New Voice LP 2002 (M); S 2002 (S) (691-02002-3; 691-02002-5)

MORE CHAD AND JEREMY
Capitol TT 2546 (M); STT 2546 (S) (300-02546-3; 300-02546-5)

LITTLE GIRL
Syndicate of Sound, Bell LP 6001 (M); SLP 6001 (S) (213-06001-3; 213-06001-5)

RHAPSODY
Ahmad Jamal, Cadet LP 764 (M); SLP 764 (S) (245-00764-3; 245-00764-5)

HEFTI IN GOTHAM CITY
Neal Hefti, His Ork & Chorus, RCA Victor LPM 3621 (M); LSP 3621 (S) (775-03621-3; 775-03621-5)

RED RUBBER BALL
Cyrkle, Columbia CL 2544 (M); CS 9344 (S) (350-02544-3; 350-09344-5)

ALMOST PERSUADED
David Houston, Epic LN 24213 (M); BN 26123 (S) (465-24213-3; 465-26123-5)