

Billboard

The International Music-Record Newsweekly

ZENITH, ADMIRAL INTO HOME CARTRIDGE FIELD

Payola Probe Spins to DJ's

By ELIOT TIEGEL
 LOS ANGELES—A touch of showbusiness color was provided at the Federal Communications Commission's closed door hearings into alleged payola activities when disk jockeys began appearing to present their testimony. The hearings went into their 12th day at the U. S. Court House with sworn testimony taken by FCC Examiner Jay Kyle.

After Sam Riddle, Gene Weed, Wink Martindale, Roger Christian, Jimmy O'Neill and Don Anti, a librarian, appeared, accompanied by attorney Carl Shuck, it became apparent that the FCC was systematically calling down people by category. During the first eight days, FCC attorney Joe Stirmer examined promotion men and record manufacturers. Then the parade of DJ's began, initiated by Riddle, who appeared on Friday (1).

(Continued on page 7)

New Low-Price Cartridge System Unveiled at MGM Distrib Meet

By LEE ZHITO
 NEW YORK—A revolutionary low price endless loop 1/8-inch tape CARtridge system employing a cordless portable playback and aimed specifically at the transistor radio market

NAMM, NEWP'T JAZZ SECTIONS

NEW YORK — This week's issue contains special sections on the annual convention of the National Association of Music Merchants and the jazz market, as well as a report by George Simon, noted jazz critic, on the Newport Jazz Festival. The six-page Spotlight on Jazz begins on Page 36. The nine-page NAMM Section, which includes tape CARtridge and audio news, begins on Page 50. The Newport Jazz Festival report begins on Page 3.

was unveiled here last week at the MGM Records distributors' meeting.

The system was developed by Playtape, Inc., owned by New York industrialist Frank Stanton. It will be 2-track monaural at the outset, and will offer stereo versions in 4-track form on the 1/8-inch tape next spring. Tape plays at 3 3/4 i.p.s.

The Playtape cartridge measures 3 3/4 x 2 1/4 inches, and is less than half as thick as the Fidelipac. The monaural 2-track cartridge will offer four pop tunes or the equivalent of an EP disk, and will list at \$1.29. The portable, weighing approximately three pounds, is powered by four C cells, and will list at \$29.95.

Oct. 1 Date

Cartridges and units will be on the market by Oct. 1, offering music from the MGM-Verve family of labels, and the ABC Records labels. Stanton is currently negotiating with other firms for cartridge rights to their product.

The playback is equipped with a stereo control button which will allow the use of forthcoming Playtape stereo cartridges in the mono unit. The stereo cartridges will be heard in mono form when played in the \$29.95 unit, but this feature protects the consumer from obsolescence.

Stanton, addressing the MGM distributors, stressed the fact that at no time will the Playtape system become obsolete. Stanton said that the consumer will be protected so that any developments in the future will be available to Playtape's initial buyers. Thus, he said, when Playtape issues stereo product for scheduled stereo machines, the cartridges will be usable in the mono equipment. Stanton revealed that at a future date the same size Playtape cartridges will be able to offer a full LP's recording by using thinner tape now being tested.

Another feature of the Playtape system is its equipment *(Continued on page 10)*

1967 Market Target Date

By RAY BRACK and PAUL ZAKARAS

CHICAGO—The inevitability of the tape cartridge player as home entertainment has never been questioned, but the market took on new dimensions last week with the disclosure that Admiral and Zenith are developing home player lines.

The home electronics giants join some 30 old major and minor firms who have home players ready to market and another 20 or so companies with home units on the drawing boards.

Because the rapid product introduction pace makes it virtually impossible to tell the home players without a scorecard, it should be pointed out that "home" tape CARtridge players include portable and console units that contain amplification or decks that plug into existing amplification—and accept existing pre-recorded music in cartridge form. *(Continued on page 66)*



Currently riding high on the Hot 100 Pop and R&B Charts, the Platters are scoring for Musicor Records. Their new album was a national breakout recently. *(Advertisement)*

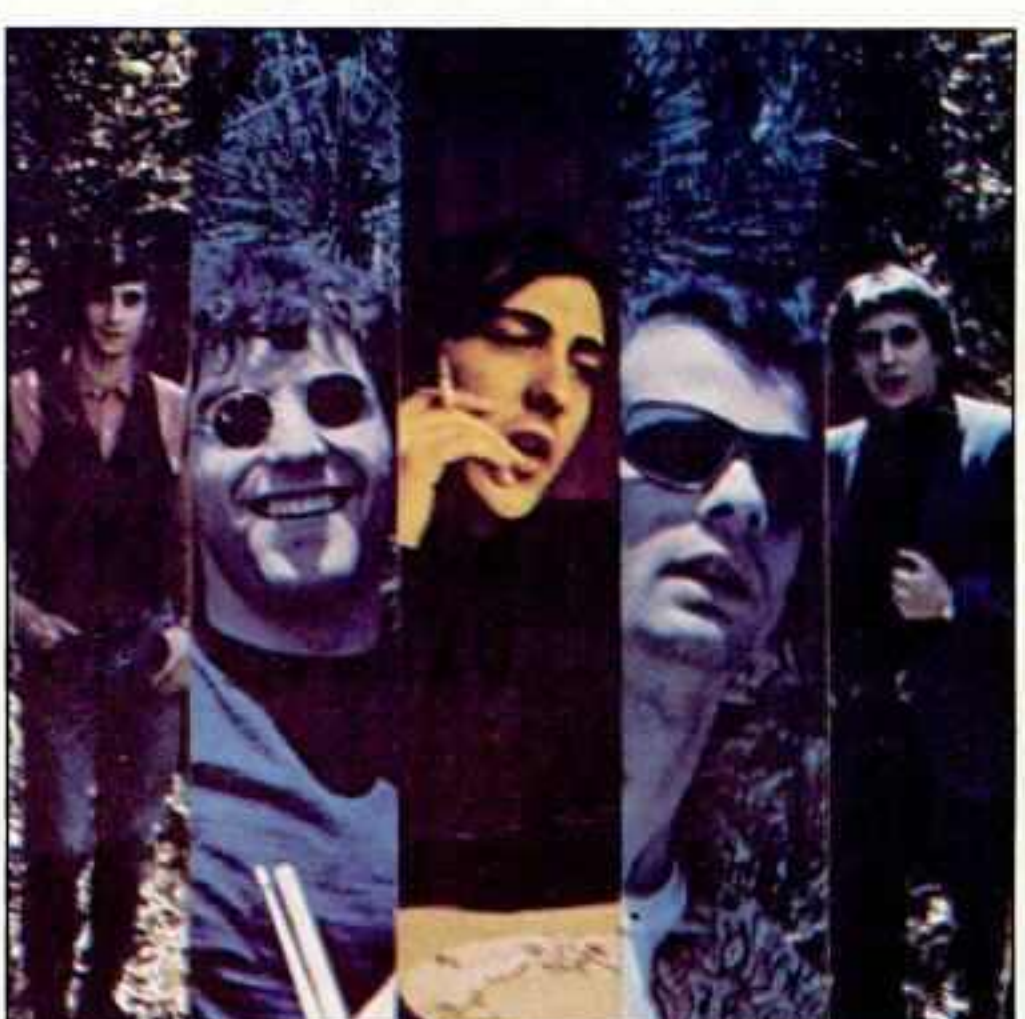
EDITORIAL

Fountain of Education

Billboard is gratified by the industry's response to the forthcoming tape CARtridge seminar, Aug. 29-30, at Chicago's Edgewater Beach Hotel. Registrations are coming in at a good rate and key executives are being set for the panel and discussion sessions.

The staging of such a seminar is unprecedented in the music industry. Billboard is sponsoring such a seminar because the new cartridge industry will affect virtually every segment of Billboard's readership: record manufacturers, distributors, dealers, rack jobbers, one-stops, music publishers and songwriters. In addition, the new tape cartridge industry will involve other-than-music industries and marketing areas, such as the automotive and the electronic fields.

The need for education is paramount. Realizing this, Billboard has led the way in carrying news of the burgeoning industry. The forthcoming seminar will climax this service to the trade. It will provide everybody—from music publisher to duplicator to manufacturer—with a condensation of all present knowledge *(Continued on page 10)*



Where There's Smoke There's Fire (Verve/Folkways-KF-5019). And where there's fire, there's the Blues Project . . . the hot new group that's sparking folk record sales all across the country. *(Advertisement)*

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VOL. 2

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CARtridge Seen NAMM Parley's Show-Stopper

CHICAGO—The biggest assembly of tape CARtridge players ever seen under one roof is one of the major attractions at the gigantic 65th annual music show staged at the Conrad Hilton Hotel here by the National Association of Music Merchants. Numerous innovations in the cartridge field (see story in spe-

cial NAMM section) as well as in other areas of electronic home entertainment products and musical instruments are expected to draw a record attendance of over 20,000 for the show which began at noon on Sunday (10) and will run through Thursday (14).

William R. Gard, executive

vice-president of NAMM, said before the show that it "will without question be the biggest in our history. Every bit of space available for exhibits has been sold out and we have been hard put to contend with the flood of requests for room reservations close to the show. I

(Continued on page 69)

MGM: Lion's Share (5.5 Mil) in Orders

By CLAUDE HALL

NEW YORK—MGM Records took orders for more than \$5.5 million during its three-day sales meeting of distributors last week here—the largest billing at such a meeting in the label's history.

At the Wednesday (6) meeting Mort Nasatir, president of MGM Records, cited the firm's nine labels as "keys to profit." Theme of the meetings in the Waldorf-Astoria was "It's MGM

—the Lion on the Move." Besides introducing product, Nasatir announced the promotion of Lenny Scheer to director of marketing. Scheer, who joined the label in 1962, rose from a member of the sales department to single sales manager to director of single sales and also held the position of co-ordinator of independent single record production. Nasatir, after pointing out that while we live in the age of the computer, a computer can't make a record happen, turned the program over to Scheer. The new marketing director unveiled a barrage of album product that included all labels except DGG, which had been introduced the day before.

Artists

Artists included Erroll Garner, Hank Williams, Connie Francis, the Animals, Roy Orbison, Lainie Kazan, Herman's Hermits, Hank Williams Jr., Johnny Tillotson, Julius La Rosa

(Continued on page 8)

BILLBOARD LP CHART ADOPTS NUMBERS CODE

NEW YORK—Starting with this issue Billboard's Top LP chart will carry, in addition to regular label number, equivalent information in the form of an electronic data processing code. The codes used are those that have been in operation by Cecil Steen's Recordwagon firm for more than two years. It is hoped this will encourage use, and ultimate adoption of an industry-wide universal numbering system which will be of benefit to dealers, distributors, rack jobbers, one-stops and manufacturers. Such a universal numbering system has been found to be of great help in matters of inventory control and buying in other industries.

Billboard will make available to anyone who requests it, a list of the label codes used by Steen.

Epic Again Enjoying A Sizzling Summer

NEW YORK—Epic Records is rolling into its fifth consecutive hot selling summer season. According to Len Levy, Epic's vice-president, the label is hitting a top sales pace with its singles product and its album sales are at an all-time peak for the year.

Highlighting the singles sales surge is the recently released "Almost Persuaded," by country and western singer David Houston. In addition to scoring in the c&w market, the record is beginning to show strength in the pop field and because of the unusual heavy demand in both markets, Epic has rushed into release a new Houston LP, also entitled "Almost Persuaded."

Also scoring in the singles

field for Epic are the Yardbirds' "Over Under Sideways Down," the Dave Clark Five's "Please Tell Me Why," Bobby Vinton's "Petticoat White," and Mike Douglas' "The Parents of the Kids in Love."

Epic's Okeh label is also picking up strong sales action with Little Richard's "Poor Dog" and Walter Jackson's "It's An Uphill Climb to the Bottom."

Scoring in the album field are "The Dave Clark Five's Greatest Hits," "Having a Rave Up With the Yardbirds," Bobby Vinton's "Country Boy," "Jane Morgan in Gold," the Village Stompers' "A Taste of Honey," Rowan & Martin's "The Humor of Rowan & Martin" and the entire catalog of the Glenn Miller Orchestra.

2 Masters Bought By Hanna-Barbera

LOS ANGELES — Hanna-Barbera Records has purchased two masters.

The two singles are "You're Gonna Miss Me," by the 13th Floor Elevators, obtained from Ken Skinner of Houston and "Cradle of Love," by Ronnie and Robin from Bob D'Orleans in Detroit.

The acquisition of the Detroit master is the label's second from that part of the country. H-B has concentrated heavily on buying local hits from Texas cities, but according to general manager Don Bohanan, "We'll buy wherever we can find local hits." Several weeks ago Bohanan bought "Farmer John," by the Tidal Waves from another Detroit producer.

STRIKE CRABS UA MEETING; SWITCH TO N. Y.

NEW YORK—First record company casualty in the airlines strike was United Artists Records. The company, which had scheduled its annual sales convention in Las Vegas for three days beginning Sunday (10), was forced to switch the site to New York when the airlines shutdown last Friday (8).

UA will now kick off its convention at New York's Park Sheraton with a cocktail party on Sunday night (10). The business meeting will begin the following morning.

Newport Jazz Proves Jazz Is Here to Stay

By GEORGE SIMON

Jazz may be dead, dying or suffering from economic malnutrition, depending upon which self-appointed executioner you may be talking to, but you could never prove it by the 54,000-plus dedicated, delighted and sometimes even delirious jazz enthusiasts who flocked into George Wein's spanking new Festival Park in Newport last weekend to pay homage to the wide variety of players and singers who turned the 13th annual mating of the blue bloods and the red bloods into one helluva healthy off-spring.

It proved once again and more strongly than ever that jazz, in general, is here to stay, and that Wein, in particular, is strongly set in Newport for years to come. For this year he produced his most successful all-star jazz bash in a gorgeous, permanent setting. The gigantic, new stage, complete with fine lighting and excellent acoustical equipment, plenty of dressing rooms, up-to-date plumbing (though never officially booked, Chick Sales had been there in spirit throughout the first dozen years), plus an elegant, modern administration building that tied in architecturally with the handsome stage, all served to create a "we're here to stay!" aura that permeated the entire four-night, three-day conclave.

The more-concert, less-carnival-like atmosphere seemed to affect the crowd, for this proved to be the best-behaved and at the same time the most musically responsive audience in years. Obviously they came to listen, rather than to be heard, and the way they reacted to the better artistic efforts, while disdaining any displays of exhibitionism, proved that discrimination isn't a dirty word after all.

As in all affairs of this sort, the more emotional sounds drew the greatest reaction. This year the more emotional also happened to be among the best, so that the fantastic, roaring, standing ovations—yes, there were two of them—that greeted Woody Herman's Sunday afternoon performance was entirely called-for on all sorts of grounds.

The Herman Herd set the mood for the entire day—over-all the most consistently exciting in Newport history. For this was a day when the real pros took over, when top artists who cared about communicating with an audience established the magnificent kind of rapport that separates the professionals from the amateurs.

The early session began with a sparkling set from two

Herman alumni, Al Cohn and Zoots Sims, whose two tenors, backed by a fine rhythm section that included regular pianist Dave Frisberg and guest drummer Buddy Rich (some more words about Rich later), provided some evocative and swinging sounds.

Then came the Herd! From the moment it went off into the first of its several roaring delights, it had the crowd in its hand. For this proved to be the best outfit Herman has fronted in several years—clean, crisp, crackling, pouring forth a pulsating beat, unleashing a series of scintillating soloists that included tenor saxist Sal Nistico, trumpeters Dick Ruedebusch (a recent addition), and Bill Chase (a six-year veteran) and Herman himself. The band, by itself, played six tunes, including up-dated and up-tempoed versions of "Woodchopper's Ball" and "Apple Honey," with the latter, blown at a frantic tempo that never wavered, bringing the 3,500 afternoon fans to their feet.

Woody, who once again proved to be a top-notch showman, then brought out Cohn, Sims and Stan Getz, all former saxists in the band, plus Gerry Mulligan, to play the Herd's famous "Four Brothers"; then featured Getz in "Early Autumn," on which Woody's exquisite alto sax passage actually surpassed Stan's unsure tenor solo, and then spotted all four saxists in lengthier solos throughout a quickly patched-up version of two Herman blues charts.

But that wasn't all. For next Woody called upon Rich, whom he described as "a weekend Marine who used to sit in with the band at the Palladium," to join him in a drum-clarinet duet. The result was fantastic. Buddy, whose brilliant drumming and indefatigable spirit and good humor, added so much to the festival's first three days, and Herman proceeded to regale the audience with a brilliant display of expert musicianship, good humor, imagination, wit and virtuosity that proved conclusively that good jazz, good folks and good times all go together.

What could follow such a performance? Easy. Woody had a pal waiting in the wings, and out he came. It was Tony Bennett, with whom the Herman band has been working in the tent circuit, and the man proved that he could fit right into a jazz festival groove (his respect for the music has always been immense anyway), especially when he romped through a couple of highly effective swingers, "Keep Smiling at Trouble" and "The Trolley Song." He also sang some of his slower hits, including "Georgia Rose," which scored

heavily with the substantially integrated crowd.

When the night session began, it was again Rich who helped set the mood. This time he appeared as a member of the Teddy Wilson Trio, during which the veteran pianist employed his tasty, swinging style on several standards, after which Rich turned in another sparkling solo, to be followed by trumpeter Clark Terry's joining the group for a couple of tunes.

Next came Duke Ellington. Sometimes this band has been "on" at Newport; at other times it has been "off." This time there was no doubt which way the switch was turned. The Great Man, like Herman a few hours earlier, combined showmanship and musicianship to superb advantage.

To the usual Ellingtonian fare he added several innovations, beginning with a waltz treatment of his opening "Take the 'A' Train." Next came three oldies, "Black and Tan Fantasy," "Creole Love Call" and "The Mooche," during which Cootie Williams' emotional trumpet stood out, and then several originals of more recent vintage, including "West Indian Pancake," featuring Paul Gonsalves; "The Matador," spotting Cat Anderson, and a highly effective, moving piece called "La Plus Belle Africaine."

Explained the Duke: "I'd been writing for the natives for 35 years before I went to Africa, and when they heard this piece, the natives grew very restless." Not so those in Newport, though, who listened attentively to some remarkable solos, especially John Lamb's on bowed bass and Harry Carney's on baritone sax, backed by some elegant drumming by Sam Woodyard, who used his hands instead of sticks. And finally came the inevitable and always good Johnny Hodges pieces, like "I Got It Bad" and "Things Ain't What They Used to Be."

The band continued to remain "on," this time literally as well as figuratively, as it backed Ella Fitzgerald in one of the great sessions in Newport history. The First Lady was in a happy, swinging groove, and in wonderful voice, as she veered from lovely ballads, like "How Long Has This Been Going On" and "Something to Live For," through medium swingers like "Let's Do It" and "Sometimes I'm Happy," through delightful novelties like "Wives and Lovers" during which she stepped daintily while making a cute reference to Ginger Rogers, and a captivating, subtle, soft version of "So Danco Samba."

(Continued on page 38)

Cap. Sharpens Regard for B'way With Agreement With Elkins

By MIKE GROSS

NEW YORK — Capitol Records is broadening its ties with Broadway. The record company, which has had an arrangement with Broadway producers Cy Feuer and Ernest H. Martin for the past several years, now has an operating agreement with Broadway producer Hillard Elkins for a group of musical properties some of which Elkins has under option. The deal with Elkins, as with Feuer and Martin, gives Capitol first crack at the original cast album rights to their musical productions.

To secure the option on the original cast album rights, Capitol has provided Elkins with \$250,000 to develop his musical properties. Capitol's previous tie with Elkins was a \$200,000 investment in "Golden Boy," which was produced during the 1964-1966 season with Sammy Davis in the starring role. Elkins is planning to put on another version of "Golden Boy" in London next winter with Davis repeating his starring assignment. Elkins is hoping for an original cast album of the West End production via EMI, Capitol's parent company.

3 Properties

Three of the properties Elkins is now developing are "The Rothschilds" and "Nell Gwynne" in England first before their American production in association with British producers Bernard Delfont and Arthur Lewis. "The Rothschilds," an adaptation of Frederic Morton's best-selling book, will have a libretto by the British film writer, Ronald Harwood, music by Elmer Bernstein and lyrics by Carolyn Leigh. It is scheduled to open in Israel in October, before being transferred to London.

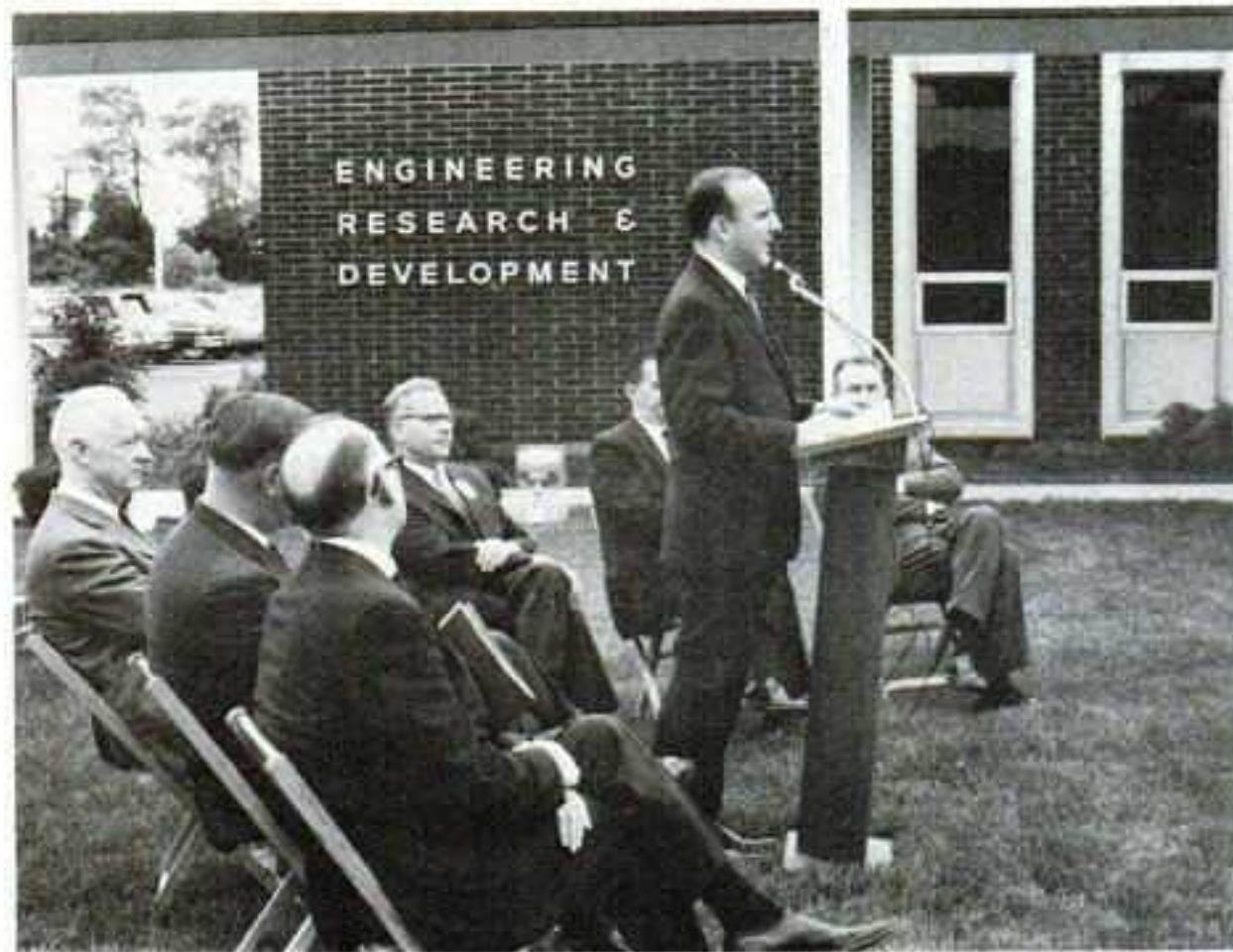
"Nell Gwynne" will have its book by the English playwright Keith Winter and music and lyrics by Johnny Worth, pop

songwriter. Present plans call for its London premiere in December.

"One Hundred Dollar Misunderstanding," based on the novel by Robert Gover, will have music and lyrics by Jerry Lieber and Mike Stoller, a top pop American songwriting team who will be making their Broadway debut with this show. The book writer is still to be set, but Elkins has scheduled the show for Broadway in the spring of 1967.

Through its arrangements with Feuer and Martin, Capitol

has on tap for next season the original cast album of "Walking Happy." The musical, which is based on the Harold Brighouse comedy "Hobson's Choice," has a score by Jimmy Van Heusen and Sammy Cahn and a book by Roger O. Hirson. It is scheduled to open on Broadway on Nov. 26 starring English comedian Norman Wisdom. Capitol's last venture with Feuer and Martin was "Skyscraper," which opened and closed this past season. The Jimmy Van Heusen-Sonny Cahn musical starred Julie Harris.



CLIVE J. DAVIS, standing, vice-president and general manager of CBS Records, dedicates the new Engineering Research & Development facilities in Milford, Conn. Seated, left to right behind Davis are, Robert H. Brigham, Jr., director of the Industrial Development Commission in Milford; Alan H. Jepson, mayor of Milford; William S. Bachman, vice-president of Columbia Records Engineering Research & Development; Dr. Peter Goldmark, president and director of research, CBS Laboratories; Clarence Hopper, vice-president of CBS Facilities & Personnel, and Albert B. Earl, vice-president of Columbia Records Operations.

ATLANTIC INTO SPOKEN WORD

NEW YORK—Atlantic Records has entered the spoken word field with the Verbum Series, which will feature contemporary works of poetry, drama and other literary forms. First release is "Allen Ginsberg Reads Kaddish." The recording was made at Brandeis University in 1964. It was the only time Ginsberg ever recorded an entire work, and on only two other occasions has he read the entire poem in front of an audience. The album will be packaged in a double-fold cover.

'Bursting' MTD to Expand

LOS ANGELES — Magnetic Tape Duplicators is house hunting for a second location as a result of the press of CARtridge and reel-to-reel business. President Cliff Whenmouth revealed he had a realtor looking for locations around the Santa Monica Boulevard site of the company's main duplication plant.

"We're bursting at the seams," Whenmouth said. "We just don't have any room." Cost for the future building is estimated in the \$200,000 to \$300,000 range and does not include the price of any equipment the

company would design and construct.

MTD is currently turning out 1,500 8-track cartridges a day with one bank of machines working one shift. The current factory is still three-quarters devoted to reel-to-reel product, Whenmouth indicated, adding there were six companies waiting to have their cartridges duplicated, but the company was unable to handle their business.

In order to accommodate cartridge business, MTD has just extended the assembly loading area 160 feet and when the line is fully staffed, Whenmouth predicts he will be able to turn out 5,000 cartridges a day.

The company has not duplicated 4-track cartridges, principally because the executive

CARtridge Will Not Follow Loss Leader

LOS ANGELES — Tape CARtridges will not go the way of phonograph albums and be turned into loss leaders, believes Liberty Records President Al Bennett.

If cartridge prices are reduced, it will not be because of discounting or loss leader status, but rather because of technological advancements, the executive says. The auto manufacturers will not be reducing their prices in the near future, hence the players will remain at their already established prices.

Price of the cartridge and player is no object so long as there is a consumer demand. A \$5.98-\$6.98 price will not enter into the public's decision to get into the cartridge picture Bennett believes. (Capitol last week announced a \$7.98 price for a single album pack.)

"We allowed albums to be used as loss leaders," Bennett said. "We let our product be

used to sell other items and this tended to cheapen the image of what is the greatest entertainment value in the world."

Bennett sees a changing trend away from using disks as a come-on stimulant. "We've had to stop selling product cheap in order to make a profit. The large buyers want more financial stability."

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JULY 16, 1966, BILLBOARD

DEPARTMENTS & FEATURES

DEPARTMENTS

| | | | |
|-------------------------------------|----|-----------------------------|----|
| Radio-TV Programming | 24 | Talent | 12 |
| Classical Music | 72 | Classified Mart | 74 |
| International News Report | 30 | Bulk Vending | 75 |
| Country Music | 70 | Coin Machine News | 77 |

FEATURES

| | | | |
|------------------------|----|------------------------|----|
| College News | 14 | Jazz Section | 36 |
| NAMM Section | | 50 | |

CHARTS

| | | | |
|---------------------------------------|----|------------------------------------|----|
| Top 40 Easy Listening | 20 | Hits of the World | 34 |
| Top 100 | 19 | Hot Country Singles | 71 |
| Top LP's | 47 | Hot Country Albums | 71 |
| Breakout Albums | 48 | Best Selling R&B Records | 28 |
| Breakout Singles | 48 | New Album Releases | 67 |
| Best Selling Classical LP's | 73 | | |

RECORD REVIEWS

| | | | |
|---------------------------|----|-------------------------|-------------------|
| Singles Reviews | 16 | Album Reviews | 48 and Back Cover |
|---------------------------|----|-------------------------|-------------------|

EXECUTIVE TURNTABLE

Al Rosenthal is the new president of Cameo/Parkway Records. He joined the label as executive vice-president and general manager in March. He had been vice-president and general manager of the



ROSENTHAL

Chips Distributing Corp. since 1962. Prior to that he was in radio and television production.

Paul Leka has joined South Mountain Music as executive assistant. His duties will include contacting a&r men and indie producers. Leka is the writer of such tunes as "Lots of Pretty Girls," "Come On" and "Let Me Get to Know You."



Surprise.

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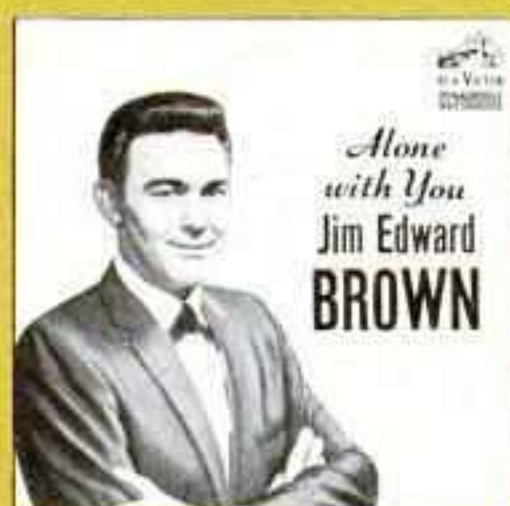


*Recorded in Dynagroove sound.

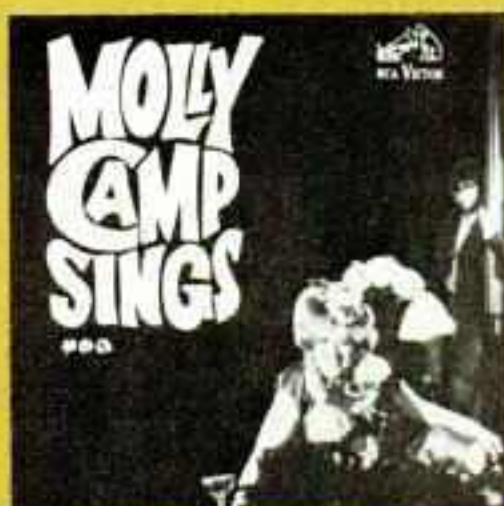
EXCITING NEW POP RELEASES



12 artists do their great hits. Arnold, Atkins, Belafonte, Como, Cooke, Hirt, Mancini, Reeves, Sedaka. LPM/LSP-3632



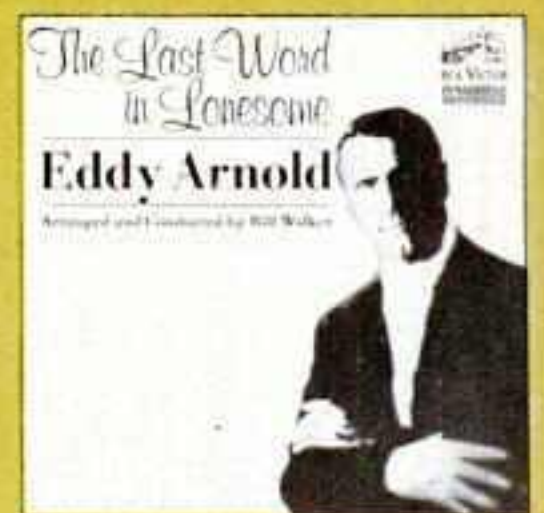
His first solo album. "Yesterday," "Paint Me the Color of Your Wall," "Dear Heart," "I'm Just a Country Boy." LPM/LSP-3569*



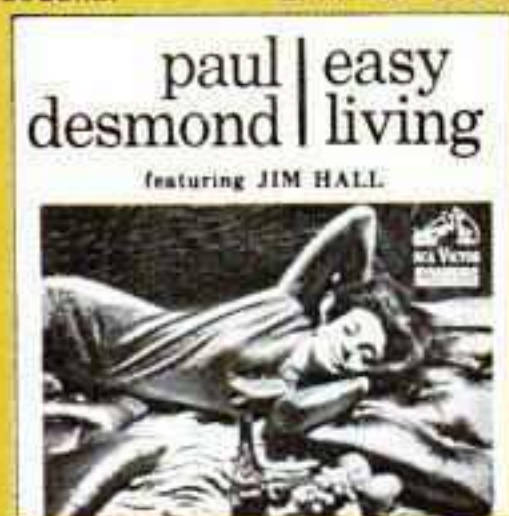
Her highly unique style. "Yesterday," "A Lover's Concerto," "Frankie and Johnny," "Queen of the House." LPM/LSP-3649



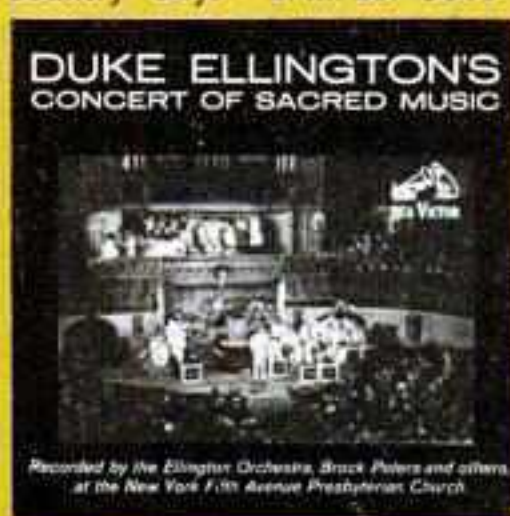
Original cast of the Music Theater of Lincoln Center production starring Ethel Merman. Great! LOC/LSO-1124*



Twelve love ballads include "The Last Word in Lonesome Is Me." Also, "Millions of Roses," "Misty Blue." LPM/LSP-3622*



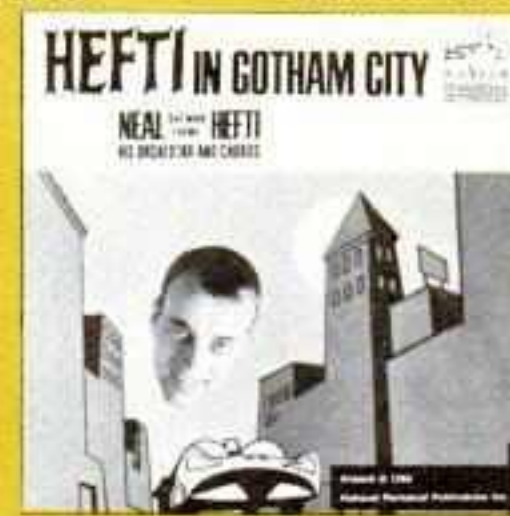
Great tunes done in a soft up-tempo manner. "Here's That Rainy Day," "Easy Living," "Bewitched." LPM/LSP-3480*



Recorded live at Fifth Avenue Presbyterian Church in New York. "In the Beginning God," "Come Sunday." LPM/LSP-3582



New sounds and material. Sings twelve songs. "After the Show," "So Long," "Calm and Collected," "Angel Song." LPM/LSP-3586*



Swinging Hefti originals. "Honorable Batman," "Robin's Egg Blues," "Mother Gotham," "Soul City." LPM/LSP-3621*



A musical romp through twelve happy tunes. "Candy Man Jones," "The Fox," "Bad Man," "The Happy Trumpet." LPM/LSP-3579*



Live at Pittsburgh Jazz Festival. Ellington, Willie Smith, Billy Taylor, Earl Hines, Charles Bell, Mary Lou Williams. LPM/LSP-3499



New group with an explosive new British sound! "She's Mine," "Sister Love," "Sticks and Stones," 9 more. LPM/LSP-3583*



Original music from the movie "Arabesque" captures all its fun, romance and excitement! Natural best bet. LPM/LSP-3623*



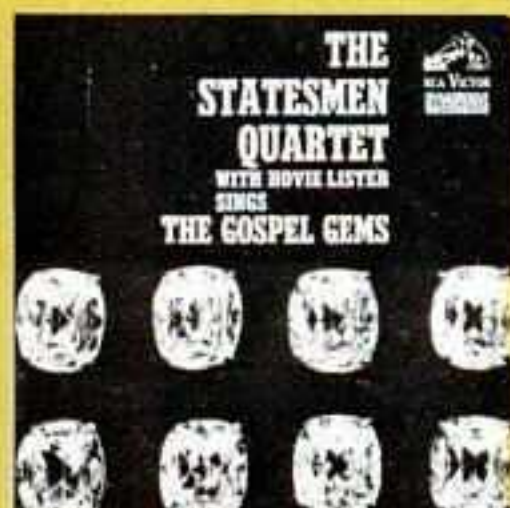
A fascinating musical history of flamenco music by the young Spanish virtuoso also features Spanish singers. LPM/LSP-3596*



Great gospel songs. "This Train," "I See Jesus," "How Big Is God?," "The Lord's Way of Sayin' Good-night." LPM/LSP-3595*



Great gospel material. "Heaven Came Down and Glory Filled My Soul," "Just Another Mile," "Where Was I?" LPM/LSP-3592*



Twelve great religious songs. "You've Got to Walk That Lonesome Road," "God Knows How," "Who Am I?." LPM/LSP-3624*



Four duets and four solos apiece. "Big Shoes," "We've Gone Too Far, Again," "Imagine That," "One of Them." LPM/LSP-3591*



Pop/jazz recorded live at the Village Gate. "The 'In' Congregation," "Get Me to the Church on Time." LPM/LSP-3577



Twelve songs of suffering and heartache. She sings "Baby," "Wear Away," "Suffertime," "Is This Me?" LPM/LSP-3587*

Deems Taylor Is Dead at 80

NEW YORK—Deems Taylor, composer, critic and former president of ASCAP, died at the Medical Arts Center Hospital here on July 3. He was 80. The composer of more than 50 works, Taylor's greatest recognition was for two of his operas, "The King's Henchmen" and "Peter Ibbetson." Both works were commissioned by the Metropolitan Opera.

Taylor was president of ASCAP from 1942 to 1948. He also was radio commentator for Metropolitan Opera and New York Philharmonic concerts and was a regular panelist on "Information Please." Taylor's other positions included newspaper editor, war correspondent and translator. Among his many works were "May Day Carol" and the suite, "Through the Looking Glass."

2 C&W SHOWS GO OVER BIG WITH LIONS

NEW YORK — Approximately 36,000 members of Lions International turned out for two country music shows at Madison Square Garden Thursday (7). The show starred Eddy Arnold, Roy Acuff and Minnie Pearl, who donated their services. Lions, in return, contributed \$5,000 to the Country Music Association, said Arnold. The show represented one of the major products of Tennessee—music—and featured a speech by Gov. Frank G. Clement. Jo Walker, executive director of the CMA, accompanied the artists to New York for the show.

Among the artists to perform Friday night were Tony Martin, Florian Zabach and Hal Leroy.

Battle Over Troggs Round, Round It Goes

NEW YORK—The hassle between Atco and Fontana over the Troggs, vocal group from England, continues to add new wrinkles. On the heels of a court order delaying requests for injunctions by the two labels, comes the Fontana release of the Troggs' recording of "With a Girl Like You," which was issued by Atco several weeks ago as the flip side of "Wild Thing." Fontana and Atco had a simultaneous release of "Wild Thing," which is in the No. 2 spot on Billboard's "Hot 100" chart, but Fontana's flip side was "From Home."

And adding further to the Troggs' battle will be the release of their first albums here. Both Atco and Fontana now have LP's in the works.

A Correction

NEW YORK—A story in last week's issue of Billboard gave the erroneous impression that RCA Victor was using the tape CARtridge foam donut on all of its Stereo-8 product. As a matter of actual fact, Victor is using the foam donut only on the Stereo-8 cartridges it is duplicating for Capitol Records. The foam donut was designed by Capitol's special products manager Oris Beucler. Falcon Manufacturing, which produces the plastic housing, has been shipping the foam donut to Victor's Indianapolis plant to be used on the Capitol product.

Col., Epic to Converge on Vegas

LAS VEGAS — Columbia Records national sales convention, set for the Dunes Hotel July 20-23, will cap a week of record label activity, with subsidiary firms, Epic and Okeh, holding their national sales conventions at the Sands Hotel here, July 17-19.

Some 600 persons are expected to attend the Columbia meeting, among whom are Goddard Lieberson, CBS-Columbia group president; Clive J. Davis, CBS Records Division vice-president and general manager; Bill Gallagher, Columbia vice-president and convention chairman, and the following Columbia executives: Stanley J. Kavan, merchandising vice-president; Jack Loetz, record sales vice-president; Al-

bert Earl, operations vice-president, and Irving Townsend, West Coast operations vice-president.

CBS Records' overseas affiliates will be hosted by Harvey Schein, CBS International Division vice-president and general manager. All parts of the world will be represented.

To be announced at the meetings are new album product, Columbia's first release of 8-track stereo tape CARtridges and new Masterworks audio products equipment.

Winners of Columbia's national sales incentive contest will be announced during the convention.

Columbia brass at the Epic-Okeh conventions will include

Lieberson, Davis, Schein, and Cornelius Keating, vice-president and general manager of the CBS Direct Marketing Services Division.

From Epic's New York office, Leonard Levy, vice-president; Victor Linn, director of administration; Sol Rabinowitz, director of merchandising; Mort Hoffman, director of sales, and Saul Sage, manager of advertising and sales promotion will attend.

Promotion men for the Epic-Okeh distribution network will also participate.

On tap are the announcement of winning distributors in Epic's 1966 incentive program, introduction of new product, and seminars for distributors.

Star Deejays Take Their Turns In West Coast Payola Parade

• Continued from page 1

A few minutes before Christian began last week's cavalcade of witnesses on Tuesday, Stirmer and George Oliviere lugged several suitcases and cartons into the hearing room.

Concurrent with the appearance of leading rock 'n' roll disk jockeys, a motion was filed in Los Angeles Superior Court Wednesday (6) by attorney Walter Hurst representing San Diego disk jockey Chuck Daugherty of KDEO, asking that Al Huskey's civil suit be thrown out on the grounds that the case had not been brought to trial in two years and that Huskey refused to co-operate in taking depositions and had refused to answer interrogatory questions put to him by Hurst last year. Judge Philbrick McCoy will hear arguments on this motion Monday (18).

Contacted prior to departing for New York, Huskey's attorney Max Fink, said: "We have been sitting back because Al is not interested in any money recovery. He's devoted his life to this thing and we're waiting for the FCC to complete its investigation before going on with the suit."

Huskey's tardiness in completing his deposition and refusing to answer 77 to 82 questions put to him in March of 1965, was touched upon by Shuck. He said he felt the FCC was trying to be objective but that the only thing emerging out of the hearing publicity was Huskey's side of the story. Shuck pointed to a decision by McCoy ordering Huskey to answer the questions and to turn over all evidence which came out in the deposition sessions. "So far he has refused to give us this information," Shuck said, "so there's more than one side to the story."

Christian, air personality — with KBLA in Burbank for the past seven months—thought the hearings were not impairing the image of broadcasting or of disk jockeys.

Christian held the spotlight as the lone witness on Tuesday. So lengthy was his testimony that Jimmy O'Neill, answering a 1:30 p.m. call, had to be rescheduled for Thursday morning. Breaks in his testimony, Christian, one of the most successful songwriters in the pop music business, said he programmed his shows based on national sales. With few exceptions, every song he wrote was more successful outside of Los Angeles, he contended. Los An-

geles was a 6 per cent market, Christian said, and a disk jockey only controls a three-hour show, which he felt was a small portion of the broadcast day and thus could not really influence his listeners.

Christian had been the subject of a controversial taped conversation with former promotion man Currie Grant (Billboard, Dec. 26, 1964) which was filed in the Huskey civil suit dossier. When asked for his comments, Christian noted that "a tape can say anything you want it to say if you sit down with scissors and splicers."

DJ's Coverage

One effect of the hearing was that stations shifted DJ's around to cover those testifying. Jimmy O'Neill, who had been with KFWB one year prior to appearing as host on "Shindig" for one and a half years, was a most relaxed subpoenae bearer on Tuesday.

O'Neill had returned to WB four months ago and was slotted in the peak afternoon traffic hour last week as the station shuffled its DJ's in what was called a "Summer Fun" promotion designed to attract audiences.

O'Neill thoughts on the hearings: "Don't do the industry any good." He found people "curious" about the situation and his own involvement. "My friends are fascinated because they've never known anyone involved in a Federal hearing before. . . . Everyone figured it was a dead issue. . . . Just prior to the opening of the hearing, "everyone felt no one was interested in it anymore. But it's not a dead

Call More Witnesses

LOS ANGELES—Additional persons answering FCC subpoenas last week to testify at the locked door inquiry into alleged payola activities included:

Wink Martindale, KFWB disk jockey; Roger Christain, former KFWB and KHJ disk jockey, now a KBLA air personality; Jimmy O'Neill, KFWB disk jockey and former host on ABC-TV's "Shindig"; John Fisher, former promotion man at Park Ave. Records; Don Anti, KFWB record librarian; Reb Foster, former KRLA program director, now a KFWB DJ; J. J. Bernard, KFWB general manager; and Herman Griffith, deejay at KGFJ.

issue as long as the Government's interested." O'Neill said he felt the hearing "would clear the air."

Don Anti, KFWB's four-year record librarian, dominated the witness stand on Wednesday. During the lunch recess, he was asked if the payola allegations were true. "Of course, the allegations are not true. That's what I believe," he replied.

While Anti held the spotlight in the afternoon, Reb Foster, former KRLA program director and now a KFWB personality (accompanied by an attorney) and Russ Regan, former promotion man (also with counsel at hand) waited outside the examining room. For Regan, a former pluggler with Buckeye and Record Merchandising, it was his second appearance at the inquiry. He had been among the first promotion men testifying.

Following distributor Sid Tamadge and deejay Jimmy O'Neill on the stand Thursday was J. J. Bernard, KFWB's general manager for over 3 years, accompanied by counsel. Waiting while Bernard testified was Herman Griffith, deejay at KGFJ since 1958, accompanied by two lawyers.

While Bernard offered a simple "I'd rather not say" in commenting on the hearings, Griffith was more vocal. He likened Huskey's civil action to "LSD"—it gave Huskey an illusion of having his name before the public in a big way. Griffith said he felt Huskey had filed the suit because he couldn't get his records played.

FCC DRAWS THE LINE ON TAPED PHONE TALKS

LOS ANGELES — Taped phone conversations allegedly touching on various aspects of payola, will not be entered as evidence by the FCC, according to investigator George Oliviere, because "the federal government is too big and powerful to stoop to using this kind of material. We don't need it."

The government agent admitted he wasn't sure whether there were legal reasons to bar the disclosure of such information. But to avoid any hassle, this material was not being introduced as evidence or produced before persons reportedly heard on the tapes.



NEW ALBUMS IN THE VINTAGE SERIES



Dizzy's greatest! "King Porter Stomp," "St. Louis Blues," "Jumpin' with Symphony Sid," "52nd Street Theme." LPV-530



Rare 1940 Kansas City sound is heard on "Rock and Ride," "Skee," "Too Much," "Take 'Um," "Mistreated." LPV-531



Sixteen rare recordings done between 1929 and 1930. "St. James Infirmary," "Frankie and Johnny," "New Orleans Shout." LPV-529

Stirmer Ties Payola Inquiry to Grand Jury Probe in Procedure

LOS ANGELES—The headline-snatching Federal Communications Commission closed-door inquiry into alleged payola activities in Southern California is similar to a grand jury investigation in that all testimony is accepted prior to deciding whether a crime has been committed.

Presiding over the inquiry is Jay A. Kyle, assistant chief hearing examiner, who has been facing broadcast attorneys and station owners for 11 years. The Government's attorney, Joe Stirmer, has had his own share of FCC proceedings and prior to joining the Commission's Hearing Division of its Broadcast Bureau four and one-half years ago, was an attorney with the Fraud Section, Criminal Division, Department of Justice in Washington for five years.

As a Justice Department lawyer, Stirmer has had experience trying cases and conducting grand jury proceedings.

"In this type of investigation we are trying to find out what's happening within an area of inquiry," Stirmer said. "It is not unlike a grand jury procedure."

Stirmer had just completed nine weeks on a license renewal hearing when he was given the assignment to join the FCC's team probing into the payola allegations. This hearing is entirely different from the usual "adjudicatory type of hearings in which both Stirmer and Kyle are involved and which are centered around a specific issue such as license revocation or renewal or ownership transfer. These normal hearings involve

parties with different interests, Stirmer explained. "Here there are no parties, only the Commission itself. I am allowed to confer with Kyle and I am the Commission's counsel."

Forbidden to Talk

In adjudicatory proceedings, Stirmer represents the Broadcast Bureau and may not discuss points of information with the examiner, who hears arguments from all parties. He is forbidden to converse with the presiding officer over merits of the proceedings.

But during these payola sessions, Kyle and Stirmer can discuss future avenues of inquiry, whether additional witnesses should be called and how the evidence is being developed.

Both Government officials admit they carefully scrutinize a witness on the stand for telltale signs. "Human reactions can give a person away," according to Stirmer, appointed to the FCC by Attorney General Herbert Brownell in 1957. A furtive glance, a dropped brow, a person who sweats a lot or gets embarrassed when asked a question. They are some of the characteristics which may tip a witness' hand. Says examiner Kyle: "I can size up people on the stand from my conclusions as to how much factual information they're giving us or not giving us. I sometimes remind people (in other hearings) I don't think you're telling me the truth. They sometimes sweat, get embarrassed and come clean. My job is the same role of a judge. A court won't put up with

(Continued on page 10)

MGM: Lion's Share (5.5 Mil) in Orders

• Continued from page 3

and Lou Christie on MGM; the Good Times and the Lovin' Spoonful on Kama Sutra; the Righteous Brothers, Cal Tjader and Eddie Palmieri, Wes Montgomery, Bill Evans and Jim Hall, Walter Wanderley, Oscar Peterson, Kai Winding, Ed Thippen and Jimmy Smith on Verve; and Jim and Jean, Don Crawford, John Lee Hooker, Tim Hardin, the Pennywhistlers and Son House and J. D. Short on Verve-Folkways.

On DGG, the firm introduced LP's featuring the Berlin Philharmonic, an opera conducted by Ettore Gracis, Fritz Wunderlich, Wilhelm Kempff, Hans Werner Henze and Tamas Vasary.

Product introduced on the firm's budget lines—VSP, Leo the Lion, Metro and Heliodor—feature Herbie Mann, Howard Roberts and Lester Young on VSP; Leonard Bernstein and Alan Hovhaness on Heliodor; Kate Smith, Ella Fitzgerald and the Ray Charles Singers on Metro.

The product was unveiled via a sound-music presentation using circular and rectangular screens at the same time. But

the sound—parts of the records—really sold the dealers. And the same story held true Thursday morning when the label introduced new singles by artists like the Righteous Brothers, Roy Orbison, Howard Tate, Hank Williams, the Innocents and the Tradewinds.

Nasatir also told the distributors that the product was "the most powerful assembly of product—line by line—album by album—that we have ever offered you. In our opinion it is one of the strongest releases ever offered to any group of distributors by any record company in the business. This release will, along with the other product we will release from now until next June, give you the best year with our product you have ever had."

Seema Shapiro Dies

JERSEY CITY, N. J.—Seema Shapiro, wife of Lou Shapiro, well-known record retailer of this city, died July 1. Lou Shapiro operates the Music Center here and functions as treasurer of the Association of Record Dealers of New York and New Jersey.

Cosnat Changes Corporate Name

NEW YORK — Cosnat will change its corporate name to Jubilee Industries Aug. 1, President Jerry Blaine said last week. The firm's subsidiary, Jay-Gee Records, signed record production deals with Wendell Parker, Shel Talmy and Lou Guarino.

Parker will produce Eddie Billups, Grover Mitchell, Lola Grant, Dee Brown and John Standberry. Shel Talmy, head of Planet Records in England, signed a deal with Blaine to distribute Planet in the U. S. and Canada.

Blaine also announced the opening of a Pittsburgh office, headed by Guarino, who'll produce exclusively for Jay-Gee, including Stacey's 5th, the Long Brothers and Mickey Cassan.

RIMP Makes Fund Changes

SEW YORK — Samuel R. Rosenbaum, trustee for the Recording Industries Music Performance Trust Funds, last week sent a letter to trust agreement signatories advising them of a policy change.

Essence of the change is that credit will no longer be given for album packaging costs, which had been subtracted from retail price computations. The computation would be made on total sales, and it is retroactive from Jan. 1, 1964.

Slim Willet Dies, Writer, Artist

ABILENE, Tex.—Slim Willet, 47, songwriter and recording artist, died Friday (1). Willet, whose real name was Winston Moore, was best known for penning the country song, "Don't Let The Stars Get in Your Eyes," later a hit for Perry Como.

Cause of death was reported to be a heart attack. Willet also owned radio station KCAD here. He is survived by his widow, Jimmie.



LISTENING TO THE AMPEX presentation Thursday (7), in New York, during the MGM Records' three-day sales meeting were label president Mort Nasatir, left, and Irv Stimler, head of MGM branches. MGM Records has signed for 8-track CARtridges with Ampex.



OUTLINING NEW DGG releases to the distributors and MGM Records personnel is MGM Records president Mort Nasatir, standing. From left are Lenny Scheer, whose promotion to director of marketing was announced during the meeting, Jerry Schoenbaum, manager of DGG and Verve/Folkways, and Sid Love, sales manager of DGG.



LISTENING TO THE MGM RECORDS presentation of new product Wednesday (6) were nearly 100 distributors from across the nation. Thursday night, distributors saw Johnny Tillotson open at the Copacabana.



WRITING ORDERS for MGM Records are, from left, distributors Bill Burton of Dallas, Bill Binkley and Gerald Freidman of Atlanta.

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ON EVERY PHASE OF
THE MUSIC INDUSTRY

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ATLANTIC IS HOT

AND GETTING HOTTER!!!

**NEW ON
ATLANTIC**

DON COVAY

You Put Something
On Me

#2340

SOLOMON BURKE

Suddenly

#2345

**PATTI LaBELLE
& THE BLUEBELLES**

I'm Still Waiting

#2347

**NEW ON
BRIGHT STAR**

(The Original hit!)

RICKY ALLEN

Nothing In The
World Can Hurt Me

(Except You)

#147



**NEW ON
STAX-VOLT**

JOHNNIE TAYLOR

I Got To Love
Somebody's Baby

Stax #193

THE MAD LADS

What Will Love Tend
To Make You Do

Volt #137

MABLE JOHN

Your Good Thing
(Is About To End)

Stax #192

WILLIAM BELL

Share What You Got
(But Keep What You Need)

Stax #191

Stirmer Ties Payola Inquiry to Grand Jury Probe in Procedure

• Continued from page 8

any nonsense; we won't either." You have to do a lot of scratching to get to the bottom of things, Kyle contends. Each hearing examiner has complete control over running his inquiry. There is no supervision from Washington, so Kyle sets the pace for the investigation.

Testimony Accepted

All testimony is accepted, including hearsay, explained Kyle, formerly the Assistant Attorney General in his native State of Kansas. Kyle's further legal experience includes nine years as general counsel for the Kansas Corporation Commission, a State utility regulatory body.

There is the possibility of a station's revocation of its license if the hearings produce criminal action, Kyle said. He once called for the revocation of the license of a Louisiana station whose owner was a "political boss who told his employees not to tell the truth to the FCC." Recalls Kyle in determined tones: "I didn't give a damn who he was."

While most of the first day's witnesses have reportedly been co-operating with the Government, Kyle and Stirmer were asked what would happen if a witness refused to answer a question and maintained immunity behind the Fifth Amendment. (There is a section of the Communications Act, statute 409 L, which gives the FCC power to compel an answer, but the witness, once he invokes Constitutional privilege against self-incrimination, is granted immunity against criminal action for testifying at the inquiry. (Unless he perjures himself.)

Kyle said he would ask the witness to step down and turn the matter over to the judicial branch of the Government. Stirmer clarified the matter further by stating a Federal judge would have to be brought in who would order the witness to testify. If the witness still refused, he could be cited for contempt of court.

Criminal Offense

Stirmer pointed to Section 508 of the Communications Act which makes it a criminal offense to give or receive considerations for the purpose of stimulating broadcast matter. A station must properly identify the sponsorship of any gift or item its members receive, Stirmer added. "As I read that statute, the giver or taker just has to tell the station (about the remuneration)."



GOVERNMENT PROBERS—Jay A. Kyle, the FCC's assistant chief hearing examiner, and Joseph Stirmer, right, attorney in the FCC's Broadcast Bureau, confer during Los Angeles hearings into payola allegations.

Stirmer said Section 317 imposes upon the station licensee the duty to "exercise reasonable diligence" to see that all sponsored items are announced.

One of the major difficulties in running an inquiry of this nature, Stirmer said, is that it is difficult to maintain a rigid schedule of witnesses. "During proceedings you find you have to call other people as new areas are uncovered. In an adjudicatory hearing you know the witnesses and can set up your case beforehand. You can prepare more easily."

In response to what will happen to the information compiled by the inquiry, Kyle answered that Stirmer's superiors and the Complaints and Compliance Bureau people would review the material. They could propose suggestion to the Commission. Kyle cannot offer any suggestions or his opinion to the Commission.

While maintaining a guarded attitude over the proceedings, the examiner did offer one salient thought: "Apparently the Commission thinks it's important to have this inquiry."

Roberts' 'Rules' Pays Off In Increased Business

ST. LOUIS, Mo.—The co-ordination of promotion and sales follow-through has been a significant factor in building volume at the retail level for Roberts Record Distributing Co. Timing on a one-two punch campaign can mean the difference between marginal returns and a substantial profit.

Each week Roberts obtains St. Louis radio station survey sheets and reprints them in quantity as sales aids for dealers. In addition to the pop survey charts, Roberts uses local r&b station reports and supplements both with a listing of newcomers that warrant dealer attention. The outfit's promotion director, Glen Bruder, constantly advises dealers by phone of records being exposed on radio and TV. Efforts are made to take advantage of movie tie-ins and national advertising.

As display is a prime point-of-sale factor, Roberts supplies its dealers with 45-r.p.m. title strips, fixtures and LP browser box divider cards at no charge to retailers.

One of the oldest independent distributors in the business, Roberts has continued to expand and intensify its operation as sales conditions warrant. To keep up-to-the-minute tabs on all sales, the company's sales staff checks its client's record inventory twice a week. Its sales personnel now numbers eight, with Richard Schweer, former manager of the Scruggs, Vandervoort and Barney record departments, its latest addition. All LP's are poly-bagged and tear tabbed for inventory control.

Roberts has also expanded its executive staff with the appointments of Norman Wienstroer as vice-president and Norman Hausfater as treasurer.

Wienstroer is also president of Norman Records, a St. Louis production company recording local talent. Previously he served as general sales manager of the Coral and Brunswick divisions of Decca Records. Hausfater, whose father is president of the company, is vice-president of Missouri Discs, Inc., supervising over-all merchandising on a national basis.

Hi Lo, H & R Sue

NEW YORK—Hi Lo Music, Inc., and Hill & Range Songs, Inc., have filed suit in Federal Court here against the J. Walter Thompson advertising agency and Libby MacNeil & Libby. The plaintiffs charge infringement on "Blue Suede Shoes," written by Carl Perkins in 1955. The suit charges that the defendants infringed on the copyright by using in a TV commercial a song called "Sloppy Joes Are Neat." The commercial was broadcast over the ABC, NBC and CBS networks.

Editorial

• Continued from page 1

of the cartridge field: facts, figures, marketing procedures and techniques.

We are certain that everyone who attends the Chicago sessions will come away with a clear understanding of what his stake is in the new industry and how to achieve his aims.

James O. Rice Associates, specialist in presenting conventions of this type, is designing this one with strictly educational values in mind. There will be no sales pitches. Just plenty of solid information and guidance as to the cartridge's potential.

New Low-Price Cartridge System Unveiled at MGM Distrib Meet

• Continued from page 1

servicing arrangements, which, in effect, gives the consumer a lifetime protection. Playtape will employ the "bank system" in servicing units. When a Playtape needs servicing, the consumer will send it to the factory with \$3 for handling, and another unit will be pulled from its servicing "bank" and shipped back to the customer within 24 hours.

Units Out by Jan. 1

Stanton announced that several car units will be on the market by Jan. 1. One will be similar to the \$29.95 unit, but will come with a sleeve which holds underneath the car dash as a hang-on unit. This will list at \$34.95 and will operate on the four C cells only. A \$39.95 unit will operate on the car's electrical system while in the hang-sleeve, and will automatically convert to the C cells power when removed from the sleeve. In either case, the user can listen to the playback as a car cartridge unit, or pull it out at will for use as a portable playback.

According to Stanton, approximately 250,000 units will hit the market by Oct. 1, with the lion's share going through MGM distributors. The player to be handled via MGM carries the name MGM Play 2. Units will be available through other distribution out-

lets, but Stanton said, at this time no other deals are firm nor have distribution policies been set.

Introduction of the Playtape came as the climax of MGM's distributor meetings here. It was part of MGM's announcement of its over-all tape plans, which include reel-to-reel 4-track pre-recorded tape, 4-track Fidelipac-type cartridges, and Lear-type 8-track cartridges. Thus the MGM complex of labels will have its product available in mono 2-track, 4-track stereo open reel, and in the 4

and 8-track stereo cartridge systems.

Sound of Today

Mort Nasatir, MGM Records president, told the distributors that tape is the sound of today, and that the cartridge promises untold potential to the recording industry. However, he repeatedly affirmed his faith in the disk form as the basic method whereby recorded sound will be delivered to the consumers.

Nasatir told the distributors that a basic problem in the

tape industry is the assurance that quality duplicated product can be delivered in quantities to satisfy the demand. MGM, he said, has assured itself of top-quality cartridge product by having its catalog duplicated by both Ampex and International Tape Cartridge Corp. The Playtape cartridges are being duplicated by the Playtape company itself. Duplication is currently under way in Japan where both the units and the cartridges are being manufactured.

In addition to Nasatir, the tape portion of the meetings was handled by MGM tape executive Mel Price and Irv Stimler.

Nasatir stressed the fact that MGM's tape product was being aimed at all sectors of the mar-

ket place, from teen-agers as in the case of Playtape to the adult market for the more expensive reel-to-reel and cartridge recordings.

Stanton echoed the teen-age appeal of his Playtape system stating that Playtape's market target is the youngster who currently is buying transistor radios. He pointed out that more money was spent last year on transistor radios than on car and home radios, and that this will prove to be highly lucrative field for low-priced tape to invade.

MGM's initial Playtape cartridges will embrace product from all its labels, including MGM, Verve, Leo the Lion, and eventually, DDG.

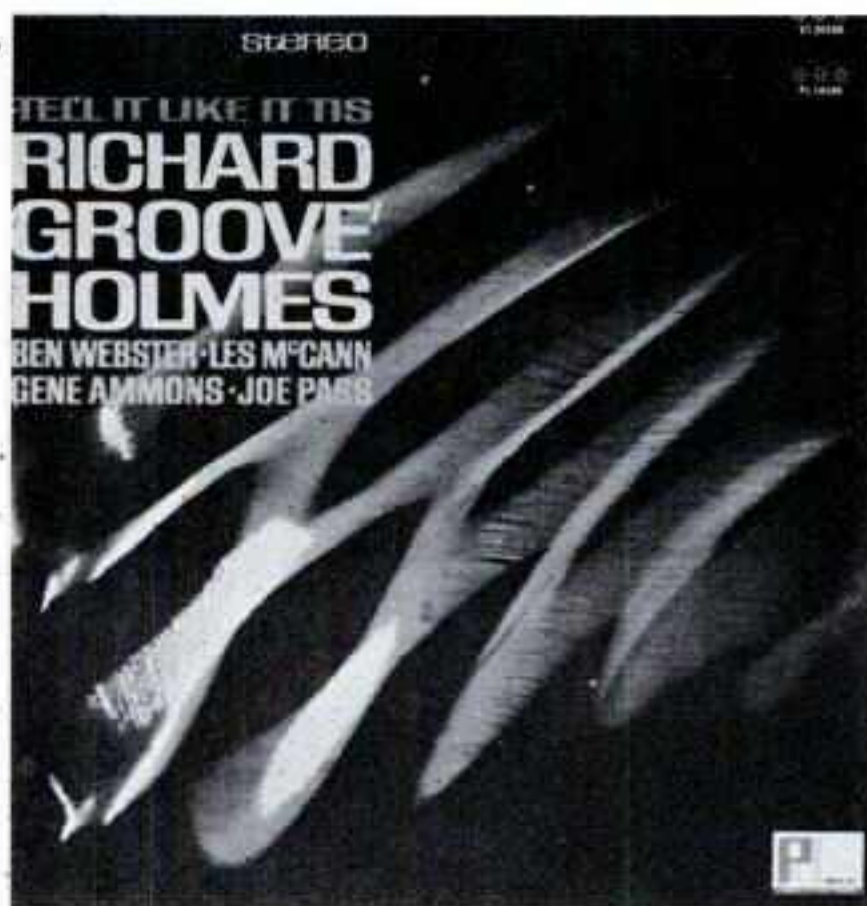


MGM RECORDS UNVEILS a 2-track mono tape CARtridge player which uses a 2-track, four-song cartridge. LEFT—from left, Frank Stanton, president of Playtape and developer of the system; Clarence Avant, president of Avant Garde Enterprises and consultant to Play-

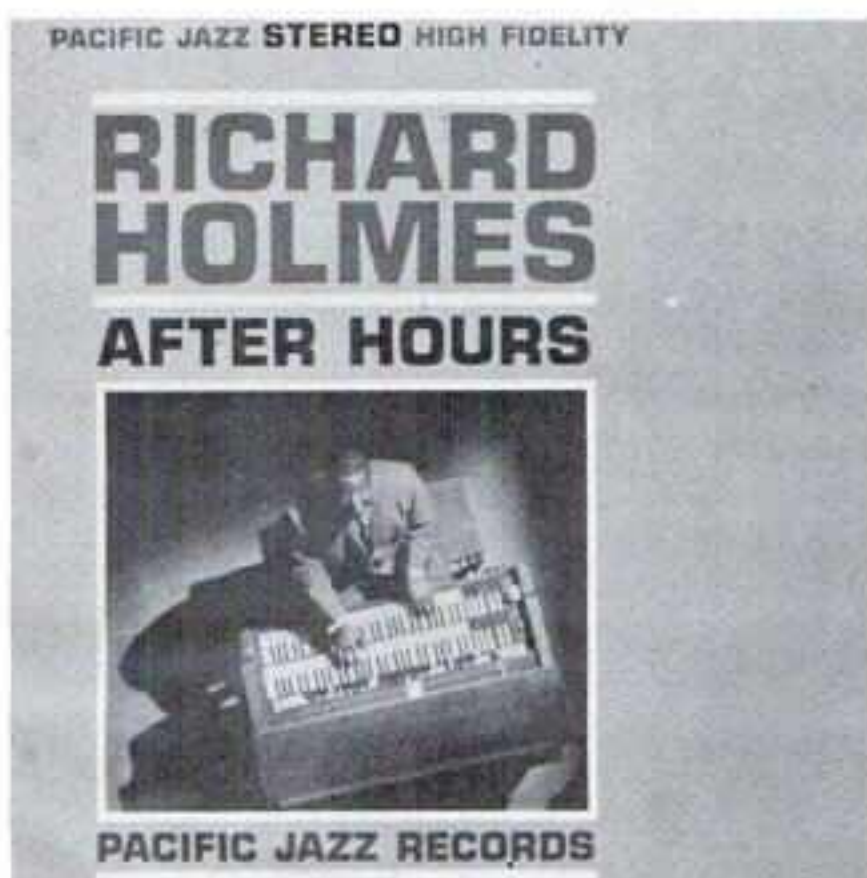


tape; Tom White, treasurer of MGM Records, and Mort Nasatir, president of MGM Records. CENTER—Stanton inserts an MGM Records cartridge while Nasatir, left, looks on. RIGHT—Nasatir and Stanton, right, explain possibilities of teen market to distributors. At front is a point-of-purchase display and sales rack featuring unit and cartridges.





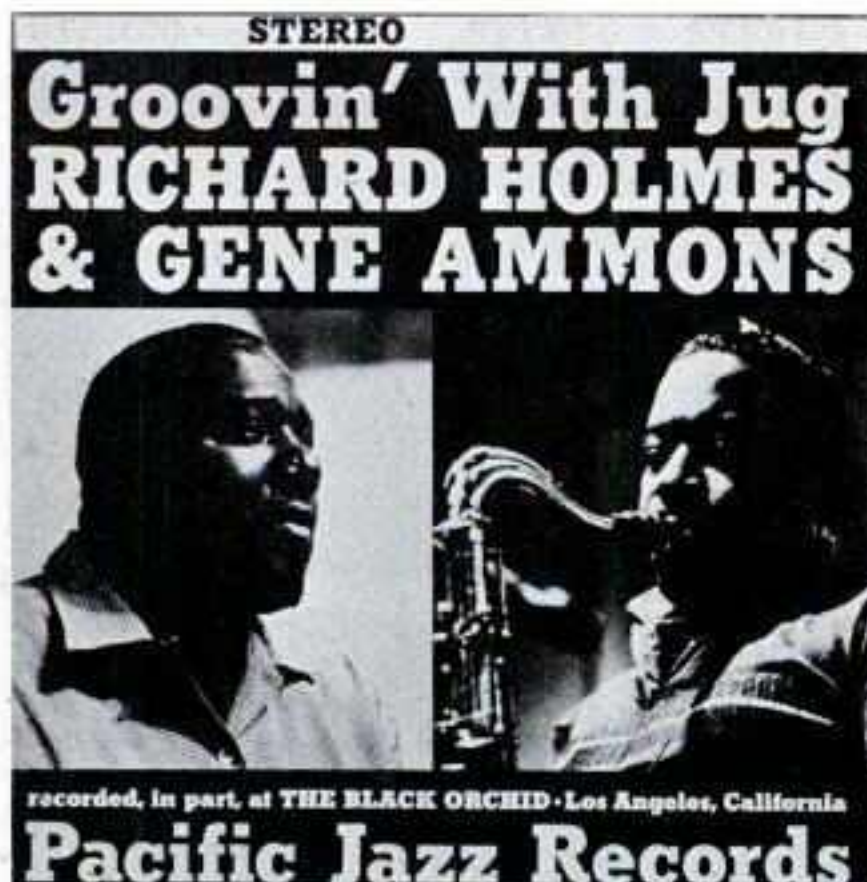
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PJ-59/ST-59

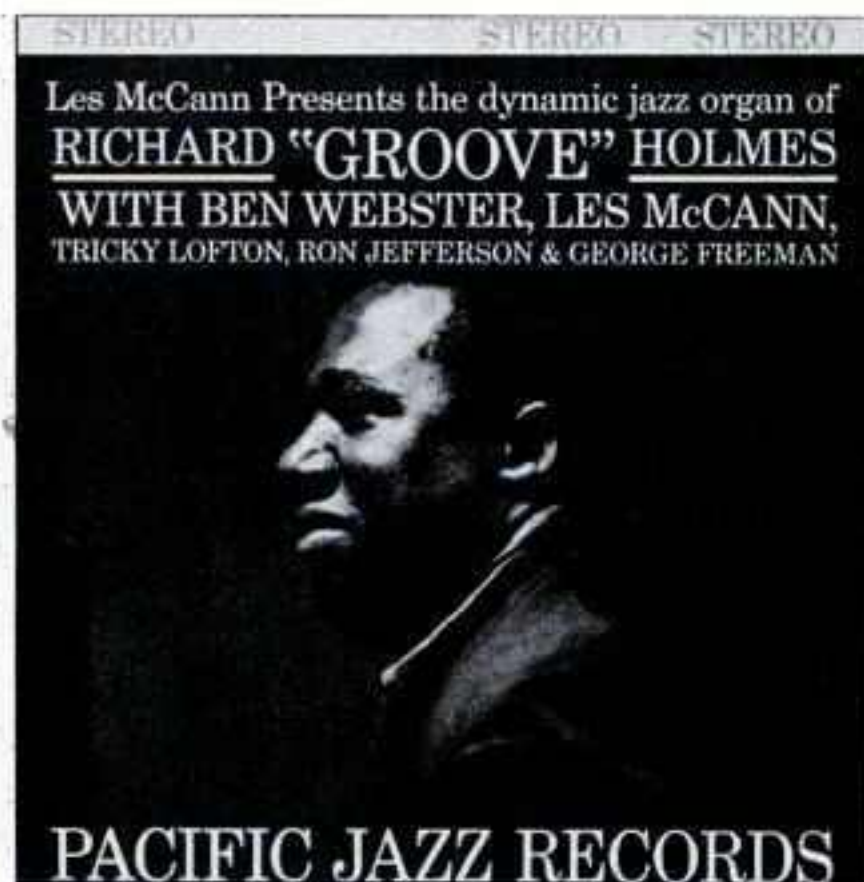


PJ-51/ST-51



PJ-32/ST-32

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PJ-23/ST-23



**WE'RE TELLIN'
IT LIKE IT TIS!
RICHARD
'GROOVE'
HOLMES
IS HOT!**

'No Gimmick' Artists Up Disk Sales With an Adult Approval

By AARON STERNFIELD

NEW YORK — While personal appearances, record hops, radio interviews and guest television shots undoubtedly contribute to the success of a pop recording artist, it's possible to make the grade in record sales with little or none of this exposure.

Artists like Ronnie Dove, Len Barry, Vic Dana and Tommy Roe are virtually unknown to the general adult public, but they consistently come up with chart winners, and they continue to sing in the teen idiom.

Their hang-up is this: While they have the teen sound, get airplay and, of course, sell records, visually they do not fit into what has become the accepted teen image.

These artists are adults, and they dress like adults. They don't wear T-shirts, they do comb their hair, and they are circumspect in their conduct. As a result, they won't draw on personal appearances like some of their more flamboyant counterparts.

Part of Package
When these artists do make

personal appearances, it's generally on one-nighters as part of a package, with a more colorful artist (who might be less of a record seller) heading the list.

According to Don Soviero of Shaw Artists Corp., most r&b artists who sell records fail to get bookings not because of prejudice but because of ignorance on the part of booking agents. Soviero points out that the r&b situation today is similar to the situation in country music a few years ago, when a country artist couldn't get national television time because of the mistaken impression that these artists had a narrow, regional appeal.

Many booking agents are unfamiliar with some of the top r&b performers, according to *(Continued on page 14)*



Dot Records has added two exciting new albums to their extensive catalog of organ LP's. Lowrey organist Eddie Baxter's "Organ Melodies of Love" (Dot DLP 3708) is a beautiful collection of famous love themes played in the unique and interesting Eddie Baxter style. Eddie's second new entry is a wild collection of a wide variety of styles and songs titled "Organ Sounds Incredible!" (Dot DLP 3706). For recording, television and personal appearances, Eddie plays a Lowrey Theater Deluxe Console organ. The keys to the world of music for both professional and amateur musicians — Lowrey, pianos and organs.

(Advertisement)

Becaud Songs Going The English Route

LOS ANGELES — Gilbert Becaud, a leading French performer who wrote "What Now My Love," "Let It Be Me" and "The Day the Rains Came," is working on adapting his songs into English. He is working with Mack David, a West Coast lyricist.

Becaud has begun recording an album of all-English adaptations of his works for Liberty as a key feature of a new pact with the American company. His first LP released in the U. S. will be a package cut by Pathe-Marconi, with the English language LP to follow.

Becaud was in Hollywood recently to begin work on the English album. A prolific writer, 120 of his works will be available here by Liberty's publishing company, Metric Music.

Becaud said he was trying to find words for his music which have a deeper meaning than the usual thoughts found in love songs. He added that in France this is the day of the author-composer, the man who creates his own material and performs it in person.

As part of his agreement with Liberty, Becaud can select all the songs for his albums, giving him complete artistic freedom. He explained this is the way he has worked in other foreign markets with great success, so why shouldn't it apply in America? In Germany, he said, the people buy both his German and French versions of the same song. "They need the German to understand what I say," he explained.

As a composer, Becaud feels the European practice of releasing a "super" 45 disk is "crazy" and hopes the European industry will someday get back to regular two-tune singles. The "super" singles, as he calls them, are EP's. "When you have to write four songs in order to put out one record it's ridiculous," he said. The authors and composers are in favor of a two-tune single, he added, but the record companies and stores are afraid to chop the tunes for fear the public will feel cheated and stop buying 45's.

SIGNINGS

The Trolls have been signed to ABC Records by Johnny Pate, label's director of artist and repertoire in the Midwest. First single is "Every Day and Every Night." Also signed to ABC is Yomo Toro, guitarist from Puerto Rico. His first album is due this month. . . . Alex Kaeck will debut on Palm Records, Hawaiian label owned by Mickey Golden. His first single is "Tiny Bubbles." . . . Gary LeMel, formerly on VeeJay, to Greengrass Productions for placement with a recording company. His management will be handled by B-J Enterprises. . . . The Invitations have been signed to an exclusive recording contract by Alan Lorber Productions. . . . Billy Baxter and The High & Mighty have been signed by Don Costa Productions. Both acts will be on ABC Records.

The Lively Set, featured on the "Kraft Summer Music Hall" to Capitol. Group is comprised of seven singers, including two girls. The group was formed at UCLA and has done several national TV shows and key nightclubs. . . . Fran Jeffries to Monument Records for album and single product. One aspect of her contract calls for recordings in Italian, German, French, Spanish, Portuguese, Greek and Japanese. She appeared in the film "Pink Panther" and will film two songs for the Color-Sonics film jukebox process. Her debut disk was recently cut in Nashville.



EMILE GRIFFITH, center, world middleweight boxing champion, signs an exclusive recording contract with Columbia Records. Present at the signing were Howard Roberts, left, Columbia pops a&r producer, who will produce Griffith's recordings, and Jack Wiedenmann, Columbia a&r director of administration. The champ's debut single, "A Little Bit More" coupled with "Always on My Mind," is listed for immediate release. Other singles and an album are planned.

Patti Adds Another Page To Her List of Solid Acts

NEW YORK — Patti Page came to Lewisohn Stadium, Wednesday (6), and brought a pleasant and informal evening to the stadium. Miss Page performed with a feeling of warmth more closely associated with a nightclub than in the open air field.

Although the stadium was sparsely filled—some 1,500 in the field seats and stands, Miss Page rendered an easy-going act with shades of a command performance. Backed by an excellent Metropolitan Opera Orchestra, she projected power and feeling behind each number.

Her moving treatment of "Scarlet Ribbons" hushed the audience into silence. The penetrating drums accompanying

"What Now My Love" triggered strong applause.

"Scarlet Ribbons" was only one of several country tunes Miss Page sang. With the Met Orchestra and her own accompaniment on the guitar, her smooth delivery scored well in Jody Miller's "Queen of the House" and "Tennessee Waltz," a country song which rocketed her to success.

Standout was Miss Page's medley of her past hits. Using a wireless microphone, she walked down from the stage into the audience, singing "Cross Over the Bridge," "Allegheny Moon" and "Mockingbird Hill," among others. Nostalgic cheer greeted her "How Much Is That Doggie in the Window" and "Tennessee Waltz."

HANK FOX

Jackie Wilson Floors Crowd

LOS ANGELES—Jackie Wilson is a gymnast-belter. He jumped, bounced, fell to the floor while screaming and shouting a program of blues songs at his Trip opening Thursday (30). His voice is full of the dramatics of gospel music, but it often gets lost in his own scuffling.

His musical director, Bobby Johnson, kept an accompanying sextet in a consistently blazing tempo. The Brunswick artist's routine is of the oldies but goodies variety. There was "That Is Why," "To be Loved," "Work Out" and "Doggin' Around." Because of Wilson's gimmick of kneeling and/or lying on the floor, an up-front table is a necessity.

His closer is "Danny Boy." On the bill with Wilson are Joe Swift and the Internationals, an instrumental sextet (one trumpet two saxes) which showed great potential and the Teddy Neely Five, which harmonized well and is guitar dominated.

ELIOT TIEGEL

Rheingold Fest Take: Heady

NEW YORK — The Rheingold Central Park Music Festival grossed over \$15,000 over its first weekend. The July 1 opening with Dionne Warwick and Jesse Colin Young grossed \$4,400; on July 2, the Beau Brummels and the Vagrants hit \$2,800; on July 3, a "Salute to Spain" with Sabicas and Maria Alba Flamenco Ballet grossed \$3,600; and the July 4 show starring Oscar Brown Jr. hit \$4,450.

The seating capacity at the Festival is 4,200 and the admission price is \$1 for all locations.

Dionne Warwick Is Doing Global Trek

NEW YORK—Dionne Warwick, now riding on the Scepter label with "Trains, Boats and Planes," is hopping around the globe these days. After a recent appearance in Jamaica, Miss Warwick returned to New York to open the concert series in Central Park on July 1. She then left for a two-week engagement at the Caribe Hilton in San Juan, Puerto Rico, and from there goes to the Chequers Theater Restaurant in Sydney, Australia, for a July 21 opening. She's due back in New York on Aug. 13 for a jazz concert at Randall's Island on Aug. 13 and then on to Bermuda 10 days to be followed by a date at the Rooster Tail in Detroit starting on Aug. 29.

Hermits Pull Mob

HONOLULU — Herman's Hermits drew a turn-away crowd at the International Arena here on July 1, kicking off their cross-country tour. In addition to their guarantee, the MGM artists received a percentage of the 8,600-person gate. The Animals also were featured.



HARRY BELAFONTE celebrates the release of his RCA Victor LP, "In My Quiet Room," with George R. Marek, vice-president and general manager of the RCA Victor Record Division, at a reception recently at New York's La Fonda del Sol Restaurant.

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If You've Got a Heart
A Lover's Concerto
The Shadow of Your Smile
(Love Theme from "The Sandlot")
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You've Got to Hide Your Love Away
1-2-3
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Jazz Goes to College

ST. LOUIS—The Midwestern jazz outlook is brightened by the work of Oliver Nelson, who's spreading the jazz gospel to students at Washington University here.

The arranger, who's teaching three courses as part of an "In-Music of the Mass Media" program, was joined Saturday (9) by trumpeter Clark Terry (a regular with the "Tonight" show Skitch Henderson band); saxophonist Phil Woods; drummer Grady Tate; bassist Richard Davis and pianist Hank Jones. They demonstrated the practical side to the students. All work regularly with Nelson in New York.

A performer in addition to his arranging and leader assignments, Nelson composed and arranged new compositions for the University concert. Usually he sketches out the beginning and end of a number, he explained, letting his sidemen improvise over rhythm accompaniment. Washington University has a special significance for Nelson since he attended the school in the late 1950's while pursuing a studies program with emphasis on music.

While the emphasis is on jazz on campus in St. Louis, the music appears to be on the upswing in Kansas City with several local groups holding forth in area clubs.

At Bennie's Tavern, a sort of family-run neighborhood club, the Emmett Finney Quartet has displaced country music as the main attraction. Finney plays the vibes and trumpet backed by Herman Bell, a versatile sideman who also fills in on guitar, flute, clarinet and saxophone; Elbert (Coots) Dye on organ and Adolph Roulette on drums. All four have been working around the Kansas City area for several years, mostly working private parties and country club dates.

Down the street at Mother's, the Darrell DeVore Quartet plays on weekends. DeVore plays piano; Travis Jenkins, tenor sax; Dick Youngstein, bass, and newcomer Chuck McFarlan is on drums.

Others making the K.C. scene are a quartet headed by George Salisbury, considered one of the best piano men in town; Frank Smith, who heads a trio assisted by a girl vocalist and the Baby Lovett Quartet which features traditional Dixieland sounds.

The action in these two major U. S. cities indicates that jazz, although not snaring headlines, is being actively practiced and reaching audiences on different levels.

MUSIC ON CAMPUS

At a time of the year when college concerts are quite sparse, Parsons College, Fairfield, Ia., has had two great performers on campus within a short time. On June 17 Stan Getz entertained 4,000 new students as part of the school's orientation program. The high point of the concert, according to Gary Green, campus correspondent, was the Getz standard, "Desafinado." Rundquists Music Store reported all Getz albums were sold out following the concert. Eleanor Steber, Metropolitan Opera soprano, was featured on June 21. Her songs ranged from folk

to classical, and met with warm applause. There wasn't any sales response reported, due to the lack of local record stores to stock any of her albums.

A small number of interested students at East Carolina College, Greenville, N. C., were "enchanted" by Jose White Jr., on June 17, according to Gregory DeVido of the College Bureau. Josh White Jr. showed talent and humor in his selection of fine songs. The concert received excellent promotion from three radio stations, posters, and the daily paper.

WOU-TV, the educational, nonprofit station of Ohio University is starting a new series called Teen Beat. The show is intended for syndication to a potential audience of 300,000 in southern Ohio and northern West Virginia. The show will be produced and directed by George Joachim. . . . Eileen Earith, Ohio University, and Barbara Welden, State University College, at Plattsburgh, will be college correspondents in the fall.

Keep Billboard posted on your school events. 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.

John Abbott Joins Laurie

NEW YORK—Arranger John Abbott has joined Laurie Records, where he will be working directly with Gene Schwartz. In his previous association with the label, he handled arrangements for "I'll Never Love Again," by the Four Coins and "Gingerbread," by the Tear Drops.

Other arrangements included the recent Reperata and the Delron disks, such as "Whenever a Teen-ager Cries" and "Tommy." He also was responsible for arrangements for the G Clefs on Seville, Frank Lyndon on Bang, and the Daytrippers and Sonji Clay on American Music Maker.

WNEW-TV Bows A Musical Series

NEW YORK — WNEW-TV launched a summer series Thursday (7)—"The Most in Music"—of TV hour shows produced in England by the BBC. First show featured Count Basie. Others slated to appear include Mel Torme, Shirley Bassey, Buddy Greco, Duke Ellington, Peter Nero, Johnny Mathis, Vikki Carr and Lena Horne. The Lena Horne show is reportedly the only one previously seen by American audiences.

AGAC Assigns Writers for Ball

NEW YORK—Sheldon Harnick, Charles Strouse and Lee Adams will write original material for the 35th Anniversary Ball of the American Guild of Authors and Composers. The music and lyrics by Harnick, lyricist for "Fiddler on the Roof," and Strouse and Adams, composer and lyric writer of "Superman," will be produced by the writers guild on Oct. 27 at the Plaza Hotel.

Strouse has been appointed head of the entertainment committee for the Guild affair, which will celebrate the organization's formation as the Songwriters Protective Association 35 years ago.



PETULA CLARK celebrates her London cabaret success at the Savoy. Left to right are, Alan Freeman, British representative; Peter Knight, Pye international manager; Martin Wyatt, Freeman's associate; Andre de Vekey, Billboard European director, and, seated, Claud Wolff, her husband-manager.

'No Gimmick'

• Continued from page 12

Soviero, or, if they are familiar with these performers, they feel they do not appeal to a mass audience.

However, if record sales are any criterion, r&b artists can and do appeal to more people than booking agents realize. The unknown status of these artists will often change with a change of material. For example, when Bobby Darin did teen material, his image did not square with his songs, and Darin wasn't much of a club draw. However, when he broke with "Mack the Knife," Darin became an adult artist doing adult material, and the personal appearance bids came rolling in.

The personal appearance and TV gravy will come in good time for the artist who relies on more than a grotesque appear-

ance for his draw. It will come in the case of pop artists with the switch from teen to adult material. It has already come to country artists. It certainly will come to r&b artists.

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 227—Last Week, 132

*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

BEACH BOYS—WOULDN'T IT BE NICE (Writers: Wilson-Asher) (Sea of Tunes, BMI)—**GOD ONLY KNOWS** (Writers: Wilson-Asher) (Sea of Tunes, BMI)—Two hot follow-ups to their "Sloop John B" smash, with a swinging surf sound rocker backed by an easy-go ballad. Either could go all the way. **Capitol 5706**

THE McCOYS—(You Make Me Feel) SO GOOD (Prod. by Feldman-Goldstein-Gottferrer) (Writers: Feldman - Goldstein - Gottferrer - Pomus - Shuman) (**Grand Canyon-Hill & Range, BMI**)—Could be the group's hottest disk to date. Rousing dance beat number has a touch of the Young Rascals. Flip: "Runaway" (Grand Canyon, BMI). **Bang 527**

DONOVAN — SUNSHINE SUPERMAN (Prod. by Mickie Most) (Writer: Donovan) (**Southern, ASCAP**)—The folkster debuts on Epic with a rockin' production ballad with an exciting, commercial sound. Flip: "The Trip" (Southern, ASCAP). **Epic 10045**

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

THE TROGGS—WITH A GIRL LIKE YOU (Prod. by Page One Prod.) (Writer: Presley) (**Dick James, BMI**)—Hot on the heels of their chart-climbing smash (No. 2 in the Hot 100 this week), comes this catchy toe-tapper to quickly replace it. Flip: "I Want You" (Dick James, BMI). **Fontana 1552**

***AL MARTINO — JUST YESTERDAY** (Writers: Faith-De Angelis) (**Damian, ASCAP**)—Programmer's delight in this commercial ballad with much of the flavor of "Strangers in the Night." Across-the-board airplay should boost this one quickly to the top of the charts. Flip: "By the River of the Roses" (Shapiro-Bernstein, ASCAP). **Capitol 5702**

PETER & GORDON — TO SHOW I LOVE YOU (Prod. by John Burgess) (Writer: Hatch) (**Leeds, ASCAP**)—Easy rockin', big beat ballad penned by Tony Hatch gets a top reading by the duo. Latin-flavored production backing. Flip: "Start Trying Someone Else" (P & G, ASCAP). **Capitol 5684**

MITCH RYDER—TAKIN' ALL I CAN GET (Prod. by Bob Crewe) (Writers: Crewe-Knight) (**Saturday, BMI**)—Wailin' vocal on this blue-based rouser and exciting instrumental production combine for a top-of-the-chart contender. Flip: "You Can Get Your Kicks" (Saturday, BMI). **New Voice 814**

JAY & THE AMERICANS—LIVIN' ABOVE YOUR HEAD (Prod. by Gerry Granahan) (Writers: Sanders-Vance-Black) (**Wippity, BMI**)—More potential in this swingin' ballad number than in their "Crying" hit. Lyric aimed right at the teen market. Flip: "Look at Me-What Do You See" (Unart, BMI). **United Artists 50046**

DEAN MARTIN—A MILLION AND ONE (Prod. by Jimmy Bowen) (Writer: Devaney) (**Silver Star, BMI**)—Country-flavored ballad penned by Yvonne Devaney gets the smooth Martin vocal touch. In the vein of "I Can't Stop Loving You" the tune should equal Martin's last hit, "Come Running Back." Flip: "Shades" (Granite, ASCAP). **Reprise 0500**

VIC DANA—A MILLION AND ONE (Prod. by Bob Reisdorff) (Writer: Devaney) (**Silver Star, BMI**)—Dana adds more pop sounds to the Devaney ballad and makes a solid bid for the top of the chart. In the vein of his hit, "I Love You Drops." Flip: "My Baby Wouldn't Leave Me" (Guardian, BMI). **Dolton 322**

LOVE—7 AND 7 IS (Prod. by Jac Holzman) (Writer: Lee) (**Grass Roots, BMI**)—Raucous rocker that never stops should hit hard and fast. Will surpass the successful "My Little Red Book." Flip: "No. Fourteen" (Grass Roots, BMI). **Elektra 45605**

ROY ORBISON—TOO SOON TO KNOW (Prod. by Rose & Vienneau) (Writer: Gibson) (**Acuff-Rose, BMI**)—The vocalist gives a warm, emotional reading of the Don Gibson tune and comes up with a strong commercial effort to surpass his "Twinkle Toes" hit. Flip: "You'll Never Be Sixteen Again" (Acuff-Rose, BMI). **MGM 13549**

DINO, DESI & BILLY—LOOK OUT GIRLS (Here We Come) (Prod. by Jimmy Bowen) (**Noma-Smooth, BMI**)—Infectious Baker Knight rocker with clever lyric should put the trio right back up the Hot 100 chart in short order. Flip: "She's So Far Out She's In" (Noma-Smooth, BMI). **Reprise 0496**

CILLA BLACK—ALFIE (Prod. by George Martin) (Writers: Bacharach - David) (**Famous - Chappell, ASCAP**)—The Bacharach-David beautiful film ballad, made a hit in England by the songstress, should have equal success for her in the U. S. Flip: "Night Time Is Here" (JAEP, BMI). **Capitol 5674**

JOANIE SOMMERS—ALFIE (Prod. by Allen Stanton) (Writers: Bacharach-David) (**Famous, ASCAP**)—The much recorded dramatic film theme is given a production arrangement and a class vocal performance with much commercial potential. Flip: "You Take What Comes Along" (Keystone, ASCAP). **Columbia 43731**

SPANKY & OUR GANG—AND YOUR BIRD CAN SING (Prod. by Jerry Ross) (Writers: Lennon-McCartney) (**Maclen, BMI**)—The Lennon-McCartney rhythm number serves as a solid hit sound for the trio's debut. Left fielder could be a fast chart climber. Flip: "Sealed With a Kiss" (Post, ASCAP). **Mercury 72598**

THE CRYAN SHAMES—SUGAR AND SPICE (Prod. by MG Prod.) (Writer: Nightingale) (**Duchess, BMI**)—The catchy rhythm tune done by the Searchers last year, has all the earmarks of a sales blockbuster in his happy performance with strong dance beat. Flip: "Ben Franklin's Almanac" (Destination, BMI). **Destination 624**

FLIP CARTRIDGE — DEAR MRS. APPLEBEE (Prod. by Hugo & Luigi) (Writers: Mershell-Barr) (**H & L, BMI**)—Easy-go teen rhythm ballad with well done vocal and clever brass backing could prove as strong as the Hermit's "Mrs. Brown." Same bag. Flip: "Don't Take the Lovers From the World" (Next Day, ASCAP). **Parrot 306**

Spotlights—Predicted to reach the HOT 100 Chart

PETER NERO—Born Free (Screen Gems, BMI). **RCA VICTOR 8892**
THE WHO—A Legal Matter (Devon, BMI)—**The Kids Are Alright** (Devon, BMI). **DECCA 31988**
VIKKI CARR—My Heart Reminds Me (Symphony House, ASCAP). **LIBERTY 55897**
IKE & TINA TURNER—Anything You Wasn't Born With (Tangerine & Placid, BMI). **TANGERINE 963**
THE LA SALLES—LA LA LA LA LA (Jobete, BMI). **VIP 25036**
PAUL ANKA—I Can't Help Loving You (Al Gallico, BMI). **RCA VICTOR 8893**
CONNIE STEVENS—Most of All (Geld-Udell, ASCAP). **WARNER BROS. 5834**

WAYNE NEWTON—Excuse Me Baby (Flo-Mar, BMI). **CAPITOL 5692**
BUDDY GRECO—Put Yourself in My Place (Screen Gems-Columbia, BMI). **REPRISE 0495**
ED AMES—There's a Time for Everything (Peter Maurice, ASCAP). **RCA VICTOR 8871**
TONY MARTIN—Alfie (Famous, ASCAP). **DOT 16917**
SUE RANEY—Little Things Mean a Lot (Leo Feist, ASCAP). **IMPERIAL 66184**
FARON TAYLOR—Why Was I Born (T. B. Harms, ASCAP). **Columbia 43630**
THE JAGGED EDGE—Deep Inside (Tuneville, BMI). **RCA VICTOR 8880**
THE ZOMBIES—Indication (Mainstay, BMI). **PARROT 3004**

COUNTRY SPOTLIGHTS

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

NO COUNTRY SPOTLIGHTS THIS WEEK

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

TOMMY COLLINS—There's No Girl in My Life Anymore (Seashell, BMI). **COLUMBIA 43724**
MERLE KILGORE—Nevada Smith (Famous, ASCAP). **EPIC 10049**
HANK LOCKLIN—There's More Pretty Girls Than One (American, BMI). **RCA VICTOR 8891**
PATSY CLINE—Lonely Street (Four Star, BMI). **DECCA 25699**
BENNY BARNES—Diesel Smoke (Glad, BMI). **MUSICOR 1169**
HOMER AND JETHRO—Act Naturally (Blue Book, BMI). **RCA VICTOR 8874**
THE BLUE BOYS—Soakin' Up Suds (Acclaim, BMI). **RCA VICTOR 8878**
SLEEPY LA BEEF—A Man in My Position (Harbot, SESAC). **COLUMBIA 43709**
LARRY HEABERLIN—Honda (Stringtown, BMI). **K-ARK 694**
KENNY BIGGS—My Little Make Me Happy Thing (Peach, SESAC). **CHART 1345**
JIMMY ELLEDGE—Time Is a Thief (Acuff-Rose, BMI). **HICKORY 1393**
JODIE ROWE—It's Such a Little Song (Western, BMI). **TOWER 250**
ELDON FAULT—Livin' in the Lap of Luxury (Eldon, BMI). **FORWARD 101**

R&B SPOTLIGHTS

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

THE FIVE STAIRSTEPS—WORLD OF FANTASY (Prod. by Curtis Mayfield) (Writers: Burke-Fowler) (**Camad, BMI**)—Strong follow-up to their successful "You Waited Too Long" is this soulful blues ballad with more potential than the initial hit. Equal pop market possibilities. Flip: "Playgirl's Love" (Camad, BMI). **Windy C 602**

JIMMY SMITH—I'M YOUR HOOCHIE COOCHE MAN (Part 1) (Prod. by Creed Taylor) (Writer: Dixon) (**Arc, BMI**)—Easy blues rocker that will fast pick up where "Mojo Working" left off. Wailing vocal workout. Flip: "I'm Your Hoochie Cooche Man (Part 2)" (Arc, BMI). **Verve 10426**

JAMES CLEVELAND—WITHOUT A SONG (Part 1) (Writers: Youmans - Rose - Eliscu) (**Mathis - Miller, ASCAP**)—The gospel star gives a powerhouse, emotional reading of a standard that is aimed at the top of the chart. Flip: "Without a Song (Part 2)" (Mathis-Miller, ASCAP). **Savoy 4269**

ETTA JAMES & SUGAR PIE De SANTO—IN THE BASEMENT (Part 1) (Prod. by Davis-Smith-Miner) (Writers: Davis-Smith-Miner) (**Chevis, BMI**)—With equal potential for both the pop and r&b markets, this rocker with wild vocal performance and solid dance beat should prove a giant. Flip: "In the Basement (Part 2)" (Chevis, BMI). **Cadet 5539**

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

MAD LADS—What Will Love Tend to Make You Do (East, BMI). **VOLT 137**
JOE HINTON—I'm Waiting (Don, BMI). **BACK BEAT 565**
BILLY JOE YOUNG—Standing at the Edge of Paradise (Su-Ma-Counter Part Falls City, BMI). **PAULA 240**
P. W. CANNON—It's a Woman's World (Acuff-Rose, BMI). **HICKORY 1396**
BIG MAYBELLE—It's a Man's Man's World (Dynatone, BMI). **CHESS 1967**
1 + 1—Love's Gonna Live Here (Bluebook, BMI). **M.O.C. 662**
NED TOWNS—How Can You Baby-Sit a Man (Pronto-Lasharette, BMI). **ATLANTIC 2343**

THE ASTRONAUTS—Main Street (Stone Canyon, BMI). **RCA VICTOR 8885**
TYMES—Pretend (Brandon, ASCAP). **MGM 13536**
THE TROLLS—Every Day, Every Night (Pamco-Yvonne, BMI). **ABC 10823**
SUZIE WALLIS—Tell Him (Screen Gems-Columbia, BMI). **RCA VICTOR 8863**
MICKIE FINN—King of the Road (Tree, BMI). **DUNHILL 4038**
BILL HJERPE—Behind the Times (Albet, BMI). **EPIC 10026**
THE SEEDS—Pushin' Too Hard (Neil-Seeds, BMI). **GNP CRESCENDO 372**
RICHIE BRUCE—You're My World (Planetary, ASCAP). **ROULETTE 4691**
LAST WORD—Hot Summer Days (Roosevelt, BMI). **BOOM 60014**
BRIAN BROWNE TRIO—Flowers on the Wall (Southwind, BMI). **ACADEMY 121**
LLOYD LONDON—Let's Build a World of Our Own (Gil, BMI). **UNITED ARTISTS 50036**
HEINZ—Movin' in (Ivy, ASCAP). **TOWER 253**
THE CHARADES—The Key to My Happiness (Hastings, BMI). **MGM 13540**
THE PANDORAS—Sweetheart, Sweetheart (Saturday, BMI). **OLIVER 2003**
VOLCANOS—A Lady's Man (Stillran-Dandelion, BMI). **ARTIC 125**
THE MARTIN SISTERS—Only Seventeen (Maureen, BMI). **BARRY 1006**
STRING-A-LONGS—Mary Ann Thomas (Sands, BMI). **OWN-J 1009**



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- Hank Snow Souvenirs LPM/LSP-2285
- The Browns Sing Their Hits LPM/LSP-2260
- Eddy Arnold Sings Them Again LPM/LSP-2185
- Twilight Memories—The Three Suns LPM/LSP-2120
- Cool Water—Sons of the Pioneers LPM/LSP-2118
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Billboard

HOT 100

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Table with columns: THIS WEEK, Wk. Ago, Wks. on Chart, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Contains top 32 songs including Hanky Panky, Wild Thing, Red Rubber Ball, etc.

Table with columns: 33-65, 17-20, 8-10, 5-7, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Contains songs 33-65 including I Am a Rock, I Want You, Trains and Boats and Planes, etc.

Table with columns: 66-100, 74-80, 81-90, 91-100, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Contains songs 66-100 including Can I Trust You?, See You in September, Tar and Cement, etc.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs A-Z from the Hot 100, including Ain't Gonna Cry No More, Almost Persuaded, Along Comes Mary, etc.

Table listing songs A-Z from the Hot 100, including I Saw Her Again, I Want You, I Washed My Hands in Muddy Water, etc.

Table listing songs A-Z from the Hot 100, including Rain, Red Rubber Ball, Searching for My Love, etc.

Table listing songs A-Z from Bubbling Under the Hot 100, including Warm and Tender Love, Such a Sweet Thing, Lady Jane, etc.

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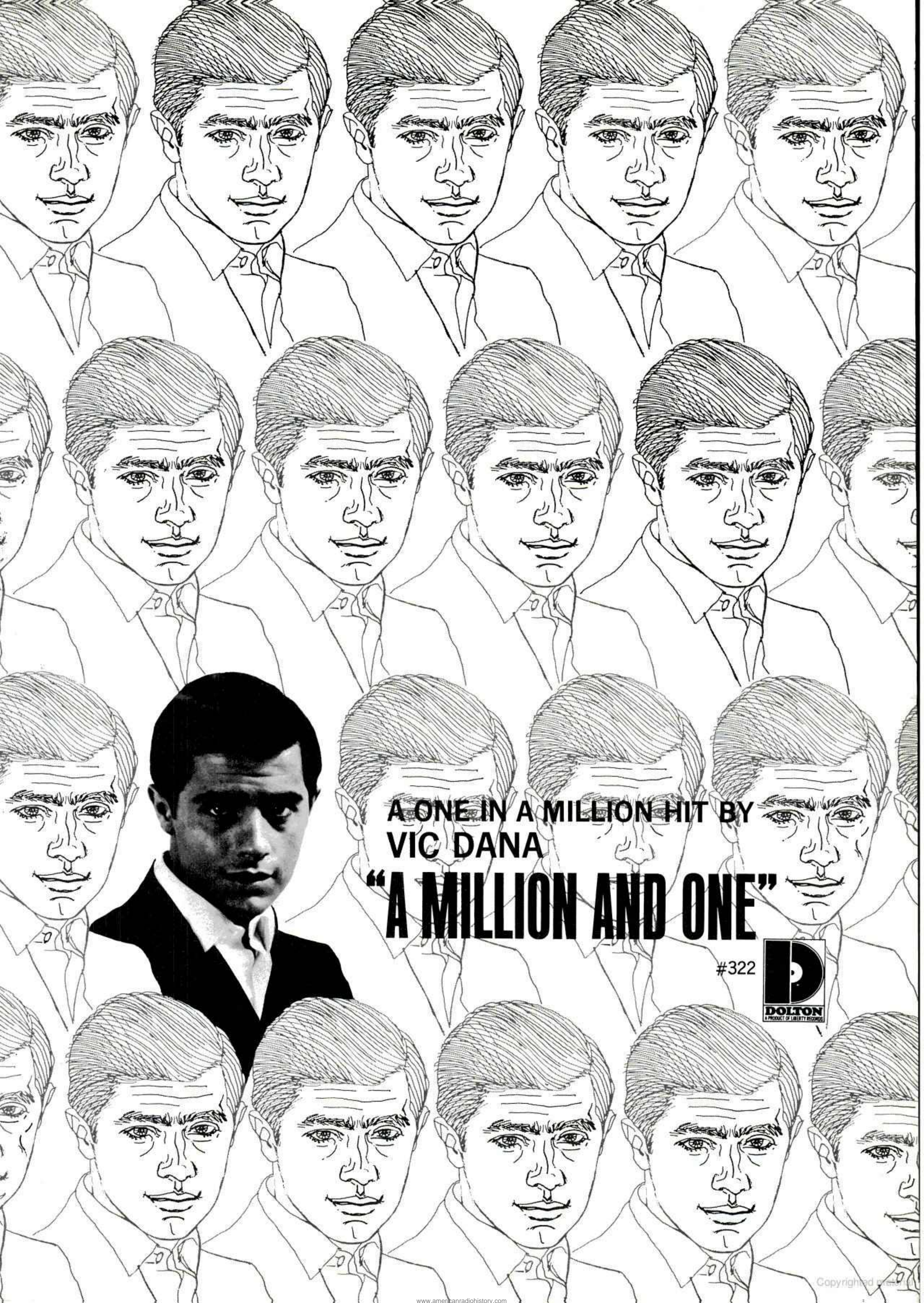
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Billboard TOP 40

EASY LISTENING

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

| THIS WEEK | Wks. Ago | | | TITLE | Artist, Label & Number | Weeks On Chart |
|-----------|----------|----|----|--|---|----------------|
| | 1 | 2 | 3 | | | |
| 1 | 1 | 1 | 1 | STRANGERS IN THE NIGHT ... | Frank Sinatra, Reprise 0470 (Roosevelt-Champion, BMI) | 12 |
| 2 | 2 | 2 | 2 | THE IMPOSSIBLE DREAM ... | Jack Jones, Kapp 755 (Fox, ASCAP) | 11 |
| 3 | 3 | 6 | 8 | SOMEWHERE MY LOVE ... | Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP) | 5 |
| 4 | 5 | 7 | 9 | I ONLY HAVE EYES FOR YOU ... | Lettermen, Capitol 5649 (Remick, ASCAP) | 7 |
| 5 | 8 | 10 | 13 | IF HE WALKED INTO MY LIFE ... | Eydie Gorme, Columbia 43660 (Morris, ASCAP) | 6 |
| 6 | 13 | 25 | 33 | THE WORK SONG ... | Herb Alpert & Tijuana Brass, A&M 805 (Upam, BMI) | 4 |
| 7 | 6 | 4 | 3 | THE MORE I SEE YOU ... | Chris Montez, A&M 796 (Bregman, Vocco & Conn, ASCAP) | 14 |
| 8 | 9 | 9 | 11 | STRANGERS IN THE NIGHT ... | Bert Kaempfert & His Orchestra, Decca 31945 (Roosevelt-Champion, BMI) | 11 |
| 9 | 10 | 12 | 15 | LARA'S THEME ... | Roger Williams, Kapp 738 (Robbins, ASCAP) | 12 |
| 10 | 12 | 20 | 24 | YOU DON'T HAVE TO SAY YOU LOVE ME ... | Dusty Springfield, Philips 40371 (Robbins, ASCAP) | 4 |
| 11 | 4 | 3 | 4 | WIEDERSEH'N ... | Al Martino, Capitol 5652 (Roosevelt, BMI) | 10 |
| 12 | 19 | 30 | 37 | LA BAMBA ... | Trini Lopez, Reprise 0480 (South Mountain, BMI) | 4 |
| 13 | 7 | 5 | 5 | IT'S OVER ... | Jimmie Rodgers, Dot 16861 (Honeycomb, ASCAP) | 9 |
| 14 | 11 | 8 | 7 | MAME ... | Louis Armstrong, Mercury 72574 (Morris, ASCAP) | 11 |
| 15 | 18 | 21 | 25 | HAPPY SUMMER DAYS ... | Ronnie Dove, Diamond 205 (Picturetone, BMI) | 5 |
| 16 | 16 | 17 | 20 | ONE—TWO—THREE ... | Jane Morgan, Epic 10032 (Double-Diamond, BMI) | 7 |
| 17 | 31 | 40 | — | UPTIGHT ... | Nancy Wilson, Capitol 5673 (Jobete, BMI) | 3 |
| 18 | 37 | — | — | GEORGIA ROSE ... | Tony Bennett, Columbia 43615 (Feist, ASCAP) | 2 |
| 19 | 15 | 15 | 18 | IN THIS DAY AND AGE ... | Patti Page, Columbia 43647 (Gallico, BMI) | 6 |
| 20 | 26 | 29 | 31 | SUMMER LOVE ... | John Davidson, Columbia 43635 (Mutual, ASCAP) | 5 |
| 21 | 28 | 37 | — | CAN I TRUST YOU? ... | Bachelors, London 20010 (Miller, ASCAP) | 3 |
| 22 | 17 | 18 | 21 | HOW CAN I TELL HER IT'S OVER ... | Andy Williams, Columbia 43650 (Columbia, BMI) | 6 |
| 23 | 23 | 28 | 30 | DAYDREAMER ... | Robert Goulet, Columbia 43648 (Morris, ASCAP) | 6 |
| 24 | 21 | 24 | 27 | BLACK FOREST HOLIDAY ... | Horst Jankowski, Mercury 72567 (MRC, BMI) | 10 |
| 25 | 27 | 33 | 39 | YOU CAN'T ROLLER SKATE IN A BUFFALO HERD ... | Roger Miller, Smash 2043 (Tree, BMI) | 4 |
| 26 | 20 | 13 | 10 | MAME ... | Bobby Darin, Atlantic 2329 (Morris, ASCAP) | 14 |
| 27 | 32 | 38 | 40 | MISTY ... | Groove Holmes, Prestige 401 (Vernon, ASCAP) | 4 |
| 28 | 33 | 35 | 38 | TRUMPET PICKIN' ... | Al Hirt, RCA Victor 8854 (Mayhew, BMI) | 4 |
| 29 | 35 | — | — | YOU YOU YOU ... | Mel Carter, Imperial 66183 (Mellin, BMI) | 2 |
| 30 | 30 | 31 | 32 | IF I FELL ... | Brothers Four, Columbia 43621 (Maclean, BMI) | 7 |
| 31 | 14 | 11 | 6 | COME RUNNING BACK ... | Dean Martin, Reprise 0466 (Richbarr/Kita, BMI) | 11 |
| 32 | 22 | 14 | 12 | COO COO ROO COO COO PALOMA ... | Perry Como, RCA Victor 8823 (Peer Int'l, BMI) | 9 |
| 33 | 36 | 39 | — | LET IT BE ME ... | Arthur Prysock, Old Town 1196 (Leeds, ASCAP) | 3 |
| 34 | 24 | 16 | 14 | THE LAST WORD IN LONESOME IS ME ... | Eddy Arnold, RCA Victor 8818 (Tree, BMI) | 11 |
| 35 | — | — | — | I COULDN'T LIVE WITHOUT YOUR LOVE ... | Patula Clark, Warner Bros. Bros. 5835 (Northern, ASCAP) | 1 |
| 36 | 38 | — | — | WADE IN THE WATER ... | Ramsey Lewis, Cadet 5541 (Ramsel, BMI) | 2 |
| 37 | — | — | — | 1, 2, 3 ... | Sarah Vaughan, Mercury 72588 (Double Diamond-Champion, BMI) | 1 |
| 38 | 40 | — | — | LARA'S THEME ... | Brass Ring, Dunhill 4036 (Robbins, ASCAP) | 2 |
| 39 | — | — | — | KHARTOUM ... | Ferrante & Teicher, United Artists 50038 (Unart, BMI) | 1 |
| 40 | — | — | — | IT'LL TAKE A LITTLE TIME ... | Jerry Vale, Columbia 43696 (Leeds, ASCAP) | 1 |



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THE FIVE AMERICANS of HBR Records discuss their repertoire with KBOX air personalities shortly before doing a benefit for the Danny Thomas Teenagers March Against Leukemia in Dallas. About 10,000 fans attended the dance-show. From left, KBOX program director Khan Hamon, Jimmy Wright, Norman Ezell, KBOX's Franke Jolle, Jim Grant, Mike Rabon, and John Durrill. Sitting on car's top are KBOX's Bill Ward and Terry Byrd.

Classical Not Our Cup of Tea: 2 St. Louis Stations

ST. LOUIS—This city's two FM stereo multiplex radio outlets have practically deserted classic music programming for more conventional sounds. "You can't even pay the electric bill with classical music," said Ed Ceries, general manager of KSHE-FM, a six-year-old station.

Programming at KSHE-FM and KCFM-FM centers on pop standard and standard recordings interspaced with news, weather, and features. KCFM-FM, now broadcasting its third year of 24-hour stereo, classical recordings are allotted one hour four nights of the week. "We used to carry the Boston Symphony, but we're not even programming that anymore," said Sibley Smith, program director. Only one hour in KSHE's 24-hour daily schedule is devoted to classical recordings.

The result, both stations admit, has been to turn classical purists to buying albums or listening to KFUE-FM, a non-commercial 6,700-watter operated by the Lutheran Church-Missouri Synod. KFUE-FM simulcasts with its AM side during the daylight hours with the FM continuing to 11 p.m. after AM sign-off.

However, the two FM stereo outlets claim they're still able to attract classical fans because of their stereo broadcasts. "There's no place else in the

area they can turn to for stereo," Miss Smith said. Moreover, classical listeners are perhaps more "faithful" to the stations than devotees of standard music.

Potential Great

The potential for FM stereo is great, both stations say. KCFM-FM blankets a 100-mile radius while the smaller KSHE-FM will be up to that range when its new 500-foot-high antenna is completed late this month. According to KSHE-FM survey last year, about 50 per cent of the station's listeners owned FM stereo equipment, Ceries commented.

KSHE began broadcasting as a straight FM outlet in 1960 and converted to stereo the next year. "We felt if you were going to go stereo you had to do it all at once and 24 hours a day," Ceries said. KCFM-FM has been broadcasting since 1955 but switched over to stereo initially after KSHE-FM made its transformation.

KSHE-FM's "up-tempo pop" format successfully makes the outlet sound much like an AM station. "That's probably our biggest problem because we're afraid of being excessively commercial," Ceries explained. Miss Smith has directed the KCFM-FM transformation from a typical FM format of classics and spoken word to what she calls "real good" pop and modern music programming.

Billboard

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0500



RADIO-TV programming

Pirate to Set Anchor Off U. S.?

LOS ANGELES—The United States may have its first pirate radio ship, if all the legal problems, including FCC clearance, can be obtained within the next few weeks.

This is the situation as revealed by rock 'n' roll disk producers Charlie Greene and Brian Stone, two ex-New Yorkers who have hit paydirt in the contemporary market and are planning to hoist their broadcasting colors 12 miles off the coast of New York City.

The two modish dressed producers have found an old ocean liner in Hawaii and this will become their floating rock 'n' roll radio station if their attorney

can obtain clearance for this kind of unorthodox operation. The two explain they have been working on an American version of the British pirate ships ever since they saw how popular and successful the pirate stations were in the United Kingdom.

California radio—or more specifically Los Angeles type Hot 100 stations—are already too successful and tough to lock horns with, the duo feels. The New York teen market, however, is ripe in their opinion for something as unusual as an off-shore station blasting away with the sound of big-beat music. The proposed station would air commercials, news and public service programs (required by FCC

edict in order to show good faith to the community being served.)

Greene and Stone don't expect to be warmly accepted by the Manhattan format stations. The FCC has never been faced with licensing a commercial radio station on a ship. Each ship has to sail under some nation's flag. Presumably the Greene-Stone ship would be registered as a U. S. vessel, placing it under the scrutiny of the Federal laws.

Greene and Stone plan running their pirate ship in a manner similar to the mode of British operation. A New York sales office would be established as an off-shore contact with the floating station.



BOB LEWIS OF WABC, New York, talks with the Herman's Hermits of MGM Records. Lewis, wearing badge, was one of a flock of air personalities who were the guest of the label to welcome the British group to U. S. for a personal appearance tour.

KREP-FM Favorite In the Store and Out

SAN JOSE, Calif. — KREP-FM, a 35,000-watt stereo station, passes one of the stiffest audience tests of any radio station—besides its regular audience, it has a captive audience of record customers in local retail outlets. Sherman Clay, one of the area's largest record and instrument sales chains, uses KREP-FM on its external speakers at their San Jose and Santa Clara stores.

And, so popular is the station with in-store listeners, said KREP-FM owner Robert Podesta, "The record shop claims we have an influence on sales in San Jose. They let us put up our posters about KREP-FM programming in stereo." The station also distributes a playlist of LP's each week to stores and listeners.

The West Coast has long been considered the pacesetter in stereo broadcasting; KREP-FM has evolved a format to fit a special audience. "Our average age in Santa Clara is under 30 years," said Podesta. "We have more four-year college graduates over 25 years of age, per capita, than any other county in the nation. There are about 950,000 people in our county and they came here be-

cause we are a space industrial center.

The station programs to these people "that appreciate light swing and the new renditions of rock 'n' roll standards. We make great use of Billboard in mapping our adult popular music playlist each week. We hold on to the LP's that have a spot on the charts and conform to our adult programming. Promotion men might tag us as chicken rock."

The station uses a formula that features each quarter-hour an up-tempo starter, big band, vocal, solo or group instrumental, big band "slush," and solo or group vocal closer. "Once in a while we'll throw a Bill Cosby or other comedy cut to spice things a little. Soft folk music is played on KREP-FM too."

Joan Schwable directs the programming following a pattern of requests received by telephone throughout the week. Mail and phone calls come from as far north as Eureka, 300 miles away, said Podesta, and Carmel, on the Monterey Bay Peninsula, to the south. Plus Sacramento, Stockton, and San Francisco. Deejays include Ralph Hamilton, Mel Peterson, and John Lester.

Day of Specialist Here: Herson

NEW YORK — The radio field has grown so specialized that markets in which two or more stations have the same format is now the exception rather than the rule. Milt Herson, president of Mark Century, said last week that in nearly every market radio stations have been able to find a niche—to settle on a programming format to reach an audience. The days when a station programmed something for everybody is mostly over. "But there's an audience for everybody."

In most markets, stations with Hot 100 formats reach the majority of the audience, he felt, and believes this will continue to be the case. Mark Century, which provides jingles, deejay introductions, station identifications, contests, and various features to radio stations in the U. S., Canada, Australia, Puerto Rico, the Virgin Islands, and Radio Madrid in Spain, maintains communication with 500 radio stations a month.

Twice a year, the firm conducts a survey. The last survey, Herson said, brought out the fact that "Contrary to general feelings in the industry, Top 40 stations are not interested in talk programs. Those few that said they might consider some form of talk programming wanted it kept to one-minute features." Dave McCormick, program director at KOL in Seattle, for instance, suggested, "Those that would fulfill the educational or discussion FCC license commitments and yet be entertaining to a rock audience—perhaps discussions with record, TV, or movie stars."

Mark Century, formed in

1962 by Herson, an attorney, is now shopping for a "full complement of radio stations." Herson said he was in negotiations for two different stations at present. Mark Century serves 92 of the radio stations in the top 100 markets of the U. S., plus 400 other stations.

Faith in Radio

Herson had a lot of faith in radio. "Radio has to do well over the long run, if for no other reason than the fact that there are a limited number of advertisers who can afford TV and a limited number of spots available on TV for advertising. The only solution, in order to

reach a mass audience, is to turn to radio."

He pointed out that people depend on radio. "In emergency, people always go to radio. Radio undersells itself . . . has had an inferiority complex since the popularity of TV . . . and it's time it lost it."

Mark Century holds a programming seminar each year, generally right before the annual convention of the National Association of Broadcasters. Next year's seminar, Herson said, will discuss radio problems in ever greater depth and offer more "dollar and cents" value to broadcasters than ever before.

WFAS Is Again No. 1 in Commuting With Suburbs

By HERB WOOD

WHITE PLAINS, N. Y. — Westchester County's WFAS has emerged once again as the most-listened-to outlet in this populated suburban county—largely by appealing to the musical tastes of cosmopolitan audiences. The Easy Listening operation was recently Pulse-rated as the No. 1. suburban station in the nation, quite a feat since it is in direct competition with New York City's Top 40 and Easy Listening powerhouses. A recent American Research Bureau (ARB) listener poll determined that more people residing in Westchester listened to WFAS than to the three leading urban

stations located in Manhattan, 20 miles south.

The ARB statistics were compiled over a four-month period, September-October and January-February. To further emphasize the station's growth, a WFAS spokesman said the station has doubled its revenue in the last year and a half, to lead the nation's suburban outlets in total billing. Within the same period, the station quadrupled its listening audience to take first place in the suburban popularity poll.

WFAS' success is a result of the station's programming, promotion and professional quality. Basically an Easy Listening station, WFAS allows its air personalities freedom to interject current hit tunes, folk music, jazz and show songs into the standard good music programming. The effect is a format

(Continued on page 26)



MIKE REINERI, host of the new "Let's Go" bandstand TV show on WFGA-TV, Jacksonville, Fla., interviews a guest while the Illusions of Columbia Records kicks off with their "I Know" single in the background. Reineri is also operations manager of WPDQ radio.

Jet Stream High on 'Train'

NEW YORK — Jet Stream Records, which is distributed by Scepter Records, cut more than 40 different versions of its "Go Go Train," featuring Jackie Paine. The different versions were cut especially for radio stations in the nation's major markets, said label vice-president Marvin Schlachter. The strictly promotional disks feature lyrics using names of deejays. Receiving the special versions in New York were WMCA and WWRL. The record was produced by Huey P. Meaux of Houston.



ALAN LEEDS, music director of WANT in Richmond, Va., chats with Joe Tex, left, of Dial Records. Tex recently starred at Richmond's Mosque Theater. Leeds and WANT air personality Allen Knight emceed the two shows, seen by a total of 7,500 fans.

KHFI-FM Sets Music Festival

AUSTIN, Tex. — KHFI-FM here is presenting its third annual Summer Music Festival July 11-16 in a local outdoor theater. Directed by Rod Kennedy, the shows will feature everything from folk music to symphony music. Artists include the Beers Family, Jimmy Driftwood, Mark Spoelstra, the University of Texas Jazz Lab Band, the Blue Crew, the Festival String Quartet, plus members of the Houston Symphony Orchestra.

JULY 16, 1966, BILLBOARD



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SUMMERTIME

CHESS 1966

Ramsey Lewis

WADE IN THE WATER

CADET 5541

Little Joe Blue

DIRTY WORK GOING ON

CHECKER 1141

Bobby Moore & the Rhythm Aces

SEARCHING FOR MY LOVE

CHECKER 1129

Etta James & Sugar Pie De Santo

IN THE BASEMENT

CADET 5539

CHESS

RECORDS

RADIO-TV PROGRAMMING

Programmer Randal's Top Five

By ELIOT TIEGEL

HOLLYWOOD — The programming pendulum appears to be swinging away from top 40 and expanding into four other categories — r&b, country, easy listening and talk — as means of attaining ratings, reports Ted Randal, free-lance radio programmer.

"Radio is becoming so specialized," he said, that the future looks great for programming specialists who can work all five areas. Randal, who programs 40 domestic radio stations, mostly in secondary markets, claimed there is no programming consulting company working in all areas despite a definite need. He is especially critical of the Easy

Listening stations. Here he said, "sloppy formatting" is a detriment to ratings.

Most free-lance radio programming is in the rock 'n' roll area and, because of formatting, "top 40 was successful." There is formatting now for country radio and that, too, has helped them gain points in major markets.

Randal said he plans getting more involved in all five programming areas to keep abreast of the industry. His formula for programming Hot 100 format radio stations is based on a rigidly controlled concept of 14-15 records played per hour and ad libs.

Randal called his program-

ming concept a "West Coast" sound, claiming that it provides his clients with a distinctiveness in their market. Stations in the East are operating with a worn formula, Randal contends. Randal allows disk jockeys to be "personalities" for only 15 seconds following the completion of a record.

Randal sends out a prototype hour to his clients containing music, news and jingle formats. His stations receive a weekly top 40 singles playlist based on auditions, the artist's name value and past chart successes and national sales. Next to each disk is a key: F-fast; S-slow and M-medium tempo. An A next to any of these letters indicates an adult record which can be played all day. A B connotes a teen-type tune which should not be played before 3 p.m.

Randal's record terminology involves "Yesterday" and "Power Play" singles. "Yesterday" is the expression for past hits; "Power Play," the substitute for "Disc/Covery," relating to the week's best new single. It is played once every other hour until a replacement is sent out.

Randal sends out a complete manual explaining how a DJ should introduce and exit from a record, where station identifications should be slotted, how various news formats are to be incorporated in the hour and a check-list for promotions. "Be former disk jockey and program director said. The majority of bright, tight, brief and real," the Randal's stations are in the rock groove, but he has begun branching out with San Francisco's leading r&b outlet, KDIA. In Southern California he works with KMEN, San Bernardino, and KCBQ, San Diego. He has six stations in Canada and six in Australia. He has been a free-lance programmer for seven years, with 15 years' previous broadcasting experience.

VOX JOX

By CLAUDE HALL

Mel Ryan has been named station manager of KORK-FM in Las Vegas. . . . **Gary Mercer**, formerly with WDHA-FM, Dover, N. J., has joined WTLB, Utica, N. Y., to handle midday air chores.

★ ★ ★

WIP-FM, Philadelphia, has changed call letters to WMMR-FM; the stereo station programs Easy Listening music 24 hours a day. . . . **Ray Simmons** has been named general manager of KXLS-FM stereo, Oklahoma City, Okla. The station plans to begin broadcasting 18 hours of stereo in September.

★ ★ ★

Gary Stevens, air personality on WMCA in New York, is negotiating to do a daily hour show for Radio England, a new American-owned Hot 100 format pirate radio station beaming at Britain. Stevens will record a one-hour show in New York on tape. All disks used will be approved in advance by the British commercial station, but Stevens will be presenting a picture of the New York music scene.

Eddie Truesdell has switched from KROB in Robstown, Tex., a country music operation, to KSIX in Corpus Christi, Tex., an Easy Listening format station. . . . **Tim O'Donnell**, night news editor at WPIX-FM in New York, has been upped to news director.

★ ★ ★

Jeff Wilkinson, formerly with WCRO in Johnstown, Pa., has joined the staff at WVSC-AM-FM, Somerset, Pa. . . . "Rudolph the Red-Nosed Reindeer" will feature a new song when the TV special is shown on NBC-TV network again this December; **Johnny Marks**, the man who created the "Rudolph" tune, is writing the new tune, which will be titled "Fame and Fortune."

★ ★ ★

Robert B. Gregory, with WILI in Williamantic, Conn., four years, has been upped to vice-president and station manager; **Michael Gerardi**, a seven-year veteran of Willie Broadcasting, which owns WILI as well as WINY in Putnam, Conn., has been promoted to vice-president and station manager of WINY.

WFAS No. 1

• Continued from page 24

billed by the station as "fascinating music." Whatever the title, the music obviously appeals to Westchester's sophisticated audience.

With a large segment of the audience consisting of housewives, deejays aim many of their promotions at the ladies. Contests are held, with the winners receiving everything from dinners to disks. In the summer vacationing deejays are replaced by prominent personalities in show business, including Jerry Vale, Joe Harnell, Kai Winding, Bob Holliday and other favorites of the Westchester housewife.

Both the programming and promotions are handled in a professional manner worthy of large urban stations. Although WFAS is just a 1,000-watt outlet, its non-directional signal is beamed into an area with a potential listening audience of 3 million—an area that is covered by 10 major metropolitan stations, and yet still captures the major portion of the radio market.

Much of the station's success is due to air personalities Johnny Michaels, Dan Valle, Jan Manning, Gary Alexander, Mike Metz and Jerry Tano, who keep the music and chatter flowing 24 hours. In addition to their turntable duties, the deejays are frequently seen at concerts and benefits in and around New York City handling emcee chores.

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the last 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 17, 1961

1. Tossin' and Turnin', Bobby Lewis, Beltone
2. Boll Weevil Song, Brook Benton, Mercury
3. Quarter to Three, U. S. Bonds, Le Grand
4. Raindrops, Dee Clark, Vee Jay
5. Yellow Bird, Arthur Lyman, Hi Fi
6. Hats Off to Larry, Del Shannon, Big Top
7. Every Beat of My Heart, Pips, Vee Jay
8. San Antonio Rose, Floyd Cramer, RCA Victor
9. I Like It Like That, Chris Kenner, Instant
10. Dum Dum, Brenda Lee, Decca

R&B SINGLES—5 Years Ago July 17, 1961

1. Tossin' and Turnin', Bobby Lewis, Beltone
2. Boll Weevil Song, Brook Benton, Mercury
3. Quarter to Three, U. S. Bonds, Le Grand
4. I Don't Mind, James Brown, King
5. Every Beat of My Heart, Pips, Vee Jay
6. I Like It Like That, Chris Kenner, Instant
7. Raindrops, Dee Clark, Vee Jay
8. Peace of Mind, B. B. King, Kent
9. Driving Wheel, Little Junior Parker, Duke
10. Stand by Me, Ben E. King, Atco

POP SINGLES—10 Years Ago July 14, 1956

1. The Wayward Wind, Gogi Grant, Era
2. I Almost Lost My Mind, Pat Boone, Dot
3. Moonglow & Theme From Picnic, Morris Stoloff, Decca
4. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
5. Born to Be With You, Chordettes, Cadence
6. I'm in Love Again, Fats Domino, Imperial
7. Standing on the Corner, Four Lads, Columbia
8. On the Street Where You Live, Vic Damone, Columbia
9. More, Perry Como, RCA Victor
10. Moonglow & Theme From Picnic, George Cates, Coral

POP LP'S—5 Years Ago July 17, 1961

1. Carnival, Original Cast, MGM
2. Camelot, Original Cast, Columbia
3. Stars for a Summer Night, Various Artists, Columbia
4. Exodus, Soundtrack, RCA Victor
5. Never on Sunday, Soundtrack, United Artists
6. TV Sing Along With Mitch, Mitch Miller, Columbia
7. Great Motion Picture Themes, Various Artists, United Artists
8. G. I. Blues, Elvis Presley, RCA Victor
9. The Sound of Music, Original Cast, Columbia
10. Genius Plus Soul Equals Jazz, Ray Charles, Impulse

JULY 16, 1966, BILLBOARD

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AL MARTINO'S JUST YESTERDAY

b/w By The River of the Roses

5702

*His latest album—
already zinging up the charts.*



**I THINK I'LL GO
AND CRY MYSELF TO SLEEP
(S) T 2528**



BEHIND THE RECORDS



MITCH RYDER

"The most exciting record of the year" is what critics are calling the New Voice release by Mitch Ryder and The Detroit Wheels. Mitch's rendition of "TAKIN' ALL I CAN GET" is a spine tingling, dynamic vocal that is proof positive he possesses the voice and style to crack the color line. His singing is soulful, gutsy, all heart, and all talent! "TAKIN' ALL I CAN GET" could be the big hit of the year!!!

★ ★ ★

Radio personalities who are on the ball seem to have the most popular shows. A case in point is Roddy Rodney, brilliant record spinner of KBW. He long-distanced Dan Crewe to say he's going on the new Eddie Rameau Dyna-Voice release "I MISS YOU" because he thinks it's great and could be a big one for Eddie. All concerned thank Rod for those kind words.

★ ★ ★

Dey & Knight will be heard night and day with their new Columbia release "SAYIN' SOMETHIN'". Richard and The Young Lions are roaring on Philips with "OPEN UP YOUR DOOR". Denny Randell and Sandy Linzer have come up with another topdrawer waxing for their Oliver label— "SWEETHEART, SWEETHEART," sung by the Pandoras. "SHE AIN'T LOVIN' YOU," the Date platter by The Young Cousins, is living up to our predictions of being a chart potential!

★ ★ ★

All These Songs Published by Saturday Music, Inc.
 "TAKIN' ALL I CAN GET," written by Bob Crewe-Gary Knight.
 "I MISS YOU," written by Larry Brown, Ray Bloodworth, Gary Knight.
 "SAYIN' SOMETHIN'," written by Bob Crewe-Gary Knight.
 "OPEN UP YOUR DOOR," written by Larry Brown, Ray Bloodworth, Neval Nader.
 "SWEETHEART, SWEETHEART," written by Denny Randell-Sandy Linzer.
 "SHE AIN'T LOVIN' YOU," written by Bob Crewe, Larry Brown, Ray Bloodworth.

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

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TOP SELLING R & B SINGLES

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

| This Week | Last Week | Title, Artist, label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title, Artist, label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 2 | AIN'T TOO PROUD TO BEG 8 Temptations, Gordy 7054 (Jobete, BMI) | 8 | 25 | 28 | I NEED LOVE 4 Barbara Mason, Arctic 120 (Stilran-Dandelion, BMI) | 4 |
| 2 | 2 | LET'S GO GET STONED 7 Ray Charles, ABC Records 10808 (Baby Monica, BMI) | 7 | 26 | 26 | THAT'S ENOUGH 3 Roscoe Robinson, Wand 1125 (Kapa, BMI) | 3 |
| 3 | 4 | COOL JERK 15 Capitols, Karen 1524 (McLaughlin, BMI) | 15 | 27 | 23 | TAKE THIS HEART OF MINE 6 Marvin Gaye, Tamla 54132 (Jobete, BMI) | 6 |
| 4 | 5 | HOLD ON! I'M COMIN' 15 Sam & Dave, Stax 189 (East-Pronto, BMI) | 15 | 28 | 33 | BABY, IT'S OVER 3 Bob & Earl, Mirwood 5517 (Arima, SESAC) | 3 |
| 5 | 3 | BAREFOOTIN' 12 Robert Parker, Nola 721 (Bonatemp, BMI) | 12 | 29 | 32 | LAUNDROMAT BLUES 4 Al King, Stax 190 (East, BMI) | 4 |
| 6 | 9 | GOOD TIME CHARLIE 7 Bobby Bland, Duke 402 (Don, BMI) | 7 | 30 | — | OPEN THE DOOR 1 Darrell Banks, Revilot 201, (Myto, BMI) | 1 |
| 7 | 10 | NEIGHBOR, NEIGHBOR 8 Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI) | 8 | 31 | — | YOUR GOOD THING (Is About to End) 1 Mabel John, Stax 192 (East, BMI) | 1 |
| 8 | 6 | (I'M A) ROAD RUNNER 11 Jr. Walker & All Stars, Soul 35015 (Jobete, BMI) | 11 | 32 | 38 | WE'LL BE UNITED 2 Intruders, Gambel 201 (Sharpe, BMI) | 2 |
| 9 | 13 | WITH A CHILD'S HEART 4 Stevie Wonder, Tamla 54130 (Jobete, BMI) | 4 | 33 | 31 | WHEN A WOMAN LOVES A MAN 8 Esther Philips, Atlantic 2335 (Pronto-Quinvy, BMI) | 8 |
| 10 | 11 | MY LOVER'S PRAYER 6 Otis Redding, Volt 136 (East-Time-Redwal BMI) | 6 | 34 | — | MISTY 1 Groove Holmes, Prestige 401 (Vernon, ASCAP) | 1 |
| 11 | 17 | SUNNY 4 Bobby Hebb, Philips 40365 (Portable, BMI) | 4 | 35 | 40 | SHARE WHAT YOU GOT (But Keep What You Need) 2 William Bell, Stax 191 (East, BMI) | 2 |
| 12 | 14 | LOVING YOU IS SWEETER THAN EVER 5 Four Tops, Motown 1096 (Jobete, BMI) | 5 | 36 | 34 | I DON'T WANT TO LOSE YOU 3 Steve Mancha, Groovesville 1002 (Myto & Groovesville, BMI) | 3 |
| 13 | 8 | WHEN A MAN LOVES A WOMAN 14 Percy Sledge, Atlantic 2326 (Pronto-Quinvy, BMI) | 14 | 37 | — | RIGHT TRACK 1 Billy Butler, Okeh 7245 (Jalynne, BMI) | 1 |
| 14 | 7 | I'LL LOVE YOU FOREVER 14 Holidays, Golden World 36 (Myto, BMI) | 14 | 38 | — | I'VE GOT TO GO ON WITHOUT YOU 1 Van Dykes, Mala 530 (Aim, BMI) | 1 |
| 15 | 15 | NINETY-NINE AND A HALF 6 Wilson Pickett, Atlantic 2334 (East-Pronto, BMI) | 6 | 39 | 39 | WHEN YOU WAKE UP 2 Cash McCall, Thomas 8830 (Cragvee & Special Agent, BMI) | 2 |
| 16 | 16 | OH, HOW HAPPY 8 Shades of Blue, Impact 1007 (Myto, BMI) | 8 | 40 | — | HANKY PANKY 1 Tommy James & the Shondells, Roulette 4686 (T.M., BMI) | 1 |
| 17 | 18 | I LOVE YOU 1,000 TIMES 10 Platters, Musicor 1166 (Ludix, BMI) | 10 | — | — | — | — |
| 18 | 19 | JUST A LITTLE MISUNDERSTANDING 5 Contours, Gordy 7052 (Jobete, BMI) | 5 | — | — | — | — |
| 19 | 20 | IT'S AN UPHILL CLIMB TO THE BOTTOM 4 Walter Jackson, Okeh 7247 (Metric, BMI) | 4 | — | — | — | — |
| 20 | 22 | WHOLE LOT OF SHAKIN' IN MY HEART (Since I Met You) 4 Miracles, Tamla 54134 (Jobete, BMI) | 4 | — | — | — | — |
| 21 | 21 | IT'S A MAN'S MAN'S MAN'S WORLD 11 James Brown & Famous Flames, King 6035 (Dynatone, BMI) | 11 | — | — | — | — |
| 22 | 12 | S.Y.S.L.J.F.M. (The Letter Song) 8 Joe Tex, Dial 9902 (Tree, BMI) | 8 | — | — | — | — |
| 23 | 24 | LET ME BE GOOD TO YOU 11 Carla Thomas, Stax 188 (East, BMI) | 11 | — | — | — | — |
| 24 | 27 | TEENAGER'S PRAYER 6 Joe Simon, Sound Stage 7 2564 (Frederick, BMI) | 6 | — | — | — | — |

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.

NO NEW ACTION SINGLES THIS WEEK

Billboard SPECIAL SURVEY for Week Ending 7/16/66

TOP SELLING R & B LP's

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

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | 9 | LOU RAWLS LIVE! 12 Capitol T 2459 (M); ST 2459 (S) | 12 | 14 | 9 | A TOUCH OF TODAY 8 Nancy Wilson, Capitol T 2495 (M); ST 2495 (S) | 8 |
| 2 | 2 | WHEN A MAN LOVES A WOMAN 7 Percy Sledge, Atlantic 8125 (M); SD 8125 (S) | 7 | 15 | 11 | GOT MY MOJO WORKING 19 Jimmy Smith, Verve V 8642 (M); V6-8642 (S) | 19 |
| 3 | 4 | SOUL ALBUM 11 Otis Redding, Volt 413 (M); S 413 (S) | 11 | 16 | 17 | WILDEST ORGAN IN TOWN! 3 Billy Preston, Capitol T 2532 (M); St 2532 (S) | 3 |
| 4 | 16 | GETTIN' READY 2 Temptations, Gordy GLP 918 (M); SLP 918 (S) | 2 | 17 | — | THIS OLD HEART OF MINE 1 Isley Brothers, Tamla TLP 269 (M); SLP 269 (S) | 1 |
| 5 | 3 | CRYING TIME 20 Ray Charles, ABC Records ABC 544 (M); ABCS 544 (S) | 20 | 18 | 18 | UNBELIEVABLE 17 Billy Stewart, Chess LP 1499 (M); ST 1499 (S) | 17 |
| 6 | 5 | UP-TIGHT 8 Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S) | 8 | 19 | 13 | THE LOVE YOU SAVE 11 Joe Tex, Atlantic 8124 (M); SD 8124 (S) | 11 |
| 7 | 7 | SOUL MESSAGE 11 Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S) | 11 | 20 | 20 | I HEAR A SYMPHONY 18 Supremes, Motown MLP 643 (M); SLP 643 (S) | 18 |
| 8 | 8 | TEMPTIN' TEMPTATIONS 33 Gordy G 914 (M); GS 914 (S) | 33 | — | — | — | — |
| 9 | 10 | GOTTA TRAVEL ON 5 Ray Bryant Trio, Cadet LP 767 (M); LPS 767 (S) | 5 | — | — | — | — |
| 10 | 12 | GOIN' OUT OF MY HEAD 17 Wes Montgomery, Verve V 8642 (M); V6-8642 (S) | 17 | — | — | — | — |
| 11 | 6 | MARTHA & THE VANDELLAS GREATEST HITS 6 Gordy 917 (M); GS 917 (S) | 6 | — | — | — | — |
| 12 | 15 | MOODS OF MARVIN GAYE 4 Tamla TLP 266 (M); SLP 266 (S) | 4 | — | — | — | — |
| 13 | 14 | I LOVE YOU 1,000 TIMES 4 Platters, Musicor MM 2091 (M); MS 3091 | 4 | — | — | — | — |

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.

NO NEW ACTION LP's THIS WEEK

The teen scene is flipping out to the sound of Date's boss singles!



'If You Ever'

c/w 'Eternally' 2-1518

The Charmaines

The Charmaines reign
supreme!



'Tell It to the Preacher' 2-1517

London and The Bridges

A mesmerizing beat that
will knock 'em for a loop!



'The World I Used to Know' 2-1515

The Will-O-Bees

A great new group
invades the teen scene!

Contact your Columbia Records distributor.
Like now!

**date**

Disk Artists Sweep at Meritas

By KIT MORGAN

MONTREAL — The dominant position of the record industry in the French-Canadian entertainment scene was well illustrated at the annual Gala des Artistes last month when 13 of 28 Meritas trophies went to recording artists, while the balance were spread among radio, TV, theater, film and sports.

The annual event is sponsored by Peladeau Publications, publishers of four weekly tabloid papers covering the entertainment scene, and it has all the importance, prestige and excitement of the Oscars, Grammys, etc., in the U. S. The awards presentation packed the 2,500-seat St. Denis Theater and at-

tracted hundreds of fans who blocked the streets to see celebrities. The hour-long presentation was telecast live on three stations and presented later on six others, sponsored by Coca-Cola Ltd. (whose commercials feature many of the top recording artists who appeared on the show), reaching an estimated four million. The presentations were followed by a gala reception ball.

Climax of the presentations, and of many months' publicity, was the naming of Miss and Mrs. Radio-TV and the two Discoveries of the Year, elected by votes from the readers of the Peladeau papers. This year, recording artists swept three of the four titles, with Apex star

Dominique Michel the popular favorite for Miss Radio-TV (with 31,248 votes) and Tele-disc's Claire Lepage (29,654 votes) and RCA Victor's Daniel Guerard (30,112 votes) named the Discoveries of the Year. Guerard also received the Meritas trophy for the recording artist to hold the No. 1 spot on the Meritas hit parade chart for the longest time, for his RCA Victor single, "Aline." Oliver Guimond, veteran comedian and all-round entertainer, was named Mr. Radio-TV (33,649 votes).

Other Artists

Other recording artists presented with the Meritas statuettes were:

Cesar et les Romains (citation as the most spectacular group of the year; Jenny Rock (Apex Records), as the go-go singer of the year; Claude Leveillee (Columbia in Canada), and also well-known in France, as the chansonnier of the year; Les Cailloux (Capitol), for their remarkable work as folksingers; Les Feux Follets, the national folk ensemble (RCA Victor), for their roles as impressive ambassadors of Quebec abroad; Michel Louvain (Apex), and Monique Gaube, on one of the Trans-Canada labels, for their musical TV program, "Nous les amoureux"; Jen Rogers (RCA Victor), for combining his talents as a singer with those of emcee and deejay; Paolo Noel (RCA Victor), for his hosting of "Toast and Coffee" on CFTM-TV; and Guy Godin (RCA Victor), for his work in films and in particular in the film "La corde au cou."

A Meritas trophy was presented to Jacqueline Vezina for her establishment last year of the annual Festival du Disque, a five-day exhibition and awards competition for the French-Canadian record industry. A special Meritas trophy was presented to French impresario Bruno Coquatrix, whose acceptance speech was filmed and shown at the theater and on TV, for his encouragement of French-Canadian entertainers by presenting them at L'Olympia in Paris. Radio station CJMS-FM also received an award saluting its contribution to the new growth of operetta in Montreal.



WENCKE MYHRE, center, Norwegian vocalist, leads apple-biting ceremonies at the Baden-Baden Song Festival after the tune she sang, "Beiss nicht gleich in Jeden Apfel (Don't Bite in Every Apple) won first prize. Joining her are the singers of the runner-up selections, Elisa Gabbai and Roy Black.

Petula Clark Heading for U. S. and TV, Club Dates

LONDON—A series of major American cafe and TV dates in the fall has been scheduled for Petula Clark.

Television dates scheduled include the Rodgers and Hart special with the Count Basie orchestra, and spots on the Andy Williams, Roger Miller and Ed Sullivan shows. These are being taped early in October with a Danny Kaye shot in November. She appears with Dean Martin in January, then does a Sullivan return.

She has a two-week return booking at the Copacabana in New York beginning Oct. 13, and follows with a two-week concert tour and a month in Reno.

Miss Clark has just completed a month at the Savoy Hotel, London, her first British cafe date. She also packed in other work in what was her first long British stay in some years. It included a six-program series for BBC-TV, plus singles and albums in English and French recorded at Pye studios.

Her new British single "I Can't Live Without Your Love" instantly hit the charts. She is now back in France, which she makes her home, doing the con-

tinental summer circuit, shortened this year because of her British and U. S. commitments.

Ariola Adding To European Sales Network

GUETERSLOH — Ariola is expanding its European sales operations.

Ariola's general manager, Dr. Werner Vogelsang, and export manager George Ehmke have been to Holland for talks with Robert Oeges, managing director of Negram, which handles distribution of Ariola's pop and classic material in that country.

Ehmke also has been in Zurich, Copenhagen and Brussels for talks with Ariola affiliates.

Ariola reports a sharp rise in the sale of its material in Canada, too. T. St. Clair Low, president of Canadian Music Sales, Toronto, was here for talks on Ariola sales in that country. Low's organization is Ariola's Canadian affiliate.

Along with stepping up sales promotion in the export markets, Ariola is putting increased emphasis on foreign artists. The disk company said "Juanita Banana," with the original version by the Peels, has sold 100,000 copies, and is at the top of the list in Switzerland as well as Germany.

Stone Label Set Up In Belgium, Holland

TORONTO — Following an eight-day European trip last month, Robert J. Stone of Robert J. Stone Associates has announced the establishment of the Stone label in Belgium and Holland, to be distributed by Discobel. The label will feature Canadian and U. S. material repped by RJSA, and bows with "That's Why I Love You Like I Do" by Canadian Joey Hollingsworth, on Apex here, and "Dance Girl" by Roy C, from Jameco in the U. S.

The new Stone label is distributed in Canada by Sparton

(Continued on page 32)

'Apple' the Apple of German Fest's Eye

BADEN-BADEN — "Beiss nicht gleich in jeden Apfel" (Don't Bite in Every Apple), sung by the Norwegian Wencke Myhre—has captured the 1966 German Song Festival, the song was written by Hans Blum (music) and Werner Raschek (lyrics). Raschek is international a&r manager of Electrola, one of the three disk companies boycotting the festival. The winning title is released by Polydor. The surprise is that of the first five titles four are sung by Polydor singers. The three top titles were: (1) Beiss nicht gleich in jeden apfel; Wencke Myhre; Polydor, Hans Blum (music), Werner Raschek (lyrics); Minerva, 146 points; (2) Nur wenn du bei mir bist; Elisa Gabbai; Hansa-Ariola; Kurt Lindenau (music), Rolf Piro (lyrics); Tutti, 79 points; (3) Irgendjemand liebt auch dich; Roy Black; Polydor; Christian Bruhn (music), Michael Holm (lyrics); Intro, 78 points.

The runner-up titles were "So alt wie die Welt," sung by Brigitt Petry (Polydor), written by Bert Grund (music) and Horst-Heinz Henning (lyrics), 51 points. "Es koennte Liebe sein," sung by Lill Lindors

(Polydor), written by Piet Jacques (music) and Bibi Johns-Johnny Carlson (lyrics), 49 points.

Titles were chosen by the public here, by 11 juries in several German radio and TV stations, and by a public opinion research of 3,000 TV listeners, made by the Infratest institute.

About 70 newsmen and 150 publishers, songwriters, composers, representatives of record companies, artists and radio and TV people attended. Festival officials stated that it was a contest for composers and writers, not for singers. But the experts stated that interpreter, the singer, becomes the winner. This festival showed that some titles with good music and lyrics had no chance because the singers were not good. At first the new association for the festival (Verein zur Foerderung der Deutschen Tanz-und Unterhaltungsmusik) announced that stars like Peter Alexander or Caterina Valente would participate as interpreters. But this was not so. The disk companies must have artists of high quality if future festivals are to succeed.

WESTERN LP— ITALIAN STYLE

FRANKFURT — There is something new on the country racks in West Germany disk shops—the first Italian-produced western music. Although entirely of Italian origin, it is being given heavy sales promotion as "Authentic American-type Western music." This new departure comes from the soundtrack of the Italian "instant Western," "A Hole in the Silver Dollar."

The film is called an "instant Western" because it was produced in a few weeks. The film story has an American Civil War setting. The life of the hero, Gary O'Hara (played by Giulian Gemma) is saved in a pistol duel by a silver dollar. The theme melody is titled, "A Man . . . A Story." The film, shot in Rome with Italian actors, was produced by Adria.

LONG ON RULES, SHORT SIGHT

BIELLA—The slight difference in appearance between beat musicians and women brought embarrassment to a doorman hired by a local industrialist when he gave a reception for participants of the Cantagiro (Singing Tour) on its opening night here.

All of the top singers, organizers and journalists were invited but the doorman was given instructions not to admit any "capellone," as the long-haired beat musicmakers are known in Italy. All went well until one insistent individual who was barred brought the industrialist to the door to find out what was wrong.

"I'm trying to obey your orders," said the doorman before the man could explode with the explanation, "But that's my wife!"

MANY LP MARKETS, SAYS EMI'S WALL OF U.K. SPURT

OSLO — "The thing that's happening in England today is the increase in the sales of LP's. This is the main reason why it's important to offer the public LP's in all price categories."

This is the view of EMI managing director John E. Wall, who came to Norway this week to visit the company's Norwegian outlet, Carl M. Iversen A/S. He was accompanied by overseas division director J. G. Stanford and supervisor for Norway, Steve L. G. Gottlieb, of Copenhagen.

"EMI has outlets in 26 countries, and we make a point of visiting every country to look things over. That is more important than only writing letters. Last year, for the first time, all 26 branch offices listed a profit. One of the problems we discussed was the exporting of

music for Pleasure series. These LP's sell for \$1.80, while the price for singles is around \$1. We started issuing this series because we wanted to cover all fields of the LP market. Some want Beethoven's 5th regardless, and buy any record version, others want a special recording and gladly pay the ordinary price of \$6."

"Without a doubt, American pop music is again gaining in the U. K. But on the other hand it is easier for a British pop artist to break through in the U. S. That is the most important result of the British invasion a couple of years ago. On the other hand, many British artists today are more popular in the U. S. than they are in England, for instance the Herman's Hermits, the Dave Clark Five, etc."

FROM THE MUSIC CAPITALS OF THE WORLD

CHICAGO

Welcome musicmen! Chicago is music center international this week with goings on of the 65th NAMM Convention and Music Show at the Conrad Hilton Hotel. Making music at the Music Industry Banquet on Wednesday night (13) will be "Mr. Piano," Roger Williams, with Lou Breese and his orchestra providing dance music. Meanwhile, tonight, in Chicago's restaurants and cabarets, the tape CARtridge marketers are shaking out all the concepts that appeared at the show. The direction the industry will take may well have been set at this year's NAMM show. . . . Inventors Carl Eilers and Adrian DeVries of Zenith Radio Corp. have received basic patents on the stereo-FM system now used by some 470 FM stations around the country. . . . Contractless Chad Mitchell is expected to sign any minute. . . . Keith Everett is back from Vietnam with a new song, "She's the One Who Loved Me," which he wrote while languishing in a fox-hole near DaNang. . . . All summer long WIND Radio is presenting candid interviews with record artists, such as Frankie Laine, Tony Bennett, Steve Lawrence, Anita Kerr, Jack Jones, Henry Mancini, Al Martino, Ramsey Lewis and Eddy Arnold. Producer Bob Emery guarantees these are "different" star interviews. . . . Starting last week, WSDM-FM instituted a new news policy: no bad news. . . . WXCL Radio in Peoria reports success with its promotion involving Ned Miller's Capitol recording, "Summer Roses." Station is of modern country format. . . . A jazz festival set for Cleveland beginning Aug. 6 (George Wein is involved) will bring in Sarah Vaughan, Miles Davis, Dave Brubeck, Horace Silver, Jimmy Smith and Joe Williams. . . . Wein is also staging the fifth annual Ohio Valley Jazz Festival in Cincinnati Aug. 5. . . . On July 31 Herman's Hermits and the Animals will concertize at the International Amphitheater. The Beatles come to the same barn Aug. 12, of course. . . . Dennis Ganim, Curley Tate, Alan Mink, Chuck Livingston, Aaron Gold and Oscar Brown, Jr. took stock of property Spanky and the Gang in a meeting last week at Mother Blues. The Gang record for Mercury, appear at Tate's club now and then, are featured in Brown's "Summer in the City" review just opened at Harper Theater and are publicized by Gold. . . . Erroll Garner opens at the London House tomorrow night (12). He'll be followed to the club by the Quartette Tres Bien on July 26. . . . Roland Kirk, who just wound up three weeks at the Village Gate, is requesting release from his Limelight Records contract. Kirk has informed Mercury president Irving Green that "the label has not lived up to the terms of my contract, signed in July 1965." Kirk did not elaborate and Green has not commented. . . .

SAPAR URGES: TONE DOWN

ROME — SAPAR, national coin machine association, has inaugurated its summer slogan, "Reduction of Noise Instead of Hours," as a means of co-operating with local authorities, particularly at summer resorts. The organization is anxious to cut down local ordinances which would restrict operating hours by assuring the police that noise from jukeboxes will be reduced during late hours. SAPAR is urging all locations to equip themselves with remote control devices to cut down the sound as part of the campaign. . . .

Easy Listening music and sports programming are celebrating the first anniversary of their wedding at WLS-FM today (11). . . . Through a special deal with the American Association of Pigeon Fanciers, Chicago writers got caged homing pigeons in connection with the release of Ric Martin's MGM record. The poor pigeons were all released post-haste. . . . The Miles Davis Quintet opens at the Plugged Nickel in Old Town July 20. . . . Here comes another hot Chicago-area group, the Cryin' Shames, with a record called "Sugar and Spice" on the Destination label. It's sold some 15,000 locally, we're told. Dex Card of WLS reportedly discovered the sextet, from suburban Elmhurst, in the main. . . . Effective June 27 Summit Distributors was in new quarters at 7447 N. Linden Avenue, moving from 1345 Diversey Parkway. . . . Mercury vice-president Charles Fach, married June 4 to Marcia Matyga, spent part of his honeymoon in England chatting with major channels of talent to the Mercury label family, talked to such as Les Gould, Jack Baverstock, Johnny Franz, of Philips and Fontana; agents Maurice King and Barry Clayman (Walker Brothers); Dick James and Larry Page (Troggs' producers); Jerry Bron, agent and Shel Talmy, producer for the Manfred Mann; Christ Stamp and Kit Lambert, producer and manager of the Merseys; Ken Howard, manager of Dave Dee, Dozy, Beaky, Mick and Tich; Danny Betesh and Ric Dixon, Mindbender mentors; James O'Farrell, manager of Freddie and the Dreamers. . . . And yet another Chicago group, the Little Boy Blues, have a respectable thing in "I Can Only Give You Everything" on IRC Records and were asked on the Paul Revere and the Raiders show at McCormick Place July 2. IRC's Jerry Man is currently coaching 60 local rock groups. RAY BRACK

MEXICO

Frank Sinatra's new hit, "Strangers in the Night," has been released by Gamma in an attractive EP. . . . Orfeon has found in a 20-year-old Mexican Tommy Lopez a faithful James Brown follower who sings in Spanish and acts in a Latin way exactly as his American idol. Lopez recorded for RCA. . . . The theme songs of three TV comedies produced by actor-director Ernesto Alonso have been hits on RCA records: "La Mentira," sung by Pepe Jara, "Te amare toda la vida," sung by Sonia from Chile, and now "El Desperter" by Marco Antonio Muniz. . . . "Sounds of Silence," by Simon & Garfunkel, and "Turn, Turn, Turn!" by the Byrds have been issued by CBS. . . . "Cha, Cha, Cha" and "Discotheque 2" by Enoch Light are the latest Command records pressed locally by Gamma. . . . The first local recording of the hit song of French new wave singer-composer Herve Vilard, "Capri c'est fini," has been recorded in a Musart LP by famed Spanish singer Gloria Lasso. . . . The first visit of Alan Livingston, president of Capitol Records, is expected in Mexico this month. . . . Ronald S. Kass, European-based director of overseas operations of Liberty, spent a few days here with publishers. He will come back in August and will settle the Mexican representation of Metric Music, a group of Liberty-owned publishing companies. . . . Peerless holds its third sales convention. Leo Porias, general manager, and Alejandro Zaldivar, assistant general manager, presided over a series of discussions. . . . Jose Luengo, sales manager of Musart, spent two weeks in Central America supervising the new distributing set-up in this area for Musart by the Dideca company of Guatemala. . . . After a three-month trip around the world, including a month in Japan, Nestor N. Selasco, president of Music Hall, Buenos

'Curtain' Fests Wooing the West

COLOGNE — For the first time, western disk firms and artists are receiving invitations to take part in Iron Curtain pop music festivals.

Hungary and Poland are rolling out the Red carpet for the Balaton-Plattensee Festival Aug. 20 and the Zoppot Festival from Aug. 25 to 28, respectively.

Promotional material received here is lavish with praise for western pop music and western pop artists, and the sponsors of both festivals refer to their events as being "the Socialist (Communist) answer to San Remo and Baden-Baden."

In fact, the Plattensee festival closely follows the format of the Baden-Baden pop festival: its purpose is to develop pop music talent. It is sponsored by the Hungarian TV network and is open to all composers and authors, with each contestant being permitted two entries, either chansons or dance numbers.

This year, the Hungarian festival is being given a strong western accent to create contacts to the western market. Zoppot has a similar western orientation this year. Press material being flooded into West Germany describes it as the "international chanson festival,"

Aires, spent a few days here on his way home. He talked with Gamma and Orfeon executives.

OTTO MAYER-SERRA

MILAN

Paul Marshall, American lawyer, and Dean Crewe, American publisher and producer, stopped here during their European trip. Among others, they met with Joe Giannini of CGD. . . . Vittorio Somalvico, Sugar Music-Pickwick section manager, back from London, where he attended a Tom Jones recording. . . . Tony Dallara won the Festival of Palma de Majorca, Spain, with "Margherita." Dallara was supported by Discos Belter, which distributes his records there. . . . CGD released an album by Dionne Warwick, recorded live at the Olympia of Paris, under the Scepter label, which they distribute. . . . A TV show dedicated to Claudio Villa, Fonit-Cetra, will be aired this month. Villa flew to Moscow, where he will start an extensive tour. . . . Fred Bongusto, winner of the radio contest "A Record for the Summer" with "Prima C'Eri Tu," participated on a TV show, in London, with Petula Clark, July 4. . . . Jean Claude Pascal, EMI, singer and actor, now in Cologne, Germany, to take part in the film, "Born Free," will record the Italian version of the theme. . . . Gilbert Beaud, French EMI, will tour Italy, from July 20 to 30, through Milan, Trieste, Venice, Riccione, Viareggio and Campione. . . . Orietta Berti, Phonogram, will be awarded a golden gondola by the organizers of the Venice International Festival of the Light Music for her "Tu Sei Quello" (You

IMMEDIATE AND MGM IN DEAL

LONDON — Pending completion of a contract, Andrew Oldham is assigning his Immediate Records product to MGM for the U. S. In deals negotiated by his American manager, Allen Klein, Oldham's duo Twice as Much has an MGM release, "Sittin' on a Fence." Chris Farlowe's British hit "Out of Time" is also getting MGM release. . . .

and claims that Zoppot is gaining "international importance year by year."

37 Nations

Thirty-seven nations will be represented at Zoppot. Each nation will be represented by not only artists but also by one member of the jury and one observer.

The strong international accent being given Zoppot is underlined by the fact that the first day of the festival will be an "international day." The second day is the "Polish Day,"

IFPI Chief's 'White Paper'

LONDON—Stephen Stewart, chief executive of the International Federation of the Phonographic Industry, will go to North America next month to present a paper, "Blanket Agreements for Royalties," at a symposium at the American Bar Association meeting in Montreal.

Others presenting papers on the same subject are ASCAP counsel Herman Finkelstein and Dewey Cunningham of BMI.

They will cover the whole field of contracts made for an entire industry or country

with entrants to sing a Polish song of their choice in their own language. The final day will have contestants singing one or two songs of their choice from the repertory of the record company which they represent.

Thus, Zoppot is bidding for business between Polish and international disk firms. The German record industry will be represented by Electrola, CBS Schallplatten, Deutsche Gramophon, Philips, and the East German VEB Deutsche Schallplatten.

by societies representing record manufacturers, publishers, broadcasters and authors.

A day has been set for the papers and subsequent discussion. U. S. copyright registrar Abraham Kaminstein will speak at lunch.

Stewart, an attorney, is director-general of IFPI, which now represents virtually the world's record manufacturers outside the U. S. in copyright, royalty, protection from copying and piracy, broadcasting and allied legislative matters.

Are the One), which won the 1965 "A Record for the Summer" contest, and which reached 300,000 copies, according to statements made to SEDRIM (mechanical copyright collecting society). . . . Phonogram will take part in the Song Festival of Pesaro with Orietta Berti, Armando Savini and Tony Sheridan. . . . The International Song Festival of Lugano, Switzerland, was won by a team formed by Remo Germani, Saar; Orietta Berti, Phonogram; and Pino Catini, Ricordi. . . . Joe Giannini, CGD, said they are working for the 1967 San Remo Festival and are dealing with Steve Rossi and Marti Allen, the Platters and Gene Pitney, Musicor; the Kessler Sisters, CBS; Dionne Warwick, Scepter; Les Surfs and Marie Laforet, Festival of France. GERMANO RUSCITTO

NEW YORK

The Wild Ones, United Artists Records group, are on a cross-country tour under the sponsorship of the Sears Stores. . . . The Smothers Brothers have been signed to appear at the Canadian National Exhibition in Toronto, Aug. 19-25, on the same bill with the New Christy Minstrels. . . . Paul Anka, RCA Victor artist, will appear in seven cities in Czechoslovakia from Aug. 24 through Aug. 30. . . . Sammy Davis launched his partnership with Dan Segal in the Living Room with a celebrity-press party at the club on July 6. . . . Petula Clark has been signed for a month-long engagement at Harold's Club in Reno from Dec. 5 through the New Year. . . . Rick Shorter, songwriter for E. B. Marks and record producer-performer, was the subject of a feature story in the July issue of Tan magazine.

Gordon Lightfoot, United Artists Records' Canadian-born singer, set for the Rheingold Central Park Music Festival on July 23. . . . E. B. Marks Music has published the piano arrangement of the theme from the film "The Shop on Main Street." . . . Frank Abramson, Eastern representative for Lawrence Welk's music firms, became a grandfather on June 29. . . . Miles Rosenthal will direct the sound and acoustical systems for Barbra Streisand's four concert appearances at Newport, Philadelphia, Atlanta and Chicago. . . . Normand Kurtz, general counsel and manager of international operations for Roulette Records, became the father of a daughter re-

cently. . . . Tommy Leonetti is held over at the hungry i until Aug. 5. . . . Gary Lewis will sing the title song in the 20th Century-Fox film, "Way . . . Way Out." . . . The Young Americans have signed with personal Ray Katz. General Artists Corp. continues to represent them in all fields.

Jonna Gault, Reprise artist, back at her Coast base, after a tour promoting her single, "From My Window." . . . Vic Dana begins a two-week engagement at the San Juan, Puerto Rico, on July 25. . . . Poncie Ponce, of the "Hawaiian Eye" TV series, will start his Far East tour on July 15. . . . The Lancers, Muntz Stereo-Tape recording artists, open at the New Century Plaza Hotel in Los Angeles on Aug. 3 for three weeks. . . . Eddie Hazell did six radio commercials for Arnold Bread. . . . Singer Charlotte Duber will be at the Submarine Room of Bob Tisch's Traymore Hotel for the summer season. . . . William Morris Agency moved to new quarters at 1350 Avenue of Americas. . . . Fred Station, brother of singer Dakota Station, is maitre d' of the new Herb Evans Restaurant. MIKE GROSS

OSLO

Rolf Just Nilsen has recorded a Norwegian version of the Con- (Continued on page 32)

RODGERS DOING A TV MUSICAL

LONDON — David Susskind announced that his Talent Associates Inc., has commissioned an original musical from Richard Rodgers. It will be one of a series of big-budget TV productions which have started as a partnership between Rediffusion, a leading British ITV program contractor, and Talent Associates.

Rodgers is now working on the musical, which will be called "Saturday Night." No production date has yet been set but NBC has obtained U. S. rights. Rediffusion will screen it in Britain. . . .

FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 31

Continental success, "Juanita Banana" on the Nor-Disc label. The tune is out in a series of European versions. Sweden Music is publishing and has obtained local versions in Scandinavian countries. The soundtrack from the Swedish movie "Dear John," currently a success in New York and on its way to general release, has been recorded in and will be presented in both Europe and the U. S. No label has been chosen. Sweden Music, which runs both a publishing house and a disk firm, has the world rights to the music. . . . **Borre Bernstein**, previously sales manager with Arne Bendiksen A-S, has taken over its record department. . . . "The Beatles Baroque Book," on the Elektra label, is out in Norway, issued by Nor-Disc. . . . Bendiksen issued a record by the singing **Gruppe 4**, on the Triola label, "Byssan Lull". . . . **Kjell Karlsten**, arranger, producer and orchestra leader, is now with Nor-Disc, and has recorded the old Norwegian favorite, "Sjomannen og stjernen" c-w "Cotton Fields," on Polydor label. . . . **Jan Hoiland's** last issue is "Nagonstans," a Swedish version of Bernstein's "Somewhere." Label: Polydor. . . . The **Young Norwegians**, a duo, made their debut with "Vuggeviser for Andre," on the Troll label.

ESPEN ERIKSEN

PARIS

Vogue stars **Michel Paje** and **Pierre Perret** appeared in a big gala in Monte Carlo July 3 as part of the Monte Carlo centenary celebrations. . . . **Francoise Hardy** is star-

ring with **Yves Montand** in the Frankenheimer film, "Grand Prix." . . . Polydor has released a French version of "Lara's Theme" from Doctor Zhivago recorded by **John William**. . . . **Chantal Kelly** has recorded for Philips a song by **Joe Dassin** and **Jean-Michel Rivat** called "Je n'ai Jamais Vraiment Pleuré." . . . **Marie Laforet** has recorded a French version of the **Rolling Stones'** hit, "Paint It Black."

French Vogue's star singer, **Antoine**, has signed a contract with Warner for the exploitation of his disks in the United States. The singer is currently preparing a recording session in English and will appear in England later in the year. Meanwhile he has completed Italian versions of "Une Autre Autoroute" and "Qu'est-ce qui ne Tourne pas Rond Chez Moi" which will be released in Italy by S.A.A.R. He has also recorded "Je Dis ce que je Pense" and "Les Elucubrations" in German. On Sept. 15 Antoine begins a tour of Canada where he is set for a number of TV appearances. . . . Vogue president **Leon Cabat** in London to catch **Petula Clark's** first night at the Savoy. In London he made contact with a number of British producers.

MIKE HENNESSEY

RIO DE JANEIRO

Discos Odeon is moving its offices to a new three-store building, in downtown Rio. . . . Producer **Nazareno De Brito** signed with Odeon. . . . Guitarman **Baden Powell** flew to New York, where he's going to complete the recording of his LP with **Stan Getz**. . . . Promotion man **Ivo Ertel**, now with Discos Mocambo. . . .

Roberto Carlos continues as top seller in the nation. **Beatles** run a close second. . . . Lady singer **Maria Bethania** was invited to record an LP for **Eddie Barclay**, in Paris. . . . Discos Copacabana moving its studios to Sao Paulo. Only Odeon and CBS still have studio services in Rio. . . . **Norman Stenberg**, chief sound engineer of Rio-Som Studios, is cutting the acetates of practically all LP's and compacts recorded in Rio. Norman's Scully machine is working a 16-hour-per-day schedule. . . . A son was born to diskman **Estevao Herman** and his young wife. . . . Producer **Aloysio De Oliveira** married singer **Cyva Sa Leite** at the Consulate of Bolivia, in Rio. . . . **Beatles** "Rubber Soul" LP already sold 20,000.

SYLVIO TULLIO CARDOSO

STOCKHOLM

The **Hep Stars** back in No. 1 on the charts with "Wedding." Their last chart-buster "Sunny Girl" was No. 5. The Swedish group started out copying pop groups from England and the U. S., but now has its own style. "Wedding" is an original by the group's composer **Benny Anderson**, who also wrote "Sunny Girl." He's influenced by old composers like Bach. "Wedding" starts with an organ introduction that could have been written at least 200 years ago. . . . The big English pop invasion has started with the **Who** and the **Hollies**. Swedish TV is filming a lot of English pop this summer for the teen program "Popside." The record companies know what TV exposure means and pay for transportation to get a free plug for their hit artists. . . . **Four Freshmen** here for TV and Tivoli concerts. . . . The **Osmond Brothers** look like the hit of the summer. Their Gothenburg opening at Liseberg was a hit. . . . The **Saint**, alias **Roger Moore**, is coming for a couple of dates around midsummer. He is scheduled for the north and will sing and show some of his fighting tricks for the Swedes. . . . **Dylan's** "Rainy Day Women" looks like a winner, up from nowhere to No. 14. . . . It took a long time before European winner **Merci Cherie** started to move on the charts, but **Gunnar Wiklund's** Swedish version is now No. 16 on the charts and still climbing.

BJORN FREMER

SYDNEY

RCA is delighted with the results of the **Jullie Andrews** promotion, which they held during May. Sales of the four releases are above expectations, and "Sound of Music" is still Australia's top-selling album. Promotion will be given impetus by the fact that the government-controlled Australian Broadcasting Commission has decided to do a 75-minute radio program dedicated exclusively to Miss Andrews, over its national network of 56 stations. . . . W & G studios in Melbourne busy mastering **Merv Benton's** new album. Benton, under long-term contract with W & G, will release his third album for the firm last month, and will feature his chart history over the past 12 months. . . . **Bill Walsh**, general manager, Record Division, RCA of Australia, has just returned from an interstate tour. His first point of call was Adelaide, South Australia, for the grand opening of RCA's S.A. distributors, **Newton McClaren's** new building. With **Ron Coleman** and **John Evans**, he toured radio and TV stations, meeting leading TV personalities and top selling RCA recording artist **Ernie Sigley**. . . . **Lenore Somerset**, the popular folk singer of W & G, is doing great with her low-priced album, "Australia Past." . . . Radio 5KA's program director **Vaughn Harvey** and disk jockey **Ian Sells** are expecting hot reaction to their half-hour **Elvis Presley Show** on Tuesday nights, run by Sells. Presley is a big attraction in Adelaide, where **Lyn Hook**, president of the Sound of Elvis Fan Club, conducts her promotion of the King's records. She receives at least 50 letters a day from members and she answers each one personally. . . . **Mike Vaughn**, manager of Aus-

tralia's top vocal and instrumental group, the **Easybeats**, will leave Sydney July 14 for seven months in England and the U. S. While in England the group will tour Scotland and northern England. Recording sessions have been arranged and these will be produced at the EMI studios.

EMI rush released **Wayne Newton's** latest single, "Stagecoach to Cheyenne," to coincide with the forthcoming release of the film "Stagecoach." . . . Astor Records of Melbourne issued their first release of 12 albums, featuring the **Flinstones**, the **Jetsons** and others, retailing at \$2.50. . . . Winner of "The Best Australian Instrumental of the Year," two running, multi-trumpeter **John Robertson** is out with a single, a track from his award-winning "Malaguena." . . . Chart climber **Barry McGuire** is getting attention here with his latest RCA recording, "Cloudy Summer Afternoon," backed by "I'd Hafta Be Outa My Mind." . . . **Thomas McDonnell**, winner of Australia's TV "National Showcase '65," will leave for Britain this week. **GEORGE HILDER**

TORONTO

A new Canadian-talent label bows with the release of "Nothing" by the **Ugly Ducklings** on York Town, distributed by Capitol Records (Canada) Ltd. York Town was established by **Fred White** of Fred White Publicity and Promotion, and **Tommy Graham**, leader of the **Big Town Boys**, with Graham producing the first two releases on the new label. Upcoming is "Anne Doesn't Live Here Anymore" by the **5 Rising Sons**, recorded in New York. . . . The Edmonton-based Pace label, currently negotiating national distribution, has signed **Dianne James**, formerly on the Arc label, and new singer-composer **Gary Donnelly**. . . . Belated word from the west is that Downtown Sound Studios in Edmonton opened May 26, "western Canada's newest and most up-to-date multipurpose recording studio," with plans to move to 4-track this fall. First session done at the studio was Compo's new Point LP by **Johnny Forrest**, "Scottish Soldier," to be released next month. . . . Though a "cover" version launched the new Casl label a week or so in advance, Arc has come up with the original version of "Off to Dublin in the Green (The Merry Ploughboy)" by Ireland's **Abbey Tavern Singers**, first heard across Ontario on beer commercials that created heavy public demand for a disk. Released in a special four-color jacket, the disk features the Catholic rebel song on the A side, and a song, "Captain of the Gallant Forty-Two" on the flipside. "Captain" will get the same promotion in a new series of commercials to be aired soon.

Columbia Records of Canada will have the largest contingent from outside the U. S. at Columbia Records international convention in Las Vegas this month. About 26 members of the Canadian organization, including management, sales representatives, promotion and a&r men, and independent distributor executives, will be on hand for the Epic meetings at the Sands (17-19) and the Columbia gathering at the Dunes (20-24). . . . Compo will hold its semi-annual sales convention at L'Esterele in the Laurentians, about 60 miles north of Montreal, July 26-29. Distributors, sales representatives and promotion men will gather from across the country, about 32 in number. International guests will include **Hubert J. Stone**, head of Decca's international operations; **Phil Rose**, formerly with Compo and now director of the international division of Warner Bros.; **Mike Lipton**, director of marketing, and **Ron Eyre**, in charge of the international division of United Artists. There's the possibility that **Mike Maitland**, president of Warner Bros.-Reprise, may also make the sessions. . . . Capitol Records (Canada), Ltd., holds its annual convention at the Four Seasons Motor Hotel in Toronto July 26-29. **Lloyd Dunn**, who, as head of Capitol's international division, is president of the Canadian com-

pany, will fly in from Hollywood for the meetings.

The Grandstand Show of the Canadian National Exhibition, the largest annual exposition in the world, will split its 15-day run between three headliners this year, all on disk. The **Smothers Brothers** star the first week (Aug. 19-25), combining comedy and folk songs as in their nightclub act and albums; **Bobby Vinton** headlines two shows (Aug. 26-27) to attract pop music fans; **Don (Get Smart) Adams** stars the final week (Aug. 29-Sept. 5). The stars play from the world's largest portable stage to a grandstand seating over 20,000, backed by a 60-piece orchestra, vocal chorus, 50-girl precision dance line, elaborate production numbers and several top variety acts. . . . **The Secrets**, from Toronto, were the top rock attraction at the Red River Exhibition in Winnipeg (June 24-July 2). Their new single on Arc, "Everything," was produced by **Tommy Graham**, leader of the **Big Town Boys** and a new name in the independent production field. . . . **Billy Meek**, well-known Scottish entertainer on the banquet circuit in and around Toronto, makes his disk debut on the Dominion label with "Scuba Diver" and "Put Me in a Rocket" in the George Formby bag. . . . **The Fallen Leaves**, from Timmins, look for national action on their new Dominion single, "Show Me How to Love" and "Baby, You're a Fool," after a regional hit with their first. . . . The **Pozo-Secco Singers** play the Treble Clef in Ottawa for two weeks, opening Aug. 2. **KIT MORGAN**

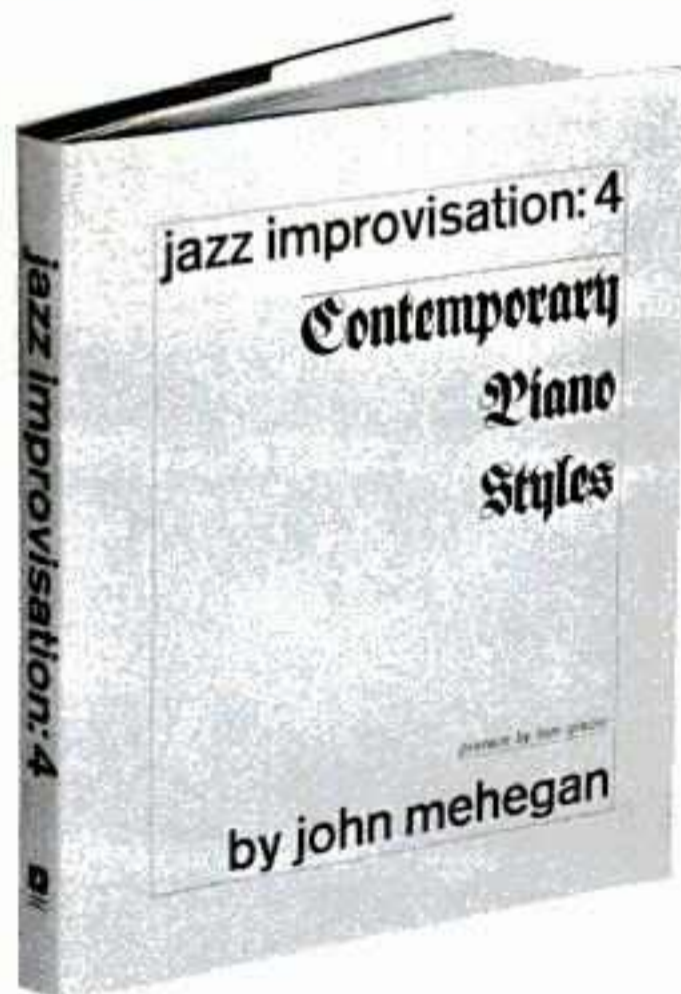
WELLINGTON, N. Z.

Musical oddity **Mrs. Miller** has repeated her Stateside success here. Retailers have increased orders four-fold since release of her first single. HMV, Capitol label distributors, have initiated promotion through press, radio and point of sale. . . . Hailed for his brand new style, a kind of rock ballad, **Lee Grant** has had his first single released on HMV. Titled "Sounds of the Big Town," it is a local composition by writer **Patrick Flynn**. . . . Husky-voiced country singer **Maria Dallas** flew in from Hamilton to cut her first two LP's for Viking. . . . Retailers are queuing to take part in large scale promotion for the Vanguard label, being conducted by Philips. Theme is the Sale of Sound, and tests are being taken through 10 big retailers throughout the country with display bins and posters tied with the radio material. . . . New **Beatles'** single "Rain" c-w "Paperback Writer," is giving the lie to rumors of fading popularity. Sales from HMV are reported to be high up. . . . Auckland group, the **Sierras**, have notched quite a success with their "Magic Potion" c-w "Wine" for the Zodiac label. Allied International has entered the disk in the national golden disk award. . . . South Islander **John Hore** recently achieved 2 million in sales of his LP's. . . . Original composition and a refreshing style have brought Sounds A-Go-Go into prominence with Auckland night people. Philips waxed their newest, "Come On and Sing," and sales backed up their confidence. . . . **Simon & Garfunkel** are earning a lot of respect for their CBS pressings. Demand for their work is growing. **JOHN P. MONAGHAN**

Stone Label

• Continued from page 30

Records, debuting with the Listen and Learn children's series and six international albums. Stone is also negotiating establishment of his label in other countries. Stone has also negotiated Canadian rights to the Island label from England, and will also scout Canadian and U. S. masters for release on Island in the U. K. First release from Island on the Stone label is a new release from the Spencer Davis group.



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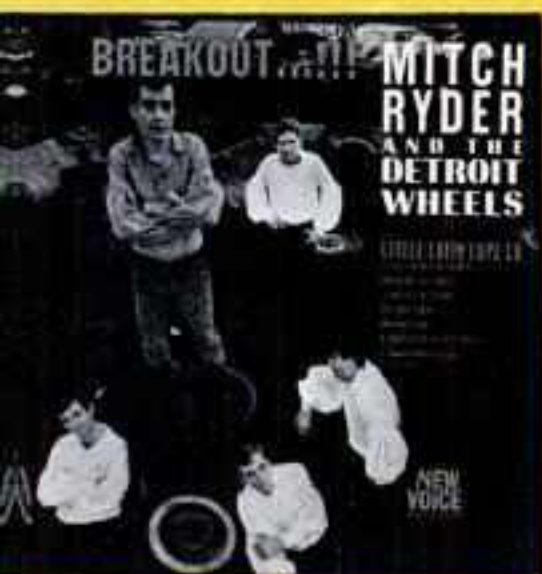


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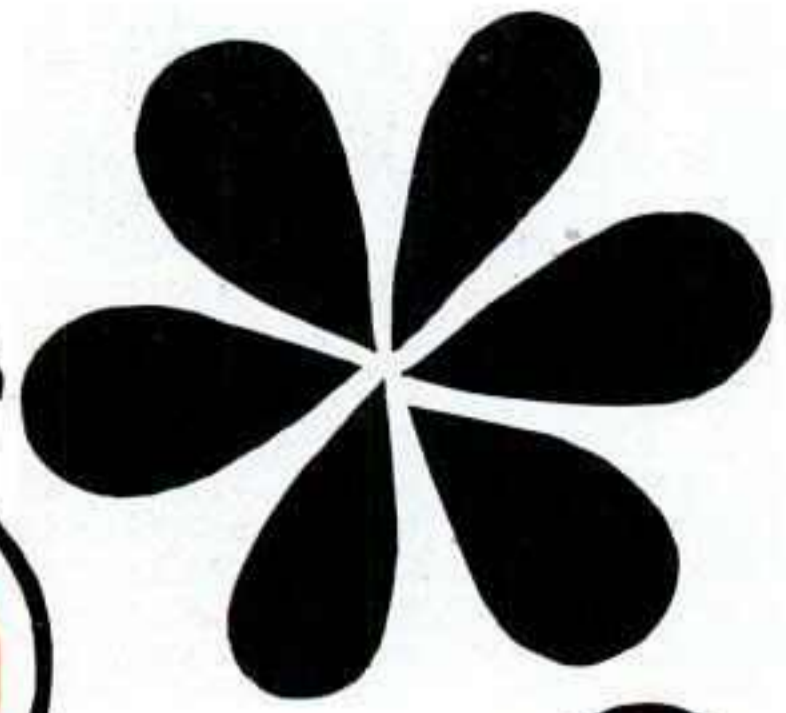


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Chasm Between Jazz and Popular Music Narrows

By HANK FOX

NEW YORK — Jazz, with almost as many divergent directions as there are jazz musicians, appears headed toward a single path regarding the source of repertoire. The trend is toward a form of commercialism closely associated with popular and rock 'n' roll music.

Many jazz musicians are shying away from original compositions. According to John Levy, personal manager of Herbie Mann, Joe Williams, Cannonball Adderley, Ray Bryant and the Three Sounds, jazz artists are hitting solid broad-based popularity only when they enter the mainstream of popular music.

"The pattern of cutting entire albums of originals stems from the days of Duke Ellington," Levy explained. "Now, Ella Fitzgerald, Louis Armstrong and Ramsey Lewis are the forerunners of the pop sound with jazz interpretation. People who aren't jazz fans go for their material."

"Their music has communication value," Levy continued. "The familiarity of a standard or recent hit perks up the audience. They can immediately associate with it. Also, the younger set doesn't want to sit around and listen to a record; they want to participate. Jazz as a spectator sport will never go over with them."

Levy says many jazz artists are swinging over to a more commercial sound. "Since Wes Montgomery took 'Goin' Out of My Head' and gave it a full jazz treatment, his nightclub popularity has soared. And the response can be measured in in-

creased album sales in an area following a club date."

"The audience doesn't want some unknown title, unless it has a catchy melodic line. Ramsey Lewis took 'The In Crowd,' 'Hang On, Sloopy' and 'Hard Day's Night' and put them into his own context. Ray Bryant has recorded the standard, 'Gotta Travel On.'"

Among other jazz musicians who've leaned to pop are Charlie Byrd, Herbie Mann and Dave Brubeck. Byrd's latest Columbia release includes contemporary hits such as "In My Room," "A Taste of Honey" and "Michelle." "Today," the new Herbie Mann album on Atlantic, contains "If You Gotta Make a Fool of Somebody" and two Beatle numbers "The Night Before" and "Yesterday." Dave Brubeck features "Over and Over Again" and "This Can't Be Love" on his Columbia "My Favorite Things" release.

Along with the cutting of pop-oriented tunes, a major effort to reduce the length of a selection is under way. "Long cuts can't be promoted and today that's where the artist is made—on radio. College and club performances only supplement the promotion. The way-out jazz artist may be more well-versed than the pop jazz musician, but nothing can be done with his material."

"If an artist performs one number for 20 or 40 minutes, he loses his entire audience," Levy says. "He understands his own improvisation, but he must realize that even his most ardent fans drop out of communication after some point. All value is lost when the audience becomes bored."

Important media of exposure are cast aside when AM radio and jukebox operators steer clear of long cuts. In the three albums mentioned above, most cuts are kept between two and three and a half minutes.

Jazz musicians are finding their way into the pop field in other ways than straight recording. Although jazz artists such as Ramsey Lewis, Stan Getz, and Kai Winding have become name personalities in pop while maintaining their individuality in the jazz market, many other jazz artists are going behind the scenes, backing up rock 'n' roll groups and doing TV commercials and TV program background music.

"This is not to be downgraded," Levy insists. Some of today's best jazz can be heard on commercials such as the Dodge Rebellion advertising campaign. Top jazz artists, including Snookey Russell and Clark Terry, are now with NBC. Bob Brookmeyer has joined ABC."

Jazz's influence on the rock 'n' roll market is concrete. Many of the continuously strong rock groups have solid musical backgrounds and have incorporated jazz into their music. The Beatles, Rolling Stones, and Young Rascals all have used jazz quite successfully in their tunes. Herman's Hermits have converted r&b music with a jazz background into chartbusters.

The ad-libbed free form can be found in the music of the Drifters, Coasters, and King Curtis. Herb Alpert interweaves strains of Dixieland throughout his work. And Ray Charles, in Levy's words, "remains the lead-
(Continued on page 41)

LION'S LOGIC

Why Worry, Sooner or Later Good Jazz Sells

NEW YORK — The people at Blue Note Records aren't too concerned about how well one of their albums will sell. They also don't worry over the lack of commercialism in their artists' repertoire.

Alfred Lion, co-founder of the jazz record company 28 years ago, believes that "something good will sell, whether it's immediate or a little later. Some artists are ahead of their time, but in time their music will be accepted as commonplace if it has merit."

Blue Note, one of the oldest jazz labels in the business, is noted for its avant-garde type material and recording artists. "As jazz swings towards pop, it's also going the other route of the 'way out.' The market is good right now and is steadily growing," Lion said.

"The true artist shouldn't worry about commercialism. If he's got something to say he shouldn't be confined to two minutes and 28 seconds. For example, Herbie Hancock in his 'Maiden Voyage' LP takes time to explore new ground, but the album is still selling well."

"Of course, length is the major stumbling block to winning over new listeners, so we try to keep the time moderate." Most Blue Note records have two or more cuts per side. "We feel it gives the performer enough time and also provides

variety for the public. If someone doesn't like one song, he is given several others on the same album."

Promotion isn't a problem to the company. With an artist list including Art Blakey, Lee Morgan, Jimmy Smith, Hank Mobley and Cecil Taylor, Blue Note relies on advertising in jazz magazines, trade papers for dealer information, and newspaper and magazine critical reviews. "Mouth to mouth recommendations are a keynote to our sales," Lion says.

Lion calls some of his label's records avant-garde as a matter of convenience and simply because most other people do. "Tastes vary and styles change. What's looked at as avant-garde at one moment can be completely common the next. The same holds true with jazz. Ornette Coleman's style was thought of as far out just a few years ago, but today his records are doing well. Time has a way of catching up with good music that's ahead of its time."

Lion expects sales to spark now that Liberty has bought the previously independent company last April. Lion looks to a stepped up promotion campaign and improved national distribution now that Bernard Block, former New York sales manager for Liberty, has become Blue Note's national sales manager Under Liberty, the company plans more releases, with 11 coming in August.

Chicago Disk Experts Stress Importance of Jazz Promotion

By PAUL ZAKARAS

CHICAGO — Jazz experts here feel that the "almagamation" of the various forms of modern American popular music is increasing the commercial importance of jazz—and they are exploiting the situation by production, promotion and programming techniques designed to help broaden the market for this type of music.

Bert Burdeen, music director of FM radio WSDM which programs "pop-oriented jazz or jazz-oriented pop," told Billboard recently that several record companies have "noticed the popular appeal of certain types of jazz and are now releasing jazz singles. This, and the fact that they are putting shorter cuts on LP's—cuts of about three or four minutes in length—certainly makes it easier for us to program new jazz releases. We don't play anything longer than four minutes—and it used to be that we had to edit the records ourselves in order to be able to use them on our program."

More Exposure

Along with such production techniques, said Burdeen, several record companies are also promoting jazz records "a lot harder than they used to and are helping this sound get more exposure."

One such company is Cadet

(of Chess-Checker-Cadet) which, according to director of album sales Dick LaPalm, "promotes jazz more than anybody else in this country. And I'm not saying this just to blow my own horn," said LaPalm. "I would like to see others promote their jazz product the way they promote their rock records. I am convinced that the jazz sound could take at least 5 per cent more of the total U. S. record market if it was properly promoted."

Denis Ganim, newly appointed Mercury and Limelight national promotions director, told Billboard that his company believes "in the importance of jazz promotion to the extent that each of our 30-odd local and regional representatives of Mercury recordings also represent our jazz label, Limelight, and are told to use similar techniques in promoting our jazz product as they do our pop material."

Catalog Items

"However, there are a few important differences in the way we feel jazz should be promoted," said Ganim. "Jazz is a much better catalog seller than most pop. Therefore, while we highlight a jazz artist's current album, we stress his complete catalog. In short, we talk about the man himself rather than just his latest record."

"Also, we feel that it is important to promote jazz records

at point-of-sale locations and in jazz clubs. For clubs, such as the London House, we have made up little 'tent-cards' which are placed on tables during the live appearance of one of our jazz artists. The cards list all the recorded music of this artist. Similarly, in record stores we have displays listing everything the artist has done as well as his latest release."

Taking cognizance of the fact that quite a bit of recent jazz has "spilled" over into the pop field, Ganim said that "Mercury sends its jazz singles to all radio stations—not just jazz, but all types—and gets surprisingly good results from this policy. These days you just can't be sure that a jazz single will not suddenly become a pop hit. It has happened in the past—and is happening more often all the time."

WSDM's Burdeen feels that both Mercury and Cadet do an "outstanding job of jazz promotion—and about half of all the record companies can be given a lot of credit for the job they are doing. As for programming, what can I say but that our jazz-oriented approach has been successful. We feel there is a large audience for this kind of music—and I feel that the recent commercial success of several jazz musicians has given the whole industry a new attitude toward the jazz sound. It's a comer."

1966 Jazz Albums

- Afro-Soul/Drum Orgy—A. K. Salem—Prestige PR 7379; PRS 97379
- After Hours—Hank Crawford—Atlantic 1455; SD 1455
- After This Message—Mitchell—Ruff Trio—Atlantic 1458; SD 1458
- Ain't That a Groove!—Billy Larkin & the Delegates—World Pacific WP 1843; WPS 21843
- Mose Allison Plays For Lovers—Prestige PR 7446; PRS 7446
- Mose Allison Sings and Plays V-8 Ford Blues—Epic LN 24183; BN 26813
- The Americanization of Ooga Booga—Hugh Masekela—MGM G4372; SE 4372
- Ascension—John Coltrane—Impulse A 95; AS 5
- Ask Me Now—Pee Wee Russell Quartet—Impulse A 96; AS 96
- The Avant-Garde—John Coltrane & Don Cherry—Atlantic 1451; SD 1451
- Bagpipe Blues—Rufus Harley—Atlantic 3001; SD 3001
- Andy Bartha's South Dixieland Jazz Band—Art ALP 41 (S)
- Bouncing With Bud—Bud Powell Trio—Delmark DL 406; DS 9406
- Brazilian Detour—Paul Smith—Warner Bros. W 1626; WS 1626
- Broadway Soul—Sonny Stitt—Colpix 499; CPS 49
- The Brothers Go to Mother's—And Others!—Group I—RCA LPM 3524; LSP 3524
- Dave Brubeck's Greatest Hits—Columbia CL 2484; CS 9284
- Bustin' Out—Gentleman—June Gardner—Emascy MGE 26014; SRE 66014
- Buttercorn Lady—Art Blakey & New Jazz Messengers—Limelight LS 86034 (S)
- The Byrd & The Herd—Charlie Byrd & Woody Herman—Pickwick '33' PC 3042; SPC 3024
- The Cape Verdean Blues—Horace Silver Quintet & J. J. Johnson—Blue Note 4220 (M)
- Chicken & Dumplin's—Bobby Timmons—Prestige PR 7429; PRS 7429
- Chopin '66—Jack Nitzsche—Reprise R 6200; RS 6200
- The Ornette Coleman Trio at the Golden Circle Stockholm Vol. 1—Blue Note 4224 (M)
- The Ornette Coleman Trio at the Golden Circle Stockholm Vol. 2—Blue Note 4225 (M)
- John Coltrane—The Last Trane—Prestige PR 7378; PRS 7378
- John Coltrane Plays for Lovers—Prestige PR 7426; PRS 7426
- Come On and Hear!—Dukes of Dixieland—Decca PL 4708; PL 74708
- Con Alma!—Charles McPherson—Prestige PR 7427; PRS 7427
- Concert Days—Gerry Mulligan—Sunset SUM 1117; SUS 5117
- Miles Davis Plays Jazz Classics—Prestige PR 7373; PRS 7373
- Wild Bill Davis Live at Count Basie's—RCA PLM 3578; LSP 3578
- Eric Dolphy in Europe Vol. 3—Prestige PR 7366; PRS 7366
- Down With It!—Blue Mitchell Quintet, Blue Note 4214 (M)
- Dreams and Explorations—Don Friedman Quartet, Riverside 485 (M)
- Easy Like—Billy Taylor Trio—Surrey SS 1033 (S)
- El Chico—Chico Hamilton—Impulse A 9102; AS 9102
- Ella at Duke's Place—Ella Fitzgerald & Duke Ellington—Verve V 4070; V 6-4070
- Bill Evans Trio With Symphony Orchestra—Verve V 8640; V 6-8640
- Fearless Frank Foster—Prestige PR 7461; PRS 7461
- Feelin' Good—Pat Bowie & Charles McPherson—Prestige PR 7437; PRS 7437
- Feelin' Good—Gerry Mulligan—Limelight LS 86030 (S)
- Feeling Good—Henry "Red" Allen—Columbia CL 2447; CS 9247
- Feelin' Kinda Blue—Gerald Wilson Ork—Pacific Jazz PJ 10099; ST 20099
- For Someone I Love—Milt Jackson—Riverside 478 (M)
- "Four" & More—Miles Davis—Columbia CL 2453; CS 9253

(Continued on page 40)



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Newport Jazz Proves Jazz Is Here to Stay

• Continued from page 3

And then, of course, there were the wild, scating renditions of "Sweet Georgia Brown," a scintillating "Lullaby of Birdland" and an all-out version of an Ellington standard, "Cottontail," during which Ella traded passages with tenor saxist Paul Gonsalves.

Both Ella and the Duke worked hard throughout, but probably their toughest task was getting off the stage gracefully—the crowd of 13,500 just didn't want to let them go.

Though Sunday stood out as one of the greatest of all Newport days, the other sessions also provided some sparkle. Some also produced heights of Dullsville.

With 7,000 in attendance, Friday's opening-night session unleashed the Florida State Jazz Quartet for an opener, with the prize-winning collegiate group impressing the more initiated with its modern approach, with Al Hall's trombone a standout, especially during a swinging waltz.

As usual, the Newport All Stars appeared on the first night. Apparently, the only permanent man in the group is impresario Wein, who happens to be a fine, two-handed jazz pianist of the Earl Hines school, and who this time was surrounded by the best group in the band's checkered career. Once more it was drummer Rich who sparked the proceedings, which were enlivened by Gerry Mulligan's lovely baritone saxing and his inspired blowing of an alto sax, by Ruby Braff's gorgeous, big-tone, Armstrongian trumpet, which was notably impressive during a slow passage of "Yesterdays," by Bud Freeman's ebullient tenor sax, especially "I Can't Give You Anything But Love," and by Jack Lesberg's strong bass.

The increasing air of maturity, both among audience and performers, was evidenced in Jimmy Smith's section, during which the organist concentrated less on creating a mood of orgiastic frenzy and more on musicianship, though it would seem that at a jazz fest, this talented musician could delve even farther into the more creative music which he is capable of playing.

The creative time changes that have always featured Dave Brubeck's music were much in evidence during his quartet's stint, which began with the oft-heard "St. Louis Blues" and reached its musical highlight during "Someday My Prince Will Come." Brubeck, who had left his glasses at the beach and who was playing with bathing trunks under his suit, seemed to have lightened his approach, swinging more easily on piano and using it more as a solo instrument than as an extension of a complete orchestra. His compatriots, Paul Desmond, Joe Morello and Gene Wright, remained their usual elegant selves.

Esther Phillips, who can sing such great blues, followed and it was immediately discernible that this was not her night. Not that she didn't sing the blues well (her unnecessary pop tunes suffered from faulty intonation, however), but she was backed atrociously by a trio that showed an amazing lack of familiarity with the kind of music which she has performed so well over the years. Providing this basic, down-home blues singer with such young, inexperienced musicians proved to be one of the biggest "rocks" in Newport history.

The evening ended earlier for some than for others. Those who could understand what the Archie Shepp group was doing—including some tasteless take-offs on a couple of Duke Ellington's giants, Johnny Hodges and Lawrence Brown—hung around longer than others who eventually gave up trying to determine whether Shepp was putting everybody on or was really serious about his music. Certainly Shepp wasn't about to let on, so that much of his disinterest in those who had paid to come to hear him was repaid in kind. At least he helped ease the usual auto exodus crush!

The avant-gardists continued to hold sway on Saturday afternoon before an audience of perhaps 2,000 strong and weak. Following a hard-hitting session by the Jazz Crusaders came the festival's most bewildering moments produced by the Bill Dixon Quartet and a dancer named Judith Dunn, who spent most of the time lying on the floor or else striking poses that looked as though she were trying to spell out, letter by letter, what the band was doing.

To this observer she never did spell out c-a-c-o-p-h-o-n-y—not even the last five letters!—so that without her help or that of the musicians who seemed possessed of a fetish not to communicate with their audience, it was impossible for those on the outside to get the meaning of the numerous long-winded, squealing, grunting and wailing solos.

The Charles Lloyd Quartet that followed was something else. It was modern, too, but this was by no means a "closed club" performance, as the four men actually seemed to care whether they communicated with their listeners. There was no display of surliness—in fact, the men even smiled and seemed to enjoy each other's company and music, and they succeeded in projecting their spirit to the audience. They also produced some exciting musical sounds, especially from Lloyd's brilliant flute and the piano-playing of Keith Jarrett. Of the three lengthy pieces, the closing "Forest Flower" proved most effective with its wide variety of emotions capped by some tremendously exciting rhythmic effects.

Horace Silver's hard-driving, sometimes funky, sometimes strident quintet kept up the pace, with Woody Shaw's trumpet and Horace's piano leading the way. The afternoon then wandered to a close as the John Coltrane Quintet wended its way through two selections

that, according to hardy souls who were able to brave the heat and the monotony, lasted about an hour and a half. Ironically, the sound that emanated from Pharaoh Sanders' sax was not far removed from what must have filled Festival Field a few years ago when it had been grazing territory.

The Saturday evening session, which attracted a huge crowd of 15,000, started with a tasty set by the Charlie Byrd Trio, during which the talented guitarist swung gently through several numbers, aided by the light, delicate and highly musical brushes of Bill Reichenbach. But it remained for two singers to make the evening's biggest impressions.

The first of these was one not normally associated with jazz festivals. This was Nina Simone, who just a few weeks earlier had scored a big triumph at Wein's Atlanta Jazz Festival. Again her emotion-charged renditions of unusual and interesting material captivated her listeners. Elegantly garbed and displaying a great sense of showmanship, she began with a dramatic rendition of "Learn to Love," switched to a warm version of Gershwin's "Porgy," leapt into a gut-bucket "Blues for Mama," which she co-authored with Abby Lincoln, then got away from her piano and did an effective stand-up blues, followed by an even faster and more intense closer which drew yells of "more, more, more!" Unable to get off, she followed with a great version of "The Whole World Will Smile," on which she was backed by only a bass, and wound up as one of the big hits of the entire festival.

Thelonious Monk followed. It was a tough job, but he did nobly, settling his group into some great grooves, helped by Charlie Rouse's tenor sax and Ben Riley's drums. His was the brand of music which some years back was considered "avant-garde" but which since, because of later, more violent upheavals, is now considered to be closer to the mainstream of jazz. Certainly Monk's angular sounds, with their unexpected accents, have become less jarring as they have become more familiar. In addition, he has learned just how far he can go without losing an audience, and he has used this knowledge wisely. His closing number, which had Russian and Hebrew overtones, but which eventually was revealed as being Japanese-oriented, proved to be especially infectious.

Following intermission came the Stan Getz Quartet in a performance that must have surprised many of his fans, for, instead of the light, pretty, airy, intimate jazz that he has blown on his recent recordings, Getz reverted to a harder, more raucous style, complete with reed squeals that reminded one more of the Getz of 15 years ago. With Roy Haynes playing insistent, driving drums, the charm of Stan's current style was almost totally buried beneath the barrage so that poor Gary Burton, the wonderfully tasty, flowing vibraphonist, just never had a chance to be heard. It was all quite disappointing.

Then came the evening's other singing star, Joe Williams. From the moment he opened up with "Well, All Right," the audience knew that here was a man who definitely was in charge. With wonderful support from Harold Mayberry at the piano, Williams captured the crowd with five blues or blues-tinged numbers and then went off into a high-swinging version of "What a Difference a Day Made," in which he seemed to take keen delight in remaining just a step ahead of his group, a device quite the opposite from that used by so many singers who stay behind the beat. His closing numbers, "Nighttime Is the Right Time," during which he talked-sang as the band played $\frac{3}{4}$ time, and "Hallelujah, I Just Love Her So," broke it up completely, with Williams unable to get off until promoter Wein promised he'd return with the Thad Jones-Mel Lewis band.

The new band got off to a very tentative and auspicious start, and it wasn't until it settled into a really deep groove during its fourth number, "The Big Dipper," that it began to relate to the large audience. Admittedly this band of all-star musicians plays interesting charts, but intricate, stodgy ensemble and overly long solos are not likely to win over large audiences. It's a shame that the co-leaders didn't realize this in advance, for when the band finally did start communicating, its time was just about up. This called for the return of Williams, who closed with three more numbers, backed this time by the big band. Again he was a big hit.

Another big band, this one the Howard McGhee-Jazz Ministry Band, was featured on a Sunday morning worship service held in the field and presided over by The Rev. John Gensel. It was a big band, consisting of 6 saxes and 10 brass, plus 3 rhythm, and though the flock did not turn out in large numbers, the service was reported as having been quite impressive.

Monday afternoon was devoted to two workshops, each handled adroitly by Billy Taylor. First came the Guitar Workshop, which featured Grant Green in a series of impressive blues performances; then Attila Zoller, who concentrated on more modern but still highly personal impressions, to be followed by a new John Hammond find, young George Benson, a superb player with a well-integrated group. He ran the gamut from an up-tempoed blues, to a lovely version of a ballad, "Flamingo," to a boppish fast blues, all with equal facility. His rousing reception was certainly well deserved. Charlie Byrd returned, this time without his trio, impressing everyone with his unamplified guitar (probably many of the kids didn't even know such an instrument existed!), and then the workshop closed some well-executed turns from Kenny Burrell.

The Trumpet Workshop that followed also showed off contrasting styles, ranging all the way from the three bop-oriented stars, McGhee, Trad Jones and Kenny Dorham, to the more soulful, simpler horns of Ruby Braff and Henry (Red) Allen, the all-around artistry of Clark Terry, who performed on pocket trumpet, regular trumpet and flugelhorn, and culminating in a historic duet by two of the world's great stylists, Bobby Hackett and Dizzy Gillespie, which, despite their divergencies, came off splendidly, plus an all-out finale with an octet of trumpets extolling their virtues and variations of the horn. Interspersed was a very lovely set of two numbers by Teddi King, with Braff showing how well a trumpet can sound as a background instrument, and Miss King once more proving that hers is one of the really valid, vital voices around.

The final evening began with Father Tom Vaughn making his big-time debut. Once past the initial jitters, he proved himself to be a most captivating pianist as he propelled a powerful, yet light-hearted mood through a delightful original called "Corn Bread, Meat Loaf, Greens and Deviled Eggs," then settling into a great groove on "That's All" and winding up with an up-tempo swinger, the title of which was buried beneath a dead mike.

A word about the sound, by the way. The system was absolutely immense. It carried beautifully and faithfully throughout the huge field. But there were times when the balance was woefully weak. Wein would do well, as would all other jazz promoters, to assign someone well-versed in jazz record production and familiar with jazz routines to sit by his p.a. man at all times. For, good as these men may be in projecting sound, many of them are not as expert at ascertaining who actually is soloing. Thus too often the right mike is not always open on time, and sometimes not at all, so that promoter, musicians and customers all suffer needlessly.

The Miles Davis Quintet followed Father Vaughn, with Davis injecting his famed "Wonder-If-He'll-Show-Up" routine to the backstage proceedings. This time he arrived at the park fully five minutes before he was due to go on. When he went on, he played very well, more aggressively and less introverted than usual, often employing an open horn sound for great effect. He failed to identify any of his numbers, but "Stella by Starlight" was easily recognizable and served as a fine basis for a pretty ballad beginning and a romping, racing ending, during which Tony Williams employed his amazing drum technique most effectively. Davis, who completely ignores his audiences, broke his record, by the way, when an old friend, Russ Wilson, of California, walked in front of the stage. Miles stopped his solo, said "Hey, Russ Wilson!" and continued blowing. But the other 7,999 who showed up that night never even got a bow of acknowledgement.

Herbie Mann's group followed, and though it didn't get the standing ovation of last year, it did evoke a plethora of calls for "more!" Mann played four selections, including a moody piece called "She's a Carioca," and a closing "Summertime" that began with an exquisite, bowed bass solo by Reggie Workman, and culminated in an exciting flute and conga drum duet.

Dizzy Gillespie's set was a masterful blending of outstanding jazz and superb showmanship. Dizzy played great horn, especially on his wonderfully structured solo of "Vam, If You Can Do It, We Can Do It Better" and "Tin Tin Gale," in which his lovely, muted trumpet sounded so great with just bass and drums (mallets only) for backing. Gillespie also featured his fine young pianist, Kenny Barron, as well as Frank Schifano, who proved once and for all that the Fender bass is a far more musical-sounding instrument and worthy of much more respect and consideration than any of today's pop groups have ever even hinted.

The festival drew to an exhilarating close with the Count Basie band swinging through a series of numbers, some of them, like "Swinging the Blues" and "9:20 Special," bringing back memories of the band of 30 years ago. That particular mood was further enhanced by the welcome return of Jimmy Rushing for a few numbers. The band also scored with its current book, with Roy Eldridge, who recently joined, and Al Aaron supplying fine trumpet solos, Al Grey contributing his usual mirth-provoking trombone sounds, Sonny Payne displaying his usual technique and showmanship, and the Count, himself, playing more piano than usual.

The Basie segment closed the current on one of the greatest of all Newport Jazz Festivals. There were, to be sure, a few drawbacks, especially the marked lack of communication, or even attempts to create communication, between some of the groups and their listeners. The latter also were subjected to too many frustrations occasioned by leaders' failure to announce titles of selections. Also, there was a lack of over-all programming that resulted in too many groups playing too many versions of the blues, many of which often consisted of little more than endless succession of choruses upon choruses.

But these failing were minor in the whole picture and certainly can and should be rectified in the future. It may require an optimum of tact, but Wein is enough of a musician and showman, and enjoys enough respect among those who work for him, so that he should be able to right these minor wrongs.

Certainly he and his staff are to be congratulated for putting on an amazingly smooth-flowing, well-paced, well-balanced affair, replete with a big array of top talent, who this year responded nobly to the call. As long as there remains a Newport, jazz can never die!

Caught at Newport



GERRY MULLIGAN and his saxophone look like a trio through the aid of a prism lens.



JAZZ SERVICE at the Newport Festival is conducted by The Rev. Malcolm Boyd, Episcopal priest from Washington, D. C., with background music strummed by jazz guitarist Charlie Byrd.



BUDDY RICH gets with it as the drummer's face is framed by his instrument at the festival.



JAZZ 'N' SAND are part of the beach scene at Newport as a group of amateur musicians perform and bathers listen.



FEET AT FETE as Michael Massey, 14, one of the first arrivals at the Newport Jazz Festival, relaxes.



BLAZING SUN provides a spotlight for drummer Buddy Rich, left, and Jack Lesberg on bass.

Photos by Wide World Photos

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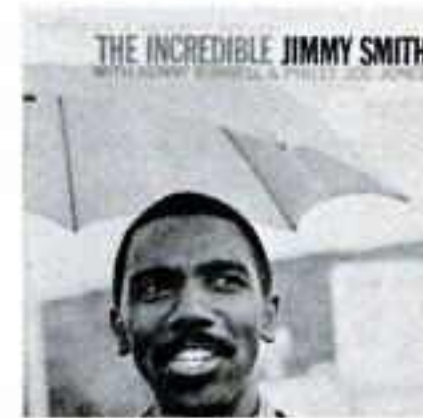
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Record Firms See FM Radio as Major Jazz Disk Sales Influence

NEW YORK — Record companies now look to the growing FM radio field as the major supporter of jazz — and the major influence on jazz record sales.

"There used to be a lot of AM stations playing jazz music, but they've mostly faded away," said Joe Fields, vice-president and director of marketing at Prestige Records. "Fortunately, FM has come along to replace AM as a jazz exposure medium." He named WAAF in Chicago, WLIB-FM in New York, WHAT-FM in Philadelphia, and WCHB-FM in Detroit as contributing to the success of "Misty" by Groove Holmes on Prestige.

"It was Billy Taylor of WLIB-FM who really pushed 'Misty' and caused us to release the album cut as a single," said Fields. He said the label parlayed response from the record created by the four stations above "in those four jazz-oriented towns" as giving us an indication of a potential success outside of the limited jazz field.

Based on LP sales in those four cities, the label released a single which got enough reaction on many r&b stations to warrant promoting it for good music stations. After good music stations picked it up, then "we were able to sort of push pop stations to play it." But this success route for "Misty" took four or five months and Fields felt that any other company "would have lost this thing a long time ago."

Jazz is definitely a sales factor, he said. "People a year ago would have told you that folk music was dead. But they were talking about the super-duper hits. Folk artists are still around and still selling. The same holds true for jazz. Certain sounds have phased out, but artists like Jimmy Smith and Groove Holmes are doing great. Prestige, a predominantly jazz label, is having its best year ever."

Bob Rolontz of Atlantic Records said that jazz sales are relatively constant. He felt that FM radio was more important

than ever before for exposing jazz product.

Largely from exposure on these stations, "out of the jazz field you're getting more and more artists with enough popularity to sell in more than one field—without losing any of their jazz following. Examples of this are the Modern Jazz Quartet and Herbie Mann, played good music stations. Another example is Miles Davis. "But jazz radio stations give many artists a chance to start out. If they're good enough, they grow to become a major artist for all fields."

Another industry spokesman pointed to Symphony Sid of WEVD, New York, as being an important factor in the sale of records, mostly in the Latin bag. On the West Coast, he pointed to KBCA-FM in Los Angeles as being vital in record sales.

In Chicago, according to one record man, Yvonne Daniels and Sid McCoy at WCFL at night do a tremendous job influencing sales of jazz records.

Jazz Swings on West Coast

LOS ANGELES—The recently announced Pacific Jazz Festival in nearby Costa Mesa may do for Southern California what the annual Monterey event has done for Northern California. And the California Arts Commission has sweetened the kitty by adding jazz to its program.

The California Arts Commission has also announced that it will send three jazz groups on a State tour on a partial subsidy basis. The Commission was established in 1963 and does not book or sponsor artists. It does work with local communities in underwriting costs. The three jazz organizations selected for the governmental subsidization have not yet been announced, but the fact that the State has included jazz in its program for the coming year is a significant accomplishment for the art.

The State is allocating \$157,000 toward the arts program (including administrative costs which includes three dance troupes and six dramatic shows. The National Arts Foundation is granting the Commission \$50,000 for this project. The Commission mails out a list of its programs to cities which then request the attractions.

The municipalities estimate the amount they can raise from ticket sales, with the Commission providing an amount to help defray expenses.

The ninth annual Monterey festival (Sept. 16-18) will feature a resident orchestra under the leadership of composer-arranger Gil Evans who is lining up guests artists associated with him on recordings. Already mentioned are trumpeter Miles Davis and alto saxophonist Julian (Cannonball) Adderley. For Evans, the Monterey assignment marks his return to the Coast after several years hiatus. He began his musical career in Stockton, Calif.

The Evans-led orchestra will feature several new works by the composers who were commissioned by the Festival, a non-profit educational corporation. Artists mentioned for the festival are Wynton Kelly, John Handy, Wes Montgomery, Randy Weston, Duke Ellington, Cecil Taylor, Archie Shepp and Jimmy Rushing.

Festival director Jimmy Lyons said the idea of having Evans the featured orchestra leader resulted from discussions with John Lewis, the Festival's musical consultant and with bassist Ray Brown, acting musical director and concert master this year. "The combination of Miles Davis and Gil Evans has been responsible for some of the most important work in jazz," Lyons said.

Lyons' prestige and knowledge is being utilized in creating the State's second jazz festival sched-

uled for October 7-9 at the Orange County Fair Grounds five miles from Newport Beach.

Two Orange County businessmen conceived the idea for a festival and called General Artists Corporation's jazz booker in Beverly Hills, Mike Davenport, for suggestions on how to develop an outdoor show. Davenport suggested Lyons, whom he termed a professional versed in the ways of the festival world.

The new endeavor hopes to spotlight several brands of music each evening, including Latin, blues and the mainstream sounds which tie everything together.

Davenport, a young and energetic devotee of the music, has found that Western colleges are strong repositories for jazz programming. He has created a budget-priced package which goes out after the Monterey Festival and which bears the tag the "Monterey Jazz Festival All Stars." The tour is priced in the \$1,500-\$2,000 bracket, allowing schools unable to pay the \$2,500-\$5,000 salary requirements demanded by the top name attractions, to present jazz at their locations. The performers are available for discussions with the faculty or students during the afternoons or for afternoon shows. The tab is \$1,000. Twenty-five schools thus far have signed up for the package, which spotlights the John Handy Quintet, the Bola Sete Trio and the Jean Hoffman Trio.

Jazz has already become an accepted programming device at UCLA and Stanford. UCLA's Committee on Fine Arts Productions has been booking top attractions for the community's enjoyment since 1962. This spring, in addition to offering concerts in the usual Royce Hall location, the Committee slotted a series of shows in the smaller Schoenberg Hall (seating capacity 500) to spotlight small groups. The series was a resounding success, indicating it will be continued on its "intimate" basis.

Up at Stanford University, the students themselves presented a Jazz Year which included a series of large and chamber concerts as well as lectures and films. The students appreciated hearing such newcomers as Danny Zeitlin, John Handy and Archie Shepp, the latter a controversial avant-gardist.

The West Coast has long had an affinity and loyalty for jazz on the college circuit. Dave Brubeck's and Cal Tjader's initial endeavors were along the sea coast circuit. While rock 'n' rollers have begun to appear more frequently on campuses as high school tastes continue to flourish in new environs, there is still a strong marketplace for jazz on colleges and under the lights.

THE JAZZ BEAT

By ELIOT TIEGEL

A jazz cultural exchange program has been proposed by Elaine Lorillard—one of the three founders of the Newport Jazz Festival—between the U. S. and the Soviet Union.

Mrs. Lorillard is scheduled to visit Soviet music officials in Moscow this month to discuss her ideas for an exchange of jazz musicians. Her project, if approved, would be sanctioned in the U. S. by the Citizens Exchange Corps.

What the wealthy Newporter proposes is very simple: In 1967 we send over a complete package to put on a jazz festival in Moscow, and the Soviets reciprocate by sending us their top jazz players for exposure here. One American musician already named adviser to Mrs. Lorillard is pianist Billy Taylor, who is one of the key hosts on New York's only all-jazz radio station WLIB-FM.

Mrs. Lorillard feels that past governmental cultural exchanges have dealt too much with musicals, ballets and operas and there is a greater audience appreciation for modern forms of music.

The Western World is aware of a growing and enthusiastic audience for American jazz in the U.S.S.R. But no one knows how many true professionals there are. Would there be a sufficient number of professional players to fill out a festival for performances before discriminating American audiences?

Mrs. Lorillard will obviously learn the answer when she gets to Moscow. There have been enough pictures and television documentaries released to indicate that young people are listening and dancing to jazz music in cellar clubs, hangouts and around universities. Vee Jay Records released an album of tapes brought back by Leonard Feathers. These tapes showed that there were some professional band players who were thinking along modern lines.

Most Americans believe the Soviets are still in the Swing Era, but there are indications that the Russians are emotionally involved with the music of John Coltrane and Miles Davis. They have been exposed to their styles through the Voice of America's Willis Conover and his excellent "Music U.S.A." program, currently concluding its 11th year of broadcasting.

So far, the Soviets have been overly guarded in their selection of American jazzmen to visit the country through cultural exchange programs. Duke Ellington has yet to be passed by the top Russian officials in charge of admitting American jazzmen.

Several years ago, the Monterey Jazz Festival reportedly wrote to Nikita Khrushchev asking him to provide representative Russian players for their bang-up weekend bash. The request went unanswered. Mrs. Lorillard carries a great responsibility with her. Who knows, in this kookie world, perhaps she can initiate a program which heretofore has been untenable despite the power and prestige of diplomatic circles.

SOLOS: WHAM, Rochester, N. Y., has converted its midnight to 5:30 a.m. programming to jazz. Night-owl DJ Bill Ardis is host of the show called "Ardis Against the Night." His format is 80 per cent instrumentals with the remaining time relegated to vocals by such artists as Nancy Wilson, Ray Charles, Nina Simone and Lambert, Hendricks and Ross. . . . Columbia is preparing a vintage series album devoted to Don Redman. . . . Jazz Discographies Unlimited in Whittier, Calif., is preparing folios on Glenn Miller alumni such as Tex Beneke, Jerry Gray, Ray Anthony and Ray Eberle. Also being worked on is a Jimmy Dorsey discography covering 1935-1956. Ernst Edwards Jr. runs the shop from 1107 North Carley Avenue. . . . The Southland Jazz Club has opened in New Orleans on a similar toss-a-buck-into-the-bucket-format as Preservation Hall. . . . Marty Paich is scoring "The Swinger" for Paramount Pictures.

1966 Jazz Albums

• Continued from page 36

- Getz/Gilberto #2—Stan Getz—Joao Gilberto—Verve V 8623; V 6-8623
 Goin' Out of My Head—Wes Montgomery—Verve V 8624; V 6-8642
 Got My Mojo Working—Jimmy Smith—Verve V 8641; V 6-8641
 Gotta Travel On—Ray Bryant Trio—Cadet LP 767; LPS 767
 Grand Reunion—Vol. 2—Earl Hines Trio—Limelight LS 86028 (S)
 Groovin' High—Booker Ervin—Prestige PR 7417; PRS 7417
 Gypsy '66—Gabor Szabo with Gary McFarland, Impulse A 9105; AS 9105
 The Walt Harper Quintet on the Road—Gateway GLP 7016 (M)
 Here's That Rainy Day—Paul Horn—RCA LPM 3519; LSP 3519
 Woody Herman's Greatest Hits—Columbia CL 2491; CS 9291
 Hole in the Wall—Billy Larkin & the Delegates—World Pacific WP 1837; WPS 21837
 Billie Holiday—The Golden Years—Vol. 2—Columbia C3L 40 (M)
 The Horizon Beyond—Attila Zoller Quartet—Emarcy MGS 26013; SRE 66013
 Hot Barbeque—Jack McDuff—Prestige PR 7422; PRS 7422
 Hot Jazz, Pop Jazz Hokam & Hilanty—Jelly Roll Morton—RCA LPV-524 (M)
 Honeybun's—Duke Pearson Nonet—Atlantic 3002; SD 3002
 Impressions of a Patch of Blue—Walt Dickerson Quartet—MGM E 4358; SE 4358
 Inner Urge—Joe Henderson—Blue Note 4189 (M)
 Inter-Action—Sonny Stitt & Zoot Sims—Cadet LP 760 (M)
 Introducing Eric Kloss—Prestige PR 7442; PRS 7442
 The Jaki Byard Quartet Live!—Vol. 1—Prestige PR 7434; PRS 7434
 Jazz Dialogue—Modern Jazz Quartet & All Star Band—Atlantic 1449; SD 1449 (S)
 Jazz for the Jet Set—Dave Pike—Atlantic 1457; SD 1457
 A Jazz Journey—Rusty Dedrick & the Ten Man Band—Monmouth MR 6502
 Jazz Piano—Various—RCA LPM 3499; LSP 3499
 Just Jazz—Various—Audio Fidelity AFSD 6150 (S)
 Stan Kenton Conducts the Los Angeles Neophonic Orchestra—Capitol MAS 2424, SMAS 2424
 The Knack—Interpreters—Cadet LP 762; LPS 762
 Latin Shadow—Shirley Scott—Impulse A 93; AS 93
 Live at the Lighthouse '66—Jazz Crusaders—Pacific Jazz PJ 10098; ST 20098
 Live at the Trident—Danny Zeitlin—Columbia CL 2463; CS 9263
 Luckey Is Back!—Lucky Thompson—Rivoli LPR 40 (S)
 Les McCann Ltd. Live at Shelly's Manne Hole—Limelight LS 86036 (S)
 Mack the Knife & Other Berlin Theatre Songs of Kurt Weill Sextet of Orchestra USA—RCA LPM 3498; LSP 3498
 Man at Work—Kenny Burrell—Cadet LP 769; LPS 769
 Herbie Mann's Big Band—Surrey S 1015 (M)
 Master of the Big Band—Rod Redman—RCA LPV 520 (M)
 Modern Jazz Quartet Plays Jazz Classics—Prestige PR 7425; PRS 7425
 Monday Night at the Village Gate—Herbie Mann—Atlantic 3004; SD 3004
 Monk in France—Thelonious Monk—Riverside 491 (M)
 The Montreal Scene—Nick Ayoub Auintet—RCA PC 1042; PCS 1042
 Mose Alive!—Mose Allison—Atlantic 1450; SD 1450
 Mumbles—Clark Terry—Mainstream S6066 (M); S6066 (S)
 My Favorite Things—Dave Brubeck Quartet—Columbia CL 2437; CS 9237

Jazz Singles Have Chart Potential

NEW YORK — A three-pronged shift in record manufacturer policy has propelled the jazz single into a position where it can receive maximum exposure and, consequently, have pop chart potential. An immediate result has been a solid footing for the jazz 45 in the jukebox market.

According to Jerry Field, national promotion manager of Prestige Records, the time element, availability of the jazz single, and the material performed, all added to three strikes against the product.

The time element has long been a major deterrent for jazz exposure. Jazz has received little airplay from AM radio stations because of its lack of commercialism and, primarily, because of the longevity of individual numbers. More time availability exists on FM, but the stations use albums as their major music source. The jukebox operator is another one who would shun jazz. Programming jazz on a jukebox would cut into a location's profits as one record would run for four to six minutes, thus lessening play time for other records.

Field cites Prestige's latest single, "Misty," as a prime example of the time factor problem. The song in its original form, as recorded by organist Groove Holmes, ran some four and a half minutes. "The pop

stations wouldn't play it," Field said. "It's too long," was the reply most stations gave him. "It has a good rhythmic sound. Cut it down and we'll use it."

Prestige took them up on the challenge and issued a 1:53 release of the same record. "Misty" hit the Hot 100 chart four weeks ago and is still selling. The well-known pop song has been around now for some 10 years. In its abbreviated form, rock 'n' roll, good music, and r&b stations, as well as jazz outlets, have added the song to their playlists. "Misty" first broke at an r&b station.

The jazz single market has received a major boost from the number of record manufacturers entering the field. Prestige, a forerunner in the market, has shared the market with Blue Note for some time. Relative newcomers include Atco, Mercury's Limelight series, Capitol, and Columbia. Field said the majors are now becoming competitive with the indies because they see the market potential. "The increased availability of product will spur the market."

As jazz has come to have a strong effect on top pop singers and groups, the commercial arrangement has influenced many jazz artists. The increasing mark of jazz artists on the Hot 100 chart can be measured by the success of Ramsey Lewis, Herb

Alpert, Stan Getz, and now, Groove Holmes. Field says that the average music fan will take to a jazz piece if it has a tasty rhythmic line.

Jukeboxes now comprise the major market for jazz singles. Field says that most of the 3,000-4,000 copies of a single Prestige produces are geared for jukebox play. Eric Bernay, owner of A-1 Record Sales, New York, reports that more than 20 per cent of the 5,000 locations it services along the East Coast carry jazz singles. With 10 as the average number, some boxes run as high as 20. Bernay says he receives requests for a specific artist from the location owner.

With programming becoming a primary concern for the operators, jazz is making its way to more and more jukeboxes. Bernay says that since the operator doesn't have time to listen to all the new releases, he will make suggestions regarding new artists or special merit records with strong potential.

Prestige Records has been one of the pioneers in the jazz single market. Starting some 16 years ago, the company evolved from one big single hit by Stan Getz, "Small Hotel," then sold 300,000—a record by itself in those days. Now, hot on what Field terms their "biggest single," in "Misty," Prestige issues some 40 singles per year.

Oliver Nelson Plays Michelle—Impulse A 9113 (M)
New Orleans's Sweet Emma and Her Preservation Hall Jazz Band—Preservation Hall—VPH-2; VPS-2

A New Star Over New Orleans—Tony Mitchell—Sonora LP 801
New Thing at Newport—John Coltrane/Archie Shepp—Impulse A 94; AS 94
New Wave!—Dizzy Gillespie—Mercury-Wing W 16318; SW 16318
The Newborn Touch—Phineas Newborn Jr. Trio—Contemporary M 3615 (M)
Night Crawler—Sonny Stitt—Prestige PR 7436; PRS 7436
Night Flight—Gil Fuller-James Moody—Pacific Jazz PJ 10101; ST 20101
Oh Baby!—Big John Patton—Blue Note 4192 (M)
On This Night—Archie Shepp—Impulse A 97; AS 97
Once Upon a Time—Earl Hines—Impulse A 9108; AS 9108
On the Trail—Jimmy Heath Quintet—Riverside 486 (M)
Open House—Johnny Hammond Smith—Riverside 482 (M)
Opus De Funk—Johnny Hammond Smith—Prestige PR 7420; PRS 7420
Out of This World—3 Sounds—Blue Note 4197 (M)
Paris Concert—Perry Mullegan—Pacific Jazz—PJ 10102; ST 20102
Playin' for Keeps—Bunkey Green—Cadet LP 766, LPS 766
Popcorn and Soul—Roy Meriwether Trio—Col. CL 2498; CS 9298
Portrait in Soul—Valeire Capers—Atlantic 3003; SD 3003
Portrait of Wes—Wes Montgomery Trio—Riverside 492 (M)
Psychocemotus—Yusef Lateef—Impulse A 92; AS 92
Ramblin' Jack—Jack Wilson Quartet—Vault 9002 (M)
Randy!—Randy Weston Sextet—Bakton BR 1001; BRS 1001
Rare Bands of the 20's—Various—Historical Jazz 6 (M)
Rare Forms!—George Shearing Quintet—Capitol T 2447; ST 2447
Rare Vertical Jazz—California Ramblers Red & Muffs Stompers—Historical 8 (M)
Lou Rawls Live!—Capitol T 2459; ST 2459
The Real Stuff—Happy Jazz Band—Happy Jazz AP 87 (M)
Recorded Live at the Monterey Jazz Festival—John Handy—Col. CL 2462; CS 9262
The Rumproller—Lee Morgan—Blue Note 4199 (M)
Satisfaction!—Don Patterson—Prestige PR 7430 (M)
Sayin' Somethin'—Nat Adderly—Atlantic 1460; SD 1460
Shirley Scott/Blue Seven—Prestige PR 7376; PRS 7376
A Sign of the Times—Joe Pass
Slightly Latin—Roland Kirk—Limelight LS 86033 (S)
Smokin' w/ the Chet Baker Quintet—Prestige 7449
Smoking With Willis—Willis Jackson—Cadet LP 763 (M)
Sock!—Gene Ammons—Prestige PR 7400; PRS 7400
Solid Ground—Rod Levitt Ork—RCA LPM 3448; LSP 3448
Soul Burst—Cal Tjader—Verve V8637; V6-8637
Soul Cargo—Leon Haywood—Far Fish LP 2525; SLP 2525
Soul Message—Richard Groove Holmes—Prestige PR 7435; PRS 4735
Soup & Onions/Soul Cooking by Roy Meriwether Trio—Col. CL 2433, CS 9233
Speak No Earl—Wayne Shorter—Blue Note 4194
Spider Man—Freddie McCon—Prestige PR 7444; PRS 7444
Spirits Rejoice—Albert Ayler Quintet—ESP Disk 1020 (S)
Spring—Anthony Williams—Blue Note—BLP 4216 (M)
Strictly Nemmons—Phil Nemmons—RCA Victor PC 1047; PCS 1047
Stride Right—Johnny Hodges & Earl Fatha Hines—Verve V8647 (M); V6-8647 (S)
Swingin' on the Railroad—Harold Betters—Gateway-GLP7015 (S)
Swingin' Cool—Fred Wacker—Cadet LP 4050 (M)
Jack Teagarden—RCA Victor LPV 528 (M)
This Bird Has Flown—Johnny Keating—Warner Bros. W 1638; WS 1638
3 Waves—Steve Kuhn Trio—Contact CM 5 (M); CS 5
Thunderball—Louis Bellson—Impulse A9107; AS 9107
Tijuana Brass—Gary McFarland/Clarke Terry—Impulse A 9104; AS 9104
Today?—Herbie Mann—Atlantic 1454; SD 1454
Today's Sound by the 3 Sounds—Limelight LS 86037 (S)
Together Again!—Willis Jackson & Jack McDuff—Prestige PR 7364; PRS 7364
The Toronto Scene—Brian Browne Trio—RCA Victor PC 1022; PCS 1022
The Touch of Gold—Charlie Byrd—Columbia CL 2504; CS 9304
Tough!—Art Blakey & the Jazz Messengers—Cadet LP 4049 (M)
Travelin' Light—Shirley Horn—ABC 538 (M); MBCS 538 (S)
Travelin' Man—Charlie Byrd Trio—Col. CL 2435; CS 9235
Trip on the Strip—Stan Hunter—Sommy Fortune—Prestige 7458 (M)
Two Bear Mozart—Claude Bolling Sextet, Philips 200-204; 600-204
Uno Dos Tres/1-2-3—Willie Boho—Verve V8648; V6-8648
Valentine Stomp—Fats Waller—RCA Victor LPV 525 (M)
Wahoo!—Duke Pearson—Blue Note 4191 (M)
The Wailer—Sonny Cox—Cadet LP 765; LPS 765
The Weary Traveler—King Fleming—Cadet LP 4053 (M); LPS 4053
With Respect to Not—Oscar Peterson Trio—Limelight LS 86029 (S)

Dylan Disks Showcased

NEW YORK — "Blonde on Blonde," a new two-LP Columbia package, features Bob Dylan in several ways. The disks, performed by Dylan, contain all original Dylan songs, most of which have not been recorded before. The front and back covers of the album unfold and form a full-color 12-by-26-inch photo of the artist. The inside double covers contain nine black-and-white photos of Dylan and others.

Only three of the 14 selections have been waxed before, hit singles "I Want You" and "Rainy Day Women Nos. 12 & 35," and "Pledging My Time," which backed up the latter. One of the four sides is devoted to "Sad-Eyed Lady of the Lowlands." Only the logo and the catalog number appear on the album cover, while the title appears only on the spine and record labels. A merchandising aid is a sticker on the removable skin wrap publicizing the two hit singles.

"Blonde on Blonde" was recorded in Columbia's Nashville studios under the supervision of Bob Johnston, Columbia pop a&r producer.

Chasm Narrows

• *Continued from page 36*

er in jazz and rhythm and blues."

John Levy, who has been in personal management for some 16 years, mainly with jazz artists, is also a music publisher. His company owns the rights to Herb Alpert's current smash, "The Work Song." Prior to being in personal management, Levy played bass for George Shearing, Ben Webster, and Erroll Garner in the late 1940's.

The Best Recordings of

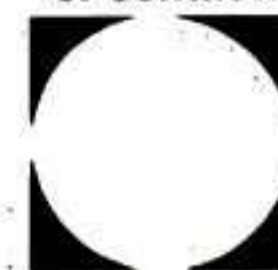
Charlie Byrd
Bill Evans
Cannonball
Adderley
Wes
Montgomery
Thelonious
Monk
Milt Jackson
Mongo
Santamaria
Johnny Lytle
Art Blakey

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DE SHAWNEE · DICK & DEE DEE · HEARD EVERYWHERE
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LY LARKIN AND
GARY LEWIS AND

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DON · HENRY MA
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CHI BRASS · LES
McCRACKLIN · M
RRY MULLIGAN
SANDY NELSON ·
JOE PASS AND TH
FRANCK POURC



THE DELEGATES ·
THE PLAYBOYS

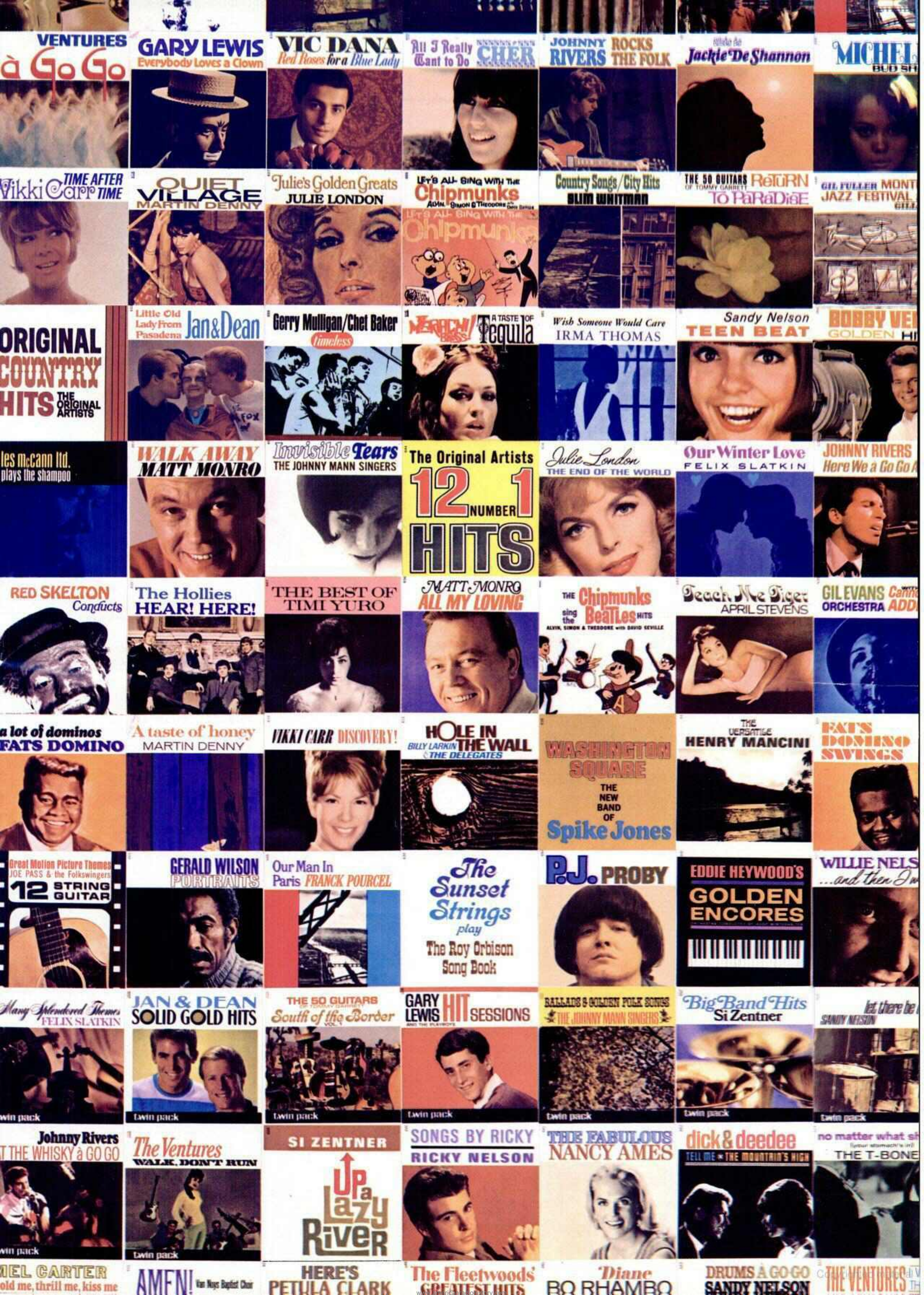
HERE · JULIE LON

NCINI · THE JOHN
RS · THE MARIA
McCANN · JIMMY
ATT MONRO · GE
· RICKY NELSON
WILLIE NELSON
E FOLKSWINGERS
EL · P. J. PROBY

BO RHAMBO · JOHNNY RIVERS · **HEARD EVERYWHERE**

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THOMAS · VAN NUYS BAPTIST CHOIR · BOBBY VEE
THE VENTURES · SLIM WHITMAN · GERALD WILSON
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VIC DANA
Red Roses for a Blue Lady

All I Really Want to Do
CHERI

JOHNNY RIVERS
ROCKS THE FOLK

introducing
Jackie De Shannon

MICHEL
BUD SH

TIME AFTER TIME
Vikki Carr

QUIET VILLAGE
MARTIN DENNY

Julie's Golden Greats
JULIE LONDON

LET'S ALL SING WITH THE
Chipmunks
ADM. SIMON & THEODORE

Country Songs/City Hits
BLIM WHITMAN

THE 50 GUITARS
RETURN TO PARADISE
OF TOMMY GARRETT

GIL FULLER
MONTY JAZZ FESTIVAL
GIL

ORIGINAL COUNTRY HITS
THE ORIGINAL ARTISTS

Little Old Lady From Pasadena
Jan & Dean

Gerry Mulligan/Chet Baker
timeless

MERRY!
A TASTE OF Tequila

Wish Someone Would Care
IRMA THOMAS

Sandy Nelson
TEEN BEAT

BOBBY V
GOLDEN HITS

Les McCann Ltd. plays the Shampoo

WALK AWAY
MATT MONRO

Invisible Tears
THE JOHNNY MANN SINGERS

The Original Artists
12 NUMBER 1 HITS

Julie London
THE END OF THE WORLD

Our Winter Love
FELIX SLATKIN

JOHNNY RIVERS
Here We a Go Go

RED SKELTON
Conducts

The Hollies
HEAR! HERE!

THE BEST OF TIMI YURO

MATT MONRO
ALL MY LOVING

THE Chipmunks
sing the BEATLES HITS
ALVIN, SIMON & THEODORE WITH DAVID SEVILLE

Teach Me Tiger
APRIL STEVENS

GILEVANS
CAROL ORCHESTRA
ADD

a lot of dominos
FATS DOMINO

A taste of honey
MARTIN DENNY

VIKKI CARR
DISCOVERY!

HOLE IN THE WALL
BILLY LARKIN & THE DELEGATES

WASHINGTON SQUARE
THE NEW BAND OF
Spike Jones

THE UPERBASS
HENRY MANCINI

FATS DOMINO
SWINGS

Great Motion Picture Themes
JOE PASS & the Folkswingers
12 STRING GUITAR

GERALD WILSON
PORTRAITISTS

Our Man In Paris
FRANCK POURCEL

The Sunset Strings
play
The Roy Orbison Song Book

P.J. PROBY

EDDIE HEYWOOD'S
GOLDEN ENCORES

WILLIE NELSON
...and then I

Many Splendored Themes
FELIX SLATKIN

JAN & DEAN
SOLID GOLD HITS

THE 50 GUITARS
South of the Border
VOL. 4

GARY LEWIS
HIT SESSIONS
AND THE PLAYBOYS

BALLADS & GOLDEN FOLK SONGS
THE JOHNNY MANN SINGERS

Big Band Hits
Si Zentner

let there be
SANDY NELSON

Johnny Rivers
AT THE WHISKY à GO GO

The Ventures
WALK, DON'T RUN

SI ZENTNER
Up a Lazy River

SONGS BY RICKY NELSON
RICKY NELSON

THE FABULOUS NANCY AMES

dick & deedee
TELL ME - THE MOUNTAIN'S HIGH

no matter what she
THE T-BONE

MEL CARTER
hold me, thrill me, kiss me

AMEN!
Van Noyes Baptist Choir

HERE'S PETULA CLARK

The Fleetwoods
GREATEST HITS

Diane
BO RHAMBO

DRUMS à GO GO
SANDY NELSON

THE VENTURES
at V

MOTOWN RECORDS

Presents

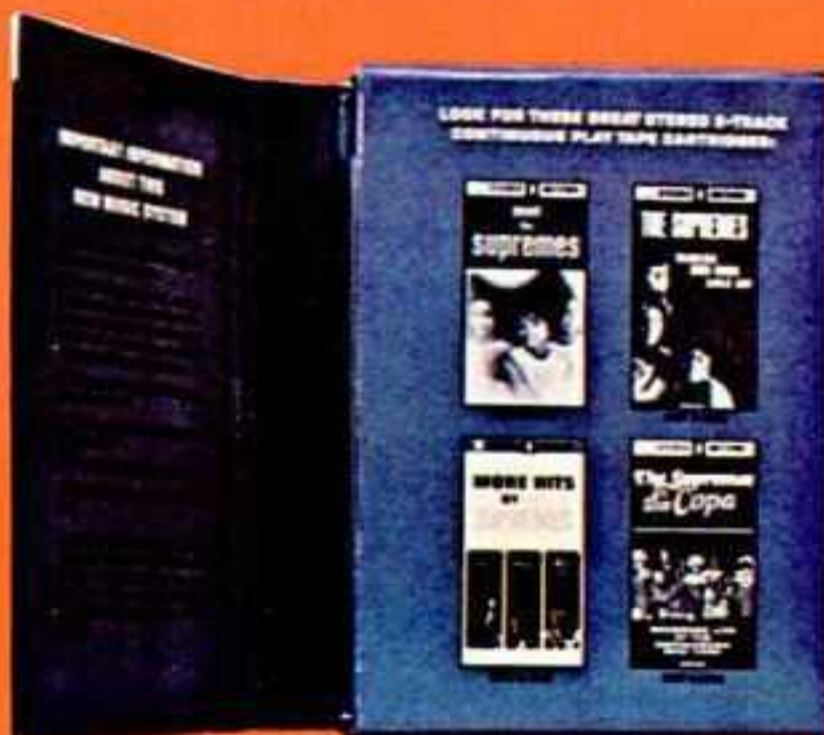
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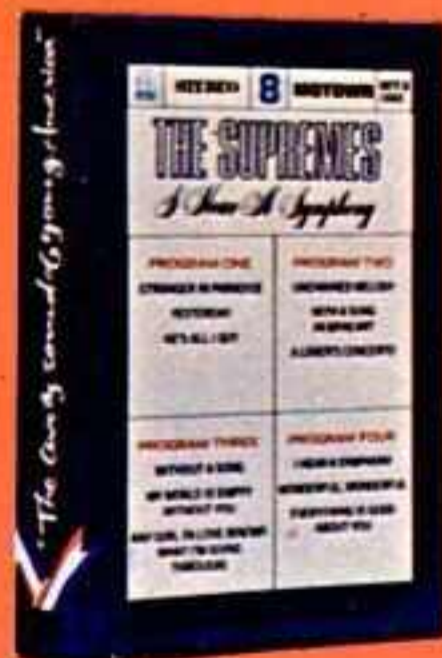
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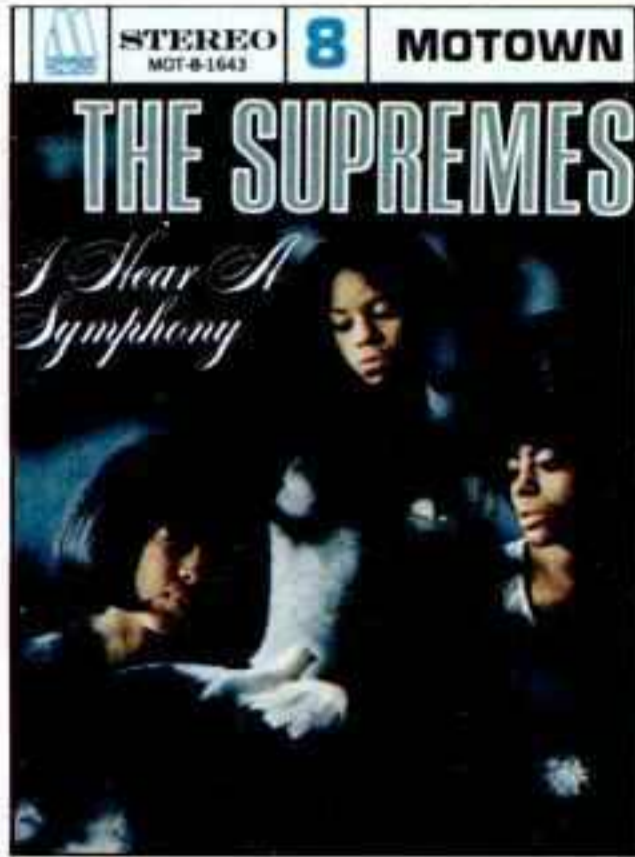


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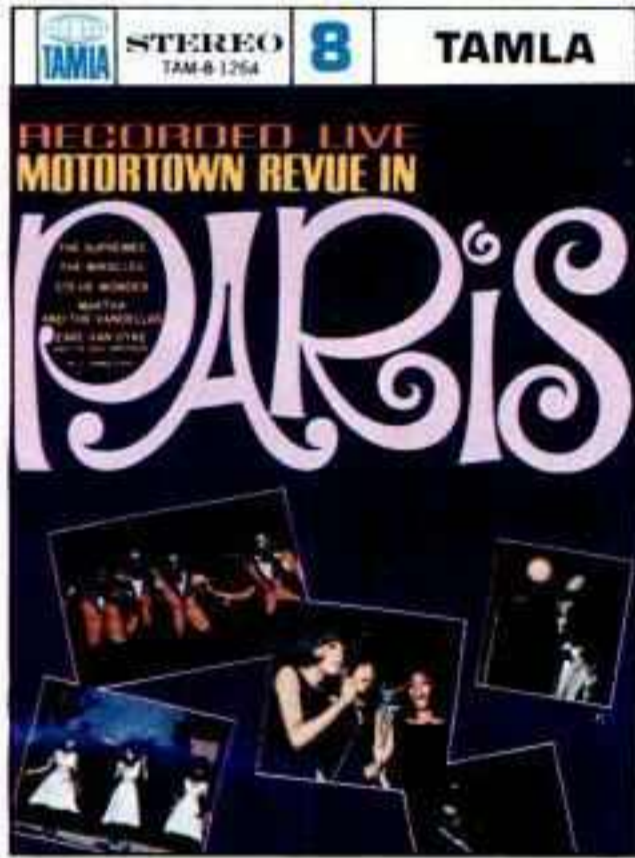
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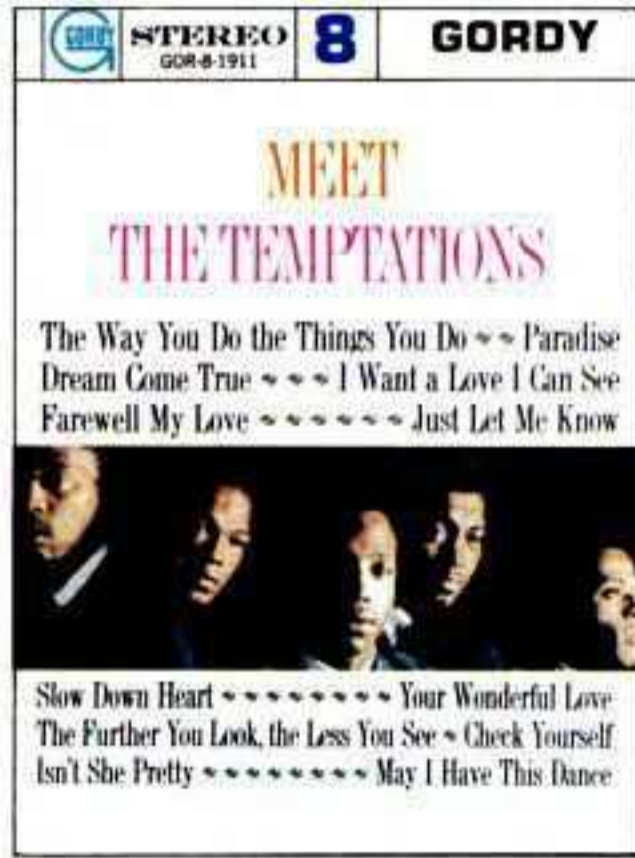
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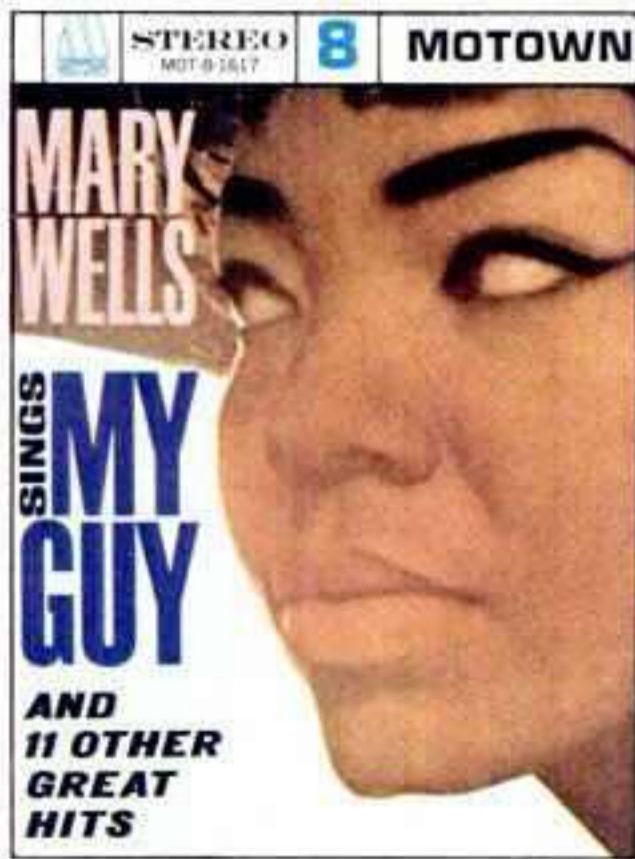
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1911



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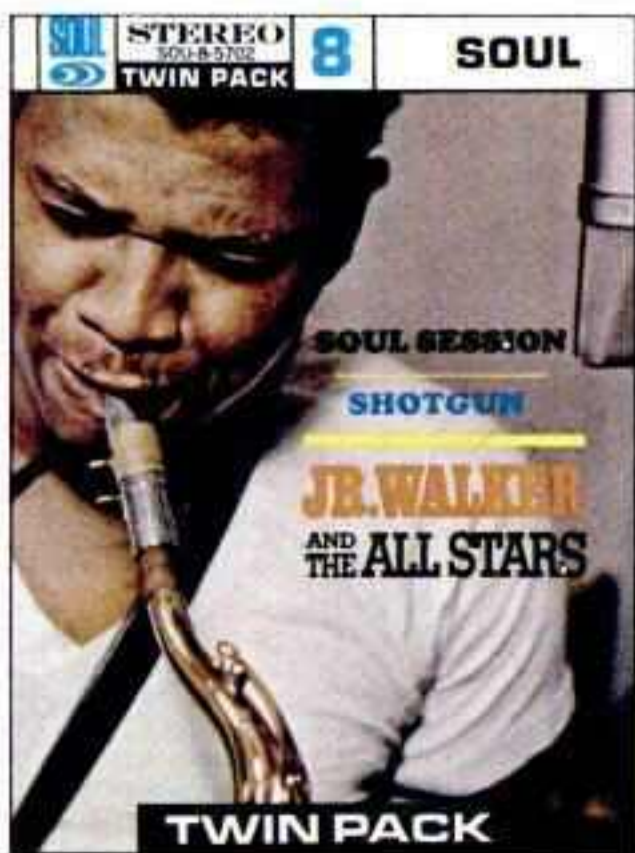
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5907



5702

SINGLE PACKS

- SOU-8-1701 SHOTGUN
Jr. Walker & The All Stars
 - SOU-8-1702 SOUL SESSION
Jr. Walker & The All Stars
 - MOT-8-1606 MEET THE SUPREMES
The Supremes
 - MOT-8-1616 GREATEST HITS
Mary Wells
 - MOT-8-1617 MY GUY
Mary Wells
 - MOT-8-1620 HITS OF THE SIXTIES
Choker Campbell
 - MOT-8-1621 WHERE DID OUR LOVE GO
The Supremes
 - MOT-8-1622 FIRST ALBUM
The Four Tops
 - MOT-8-1623 A BIT OF LIVERPOOL
The Supremes
 - MOT-8-1625 COUNTRY, WESTERN & POP
The Supremes
 - MOT-8-1627 MORE HITS
The Supremes
 - MOT-8-1629 WE REMEMBER SAM COOKE
The Supremes
 - MOT-8-1631 MOTOWN SOUND
Earl Van Dyke
 - MOT-8-1632 THE PRIME OF MY LIFE
Billy Eckstine
 - MOT-8-1634 SECOND ALBUM
The Four Tops
 - MOT-8-1636 AT THE COPA
The Supremes
 - MOT-8-1643 I HEAR A SYMPHONY
The Supremes
 - GOR-8-1907 HEAT WAVE
Martha And The Vandellas
 - GOR-8-1911 MEET THE TEMPTATIONS
The Temptations
 - GOR-8-1912 SING SMOKEY
The Temptations
 - GOR-8-1914 TEMPTING TEMPTATIONS
The Temptations
 - GOR-8-1915 DANCE PARTY
Martha & The Vandellas
 - TAM-8-1251 WHEN I'M ALONE I CRY
Marvin Gaye
 - TAM-8-1252 GREATEST HITS
Marvin Gaye
 - TAM-8-1253 GREATEST HITS
The Marvelettes
 - TAM-8-1254 GREATEST HITS, VOL. 1
The Miracles
 - TAM-8-2254 GREATEST HITS, VOL. 2
The Miracles
 - TAM-8-1257 EVERY LITTLE BIT HURTS
Brenda Holloway
 - TAM-8-1258 HOW SWEET IT IS
Marvin Gaye
 - TAM-8-1259 HELLO BROADWAY
Marvin Gaye
 - TAM-8-1261 TRIBUTE TO THE GREAT
NAT KING COLE
Marvin Gaye
 - TAM-8-1264 MOTOWN REVUE IN PARIS
 - TAM-8-1267 GOING TO A GO-GO
Smokey Robinson and The Miracles
- ### TWIN PACK
- SOU-8-5702
Jr. Walker and the All Stars
 - MOT-8-5606
The Supremes
 - MOT-8-5621
The Supremes
 - MOT-8-5629
The Supremes
 - MOT-8-5634
The Four Tops
 - TAM-8-5251
Marvin Gaye
 - TAM-8-5254
The Miracles
 - TAM-8-5261
Marvin Gaye
 - GOR-8-5907
Martha and the Vandellas
 - GOR-8-5914
The Temptations

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Billboard

TOP 100's

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

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

Table 1: Billboard Top 100 chart listing songs, artists, and chart positions. Includes a 'Billboard Award' icon for the top entry.

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

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

ALBUM REVIEWS (continued)



COMEDY SPOTLIGHT

TAKE THAT! YOU NO GOOD . . .

Various Artists. Laurie LLP 2035 (M)

Vaughan Meader hops on the current camp and trivia craze with a hilarious comedy package. Album includes riotous take-offs on Batman and the Lone Ranger. "Cops and Robins" is a standout.



SPECIAL MERIT PICKS

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

POP SPECIAL MERIT

THE WAY OF TODAY!

Vikki Carr. Liberty LRP 3456 (M); LST 7456 (S)

Vikki Carr has a mind of her own and she knows how to make it work to her vocal advantage. In this set, for example, she takes such popular songs as "Nowhere Man" and "My World Is Empty Without You" and changes the tempo to make them seem like new songs, while retaining the glow of the original. In fact, the whole set has a glow of its own.

POP SPECIAL MERIT

MIDNIGHT SESSION

Danita Jo. Epic LN 24202 (M); BN 26202 (S)

Danita Jo wrapped up the Basin Street East (New York) audience the last time she played there and this LP shows why. It was recorded during one of her sessions there and retains all of the "live" luster and musical magic of such memorable items as her tribute to Dinah Washington.

POP SPECIAL MERIT

THE IMPOSSIBLE DREAM

Roy Hamilton. RCA Victor LPM 3532 (M); LSP 3532 (S)

Roy Hamilton mixes show tunes like "I'll Never Walk Alone" and "The Impossible Dream" with folk-oriented material like "Blowin' in the Wind," tosses in some gospel, rock and blues, and comes up with a top album.

JAZZ SPECIAL MERIT

EASY GROOVE

Wes Montgomery. Pacific Jazz PJ 10104 (M); ST 20104 (S)

An "easy groove" indeed, Wes and the ensemble play soft and moody jazz in a beautifully lyric style. On rainy days, jazz fans can be lulled by "Baubles, Bangles and Beads" or "Old Folks." At brighter moments, "Stampin' at the Savoy" swings to suit. This album should appeal to both jazz and "easy listening" buyers.

JAZZ SPECIAL MERIT

THE ZIMBO TRIO

Pacific Jazz PJ 10103 (M); ST 20103 (S)

A very extroverted, cool, driving trio from Brazil, this group brings a stranger jazz message than have their predecessors. Playing the works of Bonfá and Jobim ("Girl From Ipanema"), they breathe new and energetic life into Brazilian jazz. Up to now this music was more introspective and moody. . . . The Zimbo Trio swings it with great talent and zest.



FOUR-STAR ALBUMS

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

SOUNDTRACK

SHAKESPEARE WALLAH
Soundtrack. Epic FLM 13110 (M);
FLS 15110 (S)

POPULAR

IN ITALY . . . IN ITALIAN
New Christy Minstrels. Columbia
CL 2531 (M); CS 9331 (S)

THIS IS MY BAG
Del Shannon. Liberty LRP 3453 (M);
LST 7453 (S)

GANTS GALORE
Liberty LRU 3455 (M); LST 7455 (S)

SKITCH HENDERSON & THE
TONIGHT SHOW ORCHESTRA PLAY
MUSIC FROM "MAME"
Columbia CL 2518 (M); CS 9318 (S)

THE MIXED-UP WORLD OF
BAGDASARIAN
Ross Bagdasarian. Liberty LRP 3451
(M); LST 7451 (S)

RUBEN RODRIGUEZ AND HIS
GUADALAJARA KINGS
Liberty LHP 3454 (M); LST 7454 (S)

LIVERPOOL TODAY WHERE IT
ALL BEGAN
Earl Preston's Realm/Richmond
Group/Michael Allen Group. Capitol
T 2544 (M); ST 2544 (S)

THESE BOOTS ARE MADE
FOR WALKIN'
Trombones Unlimited. Liberty LRU
3449 (M); LST 7449 (S)

WHAT'S SHAKIN'
Various Artists. Elektra EKL 4002
(M); EKS 74002 (S)

LOW PRICE CLASSICAL

RUSSIAN MELODIES
Emil Decameran and His Ork. Van-
guard Everyman. SRV 201 (M); SRV
201 SD (S)

THE BRAVURA BACH
Various Artists/Zurich Chamber Orch.
(De Stoutz). Vanguard Everyman SRV
198 (M); SRV 198 SD (S)

LUDWIG VAN BEETHOVEN &
JOHANNES BRAHMS
Conrad Hansan/Heinrich Geuser/
Arthur Troester. Mace M 9038 (M);
MS 9038 (S)

BRAHMS-MOZART
Heinrich Geuser, Drole String Quartet.
Mace M 9029 (M); SM 9029 (S)

COURT CONCERT-CARL STAMITZ/
GIUSEPPE TORELLI/W. A. MOZART
Various Artists. Mace M9031 (M);
SM 9031 (S)

COURT CONCERT--THE MUSIC OF
JOSEPH HAYDN
Various Artists. Mace F 9032 (M);
SM 9032 (S)

F. J. HAYDN
Various Artists. Mace M 9040 (M);
MS 9040 (S)

JAZZ

TELL IT LIKE IT IS
Richard (Groove) Holmes. Pacific Jazz
PJ 10105 (M); ST 20105 (S)

HERE AND NOW
Hampton Hawes Trio. Contemporary
M 3616 (M)

ALBUM REVIEW POLICY

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

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

SOMEWHERE MY LOVE . . .

Roy Connff & the Singers, Columbia CL 2519 (M); CS 9319 (S) (350-02519-3; 350-09319-5)

★ NEW ACTION LP's

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

THE VERY BEST OF ROY ORBISON . . .

Monument MLP 8045 (M); SLP 18045 (S) (675-08045-3; 675-18045-5)

WAY OUT WEST . . .

Mae West, Tower T 5028 (M); ST 5028 (S) (873-05028-3; 873-05028-5)

INTERNATIONAL

MIT PETER ALEXANDER DURCH
DAS TRAULAND DER OPERETTE
Polydor LPHM 249011 (M); SLPHM
249011 (S)

IM LAND DER LIEDER
Peter Anders. Polydor LPHM 49024
(M)

WENN ABENDS DIE HEIDE
TRAUMT
Willy Schneider. Polydor LPHM
249012 (M); SLPHM 249012 (S)

BLAUE BERGE, GRUNE TALER
Various Artists. Polydor LPHM
237484 (M); SLPHM 237484 (S)

DAS IST ZUNFTIG
Karl Loube Orch. Polydor LPHM
237246 (M); SLPHM 237246 (S)

ZWISCHEN TAG UND TRAUM
FOLGE 4
Hans Carste. Polydor LPHM 237477
(M); SLPHM 237477 (S)

FESTLICHE ORGEL FOLGE 2
Gunther Brausinger. Polydor LPHM
237489 (M); SLPHM 237489 (S)

HEUT'WAR DIE ALTE ZEIT BEI
MIR
Paul Horbiger/Elfriede. Ott/ Rudolf
Carl. Polydor LPHM 249005 (M);
SLPHM 249005 (S)



THREE-STAR ALBUMS

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

COMEDY

THINK FUZZY!
Dawson & Harrell. Dogbite LPMS 200
(M)

POPULAR

SUPERCAMP
Goodwin (Goody) Goodload and His
Frostonia. Ballroom Orch. Tower T
5031 (M); ST 5031 (S)

MICKIE FINN'S--AMERICA'S NO. 1 SPEAKEASY . . .

Dunhill D 50009 (M); DS 50009 (S) (445-50009-3; 445-50009-5)

TOGETHER AGAIN! . . .

Willis Jackson & Jack McDuff, Prestige PR 7364 (M); PRS 7364 (S) (755-07364-3; 755-07364-5)

DUSTY . . .

Dusty Springfield, Philips PHM 200-156 (M); PHS 600-156 (S) (740-20156-3; 740-60156-5)

UNIQUELY YOURS . . .

Uniques, Paula LP 2190 (M); S 2190 (S) (727-02190-3; 727-02190-5)

HEY JOE . . .

Leaves, Mira MW 3005 (M); MWS 3005 (S) (667-03005-3; 667-03005-5)

HITS OF THE WORLD

Continued from page 34

- 8 2 QUE TUDO MAIS VA PRO INFERNO--Roberto Carlos (CBS)
- 9 -- EU NASCI PRA VOCE--Jean Carlo (Copacabana)
- 10 -- SOMBRA--Jose Augusto (Chantecler)

SINGAPORE

*Denotes local origin

- | This Last Week | Week | Title | Artist | Label |
|----------------|------|-------------------|------------------------|-------|
| 1 | 1 | PRETTY FLAMINGO-- | Manfred Mann (HMV) | |
| 2 | 5 | PAINT IT, BLACK-- | Rolling Stones (Decca) | |

CLASSICAL

TRADITIONS-MARLICHE 4
Polydor LPHM 249004 (M); SLPHM
249004 (S)

LOW PRICE CLASSICAL

WIND CHAMBER MUSIC 1750-1928
Various Artists. Mace M 9034 (M); SM
9034 (S)

DOUBLE CHORUS MOTETS OF THE
OLD MASTERS
Windsbacher Boys Choir (Hans
Thamm). Mace M 9054 (M); MS 9054 (S)

INTERNATIONAL

STERNE IHRER ZEIT-LIEBLINGE DES
TONFILMS
Various Artists. Polydor LPHM 46988
(M)

STERNE IHRER ZEIT-STARS VON
OPERETTE UND REVUE
Various Artists. Polydor LPHM 46677
(M)

STERNE IHRER ZEIT-JOHANNES
HEESTERS
Polydor LPHM 46985 (M)

- 3 6 DO IT RIGHT--Trailers (Cosdel)
- 4 3 ELUSIVE BUTTERFLY--Bob Lind (Philips)
- 5 7 I'LL BE YOUR MAN--*Quests (Columbia)
- 6 8 HOW DOES THAT GRAB YOU DARLIN'--Nancy Sinatra (Reprise)
- 7 9 THE MORE I SEE YOU--Joy Marshall (Decca)
- 8 -- I AM A ROCK--Simon & Garfunkel (Columbia)
- 9 -- DOUBLE SHOT--Swinging Medallions (Philips)
- 10 2 BORN FREE--Matt Monro (Parlophone)

SWITZERLAND

This Last Week

- 1 -- PAPERBACK WRITER--The Beatles (Odeon)--Budde
- 2 7 SLOOP JOHN B--The Beach Boys (Capitol)--New Executive Music
- 3 -- STRANGERS IN THE NIGHT--Frank Sinatra (Reprise)--Gerig
- 4 3 HUNDERT MANN UND EIN BEFEHL--Freddie (Polydor)--Francis, Day & Hunter
- 5 -- HOW DOES THAT GRAB YOU DARLIN'?--Nancy Sinatra (Reprise)--Belmont
- 6 -- LA POUPEE QUI FAIT NON--Michel Polnareff (Vogue)
- 7 -- MONDAY, MONDAY--The Mama's & the Papa's (RCA) --Intro
- 8 2 JUANITA BANANA--The Peels (Ariola)--Intro
- 9 1 THESE BOOTS ARE MADE FOR WALKIN'--Nancy Sinatra (Reprise)--Belmont
- 10 -- LES ELUCUBRATIONS--Antoine (Vogue)

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

SUMMER IN THE CITY

Lovin' Spoonful, Kama Sutra 211

★ 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.

THEY'RE COMING TO TAKE ME AWAY, HA-HAAA . . .

Napoleon XIV, Warner Bros. 5831 (Jepalana, BMI) (New York)

WHEN YOU WAKE UP . . .

Cash McCall, Thomas 8830 (Cragvee & Special Agent, BMI) (Baltimore)

YOU'RE GONNA MISS ME . . .

The Thirteenth Floor Elevators, International Artists 107 (Acquire, BMI) (Dallas-Fort Worth)

OPEN THE DOOR TO YOUR HEART . . .

Darrell Banks, Revilot 201 (Myto, BMI) (Baltimore)

SOCK IT TO 'EM J. B. . . .

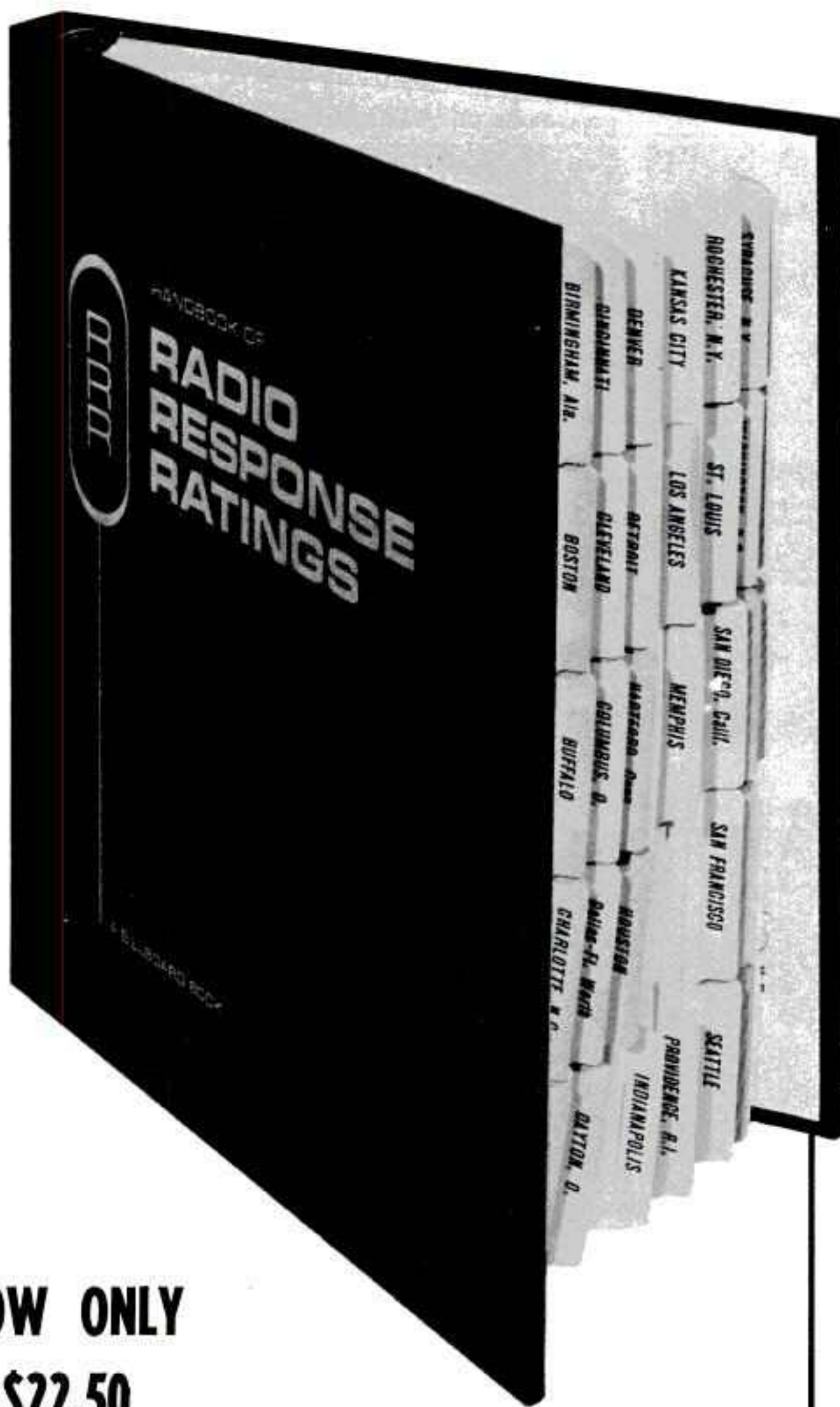
Rex Garvin, Like 301 (Verdunn, BMI) (Atlanta)

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

Van Dykes, Mala 530 (Aim, BMI) (Baltimore)

DIRTY WORK GOING ON . . .

Little Joe Blue, Checker 1141 (Chevis & Little M, BMI) (Baltimore)



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CONTENTS

THE 41 MAJOR MARKETS

Ratings indicate position held by each station and disk jockey by their musical format in influencing the record buying habits of their listeners—based on actual air play and over-the-counter record sales.

| | | | |
|------------------|---------------------|----------------------|-----------------------|
| ALBANY— | COLUMBUS, Ohio | MEMPHIS, Tenn. | PITTSBURGH, Pa. |
| SCHENECTADY— | DALLAS, Tex. | MIAMI, Fla. | PORTLAND, Ore. |
| TROY, N. Y. | DAYTON, Ohio | MILWAUKEE, Wis. | PROVIDENCE, R. I. |
| ATLANTA, Ga. | DENVER, Colo. | MINNEAPOLIS— | ROCHESTER, N. Y. |
| BALTIMORE, Md. | DETROIT, Mich. | ST. PAUL, Minn. | ST. LOUIS, Mo. |
| BIRMINGHAM, Ala. | FT. WORTH, Tex. | NASHVILLE, Tenn. | SAN DIEGO, Calif. |
| BOSTON, Mass. | HARTFORD, Conn. | NEW ORLEANS, La. | SAN FRANCISCO, Calif. |
| BUFFALO, N. Y. | HOUSTON, Tex. | NEW YORK, N. Y. | SEATTLE, Wash. |
| CHARLOTTE, N. C. | INDIANAPOLIS, Ind. | NEWARK, N. J. | SYRACUSE, N. Y. |
| CHICAGO, Ill. | KANSAS CITY, Mo. | OKLAHOMA CITY, Okla. | WASHINGTON, D. C. |
| CINCINNATI, Ohio | LOS ANGELES, Calif. | PHILADELPHIA, Pa. | |
| CLEVELAND, Ohio | | | |

CROSS-REFERENCE RECAP BY MUSICAL FORMAT

| | |
|--------------|------------------|
| POP SINGLES | DJ RANK |
| POP LP'S | STATION RANK |
| R & B | STATION ADDRESS, |
| JAZZ | ZIP CODE, |
| COUNTRY | AREA CODE & |
| CONSERVATIVE | PHONE NUMBER |
| COMEDY | |
| FOLK | |
| CLASSICAL | |

SPECIAL LISTINGS

| |
|--|
| NATIONAL BANDSTAND SHOWS |
| Name of Show & Personality |
| Current number of markets |
| Producer & Talent Co-ordinator |
| Full address, area code & phone number |
| LOCAL TV BANDSTAND SHOWS |
| City & State |
| Name of Show & Personality |
| Station Call Letters & Time Slot(s) |
| Full address, area code & phone number |
| COUNTRY TV SHOWS |
| City & State |
| Name of Show & Personality |
| Station Call Letters & Time Slot(s) |
| Full address, area code & phone number |

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Who's Who in Tape CARtridges



Ken Johnson,
Packard-Bell Sales Corp.,
Los Angeles, Calif.



M. R. Rabin,
Jay Electronics,
Hicksville, N. Y.



William F. Mulcahy,
TelePro Industries,
Cherry Hill, N. J.



Larry Finley,
International
Tape Cartridge Corp.,
New York, N. Y.



Wybo Semmelink,
Norelco,
New York, N. Y.



A. B. Clapper,
Universal
Recording Studios,
Chicago, Ill.



Darrell H. Boyd,
Revere-Mincom Div.
3M Co.,
St. Paul, Minn.



Stan Goss,
Tenna Corp.,
Cleveland, Ohio.



E. Peter Larmer,
Ampex Corp.,
Elk Grove, Ill.



Kenneth M. Miller,
Lear Jet Corp.,
Stereo Div.,
Detroit, Mich.



David Carto,
Craig Panorama,
Los Angeles, Calif.



James F. White,
Roberts Electronics
Div. Rheem Mfg.,
Los Angeles, Calif.



David Krechman,
Martel Electronics
SJB Div.,
Los Angeles, Calif.



Vincent Vecchione,
Borg-Warner,
Spring Div.,
Bellwood, Ill.



Kyutaro Isomura,
Matsushita Electronics,
New York, N. Y.



M. J. Kaplan,
Standard Radio Corp.,
New York, N. Y.



B. S. Durant,
RCA Sales Corporation,
Indianapolis, Ind.



Perry Winokur,
Mercury
Home Entertainment
Products Div.,
Chicago, Ill.

Spotlight on Tape CARtridges

CHICAGO—A host of impressive "firsts" in the tape CARtridge industry are being spotlighted by the 30 firms showing cartridge products at the Music Show being held in Chicago's Conrad Hilton Hotel this week.

Dramatic entries into the cartridge field being viewed for the first time included:

—Single cartridges. Inexpensive (98 cents to \$1.19 retail) continuous loop cartridges which

will play either two or four sides (one or two 45's) of a record. By TelePro and Muntz.

—Philips-type (reel-to-reel within a cartridge) auto players. By Norelco and Mercury.

—Philips-type stereo (4-track) players. From Norelco, Mercury and possibly Sony.

—Eight-track unit which records as well as plays back. From Soundex.

—Combination FM/AM/FM Stereo and cartridge auto

player. From Lear Jet Corp. and Soundex.

—Consumer unit which programs either 4 or 8-track cartridges from phonograph records. From Muntz.

Martel Electronics (SJB Division) brought the most complete line of continuous loop units to the show. The Los Angeles firm showed eight 4-track (fidelipac) units, two 8-track units and three compatible (4 and 8) models. In addition, Mar-

tel is offering any of the above models with FM tuner. Home units of the 4-track, 8-track and compatible versions carry list prices of \$149 to \$189. Auto players in either of the three versions list from \$49 to \$79. A new type of auto player, called the Porta-Mount was also shown. Available in 4-track, 8-track and compatible models, the Porta-Mount needs no special installation. It is merely placed in a convenient position and

plugged into the automobile's cigaret lighter.

News models being exhibited by Lear Jet (all 8-track) included the AM/FM stereo (multiplex) radio and cartridge home player (Model HR-80) and the home player without radio, the Model HA-80. Both units have power amps but must be plugged into pre-existing speakers. Lear is also exhibiting its first portable unit, the PS-8, which

(Continued on page 52)

Auto Sales Boost Home Tape Field

CHICAGO—Spokesmen for two major CARtridge product exhibitors at the massive Music Show here this week agree that the automobile cartridge-play capability market will pave the way for home tape cartridge player sales.

States RCA Victor Sales Corp. President Bryce S. Durant: "We think the natural evolution of demand for the home cartridge player is through the auto player customer. The pedestrian will not be the first home player buyer. The owner of the auto player will build up a music library which he wishes to enjoy at home. He then represents our market."

RCA is exhibiting a home tape cartridge player, as is the Lear Jet Corp. of Detroit, whose vice-president, Ken Miller, said: "The auto market will begin stimulating an active home player market by the end of the 1967 automobile model year."

(Continued on page 56)

The Reasons for "Compatibility"

CHICAGO—A half dozen tape CARtridge playback unit manufacturers will be showing "compatible (systems which can use either 4-track and RCA-Ford-Lear 8-track cartridges) models for both home and automotive use at the Music Show.

The firms going compatible include TelePho, Tenna, Trans-World, Muntz, SJB division of Martel, Inc., and Jay Electronics. Prior to the Music Show Billboard asked representatives of several of these firms their reasons for taking the compatible route.

Don Slack, of Tenna Corp. of Cleveland, Ohio, said: "Since we're not sure where the industry is going, we feel we should go both ways. While the industry might be taking an 8-track direction eventually, this is not a certainty yet. There are about 600,000 4-track players on the market right now—along with the 4-track music prepared for them. Therefore, it seems that both systems will be around for a while and the compatible player will solve the different cartridge problem the way the multi-speed record players solved the different speed problem."

M. R. Rabin, general manager of Jay Electronics, Hicksville, N. Y., said that "we see a parallel between

(Continued on page 56)

HOME ENTERTAINMENT EXHIBITORS

(Selected list, based on interest of products to phonograph record dealers.)

| | |
|------------------------------------|-----------------------------------|
| Ampex Corp. | West Hall 227 |
| Artic Imports | West Hall 216 |
| Arvin Industries | West Hall 205-209 |
| BSR (USA) Ltd. | Intl. Ballroom, 423 |
| Bulova Watch Co. | East Hall 117 |
| Califone-Roberts (Div. Rheem Mfg.) | West Hall 204, 862 |
| Concord Electronics | West Hall 213 |
| Craig-Panorama | East Hall 121 |
| Crown Radio Corp. | West Hall 234 |
| Delmonico Intl. | Intl. Ballroom 427-428 |
| Electrohome | Continental Room 311-313 |
| Elgin Radio Div. | West Hall 238 |
| Grundig-Triumph-Adler Sales Corp. | East Hall 125-126 |
| GE Consumer Electronics Div. | Intl. Ballroom 419-422, 424-425 |
| Hitachi Sales Corp. | West Hall 239-241, 243-246 |
| 3M Co. | Intl. Ballroom 430-431 |
| Magnavox Co. | Williford Rm., Parlors A, B, C |
| Major Electronics | West Hall 231 |
| Matsushita Electric (Panasonic) | Intl. Ballroom 432-435 |
| Mercury Records | East Hall 111 |
| Midland International | Middle Hall 40 |
| North American Philips | Intl. Ballroom 407-408 |
| Olympic Radio | Intl. Ballroom 409-412 |
| Packard-Bell | Continental Room 326-327, 330-331 |
| RCA | Continental Room 318-325 |
| Selectron Int. (AIWA) | Intl. Ballroom 415-417 |
| Sony Corp. | Continental Room 328 |
| Standard Radio Corp. | West Hall 229 |
| Superscope, Inc. | Continental Room 329 |
| Sylvania Entertainment Prod. Div. | East Hall 108-109, 118-119 |
| Symphonic Radio | West Hall 218-220, 223-225 |
| Trans-World Corp. | East Hall 105A |
| V-M Corp. | Intl. Ballroom 404-405 |
| Webcor | Intl. Ballroom 426, 429 |
| Viking of Minneapolis | East Hall 120 |
| Westinghouse | East Hall 125-126, 132-134 |

Philips System Grew Overseas

CHICAGO—Wybo Semmelink, vice-president and manager of the high-fidelity products department of the North American Philips Co. (Norelco), told Billboard prior to the Music Show that "over 1 million Philips-type units have been sold around the world" and predicted that "250,000 to 300,000 will have been sold in this country before the end of the year."

Semmelink, who likes to refer to his new style units as "cassette" players "in order to differentiate between the Philips system and any other type of tape container on the market," said that Philips of Holland "began manufacturing and test-marketing products of this concept early in 1964. After several months of test sales in the European market, during which the players received enthusiastic acceptance, the unit was brought to the United States and placed on the market in November 1964.

"Sales were limited for a few months," Semmelink said, "because of limited production capability. But that problem was soon overcome and we went full blast on this thing in early 1965 with our Carry-Corder.

"Since then we have developed stereo units, both for home and automobile, which will be shown for the first time during the Music Show. Also, in the past year, Philips has signed standardization agreements with 39 manufacturers and has such agreements pending with

(Continued on page 58)

Mercury Pushes Philips Concept

CHICAGO—Perry Winokur, product manager of Mercury Corp.'s Home Entertainment Products Division, told Billboard that "Mercury is going ahead full speed with the Philips CARtridge concept—both for home and automobile use. Part of our plan is to expand our base of distribution so that it will include phonograph record dealers as retailers of our cartridge products."

Winokur said Mercury is entering the home, road, portable, and educational markets with its compact, versatile "reel-to-reel in a cartridge." The Philips system, he said, "is not something that sprang up overnight. It is an improvement on the legitimate tape field. It has been test-marketed extensively before its introduction in this country and was tailored for U. S. consumer needs.

(Continued on page 58)

JULY 16, 1966

MUNTZ STEREO-PAK BEST SELLERS!

WEEK OF JULY 16, 1966

| QTY ORD | TITLE | ARTIST | LABEL | MUNTZ CAT. # | CODE |
|------------|--|-----------------------------|--------------------|-----------------|------|
| | STRANGERS IN THE NIGHT | Frank Sinatra | Reprise | 10-427 | A |
| | IF YOU CAN BELIEVE YOUR EYES AND EARS | The Mamas and The Papas | Dunhill | 21-270 | A |
| | BLUE EYED SOUL | The Righteous Brothers | Moonglow | 21-179 | A |
| | YOU'VE LOST THAT LOVIN' FEELIN' | The Righteous Brothers | Philles | 21-244 | A |
| | LOOK AT US | Sonny & Cher | Atco | 21-203 | A |
| | SOUL AND INSPIRATION | The Righteous Brothers | Verve | 21-298 | A |
| | SEPTEMBER OF MY YEARS | Frank Sinatra | Reprise | 10-287 | A |
| | RIGHT NOW! | The Righteous Brothers | Moonglow | 21-178 | A |
| | GOT MY MOJO WORKIN' | Jimmy Smith | Verve | 26-252 | A |
| | BOOTS | Nancy Sinatra | Reprise | 10-366 | A |
| | WONDERFULNESS | Bill Cosby | Warner Bros. | 72-131 | A |
| | PIPELINE | The Chantays | Dot | 21-117 | A |
| | JUST ONCE IN MY LIFE | The Righteous Brothers | Philles | 21-242 | A |
| | BACK TO BACK | The Righteous Brothers | Philles | 21-269 | A |
| | EVERYBODY LOVES SOMEBODY | Dean Martin | Reprise | 10-200 | A |
| | TRINI LOPEZ AT P.J.'S | Trini Lopez | Reprise | 10-117 | A |
| | WOOLY BULLY | Sam The Sham & The Pharaohs | MGM | 21-186 | A |
| | SINGING NUN | Soundtrack | MGM | 46-140 | A |
| | ROY ORBISON'S GREATEST HITS | Roy Orbison | Monument | 10-361 | A |
| | PETER, PAUL AND MARY | Peter, Paul & Mary | Warner Bros. | 56-108 | A |
| | A MAN AND HIS MUSIC | Frank Sinatra | Reprise | QR-4 | QA |
| | THE IMPRESSIONS' GREATEST HITS | The Impressions | ABC Records | 21-155 | A |
| | KEEP ON PUSHING | The Impressions | ABC Records | 21-158 | A |
| | THIS IS NEW | The Righteous Brothers | Moonglow | 21-177 | A |
| | THE SOUL ALBUM | Otis Redding | Volt | 21-331 | A |
| | SOMEWHERE THERE'S A SOMEONE | Dean Martin | Reprise | 10-376 | A |
| | WIPE OUT & SURFER JOE | The Surfaris | Dot | 21-120 | A |
| | MY LOVE | Petula Clark | Warner Bros. | 10-371 | A |
| | THE WONDROUS WORLD OF SONNY & CHER | Sonny & Cher | Atco | 21-299 | A |
| | THE BLUES PROJECT AT THE CAFE AU GO GO | Blues Project | Verve/ Folkways | 21-355 | A |
| | SEE WHAT TOMORROW BRINGS | Peter, Paul & Mary | Warner Bros. | 56-169 | A |
| | OLDIES BY THE DOZEN | Various Artists | Parkway | 21-224 | A |
| | BLOWIN' IN THE WIND | Peter, Paul & Mary | Warner Bros. | 56-110 | A |
| | THE SILENCERS | Dean Martin | Reprise | 10-372 | A |
| | CRYING TIME | Ray Charles | ABC Records | 10-379 | A |
| | DAYS OF WINE AND ROSES/ MOON RIVER/AND OTHERS | Frank Sinatra | Reprise | 10-153 | A |
| | HOUSTON | Dean Martin | Reprise | 10-340 | A |
| | A SUMMER PLACE | Billy Vaughn | Dot | 14-275 | A |
| | WHY IS THERE AIR? | Bill Cosby | Warner Bros. | 72-120 | A |
| | THE BEST OF THE RIGHTEOUS BROTHERS | The Righteous Brothers | Moonglow | 21-343 | A |
| | TRINI | Trini Lopez | Reprise | 10-381 | A |
| | SOLID GOLD SOUL | Various Artists | Atlantic | 21-284 | A |
| | GREATEST HITS | Ray Charles | ABC Records | 10-234 | A |
| | DOCTOR ZHIVAGO | Soundtrack | MGM | 46-135 | A |
| | REMEMBER ME I'M THE ONE WHO LOVES YOU | Dean Martin | Reprise | 10-288 | A |
| | MODERN SOUNDS IN COUNTRY & WESTERN MUSIC | Ray Charles | ABC Records | 10-140 | A |
| | SINATRA'S SINATRA | Frank Sinatra | Reprise | 10-132 | A |

| QTY ORD | TITLE | ARTIST | LABEL | MUNTZ CAT. # | CODE |
|------------|---|--------------------------------|------------------|-----------------|------|
| | THE KINK KONTROVERSY | The Kinks | Reprise | 21-273 | A |
| | DREAM WITH DEAN | Dean Martin | Reprise | 10-196 | A |
| | OTIS REDDING SINGS SOUL | Otis Redding | Volt | 29-115 | A |
| | YAKETY SAX | Boots Randolph | Monument | 14-418 | A |
| | SOFTLY AS I LEAVE YOU | Frank Sinatra | Reprise | 10-213 | A |
| | SINATRA SWINGS | Frank Sinatra | Reprise | 10-101 | A |
| | I KNOW A PLACE | Petula Clark | Warner Bros. | 10-247 | A |
| | KINKDOM | The Kinks | Reprise | 21-240 | A |
| | THE VERY BEST OF HANK WILLIAMS | Hank Williams | MGM | 54-171 | A |
| | MOONLIGHT SINATRA | Frank Sinatra | Reprise | 10-369 | A |
| | DOWNTOWN | Petula Clark | Warner Bros. | 10-246 | A |
| | I STARTED OUT AS A CHILD | Bill Cosby | Warner Bros. | 72-116 | A |
| | RING-A-DING-DING | Frank Sinatra | Reprise | 10-100 | A |
| | SPANISH GREASE | Willie Bobo | Verve | 26-249 | A |
| | GOOD LOVIN' | The Young Rascals | Atlantic | 21-339 | A |
| | THE BEST OF THE EVERLY BROTHERS | The Everly Brothers | Warner Bros. | 12-145 | A |
| | YOU REALLY GOT ME | The Kinks | Reprise | 21-143 | A |
| | KINKS-SIZE | The Kinks | Reprise | 21-161 | A |
| | PEOPLE GET READY | The Impressions | ABC Records | 21-156 | A |
| | LIGHTNIN' STRIKES | Lou Christie | MGM | 21-282 | A |
| | THE FOLK ALBUM | Trini Lopez | Reprise | 10-215 | A |
| | WHEN A MAN LOVES A WOMAN | Percy Sledge | Atlantic | 29-122 | A |
| | THE DOOR IS STILL OPEN TO MY HEART | Dean Martin | Reprise | 10-232 | A |
| | LYMAN '66 | Arthur Lyman | HiFi | 14-400 | A |
| | BACK ON THE SCENE/ ROSKO'S EVERGREENS | Various Artists | Warner Bros. | 10-177 | A |
| | MICHELLE | Billy Vaughn | Dot | 14-415 | A |
| | MORE TRINI LOPEZ AT P.J.'s | Trini Lopez | Reprise | 10-134 | A |
| | THE MAN FROM U.N.C.L.E. | The Challengers | GNP Crescendo | 21-249 | A |
| | BUMPIN' | Wes Montgomery | Verve | 26-250 | A |
| | THE IN CROWD | Ramsey Lewis | Cadet | 26-308 | A |
| | THAT WAS THE YEAR THAT WAS | Tom Lehrer | Warner Bros. | 72-122 | A |
| | BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? | Bill Cosby | Warner Bros. | 72-110 | A |
| | PRYSOCK/BASIE | Arthur Prysock/ Count Basie | Verve | 28-152 | A |
| | THE GOLDEN HITS OF THE EVERLY BROTHERS | The Everly Brothers | Warner Bros. | 12-125 | A |
| | WHAT KIND OF FOOL AM I? | Sammy Davis Jr. | Reprise | 10-110 | A |
| | PERSUASIVE PERCUSSION | Enoch Light | Command | 14-154 | A |
| | BABY DON'T GO | Sonny & Cher | Reprise | 21-230 | A |
| | ON THE ROAD TO VIETNAM | Bob Hope | Cadet | 72-130 | A |
| | MONSTER | Jimmy Smith | Verve | 23-129 | A |
| | DEAN MARTIN HITS AGAIN | Dean Martin | Reprise | 10-233 | A |
| | ALL ALONE | Frank Sinatra | Reprise | 10-418 | A |
| | GOIN' OUT OF MY HEAD | Wes Montgomery | Verve | 26-251 | A |
| | HOW DOES THAT GRAB YOU? | Nancy Sinatra | Reprise | 10-418 | A |
| | SINATRA '65 | Frank Sinatra | Reprise | 10-268 | A |
| | DINO LATINO | Dean Martin | Reprise | 10-268 | A |
| | THE SOUND OF MUSIC | Trapp Family Singers | Warner Bros. | 42-109 | A |
| | YELLOW BIRD | Arthur Lyman | HiFi | 14-123 | A |
| | MOON RIVER | Lawrence Welk | Dot | 14-260 | A |
| | TORQUAY | The Fireballs | Dot | 21-118 | A |
| | IT MIGHT AS WELL BE SWING | Sinatra/Basie | Reprise | 10-201 | A |
| | THE CONCERT SINATRA | Frank Sinatra | Reprise | 10-105 | A |
| | THE LATIN ALBUM | Trini Lopez | Reprise | 10-199 | A |
| | MOVING | Peter, Paul & Mary | Warner Bros. | 56-109 | A |

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NEW LEAR-JET portable 8-track stereo cartridge player shown at Music Show. This unit (Model PS-8) includes two speakers and operates on either battery or AC current.



COMPATIBLE UNIT FROM TENNA will use either 4-track (fidelipac) or standard 8-track cartridges. Drawing above is of the firm's latest design for auto player. Tenna has similar model for home which it is introducing at the Music Show.



SOUNDEX RADIO CORP., which introduced the world's first 8-track recorder-player at the Music Show, here gives visual proof of ease with which motorist can insert cartridge into Soundex Model TD-2000.



MERCURY RECORD CORP. is exhibiting this stereo Philips-type portable home unit. The machine (Model TR-8700) records, plays back, has full tape recorder capability with the advantage of the cartridge's ease of handling, and comes with two speakers. This unit is one of the first models of the Philips-type system to be available in stereo.



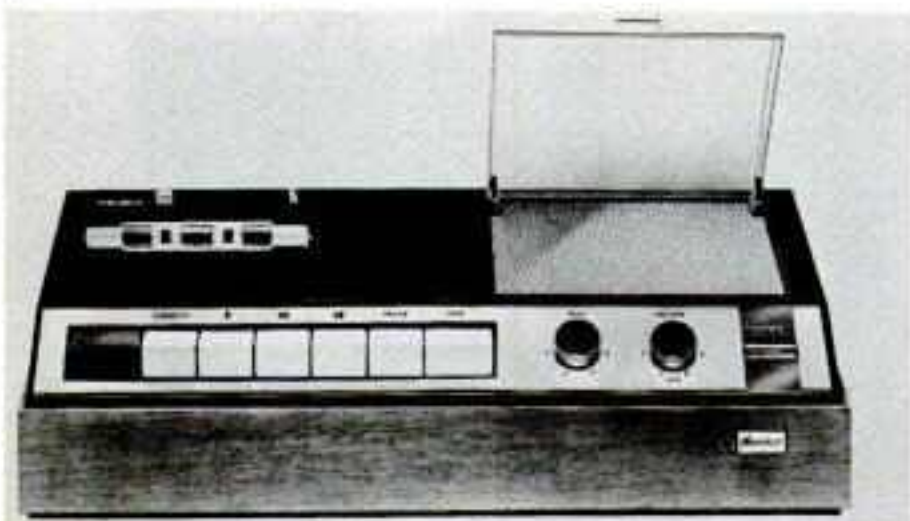
EIGHT-TRACK PACKARD-BELL cartridge player (above) has been built into three of the firm's stereo phonograph models and can be purchased as optional built-in equipment for 10 other products the firm offers. In addition, the unit (Model TPA-4) is available for \$89.95 as a table-top plug-in accessory.



DEALER DISPLAY for Trans-World auto units (above) can be used with the firm's 4-track, 8-track or compatible models. Trans-World is also introducing several new home players at the Music Show.



SJB INC., Automotive Division of Martel Electronics, introduced this new auto-sonic stereo (available in 8-track, 4-track or compatible versions) cartridge unit which requires no installation. This unit, called Model 603M Tape Deck, is designed to fit over the hump on the floor of any car and plugs directly into cigaret lighter. A 25-foot extension cord permits portability. SJB topped all cartridge exhibitors at the Music Show by introducing more than a dozen new units.



NEW NORELCO Philips-type cartridge player-recorder, the "350", is one of a group of Norelco units shown for the first time at the Music Show. The above model is monaural. Other new Norelco models included a stereo home player and an automobile unit.



GENERAL ELECTRIC'S sole entry in the cartridge field to date is this solid state, monaural Philips-type unit. The machine, Model M8300, has both record and playback capability.



ROBERTS 8-TRACK HOME PLAYER, Model 838 (above), is built into a genuine walnut furniture cabinet. The unit, a plug-in type, carries a list price of \$99.95.



CONCORD'S CARTRIDGE ENTRY is this portable F-100 player and recorder. The unit is monaural, and like other Philips-type players operates at 1 7/8 ips. This model runs on standard batteries but may be adapted for house current use. Price is expected to be about \$75.



BORG-WARNER CORP. (Spring Div.), which makes 8-track auto players, also speaker which can be mounted in minutes under the dash panel. Cyclolac housing eliminates need for door-panel cutting. However, if customer prefers door-mounted speakers, the housing may be discarded and the speaker and grille can be used alone.

Home Market For Fidelipac?

NEW YORK—What's the future of the 4-track CAR-tridge in the home in light of the fact that the established home entertainment equipment manufacturers are unanimously favoring 8-track players?

Billboard asked this question of the two top volume cartridge duplicators in the business—Earl Muntz (Muntz Stereo-Pak) and Larry Finley (International Tape Cartridge Corp.)—and received conflicting opinions.

Muntz, founding father of the automobile cartridge industry, is bullish about 4-track's future in the home. He feels that cartridge player business will follow the sales pattern of the radio field. Of radios sold in the U. S. last year, only 12 per cent went into the home as part of home entertainment units, Muntz claims. He maintains that the same type of situation will exist in the cartridge field.

As in radios, the lion's share of cartridge players to be sold will be in portable, Muntz predicts. These are units which the user can carry with him to park or beach, and, of course, also play it in the home. The prime distinction as far as Muntz is concerned is whether the cartridge playback is part of a console or piece of furniture preventing the user from taking it outdoors.

Muntz further claims that of portables sold, 4-track will have the upper hand. He claims that his firm is now importing some 30,000 units per month, but only 4,000 of these are his home units.

The home equipment cartridge industry will settle down to a compatible unit, Muntz feels, and when that happens he insists that "4-track's superior sound will win out; the consumer will find he gets better sound from 4-track and will buy whatever he can in that system, using the 8-track side of his machine only when he must."

Muntz shrugs off the impact of the volume home equipment manufacturers throwing their weight behind 8-track. "You call them 'big boys,' I call them babes in the woods," Muntz says. "I'll continue to outsell all of the combined with my 4-track players."

Muntz has been in the automobile cartridge business for the past four years, selling both players and cartridge versions of LP's from a number of record companies. He has been only in the 4-track field, and only recently announced that he will unveil a compatible 4 and 8-track machine. At the urging of Warner Bros.-Reprise Records, a firm whose catalog Muntz has on an exclusive basis, he has duplicated a minimum number of 8-track cartridges.

ITCC President Larry Finley says "There's no question that 8-track will dominate the home market. This should happen about the first of the year. That doesn't mean that the 4-track business will die. It will always be a fairly substantial market, but it won't come near in importance the level 8-track will reach."

Finley anticipates consumer advertising to fan the spark of buyer interest when the major home equipment manufacturers start to announce their new 8-track models. Finley says his firm will start increasing its 8-track production by 5 per cent each month, but will keep 4-track at its present level. The tipping of the scales in 8-track's favor will be due to the 8-track home equipment market and the anticipated increased number of 8-track players in 1967 cars.

Spotlight on Tape Cartridge

• Continued from page 50

comes with two detachable speakers and is powered by regular AC current or by a pair of rechargeable batteries. No prices for the new Lear machines were available prior to show time.

Trans-World Corp. of New Orleans is exhibiting a new 8-track auto unit which will list at about \$100, a compatible 4 and 8 auto player listing at about \$119 and a new 4-track player priced between \$69 and \$79. The firm also planned to show a new home unit—either compatible or an 8-track model.

Besides showing his "single" cartridge and his 4 and 8-track recorder, California's Earl Muntz also brought compatible playback units for home and car use to the show.

TelePro brought its single cartridge to the show along with its new compatible (4 and 8-track) units for both home and road. The compatible home unit lists at \$99.95 while the auto unit is listed to be sold at \$109.95. The firm also is marketing a new mono auto player, a new 4-track stereo model and a new 8-track stereo version. A new bottom-of-the-line item is the "kiddie" player compact home unit which will retail at about \$20.

RCA Victor brought its recently introduced 8-track home unit, a very attractive wood-finished model which has a list price of \$150.

Tenna showed a brand-new version of its compatible (4 and 8) auto player and the TP200, a compatible home player.

Jay Electronics introduced a new 4 and 8-track compatible unit for the home and a similar unit for the auto. It also showed a background music unit which will play cartridges that are eight hours in length, and a new converter—6 to 12 volts—to be used in installing cartridge players in Volkswagens or other cars using a D.C. supply source of only six volts.

Soundex Radio (Brockton, Mass.) introduced an 8-track auto player at a suggested retail of \$139.95, an 8-track home player (plug-in) type for \$79.95 and announced that both its units would have "record" capability—allowing the user to program blank 8-track cartridges with music from his own supply of phonograph records.

Califone-Roberts and Packard-Bell showed several versions of their recently introduced 8-track home players. Borg-Warner exhibited its 8-track auto player, (Continued on page 54)

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ALBUMS

4777 Surfin' Safari/409

4932 Surfin' U.S.A./Shut Down

5009 Surfer Girl/Little Deuce Coupe

5096 Little Saint Nick/The Lord's Prayer

5118 Fun, Fun, Fun/Why Do Fools Fall In Love

5174 I Get Around/Don't Worry Baby

5245 When I Grow Up (To Be a Man)
She Knows Me Too Well

5306 Dance, Dance, Dance The
Warmth Of The Sun

5312 The Man With All The Toys/Blue
Christmas

5372 Please Let Me Wonder/Do You
Wanna Dance?

5395 Help Me, Rhonda/Kiss Me, Baby

5464 California Girls/Let Him Run Wild

5540 Little Girl I Once Knew/There's No Other

5602 Sloop John B/You're So Good To Me

5610 Caroline, No/Summer Means
New Love

6059 Be True To Your School/In My Room

6060 Ten Little Indians/She Knows Me Too Well

R-5267 4 - By The Beach Boys:
Wendy/Don't Back Down/
Little Honda/Hushabye

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SURFIN' U.S.A. - (S)T 1890

SHUT DOWN - (D)T 1918

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TAPE CARTRIDGE TIPS

by Larry Finley

Spotlight on Tape Cartridge

• Continued from page 52

Craig-Panorama showed several models of fidelipac (4-track) auto players and a 4-track home unit. BSR (USA), Ltd., announced it has developed a new 8-track tape deck which it demonstrated at the show. Symphonic Radio, Inc., and Kinematix both appeared with brand new 8-track auto players.

Ten firms appeared at the Music Show with versions of the Philips-type cartridge system. Norelco and Mercury had complete lines, including the first automobile players, and stereo units to be used with this concept.

Mercury showed a plug-in stereo home unit for \$49.95 (playback only) and a home unit with both playback and record capability for a list of \$69.95. Also exhibited was a stereo self-contained, portable home unit, powered by either batteries or AC current, with two speakers. There was no price set for the unit. Mercury's car player, Model 3307, is a slot-loading, pop-out cartridge, fast forward and fast reverse unit is list priced at \$99.95.

Norelco exhibited portable, home and auto stereo units as well as up-dated versions of its monaural Carry-Corder.

Prices range from \$90 to \$229.95 for the Norelco portable AM/FM/SW cartridge combination unit.

Sony was expected to show a stereo unit—but there was still some doubt at show time whether the tape recorder giant would have its model ready for viewing. In any case, Sony's Philips-type home unit is scheduled to be on the market before the end of the year.

Concord, General Electric, Hitachi, 3M (Wollensak), Matsushita (Panasonic), Selectron (Aiwa), and Standard Radio are showing Philips-type monaural units in various styles, mostly for home and portable use. Several of these firms reportedly will have stereo home and auto units available before the end of the year.

For use with the Philips-type cartridge, Mercury Records Corp. is releasing a library of 50 prerecorded stereo cartridges on the compact cartridges. The music which is duplicated directly by Mercury is being made available at the show. Cartridge prices were not announced prior to the show but are expected to be somewhat lower than prices of the 8-track and fidelipac 4-track cartridges.

Duplicators and Distributors at Music Show

CHICAGO — Besides the many player manufacturers that are exhibiting tape cartridge products at the National Association of Music Merchants 65th annual Music Show this year, several cartridge duplicators and distributors have also taken out exhibit space in order to sell their particular type of recorded music product.

Included in this category of exhibitor are Larry Finley of International Tape Cartridge Corp., James Tiedjens of National Tape Distribution, Bernie Clapper of Universal Recording Studios, Jack Woodman of Ampex and A. Bayley of General Recorded Tape.

Clapper is putting on a particularly impressive demonstration, showing the actual 8-track duplicating process at work in exhibit room 738A.

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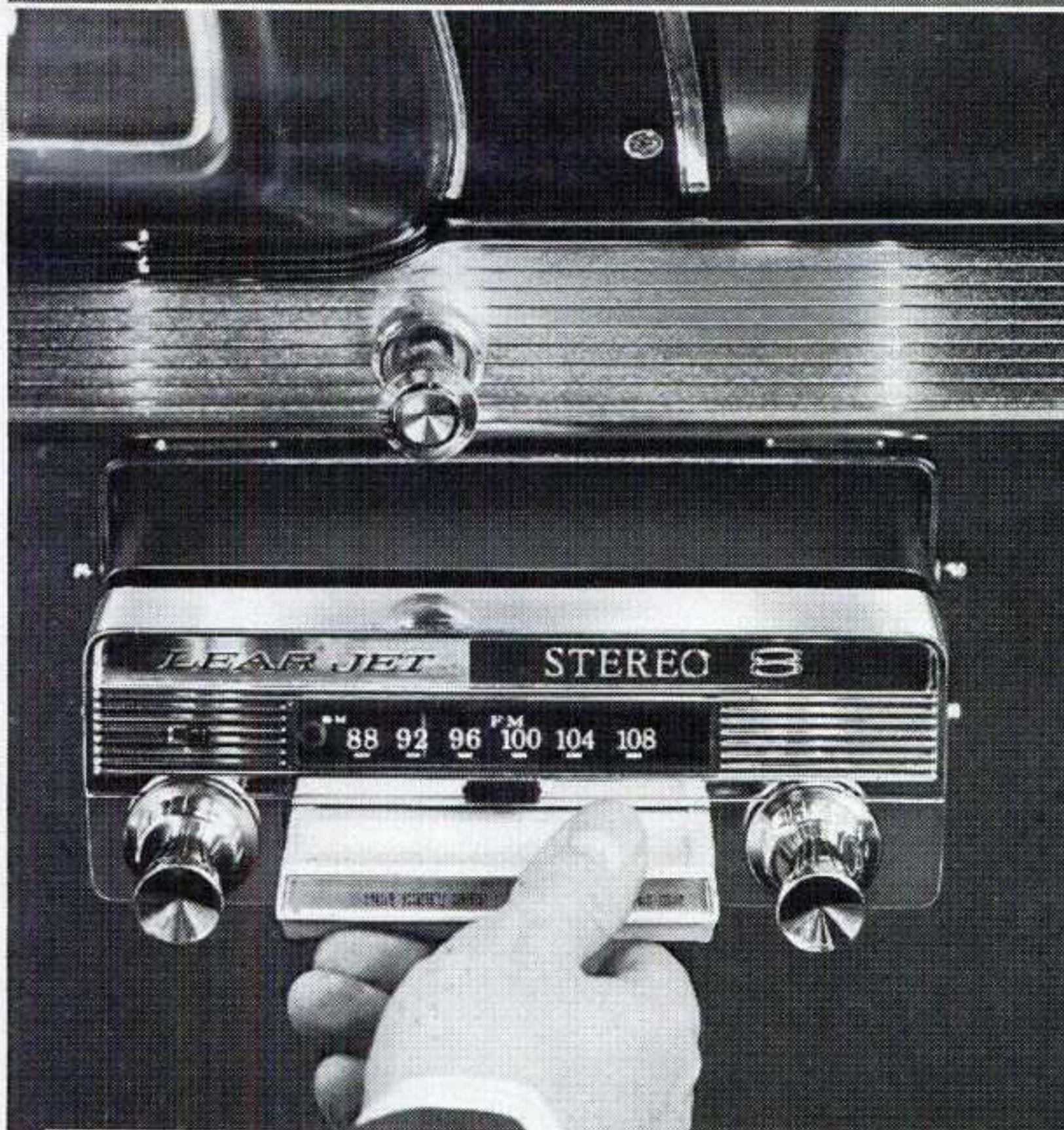
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Auto Sales Boost Home Tape Field

• Continued from page 50

"We expect the biggest interest at the NAMM show to be on home cartridge players. Dealers are going to be there to shake down all the systems to determine what is compatible with what. And just about every manufacturer showing equipment in this field will offer some type of 8-track capability or compatibility."

Miller believes 2 million players should find their way into 1967 model automobiles. "And we feel that at least a fourth—probably more—of these people will soon desire some type of home-play capability for their new cartridge libraries."

Miller suggested that most of the auto-then-home player buyers will seek nothing more than a deck for incorporation in existing music systems. "Few are going to sweep out their present hi-fi equipment. They'll buy a deck, and then perhaps when their system gets old and tired they'll acquire a stereo system that has full cartridge music capability."

During the 1967 automobile year, Miller said, Lear will supply an estimated 500,000 after-market players. He estimates that in five years one of every two new cars will be sold or quickly equipped with a cartridge player.

"The economics of mass production will bring the cartridge player price down," Miller observed, "and the buyer will be faced with the choice of going with either a combination AM radio-cartridge player or AM-FM radio in his car."

Miller feels that in most cases the cartridge capability will get the nod, because FM has many disadvantages over continuous music.

Confident that this auto market is laying a firm home foundation, Lear is premiering a home cartridge player at the NAMM show. It offers an AM radio alternative. The much-talked-about Lear AC-battery portable cartridge player is also premiering in Chicago this week.

Durant's view of the home cartridge player market was expressed in a pre-show interview, extracted from which were the following key questions and answers:

On what do you base the preceding observation?

"We've done modest research in the field and have added to it the consensus of company opinion."

How long until the home market develops?

"It could happen rather quickly. You can build up a cartridge music library very rapidly."

Could it be a year?

"We don't have that good a feel of this new market yet. I hesitate to say. Right now the Stereo 8 auto market is just building up."

When it happens, what will the home market represent in annual unit sales?

"Again, we don't have a feel for this market. It's so new. But I don't believe that initially you'll measure this market in millions of units."

Is the present home player the target of research and development?

"Yes, our company and the industry as a whole are seeking to improve the cartridge music system in many ways."

For example?

"We think the concept can be made more interesting through increased selectivity. But at the same time, we do not believe that lack of selectivity will be a deterrent to sales."

What about improved sound?

"We do not have that much fault to find with the sound in the home player. You Billboard people heard our home player demonstrated in Chicago. It sounds fine. And we do not expect the audiophile to be the buyer of this concept at first. The buyer of the home cartridge player is seeking an extremely convenient way to have long-duration music."

What home units will you exhibit at the show?

"Our self-contained unit and our tape deck for existing sound systems. The former carries a suggested list of \$150 and for the latter a price of \$99.95 is suggested. The self-contained unit will work with existing systems too, by the way."

Shipment will begin . . .

"In August."

Distribution?

"We'll stay with our current distribution system. Our distributors may find new and unusual outlets, of course."

The Reasons for "Compatibility"

• Continued from page 50

the different types of cartridges and the 45 r.p.m and 33 1/3 r.p.m. battle in the record business. That battle was solved with a compatible player—and today's cartridge difference can successfully be solved in the same way."

Rabin added that "compatibility will, of course, be necessary for both home and automobile units." He said

sales of home players will be stimulated when "several large manufacturers introduce handsome home units that will really be desirable for the living room."

Rabin said he expects record companies to make more music available on cartridges as the time goes on. "We have had excellent results with cartridge sales—very few returns. We have found that cartridge music that does not sell in one part of the country sells well in another. The demand for this music has been great—and looks like it will continue to be strong in the future because many markets have hardly been touched yet."

William P. Mulcahy, president of TelePro Corp., Cherry Hill, N. J., said that "compatibility is necessary for this industry at the present time. In time, when all music is made available on both 4 and 8-track cartridges, there will be no need for the more expensive compatible unit. A consumer would buy the unit he wants and would be able to get music in the proper configuration. Today, the compatible unit fills a vital area. Some of the music available in one form is not available in another and the only way a person can take full advantage of the cartridge system is to have a compatible machine."

"The compatible unit might also serve the important function of uniting the industry which is now split into two camps. In some cases this split is certain to be short-lived but there are several firms which have committed themselves one way or the other and do not wish to compromise. The compatible unit could eliminate this divisiveness which is entirely unnecessary."

Mulcahy also commented on the cartridge music system as compared to the phonograph record system. "Cartridges are easier to handle, more durable, and for those reasons would tend to have more of a mass appeal than phonograph records. However, cartridge costs will never be as low as those of records—a cartridge is simply that much more expensive to make. It's continuing play factor might give it a sort of background music function in the home. I can imagine a busy housewife, or people having a party, appreciating the fact that the cartridge provides music—and does not stop—until it is convenient for someone to change it. This, of course, is one of the chief reasons for the success of this product in automobiles."

Rick Katz, of Martel (SJB division), told Billboard that "4-track is outselling 8-track by a wide margin at the present time. We feel that both the systems will be around for at least a decade, and during this time we believe a compatible machine will be the best solution for the problems that could result from the use of two systems by the industry."

"We feel that the dealer who has the compatible system is protecting himself no matter which course the industry decides to take," Katz said.

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Mercury Pushes Philips Concept

• Continued from page 50

"Our units allow the kind of selectivity," said Winokur, "that is an important part of every type of music system with the exception of the continuous loop cartridge. While selectivity might not be of major importance for automotive use, it is vital for home use. For this reason, I believe that the continuous loop cartridge, while having a certain amount of applicability in the automobile, cannot last in the home in its present form. Already there are attempts being made to improve the continuous loop cartridge by introducing the element of selectivity—an element which already exists in the Philips system."

Winokur added that the selectivity feature plus "the very simple manner with which an individual can record music on these cartridges" should be the main attractions of the Philips-type units. "This record feature is something else that the continuous loop systems are now attempting to incorporate," said Winokur, "but are finding rather costly."

Record dealers, said Winokur, have long had a reputation of inability to sell electronic home entertainment products. "But I think this is our fault," he said. "We have not provided them with a proper selling program. Prior to the Music Show I am going to talk with my distributors about a concrete program aimed to get the record dealer as a retailer of our products."

"We are going to try to equip him with the tools, knowledge and desire to sell the types of home enter-

tainment products that his customers have been buying somewhere else. The record dealer has one great advantage over many other types of retail operations—he has a good volume of traffic. The fact that he is not fully exploiting his volume is not doing him any good nor is it doing us any good," Winokur said.

Winokur added that "Mercury also will be looking at the automotive products market as an area of distribution for our cartridge units. We don't underestimate the importance of the automotive market—and we will be in the after-market field before the end of the summer."

Philips 'Cassette' Grew Overseas

• Continued from page 50

at least eight other firms. Many of these companies are now in various stages of production of units using the Philips concept. Some of these will be showing models at the Music Show and most of them will begin full-scale marketing in this country within several months.

"I believe that the Philips system," said Semmelink, "because of its many advantages over other types of 'contained tape' music devices, will be as well accepted here as it has been overseas."

Semmelink listed "recording capability, smaller size, longer playing tape, simpler and more trouble-free CARtridges, reasonable control, and lower over-all price," as his reasons for believing the Philips system superior to competing concepts.

"Our tapes now give only 60 minutes of playing time," he said, "but we will soon have 90 and 120-minute tapes—far more music than will be available on comparably priced 4 and 8-track continuous loop cartridges. Also, all this music will be available in a container which is only one-fourth the size of the continuous-loop cartridges."

"The fact that our unit is a real tape recorder," said Semmelink, "which has recording and selectivity features that are absent in continuous loop players, enables us to say that we have a product which offers all the compactness and handling ease of tape cartridges plus the added performance capability of reel-to-reel tape."

"Finally," he said, "the cost of a Philips cassette will very likely be lower than that of a continuous loop cartridge. We are developing an inexpensive method of quality mass-recording within the cartridge itself. This will make it possible for unsold and returned prerecorded cartridges to be reprogrammed at a cost not greatly in excess of present phonograph record re-use methods."

Semmelink said that Philips believes it has an excellent product which "will help the industry all over the world, by allowing the tape recorder market to be expanded to its fullest capacity—and this expansion will help sales of Philips products as well. This is the reason Philips has made its concept available to others. As an analogy I would offer RCA's sharing of its color television concept with other manufacturers in order to help that product achieve the market importance it has today."

Semmelink predicted an equally strong future for the cartridge market—both for automobile and home use. "I believe auto and home unit sales will go hand in hand for a while and we will be providing products across the board so that they will be available for all types of consumer needs."

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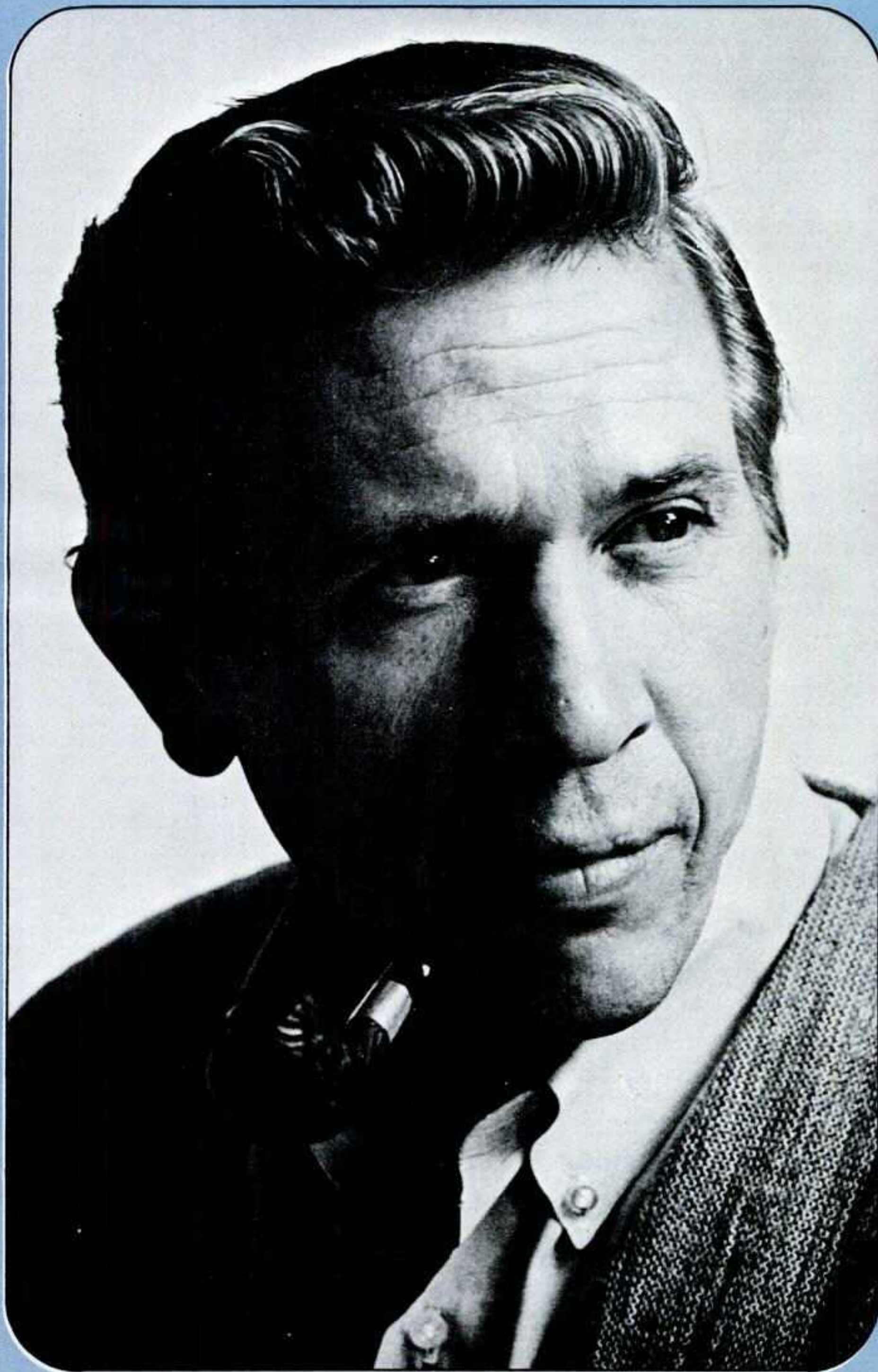
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PRODUCT PREVIEW



ACOUSTIC-ELECTRIC GUITARS are becoming increasingly popular with nation's youth. Above are four models of this type displayed by Fender Musical Instrument Co. at the Music Show. Fender is affiliated with Columbia Records.



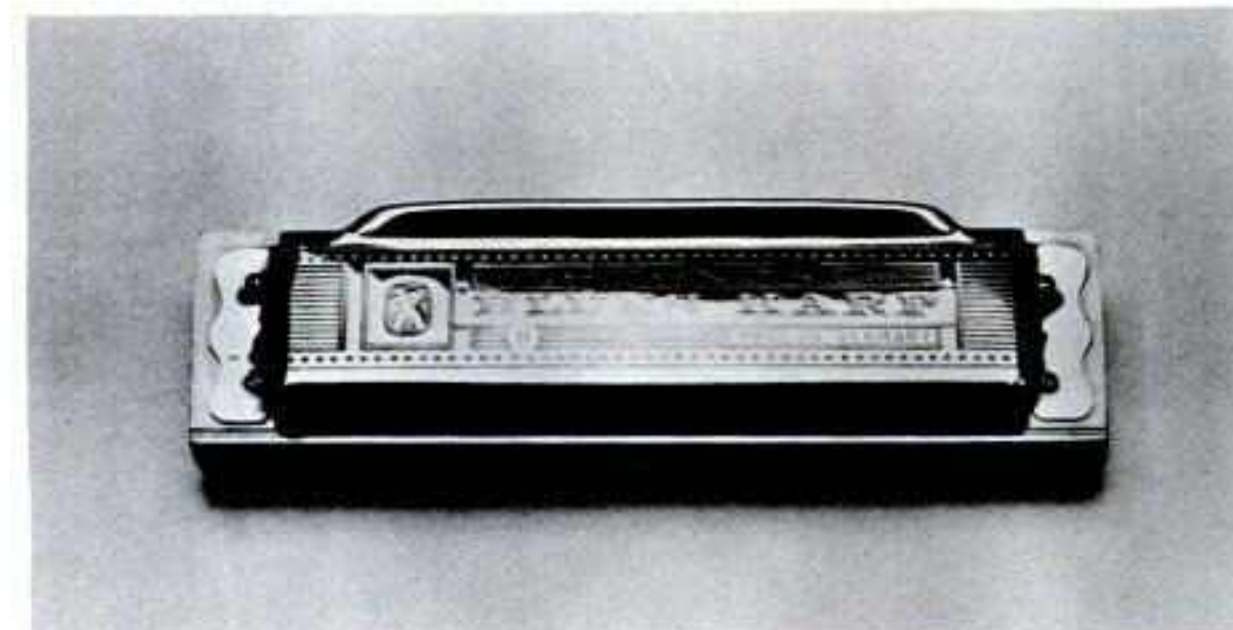
ACOUSTIC GUITARS which sold to the tune of 1.1 million units in 1965 are also expected to be the hottest musical instrument in 1966. Above are seven models which are being displayed by the Fender Musical Instrument Co. at the Music Show.



AMERICAN GUITAR MAKERS are showing several lower-priced versions of their electric guitars this year. Above is Valco Guitars, Inc., Model S470 which is list priced at \$95. The firm's lowest-priced unit is the Model S507 which is listed at about \$60.



MUSICAL INSTRUMENT AMPLIFIERS of the middle price range (about \$100) were top sellers last year. Above is the Gregory Amplifier Corp. entry into that price area, the Mark VIII, a solid-state amp with 12" speaker with tremolo and reverb which lists for \$109.95.



HOHNER HARMONICA, called the Blues Harp, is a new 10-hole diatonic model. The unit includes precision modifications based on needs of modern blues musicians. The Blues Harp is available in the same keys as the Marine Band and carries a suggested retail price of \$3.

Guitars and Drums Set Instrument Sales Pace

CHICAGO — The retailer wandering through small instrument exhibits at the Music Show will probably keep in mind that guitars, drums and harmonicas have been selling as never before. He will know that these sales are due, in large part, to the burgeoning teen market, and he will be comparing features of different brands to see which have the most appeal to the nation's music-minded youth.

If he reviews last year's statistics in an attempt to forecast next year's sales patterns he will remember that the guitar, one of the easiest of all instruments to master, sold 1.5 million units in 1965. Of these, acoustic guitars outsold electric almost two-to-one (1.1 million vs. 400,000). However, the more expensive electric units brought in almost as much money (\$65 million), as the cheaper acoustics (\$75 million).

Therefore, average cost of an acoustic guitar sold in 1965 was about \$72 and average cost of an electric model (including amplifier and cables) was about \$155. The most popular sellers were obviously in the lower price bracket (under \$50 for acoustic and under \$120 for electric).

However, since the average was quite a bit above the \$10 acoustic and \$45 electric low points in price, it is apparent that guitars in the middle and upper price ranges also had a healthy share of the market.

The trends? Low-priced imports are reportedly slowing down slightly in sales and lower-to-medium-priced units, of both American and overseas origins, seem to be picking up.

Who will buy? Industry spokesmen are convinced that increasing popularity of country music and "folk-rock-blues" music, as indicated by radio programming and phonograph record sales, will keep stimulating guitar sales among young people who have such musical tastes. This relationship between music listening groups and potential guitar buyers is so close, some spokesmen feel, that the music instrument industry will begin advertising in a big way on radio stations before the end of the year. Research on effectiveness of such air messages is being carried on at this time by at least one large U. S. firm.

Besides guitars, which sell equally well with both country music fans and teen listeners, combos playing for the latter audience also require drums, electric organs and harmonicas. Drum sets, in very high demand last year, should continue to move at an equally fast pace in 1966. Low-priced models are be-

coming more readily available this year and there is a good chance that the \$250 to \$350 imports will gain a larger share of the market. Many firms will sell drums as well as guitars and quite a few are also planning to market organs. At least one manufacturer, Hohner, Inc., is basing its sales campaign on a "total" combo appeal—market-

ing all the instruments and accessories, including the harmonica, which make up a modern teen music combo.

Both dealers and manufacturers are optimistic. They feel that the teen and youth interest in musical instruments is only beginning and expect the buying boom to continue into the foreseeable future.

Guitar Importer Seeks Record Dealer Business

CHICAGO — Barry Hornstein, vice-president of WMI Corp. of Evanston, Ill., gave Billboard the importer's point of view about the guitar market in this country. A significant part of that point of view was Hornstein's desire to get more record dealers interested in handling musical instruments.

Hornstein's firm, which distributes some American products as well as those of overseas origin, is the importer of Teisco guitars. "Teisco," said Hornstein, "has the largest electric guitar factory in the world and is the largest selling single brand of electric guitars anywhere."

"When talking about Japanese guitars," said Hornstein, "you have to make an immediate distinction between acoustic and electric. The acoustic, hollow-body guitar, is very thin and is put together with glue. Whether it's from Japan, Spain or anywhere else it is very susceptible to damage during shipping and due to differences in climate between its place of manufacture and its ultimate place of sale in the U. S. For this reason, imported acoustic guitars can be troublesome.

"Electric guitars, on the other hand, are solidly constructed and not susceptible to such damage. We are so sure of the quality of our Teisco products," he said, "that we offer an unconditional one-year guarantee against manufacturer's defects for the guitar and the amplifier—and we offer a five-year guarantee on the pickup."

"Sales of electric guitars in this country have dramatically increased," said Hornstein. "And I think that the big sales trend is going to be in medium-priced models. Our own research shows us the lowest priced units are not selling as fast as they were. The reason for this is that last year

there weren't enough low-priced models to go around—but now there are many out on the market. A guitar doesn't fall apart in one year, so many beginners are getting these used guitars as good buys or hand-me-downs from their former owners who are moving up to better instruments.

"Of course," he added, "the kids that have learned to play a little bit are now willing to buy better products."

Hornstein predicted that poorer quality imported drums will become available in great quantities before the end of the year. "Last year," he said, "the few Japanese firms that were in the drum business were able to market the top of their lines easily because there was a shortage of drums. Recently, more Japanese companies have entered the field and we will see lower priced product become a factor as competition gets keener."

Hornstein said that "we would be quite anxious to have record dealers interested in handling our products. Many people in the industry don't believe that a record dealer is capable of selling anything but phonograph records—but I don't believe this is true. The one basic weakness record dealers have is lack of knowledge about certain types of products. But this is not their fault—a little effort on the part of the manufacturer to teach the record dealer how to sell certain products is all that is necessary. It only requires a little reorientation.

"Our firm," said Hornstein, "will be glad to talk to any interested record dealer. We, along with our distributors, would be happy to spend some time with dealers and help them get started in this music instrument business is the right way. I think it would be a profitable arrangement for both of us."

MUSICAL INSTRUMENT EXHIBITORS

(Selected list—based on interest of products to phonograph record dealers.)

| Exhibitors | Rooms |
|--------------------------------------|-------------------------|
| Baldwin Co. | 716A-726A, 728A-730A |
| Ernie Ball Custom Guitar Accessories | 958A |
| Camco Drum Co. | 941 |
| Chicago Musical Instrument Co. | 800, 802A, 804A-810A |
| Fender Sales | 545-547, 549, 933A-936A |
| Flat/Jack Drums | 859A |
| Gregory Amplifier Co. | 826 |
| Fred Gretsch Mfg. | 801-803, 809-811 |
| H. E. Products, Inc. | 863-864 |
| M. Hohner, Inc. | 922-926 |
| Kapa Guitar Co. | 916A |
| Kay Musical Inst. Co. | 931-938, 954 |
| Leedy Drum Co. | 924A |
| Ludwig Drum Co. | 904A-907A, 909A |
| Lyon-Healy | 807 |
| Mercury Record Corp. | East Hall, 111 |
| Musical Instrument Imports | 952 |
| H. A. Selmer, Inc. | 903-907 |
| Slingerland Drum Co. | 804-806 |
| P. A. Strack Piano Co. | 704-707, 709 |
| Strum & Drum | 947-949 |
| Universal Recording Corp. | 738A |
| Valco Guitars | 812, 858 |
| VOX Guitar and Amplifier Co. | 521-523, 534, 950A-951A |
| WMI Corp. | 926A, 929A |
| Wurlitzer Co. | 842-847 |

New Instruments At Music Show

CHICAGO — At least two new instruments, electronic and aimed partially at today's youth music market, are being introduced at the NAMM Music Show.

The P. A. Strack Co., a veteran firm in the piano firm, is introducing the Pianotron, a fully portable, spinet-type electronic piano. The unit has a 74-key keyboard and comes with a transistorized Wilder amplifier which reproduces the full piano range at all sound levels.

H. & A. Selmer, Inc., is introducing an electronic wind instrument. Full details of the new model will be revealed at the Music Show.

NAMM—Special Section

JULY 16, 1966, BILLBOARD

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1199 BROADWAY, CHICAGO: 6445 NORTH LINCOLN AVE.

U. S. Instrument Firms Pursue Teen Market

CHICAGO—American small instrument companies exhibiting at the Music Show are expected to be: (1) offering products in a wider price range this year and, (2) continuing their attempts to appeal to the strong segment of youthful buyers in the country. The introduction of lower

priced guitars, electric guitars and other instruments, a trend that has to some extent been forced by low cost Japanese imports, will not, however, reach any excesses. Most American manufacturers say they will offer cheaper products—but not very much cheaper.

"The reason that many of the lower priced imports sold at such volume is because they appealed to young buyers," said Russell Kirk, product manager of the guitar department of the Baldwin Instrument Co., "but many of these buyers are ready for their second guitar now—and will be seeking products in a higher price category."

"The youth market is no illusion," said Kirk. "About 85 per cent of our guitar sales are to the age group between 16 and

25. But I believe they are becoming more sophisticated now and are beginning to shop for higher quality musical instruments."

Allen Link, vice-president of the Valco Guitar Co., told Billboard that "dealers often prefer the higher priced models because they are more profitable and less trouble. Today, however, they know that the volume is in the lower priced lines and they would be happy to see an Ameri-

can firm come out with a less costly line.

"American manufacturers," he said, "would like to make lower priced models—but cost of labor in this country as well as minimum quality requirements do not allow us to go down too far. Valco is introducing a \$69.50 electric guitar (without amplifier) this year and we think that's about as low as any U. S. company will be able to go."

Link said he felt the teen market was the "reason for the guitar boom. I know that at least 50 per cent of the guitar buyers in this country are between the ages of 10 and 20.

"Certainly the kids prefer the cheaper models," said Link, "and it is true that many of them probably would never have bought a guitar if it hadn't been for the influx of the low cost imports. However, you can't attribute the growing market to the arrival of cheap overseas products. Many imported models proved to be difficult to play, hard to get serviced and troublesome in various other ways. In some cases they may have been so bad that they discouraged people from ever buying a musical instrument again."

Bill Sarnoff, advertising manager of the Kay Musical Instrument Co., told Billboard that "the trend in guitar sales now seems to be more toward higher priced equipment. I think this reflects the fact that many kids are starting to form combos. They are no longer beginners. They have learned to play and have graduated out of their first instruments."

Clyde Rounds, of Chicago Musical Instrument Co., summed up the general feeling of U. S. manufacturers prior to the Music Show. "The instrument business being what it is today," said Rounds, "with so many back orders for existing products—I doubt that there will be many firms sticking their necks out with radically new features or prices. Improvements, changes and modifications should be the theme of the show."

Chicago Firm to Show Revolutionary Tuner

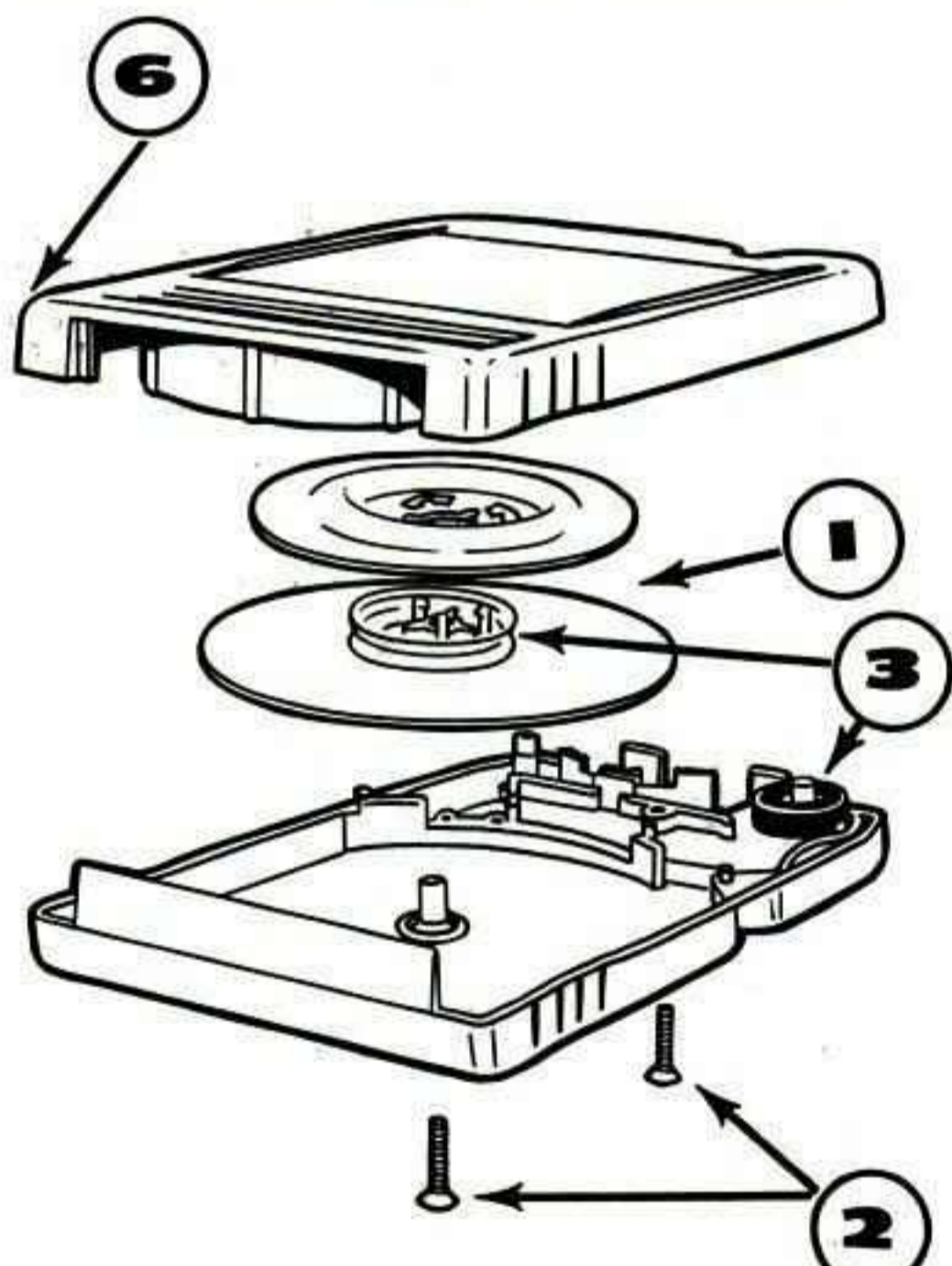
CHICAGO—A new musical instrument tuning concept that could sweeten up sour-sounding musical aggregations all around the country is being premiered at the NAMM show by Universal Records, Inc. The device consists of a disk recording of play-along exercises for all instruments of the orchestra. Designed to "train the ear" of the musician, the disk is dubbed the "Intonator." It will retail at about \$10. A national distributor will soon be appointed. Inventors of the "Intonator" say that as the student plays along with the recorded exercises he inevitably will improve his intonation. Developers are A. B. Clapper, Universal president; Murray R. Allen, James C. Cunningham and Dennis Aulenbacher.

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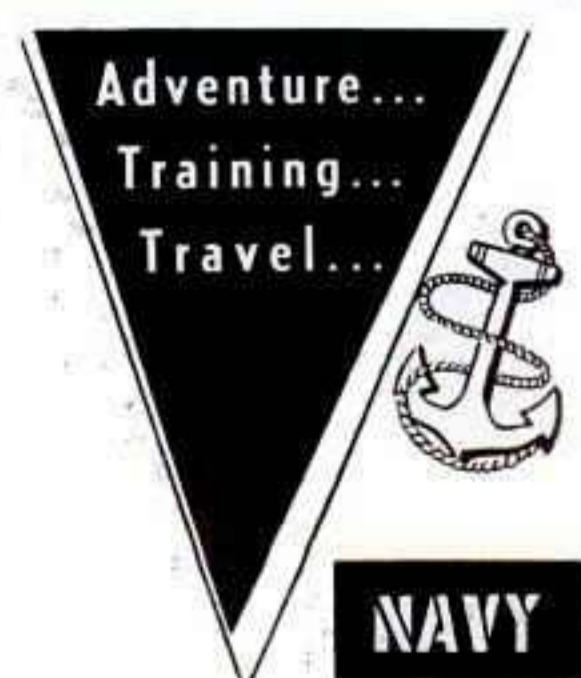


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Accessories—for Complete Service to the Consumer

CHICAGO—Accessories, the products often stocked as an afterthought, represent an added source of income for many record dealers who are concerned with building customer traffic by offering "complete" service.

At the Music Show, guitar accessories are being exhibited by a large number of firms—indicating that the booming guitar market is being reflected by a demand for satellite products. These include strings, straps, amplifiers, picks, microphones as well as more slightly removed products like music texts, sheet music and headphones.

Oak Publications, one of the nation's leading suppliers of sheet music and music books for the younger set—especially

the younger blues and folk-oriented musicians, reports that notated music sales for fretted instruments and harmonicas have been doing especially well in the past year.

Koss Electronics and Shure Bros. are showing a set of competing products, Beatlephones and Solo-Phone, which are to be used by guitarists young and old for "quiet" practicing as well as serving a variety of other uses.

A second new product being featured by Shure is a transistorized, portable "mixer" that is intended to serve as an efficient and economical way to use five electrified instruments or microphones—or any combination of
(Continued on page 66)



BRUCE WIGHT,
president of Pfanstiehl.

No Ideal Needle, Says Pfanstiehl

CHICAGO — Bruce Wight, president of Pfanstiehl Chemical Corp., one of the nation's oldest makers of phonograph needles,
(Continued on page 66)

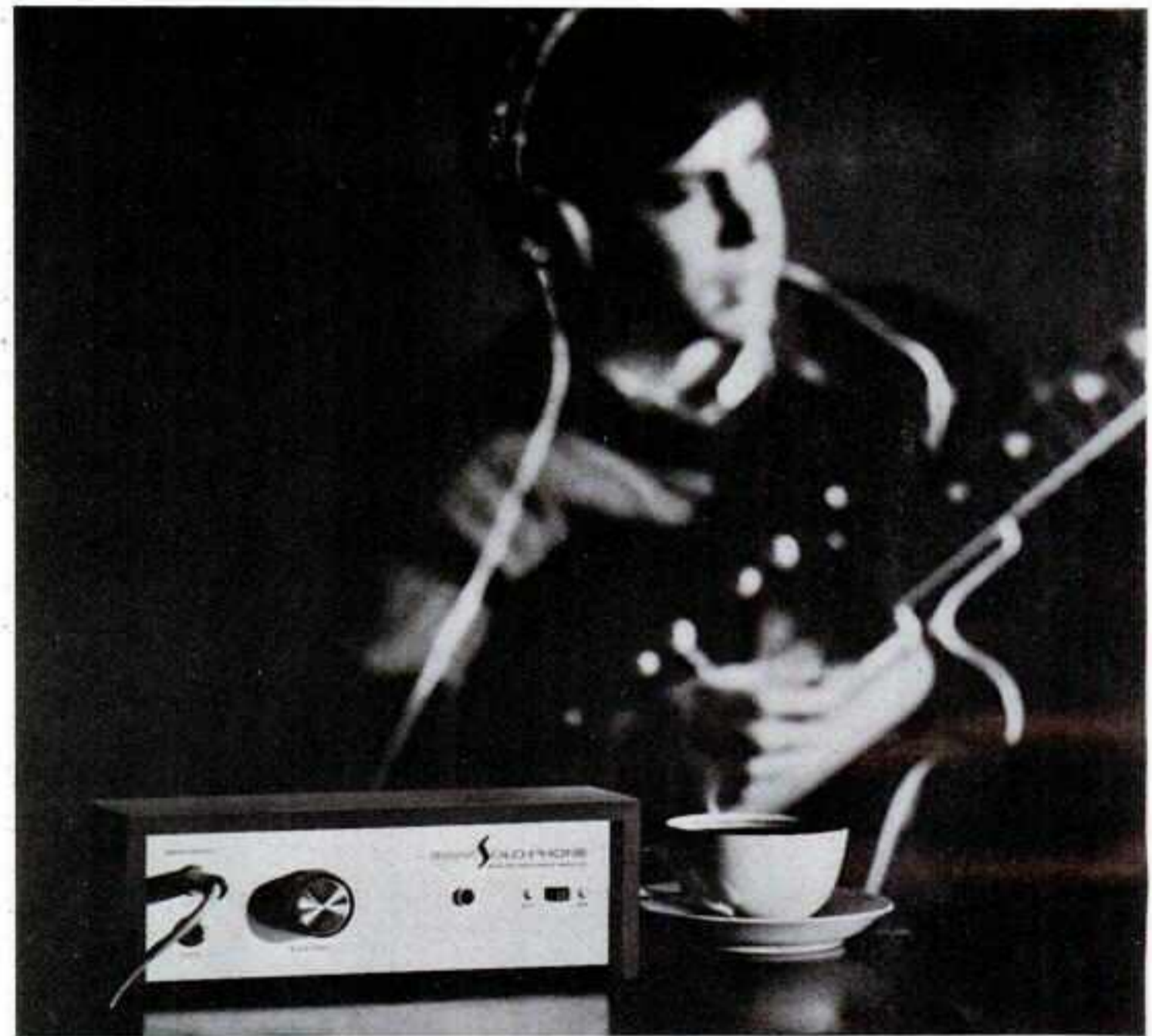
ACCESSORIES EXHIBITORS

(Selected list—based on interest of products to phonograph record dealers.)

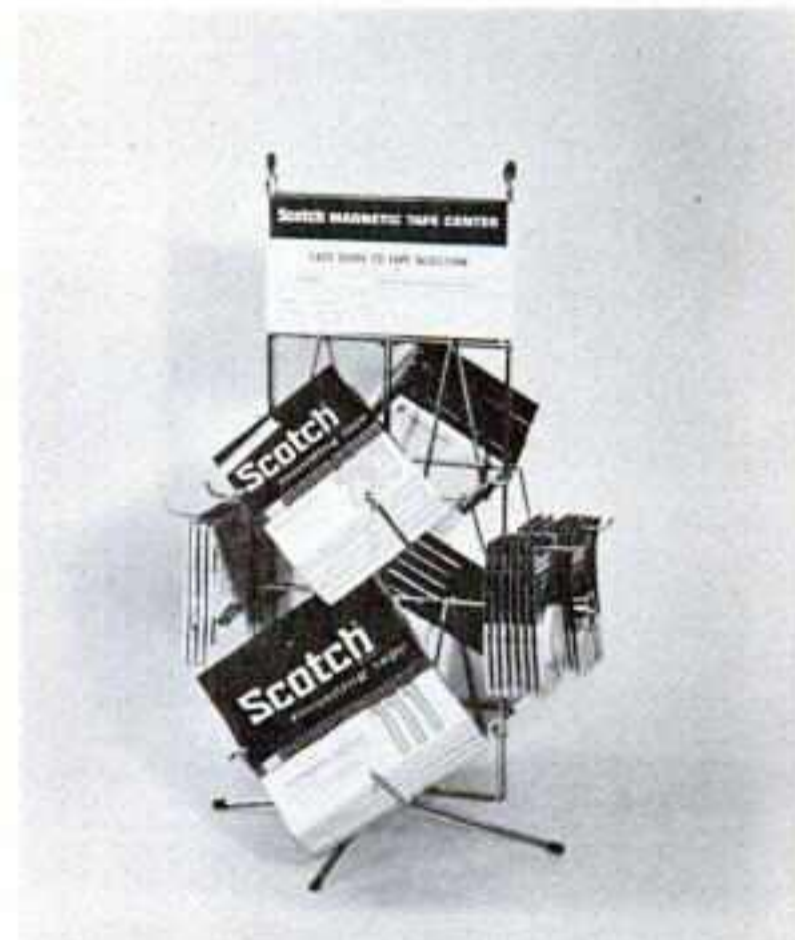
| Firm | Location |
|------------------------------|---------------------------|
| Califone-Roberts | West Hall, 204 and 862 |
| Electric Guitar Cable | 848 |
| Electro-Voice | Intl. Ballroom, 435, 436 |
| Evans All-Weather Drum Heads | 830 |
| Estey Musical Instrument | 515A, 530A, 942, 944, 945 |
| Fender Sales | 545-547, 549, 933A-936A |
| Ferree's Band Inst. | 849, 965A |
| Gregory Amplifier | 826 |
| Koss Electronics, Inc. | North Hall, 5-6 |
| Lyon-Healy | 807 |
| 3M Co. Revere/Mincom | Intl. Ballroom, 430-431 |
| Musical Specialties | 745A |
| New Orleans Music Supply | 930A |
| Oak Publications | 953 |
| Pfanstiehl Chemical | West Hall, 230A |
| Record Tree | West Hall, 230 |
| Ross Electronics | Middle Hall, 39 |
| St. Louis Music Supply | 828A, 839A-840A |
| Selectron International | Intl. Ballroom, 415-427 |
| Shure Bros. | Meeting Room, 12, 962A |



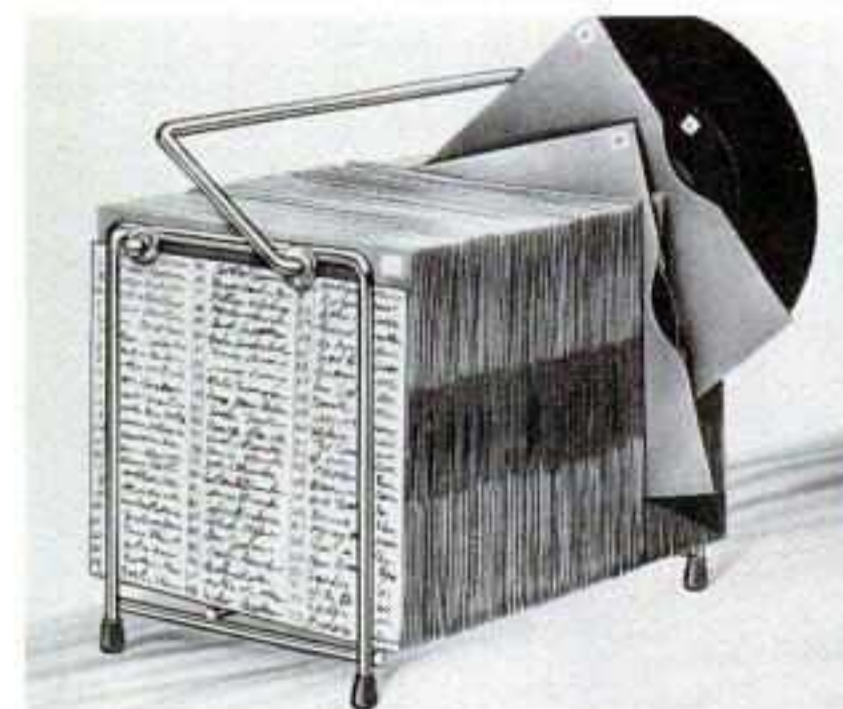
BEATLEPHONES, a new stereo headset for personal listening of records, tapes and electronic musical instruments, are being shown by Koss Electronics, Inc., of Milwaukee, Wis. The headphones, manufactured by Koss under exclusive license from FOMISA of Switzerland, have full color pictures of the Beatles imbedded in each earpiece.



SOLO-PHONE, a musical instrument headphone amplifier featured at Music Show by Shure Bros. of Evanston, Ill. The unit can accommodate a microphone as well as a guitar so that a performer can "sing along" to his own accompaniment during practice sessions.



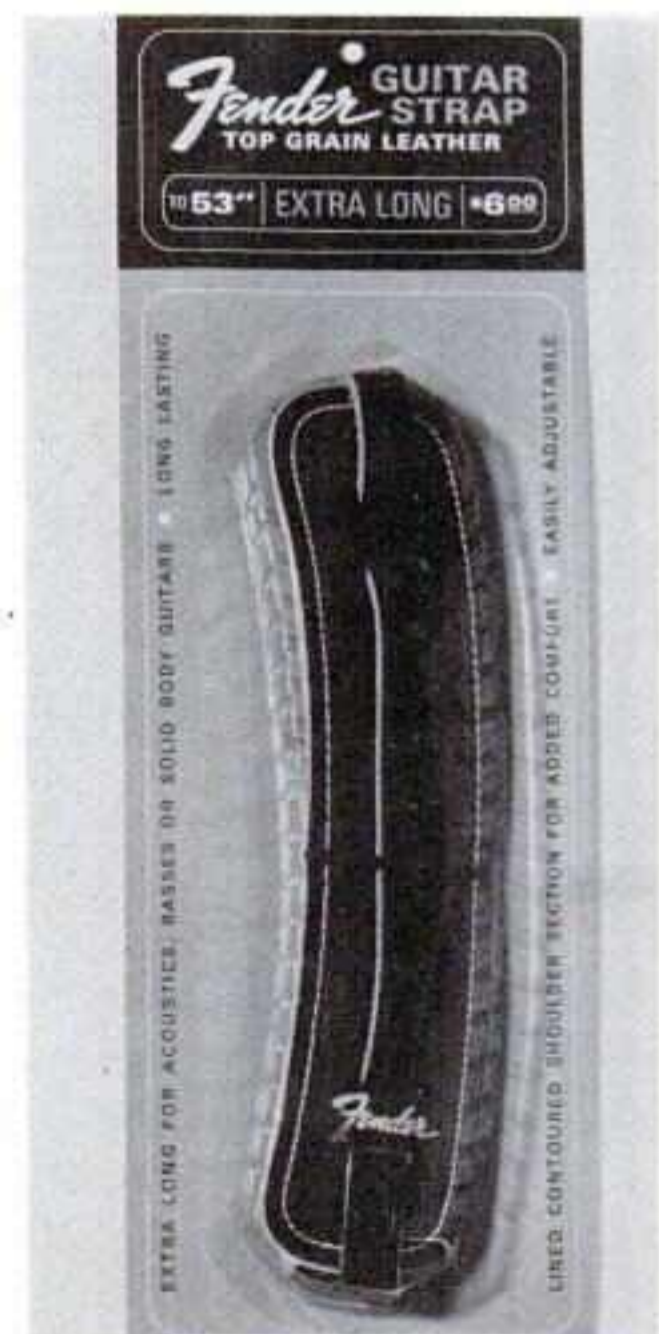
DEALER SOUND TAPE DISPLAYS are being demonstrated at the Music Show by 3M Co.'s Magnetic Products Division. The WCD-7 display (left) has a 24 reel capacity of mixed 5 and 7-inch sizes plus accessories. The WCD-5 (right) has a 72-reel capacity in a mixed assortment of 3, 5 and 7-inch sizes.



RECORD STORAGE RACK, called Disc-Pro-Teque, is being introduced by Record Tree, Inc., of Philadelphia. The rack will store up to 100 45 r.p.m. records in only 10 inches of table space, keeping them in dust-free, permanent sleeves. Unit includes rack, sleeves, master index card, and 100 sets of duplicated, gummed indexing numbers. Suggested retail price of \$5.98.



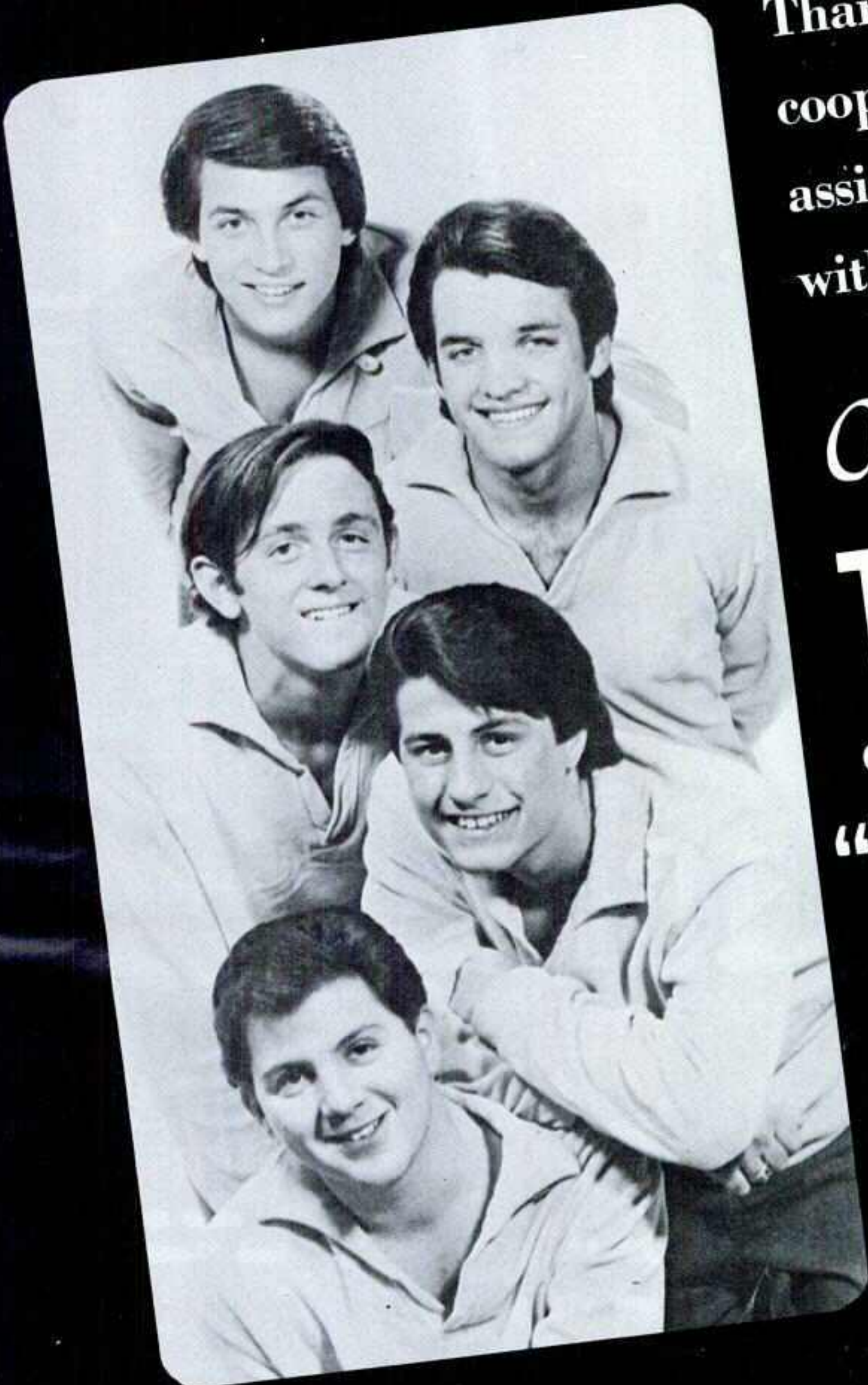
AIWA MICROPHONE, Model DM-61 pictured above, is one of a complete series of mikes Selectron is exhibiting at the Music Show. Prices of Aiwa models range from \$9.95 to professional quality microphones which retail at several hundred dollars. The DM-61 is made of die-cast aluminum, has a three-foot cord and sells for \$11.95.



FENDER GUITAR STRAP (above) is easily adjustable to 53". This extra long strap, featured at the Music Show, is suited for acoustics, basses or solid body guitars. The strap carries a list price of \$6.

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with our records.



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Two Electronics Giants Into Home Player Field

• Continued from page 1

Admiral and Zenith will have self-contained home players—probably self-contained portables and slave decks—ready for market early in 1967. Neither firm is interested in the auto-player market. But spokesmen for both companies join the consensus of home entertainment authorities who say that it is the rapid growth of rolling stereo cartridge stock that has made the home cartridge market a reality.

Consoles

Zenith spokesmen say the firm has no plans at present to carry the home cartridge concept farther than self-contained portable and slave deck players. But Admiral will likely go all the way with a complete line of portables, decks and consoles with cartridge capability before the end of next year.

Meanwhile, it was also disclosed that Webcor is coming out next year with a tape cartridge player concept that a spokesman described as "going a step or two farther than present systems." There was no elab-

oration. It was learned, however, that Webcor will go the 8-track, endless-loop route, offering home and automobile models.

It is anticipated that the new Zenith and Admiral players will also be of the 8-track, endless-loop genre for fullest benefit of the market potential inherent in the current RCA and coming Columbia and Capitol cartridge libraries. (Not to mention the 8-track libraries of Liberty, Decca and Mercury and the extensive title lists of the independent tape marketers such as ITCC.)

Declared S. R. (Ted) Herkes, president of Motorola Consumer Products, Inc., in an exclusive statement to this magazine:

"Considering the early popularity of the stereo tape cartridge player in the automobile market, and the number of manufacturers introducing products in the field, it appears that the home market will develop rapidly.

"The fact that the consumer can use cartridges in both the auto and home player will foster development of the home mar-

ket. The self-contained portable home player, which Motorola has already introduced, will attract most attention initially, and then the deck, or slave, which plays through other amplification (Motorola will introduce this in the fall) will also catch on. And down the road, the stereo tape played will show up in console form."

As with other major companies, however, Motorola market research has come up with no figures on the potential annual unit sales in the home player market.

"The car tape market is creating the home market rapidly," declared Ken Miller, vice-president of Lear Jet Corp. Lear led in Detroit's 8-track system acceptance and is introducing home models at the NAMM show here this week. "The home market should really begin to appear by the end of the 1967 automobile model year, for a fourth of the estimated auto tape buyers during that year are going to want home players—most of which will be decks for existing

amplification." Lear is supplying its decks to Califone-Roberts, Hoffman, Capitol, Talon and others.

Evolution

B. S. Durant, president of RCA Victor Sales Corp., which has just introduced a self-contained miniature console home cartridge player, says his firm has not yet got enough of the "feel" of the cartridge market to predict its potential.

"But we think the natural evolution of this concept is from the automobile to the home," he said. "The owner of the automobile cartridge player will accumulate a music library which he wishes to enjoy at home as well as on the road."

Extensive Admiral Corp. market research is currently going on to determine the home cartridge player potential. Early information indicates to the firm, which recently introduced its first portable reel-to-reel player, that the market is worthy of attention.

Zenith executives say the firm has been studying the tape cartridge field for some time. The company plans to enter the field came as a mild surprise to some observers in light of recent strong statements about the concept from top Zenith executives.

NAMM Show

Firms that have introduced home cartridge player models,

many of which are appearing for the first time at the NAMM show, include the following firms in the endless-loop category: Lear, Motorola, Philco, RCA Victor, Craig Panorama, Jay Electronics, Martel, Muntz, Packard-Bell, TelePro, Trans-World, Symphonic Radio, Capitol, Soundex, Talon, Tenna, Metro Electronics, Orrtronic, Califone-Roberts and Livingston Audio. A dozen other firms will begin delivery in a matter of months.

Firms now ready to deliver the Philips "cassette" type players, a large number of which are at the NAMM show, include Aiwa-Selectron, Columbia, Concord, Crown Radio, General Electric, Hitachi, Mercury, Nor-elco, Matsushita-Panasonic, Philips, Revere-Wollensak, Sony, Standard Radio and Victor. The concept is slated for introduction soon by about 20 other firms.

Accessories—Complete Service for Consumer

• Continued from page 64

five—with a guitar or public address amplifier. The device, called the Shure PE68M Mixer, lists at \$97.50. Shure is also showing two new microphone models.

Fender Musical Instruments (of Columbia Records) also is exhibiting microphones, as well as amplifiers, and an extra-length guitar strap which can be used with all types of guitars.

Record Tree is showing several new record rack models—including the Disc-Pro-Teque for 45 r.p.m. records and the Browser for LP's.

The 3M Co. is exhibiting a variety of tape displays for dealers, including two new models, the WCD-5 and WCD-7. The firm is also displaying "Living Letters" tapes which have gained recent popularity with U. S. servicemen in Vietnam and have enjoyed world-wide use for voice correspondence.

Electro-Voice is offering one of the show's widest selections of microphones, speakers, phonograph cartridges and needles as well as "impulse" items such as cloth record cleaners and dust brushes.

No Ideal Needle Says Pfanstiehl

• Continued from page 64

told Billboard that visitors to the Music Show "won't find endless life needle this year or anytime in the conceivable future."

There is "no such thing as the perfect needle," said Wight. "It is now clear to the industry that a certain amount of wear is experienced no matter how light the tone arm or how perfectly the needle tip is shaped and polished.

"For this reason," he said, "there will probably be no major innovations or changes of needle product this year. I don't expect any price changes either. Prices in this industry—for other types of products as well as needles—seem to have stabilized at a very low level and will probably stay that way."

Wight was optimistic about the coming business year. "The whole industry seems to be healthy in 1966," he said. "Our sales this year have been up by 25 per cent over the first six months of 1965. This means that more phonographs are being sold and that people are becoming aware of the fact that no needle can last forever. In order to get the best sound and to protect their records they must occasionally purchase a new one."

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to be made. Everybody knows Borg-Warner means business.

Retailers and their customers are going to know about your Borg-Warner 8-track, because local and national advertising will back you up. And, you'll also have attention-getting point of purchase displays.

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 Bellwood, Illinois 60104



(please print or type)

Dept. A

NEW ALBUM RELEASES

ACCENT

JERRY HEIMAN—5forzando; AC 5015
BUDDY MERRILL—Latin Festival; AC 5018, AC 5018

ATCO

SAM CHALPIN—My Father the Pop Singer; 33-191, SD 33-191

BELL

SYNDICATE OF SOUND—Little Girl; LP 6001, SLP 6001

CANAAN

VARIOUS ARTISTS—The Gospel Singing Jubilee Vol. 2; CA 4619, CAS 9618

CAPITOL

DALLAS FRAZIER—Elvira; T 2552, ST 2552

CAPITOL IMPORTS (ITALY)

GIUSEPPE DI STEFANO — Operatic Arias; QALP 10394
ADAMO; QELP 8152
CARLO BUTI—Nostalgico Show; QPX 8083
GIORGIO CONSOLINI—Canzoni Da Non Dimenticare; PMCQ 31501

CHOICE

CHARLIE EARLAND TRIO—Boss Organ; MC 517
ROB & GRETCHEN—A Piece of Broken Glass; MG 515

COLUMBIA

BOB DYLAN—Blonde on Blonde; C2L 41, C2S 841
FLATT & SCRUGGS—When the Saints Go Marching In; CL 2513, CS 9313
ARETHA FRANKLIN—Soul Sister; CL 2521, CS 9321
COL. JUBILATION B. JOHNSTON—Moldy Goldies; CL 2532, CS 9332
BRUNO WALTER'S BRUCKNER — Columbia Symphony Orch. (Walter); D4L 342, D4S 742
BRUNO WALTER'S WAGNER—Columbia Symphony Orch. (Walter); M2L 343, M2S 743
BRUNO WALTER'S BRAHMS—Columbia Symphony Orch. (Walter); ML 6268, MS 6868
BRUNO WALTER'S MAHLER—New York Philharmonic/Columbia Symphony Orch. (Walter); D3L 744

ELEKTRA

CORRIE FOLK TRIO & PADDIE BELL—The Promise of the Day . . . ; EKL 304, EKS 7304
VARIOUS ARTISTS—What's Shakin'; EKL 4002, EKS 74002

FONTANA

LUIZ HENRIQUE—Listen to Me; MCF 27553, SRF 67553
CLEO LAINE — Woman to Woman; MGF 27552, SRF 67552

GNP CRESCENDO

VARIOUS ARTISTS—Turn Down Your Radio; GNP 2026, GNPS 2026

HELIODOR

MENDELSSOHN: OCETE FOR STRINGS IN E FLAT MAJOR—String Orch. (Winegrad); H 25021, HS 25021
SIBELIUS: RAKASTAVA CANZONETTA—String Orch. (Winegrad)/Royal Opera House Orch. (Hollingsworth); H 25023, HS 25023

LEO THE LION

VARIOUS ARTISTS—More Official Adventures of Batman & Robin; CH 1027

MGM

VARIOUS ARTISTS — Ben Bagley's George Gershwin Revisited; E 4375, SE 4375

MUSIC GUILD

GREGORIAN CHANTS—Chorus of Monks From the Abby of Encalcat, France; MG 137, MS 137
MOZART: TWO CONCERTI—Jean-Pierre Rampel/Paillard Chamber Orch. (Paillard); MG 136, MS 136

NONESUCH

CAMERATE MUSICALE BERLIN—Court & Chamber Music of the 18th Century; H 1123, H 71123
HAYDN: SYMPHONY NO. 13 IN D MAJOR—The Little Orch. of London (Jones); H 1121, H 71121
HINDEMITH: DAS MARIENLEBEN — Gerda Lammer/Gerhard Puchelt; HB 3007, HB 73007
MILHAUD: LE BOEUF SUR LE TOIT/LA CREATION DU MONDE—Orch. Du Theatre Des Champs-Elysees; H 1122, H 71122
STAMITZ: 4 QUARTETS FOR WINDS & STRINGS — Various Artists; H 1125, H 71125
TELEMANN: CONCERTO IN A MAJOR—Collegium Musicum of Paris; H 1124/H 71124
SHINICHI YUIZE—Japanese Koto Classics; H 2008, H 72008

POLYDOR

PETER ANDERS—Im Land Der Lieder; LPHM 49024
GUNTHER BRAUSINGER — Festliche Orgel Folge 2; LPHM 237489, SLPHM 237489
HANS CARSTE—Zwischen Tag Und Traum Folge 4; LPHM 237477, SLPHM 237477
STERNE IHRER ZEIT—Johannes Heesters; LPHM 46985
KARL LOUBE ORCH. — Das Ist Zunftig; LPHM 237246, SLPHM 237246
VARIOUS ARTISTS — Sterne ihrer zeit-lieb-linge Des Tonfilm; LPHM 46988
VARIOUS ARTISTS—Sterne Zeit-Stars Von Operette Und Revue; LPHM 46677
VARIOUS ARTISTS — Blaue Berge, Grune Taler; LPHM 237484, SLPHM 237484

RCA VICTOR

JUAN SERRANO — Fiesta Flamenca; LPM 3596, LSP 3596

RSVP

MARY LOU RENNIE—Fun and Games; EM 8001, ES 8001

STARDAY

America's Beloved MINNIE PEARL; SLP 380

VANGUARD EVERYMAN

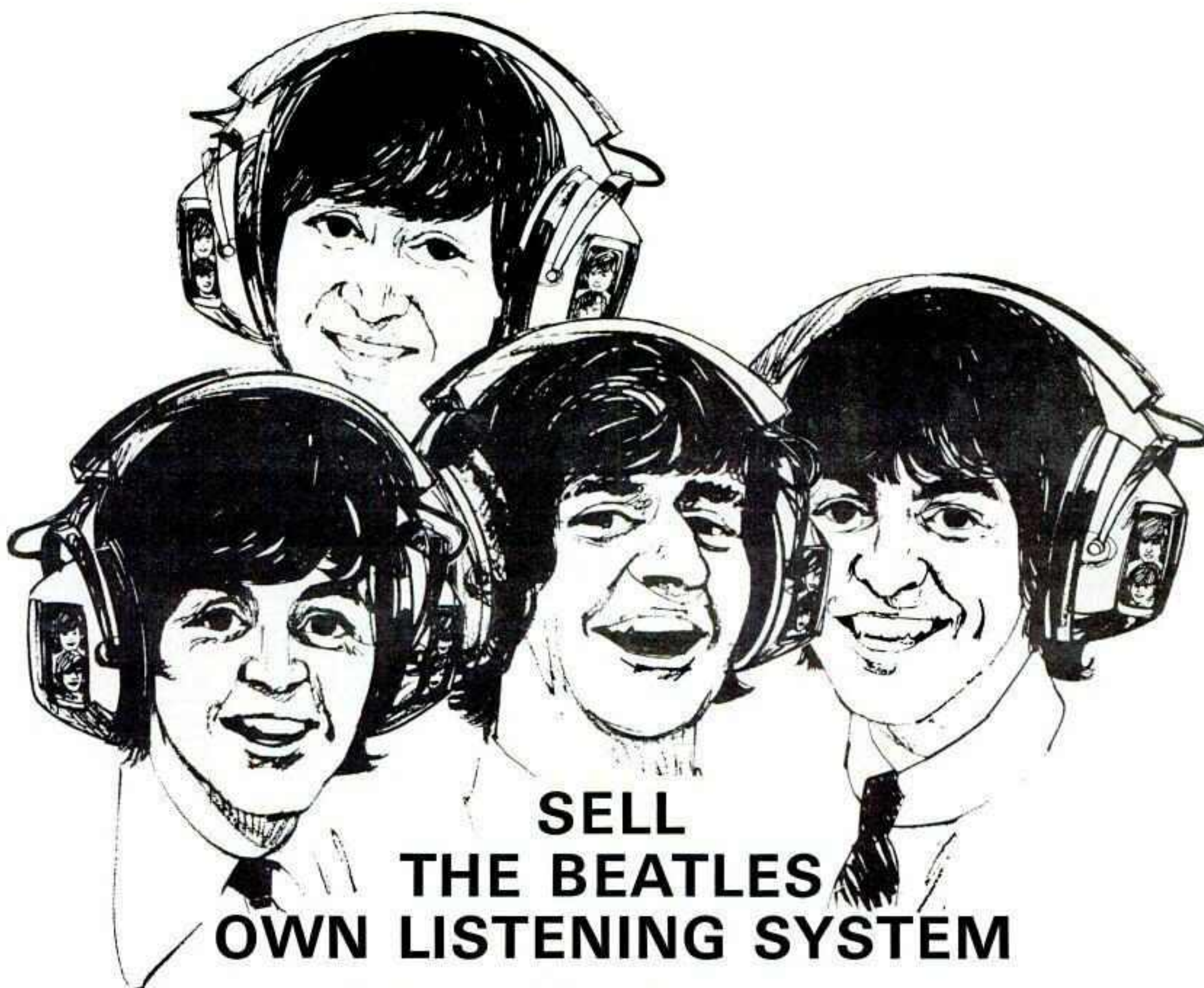
EMIL DECAMERON & HIS ORCH.—Russian Melodies; SRV 201, SRV 201 SD
EMIL DECAMERON & HIS ORCH.—Jewish Melodies of the Old Country; SRV 200, SRV 200 SD
PETER SCHICKELE — An Histic Return—P.D.Q. Bach at Carnegie Hall; VRS 9223, VSD 79223
JAN TOMASOW/ANTON WEILLER — Italian Baroque Violin Sonatas; SRV 197, SRV 197 SD
DOC WATSON—Southbound; VRS 9213, VSD 79213
VARIOUS ARTISTS/ZURICH CHAMBER ORCH.—The Bravura Bach; SRV 198, SRV 198 SD

WESTMINSTER

MILHAUD CONDUCTS Milhaud; 19101, 17101
SCHERCHEN: HIS LAST RECORDING—Vienna Radio Orch. (Scherchen); 19100, 17100
TELEMANN: TWO MOTETS—Saar Radio Chamber Orch. (Ristenpart); 19109, 17109
SCHERCHEN/BACH: CANTATAS—Vienna State Opera Orch. (Scherchen); WM 1019, WMS 1019

WORLD PACIFIC

FOLKWINGERS—Raga Rock; WP 1846, WPS 21846



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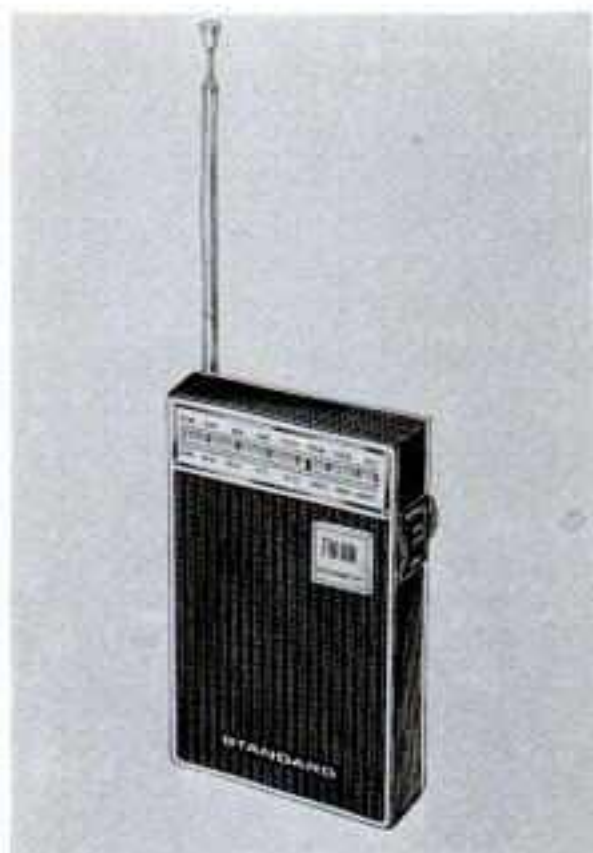
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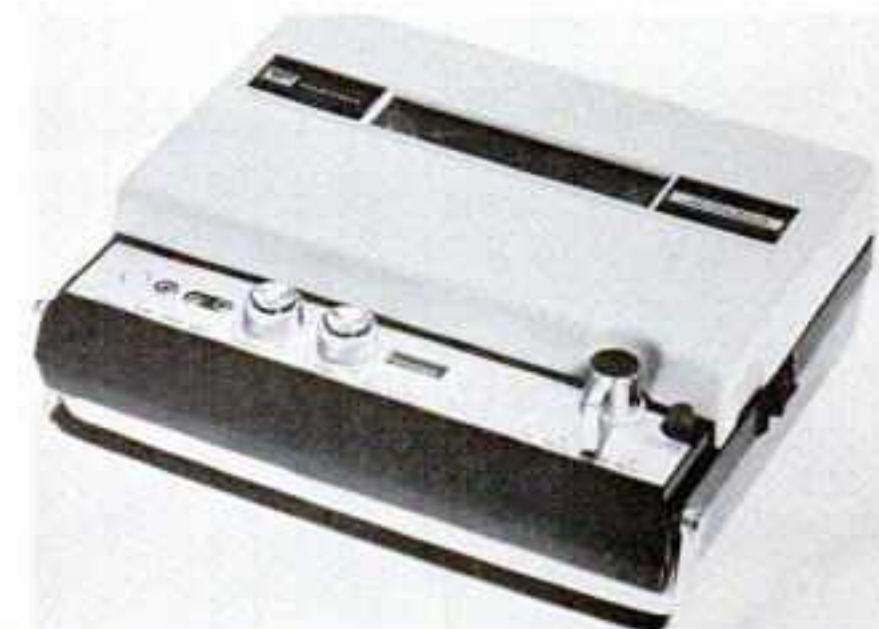
EXTRA SLIM pocket-fitting portable AM/FM radio (measuring just 4 3/4" x 3" x 1"), this Standard Radio Corp. Model SR-J920F comes equipped with a swing-away stand which allows it to be used as a desk or table radio. Unit carries retail price of \$29.95.



FOR BEACH OR PATIO, this new portable entertainment combination from Delmonico includes 4 1/2-inch television, AM/FM radio and self-contained phonograph. The unit, called the VPF-50, has a suggested list price of \$179.95.



SELECTION (AIWA), solid-state portable tape recorder, Model TP-714, is capstan-driven, has two speeds and comes with extension jacks for direct recording from TV, radio or phonograph. Unit retails for \$29.95.



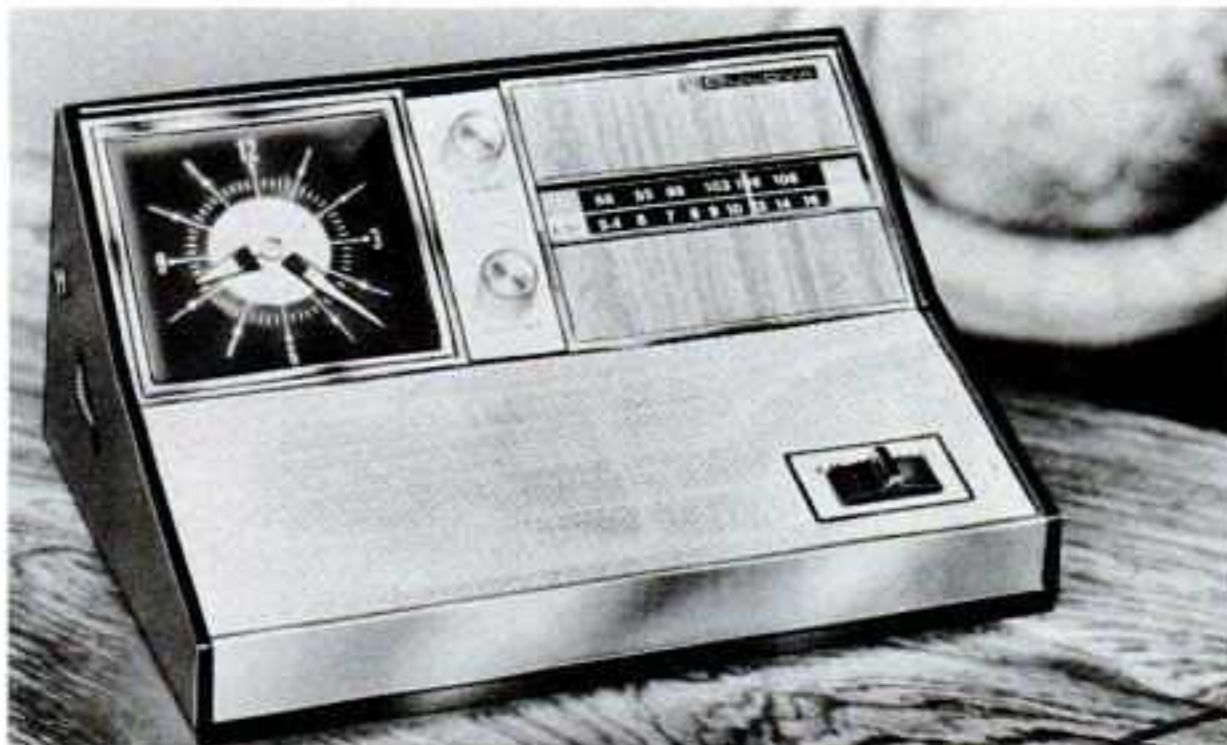
TAPE RECORDER FROM MIDLAND works on either AC or battery power, solid state, two speeds, capstan driven, plays vertically or horizontally. Model 12-320.



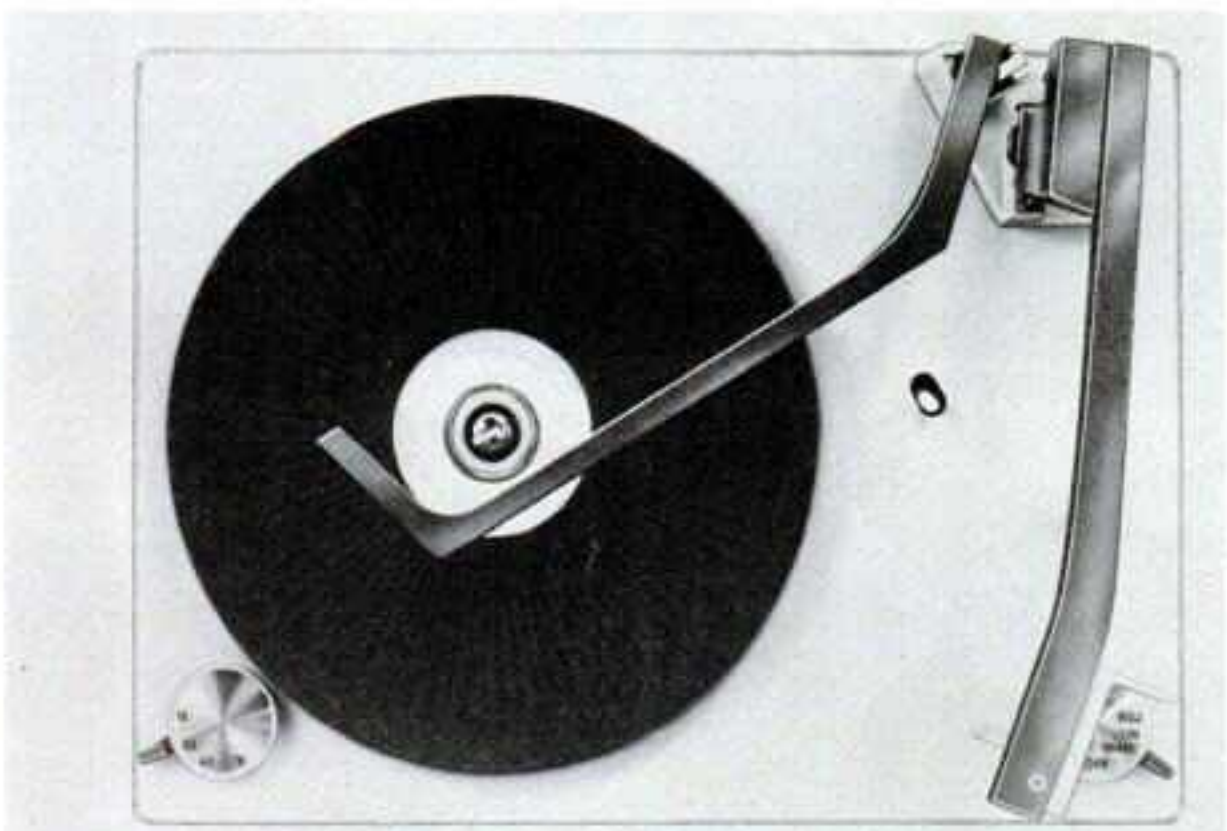
HANDSOME, PORTABLE RECORD PLAYER from Symphonic is one of the many lower-priced new models being featured by player manufacturers at the Music Show. Unit pictured above is the solid-state Symphonic Model 1PN123.



MERCURY RECORDS new 4-speed stereo phonograph record player features a revolutionary new changer which has two-thirds less parts than a conventional changer. The Model GF-340 (above) is list priced at approximately \$100.



BULOVA'S NEWEST product in its full line of cordless clock radios is this "Executive" model. Includes transistorized AM/FM radio, 7-jewel clock, and retails for \$59.95.



MINICHANGER from BSR (USA) Ltd. is about 35 per cent smaller and 40 per cent lighter than the previously introduced BSR Superslim models, making possible more compactibility. The above model (UA50) features balanced turntable and balanced new pickup arm for light tracking and record protection.



CAPSTAN DRIVE TAPE RECORDER from Panasonic (Matsushita), Model RQ-113, is a portable unit, compact in size, battery powered, which operates in either vertical or horizontal position. Unit has two speeds (3 3/4 and 1 7/8 ips) and a 3/4-inch speaker, and lists at \$39.95.

Compactness Is Key Trend of 1967 Lines

CHICAGO — The trend toward miniaturization, combination and portability of phonographs, tape recorders and radios is in evidence again this year at the exhibit booths of home entertainment products manufacturers at the NAMM Music Show.

General Electric Corp. is making one of the biggest radio splashes of the show with a new line of compact portables that use the same type of integrated circuitry which RCA Victor first introduced several months ago for several of its television models.

Radios combining AM and FM for portable models, and AM/FM/FM Stereo for table units are being made available by most manufacturers this year. Many firms are also introducing units which may be powered either by batteries or by standard (AC) house current.

Some of the combinations introduced this year include the

integration of a television receiver, radio and phonograph (Delmonico) and various other arrangements which combine radios with tape recorders and/or tape CARtridge players (Packard-Bell).

Miniaturization of phonographs, as evidenced by the popularity of slim, lightweight models (like those using the BSR Minichanger), continues this year as manufacturers pursue the hot teen market. New design features, such as the Mercury Records simplified changer, are making the inexpensive phonograph line an even better, more trouble-free product for the record dealer to put on his shelf.

Japanese imports, always an important factor—especially in the tape recorder field—are making another strong appearance at this year's show. Prices of imported, compact, portable tape recorders are generally down this year while the number of features in most models has increased.

TAPE CARTRIDGE PRODUCTS EXHIBITORS

| | |
|---|-------------------------------------|
| Ampex, Marketer of Pre-recorded Cartridges | West Hall, 227 |
| Borg-Warner, 8-track and compatible players | East Hall, 130A |
| BSR (USA), Ltd., 8-track decks | Intl. Ballroom 423 |
| Califone-Roberts, 8-track players | West Hall, 204 & 862 |
| Concord, Philips-type players | West Hall, 213 |
| Craig-Panorama, 4-track fidelipac players | East Hall, 121 |
| General Electric, Philips-type players | Intl. Ballroom, 419-422 & 424-425 |
| General Recorded Tape, pre-recorded cartridges | North Hall, 31 |
| Hitachi, Philips-type players | West Hall, 239-241 & 243-246 |
| Intl. Tape Cartridge Corp., pre-recorded cartridges | East Hall, 106 |
| Jay Electronics, 4-track and compatible players | Middle Hall, 34 |
| Kinematix, 8-track players | North Hall, 24 |
| Lear Jet, 8-track players | East Hall, 101-102 |
| 3M (Wollensak), Philips-type players, plus own cartridge system | Intl. Ballroom, 430-431 |
| Martel (SJB Div.), 4-track, 8-track and compatible players | East Hall, 112-113 |
| Matsushita (Panasonic), Philips-type players | Intl. Ballroom, 432-435 |
| Mercury Record Corp., Philips-type players | East Hall 111 |
| Muntz, 4-track and compatible players | West Hall, 233 |
| National Tape Distribution, tape distributor | North Hall, 1 |
| Norelco, Philips-type players | Intl. Ballroom, 407-408 |
| Packard-Bell, 8-track players | Continental Room, 326-327 & 330-331 |
| RCA Victor, 8-track players | Continental Room, 318-325 |
| Selectron, Philips-type players | Intl. Ballroom, 415-417 |
| Sony, Philips-type players | Continental Room, 328 |
| Soundex, 8-track players | East Hall, 105 |
| Standard Radio, Philips-type players | West Hall, 229 |
| Symphonic, 8-track players | West Hall, 218-220; 223-225 |
| Tele-Pro, 4-track and compatible players | Middle Hall, 42 |
| Tenna, 4-track and compatible players | North Hall, 12-14 |
| Trans-World, 4-track, 8-track and compatible players | East Hall, 105A |
| Universal Recording Corp., tape duplicator | Room 738A |

*These two firms will also be exhibiting a "single" cartridge.

**May not have cartridge unit available by show time.

NOTE: Compatible units mentioned above combine only the 8-track and fidelipac 4-track systems. All 8-track systems mentioned above are of the RCA-Ford-Lear type.

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CARtridge Seen NAMM Parley's Show-Stopper

• Continued from page 3

haven't seen anything like this in all my years with NAMM." Gard said that more than 350 manufacturers will be showing nearly 8,000 different products

Mercury Issues 49 'Cassettes'

CHICAGO — Mercury Records, which has already been making its music available on 8-track and 4-track stereo CARtridges, has announced a release of 49 prerecorded stereo tape albums for the new Philips-type (cassette) tape cartridge system.

The release includes three albums each by Johnny Mathis and Roger Miller, two each by Bill Justis, the 4 Seasons and the Smothers Brothers.

Other vocal artists in the release include Lesley Gore, the Chad Mitchell Trio, Gloria Lynne, Nina Simone, the Swingle Singers, the Platters, the Serendipity Singers, Brook Benton, Dinah Washington, Sarah Vaughan, Eddy Howard, Teresa Brewer, Nana Mouskouri and Patti Page.

Additional instrumental albums in the release are from artists Horst Jankowski, Ramsey Lewis, Clebanoff and His Orchestra, David Carroll and His Orchestra, Quincy Jones, James Brown, Oscar Peterson, Cannonball Adderley and John Coltrane, Xavier Cugat, Les McCann, Gerry Mulligan, Dizzy Gillespie, Jerry Lee Lewis, the Mystic Moods Orchestra, and the soundtracks from "Black Orpheus" and "The Sandpiper."

Six classical albums rounded out the release. These included three major symphony orchestras batoned by Antal Dorati and one each by Pierre Monteux and Paul Paray and one album by the Osipov State Russian Folk Orchestra.

at the show. Musical instrument companies and home entertainment products firms made up the largest two groups of exhibitors.

Booming sales of the "music" industry were cited by NAMM officials as the chief reason for the spectacular success of this year's music show. 1965 sales, according to NAMM statistics, reached a record \$892 million.

CBS in Spain Changes Distrib

BARCELONA — Following the expiration of the contract licensing CBS Records to Hispavox, the U. S. label is releasing through Discophon. The arrangement has been made pending new plans for the CBS label in Spain.

Discophon is the Epic licensee and for some time has released Disques CBS from France.

Present plans are limited to certain CBS material from the catalog which will be released on the CBS label. It will include Bob Dylan disks, the "My Fair Lady" soundtrack and material by Latin-American artists visiting Spain.

Norsk Jazzforum Elects New Chief

OSLO—Norsk Jazzforum, an organization of musicians and others interested in jazz and with the purpose of increasing the jazz popularity and organizing concerts — has chosen a new president. Since the start of the forum in March, Karin Krog has been head of the organization. She did not want to continue, and ex-bass player Erik Amundsen was elected.

The board consists of Johs. Berg, Mrs. Jo Vogt, Jan Garbarek and Jan Julvik.

and 1966 sales are expected to exceed that figure by about 20 per cent.

Sales of music instruments this year are being again paced by guitars in units and pianos in dollar volume, NAMM statistics reveal. Guitar sales in 1965 reached 1.4 million units—one-third of all instruments sold in the U. S. last year. Piano sales volume, over the 200,000-unit mark for the fourth year in a row, exceeded \$180 million.

The electronic home entertainment industry also expects 1966 to be a banner year. The tremendous sales rate of 1965 has not slacked off in the early part of 1966. Next to the booming color TV market, the tape recorder field—given a shot in the arm by cartridge players—is the most improved part of the industry this year, with total unit sales expected to exceed 5 million.

Late arriving visitors to the

ARIOLA GEARS DISK TO SAFETY

GUETERSLOH—Ariola has just released a safe-driving disk keyed to the controversy sparked by Ralph Nader's book "Unsafe at Any Speed."

The controversy in Europe concerns whether the car or the driver is the primary cause of accidents. Ariola's LP is "Warmest Congratulations on Getting Your Driver License." The disk is an anthology of safe-driving tips supplied by police traffic experts and presented in an entertaining manner with a musical background.

Ariola believes there is a substantial market for the LP because this country has Europe's fastest-growing auto ownership.

show will find it difficult to make hotel arrangements in the Windy City due to the fact that the annual Housewares Show being held this week at McCormick Place is bringing thousands of additional buyers to Chicago.

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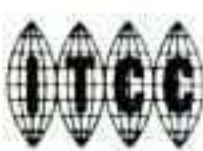
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COUNTRY MUSIC

Where They're Showing

ROY ACUFF — Lindsay, Ont., July 29; Milford, Conn., 30, and West Grove, Pa., 31.

BILL ANDERSON — Franklin, Ohio, July 17; Lakeland, Fla., 24; Plattsburg, N. Y., 30-31.

ERNE ASHWORTH — Hastings, Mich., July 30; Onsted, Mich., 31.

MARGIE BOWES — Arthur, Ill., July 23.

JIM EDWARD BROWN — Park concert, Nashville, July 17; Dublin, Ga., 19, and Danville, Ill., 23.

ARCHIE CAMPBELL — Ross (Cincinnati), Ohio; Columbus, Ohio, 24; Lewistown, Ill., 25; Tomah, Wis., 30, and Hartford, Mich., 31.

BILL CARLISLE — Mobile, Ala., July 17; Hyattsville, Md., 30, and Winchester, Va., 31.

CARTER FAMILY — Hartford, Mich., July 24; Hershey, Pa., 31.

WILMA LEE and STONEY COOPER — Angola, Ind., July 17; Marshalltown, Ia., 19, and McAfee, N. J., 23.

SKEETER DAVIS — Taylorsville, Ill., July 16; Minot, N. D., 17-20, and park concert, Nashville, 24.

ROY DRUSKY — Youngstown, Ohio, July 17; Hartford, Mich., 24; Greenville, Mich., 27; Laurel, Miss., 29, and Shreveport, La., 30.

FLATT and SCRUGGS — Central, Ala., July 12; Moulton, Ala., 13, and Anniston, Ala., 14; Jasper, Ala., 15; Chester, Ill., 16; Anderson, Ind., 17; Newport, R. I., 22; Stark, Ark., 27; Russellville, Ark., 23, and Angola, Ind., 31.

GLASER BROTHERS — Lake of the Ozarks, Mo., July 11-16; Little Rock, Ark., 30, and park concert, Nashville, 31.

GEORGE HAMILTON IV — Toronto, Ont., July 11-16; Mechanicsburg, Pa., 17; Clearspring, Md., 19; Arthur, Ill., 20; Wauseon, Ohio, 21; Harrisburg, Pa., 22; Salem, Ohio, 24;



RAMBLIN' LOU, program director of WWOL, Buffalo, talks with WWVA "Jamboree" director, Lee Sutton, left, backstage at the Wheeling, W. Va., show. Lou not only conducted a bus tour for his listeners to the country music stagershow (something he has been doing regularly for 15 years), but topped off the night by appearing on the show.

Glens Falls, N. Y., 28-29, and Plattsburg, N. Y., 30-31.

JIM and JESSE — Manchester, Md., July 13; Cambridge, Mass., 18-20; Newport, R. I., 21-23; Hyattstown, Md., 29, and Columbus, Ga., 31.

GRANDPA JONES — Florence, Ala., July 17; Bowling Green, Ky., 20-23, and Monroe, Wis., 30.

CHARLIE LOUVIN — Grand Rapids, Mich., July 16; Flint, 17; Olean, N. Y., 23, and park concert, Nashville, 31.

BOB LUMAN — Cheyenne, Wyo., July 22.

LORETTA LYNN — Dallas, July 22; Houston, 23, and Mount Airy, Md., 27.

COUSIN JODY — New Athens, Ill., July 16; Cisco, Ill., 24.

(Continued on page 71)



WSM-TV AND RADIO personality Ralph Emery celebrates the third anniversary of his morning TV show—"Opry Almanac"—on the Nashville station with a tremendous country music cast. From left, two of the Hardin Trio (the other was there, too), Waylon Jennings, Bill Carlisle, Bob Luman, Ray Pilow, Little Jimmy Dickens, Bobby Bare, LeRoy Van Kyke, Del Reeves, Bobby Lord, Ralph Emery, Don Bowman, and Eli Possumtrot. Emery also co-hosts with Tex Ritter the "Opry Star Spotlight" all-night show on WSM radio.

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Hap Peebles Lauded for Aid Effort

TOPEKA, Kan.—Harry (Hap) Peebles, Wichita, Kan., theatrical agency head who lost his Topeka office in the recent \$100-million tornado which struck the Capital City, last week was cited as "VIP" by Topeka radio station for his efforts in aiding the disaster-stricken city.

Peebles volunteered the services of his country music show on tour comprising Ferlin Husky, Wilma Lee and Stoney Cooper and the Clinch Mountain Clan, Stringbean, the Taylor Sisters, Leon Douglas, Marvis Thompson, Vern Stovall and Janet McBride, for a 11-hour telethon on the combined Kansas State radio and TV network. The telethon raised over \$100,000 for the Red Cross and Salvation Army in their rehabilitation work in Topeka.

Charles McAtee, State penal director, has asked Peebles to continue his goodwill campaign by presenting shows for the inmates of the U. S. penitentiary at Leavenworth, Kan., and the Kansas State prison in Lansing.

Peebles has agreed to take George Morgan, Johnny Western, the Cantrells, Alec Houston, Kathy Perry, along with Larry Good and the Countrymen to the State prison July 25.

Inmates of the U. S. penitentiary will see Red Sovine, the Duke of Paducah, Vonnie Dean and Gary Van, and the Western Caravan July 25.

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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 | This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|---|----------------|
| 1 | | 1 THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI) | 9 | 27 | 27 | BORN TO BE IN LOVE WITH YOU Van Trevor, Band Box 367 (Stonesthrow, BMI) | 13 |
| 2 | 4 | DON'T TOUCH ME Jeannie Seely, Monument 933 (Pamper, BMI) | 14 | 28 | 28 | I'M NOT CRAZY YET Ray Price, Columbia 43560 (Pamper, BMI) | 6 |
| 3 | 2 | THE LAST WORD IN LONESOME IS ME Eddy Arnold, RCA Victor 8818 (Tree, BMI) | 10 | 29 | 30 | I'M A NUT Leroy Pullins, Kapp 758 (Youmans-Sleepy Hollow, ASCAP) | 4 |
| 4 | 3 | TAKE GOOD CARE OF HER Sonny James, Capitol 5612 (Paxton-Recherche, ASCAP) | 15 | 30 | 31 | BECAUSE IT'S YOU Wanda Jackson, Capitol 5645 (Freeway, BMI) | 4 |
| 5 | 7 | SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI) | 15 | 31 | 22 | HISTORY REPEATS ITSELF Buddy Starcher, Boone 1038 (Glaser, BMI) | 15 |
| 6 | 6 | (YES) I'M HURTING Don Gibson, RCA Victor 8812 (Acuff-Rose, BMI) | 11 | 32 | 39 | CHICKEN FEED Bobbi Staff, RCA Victor 8833 (Harbot, SESAC) | 4 |
| 7 | 8 | TALKIN' TO THE WALL Warner Mack, Decca 31911 (Pageboy, SESAC) | 17 | 33 | 34 | OLD BRUSH ARBORS George Jones, Musicor 1174 (Glad, BMI) | 4 |
| 8 | 11 | AIN'T HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI) | 6 | 34 | 29 | I JUST CAME TO SMELL THE FLOWERS Porter Wagoner, RCA Victor 8800 (Acclaim, BMI) | 11 |
| 9 | 9 | I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol 5633 (Mimosas, BMI) | 10 | 35 | 25 | THE COUNT DOWN Hank Snow, RCA Victor 8808 (Hank's, BMI) | 11 |
| 10 | 14 | YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure-Fire, BMI) | 7 | 36 | 44 | THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI) | 2 |
| 11 | 5 | EVIL ON YOUR MIND Jan Howard, Decca 31933 (Wilderness, BMI) | 13 | 37 | 38 | GETTIN' ANY FEED FOR YOUR CHICKENS Del Reeves, United Artists 50035 (Central, BMI) | 3 |
| 12 | 13 | DON'T TOUCH ME Wilma Burgess, Decca 31941 (Pamper, BMI) | 11 | 38 | 40 | LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI) | 3 |
| 13 | 12 | A WAY TO SURVIVE Ray Price, Columbia 43560 (Pamper, BMI) | 13 | 39 | 46 | I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI) | 3 |
| 14 | 10 | DISTANT DRUMS Jim Reeves, RCA Victor 8789 (Combine, BMI) | 16 | 40 | — | AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI) | 1 |
| 15 | 20 | DAY FOR DECISION Johnny Sea, Warner Bros. 5820 (Moss Rose, BMI) | 6 | 41 | 43 | THE RIGHT ONE Stall Brothers, Columbia 43624 (Jack, BMI) | 5 |
| 16 | 17 | STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI) | 8 | 42 | — | IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI) | 1 |
| 17 | 18 | TIME TO BUM AGAIN Waylon Jennings, RCA Victor 8822 (Bramble, BMI) | 7 | 43 | 41 | I'LL LEAVE THE SINGIN' TO THE BLUEBIRDS Sheb Wooley, MGM 13477 (Blue Echo, BMI) | 9 |
| 18 | 24 | ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI) | 4 | 44 | 45 | WHO LICKED THE RED OFF YOUR CANDY Little Jimmy Dickens, Columbia 43701 (Window, BMI) | 2 |
| 19 | 21 | THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI) | 7 | 45 | 47 | I HEAR LITTLE ROCK CALLING Ferlin Husky, Capitol 5679 (Acclaim, BMI) | 2 |
| 20 | 15 | STEEL RAIL BLUES George Hamilton IV, RCA Victor 8797 (Witmark, ASCAP) | 13 | 46 | 49 | WALLPAPER ROSES Jerry Wallace, Mercury 72589 (Melrose, ASCAP) | 2 |
| 21 | 16 | WOULD YOU HOLD IT AGAINST ME Dottie West, RCA Victor 8770 (Tree, BMI) | 19 | 47 | — | SHINDIG IN THE BARN Tommy Collins, Columbia 43628 (Central, BMI) | 1 |
| 22 | 19 | PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca 31901 (Combine, BMI) | 16 | 48 | 48 | YOU CAN'T ROLLER SKATE IN A BUFFALO HERD Roger Miller, Smash 2043 (Tree, BMI) | 2 |
| 23 | 32 | THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI) | 4 | 49 | 50 | I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronze, SESAC) | 2 |
| 24 | 37 | EVERYBODY LOVES A NUT Johnny Cash, Columbia 43673 (Jack, BMI) | 3 | 50 | — | I REMEMBER YOU Slim Whitman, Imperial 66181 (Paramount, ASCAP) | 1 |
| 25 | 33 | A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI) | 4 | | | | |
| 26 | 23 | I LOVE YOU DROPS Bill Anderson, Decca 31890 (Moss-Rose, BMI) | 23 | | | | |

Billboard SPECIAL SURVEY for Week Ending 7/16/66

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 | | DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S) | 8 |
| 2 | 2 | DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S) | 8 |
| 3 | 3 | TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S) | 9 |
| 4 | 4 | I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S) | 13 |
| 5 | 5 | EVERYBODY LOVES A NUT Johnny Cash, Columbia CL 2492 (M); CS 9292 (S) | 7 |
| 6 | 12 | I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S) | 4 |
| 7 | 17 | DON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S) | 3 |
| 8 | 8 | PLEASE DON'T HURT ME Norma Jean, RCA Victor LPM 3541 (M); LSP 3541 (S) | 7 |
| 9 | 7 | I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S) | 19 |
| 10 | 6 | ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S) | 21 |
| 11 | 14 | LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S) | 4 |
| 12 | 11 | JUST BETWEEN THE TWO OF US Bonnie Owens & Merle Haggard, Capitol T 2453 (M); ST 2453 (S) | 13 |
| 13 | 13 | FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S) | 15 |
| 14 | 15 | TOGETHER AGAIN Roy Drusky & Priscilla Mitchell, Mercury MG 21078 (M); SR 61078 (S) | 4 |
| 15 | 18 | MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S) | 3 |
| 16 | 19 | A DEVIL LIKE ME NEEDS AN ANGEL LIKE YOU Dick Curless & Kay Adams, Tower T 5025 (M); ST 5025 (S) | 10 |
| 17 | 10 | MISS SMITH GOES TO NASHVILLE Connie Smith, RCA Victor LPM 3520 (M); LSP 3520 (S) | 16 |
| 18 | 16 | MEAN AS HELL! Johnny Cash, Columbia CL 2446 (M); CS 9246 (S) | 16 |
| 19 | 27 | DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S) | 2 |
| 20 | — | THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S) | 1 |
| 21 | 20 | CHET ATKINS PICKS ON THE BEATLES RCA Victor LPM 3531 (M); LSP 3531 (S) | 15 |
| 22 | 25 | TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S) | 2 |
| 23 | 23 | JIMMY DEAN'S GREATEST HITS Columbia CL 2485 (M); CS 9285 (S) | 5 |
| 24 | 9 | COUNTRY FAVORITES—WILLIE NELSON STYLE RCA Victor LPM 3528 (M); LSP 3528 (S) | 12 |
| 25 | 29 | THE WHO'S WHO OF COUNTRY & WESTERN MUSIC Various Artists, Capitol TT 2538 (M); STT 2538 (S) | 4 |
| 26 | 26 | MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S) | 41 |
| 27 | — | DAY FOR DECISION Johnny Sea, Warner Bros. W 1659 (M); WS 1659 (S) | 1 |
| 28 | 30 | THE GIRLS GET PRETTIER Hank Locklin, RCA Victor LPM 3588 (M); 3588 (S) | 3 |
| 29 | — | COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 74776 (S) | 1 |
| 30 | — | I COULD SING ALL NIGHT Ferlin Husky, Capitol T 2548 (M); ST 2548 (S) | 1 |

Where They're Showing

• Continued from page 70

BOBBY LORD—Winchester, Ky., July 11; West Liberty, Ky., 12; Paintsville, Ky., 13; Grayson, Ky., 14; Flemingsburg, Ky., 14; Cynthiana, Ky., 16; Williamstown, Ky., 19; New Castle, Ky., 20; Hardinsburg, Ky., 21; Edmonton, Ky., 22; and Owensburg, Ky., 23; Bowling Green, Ky., 25; Dodgesville, Ky., 26; Sturgis, Ky., 27; Hickman, Ky., 28, and Paducah, Ky., 29.
GEORGE MORGAN—Savannah, Ga., July 23, and Montgomery City, Mo., 30.
NORMA JEAN—Akron, July 17; Lewiston, Ill., 25; Florence, Ala., 29, and Huntsville, Ala., 30.
OSBORNE BROTHERS—Portsmouth, Ohio, July 15; Hartford, Mich., 17; Knoxville, 23; Cisco, Ill., 24; Mount Airy, Md., 26, and Hagerstown, Md., 30.
TEX RITTER—Keokuk, Ia., July 11; Centennial Park, Nashville, 17; Ansonia, Conn., 19;

Baltimore, 21; Raleigh, N. C., 22; Hagerstown, Md., 24; Danville, Ill., 26, and Proctorville, Ohio, 28.
JEAN SHEPARD—New Market, Md., July 13; Manchester, Md., 14; Fairplay, Md., 15, and Lake of the Ozarks, Mo., 25-30.
RAY PILLOW—Winchester, Ky., July 11; West Liberty, Ky., 12; Manchester, Md., 13; Grayson, Ky., 14; Flemingsburg, Ky., 15; Williamstown, Ky., 19; New Castle, Ky., 20; Hardinsburg, Ky., 21; Edmonton, Ky., 22; Owensburg, Ky., 23; Bowling Green, Ky., 25; Hodgesville, Ky., 26; Sturgis, Ky., 27; Hickman, Ky., 28, and Paducah, Ky., 29.
HANK SNOW—Peoria, Ill., July 23; Corydon, Ind., 29, and Angola, Ind., 31.
MINNIE PEARL—Peoria, Ill., July 23; Manson, Ia., 24; Atlanta, 27, and Corydon, Ind., 29.

STRINGBEAN—Hartford, Mich., July 17; Lenoir, N. C., 23.
JUSTIN TUBB—Mobile, Ala., July 17; Shreveport, La., 23; Lewiston, Ill., 24; Tomah, Wis., 30, and Hartford, Mich., 31.
LEROY VAN DYKE—Taylorville, Ill., July 16; McMinnville, Tenn., 19; Olean, N. Y., 23; Wheaton, Ill., 28, and Cambridge, Ill., 31.
PORTER WAGONER—Atlanta, July 17; Elnora, Ind., 19; Arthur, Ill., 20; Bowling Green, Ky., 22; Alexandria, La., 27, and Oklahoma City, 29-31.
DOTTIE WEST—State Line, Pa., July 17; Toronto, Ont., 18-23; Culpeper, Va., 24; Tomah, Wis., 30, and Hartford, Mich., 31.
WILLIS BROTHERS—Forsyth, Mo., July 15; Wichita, Kan., 17; Monroe, Wis., 30, and Monticello, Ill., 31.
WILBURN BROTHERS—Lake of the Ozarks, Mo., July 18-23; Donelson, Ia., 24; Greenville, Ia., 26; Memphis, Mo., 28; Dighton, Kan., 29; Beloit,

Adrian Roland Dies of Injuries

BATON ROUGE, La. — Adrian Roland, 35, well-known country music artist whose last release was on the Starday label, died at Lady of the Lake Hospital here, July 1, of injuries sustained June 24 while working on a construction job in Baton Rouge.
 The accident occurred when a boom collapsed while he and five other workers were being lifted to a tower, hurling the six workers to the ground. Two other workers were killed instantly.
 Roland was a native of Lamarque, Tex. Burial was made last week in Dickinson, Tex. Surviving are his widow and eight children.
 Kan., 30, and Sioux City, Ia., 31.
MARION WORTH—Grand Rapids, Mich., July 16; Flint, Mich., 17, and Monticello, Ill., 24.

KPLR-TV Spec Set for Aug. 30

ST. LOUIS — Following the trend of country music radio stations to present live talent shows, KPLR-TV here will hold a country music spectacular Aug. 30. The 90-minute show will be shown live.
 More than 2,000 country music fans are expected to attend the event in the Khorassan Room of the Chase-Park Plaza Hotel.

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CLASSICAL MUSIC

Displays, Catalogs and Service Stock in Trade of N. J. Retailer

By FRED KIRBY

ENGLEWOOD, N. J.—Elaborate displays, extensive catalog, special cataloging, and individual customer services are keys to the successful classical business conducted at Music Manor. Robert Daniels, store manager, pointed to wall displays, including reviews of records and concerts, and concert and opera schedules. He explained that customers made a practice of stopping at the retail outlet to learn the latest classical music news.

One rack at the center of the floor contained best sellers, including the latest London Phase 4 releases, which Daniels said move well. He cited the Proko-

fiev "Peter and the Wolf," with Sean Connery narrating, as an LP which had sold beyond expectations. A shadow box features the RCA Victor release of two by Julian Bream, Victor Gluck's "Orfeo ed Euridice" with Shirley Verrett and Judith Raskin. Other albums, including guitarist, and "The Art of Eugene Ormandy" on Columbia also are in wall displays.

Classical budget disks, including those of Nonesuch, Everyman, Victrola, Everest and Mace, are in a rack facing the front of the store. While most records are discounted about \$1, Daniels said this policy did not apply to the budget disks, which sold well. He credited the lower priced recordings with making

classical music available to younger consumers, such as those in college.

On Met Closing

Past displays included an elaborate one on the closing of the old Metropolitan Opera House. Included was a private autograph and picture collection of former opera stars in the window. Pictures also were included of the new opera house at Lincoln Center, which is nearing completion. Photos of the old and new houses will be included in a major store display set for the fall. Also in the display will be pictures, letters and Christmas cards from Met recording stars, including Leontyne Price, Eileen Farrell, Dorothy Kirsten.

Daniels cited the importance of having more than one recording of a particular work, if possible, such as the Faure "Requiem" to suit customer preferences. In addition to Schwann catalogs, Music Manor has its own catalog, including several out-of-print items. Also, Daniels has a cross-reference file which lists shorter pieces, indicating the sets that include them as well as artists.

While there is less over-all room at the new location, there actually is more room for records because an audio department (Continued on page 73)

Westminster Marks Scherchen's Death

NEW YORK — Two July releases by Westminster, including a three-record set, are commemorating last month's death of maestro Hermann Scherchen, whose association with the label began when it was formed 15 years ago. Included is a package of four Bach cantatas rechanneled for stereo. The other release, his last recording, pairs Haydn's "Symphonia Concertante" and Danzi's "Symphonia Concertante in B flat." The latter work by Franz Danzi, a less-known German baroque composer, is typical of Scherchen's introduction of previously unrecorded works to the catalog.

Scherchen also is featured on an August three-record set, again conducting the Vienna State Opera Orchestra, this time with pianist Paul Badura-Skoda playing three Beethoven piano concertos, two of which are rechanneled for stereo. Planned for October release is a three-record set of Scherchen conducting The Vienna State Opera Orchestra in the last three Beethoven symphonies.

This month's releases also include composer Darius Milhaud

conducting the Conservatoire Society Orchestra in his "Symphony No. 3 with Chorus" paired with his "Concerto for Two Pianos and Orchestra" with pianists Ina Marika and Genevieve Joy, and two Telemann motets with Karl Ristenpart leading soloists and the Saar Radio Chamber Orchestra.

In August Westminster will release "Symphonies for the King's Supper," by Delalande, arranged and conducted by Jean-Francois Paillard; three Haydn string quartets by the Allegri String Quartet; the complete "Six Sonatas for Cello and Harpsichord" of Vivaldi with cellist Paul Tortelier and harpsichordist Robert Veyron-Lacroix; and Mozart Symphonies Nos. 25, 26, 27 and 28 rechanneled for stereo, with Erich Leinsdorf conducting the London Philharmonic Symphony Orchestra. The last set is the seventh volume of Mozart symphony reissues. Westminster has all 42 Mozart symphonies in its catalog.

Two disks, featuring alto Maureen Forrester are included in the September release, one (Continued on page 74)

Milhaud Disk On Nonesuch

NEW YORK — Two Darius Milhaud works conducted by the composer are among the July Nonesuch releases. Milhaud leads the Orchestre du Theatre des Champs-Elysees in "Le Boeuf Sur le Toit" and "La Creation du Monde." One LP will contain three Haydn symphonies, Nos. 12, 64 and 29, conducted by Leslie Jones and his Little Orchestra of London.

Three new albums of baroque music also are being released, "Court and Chamber Music of the 18th Century," a program of sinfonias, sinfoniettas and similar works by J. C. Bach, J. F. Fasch, and Haydn, performed by the Mannheim Solisten and Berlin Camerata Musicale; a Telemann concert with Roland Dautte conducting the Collegium Musicum of Paris, and "Four Quartets for Winds and Strings" of Carl Stamitz, with soloists including flutist Jean-Pierre Rampal, and the Trio a cordes Francais.

Soprano Gerda Lammers will be accompanied by pianist Gerhard Puchelt in a two-record set of "Das Marienleben" of Paul Hindemith.

RCA Israel Bows Quartet Pressing

TEL-AVIV—RCA Israel Record Co. has just released its first LP of the New Israel String Quartet. This is the first classical record to be recorded and cut in Israel. The record comprises two works by two Israeli composers: Oedoen Partos — Quartet No. 2 (Psalms) and Josef Kaminski—Quartet.

This record will be released through RCA Victor in the U. S. and in various countries in Europe.



"LOHENGRIN" playback is listened to, from left to right, by tenor Sandor Konya, soprano Lucine Amara; Jack Pfeiffer, RCA Victor's audio co-ordinating administrator; Richard Mohr, Victor Seal a&r producer; Andrew Raeburn, assistant to Erich Leinsdorf, and Leinsdorf, who conducted the Boston Symphony for the recording. The five-record set is listed for August release.

Israeli Orchestra Lifts Ban on Wagner, Strauss

TEL-AVIV — The management of the Israel Philharmonic Orchestra has lifted the ban on playing works by German composers Richard Wagner and Richard Strauss. The works of Wagner and Strauss will be included in the orchestra's schedule for the 1966-1967 season.

Wagner and Strauss were banned in Israel because their works were identified with Nazi conceptions. The last time one of Wagner's compositions was played in Israel was in 1938 when Arturo Toscanini conducted the Israel Philharmonic Orchestra which played the

Tannhauser Overture. The last person to perform the works of Richard Strauss in Israel was violinist Jascha Heifetz, in 1953, while giving a series of concerts in Tel-Aviv, Haifa and Jerusalem.

A few years ago, the Israel Philharmonic Orchestra decided to play Richard Strauss' Don Juan, but canceled it after public protest.

Italy Parliament To Put Grant Bill Into Law

VENICE — Prime Minister Aldo Moro announced in a meeting here with Mayor Favoretto Fisco and Superintendent Floris Luigi Ammannati of the La Fenice Opera House that the new bill regarding opera companies would be enacted during the 1966 session of Parliament.

Operating under the old law, the 13 major Italian opera and symphony companies were able to complete their 1965-1966 seasons only with an emergency grant of \$9,600,000. Entertainment Minister Achille Corona and Budget Minister Giovanni Pieraccini have both promised better provisions.

In addition to the subsidies provided by the federal Italian government, the companies also receive aid from the city and provincial governments as part of their cultural program.

PHILLY ACCENT ON 'TRIPTYCH'

PHILADELPHIA—The Philadelphia Orchestra is performing William Schuman's "New England Triptych" frequently during its current South American tour. The work, which had its world premiere on Oct. 28, 1956, has been played more than 300 times since, believed to be a record for a contemporary American symphonic work. It has been included in five world tours by American orchestras. The work is published by the Theodore Presser Co. of Bryn Mawr, Pa.

Cincy OKs New Pact; Minimum Is Increased

CINCINNATI — A two-year contract calling for an increase of more than \$3,000 in annual minimums was accepted by members of the Cincinnati Symphony Orchestra last Monday (27). The contract is for 46 weeks, compared to 33 during the past season, when minimums were \$4,702 or \$142.50 a week.

Under the new pact, 1966-1967 minimums will be \$160 a week for an 11-week world-wide tour for the State Department and \$170 a week for 35 weeks for a total minimum of \$7,710. During the 1967-1968 season minimums will be \$180 a week for 44 weeks, \$7,920 for the season. Included are provisions for a one-week paid vacation in 1966-1967 and two weeks the following season, the first vacation provisions in the orchestra's history. Per diem allowances for out-of-town engagements were raised from \$13 to \$17 a day.

The contract calls for continuation of the orchestra's exclusive recording agreement with Decca.

Beethoven Cycle

NEW YORK — Pianist Rudolph Serkin (Columbia) and violinist Pina Carmirelli will present the complete cycle of Beethoven piano-violin sonatas in a three-concert subscription series at Carnegie Hall on Sept. 28, Oct. 5 and Oct. 13.

Mitropoulos Tourney Set

NEW YORK—The fifth annual Dimitri Mitropoulos International Music Competition for young conductors will be sponsored by the Federation of Jewish Philanthropies here Jan. 9-23. The competition is open to conductors 20-33 years old, with the application deadline Dec. 1. Applicants must have the backing of an official or authorized private body in their home country. Representatives from

35 nations have participated in previous competitions. Each applicant must be prepared to lead three works of his list in each of three categories on a prepared list, baroque and classical, post classical and contemporary.

For the semi-finals each participant must conduct the first movement of the Sibelius "Symphony No. 5," vocal soloist and orchestra in the "Clock Scene" from Act 2 of Moussorgsky's "Boris Godunov," and instrumental soloist and orchestra in the first movement of the Nielsen "Concerto for Flute and Orchestra." Sight reading of a short new composition also will be part of the semi-finals.

First prize will be the Mitropoulos Gold Medal and \$5,000 in cash; second prize, Mitropoulos Silver Medal plus \$2,500; third prize, bronze medal plus \$1,000; and fourth prize, bronze medal plus \$750.

Milanov on Faculty

BLOOMINGTON, Ind. — Zinka Milanov has been appointed to the faculty of the Indiana University School of Music for the fall semester. The veteran soprano retired from the Metropolitan Opera in April after 29 years with that company. She also is represented on several RCA Victor operatic recordings.

Displays, Catalogs And Service

• Continued from page 72

ment no longer is included. The classical department represents less than 40 per cent of total sales, but it is extremely active. During a brief interview, Daniels was interrupted by a customer who wanted a pressing of Bach suites (He sold a Westminster set.) and another who wanted the current London release of Benjamin Britten's "Curlew River" (another sale).

Knowledge of the product also has been an important factor. For example, Daniels said several customers were disappointed with a Victor recording that had Bream on one side and tenor Peter Peers on the other. Daniels explained that Bream had become so popular that customers were only interested in his work. When Harve Presnell was gaining popularity for his starring role in "The Unsinkable Molly Brown," Music Manor advised its customers that he was soloist on old recordings of the Roger Wagner Chorale and the Hollywood Presbyterian Choir as well as a pressing of Orff's "Carmina Buran," a good example of how slow-moving items became active through knowledge of their content. Another example is including the "Boyfriend" original cast show album in the Julie Andrews bin.

Wall Display

The popularity of Mirella Freni, Angel artist, resulted in an elaborate wall display of her disks. Also, Music Manor has stocked her old Eurodisc recordings for its customers. Special attention also has been given soprano Montserrat Caballe and Shirley Verrett, Victor artists, who also are popular with Music Manor customers.

Chances are the display, which may remain up through Christmas, will feature the forthcoming Victor release "Opening Nights at the Met," featuring excerpts from opening night operas by the artists who performed them. Requests for the pictures and cards were forwarded in many cases by the Metropolitan Opera Association.

A current display contains a New York Times article about interest in Nielsen and three recordings of symphonies by the Danish composer: Columbia's Symphony No. 3, with Leonard Bernstein conducting the Royal Danish Orchestra and Symphony No. 5 with Bernstein leading the New York Philharmonic, and Decca's Symphony No. 4, with Max Rudolph conducting the Cincinnati Symphony.

Important performances in New York and locally receive spotlight treatment with record tie-ins. For example, for soprano Renata Scott's Englewood concert last season, Music Manor featured her Deutsche Grammophon catalog. Similar treatment is planned for next season when the Cleveland Symphony, Columbia artists, appear in Englewood. Miniature pianos were included in a Vladimir Horowitz display for the Columbia pianist's most recent concert. Horowitz is a top seller as is another Columbia pianist, Andre Watts.

Special Service

A special service provided to regular customers is notification when new recordings come in

| Billboard Award | | | | BEST SELLING CLASSICAL LP's | | | | NEW ACTION LP's | | | |
|-----------------|-----------|---|----------------|-----------------------------|-----------|---|----------------|-----------------|-----------|----------------------------|----------------|
| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
| 7 | | MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S) | 4 | 23 | 23 | E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S) | 4 | | | | |
| 2 | 4 | MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S) | 15 | 24 | 27 | HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S) | 15 | | | | |
| 3 | 3 | BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S) | 8 | 25 | 25 | MOZART: SYMPHONIES NOS. 28 & 33 Cleve. Orch. (Szell), Col. ML 6258 (M); MS 6858 (S) | 6 | | | | |
| 4 | 2 | MAHLER: SYMPHONY NO. 4 IN G Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S) | 15 | 26 | 36 | BRITTEN: CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S) | 3 | | | | |
| 5 | 5 | IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M), LSC 2893 (S) | 7 | 27 | 28 | BEETHOVEN: CONCERTO NO. 5 ("EMPEROR") G. Gould/Amer. Symph. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S) | 4 | | | | |
| 6 | 1 | VERDI: DON CARLO (4-12" LP) Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S) | 15 | 28 | 20 | BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S) | 12 | | | | |
| 7 | 8 | IVES: SYMPHONY NO. 4 Amer. Symph. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S) | 15 | 29 | 31 | LISZT: SONATA IN B MINOR/SCHUBERT: WANDERER FANTASY Rubinstein, RCA LM 2871 (M); LSC 2871 (S) | 10 | | | | |
| 8 | 17 | ZARUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S) | 6 | 30 | 24 | MUSSORGSKY-STOKOWSKI: PICTURES AT AN EXHIBITION New Philm. Orch. (Stokowski), Lon. PM 55004 (M); SPC 21006 (S) | 15 | | | | |
| 9 | 29 | ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S) | 2 | 31 | 35 | PUCCINI: LA BOHEME (2-12" LP) Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S) | 10 | | | | |
| 10 | 6 | BLESS THIS HOUSE Mormon Tab. Choir/Phila. Orch. (Ormandy), Col. ML 6235 (M); MS 6835 (S) | 15 | 32 | 30 | GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S) | 15 | | | | |
| 11 | 11 | CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S) | 15 | 33 | 33 | GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S) | 10 | | | | |
| 12 | 10 | PRESENTING MONTSERRAT CABALLE RCA LM 2862 (M); LSC 2862 (S) | 15 | 34 | 34 | TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S) | 15 | | | | |
| 13 | 15 | MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S) | 15 | 35 | 26 | RODRIGO: CONCIERTO DE ARANJUEZ/TEDESCO: CONCERTO IN D Williams, Col. ML 6234 (M); MS 6834 (S) | 15 | | | | |
| 14 | 9 | BRAHMS: LIEBESLIEDER WALTZES Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S) | 14 | 36 | — | SCHUBERT: THE TROUT AND OTHER SONGS Fischer-Dieskau, Moore, Angel 36341 (M); S 36341 (S) | 1 | | | | |
| 15 | 19 | BRAHMS: DUETSCHER VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S) | 10 | 37 | 37 | MOZART: PIANO CONCERTOS NOS. 14 & 17 Serkin/Col. Symph. Orch. (Schneider), Col. ML 6244 (M); MS 6844 (S) | 2 | | | | |
| 16 | 16 | BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S) | 12 | 38 | — | I LOVE YOU—ROMANTIC MELODIES OF EDVARD GRIEG Various Artists, Capitol P 8627 (M); SP 8627 (S) | 1 | | | | |
| 17 | 12 | HOLIDAY FOR STRINGS Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S) | 15 | 39 | 39 | MUSIC OF ARNOLD SCHOENBERG, VOL. 4 (2-12" LP) G. Gould, Col. M2L 336 (M); M2S 736 (S) | 2 | | | | |
| 18 | 13 | NIELSEN: SYMPHONY NO. 3 Royal Danish Orch. (Bernstein), Col. ML 6169 (M); MS 6769 (S) | 15 | 40 | 40 | THE WONDERFUL WALTZES OF TCHAIKOVSKY Chicago Symph. Orch. (Gould), RCA LM 2890 (M); LSC 2890 (S) | 2 | | | | |
| 19 | 18 | BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S) | 11 | | | | | | | | |
| 20 | 14 | SOUVENIR OF A GOLDEN ERA (2-12" LP) Horne, Lon. A. 4263 (M); OSA 1263 (S) | 8 | | | | | | | | |
| 21 | 21 | RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S) | 5 | | | | | | | | |
| 22 | 22 | PURCELL: MUSIC FOR THE THEATRE Bath Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S) | 4 | | | | | | | | |

BEST SELLING BUDGET-LINE CLASSICAL LP's

| This Week | Title, Artist, Label & No. | This Week | Title, Artist, Label & No. |
|-----------|---|-----------|---|
| 1. | STRAVINSKY: LE SACRE DU PRINTEMPS (Rite of Spring)—R.T.F. Orch. Nat'l (Boulez), None. H 1093 (M); H 71093 (S) | 6. | BEETHOVEN: SYMPHONY NO. 5/SCHUBERT: SYMPHONY NO. 8—Vienna St. Op. Orch. (Prohaska), Van. SRV 106 (M); SRVS 106 SD (S) |
| 2. | OFFENBACH: GAITE PARISIENNE—Boston Pops (Fiedler), RCA Victrola VIC 1012 (M); VICS 1012 (S) | 7. | NIELSEN: SYMPHONY NO. 4—Royal Danish Orch. (Markevitch), Turn. TV 4050 (M); TV 34050 (S) |
| 3. | BRASS MUSIC OF THE RENAISSANCE—Brass Ens. (Masson), None. H 1111 (M); H 71111 (S) | 8. | BRAHMS: SYMPHONY NO. 4—Vienna St. Op. Or. (Golschmann), Van. SRV 188 (M); SRVS 188 SD (S) |
| 4. | WEILL: JOHNNY JOHNSON—Meredith, Stewart & Various Artists, Hel. H 25024 (M); HS 25024 (S) | 9. | ELECTRONIC MUSIC—Various Artists, Turn. TV 4046 (M); TV 34046 (S) |
| 5. | NIELSEN: CONCERTO FOR VIOLIN—Varga/Royal Danish Orch. (Semkow), Turn. TV 4043 (M); TV 34043 (S) | | |

by their favorite performers, such as soprano Laurel Hurley, an Englewood resident. Daniels explained that a file is kept of charge and other regular customers. Mental notes are made of their preferences. He said that while these customers might not want the particular disk they're contacted about, they appreciate the extra attention and frequently buy other recordings.

Other services include the playing of recordings in the store for customers, a liberal exchange policy and special order-

ing. Daniels noted that regular patrons are trained to realize that good care is taken of these recordings, meaning that an opened package was still in good condition. A chandelier in the rear of the store near the turntable also is designed to make classical customers feel at home. The turntable usually is playing classical selections.

The maintaining of a comprehensive inventory also helps the outlet gain classical customers, since many other stores in the area are reducing their classical

stock. Good service by salesmen, such as those of London and Epic, help in maintaining the stock and in filling special orders. Dick Bungay, in charge of classical promotion for London in New York, regularly visits the store. Columbia's "The Sound of Genius," a sampler with excerpts from current releases, is given free to regular classical customers.

In other areas, Daniels tries to stock a complete set of original cast show albums and film scores and has even contacted

dealers coast to coast to obtain out-of-print disks. He has tried to maintain the same stock of Judy Garland records and has a tie-in to the national Garland fan club.

While many other outlets have reported sharp reductions in classical sales, Music Manor has built up a reputation as a store consumers can visit to obtain the latest classical information as well as the place to go for a full stock of recordings. For Music Manor, extra service and promotion have paid off.

CLASSIFIED MART

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Roasters and Salters of all
Type Nutmeats

| | |
|---|-----|
| Cashew Splits | .65 |
| Cashew Butts | .79 |
| Spanish Peanuts | .28 |
| R.G. Spec. Vendor | |
| Mixed Nuts | .60 |
| Vendors Mix Red Pistachios | .82 |
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ATTENTION, RECORD OUTLETS: We have the largest selection of 45 r.p.m. oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex-Rendezvous, 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 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212-343-5881. ch-ft

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WANTED—MALE DRUMMER OVER 21 with tenor voice for R & R group. Paid weekly. For further details contact Parks Wilson (714) 548-6071.

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CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.
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INTERNATIONAL EXCHANGE

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"AFTERMATH," BRAND-NEW STONES album. New Beatles album soon. Any album of your choice, \$6 incl. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley Sq., London W.1, England.

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. Heanon Record Center, Derbyshire, England.

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English original cast show recordings
English groups, Beatles, Stones, etc.
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BUT ONLY IF YOU USE IT.

Westminster Marks Scherchen's Death

• Continued from page 72

with songs and arias of Purcell, and the other with arias and other excerpts from Handel's "Xerxes" and "Rodelinda." Also planned for September are Badura-Skoda playing Schubert's "Wanderer Fantasie" and "Moments Musicaux," and two Zachau contatas with vocal and instrumental soloists conducted by Fritz Werner. A three-LP set of Arthur Rodzinski conducting the London Philharmonic in Tchaikovsky's 4th, 5th and 6th symphonies rounds out the September list.

2 Handel Releases

Two Handel releases are set for October, both with Brian Priestman conducting the Vienna Radio Orchestra. In one, soprano Teresa Stich-Randall sings "Rodelinda" arias. The other contains highlights from "Xerxes" with vocalists Lucia Popp, Marilyn Tyler, Mildred Miller, Maureen Lehane, Tom Hemsley, Owen Brannigan and Miss Forrester. Also listed for October is the recording debut of guitarist Ramon Ybarra in "Guitar Magic," featuring selections by 12 composers, composer Andre Jolivet conducting soloists and the Lamoureux Orchestre in three of his concertos, and Charles Munch conducting the Roussel "Suite in F" and the Dutilleaux "Symphony No. 2."

This month's releases on the budget Music Guild label are Paillard conducting the Mozart

"Concerto in C Major for Flute and Harp" with flutist Jean-Pierre Rampal and harpist Lily Laskine paired with Mozart's "Concerto in A Major for Clarinet" with Jacques Lancelot, and a disk of "Gregorian Chants." Next month the budget line will put out "Vespers and Matins" of the Russian Orthodox Church and 15 Pasquini sonatas for two organs and two harpsichords. September release will be an LP of flute concertos of Ibert, Jolivet and Rivier with Rampal, and one of seven selections from Boyvin's first and second books paired with the "Bach Partita in C minor with variations: 'O Gott, Du Frommer Gott.'" October's Music Guild releases will be three Maessiaen Liturgies and works of Victoria.

Scherchen died on June 12 after a heart attack suffered while conducting Malipiero's "Orpheus" at the Pergola Theater in Florence, Italy. In his 15 years with Westminster, he recorded about 125 titles, with his version of Handel's "Messiah" one of his most famous. His "Art of the Fugue" of Bach was a spring Westminster release. Despite his international reputation and extensive list of recordings, he waited until 1962 for his first American appearances. He also toured in 1963, and was scheduled to conduct at Philharmonic Hall this fall.

Salzburg First—Easter Festival

SALZBURG — An Easter Festival will take place here for the first time March 17-27, 1967, under the direction of Herbert von Karajan. Three performances of the "Walkure," staged and directed by Von Karajan, and six symphonic program also under his baton, are planned.

Meanwhile, the usual summer festival will be held between July 24 and Aug. 31, with the world premiere of Hans Werner Henze's "Lee Bassaridi," Mozart's "Marriage of Figaro," "Abduction From the Seraglio" and "The Make-Believe Gardener" and Moussourgsky's "Boris Goudnov" on the operatic program. Concert music will include 11 programs by the Vienna Philharmonic, three by the Berlin Philharmonic, and 11 recitals by various oloists.

Khachaturian Tour

MOSCOW—Composer Aram Khachaturian is planning to conduct his own works in the U. S. for the first time, in 1968. Khachaturian will lead American orchestras in a concert four being arranged for February and March of that year. His most popular piece is the "Sabre Dance" from his ballet "Gayne." He also composed the ballet "Sparticus" and orchestral and chamber works.

Berkshire 4 Series

FALLS VILLAGE, Conn. — The Berkshire Quartet is giving a series of 10 Saturday concerts beginning this month at Music Mountain, 25 miles south of Tanglewood. Guest artists will include pianists Ward Davenny, Abbey Simon, Peggy Hannan, Frank Glazer and Natasha Magg; flutists Julius Baker and Kyril Magg; mezzo-soprano Zelda Manacher; cellist Daniel Rothmuller, and violist Albert Sprague Colidge. The final concert is Sept. 3.

Graphic Excellence Awards Presented

NEW YORK—Awards in four categories of graphic excellence were presented last month at the annual meeting of the Music Publishers Association. Winners of the Paul Revere Awards were: quarto sheet music, Mills Music, Inc., for "Sleigh Ride"; octavo sheet music, Chantry Music Press, Inc., for "Magnificat"; orchestrations, H. W. Gray Co., Inc., for "Awake Thou Wintry Earth"; and folio, Boosey and Hawkes for "Escorial."

Judges were Philip Miller, chief librarian of the Music Division of the New York City Public Library; Paul Standard, graphic designer; and Maxwell Weaner, note-setting authority.

BULK VENDING news

LBJ Signs Additives Bill

WASHINGTON — The non-nutritive candy additive bill, which codifies the famous Cavalier decision regarding charm-confection commingling, was signed into law last Thursday (30) by President Johnson.

The Bill, H.R. 7042, was passed by the House last year and received approval by the Senate several weeks ago. After the house okayed minor Senate changes with respect to "functional additives" and embedding of trinkets in confections, the bill went to the President last week.

Though the measure's chief purpose is to amend the Food, Drug and Cosmetics act to give candy makers the privilege of using non-nutritive additives in confections, it also carries specific language allowing trinkets mixing in candy packages and vending machines, provided the items are not imbedded in the candy products.

The Senate Committee on Labor and Public Welfare, in reporting out the bill for a vote, said it had rejected an amendment suggested by the Department of Health, Education and Welfare, that only wrapped trinkets be allowed in mingling. The committee decided this was a separate matter, not germane to its consideration of non-nutritive substance in candy. HEW has approved the bill in its present form.

The bulk vending industry was alarmed last summer when it learned that the Food and Drug Administration had made such a suggestion to the Senate committee and, under the auspices of the National Vendors Association, a national letter-writing drive was launched to acquaint committee members with the threat to the business the proposal represented.

NVA counsel and vendors Roger and Harold Folz, in hearings last summer, testified before the Senate committee that, "Our entire industry would be irreparably damaged financially and possibly be put out of business if such an amendment were passed, and we strongly concur with the report of the House of Representatives Subcommittee which reported there is no threat to the public health sufficient to warrant the adoption of any amendment which would have disastrous consequences for a segment of our domestic industry."

The official industry statement, in response to an FDA

suggestion that commingling might result in possible tooth damage or ingestion of trinkets, made the point: "It is true that children are prone to swallow inedible objects such as stones, marbles, pins, rattles, nipples and other similar objects. We can only presume that a child old enough to master the operation of a vending machine is old enough to distinguish between a trinket and a piece of candy or gum."

The Senate committee, in ruling out the bill without the FDA amendment, said that the trinkets question would have to be taken up in a separate hearing, if it should become necessary. At the time, the committee said, it "did not feel that sufficient evidence of the possible hazards of commingling trinkets was offered to justify extending the law." It should be noted, the report added, "that the vending machine industry has one of the lowest product liability rates in the industry."

This latter committee com-
(Continued on page 76)



PRESIDENT LYNDON B. JOHNSON, shown here signing the compatible coinage bill last summer, last week signed into law a candy additives bill that, in effect, codifies the famous Cavalier court decision allowing commingling of charms and confection products.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red \$.92
Pistachio Nuts, Jumbo Queen, White87
Afgan Crown Red Lip Pistachio Nuts60
Afgan Prince Red Lip Pistachio Nuts53
Indian Nuts, 5 lb. bag, per lb. 1.10
Cashew, Whole76
Cashew, Butts59
Peanuts, Jumbo45
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-ets47

Wrapped Gum—Fleers, Topps
Bazooka & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.25
Rain-Blo Ball Gum, 1800 printed per carton 6.40
Rain-Blo Ball Gum, 5250 per ctn. 8.35
Rain-Blo Ball Gum, 4250 per ctn. 8.35
Rain-Blo Ball Gum, 3500 per ctn. 8.35
Maltettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrightley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Borshey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Paris, Supplies, Stands, Globes, Brackets.
Everything for the operator. One-third Deposit, Balance C.O.D.

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A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, penny/nickel, and 3 for 5c play. Just a quick change of the wheel and brush housing and you are in Super 60 business. Wire, write or phone for complete details.

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Veteran States View In Iron Cross Debate

Over the past few weeks the bulk vending industry has done much soul searching over the appropriateness of the Iron Cross and related items as charm merchandise. Suppliers and operators have divided on the issue. Opinions pro and con have appeared here. This week we print a statement from a New York operator who served in World War II.—Ed.

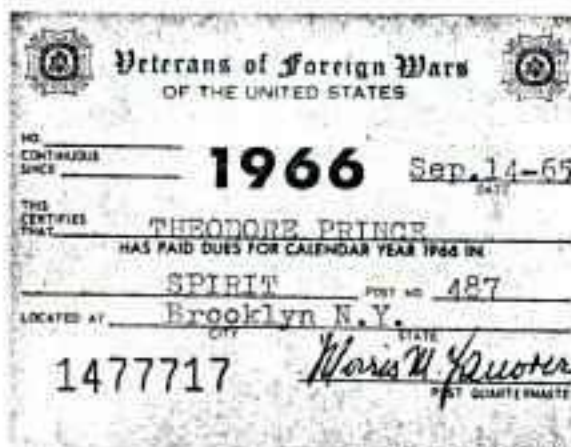
"Dear Sirs:
"I am a bulk vending operator in the New York area, and I had been shown the Surfer charms at the premises of Mac-Man Enterprises. I could not see myself vending this type item. However, going through my wallet this past weekend, I noticed my membership card for the Veterans of Foreign Wars. If you will notice, it bears the exact medallion; i.e., the Maltese Cross.

"I have since purchased the item for my machines, and have to admit that my first judgment on this item was wrong.

"I served in the U. S. Air Force during World War II, and I certainly don't feel that this type of item will in any way open up 20-year-old wounds.

Sincerely
Ted Prince
Flushing, N. Y.

P.S.: As I am a constant reader of Billboard, and believe in the fairness of your magazine, I



MEMBERSHIP CARD in Veterans of Foreign Wars, carrier of which describes emblems in upper corners as exact replicas of the Maltese Cross.

would like to see my letter and membership card published. I firmly believe that the true facts should be shown to the public so that others may also see that snap judgments are not always right!

COINMEN IN THE NEWS

MINNEAPOLIS

Canteen Co. of Minnesota official Lee A. Johnson was elected president of the Minnesota Automatic Merchandising Council at a meeting here recently. Jack Edgar, Kroiss Vending Co., St. Paul, was elected vice-president; Harry E. Johnson, Harry E. Johnson Co., Minneapolis, was elected treasurer and A. A. Clusiau, Arrowhead Vending Co., Grand Rapids, was elected secretary. New board members are Gary Armstrong, Crabtree Vending Service; Ray Buirge, Superior Tea & Coffee Co.; Glen Charney, Viking Enterprises, and Al Wolf, Evers Heilig, Inc. (all local firms) and Marion Petters, St. Cloud Vending Co., St. Cloud.

"THE BEST IN VENDING"

Exciting is the word for Harby's NEW KOMPAK STAND.



Single lock—Rapid Servicing. Operators may service one or four units in seconds by just turning the key. Long lasting vinyl baked enamel paint and heavy duty chrome plating.
Size: 13" x 16" x 48" Unit shipped one to a case—53 lbs. assembled.

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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

Secret Service Letter Aids N. Y. Slug Problem

NEW YORK—The U. S. Secret Service, in response to local bulk vendors' complaints that they were losing as much as \$2,000 annually due to use of a certain type of bingo chip for slugs, has sent a letter to a number of known chip manufacturers in the area asking them to co-operate in eliminating the

problem by changing the sizes of their discs.

The letter, signed by James J. Rowley, Secret Service director, was sent in response to pleas by Roger Folz and the New York Bulk Vendors Association.

The text of the letter is as follows:

"Gentlemen:
"The United States Secret Service receives frequent complaints from the operators and owners of automatic vending machines about plastic disks and tokens used in place of coins to manipulate the machines. Usually an investigation discloses that the slugs are "bingo" chips or poker chips legally manufactured by the plastics industry and available in many large and small retail outlets.

Penalties

"Section 491 of Title 18, United States Code, does not prohibit the manufacture of discs 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'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 discs to manipulate vending machines.

"While the Secret Service is required to conduct these investigations under criminal statutes, it is our opinion that a much more effective method of suppressing these violations would be to secure the cooperation of disc and chip manufacturers and request them to refrain from manufacturing articles in the approximate sizes of coins of the the United States which can be used as 'slugs.'

"More important than the monetary loss suffered by the vending machine industry and the expense of criminal investigations and sanctions, in the opinion of the Secret Service, is the effect that the availability of such discs has upon children. Bulk vending machine industry statistics reflect that children from the ages of five to 12 constitute over 85 per cent of their sales. Therefore, making these slugs so readily available to children encourages them to substitute tokens for money and encourages in the very young the notion of 'getting something for nothing.' Placing before these



A USEFUL POT TO PUT THINGS IN is presented to Leaf Brands' Leo Leary by old friend Lee Smith at recent meeting of the Southeastern Bulk Vendors Association in Charlotte, N. C. "This is the Booboo of the Year Award," the association president told Leary. Standing at right is Jack Thompson, association treasurer and Smith's partner. Applauding is Irwin Nable, president of the National Vendors Association.

LBJ Signs Additives Bill

Continued from page 75

ment much delighted bulk vending authorities, for it was just such a point about favorable insurance and product liability rates tendered the business that industry witnesses made before the Senate committee.

Codifies

According to NVA counsel Donald Mitchell, the additives bill "codifies the Cavalier deci-

young people the temptation to break the law could be the first step in a career of juvenile delinquency.

Growing Problem

"I am sure you and all the members of the plastics industry are aware of the growing problem confronting law enforcement in this country; a problem which cannot be solved by the law enforcement community alone, nor by any one practice or change in procedure, but only by the combined effort of each one of us who has a stake in the growth and future of our great country.

"I think you will agree that if a change in the size of plastic discs would make even a small contribution toward removing a temptation in our young people to commit petty larceny, it would be worthwhile. It is with this thought in mind that I am writing to you and other manufacturers, requesting your cooperation of this Service in suppressing the misuse of legitimately manufactured items.

"Very truly yours,
James J. Rowley"

OFFICIAL END TO SHORTAGE

WASHINGTON—The official end of the coin shortage was declared by the Treasury Department last Wednesday (6), bringing to a close a crash minting program. The shortage of coins during much of 1963 and 1964 threatened to put a major crimp in many businesses—including coin machine operation. Assistant Treasury Secretary Robert A. Wallace said that beginning Aug. 1 all coins will be minted with a 1966 date. As a device to lessen demand for coins by collectors during the shortage, the Treasury continued to use the 1964 date on all coins minted after the end of that year. Wallace said sufficient inventories of all coins have now built up in the Federal Reserve Banks.

This decision, handed down in Federal District Court some 15 years ago, involved FDA charges against a Virginia vending firm attempting to prohibit mixing of trinkets and confections in bulk vending machines. The court ruled that such mixtures were not adulteration.

Harking back to that decision at its national convention in Chicago in April, the National Vendors Association named Cavalier Vending president Wilbur L. Thompson "Bulk Vending Operator of the Year." Cavalier Vending is located in Suffolk, Va.

The confection industry has long sought relaxation of rules to permit the addition of non-nutritive substances in confections such as emulsifiers and preservatives. In passing H. R. 7042 last year, the House amended the Food and Drug Law to permit the additives, and the Senate tightened the wording a bit.

The Department of Health, Education and Welfare will be allowed to bar any additives deemed unsafe or without functional value in confections.

NVA officials in Chicago last week voiced satisfaction at the signing of the additive bill into law. "We are pleased that the Cavalier decision has been codified," said association counsel Donald Mitchell.

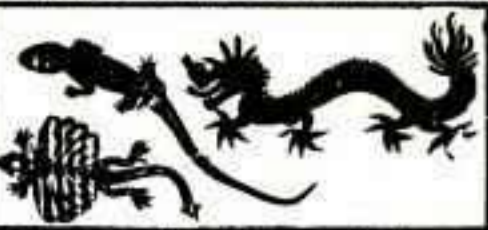
COMING EVENTS

PHILADELPHIA

Bob Degerburg, who used to operate his own vending machines until he merged his operation with Macke Vending Co., is conducting a class of servicemen at the Macke plant. Al Rodstein, who heads the Macke company, is planning to have Degerburg present his teaching methods for servicing vending machines at the industry's national show in October. Rodstein is chairman of employment and training for the National Automatic Merchandising Association. . . . Johnnie Reason has added two billiard tables to his Johnnie's Amusement Center in suburban Bryn Mawr, Pa. . . . The new warehouse and headquarters building of Perloff Bros., Inc., in the Philadelphia Food Distribution Center features a lunchroom that has banks of automatic vending machines flanking all the walls.

MAURIE H. ORODENKER

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Horrible Nature • Realistic • Practical Joke • All Painted Special Capsules for vinyl items
Capsuled items price range from US \$8.40—18.00 per M CIF

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We specialize in vinyl items

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We handle complete line of machines, parts & supplies.
"It's 30 in KCMO"

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION
Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.
Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.
Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

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JULY 16, 1966, BILLBOARD

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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.

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We handle complete line of machines, parts & supplies.

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1966 WILL GO DOWN in coin machine history as the year of the service school. Thousands of classes such as that pictured here have been held by manufacturers and distributors in all parts of the country. Pictured are, from left, Chuck Snyder, James Wedge, John Larsen, Gary Sinclair, John Piro, Walt Peteet and Ralph Fleig at a recent Wurlitzer school in San Francisco.

Jazz Singles Score In Jukebox Market

NEW YORK — In an effort to promote jazz, the record manufacturer has turned steadily and successfully to the jukebox as a prime source of exposure.

The jazz single, by itself, has no retail market. But independent companies such as Blue Note and Prestige, which pioneered the jazz single are now being joined by the majors.

Jukebox operators, like AM radio programmers have shield away from programming jazz, simply because of the length of the pieces. But the advent of the

shortened jazz '45', has spurred wide jukebox acceptance. In addition to the time factor, a more commercialized sound, frequently based on pop music with jazz interpretations has given jazz the appeal needed to reach listeners generally not considered jazz fans.

The emergence of Stan Getz, Ramsey Lewis and Herb Alpert into the pop field has caused many jazz artists and a&r men to have second thoughts about their artists' repertoire. None of *(Continued on page 82)*

Public Education Called Essential to Expansion

PHOENIX, Ariz.—The coin machine operator in Phoenix who is going places in business today is going places only because he is educating the public on the entertainment value of amusement machines.

Jim Holder of Accent Music & Amusement Co., Phoenix, said economic expansion in coin machines is limited in Arizona unless the operator spends time in teaching the general public about the coin industry.

"Essentially, the public is unaware of the coin machine industry, its image and its goals," said Holder, one of approximately 30 coin machine operators in Phoenix, a city of about 500,000.

"Although the Phoenix population is growing, the industrial migration is somewhat limited. As a result," he said, "economic growth potential is curtailed for not only the coin operator, but the vending machine operator as well."

Too High

No longer labeled a "retirement city," Phoenix is just beginning to learn about coin machines. "Our major problem, outside of educating the public, is the licensing situation," Holder said. "The license breakdown is too high in proportion to the coin machine receipts." The city has a per machine charge of \$10 on phonographs, \$48 on

pool tables, \$100 on games of skill, and a heavy cigarette tax.

"The various problems, tied *(Continued on page 79)*

MONEY PROGRAMMING

All-Alike Music in Latin Locations Is Loco

We offer the sixth in a 1966 series of special articles dedicated to imaginative jukebox music merchandising. The last analysis dealt with classical programming. This article suggests ways to win a loyal phonograph following in your Latin locations.

By RAY BRACK

CHICAGO—Some operators do loco things with their Latin locations — such as programming them all alike—with emphasis on Herb Alpert and the Tijuana Brass.

Local programmers who seek out Pan American Records on south Halsted Street as their Latin-sound source get set straight straightway. The operator who asks for "some Spanish records because I have some Spanish-speaking locations" is treated to a free course in instant Latin musicology. And the *(Continued on page 86)*

Vendors Fight, L. A. Switches; California Faces Cig. Tax Chaos

LOS ANGELES—Cigarette tax confusion reigns in California that may not be straightened out until the Legislature convenes next January.

Here are the late developments:

- Los Angeles, which has backed off on four cigarette tax increase proposals in as many weeks in the face of strong industry opposition, will try to double its 2-cent levy in a council meeting tomorrow (12).
- Pomona has increased its

cigarette tax to 5 cents, effective July 1.

- Torrance has raised its levy to 4 cents, effective July 1.
- Newport Beach has gone up to 3 cents, effective Aug. 11.
- Santa Barbara, Sunnyvale and Tulare have instituted their first 2-cent cigarette taxes.
- The 2-cent special tax in Oakland has gone into effect.
- Redondo Beach has approved a 2-cent cigarette tax effective Sept. 1.

Cigarette 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. The chaotic conditions are developing despite massive and well-organized citizen and business protests.

The city's latest move toward a cigarette tax increase came as vendors were celebrating the apparent defeat of a proposal to increase the city's 2-cent levy to 7 cents (see Billboard, July 2). The city council rejected the proposal by a vote of 11 to 4 on June 15. The trade learned that a third attempt at an increase would be made on July 6—this a proposed 4-cent hike. Vending interests turned out in force at that meeting and the proposal was turned down.

The industry is now mobilizing to meet the chaotic situation in the following ways:

- Trade association members are watching closely the actions of all cities in their area.
- Vendors will turn out in *(Continued on page 85)*

Coin Shortage Officially Ended

WASHINGTON, D. C.—The U. S. Treasury Department officially declared last week that the nation's coin shortage has ended after a crash program of minting coins in the past two years.

The department's announcement stated that beginning Aug. 1 of this year all coins will be minted with a 1966 date until next Jan. 1, when the annual dating of coins with the year at hand will be resumed.

Assistant Treasury Secretary Robert A. Wallace said sufficient inventories of coins have built up in the Federal Reserve Banks and the mint to permit dropping the emergency coin date juggling put into effect to stem shortages last year.

Traditionally, United States coins have been dated with the year of their manufacture. But, as a device to lessen demand for coins by collectors during the shortage that developed in 1963 and 1964, the Treasury was given congressional approval to continue to use the 1964 date on all coins minted after the end of that year.

All new alloy coins made under last year's Coinage Act were dated 1965. The dates on pennies and nickels were changed from 1964 to 1965 last year. Consequently, all coins being now minted—until Aug. 1—have been imprinted with the 1965 date.

MOA SHOW

RCA Victor, Epic Sign for Convention

CHICAGO—RCA Victor and Epic Records have reserved booth and hospitality suite facilities for the 1966 Music Operators of America convention and trade show Oct. 28-30. The firms are the first record companies to sign for this year's show, expected to attract more record companies and jukebox programmers than any show in recent years.

"We truly expect a very good representation of record company exhibitors this year," said MOA executive vice-president Fred Granger. "We'll do everything in our power to make this a worthwhile convention for record company exhibitors."

Six record companies were on hand for last year's show, out of which grew a new feeling of rapport between the production and machine-play segments of the record industry. MOA is expected shortly to announce unprecedented plans for getting the

jukebox industry's new wave of record-buyer-programmers together with record company officials at this year's convention here at the Pick-Congress Hotel.

RCA Victor executives George Parkhill and Pat Kelleher will lead the company contingent at the show. Epic's Leonard Levy and Mort Hoffman will greet jukebox industry programming specialists.

A sellout show is assured. The four major automatic-phonograph manufacturers will exhibit, along with two—perhaps three—cinema jukebox firms.

All major amusement game manufacturers, parts suppliers and several top vending manufacturers are also signed for the show.

For the first time in several years it is a cinch that all space will be sold out for the exhibition. According to Granger, exhibit reservations are coming in "with the greatest of ease. There is a lot of interest in this show."



PARTNERS IN PAN AMERICAN Records, Inc., Chicago, display album by the famous Mexican composer-artist Agustin Lara. From left, Marshall Frenkel, Bill Hayden and Harry Frenkel.



JOSE ALFREDO JIMENEZ, known as the Hank Williams of Mexico, is popular on Latin jukeboxes in the U. S. One of his albums is displayed by Puerto Rican artist David Miranda, who records for Palma and Bill Hayden, partner in Pan American Records.

Seeburg phonographs give
the most value for the dollar,
franc, guilder, krona, lira, mark,
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That's why, new or
used, **Seeburg** is the world's
preferred coin-phonograph.

Alluvots, Sr. and Jr., Open Custom-Designed Detroit Offices

By HAL REVES

DETROIT — Frank's Music, one of the largest jukebox and amusement game operations in this territory, has opened a newly built home at 60 West Eight Mile Road. Actually located just across the street from the Detroit city limits, the building is in the suburb of Hazel Park.

Frank Alluvot, long one of the leaders of the industry here, continues to head the firm, with his son, Frank Jr., active in directing most phases of the operation as well. The business was founded by the senior Alluvot in 1931, and today operates over 600 units, including about 350 jukeboxes, in addition to a large number of pool tables and cigaret venders.

The new headquarters was custom designed to serve the needs of this coin machine operation and the decor was chosen by the senior Alluvot. It is 90 feet square, with full height clear glass windows nearly the full length along the front. This provides an excellent display room fronting a busy eight-lane superhighway. Pulley-mounted shades protect the windows, and are nearly transparent, in tones of yellow in the lower panel and blue in the upper. These are of special sun-resisting composition.

Traffic

The exterior of the building bears a large projecting sign to expose the traffic—counted in tens of thousands of cars daily—passing by to the Frank's Music name.

The general showroom is 22 by 60 feet, providing adequate space for presentation of a variety of machines, and usually is stocked with the most up-to-date models. Marking Alluvot's individual taste in decor, the east wall is in a brilliant orange rust color applied over the basic cement blocks, but toned so as to produce continuous shadow-like effects. Across the long rear wall of the room, an oak grain pattern Masonite wall is carried to eight-foot height, with alternating sections of white and of orange rust above.

The offices are on the west side of the showroom, with glass windows screening off the general office. This glass partition has a convenient pull-down type of shade which in effect protects the girls or others in the office, since it gives one-way visibility. An intercommunication system will readily alert the staff elsewhere in the building if necessary.

Unusual Setting

An attractive private executive office is located back of the general office, with a large private office back of this, which serves as a reception and social room for special guests. Both are appropriately outfitted in the contemporary decor, giving an unusual setting for a jukebox headquarters.

The completely equipped shop is located in the rear of the building, together with storage area, including a cigarette storage department. An unusual feature for this department is a special drive-in from the front, adjacent to the showroom win-

dow, permitting trucks to drive in and discharge or load their contents entirely under shelter. An electronically controlled remote switch, actuated from the front office, raises and lowers the door, assuring adequate control at all times.

A wide door for deliveries is located in the rear, leading to the shop-storage areas. Ample parking for 10 cars for personnel is provided in the rear of the building. An unusual and convenient feature is that this parking lot leads directly off a secondary street, primarily residential, along the rear, rather than from an alley. Parking spaces for customers are provided in a separate lot at the front, leading from the highway.

(Continued on page 82)

L.A.

BILLIARD CUES

BUILT TO TAKE ABUSE IN DAY-TO-DAY SERVICE

Write for LOW PRICES!

Hard Rock Maple, Triple-turned for straightness. Plastic coating protects from dampness, reduces distortion. Attractive simulated 4-prong. All sizes. Rubber bumper.

LOWVILLE-AMERICAN CO. INC.
LOWVILLE, NEW YORK 12067



NEW HOME OF FRANK'S MUSIC CO., Detroit, is this spacious, modern building at 60 West Eight Mile Road. The new structure offers 8,100 square feet for one of the area's largest music, games and vending operations.



SPACIOUS SHOWROOM of new building just occupied by Frank's Music Co. in Detroit is shown off by firm's senior executive, Frank Alluvot Sr. His son, Frank Jr., is also active in the firm.



IN HIS PRIVATE OFFICE, Frank Alluvot Sr. relaxes for interview with Billboard reporter Hal Reves. Note his prominently displayed MOA membership plaque.

BOMB FUSE CONTRACT TO WURLITZER

NORTH TONAWANDA, N. Y.—Some \$6.5 million in subcontracts for the production of component parts for bomb fuses have been awarded the Wurlitzer Co. Hiring of 300 additional employees at the company's plant here has commenced. Wurlitzer is currently in production of other products of this type. The new contracts call for delivery of the components in about a one-year period. The contracts were awarded by Zenith Radio Corp., Motorola, Inc., and Raytheon Co.

Public Education

• Continued from page 77

together, can cause many business headaches. We don't expect a drastic increase in business, but with the 'education' program Arizona coinmen soon will be able to see a steady growth in revenue," Holder said.

A major factor in business stability, rather than a sharp business upswing, is the lack of industry. By having a limited amount of industry, Holder feels, operators have to scratch out a living. Obviously the more industrial locations there are in a community the more potential business, he said.

Operators in Phoenix are trying to stimulate sales by holding pool tournaments at each location. "Although the city elders cringe when they see or hear a jukebox," Holder said, "the young people are beginning to accept our industry."

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| RHYTHM & BLUES | |
|-----------------------------------|---|
| KEEP ON DANCING THE GENTRY'S | LET'S HANG ON FOUR SEASONS |
| MAKE UP YOUR MIND | ON BROADWAY NIGHT |
| I HEAR A SYMPHONY THE SUPREMES | SOME ENCHANTED EVENING JAY & THE AMERICANS |
| WHO COULD EVER DOUBT MY LOVE | GIRL |
| TREAT HER RIGHT ROY HEAD | 1-2-3 LEN BARRY |
| SO LONG, MY LOVE | BULLSEYE |
| HANG ON SLOOPY RAMSEY LEWIS | TREAT HER RIGHT ROY HEAD |
| MOVIN' EASY | SO LONG, MY LOVE |
| RESCUE ME FONTELLA BASS | A LOVER'S CONCERTO THE TOYS |
| SOUL OF THE MAN | THIS NIGHT |

THE WALL-ETTE

HIGH

MED

LOW

service

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| A | B | C | D | E | F | G | H | J | K |
| L | M | N | P | Q | R | S | T | U | V |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |

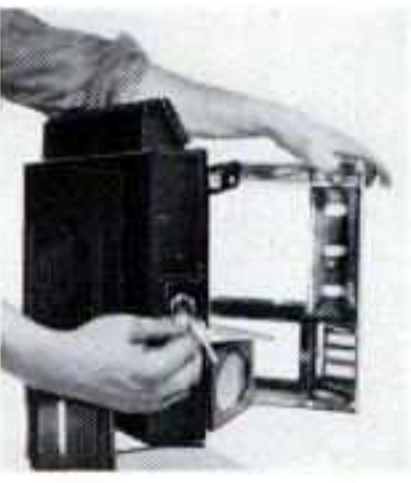
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Easier installation and faster service make the new Rowe AMI Wall-Ette a collector's dream. Its high-speed service-on-the-spot means greater profits for you. Saves a minimum of five minutes service time per box. On a 12-box location you'll save an hour's labor.

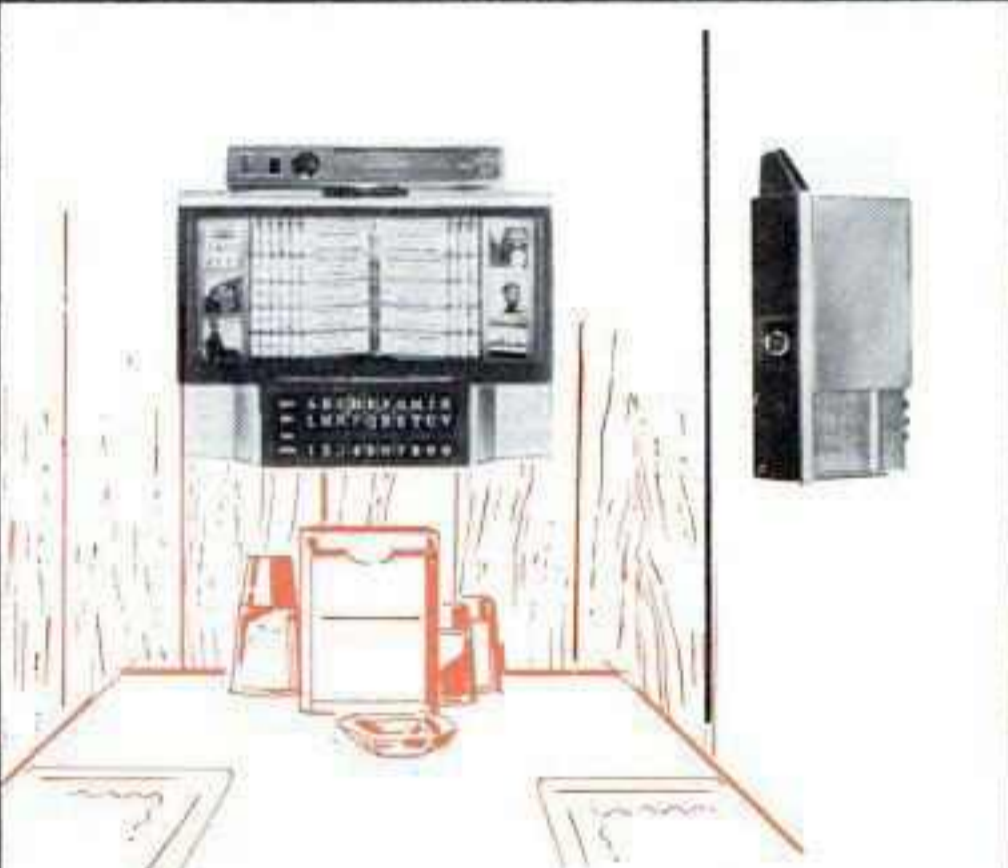
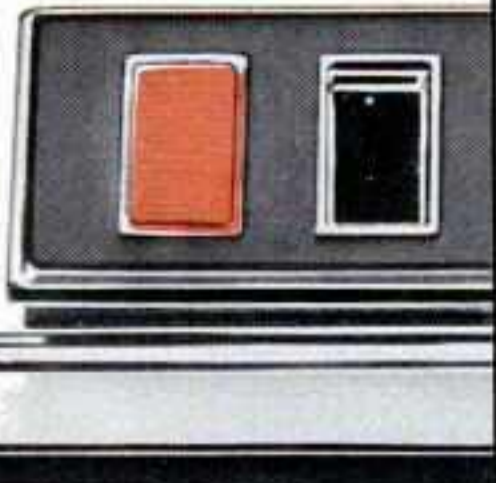
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R-3

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13' STAR-LITE & 16' TO 22' ASTRO-LITE SHUFFLEBOARDS



SELECTING THEIR LATEST single on the Wurlitzer 3000 phonograph at recent Melody Fair in North Tonawanda, N. Y., are Verve/Folkways act, The Blues Project. The new release is "Where There's Smoke, There's Fire." Quintet includes Danny Kalb, Al Kooper, Steve Katz, Roy Blumenfeld and Andy Kulbert. While in North Tonawanda, the group toured the Wurlitzer plant.



PIONEER CITY ARCADE in Fort Lauderdale, Fla., was opened by Mar-Tab Vending of Miami. Says Sol Tabb (pictured above), "Every piece of equipment we put into this arcade is 30 years old or older. The whole town is a duplicate of a western town built in 1865. They have gunfights, mines where you can pan gold, horseback riding, etc. In fact, when you go there you feel that you are back in the 1800's."

Jazz Singles Scoring Big

• Continued from page 77

the above named performers have lowered their standards to record for the pop market. They have taken pop tunes and converted them into their own arrangements in their own individual styles.

Operators report that 10 to 20 per cent of their locations have jazz selections in their boxes. Most of the 3,000-4,000 copies of each jazz single manufactured by Prestige are slotted for jukebox operation. Blue Note also gears all of its single pro-

duction for jukebox play. Other companies in the jazz '45' market are Atco, Mercury (through its Limelight series), Capitol and Columbia.

The importance of programming has awoken many operators to the need for jazz singles. The sophisticated atmosphere of the cocktail lounge makes it a fundamental outlet for jazz. Also, because of its close relationship to r&b, the jazz single on a jukebox is a must in areas with large Negro populations.

The jazz single serves a two-fold purpose to the manufacturer, aside from the value of selling singles to operators. The jukebox plays may spark enough demand in an area to warrant cutting copies for retail sale. Being a major media for the jazz single, jukeboxes have helped launch many a hit. Operators point to the huge success of Ramsey Lewis' "The In Crowd" as receiving its initial impetus from the jukebox.

But since most jazz singles don't attain the stature required to make them individual hits, jukebox play is said to very positively influence album sales. Ideally, the operator should be selecting the singles for his locations. But since most jazz

THE LAW SAYS . . .

High Fees Favor Low Businessmen

By S. JOHN INSALATA

In our last column we discussed the key 1966 lower court decision of Vross vs. City of Youngstown (Billboard, July 9, p. 60). This court case serves to illustrate many lingering problems involved in the licensing of coin-operated equipment. One of the points raised by this litigation (in which the court invalidated, as being unconstitutional, a municipal license fee of \$1,500 per year for the first machine owned or operated and an added \$3 per machine per year for every additional device) was the myth that high fees can keep undesirable persons out of the business and community.



The Municipal Myth

INSALATA Many communities in our nation are rightfully and seriously concerned about the spread of criminal control of legitimate businesses. They also fear a variety of other types of "undesirables." These include fly-by-night promoters and unscrupulous salesmen who might move into an area and "dump" inferior products upon unsuspecting persons or otherwise disrupt the economy of the village, town or city.

It is widely believed by city councilmen and others connected with municipal government that enacting a local license law which includes high fees is an infallible method of keeping the wrong kind of people from doing business in their areas. The opposite is actually true. Although lawyers and others representing legitimate coin-operated machine interests have never really stressed the point before, the enactment of high fees is one of the best ways to keep the legitimate businessman out and invite the undesirable element into town. Local license laws represent, in a sense, the keys to your city. An undesirable is handed the key to the city whenever a high fee license law is slapped on the books.

Who Supports High Fees?

In general, three categories of persons welcome or support high fee laws:

1. Persons who really believe that high fees give a community more control over who does or can do business there.
2. Persons who don't believe that high fees help keep out undesirables but who have some sort of ulterior motive for passing a high fee, such as giving the appearance of having done something in response to public pressure, or using "keeping out undesirables" as an excuse for illegal revenue raising, etc.
3. The undesirables themselves.

As to whether high fees keep the wrong element out of the business, just review these economic facts and background given us by Billboard while the Youngstown case was still in progress:

" . . . simple arithmetic indicates that a location owner would need to have at least three machines to show any profit. (Figuring an average weekly take of \$15 per machine, we get a yearly total of \$780 for each machine. Three machines would take in \$2,340. Minus the \$1,500 in license fees this leaves an annual gross of \$840 before taxes. A small operator, who splits the take with the location, would need at least six machines to break even, and would have to have at least 20 more to receive a reasonable return on his investment. . . ."

" . . . One large operator, who did not wish to be identified, told Billboard he has not paid his \$1,500 fee yet. He said the regulation has 'obvious benefits' to him, but he fears that questionable persons would benefit by the fee even more. . . ."

" . . . This same operator, as well as various other local observers, speculated to Billboard that the new licensing law might have been backed by undesirable individuals attempting to gain influence over a number of locations. Location owners who, due to the high fee, would be unable to operate their own machines, may have become targets for 'good deals' offered by unscrupulous persons totally foreign to the industry, it was suggested. . . ."

In short, undesirables can more easily afford high fees than can honest coin machine men, and often use or encourage such laws as a means of gaining control. Such persons can't compete, after all, on the basis of legitimate business practices.

The author, a former member of the staff of the National Automatic Merchandising Association, holds a degree in law and a Master's degree in industrial relations. He is a member of the Illinois, Federal and U. S. Supreme Court bars.

Should you or your company's attorney desire full particulars and legal citations on the case dealt with here, write S. John Insalata, Billboard Magazine, 188 West Randolph Street, Chicago, Ill. 60601.

singles are not cover records and they don't make up a major part of the operator's purchases, he relies heavily upon the one-stop to point out worthwhile releases. Most operators keep up only with the top songs in the Hot 100.

Operators are also taking advantage of the jazz little LP. The same problem exists here, however, as with the long cuts on albums. Although the overall timing corresponds to other little LP's there are fewer individual cuts. Operators tend to limit their use since the customer only sees the number of selections and not the time. He is led to believe, then, that he is getting more for his money elsewhere.

Alluvots Open

• Continued from page 79

and immediately adjacent to the store.

The exterior facing of the building, which is of steel and concrete construction, is in attractive glazed bricks, specially selected for this use. Light green and blue tones are used in an apparent random pattern.

Specialty of the Frank's Music operation is the programming and record department, which was the subject of an earlier feature in Billboard. The organization, with its several departments, now numbers 25 persons.

BOULEVARD MUSIC

Here's Secret of K. C. Firm's Success in Cigaret Vending

By EARL PAIGE

KANSAS CITY, Kan.—Boulevard Music Service Co., which has just recently moved into their new spacious location here at 2429 South Mill, represents a type of operation typical of the trend to diversification.

Formerly operating only phonographs and games, Boulevard went into cigarettes about nine years ago. Recently the company bought out a wholesale tobacco operation, having become the tobacco outlet's largest customer.

Talking with the personable young president of Boulevard Music, Charles Eagan, one quickly gathers that the move into cigarettes has been a most profitable one.

"It wasn't entirely a holding operation," Eagan explained, "that is, to protect locations. Our customers quite frankly wanted to do business with one company. They liked our service and in most cases kept insisting that we set in cigarette machines."

Today, cigarettes represent 60 per cent of Boulevard's business volume. Of the machines on location serviced by the 15 members of Boulevard's route personnel roster, over 30 per cent are cigarette machines.

Machine Appeal

While Boulevard Music doesn't operate any one brand of cigarette machine, Eagan is quite specific about the importance of a cigarette machine's appearance.

"We've operated every kind,"

Eagan said, "but we've leaned to Rowe quite a bit because of the appearance of the machine and because we've found them to be fairly trouble-free."

Eagan, along with vice-president and treasurer Louis Renner, admitted that the early large 880-pack capacity of the Rowe machines was a factor, too. "And we liked the location decal that Rowe came up with," Eagan said. "This means more than some operators may think. Locations like this personalized touch on machines. It creates the impression that the operator has purchased the machine expressly for the location rather than just having hauled another machine in off the route someplace," Eagan said.

Boulevard secretary Delores Davis, another stickler for neat and attractive machines, pointed out still another factor of more recent importance in cigarette machine appearance. "It's a small thing but it can be very important in certain locations," Delores noted, referring to the label concerning the sale of cigarettes to minors.

Boulevard, with many teenage stops on its routes, has had no problems since the recent cigarette laws have gone into effect.

Sales Increase

As mirrored in the national trends, Boulevard has experienced an increase in cigarette sales during the post "warning on cigarette labels" period. "We have found," said Eagan, "that filter tips remain at the top of

our charts, but over-all sales are definitely increasing."

Boulevard, like many companies, pays its commissions monthly, explaining to new locations that it is simply more efficient than stopping to count money while the routeman refills the machine. And with meters on most machines, the on-location payment really isn't necessary, Eagan pointed out.

As for commissions, they vary quite widely, depending on the competitive situation surrounding various types of locations.

Checkers

Another aspect of Boulevard's efficiently organized system is seen in their use of exclusive cigarette checkers, men who specialize in servicing and collecting from vendors. The checking of music and games is done by a separate group of men at Boulevard.

Boulevard is a member of the newly organized Kansas City Vending Council, a counterpart of the NAMA-affiliated Metropolitan Automatic Merchandising Council in St. Louis. Additionally, Boulevard is a member of the Music Operators of America and the Kansas City Music Operators Association.

50-Cent Cigarets?

As for tax problems, the situation here, while involving two States, is one of uniformity. Both Kansas City, Mo., and Kansas City, Kan., have a 4-cent per pack tax and the various municipalities in the sprawl-

(Continued on page 85)



CONCESSION CONTRACT negotiated with nationwide Loew's Theaters cain is signed by Automatic Retailers of America president William S. Fishman. At his left and right, respectively, are theater company executives Bernard Myerson and Arthur M. Tolchin. (See story below.)

Special Health Meetings Commence

PHILADELPHIA—A special series of seminars on Pennsylvania public health regulations begins here this evening (11). Sponsored by the Pennsylvania Automatic Merchandising Council, the meetings, open to operators, suppliers and machine manufacturer representatives, will be devoted to discussion, review and study of the State Department of Health Regulations covering vending machines.

New regulations were adopted March 25 of this year and became effective the same date. Enforcement begins Oct. 1. Present at the three meetings in the series will be Dave Hartley, National Automatic Merchandising Association public health director and Herb Beitel, PAMC secretary.

Tonight's meeting will be held at the Sheraton Hotel at 7:30 p.m. On Wednesday, July 13, a second meeting will be held in Harrisburg at the Harrisburger Hotel beginning at 1:30 p.m. The third meeting is to be held on July 15 at the Webster Hall Hotel in Pittsburgh, commencing at 7:30 p.m.

Vender Puts You in Driver Seat

DETROIT—The Automobile Manufacturers Association publication Automotive Information carried an article recently speculating about auto transport of the future. In the piece a Canadian writer was quoted as suggesting, "... the passenger car, as we know it today, may become extinct. In its place will be the Urbmotive, a battery-operated vehicle which one scientist describes as an engineering compromise between a supermarket shopping basket and a living room easy chair."

The article went on to suggest that this transportation concept would fit into a system which, "... would utilize cars that could be rented from a vending machine and driven automatically on enclosed highways. The electrically powered cars could be attached to parking posts from which they would obtain power for recharging the car's batteries."

NAMA Establishes Nolan Award

CHICAGO—Vending public health pioneer Arthur J. Nolan has been honored by the National Automatic Merchandising Association. NAMA President W. J. Manning has announced the establishment of a Public Health Award in recognition of Nolan's many achievements in the field of vending sanitation.

"By establishing this award, we are honoring one of the outstanding leaders in the history of NAMA," Manning declared. "Arthur J. Nolan was largely responsible for the extensive public health program carried on by the association since 1947." A vice-president of Dixie Cup Products, division of American Can Co., Nolan died in July of last year.

The award will be presented periodically "to those individuals who have made meritorious contributions to the field of vending sanitation and public health," Manning said.

Cigaret Shorts . . .

The Federal Trade Commission is to begin testing filter type cigarettes to determine whether they really hold back tar and nicotine than unfiltered varieties . . . Sen. Warren Magnuson (D. Wash.), Senate Commerce Committee chairman, has requested that the Department of Health, Education and Welfare report on the desirability of a Federal law requiring tar and nicotine content labelling on cigarette packages . . . Utah State Tax Commission members are pondering the question of whether or not nicotine-free smoking items are subject to tobacco tax laws. A Texas firm has contacted the Commission, indicating it would like to market lettuce-leaf cigarettes in the state. "I'd think off hand it would depend on whether you ordered the smokes with Italian, Roquefort or Thousand Island dressing," remarked one bureaucratic wit.

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COINMEN IN THE NEWS

CHICAGO

Wednesday, June 29, was the date and World Wide Distributors was the scene of a service school devoted to the Seeburg Electra phonograph. Instruction, handled by Mike Shohat and Jack Mulford of the factory field engineering

staff, so impressed distributor officials that they dropped a line of commendation to the boss, John T. Chapin, director of the department of field engineering and training at Seeburg. Shohat and Mulford's pedagogical method was to take his students step by step

through a simulated service call, emphasizing the use of the circuit tester (or "probe"). Surprising how few servicemen are yet using the probe in their troubleshooting. The students at the World Wide school cleaned out the service department's stock of the instruments after the class. Hosting the session were Nate Feinstein, Harold Schwartz, Howie Freer, John Neville, Roy Gioconda and Sam DiPiero. Technicians attending the class were Mac Brier, Fail-Safe Music; John Starr, Rene Pirard, Ed Wiegele and Walter Lipinski, Melody Music; Archie Barnett, Safeway Music; Bob Petrowich, Music Vendors; E. Treadway, Eddie Driner and George Likens, Star Supply; Sid Katz and Ray Chamilewski, Clover Music; John Russo, Apex; Eddie Hejka and Frank Fraga, Hi-Fi Music; Nathan Clark, Safeway Music; Paul Falk, Western Automatic Music; Ed Reinke; E. L. Crockett, Acorn Music; Samuel Ward, Blue Bird Music; Mike Bright, M. B. Music; Earl Scoville, Glover Music; E. Lee, Apex; John Jansen, Avondale Music; James Bowler, Active Amusement, and Ed Prinzia, AAA Vendors. New location on North Avenue in the Old Town area called the Burning Bush strives for an LSD-like atmosphere with a device that creates blinking light patterns stimulated by the sound of the new Seeburg jukebox. Gimmick could catch on. **RAY BRACK**

NEW YORK

The new president of the New Jersey Automatic Merchandising Council is John V. Costello, Servomation of New Jersey, Inc., Bloomfield. New vice-presidents are Edward A. Dierickx, Dierickx Vending Co., Irvington, and Larry Arice, Automatic New Jersey, Inc., Kearny. Kenneth Andrews, Swains Automatic Merchandisers, Inc., is treasurer. Board members elect are Aaron Cook, Muten Food Service, Middlesex; E. John Gottlieb, Community Vending Service Co., Hawthorne; George Hamilton, Terminal Vending Co., Oaklyn; Samuel A. Oolie, The Drinx Plus Co., Inc., Rutherford; (Continued on page 86)

Companies Exhibiting At NAMA Trade Show

CHICAGO—As of June 20, 134 firms had reserved booth space at the 30th Anniversary Convention and Trade Show of the National Automatic Merchandising Association.

According to Robert Thomson, chairman of the trade show advisory committee, the 60,000 square feet of space to be devoted to the Oct. 29-Nov. 1 event is virtually sold out.

The following firms have reserved booths at McCormick Place for the show:

| Company | Booth Number |
|---|----------------------------------|
| American Automatic Merchandiser | 769 |
| American Can Co., Dixie Cup Products | 306, 307 |
| American Tobacco Company | 712, 713 |
| Applied Research & Development Corp. | B19 |
| Armour and Company | 613, 614 |
| Aunt Fanny's Baking Co. | 621 |
| Austin Biscuit Co., Div. Fairmont Foods | 360, 361 |
| Automatic Products Company | 253, 254 |
| Automatic Vendors of America, Inc. | 666 |
| AVENCO (Advance Engineering Co.) | 763, 764, 765, 766 |
| Beech-Nut Life Savers, Inc. | 355 |
| Borden Foods Co., Div. The Borden Co. | 215 |
| Bowey's, Inc. | 549, 605 |
| Brandt Automatic Cashier Co. | 656, 657, 658 |
| Brown & Williamson Tobacco Corp. | 505 |
| Burry Biscuit Co. | 160, 161 |
| Campbell Sales Company | 612 |
| Canada Dry Corporation | 500 |
| Carnation Co. | 718 |
| Chicago Lock Company | 352 |
| Choice-Vend, Div. Seeburg Corp. | 112, 113 |
| The Chunky Corporation | 626 |
| Clark Gum Company, Div. Philip Morris, Inc. | 209 |
| Coan Manufacturing Co. | 303, 304 |
| The Coca-Cola Company | 650 through 653, 705 through 708 |
| Coffee-Mat Corp. | 401, 402 |
| Coin Acceptors, Inc. | 554 |
| Conex Division, Illinois Tool Works, Inc. | 114 |
| Continental Can Company | 654, 655 |
| Continental Coffee Co. | 162, 163, 212, 213 |
| Cook Chocolate Company | 667 |
| Cornelius Company | 547, 548 |
| Curtiss Candy Company | 200, 201 |
| Dalason Products Co. | 600 |
| Dean Milk Company | 403 |
| Delicia, Inc. | 564 |
| Delta-Soar International Corp. | 744 |
| Ditchburn Vending Machines, Inc. | B6, B7, B8 |
| Dr Pepper Company | 556, 557, 558 |
| Economics Laboratory, Inc. | 117 |
| Electro Counter & Motor Co. | 205 |
| Everpure, Inc. | B16 |
| F & F Laboratories, Inc. | 648 |
| Fearn Foods Inc. | 214 |
| Fixtures Mfg. Corp. | B17, B18 |
| Frito-Lay, Inc. | 618, 619 |
| General Cigar Co., Inc. | 555 |
| General Foods Corp. | 404 |
| Giepen Associates, Inc. | 116 |
| Gold Medal Products | 562, 563 |
| Gordon Foods, Inc. | 617 |
| Great Lakes Equipment Company | 719 |
| Green River Corp. | 305 |
| Guardian Filter Co. | 166 |
| Hamilton Scale Corp. | 720 |
| Heat-X, Inc., Subsidiary of Dunham-Bush | 208 |
| H. J. Heinz Company | 354 |
| Hershey Chocolate Corp. | 660, 661 |
| Hills Bros. Coffee Co. | 620 |
| Holiday Cup Corporation | 560 |
| Hollywood Brands, Inc. | 609 |
| Illinois Lack Company | 118, 119 |
| Inter-County Industries, Inc. | 767, 768 |
| Johnson Fare Box Company | 150, 151 |
| K-Way Dispensing Equipment | A8, A19 |
| Keathley's, Incorporated | B24 |
| Kraft Foods | 721, 722, 723, 724 |
| LaTouraine Coffe Co., Inc. | 561 |
| Lektro-Vend Corp. | 747, 748, 749 |
| Liggett & Myers Tobacco Co. | 615, 616 |
| Lily-Tulip Cup Corporation | 405 |
| Litton Industries, Atherton Division | 501, 502 |
| P. Lorillard Company | 400 |
| Luden's, Inc. | 663 |
| M & R Food Service Company | 662 |
| Mars Candies | 356, 357 |
| MarVend, Inc. | B11 |
| Maryland Cup Corporation | A6, A7 |
| Mason Candies, Inc. | 717 |
| McGunn Time Lock & Safe Company | 664 |
| Mechanical Servants, Inc. | 202, 203 |
| Merkle-Korff Gear Company | 358, 359 |
| Model Vending Controls, Inc. | 216 |
| Monsanto Company | 662, 663 |
| National Biscuit Company | 606, 607, 608 |
| National Rejectors, Inc. | 300, 301, 302 |
| National Vendors | 450 through 455 |
| The Nestle Company, Inc. | 350, 351 |
| New England Confectionery Company | 559 |
| No-Cal Corporation | 115 |
| The Northwestern Corporation | 610, 611 |
| Old World Baking Company | 164 |
| Omnivend Company | 770, 771 |
| Pepsi-Cola Company | A4, A5 |
| Philip Morris, Inc. | 210, 211 |

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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 |
| | TROPICS 385 |
| | ALAMO 385 |
| WILLIAMS | CHICAGO COIN BOWLERS |
| BIG INNING \$245 | KING \$210 |
| MINI GOLF 255 | QUEEN 210 |
| OH BOY, 2-PI. 205 | PRINCESS 275 |
| CHICAGO COIN ARCADE | CONTINENTAL 335 |
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| Company | Booth Number |
|------------------------------------|--------------------|
| Plantation Baking Company, Inc. | 353 |
| Progressive Manufacturing Co. | 668, 669, 670 |
| Pronto Food Corporation | 503, 504 |
| Raytheon Company | 700, 701 |
| Reed Electromech Corp. | 714, 715, 716 |
| R. J. Reynolds Tobacco Company | 308, 309, 310 |
| Rich Products Corp. | 204 |
| Riverside Manufacturing Company | 102 |
| Rock-Ola Manufacturing Corp. | 255, 256, 257 |
| Rowe Manufacturing Corp. | 750 through 762 |
| Royal Crown Cola Co. | B12 |
| Rudd-Melikian, Inc. | A1 through A5 |
| Schulze and Burch Biscuit Co. | 711 |
| Scott Paper Company | B15 |
| The Seeburg Corp. | 104 through 111 |
| Serv-O-Matic, Inc. | 702, 703 |
| The Seven-Up Company | 158, 159 |
| Solon Super Lock Co., Inc. | 710 |
| Standard Brands Sales Co. | 250, 251 |
| Standard Change-Makers, Inc. | B13, B14 |
| Steelmade, Inc. | 260, 261, 262 |
| Stokely-Van Camp, Inc. | 659 |
| Superior Tea & Coffee Company | 156, 157, 206, 207 |
| Thor Power Tool Company | B9 |
| Trailevator Division, Magline Inc. | B20, B21 |
| Trans World Services, Inc. | 604 |
| U. S. Automatic Sales, Inc. | 624, 625 |
| United States Tobacco Company | B10 |
| Universal Vendors, Inc. | 252 |
| Van Lock Company | 745, 746 |
| Vend Magazine | Information Center |
| Vending Engineer | B22, B23 |
| Vending Times | B4, B5 |
| The Vendo Company | 258, 259, 506, 507 |
| Vend-O-Matic Sales, Inc. | 709 |
| Victor Products Corp. | 152, 153, 154, 155 |
| Wayne Candies, Inc. | 665 |
| Westinghouse Electric Corp. | 550, 551, 552, 553 |
| Wm. Wrigley Jr. Company | 649, 704 |

DISTRIBUTOR OF THE WEEK

Rowell Stresses Distributor's Leadership Role in Industry

By PAUL ZAKARAS

NORTH BIRMINGHAM, Ala. — Johnny Rowell, who opened a coin machine distributorship here on May 1, says that "distributors have to be the real leaders of this industry and I hope to help the coin business in this State by trying to assume the duties of a responsible distributor."

Rowell, whose firm is in his name, said that "Alabama and the rest of the South have always been great for the coin business — but I don't think we've even scratched the surface yet."

"Right here in Alabama the potential hasn't been fully exploited. This is my home State. I know what can be done. And I know that one of the reasons it hasn't been done yet is that there has been only one distributor in Alabama in recent years. Rowell has the Rowe line.

"The distributor's role is vital," said Rowell. "Sometimes distributors are the operator's

only link with the rest of the industry. It is up to them to tell a new operator how to get started. It is up to them to help the operator run a profitable program. It is up to them to keep the operator informed, to get him into the mainstream of the industry and to get him involved in trade association activity."

Rowell, who has been in the coin machine business since he was "six years old," said there are three main points he tries to put across to operators. "First of all, they shouldn't be undercapitalized. A man entering this business, or attempting to expand, should have a very clear idea of how much his capital can do. And he must be told if he's trying to do too much.

"Secondly, I tell them about product knowledge and programming. These are two parts of the same subject. A successful operator must know about the products that the industry is making available. He must have access to sources which will

keep him up to date on all of these products.

"Also he must understand exactly what good programming is. He must know that programming is the key to profit in this industry. He must realize that the public knows what it wants and that he will be successful if he gives it to them.

Classic Example

"A classic example of the power of programming happened to me recently," said Rowell. "An operator let me take over his location because it was grossing only about \$20 a week. I installed a new phonograph, put in stereo speakers and programmed the music to suit the needs of this location. In one week, that's all it took, the gross had gone up to \$147. And it hasn't dropped below \$110 since then.

"Third," said Rowell, "I tell them about the importance of contracts. With a new location this is no problem. You just in-

(Continued on page 86)

Secret of K. C. Firms

• Continued from page 83

ing suburbs of this tremendously growing market stay generally in the same tax brackets.

"We're vending at 35 cents a pack in virtually all our locations," Eagan stated, though some Kansas operators have jumped up to 40 cents. It could easily go to 40 cents generally and most consumers realize that with machines you have to increase by 5-cent amounts. But I rather think that the price of 50 cents a pack is far in the future," Eagan said.

Marvel Vacations

CHICAGO — Marvel Manufacturing Co., maker of electric games and other products and parts for the coin machine industry, is closed for annual vacation.

According to company president Ted Rubey, the vacation period is July 1 through 26.

Vendors Fight

• Continued from page 77

numbers at the Los Angeles revenue committee meeting here tomorrow in hopes of again forestalling a Los Angeles increase, for as LA goes, so go many cities.

• A committee composed of affected industry representatives, headed by the California Tobacco Distributors Association, is considering the initiation of referendums in cities that have increased cigaret tax levies to prevent enforcement of the taxes until the voters indicate their will.

Currently 25 California cities have 2-cent cigaret tax levies. Pomona, San Jose and Berkeley are considering 3-cent levies. "If any one of these breaks the line, many other cities will follow," a State vending authority declared.

If the taxing trend is not stopped, operating companies will be faced with the following dilemma: the cigaret tax rate in one location will vary from that of a location across the street—if the city boundary happens to fall in the right place.

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MONEY PROGRAMMING

All-Alike Music in Latin Locations Is Loco

• Continued from page 77

key fact that the three Pan Am partners will hammer home is this: Latin musical tastes vary widely from country to country, and even within each country there are sometimes a great variety of musical preferences.

Rio Grande

It is a lesson of importance to every music operator interested in servicing the growing Spanish language markets in scattered areas of the U. S. For mistakes are made. Money mistakes. For example, now and

then a Texas operator will program Rio Grande Valley locations with music popular in Southern California Mexican locations—with disappointing results in the cash box. Southern California operators have been known to turn the error the other way around. And neither of these Latin groups would take hearty interest in a jukebox that was programmed properly for the large Puerto Rican patronage to be found in New York, Miami or Chicago—or vice versa.

Nor would any of the groups yet mentioned identify any more readily with Cuban hits and standards popular today in the large Cuban communities of Miami and, say, Chicago than would the typical teen-ager with plainsong.

The Latin music rule of thumb volunteered to unknowing operators by Pan American's partners—Harry Frenkel, his son Marshall and Bill Hayden—is simply: "Know your location clientele." (Applicable to programming of any location.) And in the case of Latin programming, the operator would do well—profitably—to know the national origins of his phonograph patrons (and in some instances even the regional origins within a given nation).

Popular Music

This fact of musical taste various among Latins is demonstrated by a look at different popular artists finding greatest acceptance today. Take Mexico. The popular music of Mexico must be evaluated for programming on a regional basis. It will pay you to know whether your Mexican customers are Rio Bravo (Rio Grande) Valley or Mexico City music types.

Right now many Mexicans living in Texas are high on such artists as Los Alegras De Teran (Falcon and Columbia Records) or Los Rancheritos Del Topo Chico (Del Valle Records).

There are Mexican artists, fortunately, that appeal to Mexican music lovers regardless of region of origin—regardless of whether they be living now in Texas, Southern California or Chicago. A fine example of this type artist is the great Agustin Lara, sometimes called the George Gershwin of Mexico. He is composer of such standards as "Granada," "Valencia," "You Belong to My Heart" and "Maria Bonita," melodies that have found their way into the popular music of all civilized countries. You'll find Lara's slightly semi-classical music on RCA Victor.

Also generally accepted by Mexican-Americans is Maria Grever, composer of "Yours," "Magic Is the Moonlight," "What a Difference a Day Makes," to speak in familiar English title terms.

Solis

Accepted generally as well by all jukebox players is Javier Solis, the famous Columbia Records artist who died April 19. At the time of his death he had three tunes in Mexico's top 10 (and the top three recordings on Billboard's Mexico chart last week were of Solis songs).

A new, young artist, Mike Laura (Musicart Records) is now winning fans among all Mexicans.

Puerto Rican jukebox fans, however, may be cool to the above artists, preferring Tito Rodriguez (Musicor and United Artists Records), Tito Puente (Tico and RCA Victor Records), Odilio Gonzalez (BMC, Disca Rico and Kubaney Records), Chucho Avellanet (Rico Vox and United Artists), the old-timer Daniel Santos (the Frank Sinatra of Puerto Rico) or the newcomer David Miranda, who has a hit on the Palm label called "Yo Quiero Una Novia."

Cuba

And Cubans, shunning the Mexican and Puerto Rican artists, currently want to hear such talent as La-Lupe (Tico and Discuba Records), Mongo Santamaria (Columbia and Fantasy Records), Vicentico Valdes (See-

co Records) or Nico Mambiela (Modiner Records).

The knowledgeable people at Pan American will also point out that each Latin land has its own treasury of folk music and artists. Much of this music is available on singles and is excellent jukebox product.

Folk Music

Fine folk fuel for Mexican programming, for example, is to be found in the creative phenomenon, Jose Alfredo Jimenez, sometimes called the Mexican counterpart of Hank Williams. Jimenez records for RCA Victor, holds over 400 song copyrights and is a major artist on Latin jukeboxes in the U. S.

Other well-known folk artists in Mexico today are Antonio Aguilar (Musart) and Lola Baltran (Peerles).

For Cuban location programming today, one must not overlook such folk artists as Arsenio Rodriguez, Guillermo Portables (Gemmas Records), Celia Cruz (Seeco Records) and the composer-artist Emilio Metamoras.

Should your locations get good Puerto Rican patronage, you can offer folk music by Ramito (Ansonia Records), La-Calandria (Ansonia) or the Cuarteto Mayari.

Some top folk artists from South America are the Chilean Hermanes Silva (RCA Victor), the Chachaleros of Argentina (RCA), Paraguay's Les Paraguays (London and Epic), Argentina's major proponent of the tango, Carlos Gardel (whose music lives on since his death in 1935), the Billo's Caracas Boys of Columbia and Los Kipus of Peru.

Bullfight

It is also good for the operator to know that the fad today among Spanish-speaking people in the U. S. is to play Spanish bullfight music. Such has been recorded by many companies and a couple disks on any Latin jukebox do very well.

No quickie lesson in Latin musicology for the operator would be complete, the folks at Pan American feel, without some attention to indigenous music. Most Latin countries have indigenous musical traditions that—though they cannot directly affect jukebox programming, are worth examination by the operator for general background with respect to differing Latin musical tastes.

Indigenous

Take Cuba. Though its truly indigenous music resided with pre-Spanish occupation native tribes, the Cuban musical tradition revolves about Afro-Cuban dance forms. These, in pure form, carried a vocal, but when the dances—such as the cha-cha—came to the U. S., the vocals were dropped.

Much of this Cuban music, like early American folk music, was improvisational. Drawing beautifully on this tradition, the famed Cuban composer and recording artist (RCA Victor) Ernesto Lecuona imbued the Afro-Cuban forms with such musical artistry that his music entered the international classical musical repertoire. Lecuona composed "Malaguena" and "Siboney," just to mention a couple of songs familiar to all the world. "Siboney," incidentally, was inspired by tribal music pre-dating the Spanish arrival. Lecuona died two years ago.

Or consider Puerto Rico. Though its indigenous music cannot be traced to specific sources—has been virtually

Johnny Rowell

• Continued from page 85

stall the equipment, push a contract under their nose and they will sign. That's just the way people do-business in this country and there's no sense for the operator to be different.

"With an old location you just have to try to sell them a contract whenever you update the equipment. Most operators have a very negative attitude about contracts, probably because they lack confidence in themselves and in their industry. Well, the old days are over. This industry is an accepted part of American life. And operators would have more profits and less headaches if they changed some of these old, outdated ways of doing business they still cling to.

"I love this business," said Rowell, "and it has come a long way in all the years I've been in it. But I want to see it go even farther. As a distributor I think I'll be in a position where I will be able to help it go farther in Alabama."

Before opening the distributorship, Rowell was manager of Sparks Specialty, Rowe distributor in Atlanta. Prior to that he was in the Seeburg organization for over 15 years.

COINMEN IN THE NEWS

• Continued from page 84

John Privatera Sr., J. L. P. Vending Co., Inc., Egg Harbor; Aaron Schroeder, ARA Service of Central New Jersey, Pemberton, and Michael S. Staff, Canteen Food and Vending Service, Nutley.

A recent phonograph service school conducted in Brooklyn at B & T Maintenance by Wurlitzer's Eastern field service representative Hank Peteet attracted the following technicians: Bert V. Jefferson, Jack DeFilippo, Gene De Vuono, Bob Giordano, Ray Hendricks, Al Johnson, Jarvis Campbell, Ramon Novarro, Bob Weisbart, Andrew C. Clark, Al Cornacchio and Al Miller.

wiped out, it is known to be much different from that of Cuba. The Guarani Indians are said to have developed rich, musical forms.

And Mexico? Here is a land that treasures its Indian musical heritage as much as it does its Aztec relics. Its ancient civilization was rich in music and much of it has been handed down, generation to generation. In some areas this ancient musical culture yet survives. You'll find none of this music for jukebox programming, however. It is horribly highbrow (except when performed in remote villages) and is recorded only on LP by groups such as the Ballet Folclorico of Mexico. This group recorded some of the music for RCA Victor.

And there is a magnificent quilt pattern of indigenous music throughout South America, such as the Inca influences in the high Andes, the tango forms of Argentina (or the even more typically Argentinian music from the Pampas). Again, though, most of this is academic—unavailable on singles.

Latin American Records, Inc., custodian of all this information, was founded 22 years ago and has remained located on colorful Halsted Street. The firm retails and distributes in the Midwest, handling 35 labels and stocking several hundred thousand titles. It is a major supplier of Latin music to operators. About once a month it mails a "Top 25" Latin music sheet to its customers. And Pan American's customers, you can be sure, know how to program those hit tunes.

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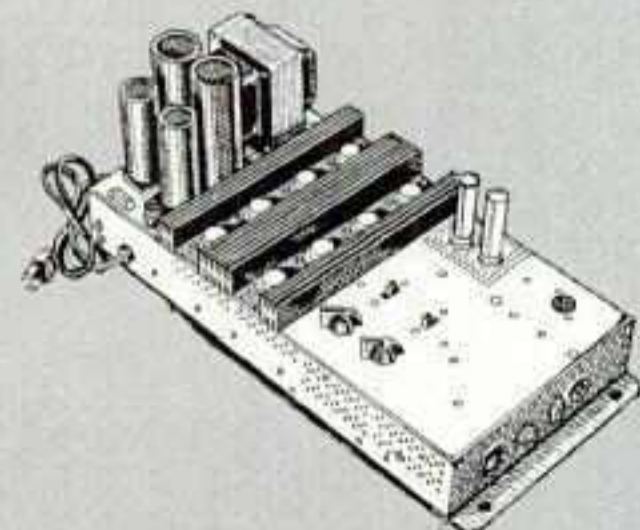
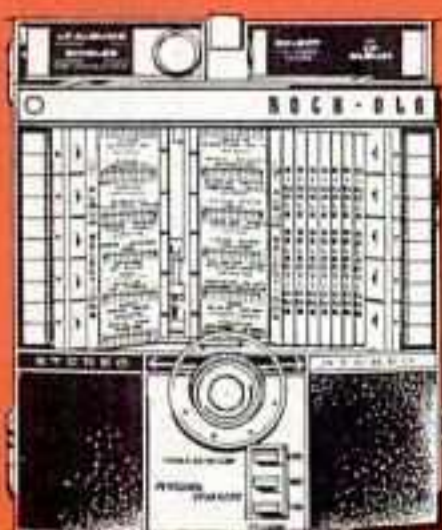
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BILLBOARD SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

ALBUM REVIEW POLICY

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

SOUNDTRACK SPOTLIGHT

PARADISE, HAWAIIAN STYLE

Elvis Presley. RCA Victor LPM 3643 (M); LSP 3643 (S)

Elvis has another LP chart winner in this soundtrack from his latest film adventure, "Paradise, Hawaiian Style." Top cuts are "A Dog's Life," "Datin'" and "Stop Where You Are," which has excellent singles potential.



POP SPOTLIGHT

THE BEST OF SIR DOUGLAS QUINTET

Tribe TR 37001 (M); TRS 47001 (S)

The quintet's best sounds are contained in this hard-driving rock package of their singles "Quarter to Three," "She's About a Mover," "The Tracker" and "The Rains Came." Top teen sales appeal with this exciting dance beat material.

POP SPOTLIGHT

BLONDE ON BLONDE

Bob Dylan. Columbia C2L 41 (M); C2S 841 (S)

Uniquely packaged, two-record set contains 14 Dylan-penned tunes, including his hit, "Rainy Day Women #12 and 35" and his current chart-climbing single, "I Want You." With a full-color, 12 by 26-inch photo of the folk singer on the cover, and nine black-and-white photos inside, the LP will be an immediate smash hit with his multitude of fans.



COUNTRY SPOTLIGHT

WHEN THE SAINTS GO MARCHING IN

Flatt & Scruggs. Columbia CL 2513 (M); CS 9313 (S)

The boys step out of the bluegrass idiom to lend their unique talents to a collection of gospel-oriented songs, including their well-known rendition of "The Cabin on the Hill." Lester's recitation of "Call Me on Home Too" and Earl's pickin' on "God Gave Noah the Sign" are standout performances.

COUNTRY SPOTLIGHT

THE BEST OF FRANK IFIELD

Hickory LP 132 (M); LPS 132 (S)

Australian-born Frank Ifield has gone country all the way with Hank Williams' "I'm So Lonesome I Could Cry," Don Gibson's "Oh Lonesome Me" and country treatments—with accent on the yodeling—of standards like "I Remember You" and "Lovesick Blues."



CLASSICAL SPOTLIGHT

SCHUBERT: SYMPHONY NO. 9 ('THE GREAT C MAJOR')

The Halle Orch. (Barbirolli). Angel 36328 (M); S36328 (S)

Sir John brings this difficult score into focus with an elegant treatment which befits the work. He guides the orchestra with a firm grip, vigorous and telling throughout.

POP SPOTLIGHT

THE HAPPY TRUMPET

Al (He's the King) Hirt. RCA Victor LPM 3579 (M); LSP 3579 (S)

One of the best and most commercial of all the Hirt albums is this diversified program of infectious tunes, arrangements and performances. Among the standouts are "Mardi Gras," which has hit single potential, "Skokiaan" and Bob Haymes' bright pulsator, "The Fox." "Bad Man" serves as a powerhouse trumpet vehicle for the King.



COMEDY SPOTLIGHT

THE HUMOR OF ROWAN & MARTIN

Epic FLM 13109 (M); FLS 15109 (S)

The comedy team of Rowan & Martin has been getting top TV exposure during the past few months with an attendant popularity buildup that bodes well for their disk potential. Several of their top routines are worked over here and they come across as durable laugh material.

CLASSICAL SPOTLIGHT

ELGAR: VIOLIN CONCERTO

Yehudi Menuhin/New Philharmonia Orch. (Boult). Angel 36330 (M); S 36330 (S)

Admirers of superior violin playing should make this new pressing one of Menuhin's most famous specialties a top seller. While it's been about 34 years since the violinist, then a prodigy, first recorded the work with the composer conducting, this more mature version with the able conducting of Sir Adrian Boult demonstrates why Menuhin has remained atop his field.



POP SPOTLIGHT

JOHN BARRY PLAYS FILM AND T.V. THEMES

Capitol T 2527 (M); ST 2527 (S)

John Barry conducts two of his brilliant soundtrack compositions—"From Russia With Love" and "007," then for good measure tosses in the exciting score he wrote for "Aliki," a Greek film, and some of his first-rate television material.



CLASSICAL SPOTLIGHT

OPERA ARIAS

Victoria De Los Angeles. Angel 36351 (M); S 36351 (S)

This record is a compilation of arias culled from previous recordings. It's a choice selection which should appeal commercially. Included are the gypsy song from "Carmen," "Un bel di" and the jewel song from Faust.

CLASSICAL SPOTLIGHT

MOZART: SERENADE FOR 13 WIND INSTRUMENTS

London Wind Quintet & Ensemble (Klemperer). Angel 36247 (M); S 36247 (S)

Group and Klemperer both excel here in presenting these light and breezy selections. Performances keep the movements flowing and festive. Klemperer seems right at home, setting the mood.



POP SPOTLIGHT

LITTLE GIRL

Syndicate of Sound. Bell LP 6001 (M); SLP 6001 (S)

Featuring their Top 10 single, "Little Girl," as the title tune and basis for the album, the five boys from San Jose, Calif., emphasize the rockin' dance beat in an impressive LP debut. One cut, "Rumors," released as a single, would have top commercial potential.



CLASSICAL SPOTLIGHT

MOZART: SERENADE FOR 13 WIND INSTRUMENTS

London Wind Quintet & Ensemble (Klemperer). Angel 36247 (M); S 36247 (S)

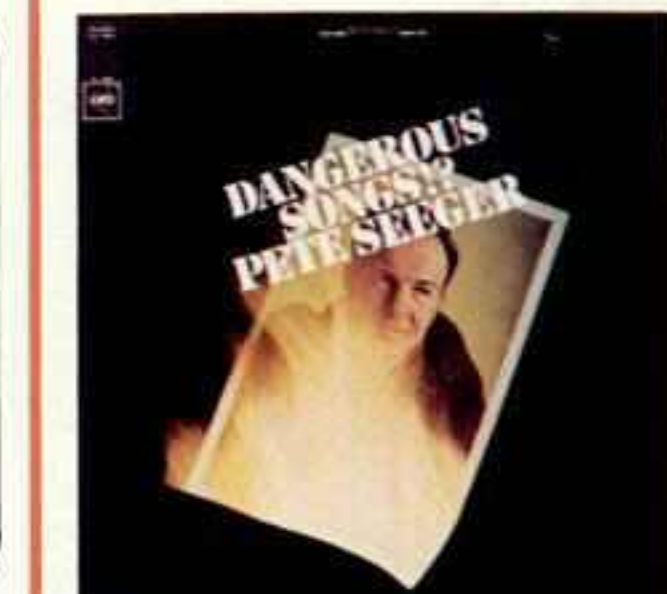
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POP SPOTLIGHT

ELVIRA

Dallas Frazier. Capitol T 2552 (M); ST 2552 (S)

The successful country-blues composer and pop singer has a sales winner in this package based upon his hit single, "Elvira" and his current "Walkin' Wonder." With each number from the Frazier pen, he excels with his rockin', wailin' interpretations of "Mohair Sam," "Alley Oop" and "Baby Ain't That Fine." He sells the blues with verve and electricity as witnessed in "Especially for You" and "Just a Little Bit of You."



FOLK SPOTLIGHT

DANGEROUS SONGS!

Pete Seeger. Columbia CL 2503 (M); CS 9303 (S)

Using protest songs as the theme, Seeger has compiled a brief anthology transpiring four centuries. Package should be a hot seller with those fans of pure folk music. "The Draft Dodger Rag," Seeger's current single, is featured.

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