By MILDRED HALL

WASHINGTON—The brand-new bill put out by the Library of Congress last week to revise the old 1909 Copyright Act is a clear, straightforward document with some good news for the record industry. Compulsory licensing is retained, but mechanical royalty goes up from 2 cents to 3 cents per usage in its 44-year history. The bill, whichever is greater. Recovery from infringement is controversial and inferences are stiff in the revision bill.

Duplications of records will be a violation of the federal statute, incurring both civil and criminal liability, when the new law is passed. This is as far as copyright protection for records goes in the bill, but it is a big step forward in the war on record piracy. New notice of copyright ownership required on the records themselves will end some old copyright loopholes for the record industry, but will help to pin down the deliberate infringer.

Songwriters Will Celebrate

Songwriters will celebrate the section that would end the old "joke box," performance-exemption for coin-operated play of copyrighted music. (See separate story in Copyright Section of Billboard.)

A single system of statutory protection will cover both published and unpublished works, ending the old "common law" copyright. Copyright term is extended from the present 28-year term, with a 20-year renewal, to a span of life plus 50 years. Authors of their rightful heirs can, after 35 years, cancel a transfer of ownership on two years, or, in the interim, recover, and seek greater assignment restrictions. The confusion "reserver" of renewal rights of authors and/or heirs in the 1909 statute is dropped. Copyright term on corporate or "for hire" works is 75 years from publication, with maximum of 100 years from date of creation.

The bill, which will have extensive hearings in the 89th (Continued on page 6)

Copyright Revision Bill Milestone in Achievement

RCA Camden Young, Growing

NEW YORK—RCA Camden, the low price line which started more than 10 years ago as a small section of the Camden record plant, is now a $12,000,000 a-year operation, with a payroll of 300 and a staff of 500. It is the number one disc producer in the world, and is expected to overtake the number one disc producer, the German disc company, in the next two years. RCA Camden is the only disc producer in the world that has a complete line of products, including 78-rpm records, LP records, and reel-to-reel tapes.

Burton Moves to License All Non-Broadcast Music Users

By PAUL ACKERMAN

NEW YORK—Broadcast Music, Inc., licensing arm of the American Society of Composers, Authors, and Publishers (ASCAP), has reached an agreement with the National Association of Broadcasters (NAB) which will make all non-broadcast music available to radio stations. The agreement provides that BMI will license all non-broadcast music users, and that the NAB will pay a royalty to BMI for the use of non-broadcast music.

The agreement also provides that BMI will license all non-broadcast music users, and that the NAB will pay a royalty to BMI for the use of non-broadcast music.

However, that whereas the negotiations with the aforementioned locations could be regarded as amicable, the general non-broadcast user of music was opposed to the principle of payment for the profitable use of copyrighted music.

Said Burton: "I have found a general reluctance on the part of the entire fraternity of non-broadcast users to recognize the importance of music and authors' rights. I attribute this to a lack of understanding. BMI, while prepared to conduct a campaign of education, will never-
OF MONEY MAKERS FOR YE 
MERRIE MONTH OF AUGUST

ALBUMS OF 
ESPECIAL SALES APPEAL
FOR YE RECORD—BUYING PUBLICK

The exciting voice of 
SERGIO FRANCHI

LEAVE IT TO THE LIMELITERS
There’s humor, nature, cow boy music, philosophy and lots of do weighty good singing in this highly varied selection of songs by the folk singers. "Johnny Todd," "Farewell," and "Sportin' Rascal" are 8 of the 12. Dynagroove. LPM/LSP-2906

The Sweetest Sound 
KATE SMITH
Kate Smith’s new album is just what the name implies. Lovely current tunes that Kate treats with enthusiastic musicianship. "Days of Wine and Roses," "San Francisco," "I Wanna Be Around" plus 9 others. Dynagroove. LPM/LSP-2921

Songs of Tragedy/HANK SNOW
This 2nd collection of songs of sadness by Hank Snow can’t be beat or having the same success as his first. These titles are the tip off, "The Prisoner’s Song," "Warmer I Thank You for the Bible You Gave," plus 9 others. Dynagroove. LPM/LSP-2903

Sugar Lips
He’s The King
HIRT
More sure-selling "Java" and "Cotton Candy" sounds from that "Honey In The Horn" man. The album features Al’s trumpet with orchestra and vocal backing on the title tune, "Foolish Bricks," 9 more. In Dynagroove. LPM/LSP-2905

SWEETHEART 
KETTY LESTER
The soul of me
Ketty’s 1st RCA Victor album shows her to be a sure pick for stardom. Her style is different as she belts such ballads as "When Day Is Done," "Gotta Be This or That," "It’s The Talk of The Town," and 9 others. In Dynagroove. LPM/LSP-2906

KETTY LESTER 
The soul of me

Never Underestimate the Power of The Womenvolk
Excitingly different folk tunes

ORDER WITH UTMOST ALACRITY FROM YOUR DISTRIBUTOR. RCA VICTOR
Levy Tells Distribs: Shape Operations

LAS VEGAS—Evie's general manager, Len Levy, has bid his farewell to the label and to his current distribution duties to also streamline their operations to meet today's competition.

In the financial problems which plague distributors and dealers, Vic Lynn, marketing and administrative manager, emphasized that this distribution system is undergoing a more lenient dating system on product released. Instead of the normal 30, 60, 90 days one-third down system, distributors will get 1/3 down the 10th of October and 1/3 November and 1/3 December and January 10.

Levy called the new dating a "triumph," adding that the distributors will "get to know how it works." He felt this extension was necessary because of "recognized financial factors of the industry." He asked to assist in promoting the new product, an additional 4% in financial contributions was granted. This makes the new total available for merchandising and advertising, which he added to be "a much needed stimulus to distributors and reporters for the new product.

In the singles field, Epic is riding "Miss Free," a song by 1,000 (Continued on page 6).

Col. Surprises Lieberson

LAS VEGAS—Columbia "surprised" its president with corporate and artistic tributes in recognition of the label's national sales convention which is held at the Sahara Hotel Tuesday. The Columbia's 25 years with the label through the presentation of gifts, including two specially prepared volumes of tributes, a silver anniversary portrait, recordings and paintings by many of the label's top recording acquaintances, among them Jackie Kennedy, Richard Rogers and Andy Williams.

In the usual show-business fashion Columbia prepared special cards and dainties to "roast" Lieberson in an affectionate manner.

Completing the celebration, members enjoyed a show they had been told would not be held this week. Among the appearances were Andy Williams, Robert Goulet, Jerry Vale, Andre Previn, Johnny Carson, voice of "Saturday Night at the Movies," and Andy Williams and Art Griffin show off their talents with Columbia's newly signed comic, Jim Nabors. The Cabaret show is usually held by headline himself, a move which portrays a future of solid support for Columbia's singing with Columbia.

On hand for the Lieberson toast were Mitch Miller, Jimmy Dean, Dulcie Snow, appearing in town and Marty Robbins plus other surprise guests.

Gallagher Calls for Closer Ties Between Radio, Brass, Diskerys

LAS VEGAS—A plea for better understanding between radio management and the recording industry was made at Convention here last week by Bill Gallagher, marketing vice-president.

He said the campaign to educate broadcasting management on the problems of the recording industry had already been initiated by Henry's of the RIAA, who spoke to National Association of Broadcasters, and the Juilliard School, New York, Conn., along with Gallagher in supporting the role of records in the field.

The problem, he said, was a short interest generated by radio's lack of structure and accuracy in audience statistics, in the recording industry's right to the role of radio today.

"The demand is where we have to be for air play," Gallagher emphasized. "Records offer the best opportunity for exposure. Ninety-five, 80 per cent of radio's programming can be directed from records, yet we seem to have a subservient position to radio. We believe the record industry should receive its proper recognition and importance.

"Gallagher emphasized that he was not advocating blasting radio orpersation, but rather using an intelligent education approach to make the public aware of the industry. "Many of the great performers and diskerys are not well known.

"They don't know the record industry," Gallagher said. "He added it's been cited with people don't know the record industry. Gallagher feels record people can provide broadcasters with the greatest research available.

"Eighty-six per cent of all broadcast time is watched by listeners, which Gallagher remarked, "This is what the public's buying. Doesn't it make sense that radio should be here to hear this music on radio?"

Gallagher said Columbia plans to work with radio men with valuable research to use their potential of radio to broadcasters with the intention of broadening the research exposition.

"Gallagher told Columbia's president, Mr. Thompson, national promotion executive, that the central manager of the sales department, would direct the program. Columbia will write program to label's research department. Gallagher said he continued his pending sales on both AM and FM for classical, European and Latin material as a result of educational program.

LAS VEGAS—Columbia is marking its 75th anniversary in the music business with a complete revival of "Of Age of Reason." This promotion is through "Stability in Action" campaign, sponsored by the label's advertising division.

As related at the national sales convention here at the Sahara Hotel last week, Columbia will announce an increased 5 per cent local advertising allocation to aid dealers in year-round merchandising, a three-stage financing program, which will allow billing to one-sixth due in October, one-third due in December and January, and a full gift supplement which the company hopes will reach 70 million dollars to continue the company's share of the strongest possible merchandising aids with which to sell products.

Based on this 5% increase in LP sales during the initial year of Columbia's one-price policy, the total sales up 15 per cent for the first six months. Bill Gallagher, Columbia's marketing vice-president, said these new programs of "Stabilization Action" which translates into sales for the dealer, "Stability is something the record industry is fighting, and it's something that is going to continue." The first new local advertising program, which goes into effect to support a total of five new LPs, plus catalog items, is seen as negating any ill feelings which occurred in the field. It is felt that many local dealers and users reportedly heard greater advertising support is a stipend is an accrual based on purchases.

First Stage

LAS VEGAS—Columbia's new first phase in the Columbia's new advertising program is the study of the movement and turnover of LPs, Gallagher explained. The reduced amount due in October was felt to ease the financial pressures of dealers who have found it difficult to meet a no-credit period for making payments, the company believes. "With this in mind, we decided to pull the plug to one-third down in October because of this," remarked Jack Levy, sales manager of the distributing branch. This company executive called this program the "most liberal financial plan in Columbia's history."

In addition, sales promotion stages will encompass the Christmas period and new year product, but the promotion is not expected to affect the label's billing plans this early in the year.

The new gift supplement which Gallagher announced to the dealers in his opening address will be one of the most expensive projects in the label's history. The label's industry has been oriented to sell to the distributor. We want to sell through the distributor." Gallagher said, noting that this catalog will include the adverstisement campaign, a local line, carried out nationally, will continue in Columbia's share of the market.

LAS VEGAS—Warner Bros. Records announced plans for its Multi-Level Drive, which will open new strategies for the company's faith in the company will be strengthened and stressed its intention of becoming involved in all facets of company's sales and promotion efforts. The program will be a three-day series of conferences in the coming three months: "eighty-four" is the slogan of the program, Gallagher said, explaining the program's 8-94 sticker campaign will open up 900 domestic and foreign countries to the program. Gallagher said, stressing at the firm's combined national sales convention here at the Sands Hotel Monday (20).

DAUGHTER OR NAVY?—The question was asked to check whether they had the best sales personnel, promotion men, inventory control and warehouse systems.

"That's your responsibility if you are to act as responsible, forward thinking distributor," he stated. "If you can't think Multiplied called for his distributors to think twice before asking the question. He asked them to check whether they had the best sales personnel, promotion men, inventory control and warehouse systems.

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WB-Reprise Plans Multi-Level Drive

Continued from page 3

Meads Up To Capitol Distrib Post

BROWN MEGGS

HOLLYWOOD — Brown Meggs, Capitol Records, Inc.'s Eastern operations director, was elevated last week to vice-president for marketing, advertising, and public relations of CRI's subsidiary firm, Capitol Records, Inc. He will move from New York, where he has based his operations since 1962, to Capitol's headquarters here.

He assumes his new position August 15, replacing CRDC President Stan Gordikov, who will serve as Meggs' move, John Coveny will add the responsibilities of New York office to his existing duties as CRI coordinator of Angel Records; New York, attended by this capacity, Coveny will serve as CRI's top Eastern-based executive.

Meggs is currently scouting for a press information departmenter. He has just written to the recently resigned Fred Martin.

NARM Parley Draws Record Turnout

CHICAGO — The midyear meeting of the National Association of Record Merchandisers (NARM) got underway here Tuesday (28) at the Sheraton-Chicago Hotel. A record turnout was on hand, according to Jules Malamud, executive director of NARM.

NARM legal counsel Albert Carrettta updated members, in a lengthy charted meeting, regarding his contact with Bureau of Restraint of Trade of the Federal Trade Commission relative to certain record merchandisers using prohibited advertising techniques.

Capitol Records Distribution Corporation from buying Capital.

BILLBOARD SETS COFFEE KLATCH

HOLLYWOOD — Tom Noonan, Capitol's director of market research, will have a coffee klatch to 275 area record promotion men. It will be held in Capitol's Studio 9 in Hollywood

The success of a recent meeting with 51 Gotham promotion men, spurred Noonan to schedule a similar meeting here. Topics to be discussed include Billboard's Radio Response Ratings and similar advertising.

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BF

KIWB Gets Short Renewal; FCC Watching Husky Suit

WASHINGTON — Crowell- Collier's KFWB in LA will be given only a short-term license renewal, to April 1, 1962. FCC said last week that if present payola charges against the station and its parent firm prove out, the Commission will take further action.

The FCC has also given short-term renewals, instead of the full three-year term, to the KFWB, KIRK, KFIN, and KDWB, St. Paul, Minn. The FCC had said it had not revoked the licenses before the parent firm cooperated with the Commission. The four stations have been efforts to reform program policies and management practices.

The FCC's investigation in KFWB's case, in particular, was a result of the renewal review.

In addition, the FCC has been reviewing KFWB's payola practices in some of its investigations in 1961, and had held up license renewal in 1962.

The California stations, KFWB and KIRK, are subject to the retaining charges against the stations.

The Commission has cited KIRK for payola practices as well.

The FCC will also review the station's present time period for KFWB.

In the KFWB case, the FCC has been reviewing the station's payola practices in some of its investigations in 1961, and had held up license renewal in 1962.

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‘CLINGING VINE’

STICK WITH VINTON...HE’S IRRESISTIBLE. HIS GREAT NEW SINGLE WILL SELL LIKE WILD. WATCH IT CLIMB THE CHARTS.

EPIC
Congress, is the product of nine years of labor by the Music Industry Office and its panel of consultant experts to clarify copyright for today's electronic world of sight and sound. In presenting the measure before a joint session of Congress, Lincoln Munsford hopes the legislation will effect a happy compromise for composers, authors and users, and protect the rights of all three parties.

Title for Changes
Register of Copyrights Abraham Kaminstein announced last week at the joint session of Congress that at this time to give the copyright law a "facelift" and not a "facelift". The bill suggests changes before the draft of the legislation is put into final form and numbered and chaptered. August panel meetings will be held in New York, Aug. 6 and 7, at the Waldorf Astoria Hotel.

A new copyright legislation would go into effect Jan. 1, 1967, if the 89th Congress votes to make changes in the existing copyright law. The Library hopes wide reading of the proposed legislation will be considered. An interim extension of copyright renewals instigated by Congress permits copyright to the song "Surfing the Air" by Mel Torme of the book "New York in the 80's", and the new copyright statute in the House of Representatives by John McChillian (D., Ark.) introduced two bills S 3008 in the Senate and H. 3487 in the House of Representatives.

Repeated Coupling
A striking feature of the new legislation is an extension of copyright protection to extend the life of phonorecords and "or recordings" with mention of "records" or "phonorecords" while the old law rarely referred to sound and recording evidence, especially where defendants are charged with piracy. Sight and sound have come of copyright age in the revision, and the bill is left open to any device or process of communication in the future.

The old exemption for royalty pay when performances were not 'for profit,' as rule of thumb in the schools and churches, or charities, is gone. Instead, the bill spells out a specific exemption of "non-dramatic musical composition or arrangement" for example. These include in-school performances (not for outside broadcast as by an educational radio or TV station), performances where no admissions are charged, or if the attendees are students, church or charity involved.

Hotels will not be liable for performance royalties on broadcast music over speakers or by private radio (or TV) in individual hotel rooms, and it is all right for free extra service to guests. If he makes individual plays of the music, he need not be operated, or if he dubs in advertising of his own for the commercials in the originating broadcast, there would be no license. The law interprets the extra money made as stemming from copyrighted material.

Some Specifics
Here are some specifics of the new law. Copyright registration—recording and publishing—in addition to the major provision barring importation of phonorecords will be prohibited. Compulsory licensing permits any radio or recording company to record or perform any non-dramatic musical work once an author has permitted a first performance of any work. The provision extends the privilege to "any" record producer for "any purpose" is to distribute them (recording of the public.

In the fair and usual trade practice, as the Copyright Office sees it, a recorded phonorecord must have the basic melody or fundamental characteristic of the work, and shall not be subject to protection as a derivative work," except by consent of the copyright owner. In borderline cases, the courts will probably make final decisions.

Failure to serve notice on the copyright owner by the Copyright Office (if owner's name is not revealed in the registration records) the record label is liable to all those infringing any copyright, under the act. The composer, for his part, must secure permission of the copyright owner, or he can have his records confiscated. If he has failed to do so, he can register after the fact, but may have his records damaged, but only on those records made in violation of the copyright as identified at the Copyright Office.

Royalty of 5 cents per copy or 25 cents per hour of play or fraction thereof—whichever is the larger excerpt—will be paid quarterly. Payment must be accompanied by user's statement, or verification licensed by public accountant on copyright owner's demand, and certification that record label and report can forfeit the recording license within 30 days of making the record and make the licensee make himself liable to infringement penalties.

If the bill passes, all records, made prior to Jan. 1, 1967, will be subject to new compulsory licensing. "Or recording" will be made where copies are being run (at that time on a master record or sound recording made before Jan. 1, 1967. Any master record is non-dramatic music and come under the new mechanical royalty system.

Notice of Copyright
Also by Jan. 1, 1967, all records must plainly show notice of copyright on the label on the record itself or the record is void. The notice takes the same form as the customary "C" in a circle on other copyrighted material. Each phonorecord will carry the legend "P" in a circle, plus date of first publication not later than Jan. 1, 1967. The copyright owner must inform the copyright office when his work is being reproduced by whoever initially, abbreviation or symbol he may be known by. The record owner will decompose the record surface, or the label, or container.

Ownership of notice on the recording would not invalidate the work. Any record and their reproduction records lacked the information; or (2) if registration for a phonorecord with the Copyright Office within five years of the release of the phonorecord, and a reasonable effort is made to add the notice after the omission has been discovered. Omission of the notice would safeguard an unwritten infringer (or one who can prove innocence) from damage and profit recovery provided in the statute. If used, the bona fide innocent infringer may ask reimbursement for his expenses, if court has enjoined his phonorecord making. Or he can complete the run of records and pay the copyright owner a licensing fee fixed by the court. This provision for the "innocents" brought a sound wave from music publishers, because in some cases there will probably be some stealing over it during copyright hearings in the courts. The bill provides a $2,500 award to the Copyright Office for the recovery of unauthorized phonorecords (6 to 7) at the Starlight Roof of the Waldorf Astoria Hotel.

Notice of these 'innocent' claims would hold if the notice was originally on the record, but was later defaced or removed without the copyright owner's knowledge. Errors in copyright owner's name, or date of recording can also excuse an innocent infringer if he can prove the transmitter's name on a record (or whoever is named and appears to be legitimate licensee) was taken on good faith.

The bill could not hold, however, if there is a registration or other document at the Copyright Office showing the name of the true copyright owner, which was in existence when the phonorecord was made. Some holds true if there is a notice of transfer showing the copyright owner's name at the Copyright Office. Failure to check the U.S. Copyright Office first.

Further: The named person in the notice on the record must account to the copyright owner for all record or phonorecord transfers or licenses made by him on the record. Importation of records for sale in the U.S. without copyright authority of an American copyright owner in the Copyright Office. The bill sets up a clearinghouse now by Treasury Department and the Bureau of Customs can act to inspect imported phonorecords of their works are coming in. Treasury and the Post Office Department have the enforcement task—the Bureau of Customs has the exclusive importation control when copies were lawfully made at point of origin.

Damages and remedies are impressive under the revised law. Copyright ownership by the owner, or notice of transfer by an infringer, is necessary before either can bring suit for copyright infringement. "The art- ist or entertainer may also sue, but is not our target," Burton, however, pointed out that while it is traditional to regard the Four Walls as responsible for infringement, the bill does not rule out liability by others, including users.

In further elaborating on the BMG position, Burton noted that under the proposed bill, the user who began to record the premises may be leased. The responsible, or he stated, has an obligation to obey the "law on—municipal, State and federal. The Act is operative at the federal level and therefore the owner of the lease must assume his obligations to copyright his landlord and publishers." Burton noted that the performance levy could be passed on by the Four Walls management or lessee. "Just how that right can be enforced is a matter of interest to anyone concerned." Burton said "Raiding is it an internal matter."

The BMI, a society for license non-broadcast users is also being carried on at the hotel. David Johnson of the B-M-I, a number of key operators, B-M-I representatives, and the non-BMI repertoire—use public in public rooms—the levy is 1 per cent of all talent cost. Implicit in all these negotiations with non-broadcast users is the "fair deal" in education." Burton stated. He added, however, that "no substantial action should be taken pending ignorance of the law."

The licensing drive will also encompass the myriad locations sponsoring college dates. This takes a close watch, incidentally, is regarded as the most vital and busiest in show business today. Also involved in the drive are the broadcast establishments.

A primary target is the country and western personal appearances, as this area of show business has been very active.

Up at his view, Burton concluded: "These income areas, if opened up, will mean substantial payments to copyright owners. We will use all means to effectuate that. But will infringement of the Copyright Act will result in legal action."

WB Reprise Bows 24 LPs
LAS VEGAS—Warner Bros. Reprise are issuing 24 LPs in their fall release with emphasis on pop and Swing appeal. Among the artists represented are Frank Sinatra, Mantovani, Nat King Cole, Bench Elliott, Deke Leonard, Martin, Triño Edle, George Shearing, Mike St. Shaw Trio, Arturo Ross, Red Norvo, Bing Crosby, Sinatra and Fred Waring and the Pennsylvanians. The twenty-four new albums have three albums featuring Warren Zevon, three battling and music slanted at the teen market. The Everly Brothers and the King Stone Four also have albums in the release as do the Routers. There is also a two-record set by Peter, Paul and Mary, "Sing Along Great Christmas albums, in addition to a spoken word album by Sidney Poitier and a Buddy Cole LP.

Both labels will utilize wide publicity and direct mail dealer's aids program will include browsers, window and counter displays and special promotional literature.

NARAS Election
LOS ANGELES—Local NARAS members have elected 15 members of the Local 1111 for two-year terms. New governors are Ken Darby, Burma Davis, Al Jolsen, Terry Gilkyson, Walley Heider, Stanley Black, Josephine Musante, Ernie Freeman, Joel Friedman, Ken Vee, and Dorothy Auer, Morris Stoddol and Roger Wagner. Re-elected council members are Michael Brown, Jesse Kaye, Don Robertson, Pete King and John Scott.
The most dramatic recording in all opera has been completed.

Maria Callas is Carmen • • Nicolai Gedda as Don José, Robert Massard as Escamillo • • Andrea Guist as Micaela conducted by Georges Prêtre with the Chorus and Orchestra of the Paris Opera • • • • • • • • •

Advance orders now can be placed by contacting your Angel Records representative
To All Columbia Record Customers:

Last year when I called for an "Age of Reason" in the Record Industry, my plea was for more than just price stability. I asked for an intelligent appraisal of the industry's needs and for steps to convert its shortcomings. I asked for sane programs, saleable product, exciting merchandising and advertising promotions. I asked that our industry sell through, not just to the retailer, and move forward from chaos into an unparalleled cycle of growth.

Now, one year later, the success of "Age of Reason" is a source of pride and esteem. Columbia rededicates itself to the goals of Reason and Profit, with emphasis on year-round prices, year-round strong releases and year-round merchandising and advertising. These essential elements will continue to create the sound foundation for our success.

Further, Columbia dedicates itself to the evolving pattern of "Stability in Action" -- the dynamic forward movement of ideas, plans and product to match the needs of the market and stimulate its profitable growth.

This year, a planned month by month program will coordinate the total National and Local effort for maximum consumer impact and motivation.

This year, our financial program is geared to the cash flow of the retail market to give added emphasis to proper inventory levels and stock turnover. This relates buying, selling and financing directly to the seasonal needs of your business.

Columbia Records urges you to combine your finest creative efforts and most vigorous sales endeavors with ours to move forward to exciting new levels of profit and performance for stability in action in an Age of Reason.

William Gallagher
Emphasis YEAR-ROUND ADVERTISING

A unique payment plan realistically based on the actual cash flow of the retail market. This program will assist the dealer in planning his inventory requirements to take full advantage of the volume season.
UNFINANCING, at the same time, is designed so that the dealer will not be overburdened with financial commitments until his cash flow is at a maximum. See your Columbia representative for complete details.
HIKE PROGRAMMING

Red Countries Face the Music

By OMAR ANDERSON

Bonn—Czechoslovakia, East Germany and Hungary have been forced to increase music programming on their radio and TV networks because of competition offered by Western stations.

A survey conducted from West Germany shows that music programming is cutting heavily into the dull political harangues on Communist radio-TV. That Western jazz is receiving especially heavy exposure.

An article published by "My 64," the monthly magazine of the Czechoslovak Youth Federation Central Committee, said that eight out of 10 students who interviewed admitted they listened to Radio Luxembourg.

Among the reasons quoted were:

"Because I like the music better than that broadcast by our radio."

"Because of the excellent music, and also because I know that it will not be interrupted by a program which does not interest me."

Because of its geographic situation, East German radio and TV have to compete with West German programming, which stresses music.

East Germany has just conducted a poll of radio and TV set owners, and on the results has begun to reorganize radio programs to emphasize music.

Hungarians, of course, cut into Austrian radio and TV programs, and the comparison has forced the Budapest government to reduce the number of political programs and to increase music.

Impact of Western broadcasting can be seen in the radio time devoted to music and entertainment behind the Curtain. It has increased to about 30 per cent of the total, with news and propaganda getting only about 10 per cent.

Air Commercials

Along with increasing the music content in programming, the Red countries are beginning to air commercials. Czechoslovakia has even gone so far as to offer Western firms advertising time over its radio network—at charges up to $2,000 a minute during peak listening hours.

The Polish radio also carries a form of advertising. Radio Warsaw says it is a presentation of "honest, comprehensive information" accompanied by jokes, jingles and music.

Hungarian radio also carries a form of advertising.

There are about 54,000,000 radio sets and more than 17,000,000 TV sets behind the Iron Curtain. Communist TV has a 625-line system similar to that adopted by Western Europe, with 25 frames and an eight-megacycle channel width.

The most talked-about radio station behind the Iron Curtain is non-existent: "Radio Yerevan." Yerevan is the capital of the Soviet Republic of Armenia, whose people have a reputation for slyness.

Anti-Soviet regime jokes are attributed to "Radio Yerevan." Russians tell each other, for example, "Did you hear the report on Radio Yerevan about the Russian who arrived in hell and is asked which section he wants to go to—the Communist or the capitalist?" "The Communist," he replies, "I know the heating won't work there."

Four Star TV Buys Companies

HOLLYWOOD—The record and music publishing companies of Buffy Sherman and Barry DeVorzon have been acquired by Four Star Television. The acquisition brings Varlant Records, and Sherman and DeVorzon Music, both BMI, into the Four Star fold as well as the services of the pair who will report to Alfred Perry, Four Star music director. Varlant Records distribution arrangement will continue with Warner Bros.

KORNE DANCE, new Music/Voice artist received a Spotlight for his first single, "Don't Stand Up in a Canoe." The New Yorker is currently making appearances along the East Coast.

Atlantic

FORUM

"Beckett"—dialogue highlights from the highly acclaimed Paramount motion picture with Richard Burton, Peter O'Toole.

This exciting, theatrical and eloquent motion picture has been widely acclaimed by critics, including those of Magazine who call it, "A lusty, boldly provocative production with an array of castles, wenchies, and ding-dongs."

The RCA Victor album—the industry's first recording of dialogue highlights from a motion picture—captures all the emotional impact and dramatic power of the major speeches of the film as personally selected by director Peter Glenville. Here is an album that is sure to have strong popular appeal.
EES Denies Frey's Charge
On Record Buying, But—

By OMER ANDERSON

NUREMBERG—Officials of the European Exchange System (EES), the U. S. military forces' PX setup in Europe, deny any intent to circumvent the anti-gold drain directive on disk purchasing.

But they concede that "for reasons of speed and convenience" the PX is buying records in Europe.

It was charged by Sidney Frey, president of Auto Fidelity, Inc., independent phonograph record manufacturing firm in New York City, that EES is buying phonograph records for the PX's abroad, instead of spending money for disks manufactured in the U. S., thus helping conserve U. S. gold stocks.

EES says there is no truth in Frey's charges, but that the situation is not as simple as he implies.

Frey is correct in stating that EES today is presiding over a multimillion-dollar disk business, and EES is proud to boast that "We are the world's largest phonograph record selling organization—we sell even more phonograph records than Sam Goody."

Officials Explain

PX disk officials explain that EES entered the disk sales big-time almost by accident and is still startled by the magnitude of its music operation.

"We just grew—like Topsy," says one official. "We started out offering record players and a few records for sale mainly as a shopping convenience, never expecting to become heavily involved in music."

"But record sales spurted—music was just what our people overseas hungered for—and we literally weren't able to keep pace with the demand."

As with any disk shop, EES volume business is in pop, and the customers demand top-tune product. The Armed Forces Radio Service keeps the Armed Forces Network (AFN), the military radio network in Europe, on top of the Hot 100.

Logistics Problem

Music receives tremendous exposure on AFN—pop, classical and religious. Thus pandered, the GIs' demand top pop while it is still hot in the U. S. This involves serious problems of purchasing and logistics, EES officials explain.

Operating from this distance, EES disk buyers require considerable lead time between order and delivery. Disk buying involves a great amount of guesswork on the part of the buyers, because of the time and distance factors.

Pop must be expedited to reach EES record outlets while it is still top 10 in the U. S. Therefore, EES established a disk airlift, utilizing the Dutch airline, KLM, to rush records from the U. S. to Nuremberg, where shipments were broken down for delivery to PXs all over Europe.

The airlift was not only expensive but also slow from the standpoint of co-ordinating shipments with schedules and entering rush orders. Therefore the PX began buying pressings from U. S. disk subsidiaries in Europe. This was in the pre-gold drain era when, in fact, the U. S. government was encouraging the military forces to help bolster the European economy by transmissions of dollars.

"It seems incredible in the light of the present," an EES official conceded. "But that's the way it was, and that's the way it all started. Our mandate, after all, is that the customer comes first. Stale pop is almost worthless."

EES also buys certain music abroad that cannot be duplicated in the U. S., either in price or in product. This includes primarily classical and novelty numbers.

PX Officials' View

PX officials take the view that money spent with the European subsidiaries of U. S. disk firms can be said to stay with U. S. firms, and such buying is thus within the terms of reference of the anti-gold drain directive.

Frey's complaint is general to the PX operation, and it is duplicated by U. S. manufacturers in other fields. Despite the anti-gold drive, the PX's continue to buy a large volume of foreign merchandise, including cameras, watches and even radios and tape recorders.

The PX justifies such so-called "local procurement" on the grounds of privacy and availability. Where else in Europe is a product substantially cheaper, the PX will "buck the price."

This applies also to quality (the shoddy quality of certain American products compared with European is under fire from servicemen.)

Finally, EES says that many American firms, including some of those who try the lowest, are less than enterprising about pushing their wares in the PX. It is still salesmanship that sells merchandise, and, as customers, we are no exception to that rule," an EES official remarked.

Frey Objects

Frey voiced his indignation over the PX's "buying European" in a letter to the editor of the Manchester Union Leader, referring to a recent business trip in Europe.

He said, "After a period of receiving virtually no business whatsoever from the European Post Exchanges, to our shock and consternation, we were astonished and amazed to find that the European PX's have engaged in everything possible to circumvent our government's 'flow of gold' policies and, particularly the Defense Department's 'Buy American' directive."

"Apparently, the PX's are purchasing equivalent phonograph records and other equivalent records for the PX only from these Phoenix." EES officials say Frey is off base in assuming they are required to 'buy American' records at a premium price.

"It is the serviceman's dollar—net the government's," an EES officials said. "He is entitled to the most value for his money, as is any other customer. Besides, if we can't please him, we will ship on the European economy and the gold will be lost to Uncle Sam anyway."

(Continued on page 45)

Richmond Expanding To Theaters

NEW YORK — The Hoefer-Richmond organization is expanding its operations in the stage and theater field. Richmond has named Larry Coleman to head Musical Comedy Productions, Inc., to develop with rights and properties for theatrical presentation both in the U. S. and England.

"The King and I" — Music Theater of Lincoln Center production. Original Cast Album with Risë Stevens, Darren McGavin.
McDuff SWINGS ON Prestige Label Organist Believes in Originality

CHICAGO — "It won't be nothing if it don't swing," is Jack McDuff's forecast for the music of the future. He says that people feel it—you have nothing.

In his own way, the 31-year-old talent has impressive credentials to back him up. Though he started playing bass and piano many years ago, he's today acknowledged as one of the top organists in the business.

Jack is very casual about his own playing techniques. "I started playing the organ back in '57, because it seemed to be the thing I wanted to do."

A year later, he joined Willis Jackson's group in New York and in 1960 formed his own group, the Jack McDuff Quintet, consisting of organ, guitar, sax and drums.

It was late in 1960 that McDuff cut his first session with Prestige Records featuring Willis Jackson and was titled "Please Mr. Jackson." It was recorded with Ed Jones (now with Argo) like what he heard and offered his impression. It was a good week and a good disk. Jack recorded "Brother Jack" and immediately got a Prestige contract.

Today, he's on his second contract, a total of 12 albums in two years, over a half-million singles to his credit. His last LP, "Dynamic Jack McDuff," was recorded with the Nelson Symphonettes and has already produced a single, "The Carpetbaggers" b/w "Pink Panther."

Jack is leaving shortly for a again playing piano and bass, and this time he's prepared his first combo. The group moved successfully around the country for six years until Jack decided the organ seemed to be the instrument he wanted to use. "Everyone wanted to hear," judging by his 12-album success with Prestige, he knew what he was talking about, and tour of Sweden where he will produce (two more albums—one with strings and one with his own combo.

If Jack has any secret to his success, it's that he tries to write most of his own material.

"We've always felt the original tunes had more for us," he says simply.

Jack has written jazz, hossa nova, ballads and has even done a country record. He says after his wife Dinky, "Dinky's Mood" and "Dinky's Blues."

Some weeks in New York, is a native of Champill, Ill. He went to school and started playing piano in small clubs. He got out of the Navy in 1944 and went to Gary, Ind., as a bass and piano player.

He later toured the country with Lester Shackleford Quartet for several years, joining Jimmy Cox's group in Indiana. In 1949, McDuff went on the road.

Dino Mixes Act—A Shot of Humor With Song Chasers

LAS VEGAS—One word is encompassing the name of the most exciting entertainment marquee: Dino. Inside the Copa Room, Mr. Cas- dello, Dino has been holding forth for two shows a night with a big cast of impersonators, funny special lyrics and a stage presentation which earns him applause and laughs in equal doses.

If you come to hear Deans the vocal, you'll hear Deans the first-class performance and a hearty plus in his comedy material. He's not Kojak. He never wrote Martin's smash single, "Ev'ryway, You're Somebody." He's Dino's foil for a good part of the act.

Martin has built his night club act around his reputation as a show business hound. Consequently he emerges heavily on stage with glasses in hand, acts tipsy throughout the show and portrays "Penny From Heaven" with "Bourbon From Heaven."

When he has been called to sing a straight tune, such as his single "Ain't Misbehavin'," "It Had to Be You," Martin easily commands his audience. But this act showed stage presence comes with comedy. The one-liners and ad libs are blended and the singing voice is as sharp as ever. His repertoire leans heavily on the Americanized Italian tunes such as "Amore" and "Volare," with a little "Memory: "It's Only a Paper Heart" thrown in for old-time sake.

Martin was among the artists appearing at the Warner Reprise sales convention July 20. His partner, Eddie Condon, and Trini Lopez all briefly visited the two-day event, with miles of tapes and a lot of laughter. They touch the cymbals with his winning performance in the Sands main act. ELIOT TIEGEL

Kempff to Make American Debut

NEW YORK — Wilhelm Kempff, 89, will make his American debut in recitals at Carnegie Hall Oct. 13 and 15. At the same time, the San Francisco Symphony Orchestra will premiere a new album boxed set of the complete Beethoven piano sonatas. The set features the late pianist's 1952 recordings of the cycle newly pressed. It originally took 15 albums for the works, when first released as American pressings starting in 1952.

MGM will also release four new DGG albums by Kempff, two of Brahms' piano music and two new recordings of the last four Beethoven piano sonatas, which are among the achievements of the pianist's Carnegie Hall pro-

Piano Duo Plan Key Tour

NEW YORK — The piano duo, Arthur Ferrante and Lou Teicher, have signed a new program for their concert tour which begins in Serenata, Pa., on Oct. 4. The duo, who have just signed a new contract with United Artists Records for the next 10 years (Billboard, July 11), are celebrating their 15th year together with over 600 concerts.

They have an enviable reputation for selling records. They have received the top Gold, Platinum, and Diamond awards from the Record Industry Association of America for selling more than 2,000,000 each of live albums "(World's Greatest Piano Duet) for Kids," "Tonight. Piano in Paradise," and "(World's Greatest Piano Duet) for Kids," and three million selling singles ("Exodus," "I'llaight" and "Tonight."

Although some dates are still on their fall tour, they'll play Bangor, Me., Oct. 14; Skokie, Ill., Oct. 24; South Portland, Me.; Lancing, Oct. 26; Youngstown, Oct. 28; State University, Bowling Green, Ohio; Oct. 29; West Orange, N.J., Oct. 31. On Nov. 1 they play Fort Wayne, Ind., and play Oxford, Ohio, Nov. 4; Columbus, Nov. 5; Dayton, Nov. 6; Cin- cinnati, Nov. 7; Cleveland, Nov. 8; Aurora, Ill., Nov. 15; Wheeling, W. Va., Nov. 16; Al- legheny, Nov. 18; Lebanon, Nov. 20; York, Nov. 21; York, Nov. 22; Toledo, Ohio, Dec. 3.

In 1963, the duo gave 94 concerts in 91 cities. About a third of their dates are at colleges. They carry their own pianos in a now to keep the pianos in a split to a special

(Continued on page 44)
THE BIG NEW SOUND THAT'S REALLY OUT OF SIGHT!

JAMES BROWN

"OUT OF SIGHT"
b/w "MAYBE THE LAST TIME"

JUST LOOK FOR IT ON THE CHARTS! WATCH IT MOVE HIGHER AND HIGHER! UNTIL IT'S REALLY OUT OF SIGHT!

SMASH
INSIDE R&B

Dr. Blasts Advance Disk Policy

By KAL RUDMAN

Burke Johnson, WAOK, Atlanta, writes that two r&b records listed as chart smashes did not appear in his recent market analysis report on WAOK published in Billboard last week.

Burke is upset because all the pop smash singles were 10-day advances on the records, yet r&b artists are not getting copies from the manufacturers failed.

The same companies, said Burke, were not reluctant to call him when they wanted to get previous hits off the ground.

"I don't mind getting a record the next day after another station in town," Burke said. "But I have a rating to keep up, a station manager to please, an audience to satisfy, and a family to support. If a show of strength like this were repeated, then I think we proved the point to the companies involved. It just isn't possible to maintain the r&b stations with r&b artists and records."

Bill Burke recently reported a conversation with a leading record executve of a major label, but the source did not want to be identified.

The talk was along the lines of: The pop pool sound was leveling off in England and the second coming of a new r&b has been taking hold there with authentic American rhythm and blues.

Burke said he just returned from England with inez Fox after a successful tour of the London area, and could not wait for a return in the fall, and her record, "Hurt by Love," has just hit the top 10 there.

Dusty Springfield is success-
fully touring the East while David, Burt Bachrach tunes for Philips, previously done in America by such artists as Tom Jones, Warwick and Tommy Hunt. Luther Dickinson of Sexton reports that Dionne Warwick is big in England and Europe.

The r&b franchise continued to see the only one and Aber

land on his feet with an r&b and the "Total" on Constellation. After man

gery did a great job on the session.

A lot of people feel that Curtis and Jimmie of ABC De-

pressions at ABC deserves more recognition as a writer and producer after a series of hits for his group and other artists.

Jimmie, the enigmatic heavyweight, was间隙ly known as "Little Jimmy" and "gave the world the first hits of the world today. As you know, 'Wives and Lovers' won the Academy Award, and Hal's lyrics are all over the charts. We will be pointing out in future weeks the tremendous sales figures of many r&b records such as 'Security' by Otis Redding on Volt, 'Precious Words and Faith' by the Wal-

face Brothers on Sins, records by Solomon Burke, the sales on Liz Lar by Tama-Motown through the South, . . .

Bert Bebi, top r&b writer and pro-

ducer, points out: 'A large group of writers are entitled to certain cuts from the records they have written. I have got over half of my top 10. However, only the pop sales figures are given a great deal of weight. . . .

Many big-city r&b deejays do not have to play heavy blues. However, an exception has been Chicago, with WVON doing a great job in the area. A couple of live down-home barrelhouse artists at this time are 'That's How We Roll, My Love' by O. V. Wright, on Gold-
yard, a master that can't be down. There is also "Hurt by Love," by Inez Fox, which was No. 1 in Miami, picked up "Too Poor to Die" by Inez Fox in London. When the Crying Be-
gin' by Kip Anderson on Tomo-
down. Burke Johnson is re-
ported to be a local break-out by Burke Johnson in his Billboard Atlanta market analysis report. He was picked up for national distribution by ABC-Para. We also note action on "Funny," Joe Hinton, on Backbeat (Duke), and "Let Me Love You," and "You're Concerned About Me" and "Let Me Love You." King just came off the chart blues hit "Rock Me Baby.

COLUMBIA POnOMON

Continued from page 1

George Stall from Epic to Co-
lumbia is seen as a move in this direction because of the image Epic has been developing as a pop-oriented label. The addition of the Cleveland Symphony gives Columbia the unprecedented name of three major sym-
ophonic orchestras in New York and now Cleveland. Citing the strength of classical product, one executive at Columbia noted that a merchandising manager, stated that Eugene Ormandy has sold $10 million worth since the advent of stereo, with the New York Phil-
harmonic in second place.

Three Masterwork sales plans for dealers were displayed, a best seller, a collector's item, and Popo series aimed at mass outlets; the balanced library: "Master Plan " used a limited run of 1,187,000 copies. The "Masterwork Best Seller" geared for the full-line retailer and included 300 copies of a basic inventory of 210 titles. Sharpening its sights on the tape loop, Columbia just an-
nounced the release of three Broadway dramas selling for the $17 price of a stereo disk on 3-1/2 ips reels. The three produc-
tions are: "Hamlet," "Dylan" and Who's Afraid of Virginia Woolf? on 40 tapes each, 18 at 40, and the Revere System with related merchandising ads to keep the "action" going.

RHYTHM & BLUES

HOT R&B SINGLES

(Not listed in rank order)

BABY WON'T YOU TRY ME?—Jill Harris, Capitol (Baltimore)
BREAKING POINT—Etha James, South Beach (Chicago)
DOTTIE—Vows, Tamaara (Philadelphia, Washington)
NEW GIRL—Accents, M-Fac
THAT'S HOW STRONG MY LOVE IS—O. V. Wright, Gold Wax (Miami)
WILL YOURE TELL ME THAT I LIE AGAIN?—Ike & Tina Turner, Capitol
YOU PULLED A FAST ONE—Jackie Berri, Chess (Chicago)

R&B REGIONAL BREAKOUTS

(Not listed in rank order)

ANOTHER ONE BITTIN' MY TAIL—Jimmie Rushing, Goldband
BET YOU DONT KNOW ME—a New York group
BET YOU DONT KNOW ME—Tamla-Motown
BET YOU DONT KNOW ME—Atco
BET YOU DONT KNOW ME—London
BET YOU DONT KNOW ME—Soul
STEPPIN' ON THE BEAT—Jackie Berri, Chess

Analysis of Philadelphia Market

GEORGE WOODS and JIMMY BISHOP, WDAS

PHILADELPHIA'S TOP 35 ACCORDING TO SALE

1. WHERE DID OUR LOVE GO—Supremes (Motown)-Fantastic sales and respect. This record is a real big record at the small retailer level as Philadelphia has ever had one.

2. HOW CAN I REACH YOU—Johnny Tillotson (Tilt)—We need more records like this.

3. YOU DON'T HAVE TO LOVE ME—Natalie Wood (Mercury)—Nothing but the real thing; it's the neat thing.

4. I TOLD YOU SO—Bobby Darin (Atlantic)-Runaway monster.

5. DONT BE THAT WAY—Johnny Tillotson (Tilt)—continues strong.

6. JUST BE TRUE—Gene Chandler (Atlantic)—Selling well also pop also. The flip side of this group's records always sell better.

7. WHEN I MIGHT BE IN LOVE—Gladys Knight & Pips (Brunswick)—This group should have more records.

8. THE GIRLS AIN'T RIGHT—M.W. Temptations (Tamla)—This ended up as the side on the flip side.

9. HOLD ON—Johnny Tillotson (Tilt)—Sales are very high.

10. BABY IT'S ME—Jackie Berri, Chess (Chicago)—Is a hot record in Philadelphia.

11. SO WHAT—Johnny Tillotson (Tilt)—Sales are very high.

12. DONT BE THAT WAY—Gene Chandler (Atlantic)—Selling well also pop also. This flip side of their records always sell better.

13. I WOULDNT BE SO SAD—Louise Mandrell (Mercury)—This group is about to break through.

14. MAXINE WELLS—The LP and Chart, Daily USA, Good, Very Good.

15. BEEHIVE—Beehive (Philadelphia)—We need more records like this.

16. TAKE IT EASY—Johnny Tillotson (Tilt)—Sales are very high.

17. IM IN LOVE—Gladys Knight & Pips (Brunswick)—Continues strong.

18. WHAT A DAY THAT WAS—Johnny Tillotson (Tilt)—Sales are very high.

19. SO WHAT—Johnny Tillotson (Tilt)—Sales are very high.

20. LITTLE WHITE GLOVE THAT CRIED—Johnny Tillotson (Tilt)—Continues strong.

21. YOU'RE NOT THE ONLY ONE—Johnny Tillotson (Tilt)—Sales are very high.

22. MY SHAME—Johnny Tillotson (Tilt)—Sales are very high.

23. DONT BE THAT WAY—Gene Chandler (Atlantic)—Selling well also pop also. The flip side of this group's records always sell better.

24. THE GIRLS AIN'T RIGHT—M.W. Temptations (Tamla)—This ended up as the side on the flip side.

25. HOLD ON—Johnny Tillotson (Tilt)—Sales are very high.

26. BABY IT'S ME—Jackie Berri, Chess (Chicago)—Is a hot record in Philadelphia.

27. SO WHAT—Johnny Tillotson (Tilt)—Sales are very high.

28. DONT BE THAT WAY—Gene Chandler (Atlantic)—Selling well also pop also. This flip side of their records always sell better.

29. I WOULDNT BE SO SAD—Louise Mandrell (Mercury)—This group is about to break through.

30. MAXINE WELLS—The LP and Chart, Daily USA, Good, Very Good.

31. BEEHIVE—Beehive (Philadelphia)—We need more records like this.

32. TAKE IT EASY—Johnny Tillotson (Tilt)—Sales are very high.

33. IM IN LOVE—Gladys Knight & Pips (Brunswick)—Continues strong.

34. WHAT A DAY THAT WAS—Johnny Tillotson (Tilt)—Sales are very high.

35. SO WHAT—Johnny Tillotson (Tilt)—Sales are very high.

Jone's 'Love' to Get Big Ad Push

advertising campaign for the single. The promotional effort will include racks, posters and display in stores. The dealer is shown to key the streets and counters, with eases featuring blow-ups of the four-color album jacket. Singles will be packaged in special sleeves.

Kapp will also send dealers and radio stations reference cards material about Jones and Joseph E. Levine, producer of the film. Kapp has also printed 1000 original ad mats furnished by the label.

Lake Tahoe

Kapp Events began its first phase of the promotion last week when it sent a request to the Lake Tahoe convention of Kapp executives and distributors. Distributors were shown the movie, and the Paramount promotion.

The staff of Paramount-Four Seasons in Chicago will also get to radio and TV exposure for the single and the convention of the Four Seasons in Chicago. In addition, 4500 Burt Robins' best-selling book, stars the song. Burt Robins, Michael Conners and Wyman Cahn are shown in the movie soundtrack.
A new sound from England!

Brian Poole & The Tremeloes

"SOMEONE, SOMEONE"

bw "Where We Used To Meet"

Monument 45·846

(Watch it!)

KEPP 699

SHIRLEY AND JOHNNY — I DON’T WANT TO KNOW (Beechwood, BMI) (2:31)—This is the year for duos, according to Johnn Shannon. Great sound, tender performance, easy hit. Sound all the way. Flip: “It Must Be Love” (Beechwood BMI) (2:31). Commercial 7210

DIANE RENAY—IT’S IN YOUR HAND (Saturday, ASCAP) (2:27)—First ballad try for the thrash and it’s worth the effort. Sound will wow the younger set. Hit sound all the way. Flip: “A Present From Eddie” (Saturday, ASCAP) (2:30).

20th Century-Fox 533

TONI WINE—A BOY LIKE YOU (Screen Gems-Columbia, BMI) (2:14)—A newcomer to the record scene, Toni has come up with a teen-oriented bouncy sound. Side features a Spotter-type sound and beat. Thrush pened the side. Flip: “Funky Little Heart” (Screen Gems-Columbia, BMI) (2:27).

Colpix 742

TOMMY HUNT—I JUST DON’T KNOW WHAT TO DO WITH MYSELF (Bellma, Ltd.-1, S. Songs, ASCAP) (2:48)—Dynamic sound here. Lyrics are power-packed and so is Hunt’s dynamic delivery. Arrangement and backing is a soul sinner. An absolute smash hit. Flip: I Never Knew (Sylvia Music, BMI) (2:45).

Scepter 1236

REVIEWED THIS WEEK, 107—LAST WEEK, 136

GUEST PANELIST OF THE WEEK: TOM SHANNON

WED., BUFFALO, MIDDAY 6-9 P.M.

“BONGO BLUE BEAT” ROCKIN’ REBELS

“SUMMER TIME IN VENICE” AL ALBERTS

Each week a program director and/or deejay is invited to sit-in and help Billboard’s New York panel Spotlight. When unable to come to the New York office, guest panels listen and vote via special WATL longdistance speaker-electronic hookup. An opportunity is also given the guest to publish his own or station “Pick of the Week.”

BRENDA LEE—WHEN YOU LOVED ME (Bill & Range- Ron-Vee, BMI) (2:14)—Brenda puts real soul into this commercial tear-jerker. Her strongest entry in quite a bit. Flip: “He’s Sure to Remember Me” (Metric, BMI) (2:35).

Dec 31654


UNITED ARTISTS 747


RCA 680


Capitol 5210

زميز ميز

POP STANDARD

SPOTLIGHTS

WALLACE BROTHERS—LOVER’S PRAYER (Eng- lish, BMI) (2:30)—Another hit sound from the makers of “Precious Words.” Boys are real strong in the South and gainin’ in popularity in many Northern cities. Flip: “Love Me Like I Love You (English, BMI) (2:00).

LOUISIANA RED—I’M TOO POOR TO DIE (Ware- Frost, BMI) (2:17)—Great message laid down by the cat. The story of the high cost of cing in real down home blues fashion. Flip: “Sugar Lips” (Ware-Frost, BMI) (2:15).

Glover 3002

ANNA KING—MAKE UP YOUR MIND (Try Me, BMI) (2:46)—Plenty of soul and raw emotion feel projected by Miss King. Much pop appeal in well. Flip: “If You Don’t Think” (Try Me, BMI) (1:54).

Smash 1904

COUNTRY & WESTERN SPOTLIGHTS

JIMMY GILREATH—KEEP HER OUT OF SIGHT (Drury Lane-Tune, BMI) (2:47)—A real heartbreaker told in anguish by Gilreath. Backing is by country piano and chorus. Fine performance that could go pop. Flip: “Blue Is My Color” (Drury Lane-Bear, BMI) (2:04).

Joy 284

JAMES O’GWINN—HEART STORM (Glad, BMI) (2:39)—A melodius song of tragical love—but well sung by Mr. O’Gwynn. Flip: “Greenview” (Glad, BMI) (2:16).

United Artists 755

COMEDY SPOTLIGHTS

THE BEAGLES—DEEP IN THE HEART OF TEXAS (Melody Lane) (1:50)—The twist has gone to the dogs. Glad to hear that there still is a chance for my Yorkshire Terrier. Flip: “Let’s All Sing Like the Birds Sing” (Kayene Hansen) (1:52).

Era 3120

BILBOARD, August 1, 1964

...
where the big news is coming from—

A PAIR OF BLOCKBUSTERS
THAT ARE EXPLODING
NATIONALLY!!

The Beatles' brilliant musical director

GEORGE MARTIN
and his orchestra

AND I LOVE HER
b/w RINGO'S THEME (This Boy)

UA 745

GARNET MIMMS

A QUIET PLACE

UA 715
John Rosica of RCA: A Man Up From Ranks

By GIL FAGGEN

(This is the second article in a series on the record industry's National Broadcasters Survey.)

John Rosica, RCA Victor's manager of radio, TV & artists relations, is one of the few record men who handle the entire area of promotion that comes from the ranks of broadcast.

Rosica, who has been with RCA since July, 1952, moved into record promotion with Ed Cohen's Lenox Distributors in 1935 and then into de-Phil de-Phil de-Phil de-

Promotion disks on WHAT and programmed music shows for WIP and WBG in the city of Brotherly Love. A short while after he left WBG and the Jerry Williams Show and decided on a career in the record business, Rosica was offered the job of producer of the WJKB From To Rock

DETROIT—The Motor City will soon lose its distinction of being the only major market in the U.S. with four full-time contemporary music formatted radio stations.

WJKB, the Storer-owned station, will go from its contemporary music format on Aug. 16 in favor of an all-temp, conserva-
tive format.

The post-TV situation saw a battle of the bands between WXYZ, the ABC-owned outlet, WJKB with Robin Seymour, and WJBK.

Six or seven years ago, the 50,000-watt CKLW, just across the river in Windsor, began to feature a younger deejay line-up and more of the current pop singles. The CKLW General Station with its big wattage, has been effectively carving an important niche for itself in the Detroit market as well as in secondary markets in Ohio, Michigan, and Indiana.

The next significantly important change in the contemporary station line-up took place between WXYZ to a standard, no rock policy, line-up and WJKB and WJBK, with CKLW contributing its share to the hot pop policy in a similar degree.

Enter WKRN

The most exciting change in the status quo took place in November last year when WKRN pulled a complete 360-degree switch in music format and became the first contemporary music outlet in the state. WKRN is primarily a radio station.

WKRN's brand name is its format, a genre of garage, razzle dazzle and several new 'swingin' sun' men.

The impact of WKRN greatly altered the market picture, ratings-wise.

The tight play-list formula and concentration on hits has pulled WKRN's program directors from the station's ratings from obscurity up to a position of prominence.

Although many factors must be taken into consideration in reasoning a successful week like this, it is apparent that the station's format change is a major contribution to the overall picture of the changes as a certain sign of de-

change that is the most exciting change in the contemporary station line-up and that WJKB's format change is brought on primarily by the impact of WKRN on the market.

along with the solidifying of WXYZ's influence on its pop music audience as it climbs with increased competition in the same area from CKLW.

Other important factors to be taken into consideration in the affluity of the Storer Broad-

casting Company for conservative and undated music formats. WJBK will, along with WGBS, Miami; WHN, New York City; WW, Cleveland and KGBS, Los Angeles, be programmed musically from Storer head-

quarters music department in Miami.

At present Storer's 50,000-
watt station in Philadelphia is the company's foremost and highly acclaimed station in contemporary music. Top-rated Storer station, WSPD in Toledo, also features a pop music format.

Current Research

WJKB is presently in the survey of the listeners in Wayne, Oakland and McComb counties to keep in touch with their tastes, desires and preferences in radio.

"Although we have only com-
peted fully in the last 90 days our current survey we are learning that a majority of the people polled are desirous of the type of format we will be launching in August, states John Grubb, WJKB, program manager.

According to Billboard's May 16 Radio Survey Rating for Detroit, WOTE and WWJ reported conservative music formats. WCAK and WJKB features music of the standard variety, cut their primary from albums.

"WJKB's Sound of (Just Beautiful) Music and Total Information" News format is being designed to incorporate all members of the staff," said Grubbs. "Our air personalities are all top pros and are capable of handling any top 40 charted.

WJRB staff includes Marc Avery, Clark Reid, Bob Lee, Robin Weak and Bob Layne. Grubbs scouted rumor circulating in the trade in recent weeks that the station had been referred to WJKB in Philadelphia as program manager replacing William Wheatley.

"The rumors circulating to the effect that the station's format will be moved to WJKB or any other station are not in any way based on fact," emphasized Grubbs.

More Radio News

On Pages 24 42 & 43

NAB FORMAT CLINIC SET

WASHINGTON—Final plans for the third annual National Association of Broadcasters Programming Clini-

This clinic scheduled for this fall will deal with these areas:

- seven successful current radio programming strategies
- case histories of new creative pro-

gramming presented by the ABC staff and a local advertiser.

A three-man panel discussion on "Programming Musics with references to current format, pop-standard and conservative music formatted stations.

Discussions will also take place on radio news and editorial trends in talk and radio commercial production.

"The clinics are pilots and represent an all-out industry effort on the part of ABC to bring the fullest, the most exciting and creative programming ideas from the radio industry at large," said Taylor.

Program clinic dates have been scheduled for Sept. 9 at Rickey's Hyatt House, Palo Alto, Calif., Sept. 11, Plaza Plaza Motor Inn, Memphis, Tenn.; Sept. 12, City House Motor Inn, Omaha, Neb., and Sept. 25, Hilton Inn, Burlington, New.

WMCA "Good Guy" Harry Harrison, right, holder of his new pin and WMJR Newark) radio personality and execut-

OUT OF PROGRESS

And Jackson, Johnson to RCA Victor's all-star performer Tom Cooke, Harrison and Ber-

ning the station is on the Board of Directors.

I understand that St. Louis record promotion people are re-

roducing a memorandum distributed to them at KXOK, bearing the name of the station operation manager, Bud W. Connell. The memo read:

MEMORANDUM TO:
ALL RECORD PROMO

 bringen a broad-based policy.

The program area was a mere fantasy under the WKBK, Tom Connell to an all-time high.

It would seem to me, judging from the memo, that Mr. Connell is putting both himself and his station down with new enthusiasm.

One of the first moves was to "crummiest" records, "stupid" producer. It also appears to this writer that a station that is making so successful a mark in the market by programming so-called "new" records is on the downhill position on such unfortunate references.

The area promotion men would do better ignoring K-SOK and taking all of the disks over to WIL's new music director George Nichols, who has brought an open-door policy in the promotion area.

Last week I had the pleasant experience of presenting Connie Fram with the Billboard Award for being voted "The Most Popular Vocalist of 1964".

Billboard's annual deejay poll
The Single’s Here. #0281

The Album’s Coming! #R 6130

DEAN MARTIN
EVERYBODY LOVES SOMEBODY

The Hit Version

reprise

DINO’S GOT HIMSELF A BIG, FAT, GRABBIN’ WINNER!
46 70 89
JUST BE TRUE
Sue Chamber, Contribution 100
37 39 60
DO I LOVE YOU
Kenny, Philco 130
34 25 18
BAD TO ME
Ray Charles, Mercury 89
49 62 70
TELL ME
Shirley, Shawnee 86
29 33 35
HEY HARMONICA MAN
Sam Cooke, Mercury 47
44 55 75
SUGAR LIPS
Billie Holiday, Columbia 83
50 53 66
I BELIEVE
Artie Shaw, Capitol 57
67 70 90
AIN'T SHE SWEET
Willie Nelson, Capitol 69
33 28 29
ALONE
Norman Greenbaum, Philco 78
54 56 67
MIXED-UP SHUFFLE GIRL
Skeeter Davis, United 199
33 63 85
WHAT DO YOU DO IT FOR
Guy Mitchell, Imperial 10
52 71 91
ANGELITO
Buddy Holly, Capitol 74
57 60 72
I'M INTO SOMETHING GOOD
Cher, Capitol 76
43 43 50
WHAT HAVE I EVER DONE TO My
Sons Of The Harp, Epic 50
39 35 37
TENNESSEE WALTZ
Cats, RCA Victor 52
47 27 10
NO PARTICULAR PLACE TO GO
Chuck Berry, Chess 98
42 49 53
SHAVE YOUR LOVE WITH ME
Elvis Presley, RCA Victor 43
63 83 90
SHE'S THE ONE
Al Green, Atlantic 43
56 57 62
YOU'RE MY REMEDY
Jackie DeShannon, Columbia 78
55 67 80
ANYONE WHO KNEW WHAT LOVE WAS
Johnnie Ray, Columbia 82
45 46 51
I STILL GET JEALOUS
Linda Ronstadt, Epic 71
85 61 68
I WANT TO HOLD YOUR HAND
The Beatles, Capitol 80
52 82
SUCH A NIGHT
Toby Keith, Mercury 77
65 78 83
LITTLE LATIN LUPE
The Tokens, Decca 79
69 87
LOOKING FOR LOVE
The Lettermen, Columbia 81
30 26 26
REMEMBER ME
Mary Wells, Motown 75
88 80
MAYBE I KNOW
The Beach Boys, Capitol 84
88 75 90
AND I LOVE HER
The Beach Boys, Capitol 86
75 90
I SHOULD HAVE known better
The Beach Boys, Capitol 88
109

HOT 100—A TO Z—(Publisher-Licensee)

Billboard HOT 100

Billboard HOT 100

Billboard HOT 100

Billboard HOT 100

Billboard HOT 100
HER NEWEST HIT!

WHEN YOU LOVED ME

c/w

HE'S SURE TO REMEMBER ME

31654

DECCA RECORDS

www.americanradiohistory.com
MEMPHIS

TOP STATIONS

<table>
<thead>
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<th>Call Letters</th>
<th>Rank</th>
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<th>Format</th>
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<td>1630 AM</td>
<td>Religious</td>
<td>Earl Torgerson</td>
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TOP DISK JOCKEYS

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</table>

THE RADIO RESPONSE RATING of stations and individual personalities has been compiled by the National Association of Broadcasters. This information is based on the careful consideration of the airwaves by the nation's radio manufacturers and members of the broadcasting industry. The ratings are intended to provide a guide for the listener to the content and character of the programs broadcast on the radio airwaves.

FORMAT GUIDELINES: "Continue," etc.—Stations that play primarilyingles and LPs of a particular group. An aircheck of six minutes, exclusive of rock-and-roll and rhythm and blues music, as well as current singles and LPs of a group. "Mainstream," etc.—Stations that play primarilygeneral audience music, excluding rock-and-roll and rhythm and blues music. Stations that provide significant airplay to current or most popular artists of the wide range of music styles introduced in recent years by the recording industry. "Pop Standard," etc.—Stations that play primarily the standard music of the past, but with a certain degree of flexibility in the selection of material. "Top 40," etc.—Stations that play primarily current singles and LPs of the most popular artists and songs. "Contemporary," etc.—Stations that play primarily the music of the current era, but with a certain degree of flexibility in the selection of material. "Oldies," etc.—Stations that play primarily music of the past, but with a certain degree of flexibility in the selection of material. "Classical," etc.—Stations that play primarily classical music. "Country," etc.—Stations that play primarily country music. "R&B," etc.—Stations that play primarily rhythm and blues music. "Jazz," etc.—Stations that play primarily jazz music. "Other," etc.—Stations that play a variety of music styles.

STATIONS BY FORMAT

MEMPHIS: Nation's 42nd largest radio market, 9 AM, 2 PM, 1 contemporary, 1 standard; 1 pop/contemporary; 3 independent; 5,000 watts.

KWAM: 1,000 watts day. Independent. Mutual affiliation. Music format: Country and Western. No special promotions. It is claimed by the station that it is the only station in the area that plays music from the 1930s up to the present day. It is also claimed by the station that it is the only station in the area that has a weekly variety show. It is also claimed by the station that it is the only station in the area that has a weekly country and western show. It is also claimed by the station that it is the only station in the area that has a weekly old-time radio show. It is also claimed by the station that it is the only station in the area that has a weekly blues show. It is also claimed by the station that it is the only station in the area that has a weekly rock and roll show. It is also claimed by the station that it is the only station in the area that has a weekly rhythm and blues show. It is also claimed by the station that it is the only station in the area that has a weekly jazz show. It is also claimed by the station that it is the only station in the area that has a weekly classical music show. It is also claimed by the station that it is the only station in the area that has a weekly news show. It is also claimed by the station that it is the only station in the area that has a weekly sports show. It is also claimed by the station that it is the only station in the area that has a weekly weather show. It is also claimed by the station that it is the only station in the area that has a weekly traffic show. It is also claimed by the station that it is the only station in the area that has a weekly cooking show. It is also claimed by the station that it is the only station in the area that has a weekly children's show. It is also claimed by the station that it is the only station in the area that has a weekly health show. It is also claimed by the station that it is the only station in the area that has a weekly business show. It is also claimed by the station that it is the only station in the area that has a weekly education show. It is also claimed by the station that it is the only station in the area that has a weekly science show. It is also claimed by the station that it is the only station in the area that has a weekly religion show. It is also claimed by the station that it is the only station in the area that has a weekly arts and culture show. It is also claimed by the station that it is the only station in the area that has a weekly government show. It is also claimed by the station that it is the only station in the area that has a weekly sports show. It is also claimed by the station that it is the only station in the area that has a weekly weather show. It is also claimed by the station that it is the only station in the area that has a weekly traffic show. 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BOBBY JAMESON SAYS:

"I'M SO LONELY" and
"I WANNA LOVE YOU"—1934

on TALAMO Records

NOW
A GREAT NEW SONG!
4 WONDERFUL RECORDS!

“MARNIE”
THEME FROM THE ALFRED HITCHCOCK PICTURE “MARNIE”
RCA Italiana Tops On Record Parade

By SAMI STEINMAN

FLUGTIG—Continued domination of Italian disk market by RCA is indicated by results of Cantagio (Singing Tide) poll for week ending Nov. 1. Morandi, teenage star emerging as winner with "II Cigno D'Al Te" (On My Wings Before You), a song already high in the best sellers list.

Last year's winner of the newcomer's contest, Michele, finished in second place, scoring 992 to Morandi's 711. Morandi, who led from the very first day through popular vote, has had his record held up in the contest.

A flock of other singles on Atlantic have been getting action, topped by Solomon Burke's "I Want Somebody Needs Somebody to Love." Others are Carl Thomas' "I Got No Time to Lose," "Jamaica Sku," the Ska Kings and "Soul Dressing" by Booker T. and the MG's. Other action is on the MG's on the Stax label distributed by Atlantic and by Best Fab Ford

Last week, RCA's "Lett Sartu," director of albums and merchandising for Atlantic, stated: "The 20 new albums we released recently have also stirred a great deal of sales excitement among distributors and dealers. We have had tremendous cooperation from dealers and racks in the way our new product has been displayed.

ENJOY POPULAR PRICES on our newly remodeled 1500-room, world-acclaimed SHERMAN HOUSE

Yes, everything has been newly decorated just for you and yours. At these popular prices extend even to our fabulous gourmet restaurants...

COLLEGE INN-PORTEHOUSE
Porthouse Lounge/ Grill
Well-Of-The-Sea, Cafe Calico

Everything exciting is within walking distance, radio, television and TV. Drive-in parking.

No charge for children under 12.

SHERMAN HOUSE
Clark & Randolph/Chicago/6 2-1666

FAMED PIANIST ARTUR RUBINSTEIN (second from left) is greeted in Sydney, Australia, prior to his concert appearances (left to right): Claude Pickford, manager of RCA's record division; Mrs. Rudl Tolmay, Mrs. Rubinstein, and Rudl Tolmay, managing director of RCA of Australia.

ANDY WILLIAMS receives his Billboard award for the LP "Days of Wine and Roses," selected best vocal album in the publication's 16th annual DJ artist popularity poll. Bill Wardlow, CBS West Coast advertising general manager, does the honors backstage during a taping of Williams' TV show.

Comedy Disks Selling Big In Norway

OSLO—Norway is having its success with comedy records. John Johansen, who doubles as sales manager and A&R director for A/S Nera, representatives in Norway for RCA Victor, has just gotten the third comedy extended play into the charts.

The Cantagio Exportation of the Cantagio to the U.S. and South America was also announced at the end of the final night. Ezio Rudnelli, promoter, will join with Mario Manni and Italy's Enterprise of New York in sending a caravan that will tour in 10 cities in six States, with a final night at Carnegie Hall Oct. 3. Later in the same tour (Because) the group will fly to South America to repeat the contest in Argentina and Brazil. Radalini still hopes he can add a fourth continent to the list by making a similar arrangement before year's end in Japan.

The Cantagio was one of most successful musical tours ever held in Italy. Spectators at the various outdoor sessions totaled approximately 250,000 and several million people, who lived in the roads and piazzas, hailed the singers.

Christy Minstrels To Do TV Series

NEW YORK—The new Christy Minstrels, Columbus, record artists, have been signed by the National Broadcasting Company for a summer TV series, "Ford Presents the New Christy Minstrels," which will air on NBC-TV, Thursdays, Aug. 6 through Sept. 17.

The first two shows will be taped at the New York World's Fair, with future locations at a West Coast amusement park, the UCLA campus and a riverboat.

Harmonica Have Inning

NEW YORK — The resurgence of several musical instruments in popularity may be traced directly to records. The guitar and banjo were resurrected from restricted use in the West and South, to prominence on national TV shows, along with New York City's folk scene in Greenwich Village, and night clubs across the nation, all as a result of the pop-folk and hootenanny records.

Another instrument, the harmonica relegated to the days of Tom Sawyer, has been enjoying new prominence in a variety of efforts through the efforts of pop artists.

Proof that the harmonica is very solidly "in" as the instrument of choice is the recent popularity of Steve Wonder and his hits, "Hey Harmonica," and "My Soul," both on Motown. The British groups use the instrument strongly, achieving the sound that is now sweeping the nation. The Rolling Stones highlighted their arrangements in a recent London album with Brian Jones rough blues harmonica. The Dave Clark Five included harmonica arrangements on its second Epic album. Following up their success with "Love Me Do," the Beatles rely heavily on John Lennon's harmonica in their new single release, "A Hard Day's Night."

The harmonica is riding the crest of a popular revival, which started in England, the Jamaica Sku, Milie Small's hit, "My Boy Lollipop," used the new format will feature arrangements on stage that figures so prominently on the bandwagon.

A number of radio stations across the country are hopping on the promotional harmonica bandwagon. WXIT, New Orleans, is planning a round-the-clock Beatles' promotion, offering harmonica harmonics as prizes time tagged into their show. WXIT, New Orleans, is planning a round-the-clock Beatles' promotion, offering harmonica harmonics as prizes time tagged into their show.

M. Hohner, Inc., the harmonica manufacturers, Hicksville, L.I., N.Y., has offered to arrange similar harmonica promotions for any radio station interest.

Coverage Expanded

DETROIT—The Detroit Free Press, Detroit, Mich., a three-high fidelity and stereo department, which has been previously developed by Definitive Records and components, Mort Persky, department editor, said that while coverage of classical records and components will continue, the new format will feature reviews of current pop, folk, jazz and rock albums, interviews with top recording personalities and Billboard's best selling record listings.
The MGM Records sound track recording from "The Unsinkable Molly Brown" (E/SE-4232 ST) means unsinkable sales in '64. Already zooming up the charts, this LP contains the great Meredith Willson music, songs by Debbie Reynolds, Harve Presnell and the rest of the cast exactly as they are sung in the wide and wonderful MGM motion picture. The album not only contains tunes from the hit Broadway musical, but songs written especially for the picture by Mr. Willson. "The Unsinkable Molly Brown" sound track is one of the bright stars in the galaxy of MGM Records 5-Star Sound Track Spectacular, the most powerful release of movie music product in the company's history!
Connie Francis sings all the songs from her great new MGM motion picture on the album “Looking For Love” (E/SE-4229). It's Connie's biggest film and the album is bound to be one of the hottest sellers in her career. She sings up beat tunes and ballads, many of them specially written for use in the picture. “Looking for Love” is a chart topper; the kind of album her fans are sure to want after seeing her great new motion picture.

Looking For Sales? Love Those Profits? The new Connie Francis album “Looking For Love” is one of the brightest stars in the galaxy of MGM Records 5-Star Sound Track Spectacular, the most powerful release of movie music product in the company's history! National distribution advertising and publicity of the movie that tie in with the album means big sales for you!
Dimitri Tiomkin's score from Samuel Bronston's lavish and exciting Cinerama motion picture "Circus World" (E/SE-4252 ST) makes the sound track from the film one of the season's hot ticket albums of the year. The music catches the glitter as well as the tense drama of circus life. The album is filled with masterful melodies that bring "Circus World," which stars John Wayne, Claudia Cardinale and Rita Hayworth, vividly to the mind's eye at first hearing. The original sound track recording of "Circus World" is a three-ring winner in the MGM Records 5-Star Sound Track Spectacular, the most powerful movie music LP release in the company's history.

The new motion picture "The Carpetbaggers" stacks up as one of the great film dramas of the 1964 season. The sound track music recording of "The Carpetbaggers" (A/AS-45) exclusively available on Ava Records and distributed solely by MGM, captures all the shocking action of the film. The critical acclaim and big box office that has come to "The Carpetbaggers" coupled with the intense excitement of the music adds up to more LP star power in the MGM Records 5-Star Sound Track Spectacular. National advertising and publicity on the films means bigger, better and more profit-filled album sales for you!
MGM Seven Arts Production of "The Night of the Iguana" has been called the most provocative motion picture of the year. "Music From the Sound Track and Other Music Inspired by the Motion Picture The Night of the Iguana" (E/SE-4247) is one of the most formidable albums in the MGM Records 5-Star Sound Track Spectacular—the most powerful movie music LP release in the company's history! National advertising and publicity on all of these powerhouse films mean profit-filled album sales for you!

The MGM Seven Arts Production of "The Night of the Iguana" has been called the most provocative motion picture of the year. "Music From the Sound Track and Other Music Inspired by the Motion Picture The Night of the Iguana" (E/SE-4247) is one of the most formidable albums in the MGM Records 5-Star Sound Track Spectacular—the most powerful movie music LP release in the company's history! National advertising and publicity on all of these powerhouse films mean profit-filled album sales for you!

MGM Records is a division of Metro-Goldwyn-Mayer, Inc.
NEWS OF THE WORLD

LONDON

Advance orders for EMI's new recording of the Beatles' 1961 classic, "From Me to You," has exceeded 250,000 copies. To promote their new album, which is now in stores, the Beatles appear live on ABC's "Jukebox," following the end of a TV series which the company plans to continue after the program. RCA Victor plans to release the Beatles' second LP, "Juliet and Romeo," three and a half year-old recording of "Such A Night" as their first single in January.

Next week, Parlophone issues a new Cilla Black disk, "Cilla," which follows the release of "The Jones Family," the single issued by the London Symphony Orchestra. It was to have been released in Germany, where there was a reception for Woody Herman and his band. Meanwhile, Shirley Temple has recorded a big with a big band... Visitors include Sid Shirrell of the American Legion in Britain.... The cast which included the Radia- tion, "I Miss America," which is now being directed by Rose Marie, again cancel- ed her engagement to appear at the Imperial Room in London.

Ivy Galbraith is discussing with impresario Harold Davidson the possibility of hosting the solo tour of the Charles Aznavour.

SYDNEY

Dave Guard, formerly with the Kingston Trio, is now living in Sydney, Australia, where he is recording a big scale folk concert at the Paddington Town Hall. Gary Sherry and his trio, who are also recording a big band which included the Radio- tion, "I Miss America," which is now being directed by Rose Marie, again cancel- ed her engagement to appear at the Imperial Room in London.

Ivy Galbraith is discussing with impresario Harold Davidson the possibility of hosting the solo tour of the Charles Aznavour.

Rome: Another Singing Tour of Italy named Castailla 64 will leave Triceto Sept. 4 for 21 stops on its European tour. The tour will end Sept. 26, Festival of Science, at Lucca. The group will be led by Luigi Torretta titled "Cosmic Men," which is a group formed in Europe.

ROME

DAVID GOODE

Meeting up: The teen idol, following the presentation of the weekly's Best Instrumental of the Week LP, "Themes for Young Lovers."
In Number of Subscribers
In Subscriber Action
In Advertising Sales

**Billboard**

is Number 1 . . . Internationally
In Joseph E. Levine’s great new Paramount movie, “Where Love Has Gone,” the voice that sings the unforgettable title song by Cahn & Van Heusen belongs to Jack Jones,

who records exclusively for Kapp Records.

Ready for a chart-busting record?
A wonderful, wonderful song from a great new Walt Disney picture.

A SPOONFUL OF SUGAR
(HELPS THE MEDICINE GO DOWN)
from WALT DISNEY'S "MARY POPPINS"
MARY MARTIN
and the
DO-RE-MI CHILDREN'S CHORUS

Where on earth does Kapp find all those terrific new singers?
**COUNTRY MUSIC**

**White Mills, Pet Milk Team To Sponsor 'Opry' Shows**

NASHVILLE—Martha White Mills and Pet Milk Company, long-time supporters and sponsors of "Grand Ole Opry" shows, have extended their plans to sponsor live "Opry" shows throughout the nation.

The first co-sponsored event, held in Mobile, Ala., Friday, July 17, featured Lesser Flutt and Earl Scruggs, the Foggy Mountain Boys, Ken Doolin, Wells, Wright, the Tennessee Mountain Boys, and special guests Willifred Gilmore and Ray Pillow. The show was underwritten by Jack Cardwell and Luke McDaniel, WTUF announcers. This was the first stage show presented in the recently completed Mobile Municipal Auditorium and attracted over 7,000 people.

In honor of the occasion, the day was declared Country Music Day by official proclamation and all performers were made honorary citizens and given keys to the cities of Mobile and dauphin, Pritchard, Ala. A barbecue, free to the public, was sponsored by Radio WTUF, Mobile, which raised $2,000 to an all-country format. Over 6,000 people turned out for the event.

The second Martha White-Pet Milk show was held July 18 in Augusta, Ga., in cooperation with Radio WGRS. Over 6,000 people attended, making it one of the largest crowds to witness a performance in the 24-year-old Bell Auditorium, according to Josh Bedenfield, manager.

The two shows were under supervision of Joe Taylor, Martha White Mills advertising manager, who is currently in St. Louis conferring with officials concerning schedules for future shows.

**NASHVILLE SCENE**

By ROSELLYN HUNTER

Epic artist Stan Hitchcock and Billy Sherrill, Epic's Nash-ville, which recorded back to Nashville last week after attending the Epic distributors' meeting in Miami, where they promoted Stan's latest Epic release "Old Red," while in Miami, Stan appeared on a TV record hop along with Bobby Vinton, Adam Wade and Roy Hamilton... Marvin Hughes, Capitol's Nashville man, is taking a last vacation to Florida. Billy Graves, assistant a&r man, is keeping things going during his absence.

Fred Foster Sound Studio has a heavy schedule, including sessions for such names as Boots Randolph, Jimmy Clanton, Len Van Dyke and Ronnie Self. Randolph has just returned from playing a week at Al Hirt's club in New Orleans. Larry Light, half of the ABC-Paramount Light Brothers duo, is currently on a basic training tour for Uncle Sam in Columbia, S.C. Sheriff Lee is hoping for release as a single artist while Larry is in the employ of the Army.

Harold Pounds, of Canada's Sportown Records, was a recent Nashville visitor. He has been working with Starday concerning the expansion of Starday sales and releases in Canada on the Sportown label. Starday has represented Staray in Canada since the founding of the label in 1952... NASHVILLE'S BMI has now a new address, 710 16th Avenue, South... Dean Greer, president of Acet Records, West Point, Va., is working on plans for another session to be held here the second week of August... Thurston Moore in town from Denver. While here he made a trip to Gordon Terry's Terry Town Park in Lorello, Tenn, where featured artists were Kitty Wells, Johnny Wright and the Tennessee Mountain Boys. Thurston is handling the mail distribution for Kitty's Country Kitchen Cookbook.

**Key Inks Billy Walker**

NASHVILLE — Jimmy Key, of Key Talent, has announced the signing of Billy Walker, "Grand Ole Opry" and Columbia Records artist, to a long-term management contract. The addition of Walker to the Key roster gives them three top country music names. Others are Jimmy Newman and Dave Dudley. Key also directs several promising newcomers to the country music field, including Linda Manning, David Price, Buddy Meredith, George Kent and Lette Moore.

**CMA List Grows**


A SURE WINNER ALREADY IN THE CHARTS

"MEET ME TONIGHT OUTSIDE OF TOWN"

JIM HOWARD

Del-Mar '6103

Distributed nationally by SOUND OF NASHVILLE

156 Rogers St., Atlanta, Ga.

Breaking Big in the Southeast

JOHNNY FOSTER'S MY OWN B.W.

TAKE BACK MY HEART

Capitol '62

CAPA RECORDS

805 A Government St., Mobile, Ala.

Distributed nationally by Sound of Nashville

156 2nd Ave., S.W., Nashville, Tenn.

Breaking Sun 244-1124

JOHNNY CASH BELSHAZAAR WIDE OPEN ROAD

Sun "A93

SUN RECORDS

529 Madison Memphis, Tenn.

Say You Saw It in Billboard

**hon country music special survey**

**Billboard Special Survey**

For Week Ending 8/1/64

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE, Artist, Label &amp; No.</td>
<td>Made on Chart</td>
</tr>
<tr>
<td>ME</td>
<td>Roger Miller, States 1081</td>
</tr>
<tr>
<td>ME</td>
<td>Your Heart's Beating Fast, Capitol 2069</td>
</tr>
<tr>
<td>ME</td>
<td>The Cowboy In The Continental Suit, Columbia 3494</td>
</tr>
<tr>
<td>ME</td>
<td>The Sound Of The Mighty, Columbia 3494</td>
</tr>
<tr>
<td>ME</td>
<td>Be My Lover, Columbia 3473</td>
</tr>
<tr>
<td>ME</td>
<td>I Ain't Got You Anymore Any More, Decca 1042</td>
</tr>
<tr>
<td>ME</td>
<td>Brother, Brother, Brother, Decca 1042</td>
</tr>
<tr>
<td>ME</td>
<td>Remember, Remember, Decca 1042</td>
</tr>
<tr>
<td>ME</td>
<td>What A Day That Was, She's Gone</td>
</tr>
<tr>
<td>ME</td>
<td>Try To Remember, Decca 1035</td>
</tr>
<tr>
<td>ME</td>
<td>That's What A Fool's Gonna Do, Decca 1035</td>
</tr>
<tr>
<td>ME</td>
<td>You Gonna Be Mine, Decca 1035</td>
</tr>
<tr>
<td>ME</td>
<td>Ring Of Fire, Decca 1035</td>
</tr>
<tr>
<td>ME</td>
<td>I'm Gonna Be A Sport, Decca 1035</td>
</tr>
</tbody>
</table>

**hot country single**

Billboard, August 1, 1964
HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY
FOR WEEK ENDING 8/1/64

This Week Last Week TITLE, Artist, Label & No. Weeks on Chart
1 1 MOONLIGHT AND ROSES Jack Greene, RCA Victor LPM 1284 (M); LSP 2894 (S) 9
2 2 GUITAR COUNTRY RCA Victor LPM 2783 (M); LSP 2783 (S) 26
3 6 I WALK THE LINE Johnny Cash, Columbia CL 2190 (M); CS 8900 (S) 9
4 4 MORE HANK SNOW SOUVENIRS RCA Victor LPM 2815 (M); LSP 2815 (S) 15
5 5 BEST OF BUCK OWENS Mercury, Mercury 8003 (M); DS 4005 (S) 4
6 2 ON THE BANDSTAND Buck Owens, Capitol 1 1970 (M); ST 1789 (S) 30
7 8 BILL ANDERSON SINGS Decca DX 4477 (M); DL 74407 (S) 11
8 9 LORETTA LYNN SINGS Decca DL 4467 (M); DL 74402 (S) 10
9 7 SINCERE—THE BEST OF JOHNNY CASH Columbia CL 2039 (M); CS 8203 (S) 30
10 13 FLATT & SCRUGGS RECORDED LIVE AT VANDERBILT UNIVERSITY Little Feat & Earl Scruggs, Columbia CL 2134 (M); CS 9792 (S) 18
11 11 BLUE AND LONESOME George Jones, Mercury MG 29056 (M); SR 60509 (S) 5
12 12 SAGINAW MICHIGAN Lefty Frizzell, Columbia CL 2169 (M); CS 9949 (S) 16
13 10 BUCK OWENS SINGS TOMMY COLLINS Capitol AR 1009 (M); ST 2000 (S) 30
14 15 FOLK SONG BOOK Eddy Arnold, RCA Victor LPM 2811 (M); LSP 2811 (S) 21
15 14 OUR MAN IN TROUBLE Dot Bowman, RCA Victor LPM 2831 (M); LSP 2831 (S) 7
16 17 STORY SONGS FOR COUNTRY FOLKS Kenny Yount, Mercury MG 29060 (M); SR 60505 (S) 25
17 19 PORTER WAGONER—IN PERSON RCA Victor LPM 2840 (M); LSP 2840 (S) 7
18 18 THERE STANDS THE CLASS Coral, Coral 1007 (M); CS 9772 (S) 5
19 16 THE BEST OF GEORGE JONES United Artists GAL 3001 (M); DS 6921 (S) 30
20 20 NIGHT LIFE Key Price, Columbia CL 1973 (M); CS 8721 (S) 30

COUNTRY MUSIC CORNER

By BILL SACHS

Linda Manning, of Rice Records, and her manager, Jimmy Key, of Key Talent, Nashville, were in Cincinnati Friday and Saturday (24-25), where Linda appeared on WLW’s “Midwest-ern Hayride” Saturday night. While in Cincinnati, Linda and Jimmy met with WLW producers and executives regarding a proposed TV series she plans for the fall. . . . Davy Dudley is in Kansas City, Mo., this week for a four-day stand at Chestnut Inn. From there he hops into Louisiana and Texas for a string of one-nighters. Dave is currently scouting for a farm in the Nashville sector, and plans to locate there this fall. . . . Jimmy Newman is on tour this week in Michigan and Wisconsin. Tex Williams, now in the midst of a 10-week tour of Japan, Korea, Okinawa and the Philippines, is due back in the U.S. about Aug. 10. After a few days’ visit with his wife, Dallas, and daughter, Sandy, Tex will embark on an extended tour of the Pacific Coast and Midwest, arranged by his manager Jack E. Murrah. George Kent and his combo, The Little Wrecks, following an eight day stand at the Frontier Days Celebration, Cheyenne, Wyo., (Continued on page 45)

NOTE: “Economy Series” now 25 strong packages. 12 to 18 songs each LP—Full color covers—Top names: The Deal is Right—Inquiries from rack jobbers and distributors invited.

PLUS: To help Dealers make more Country Music Dollars.
1. “Country Corner” all-metal Display Racks (available Free to dealers with qualifying orders for Starday albums)
2. Country Juke Box Oldies—Prepaks or individually
3. Co-op advertising and dated billing by arrangement with Starday distributors.
4. 100% exchange privilege—always since our founding over 12 years ago.

FREE—ON REQUEST
New Illustrated Catalogs with 200 Albums pictured in Miniature.
New Listings with Complete Album Contents.

NOTE: The 1964 Plan is in two phases:
August 1—6 new Starday LPs and 5 new Nashville Economy LPs.
September 1—8 more Starday LPs and 10 new Oldies Singles.

Watch for further announcements

COLUMBIA ARTIST DEL REEVES (second from left) snapped as he departed Nashville recently for a two-month tour of the Orient and England. Offering box voyage greeting are Shorty Lavender (left), of the Hubert Long Talent Agency; Walter Haynes, of Moss Rose Publications, and Hubert Long (right), head of the talent agency and publishing firm. Reeves is managed by the Long office and recently signed a long-term writer’s pact with the Moss Rose firm.
August 1, 1964, BILLBOARD
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Group</th>
<th>Week</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>THE ALLIGATORS - A HARD DAY'S NIGHT</td>
<td>The Beatles</td>
<td>9</td>
<td>Verve</td>
</tr>
<tr>
<td>2</td>
<td>HELLO, DOLLY!</td>
<td>Roger Miller</td>
<td>24</td>
<td>MGM</td>
</tr>
<tr>
<td>3</td>
<td>HELLO, DOLLY!</td>
<td>Roger Miller</td>
<td>12</td>
<td>MGM</td>
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<tr>
<td>4</td>
<td>GEZ/GILBERTO</td>
<td>Gilberto</td>
<td>14</td>
<td>Angel</td>
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<td>5</td>
<td>THE CLARK FIVE</td>
<td>The Clark Five</td>
<td>13</td>
<td>Eagle</td>
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<tr>
<td>6</td>
<td>COTTON CANDY</td>
<td>Barbara Streisand</td>
<td>15</td>
<td>RCA</td>
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<td>7</td>
<td>THE BEATLES - THE THIRD ALBUM</td>
<td>The Beatles</td>
<td>23</td>
<td>EMI</td>
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<tr>
<td>8</td>
<td>HONEY IN THE HORN</td>
<td>The Beatles</td>
<td>15</td>
<td>EMI</td>
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<tr>
<td>9</td>
<td>SOMETHING SPECIAL FOR YOUNG LOVERS</td>
<td>Johnnie Rivers at the Pump</td>
<td>13</td>
<td>Capitol</td>
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<td>10</td>
<td>CALL ME IRRESPONSIBLE AND OTHER HIT SONGS</td>
<td>Ray Charles</td>
<td>15</td>
<td>Mercury</td>
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<tr>
<td>11</td>
<td>THE BEATLES' SONGBOOK</td>
<td>The Beatles</td>
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<td>12</td>
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<td>17</td>
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<tr>
<td>13</td>
<td>MARY WELLS' GREATEST HITS</td>
<td>Mary Wells</td>
<td>18</td>
<td>Motown</td>
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<tr>
<td>14</td>
<td>THE WORLD WITHOUT YOU</td>
<td>The Barbra Streisand Group</td>
<td>69</td>
<td>Columbia</td>
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<td>15</td>
<td>THE SONGBOOK</td>
<td>The Beatles</td>
<td>47</td>
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<td>16</td>
<td>MOON RIVER AND OTHER GREAT MUSIC</td>
<td>Barbra Streisand</td>
<td>67</td>
<td>Columbia</td>
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<tr>
<td>17</td>
<td>WHO'S AFRAID OF VIRGINIA WOOLF?</td>
<td>James Last</td>
<td>16</td>
<td>Columbia</td>
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<tr>
<td>18</td>
<td>TODAY, TOMORROW</td>
<td>Barry White</td>
<td>17</td>
<td>United Artists</td>
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<tr>
<td>19</td>
<td>GLAD ALIVE</td>
<td>The Beatles</td>
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<td>EMI</td>
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<td>The Beatles</td>
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<td>17</td>
<td>Decca</td>
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<td>The Beatles</td>
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<td>WITH ED RUDY</td>
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</tbody>
</table>

For week ending August 16, 1964
WHAT DOES A PAGE FULL OF MONEY LOOK LIKE???

STEVIE WONDER

BRENDA HOLLOWAY

I'M ALONE

MARVIN GAYE

I CRY

I'M ALONE

HITS ARE OUR BUSINESS...AND YOURS

MOTOWN RECORD CORP

2648 West Grand Blvd.
Detroit, Mich.
AUSTRALIA
(Courtesy Music Maker, Sydney)

[Note: Local radio stations]

BRITAIN
(Courtesy New Musical Express, London)

[Note: Local radio stations]

[Advert for "KISSIN', I TELL A"
Belinda (Ducal-Francis, Essex)]

[Advert for "WE'RE Music"
Dave Ltd., London]

[Advert for ".fields"
Multitone Ltd., London]

[Advert for "My Music"
Proby Records, London]

[Advert for "This Last"
Chappell Ltd., London]

[Advert for " Probly, YOU"
QTS, publisher of daily newspapers in Yugoslavia]

[Advert for "This Last"
Chappell Ltd., London]

CHILE
(Courtesy Mundo Musical)

[Note: Local radio stations]

COLOMBIA
(Courtesy Mundo Musical)

HOLLAND
(Courtesy Paramounts)

MEXICO
(Courtesy Audiomusica)

[Note: Local radio stations]

[Note: Local radio stations]

DENMARK
(Courtesy Quan)

[Note: Local radio stations]

FLEMISH BELGIUM
(Courtesy Jaarbeek Magazine)

ITALY
(Courtesy Musica e Discchi, Milan)

[Note: Local radio stations]

PHILIPPINES

[Note: Local radio stations]

[Note: Local radio stations]

[Note: Local radio stations]

[Note: Local radio stations]

SOUTH AFRICA

[Note: Local radio stations]

YUGOSLAVIA

[Note: Local radio stations]

Sydney Publisher Acquires Stations

SYDNEY—John Fairfax Ltd., publisher of two of Sydney’s daily newspapers, The Sydney Morning Herald and The Sun, has purchased the Australian Investments of Associated Television Limited of Australia. The purchase involves substantial interests in Australian radio and television stations.

The sale includes the transfer of interests in the Macquarie Broadcasting Network radio stations 2GB, Sydney; 3AW, Melbourne; 7TF, Brisbane; 2CA, Canberra; 2WL, Wollongong; 2LT, Lithgow; and television stations ATN, QTQ, Adelaide; NBS, Brisbane; CTN, Canberra; 7RT, Richmond; WIN, Wollongong; CBC, Orange, and RTV, Wagga.

Associated Television London, one of the world’s largest production companies, retains its program distribution organization. It is anticipated the sale will continue to deal independently with all TV stations.

Brainwashed billboard

BILLBOARD, August 1, 1964
LOUIS PRIMA
SINGS A LULLABY?
“STAY AWAKE”
IS A REAL SLEEPER!
IT’S FROM
THE GREAT NEW WALT DISNEY FILM
“MARY POPPINS”
PLUS
“A SPOONFUL OF SUGAR”
(MARY POPPINS’ SONG)
Both On
P-108
PRIMA

special deal for distributors call collect immediately Las Vegas area code 702 736-2046
CHUM a Chum To Torontonian
TORONTO — A 27-year-old resident of a Toronto suburb may lose his life to radio CHUM. Recently, Sterling Allison, experiencing a shiny in his car as he drove it away from a repair shop suddenly heard his name over the car radio.

"Sterling Allison this is a life or death announcement. Stop your car immediately, the radio warning Allison did. He then learned a mechanic at the garage had discovered that the nuts had been left off the ends of the car's steering column. Remembering that Allison's car radio had been set at 1050, he placed a call to CHUM for assistance.

Get OK for Station
AUSTIN — Construction began last week with the Federal Communications Commission approval of the sale of KFI-FM to the ownership of the Southwest Republic Corporation, according to Rod Kennedy, station manager.

The corporation, composed of nine local patrons, has purchased a combined AM-FM-TV radio and TV operation, Kennedy said.

WBOF Is Bought
VIRGINIA BEACH — This ocean resort's only radio station, WBOF, off the air since February, will be given a new lease on life with purchase of the 5,000 watt station this month by Radio Associates, Hilton Valentine and communications executive Arthur W. Arnsdale, owner of WAVA AM-FM, Arlington, Va., and WXVA, Charles Town, W. Va., and licensee of WARR-FM, Warren ton, Va.

PROGRAMMING NEWSLETTER

Stations Should Chart Course
By BILL GAVIN

CONTRIBUTING EDITOR

AMONG THE THOUSANDS of stations programming popular music, it has become a custom to have a playlist of single records from which all program selections are made.

At the top of the list are the hits. These may number all the way from 5 to 50 — or even more—but the preferred number is 40. These are records which are reported to be in greatest demand at the record stores and/or on the station's telephones. Also on the playlist, in addition to the top hits, are numerous other records, selected, for the most part, on the basis of someone's judgment as to their likelihood of becoming hits.

Most stations require more frequent plays from the hit group, on the assumption that their proven demand in sales and requests assures their greater acceptability to radio listeners.

Of late, there appears to be a growing interest in shorter hit lists and even shorter playlists. Broadcasters are beginning to question the supposed magic in the No. 40. In a large city, the top five singles may sell 25,000 per week, while the bottom 10 on the local charts will do well to total 2,000 sales among them. More and more radio's chart makers are complaining about the difficulty in making up a list of 40 bona fide hits. The discrepancy between the top five and the bottom 10 or 15, in terms of retail sales, is so vast as to raise serious doubts about putting these records on the same list.

THE LOWER HALF of the top 40 contains three kinds of records: (1) former top hits that are nearing the end of their popularity span; (2) strong gainer that are headed for the top 10; and (3) limited items that sell enough to rate a number but never enough to break into the top 20. Rating and playing these different types strictly according to their chart numbers is obviously to ignore the degree of listener appeal, shown by chart movement and direction. Operators of a top 40 formula who have treated their charts as weekly chapters of their own hit lists will have found their programming vulnerable to competitors who emphasize the dynamic movement shown by the weekly sales reports.

There are also those occasional instant hits which are obvious smashmes from the very first day of display, but which must wait for two weeks before penetrating the statistical roadblocks of the "survey" in order to become accepted by a majority of a station's listeners. Any music director worth his salary can tell by initial sales reports from a few stores when any of his picks are des igned for high chart action. And yet so deeply rooted a tribal ritual has the top 40 chart become that no record can be treated as a hit until an ar ithmetical house-pics assigns it a number of 40 or less.

What is a hit? Are there really 40 hit records in a market — local or national — at any one time? Why not 20 or 50 or 100? By the time a record has peaked at No. 1 on your chart, how many of your listeners are already getting tired of hearing it on your station? By the time it has dropped back down to No. 30, how many other listeners find it boring? If you cut your chart down to 10, or even 20 — what else are you going to play in order to space out a stagnant monotony of repetitions?

SOME STATIONS feature a "countdown" of their complete top 40 records during a daily three hour stretch. Many others "unveil" the new survey once or twice a week. In a few cases, the new survey doesn’t go on the air until four or five days after it has been taken. Whenever I hear one of these stations on the air, I can’t help wondering how many listeners few days afterward to learn that last week's No. 15 record is now No. 25. It has always struck me as remarkable that no station has tried utilizing this air time by playing a chart song that is moving up, plus, perhaps, the top five.

The station that shortens its list starts off with one obvious advantage: it reduces the amount of time and space given over to mathematical mumbo-jumbo. A second advantage is that the tired old hits disappear sooner. A third advantage is that the more frequent repetition of the stronger new hits.

On the other hand, the short list, with its almost inescapable repetition of every record every three hours, runs the risk of offering little

Continued on page 40
Focus on the Deejay Scene...

One of Houston's livelier new additions to the DJ scene is KPDR's Billy Calder. Calder, who holds down the afternoon hours at KPDR, is becoming famous as the guy who is bringing showbiz back to Houston. Calder has organized "The Show Biz Army," which now numbers 2,000 enlisted members, who have vowed themselves to keeping the original premise of entertainment and the show business life alive in Houston.

One of the first things the "Army" did was to con the honorary rank of colonel in Calder's "Show Biz Army" from Billy Calder during ceremonies recently in Houston.

POP-STANDARD SINGLES
Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular mid-summer records of the week. Rank order here is based on relative numbers as on Hot 100.

<table>
<thead>
<tr>
<th>#</th>
<th>Last Week</th>
<th>This Week</th>
<th>Made on</th>
<th>From this week's Hot 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVERYBODY LOVES SOMEBODY</td>
<td>Dean Martin, Reprise 3081</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>THE GIRL FROM IPANEMA</td>
<td>Getz-Gilberto, Verve 30323</td>
<td>9</td>
<td>10</td>
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<td>3</td>
<td>(You Don't Know) HOW GLAD I AM</td>
<td>Nancy Wilson, Capitol 5106</td>
<td>12</td>
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<td>4</td>
<td>PEOPLE</td>
<td>Ray Charles, Columbia 42765</td>
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<td>5</td>
<td>YOU'RE MY WORLD</td>
<td>Bill Black, Capitol 51094</td>
<td>26</td>
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<td>6</td>
<td>ALL-OVER, Ray Charles Singers, Command 4049</td>
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<td>SUGAR LIPS</td>
<td>LHA in RCA Victor 8391</td>
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<td>8</td>
<td>I BELIEVE</td>
<td>Bachelors, London 56327</td>
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<td>I STILL GET EMOTIONAL</td>
<td>Louis Armstrong, Kepp 597</td>
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<td>I WANT TO HOLD YOUR HAND</td>
<td>The Beatles, Parlophone 267</td>
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<td>11</td>
<td>LOVE IS ALL WE NEED</td>
<td>Vicki Dana, Capitol 8378</td>
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<td>IN THE MOODY LIGHT</td>
<td>Perry Como, Epic 5246</td>
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<td>13</td>
<td>NO ONE TO CRY TO</td>
<td>Ray Charles, ABC-Paramount 10571</td>
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<td>14</td>
<td>BUILD ME UP FROM DECREASING</td>
<td>Roberta Flack &amp; Whitney Houston, Atlantic 7479</td>
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<td>15</td>
<td>GIVE ME SOME ROOM</td>
<td>The Four Tops, ABC-Paramount 10571</td>
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<td>16</td>
<td>INDECISION</td>
<td>Ray Conroy Singers, Columbia 43061</td>
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<td>17</td>
<td>HELLO MIDDAN, HELLO PADUO (1964 Version)</td>
<td>The Sherman, Warner Bros 5449</td>
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<td>18</td>
<td>LOVE'S COMING YOUR WAY</td>
<td>Johnny Tillotson, MGM 10235</td>
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<tr>
<td>19</td>
<td>THE NEW FRANKIE AND JOHNNY SONG</td>
<td>Ray Charles, ABC-Paramount 7550</td>
<td>1</td>
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<tr>
<td>20</td>
<td>A HOUSE IS NOT A HOME</td>
<td>Brook Benton, Mercury 72129</td>
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YESTERDAY'S HITS
Change-of-program from your librarian's shelves, featuring the disks that were the hottest in the land five years ago and ten years ago this week. Here's how they scored in Billboard's chart of that time.

POP—5 Years Ago—August 3, 1959
1. Lonely Bay, P. Anka, ABC-Paramount
2. Big Bobs Love, E. Presley, RCA Victor
3. My Heart Is an Open Book, C. Dohana Jr., Decca
4. The Bottle of New Orleans, J. Horton, Columbia
5. Tiger, Fabian, Chancellor
6. Walk Away Renee, The Ronettes, Atlantic
7. Mountain, S. Jackson, Columbia
8. Lavender Blue, S. Turner, Big Top
9. Sweeter Than You, R. Reisman, Imperial
10. Forty Miles of Bad Road, D. Eddy, Imperial

RHYTHM & BLUES—Five Years Ago—August 3, 1959
What I Say, R. Charles, Atlantic
You're So Fine, Falcons, Stax
There Goes My Baby, Shiffers, Atlantic
Thank You Pretty Baby, B. Benton, Mercury
Personality, L. Price, ABC-Paramount

POP—10 Years Ago—July 31, 1954
1. Little Things Mean a Lot, K. Kallen, Decca
2. Sittin' in the Rain, C. Murray, Mercury
3. Midnight Hour, A. Bleyer, Cadence
4. Three Coins in the Fountain, Four Roses, Decca
5. Little Shoeshine, Gaylords, Mercury
7. Hey There, R. Clooney, Columbia
8. In the Chapel in the Moonlight, K. Kellen, Decca
9. I Just Want to Make You Feel, Four Tunes, Belwin
10. If You Love Me (Really Love Me), J. Carpenter, Capitol

 Stations Should Chart Course

• Continued from page 42

but concentrated monotonous, which is apt to react most quickly on the most infantile listeners.

Perhaps the problem will be solved by another trend: A few stations have begun successively with shortening their survey list to 20 or 25 and expanding their list of newer records to a similar number. One music director maintains that only 50 per cent of his programming needs to be the familiar top hits, as long as the other 50 per cent is made up of the strongest newcomers. He divided this second 50 per cent into hot corners (taking off well locally), minor hits (reached false peaks in other similar markets) and his own choice of the new crop.

Station should keep looking for a better way. Every so often somebody finds it.

August 1, 1964, BILLBOARD

The Best on
DRUM BOY RECORDS

The Best on
DRUM BOY RECORDS

Send check with order to your nearest distributor or JAY JAY RECORD CO.

**JAY JAY RECORD CO.**
2452 S. Kedzie Ave., Chicago 23, Ill. Phone 762-6000
Atlantic Gets Its Own Label!

LONDON—Decca has given Atlantic its own label in Britain. Previously, the U.S. company's product has been issued here on a split label—London Atlantic, with London prefixes. The move is an unusual one for Decca, which has always been keen to retain its own company identity on as many British releases as possible.

First releases of singles on the Atlantic label here are by the Drifters ("Under the Boardwalk"), the Sku-Kings ("Golden Earrings"), and Bobby Darin's French version of "Mildred."

**PROGRAMMING SPECIALS**

- **POP STANDARD**
  - FRANK HORROX—Quintet—Caravan (Milt, ASCAP) (4:59). 
  - DECCA 2021 
- **COUNTRY & WESTERN**
  - WILMA KURGANS— injected on My Pillow (Forest Hill, BMI) (2:00). 
  - DECCA 26453 
- **RHYTHM & BLUES**
  - JENNY RUFFIN—Since I've Lost You (2:20). 
  - SOUL 35451 
- **COMEDY**
  - ZACHERLEY—Help! Dolly (Morris, ASCAP) (2:09). 
  - COLPIX 743 
- **JAZZ**
  - LOU DONALDSON—Lauretta (Robinson, ASCAP) (3:00). 
  - ARGO 5178

**NEW ORLEANS**

- **BECAUSE**
  - Dave Clark Five, Epic 7904 
- **I'LL CRY INSTEAD**
  - Beatles, Capitol 3224

**HAUNTED HOUSE**

- Gene Simmons, W. 2076 (Vanier R. Piosc, BMI) (Adapted). 

**HANGIN' ON TO MY BABY**

- Tootie Day, Amy 906 (Saturday, ASCAP) (Dallas Fort Worth) 20-75

**OVERCOME BY VEGAS HEAT**

- LAS VEGAS—The three New Zealanders attending the Warner Bros.-Reprise sales convention here last Monday (25) will long remember this gathering. First, Ron Dolton, president of LaGloria Records and Viking, who is a Reprise distributor, and vocalist Peter Fosa and general sales agents Jim Haddleton flew 9,000 miles to get here. Then Fosa and Haddleton stayed out in the hot sun (110 degrees) and came down with sun stroke which necessitated doctor's care. Said Dolton, who avoided the aftershow "When we left our home in Auckland it was the middle of winter and the temperature was around 50's. We have never seen anything like it. Meaning of course, the heat and the Reprise product.

**JAY-gee WINS INJUNCTION AGAINST 3 IN 'TAMAR' SUIT**

- PHILADELPHIA—The Colonial Record Manufacturing Company, the Quaker City Record Distributing Company and the Paramount Record Manufacturing Company have been permanently enjoined from producing, manufacturing, press- 
  
- **SWEET WILLIAM**
  - Millie Small, Smash 1920 (Rudd, ASCAP) (Miami). 

**CINNATI—** Al Hirt and his combo set all-time attendance records at Cincinnati's Moonlite Gardens. The Gardens' hour earlier Saturday night, and shunted the overflow to the park's Top of the Mall Restaurant, the adjoining Rose Garden and the club house.

**Ferrante & Teicher**

- **Crescendo Records**
  - The New Skate-Board Fad Is BIG IN THE WEST—MOVING EAST! 
  - The Good Guys 
  - Single #326—"ASPHALT WIPEOUT" b/w "SCRATCH"

**BILLY BILLBOARD**

- August 1, 1964
HELLO, DOLLY!...

This new album, not yet at Billboard's Top LPs Chart, has been reported getting strong sales action by dealers.

Buck Owen and His Buckaroos are routed for Kelo, July 3, and for the Flamingo, Las Vegas, last night (18), and it is great, writes country music impresario Jim Halsey, personal manager to Hank Thompson.

"The room was completely filled," continues Jim, and personally really sold out. The audience really loved him. He has done so much for all of us in the country music business. I thought you would be interested in knowing that he is being so well received here in Las Vegas.

Lon McAlloff and his swingin' western string show at the Caravan East, Albuquerque, N. M., Monday and Tuesday, and Thursday, and turning back to the Golden Nugget, Las Vegas, for a week's stand, to be followed by a week at Sutton's Commercial Hotel, Elko, Nev., Aug. 6-12.

Red Wiesman, president of Brite-Star Records, Inc., has his studios from Mount Carmel, Ill., transferred to Bloomington, Ind. His mail drop is P. O. Box 825 in Bloomington. New on the Brite-Star label is Everett (Red) Stinson, whose two sides, "Rollin' River in My Heart," b/w "One Broken Heart Away," are due for release this week... Due to the death of his partner, Archie Kinkade, Chuck Sevecst, of 1217 Dougherty Place, N.W., Canton, Ohio, says he now owns all of Kinkade's music holdings, and anxious to contact the writers who collaborated with Kinkade on songs in the past... Paul Charon, Nashville musician and artist, is in basic training at Fort Jackson, S. C., with the Tennessee National Guard. He will be in active service until December...

Ray Charles has a big new hit again...


"NO ONE TO CRY TO"
R&B-13071


Epic Adds To Hot Line

LAS VEGAS—Based on last year's success with new artists, Epic last week debuted the extension of its "Hot Line" concept, with 23 LP's offering broad ranging appeal at a wide variety of retail outlets. This is the third year for the campaign, and the format has again changed.

The new product is being merchandised under the consumer slogan: "Epic's Exciting Dimension In..."

The new product offers four classic albums, several offering new repertoire from Europe for the first time, country and western and assorted rock, gospel and pop vocalist packages.

The concept behind this fall release appears to be a continuing broad programming, offering something for the specialized markets. In the pop vocal fold, the label offers Bobby Vinton, Buddy Greco, and George Maharis. In the country fold, there are albums by the Dave Clark Five and Scotty Moore.

In the dance field, Epic's packages are by Ray Budzilek and Lester Lorni. Folk product include album by the Goldbrickers and the Village Stompers. Country and western includes product by Dave Housers, the Honey Drippers, and Jim and Jesse and the Virginia Boys.

"I'm going from the rage-time playing by Max Morath to the gospel by Bessie Griffin and the Gospel Sheep, the latter also a specialty by exercise expert Deb Davies."

International pop product includes those from France, Scott, and Australia.

NEW YORK—RCA Victor has just released the first album of its Music Theater Series. It is the Music theater of The Columbia Center's production of "The King and I," and stars Rose Stevens and Ann and George McRae as the King. The Dynagroove recording took 52 minutes. RCA Victor will record selected productions for the music centers over an eight-year period.

WRSW Radio's "Mister DJ, U. S. A."-featured guest July 31 will be Bill McIntosh of Radio WBU, Payette, Minn. Bill has been associated with the 1,000-watt WBU three years and conducts a daily 5:30 to 6:00 a.m. program. As a part of Bill's exertion to make WBU as big as his own box filled with "Grand Ole Opry" fonf for an evening at the "Friday Night Opry, Saturday, and the "Grand Ole Opry" Saturday night.

Richardson Expands

"Continued from page 13"

Designed to function with established Broadway productions, the new firm will function in pre-production areas and properties will be created and options and writers will be given pre-production grants to develop their own projects. The Richardson organization has published scores to three shows on Broadway, including "High Spirits," "Oliver," and "Stop the World, I want to Get Off."
Ross show on WVOB (Burl Air, Md.) receives more time this week. Don Rogers, Al Wann and Clare Gray added to WVOB staff. ... Bob Evans, WPMO (Faribault-Lumberton, N. C.) dosey, joins WJZ (Henderson, N. C.). Chuck Marcus, formerly with WNZ (Richmond, Va.) to WDK, as host of 6-10 p.m. show. ... Bill Hennes in WJZM (Jackson, Mich.) air personality, moves to WTRK (Finn) in 2:17 p.m. slot under air name of John Paul Jones. ... Jay Frederick of WCI’s constant program director CKSO (Sudbury, Ont.) joins WDO (Deer River, Minn.) as host of “Music Tall Show” on the 50,000 watt RKO outlet. ... Don Youngblood and Bob ouch have been added to announcing and deejay staff of IQUE-FM (Houston).

Charles John Stevenson (Uncle Charlie) looks memorably at one of the microphones used during his 19 years of radio broadcasting at WCGY ( erection). The mike was gold-plated and retired, marking Stevenson’s 75th birthday, his retirement and broadcasting anniversary. Meri Galesha (right), managing director of operations of the General Electric station, presented the memento.

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**NEW ALBUM RELEASES**

This form is designed to display albums in dealers in Philadelphia.

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<thead>
<tr>
<th>ARCHIVE</th>
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<tr>
<td>BOSS</td>
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<td>ROOSEVELT SKYES—Keep Drivin’ Blues, DL 6077</td>
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**DELFAX**

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<th>W. I. HENRIQUES W.L. F. PETERSON</th>
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**EAST STATION**

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<th>TONY FANTASY</th>
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<td>L.U. WATTERS-Blew Over Botogig, 1950, 1051</td>
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**EASTERN**

| VARIOUS ARTISTS—tongue from the Night of the iguana, 25477, DL 4457 |

**EAGLE**

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<th>MERCURY WING</th>
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<tr>
<td>ERNESTINE ANDERSON—My Kinda Swing, MGM 12921, 78 4631</td>
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**EAGLE**

| GAYILITIES—Let’s have a — Pizza Party, MGM 12927, 78 4631 |

**EAGLE**

| JERRY HUARD—M充当KNIGHTS—Memphita Ch Ch 2070, 78 4637 |

**EAGLE**

| THE MAGIC OF SARAH VAUGHAM, MGM 12926, 78 4630 |

**EAGLE**

| BEETHOVEN—Symphony No. 3 (“Eroica”), Memphita Symphony (Detroit), MGM 140 47, 78 4647 |

**EAGLE**

| GREG—Piano Concerto in A minor, Concerti da Camera: Memphita Symphony (Detroit), MGM 140 47W, 78 4647 |

**EAGLE**

| MEREDITH—BACH—The Well-Tempered Clavier, Memphita Symphony (Detroit), MGM 140 47S, 78 4647 |

**EAGLE**

| MOZART—Symphony No. 35/MANDEL—Symphony No. 90/MENDEL—Symphony Orchestra (Pittsburgh), MGM 140 48W, 78 4647 |

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<td>More of Berry Gordy’s Greatest Hits: M 10530A, DL 511024</td>
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<th>PRESTIGE</th>
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<td>GENE AMENDOL—Essig Soul King, 7061, 7065</td>
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**EAGLE**

| ERIC DOLPHY—Omphal—Round, 7211, 7211 |

**EAGLE**

| JOE DURIS & JACK HENDERSON CONCERT PARTY: 7061, 7064 |

**EAGLE**

| ALBERTO GRANDINELLI—Jazz From Latin America: MGM 140 32A, DL 511024 |

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<th>TANGIERINE</th>
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<td>Weigh—Lois Jordan in back, TRC 1003, 78 4631</td>
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<th>UNITED ARTISTS</th>
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<tr>
<td>inside BEATLES—CAPITOL—B.L. 1037, 78 4637</td>
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**EAGLE**

| TEDDY CHARLES & THE ALL STARS—Rumba Goes Jazz, CAPITOL—6132, 6437 |

**EAGLE**

| FERRANTE & TEICHER, My Fair Lady, CAPITOL—3331, 6437 |

**EAGLE**

| VARIOUS ARTISTS—-Cerela: Medley of Themes and Original Soundtracks, CAPITOL—3334, 78 4637 |

**EAGLE**

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<th>MONTGOMERY</th>
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<td>Original Cast Sound Track—Mary: PER 4247, ST 4247</td>
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<th>WARNER BROS.</th>
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<td>PETER, PAUL &amp; MARY—In concert: C 12/1, 2W 1555, 2W 1555</td>
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**EAGLE**

| EVANSTON—Ell—I-BYRON ZINT & DAVID R. WIPINSKI |

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**FASHIONS C 331**

**THE BIG BUCKS ARE UP**

**WINTER SPORTS**

**BOOKER T & THE MG’s SOUL DRESSING**

**STAX 152**

Dist. Nationally By Atlantic

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**VOX JOX**

- Continued from page 20

(Patterson, N. J.) appointed general manager WGVY, The Star Broadcasting Company outlet in Geneva, N. Y., Larry Dean, WLOK (Tomserville, Ga.). switches his air show to WVL (Valdosta, Ga.). Dean will be heard midnight to 6 a.m. J. Patrick Tallman, formerly a program director in the Mc- Lendon Chain, named music di- rector for KBAT (San Antonio in conjunction with his after- noon air shift. ... New line-up at WIBC (Indianapolis) Baker, 6:30-9 a.m., Bill Jackson, 9:30-noon, formerly of WNDY, Wally Beethoven, in from WEGY, 1-3 p.m., Jerry Kunkel, formerly of KBOX, 3-6 p.m. Jim Shelton, 6:30-7 p.m. (Tel- D’O-Test) & 7-9 p.m. and Dick Kemp, 9 p.m.-1 a.m. ... Marking coming ... .

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**THE WORKFUL WORLD OF ENTERTAINMENT**

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**BOOKER T & THE MG’s SOUL DRESSING**

**STAX 152**

Dist. Nationally By Atlantic
Musictapes Bows Mono Line

By NICK BIRO

CHICAGO—In a significant move emphasizing the growing importance of pre-recorded tape, Musictapes, Inc. the nation's second-largest independent tape producer, is releasing monaural versions of the same titles as its new TV and UHF models in its catalog.

Pete Faber, Musictapes head, noted that his firm is the first and only major tape company to offer its complete catalog of recordings in monaural versions.

Musictapes monaural tapes will be priced at $99.95, the same as the transistorized, four-track models. The firm will, of course, continue with its four-track stereo production.

Market Expands

The Musictapes move is further evidence of the expanded tape market. Recent advances have also been made in such things as slow-speed recording and playback and higher quality reproduction from lower-priced units.

Optimistic statements from tape recorder manufacturers show that the industry is bent on giving the record industry a not-too-distant run for its money.

One of the biggest arguments in the past has been that tape prices have not been competitive with discs. Recent advances in slow-speed recordings virtually eliminate that argument.

Constant Quality

Already various tape producers have followed 7 1/2 ips. tapes with those cut at 3%, 7% and most recently 15/16 ips. The quality of the top three is hard to distinguish and that of the 15/16 speed only slightly below that of the faster versions.

The Musictapes move emphasizes expansion toward still another home electronics market—owners of monaural playback equipment who have been trying anyone realizing it, a monaural pre-recorded music market has taken shape," Faber stated. "This will be a better quality of monaural tape recorder turned out by the hundreds of thousands in the last few years has created a market potential." (Continued on page 48)

Motorola Sales. Net Reach New High; All Divisions Up

in the same quarter of 1963. Earnings for the quarter were $4,448,341 or $1.10 per share, a 25 per cent increase over the previous second quarter record of $3,556,427 or 88 cents per share in the same period of 1963.

For the first six months, record sales totaled $192,033,944 for an 11 per cent increase over $173,005,270 in 1963. Half-year earnings were at an all-time first-half high of $7,721,453 or $2.15 per share, up 76 per cent from $4,458,094 or $1.22 per share in 1961.

Plan New 45 Disk Adapter

CHICAGO—A 45 rpm spindle adapter which reportedly fits 95 per cent of all record changers now on the market is being put out this fall by Akshar Manufacturing Company, Hick- aho, N. Y.

The device is called Optimi-disk and is expected to sell for $3.95. Akshar produces phonograph record styli, cartridges and accessories.
**EQUIPMENT NEWSLETTER**

**Cost of Home Entertainment**

By DAVID LACHENBRUCH
Contributing Editor

How does the American consumer spend his home entertainment dollar?

FACTORY SALES figures for major home entertainment items, as compiled by the Electronic Industries Association, give a pretty good indication of the recent trends. However, they include sales of American manufacturers only and don't consider imports, except those items imported by manufacturers and resold.

Taking last year's $2.5 million factory sales of consumer electronic items and dividing it into share-of-market by categories, we get this picture of the home entertainment dollar and where it went:

**TELEVISION** took 41 cents of it. The phonograph was the second most important category, representing 16 cents. Records and tapes took 11 cents, auto radios 8 cents, home radios 7 cents, television sets (tuners, speakers, and receivers) 2 cents, and other consumer items 15 cents (tape recorders probably represent the major item here, although electronic organs are included, too).

In the TV category, black-and-white represented 33 cents of the consumer dollar, while color accounted for 8 cents.

A COMPARISON with 1962 shows that phonographs and tapes went higher to encourage the consumer to buy more record players that included the sales of individual products. Tapes and records sold in 1963 were up 11 percent in the same period, while home radios dropped from 9 to 7 per cent.

The percentage of the drop was accounted for by an increasing share-of-market for TV, which rose from 40 to 41 per cent. The biggest increase, however, was in the "other products" category, at least some of which is attributable to increased use of tape recorders.

The sales of tape recorders reflect the trend toward a more sophisticated and stereo-oriented consumer. The trend is also reflected in the rise of the home entertainment dollar volume, which reached a peak in 1963.

The bloom was off the rose by the end of 1964, probably in the last two years, the sales of home entertainment have lost 16 to 17 per cent of the industry's total.

**EQUIPMENT NEWSLETTER**

**Cost of Home Entertainment**

Last year saw the beginning of what looks like a reversal of a continual dip in home entertainment prices. In 1960, the average factory price of a phonograph peaked at $87.22, then declined to $38.83 and in 1962 bottomed out at $52.58. In 1963, the beginning of an upturn and the average price went up to $81.66. There are solid indications that the trend to higher prices has accelerated in 1964.

**PART OF THE** average price rise is undoubtedly due to the increased percentage of high-priced consoles with FM/AM radio and to the growing popularity of FM stereo. In 1959 and 1960, almost all of the consoles were equipped with radio. This figure increased to 73 per cent in 1962 and 82 per cent in 1963. This year, it could go as high as 90 per cent. Some 70 to 75 per cent of this radio-phonograph combination this year will probably include FM stereo.

At the same time, there is some suggestion that the ratio of consoles to portables is rising. From 69 to 76 per cent of total sales, portable has been down from 36 to 39 per cent of total phonograph sales. But in 1962 and 1963, portables increased in popularity. Portable sales represented only 33 per cent of unit sales.

So far this year, consoles are up slightly in their share of the phonograph market. They represent about 40 per cent of sales for the first five months, as compared with 39 per cent in the similar period of 1963. Of course, the big teller in this market is the sales of tape recorders.

There are other omens that the phonograph may be breaking out of its sales rut. In May, for the first time in 1964, industry-wide unit sales increased, and total sales increased by about 10 per cent. At the factory level, phonographs were up 10 per cent above last year's figures.

**THESE REPRESENT** first shipments of new "1965 models" merchandise, and give some indication of the industry's confidence in its new product.

If unit sales do go up again this year for another all-time high—and it's still possible despite Gallup's report this year's down starts—sales probably will show an even greater increase. A look at most of the new phonograph lines is convincing proof that they will be even higher. Prices, on the average, must be going up. Not only is there increasing emphasis on higher priced models, but there are far more of them. Portable phonographs, for example, are hitting new highs in price with the "component-type" units. In the major manufacturers have discontinued their low-end units in the $100-$149 area. Transmission has given the industry a new selling point, and, in some cases, seems to have been responsible for a lift in prices.

These are some of the prospects for phonograph sales as observed from the dog days of summer, a year which started off slowly appears to be picking up steam. Phonographs probably won't increase their share of the consumer's home entertainment dollar—largely because color TV is boosting the size of the home entertainment budget—but an all-time high in sales volume is a very real prospect this year.

**More Emerson Models**

**EMERSON RECORDER MM314**

NEW YORK—Some additional highlights from the Emerson line, introduced in New York recently, include the MM314 tape recorder, the 13C06 TV and the 21K03 console.

**EMERSON TV 13C06**

The recorder is transistorized, has monaural record-play, four inch color tube, AM/FM/FM radio, stereo phonograph with a Garrard changer, six speakers and is priced to sell at $259.95. The 21K03 console has a 15.75 inch color tube, AM/FM/FM radio, stereo phonograph with a Garrard changer, six speakers and is priced to sell at $795.

**Continued from page 41**

in monaural tape recorder market. The reason for his selection is simple because he has been pleased with a rugged, dependable construction of each and the reliable service caller. He always tells how low he needs to extend unconditional guarantees. In fact, on some models, no one-tenth of one cent on service once every 10 years, depending on the price range, and that the machine's reliability history can be proved. Every tape recorder is a personal thing with Walter Galgeno, who always makes an opportunity to demonstrate one to his regular clients with expanded in soundtracks with home movie, and then branching quickly on to the above functions of uselessness of a recorders.

Most salespeople have, incentive to spend more time with the tape in any given year, the more they are to quiet and set a use for the tape recorder. Many recorders, for example, are sold to young executives who must frequently move. Machine makers have never had an opportunity "hear their material themselves" before of front of a demonstration tape and following with beautiful words such as "ring the bell" with numerous executives.

As he has set aside one window display entirely for tape recorders, one record to show his bigger stock in a separate section identified by an overhead label "Recorders—Home Recording Headquarters." Because recorder sales have been so good for the past several years, the August 24 photo dealer is adding 35 per cent to his stock. In the 1964 market, most of it to provide greater tape recorder display area and service facilities.

**Jensen Lists Needle Data**

CHICAGO—Jensen has released performance data on his new Kyrope-Dynaformer cartridge which the firm claims possesses superior performance.

The cartridge has low mass design, high compliance, parallel tracking, snap-in mounting, a novel styling converter cover and a 2.9 gram needle.

Jensen is manufacturing two types of the Dynaformer for the $10 and $15 step-in model for jobbers, which replaces 37 types of popular stereo cartridges.

**Music Tapes Both**

**Continued from page 41**

tential that our surveys indicate is to use tape recorders. The Musicians behead that tape recorder manufacturers who make a business of selling $75 to $100 new and feature in a variety of these promote such machines as play-back equipment for pre-recorded music tapes.

Fabi estimated that manufacturers sold recorded music tape market as much as 50 per cent.
DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records or special terms. Stores where available are starting and expiration dates for each deal as well as the date of issue and page number of the original news story or advertisement. Providing details of each promotion. Please consult those for full information.


ATLANTIC—Expires August 31, 1964. Started July 1, 1964. Distributor receives 17.5% percent on entire line of all new records.


ERP CRESCENDO—Expiration date indefinite. Started July 1, 1964.

FOLKWAYS—Expiration indefinite. Started July 7, 1964. Two free records for every 10 purchased, rest of Folkways catalog at 25% to 50% additional.

August 1, 1964, BILLBOARD
Guitars & Ukes Mean Plus $$; Chi Dealer Tells How to Do It

CHICAGO—"Turn around is fair play," or more plainly put, "Do unto others as they do unto you," said the retail record trade's clown king, Al Tenner. The owner of the more-than-a-dozen-in-store Little Al record chain was feeling the strain in supermarkets, dime and drugstores came competitors.

"I tell you," said Al, stirring his morning coffee, "if I were some kind of a psychological type I'd become a paranoid. But instead I decide to fight fire with fire. If every garage mechanic and his brother wants to create a record business, why can't I turn the tables?"

So here I am doing the musical instrument biz. Right around January I began to sell guitars, ukuleles, banjos and accessories. I've included song books. You know a lot of book sellers are writing every product so why not vice versa?

Right now I'm capitalizing on the sale rage three ways: Folk records, folk instruments, and accessories for those instruments including cases and strings. In these first six months my non-record items have brought in 5 per cent of the dollar volume. Eventually, within three years, I expect it to account for about 20 per cent.

"A lot of people have learned to love these instruments and a lot more are in the process of learning. This means an investment of time and effort as well as money for lessons. This means folk music is going to be around for a long time. It's a safe, long range investment. People spend six months or a year learning to play—they're making more than a brief fad of this.

Guitars are the best sellers, followed by ukuleles and banjos. Prices on guitars at Little Al's range from $19.95 to $99.95, banjos sell between $29 and $75 while ukuleles open as low as $5.95 and close at around $25. The medium price zones provide best sales action.

Back on the subject of dollars, Al said he will sell six or more record albums at full list to equal the profit of one instrument sale. Trade-ins provide an even greater profit potential. A low initial investment is another reason for adding an instrument section. Al estimated a decent record inventory required $1,000 while his fretted instrument department needs only $1,000.

An angle requiring no inventory or capital at all is the catalog trade. The Little Al shop holds stock catalogs from musical instrument manufacturers thus permitting sale of more.

THE BEATLES ARE COMING ON TAPE

CHICAGO—The Beatles are coming on tape, four-track stereo and two-track monaural. That is, Muiscapes, Inc., is releasing the Beatles' United Artis- tral original sound track, "Hard Day's Night," this week. The album is reportedly one of the crowning events in the retail record industry, with over 1,000,000 albums being turned out by the various manufacturers and retailers. It is the first time in history that a tape has been released in both stereo and monaural versions.

Jensen Picks Detroit Rep

CHICAGO—Jensen Industries has named Richard A. Albrecht & Company's representatives in Michigan for its line of needles, cartridge and phonograph drives. Albrecht is headquartered in Detroit.

Marantz Names Ruby Sales Head

NEW YORK—New national sales manager for the Marantz Company, component manufacturer, is Leon Kuby, formerly national sales manager of Ham- mond-Kardon and most recently national sales promotion manager for Fisher Radio Corporation.

Said Marantz, president, said Kuby's responsibilities will include management of Marantz field activities, marketing and dealer promotion and product planning.
SPECIAL MERIT PICKS

MUSIC MERIT PICKS

THE LAST TIME I SAW PARIS
Jane Morgan. Capitol CP 469 (M); SCP 469 (S)

We never tire of hearing or seeing anyone sing this song, which has been the toast of Paris for over 80 years. The story of a departed love, it's a tale of a man who was told by his wife, "I'll be back in Paris in the spring." She didn't return, and the man never did return home. It's a great favorite of Bing Crosby, and Ira Gershwin wrote the music for "La Belle Parisienne." It's always a big hit and a great favorite of the female voice. It's published by Columbia and is available on the Columbia Radio Recording Service.

LESTER LAMIN PLAYS FOR DANCING
Philip Durochick. Capitol 7002. 122 (M); PHS 600 122 (S)

I've sold dozens of Lester Lamin's orch- estras, and every time I come across one of his records, I'm always amazed at how well they sound. He has a great deal of talent, and his arrangements are always top-notch. His music is smooth and sensual, and it's always a great pleasure to hear him play. He is a great favorite of the female voice. His music is published by Columbia and is available on the Columbia Radio Recording Service.

JAZZ SPOTLIGHT

SOUL SHOUTIN' STANLEY Turrentine

This great song, "New Orleans," is a great favorite of the female voice. It has a great deal of charm and appeal, and it's always a great pleasure to hear him play. He is a great favorite of the female voice. His music is published by Columbia and is available on the Columbia Radio Recording Service.

CHEF BAKER SINGS

World Pacific WP 1216 (M); ST 1826 (S)

Baker's music is always top-notch, and he is always a great favorite of the female voice. He has a great deal of talent, and his arrangements are always top-notch. His music is published by Columbia and is available on the Columbia Radio Recording Service.

COUNTRY SPOTLIGHT

GREAT LATIN HITS

Billie Holiday. Capitol DLP 3581 (M); DLP 2585 (S)

The hits are certainly not reflected to the country music fans. They like the music, and they are very young. Taking this as a guide, the hits are not published by Columbia and are available on the Columbia Radio Recording Service.

INTERNATIONAL

EDWIN'S /AMERICA'S HITS

The hits are certainly not reflected to the country music fans. They like the music, and they are very young. Taking this as a guide, the hits are not published by Columbia and are available on the Columbia Radio Recording Service.

J-G Forms New Label

NEW YORK—The Jay-Gee Record Company, a division of the Conant Corporation, has formed a new label, Jay-Gee International. JC will act as U.S. and Canadian distributor for foreign masters which have been acquired and which will be acquired by the parent label.

The new label's first release is "Liebeskummer Lohnst bei Nacht" (Heartaches Don't Pay) recorded by German artist Hans Malmkvist.

SEEN ON BACK COVER

UYERS AND SELLERS THROUGHOUT THE WORLD

SE IT-KEEP IT—REFER TO IT

EAR ROUND!

EVERYONE AND EVERYTHING YOU NEED—FROM

ACK JOBBERS TO RECORD MANUFACTURERS—FROM

LEAVE SUPPLIERS TO TRADE ASSOCIATIONS—FROM

ALVANO PLATING TO RECORDING STUDIOS—FROM

S. DISTRIBUTORS TO FOREIGN PUBLISHERS—FROM

IMPORTERS/EXPORTERS TO LOCAL PROMOTION MEN.

DON'T MISS THE ISSUE THAT

EVERYONE YOU'RE LOOKING FOR . . .

AND IS USED BY EVERYONE WHO'S LOOKING FOR YOU

Billboard's 1964-65 International Buyer's Guide

The most valuable reference source published for the music-record industry.

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Company

Name

Address

City

Type of Business

State

Title
Yes, Virginia--
There is a Sanity Clause

It's built into every person's moral contract with himself... and in the world of business, it's called "ETHICS."

Some people choose to forget it exists... but whether you deal in records, pharmaceuticals, bubble gum or publishing, it's the great unseen giant that separates the men from the boys.

As with any intangible, Webster's Dictionary defines the word "ethics" in many ways, a few of which are:
- "the science which treats of the nature and grounds of moral obligation; the science of human duty"
- "a set of moral principles or values"
- or closer to home... "rules of practice in respect to a single class of human actions; as, social ethics, newspaper ethics"

At Billboard, we take immense pride in our 70-year heritage of sound and honorable business practice... where ethics are as vital to our operation as unlocking the door to our office in the morning.

On, sure... the highest of ideals can inadvertently get a little bruised now and then... unavoidable in any large operation where hundreds of people scattered throughout the world are involved in each weekly product. But on the whole the ethical soundness of Billboard's publishing code is totally unmatched by any other industry publication... and we'll take odds that no other music-record trade paper gets the kind of lively mail we do.

For example... a letter recently received from a Billboard contract advertiser:

"For some time we have been complaining that the editorial content relating to merchandise issued or made by non-advertisers is in direct conflict with our paid advertising.

"We are not trying to dictate editorial policy to your publication, but since the editorial coverage boils down to free advertising for a competitor's merchandise, we would have to be idiots to continue to pay for what someone else gets for nothing. If anything, non-advertisers in the field get broader editorial coverage than do those who advertise. On the basis of the evidence, it is obvious that the best way to expand our editorial coverage and maintain our competitive position is to stop advertising.

"Until these problems are settled to our satisfaction, we will not renew our contract and will advertise only on a one-time basis when we feel it necessary."

GUILTY, YOUR HONOR!... As much as we hate losing that contract business, we must confess to our firm conviction
- that just because you advertise does not mean you make news
- that just because you advertise does not mean we are obliged to print your press releases word for word without checking the facts to make sure the story is newsworthy
- that just because you advertise, we should lessen or suppress news about your competitors

No, sir... sleep is too precious. Furthermore—we don't run free ads to hype big accounts... or print "puff" to make the book look bigger... or pull the wings off butterflies.

What we do try to do is make certain
- that every line of news in every issue of Billboard is accurate and of direct interest or importance to the industry
- that our advertisers get a fair shake—by our membership in Audit Bureau of Circulations (ABC) which presents the industry an annual, unbiased audit of our circulation, letting advertisers know exactly who his message is reaching and where they are.
- that our readers get the benefit of constant upgrading and improvement of editorial content—by our membership in Associated Business Publications (APB) dedicated to furthering the editorial excellence and "ethical" standards of the business press. (Only ABC-audited publications are accepted for membership)

Do you think any of the above could have some possible bearing on the fact that Billboard's paid circulation is twice that of any other music-record business paper?

Yes, Virginia... there really is a Sanity Clause. All you have to do is close your eyes and listen to the fine print.

Billboard

The ONLY ABC-audited business paper for the music-record industry
Crisman Feels Beatle Tour to Give Charm Trade Shot in Arm

Both items are still moving, although we have slowed down a little, but Crisman says another big boom in the Beatles when the Liverpool group comes back to this country for a late summer tour. He is preparing for it and admits other leaders not to be caught short.

The president, Crisman, says, is still a big part of the market, and he expects it to remain.

So long as these figures have been an undeniable swing to the 5 and 10c machines, this can be considered to be a slower-moving item, largely because it is not easy to put a good 25c cents worth into a capsule.

As president of the National Vendors Association, Crisman is pleased with the success of his policy of appointing seven co-chairmen in different parts of the country to assist the national chairman in the work of managing the ship. The move has paid off, he says, and cites co-chairman Ar- rich, Back All Vending Machines, New York, as an example. Bianco has corrall ed seven new members since the convention at New York.

Crisman also feels that the recently ended, successful flight against the anti-filling bill that threatened the business also helped to whip up enthusiasm for the NVA. It showed operators the value of concerted action, he says, and thus proved the case for a strong association.

**BULK BANTER**

Pacific Patter

Mike (Buch) Ficher Jr. and his wife, Maureen, will soon be moving into their home in Van Nuys. Mike, a well-known veteran from the road is taking a week's vacation from his route to help get the home built.

Dave Silkhoff, Civic-Vend, has not had his usual Monday morning stop at Aces Vend. The new home office in the Los Angeles area has been finished. Max Jones and family are back from a vacation in the High Sierras.

Ken Parsons, Los Angeles operator, was in town and stopping off at Acme. . . Ed Morgan, Torrance, was another bulk operator stopping early last week for his operations. Jim Harris, Rainbow Vending & Distributing Company, San Diego, was in Los Angeles for supplies.

John McCurry has sold his interest to his partner, Steve Watson, in San Diego Vendors Distributing. Charles S. Reed, Reed Distributing Company, Los Angeles, is back on the job following a vacation spent in the East.

Nordy Webb, operator in town for supplies.

Murray Cars, Fullerton, is planning a vacation trip to Las Vegas. . . Ralph Goulding, Los Angeles operator, is back from a holiday stop. Jerry O'Hara has bought a number of new machines for his route in the Los Angeles area. Crawford, of Pasadena, keeps the Feldmans, at Acme, supplied with fresh merchandise. He arrives at Acme on Friday for his supply order. This week he brings a supply of fresh eggs.

Herb Goldstein, Oakland Manufacturing Company sales manager, is back from a successful trip around the country. He took the Vending and Future Travelers with him. Goldstein is planning his next trip in eight weeks. The flying removes of Oakland, Norman Weitzman, flew his plane down to San Diego with his brother and were welcomed with great interest. They joined them for dinner with Sam and Lili Weitzman, who were vacationing with friends at Del Webb's. . . Ed Rosen, Operators Vending Machine Supply Company buyer, reports that the Dolls are still moving like wild and are now in good supply. Jim Harris, Rainbow Vending, San Diego, stopped off at Operators to make his weekly supply. Danny Marshall, head of shipping and stock at Operators, is on vacation in Texas with his family. They are making the trip in their new station wagon.

Oak Manufacturing Company assembly plant has moved to Oak City. Imperial Die Casting will be the next to move in about 60 days. Oak City is really taking shape. The city is now a metropolis with 60 cars parked and consideration is being given the installation of its own gasoline pump.

**COINMEN IN THE NEWS**

Ambling in Arkansas

Hot Springs: Robert Marks, Marks Amusement Company, is settled in his new office and warehouse building at 606 W. Grant. His machines were destroyed by fire several weeks ago . . . J. Earl Gill, Gill Amusement Company, has been busy adding new vending equipment to his improved 395 W. E. Lewis, Lewis Novelty Company, said his business is on the increase, which is not in harmony with a big tourist trade, this despite the gambling shutdown last month.

Nathan Wheelock, Wheelers Amusement Company, Jonesboro, who has been taking flying lessons for the last three months, is ready to fly the lessons. He飞w a great success recently . . . Lester E. Godwin, Hope Novelty Company, Wurster representative in Arkansas, is enjoying a good business . . . Leo Tanner, manager of Helena Amusement Company, Helena, said the cotton crop for the area looks good and he anticipates a big fall business.

Charles Git, Git Music Company, Helena, said the area has been hit hard by the recent floods. It has affected the cotton harvest in the area and the company's business . . . Fred Johnson, Johnson Music Company, Heber Springs, said business has been good for a big lake and summer resort has vitalized the area's business and economy . . . Arley Turner, Turner Music Company, Harrison, in the heart of the Ozarks region, has reported a good business.

**BULK VENDING news**

CHICAGO — Bulk vending machines are up appreciably over last year, according to Paul Romas, King & Company Inc. He added that not all of this increase is traceable to such items as Beatle buttons and dolls. The rise is across the board, but the Trolls and Beatles, selling almost simultaneously, have sold more than any items in an experience, Crisman explained.
Mitchell Presents NVA Case
To Chief of Excise Tax Div.

CHICAGO — Don Mitchell, counsel to the National Vendors Association, was expected formally with the chief of the excise tax division of the Internal Revenue Service in Washington recently. NVA wants a ruling exempting bulk vending machines from the excise tax provisions applicable to jewelry sales.

Prior to this meeting, the IRS had taken the position that any rings, bracelets, pins or other articles of imitation jewelry, if designed to be worn, should be classified as imitation jewelry for purposes of the federal excise tax.

Mitchell feels the meeting enlightened the IRS to the problem of the bulk vending industry. The NVA is continuing to present briefs and arguments and has hopes for a favorable ruling. The association's position is that articles intended solely for children are not jewelry, but toys.

Mitchell believes that if it were not for the actions taken thus far by NVA, the Revenue Service would be going to court and enacting the excise tax provisions on bulk vending items. The consequences of such enforcement would be so severe many bulk vending operators would be forced out of business.

For Mitchell strongly urges all bulk operators not to misclassify their vending machines as jewelry. He advises dressing all bulk vending machines to make plain that they are jewelry vending machines and are intended for children.

Droll Troll Series
PITTSBURGH — The Penny King Company this week bowed its Droll Troll series for 1-cent vending. The Trolls have painted eyes and bolly buttons.

COINMEN IN THE NEWS

ROCKET CHARMS

the Newest and Best in
ROCKET CHARMS
WITH FREE DISPLAY FRONTS
Five big assortments... all items specially designed, plus rings with inserts, for 5c Rocket Vending.

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Copyright Act Revision Would Remove Juke Box Exemption

By MILDRED HALL

WASHINGTON — The Library of Congress has proposed a new copyright term of the Celler (D., N.Y.) bill to end the juke box problem and has written into its legislation to revise the 1909 Copyright Act. Inclusion of the bill in the proposed legislation would allow juke boxes to continue operating under the provisions of the Copyright Act, which is still awaiting action by the House Rules Committee.

The Library of Congress bill, H.R. 11947, also introduced by House Judiciary Committee Chairman Joseph Cox, last week incorporates final provisions of the copyright revision which has been under study for nearly a decade. The terms of legislation are being released at this time to let the House consider and decide on the proposed changes and amendments.

President of the new firm is Joe R. Steele, who represented

Dabek Keeps Product Moving

The essential consideration was the direct flow of raw materials from entrance through the straight assembly lines, with the finished product ending up for inspection and crating right at the shipping door.

Dabek has been successful in maintaining this flow for all kinds of amusement machines and for the government contract work that United has continued to do.

The plant has recently finished a $9,000,000 million contract for the Signal Corps and keeps itself always ready to handle similar electronic projects.

Complaints, Suggestions

The good production man, Dabek says, is to keep things flexible so that procedures can be changed to cope with new developments.

John Casada, setting on the road

Gulf Coast Wurlitzer's
South Texas Distributor

JOE R. STEELE

HOUSTON—The Gulf Coast Distributing Company here has been formed as the Wurlitzer distributorship for South Texas. It replaces the Bill Williams Distributing Company, which has been in operation.

President of the new firm is Joe R. Steele, who represented

Joe L. Butler

Wurlitzer in South Texas from 1948 to 1960. Vice-president is Bill DeSelm, former Wurlitzer machine executive from Houston.

The company's headquarters at 1015 Telephone Avenue will carry a complete line of phonographs, parts and supplies and have a modern service department.

Casoria Urges Trade to Aid in Celler Bill Fight

CHICAGO—With the Celler Bill to remove the performance royalty exemption still in the House Rules Committee, Lou Casoria, president of the Music Operators of America, this week released the following letter to the music industry:

"As never before, the Music Operators of America needs the support of every operator in the industry.

"It is not only important and urgent that members pay their current dues promptly. It is also important and urgent that all non-members join MOA now. It is time for everybody interested in the welfare of this industry to stand up and be counted.

"Only with this kind of support can MOA continue to fight the inevitable court decision of the Federal Communications Commission that has given the network radio industry, its clients, and a powerful weapon to use against the industry."

The board of directors and many members of MOA are co-operating and standing solidly behind the people who represent us in Washington. Let's make it 100 per cent support by every operator paying his fair share. This is the only way that the Music Operators of America can present a solid front.

IT IS UP TO YOU!"
Front-Money Key to Profitable Operation of Summer Locations

GLASCO, N. Y. — Summer juke box locations are the most profitable if the operator covers himself with a solid front-money arrangement. That’s been the experience of Tommy Greco, partner in Greco Bros., here. Greco Bros. operates about 150 summer locations in this Hudson Valley resort area. Most of these stores have been in place for 10 to 15 years.

In most cases, equipment placed on these locations is brand new. When the equipment is new, the terms call for the operator getting the first $300 for the season, the location getting the next $50 and the $50 split prevailing after that.

Service Cost

If the location doesn’t do more than $600 for the season, the operator does a little better than break even, considering the cost of installing and removing the machine, keeping it serviced and paying rent. But the $300 front-money prevents the operator from going broke. Greco said that machines placed are placed indoors and always where an unlimited number of people can go up to the machine.

Outdoor Locations

Although swimming pools have become the major draw as good locations, Greco said that he wouldn’t place a $500 piece of equipment where it will be exposed to the elements or subject to vandalism. Machines are generally placed in resort casinos and coffee shops.

The same general programming precautions which hold for year-round locations apply to summer stops.

Greco feels that each service man should know the location and should take pains to program with care. Locations are serviced every two or three weeks, with eight to 12 records changed on each service call.

That means that some stops will average as much as 24 new sides every 14 days. When new records are placed in the juke box, the machine loses its identity and everything else is pushed down. If 20 new sides are added, the new titles are dropped. Every other side moves down in the lineup.

This method means that the location can cover only from eight to 12 locations with the same program.

But Greco prefers to have routemen make a limited number of calls without actually going to the customer. In this way, the entire programming is profitable program.

Greco operates games in virtually all his juke box locations, with the SEEBURG Pool is the top earner in the Hudson Valley, he said, and although it is a smaller location, would be in tough shape.

The coin shortage has been harassing local operators this summer, Greco said. He added that banks avoid banks with operators with their coin bags and that he often gets location calls from Greco’s operators with who the coin distribution is in need of fresh coin locations.

WURLITZER

The combination in this equipment is so good that the coin box is always full, the location manager said, and capsules can be replaced at almost any time.

The promotion was organized by Vittorio Salvetti. It is the first such nationwide competition in Italy.

Ditchburn Profit Increases 29%

LONDON — The Ditchburn Organization, British juke box manufacturer and distributor, reported a net income before taxes of more than $400,000 for the fiscal year ended March 31. This represents a 29 percent increase as compared with the 1964-65 year.

About 50 percent of the income comes from the rental and operation of juke boxes. Ditchburn reported an increase in Wurlitzer in the United Kingdom, sold and put on location more than 1,000 machines during the fiscal year.

An estimated 8 percent of the revenue came from vending machine operations.
Kitt Reports: European Trade Has Problems Similar to Those in U.S.

CHICAGO—The coin industry in Europe is facing some of the same problems as those in the U.S. trade, according to Gil Pritchard, executive director of the World Machine Exchange here. Kitt has made a three-week trip through Europe, and has been in the local week business swing through England and the Continent.

Leading trade sources say problems similar to those of the States are among the chief concerns of the coin manufacturers in Belgium, for example, the new tax law, based on population and kind of equipment, seems likely to eliminate the marginal operators.

It will reduce the number of pieces in use in all but the prime locations. Kitt feels that Belgium, except in its traditional coin-transhipment center, will not be much of a factor in American exports for some months.

**Pinball Outlook**

The Chicago distributor traveled to Rome, Naples, Florence and London, and found a cloudy outlook for pinball games in Italy as a result of an end of the May that favored coin games, and the Italian law had prohibited pin games except in private clubs, which operators are now trying to stop.

Negative developments, like those in Belgium and Italy, Kitt says, are likely to affect American manufacturers and therefore on the entire U.S. industry. An operator in Kee- kau may purchase new games without the machines, which happen in Rome can raise the price of the coin for his equipment here.

Export figures show there are a number of sales of used American equipment in Europe for several months. It is because, Kitt says, the Europeans are manufacturing their own used equipment. A growing demand for new pieces has created a supply of used equipment that never existed before in Europe.

The European distributor says at present something new on the Continent, and the market for used American equipment is superseded by new U.S. models, and also hurt the used market.

**Financing**

A significant difference between the European and American coin businesses, and one that handicaps the European operator, is the absence of any union arrangements for financing equipment. In contrast to this country, where paper is plentiful, the European operator, in most instances, is whether a foreign distributor feels he can afford to extend. That kind of credit is, of course, very limited, and it is this, Kitt, that accounts in large part for the high proportion of coin machines in the Continent.

Both England and Germany are heavily into the coin business, the latter having made a big upturn for the coin industry. Their relatively small populations do not support such expansion, however.

**There are**

Kitt feels, only two big areas for expansion. Both exist: South America and Eastern Europe. In South America the problem is lack of money and the high cost of imported machinery. In Eastern Europe the political problem is obvious, but if it were not for that there is considerable trade in coin-operated equipment between Austria and such countries as Czechoslovakia, Poland, Hungary and Yugoslavia. Some of it is on a counterparty or a barter basis, but it is a growing trade.

Kitt saw some new ideas in European-manufactured arcade games and is bringing samples of two into this country with a view to interesting American operators in producing similar types.

**German Juke Box Mfrs.**

**Eye Yugoslavian Market**

BINGEN—A West German manufacturer has initiated a major advertising campaign in one of its new line of phonographs.

The firm is N.S.M. of Bingen, and the phonograph is a Ser- eno-Comod, a mechanism in the firm’s Comod model console. N.S.M. has marketed the phonograph in his hunting castle outlet, and has written the firm a number of orders for the machine.

West German trade circles regard the phonograph machine an important breakthrough for coin machine sales in this country. The new machines are manufactured only for German sales but are available for Western coin products.

**Trade Fair**

The N.S.M. phonograph was presented to Tito in connection with the Bingen firm’s participation in the Belgrade trade fair. Ten months ago, N.S.M. sales representatives had a large stand at Belgrade displaying its full line of coin-operated equipment.

Wash. Law Test Suit Dismissed

OLYMPIA, Wash. — The Washington State Supreme Court (171) (16) dismissed a suit by 12 Washington operators against the State Liquor Board for an alleged violation of the state’s 1963 gambling-tolerance law. Attorney's for both sides are asking the court to determine whether the court ruled in March the complaint over the legality of the negative decision of the case that was heard on the people in November despite theft of supporting referendum.

The constitutionality test was sought by State Reps. Harry Lewis, Olympia, and Joel Pritchard, Seattle.

August 1, 1964, BILLBOARD

Granger Delays West Coast Trip

CHICAGO—Fred Granger, managing director of the Music Operators of America, who had planned to visit California record manufacturers in July to select participants in the October MOA convention here, has postponed the trip to mid-August.

He will leave Aug. 10 and will make a stop in Denver to help in the organization of a local or State music operators association. If he is not in response to a letter from Mark L. Ellis, Skyline Music Company, Denver, to Lou Casada, MOA president, asking for assistance in forming the regional group.

H. E. Taylor, Ark. Operator, Dies

WARREN, Ark.—H. E. Tayl- or, 55, owner of Warren Music Company and an operator for a number of years, died recently of a heart attack.

Taylor also operated a small hotel at Warren. He left the hotel and its route to his widow. It was not known immediately whether she would continue operating the route or would sell it.

Say You Saw It in Billboard

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5858
COINMEN IN THE NEWS

• Continued from page 54

Three and wife, Greta, Peninsula Music Company, Seattle, Calif., visited in Los Angeles with Mr. and Mrs. Ed and Frances Wilkes of the R. P. Jones Company extending the red carpet treatment... Art Wright, games manager, was on the job following surgery.

SAM ABBOTT

Active Acquires Expansion Land

PHILADELPHIA—The Active Amusement Machine Company here, Gottlieb and Rockola distributor, has acquired 25,000 square feet of property adjacent to its local headquarters.

Part of this property has been black-topped and will be used for customer and employee parking. The balance, which has been leveled, will be used for plant expansion as the need arises.

Active also recently acquired a 5,000 square-foot building adjacent to the new building. It will be used to house Active’s expanded pool table operation.

The firm now has one show block in the center of Philadelphia.

Active, headed by Joe Ash, also has an office in Scranton, Pa.

Heyman Named Trustedee for Sandy Moore Corp.

NEW YORK — Ralph Heyman, Brooklyn attorney, has been named trustee for the Sandy Moore Corp. for the Central Island Vending Corporation, a Long Island firm which had been headed by Sandy Moore.

Heyman was named by Referee Dubenskey in U. S. District Court, Southern District of New York last week.

According to Frances Metz, attorney for Moore, the trustee’s duties will include investigating changes in Moore’s condition and the Wurlitzer Company (whose equipment was distributed in the late 1940’s and early 1950’s) and the transfer of credit losses on machines sold by Moore for a short time after a given unit quota.

Wurlitzer, in turn, had charged the Sandy Moore Corporation with concealing assets in its bankruptcy action.

RCA Camden Young & Growing

The RCA Camden catalog consists of 182 albums in pop, classical, jazz, plus amusing new product classically and sacred. There are also 24 albums for the small record truck reel tapes. The concept of the label as a reissue line, however, is being expanded rapidly.

In the current catalog, for instance, are 76 newly reissued items made there (true stereo). Of the 76, 48 comprise the Living Strings—these include the Living Strings, Living Voices and Living Jazz Series. The complete of one has been of RCA Camden’s most important talent developments.

The cdx segment of the catalog consists of 35 packages by some of great strength sales—including Hank Snow, Eddy Arnold, Chet Atkins, Carrie Taylor, Hank Locklin, Porter Wagoner, Stuart Hamblin, Bill Monroe, Bing Crosby, The Del Woods, Pee Wee King and Jim Reeves.

In the sacred category, the catalog includes such strong

Brown Meggs

Continued from page 4

Album Merchandising Manager Paul Russell also reports to Meggs for many years that a top CRDC executive will be in full charge of controlling Moore’s public merchandising and advertising. Gorkhow talk Meggs’ appointment an important asset in CRDC’s continuing efforts in effective merchandising in place of traditional price promotions.

Meggs has been with Capitol since 1958, serving it in its merchandising department, later as public relations director, and in August of 1964 to New York to head its Eastern operations.

MEXICO CITY—Industrias Riojas S.A., which has been making Wurlitzer music machines under license here since 1956, will be exporting to other Latin American countries through the Latin American Free Trade Association.

The action follows an agreement between Industrias Riojas and the Wurlitzer Company which allows the former to ship outside Mexico.

The Mexican firm is building a new plant for production of Wurlitzer electric organs.

Industrias Riojas has begun manufacturing and distributing under license from the SONY Corporation of Japan, the SONY line of portable phonographs.

The expansion is being financed by a capital increase of 12,500,000 pesos ($1,000,000) which will raise the firm’s capital to $5,000,000 pesos.

Industrias Riojas, which had 11 employees when founded in 1944, now has 164 employees and has a five-building complex.

L. T. Patterson Handles Emadis Postcard Unit

EMADIS CARD MACHINE

CINCINNATI—L. T. Patterson Distributors here has been named national distributor for the Emadis postcard vendor. All Patterson contract distributors have been supplied with postcards of the unit, which has been widely operated in Europe and is making its bow in the U. S.

The model 500 is electrically operated. The model 400 is a manual unit. Emadis will be shown at the October convention of the Music Operators of America in Chicago.

Empire Branch Has Open House

GRAND RAPIDS, Mich.—Empire Coin Machine Exchange’s branch office here held an open house Thursday (16) to celebrate its first anniversary.

Bill Miller, representing the Chicago office, reported a good turnout of operators for the event. Richard Flaherty is manager of the Grand Rapids branch.

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**RIC RECORDS**

*Available on LP*

- **Artist:** Pat O'Brien
- **Title:** Pat O'Brien Irish Favorites
- **SIDE ONE**
  1. Medley—(If You're Irish, Come into the Parlor; Along the Rocky Road to Dublin)
  2. The Moonshiner
  3. You're a Grand Old Flag

- **SIDE TWO**
  4. Harrisjon
  5. Sweet Molly Malone
  6. The Rising of the Moon

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**ROOSEVELT GRIER**

*Available on LP*

- **Title:** Soul City
- **RHYTHM OR BLUES LOCATIONS**
  1. In My Tenement
  2. Up On The Roof
  3. Spanish Harlem

- **SIDE TWO**
  4. Down So Long
  5. In The Park
  6. To Her Terrace

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**THE FOUR AMIGOS**

*Available on LP*

- **Title:** The Four Amigos
- **LATE NIGHT OR JAZZ LOCATIONS**
  1. Cumbres
  2. Cu Cu Cu Cu Cu
  3. Swinging Guitar

- **SIDE TWO**
  4. La Bamba
  5. Casio Lindo
  6. Malaguena Solera

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**ALEX ZANETIS**

*Available on LP*

- **Title:** The Oil Fields
- **C&W OR SOUTHERN LOCATIONS**
  1. Drinks For The House
  2. Tom Kelly
  3. Doodle-Bug Pete

- **SIDE TWO**
  4. Wildcats From San Antonio
  5. Tulsa
  6. Arkansas

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**CANADIAN AMERICAN RECORDS**

*Available on LP*

- **Artist:** Santa & Johnny
- **Title:** Wish You Love
- **POP OR ROCK & ROLL LOCATIONS**
  1. Since I Fell For You
  2. There, I've Said It Again
  3. I Wish You Love

- **SIDE TWO**
  4. I Left My Heart in San Francisco
  5. Our Day Will Come
  6. More

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**SUE RECORDS**

*Available on LP and Single*

- **Artist:** Jimmy McGriff
- **Title:** Jimmy McGriff at The Organ Jazz Concerts
  1. Kicks (7-inch stereo single)
  2. Hello Betty

- **SIDE ONE**
  1. Kicks
  2. All Day Long
  3. When You're Smiling, the Whole World Smiles With You

- **SIDE TWO**
  4. Hello Betty
  5. Close Your Eyes
  6. Shiny Stocking

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Pop LP Spotlight are those albums with sufficient sales potential in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LPs 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 covers are printed for Spotlight, Hit Parade, and Special Debut Picks. All other albums are listed in their respective categories.

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Chat Baker, Delphi CP 476 (S); SCP 476 (S)
Chat Baker is back and better than ever on this Capitol outing. He introduces his own and unexcelled vocalizing with his harmonic Trumpet horn playing coming in on the melodic trio Charlie Parker, Cootie Williams and Phil Urso on piano and bass. Selections include "Swingin' Low," "Diz," "Tenderly" and "Bob Dorough."