RCA's Showing of Lear
Tape Draws Enthusiasm

NEW YORK—RCA Victor's demonstration last week of the Lear eight-track stereo cartridge system (Billboard, April 17) drew an enthusiastic response from most of the record industry representatives who attended the unveiling. The Lear system is the latest designed for tape cartridge playback in automobiles and homes.

The consensus was that the prototype units demonstrated performed in an excellent manner, delivered a fine quality sound reproduction, and offered a simplified, easy-to-use approach to tape playback in vehicles.

RCA Victor and Lear Jet Corp., executives, including William P. Lear, president and board chairman of the private jet plane firm, were on hand to answer questions. For purposes of demonstration, RCA Victor used two units. One was integrated in the dash of a Pontiac car with speakers installed in the ear doors. The other used the Lear tape transport with external amplifiers driving large speakers to fill the Mercury Room at the New York Hilton.

George Marek, vice-president and general manager of the RCA Victor Record Division, opened the demonstration by telling the system as a means of bringing recorded music to millions on the move, and for opening a new mass market for the entire record industry.

RCA told those present that it has no desire to cram the Lear system down the throats of the industry as opposed to any other system. It stated its position as (1) making its current catalog available in the Lear cartridge form; (2) offering its duplicating facilities to any and all labels who want to make their product available in this form.

RCA Victor is expected to kick off of eight-track demonstrations with a 10-album release.

(Continued on page 3)

RCA Winner of 12 Grammys: 8 to Col.

By CLAUDE HALL

NEW YORK — RCA Victor Records topped all winners in the 1965 Grammy Awards presentations of the National Academy of Recording Arts and Sciences held Tuesday in New York, Chicago, Hollywood and Nashville. RCA Victor racked up 12 winners, compared to eight for Columbia. Next highest winners were Capitol, Verve and Smash with five each.

Japanese, Columbia, might have won another award except for having lost its star, Barbra Streisand, to Capitol for the original cast show album "Funny Girl." The "People" production garnered three other awards for Columbia.

The Smash collection of five Grammy Awards were all courtesy of one star, Roger Miller, who won all categories for which he was nominated with his "Dang Me."

"Hello, Dolly!" showered two labels with glory—RCA Victor for its original cast album which brought Jerry Herman a composer's award for song of the year, and Kapp for its single by Louis Armstrong. Herman remarked from the stage, "Thank you, Louis."

Henry Mancini reaped three awards with "Pink Panther" for RCA Victor. Four of the five Verve awards resulted from the combination of Stan Getz, Astrud Gilberto and Joao Gilberto for the "Getz/Gilberto" album and "The Beat that My Heart Skips." Recipients included Mike Bloomfield, who won a win for "Nashville Skyline" and "Vapors." Each of the four awards went to its own label.

(Continued on page 6)

AFM Officials Mapping Fight Against Discotheques

By CLAUDE HALL

NEW YORK—Executives of various musician's locals met on Tuesday (12) at American Federation of Musicians headquarters here to discuss methods of combating the growing discotheque craze. Emil Powell (Paulucci), head of Local 38 of Westchester County and a member of the board of the New York State Conference of Musicians, said the meeting included union representatives from nearly every area of the country where discotheque has made a mark.

We realize this evil is upon us," he said, "that we all have to live with it." He said, however, that union action would hinge upon trying to "discourage" use of discotheque. One weapon will be the AFM's "enlist list."

Max Arons, an official of Local 92 of New York, which has in the past several years successfully picketed various city discotheque establishments and forced them to alternate live

(Continued on page 17)

Billboard's first annual Spotlight on Jazz appears on pages 34-41. The section covers the jazz field today and features the first regular weekly column of Del Shields, Billboard's jazz editor.

UK Battered by 'Unmerseful' Slide in Sales

By CHRIS HUTCHINS

LONDON—Shock sales figures for January announced by the Board of Trade have alarmed the British record industry. Twenty-five per cent less 45rpm discs—singles and EPs—were sold in the month than in January of last year.

This is the second jolt the industry has had since the boom began with the Beatles. Sales fell last October on 1962's figures, but were up again for the final two months of the year. This is the breakdown for January. Total sales were worth $6,183,600 as compared with $6,222,440 in 1964. Britain exported $563,000 worth compared with $604,000.

But it was only the climbing sales of albums which prevented a bigger drop than the 4 per cent by which manu-

(Continued on page 18)

Teeners Mob Para For R'n'R Opener

NEW YORK—Meinr Levy's opening show at the Paramount literally packed the teen-agers from the rafters. At 7 a.m. opening day (Good Friday), the youngsters were already lined up five abreast, the line stretching almost to Eighth Avenue and 47 Street. The attractions were Scoby Sales and a group of rock and roll acts including

(Continued on page 17)

ARE YOU READY FOR THIS?!
Hail to the "Victors"

Congratulations to the
"Grammy" Award Winners

Song of The Year
Hello, Dolly!—Jerry Herman

Best Instrumental Composition (non-jazz)
Pink Panther Theme—Henry Mancini

Best Instrumental Performance (non-jazz)
Pink Panther—Henry Mancini

Best Instrumental Arrangement
Pink Panther—Henry Mancini

Best Folk Recording
We'll Sing in the Sunshine—Gale Garnett

Best Country & Western Vocal Performance—Female
Here Comes My Baby—Dottie West

Best Performance—Orchestra
Mahler: Symphony No. 5 in C-Sharp Minor and Berg: Wozzeck Excerpts—Erich Leinsdorf
Conducting The Boston Symphony Orchestra

Best Chamber Performance—Instrumental
Heifetz—Piatigorsky Concerts with Jacob Lateiner and Guests—Beethoven Piano Trio, Op. 1, No. 1;
Haydn: Divertimento for Cello and Orchestra; Rózsa: Tema con Variazioni (for Violin, Cello and Orchestra)

Best Opera Recording
Bizet: Carmen—Herbert Von Karajan conducting the Vienna Philharmonic Orchestra and Chorus—Principal Soloists: Leontyne Price, Franco Corelli, Robert Merrill, Mirella Freni—John Culshaw, producer

Best Choral Performance
Britten: A Ceremony of Carols, Rejoice in the Lamb, Festival Te Deum—The Robert Shaw Chorale; Robert Shaw conducting

Best Vocal Soloist Performance (With or Without Orchestra)
Berlioz: Les nuits d'été (Song Cycle and Falla: El Amor Brujo—Leontyne Price)

Best Album Cover
Saint-Saëns: Carnival of The Animals and Britten: Young Person's Guide to the Orchestra (The Boston Pops Orchestra, Arthur Fiedler, conductor)—Robert Jones, art director; Jan Balet, graphic artist

RCA VICTOR
环节The most trusted name in sound}

See the NARAS Awards TV Show "The Best on Record" Tuesday Evening, May 18 on NBC-TV Presented by Timex
A SKOAL TO BILL SACHS

NEW YORK—Bill Sachs, our executive news editor in Cincinnati, on April 14 celebrated 40 years of service with the company. Since leaving school, not only has he written much about radio and the modern music business. From the era of the Western Union telegraph to present-day record acts, Sachs has devoted his life to reporting on all. Skoal!

maintained his dominant role as leading pop composer by replacing his old, jivey, nonsensical instrumental, composition, performance and arrangement — for "Pink Panther." Disneyland's Richard and Robert Sherman won two for their original film and children's songs, "The Happiest Man in the World." The best original film and children's composition was awarded to "The Greatest Showman." The award was a most worthy one. "Oscar" could fill the "Prize" with no feeling that in addition to providing music for the record, they will open a new area of programming for the music industry. Mickey Kapp, executive vice-president of Kapp Records, felt that the label would be able to use the composition effectively. His company, the label, has the ability to put the music into a format into which RCA has now firmly established itself.

Acuff-Rose Executive Post to McCluskey

NASHVILLE—Bob McChukey has been appointed to the Acuff-Rose executive post of assistant to the president of the "Mary's Prayer" Publishing Company. Inc., President Wesley E. Hare has announced. The appointment is effective immediately. McChukey will be in charge of a new division of the multi-platinum corporation, which includes the names of Slates, Joe E. Brown and the "Downtown" group. Formerly associated with Billboard, McCluskey is one of the publishers of the Acuff-Rose Copyright Conference. He is in a past president of the Acuff-Rose organization and previously presented the railroad to the board of directors.

McCluskey has been active in the personal management field, handling such artists as Ray Peterson, Sonny Barger, and bands such as Art Mooney. He will continue to handle Slates. His experience includes publishing activities with S. Nicholas Music, E. J. Marks Music, and Acuff-Rose as their West Coast representative. He also served as national promotion director for RCA Victor and was later RCA Victor's executive in charge of the West Coast division.

Maxin Slates Europe Trip

NEW YORK—Armond Maxin recently appointed vice-president of the Big 3 Music Corp. to cover the Big 3 Music Europe trip for April 22 for meeting with the publishing firm's affiliates in London, Paris and Cologne to hold discussions on current music policy and general policy relative to Big 3 worldwide music interests. Maxin will wrap up "Where the

RCA's Showing of Lear Tape Draws Enthusiasm

• Continued from page 1

Lear told Billboard: "I was extremely pleased with the manner in which RCA Victor composed their release. I think they were very careful not to make any false promises. And certainly that the existence of two systems will not boost the growth of tape music."

Mike Stewart, executive vice-president of Lear Records, was very impressed with the demonstration but reserved making any promises until the company has some economic questions answered. The cost of production (and 2) the cost to the consumer. However, they believe the day will come when the quality of the sound was as good or better than anything I've heard."

Columbia Reps

Attending the presentation for Columbia Records were William C. Lillis, vice-president in charge of marketing; William B. Buchanan, vice-president of engineering and research development; and Jack Hamburger, vice-president of engineering and research development, who said: "We were very impressed. We would like to have an opportunity to see the RCA Victor demonstration in some detail to see the RCA Victor tape machine."

A FK Local Executive Map Fight Against Discotheque

AFM Local Executives Map Fight Against Discotheque

• Continued from page 1

music with the canned music, the union would attempt to extort any kind of legal economic pressure."

This economic pressure could include, he said, placing the local hands on the union to try to place pressure that would place strict limits on musicians. The Toronto local, he said, recently placed a city's largest hotel on notice that they would no longer dish out music unless the hotel's management would negotiate with them. "We are good negotiators and would like to see that happen," he said.

Where the discotcheque operates within the city, the situation will be negotiated, he said. In those places that are not dealing with the union and live musicians were replaced by the canned music, the union would attempt to extort any kind of legal economic pressure."

In general, the hearing plan calls for 797 musicians to testify. They are now listed as "discouraged workers." The union wants to speak to 797 musicians who are now in the union and are working with the union and live musicians.

Hearings on Copyright Bill Delayed

WASHINGTON—There will be no further hearings or meeting, in the opening of hearings on copyright revision bill which had been scheduled by the House Judiciary Subcommit- tee on Patents, Trademarks and Copyrights for April 28. The subcommittee committee has called for hearings on copyright bill for the day originally scheduled. Tentative new dates are May 12, 1, and May 19, 20, and 24. The subcommittee panel will add additional hearings are expected to be held for the copyright bill in hearings.

Opponents to the bill, including the j'Mohe boxers, will be submitted to a revised statute. Some groups will be on hand to testify in favor of the proposed bill. Broadcasts are expected to have some mixed reactions, and educators will battle to preserve and protect the future of the single record industry and those areas of the future of single product.

The meeting is open to all reporters who wish to attend and participate in the new copyright bill. The meeting is open to all reporters who wish to attend and participate in the new copyright bill. The meeting is open to all reporters who wish to attend and participate in the new copyright bill. The meeting is open to all reporters who wish to attend and participate in the new copyright bill. The meeting is open to all reporters who wish to attend and participate in the new copyright bill.
Southern-Peer Global Plans

NEW YORK—Key executives of the global publishing empire of Southern-Peer are blueprinting the future of music around the world, according to Mr. Monique Mooney of the company's London office. "It's a vast, international vision," he said. "But we're not just looking at the music industry; we're also looking at the way people live and work." Mooney's predictions included the rise of digital media, the growth of social networking, and the increasing importance of mobile devices.

David H. Morris

David H. Morris, senior vice president of Southern-Peer, said that the company is focusing on three key areas: content creation, distribution, and monetization. "We're not just about music anymore," he said. "We're about creating experiences for people." Morris said that Southern-Peer is working with artists, labels, and distributors to create new revenue streams and expand their reach.

Philips' Contest Winner in N. Y.

Sharon Black

Sharon Black, 20, a recent graduate of the University of Sydney, won a national-wide singing contest in Australia, sponsored by Philips Records. "I'm so excited," she said. "I'm going to have a chance to sing on a big stage in front of so many people."

Modern Distributor Staffer on Own

Los Angeles—Al Chapman, former general manager at Modern Distributor, has opened his own firm at 2465 W. Pico Boulevard. Chapman Distribution is Young People's Records, Children's Records, Black and Latino Language and Chattanooga, the company said.

Chapman was born with Modern, picked up by Pop Records recently, and is planning to marry his wife, who he met in Chicago 20 years ago.

Wallacch Will Present Series of Live Concerts

Hollywood — Wallacch Music City, Inc., noted retail music chain, will present a series of in-person concerts at various theaters in Southern California. Wallacch will pay the artists and will carry out promotional activities in conjunction with each presentation. These include: (1) Window displays and window merchandising to be featured in all five Wallacch branches; (2) special one-week store plans for the future; (2) distribution of 100,000 bug stuffers and banners containing information on the concerts and the artists; (3) radio advertising on eight California stations; (4) a takeover of the Wallacch's "Album of the Day" radio program, carried on five stations; and (5) public exposure advertising for the artists' albums; (6) sale of concert tickets at Wallacch stores.

Cyde Wallacch, president of Wallacch Music City Stores, Inc., stated that the concert series will be the most talked about event of the season. "This is not just a day, but the best we have seen," he said. "We can't think of any other situation where a recording artist can reach so many people in such a short time."

The concerts will be held in the Wallacch's stores in Los Angeles, Glendale, Burbank, and Hollywood. The featured acts include Johnny Mathis, the Four Tops, and the Supremes.

Roger Miller C&W King

By Roger Scutt

Nashville—Armed with a catalogue of 50 chart toppers, Roger Miller is scheduled to make his first appearance in the country music charts this fall. Miller, a native of Texas, has been active in the industry for over 20 years, and his latest album, "Dang Me-Chuga-Lug," is expected to be a major hit.

During the recent recording session for the album, Miller was working with a group of top-notch session musicians. "It was a pleasure to be around such talented people," he said. "I think we've got a winner here."
It's taken over the radio stations. It's a sellout in record stores from coast to coast! Bob Dylan's sensational new single

"Subterranean Homesick Blues"

It's featured in Bob's new album too!
**National On-the-Spot NARAS Coverage**

**CHI SHORT ON AWARDS, LONG ON ENTUSIASM**

**By NICK BIRDO**

CHICAGO—The Grammy Awards celebration here last Tues-
day (13) evening turned out to be the most prestigious social affair in the show biz world this season. Close to 300 record industry truders were on hand and if the city suffered a paucity of awards, there was no shortage of enthusiasm.

Entertainment for the evening was first rate. WCFP deejay Sid McCoy shared the emcee chores with such NARAS chapter officials as Joe Wells, vice-president, and Bill Trust, chairman of the entertainment committee.

Entertainment was provided by Bill Henderson backed up by the Eddie Higgins Trio kicked off the program, followed in turn by Irene Kral and the Serendipity Singers, who opened the show. Haines came on stage with the Bobby Christian Orchestra and later the evening's only rock act, the Robin Hoods from England.

From the award standpoint, there were numerous local plums to salve egos suffering under the New York, Los Angeles and Nash-
ville novelettes.

Most popular was a Grammy presentation to Chicagoan Don Bronstein in the Best Album Cover category for his photograph of Barbara Streisand on her album, "People."

*Simon Goes Baroque*

Lou Simon, Phillips sales manager, accepted a "Grammy for the Swingle Singers" "Going Baroque" LP in the Best Performance by a Chorus category.

The evening was not without its humorous moments. Sid McCoy introduced Connie Haines to the audience and responded with "that's all right, Frank," as he helped her on stage.

The amplification system also left something to be desired. It went completely dead for Bill Cusson's "Swingle Chorus" and "Pentastaff,"" a pantomime that brought down the house. It shrewdly for the Robin Hoods, who reacted simply by singing louder and growing wild.

All in all, however, the affair was easily the most successful ever staged by the Los Angeles chapter from an atten-
tion and the press and was attended by representatives from all media.

The Chicago chapter now has close to 150 members on its roles and money in the bank—the latter a distinction possessed of neither of the more auspicious East and West Coast organizations.

---

**The Miller Sweep Brings High Words From Smash**

**By RAY BRACK**

CHICAGO—In walking away with darg near the entire end of the year Grammy grab-bag, the RCA Wins 12 Grammys; Col. Picks Up 8

*Continued from page 1*

"The Girl From Ipanema" song. Entertaining at the conferences Tuesday in Hotel Astor here were some of the major figures in the woody Herman orchestra. Most prominent were the late Earl "Fatha" Norman O'Connor, a NARAS governor, who handled the business section of the evening. Other emcees were Morton Gould, who represented the New York area; Eddy Arnold, who announced the country awards presented in Nashville; and Skitch Henderson and Allan Sherman, a bevy of record stars attended Henderson and Sherman.

At the proceedings reached its final stages, Allan Sherman almost missed awarding Grammys to Stan Getz, Joao Gilberto and Creed Taylor for Album of the Year, as several changes were made from the original selections. Before Mrs. Getz, who was accepted for her husband, Mr. Gilberto, and Creed Taylor. Mr. Sherman could reconcile the stage, Sherman began announcing that he would not announce the final award. But after the show, it finally it only simpli-
fied matters, as the same trio would have had to stand on stage anyway. Getz and Astrod Gilberto garnered Record of the Year and Creed Taylor, who produced the plaque.
MORE POWER TO YOU FROM TOWER!

FREDDIE AND THE DREAMERS
You Were Made For Me (127)
Biggest Freddie hit ever in England, now available on Tower. Advance orders—over 350,000. And it's perfectly timed to cash in on the success of Tower's current Freddie favorite: I'm Tellin' You Now!

IAN WHITCOMB
You Turn Me On (THE TURN ON SONG) (134)
Follow-up to Ian's first Tower single and chart-maker, This Sporting Life. And this one has the promotional push to go high on the hit list—Ian is appearing on five top TV shows!

DICK CURLESS
A Tombstone Every Mile (124)
There's more life in this one than the title suggests—it's high on the country charts. (And watch for Dick's new Tower milestone, coming soon!)

2 Tower singles getting top airplay now
THE ARROWS
Moon Dawg '65 (133)
Follow the Arrows! Their last smash: Apache '65!

BRENDAN BOWYER & THE ROYAL SHOWBAND
Hucklebuck '65 (132)
No. 1 in Ireland for weeks!

2 MORE Singles to watch
RITCHIE DEAN
Why Can't You Love Me/Now (121)

GUS JENKINS
Frosty/You Used Me (122)
DON BRONSTEIN and his wife show off the Grammy in Chicago he won for the album cover picture of Barbra Streisand on her "People" album.

WARNER BROS. President Mike Maltzand, left, accepts a Grammy in Hollywood for Bill Cosby, whose LP was judged best in the comedy field. Presenters were Lorne Greene and Jo Stafford.

HENRY MANCINI, who won three Grammy Awards, thanks Hollywood's NARAS members for his "Pink Panther" accolades. Presenters were Jonathan Winters, left, and Donna Loren.

CAPITOL'S A&R head Voyte Gilmore, left, accepts a Grammy Award in Hollywood for Tennessee Ernie Ford, judged best religious LP artist, from Jimmy Durante. April Stevens, co-presenter, is at right.

ACCEPTING AWARDS in New York for best Record of the Year and best Album of the Year were, from left, Mrs. Astrud Gilberto, who accepted for her husband, Joe, on the album and herself for the song "The Girl from Ipanema," winner of the special category; Creed Taylor, who received a plaque for producer of both the album and the single; and Mrs. Stan Getz, who accepted for her husband's efforts on both album and single.

DIEV HASSINGER, Liberty engineer, with his Grammy for the LP "The Chipmunks Sing the Beatles," voted best engineered in the special or novelty field.

THE GREAT SATCHMO'S smile is turned on full power as he chats with Hal B. Cook, Billboard publisher, and Gun Wills of Columbia Records, right, at the New York NARAS presentation festivities.

ENTERTAINING the audience at Chicago's NARAS awards ceremonies was Connie Haines.

BARBRA STREISAND accepts a Grammy Award for her vocal performance of "People" on the Columbia label at the New York ceremony.

ENJOYING THE NARAS ceremonies were, from left, Sammy Davis, star of Broadway's "Golden Boy" who aided as a presenter; Mrs. George Lee, Mary Travers of the Peter, Paul and Mary folk group (Mary also served as a presenter); and George Lee, director of eastern operations for Warner Bros.-Reprise.

THE SERENITY SINGERS had the crowd clapping in rhythm at the Chicago presentations of the NARAS Grammy Awards.

CAPTURING FIVE GRAMMY AWARDS of six in the country field for his "Dang Me," Roger Miller, center, admires his collection at Nashville's first NARAS award presentation. Jerry Kennedy, Roger's producer and Smash dir. director, and Miller's wife, Mrs. Leah Miller, also find the collection astonishing.

GRAMMY WINNER Nancy Wilson sings for the Hollywood audience one of the nominated tunes for best song of the year.

BILLBOARD, April 24, 1965
FLASH!

GENE PITNEY

VOTED THE NO. 1 TOP WORLD MALE SINGER!

LONDON APRIL 7 (REUTERS)
AMERICAN SINGERS GENE PITNEY AND ROY ORBISON WERE VOTED FIRST AND SECOND RESPECTIVELY IN A POLL FOR TOP WORLD SINGERS PUBLISHED BY THE BRITISH MUSIC MAGAZINE, DISC WEEKLY.

JUST RELEASED...
GENE PITNEY'S LATEST SMASH HIT!

"LAST CHANCE TO TURN AROUND"

MUSICOR NO. 1093 PRODUCED BY STANLEY KAHN & GENE PITNEY

ON TOUR STARTING APRIL 16TH TO MAY 31ST
THE GENE PITNEY SHOW

GARY LEWIS and The PLAYBOYS • BOBBY GOLDSBoro • VIC DANA • REFLECTIONS
THE CRYSTALS • DOBIE GRAY • BRIAN HYLAND • BILL BLACK COMBO
DARIN DI ANNA • RONNIE COCHRAN • LEANNE LEYDON • HULLABULOOS

A DIVISION OF TALMADGE PRODUCTIONS INC., NEW YORK 15, N.Y.
Teens Mob Para for Rock Show

* Continued from page 1

The Hullabaloo, the Detergents, Uniques, Shirley Ellis, Little Richard, Vibrations, Dee Dee Warwick and Reddy Joy. Sandy Shaw was billed as special attraction but didn't appear for the debut show. The Hullabaloo Dancers did all the new steps as a prelude to the appearance of the record acts.

King Curtis' 16-piece orchestra played the show, which had a running time of 1 hour and 10 minutes. This is likely to be pruned a bit, inasmuch as five or six shows a day are planned.

Tying in the event closely with the record business, Paramount allocated 30,000 albums to be given away during the 10-day period. The albums were "Original Winners of 1964" and "The Hullabaloo." The 10,000 were seen trading albums. The Paramount's lobby, too, is fitted with a retail record operation, set up by Marco Enterprises, and stocked with singles and albums.

The show was paced very well — including the opener. Eamonn Al-Jacques brought the acts on without wasting time. Most of them did one performance; several did two and three. The audience was at a high excitement level throughout the show, and there is no question as to the impact of this kind of package on record business. Sales in the New York market are likely to be significant for many labels.

It's a tribute to Roulette's president, Morris Levy, that he selected the acts from a broad group of labels, including — in addition to Roulette — Red Bird, Capitol, ABC-Paramount, Paula, Four Corners and Vee Jay.

See Record Attendance
The Paramount's seating capacity is 3,260. This figure was probably greatly exceeded, for the youngsters were sitting in the aisles and the balconies were jammed. John Sadler, Paramount manager, who was chief usher during the Frank Sinatra era at the Paramount, said no previous Paramount show could match this one in excitement and he predicted all records for the theater would be broken during the run. Keeping an eye on the crowds were an estimated 200 city policemen both in and outside the Paramount — many on horseback.

Additionally, the Paramount ran 40 private police. The show received full press and television coverage. The audience occasionally called wildly for Smokey Sales, and when he appeared by put on his usual performance, including being hit with a pie. His popularity is astounding. As for the remaining acts, the most colorful undoubtedly was Little Richard, whose entrance onstage was marked by a flurry of martial music, an Oriental dancer and a corps in military uniform, complete with plumed hats. He himself was dressed in a magnificent cape, and his rocking performance so enraptured the audience that he divested himself of his shoes and threw them to his admirers. They wanted more, so, under the protection of his cape, he divested himself of various pieces of clothing and threw them to the cheering throng, who madly fought for the items.

Meanwhile, Murray the K's package was scheduled to open in Brooklyn on Saturday (17). Traders were anxiously watching the effect of the two shows on the live talent scene and the record business. The Brooklyn show includes a strong talent lineup — with Gerry and the Pacemakers and the Motor town Revue.

Prices $2.50 until noon. Thereafter, $3.

PAUL ACKERMAN and TOM NOOAN

2 HITS FROM SUE
"THE REAL THING"
TINA BRITT
Eastern 604

"TURN HERE"
EDDIE & ERLIE
Eastern 603

New single
HONESTY
DAVE BAKER
Asberson — Hoffman
Septet
1964—C.J.F. Winners
Currently touring high
schools and colleges

ISIS RECORDS
P.O. Box 626
New Albany, Ind.

THE ANSWER TO OUR PROBLEM
IS RIGHT HERE IN . . .

Billboard
there are 30,000 ways to make money in the record business

1

OLDIES 45 RELEASE

300 SIX DAYS ON THE ROAD / I FEEL A CRY COMING ON
Dave Dudley

301 KING OF THE SURF / SURFIN' BIRD
The Trashmen

302 C'MON AND SWIM (PARTS I & II)
Bobby Freeman

303 LET IT BE ME / AIN'T THAT LOVIN' YOU BABY
Betty & Jerry

304 YOU PAINTED PICTURES / DO WAH
The Spaniels

305 MARY LOU
Billy Preston

306 LOW DOWN
Shirley Gunther

307 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

308 WHY DON'T YOU WRITE ME
Betty & Jerry

309 YOU PAINTED PICTURES / DO WAH
The Spaniels

310 MARY LOU
Young Jesse

311 LOW DOWN
Billy Preston

312 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

313 WHY DON'T YOU WRITE ME
Betty & Jerry

314 YOU PAINTED PICTURES / DO WAH
The Spaniels

315 MARY LOU
Young Jesse

316 LOW DOWN
Billy Preston

317 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

318 WHY DON'T YOU WRITE ME
Betty & Jerry

319 YOU PAINTED PICTURES / DO WAH
The Spaniels

320 MARY LOU
Young Jesse

321 LOW DOWN
Billy Preston

322 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

323 WHY DON'T YOU WRITE ME
Betty & Jerry

324 YOU PAINTED PICTURES / DO WAH
The Spaniels

325 MARY LOU
Young Jesse

326 LOW DOWN
Billy Preston

327 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

328 WHY DON'T YOU WRITE ME
Betty & Jerry

329 YOU PAINTED PICTURES / DO WAH
The Spaniels

330 MARY LOU
Young Jesse

331 LOW DOWN
Billy Preston

332 DON'T LET THE SUN CATCH YOU CRYIN'
Billy Preston

333 WHY DON'T YOU WRITE ME
Betty & Jerry

334 YOU PAINTED PICTURES / DO WAH
The Spaniels
Prince Stresses Musical Theater of the Integrated

BY MIKE GROSS

NEW YORK — Harold S. Prince, a producer of hit Broadway musicals for more than a decade, is concerned about the direction in which the musical theater is going. "The last few seasons of musical theater today is not as impressive and as free as it should be," he said, "and it will be a breath of fresh air if, once in a while, we can get away from the integrated musical." (An "integrated musical" is one which entirely rewrote the atypical term describing a production in which the score and cast appear as if they had almost become inseparable from the other.)

Prince admitted recently that he looks to the book's value first and realizes that each literary makes different demands upon a score, but, he added, "No one is hurt by hatre guns that people can sing." Prince said he has a lot of respect for the contributions being made by show music writers today, but he wishes more composers would write from their scores. Something on a level with what Off-Off Broadway and Dick Adler did for "The Pajama Game," which he composed in 1954 at the behest of Robert E. Griffith, is what Prince said he's in mind. "(Hey, There) was one of the hits to come out of that show, "Bend It, Rodgers," he pointed out, "(and) no one was going to listen to a song and know what was going on with it. "We remember it, but many of the writers that are doing great today have been caught up in a path that for no reprises and some of them are even doing away with the overture."

Prince, now, is quite bullish over the efforts of John Kander (music) and Fred Ebb (lyrics) who have supplied for his upcoming Broadway show "Fiddler on the Roof," the Red Menace." He believes that "they've written a score that fits the characters, story pattern of the production as well as songs that will be musical and to step out as pop hits and even some of that will be transformed in the standard repertoire," the ballad song from the show to get disk action is "A Quiet Thing," which has been recorded by Liza Minnelli, who stars in the musical, with job with "I Left My Heart in San Folisco" and "Lullaby of Broadway."

But what do you do for an encore?" he wondered about the Red Menace's reception for the show. Columbia ad producer Tim Mavor lined up the two stars for a taping session. Friday night, for the first time, "Red Menace" was heard. Once again, it was a sensational combination of voices. They are equally capable with jazz and pop and seemed to concentrate on underlining their talents rather than off rather than leaping higher on the harmony. "The on the other hand," Prince continued, "The effect was marvelous, especially with this cue, to give that "Quiet Nights of Quiet Stars" and "Danniel Boy" job with "I Left My Heart in San Folisco" and "Lullaby of Broadway."

Belafonte Tour To Cover U.S., Canada Cities

NEW YORK — Harry Belafonte will begin an 18-week tour of key cities in the U.S. and Canada beginning at the Garrick and 10 at the Place des Arts in Montreal.

The tour will cover eight cities and immediately following the May 23 closing date in Chicago, Belafonte and company open a six-day stand at Chicago's Opera House on May 25; from May 31 through June 19, he will be at Toronto's Queen Elizabeth, 235 Main St., July 4 through July 24, Circle Star Theater in San Carlos, Calif.; July 26 through July 31, Queen Elizabeth Theater, Vancouver, B. C.; Aug. 2 through Aug. 7, New Opera House, Seattle; Aug. 9 through Sept. 4, Greek Theater, Los Angeles.

Lori Parker Puts Them on Notice

SANTA MONICA, Calif. — Lori Parker, a local vocalist, has the potential to turn the San Francisco Club into a top nightclub attraction. Boded into the new location by owner Tony Longhi for six weeks, the attractive throng is a convincing singer, as set for any record company.

Miss Parker, who previously worked as a singer in Chicago, has an appealing personal charm and the good stage presence. One drawback is that she inclines toward.linkLabel Ledger Festival 11-26-65, 11-27-65, 11-28-65, 11-29-65

Morgan tribute and a salute to Mantovani, "I Don't Stand Much Heat," effectively displayed in "Why I Love Him" and "Along Came Bill."

Backbone is by Barry and Myrl Whitesell, on piano and drums respectively. People are watching Parker undaunted public support. She is shooting for the class prudish audience and will need strong word-of-mouth endorsements to break through the closed of anonymity. ELIOT TIEGEL

Billboard, May 26, 1965
5 IN A ROW!

Destined to be their 5th consecutive number 1 single

The Supremes have the hit habit with 4 No. 1 records in a row.
Where Did Our Love Go? Hit No. 1 on August 22, 1964
Baby Love Hit No. 1 on October 31, 1964
Come See About Me Hit No. 1 on December 19, 1964
and returned to No. 1 on January 16, 1965
Stop! In The Name Of Love Hit No. 1 on March 27, 1965

HITS ARE OUR BUSINESS
MOTOWN RECORD CORP., 2640 W. Grand Blvd., Detroit, Mich.
Japan Weighs Exclusive Change

TOKYO — The Copyright Council of the Ministry of Education is considering a compulsory license system for audio recordings. The council, which was established in the 1950s to handle copyright issues, is currently reviewing whether a new compulsory license system is needed. The council is also considering whether the current system is effective in protecting the rights of musicians and composers.

The proposal would allow record companies to pay a fee to reproduce and distribute copyrighted works, similar to the system used in music publishing. The fee would be based on the number of copies produced and the duration of the use.

The proposal has been met with mixed reactions. Some argue that it would be beneficial for the industry, while others believe it could lead to higher costs for consumers and limit the creativity of musicians.

Petula Clark Is the Pet of Paris Crowd

PARIS — Petula Clark drew enthusiastic notices from the critics on the opening night of her two-week season at the Paris Olympia Theater.

Topping a strong bill which also features Les Brutos, Frank Alouf, and Jacques Higelin, Clark sings 14 numbers in her spot, including five new songs.

With this past week’s biggest success with “Vicins Avec Moi” — the French version of her last British hit, “I Know a Place.” The Vogue dusk chatted up 100 per cent well during the first two days of its release.

There is a good reception, too, for “Que Fais-tu La, Pet?” a cute song, half in English and half in French, and for “Regardez.” Erected on the Italian side, Clark wrote herself: A jubilant Pet told the interviewer last night: “This is my third season at Olympia and it is easily the best one yet. It is the most public and press has been wonderful.”

The show closes April 20 after fortifying engagements in France and Italy. Petula flies to the States for 10 days. She will make a second appearance on the night Sullivan Show and then head for Los Angeles where she will have a Warner Bros. film test and record a album.

JAZZ GOING, GOING . . . IN SCANDINAVIA

OSLO — Interest in jazz in Scandinavia has been steadily growing throughout the past 15 years and is now practically nonexistent. From World War II to the present, Oslo has been home to many jazz clubs and concerts, including four jazz clubs that attract more than 20,000 people a year.

The best-known jazz festival in Scandinavia is held in the western coast town of Molde in the beginning of August every year.

---

EMI WILL LAUNCH OWN FIRM IN MEXICO CITY

BY OTTO MAYER-SERRA

MEXICO CITY — Electric & Musical Industries, Ltd. (EMI) will launch its own company here later this year and the firm plans to concentrate on recording and distribution. Favorite American, head of Mexican TV (Televisora Mexicana, S.A.) and one of the largest industrialists in this country, will be a partner in the new firm.

Product of the company will include records, electronic equipment, and consumer electronics. The firm also plans to increase the Mexican music market. One of EMI's Odens South American executives may be put in charge of the record division.

The new EMI firm is the result of a market study conducted for the company at the Mexican Foreign Relations office, including Lloyd Dunn, head of the international division.

ORTF Takes the 'National Interest' Way Out in Hassle

PARIS — A spokesman for the ORTF replied to this week's request made by the Syndicat National des Auteurs et Compositeurs (SNAC) over the "Americanization" of French radio and TV music programs.

As reported (Billboard, April 10, 1976), the ORTF was asked to maintain an 80 per cent quota of French songs in its programs.

The spokesman told Billboard this week that while ORTF's official line was still under discussion, the "national interest" would be kept very much in mind.

Until about a year ago the ORTF imposed a strict ruling on the performance of foreign music output.

"Since then," the spokesman explained, "public taste has changed considerably, especially among young people whom American and British songs are currently very popular.

"It must also be realized that we are in competition with commercial stations which broadcast the very high percentage of imported music to meet the demand.

"Nevertheless the ORTF is anxious to encourage the development of French music and would like to see a healthier balance established with more French, at least by month, at Capitol executive set for Tele-Lite. And for a TV show in Marseille, Isabelle Arnaud was not permitted to sing Ferrat's "Les Amants de Verone."

The ban "on Ferrat, Ferrand, Ferrand..." drew a swift, strong protest from poet Louis Aragon, who wrote a letter to the paper. He protested that he was an innocent victim of the ORTF's ruling on "national interest" and in getting business circles there was where the ban was always imposed in the first place.

ARTISTS BLAST BAN ON FERRAT BY AUTHORITY

PARIS — The ORTF — the French radio and TV authority — came under heavy attack this week from musicians and record firms, calling for a 24-day ban on singer and songwriter Jean Ferrat.

The ban — applying to all regional radio and TV stations — was clamped on Ferrat after he had refused to appear free in a regional program for Tele-Nice.

Ferrat claimed he was entitled to a fee and when this was refused, the ban was imposed on the program. The ORTF replied by slapping a ban only on Ferrat but also on his songs. Some days later singer Chantal Simon had to withdraw the Ferrat songs. "Fenande, Fenande..." Some days later singer Chantal Simon had to withdraw the Ferrat songs. "Fenande, Fenande..."

MONTREAL — The Canadian Record Manufacturers' Association (CNMRA) and the St. Lawrence Yacht Club (21) in nearby Quebec will hold an annual election of officers and a business session. The morning the session the new officers will hold their meetings, meetings, combining in the afternoon to discuss issues common to both groups. A can't-do-industry is high on the list of topics for discussion. New members will be welcomed at the meeting.

ATTLENTICS THE DRIFTERS, currently touring Britain, were greeted by Irish singer Eleanor Toner at a London party in honor of their "Come On Over..." the company's biggest success, has just been released in England by the Drifters.
NOW AVAILABLE INTERNATIONALLY
ANOTHER "CLASSIC" PERFORMANCE BY
THE SWINGLE SINGERS
"ANYONE FOR MOZART"

in U.S.A. PHS 600-149 stereo — PHM 200-149
Elsewhere PY 842110 stereo — PL 77253

Following "Bach's Greatest Hits" and "Going Baroque", this third Philips LP by the award-winning French vocal group is taking the road to world-wide success.
KENNY MILLER, right, has signed with record manager Shel Talmy of Orbit Universal Music Ltd., London, for his next single, "Realless" b/w "Take My Tip," on the EMI label. The record will be released in Europe later this month and in the U. S. on the United Artists label in May.

EUROVISION WINNER France Gall, 17, has composer Serge Gainsbourg on the defensive in a Paris chess game. Gainsbourg wrote the song "Poupee de Cire, Poupee de Son," which Miss Gall sang for Luxembourg in the Naples song contest.

FRANCOISE HARDY, French recording artist recently signed with Kapp Records, was guest of honor at a reception in New York Tuesday (13). Seated left to right, are Mae Pressley, Kapp Records; Aaron Sternfield, Billboard, and Miss Hardy. Standing, left to right, are Dennis Ganim, promotion man; Dick Blase, Billboard, and Denis Hyland, Billboard.

THE BRAVOS du Music Hall award, honoring the most popular music hall artist of the year, was presented to Jacques Brel at the Ancienne Belgique in Brussels.

DIONNE WARWICK, ROGER MILLER, third from left, Frank Ifield, and the Animals were the stars Tuesday (6) of the 99th edition of the BBC "Pop Inn" radio program. The show, three years old, boasts a listening audience of 10 million.

BRIAN EPSTEIN, sitting, introduced a new folk group, the "Silkie," at the third anniversary party in London of his NEMS Enterprises corporation. Epstein also manages the Beatles, Cilla Black, and Gerry and the Pacemakers.

DUSA, the Polydor-Philips company, held a party in Mexico City to honor Bert Kaempfert and Freddy. From left, Constantine Th. Metaxas, Dusa general manager; Carlos Gomez Barrera, general director; and Tata Nacho, president, of the Society of Mexican Composers; Kaempfert. Dr. Hanne Theodor, Cultural attache from the German Embassy; Freddy. Publisher Carlos Grever is near the wall.

"FLAMENCO" by the Los Brincos on the new Novola label, featuring a Spanish version of the Liverpool sound, is now on the top of the chart in Spain.

GREETING TONY BENNETT at the London Airport Sunday (11) were Jacques Levy and Derek Witt, artist promotion manager, CBS Records. The Columbia artist, center, has a BBC TV show scheduled April 23, and will play two concerts in London and Manchester between now and then.

BILLBOARD, April 24, 1965
News From the MUSIC CAPITALS OF THE WORLD

AMSTERDAM
Holland's popular Philip's artist Willy Alberti received her second gold record for her Dutch version of "My Diary." Alberti was offered a cocktail party at the Treslong Restaurant in honor of Holland's tulip fields, by her concert company, Phonogram. A Dutch grower of tulip varieties offered the singer a "Willeke Alberti Tulip." An English song version of "My Diary" has been released in the U.S. in the meantime. New NVTI member (Dutch Assn. of Record Importers) Trading Company Boxchuck, 241-XI Heemsteedstraat, Amsterdam 18, Phone: 00-1314684 and 123-125, Importer of "Unit-disc" and "Pastorale & Muïque," specializes in folk music and ballet music. Bovema has invited last year's winners of the Haarlem Jazz Competition to its studio. Leo Meyer's Quartet, the Dixie Dícles and winning soloist tenor Joop van Eekhout will be heard. Meyer accompanied Waa Montgomerie on the latter's Rotterdam visit last week. Recently CBS promotion man Paul Miller welcomed the 100,000 visitors of the "My Fair Lady" movie in Amsterdam. Basat's Robert Ost released an LP on the Europhon label of Emilio Naccii's ballad "Enrico Plays for Girls?" Hans Teyken, classical manager for Decca in this country, reported a tremendous success with the sales of Bach's "St. Matthew Passion" in the Munichinger performance with Pears as the Evangelist. The album was awarded a Grand Prix Int. in France.

Recent CBS popular LP releases include Johnny Mathis' "Newest Hits," the Ripchords with their "Hey Little Cuba," Faith with an album "Tara's Theme," and Johnny Ray with "Johnny Ray's Greatest Hits." Singer Joseph Britik aired his 10thth single "Between 10 and 20" last week. Neighbors are being made to assure CBS King Buck Owens TV appearance April 3. Young and talented French tenor Renee Goll, winner of the 1965 Eurovision Song Festival at Naples, will come to Holland for a TV show May 17 and 18. The Liverbirds, British female foursome on Phonogram's Stachisch label, were invited by AVRO/TV April 10, Adano has sung a number of HMV-recorded hits in his Easter TV show. Among them were "Quand Les Roses" and "La Nuit." Rush-released in Holland was English topker "Concrete and Clay" by the Unit Four Plus Two, on Decca. RAYMOND DOBBIE

MUNICH
The 2nd German TV Network broadcast a live performance of Erich Alberti's musical "Annie Get Your Gun" featuring Heidi Brühl, Robert Treahy, and Bright Mira.

LONDON
The Rolling Stones will begin a continental tour in June—a month before the Beatles. The Stones' trek (verres still to be set) will include concert appearances in France, Holland, Norway and Finland. The death of Bill Cole...

THERE SEEMS TO BE A LINE IN LIFE—PROBABLY A BLURRED ONE—BELOW WHICH ONE MORE OR LESS "EXISTS" AND ABOVE WHICH ONE MORE OR LESS "LIVES"

JUST ONCE IN MY LIFE
THE RIGHTEOUS BROTHERS

PHILLES 127

LONDON

2 HITS FROM SUE
"THE REAL THING"
TINA BRITT
Eastern 604

"TURN HERE"
EDDIE & ERNIE
Eastern 603

SUE RECORDS
265 West 56th St., N.Y.C. 19
(1212) PL 5-2211
Britain Taking a Battering by 'Unmerseyful' Singles Sales Dip

- Continued from page 1

facturers’ over-all sales fell — both at home and abroad.

Manufacturers pressed 5,921,000 45s in the recent 20-week span — almost two million less than in the previous January, but in line with the average for the first four months of last year. This reduction in the volume of sales saved the value figure a shade over 10 per cent.

Commenting on the figures, BMI Records deputy managing editor Jeffrey Belford commented to Billboard: "It is disturbing but I think it is due to several factors. First, the wave that we were in the middle of the Mersey side boom but there has been a definite change in teen-age taste and nothing has come along with quite the same fantastic selling appeal.

CGD Intl. Nominated for Grammys

MILAN—An American-style contest will be held for the first time in Italy by an Italian record company. In late April, 21st Century Gruppo Italiano will bring 21 recording artists to Italy, to sing before judges — radio critics, record dealers, writers and artists who will select the winner.

Following a business meeting, a 21st Century gala show featuring a galaxy of American artists, French British and Italian artists will represent the three continents. The final selection will be known by Johnny Dorelli. Among the visiting artists are: Jimi Hendrix, Barbra Streisand, Teddy Randazzo, Ed Miller and Dion and the rawboned Singers from U.S.; Les Conlons, Les Surfs, Maria Laforet and Annie Girardot from France. Sammich Jones from Great Britain; and Italian-American singer Katyna Ranieri.

Joe Giannini, currently making arrangements in Paris, will supervise the contest which will be part of the advertising campaigns of 20th-Fox, UA, MGM, Palette, Decca, Reprise, Warner Bros. and RCA Victor albums, the latter with which his company is known in Italy.

Phonodisc, Ltd., Canada Distrib. for Paula-Jewel

TORONTO—Phonodisc, Ltd., has been appointed Canadian distributor for Paula-Jewel, and the new business association is off to a good start with its first release. Paula’s "Two Little Geese Long Ago" by the Uniques. The disk was already getting airplay via imported records before the Canadian release was rushed through.

Phonodisc recently appointed Hal Ross, formerly of London Records, manager of its eastern division, headquartered in Montreal, and Richard McFarland to the central division sales staff.

The past year was the biggest in Phonodisc's nine-year history, with sales up 38 per cent over 1963, and John King, president, attributes the increase to the rapid development of the compact disk label, growing enthusiasm for Tampa-Motown product, and the acquisition of the Chess-Checker-Argo catalogs last year.

"I don't see at the moment any trend emerging which will take the place of the Mersey-side boom but quite as effectively. Artistes coming are turning back into favor, but it is a gradual thing and not a big U. S. thing, perhaps.

"I don't feel, however, that these figures are indicative of a slump in popular music. The increase in LP business could mean we are following the American pattern which would account for the drop in singles sales. Although there are suddenly a lot of cheap LPs on the market which I imagine are attracting a lot of business, our regular labels are holding their own and more and more there must be quite a large swing toward this product.

"It's still not clear what effect commercial radio has had, but this could certainly be contributory to a drop in the sales of singles. Of course, if you can switch on a wireless set and listen to your favorite record pretty well every hour, then obviously the incentive to buy that disk is reduced."

CBS Chalks Up Six On German Hit List

NEW YORK—Six CBS recordings were among the 50 top hits in Germany last month, including "Take Me Home, Country Roads," "Ol' Man War Mein Schonster Tanz" by Bernd Spier. The other CBS bests were "I Wish It Were a Dream," "Send Me Some Love," "Little Yellow Birds," "I'll Take You Home Again, Tennessee" by Spier; "Adios Muchacho Good Bye" and "Ich Bin Verliebt in Dich Christana," both by Bobby Solo; "Do You Love Me," "Julietta," "I Love You" by Camy, "Feyt's" by H. J. Baumler and "Karl Walter" by Das Melodica Duo. Canada's RCA Victor's international label, has recently been honored with a number of awards. Two CBS albums received German Record Critics' prizes, as announced by the German Record Critics' Foundation of Hans-Konrad Poer Furum. The recipients were Doris Day and Robert Goulet for their recording of Irving Berlin's "Annie Get Your Gun," and "Jailhouse Rock," "Guess I'm Lonesome," "See You Later, Alligator".

The Academy Charles Cross of France presented awards for three CBS albums: Brahms' "Concerto No. 1 in D Major for Piano and Orchestra," Op. 15, as performed by the Berlin Philharmonic Orchestra conducted by Fritz Steinholzer with Eugene Ormandy and the Philadelphia Orchestra; Brahms' "Song of the Wayfarer" both featuring mezzo-soprano Janet Baker, as well as Brahms' "Song of Destiny," Op. 53 and Mahler's "Song of the Year," Op. 15, as performed by the Berlin Philharmonic Orchestra conducted by the late Bruno Walter; and the jazz LP, "J. J. Johnson," by J.J. Johnson and the Benny Goodman Sextet and Orchestra. In addition, Barbara, son of former CBS artist for CBS of France, received an Académie prize for her LP, "Le Temps des Larmes." 

Disco CBS of Argentina was presented with a Silver Record by the magazine Buenos Aires Musical for the "Best Classical Recording," 1966, "Schubert's Symphony No. 2 in C Minor as performed by Bruno Walter and the New York Philharmonic."

Reeves Strong in Norway

OSLO—The late Jim Reeves is more popular than ever in Norway. His RCA record "I Love You Because" which was No. 20 on the Norwegian Top 40 chart after 19 weeks in the parade, but the record stayed on in the Norwegian Top 20.

Last week Reeves posthumously received the Norwegian Diamond Disk. It was the first time Norwegian newspaper Aftenposten awarded any artist with this prize.

Tom Jones Gets Beatles'-Type Sullivan Pact

LONDON—Ed Sullivan has booked Tom Jones, his first series with a Beatle-type contract — the signed new British star for his Christmas TV show and his Parrot single "It's Not Unusual" to have charted — even entered the Billboard Hot 100.

Jones makes his debut on the show May 2 on a bill which also features the Rolling Stones. On June 13 he returns to New York for his second appearance.
Are You Ready?

"DO THE FREDDIE"
as we do it on

THE Ed Sullivan Show
April 25th

8:PM E.S.T. / 7:PM C.S.T.

Here NOW!

Their Newest Smash Hit

"DO THE FREDDIE"

with

FREDDIE & THE DREAMERS

#72428

Mercury Records
News From the
MUSIC CAPITALS
OF THE WORLD

Continued from page 17

album is high in the charts. The United Artists album, "Gold..."
After the big success of the three Joan Baez EP albums, the Amador-Vanguard label will release an EPS featuring Joan Baez in a live concert.

The first German movie is produced by a George Gershwin show featuring Gloria Davy, Evelyn Lear, Will Hagar, Lawrence Winters, among others. The new music house movie "Two- saved Takeo Ubermi" will be a film adaptation featuring internationally stars Peggy March (USA), Viivi Bach (Denmark), Hansolou Ase (Australia), Pepino Di Capri (Italy), Manfred Schwindler (Germany), Reni Glode (Germany), Gus Bucos (U.S. singer, now in Bavaria), London photographer of "My Fair Lady" opened in Bremen.

100,000 records have been sold of Helen Vila's "Sexasweet" LP albums "Chanson From France," produced by Munich's Hans R. Beierten on the Vogue label. France's best singer Johnny Hallyday and Germany's best artists form the Beatles together on a new Philips record: Alba Cogol and the Barry Sisters guest on a TV show by JIMMY JUNGERMANN

OSLO
Visitors here were the Liverhs in their new "Love Is A Four Letter Word" and Barry Allifs, famous disk jockey on Radio Luxembourg, A-S Minchach and the BBC and the show "Poupee de cire, Poupee de son," the piece which was banned from the Eurovision Song Contest. The record, sung by France Goss, entered the Norwegian Top Ten at No. 1. Kevin Kooi, well-known jazz songwriter, has been elected president of the newly formed Norsk Jazzform. Fr. Ehrler has signed the Swedish group. Group Improvment, for Troll Records. New singer with Ehrler is also Talya (Yuliettino) Volden.

ESFEN ERIKSEN

PARIS
Les Sortie will record the Shirley Ellis hit "The Clapping Song" for Festival. . Peter Maxine plans his Roger Miller offensive here. Hughes Ams will record the Miller smash "King of the Road" for Barclay and other Miller songs are to be recorded by Michel Mailleau. During his session at the Paris Olympia, Charles Aznavour gave 70 concerts, a total of 2,240 songs, received 5,000 fan letters and 500 gifts and entertained more than 140,000 people. Making their disk debut for Vogue this week, upcoming singers Philippe Feldst and Marano., Philip reports that on the day following France Gall's Eurovision victory, 16,000 copies of "Poupee de cire, Poupee de son" were sold in France. CBS are issuing their first Marion Williams EP to coincide with the singer's 12-day tour of the United Kingdoms' Odeon-Theater. Vogue is launching a new price list of EPs featuring a wide variety of artists, including Johnny Hallyday and popular French accordionist Bonaventure. The EPs, to be released in France will sell for 80 cents. Normal EP price in France is $2....

The Beatles, who last played Paris in January '64 when their season at the Olympia provoked a surprisingly mild reception, are due in the French capital again for two days in mid-June. Talks are currently in progress as to exactly where and when they will appear. Band leader-tenor saxophonist Eddie Vartan, brother of Sylvie, has been signed by Philips. Andre Vercheres, one of France's most popular acquisitions, expects shortly to celebrate the sale of his 10-millionth disk for Festival. Review is launching a new series of disks featuring the folk music of Rumania, Hungary, Turkey, Japan, India and Africa.... Salvatore Adamo's hit "Les Diles de Bord de Mer" (Voix de son Mari) has sold 400,000 copies since January. Adamo's latest EP - main title, "La Nuit," has chalked up 100,000 sales... Charles Amour will release this month, with concerts in West Berlin May 11 and Hamburg May 17. He will sing songs in French and German.

A French court this week ordered the seizure of the weekly paper Ici Paris, following a complaint by Robert Goff, father of singer France Gall. Ici Paris had published an article which referred to "the secret love affair between France Gall and singer Claude Francois," but was completely without foundation. In a book out this spring, Goff claims that his daughter has been involved in a relationship with Claude Francois, but insists that this affair has never been properly confirmed by the press.

A new EP released this week by the Ella Fitzgerald-Oscar Peterson package, Earl Hines' "Softly In the Morning" Chris Barer, the Wes Montgomery-Johnny Griffin unit plus two French jazz festivals on the same day. One gig, organized by the French School of Applied Commercial Sciences featured Dominique Chanson, Stephane Grappelli, Kelly Clarke, Michel Davillers, Pierre Lecuam and Hap Capetron, the Double 6, the Hard-Backs, Ronnie Montrose, Hiel, Intall and His Hot Five, Vann Schoese and His Blue Notes, Memphis Slim and Joe Turner. The other concert, organized by the Sanatorium Gavaro featured Jeff Gilson, Jean-Luc Dautheau, Gillyn, Robert Dehlerl and the Modern Jazz Quartet or Orchestre Jean-Claude Narcissus. Featured artists: Duke Ellington and Ray Charles.

MIKE HENNESSEY

RIO DE JANEIRO
The maiden release of Discos Popular, affiliated with a co-axial party held at Meshika Restaurant. The Beatles, who last played Brazil in January '64 when their release by Eleno..."Atravass," by Vinicius De Morais and Edu Lobo, won first prize at the Brazilian Music Festival sponsored by TV Excelsior (Channel 2). Composers received $1 million currency each and a golden "Bentham" (stiffle instrument). Oslen smashed the market with its April release. The 22 LP's released by EMI comprise one of the strongest supplement albums released in Brazil. . . . "Amor," by Eddy Gomme and Tito Olo Fanchos, is the top-selling LP in Rio this week.

Talking about CBS, the label translated into Portuguese the title of its "My Fair Lady" soundtrack LP. Picture, however, will be shown in Brazil with original title.... Among the most requested LP's in shops here are "Garras As Go Go" and "Catarina Petroni Plays My Fair Lady," but neither has as yet been issued here.

SILVIO TULLIO CARDOSO

ROME
Gene Pitney and Petula Clark were voted Italy's most popular foreign artists by the young readers of Ciao Anni, monthly fan magazine of the disk world. Awards were made in the second annual Golden Disk event which attracted 40,000 in suburban Fasciano, Italian toppers were Lucio Dalla and Mina, while named outstanding foreign artists were Petula and Iva Zanicchi. Morandi's "On My Mind," won first prize and the top song over Ello's "A Trast on My Face," is currently coming to the charts. Most popular new combo award went to I Bal. It was no surprise that "Dream Fair," TV program emceed by Mike Bonomini, an American, won out over "This and That," which most critics had selected as their preferred musical program. The important "San Remo Festival" is coming to a San Remo TV Show, a weekly in the Islands of the Italian" Bob, coming to a tour to four new artists—Marina, Keo Finco, Marcello Fattoruso, Gianluca Cristofo. They have made records for Ricordi and will be judged on the basis of public vote and sales in discstores throughout Italy.

The sound of Epic singles spans the world.
Across out vini, Canada, it will debut will sing songs, machine of has called urging now in Alfredo of CGD, The Argentina's which made the tune upcoming of The Gardens, in the CGD, Yard, which has been singing in Beatles for some songs. Ronnetti’s, jazz island originally known in the Beatles, and more recently dubbed the New Scotlands, have been re- presented the Great Scots, and their first Epic working LP, will bow next month. Their “Chantilly Laces” on the London label here several months ago, was a regional success but didn’t quite happen nationally. “Penny Hill,” a jazz written by Toronto music arranger composer Lou Naso, makes its debut picture recorded by Paul Griffin and the 101 Strings on Audio Spectrum, released in Canada by Epic Records. The tune was first perform- ed at last summer’s “Ar- rangeur’s Holiday” concert, which winds up the annual Arranger’s Laboratory Institute three-week workshop in Rochester, N.Y.

Latest of RCA Victor’s Canadian International albums to win the seal of approval from RCA in the States for American release is “Skeeberry” and recorded by the Max Erie Trio. It’s the Del chronological-ly-language LP by the three young band leaders just released. Ronnie Dove, the Gestures, and the Orleans are playing one encore- ners in Ontario (13 through 24), hitting Toronto, Hamilton, London, Windsor, Kitchener, Oshawa, Chatham, Sudbury and Sault Ste. Marie. Epic Records is now getting things together for to boot Ronnie Dove’s “One Rose for Old Time Sake” even further up the charts. “The New Christmas” record is out now by the Mr. Ronny Roberts, and the end of this month (26 and 27) for concerts in Edmonton and Calgary.

CICA Edmonton is holding a “Mashed Bliffs” next month (7), with 18 of the top groups in the area competing for first prize of a recording contract with Epic Records and $750 in cash. Runners up will share another $600 in prizes. CFAC Calgary is ask- ing listeners to suggest songs to be included in Robb Cartlidge’s next Tartan LP. Six letters will be drawn and forwarded to the singer, and those fans will receive a copy of the new album when it’s released. Quality Records here is raising significant cash on “Little English Street Girl” by the Windsors, which seems stronger in Canada than in the U.S. It broke first in the west and is moving eastward fast. The Staccato, in Ottawa group whose first single, “It’s Easier” on the Allied label, made No. 1 on a hometown chart and is setting some action elsewhere, have switched to the Capitol label for their new single, “Small Town Girl” and “If This Is Love.” These Five Academy Awards were reflected in Pep’s record sales, reports RCA Victor here, which has the music from the movie just about seven up with the Ronettes Original soundtrack LP, the Disneyland coverage, and its own Canadian album. It is joining in the race by the Phil Neon group, plus several singles of tunes from the film. Current single by the Allison & Allison, “Have A Face” and “In My Diary” on Red Leaf records at Don’s London studios with some of the top Toronto session men, and the girl’s are appearing at the Astor Club in London last summer.

TORONTO

For the first time, Congo has escaped direct with principals in the U.K. rather than working through its U.S. parent company, and has come up with the North American debut of “Summertime Blues” and “What’s Gonna Do About Love.” The single was produced for England’s Summer Cameo by the Champs, on the Apex label here. The single was for England’s Summit Intermountain is a hit in Canada, with the first disc due in a couple of weeks, single pairing to match an LP by Horst Weide, RCA Victor is introducing the Lettis to Canada with the original recording that launched the crass, picked up from the Finnish company. Toronto, Aug. 17, is the first firm Canadian date for the Beatles’ upcoming North American tour. They’ll do two shows at Maple Leaf Gardens, where they broke both their own and the Gardens’ audience records with 33,622 paid to their two Labor Day shows last year. Latest word from Epic is that the Mar- tinian’s, originally known in the Beatles and more recently dubbed the New Scotlands, have been re- presented the Great Scots, and their first Epic working LP, will bow next month. Their “Chantilly Laces” on the London label here several months ago, was a regional success but didn’t quite happen nationally. “Penny Hill,” a jazz written by Toronto music arranger composer Lou Naso, makes its debut picture recorded by Paul Griffin and the 101 Strings on Audio Spectrum, released in Canada by Epic Records. The tune was first perform- ed at last summer’s “Ar- rangeur’s Holiday” concert, which winds up the annual Arranger’s Laboratory Institute three-week workshop in Rochester, N.Y.

Latest of RCA Victor’s Canadian International albums to win the seal of approval from RCA in the States for American release is “Skeeberry” and recorded by the Max Erie Trio. It’s the Del chronological-ly-language LP by the three young band leaders just released. Ronnie Dove, the Gestures, and the Orleans are playing one encore- ners in Ontario (13 through 24), hitting Toronto, Hamilton, London, Windsor, Kitchener, Oshawa, Chatham, Sudbury and Sault Ste. Marie. Epic Records is now getting things together for to boot Ronnie Dove’s “One Rose for Old Time Sake” even further up the charts. “The New Christmas” record is out now by the Mr. Ronny Roberts, and the end of this month (26 and 27) for concerts in Edmonton and Calgary.

CICA Edmonton is holding a “Mashed Bliffs” next month (7), with 18 of the top groups in the area competing for first prize of a recording contract with Epic Records and $750 in cash. Runners up will share another $600 in prizes. CFAC Calgary is ask- ing listeners to suggest songs to be included in Robb Cartlidge’s next Tartan LP. Six letters will be drawn and forwarded to the singer, and those fans will receive a copy of the new album when it’s released. Quality Records here is raising significant cash on “Little English Street Girl” by the Windsors, which seems stronger in Canada than in the U.S. It broke first in the west and is moving eastward fast. The Staccato, in Ottawa group whose first single, “It’s Easier” on the Allied label, made No. 1 on a hometown chart and is setting some action elsewhere, have switched to the Capitol label for their new single, “Small Town Girl” and “If This Is Love.” These Five Academy Awards were reflected in Pep’s record sales, reports RCA Victor here, which has the music from the movie just about seven up with the Ronettes Original soundtrack LP, the Disneyland coverage, and its own Canadian album. It is joining in the race by the Phil Neon group, plus several singles of tunes from the film. Current single by the Allison & Allison, “Have A Face” and “In My Diary” on Red Leaf records at Don’s London studios with some of the top Toronto session men, and the girl’s are appearing at the Astor Club in London last summer.

Chez Boyard is composing the score for Jose Ferrer’s forth- coming Broadway musical, “Moun- tain Range." Marta Charen is the lyricist. The 19th season of the Los Angeles Music Festival at UCLA opens May 4, with Rudolf Serkin appearing with the Los An- geles Festival Orchestra. Conducting the orchestra will be Franz Waxman and Dr. Max Loy.

PHILADELPHIA

Maestro Abe Nef, will return for a ninth summer season at the Country Villa, Bush- ington Pa., in the Pocono Mountains, . The- atrical tenor Bill Howard has the Chad Mitchell Trio at the University of Pennsylvania. Steve Ross, vocal half of the comedy team with Marty Allen, is in town to plug his new single, "I'll Set My Life on Fire," and in the same breath spreading the word about his new album "Allen and Ross Meet the Great Society." David Rosen, president of the in- dependent record distributing firm bearing his name, was named chairman of the Sunshine Coast Committee for the Philadelphia Symphony Orchestra. The album is expected to be released the month which he was chief barker last year.

MAURIE H. OORDENDE

From England—The Yardbirds
“For Your Love” 9-7996

From Scandinavia—Eddie Layton
“Gabrielle” 9-7987

From England—The Dave Clark Five
“Reelin’ and Rockin’” 9-7986

From Greenwich Village—The Village Stompers
“Brother, Can You Spare a Dime?” 9-7985

From England—The Remains
“Why Do I Cry” 9-7983

From Nashville—David Houston
“The Ballad of the Fool Killer” 5-7826

The Yardbirds
The Village Stompers
The Dave Clark Five
The Remains
Eddie Layton

April 24, 1965, BILLBOARD
D.C. Is Traced
As Influence
In Disk Field

WASHINGTON - The nation's capital is a major record breakthrough area, with Washingtonians listening to something other than the usual music. In a recent report, Jan Lessinwink, who tipped the scales at 243 pounds to win his weight in silver dollars totaling $4,134 in a "Win Your Weight in Money" contest, had his 10,000 winning confirmations from 49 states and Canada. The winner was on hand at the Americana Hotel recently to help celebrate the culmination of the contest which grew to over 40,000 entries with letters and weighing 2,230 pounds. The gala finale event was broadcast live from America's Imperial Ballroom and featured two grand prize drawings along with a continental breakfast, free gifts MEGAFILM for "Uncommonly Yours," Vol. 1. The contest, won the largest prize in the entire month-long contest.

WCBBS RADIO'S EARLY-MORNING personality, Jack Sterling, left, talks to his audience (CBS audiences) on the air with Jan Lessinwink, who tipped the scales at 243 pounds to win his weight in silver dollars totaling $4,134 in a "Win Your Weight in Money" contest, had his 10,000 winning confirmations from 49 states and Canada. The winner was on hand at the Americana Hotel recently to help celebrate the culmination of the contest which grew to over 40,000 entries with letters and weighing 2,230 pounds. The gala finale event was broadcast live from America's Imperial Ballroom and featured two grand prize drawings along with a continental breakfast, free gifts MEGAFILM for "Uncommonly Yours," Vol. 1. The contest, won the largest prize in the entire month-long contest.

TESTYEAR'S HITS

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

POP SINGLES - 5 Years Ago
April 25, 1960

1. I'll Be Home for Christmas, Bing Crosby
2. Berry Gordy Jr., The Temptations
3. Yma Sumac, "I Love You"
4. Les Baxter, "It's Springtime in the Rockies"
5. The Righteous Brothers, "Unchained Melody"

POP SINGLES - 10 Years Ago
April 25, 1955

1. I'll Be Home for Christmas, Bing Crosby
2. The Platters, "You Don't Have to Say You Love Me"
3. The Four Seasons, "Sherry"
4. The Four Preps, "Pretty Little Angel"
5. The Ventures, "Wipe Out"

R&B SINGLES - 5 Years Ago
April 25, 1960

1. White Silver Sands, Bill Black's Combo
2. The Four Tops, "I Can't Help Myself"
3. The Isley Brothers, "It's Your Turn"
4. The Supremes, "Where Did Our Love Go"
5. Lead Me On, Bobby Bland, Duke

R&B SINGLES - 10 Years Ago
April 25, 1955

1. "Yes Sir, That's My Baby" by Sister Rosemary
2. "Can't Help Myself" by The Platters
3. "Over and Over" by The Drifters
4. "Tears on My Pillow" by Del Shannon
5. "Saturday Night" by The Moonglows

MIDDLE-ROAD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order is based on relative standing in the Hit 100.

This Week

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
<th>TITLE, ARTIST, LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>&quot;The Race Is On,&quot; Janies, Kepo 651</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>&quot;Can't Help Myself,&quot; The Platters</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;Yes, Sir, That's My Baby,&quot; Sister Rosemary</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;Over and Over,&quot; The Drifters</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;Saturday Night,&quot; The Moonglows</td>
</tr>
</tbody>
</table>

THE RACE IS ON, Janies, Kepo 651
1. "Can't Help Myself," The Platters
3. "Over and Over," The Drifters
4. "Saturday Night," The Moonglows

THE RED SKELTON HOUR (Tues., Tues.)
1. Composite show, "The Red Skelton Hour"
2. Composite show, "The Red Skelton Hour"
3. Composite show, "The Red Skelton Hour"
4. Composite show, "The Red Skelton Hour"
5. Composite show, "The Red Skelton Hour"
VIP APPOINTMENTS: Al Honeck, program manager for WINS (New York) transferred to his former post as PM of WBZ (Boston). . . . Squire B. Rushenell named director of Public Affairs for the Greater Boston outlet . . . Kenneth W. Reed, for the past two years assistant station manager of KLAC (Los Angeles), appointed director of programs and operations of WINS . . . Bill Thompson upped from program manager and Charlie (Lyle) Cottingham, (Los Angeles) to new post of operations manager . . . Harvey Miller, WMEX (Atlanta) program director, to WKLH (Los Angeles) in similar capacity. Paul Kagan, CBS Radio Net- work press information assist-
pop'u-lar (-ler), adj.  
1. Suitable to the public in general; as: easy to understand; plain.  
2. Beloved or approved by the people.  
3. Prevalent.

I DO LOVE YOU
BILLY STEWART
Chess 1922

THE ENTERTAINER
TONY CLARKE
Chess 1924

WE’RE GONNA MAKE IT
LITTLE MILTON
Checker 1105

AIN’T NO BIG THING
THE RADIANTS
Chess 1925

LOVE IS A FIVE LETTER WORD
JAMES PHELPS
Argo 5499
WISHING IT WAS YOU
ANOTHER HIT BY CONNIE FRANCIS
B/W YOU'RE MINE (Just When You're Lonely)
K-13331
MGM RECORDS
MGM Records is a division of Metro-Goldwyn-Mayer, Inc.
Religious Institution a Disk Co.

 Possibly one of the world's most unusual disk operas is being developed by Pre-Cristianitats, a religious institution here, which has branched out into manufacturing records with religious music. Biblical readings and children's songs which it is issuing under its own label and in conjunction with four commercial record houses later, Deutcher Grammophon released a conventional recording of "Magic Flute" on this label.

Grammophon contended, in sales promotion for its version, that "Magic Flute" without the Schikaneder dialog is not the genuine article but an ersatz concoction.

Grammophon has released, a robust and self-satisfied Grammophon of unfair competitive sales tactics. Electrola said the sporting world would have been for Grammophon to have remained silent and allowed the public to make up its mind solely on the merits of the competing release.

Conductors Involved

Two eminent conductors are involved, Dr. Karl Klemperer of Electrola and Dr. Karl Boehm for Deutsche Grammophon. Both are holding fast to their respective positions. Klemperer says the dialog is superbulous and merely clusters up Mozart's music; Boehm answers that the dialog expresses the real nature of the work and is an integral part of it.

In a letter to Peter Andry, EM, another more often Klemperer explained his stand against dialog free for the recording of "Magic Flute." For serious artistic reasons I am forced to give you (Peter Andry) a negative reply regarding the question of dialog in the "Magic Flute." When originally asked to do this work I agreed upon that condition that it be without dialog. The dialog is based upon the scene and the gesture. Therefore, without the visual effect it is ridiculous.

Klemperer has precedents for his refusal to do "Magic Flute" with dialog in the 1937 production of the work in Berlin by Sir Thomas Beecham. The temperamental British conductor took somewhat the same position as Klemperer.

Klemperer's recording is by the London Philharmonic Choir and Orchestra with Gotthold Frick, Nicolai Gedda, Franz Craner, Gerhard Unger, Lucia Popp, Gundula Janowitz, Elisabeth Schwarzkopf, Christian Ludwig, Marga Marten, Walter Berry, Ruth-Margret Puenz. Dr. Boehm's release is with the Berlin Philharmonic.

Dr. Klemperer, 71, who is still carrying on a full sched.

Dr. Klemperer, 71, who is still carrying on a full schedule, has been in Munich conducting a second Symphony in two concerts with the u.

The second, Schubert's "Sonatina (Op. 78)," will be released early in 1966. Both albums were recorded in Webster Hall and were produced for RCA Victor by Max Wilcoxon, who also produces for Arth Rothstein.

Transcript Is Out On Tanglewood Unit

NEW YORK—"String Problem: Players and Patrons," a transcript of the Tanglewood String Symposium of 1965-1966, has been published by the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music. The 96-page document contains the complete text of the 1964 symposium which was conducted from the 1963 session. Publication was made possible by the assistance of Martin Maid, Rockefeller Fund for Music, Inc.

Erich Leinsdorf, music director of the Boston Symphony and director of the Music Center, invited leading string players and teachers to Tanglewood during the past two summers to discuss the pressing problems caused by the shortage of string players.

Anna Moffo on Promotion 'Trek

NEW YORK—Anna Moffo, RCA Victor recording artist and lyric soprano, has begun an extensive promotional tour Tuesday (13). She will give "One Lesson, Two Songs," and a folk song album which was produced in cooperation with Leopold Stokowski.

Moffo will visit Cleveland, Boston, San Francisco, Los Angeles and San Francisco.

RCA Victor is timing an extensive national advertising campaign with full-page trade paper inserts and full-page album advertisements in the New York Times magazine section, Show and the Schwann catalog to coincide with the tour.

Peter Serkin in Recording Debut

NEW YORK—Peter Serkin, 17-year-old son of pianist Rudolf Serkin, has made his recording debut with a program of Bach's Goldberg Variations, which will be released on October in the Red Seal label.

The second, Schubert's "Sonatina (Op. 78)," will be released early in 1966. Both albums were recorded in Webster Hall here and were produced for RCA Victor by Max Wilcoxon, who also produces for Arth Rothstein.

SOLO INSTRUMENT AND CONCERT

1. HOROWITZ PLAYS SCARLATTI: Columbia MS 6628 (5), ML 6068 (5M).


3. BACH—Organ Favorites: RCA Columbia MS 6626 (5), ML 6056 (5).


5. BACH—2 and 3 Part Inventions; Gould: Columbia MS 6622 (5), ML 6052 (5).

CHAMBER MUSIC

1. BRAHMS—Quartet in A (Toscanini, Horowitz, Budapest Quartet: Columbia MS 6473 (5), ML 5873 (5M).

2. BRAHMS—Quintet in F for Piano and Strings; Serkin, Budapest Quartet: Columbia MS 6631 (5), ML 6031 (5M).


4. TCHAIKOVSKY—Quartet in B Flat for Strings; Menuhin, Masters, Wallfisch, Anson: Columbia MS 3701 (5), MS 3654 (5).

5. MOZART—Quartet No. 1 in G; Horowitz, Budapest Quartet: Columbia MS 6633 (5), ML 6083 (5M).
HERB ALPERT'S TIJUANA BRASS

A TASTE OF HONEY • TANGERINE
LOVE POTION #9 • LEMON TREE
LOLLIPOPS AND ROSES • PEANUTS

WHIPPED CREAM & OTHER DELIGHTS

A&M RECORDS

8255 Sunset Blvd./Hollywood, California
POP SPOTLIGHT
IN MARRIN'S WAY
Soundtrack, RCA Victor LOC 40000 (M); ISO 1100 (S)

This biography of the popular film is a prime-time hit. Particularly affecting is "The End," a brief sequence that identifies the character played by John Wayne. The music changes slowly, and the blending is skillful.

COUNTRY SPOTLIGHT
Y'ALL COME
Jim & Jesse, Epic LC 24144 (M); LN 24144 (S)

Bluegrass fans will love the harmonizing, hand-clapping guitar and mandolin work of these two Grand Ole Opry favorites backed by the Virginia Boys. Each version of the traditional standards "Sleepy John's" and "Jolly Old Jigger" brings a unique flavor to the music. It features the lighter, more tuneful aspects of bluegrass music, a natural tribute to their previous Epic albums of religious and bluegrass classics.

CLASSICAL SPOTLIGHT
DONIZETTI: DON PASQUALE
Various Artists/York Opera Orch. and Chorus (Keeplan). London A 4250 (M); OSA 1260 (S)

This comic opera is presented complete on records for the first time. And indeed this D'Oyly Carte production, for the 40th anniversary of the opera, is once again in support of operas. It features a strong cast, and is performed through with excellence in her light role. Karsten and lifesaver, and sound is fine.

JAZZ SPOTLIGHT
LAST DATE
Eric Dolphy, Umlight/B LS 80013

Avant Guard saxophonist Dolphy is enjoying a posthumous veneration. This excellent package highlights his recently recorded set of St. Heath. His works are set in his own style, a jazzier take on thebebop.
10 New Ways to CAPTURE THE BIG SOUTHERN GOSPEL QUARTET MARKET

The World's Largest Producer of Sacred Inspirational Records* Announces . . .

A New Label and A New Line

The CANAAN line includes the all-time winners of Gospel music: The Florida Boys, The Couriers, The Harvesters, The Plainmen, The Rebels, The Vanguards, The LeFevres, and The Blue Ridge Quartet . . . all the BIG NAMES that will make it virtually impossible for anyone who wants to stock the best in Gospel music to avoid the CANAAN label.

Call your record supplier today or write to CANAAN RECORDS, Box 1790, Waco, Texas for your ten ways to capture the Big Southern Gospel Quartet Market. Display the albums for 90 days. If, after that period they haven't sold, you can return all salable merchandise.

Check these generous terms:
1. You get all CANAAN albums at your regular dealer discount, plus . . .
2. You get delayed billing—billing in 90 days if you want it, plus . . .
3. You get guaranteed sales. If the albums don't sell within 90 days, return them (in salable condition) for a full refund !!!!

Call Your Record Supplier Today or write to: CANAAN RECORDS in care of *WORD RECORD DISTRIBUTING P. O. BOX 1790 • WACO, TEXAS
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARY Poppins</td>
<td>Hello, Dolly!</td>
<td>12</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>INTRODUCING HERMAN'S HERMITS</td>
<td>The Mantonvani Sound...</td>
<td>12</td>
<td>CBS</td>
</tr>
<tr>
<td>3</td>
<td>COLDFINGER</td>
<td>The Beatles Today!</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>4</td>
<td>THE RETURN OF ROGER MILLER</td>
<td>LONELY OUT...</td>
<td>12</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>THE ROLLING STONES NOW!</td>
<td>A Song Will Rise...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>6</td>
<td>BLUE MIDNIGHT</td>
<td>That Lovin' Feelin'</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>MY FAIR LADY</td>
<td>Right Now</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>8</td>
<td>BEATLES</td>
<td>Kinksize</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>THE BEACH BOYS</td>
<td>The Coronation</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>10</td>
<td>WHERE DID OUR LOVE GO</td>
<td>The Rolling Stones 12 x S...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>11</td>
<td>L-O-V-E</td>
<td>YOU REALLY GOT ME</td>
<td>12</td>
<td>Mercury</td>
</tr>
<tr>
<td>12</td>
<td>YOU'VE LOST THAT LOVIN' FEELIN'</td>
<td>The Impressions Greatest Hits...</td>
<td>12</td>
<td>Epic</td>
</tr>
<tr>
<td>13</td>
<td>DEAN MARTIN</td>
<td>THE EMPRESS OF CHINA</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>14</td>
<td>FERRY CROSS THE MERSEY</td>
<td>In the Still of the Night...</td>
<td>12</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>LITTLE BIT OF HEAVEN</td>
<td>Your Cheatin' Heart...</td>
<td>12</td>
<td>Columbia</td>
</tr>
<tr>
<td>16</td>
<td>YOUR CHEATIN' HEART</td>
<td>Your Cheatin' Heart...</td>
<td>12</td>
<td>Columbia</td>
</tr>
<tr>
<td>17</td>
<td>RIDDLER ON THE ROOF</td>
<td>You Really Got Me...</td>
<td>12</td>
<td>Mercury</td>
</tr>
<tr>
<td>18</td>
<td>DEAR HEART</td>
<td>I Don't Want To Be Hurt Anymore</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>19</td>
<td>PEARLY SHELLS</td>
<td>WE COULD</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>20</td>
<td>DOWNTOWN</td>
<td>TRINI LOPEZ</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>21</td>
<td>THE ROLLING STONES</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>22</td>
<td>LOVE'S EVERYTHING</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>23</td>
<td>MY LOVE FOREVER</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>24</td>
<td>KINGBIRD</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>25</td>
<td>DEAR HEART AND OTHER SONGS</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>26</td>
<td>THE BEST OF AL HIRT</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>27</td>
<td>JOAN BAEZ</td>
<td>HOW ARE YOU FEELING</td>
<td>12</td>
<td>Columbia</td>
</tr>
<tr>
<td>28</td>
<td>THE FOLK ALBUM</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>29</td>
<td>PORTRAIT OF MY LOVE</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>30</td>
<td>THAT HOLIDAY SOUND</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>31</td>
<td>KNOCK ME OUT</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>32</td>
<td>PEOPLE GET READY</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>33</td>
<td>GETZ/GILBERTO</td>
<td>THE EMPRESS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>34</td>
<td>SOFTLY, AS I LEAVE YOU</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>35</td>
<td>HAVE YOU LOOKED INTO YOUR HEART</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>36</td>
<td>MY FAIR LADY</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>37</td>
<td>RED ROSES FOR A BLUE LADY</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>38</td>
<td>JOHNNY RIVERS IN ACTION</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>39</td>
<td>THE ZOMBIES</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>40</td>
<td>THE BEATLES--A HARD DAY NIGHTS</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>41</td>
<td>HELLO, DOLLY!</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>42</td>
<td>UNFORGETTABLE</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>43</td>
<td>COME WHAT MAY</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>44</td>
<td>DEAR HEART AND OTHER GREAT SONGS OF LOVE</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>45</td>
<td>ROUSTABOUT</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
<tr>
<td>46</td>
<td>CHAD &amp; JEREMY YESTERDAY'S GONE</td>
<td>DEAR HEART AND OTHER SONGS...</td>
<td>12</td>
<td>Decca</td>
</tr>
</tbody>
</table>
Speaking of Julie Andrews (and who isn't?)

COLUMBIA RECORDS® HAS MORE OF HER ALBUMS THAN ANYONE

"Stereo | Tape"

© COLUMBIA 1960

columbia records

www.americanradiohistory.com

Stereo
Jazzmen Reach New Audiences

By ELIO TIEGEL


Jazz today is in a healthy state of creative endeavor. Not only are they playing the hardbop, but a lot of new sounds are also being played. Note catalogue as an example of true jazz work—but players have a tendency to move to the most commercial areas to be more active with their respective record companies. While the snobby crowd of jazz critics frowns on this commercialism, as is always their wont, the interesting material is still coming from jazz men to listeners.

Like its evolutionary history, jazz is in a constant state of change, one musician passing its continued excitement and survival since the turn of the century.

THE JAZZ BEAT

By DEL SHELDS

In the 65 years that jazz has been a part of the American music scene, no one has ever declared his definition of the four-letter word has been discovered or accepted by the critics.

But even without a precise definition, jazz has found its way to everyone's ear. Just listen. And find ourselves about to embark on one of the most fruitful eras of jazz.

Today, more musicians are coming into jazz technically prepared. More jazz records of superior quality are being produced. Radio, on FM, is playing jazz on a wide scale, and on AM, over a number of stations. Jazz today is not only playing on AM, but through the airwaves, over a number of stations. Jazz today is not only playing on AM, but through the airwaves, over a number of AM stations.

The once "in group" feeling of the jazz world is almost gone. It's now spread to everyone who wants to know. Jazz allows all the freedom of forms and traditions of music.

"Jazz does not exist in a vacuum," says jazz magazine. and continues, "The world that surrounds the jazz musician makes itself into one man or another in what he plays." There are many people, and jazzmen respond. lies not necessarily what it is but what it conveys and why. The modern jazz revolution that took place during the 1950s era, and the 60s era, and the 70s, have offered their services to explain what was happening. The theory of the jazz revolution is that the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural scene in America.

While the musicians were doing what came naturally, the critics became involved in protecting, persecutions, and line-drawing of jazz. That had already defined a definition from the first time some- one labeled the music "jazz." Today, the present era, jazz exists, is now being developed from searching for the definition and seeking the message. Since music has come to be more and more on radio, due to FM, than ever before. And there is greater acceptance worldwide of all the world and especially in America.

The once "in group" feeling of the jazz world is almost gone. It's now spread to everyone who wants to know. Jazz allows all the freedom of forms and traditions of music.

"Jazz does not exist in a vacuum," says jazz magazine. and continues, "The world that surrounds the jazz musician makes itself into one man or another in what he plays." There are many people, and jazzmen respond. lies not necessarily what it is but what it conveys and why. The modern jazz revolution that took place during the 1950s era, and the 60s era, and the 70s, have offered their services to explain what was happening. The theory of the jazz revolution is that the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural scene in America.

While the musicians were doing what came naturally, the critics became involved in protecting, persecutions, and line-drawing of jazz. That had already defined a definition from the first time some- one labeled the music "jazz." Today, the present era, jazz exists, is now being developed from searching for the definition and seeking the message. Since music has come to be more and more on radio, due to FM, than ever before. And there is greater acceptance worldwide of all the world and especially in America.

The once "in group" feeling of the jazz world is almost gone. It's now spread to everyone who wants to know. Jazz allows all the freedom of forms and traditions of music.

"Jazz does not exist in a vacuum," says jazz magazine. and continues, "The world that surrounds the jazz musician makes itself into one man or another in what he plays." There are many people, and jazzmen respond. lies not necessarily what it is but what it conveys and why. The modern jazz revolution that took place during the 1950s era, and the 60s era, and the 70s, have offered their services to explain what was happening. The theory of the jazz revolution is that the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural scene in America.

While the musicians were doing what came naturally, the critics became involved in protecting, persecutions, and line-drawing of jazz. That had already defined a definition from the first time some- one labeled the music "jazz." Today, the present era, jazz exists, is now being developed from searching for the definition and seeking the message. Since music has come to be more and more on radio, due to FM, than ever before. And there is greater acceptance worldwide of all the world and especially in America.

The once "in group" feeling of the jazz world is almost gone. It's now spread to everyone who wants to know. Jazz allows all the freedom of forms and traditions of music.

"Jazz does not exist in a vacuum," says jazz magazine. and continues, "The world that surrounds the jazz musician makes itself into one man or another in what he plays." There are many people, and jazzmen respond. lies not necessarily what it is but what it conveys and why. The modern jazz revolution that took place during the 1950s era, and the 60s era, and the 70s, have offered their services to explain what was happening. The theory of the jazz revolution is that the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural scene in America.

While the musicians were doing what came naturally, the critics became involved in protecting, persecutions, and line-drawing of jazz. That had already defined a definition from the first time some- one labeled the music "jazz." Today, the present era, jazz exists, is now being developed from searching for the definition and seeking the message. Since music has come to be more and more on radio, due to FM, than ever before. And there is greater acceptance worldwide of all the world and especially in America.

The once "in group" feeling of the jazz world is almost gone. It's now spread to everyone who wants to know. Jazz allows all the freedom of forms and traditions of music.

"Jazz does not exist in a vacuum," says jazz magazine. and continues, "The world that surrounds the jazz musician makes itself into one man or another in what he plays." There are many people, and jazzmen respond. lies not necessarily what it is but what it conveys and why. The modern jazz revolution that took place during the 1950s era, and the 60s era, and the 70s, have offered their services to explain what was happening. The theory of the jazz revolution is that the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural scene in America.
Ever Do Anything On IMPULSE?

ABC Paramount Records did, back in 1960, when the previously pop-oriented label decided that expansion into the jazz field was essential to establish it as a major recording company. The result was the Impulse label, specializing in jazz. Since 1960, we've done many things on Impulse.

THEN AND NOW

In 1960, Impulse had high hopes, and little else, but today, in 1965, we're proud to say that our high hopes have developed into high praise, as expressed in an editorial in Canada's Code magazine, "Jazz continues to be recorded in great quantities but, today, it seems there is nothing to compare with the breadth and depth of music being issued by Impulse. Efforts such as this on behalf of jazz deserve and should get the utmost support that the jazz public can give them." In 1964, the distinguished critic, Leonard Feather, said in his column, "Impulse is the most exciting new label in the jazz world." These are two samples, and there are many more.

The Definitive Jazz Scene

The first Impulse recording session was held on November 17, 1960, featuring the Kai Winding trombones. Thus began a series of sessions, culminating in the first album release in January, 1961, consisting of four LP's. Today, Impulse has eighty-one albums in its catalog, with many others in various stages of production as our director of A&R for Impulse, Bob Thite, holds daily recording sessions. Our next group of releases will be presented to you later this year, and will star some of the top names in the jazz world. We can't tell you yet who they are, because we don't want to remove the element of surprise from our new albums. We can tell you though that critical acclaim has inspired everyone connected with the Impulse label to bigger and better things, and a concentrated effort is under way to permanently establish Impulse as "The Definitive Jazz Scene," a slogan we will continue to use, simply because it is!

AN IMAGE: Visual & Musical

Impulse was the first jazz label to establish a definite visual image in the public mind. Our attractive double-fold packages have consistently featured creative covers by which an Impulse album is instantly recognizable. Byron Roberts, writing in The Washington Post, referred to them when he said, "...Impulse has a corner on the most attractive albums on the market." Other highly acclaimed features are the carefully detailed liner notes and numerous photographs. As a matter of fact, the Impulse albums have had such visual impact in the jazz market, that they have served as models for packaging by other labels. Of course, a record cannot rely on packaging for its reputation. Without the best in music inside the jacket, an album can die on the turntable. Impulse has the best in music - maybe that's why Saturday Review recommended five of our albums to its readers as Christmas gifts, 1964; and why Ralph Gleason, the noted jazz critic, selected five Impulse LP's as the top jazz albums of 1963.

ARTISTS: The Tops in Jazz

We've talked about packaging and image, now it's time to mention the most important element of all-the jazz artist. Impulse is proud to claim among artists who have recorded for the label, some of the most distinguished in the jazz field: Duke Ellington, Lionel Hampton, Coleman Hawkins, John Coltrane, Count Basie, Shelly Manne, Chico Hamilton, Charlie Mingus, Milt Jackson, Oliver Nelson, Sonny Stitt, Art Blakey, Shirley Scott, Archie Shepp, Johnny Hartman, Yusuf Lateef, Clark Terry, Ben Webster, Johnny Hodges, Lionel Alexander, Max Roach, Kai Winding, Gil Evans, Quincy Jones, Benny Carter, Curtis Fuller, Jackie Paris, McCoy Tyner, Mancy Album, Roy Haynes, Freddie Hubbard, Paul Gonsalves, Gary McFarland, Gloria Coleman, Elvin Jones, and Terry Gibbs. The names are listed at random, because it's impossible to rate one superb talent over another.

In addition, Impulse has released jazz collections of unusual interest: "The Definitive Jazz Scene," volumes I and II, about this series, Playboy magazine said, "All the tracks are of previously unreleased items and some of them are pure gold." High Fidelity printed, ...so extremely good that it's hard to understand how they ever got left out of earlier releases." We should explain that the series consists of recordings by various Impulse artists, previously unreleased - due not to inferior quality, but numerous other considerations involved in putting an album together.

CRITICAL ACCLAIM

Critics have been particularly kind to our latest Impulse releases: "A LOVE SUPREME" by John Coltrane - "This record is thoroughly a work of art." Downbeat. "An exquisite set." Cash Box. "THE VOICE THAT IS" by Johnny Hartman - "Hartman deserves a popularity like that enjoyed by the late Nat King Cole." Cre. "YOU BEHIND KNOW IT" by Lionel Hampton - "Hampt at his best." Billboard. "FOUR FOR TRANE" by Archie Shepp - "This is the best album I've heard in a long time. Not to be missed." Downbeat. "LIVE AT PEPSI" - Yusuf Lateef - "Jazz has arrived at an exciting new crossroad." Negro Digest. "PROOF POSITIVE" by J. J. Johnson - "Every student of the instrument (tritone) as a vehicle for jazz playing should harken to this album." Downbeat. "HAPPINESS" by the Russian Jazz Quartet - "a solid example of the contemporary jazz idiom." Variety. "EVERYBODY LOVES A LOVER" (by Shirley Scott) - "the artistic culmination of her constant development and is one of the finest jazz releases of the past several months." Boston Sunday Globe, Well, that gives you an idea.

Our appeal is not limited to the accepted national publications. We're especially pleased that from Columbus, Georgia (Saturday Ledger-Enquirer which said, "The latest addition to the must check list for modern jazz is Impulse") to Anaheim, California (The Bulletin, which said of our Lionel Hampton LP, "...a real jazz masterpiece of the word about Impulse is spreading!

The Pleasure's Ours — AND YOURS

People tell us it's a pleasure listening to Impulse. We know it's a pleasure producing the albums! Isn't it a pleasure buying them?
The U.S. Jazz Artists Still topping in Europe

By ANDRE DE VEKEY

The European jazz scene is a battleground between the traditionalists and the moderists, with the blues, neutral territory. Blues, influenced to some extent by R&B music, attract buffs from both camps.

Jeff Kruger, Ember Records commented, "Jazz has become less esoteric, more down-to-earth and embraces a wider field of music." It seems teen-age beat group fans are also influenced by the thin jazz taste of some of their idols. Charlie Watts, Rolling Stones’ drummer is one, and Gerry Marsden and the Pacemakers (a keen Stan Getz and Thelonious Monk fan) is another.

With the exception of the commercial trade Jazz of the Kenny Burrell from Concord and Harry Egyptian, and Hammond, Sonny featured. Mostly and at judged, as known looks CBS and Philips the to the ln.

Peter, Parker, Whereas for newcomers to "Back to the American photographic of the jazz field. Each uses a Japan's jazz. The artists as issued, in the U.S. and not previously available in the U.K.

Delmark of Chicago is now releasing its jazz and blues albums through a new London dailier, the Talent Record Co. Eight LPs are currently available, including Big Joe Williams, Curtis Jones, etc. These are selling retail for $4.70.

Unusual albums appear from time to time. Pye has just issued a jazz album by London's musician known as "Terry" by pianist Dave Lee. Decca has put out four LP's of modern piano by French pianist Jacques Lousier titled "Play Bach" on the London Globe label. Sonny Stitt recorded and the New Jazz Orchestra (with tuba, flute, French horn) formed at the request of small group jazz musicians wanting to have their own big band. The label was the A&R label of the 1954 Guildford Jazz Festival. The session was taken before a live studio audience and ask man Ray Horriska says: "In the U.K. air time for jazz disks is small. On radio there are only two hours per week plus one half hour once a month devoted to jazz. (The BBC, nevertheless, comment that this is the healthiest it has been.) There is one weekly live "Jazz Club" program of 75 minutes. On Radio Luxembourg, only two half hour programs (EMI-sponsored) cater for jazz releases out of 119 weekly programs. The pirate stations do music to jazz unless a disk gets into the charts. More air time is claimed by the jazz music programs as a premium for commercial needs. Record recitals can play a big part in promotion dealers and fans coming from miles around to attend a good recital. It is thought manufacturers could do more to sponsor recitals.

Specialists jazz dealers report an increase in sales. Debelf’s jazz recollections have increased by 40% over the past year. This is partly due to the rise in the price of albums, which has not taken place in the past. Much of this is due to the import of finished records from abroad, which are imported in large numbers by a few keen dealers at considerable trouble to themselves.

Now, the major diskeries import jazz records on a regular basis which would otherwise never be released here. This makes available disks which are not does not sell at all. These disks considered worthwhile locally. Blue Note, handled by Record Imports, report good business.

In the club field, London night jazz spots currently doing a healthy business are Downstairs at the Connaught Club (fronting a small group), 100 Club (different jazz groups during week), Monmouth Club, London, modern jazz and the Ronnie Scott Club (modern jazz—venue of visiting U.S. musicians).

Germany, Holland and Scandinavia have provided a good following for jazz musicians throughout the years and have produced many jazz musicians. One interest curiously enough is that there is considerable touring activity by German jazz men like Kraus Döddinger and the Max Greger band. Joseph E. Berendt, the Berlin Jazz Producers Association, has produced a jazz record show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.

France, very much split by the trade and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Pathé, has produced a jazz show show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.

France, very much split by the trade and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Pathé, has produced a jazz show show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.

France, very much split by the trade and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Pathé, has produced a jazz show show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.

France, very much split by the trade and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Pathé, has produced a jazz show show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.

France, very much split by the trade and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Pathé, has produced a jazz show show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. The program is heard on radio network by Paul White. All MQJ disk sells well in these countries.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry specialist magazines of jazz albums, bought in from outside countries. Many shops will order any jazz record from any part of the world. The market is small and successful if the market is reasonable. Ella Fitzgerald asked 30 DM marks ($7.50) for first seat and first 10 rows were empty at last concert. Each German radio network has a monthly jazz program which is well received.
with these outstanding new releases PACIFIC JAZZ roars into '65!

8715 WEST THIRD STREET
LOS ANGELES, CALIFORNIA (90048)

TURK MURPHY
OF TURK MURPHY'S JAZZ BAND

Appearing at
EARTHQUAKE McGOON'S
630 CLAY ST.   SAN FRANCISCO, CALIF.

A True Representative of Traditional NEW ORLEANS JAZZ

NEW ORLEANS ATMOSPHERE
CREOLE CUISINE
DANCING

In the San Francisco Tradition

FOR BOOKINGS:
Contact TURK MURPHY
c/o EARTHQUAKE McGOON'S
Phone: (415) YU 6-1433
or Thru ASSOCIATED BOOKING CORP.

www.americanradiohistory.com
You’ll ZIP-UP Greater Dollar Sales when you STOCK-UP with these JAZZ ALBUMS— NEW from ARGO

**Jazzmen Reach New Audiences**

KNXT, featuring the music on a half-hour program and Horn-Katz presenting their Hebrew jazz at synagogue recitals.

These projects are the new excitement in jazz. The big guns at the retail counters are still Miles Davis, Jimmy Smith, Ray Charles, Dave Brubeck, Stan Getz, Cal Tjader, Count Basic George Shearing, Thelonious Monk, Cannonball Adderley, Modern Jazz Quartet, i.e., the established performers who have gained audience acceptance in clubs and concerts.

The influence of American jazz on the international scene is evidenced by two major LP's featuring Russian jazz men for the first time. “The Russian Jazz Quartet” on Impulse features two musicians who broke for freedom during concert appearances in Japan and a Vee Jay LP offers the Leningrad Jazz Festival with a Gil-Evans-sounding big band. The latter package was secured via tapes sent out of the USSR and shows for the first time the deep influence of the modernists upon Iron Curtain jazzmen.

On the domestic front, an upsurge of interest by Capitol, Mercury—through its newly formed Limelight Jazz label—and Vee Jay, offers promise of significant contributions to the field. Capitol has been steadily building its jazz roster to where it now has Junior Mance, Billy Taylor, Shelly Manne, Cannonball Adderley, Bill Evans, Lou Rawls, Stan Kenton, George Shearing (when the mood suits him), Marian Montgomery and Nancy Wilson, whose fans include the die-hards and WNEW-KMPC types.

Vee Jay's build-up is constructed by staff producer Lee Young and free-lancer Leonard Feather. Artists include Victor Feldman, Lee Vingegar, Buddy DeFranco, Bill Marx and Harry (Sweetie) Edison.

Limelight, the Mercury subsidiary, has the most impressive array of proved talent, under the able direction of West Coast director Jack Tracy. The new label will be the sole jazz outlet for Mercury-Philips, so artists transferred over are Gerry Mulligan, Dizzy Gillespie, Roland Kirk, the Three Sounds and Double Six of Paris. Additional talent includes Oscar Peterson, Milt Jackson, Art Blakey, Chet Baker and Jon Hendricks.

Another aspect of the jazz picture is the reissue programs. Columbia's lead in this field remains unchallenged, although RCA has begun an ambitious program of its own.

Whereas the bebop era, the West Coast school and Miles Davis school were previous topics of prime discussion and decision, the "new thing" movement on the East Coast, is the current favorite topic under critical scrutiny. Avant-garde music is the minority of the minority groups in jazz. Its high priest is John Coltrane, who dispenses Ornette Coleman as the most talked about player. While other forms of jazz have reached a level of sanity, the avant-garde players constantly seek recognition. Their works are representational Blue Note, Atlantic and Impulse, but Coltrane is probably the only one in the lot whose records mean anything to dealers.

The avant-gardists have even formed their own organization, the Jazz Composers Guild, with the intention of recording their own works and selling them through subscriptions and selected jazz stores. "New thing" devotees are Cecil Taylor, Archie Shepp, Grachan Moncur, Paul Bley, Andrew Hill, Steve Lacy, George Russell, the Dons-Elm, Freeman and Cherry and such veterans as Jimmy Giuffre, Bill Evans and Gunther Schuller. Their music is free of rhythmic limitations and harmonic cadences. It’s as out as it can get.

Several years ago Thelonious Monk and Charlie Mingus were called "out cats." Today they have moved from mid-ground position in the jazz spectrum. Mingus, a particularly unpredictable musician, entered the disk business by offering an LP of his 1964 Monterey performance via mail-order.

With avant-gardists seeking new squeaks and squawks and unbridled freedom from everything, Stan Kenton's Neophonic Orchestra is a worthwhile endeavor for presenting serious writing by a resident big band. His first concert was a rousing success, the second a resounding success when the musicians boomed their assorted collars and played like jazz men. The Orchestra U.S.A., an East Coast operation, is the big free orchestra attempting to fuse the classics with jazz. It, too, has had a rough time.

The only state segment of the jazz business is Illinois. The older performers are still playing "Saints" and "St. James Infirmary," and records with this line-up have stopped selling. The only action in Downstate is in the Village Stompers and Duke of 8 in the Village Stompers and Duke of 8 in Downstate Illinois's modern attempt at playing contemporary tunes in two-beat style. Downstate enthusiasm is rife, however, on the amateur level with such groups as the New Orleans Jazz Club and its Southern California counterpart holding monthly meetings where amateur and professional together at jam sessions.

A significant factor in perpetuating the growth of jazz is the footloose developing in educational circles. North Texas State University, Indiana, Illinois, Berklee and Eastman Schools of Music all offer jazz courses. High schools across the country now sponsor their dance band coverage with music publishers finding folksy business active in the educational ranks. What this grass roots interest can accomplish is to produce well-schooled players (possibly the stars of tomorrow) plus enthusiasts for jazz records. In the long run, the staying power of jazz goes down to the first exposure in high school or college. From then on the jazz labels take over.
Mercury Move Shows Faith in Jazz's Future

An important break for jazz is the reactivation of a jazz wing at Mercury Records. The new company, Limelight Records, starts out from a position of strength, having under contract Oscar Peterson, Dizzy Gillespie, Milt Jackson, Gerry Mulligan, Roland Kirk, Art Blakey, Three Sounds, Double Six of Paris and Jon Hendricks. "We expect to prove to the trade through our sales, promotion and packaging that we will be able to attract top talent," said Limelight director Jack Tracy. "We hope to have a good balance of proven names and new talent."

Limelight's release schedule is six LP's every 60 days. It's first release featured Mulligan, Blakey, Terry Gibbs, Clifford Brown and Chet Baker. Its second release is built around Gillespie, Peterson, Jackson, Dolphy, Kirk and a repackaging of a 1959 Cannonball Adderley-John Coltrane LP. Part of Limelight's program will be to reissue packages from the extensive Mercury and Fontana catalogs.

"We believe in the future of jazz despite some negative talk about it," Tracy noted. "We believe we should be active in jazz now rather than waiting for something to happen."

The Limelight launching is a continuation of Mercury's growth, Tracy explained, which encompasses the Blue Rock label, Smash and Fontana. "We feel we can sell jazz better with a separate company," the executive said, "rather than lumping it in with pop releases."

Much of the high-priced talent is the lack of understanding of jazz and its performers among most programmers and disk jockeys. Radio station operators, albeit their audiences too, consider jazz and its performers as limited to the big city. This may seem particularly strange in light of the fact that most of these same stations and the audiences in the cities and towns readily accepted the British pop music invasion with open arms.

There are many reasons for this exigia. Perhaps the foremost is that on Limelight was shifted over from Mercury and Philips. In today's high-ticketed market it is possible for an artist to draw $7,500 per album. Tracy revealed.

While many people are cautious about jazz, Tracy is optimistic. "Jazz is not dead nor dying. When you have people like Miles Davis, Stan Getz and Dave Brubeck working steadily and such new people as Lalo Schifrin, Ornette Coleman and Archie Shepp emerging, the good times are here."

"Since jazz comes out of such fertile ground, there will always be talent. Why to some people Thelonious Monk, Charlie Mingus and Ramsey Lewis are new names."

When considering whether to sign an artist, Tracy considers the performer's management, booking record and his personal reaction to the individual. "You have to think: can he handle the important bookings in order to get to the record-buying public at the personal level?" Tracy thinks the Ford Foun-

By GIL FAGGEN

Jazz, of all major forms of music, is the least programmable on radio. Although there has been a notable increase in excellent jazz product produced by record companies, with the exception of the largest of the metropolitan areas," pure jazz is rarely, if at all heard on the air.

There are many reasons for this exigia. Perhaps the foremost is that on Limelight was shifted over from Mercury and Philips. In today's high-ticketed market it is possible for an artist to draw $7,500 per album. Tracy revealed.

While many people are cautious about jazz, Tracy is optimistic. "Jazz is not dead nor dying. When you have people like Miles Davis, Stan Getz and Dave Brubeck working steadily and such new people as Lalo Schifrin, Ornette Coleman and Archie Shepp emerging, the good times are here."

"Since jazz comes out of such fertile ground, there will always be talent. Why to some people Thelonious Monk, Charlie Mingus and Ramsey Lewis are new names."

When considering whether to sign an artist, Tracy considers the performer's management, booking record and his personal reaction to the individual. "You have to think: can he handle the important bookings in order to get to the record-buying public at the personal level?" Tracy thinks the Ford Foun-

BROADCAST BLUES

Dearth of Jazz Programming

DEEJAYS, DEALERS, contact your nearest JERDEN Distributor:
San Francisco, H. R. Basford; Denver, Craig Corporation; Seattle, Craig Corporation; Honolulu, Craig Corporation; Chicago, Summit; New Orleans, All-South; Baltimore, General; Boston, Baystate; Detroit, EMERSON; New York, Main Line; Pittsburgh, Feuways; Dallas, Calmar; Madison, Tell Music. All areas available.)

**A Pye Records, U.K. recording
**A Parlophone recording, U.K.

JERDEN RECORDS, P.O. Box 1326, Seattle, Washington 98102—Phone E'Ast 5-0217
New address as of May 1: 2227 Fifth Avenue, Seattle 98121—Phone MAIn 2-0470

April 24, 1965, BILLBOARD
West Coast jazz labels see the future optimistically. At Fantasy, a San Francisco-based company, "Business is off to a good start," said Saul Zaentz, national sales chief. "The future looks good. Our catalog sales are strong and our sales are better this year than they were in 1964. When the old catalog keeps moving, it's a good sign.

"We have distributors ordering 1964 titles from our catalog and those are not a result of our people going around. The artists who are continually selling, according to Zaentz, are Dave Brubeck, Cal Tjader, Paul Bryant, plus several Debut soloists.

Fantasy's hot duo of Vince Guaraldi-Bob Sere are the new sales pacemakers. A new performer set for release is Albert Ayler, a "fairly" player in Zaentz's estimation, who was recorded in Denmark.

Guaraldi, a very strong by himself, the salesman says. Half of Guaraldi's material is in the Latin vein.

For the small jazz label keeping the competitive edge in the lifeblood of business, Zaentz believes. The Dave Brubeck trio's first two L.P.'s have established a certain identity when the label was formed, are still selling.

New York is Fantasy's best market. Cal Tjader's Latin L.P.'s are strong sellers, Cal Tjader's Spanish population. San Francisco is second, followed by Chicago and Los Angeles.

Fantasy works on a yearly 20-30 L.P. release program. It's the company's intention to stay small so that each album can receive the proper attention it deserves.

Los Angeles, president of Contemporary/Good Time Jazz, believes jazz is in a healthy state. He says his Los Angeles distributor calls today's market tremendous. The key is knowing how to sell, much and rock jazz, Koening explains.

Contemporary's L.P.'s are up 25 per cent over last year principally because catalog items were moving. Cognizant of a decline in folk music, Koening says jazz is in a good, positive position to become a more important part of the business.

At Capitol the philosophy is to develop a jazz performer into a mass market performer. This made the most money, while keeping the jazz fans. Voile Gilmore, label's M.B. Reed, cites June Chrisman Kerton, Nat Cole as examples of performers who branched out from jazz into pop music. The label's latest example, Johnny Hartman, is a mass market performer, according to Kerton.

The Dragons are three sons of conductor Carmen Dragon and a friend who have a teenage approach to jazz. They use amplified instruments, Gilmore says, and the company is willing to experiment with this kind of sound.

Capitol is not set up to mass merchandise jazz product, since its sales people do not run the same circles as the distributors for the pure jazz lines do, Gilmore explains.

Cannonball Adderley is planning an independent release in Capitol's jazz programming. Gilmore said, "We're looking at Cannonball's second album, 'Fiddler on the Roof,' L.P. features his backing for singer Ennio Ruzzo. Other jazz packages just released are 'Made in Japan' by the Bebop Good Time Jazz and 'Something's Cooking' by the guitarist Howard Roberts and his Quartet.

World Pacific president Charles Black, who has managed his company's best year. Despite the departure of John Boots, he is optimistic about his new discovery Monty Alexander filling in McCann, a star on the roster. Beck feels there's more thought when considering potential going into jazz albums these days. "It's no longer a hit or miss proposition," he says. "Jazz is becoming a vehicle for

(Continued on page 47)
Latin Jazz Stages Comeback

Fidel Castro helped bring about the demise of Latin jazz, encouraging commercial music. Brazil's bossa nova has been the adenalin rebuking the Caribbean. Latin jazz all but faded from the playing spectrum when Castro came to power. It was the mountains and set up its communist government in Cuba. His take-over and the subsequent U.S. isolation of the Red Island cost Miami's coconut fields and the mountains a dry up the avenues through which Cuban music swirled to America.

For it was the Cuban rhythm and musicians who brought their mambo and cha cha to this country. And it was the Cuban trumpet Dizzy Gillespie who became enthralled with Cuban music. He introduced them to American jazz audiences for the first time. In 1947 at Carnegie Hall in New York.

Gillespie's affinity for the Afro-Cuban sound has continued until this day. His February concert appearance with the Los Angeles Neopacific Orchestra saw him performing three Gil Fuller tunes in a Latin costumes.

Gillespie's early Cuban tunes were "Night in Tunisia" (1946), "Manteca" (1947), and "Brazilian Bop" (1947). After these tunes became Gillespie standards, Latin music became an integral part of the modern jazzman's repertoire.

Musicians like Gil Evans, Erroll Garner, and Cal Tjader have been the top exponent of Latin jazz, but the music hit a decided low point until the bossa nova breeze blew in through the efforts of Laurindo Almeida-Bud Shank, Charlie Byrd, Antonio Carlos Jobim, Joe Pass, Astrud Gil- lberto and saxophonist Stan Getz.

Pronouncedly associated with top American Latin groups include Mongo Santamaria, Armando Peraza, Ray Barretto, Johnny Rae, Willie Bobo, Willie Rodriguez, Tommy Lopez, Carlos Valdes, and Candido, who has enough stature to lead his own groups. Gillespie recently signed with Epic and is among the current crop of jazzmen attempting to regenerate Latin enthusiasm. Taking away the Brazilian influence, the Afro-Cuban includes the Quartet Ted Blyen on Drums, Eddie Cano on Reptile, Vinicio Geraldi and Bola Sete on Fantasy, Eddie Bonna- mere on Prestige, and, on occasion, Gerald Wilson on World Pacific and Alond Jamail on Argo.

The Cuban sounds of Machito, Rene Touret, Tito Puente and Tito Rodriguez have always had a jazz flavor, but have never been really accepted by true Latin jazz buffs. Two contributing reasons in recent years for the decline of Latin jazz were the withdrawal of Tjader and Shearing to concentrate on other sounds. Happily, Tjader's newest product is back in the Latin mold. His first works on Fantasy are among the best Latin jazz packages available. Latin arranger Chico O'Farrill has deserted the U.S. scene and is now concentrating on working in Mexico City.

West Coast jazz noodle Mike Davenport reports that enthusi- asm for Tjader and Guaraldi seem to indicate a resurgence in Latin music. Both artists earn $2,000 a week in nightclub bookings. Gilberto picks up $2,500, as does his wife Astrud, who broke with Stan Getz and is now operating as a single.

Capitol Records' attempt to cover the Getz-Gilberto sound centers on a unique young group calling itself Brazil 65. Its members are singer-guitarist Wanda de Sa, guitarist Rodolfo de Valencia and the Sergio Mendes Trio, which played its first two-week engagement at Shelly's Manne Hole in Hollywood in February. Their debut LP includes Bud Shank on alto to give it that velvety voice-taxi that group builds its own excitement around the alto.

The melodic qualities of the bossa nova enabled it to capture the cosmopolitan population audience at a time when modern jazz was embroiled in avant-garde and eco-clinical movements. The avant-gardists' struggles for a new sound affected the record and night club business.

The bossa nova, now the only Latin rhythm widely accepted, has given Latin jazz a new foundation, made Brazil a musical kingpin and breathed melody back into jazz.

Man Who Sells Jazz Should Also Dig Jazz

A dealer who stocks jazz should learn something about it. A jazz dealer sells it best. That's the advice offered by Tom Gold, the owner of a new jazz and folk records and merchandise development manager at Capitol Records.

Gold fields true for a salesman peddling jazz products. He must know what the material he's selling in order to pass on the required enthusiasm to the dealer. "There's a new crop of salesmen and teenagers who haven't grown up with jazz. They're the kids who graduate to jazz from their pedestrian rock 'n roll' tastes. But these teenagers have to be directed to jazz. Rice points out, and that job falls upon the dealer's sales personnel. "Direction is required," Rice says. "The salesman who digs jazz sells it best."

One way to expose jazz product is to play it for the customer. Rice advises. This enthusiasm must be present all along the line, from salesmen to dealer to counter personnel.

Rice finds that the name power of the artist is more important than the album title because fans will buy any kind of performers, not style.

Products of a similar nature should be stocked together, with the stereo version in front of the mono LP. The LP should be $1.50 additional $1. Since it is impossible to forecast the public's taste, the dealer must cover the inventiveness of the jazz artist through a wide spread of products.

Rice says the real problem with jazz is its repertoire. He thinks too much is being reworked. Capitol's five-LP "Jazz Story" is a holdover, not a package to be easily sold all-year-round. Special packaging can create an item instantly, but must ensure that the product can create enthusiasm, but once that peak is hit, LP must have something fresh or different to maintain it as a seller.

With jazz a small portion of the total disk business, this problem of new records of existing newness is of prime importance. All the ribbons and lace on a jacket won't turn a deal into a hit. Especially with discerning, hip jazz fans.

 Movem ery Qu ock

Continued from page 33

Cavin's touring college concert package is helping to expand the market for jazz. "The folk surge has had its day," he says, "and a vacuum is opening up in the college field. Jazz will fill this vacuum."

Limeight will issue jazz singles as a means of promoting the LP they were pulled from. Trunky says they draw attention to the line and can even get the company on juke boxes, which are as good as airplay.

Shields Named

Continued from page 36

in the pros." New product Bob is enthused about are a concert LP by the Newhouse Alexander's debut, the Jazz Crusaders, Ravi Shankar, with Paul Hari, the Gerald Wilson band, Brazilian composer Joao Donato and a Joe Pass trio.

With the apparent decline in folk music, Rock thinks jazz is due for a boost for this reason. A cautious observation of the jazz market is the attitude at Reprise, where Sonny Burke feels there is a trend toward big bands and sound by Duke Ellington and Count Basie have received good acceptance, and Burke is enthused about a new LP "Ellington '66" which features with the script and starred, and "Who Speaks for the Negro," a WCAU special document.

Shields is currently working on "The Story of the Blues," a narrative musical history of the Negro's contribution to American music.

March 24 1966, BILLBOARD
SPECIALS & REVIEWS

POP

THE SUPREMES—BACK IN YOUR ARMS AGAIN (Jubete, BMI)—Hot follow-up to “Stop! In the Name of Love” has a strong teen lyric and a powerful vocal performance pitted against a hard rock backing in full support. A winner all the way! Flip: “Who am I?” (Motown 1078)

FREDDIE & THE DREAMERS—YOU MADE ME FOR ME (Markus, BMI)—Right on the heels of their “I’m Telling You Now” smash comes an equally powerful follow-up to take its place. This one is another winner! Flip: “Whoa! (You’re Back)” (Epic 2602)

JEWEL AKENS—GEORGE FORGE (Pattern, ASCAP)—Much in the vein of his “Birds and Bees” hit, this one has the same rhythm and catchy lyric to rush up the charts. Flip: “Around the Corner” (Pattern, ASCAP). Ers 3142


BOBBY GOLDSSBRO—VOODOO WOMAN (Unart, BMI)—Happy rhyming dance beat by Biull James. Lots of top Goldsbro vocal on original material. Should hit faster and harder then “Little Things.” Flip: “It Breaks My Heart” (Unart, BMI).

CONNIE FRANCIS—WISHING IT WAS YOU (Eden, BMI)—Production ballad with effective lyric and narration. Fine, heartfelt Francis reading. Flip: “You’re Mine” (Menna-B.IEM., BMI). MGM 13331

THE SEEKERS—CHILLY WINDS (Jasper, BMI)—The Australian folk group are currently riding the Billboard Hot 100 chart in seventh place with their Capitol record, “I’ll Never Find Another You.” This well-performed revival is another winner taken from their Marvel album. Flip: “The Light from the Fishtrough” (Jasper-Eastwick, BMI).

Marvel 1060

THE KINGSMEN—THE CLIMB (Burdette-Flomar, BMI)—New dance gets a rousing beat and warbling vocal from the “Jalby Green Giant” group! Flip: “The Waiting” (Burdette-Flomar, BMI). Wand 183

THE TRADE WINDS—THE GIRL FROM GREENWICH VILLAGE (Bigup, BMI)—Hot follow-up to their “New York’s a Lonely Town” success is a fast-paced rocker with hit written all over it. Flip: “There’s a Rock and Roll Show in Town” (Bigup, BMI). Red Bird 10-028

THE HULLABALLOO—LEARNING THE GAME (Peer Int, BMI)—Obviously admiring of the late Buddy Holly, the British group comes up with a well-performed and produced version of the Holly tune throughout. Flip: “Don’t Stop” (Branston, BMI).

MATT MONRO—WITHOUT YOU (Devon, BMI)—Backed by a tremendously production arrangement by the Beatles’ conductor George Martin, the powerful Monro voice is most effective on this beautifully written ballad. Should top “I-O-W” easy. Flip: “Start Living” (Devon, BMI). Liberty 55766

NANCY WILSON—WELCOME, WELCOME (Roosvelt, BMI)—Fine performance on good blues material with the potential of another “How Glad I Am.” Flip: “The Best Is Yet To Come” (Morrison, ASCAP). EMI 14688

THE DETERGENTS—MRS. JONES (COW ABOUT IT) (Vanno-Emally, ASCAP)—In answer to the smash “Mrs. Brown You’ve Got a Lovely Daughter” this is clever and catchy material, well performed. Flip: “Tea and Trampets” (Colgans, ASCAP).

Royale 46146

REVIEWED THIS WEEK, 122-LAST WEEK, 163

GUEST PANELIST OF THE WEEK

JAY SANDS

Program Director

& DJ

WAEB

Allentown, Pa.

Each week a program director and/or disc jockey is invited to sit in and help Billboards Better Radio select Spotlight. Those unable to come in will have their names and stations read via the special WMS long-distance speaker-phone back-up.

TERRY & THE CLOCKWATCHERS—You Were Made for Me (Feldman, PRS). WARNER BROS. 5462

WILLIE ALBERT—My Diary of Love (Wood, BMI). PHILIPS 40160

ARTHUR LYNN—New Blues (Bellotti, BMI)—Howling Mathis. CAPITOL SM

MUSK—Every Moment of Every Day (Golding, BMI). WARNER BROS. 5621

TUTTIE THOMMSONS—Twelfth Street Rag (Vega-Shipton-Bennett, ASCAP)—Rhuberry Hill (Chappell). WARNER BROS. COLCHER 50

THE LORDS OF LONDON—The Sit Down Dance (American, BMI). DOMAIN 141

THE CHARADES—Power of Love (Leathersock, BMI). MERCURY 1018

COUNTRY

JUSTIN TUBE—The Village Idiot (Tree, BMI). RCA VICTOR 8559

HANK LOCKRIDGE—Now Forty, Fifty (R infections-Colodwe, BMI)—Fath and Truth (Colodwe, BMI). RCA VICTOR 8409

RED FEUρ—Im the One Who Loves You (Hill & Range, BMI). DECCA BIBS

RASHED WATTU—How to Make A Deal (Screen-Gems-Columbia, BMI). CAPITOL 5503

CONNIE HALL—King and Queens of Nesh (Geffan-Gipper, BMI). MUSK 1079

R&B

FIFE DU-TONE—Shake a Tail Feather (Va.-Paci, BMI). ONE-CHANCE 1595

BEETLE MCLAUGHLIN—As Long as You’re Mine (Original Music, BMI). PULS 166

VALA-GLON—Window Shopping on G's Avenue (Jubete, BMI). JACOBITE 999

JOE HINTON—Everything (Eden, BMI). BACK BEAT 547

BARBARA MAJESKI—You’re Ready (Billboard-Davidson, BMI). ARTIC 105

THE TALESMEN—CASTING MY SPELL (Circle Records, BMI)—A combination of the Bo Diddley driving sound and a Shirley Ellis-type tongue-twister! Group and beat have hit sound. Flip: “Master of War” (Witmark, ASCAP). United Artists A-22

THE EXCITERS—RUN MASCARA (Web IV, BMI)—Calypso rocker with a “Tell Him” feel. Chartbuster sound. Flip: “My Father” (Branson, BMI). Roulette 4614

BOBBY VEE—KEEP ON TRYING (Blackwood, BMI)—With strong Van McCoy rhythm material and George Martin big band and group arrangement, Vee displays an exciting new sound. A winner from start to finish. Flip: “You Won’t Forget Me” (Matrix, BMI). BMI 55200

SHERRY SISTERS—NOT TONIGHT (Korea, BMI)—Solid dance beat backs good group blend on strong teen rhythm material. The two Sherrys composed the tune. Flip: “Only Time Will Tell.” Epic 9794

THE BOQUETS—WELCOME TO MY HEART (Trio-Dobbin, BMI)—New group features a well-done lead vocal with hard-driving, hand-clapping beat in strong support. Flip: “Ain’t That Love” (Flour-Dobbin, BMI). BMI 55199


COUNTRY

BUCK OWENS—BEFORE YOU GO (Gibson, BMI)—Strong follow-up to his “Tiger by the Tail” hit. Well-written Owens ballad is arranged in two tempos and given a fine, heartfelt Owens reading. Flip: “No One But You” (Central Songs, BMI). Capitol 5410

CARL SMITH—KEEP ME FOOLLED (Cedarwood, BMI)—Good country ballad with a rhythm back- ing serves as a follow-up winner to “She Called Me Baby” success. Flip: “Be Good to Her” (Cedarwood-Spock, BMI). Columbia 43256

R&B

BOBBY MARCIAN—HELLO HAPINESS (Tree, BMI)—Wailing, soulful vocal performance on well-written blues ballad. Flip: “Funny Style” (Tree, BMI). Dial 4007

IRMA THOMAS—Whoa Girl (Gonzales, BMI). EMERALD 6496

ALVIN BRENDA—Golden Heart (Trico, BMI). BLUE CAT 112

BOBBY GEORGE—Crying for My Baby (Consul, BMI). DUKE 209

IRMA & THE FASCINATORS—Just a Feeling (Wille-Murray, BMI). SCEPTOR 1219

SAM HAWKINS—Hold on Baby (Tree, BMI). BLUE CAT 112

JAZZ

HERBIE MANN—The Joker (Musical Comedy, BMI). ATLANTIC 1029

FOLK

JOHNETS—DAVID AND ELBERT—Three Kids (MRC, BMI). PHILIPS 42725

LOU TAIN—THREE Brave Lads (RIN, BMI). PHILIPS 42640

DAVID & CATHERINE—The Wind (Sonora, ASCAP). HICKORY 1039

POLKA

THE NEW YORKERS—Mary—Poppins Polka (Wonderland). PAN 157

AMERICAN COMEDY—ROBERT CAMPBELL—Charlestone (Campbell, BMI). RCA VICTOR 8645

GOSPEL

JETTIE KALKBRENNER—King of Kings (Schumacher, ASCAP). MURROW 406

JETTIE HARTSTEIN—Hallelujah (Source, ASCAP). MURROW 500

SUPREME ANGELS—Are You Ready (Excellence, BMI). NASH- BORD 854

BELLS BAND—Just Live the Life (Excelsior, BMI). NASH- BORD 653

www.americanradiohistory.com April 24, 1965, BILLBOARD

SPOTLIGHT WINNERS OF THE WEEK

SINGLES REVIEW POLICY

Each single used in Billboard is based on Billboard’s Research Panel, and the program ratings related to it are shown in the chart. Singles are presented for Spotlight only. No listing is issued of records receiving a 2 stars rating or under.

Copyright material
**Country Music**

**Victor Beefs Up Nashville Engineering**

NASVILLE — With the opening in June of the country music studios here, RCA Victor has beefed up its engineering staff here to four men with the recent transfer of three engineers — Jim Malloy from the firm's Hollywood studios to the new Nashville plant. Malloy, who won his Grammy in March for his contribution to the Henry Manichi RCA Victor recording of "Pink Panther" in 1963, was nominated in two categories in the NARAS competition this year. Chuck Sotz, who joined the Victor engineering staff here after a year overseas, was a Grammy nominee this year for mixing Al Hirt's "Sugar Lips," also an RCA Victor disk. Sotz dined at the Coliseum here, he foresees a definite increase in the studio's business, due to the fact that the RCA Victor Dynagroove process is now available to its custom clients. The RCA Victor Custom Records office here handles work for customers in the South.

Also on the engineering staff here are Bill Vandervort and Al Pachucki.

**Long, Buck, Eye Bonanza**

NASVILLE — Talent manager-booker Hubert Long and Charlotte, N.C., promoter, Paul Buck, who share the offices of the straight-crowd box office bonanza of the last 10 years, are in town this week as they prepare for the final crew spectacular of the season May 4. The pair has racked up straight full houses with monthly showings at the Coliseum. The April package (1) saw 600 standing in the 11,000-seat hall.

Headliners for the week are Ray Price, Minnie Pearl, Red Carl, Carte Family and Pearl Butler and Don Reno.

**Ray Stevens on Monument Staff**

NASVILLE—Ray Stevens, artist, who has an exclusive recording contract with Fred Foster's Monument Records, Stevens, who will remain an exclusive Mercury artist, is already in the saddle with three Monument sessions under his belt and a current co-producing assignment with Foster under way. Stevens will return to Monument sessions in three days in Chicago recently, rehearsing the Kim Sisters for a May 5, 1965, release date for Monument.

Stevens will retain ownership of his Alhambra, publishing firm and says he will be doing some home-taping and arranging at least for a while.

**Ned Miller Waxes**

NASVILLE — Ned Miller, c&w singer who hit the nation’s pop music best-seller list with his "Jukebox," a record made for a NASHVILLE publishing firm and says he will be doing some home-taping and arranging at least for a while.

**Slim Whitman To South Africa**

NEW YORK — Slim Whitman, c&w performer, planned out of here April 3 for Capetown, South Africa, where he begins a six-week personal appearance tour April 21. Whitman returns to the States in mid-June to begin a series of personal appearances in July under the direction of Nashville booker-merchant Herb Shoucher, who recently took over the executive booking on Whitman, a near future. Miller is a discovery of West Coast-based Fabor Robinson, who produced the "Jack to a King" two-field smash.
C&W Names Give Car Race Pros a Run for the Money

NASHVILLE—Music industry names took top billing over stock car racing last week when 6,000 spectators turned out for the grand opening of the Sulphur Dell Speedways, city's newest stock car track.

The Speedways, located in a converted minor league baseball park, is a sideline business venture for more than a dozen local tradecrafters. Mercury Records c/e star, Parney Young, is corporation president, and the stockholder roster includes such trade names as W. E. (Lucky) Moeller, Larry Moeller and Jack B. Andrews, of Moeller Talent, Inc.; Bill and John Denny, top execs of Cedarwood Publishing Co., Decca c/e star Webb Pierce, and songwriter-artists Mel Tills and Wayne Walker, of RCA Records.

On opening night (5), the new speedway featured a celebrity race in addition to the regular program of stock car events. Driving the same regulation race cars used by the pro drivers were c/e recording artists Jim Edward Brown (the Browns, RCA Victor); Tompall, Chuck and Jim Glaser (Tompall and the Glaser Brothers, Decca), and Mel Tills. Decays Bill Craig, of WRDA, and Ed Hamilton, of WEWO, also raced, as did music firm execs Doc Holiday, of Key Talent Agency; Sunny Neal, of the Bob Neal Agency; Curley Rhodes, of Cedarwood, and Tommy Hill, of Starday Records. Others in the race were Jack Brown, James Burdette Jr., Jim Brown, Jerry Huskey and Pian Oakley.

Pop deejay Bill Craig won the event. Faron Young said the speedway will be used for other attractions such as country music shows, rodeos, carnivals, etc.

NASHVILLE SCENE

By DON LIGHT

Mercury artist Dave Dudley recently moved to Music City from Wisconsin, although he has been working out of Nashville through Key Talent since 1963. . . . Kim Nelson, Capitol ady director from Hollywood, recorded sessions on Reelin' Hunky and Wanda Jackson before returning to Coast last week. More construction on Record Row as Tree Publishing Co. continues to expand. Buddy Killen, executive vice-president, notes that a new studio is being contracted and the entire building being remodeled.

Kelso Hummel, Nashville aard man for United Artists Records, directed recording of an album follow-up to Del Reeves' hit of "Girl On the Billboard" last week. Kelso had moved his office into the new RCA Victor Building.

Low priced Glossy Photo Give-Aways

Teenagers want pictures of their favorite ENTER-TAINERS, DANCE BANDS and DISC JOCKEYS, WIN THEIR FAVOR with our pocket size 4x5 GIVE-AWAYS! Our 46 Give-Away is Ideal! Special Cash-windkorder Price. First 100 only $5; thereafter $9.94. Send photo for trial order today.

Kritics Photo Service (Quality since 1950) 3454 Hayden, Cleveland, O. 44112

ANDERSON OPENS NASHVILLE OFFICE

NASHVILLE—Bill Anderson Enterprises has opened offices at 726 15th Avenue, South, with Moneen Carpenter, Panier Music.
**PROMOTION PLUS**

**Crowd Jams Goldblatt's Aisles As Jack Jones Sits and Signs**

By NICK BIRD

CHICAGO—The promotional dream of most record store owners is to have an artist come in for one or two days. However, for a variety of reasons this is seldom done.

For one thing, most artists just don't have the time. They may be in town for a club date or concert, and are perhaps too busy with their regular schedule to take an afternoon off to visit a store.

For another, the stunts are difficult to set up. Few stores have the facilities to present an artist in the glamour setting the public demands.

**Give and Take**

Then, too, many artists come across very well on wax, but are lost in the personal greeting-take required in a store appearance. And there's nothing more embarrassing than having an artist come into a store with his entourage and have perhaps no more than a half dozen people standing around with a show-me attitude.

All things considered, however, a personal appearance in a store is still a potent sales builder, and, done well, the appearance can give both the store owner and artist considerable exposure.

One such "well-done" appearance was made by Jack Jones in Chicago's big Goldblatt Brothers headquarters store in the Loop recently.

**Warm Personality**

In June, Goldblatt's had a name artist with a warm crowd personality who had the willingness to spend time talking with customers. In Goldblatt's, Jones had a store with a swing tag record department and enough traffic to make it all worthwhile. Still in all, both get more than they bargained for. Goldblatt's had been plugging Jones' appearance with store posters and newspaper ads for more than a week.

When the artist showed up, several hundred screaming teenagers and wide-eyed adults were on hand. As the afternoon ended, and the hour was over, Goldblatt's was worrying about blocked escalators and jampacked aisles.

**Improved Stage**

Jones set up an improvised stage, signing autographs and answering questions about his next album, personal life and heaven knows what else.

Tom Bonfiglio, Goldblatt record buyer, estimated that more than 200 copies of Jack's "Dear Heart" album were moved during the building autographing spree. But even more important, the album continued to move along and Jones continued to fill the city.

VicFaraci, M-S Distributing Company general manager, said the promotion was one of the most successful he had ever seen.

He said M-S had moved some 40,000 copies of Jones' single, "Race Is On," and he estimated that 5,000 to 10,000 of these were because of Jones' appearance in town. He felt album sales were boosted by 1,000 to 2,000.

---

**Dunkley Music Wins Brand Name Contest**

BY CLAUDE HALL

NEW YORK—Five music merchants—all of whom maintain record departments—will receive awards at a dinner here May 12 celebrating the 17th annual of the Brand Names of the Year Awards Competition. Denver's Bill Dunkley, Denver, Colo., was named winner in the music store category. Certificates of distinction will be presented to Korten's, Inc., Longview, Wash.; Jenkins Music Co., Kansas City, Mo.; Zeswitz Music Center, Reading, Pa.; and Moses Melody Shop, Inc., Little Rock, Ark.

Other winners of the Brand Names of the Year Awards were: Shurer Music Center, Longview, Wash.; Jenkins Music Co., Kansas City, Mo.; Zeswitz Music Center, Reading, Pa.; and Moses Melody Shop, Inc., Little Rock, Ark.

William K. Dunkley, owner of the Dunkley Music Co., said today that his major business was in music instruments and radio phonograph equipment, but "I have a few albums, about 200, in stock to sell with record players."

Bill Ballard, general manager of Moses Melody Shop, said that while records make up only about 20 per cent of the store's total business, "We do sell a little over $250,000 in records each year."

Records are on display in the window at all times. Ballard says he also likes to participate with record companies in promoting such special as "My Fair Lady."

Ted Korten, owner of Korten's, Inc., and past president of the National Association of Music Merchandisers, said he maintains a complete stock of records and does about $60,000 a year in business—mostly from albums. He finds that autograph parties for touring artists work well as promotion stunts, not because they boost business immediately, but because of the word-of-mouth advertising that accrues.

Jay Jenkins, president of Jenkins Music Co., which has stores in Oklahoma, Missouri and Kansas, said that five of his 11 stores accounted for approximately $400,000 in record sales each year, although records were only 6-7 per cent of his business. Stereo and TV sets were his most active products during the past year, but his stores also sell everything from pianos and organs to guitar instruments.

Zeswitz Music Center came up with a novel exhibit as its entry in the competition—a book built into a guitar. The Pennsylvania firm started its existence many years ago as a violin shop and now has several branches with sheet music and record departments.

William Zeswitz, Jr., said record sales accounted for very little of his over-all business—only (Continued on page 48)

---

**OLD PHONOS WORTH DOUGH**

WESTBURY, N.Y.—If you have an old phonograph gathering dust in the basement, you might be able to trade it in on a new Minnacord record player. Benjamin Electronic Sound Corp., here is beginning a collection of vintage phonographs that it hopes to make available to banks, schools, libraries and other educational organizations. If you or a customer have a machine that you think might be of antique value, send a photo to: Old Phonograph Collection, Benjamin Electronic Sound Corporation, 80 Swalm St., Westbury, L. I., N. Y.

---

**NEW PRODUCTS**

**AM-FM Portable**

**C-P Walkie Talkie**

---

**NEAREST ADDITION to the Admiral line is this nine-trans-**

**mitter AM-FM model with 193-inch telescopic antenna, v**

**ernier tuning; 177-inch telescopic antena and vennier tuning. Di**

**verse in black, brown and blue and has a gift pack including**

**three pencil cells, earphones and carrying case. Can plan on**

**house current and recharge its batteries with optional A-C charge.**

---

**CRAIG PANORAMA's walkie-talkie transceiver has three tran-**

**sisters, push-to-talk, receive-to-listen system, expansable an-**

**tenna and up to 1/4-mile range. Price is $24.95.**

(Continued on page 48)
ANNOUNCING a new low rate for SITUATIONS WANTED.

Top rates in the field of MUSIC, RECORD, COIN, PROMOTION, ENTERTAINMENT.

OFFICE MANAGER for New York office of major recording company. Must be capable of supervising all office procedures. Prefer individual with similar experience in record industry. Excellent opportunity. Send letter and resume to BOX 18575 c/o Billboard 165 W. 40th St. New York, N. Y. 10036.

TOP DECK TALENT

A PROOFED SLOW HOMESTYLE.

If you're a copyright professional, you can send your manuscript in back of this ad. You must prove it's your own. Please send no attachments and be sure to enclose a stamped, self-addressed envelope. If we use your制品, we'll return your original. Write to: Harry Miller, Box 210, New York, N. Y. 10001. Phone: 212-715-1200.

MISCELLANEOUS

NOVICE, AMATEURS, RECORD COMP. TAKE A LOOK. Please mail with self-addressed stamped envelope. Box 90, Billboard, New York, N. Y. 10036.

RECORD PROMOTION & MUNITY

NATIONAL RECORD PROMOTION & MARKETING CONSULTATION

All questions answered. Re- venting, Distribution, Pricing, Shipping, Marketing, etc. 1808 Broadway, New York, N. Y. 10023.

INTERNATIONAL EXCHANGE

AUSTRALIA

ANALYSTS WANTED. All expenses paid. Well establishd exchange in New York. Write for details. 

NEW ZEALAND

GLOBAL RECORDS. New Zealand. Offers top rates. Send resume to Box 19797, Billboard, New York, N. Y. 10026.

RECORDS DEALERS . . . ONE-STOP . . . RACK JOBBERS

Order Your Supply of

MISCELLANEOUS

LEARN HARMONY, ARRANGING. Complete 3-day course. Write for rates, address, Newspaper. 


LOOKING FOR GROWING EXCELLENT RECORD DISTRIBUTOR. Send resume to: W. M. Turner, Box 2, Billboard, New York, N. Y. 10036.

TOP DRAFT POLICE BAND IS INTERESTED IN PURCHASING ALL MEMBERS FOR SAME MONEY. Write Charles Smoot, 287 Davenport. Moline, Ill.

HELP WANTED

COMPOSER wanted to write publicity spots for Los Angeles Radio. Should have writing experience. Reply to Box 385, Billboard, New York, N. Y. 10036.

RECORD MG. SERVICES, SUPPLIES & EQUIPMENT

RECORD FACTORIES & SUPPLIES

PROFESSIONAL DEMO RECORDS

Please include postage. 30.00 for first, 25.00 for each additional. Box 277, Billboard, Los Angeles, California.

GOOD OPPORTUNITY IN MUSIC DISCHARGING AND RECORD PRODUCTION. Reasonable investment. Inquiries held confidential. Box 178, c/o Billboard 165 W. 45th St. New York, N. Y. 10036.

Say You Saw It in Billboard

BILBOADB, April 24, 1965

www.americanradiohistory.com
BULK VENDING news

TRADE SURVEY

Suggestions From Operators—Association, Please Take Note

Eighth and last in a series of reports based on findings of Billboard's annual year-end poll of bulk vending firms.

By RAY BRACK

CHICAGO—As noted in an earlier article of this series, many bulk businessmen are in a consolidation war. Several operators went beyond complaint about the problem and proposed that the NVA take the matter of consolidations under close study. Perhaps some industry guidelines for consolidations could be set up.

In the vital area of vended product, several imaginative suggestions were made. One operator, deploring the "lack of imagination on the part of manufacturers," made a set of recommendations for communication between operator and manufacturer to be established and kept open. In this way, he said, market trends could be better anticipated and filled by manufacturers, thus improving the profit picture for all.

"Bulk vending must have a continuous stream of good new items," this respondent wrote. "Operators should be kept informed of the NVA could provide something like this."

This excellent suggestion seems well worth association consideration. The provision of smaller, more imaginative business advisory material is certainly within the purview of the NVA.

Many small operators answered the Billboard survey with the complaint that big firms were capable, through greater financial resources, of making a family win out in the competition for prime locations. These smaller firms, the respondents said, asked for NVA consideration of

Harby Appoints Two New Distributors

VAN NUYS, Calif.—Harby Industries announced the appointment of two new distributors during the recent National Vendors Association convention in Chicago.

New outlet for the firm's vendors and stands in the Flori- and San Diego region is SHEL-AN Enterprises, Inc. of Jacksonville, Fla. President of the firm is Dave Ward.

A. B. Vending Service of the Beverly Hills Telephone Directory outlet for Harby.

A.B. Vending is owned by Art and Carolin, newly elected treasurer of the NVA, and 1964 "operator of the year."

H. R. Probasco, president of St. Louis, Missouri, "operator of the year," is another Harby distributor.

The manufacturer is located at 14753 Armitage here.

SCHOENBACH CO.

Manufacturers Representative

Acme-Ammex Distributor

MACHINES

PISTACHIO NUTS, 2 Star

Cashews, Whole

Cashews, Virginia Blanched

Cashews, Spanish Processed

Mixed Nuts

Hazelnuts

Brazil Nuts

Chestnuts

Cranberries

Honey-roasted Cashews

Leaves of Turkey in Turducken

16 oz.

16 oz.

10 lbs.

25 lb.

30 lb.

32 oz.

36 oz.

100 lbs.

25 lb.

100 lbs.

64 oz.

14 oz.

16 oz.

1 lb.

1 lb.

25 lb.

64 oz.

25 lb.

25 lb.

100 lbs.

25 lb.

The above products are sold by the following manufacturers:

SCHOENBACH CO.

716 Linoleum Pl., Brooklyn 5, N. Y. (1851 President 3-1940)

April 24, 1965, BILLBOARD

Trade Secrets

The 1964 Billboard Trade Survey (the eighth and final report of which appears in this issue) drew from a number of operators the suggestion that National Vendors Association supply the forum for discussion of major business issues.

Among the items mentioned were "consolidations," "large and small operator relations," "operator-manufacturer communication" and "supermarket contracts."

Such topics lend themselves ideally to business forums of the type conducted at the national conventions of most major trade associations. Such panel discussions were not part of the program of the NVA convention just past, however. The reasons, we are told, is the spirit of dissimulation in the past which has made operators unwilling to share their experiences.

But let us emphasize the phrase "in the past." The recent NVA gathering saw the birth of an operator "esprit de corps" which could make possible effective business forums at future national go-togethers. The new attitude was present in the "bally session" attended by 40 operators at the 1965 meeting. Moreover, key operators from scattered areas of the country expressed to Billboard their willingness to air in open forums just what makes their operations tick.

Let us stress the phrase "in the past."

Most imaginative charm items are created in this country. Falk told Billboard.

Falk showed his firm's new Go-Go charm which features a genuine rabbit fur tail, as an example of U. S. originality.

"We've cornered practically all the rabbit fur on the market for the manufacture of this item." Falk said, "You might call it the rabbit fur tycoon of Long Island."

SCHROEDER'S

Refrigerated Vending

Lakeland Hotel

10 North LaSalle Street

Chicago

N. H. Approves Tobacco Tax

CONCORD, N. H.—The New Hampshire Legislature has approved a bill which will increase the State's tobacco tax 10 cents per pack, thereby raising an additional $1.5 million annually.

The bill was a major point ofGov. John W. King's revenue-making program. It boosts the tax from 15 to 23 per cent.

Meanwhile, the House of Representatives received a surprisingly 14-2 vote in favor of the governor's proposal to increase the State's beer tax from 9.68 to 12 cents a gallon. This would bring in an estimated $620,000 for the general fund during the 1966-1967 biennium.

Knight Expands

FREEPORT, N. Y.—Knight Toy & Novelty, Inc., an exhibitor at the recent National Vendors Association trade show in Chicago, will place 4,000 square feet of new plant space into operation in May.

"We plan to have a big house-warming," the firm's top executive, Bill Falk, told Billboard at the NVA convention. "The new facilities will give us nearly 8,000 square feet of plant space," he said.

The new addition will be equipped with one of the largest semi-automatic skin-pak machines in the industry and fully equipped die-cutting equipment, Falk said. Although Knight was one of the first U. S. charm companies to import from Hong Kong, Falk minimizes the creativity of foreign manufacturers.

"Most imaginative charm

SCHRAEDER'S

Refrigerated Vending

Lakeland Hotel

10 North LaSalle Street

Chicago

SPOURACINO PRESENTATION

CHICAGO — National Vendors Association pay tribute to the late Phil Sparacino with a special award to the family at the organization's annual banquet during its recent convention.

A large plaque was presented to the family and was received by the trade veteran's widow, Mrs. Beatrice Sparacino.

"There were so many," she said. "I don't think I'll ever be able to thank them all."

when answering ads... Say You Saw It in Billboard

YOU COUNT MORE WITH OAK

WRAPPED GUM VENDOR

This new concept in vending dispenses paper wrapped goums—150 each. Think of the time you save in service. Just 'jump in' merchandise the same as you would bulk gum, net or charms. Attractively designed with your own lettering. Offices, Conference Rooms, Bars, Grocery Stores, Hotels, Schools, Hospitals, Banks. Ask for Bulletin 156. High, 8' wide, and 5' deep. Wt. is 7 lbs.

F.B.O. Los Angeles

OMAUFACTURING CO., INC.

500 South Avenue, El Segundo, California (LOS ANGELES 30, CALIFORNIA)

Please rush complete information and prices on Northwestern, Panama, MATTY, and OAK Vendors (as illustrated) as well as other Northwestern machines.

NAME...

COMPANY...

ADDRESS...

CITY...

Phone:...

We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1C Tab Gum, 5C Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Packed Candies; 1 Marshalls, 500 count and 500 count Candy Coated Baby Chicks; Lofers, Coin Wrappers, Stamp Foldes, Sanitary Napkins, Sanitary Supplies, Roque Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Vendors. Write to King & Co. for prices and our new 12-page catalog.
**More Scenes From the Show**

"VENDING IN THE UN-AUTOMATIC FUTURE" was the topic of departure for Dick Schreiber, editor and publisher of Vend Magazine, here addressing Saturday afternoon assembly of delegates to the National Vendors Association convention. Seated on dais are association executive secretary, Jane Mason; president Paul Crisman; general counsel, Don Mitchell, and secretary, Harold Foiz.

**TRADE SHOW REPORT—II**

Providing the fastest and fullest coverage of the 15th annual National Vendors Association convention and trade show, Billboard this week presents a second and final report on the highly successful Chicago convention. Last week's report (Billboard, April 17) on the product and political aspects of the convention (fully illustrated with Billboard staff photographs), and this week's follow-up picture report convey the full atmosphere and impact of the show for you who could not attend. It is industry coverage unmatched by any other trade journal.

**CRAKER GUM EXHIBIT was scene of this conference between Arnold Aebi (left), Milwaukee; Carmen DiAngelo, of Craker; Bud Wiseman, Boston, and Bert Fraga, Oklahoma tradesman.**

**ANNOUNCING the first and newest NORTHWESTERN**

New ready for immediate delivery. Holds 1,000 individually wrapped FLEXXO's DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wappers include comics, fortunes and premium redemption. Bulk loading. Other products soon available.

**PARKWAY MACHINE CORP.**

715 E. 21st St., Kansas City 7, Mo.

**Bring Sons Into Trade: Raynor**

CHICAGO—"Fifteen years ago 80 per cent of you would not have wanted your sons in this business," declared National Vendors Association counsel Ted Raynor in a speech to members at their recent convention.

"But today you can pass on to your sons dedication and pride in an industry that is respected at every level.

"And for your sons exists the challenge to further that dedication and strengthens the business.

"Raynor addressed himself to the topic "Do You Want Your Son In Bulk Vending?"

"The greatest intangible benefit of membership in NVA," Raynor said, "is development of faith in the industry.”

"Say to your sons," Raynor suggested, "this is a business of which you can be proud. It is a business that has grown to a point that we are happy to accept you into it."

Following Raynor’s speech, convention chairman Rolf Lobeck predicted that many of the second generation operators now entering the business would build counts of 50,000 to 100,000 machines.

**New Ohio Firm**

ATHENS, Ohio—Laughlin Music & Vending Service, Inc., has incorporated here, starting business with a stock structure of 250 shares. Principals in the incorporation are Dewey and Harold S. Laughlin and Ralph Overly, with R. J. Jones Jr., Professional Building, Athens, as statutory agent.

"FUTURA STAND is described by Oak Manufacturing's Norm Wolz- man to an attentive operator."
Eppy Hits Imports

By CLAUDE HALL

JAMAICA, N. Y.—The bulk vending industry has been laboring under a serious handicap the last three years, according to George Eppy, head of Eppy Charm Company, and the United States can’t afford to manufacture charms any more. There’s a natural tendency to go to Hong Kong or Japan. They can duplicate the charms cheaply, but foreign manufacturers don’t possess the creative-ness to bring new products to the vending market. Before the invasion of imports the industry had five American manufacturers who imported a trusted charm manufacturer more than $100,000 in new products each year. Eppy said, “The charm ideas have been fed with new ideas, they were in shiny bright gold and of excellent quality.”

Lacked Lustre

Hong Kong, he said, couldn’t duplicate the quality or the color. But operators who felt they had a “captured” market started to use the less expensive charms . . . charms that lacked lustre certainly didn’t help sales turnover. Therefore collections dropped and the operator had to sell virtually 3,000 pieces of equipment as compared to the 1,400 used to operate for the same profits.

“Those operators forgot something very important—merchandise,” Eppy said. “Imports seldom create, they only copy. They contribute nothing to the industry. They don’t provide display fronts. The operators who relied on import products forgot that the vending industry has a crying need for new ideas for new products and new methods of selling.”

Up in Arms

Eppy said that many supermarket and discount stores are “up in arms” about operators who stock their machines with junk. The stores insist upon giving the public the same quality merchandise they provide in their stores policies.

“There has been recent prosperity in bulk vending,” Eppy said, “because of thehorribles and trills. Created by American manufacturers, they brought more prosperity in two years to the vending industry than Hong Kong and Japan had in 20 years.” The Beatles button also brought beneficial success to the 1-cent charm industry, he said.

However, by not supporting American manufacturers—by relying too heavily on import products—operators have discouraged charm manufacturers from continuing their investments in creating new products with new merchandising ideas, Eppy said, “American manufacturers, right and left have given up the ship.”

WVMOA to Meet Quarterly

LOS ANGELES—Western Vending Machine Operators Association is changing its meeting schedule from one a month to once quarterly. The change was voted unanimously at the regular monthly dinner meeting held at the Blue- eyed Castle Restaurant here Tuesday evening (30).

The session was conducted by President Preston Coombs, with Eugene L. Zola, attorney and executive secretary, reporting on license equalization.

Coombs moved for the change in the meeting schedule, after a brief open discussion, the vote was taken and the change will be held on the last Tuesday of each quarter except in December. The date for this meeting and the holidays, will be set at the September meeting and may be in late November.

Zola reported that he had been in contact with the officials at LaHabra and that changes in administrative staff had prevented so. The license still stands at a $15 basic fee plus $5 for each penny and nickel machine. Coombs said that the year was, however, conducting a full and through study of the license and he had hopes of obtaining some relief.

Under the new meeting schedule, the next one will be June 29. The place will be announced well in advance of the date.

A special guest, Nahomi Harby, was present, accompanied by Jim Angell, of Jim’s Vending, Seal Beach.

Be Specific,” Says Mitchell

GUY HARDY (center), Arlington, Va., operator, is given a demonstration of Harby Industries equipment by Harold Probasco, as Mrs. Probasco looks on.

April 24, 1965, BILLBOARD

RAY GREINER, Northwestern Corp. executive, poses with a stand full of Northwestern vendors during one of his few sales breaks during the recent NVA trade show.

A. HUTCHINSON, operator from Wallasey, England, and probably most distant visitor to NVA show, is greeted by Leo Leary and Les Shamsma at Leaf exhibit.

PAUL A. PRICE exhibit is paraded by Mr. and Mrs. Arnold Arbi of Milwaukee under the guidance of Louis G. Katz, assistant to company president Paul A. Price.

‘Be Specific,’

By CLAUDE HALL

NORTHWESTERN Model 60 Bulk-Pak

Will not skip or jam because of a specially designed wheel and housing.

Distributes 1,000 capsules per minute in all sizes. Can be used for any vending machine, from 1 to 50 cents. BULK-PAK holds one box (1,000 capsules) of individually wrapped gum in each compartment. BULK-PAK ... priced at $18.95 ea.

WRITE, WHITE OR RED.

For COMPLETE DETAILS.

NORTHWESTERN

CORPORATION

2645 Armstrong St., Morris, Ill.
Phone: Whitney 2-2300

Join the

BERS

NORTHWESTERN

SALES AND SERVICE CO.

Moe Mandel

464 W. 36th St., New York 18, N. Y.

NEW PRODUCTS

This form is designed for the convenience of bulk operators.

PAUL A. PRICE

GONK. Tiny weird creatures of polyurethane for the 10-cent capsule market. Five different flexible characters. The original Gonk in larger size, developed in Britain and now manufactured here, sell for up to $5 in department stores. $34 per 1,000. Paul A. Price Co., Inc., 5 Skillman St., Rahway, N. J.

MACMAN ENTERPRISES

007 RINGS. Symbols of the incomparable detective whose movies are breaking theater records around the country. The five subjects include the 007 auto, hand guns, badge and profile. Five colors. $10 per 1,000 with display card.

GRAFF VENDING SUPPLY CO., INC.

2904 N. Main St., Dallas, Texas

MELANDER GUARANTEED USE MACHINES

N.W. Model 60, 1c or 5c, $18.00.
N.W. Model 60, 1c or 5c, $19.00.
N.W. Model 60, 1c or 5c, Shelf Gum, $19.00.
N.W. Model 60, 1c or 5c, Shelf Gum, $20.00.
N.W. Model 60, 1c or 5c, Shelf Gum, $21.00.
N.W. Model 60, 1c or 5c, Shelf Gum, $22.00.

MERCHANDISE SUPPLIES

Pataslaho Nuts, Jumbo Queen, $37
Pataslaho Nuts, Jumbo Queen, $39
Custard White, 100 Lb. Bag, $1.65
Peanuts, Jumbo, $1.50
Almond Nuts, $1.65
Cashew, 1/2 lb., $1.00
Pistachio, 1/2 lb., $1.00
Brown Beans, 40 lb., $9.50
Rainbow Peanuts, 100 lb., $7.50
Toffee, 100 lb., $29.50
Licorice Gums, 100 lb., $22.50
Licorice Gums, 100 lb., $21.60
Licorice Gums, 100 lb., $20.70

NORTHWESTERN

SALES AND SERVICE CO.

Moe Mandel

464 W. 36th St., New York 18, N. Y.

THE POPULAR MODEL 60 . . . NOW ADAPTED TO VEND WRAPPED CONFECTIONS

YANKS, A new wrapped bubble gum for bulk vendors. Features comics, presidents and their wives, unusual animals and famous military personnel. The new product will be in distribution soon. Cramer Gum Co., Inc., 150 Orleans Street; East Boston, Mass.

NEW VICTORY 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR FOR ANY LOCATION

Yanks (100 count) in V-1 and V-2 capsules, $1.50 for 100 capsules. Can be used for any coin or token redemption. Large capacity, holds 1,000 capsules in V-1 and 2,000 capsules in V-2.

PRICE $39.00, without Front Panel or Pops.

GRAFF VENDING SUPPLY CO., INC.

2904 N. Main St., Dallas, Texas

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALE STIMULATOR FOR ANY LOCATION

Yanks (60 count) in V-1 and V-2 capsules, $1.00 for 50 capsules. Can be used for any coin or token redemption. Large capacity, holds 500 capsules in V-1 and 1,000 capsules in V-2.

PRICE $29.00, without Front Panel or Pops.

January 1966
Delay Copyright Hearings; Ops Rearm

May Airing Now Likely

**Continued from page 3**

replaced by more limited and specific free use of nondramatic copyrighted material in the revision.

**Juke Ops Opposed**
The juke box operators will be strongly opposed as they fight to retain their traditional exemption from performance royalty, which would be lost to them in the proposed revised copyright law. The revision incorporates wording of the individual anti-exemption bill by Representative Celler, which was reintroduced as H.R. 18 this session.

In the last session, the Cellar bill was reported out favorably from the House Copyrights Subcommittee and the full Judiciary committee for the first time in the long history of anti-exemption legislation on coin-operated play of music. The bill died with the end of the 88th Congress and was immediately introduced in January of the 89th by Representative Celler.

Over a decade of preliminary study and consultation with experts has gone into the new bill to revive the 1909 Copyright Act—now H.R. 3447 as introduced for the Library of Congress in the House by Judiciary chairman Emanuel Celler, and in the Senate (S. 1006) by Sen. John L. McClellan, chairman of the Senate Subcommittee on Copyrights.

The revised law would extend the copyright term to life plus 50 years, replacing the old two-term arrangement of 28 years each. It would put all copyright automatically under statutory law, ending commonlaw copyright. Mechanical royalty on phonograph records would go from 2 to 3 cents per copyrighted tune, or 1 cent per minute of play, whichever is greater.

Phonograph records would be protected for duplication for the first time. Records would have to bear copyright notice giving name or imprint of owner, and date of copyright, with copyright integrity in a circle on each label.

Sharp struggle is expected between music publishers and authors versus broadcasters over new bill's proposed softening of damage provision for "innocent" infringers, at discretion of the court.

**Wurlitzer Bows 'Theque Disks**

**North Tonawanda, N. Y.—Wurlitzer's first disco-theque package, 10 little LP's, will be released next week, according to A. D. Palmer, advertising and sales promotion manager.**

The series, prepared for Wurlitzer by Columbia Records, is 33 stereo.

**Drop-Target Play Incentives on The Latest Williams Two-Player**

**CHICAGO—**Knock-down targets through bulldogs and a bonus ball award for a center target knock-down are among the play incentives built into the latest two-player pinball game from Williams Electronic Manufacturing Company.

Designated "Eager Beaver," with the toothy woodland animals dominating the product's graphics, the adjustable three or five-ball game also includes bottom cross-shooters for increased scoring action.

Three drop targets tempt the player to increase scoring values from 100 to 500 points. The center target, if struck when lit, awards the player an extra ball.

The first Williams two-player with a back-box title strip for the location name, "Eager Beaver" also features a "number match," automatic ball lift, hinged front door on light box, an enlarged cash box and a three-way multiple chute.

The product is issuing from assembly lines at Williams Chicago plant and is in distribution through the firm's distribution system.

**COIN MACHINE NEWS**

**Ops Polish New Argument; Postponement Unharmful**

**By Nick Birro**

CHICAGO—The delay in congressional copyright hearings should have little effect on the juke box industry's strategy which will include at least one new argument when the operators have their day in Congress next month.

Operator spokesmen generally agree that the delay will neither hurt nor help their case. "It just gives us a little more time," is the way Fred Grander, Music Operators of America managing director, put it.

However, a new weapon in the operators' arsenal of arguments should give the hearings a touch of freshness which has been conspicuously absent for years.

Operators will contend that the subject of a juke box copyright exemption is included in the omnibus revision of the copyright act (H.R. 3447 and S. 1006) also before Congress but not due for consideration until a later date.

They will point out that the bill introduced by Rep. Emanuel Celler (H.R. 18) simply singles out a portion of the omnibus bill dealing with juke box royalty payments and asks Congress to consider it separately.

**Why Consider Segment?**

Operators contend that on a segment of a bill now when the complete revision of the 1909 copyright law will not be considered at a later date," said Lou Casola, MOA board chairman.

Casola said that a discussion of the jukebox exemption should be considered apart from revisions in the entire copyright bill.

Jerry Patterson, Washington counsel for the jube box manufacturers, noted that operators have always been in favor of increasing mechanical royalties instead of reducing compulsory license rates.

"The omnibus bill contains a provision for increasing these royalties by two to three cents per side," Patterson said. He said that if the elimination of the jube box performance royalty exemption should be considered in this light.

**Two-Part Argument**

Patterson said that other portions of the operators' case into two parts:

"We agree that the Celler bill (H.R. 18) eliminates the jube box from the '88th Congress but ask that the committee consider the rest of the bill to what the various performance societies can assess."

Casola, MOA president, said this would not only open

**Judge: Can't Probe Jukes**

**NEW YORK—**The New York State Liquor Authority does not have the power to investigate coin machine firms, a State Supreme Court Justice ruled April 17. Justice George M. Carney declared that Jet Music Corp., headed by Thomas Eboli, alias Tommy Ryan, will not be able to have its books on an Authority subpoena. The Authority, which alleged that Eboli has a criminal record dating from 1933, involved in the case was the application of a Bronx restaurant for a liquor license; the Authority claimed Jet Music owned the restaurant $1,500.
IT'S NO SECRET!
Every Music Operator Knows
the Juke Set pays to hear records they want to hear...

Cash Box-Billboard TOP 100

Big-name artists... hot singing groups who sell records by the carload... top pop music heard daily over the airwaves... instantly recognized names and tunes that have always kept your popularity meters spinning. The JUKE SET won't buy the imitation, they won't play the imitation! And... it's the real thing—not imitation you get from ROWE distributors... records of big-name artists... hot singing groups... pop music... names and tunes... the choice is yours!

Program your DISCOTHEQUE for the JUKE SET... give your customers what they want — records hot off the charts... music for sale to everyone—everywhere... let 'em hear it (and dance to it) on equipment tailor-made for the finest DISCOTHEQUE—available at ROWE AC DISTRIBUTORS everywhere!

Write to your Rowe Distributor about the tremendous promotional package... 89 exciting pieces to transform your place into authentic Discotheque.

Rowe® AC MANUFACTURING
Troy Hills Road, Whippany, New Jersey

FOR FULL DETAILS, NO OBLIGATION, CALL YOUR ROWE DISTRIBUTOR
Williams Shipping New Animated Baseball Game

CHICAGO — The major league baseball season and Williams Electronic Manufacturing Corp.'s newest baseball game both made their appearances last week.

The latest Williams creation based on the rules of our national pastime is Double Play and like its predecessors features animated infield action.

Like all recent Williams games, Double Play carries the customized title strip for the name of the location or other relevant information.

Williams sales executives are high on the game's "light-the-name feature," which works like this: Each grand slam home run lights a letter in the game's name, with lightheaded letters retracted from game to game until — with the entire name aglow — a special is scored.

Another prime feature awards the player an extra inning if he hits all seven targets during a single game. The one-two-three-finning adjustable product also has a realistic double-play feature which permits the player to start and complete the twin-killing. Additionally featured on the unit are a new pitching unit for change-of-pace pitches, a new motor-operated bat and a standard three-way multiple coin chute.

The new product is now in distribution through the Williams jobber net.

JUKE BOX BECOMES VITAL ISSUE IN VT. PARK BIDS

BURLINGTON, Vt. — The importance of even a single juke box was emphasized when a dispute arose at an April 7 meeting of the Burlington Park Department, which had invited bids for the concession at Maciste (North) Beach.

Bidders were to offer a percentage of gross sales to the city and a $1,750 guarantee, which would be nonrefundable and applied to the city's share of the profit.

What started the controversy was a specification that operation of the juke box in the beach house would not be included in the concession.

Richard Del Hagen of South Burlington, who operated the concession, claimed that sales were 18 cents per person and gross sales and whatever guarantee the Board of Aldermen asked, but insisted he wanted the juke box included in the contract.

The juke box was also demanded by the Guardian Food Service Co. of Salisbury, Conn., which offered 13 per cent of sales and the $1,750 guarantee.

Wants Revised Bid

Del Hagen told Park Supt. William J. Keogh and Park Commission Chairman Stuart Gladstone that his bid would have to be revised if he was not permitted to operate the juke box as part of the beach concession. "If I don't get the juke box," he declared, "I'll reconsider my bid and might drop out of picture."

"The music machine is worth a known $500 for the summer," said Keogh, pointing to rain falling outside the Park Department office, Del Hagen concluded: "On a day like this, the juke box is worth $30 and you won't sell a single bottle of soft drink."

Keogh had the last word, however, remarking that this was the reason he and the Park Commission were considering keeping all or part of the juke box operation for the city of Burlington.

Harping Now Bally Asst. Sales Manager

CHICAGO — Factory veteran Robert R. Harpling was named Bally Manufacturing Co.'s assistant sales manager by company President Bill O'Donnell last week.

The announcement closely followed the appointment of Paul Calamari as Bally sales manager.

Harping's selection for the post, O'Donnell said, follows a policy of awarding responsibility to executives with technical experience. Harpling's preceding post was that of production control manager. As such, Harpling said, Harpling "was responsible for co-ordinating and expediting the flow of components, both purchased and factory-built, to the numerous assembly lines."

Harping joined Bally in 1946 and was promoted to his latest post in 1962. He is 41 years old, married, and makes his home in Chicago. O'Donnell also announced that production veteran Carl Gualano will assume the post vacated by Harpling.

BUY! METAL TYPERS

Vending Aluminum IDENTIFICATION DISC

WHY?

1. LIFE-TIME INCOME
2. TROUBLE-FREE
3. ONLY 16"X11""
**Chi Coin 2-Player Baseball Due Soon**

CHICAGO—Deliveries of a new two-player baseball game by the Chicago Coin division of Chicago Dynamic Industries, Inc., will begin soon. The product is called Big League.

**Wico Issues New Catalog**

CHICAGO—The Wico Corp. has issued a special 1965 catalog supplement of vending parts and supplies. Listed in the 32-page book are several hundred new items for cigarette and beverage vending equipment not found in the company's regular catalog.

Special repair services are also announced in the new publication.

Copies may be obtained by writing the Wico Corp., 2901 N. Pulaski Road, Chicago.

This was disclosed to Billboard last week by Mort Secord, director of sales for the manufacturer.

"This is the only new two-player to be introduced in time for the 1965 baseball season," Secord said, "and our new unit will be competitively priced with most current one-player baseball games."

**New Feature**

Secord did not reveal what new design and play features would be incorporated in the new product, but did say, "Big League has many exciting new features."

Full particulars on the new product will be reported in Billboard next week.

Products currently in production by Chicago Coin include the new Top Brass novelty shuffle game, Super-Sonic ball bowler, Triumph puck bowler and Pop-Up novelty unit.

---

**Williams' New Golf Game Is . . .**

CHICAGO—. . . Hollywood Driving Range, now in distribution through the outlet net of Williams Electronic Manufacturing Corp.

The new single-player product, which revolves a portion of the back box for customizing with the name of the location, affords the player 15 balls per game for driving at playfield level and ramp targets.

Each shot is made by simply hitting a miniature golfer to the fronts of a golf ball knob protruding from the Formica front moulding of the unit.

The ramp targets, when lighted, score 100, 500 or 1,000 points. The alternate playfield-level targets score 50 plus points as justified on the back box. The slug rejector-equipped game is available in single or twin cabinet models. It is being manufactured in the company's plant at 3401 North California Avenue here.

---

**R. F. Jones Hosts Coast Blarney Blast**

SOME 70 OPERATORS, guests and civic dignitaries shot the "Old Blarney" with R. F. Jones during a recent St. Patrick's Day party in the firm's San Francisco office. Guests had a lunch of green beer, corned beef and cabbage.

"We Were Fortunate," Evans went with his service.

---

**Phillie Firm Will Make Juke Films**

PHILADELPHIA — Sound films for Cinebox and Scorpion cinema systems will be produced by Deborah Television Productions, Inc., here, headed by Frank Williams.

Williams says he plans to lease the films to both the manufacturer and operators. The films are to feature artists performing their hit singles in a "Shindig-type" setting, Williams said.

---

**Ark. Tax Ups Cig. Prices**

LITTLE ROCK, Ark.—The new 8-cent-per-pack Arkansas tax on cigarettes now in effect here is almost a quarter of a million dollars in increased revenue in March alone, the Department of Revenue reported last week.

The department reported collections of $1,031,082, compared to $786,777 in tax receipts in March 1964.

With the new tax the state will collect about $3 million or more new tax money per year. The 8-cent tax was increased from 4 cents by the 1965 Legislature. The tax was written to make the new tax effective March 1.

Cigarette operators over the State have charged 30 cents a pack for many years. The increased tax forced them to increase their prices to 35 cents a pack. Of the 5-cent increase, 2 cents go for the tax, 1 cent to the location owner and 2 cents to the operator.

Operators generally have said they have been operating for two or three years on a very thin profit margin and were reaching the point where because of increased overhead they were not making a profit at all in some spots.

---

**Midwest Locations Hit by Twisters**

anybody lived through this after seeing the destruction in some of the small towns around here. "We Were Fortunate," Evans went with his service.

---

**DISCOTHEQUE RECORDS**

Selected for Operator Programming

The following single records have been selected by the Billboard Review Panel and are recommended to operators for discotheque programming.

**HOT 100**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>GAME OF LOVE</td>
<td>Wayne Fontana &amp; the Mindbenders</td>
<td>Fontana 1550</td>
</tr>
<tr>
<td>I'M TELLING YOU NOW</td>
<td>Freddie &amp; the Dreamers</td>
<td>Tower 125</td>
</tr>
<tr>
<td>I KNOW A PLACE</td>
<td>Petula Clark</td>
<td>Warner Bros. 5412</td>
</tr>
<tr>
<td>THE CLAPPING SONG</td>
<td>Shirley Ellis</td>
<td>Congress 234</td>
</tr>
<tr>
<td>COUNT ME IN</td>
<td>Gary Lewis &amp; the Playboys</td>
<td>Liberty 55778</td>
</tr>
<tr>
<td>I'LL BE DOGONE</td>
<td>Marvin Gaye</td>
<td>Tamla 54112</td>
</tr>
<tr>
<td>BUMBLE BEE</td>
<td>The Searchers</td>
<td>Kapp Winema Circle 49</td>
</tr>
<tr>
<td>BABY THE RAIN MUST FALL</td>
<td>Glenn Yarbrough</td>
<td>RCA Victor 8498</td>
</tr>
<tr>
<td>LAND OF 1000 DANCES</td>
<td>Gene &amp; the Papacorns</td>
<td>Epic 462</td>
</tr>
<tr>
<td>IT'S GONNA BE ALRIGHT</td>
<td>Tom Jones</td>
<td>Pears 9737</td>
</tr>
<tr>
<td>IT'S GON'T THE WORLD SHAKIN'</td>
<td>The Dixie Cups</td>
<td>RCA Victor 8539</td>
</tr>
<tr>
<td>KID IN</td>
<td>Bob Dylan</td>
<td>Red Bird 10.024</td>
</tr>
<tr>
<td>SOUTHERN HOMESICK BLUES</td>
<td>Chuckly Checker</td>
<td>Columbia 43242</td>
</tr>
<tr>
<td>DO THE FREDDIE SPOTLIGHTS</td>
<td><strong>JUST A LITTLE</strong></td>
<td><strong>YOU WERE MADE FOR ME</strong></td>
</tr>
</tbody>
</table>

---

April 24, 1965, BILLBOARD
Newark School Seen as Service Academy Model

NEWARK, N. J.—Ground-breaking work for a technical institute to train jube box mechanics will be laid here Monday (26) when a five-day training school covering the mechanics and electric circuitry of the Wurlitzer phonograph gets under way at the Veigel Business Institute here.

The school will be the result of a co-operation between the Wurlitzer Company and its sales manager, Bob Zboll, local Wurlitzer distributor, and VBI's Dean Thomas F. Correale.

Wurlitzer will supply instructors, materials and teaching devices. All persons in the Newark area may attend by calling either VBI or Zboll Enterprises.

Bilotta hopes the school will be the forerunner of a permanent coin machine training academy in the Newark area. Only one other service's school, in Denver, is in operation. The Denver school was founded two years ago.

Bilotta pointed out that the school would be geared for the mechanically inclined school dropout or anyone with an electronic background.

It added that 100 graduates of the school could be placed by him immediately.

During the five-day school, classes will be held from 8 a.m. until 5 p.m.

---

ELLIPTIPOOL RULES ISSUED

McHenry, Ill.—Great Lakes Games Corp. has just published a 16-page instruction booklet for its Elliptipool game. The booklet comprehensively outlines the principle of the game, sets down rules of play and explains how to execute shots. Numerous illustrations are employed to ensure clarity. Operators interested in obtaining a copy may write Great Lakes Games Corp., 1208 N. Ridge Road, McHenry, Ill., requesting the booklet, "How to Play Elliptipool." The cost is $1, which includes postage.

Those buying the booklet will be given a $5 bonus certificate toward the purchase of an Elliptipool table from any Great Lakes distributor.

---

O leaf Polish New Argument; Postpromotion Unharmful

Continued from page 52

the door for such major societies as ASCAP, BMI and SESAC, but it would permit other performing rights societies to make similar assessments.

"I doubt very much if Congress will completely ignore the rights of the small businessman," Pierce said. He noted he had used this argument in acquainting his own congressmen with the operators' case and had received a very sympathetic hearing.

(2) The second part of the operators' argument is based on an issue of "iniquity." Patterson notes that operators as small businessmen are in no position to bargain advantageously with such a huge organization as ASCAP.

He points out that under the ASCAP consent decree, the performing rights society is precluded from dealing with movie houses for this very reason.

Patterson notes that while the consent decree does grant those suffering from an iniquity a right to appeal, the appeal has to be made to the U.S. District Court of the Southern district of New York.

"Take an operator living in Texas, this is small comfort," Patterson said.

The jube box defense will be made jointly by Patterson, representing the phonograph manufacturers, and Nick Allen, MOA legal counsel.

Duren Witnesses From 10 to 12 jube box industry witnesses are expected to testify: perhaps four distributors and six to eight operators.

As MOA president, Clint Pierce will almost certainly take the floor. The remainder of the witnesses will be chosen so as to give a good geographic representation.

Pierce, who has been in Washington twice during the past several months, said he was happy with the delay since it would give MOA more time to line up witnesses.
How to Lock Up Service Stations

By BOB LATIMER

PHOENIX, Ariz.—Five-foot lengths of chain and heavy padlocks have kept new Buckeye Ball and a dozen profitable new service stations locations here.

Lyons, like many other bulk operators, has found that many service station owners don’t want another piece of equipment which must be moved inside the service area to be locked up at night. While many appreciate the fact that their own employees and customers enjoy peanut, ball gum and confection treats, they are simply unwilling to put up with the extra labor involved.

When this attitude confronted Lyons repeatedly, he went to a hardware store and bought several lengths of heavy chain. After that, when a service station operator opposed hoisting bulk vending machines in at closing time, Lyons offered instead to chain the machines to some permanent point where they could remain 24 hours a day.

This proposal, Lyons discovered, was immediately accepted by 9 out of 10 service station operators. Many admitted that they missed the usual handful of peanuts during the day, and would gladly provide the location if no more handling problems were involved. In fact, one service station operator not only changed his mind, he decided to let me put in six units, mounted on a stand with convenient rubber-tired wheels, which could be rolled into the office,” Lyons said.

With the investment of $3.50 for a chain, and $2 for a padlock in each instance, Lyons said he didn’t increase operating expenses much. Chaining a 1-cent peanut vender, 5-cent machine, 1-cent ball gum unit, and a 10-cent chute machine in a busy Shell station, he learned that a previous operator had suffered a serious loss when a multiple-head stand was left behind a car in the garage rock and was smashed beyond repair when washed away by a auto. There is no such danger, he said, when the machines are chained securely in place along the top islands of front of the office, well out of the path of traffic.

The chained-in-place machines are among the most profitable Vermont Op

Sues Location

MONTPELIER, Vt.—A Burlington amusement company owner has filed a $10,000 breach of contract suit in Washington County Court against a Barre diner as the result of an alleged violation of a take box contract.


The plaintiff claims Farnham violated the agreement by allowing another juke box to be installed in his diner and failing to make payments to the plaintiff as required under the contract.

Series of Elliptipool Shows Continue

NEWARK, N. J. — Coin businessmen in this region viewed Great Lakes Games Corporation’s Elliptipool at a formal showing in the Bilotta Enterprises, Inc., offices last Tuesday (23). Host for the affair was Johnny Bilotta, with the game’s inventor, Art Frigo, on hand to demonstrate and answer questions.

On the 26th Frigo and Elliptipool were the attraction at Cleveland Coin Machine Exchange in the Ohio metropolis. Morris Giner, Dave Lietbong and Ron Gold played host to Buckeye operators.

The following day the show moved over to Cleveland Coin’s Toledo office, where Stan Knoll welcomed guests.

Succeeding Elliptipool premiers were being scheduled.

Sandler Named Field General

MINNEAPOLIS—R. Warren Sandler has been appointed a field general of sales for Sandler Distributing Co., Wurlitzer distributor, according to an announcement by Irving Sandler, president and founder.

In his new capacity, Sandler will serve operators in Minnesota, Iowa, North Dakota and Wisconsin.
the 1965 ROCK-OLA GRAND PRIX

DENVER

Jay Shannon, of Shamrock Vending Co., bought a new step-down truck recently which provides all the facilities needed for bulk vendor repair—1955 Custom 600—plus a camper etc., in one unit. Frank Thork of Shamrock bulk operation recently purchased a new home in a Denver suburb. Bulk vending truck operation is “taking care of itself” for Don Alkin and Bob Rebstock partners in Continental Music Co. here. The two have an exclusive franchise with Safety Stores in the Denver area, which automatically notifies the partners when a new machine is planned, which automatically means location of from six to 12 machines.

SHANNON

A NEW アボング DENVER

DENVER

May 15—Shamrock Vending Co., of North Platte, Nebraska, has added 42 machines to its circuit, raising its total to 144. The company is operated by Don Alkin and Bob Rebstock, who have been in the vending business for over 15 years. The company has been very successful in the Denver area, and has expanded its operation to include other parts of Colorado. The company has a fleet of trucks and a large number of employees who are dedicated to providing excellent service to their customers. The company is committed to providing the highest quality products and services to its customers, and is dedicated to meeting their needs and expectations.
Seeburg Rec-O-Dance records are the secret of financial success in over 3 thousand Discothèques!

The right way to sell more drinks, more food, in a Discothèque is to play the right music at the right time, giving patrons the chance to relax. Only Seeburg Rec-O-Dance records, specifically recorded in 3-phase stereo for Discothèque programming, will do this! Without them, a location may have a packed dance floor and no bar business or food business at all!

Seeburg 3-way programming starts in the records themselves. Each disk provides continuous, ever-shifting dance rhythms. Rec-O-Dance records are also programmed on the phonograph, through loading in a pre-determined order for Discothèque play. Finally, Seeburg alone has the variety of recorded dance music big enough for you to tailor the programming to special needs of all kinds of locations. Over 3,000 successful Seeburg Discothèque locations from coast to coast are your assurance that our Seeburg Rec-O-Dance records are truly the secret of financial success.
The excitement of Goldfinger; 007 and From Russia With Love comes alive in this brilliant new Epic album.