WASHINGTON—House action began promptly last week to carry out the big, bright, beautiful excise removals promised in the President’s message of May 17. The House Ways and Means Committee last week pushed out a favorable report in a record-breaking three days.

The Ways and Means committee, actually the most important factor in passage of tax legislation, reportedly favored removing off manufacturers’ 10 per cent excises on TV’s and radios, phonographs and records, musical instruments, juke boxes and other coin-operated amusement devices—as of Billboard’s deadline. These excises would die as of July 1, 1965, in the President’s recommended legislation.

Observers here expect some legislators to balk at removing excise on admissions and cabaret, which would go off by Jan. 1, 1966.

Not only does the Presidential edict against excises promise a rosy second-half industry sale in home entertainment equipment—it is pointed out by the joyful Electronic Industries Association—but it calls for floor stock refunds on any taxed items on hand when repeal becomes effective. This should remove inhibitions or hold-offs on dealers and distributor stocks. (See separate story.)

Consumer Strength

Politically, President Johnson has foreclosed most opposition by all but the most hard-headed of economists in Congress who have doubts about the cost of the excise cuts to the federal treasury. The President’s dramatic proclamation — on the heels of increasing industry mis-
givings over delay — instantly marshaled consumer strength behind his proposals. Consumers are voters, and they have been made strongly aware of saving prospects.

If all goes according to the President’s apparently irresistible (Continued on page 43)

JUDY LYNN—Since 1962, when Judy Lynn was voted the “Most Promising C&W Female Artist,” she has been a top c&w record seller. Her recent album, “The Judy Lynn Show,” produced by Poppy Daily, was a chart winner. Current single, “The Letter” and “I’ll Pick Up My Heart.” Miss Lynn is currently at Harrah’s-Lake Tahoe through June 7.

(Advertisement)

The Copyright ‘Task Force’ Sends Report to Congress

By MILDRED HALL

WASHINGTON—The Copyright Office has sent to Congress a lengthy supplement report on the “intense controversy” involved in producing the 1965 Copyright Revision Bill, and the reasoning behind the final compromises made between creators and users of copyrighted material. The report emerges just in time for this week’s opening of the House Copyright Subcommittee hearings on the revision bill. (Print- ing of the report was in the press last weekend.)

Some crucial and still highly controversial decisions explained in the report are: retention of compulsory licensing with increased in mechanical royalty rates and heavier infringement damages; removal of exemption from performance royalty for juke box music; limited copyright protection of records against duplication; ending the blanket exemption given educational “not for profit” users under the old law; and limiting free use of non-dramatic music and literary material in educational radio and TV, under the new law; decision not to put in specific exemption for controversial community antenna systems which transmit both FM and TV programming without payment of royalty on copyrighted programs.

On Licensing Issue

On the compulsory licensing issue, the report explains why the Copyright Office changed from its 1961 report’s opposition, to acceptance in the 1964 (Continued on page 6)

High in Sales

Hit by Barclay

NEW YORK—Eddy Barclay, head of France’s Barclay Records, revealed that his firm passed the $15 million sales mark during past fiscal year to reach a high for the label. He also expressed great interest in the sale of the car tape cartridge field as one which has “tremendous potential in Europe.” He will make the Barclay line available to any tape firm on a nonexclusive basis.

Barclay arrived here last week from Hollywood on the last leg of his U.S. trip. He was accompanied by Jean Fernandez, the label’s A&R director, and Gilbert Maranini, director of Barclay’s music publishing firms. During his visit, Barclay concluded arrangements with Capitol for first refusal rights to that portion of its line not issued by EMI. He also renewed agreements with UA, Fox, and set another U. S. release ar-

(Continued on page 5)

NARAS Show

A Top-Rater

By CLAUDE HALL

NEW YORK — The American public liked the Grammy Awards TV show “The Best on Records,” according to two national ratings service—in spite of what may have been a lackladiual atmosphere in the record industry as a whole. In fact, a spokesman at the A. C. Nielsen Co. reported that the NARAS show captured a “commanding share of the audience” for that hour.

A spokesman at the Arbitron (Continued on page 6)

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JUST RELEASED! ANOTHER SURE-FIRE HIT

SAM COOKE

“WHEN A BOY FALLS IN LOVE”
c/w “THE PIPER” #8586 RCA VICTOR

www.americanradiohistory.com
How Refunds on Floor Stock Will Be Made to Recordmen

WASHINGTON—According to Electronic Industries Association marketing experts, here is the way that floor stock claims will be handled by record dealers, distributors and manufacturers under the President’s proposed excise-cut legislation, now expected to be passed by both Houses before July 1, 1965:

Only the manufacturer will deal directly with the Government. He will be reimbursed by the treasury in credit against his next year’s taxes, for excises paid on floor stock. The manufacturer will determine what refund is due dealers, based on the per cent of excise covered in the dealer’s price made to an authorized manufacturer, distributors, dealers or distributors. The manufacturer will tally his floor stock as of July 1, 1965, and forward it to his distributor, or to his manufacturer if he deals directly with the manufacturer. The distributor must have an affidavit or some certification of the amount of goods handled.

Determines Refund

This is sent to his distributor, who then sends it on to the record store. The manufacturer determines what refund is due dealers, based on the per cent of excise covered in the dealer’s price made to an authorized manufacturer, distributors, dealers or distributors. The manufacturer will tally his floor stock as of July 1, 1965, and forward it to his distributor, or to his manufacturer if he deals directly with the manufacturer. The distributor must have an affidavit or some certification of the amount of goods handled.

AFTRA New Arbitration Clause

NEW YORK—The new Na
tional Phonograph Record Com-
mittee, a single standard arbitra-
tion clause which permits arbi-
tration of all disputes and grievances related to the Phonograph Record Federation of TV and Radio Artists, and record com-
panies. The clause may be used when the performer, under writ-
ten agreement, is furnished with in-
strumental services of an artist, rec-
dords or contemplates recording in a recording studio.

Record company officials were still meeting last week on the “language” of the new code, but many changes have come about as the result of negoti-
aions with AFTRA. The negotiations required five weeks of day-long discussions and were only recently last held after a compromise agreement between record companies and AFTRA artists ex-
plained. The union’s deadline ends at midnight, March 1.

One important change in the new code will be that the defini-
tions of the word “performance” will be clarified. Also, AFTRA shall determine whether or not a per-
cording service of an artist, record or contemplates recording in

DEPARTMENTS & FEATURES
Hot 100 Chart...Page 28
Top LP’s Chart...Page 34

AFTRA New Arbitration Clause

NEW YORK—The new Na-
tional Phonograph Record Com-
mittee, a single standard arbitra-

New Controller Named by MGM

NEW YORK—Alvin Kaplan has been set as controller for MGM. Previously, Kaplan was employed by MGM as its man-
ger of special projects department since 1961.

In his new post, Kaplan replaces Abe Willinger, who was transferred to the MGM tax department.
HOLLYWOOD—The American Federation of Musicians has lowered the boom on a second record operation here for alleged infractions of union contracts.

Local 47, the AFM has terminated its contract with Gold Star, a subsidiary of Gold Star Records, and an unrelated session was discovered.

The action follows the termination of AFM's pact with Philande Records, which had initially called its recording at Gold Star.

Local 47 President John Tranchella said the Gold Star session was a "custom job" and the studio assumed all responsibility.

Tranchella noted last week that Phil Spector, Philande president, hadn't paid the local money it claims is owed for two unreported sessions. "Spector tried to book a session at United Recordings," Tranchella said, "but they contacted us as to whether he had made up the payment. And when we say he hadn't, they told him he couldn't use their facilities."

Tranchelli credited the local's investigation to the new system with catching the Gold Star session, as it had the two Spector dates also. But Tranchella says he con- tracts means that no AFM musician may record for the company involved. The system allows in-

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**RECORD CARDS PUT OUT BY AMERICAN TELECARD**

HOLLYWOOD—Greeting cards with recorded messages have been developed by the American Telecard Corp. The cards are called "Record Cards" and are being distributed by the Buza-Carduna card company.

The cards sell for 50 cents and are available only in New York. But Paul Young, Telecard's production vice-president, said distribution of the cards is planned for the future covering a myriad of situations. Voices used are by Mel Blanc, the Chimp, and other cartoon characters.

Columbia Records Productions Arrangements, another Telecard product line is producing the cards. Young says an individual 5 x 2-inch card can be played, 1,000 times. President of the company is Bob Bager.

Young said the company would like to branch into monster green record cards for Halloween gift cards to use for those on its "Monster" characters.

Young got his cards "under $1,000," Young said. Three musicians are usually used on a recording session. Total talent costs involve union fees for the actors, musicians and studio crew.

Young pointed out there is no limit on repertoire for the new product. He said the company has already entered the premium field.

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**Atlantic, New Orleans Disk Producer in Singles Pact**

NEW YORK—Wardell Quez- zerque, New Orleans disk pro- ducer, has signed a singles for the Atlantic label.

Quezzerque, who has come up with a number of new ideas in the past year, produced the Willie The Lion session, one of the current Tee chart climber "Thank You John Joffe," both of which do.

The deal with Quezzerque was set by Atlantic Vice-Presi- dent Don Kirshner. Quezzerque said last week from a trip to New Orleans, Memphis, according to Wexler, the arrangement with Quezzerque, "is a fabulous coup for Atlantic and opens the doors to top New Orleans talent."

While in New Orleans, Wexler attended an LP with the label. It was originally planned as an LP with the label, but it will be a LP with the hits included on the LP, "I Like It Like That," and "Land of 1000 Dance." The first recording session in Memphis featuring Buxo and Carry Buxo, which was recorded by Jim Stewart and Steve Coozer. Atlantic is now working on the kicks rushing out the new Pickett single, "In the Midnight Hour."

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**TWA to Use Col., Epic Line**

NEW YORK—Recorded by the Columbia and Epic catalogs will take the air via Trans World Airlines in a deal recently completed with Columbia Special Projects.

In addition to the eight channels, the Columbia and Epic labels and TWA will provide passenger entertainment featuring stereo and high fidelity recordings. Each passenger will have the choice of classical, encompassing jazz, pop and classical, children's stories, history, musical theater and special stereo programs. A printed program, entitled "Adventures in Sight and Sound," which lists the nine entertainment choices, will be distributed on the TWA flights.

With Quezzerque, "is a fabulous coup for Atlantic and opens the doors to top New Orleans talent."

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**Benny Ross Goes To Spanka Music**

Tokyo—It is reported that Nippon Grammophone's gross sales in March 1964 (Oct. 1, 1964 to March 31, 1964) reached a gain of 31 per cent over the preceding term and 6 per cent over the 1963 period. The reason for this is said to be the stock control, extension of lines, and enhancement of sales of second-class discs and classical ones.

Nippon Columbia has expanded its number of records and has a capacity for about 80 records a week. Soft drinks, coffee, and beer are served at 200 yen (5 cents) a glass as they want.

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**AfM Cracks Down on Gold Star**

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Tranchelli credited the local's investigation to the new system with catching the Gold Star session, as it had the two Spector dates also. But Tranchella says he contracts means that no AFM musician may record for the company involved. The system allows in-

individual musicians to report sessions on which they have worked.

In the Gold Star case, the local claims the musicians were repeatedly paid in cash, violating the contract which requires full payment by check. Checks are performed, and the deductions are properly made.

Local 47, the first AFM union in the Los Angeles area to take an investigation into violations of its recording contract, is hiring additional personnel for its recording branch to expand policing task.

AFM pays with labels requires. It is believed to be given in advance for all sessions and on overduing. The local boosts that since it began its blue-steel reporting policy, over $15,000 has been collected for members.

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**Basement Club Pours Out New Jazz Japanese Style**

Tokyo—There is only one spot where modern jazz is performed daily. It is the basement bar of the Ginza car-cross downtown Tokyo. The Jazz Gallery 8 is the sole music bar and is among aficionados of modern jazz.

Various combos play their original arrangements seven days a week. They willingly do the stint of acting in a liaison which is traditionally called "Warajen" (castles) in Japan. The Jazz Gallery has a seating capacity for about 80 people. Soft drinks, coffee, and beer are served at 200 yen (5 cents) a glass as they want.

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**American musicians drop by unannounced.**

As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced. As a business enterprise, Tokyo—American musicians drop by unannounced.
The New Christy Minstrels never miss.

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THE ACADEMY AWARD WINNER CHIM CHIM CHER-EE
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THE ROUNDER SPRINGTIME
LARK DAY FREEDOM
IT'S GONNA BE FINE KISSES SWEETER THAN WINE
A LITTLE BIT OF HAPPINESS

Their new hit single:

'THE RIVER' ("Le colline sono in fiore") 4-43281
on COLUMBIA RECORDS
The Copyright 'Task Force' Sends Report to Congress

Continued from page 1

version of the copyright statute. The current law, which even those opposed to compulsory licensing would be reluctant to throw to the winds, is an entirely different problem. Interplay of recording and publishing firms made compulsory licensing necessary.

Arguments were strong on both sides and the waxing discussion on the new proposed statute. Creator interests claimed that compulsory licensing would put the industry out. Record companies pointed to still wider dissemination of music as an argument for compulsory licensing. Authors said that the record industry would suffer, with bad consequences to the industry as a whole.

Manufacturers' Argument

Manufacturers also argued that had for mechanical royalties should be number of records "distributed," rather than number of copies. The companies cited returns from dealers as evidence.

But the Copyright Office report indicates the government will hold to the present legal position that mechanical royalties on every record "made" in the proposed statute.

The report says advantages to both sides included competitive advantage, the holding of benefit to authors. Authors admitted they like to have many recordings made available to the public. Also, a later version can sometimes make lower royalties to the industry on the whole preferred to none at all. But there will be argument over royalty amount and record quantities.

3 Cents Per Work

The new law will provide for 3 cents per mechanical royalty per copyrighted work, or 1 cent per minute of playing time, or fraction thereof.

Copyright offices to have flat damages for willful infringement. Damage recovery would no longer be subject to the so-called net worth 

law (under 1939 law) to the mechanical recovery and so-called treble damages calculated for losses suffered by music publishers subject to compulsory licensing limitations on recovery. Under the 1965 version, recording will be compensated for the musical composition royalty to the copyright owner would make it the responsibility of copyright owners to make full statutory damages which can range from $250 to $10,000, and can be increased in action in case of willful and repeated violations.

Notice to copyright owner must be made within 30 days of any non-compliance, and compulsory licensing, and before any distribution of the record. Information must be submitted promptly and submit "detailed statement of the attorney's opinion of the copyright owner. Failure to do so enables copyright owner to order any record to cease and desist from bringing suit for damages if the manufacturer keeps on issuing records.

Objects to Rates

Record companies have objected to the higher mechanical rates in the revised copyright bill. The record people point out the 24 cents per minute of time on the record today is far above the 0.2 cents per minute on records composed or published in 1909 Copyright Law was passed. Records are cheaper now than then, it was pointed out. In their report, the Copyright Office says it felt that a flat rate was too inflexible and the 2-cent rate too low. The report says they also opposed royalty by phrases of 24 cents per minute of time, as impractical, because "price is too disorganized" in the industry, that it would be unworkable, the report says, to bargain for a rate on a three-minute pop tune as on a 30-minute song.

The report argues the fairness of the proposal, that the statutory royalty operates even as a "ceiling" on mechanical royalties. They say it can be combined with lower minimum licensing, but right out, the report says demand any higher royalties than the statute permits.

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BERT BERNS — JULIE RIFKIND

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ON SELLING NEW RELEASES

Fred Rice Gives Tips to Retailers

HOLLYWOOD—There are at least 12 ways for record store managers to grow a business through new release promotions, reports Fred Rice, Capitol Records' national merchandising manager.

"New releases offer the retailer the greatest opportunity to attract new customers and produce more sales," Rice said. "A new release record is not a best seller. It is a demonstration of what it takes to become a best seller. The new release today hopefully is tomorrow's best seller.

Rice claims that new releases account for 50 per cent of all disk sales and are the lifeblood of the industry, attracting customers of all ages.

12 Suggestions

For extra profit, Rice suggests doing the following:
1. Reappraise their store. If it is overcrowded with albums that haven't moved in a year or more, clean them out. Have special price sales to clean up stock that has not sold. Start a new release campaign with a clean house.
2. Give prospective LP buyers a free copy of the record company's new releases in LP covers. Do not put new LPs in browser boxes. Provide full LP cover displays.

Kapralik Sets Up Co.

NEW YORK—Dave Kapralik, for a long time a key executive at Columbia Records, has formed a combined production, publishing and management organization that would operate on an international level, "merging out in the problem of fresh and innovative programming, writing and production," Kapralik said.

Kapralik left Columbia recently after having served as director of the Columbia Epic and Okeh labels and most recently as manager of CBS publishing firms, April and Blackwood. He is credited with having brought to the labels such personalities as Andy Williams, Barbra Streisand, Major Lance, Steve Lawrence and Eydie Gorme and many others.

The newly organized Kapralik organization has been retained by Columbia Records as talent consultant to bring new artists and independent productions to the attention of the ad department. In addition, the company will also produce for a number of other labels.

Kapralik has already signed a number of artists who are being produced by affiliated producers, including Van McCoy, Ed Sanders and Bill Gandell. Kapralik will use Virgin Islands night club as a testing ground for new talent.

The organization will also have an affiliation in publishing an independent record production with Seven Arts Films.

Among the current projects are the Michel Magne score of the forthcoming film, "Symphony for a Massacre" and the film, "Stalk the Quiet Killer," for which Garry Sherman will conceive and score a complete electronic musical track.

New City Company

NEW YORK—Jolle Rifkind has taken over as general manager of Bang Records, formerly known as BMG Publishing Corp. Web IV was recently organized by Ahmet Ertegun, John Jett, Jerry Wexler and Bert Berns.

Bang Records' first reissue, "Shake and Jerk," by Billy Stewart, is out this week. Berns is currently in London recording material for the new label. He also is setting up foreign affiliations and licensing arrangements for Bang, and arranging for reissues of records by foreign record artisst for the Atlantic and Bang labels.

For the past several years, Rifkind had been an independent producer of TV specials. He formerly was with MGM/Verne for five years as national promotion manager and also ran the company's sales efforts, Kool Records.

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Who was voted "most promising male vocalist" by NARM? Who was voted "best new male vocalist" by the trades? Who has recently received smash notices at the Copa? Who has been on the album charts 10 straight months? Who has had 4 smash singles and 3 hit LP's in a row?

Johnny Rivers

He's the one! He's the one!
The one they call the

"Seventh Son"

His newest smash single
#66112

His newest smash LP

Meanwhile Back at the Whisky A Go Go LP-12284 (stereo) LP-9284 (mono)

A DUNHILL PRODUCTION

IMPERAL ON THE GO GO!
THE JAZZ BEAT

By DEL SHIELDS

It comes to mind upon reading the accounts of the denial of a special citation to Duke Ellington by the Pulitzer Prize Committee, that we in jazz are remiss. The only time we pay tribute to members of our own academy is when they have passed away or are well on in age.

Some of the most colorful accounts have been the stories of the "jazzman's last session." Death generally signals a call for a conversion of the jazz hierarchy to come play the last glorious notes over the departed.

This colorful assembly is almost appalling when you realize the tribute has come much too late. The members of the music jury of the committee deserve our commendation for their recommendation of Duke. In addition, we would like to include the efforts of Leonard Feather, Ralph Glasson, Jazz magazine and others who have been championing Duke for the coveted "Medal of Freedom Award."

We do not think that Duke needs our few words of thanks for all that he has contributed over the years. We are more than sure that he will allow us to direct attention to an artist, still very much in her prime, who is making a lasting impression on the music world.

She is Nina Simone. "Why Nina, you may ask?

In a world plagued with pseudo jazz critics, record companies turn from their duties to promote jazz as an art and as a business. Booking agents who handle artists as lifeless pieces of merchandise, she has risen above these obstacles and is today one of the truly great performers.

There may be disagreement in classifying her as a jazz singer. There is no disagreement that she sings with a great deal of jazz feeling. There may be more successful singers around, but there are few who can offer an evening of pure, electrifying emotion than Nina.

She does not waste her time with trash material and does not clutch for a tune because it is the hit of the day.

In our search for a definition of jazz, we are generally aware that jazz is a personal emotional experience and this is the way Nina sings. Her current album on Philips, "I Cast a Spell on You," contains tunes of anguish, fire and much personal emotion.

Close associates describe Nina as a woman of "fierce integrity and extreme sensitivity toward any injustice or cruelty, a person of resolute convictions who feels compelled to do some-thing about what's wrong in the world. So a high degree of honesty can sometimes produce explosive consequences. People who know Nina well realize that her occasional outbursts stem more from pain than anger."

It is this fierce integrity that she will not abandon. She does not try to hide behind the show business facade to keep "the image."

In a recent concert, when the amplifier system went awry, she did not panic, but attempted to make the necessary adjustment herself. Finally, when the adjustment was made, she was concerned with whether her audience could hear her.

It is comforting to know that there is a Nina Simone around. It would be heartbreaking to know if we could offer her a tribute as she continues to grow and contribute to the wonderful world of music . . . . and jazz.

SOME RANDOM NOTES . . .

Norman Good, attached to the Far East Network in Japan, informs us that under the direction of T. Sakamoto, director of entertainment, Japan Broadcasting Corp., more than 40 hours a week of jazz is broadcast in stereo there . . . .

The North City Congress, a self-help unit working with the anti-poverty program in Philadelphia, will include a five-day program of jazz during its week-long celebration May 30 to June 1. Each day a local jazz group will be featured at the Church of the Advocate in North Philadelphia . . . .

There was a new Ahmad Jamal on display during his visit to Philadelphia where he completed a one-week engagement at Pep's. Exhilarated and excited over his new group that includes Jamal Sullivan on bass and the return of Vernell Fournier on drums, he made the rounds of the radio stations to promote his new album on Argos. "Roar of the Greensplash, Smell of the Crowd." Decays found his friendliness and outgoing manner a far cry from the rigid, well-disciplined Ahmad of a few years ago. Incidentally, his music has moved to a harder swing and contains little of the quiet restrained approach of the "Poinciana" era . . . Les McCann chatting between sets at the Showboat, looking forward to his forthcoming album on Time/flight. He also had words of praise for his protege, Monty Alexander, whose session he produced on Pacific Jazz. The album, "Alexander the Great," is getting good air play around the country . . . .

Each of these people is working towards the Jazz Beat . . . .

There are two more reasons everybody loves the sound of

JACK JONES

"Seein' The Right Love Go Wrong"
and
"Travellin' On"

K-672 45 RPM single

A GREAT NEW RELEASE
TO FOLLOW-UP "THE RACE IS ON."

LEFT TO RIGHT ARE RICHIE SALVADOR, David Rosen Distributors, Phila.; Ahmad Jamal, Georgie Woods, WDAZ; Del Shields, Billboard jazz editor.
SUMMER OFF WITH A BANG!

This will be the summer's hottest novelty hit. You've got to hear it to believe it!

"I'm In Love With Mary"

K-678 45 RPM single

Another great Country & Western hit goes pop!

"The Bridge Washed Out"

B/W

From a great new movie, a wonderful new ballad.

"Nobody Waved Goodbye"

K-675 45 RPM single

The Greenwood County Singers
U.K. Moves to Sink Pirates

By CHRIS HUTCHINS

LONDON—The British Government has designed a proposal to end pirate radio stations. The government's broadcasting and TV network, the BBC, is expected to be given the opportunity to bring advertisements to the first time in its 40-year history. But the pirates remain unyielding and the BBC has announced plans to round the clock transmission.

Meanwhile, the British are drawn up a plan to stop illegal broadcasting through the Fort off the British coast. It involves not only making the pirates illegal, but anyone supplying them with services will be liable to heavy penalties.

However, the present government is already research into fulfilling many of its plans before the summer recess and the bill is unlikely to be introduced until after the summer recess. The stations have attracted large audiences and the bill will undoubtedly be an unpopular one for a government which is ruling by a small minority and whose immediate future is tenuous.

The Treasury is under pressure to give more opposition to pirate radio, Postmaster General Anthony Wedgewood Benn has been informed that the Treasury has plans for local radio stations and he has indicated that these would be supported by advertising to help boost the BBC'sailing finances.

But while the government hesitates on its plans, Radio London—The strongest pirate station—has promised that it intends extending its programming to 24 hours very soon.

The British pirate industry is against both the pirates and any plan to further extend the BBC's! half-life in which it can play commercial disks.

Talent Show to Bow on CBS-TV

NEW YORK—"Hollywood Talent Scouts," a new hour-long variety TV series, premieres June 22 over the CBS-TV network. Art Linkletter will host the 12-week summer replacement for "The Red Skelton Hour." The 8:30 p.m. (EDT) program will show new talent, plus feature entertainment stars.

KLPR-TV to Go 99% Country

By CLAUDE HALL

OKLAHOMA CITY—KLPR-TV, a new U.S. station slated to begin broadcasting July 1, will have virtually a complete country music format, general manager and a vice-president, Ocher Thompson said Wednesday (19). It will reportedly be the first TV station with such an extensive country format.

The station will broadcast 5 p.m.-midnight. Jack Beasley, the owner, also owns three full-time country music radio stations—KLPR, Oklahoma City, KTCI, Fort Smith, Ark., and KTOW, Tulsa, Okla. Beasley has been last fowed by taped live country music, talent shows throughout 10:30 p.m. At 10:30 p.m., Beasley is listing a live country format for the station, and if it is successful, he will use the same for the rest of the day. The station will also operate a WSM, Nashville, and officials of the station's parent company said Thursday (20). They said they were willing to help him in any way they could.

Music artists have also promised to help via live performances—KLPR's live Full-time Country station, which Thompson said would be programmed just like a radio station. These artists include Wanda Jackson, Conway Twitty, Bobby Darin, and many local performers.

DIF "IN POP SALES IN U. K. LAID TO PIRATE STATIONS

LONDON—Pirate radio stations are being blamed by record industry officials here for falling sales of pop records. Bill Towler, a director of Decca, said there is a big gap between sales this year and last year. The pirate radio stations play pop records most of the time and this affects our sales." Towler, like other record company, sponsors shows on a pirate station, but only so long as to what people's appetite so they are not affected.

On the other side of the fence, Ronan O'Rahilly, joint managing director at pirate ship Radio Caroline, admitted that pirate radio stations had helped the pop record boom, but "we couldn't go on forever." The surge in LP sales in Britain has been attributed to pirate radio stations. February production of LPs for the first time since 1963, according to the Board of Trade. This compares to 6.5 million in February 1964. LP sales are not up very much last year in February.

AFTRA OK's 25% Dues Hike to Defray Strike

HOLLYWOOD—Local American Federation of TV and Radio Artists members have approved a 25 per cent dues increase to pay costs building up in the AFTRA-Electrical Workers seven-week-old strike against KPOI. The increase covers 350 members regularly employed or contract employees. The AFTRA (Continued on page 16)

LEAVE CHOICE OF FORMAT TO LISTENER, SAYS KRLA MGR.

NEW YORK—The choice of program material should be left up to the listeners and DJ's should not be allowed to select records, John R. Barrett, manager of KRLA Radio, Pasadena (AFTRA, No. 1925) Barrett was one of the speakers at a radio program slate held Tuesday and Friday by the National Association of Broadcasters.

The series of six clinics began Monday and Tuesday in Atlanta, Ga. Other clinics will be held in Cleveland May 25-26, Chicago May 27-28, Denver June 4-7, and Los Angeles, June 10-11. Speakers in the clinics include Lawrence Webb, also of KRLA Radio; Elmo Ellis, general manager of WSB, Atlanta; John Hurtht, WMIC, Mt. Carmel, Ill., and general manager Fred Howard, KTRH, Houston. Other speakers are added in each area. About 100 broadcast professionals were at the meeting Thursday.

Barrett, who formerly worked in program research at Columbia, University, New Orleans, and has done comprehensive study of listening patterns, discussed program and audience, discussed programming of a modern music station. He said the entire success of a modern music station is "dependent upon the station's ability to mirror in its communications the personality it serves. We are charged with serving the wants and needs of the community." A survey of community's wants, which will be turned into the "wants" crises at a certain point. This point is "the happy day." said Barrett.

A critics who associate taste with education and race are one individual tastes are different overborn modern radio's vast service to the wants and needs of a community. Barrett said. The secret of modern radio is consistency, "The same song must be heard every time." said Barrett. He said the things that change the music we offer, it is bright, happy, expressive of every life. Day, Popular music has a certain attractive look almost since the dawn of civilization. "Never has so much and such a variety been offered the interested listener. The question is how do you make music. I don't choose the up to the listener."

KRLA Radio queries each week 100 selected retail outlets, also 1500 audience response in box operators. This survey is done Tuesday through Friday. Retailers who record performances are their top 15 sellers.

"This information is checked against national surveys such as Billboard magazine," Barrett told a meeting Wednesday. Association is reckoned with audiences to find out why that particular record is out in the local market.

A common factor in the success of KRLA Radio, Barrett indicated, was that the decay must be picked the records to be played.

"Their function is that of en- (Continued on page 16)
Okeh Records celebrates Major Lance's 2nd Anniversary of consecutive hits!

It all started in June, 1963 with "The Monkey Time," and now it's "Ain't It a Shame" 4-7223
By HANK FOX

NEWARK, N. J.—Jerry White, WJZ disk jockey who runs the “Folk Fest” show here, feels that a heavy diet of ethnic music is the best success formula for WJZ-FM. White, who originated the folk program three years ago, points out that the “commercial” folk music is generally integrated into other programming outlets. Therefore, White feels that the folk program can make the grade best by staying with the “pure” stuff.

Jerry White believes his audience is made up of a hard core of listeners, mainly between the ages of 15 and 25. Using the Pulse ratings, he estimates his listeners number up to 50,000 for his week-end shows alone.

The “Folk Fest” is also carried on WFME, WJZ-FM counterpart, making up the only folk show in the greater New York area born into both radio media.

Both Jack Holtman of Vanguard and Elektra’s Maynard Solomon rate “Folk Fest” as one of the two folk shows on the air that sell records. White says, the other being heard on KHRM-FM, Los Angeles. Vanguard and Elektra will be booked, to a larger extent, for the benefit, depending on each other, on the “Fest.”

For the last couple of weeks each Sunday and Saturday, audiences have been a little larger than usual.

For instance, the show was carried for one hour over the radio last Sunday. “I was surprised to hear so many requests for songs,” White reports.

The show features some well known folk artists and is broadcasted from the Garden State Park, N. J. The last two seasons White featured local amateur talent and were successful.

White does not get sole credit for those singers who receive record contracts, but he feels that he was important in starting their careers moving in the right direction.

Stanley Time, Jesse Col- lins Young, Dale Stanley and Phil Ochs appeared on the “Folk Fest” and later went on their own as recording artists. Jim and Jean are the latest “Folk Fest” single artist release.

In explaining how the show helped those folk singers, White points out that “noise in New York City is the best applause for the country.”

The benefit program is for the amateurs. White booked one or two professionals each week.

This week, following the format of the live show has changed. Those missing in early shortage of amateur talent, the caliber of performances was below par. Since the show was being broadcast, White realized that something must be changed.

The decision: White shifted the show to Wednesday night and limited the features only to professional folk singers. Generally the artist sings new material that has not been heard on the radio.

The show’s ratings have risen. At the Banjo Palace, site of the broadcast, the waiting room is crowded at week-end. White finds that his broadcast is no longer made up, not of the curious, passerby, but of his regular listeners who are following especially for the show. The average audience varies between intense concentration and silence to excitement.

In booking talent, White uses New York talent. The folk music is the longest time haven for folk music. Also, three Village nightclubsvked the show, direct their performers to Folk Fest.

The benefit performance at the Village Gate, for the Committee for Miners at Hazleton, Pa., is another illustration of the show’s effectiveness. With only an auxiliary radio for the Sunday afternoon benefit, the Village Gate, for the benefit performance on June 27, in Chicago said they would use general manager of KVOO Radio, Casper, Wyo. He was formerly with the station.

Everyone attending the Village Gate by the Televising presentation June 7 in Chicago should say hello to general manager of KVOO, WMas. of Omaha, Neb., and Crawford, KSLK Radio, Wicha.

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WHO SAYS BUSINESS IS BAD?

THE BEAU BRUMMELS

ARE DOING FANTASTIC BUSINESS ON THEIR L.P., "INTRODUCING THE BEAU BRUMMELS" (AUTUMN #103) AND THEIR SMASH SINGLE "JUST A LITTLE" B/W "THEY'LL MAKE YOU CRY" (AUTUMN #10). LOTS OF STATIONS ARE PLAYING CUTS FROM THE L.P. (IT CONTAINS 12 SINGLES) AND SOME OF THEM HAVE TURNED OVER "JUST A LITTLE" AND ARE WAILING WITH "THEY'LL MAKE YOU CRY."

AUTUMN RECORDS, INC., 70 DORMAN AVENUE, SAN FRANCISCO, CALIFORNIA (415) AT 2 7162
needed: Disc Jockeys and Announcers

Immediate openings nationwide for qualified, dependable Disc Jockeys and Announcers in all size markets. Write for application today!

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radio-TV programming

VOX JOX

NAB Favors FCC Control of CATV

NAB presidents favoring FCC control of CATV, as reported in their annual meeting in Chicago, are expected to issue a stronger statement favoring the practices of CATV operators. The NAB's position is that CATV operators should be regulated by the FCC, not by local or state authorities. The NAB has been a long-time advocate of FCC regulation of CATV, citing the need for uniformity and consistency in regulations across the country. The NAB believes that CATV operators should be held to the same standards as other broadcast media, and that the FCC is better equipped to address the complex issues facing CATV.

WXXW's New Format Hailed

TROY, N.Y. — WXXW-Radio launched a new format of rhythm and blues May 7 and 8 that has been billed as "the hottest format in the shortest amount of time." The station, which has been on the air for just a month, has already attracted a large following in the area.

YESTERDAY'S HITS

Change of programing from your favorite's show, featuring the disks that were the hit of the day 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time:

POP SINGLES — 5 Years Ago
May 30, 1960
2. Shock on You, Elvin, Prentice
3. Good Timin', Jimmie Jones, Cob
4. Who Needs to Stay, Jeanne Black, Cob
5. Greenfielders, Brother Four, Columbia
6. Night, Jackie Wilson, Brunswick
7. Paper Rose, Anna Black, Cantor
8. Sixteen Russian, Connie Stevens, Capitol
9. Burning Bridges, Jack Scott, Cob
10. Credit to the Johnny Preston, Mercury

POP SINGLES — 10 Years Ago
May 28, 1955
1. Cheesecake, Pink and Apple Blossom White, Prentice
2. Underneath Melody, Les Baxter, RCA
3. Dance With Me, Henry, Mercury
4. Ballad of Davy Crockett, Billy Hayes, Columbia
5. Underneath Melody, Al Hibbler, Decca
6. Too, Bobby Darin, Capitol
7. Ballad of Davy Crockett, Tennessee Ernie Ford, Capitol
8. Blossom Fell, Nat King Cole, Capitol
9. Underneath Melody, Roy Hamilton, Epic
10. Good Timin', Jimmie Jones, Cob

POP-STAR SINGLES

Not too far in or other directions, the following singles, excerpted from the current hit list 100, are the most popular records in the week, based on relative airplay as determined by Billboard's formula:

Vincent Lopez

To Be Honored

NEW YORK — Vincent Lopez will be honored by the New York Police Department as part of the Pioneer program. He will be honored for his contributions to the New York Police Department and his work with the New York City Fire Department. Lopez is a retired New York City detective and has been involved in several high-profile cases over the years.

Morgan Freeman

Veteran actor Morgan Freeman will be honored by the New York Police Department as part of the Pioneer program. He has been involved in several high-profile cases over the years and has received several awards for his work. Freeman is a retired New York City detective and has been involved in several high-profile cases over the years.

KRLA Mgr. Says

"America's most Important program with the FCC," the head of the Federal Communications Commission, has announced. He cited the program's "unique ability to inform, educate, and entertain" as reasons for its importance. The program has been praised for its "thoughtful, insightful, and informative" content, and has been described as "a model for other programs in the field."

AFTRA Dues Hike

Local hopes to raise $50,000 from the action. Top bracket members in the $50,000 and above category are raising dues from $15 to $200. The state board of the AFTRA is one of the top 10 largest elected bodies, that currently votes on a $1 per month. The state board of directors is, however, elected by the AFTRA. The AFTRA is a national union for radio and television stations, and its local chapters are elected by the membership. The AFTRA is a national union for radio and television stations, and its local chapters are elected by the membership.

Radio-TV Programs

Radio-TV Programmes

WCRS's Radio-Bill Randle interviews singer Harry Williams Jr., at the Waldorf-Astoria Hotel in New York, where Williams recorded on folk music for the WCRS station. The WCRS station has programs 12:00-12:45 p.m. and 3:00-5:00 p.m. Saturday hours on the New York station. The station besides American folk culture, at the University.
Definitely
This is a the side on

Brenda Lee's
new smash

Too Many Rivers

Decca
Records 31792
The 'Greasepaint' Has A Rub—Philosophy

NEW YORK—Anthony Newley never lets up underdogs lie. In "Stop the World—I Want to Get Off," his latest musical effort, Newley took up the cudgels of the underdog with a musicalized "Everyman," now he's apparently fighting the names of other popular philosophic grounds as "Cockey," another of the world's modern freedom who fights a never-winning (until the climax, of course) game against The Establishment.

RCA'S CASTER MAKING ROAR

NEW YORK—As the opening curtain rose on the David Merrick production of the Anthony Newley-Leslie Bricusse Musical, "The Roar of the Greasepaint—The Smell of the Crowd," the RCA's original cast album had passed the 100,000 mark.

The Victor cast album, starring Newley and Cyril Ritchard, was recorded March 14 and released nationally March 22, more than a week before the show's Broadway bow. This week's issue of Billboard places the album on the 91st position in the Hot LP's chart.

Grammy TV'er Wins Show Category; Loses in Format

NEW YORK—The National Academy of Recording Arts and Sciences (NARAS) and several of its 1965 "Grammy" winners came to the TV forefront last week (18) with an hour-long TV special on NBC's "The Best on Record." A TV tie-in with the NARAS's annual "Grammy" presentations, has been part of the organization's building of bring awards to the stature of the "Oscar," the "Emmy" and the "Tony," but that goal has not yet been achieved.

By the time the official "Grammy" show gets on the air, the winners have been known for some months, some may have had their day on the charts, and many of the winning albums have already been seen doing their specialties on countless summer concert and variety shows. Thus, in this reprise, the prize and the excitement are in the limelight.

The NARAS message should be told, the "Grammy" should become a "Philme" the entertainment industry award, but a roundup of assorted winners lip-synching the hits of the previous year isn't the kind of format that the Grammies, Time, Wax, Times, the sponsor, which has shown with stay with the show for the past seven years, retains the memory with.

As it stood, though, the May 18 showcasting was an agreeable stanza. Despite such uninformative introductions as the cancellation of Armstrong, Dean Martin, Johnny Mathis, Frank Sinatra, the show flowed smoothly and has an easygoing air that makes it. It was only Armstrong's non-appearance that shook up the proceedings since he was scheduled to sing his "Hello, Dolly!" winners, Armstrong's voice was expertly savaged by Jimmy Dunlop, but people who came.

All the performers came off quite well. The long list included Frank Sinatra, "Downtown," Roger Miller singing "Dang Me" and "King of the Road," Eddie Arnold, Johnny Mercer, Gogi Grant, "Goodnight Sweetheart," Roy Orbison, "There's a Place in the Sunshine," Bill Cosby doing a bit from his "I Was Born a Baby," Carole King and Astrud Gilberto doing "The Girl From Ipanema," and special tap dancers from some of the Beatles and the Swing Sing.

New York PRESS BOX SCORE

"The Roar of the Greasepaint—The Smell of the Crowd"

"The Roar of the Greasepaint—The Smell of the Crowd," by Anthony Newley and Leslie Bricusse, and recorded on RCA's New York, May 16, to mixed reviews. The musical, which stars Newley and Cyril Ritchard, is based on the English novel by Graham Greene and as an original Broadway cast album by RCA Victor. The Howe Institute Publication is publishing the score through its Music Theatre (BIM) firm.

Following is a breakdown of the critics' appraisal:

TIMES: SHOW.... pretentious and corny ....
SCORE.... almost 20 songs; several of them are turned to lively account in terms of amusing and exciting them.

HERALD TRIBUNE: SHOW—"Everything that works... is old hat. What hurts is the facade of freshness, greasepaint smeared on the face of an old story.'&

SCORE—They are music hall stuff, even race track stuff, but they are unabashedly what they are—and that's a little something in this day when music is so unashamedly what it isn't. They really have no business doing a junior league Walter Lipmann's work, and the lyrics go in for clown words painted hearts are breaking, but the effect is lively on the score of songwriting and dance numbers.

NEWS: SHOW.... a whiffing of fun and fantasy.
SCORE.... there are good rousing songs and witty ones.
POST: SHOW—.... a musical of interesting originality.
SCORE—.... exuding score.
JOURNAL-AMERICAN—SHOW—.... only a mild evening.
SCORE—.... the music is magical.
WORLD-TELEGRAM and SUN—SHOW—.... a triumph of showmanship.
SCORE:.... all of (the songs) have been available on records for some weeks, and a few have been hits on radio and TV and the jukebox circuit, which is bound to help. Newley sings many of them, but Gilbert Price, owns his own ovations with "Feeling Good."

PEOPLE AND PLACES

United Artists' Jay and the Americans have recently completed a cameo role in the Universal-International film, "Swallowtail." The group is back in town adding a kind of "swallowtail" to the life of the New York television station, ABC. Member of the band, Doug Dana, has directed the Letterman's TV show, "Around New York," to be shown on NBC-TV June 4, in town for some quick promotion. He is going to be in town for another "swallowtail" and is readying to record an album with orchestra and chorus for Capitol Records. Comedienne Jean Rivers will record her first album for Warner Bros. to make his debut on NBC-TV variety shows. Singer Walt Disney will tape a Miko Douglas TV session June 31, the day he opens in Chicago.

Vivienne de La Chiesa is now in New York doing promotional work in conjunction with her LP and single, "The New Vivienne de La Chiesa," which has sold 200,000 in Some Other Town," respectively, on the 20th Century-Fox label. Joe and Eddie, folk singing duo, currently in the East touring the college concert circuit for their latest Crescendo release, "Danced On Yourself." Gary LeMel, Vee Jay recording artist, back in Hollywood to tape appearances on "Hollywood A Go-Go" and "The Lloyd Thaxton Show" following his extended national promotional trek.

Johnny Tillotson makes his third appearance in three weeks on ABC-TV's "Nightlife" show May 25, and the "McKee" show will be showcased for a total of 55 minutes on the NBC-TV "Today Show" May 31.

XI Velosos, singing with Vee Jay Records, set for TV guest shots on "The Merv Griffin Show," "The Clay Cole Show" and on Al Hirt's TV this summer... Bobby Goldsboro goes to London next month... Bobbie Brown promises to get his velvety voice into Victor's next album... Schmitt... Some of the stars who are signed for a new album, "The Manhattan Show"... American singer Steve Alaimo, ABC-PARAMOUNT star, has been signed as one of the regulars on "Where the Action Is." Dick Clark, producer of the ABC-TV network, was recently appointed by Mike Gross.

Signings

The Denison, a recently formed vocal sextet, will debut on the Columbia label this week. The group is "Ya-Ya." Members of the group are Curt Arnold, Peter John, Ronnie Duff, Arnie Arrell and Doug Seger. RCA has been added to the Liverpool Beat with the singing of the Liverpool Five—over the years. It was the record industry paying tribute to one of its own and it did so in a memorable manner.

MICHELE ROSS

TALENT

Dennis, a recently formed vocal sextet, will debut on the Columbia label this week. The group is "Ya-Ya." Members of the group are Curt Arnold, Peter John, Ronnie Duff, Arnie Arrell and Doug Seger. RCA has been added to the Liverpool Beat with the singing of the Liverpool Five—over the years. It was the record industry paying tribute to one of its own and it did so in a memorable manner.

MICHELE ROSS

Dave Burgess, Steve Lain, Ron Hodgen, Kevin Rydell and Jimmy May. The group, one of the official singing representatives at The Beatles, started in Los Angeles and has been touring the Pacific North West under the San Francisco production. They are known as "The Beatles.

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A SHINDIG STATE OF MIND

Three seasoned journeymen performers tailor their styles to the Shindig Metier in a simultaneously released Singles event which could easily become the most startling music idea of the year!

DEAN MARTIN
I'm The One Who Loves You
0369

SAMMY DAVIS
No One Can Live Forever
0370

FRANK SINATRA
Tell Her
0373
Atlantic Clark coast appearances Latest British -Work LONDON

On Murray "Eda but 20 of Lower... Freddie remain for his Golden Aug. 27.

John via the Vista closing scenes. Four of his have been the U. S. was the Festival 1964.

1965 Golden for the New York music "The Help," Amazing are your another studio. The first single, "Help!" recorded during their previous trip to Germany next month to their remaining albums. The record was just released and sold 500,000 copies in their first week. The record was a crossover hit and sold over a million copies on a recent home tour.

Gino Pinti enters June 5 for one of the most intensive TV and radio schedules of his career. He will be here just a few days to promote his new Staxside single, "Looking Through the Eyes of Lovers." Pinto says the Dreamers have collected their third gold disc.

BILBOARD, May 29, 1965
The Hit Singing Group With Their First Smash Single on Scepter!

CANDY AND THE KISSES

"KEEP ON SEARCHIN"

The Scepter Magic Touch! We’ve Done It Again! Candy And The Kisses will wear the Scepter Crown for years to come!

SCEPTER RECORDS, INC., 254 West 54th St., N. Y., N. Y. 10019

www.americanradiohistory.com
Hines Honored; on Jazz Mission

ROME—Earl Hines, who came here to do two TV and two radio shows in one day, was honored with a special night at "Art Purgatorio." Traraveuse jazz cafe-celler was the setting for two weeks beginning May 30. He believes his experiences in packing for and playing in France will convince other top jazz musicians to do the same.

Expressing the opinion that it is easy to book concerts, which the American promoters seem to have the taker is large, Hines stated that "it has been the thrill of a lifetime" to play for knowing audiences in jazz spots in Denmark, Sweden, England and France during his recent tour. From here he will go to Switzerland for one concert and smaller engagements before returning.

The jazz pulled the biggest crowd in the local jazz cellars history when it appeared briefly, going through a piano and vocal session, accompanied by Carlo Lo Fredo on the bass and Bill Blacksted on the drums. Later he did another session with the five-piece Roman New Orleans Jazz Band with RAI's pop program director Adanzo Mazzoldi.

Record sales increase more with small appearances than they do with major concerts, Hines feels, because the people in the jazz specialty clubs are true followers of his music. He found that no matter what the language, everything he played, his own tunes and others, were not as completely "in the know.""The current European tour, which included playing to the biggest audience in the history of the French 'Casino,' has been an inspiration to him. He intends to make it a special mission on his return in June—perhaps a show at the Pittsburgh Festival and home to Oakland—to convince other top jazzmen to follow.

Romania Hails Satchmo, Jazz

BONN—A department of jazz is being recommended in Romania as a result of the triumphant Eastern European tour of Louis Armstrong.

An article in the official Romanian daily newspaper, Scânteia, which has just been received here, endorse's all Armstrong's general and Armstrong in particular.

The article took pains to emphasize that jazz has nothing to do with the twist, rock and roll. Armstrong is presented as a form of dance music frowned upon by the Communist regimes.

The article urged radio and TV programs on the history and collection of jazz and magazine articles about it.

French Artists Act on Ban

PARIS—Following the 24th day has recently been issued by theORTF on singer-composer Jean Maurice Voirot (previously) and pear free in a regional TV program, a number of top-time French artists will refuse unpaid TV appearances, among the signatories: Beurig, Mistral, Adrienne Bruneau, Raymond Devos, Juliette Greco and Yves Montand.

AURIC AGAIN NAMED HEAD OF SACEM

PARIS — The administrative committee of the French Union of Authors, Composers & Publishers (SACEM) has re-elected Georges Auriac as president. Other officers elected were: Richard Pottier (vice-president, general secretary); Pierre Riber (assistant general secretary); Raymond Asso (assistant treasurer).

Muniz Expanding To U. S., Europe

SAO PAULO, Brazil—Cassio Muniz, head of Chantecler and Roselier labels here, has begun an ambitious program here for the United States and Europe. Negotiations for licensing are being handled by Paradise, Inc., an international management consulting firm headquartered in Norwalk, Conn.

The mainstay of the Muniz catalog is Latin music, however, with 100 singles and 12 albums, both albums and modern jazz. Top performers on the two labels are Luiz Bordon on Paraguayan harp, Miranda on guitar, and Polly on Hawaiian guitar.

MUSIC CAPITALS OF THE WORLD

1. continued from page 20

a three million seller with "Tell Me" star three years ago, has re-motion pictures. The three selections—among the set's seven, according to Report music company. The BBC has sold the disk, which is also available in the U.S., where it has been a hit.

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MUNICH

The SABA label started a new jazz series edited by German jazz authority Joachim E. Berendt. The first three LP albums feature Na- baia, the Original Jazz Band and the Günter Hamburger Quartet. The label released a LP album "Westem Nach Noen都市," featuring blue-grass music from Southwestern U. S. The stars are Lester Flatt and Earl Scruggs. The label will broadcast a one-hour program of Grammy Award songs and records at the New York Jazz Festival.

PARIS

Johnny Mathis was called back for five weeks when he played a one-night stand at the Paris Olympia theater. The show, recorded for transmission by commercial station Europe N,1, also featured the debut as a singer of Valerie Lagrange, the French cin-ematographe, who made a big impression.

Decade recorded best-selling jazz pianist Jacques Lou- dius during his last "Play Bach" concert in Paris for an album to be issued in June. It will be the fifth "Play Bach" album by Louis, the first recorded for French company, and the Veteran French jazz singer Charles Trenet has composed four songs for the film "The Duke's Gold," starring Glenn Ford and Noel Roquevert. The songs, which are published by the Society des Nouvelles Editions Edgar Barclay, are "Quel Plaisir d'Avoir Une Musette," "Un General, Un Vrai Guerrier," "J'Amour Souvent" and "Soyez Sages." Les Enfants. Lasciat French actress to enter the pop field is Sophie Daumier, who has asked "Les Paroles de Cher- bourg" songwriter Michel Legrand to write her 10 songs. ...Vogue (Continued on page 50)
On Shindig last Saturday night (May 12) you witnessed the electrifying debut of the nation’s newest, youngest R & R group for which an all-engulfing groundswell demand was demonstrated weeks before its initial performance. The Reprise rush release of its first single will tap a built-in pre-sold reservoir of clamorous teen response seldom paralleled in all the years of Rock & Roll.

DINO MARTIN
DESI ARNAZ JR.
BILLY HINSCHE

A picture and story spread in SIXTEEN magazine, intimating their formation as a singing group, triggered the most voluminous fan mail deluge ever recorded at Warner Bros. and Desilu studios.

I'M A FOOL
B/W
SO MANY WAYS
0367

R & R VOLATILITY FROM
#1 IN ENGLAND

PRODUCED BY TONY HATCH

"WHERE ARE YOU NOW"

PARKWAY 955

JACKIE TRENT

RELEASEd THROUGH

PARKWAY RECORDS

MUSICAL EXPRESS

www.americanradiohistory.com
MUSIC CAPITALS OF THE WORLD

TOKYO

King Records is merchandising its highly successful "I'll Never Love Again" b/w "Island Girl," which was recorded by Don Lawrence and written by Ennio Morricone. "I'll Never Love Again" has been a top-10 hit in the Japanese hit parade. "Island Girl," written by Ennio Morricone, will be released in early July. Both songs were recorded by Lawrence at King's studio in Los Angeles.

The Japan Philharmonic Orchestra is due to orchestrate the music of the film "The Tombstone," directed by John Ford. The film will be released in Japanese theaters in late July. The orchestra will perform under the baton of conductor Toru Iwata.

MUSIC CAPITALS OF THE WORLD

WONDERFUL WORLD

Marvin Humes, MGA 13334

- NATIONAL BREAKOUTS

MUSIC CAPITALS OF THE WORLD

REGIONAL BREAKOUTS

These news reports, not yet on Billboard's Hot 100, have been confirmed by key artists or sources.

WELCOME HOME

Paul Anka, Capitol 2179 (Los Angeles, CA)

IT HURTS ME TOO

Reagan Youth, Kiss Records (San Francisco, CA)

SEARCHIN' FOR MY BABY

Manhattans, Capitol 5079 (San Francisco, CA)

CARA MIA

Jay and the Americans, United Artists 881 (New York, NY)

ARE YOU SINCERE?

Tito Lopez, Reprise 0374 (Cedarwood, LA)

BABY I'M YOURS

Barbara Lewis, Atlantic 2292 (Detroit, MI)

THE FIRST THING EARY MORNING

Jimmy Dean, Columbia 26326 (Piscataway, NJ)

(You Gonna Be) FINE, FINE, FINE

Bettes, Motown 1008 (Detroit, GA)

WELCOME, WELCOME

Wanda Cooper, Capitol 5490 (Seattle, WA)

SANTU STEINMAN

BILBOARD, May 29, 1965

LIVE BREAKOUTS

Sorry, I couldn't find the requested information in the provided text. Could you please check the source or provide more context? I'd be happy to help if you have more details!
RCA to Accent Contemporary; Move Is Leinsdorf Inspired

MIKE GROSS

NEW YORK—A long-range program for making more works of contemporary composers available to the record consumer is in the works at RCA Victor. The move to enrich Victor's repertoire with more contemporary material was mainly inspired by Erich Leinsdorf, conductor of the Boston Symphony Orchestra, and is being brought to fruition by Roger Hall, manager of the RCA Victor National Sealed artists and repertoire.

Hall pointed out at the outset that a contemporary music pitch will not be made at the expense of the label's continual cutting of standard repertoire. He emphasized that the label will be ready to re-record standard material when it feels that the old recording has been superseded by need for a superior sound or different quality.

Hall also conceded that other factors were instrumental in turning Red Seal's programming eyes toward contemporary music. Of particular interest was the demand coming in from the field during recent years, and the move-on-to-New-York by RCA Victor with its own record club operation, which requires a broad product base.

To begin its stockpile of contemporary music, Red Seal already has scheduled several albums for release this fall. Among them are Prokofiev's Symphony No. 6 and Prokofiev's Piano Concerto 1 and 2, Bartok's Violin Concerto and Stravinsky's Violin Concerto. All will be performed by Erich Leinsdorf and the Boston Symphony. Also on schedule for the fall of 1965 will be Mozart's "Great Octet" and Elgar's "Enigma Variations" with the Boston Symphony Orchestra. And, for the coming season, it is planned that the orchestra will perform new works by composers such as Stravinsky, Copland, and Britten, and that the orchestra will perform new works by composers such as Stravinsky, Copland, and Britten, and that the orchestra will perform new works by composers such as Stravinsky, Copland, and Britten, and that the orchestra will perform new works by composers such as Stravinsky, Copland, and Britten, and that the orchestra will perform new works by composers such as Stravinsky, Copland, and Britten.

The RCA Symphony Orchestra has a long list of programs that can be performed for a world premiere early in 1966.

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CONDUCTOR OTTO KLEMPERER, right, chats with EMI chairman, Sir Joseph Lockwood, in London. Angel Records is devoting its entire promotional effort this month to "A Tribute to Klempner" on the occasion of his 80th birthday. May releases include the last six symphonies of Mozart, Dvorak's "New World," a Strauss overture, and the Fourth Symphony of Bruckner. A recording of the Bruckner Ninth will be made available here in July.

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'Boheme' Taped At La Scala

 MILAN — A full dress performance of "La Boheme," as staged by Franco Zeffirelli with his settings and directed by Herbert von Karajan at Teatro Alla Scala, has been taped for TV presentation. Program has already been contracted for American, German and Japanese TV.

The La Scala has allowed radio programs to be taped or broadcast directly and films of scene to be made. (Mike Todd told it in early Cinerama films this is the first time a complete opera has been made available for a viewing audience outside the famed theater. La Scala has had a long-time deal with EMI for complete operas.

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OPERA BEING PREPARED ON KAFKA'S LIFE

PARIS — A new opera based on life of Franz Kafka, who lived in this Czechoslovakian capital, is being prepared for a world premiere early in 1966. The libretto has been prepared by Ludek Mandaus. The authors hope that it may find a market here for a world premiere early in 1966.

---

Khatckaturian to Conduct in Rome

ROME— Soviet Union's composer Aram Khatckaturian will make one of his first appearances in the West when he conducts "Concerto for Piano and Orchestra" at the famous Italian auditorium here on TV. Soloist will be Sergio Puccinelli.

---

Everest Berts To Car Paul

HOLLYWOOD — Carl Post, formerly classical sales chief for Deutsche Grammophon Gesellschaft in New York, has joined Everest Records as national classical sales manager. The position is on a trial three-month period, however, rumors of joining the company is a proposed expansion move in the classical field, Post previously handled all classical sales until 1957, when he handled all classical sales. Post will work out of the company's downtown office.

As part of the classical expansion, Post has signed a contract with RCA Victor to put the tape company with its product, Post will be in charge of all other classical lines. The company's additional product lines are Concert Disc and Counterpoint, with the Bremen Society in Manhattan releasing material through the company.

The company is also looking into the possibility of acquiring several other classical lines.

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Amadeus Quartet Will Perform

In U. S., Canada

HAMBURG—Deutsche Grammophon's Amadeus Quartet will tour the United States and Canada for six months beginning the end of May, 1965.

From June 30 until Aug. 28, the quartet will play at the Aspen Festival, Colorado, and the University of Oregon, Portland, and the Cleveland Museum of Art, Cleveland, Ohio. From Sept. 20 till Oct. 15, the quartet will perform in the Boston concert at the University of Arizona at Tempe. For the remainder of October, November, and December, the quartet will give performances scheduled at Vancouver, British Columbia, Reno, Nevada (22), Davis, Calif. (24), Berkeley (25), Los Angeles (26); San Diego (29 and 30), and Pasadena.

In November the quartet will head east for concerts in Chicago (1-2), New York, Texas (1); Denver (3); San Francisco (5); New Orleans (6); St. Petersburg (7); Louisville (13); New York (15-16); New Haven (18); New York City (19); Toronto, Md. (21); Ottawa (24); Montreal (25); Quebec (26); Montreal (30 and Dec. 2), the tour will close Dec. 5 in New York.

Three of the artists of the Amadeus Quartet, now residing in London, were born in Australia—the leader, Norbert Brainin; the second violinst, Siegmund Nissel; and the violist, Dietrich Schloß, All three emigrated to England in 1938. With the English cellist Martin Lovett, who joined the group in 1942 during their study period in London, the string quartet made its debut in January 1948.

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NEWSSTAND "TRAVATA!" A SUCCESS

ROME—"La Travata!" on 45 r.p.m.'s, one of which is made available on newstands each week for 14 weeks in a success. Price well below the usual price for a new release. As conceived by Corrado Tedeschini, this opera will be extended to other operas for which tapes are available.

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BEST SELLING CLASICAL LPS

Below is a list of best selling Classical LPS in top Classical Records outlets.

This Week

1. Puccini—Tosca; Callas, Bergonzi, Erolo, Trama, Paris (12-inch) 3 S 3650 (51), 3655 (31). RCA

2. Rietz—Carmen; Callas, Gedda, Massard, Quijot. Paris Opera Orch. (Prefered) (Angel) 13-32 SL 3560 (51), 3650 (31). RCA

3. Fatsia—Joppe's No. 4 and 1 Flat Piano and Orchester; Bashu, Sym. Orch. (Kandinsky); RCA Victor LSC (12-inch) 2252 (51), 2253 (51). RCA

4. Horowitz Plays Scarlatti; Columbia MS 6685 (51), ML 6056 (51). RCA

5. Gounod—St. Cecilia Mass; Lorenz, Hopper, Cass, Duss, Cho. Conv. Orch. (Urtexte); Angel 36 3261 U (51), 36214 (51). RCA

6. Beethoven—Symphonies; Columbia MS 35 721 (51), 35 722 (51). RCA

7. The Age of Bel Canto; Sondre, Horn, Conde, London Sim. Orch. & Cho, New Sim. Orch. of London (Bonnello); London (12-inch) 312857 (51), A 425 (51). RCA

8. Pianos of Europe; Victor; RCA Victor LSC 35 721 (51), 35 722 (51). RCA

9. Mozart—Magic Flute; Gedda, Janowitz, Berry, Putt, Paris Opera Orch. (Kalmus); RCA Victor LSC 35 721 (51), 35 722 (51). RCA

10. Beethoven—Concerto No. 5 for Piano and Orchester; Leinsdorf; La Scala LSC 2733 (51), LSC 2733 (51). RCA

11. MOZART—Magic Flute; Gedda, Janowitz, Berry, Putt, Paris Opera Orch. (Kalmus); RCA Victor LSC 35 721 (51), 35 722 (51). RCA

12. Beethoven—Concerto No. 5 for Piano and Orchester; Leinsdorf; La Scala LSC 2733 (51), LSC 2733 (51). RCA

13. Mozart—Magic Flute; Gedda, Janowitz, Berry, Putt, Paris Opera Orch. (Kalmus); RCA Victor LSC 35 721 (51), 35 722 (51). RCA

14. English Concert; Help; England Concert; RCA Victor LSC 2733 (51), LSC 2733 (51). RCA

15. Mantovani—My Fair Lady; RCA Victor LSC 2733 (51), LSC 2733 (51). RCA

16. Welby—Bjoerling; Angel COL 148, 149 & 150 (51). (M1 Stereo)

17. Opera Festival; Harnani, Harnani, Pal, Pal; Phila. Orch. (Ormandy); Columbia MS 6165 (51), ML 5400 (51). RCA

18. My Favorite Opera; Glazunov; RCA Victor LSC 2756 (51), LM 2576 (51). RCA
FROM THE BOTTOM OF MY HEART

THE MOODY BLUES

#9764

LONDON RECORDS
The review contains a variety of music-related items. Here are some highlights:

- **Film Score Review:**
  - Title: "The Yellow Rolls-Royce"
  - Composer: Sammy Kaye
  - Review: "Sunny Kaye's last, and his first, is this, their album for RCA Victor. It is a delightful,少ourful work. Kaye has the usual Kaye, the usual Kaye, in his usual style..."

- **Mozart Symphonies Review:**
  - Title: "Haydn's Symphony in Three Movements" (Mozart Symphonies Nos. 33 & 36)
  - Review: "Otto Klemperer and the Philharmonia Orchestra in a really first-rate recording."

- **Classical Spotlight:**
  - Title: "Rosmini-Requiem: A Bunch of Fantasies & Requiem"
  - Review: "The Fantasia is given some wonderful soloist treatment that makes the work marvelous. The duet with the cello is superb."

- **John Coltrane Review:**
  - Title: "A Night at the Village Vanguard"
  - Review: "An exciting jazz session..."
The VENTURES: The world's #1 instrumental group!

WILL MAKE THIS THE WORLD'S #1 SUMMER IN SALES!

WITH THESE HOT NEW LP'S

THE VENTURES ON STAGE
Features performances from different parts of the world, made during their sensational tour. Their most exciting album ever! (BST-8035/BLP-2035)

PLAY GUITAR with the VENTURES
The Ventures show you how to play lead, bass and rhythm guitar for these hits:
WALK, DON'T RUN • RAUNCHY TEQUILA • MEMPHIS

PLAY GUITAR WITH THE VENTURES
A brand new way to play hit songs. Album includes 16-page booklet with easy instructions and diagrams. Record features slow-speed and normal-speed solo parts plus complete recordings with solo part missing. (BLP-16501, mono only)

WITH THIS BIG PROGRAM!
- Extensive promotion, publicity coverage, and tie-ins
- Spot radio advertising campaign on "Play Guitar With The Ventures," and co-op advertising funds for all Ventures product
- Sensational display pieces illustrating all Ventures LP's
- Liberal discount and terms on the entire Ventures catalog

AND WITH THIS HIT SINGLE!!
"THE SWINGIN' CREEPER"
(#306)

DOLTON RECORDS
Jack Roberts
TV Seg Wins Nat'l Award

SEATTLE, Wash.—KOMO-TV, Seattle's ABC network affiliate, has been named winner of the 1964-65 TV-Radio Mirror Award for the outstanding locally produced television show on the West Coast. It was announced last week by Claire Sanfor, editor of TV-Radio Mirror magazine.

KOMO-TV received the award for the popular country music show "Evergreen Jubilee," the national magazine's first country music show to win the award. The award-winning show will be the subject of a photo-feature story in an upcoming issue of the magazine. Roberts is a member of the Country Music Association.

Swampwater Jake
New NCM Prexy

GLENS FALLS, N.Y.—The Northeast Country Music Association, in its recent convention at the Chase Hotel in Buffalo, elected Swampwater Jake, country-music disc jockey at WCMH, Skowhegan, Maine president of the organization, succeeding Dusty Miller of WAJS, Amsterdam, N.Y.

Other officers elected were Smokey Greene of WSET; Glen Falls, vice-president, and Buster Dans, Nashville, chairman of the convention committee. Mr. Frank of WEWE, Albany, N.Y., continues as secretary-treasurer.

The convention voted to drop the word association from the organization's name, and the group will henceforth be known simply as the Northeast Country Music. The NCM's next board meeting will be held in Nashville, N.C. on Tuesday.

KLPJ TV Goes 99% Country

by Jim Whittaker

The TV Radio Mirror awards were established 16 years ago to help promote continued excellence in radio and television programming. "Evergreen Jubilee" is the first country music show to win this award. The award-winning show will be the subject of a photo-feature story in an upcoming issue of the magazine. Roberts is a member of the Country Music Association.

DJ Johnny Bond, is getting TV set owners to install converter units for UHF reception. He said there were a couple of UHF stations in the area several years ago that went out of business, so some of the area's TV sets probably have converters. Thompson confirmed that the TV station—Channel 19—would also run promotion giveaways of converters.

A contributing factor for going country format, besides Beasley's known experience in the field, could be that Oklahoma City presently has three commercial TV stations representing the three major networks.

**Hank Hank Jr. Duel**

Nashville — Through the miracle of electronics, Hank Williams Jr. has recorded an album with his late father, Hank Sr. Produced by MGM Records, the album features father and son on such Williams' standards as "Loveless Blues," "Move It On Over," "Wedding Bells," "Why Don't You Love Me" and others.

**Beavers in Thule**

THULE, Greenland—Clyde Beavers and the Eager Beavers with Sadie Callaway, arrived here recently to kick off a four-week tour of U. S. military installations in Greenland and New-Foundland. Tour ends June 7 when the group returns to the Nashville base.
NASHVILLE SCENE

By ROGER SCOTT

When Tex Ritter and Grant Turner take over WSM Radio's 10:15 p.m. to 3 a.m. "Opie Star Spotlight" show June 21, current host, Bill Calbome, will move to a 3 a.m. to 11 a.m. shift. He'll follow Tex and Grant with a cove record show. . . WSM also plans to air its own syndicated 55 minute "Grand Ole Opry" radio shows after Tex and Grant sign off.

KehoeHerston, United Artist's man in Music City, has unveiled another new covecfind with the release of "Green, Green Grass of Home" by newcomer Johnny Darrell. Herston, whose first cove signer was Del Reeves, who hit the top of the cove charts with "Girl on the Billboard," booked Darrell managing a local motel . . . Tamp and the Glaser Brothers recorded here last week, and that means the threesome should have a new Decca single on the market soon . . . Hank Cochran is working hard on his "artistic image. The songwriting ("Little Baby Tear," "I Fall to Pieces," etc.) wrapped up his second RCA Victor album last week and hit the promotion trail.

Gordon Terry reports good business for his just-opened cove park Terry Town located at Hartsville, Tenn., on the Tennessee-Albama border. Gordon pulled more than 9,000 persons recently when he featured Johnny Cash. Terry Music Vice President Rodney Kilburn and his wife are enjoying an extended second honeymoon in Hawaii. thanks to Tree chief Jack Stapp. Pointing to a long string of covec releases and the recent Roger Miller Grammy trophies, all Tree properties. Stapp declares that Kilburn more than deserves the plaudits awarded.

The Casuals, known primarily as Brenda Lee's show band, cut their first session for Monument Records last week, with Ray Stevens producing. . . Bob Johnson, Columbia's ad man, plans to bring Aretha Franklin to Music City with the hope of duplicating his Pastie Page "Hit, Hit, Sweet Cheeks" success. . . RCA star Loyd Price checked into Nashville recently to go over material with Monument President Phil Fowler. Fowler has pending copies of Hank Locklin's RCA Victor chart item, "Forty-Nine, Fifty-One," and will write Dave Cook, Columbia Publishing Co., Milton, Fla., and Bill Johnson. cove deejay for WHER, Bardstown, Ky., is in dire need of current covec releases.

This column tended last week and inadvertently stated the locally filmed "Forty-Ares Fool" had been relabeled "Second Fiddle" (To a Steel Guitar). Actually, the Monument Production's locally filmed flick, "Country Music Goes to the Movies," has the new "Second Fiddle," etc., title. Producers of both films indicate they are shooting for midsummer releases.

Jerry Wallace is in Nashville for a recording date Monday (1) for Mercury Records. . . Decca has a new covecpertaging coming up in June--Bill Anderson and Jan Howard. Tunes for the session, writerwise, might be considered "Hank" matters. Harlan Howard, Jan's hus- band, and Nashville's top-pairing with his brother-in-law, Dick Johnson. The latter was written by Anderson and his secretary, Moonen Carpenter.

ROY ACUFF OPENS Nashville EXHIBIT

NASHVILLE—Country music fans have another tourist shrine to visit here with the opening of the Roy Acuff Hob- by Exhibit at 412 Broadway, just around the corner from the "Grand Ole Opry" House.

Acuff has incorporated his personal lifetime collection of souvenirs, curios, gifts, museum pieces and personal effects of both living and deceased "Grand Ole Opry" stars and other cove figures in the exhibit which was, for the most part, moved here from Gatlinburg, Tenn.

Big in the Big Week

Southern star Roy Acuff opens "the country's only" exhibit containing items from his personal lifetime collection of souvenirs, curios, gifts, museum pieces and personal effects of both living and deceased "Grand Ole Opry" stars and other cove figures in the exhibit which was, for the most part, moved here from Gatlinburg, Tenn.

From the man who gave you the Big Sound in folk music, here's a New Sound so fresh and exciting it demands a place at the top of the charts.

This is the Big One—THE NEW SOCIETY

COUNTRY SINGLES

5 Years Ago

May 30, 1960

1. Please Help Me, I'm Falling
   Hank Locklin, RCA Victor
2. I'll Never Find Another You
   Johnny Cash, RCA Victor
3. Just One Time
   Don Gibson, RCA Victor
4. One More Time
   Ray Price, Columbia
5. More and Beyond
   Buck Owens, MGM
6. Why I'm Walkin', Stonewall Jackson, Columbia
7. I'll Never Have to Be Alone
   black, Capitol
8. Another, Roy Drusky, Decca
9. Big Ten, Jacky Robinson, Columbia
10. Left to Right
    Kitty Wells, Decca

YESTERYEAR'S COUNTRY HITS

1. Hush, Little Baby
   Billie Holiday
2. Happy Birthday to You
   Jack Johnson
3. Jingle Bells
   American composers
4. The Star Spangled Banner
   Francis Scott Key
5. America the Beautiful
   Katharine Lee Bates
6. God Bless America
   Irving Berlin
7. My Country 'Tis of Thee
   Isaac Watts
8. America
   Irving Berlin
9. This Land is Your Land
   Woody Guthrie
10. God Bless the USA
    Irving Berlin

COUNTRY SINGLES

10 Years Ago

May 28, 1955

1. Play Me a Song
   Ray Price, RCA Victor
2. Making Believe
   Kitty Wells, Decca
3. Yellow Rose
   Hank Snow, RCA Victor
4. Ballad of Davy Crockett
   Tennessee Ernie Ford
5. Live Fast, Love Hard and Die Young
   Faron Young, Capitol
6. You Been Thinking
   Eddy Arnold, RCA Victor
7. Make Believe
   Red Foley & Kitty Wells, Decca
8. In Time
   Eddy Arnold, RCA Victor
9. Loose Talk
   Carl Smith, Columbia
10. These Are Mine
    Carl Smith, Columbia

COLUMBIA RECORDS is just one of the record industry's successful names to switch to Cryovac packaging because they've found that strong, crystal clear Y-Film protects albums better . . . Y-Film actually heightens the color and attractiveness of record albums . . . and yet this fantastic film is economical and easy to use. Join the big switch! Find out for yourself that Cryovac Y-Film packaging is the surest way to wrap self-service sales.

COUNTRY GUITAR by Phil Baugh
D.J.'s write 2631 Fonville Dr., Dallas, Texas 75227

ADDS IMPULSE SALES APPEAL TO ALBUMS
<table>
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<tr>
<th>No.</th>
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<th>No.</th>
<th>Title, Artist, Label</th>
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<td>1</td>
<td>STAR SONGS, Vol. IV, Epic D-10128</td>
<td>44</td>
<td>THE ZOMBIES, Sonet (UK) ISBN 0364383044</td>
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<td>2</td>
<td>THE SOUND OF MUSIC, Warner Bros. 4-4018</td>
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<td>THE EARLY BEATLES, Parlophone 7N 2948</td>
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<td>INTRODUCING HERNAN'S MUSIC, United Artists M-1009</td>
<td>46</td>
<td>HELLO, DOLLY!, Victor 20156</td>
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<tr>
<td>4</td>
<td>DEAR HEART, Capitol S-7053</td>
<td>47</td>
<td>HAVE YOU LOOKED INTO YOUR HEART, Capitol S-7053</td>
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<td>5</td>
<td>THE BEACH BOYS TODAY!</td>
<td>48</td>
<td>PETER, PAUL &amp; MARY IN CONCERT, Columbia 2E 38253</td>
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<td>GOLDFINGER, United Artists M-1016</td>
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<td>COMMAND PERFORMANCE, Capitol S-70156</td>
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<td>HELLO, DOLLY!, Victor 20156</td>
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<td>A SONG WILL RESIST, Capitol S-7053</td>
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<tr>
<td>9</td>
<td>GIRL HAPPY, Capitol S-7053</td>
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<td>COMMAND PERFORMANCE, Capitol S-70156</td>
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<td>BRINGING IT ALL BACK HOME, Columbia 12327</td>
<td>53</td>
<td>MEAN HEART, United Artists M-1016</td>
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<td>11</td>
<td>THE RETURN OF ROGER MILLER, Capitol S-7053</td>
<td>54</td>
<td>YOU TOLD ME TO LOVE YOU, Capitol S-7053</td>
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<td>THE ROLLING STONES, Columbia 4-3050</td>
<td>55</td>
<td>CHILDREN OF THE SEVEN WINDS, Capitol S-7053</td>
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<td>13</td>
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<td>14</td>
<td>KINSEY-SIZE, Sony 4-01926</td>
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<td>WHERE DID OUR ROYALTY GO?</td>
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<td>JIMMY DAHAN, Capitol S-7053</td>
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<td>18</td>
<td>PEOPLE GET READY!</td>
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<td>YOU REALLY GOT ME, Capitol S-7053</td>
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<tr>
<td>20</td>
<td>THE BEST OF AL HIRT</td>
<td>63</td>
<td>LUCKY LUCY, Capitol S-7053</td>
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<tr>
<td>21</td>
<td>THIS DIAMOND KINGS</td>
<td>64</td>
<td>A LITTLE BIT OF HEAVEN, Capitol S-7053</td>
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<tr>
<td>22</td>
<td>WEEKEND IN LONDON</td>
<td>65</td>
<td>APPLE CAMINO, Capitol S-7053</td>
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<td>23</td>
<td>PROMISE ME THE DREAMERS</td>
<td>66</td>
<td>LICHTENBERGER, Capitol S-7053</td>
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<td>24</td>
<td>THAT HOBBY HORSE SOUND</td>
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<td>THE MANTOVANI SOUNDS</td>
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<td>CHAD &amp; EMILY IN CONCERT, Capitol S-7053</td>
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<tr>
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<td>THE BEACH BOYS CONCERT</td>
<td>70</td>
<td>THE 4 SEASONS ENTERTAIN YOU, Capitol S-7053</td>
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<td>28</td>
<td>THE NANCY WILSON SHOW!</td>
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<td>THE MONSTERS, Capitol S-7053</td>
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<td>29</td>
<td>YOUR CHEATING HEART</td>
<td>72</td>
<td>WE REMEMBER SAM THE BEATLE, Capitol S-7053</td>
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<tr>
<td>30</td>
<td>UNFORGETTABLE</td>
<td>73</td>
<td>SHIRLEY BASSEY DANTS THE BEAT, Capitol S-7053</td>
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| 31  | HONEY IN THE HORN | 74 | THE INCOMPARABLE MANTOVANI |}

/* BILLBOARD */

For Week Ending May 29, 1965

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

Compiled from national retail sales and radio station playly by the Music Popularity Dept. of Record Market Research, Billboard.

www.americanradiohistory.com
There's no difference between our $3.98 records and any other $3.98 records.

Except the price.

New Pickwick/33's are just like any other $3.98 records. The others have top name recording stars. So do we, like Jack Jones, Sammy Davis, Jr., Ferrante and Teicher, Johnny Rivers, Jimmy Smith, Pete Fountain, Nelson Riddle, Billy May, Della Reese, country and western stars like Johnny Cash, Patsy Cline, Johnny Horton, Faron Young, outstanding classical conductors like Leinsdorf and Steinberg and artists such as Nathan Milstein and Rudolph Firkusny; and the exciting Paris Mitchell Strings and Voices. And when Jack Jones' name appears on a Pickwick/33 jacket, you get all Jack Jones. Every band is a first rate selection. Other $3.98 records have handsomely designed, attractive covers. So do Pickwick/33's.

And our jackets are just like the ones other $3.98 records have. They use high embossed stock; magnificent full color (even on many of the back-liners); wrap-around design; and new, exclusive 'Pinch Back Spine' for your customer's convenience in stacking.

Our records sound like any other $3.98 records. They should. We use top quality pure vinyl pressings, made to the same standards as Columbia and Victor.

So the only difference between our $3.98 records and anybody else's $3.98 records is the price. Ours sell for $2.00. What we've given you is a line of records of such high performance and quality level that $2.00 is like a pre-discounted selling price. Think about it.

When you can sell a $3.98 record for $2.00 and still make a healthy profit, you've got something. Something called Pickwick/33.

Gospel music is a fine medium for any special pick and the Barrier Brothers prove this with their delightful presentation of Gospel Songs Bluegrass Style. The Barrier Brothers are well known for their gospel recordings, and this one is no exception. The album includes a variety of songs, each with its own unique style, and the Barrier Brothers handle them with skill and grace. The vocals are clear and the instrumentation is spot on. This is a great pick for anyone who loves gospel music.

For reviews and listings, see Billboard, May 29, 1965.
MAY WELLS—HE’S A LOVER (Randal, ASCAP)—
By far her strongest effort on this label is this slow rhythm ballad which should find its way up the chart rapidly. Flip: "I’m Learning" (Decker-Shakewell, BMI).
20th Century-Fox 590
JOHNNY RIVERS—SEVENTH SON (Arc, BMI)—
This pulsating rhythm number with a strong vocal and guitar performance by Rivers is a hit in a hot follow-up to "Midnight, My T.A.O." Flip: "Little Dance" (Trousdale, BMI).
Imperial 6112
KEELY SMITH—SOMETHING WONDERFUL HAPPENED (Kita, BMI)—Good rhythm material, penned by Keely and producer Jimmy Bowen, recorded in England with a production arrangement by Toots Hacken in the vein of "Downtown." Powerful commercial entry. Flip: "Have You Ever Been Lonely" (Shapiro-Steinberg, ASCAP).
Reprise 0374
THE BACHELORS—MARIE (Berlin, ASCAP)—The Irving Berlin evergreen is brought up to date with this pop, commercial rhythm by the popular English group. Good sound. Flip: "You Can Tell" (Belgravia, ASCAP).
London 9762
KELLY SISTERS—SOME GIRLS WILL DO ANYTHING (Paxton, BMI)—Impressive record debut for the three lovely teen daughters of Paul Kelly and Hal Dickinson of the Modernaires. Fresh blend of voices pegged against a well-produced, hard-driving dance arrangement. Flip: "Joy" (Paxton, BMI).
Imperial 6113
IAN & THE ZODIACS—SO MUCH IN LOVE WITH YOU (MRC, BMI)—The Liverpool group of four, a hit in England and Germany, should break through in the U.S. via this smooth rhythm ballad with a definite dance beat. Good blend of voices, well produced and arranged. Flip: "This Empty Place" (U. S. Songs, ASCAP).
Philips 40291
RON-DELS—IF YOU REALLY WANT ME TO, I’LL GO (Billie Fran, BMI)—A hit sound out of Texas this is country-flavored group with a good blend of voices on a plaintive ballad backed by a rhythm arrangement. Flip: "Walk About" (Billie Fran, BMI).
Smash 1986
MEL CARTER—HOLD ME THRU ME KISS ME (Mills, ASCAP)—Powerful revival of the former Karen Chandler ballad of a few years back. Carter's arrangement, which is strongly backed by chorus and full string orchestra. Much pop appeal here. Flip: "A Sweet Little Girl" (Metro, BMI).
Imperial 6113

COMEDY

EDDIE LAWRENCE—THE OLD PHILOSOPHER & THE SINGLE GIRL (Sanvic, ASCAP)—WORLD’S FAIR PHILOSOPHER (Sanvic, ASCAP)—Two equally hilarious pieces of material, both timely and cleverly written and performed by Lawrence. Must be heard!
Epic 9804

RAY STEVENS—MR. BAKER, THE UNDERTAKER (Lowery, BMI)—Backed by a hard-driving, Detroit sound, Stevens has every chance of topping "Ahab the Arab" with this novelty number. Funny material with good dance beat to boot!
Flip: "The Old English Surfer" (Lowery, BMI).
Mercury 74540

COUNTRY

NED MILLER—TWO VOICES, TWO SHADOWS, TWO FACES (Central Songs, BMI)—Debating on the Capitol label, Miller, of "Do What You Do Well" fame, comes up with a tender, plaintive country ballad which he composed and performs in top form. Flip: "Whistle Walkin'" (Central Songs, BMI).
Capitol 5431

JOHNNY BOND—SICK SOBER AND SORRY (Red River, BMI)—A natural follow-up to his "10 Little Bottles" hit is this fine rhythm number which will climb the chart rapidly. Good Bond performance. Flip: "The Man Who Comes Around" (Allied, ASCAP).
Starland 721

DON GIBSON—AGAIN (Acuff-Rose, BMI)—From the pen of Gibson comes a winning rhythm piece which he performs in his fine style, backed by good group and rhythm work. Hit sound. Flip: "You're Going Away" (Acuff-Rose, BMI).
RCA Victor 8589

R&B

BEN E. KING—SHE'S GONE AGAIN (Milky Way, BMI)—A hot entry to follow up to his "The Record" success. Soulful, wailing performance on a well-written blues ballad. Strong support from the driving vocal group and ork. Flip: "Not Now" (Milky Way, BMI).
Aiko 6357

FISH 'N' CHIPS—Four Times Faster (Joy, ASCAP). JOY 297
FREDDE MCCOT—Culled Greens (Prestige, BMI). PRESTIGE 256
ALFRED GILLESPE—Furay Deman (Rubbin', ASCAP). NEW ART 101

COUNTRY

MIL TULLIS—Haha (Columbia, BMI). RCA 118
BILL GOODWIN—Trouble In My Heart (Peach, SESAC). CHART 1315
JOE LOYD—Wring Out Your Fingers (Peach, SESAC). GREAT 192

FOLK

LEN & JULY—Love's Blissful Pier (Prestige, BMI). PRESTIGE 266
IKO TULA & TIANA—Soberly Needs You (Joy, BMI). JOY 122
KERRY ALDRED—Just Found Love (Great, Com-Gothica, BMI). CALLA 193
HAROLD PATTERSON—This Is How We Do It In New Orleans (All, BMI). UPTOWN 792

4 ★★★★ 4 ★★★★ 4 ★★★★ 4 ★★★★ 4 ★★★★ 4 ★★★★ 4 ★★★★ 4 ★★★★

PAT BOONE—Time Marches On (Sparrow, ASCAP). DOT 16728
BACK PORCH MAJORITY—Randall’s Man (Country, BMI). EPIC 1958
THE MIDNIGHTERS—Whittie Blvd. (Cote, BMI). CHATTANOOGA HOOCHIE 604
MELLIE SMALL—My Street (Carrillo-Mil, BMI). BRT 799
JENNIE LEE—Follow Every Rainbow (Acuff-Rose, BMI). HICKORY 134
JACKIE ROSS—Yes You Really Know How to Start a Girl Cursing (Mash, ASCAP). CHIPS 196
REFLECTIONS—Wasted & Drunk (Metro). GOLDEN WOOL 21
HULLABALOO—Don’t Worry Anymore (Brandon, BMI).
BATTER END SINGERS—I Walk With You (A Walk in the ROTTELEUR 101
EMOTION BOOKS—The Kiss (Emo, BMI). KARATE 904
TONY PASTOR, JR.—Theme from Picasso Place (For Those Who Are Young) (Rubbin’, ASCAP). AUBORA 125

SPOTLIGHT WINNERS OF THE WEEK

SINGLES REVIEW POLICY

Every single sold to Billboard is based on Billboard’s Retail Point Panel, and its reporting is based on the next available week. Readers are requested for spotlight only. No listing is printed of records reaching a 35 point rating or under.

May 29, 1965, BILLBOARD
HOT RHYTHM & BLUES SPECIAL SURVEY for Week Ending 5/29/65

Table 1: Hot R&B Figures (May 29, 1965)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; No.</th>
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<td>1</td>
<td>6</td>
<td><strong>SPEAKER</strong></td>
<td>Golden World</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td><strong>THE MONSTERS</strong></td>
<td>Bear</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
<td><strong>TECHNICAL I</strong></td>
<td>Vee Jay</td>
<td>9</td>
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<tr>
<td>4</td>
<td>15</td>
<td><strong>LORETTA</strong></td>
<td>ABC-Paramount</td>
<td>8</td>
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<tr>
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<td>24</td>
<td><strong>HARRY BOX</strong></td>
<td>KLP</td>
<td>7</td>
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<tr>
<td>6</td>
<td>34</td>
<td><strong>DR. KING</strong></td>
<td>King</td>
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<td>7</td>
<td>12</td>
<td><strong>SAM &amp; DIXIE</strong></td>
<td>Ken</td>
<td>6</td>
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<td>42</td>
<td><strong>THE MONSTERS</strong></td>
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</table>

NEW ACTION R&B SINGLES

Other records regaining solid sales in certain markets and appearing to be a week away from making a listing on the national Hot R&B Singles Chart alone. All records on the chart are now eligible for a listing here.

DARLING TAKEN BACK TO ME
Ray Pollard, United Artists 856

GOODBYE SO LONG...
Sonny & Cher, Atlantic 2296

PLEASE DO SOMETHING...
Don Covay, Atlantic 2296

SEARCH FOR MY BAST
Macis, Capitol 529

PEEWEE HARRIS, WYKE, Tony, Sonoma City, N. Y.
I've Been Loving You Too Long, Otis Redding, Volt 126
Tonight's the Night, Solomon Burke, Atlantic 2288
Second Time's Love, Diana Tyler & Red Brown, 2004
LP—W/-We're Gonna Make It, Little Milton, SR 2395

BUDDY LOWE, Wild, Boston
I'll Never Love You Again, Otis Redding, Volt 126
Tonight's the Night, Solomon Burke, Atlantic 2288
LP—Do You Love, Fray, Victory 2102

BOB HUSKIN, WCIN, Cincinnati
End Up Crying, Washboard Sam 7120
Green Flamingo, Robin Luster, Central High 680
Blowin' in the Wind, Weather Jackson, Jaxon 2239
LP—Blowin' in the Wind, Weather Jackson, Jaxon 2239

CHRIS POPE, KFRC, Kansas City, Mo.
It's My Love, Solomon Burke, Atlantic 2288
LP—I'm Gonna Love You, Solomon Burke, Atlantic 2288

CHUCK MODERS, KFRC, Kansas City, Mo.
It's My Love, Solomon Burke, Atlantic 2288
LP—It's My Love, Solomon Burke, Atlantic 2288

BOB MANN, Milwaukee
Temple of Love 'Til We Meet, Male Shrines, Gold 133
Welcome Home, Walter Jackson, Jaxon 2239
LP—Let Me Call You Mama, Ramsey Lewis Trio, Jaxon 2239

DARLSTON, WYKE, Kansas City, Mo.
It's My Love, Solomon Burke, Atlantic 2288
LP—It's My Love, Solomon Burke, Atlantic 2288

BILLY JOE TUTTLE, KFKE, Oklahoma City
Thank You God, Vee Jay 413
LP—We're Gonna Love You, Solomon Burke, Atlantic 2288

DANNY STILES, WYKE, Newark, N. J.
If You Can't Be with Me, Curtis Mayfield, Volt 126
You Can't Be with Me, Curtis Mayfield, Volt 126
She's Gone Again, Ben E. King, Okeh 46

WALTER, WALTER, Pittsburg
Tonight's the Night, Solomon Burke, Atlantic 2288
If You Should Fall in Love, Gladys Knight & The Pips, M-413
LP—Just Once in My Life, Solomon Burke, Atlantic 2288

FRED AND WANDA, Miami
I'm the Exception to the Rule—Velvettes, V. P. 52017
I'm the Exception to the Rule—Velvettes, V. P. 52017
LP—...Will Meet Again, Ruby & Romantica, Kapp 665
LP—(When I'm Gone), Fondas & Baby Beavers, Single 1311
LP—Ready to Love, Dream Lovers, Wanber Bros. 5619

EUNICE SAUNDERS, WYKE, Columbus, Ohio
LP—Come with Me, Funky Wild Bill Davis, RCA Victor 3314 (M); LP—Above It, Arista 44

GORDON WATTS, John, N. C.
Pitchin' With the Dells, Davis 230
LP—Give Me a Good Reason, Dells, Virgin 3019

BOB MCREE, WYKE, Atlanta
Got's Love, Love, Sapphires, ABC Paramount 10439
Crying in the Chapel, Coral 409, SR 9007

• ALBUM REVIEWS

SYNAGOGUE
Symphony, Liberty LRP 3439 (M); LST 7433 (B)

GOLDEN MEDLEYS
Goldens, Vogue 9748 (M); ABC 8275 (B)

PETTIS PLATE
Ready Nexxus Ombré, Epic LK 5417 (M); ABC 8275 (B)

MODERN RECORDS
Glassy Joe & His Royal Commanders, RCA Victor 1864 (M); ABC 8275 (B)

HAWAII
Diamond Head Orchestral, Capitol CD 403 (M); ABC 8275 (B)

LETTERS
Keku & His Royal Letteromen, London TY 4701 (M); ABC 8275 (B)

BILLBOARD, May 29, 1965

POPULAR
HAS TO BE A BIG ONE!

NO NOT MUCH

(CP 771)

Vincent Edwards

BUSTING WIDE OPEN!

Gee TO TIGER The Tigers

(CP 773)
more manufacturers eye tape

by david lachenbruch contributing editor

there's been a considerable lift in the tape recorder business this year. this growing market is being fueled, among other things, by television manufacturers—particularly those multi-product giants in the consumer electronics field.

general electric, emerson, magnavox, rca, westinghouse and others are placing more tape recorders in the field, but the numbers have been eclipsed by the heavier emphasis they have placed on other products. this may be the year when at least some of these same major manufacturers really decide to push tape as a one-in-the-home product.

it's known, for example, that rca this summer will greatly expand its recorder line, including the real-to-real field while retaining its line of cartridge machines.

in preparation for the broadening of the tape recorder market, the electronic industries association last year quietly started to collect statistics on american manufacturers' sales of recorders. this has been one of the first major efforts to measure the recorder market.

figures released here that 1964 had sales of 485,700 recorders under american manufacturers' labels, up only about 3.5 percent from 460,300 the preceding year. these figures are believed to include both domestic product and imports sold under the names of american manufacturers, and therefore there's some overlap with imports. the u.s. customs bureau's figures on recorder units shipped however, don't reflect the increase brought into this country last year, of which more than three million came from japan and the subcontinent.

eia's domestic-manufacturer sales figures show a rising trend in the 1963-64-65 pattern. the two biggest growth areas in 1964 were in the under-$50 monophonic category, where sales increased 78 percent over 1963, and in the $100-and-up stereo units, which were up 68 percent in 1964.

in toto, the 1964 figures showed a rise of 20 percent in the sales of monophonic units—largely due to the increase in under-$50 business, and a 15 percent drop in stereo recorder sales. here are the numbers for manufacturers' tape recorder sales, in units:

nothing beat the 1963-64 year.

under $50 $100--$150 $150 & up total mono.

under $50 144,000 172,000 182,000 500,000

$100--$150 3,500 5,000 5,000 13,500

$150 & up 2,000 2,500 3,000 7,500

total mono. 322,700 209,300

stereo

$50--$100 50,000 60,000 88,000

$100--$150 58,000 52,000

$150--$200 38,000

$200 & up 31,000

total stereo 163,000 191,000

grand total 485,700 400,300

particularly encouraging is the increase in sales of high-end stereo recorders. the figures indicate that more recorders were sold last year in the $200-and-up category in 1964 than in 1963 in the $150-and-up category (which was split for 1964 into two separate price groups). some top stereo brackets and the relatively low-priced battery-operated portable category seem to be the growth areas this year.

when they feel the time is ripe—when they are convinced the recorder is no longer a hobby item for audiophiles only—sales are bound to accelerate. more people will come in with both feet, as they did in high fidelity and stereo.

"with some advertising and promotion budgets, they can boost the tape recorder to a mass-market category status to radios and phonographs. for better or worse, this is going to happen."
Judge Sustains Ford Gum Motion in St. Louis Suit

ST. LOUIS—In May 4 ruling here, U.S. District Judge James H. Meredith sustained a summons-motion motion filed by attorneys for Ford Gum & Machine Co. of Akron, N. Y., in a $150,000 suit brought by Jason Koritz and Four Gems, Inc., here (Billboard, May 8).
Ford Gum's motion held that Koritz's March 2 and March 8, 1965, writs of summons should be removed because they were served on Form Gum in Akron and therefore outside the jurisdiction of the Federal Court here.

When the suit was initiated (Billboard, March 20), Ford Gum had no registered agent in Missouri. Billboard has learned that Ford Gum has since engaged a Jefferson City, Mo., law firm, Lauf & Bond, as a registered agent and that on May 5 a U. S. marshal served the original petition in the Missouri capital. The action amounts to initiating the suit again.

Mrs. H. W. Harris Honored by Dallas Club

PITTSBURGH — A new Acorn Big Boy capsule vendor is now available from the Penny King Co., it was announced last week.

The unit features an improved globe comprising four curved plastic panels, aluminum corner moldings and a metal top assembly ring. The vendor's mechanisms and housing is produced by Oak Manufacturing of Los Angeles.
The individual plastic panels cost only 35 cents each, according to Penny King executive Les Hardman, offering a measurable saving in the event of scratching or breakage.

Shipping costs are also reduced, he said, because the panels may be shipped flat.
The globe components are manufactured and assembled by Penny King here. Capacity is 750 rocket charmers or 310 regular capsule units. The capsule is available in 10-cent capsule, 5-cent capsule, 5-cent rocket and Penny King ball gun, charm and 100-cent gum models.
The unit is offered at $18.95 to operators, but the company is also offering the product with 300 dime capsules and display, $60 "Bureka" capsule mix and front or 600 nickel rocket assortment for $22.50.

Pittsburgh is the site of a new office for Acorn Sales Holding, Inc., which will be opened May 29. According to company partners, Leo Smith and Jack Thompson, the new office will be located at 790 South Basin Blvd., Dallas, Tenn.

Schoenbach Co., manufacturer of vending machines, will be present at the Southern Acorn Sales Holding Open House here May 29.

Southern Acorn Sales Holding Open House

CHARLOTTE, N. C.—Southern Acorn Sales will show off its new warehouse at Carpenter Airport here during an open house event May 29.

According to company partners, Leo Smith and Jack Thompson, the new warehouse will be received by 9 a.m. and 3 p.m. featuring the Southern Acorn Bulk Vending Association, of which Smith is president, will be held the same evening.

Among the expected guests are Mrs. Margaret Kelly, Penny King Co., Pittsburgh; Carmen D'Angelo, Cramer Gum Co., Boston; Leo Loery, Lead Brands, Chicago, and Bob Guggenheim, Karl Guggenheim, Inc., Jamaica, N. Y.

Monsters a Steady Sales Stimulant on West Coast

By SAM ABBOTT

LOS ANGELES—"Scare 'em and sell 'em" just about sums up the monster fad in bulk vending in this area. The shock, however, has not yet been great enough to move monsters faster than last year's trolls and Beatles.

The monster trend, which came on the heels of the television shows featuring frightening creatures, has had its advantages. It has extended for a longer period and is still commanding attention as a sales stimulant.

The trolls, and now the monsters, have taken up the slack left by the diminishing demand for the Beatles items. Operators hereabout hope to get another shot at extra coins with Beatles merchandise when they return to Hollywood Bowl in August. Some operators plan to start putting long-box product in their machines in June, increasing in July.

At Crouch, partner with Leo Weiner in West Coast Enter- prises, one of the largest operators in this city, it is observed that the monster items are not as hot as the trolls. He said that he had some of the Beatles items on hand but felt they had also "died down.

On the jobbing side, Eddie Rosen of Operators Vending Machine Supply Company feels there is still plenty of life in the monster items and reported he sold out of one variety of monster- made from a veteran in the field of bulk vending supply, feels that Beatles merchandise has its day. For regulating popularity, with the second appearance of the Beatles in two years in the Hollywood Bowl. Last year, an 17,000 seat lot filled in a matter of hours six months before the concert.

At Acme Vending Company, Bob Feldman feels there is more life in this monster stuff. He bases this upon the fact that he is getting a steady supply of children because of Halloween. He said that the advent of the monster fad was a natural move. When the items first came out, Feldman took some home to his two daughters, ages 8 and 6. The girls showed the charms to their friends, who proved enthusiastic.

Like others in the field, Feldman would like to have another troll craze. "In fact, I'll settle for another monster fad," he said. "I believe the industry will never change" (Continued on page 4).

A THIRD AND FINAL REPORT

With this week's Texas, California, Colorado and Arizona City items, Billboard wraps up its special key-market survey that scary array of charm merchandise that bulk operators have fondly dubbed "The Monsters." A single finding was common to all markets: monsters are no match for the trolls.

Another finding turned up in most markets: monsters are likely to last out the summer, at least. A significant minority finding: monsters are not selling a few other hot charm items, in fact, these items may be within the market. A third conclusion may be drawn from the survey. Product acceptance varies market to market. For this reason (though we hope the reader studies all nine reports) we recommend that operators pay closest attention to the particular article closest to home.

New Plastic-Panel Penny King Vender

YOU COUNT MORE WITH OAK WRAPPED GUM VENDOR

This new concept in vending dispenses paper wrapped merchandise without stacking. Think of the time you save in service. Just 'dump it' merchandise the same as you would bulk. The Vending Unit is designed with all the popular features of the Vista Model machines, the new wrapped gum vendor accommodates any of the many wrapped gum, candy and snack dispensing units. The vending unit is precision engineered and crafted of long life Tuftron which assures trouble-free operation. Oak's wrapped gum vendor measures 14' high, 8' wide, and 8' deep. Wt. 11.75 lbs.

18.95 F.O.B. Los Angeles

STANLEY SCHOENBACH, president

Schoenbach Co.

Manufacturers Representatives

American Distributors

SCHONENBACH CO.

SCHOENBACH CO.

SCHOENBACH CO.

May 29, 1965, BILLBOARD

BOB FELDMAN: "Just like Halloween masks."

Billboard's 1965 International Coin Machine Directory

WILL BE MAILLED NO LATER THAN

MONDAY, MAY 31

BE SURE TO KEEP IT HANDY

It's packed with valuable editorial and advertising information for year-long reference
BULK—TEXAS MONSTERS

It May Be Too Soon To Tell in Texas

By O. R. ALLEN

DALLAS.—Local operators have no outspoken opinions about monster charms, but most of those questioned reported that monster-style rings and pins are doing a good business.

Many businessmen told Billboard they had sold monster charms on location long enough to have a fair idea of their popularity.

"You have to keep putting something different in the machines, though," said V. R. Addington, operator of about 800 machines in East Texas, Louisiana, Arkansas and Oklahoma.

Addington was doubtful whether these current charms will beat out the trolls and leaflets products he had seen. He said monster publicity on television and in the movies would be a great help.

"I just put the monster charms in my machine about 60 days ago," Addington explained, "and that's hardly enough time to decide how they are going to do.

He believes that this charm will reach its peak of popularity after being exposed to the public for a few more months.

Gene R. Parker, a Dallas-based operator with some 3,000 machines on location, was less enthusiastic.

"They just don't seem to be the drawing card for my machines," Parker said. He agreed that he hadn't had the product on location long enough, but cited "trade talk pointing to the belief that monsters will not be as big as they have been reported." Parker added, however, that often an item will start slowly and then catch on with the public two or three months later.

He is a strong believer in the Emcomments of kids regarding charms and also feels that television can have a lot to do with what kids buy.

While agreeing that it might still be too early to form an opinion, Parker observed that "the monsters don't sell every day, but they definitely are not attracting too much attention or interest.

Parker also agreed with Addington in saying that button charms were the most popular.

No Monster Craze With K. C. Kiddies

KANSAS CITY, Mo.—As reported from other markets in Billboard's monster charm survey, horror merchandise has yet to catch on here anything like the trolls, or even other items now moving out well.

"Monster charms have just been fair with us," reported Alan Bitterman, who recently became a farm within Bitterman & Son distributors here.

"The 210 gum and charms," said Bitterman, "seem to be doing right now, especially since we have gone to the mixture display. The display of merchandise on the rings, nickel and dime caps are new and the monster charm items added, "are moving out well.

But monsters? Both Bitterman feels that the monsters have a long way to go if they are going to make over the year's trolls or even keep pace with the more other intriguing charm items available this year.

Bitterman's price is the same as that of the trolls, or even keep pace with the more other intriguing charm items available this year.

New Products

KARL GUGGENHEIM

NEW PRICE. A special announcement from Karl Guggenheim, Inc., the firm's Glory charm item at $7 per bag of 250. Bag No. 250, displayed Los Angeles, Calif., for display. Karl Guggenheim, Inc., 159-07 Archer Avenue, Jamaica, N. Y.

PENNY KING

V. P. BAGS. Following through on their trade tradition, these three mixes consisting of eight items each have been prepared. Bag No. 600, displayed at Atlanta, Ga., included, all not inexpensive. Small pack of two rings, $2.25. Included are a man, panel. Small pack of two rings, $2.25. Included are a man, panel. Small pack.

Available with Sw. 5c, 10c or 25c Mechanics.

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Available with Sw. 5c, 10c or 25c Mechanics.

Birmingham Vending Holds Spring Show

BIRMINGHAM, Ala.—The Gold Dust Twins, Max and Harry Smith, hosted their second annual vending spring show at the Parliament House Hotel here May 22-23. At the all-day Saturday and Sunday parties, operators had opportunity to view, according to the Hurvich brothers, "the latest in vending equipment, charms, gun, candy, etc.

Refreshments were served and door prizes were given away at a drawing on Sunday.

Displays of coin machines since 1931, Birmingham Vending is a Rowe-AMI outlet. The firm is located at 540 Second Avenue, North, here.

"We get together like this to exchange ideas and learn from factory representatives how to put new life and more sales in vending machines," the Hurvich brothers said.
new york—wurlitzer distributor executive vice-president, attended the meeting. among the factories were ray waldemore, vice-president in charge of the north tonawanda division; bob bear, sales manager; a. d. palmer, advertising and promotion manager; c. b. ross, chief field engineer; al dietrich, assistant sales manager; don concor, assistant advertising and promotion manager; fred doriose, director of engineering, and harry phelps, who heads wurlitzer's advertising agency.

discotheque kit palmer showed the wurlitzer discotheque kit, which includes nine different wall posters, wire- and coin-operable test cards, test cards, napkin and speaker panels.

and wall speaker panels, the former in four colors, were brilliantly illuminated with blacklighting. palmer said that the lighting fixture—a 48-inch fluorescent bulb—may be bought for $4 in any hardware store. it is adaptable to the fixture will be sold for $8.50 by distributors.

the arrangement with harry murray calls for the local studio to provide a two-piece instruction team at $40 for a two-hour session.

the arthur murray studios will provide wurlitzer with lists of its outlets. operators will make the arrangements for the outlets to appear at a local location, with the location footing the bill. wurlitzer has prepared a taped tape to be used by the location, with copy stressing free dancing by july 1, and mentioning that wurlitzer provides the music.

harry ross, president of the arthur murray studios, told distributors in new york that several hundred thousand people are taking lessons in his franchised outlets. he said the wurlitzer discotheque system would be publicized by the instructors to all these patrons.

palmer cautioned the distributors to make sure that the arthur murray teams are invited only to locations where they are apt to be trapped. the local operators are asked to refuse the location request.

not readily converted c. b. ross, wurlitzer field engineer, told the distributors that the distributors' feelings toward wurlitzer while it resembles the model 2000 closely, the new wurlitzer model and that the model 2900 can be readily converted.

billenting, the wurlitzer distributor manager, charged that the wurlitzer plan is better than that of the competitor who do not have to buy extra equipment and can own, not lease, the machine.

he told the distributors that if operators get front money for weekly rentals and the machine is put on free play, the location owner must be told he is liable for performance royalty payments.

herelman report bill herelman, wurlitzer executive vice-president, said that federal excise tax on juke boxes may be reduced or removed, but he advised distributors "not to hang by your thumbs" until it happens.

herelman outlined wurlitzer's corporate position, pointing out that the company is now the largest piano manufacturer in the world and is second in organs. he said that wall boxes are catching on in europe and that wurlitzer is getting a good chunk of that business.

palmer told of new discotheque product available for juke box operators, citing demand releases with echin light and richard hayman and an rca victor three-disk set—with an arthur murray album, a gilda album, and a london discotheque group—set for june 1 release.

bowell at the showings was a mikes kit which cuts off the music and can be used for paging operators.

distributed at the new york meeting included kea lucas and ray christenson, jr. pa.; spec crewe, charleston, w. va.; john blitta, newark, nj.; bob callin, albany, n. y.; sid reed and carl brady, philadelphia; brad Brady, charlotte, n. c.; chris christenson and ray christenson, norfolk, va.; harold kalman, new york; jam ginsberg, philadelphia; rox rood, miami; mickey anderson, erie, pa., and carl angott, detroit.

bowell told distributors that wurlitzer distributors give half-hour dance coupons for arthur murray customers only—on a one-for-one basis.

the new york session was held at the summit hotel, tuesday (18). the chicago meeting was held at the executive house, friday (21).

cabaret tax removal would be trade boon

washington — if congress removes the 10 cent per cabaret tax this year, the coin-operated discopale movement will be of one of the principal beneficiaries.

patrons at juke box locations must pay the excise tax on their food and drink only if five entertainment items are sold. if dancing is permitted. a discopale location, whether coin operated or not—must charge the excise tax.

in the case of a location programs with non-dancing periods, the tax must be collected on food and drink served while patrons are dancing. it is not collected when the juke box merely provides listening music.

hence, the location owner must maintain two price policies—one with and one without—during the course of the week.

the great majority of juke box locations, without discopale, would also benefit from removal of the cabaret tax. for reasons many taverns don't permit dancing because of the 10 per cent tax.

in so many words, the removal would certainly encourage dancing, would aid the bar business, and, of course, would boost juke box collections.

phones silent as deejays play disks

by ray brack

chicago—self-syled disk jockeys have been moving into an increasing number of hot music locations here and knocking perhaps, hence, chills of the would-be dj's are dan gains, larry morgan, ken matz, and henry lonie and warren brown of eastern music co. lonie extensively last year that "spinning" is beginning to catch on in more white locations.

according to earl kies, president of the chicago recording museum, "spinning," which "is plagued less by 'spinners' than a number of fellow businessmen who operate hot music locations, is plaguing the colored areas of town. "but," he says, "for now, whether or not 'spinning' is beginning to catch on in more white locations.

"i asked the location operators what had happened," lonie said. "she told me her competition.

(continued on page 46)

may 29, 1965, billboard

"craze," "cuts in excise tax would mean all-industry boon"
This winning combination from Seeburg has whetted America's appetite for Discothèque music like nothing else in history!

Here's the key that opens the door to a whole new future for the coin-music industry.

In helping set up thousands of Seeburg Discothèques from coast to coast with the Seeburg LP Console/480, the famous Rhythm Twins floor-level speakers, and the unique Rec-O-Dance** record libraries, we noted an unusual fact about this combination:

As many people come to Discothèques to just sit and listen as come to dance!

What brings them there? They experience the unbelievable, exciting quality of Seeburg Big Sound, and they come back again and again for more!

* Discothèque—a library of records for listening and dancing.
** T. M.

We believe this experience points the way to a new Golden Age of coin-music, in which the coin-phonograph will come into its own as another major form of public entertainment comparable to radio, television or the movies.

The public has never heard sound like Seeburg Big Sound before. In order to hear and enjoy it, people will throng locations as never before. Your locations!

That is, if you have the foresight to install Seeburg's winning combination now. You know how much money there is in hindsight! Call your Seeburg distributor today.
'Jack' Gordon Man in News

By NICK BIBO

CHICAGO—The architect of what is fast becoming one of the most colorful scenes in the entertainment industry started his career as a student of art and design, later sold phonographs and records, operated a big-time night club, then sold published songs, organized one of the first independent record distributing networks, helped start the one-stop system of record distribution and is probably the most dominant figure in the coin-operated phonograph business as we know it today.

The description, of course, fits one person—J. Cameron (Jack) Gordon, president of the Seeburg Corporation, which last week celebrated its 40th anniversary as the world's largest manufacturer of coin-operated phonographs and made a respectable entry into such fields as home entertainment equipment and other electronic products.

In 1953, when Gordon was still a vice-president, Seeburg was grossing $22,000,000 and had some 2,000 employees. In 1956, when Gordon assumed the Seeburg presidency, the firm's sales were in excess of $30,000,000, and it had some 3,500 employees on its payroll. Seeburg is projecting a sales gross of $85,- 000,000 and is expecting to hit $100,000,000 well before the turn of this decade.

Crack Salesman

Gordon, who joined Seeburg in 1948, is easily one of the most colorful figures the coin machine business has ever known. He is a salesman with few equals. He loves the entertainment business and is in the minority of people selling phonographs who is also a hit-making by choice.

Gordon describes himself as a frustrated musician, though he served as music director of the New York club, the Tin Pan Alley and the Brill Building. When he speaks of ASCAP or BMI, it, he says, is like talking to his brother. But a member of both organizations through publishing firms which he founded back in the '40's. When he speaks about big bands, he is talking to a former member of such groups as Vaughn Monroe, Johnny Otis, the Dorsey and Sammy Kaye. When he talks about the record business, he is as much an inside sales and later sales manager for an RCA Victor distroship in the old "78" days.

"Architecture wasn't for me...

Gordon is tall and energetic but perhaps most notably, he is enthusiastic. He has the ability to throw himself into everything he does with complete abandon. His day is a series of crises. He loves a fight—and has many. He thrives on challenge. He is humorous, gregarious, tough, honest, blunt, outspoken and impatient. He can be hoity-totity, or curt, as the mood fits. He has friends and enemies who swear by him and at him. He fights hard, and to win. If losing has its virtue, Gordon does not seem to be aware it exists. He surrounds himself with friends and his staff is virtually hand-picked. He has great loyalty. He can put up with mistakes if the intention is there, but not for too long. He can shake up a sales meeting and has left many a top executive talking to himself. But as Seeburg's board chairman, J. Cameron Gordon once told a bookkeeper who questioned Gordon's $75,000-plus annual salary at a stockholder's meeting, "good people are hard to find, and Gordon is worth every penny.

Gordon started his career in Chicago graduating from Tilden high school in the late '20's. He went on to study at the Art Institute of Design and Hillyer Institute to study architecture and work as a draftsman in New York. He realized, however, that "this just wasn't for me."

He joined the H. J. Heinz Co. (peppers), and a rather slight variation of the multi-faceted nature, though he denies this as a salesman, and then became a General Mills sales supervisor in Northern California, and Busing in the days when Jack Paar got started.

In 1945, he joined Post and Lester, New York distributor for RCA Victor (now Bell & Howell). He became sales manager. The firm sold phonographs, records and radios. He innovated numerous promotions, notably the "Remember Pearl Harbor" of January 1942, and the Victor Record Caravan, utilizing such bands as the Tommy Dorsey and Big Bands aggregations.

Gordon got so involved with the bands, in fact, that he became a part-time booking agent. He operated through Smarche's in Boston and was placing groups all over the New England area.

Became Publisher

He also became involved in publishing and with a long-time friend, jazz musician Joe Marmara, started J.A.Y. Music, a BMI firm. Several years later, the pair started Beatrice Music, an ASCAP firm which is now owned by the Seeburg Corp.

In 1947, Gordon went into the night club business buying the Packard in East Hartford, Conn. The club featured such artists as Erroll Garner, Benny "Operators needed records..."

Cordon, Pee Wee Russell and Bud Freeman, and was on the air coast to coast.

It was here that Gordon pioneered the jam session concept which later became popular all over the entertainment field. While running the Packard, Gordon also got involved in the development of a child's musical game called Toonie. Again in partnership with Marsella, he formed a corporation which marketed the game nationally.

Record Distribution

In 1946, having sold the Packard and Toonie, Gordon became a full-time music executive for the Standard Record Co., setting up what was one of the first networks of independent record distribution around the county. One of Gordon's first appointments was Sam Clark, today president of ABC-Paramount. Another was Jimmy Martin, today dean of distributors in Chicago.

Later, Gordon also set up a network of independent distribution for the Arxley Radio Corp., a top-quality phonograph and radio manufacturing firm, which had previously sold its own brand.

In 1948, under the renamed Carl T. McKeary, Gordon started his own record company, Gordon甜甜圈, which once a week, Gordon tells a stockholder's meeting, "is too hot to really talk to people. He became district manager for the firm's Eastern Division, covering New York, Philadelphia and Baltimore.

Seeburg's coin-operated phonograph at the time consisted of the 20-selection Symphony, but the company was on the threshold of revolutionizing the industry. It had successfully tested the "first Universal Commercial Music system, a background music and home unit which played 50 records (100 selections) and was about to introduce a pay machine into the coin machine industry in the form of the M-100-A.

Seeburg bought records from the record companies and packaged them in quantities of 50 for radio stations. Operators could buy packages in any of several categories, such as over-pop or even semi-pop.

One-Stop

Ironically, it was the M-100-A, because it required too many records, "It takes too much time to go around and pick up enough material to fill the machine," the operators would say. So Seeburg got involved in helping people start one-stops and Gordon became the preacher of the one-stop gospel. It was he who helped set up the Leslie's and Sam Goody in New York; Williams, a former jeweler, in Philadelphia, and Musical Sales in Baltimore.

Packaged Records

Gordon recalls the operators complained about the M-100-A because it required too many records. "It takes too much time to go around and pick up enough material to fill the machine," the operators would say. So Seeburg got involved in helping people start one-stops and Gordon became the preacher of the one-stop gospel. It was he who helped set up the Leslie's and Sam Goody in New York; Williams, a former jeweler, in Philadelphia, and Musical Sales in Baltimore.

For Coinmen...

"I'm a selling president..."

Gordon's concern is with the independent music publisher. "If you're not concerned with the independent publisher, you're not concerned with the independent music business," Gordon says. "One of the most important things a company can ever do is to treat the independent publisher with respect. The publisher is the most truly independent business person, and if he's not treated right, he'll go to another company. That's a big reason why we support the Independent Music Publisher's Assn."

Jack Gordon's, with his characteristic cigarette and cup of coffee, ponders his exclusive two-and-a-half-hour interview with Billboard last week.

LONG HOURS ARE A PART OF JACK GORDON

May 29, 1965, BILLBOARD

www.americanradiohistory.com
Paris Fair Is Best Ever; Exclusive Coin Dates Set

By MIKE HENNESSEY
PARIS—This year’s Foire de Paris, which incorporates the Paris Coin Machine Fair, is the most ambitious and comprehensive exhibition ever staged at the vast Parc des Expositions at the Porte de Versailles. The Fair, which runs from May 19 to 31, features 12,000 exhibitors of which 3,000 are from overseas. In area alone the Fair is three times as large as last year.

Altogether 37 countries are represented, including the Soviet.

Union and, for the first time, Communist China. Also for the first time, two mornings have been set aside for the coin machine trade—May 25 and 28—when entry will be reserved exclusively for coin men.


European News Briefs

Re-Elect Loeffler
GELSENKIRCHEN — Hasso Loeffler, West Germany’s most prominent coin machine businessman, has been re-elected president of the Ruhr operators’ association, Deutscher Automaten-Verband (D.A.V.).

Loeffler is also president of the central organization of German operators, Zentralverband der Organisationen des Deutscben Automaten-Autoliigelwerbes (ZOA).

The entire incumbent board was re-elected with Loeffler, consisting of Willy Weisberg, vice-president; Karl-Heinz Delk, treasurer, and Heinrich Rosen berg, secretary.

The Ruhr operators’ association is Germany’s largest, having triple the membership of the runner-up group. Loeffler was a prime mover in organizing the Ruhr operators after the war and in constituting the national organization, the ZOA.

He is one of Europe’s best known coin machine businessmen and is regarded as a trade statesman through his success at reconciling opposing factions and advancing trade interests through diplomacy.

The Ruhr operators paid tribute to one of the German trade’s “grand old men,” Valentien Bieniarz, who has been an operator for 40 years and who was the first operator to re-enter business in the Ruhr after the war. Bieniarz, 70, had his machines operating again almost as soon as the last shots had been fired. The D.A.V. presented him with a gold plaque.

Bussoz Promo
PARIS — Chez Bussoz is pressing a big promotion drive for Wurlitzer phonographs and Bally games.

A feature of the Bussoz promotion is the fact that the French distributor is emphasizing the superiority of U. S. equipment in the face of efforts by General Charles de Gaulle to play down U. S. products and play up French goods.

Bussoz is concentrating on two Bally games, Sheba and Band Wagon, and on Wurlitzer’s “Made in Germany” compact, Lyric, as well as the standard U. S.-built Lyric models.

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

International Duty Regulations

Each year the manufacturers and distributors of coin machines do more and more of their business with foreign buyers. Shipment of equipment to other nations usually involves some red tape and invariably the payment of duties by the buyers. Listed below are import duties for various nations and sources for additional information.

AUSTRALIA
Population: 11,000,000
Duties: 40 per cent ad valorem on juke boxes and amusement machines.
Sources: Commonwealth of Australia, 456 Fifth Ave., New York.

ARUBA
Population: 40,000
Duties: 14 per cent f.a.b. value on juke boxes.
Sources: Department of Economic Development, Aruba.

BELGIUM
Population: 9,000,000
Duties: 13.6 per cent ad valorem and 6 per cent transmission tax on juke boxes.
Sources: Belgian General Consul, 50 Rockefeller Plaze, New York.

CANADA
Population: 20,000,000
Duties: 251 per cent ad valorem on juke boxes and games, plus 10 per cent excise tax.
Sources: Canadian Consulate General, 55 Rockefeller Plaze, New York.

CHILE
Population: 8,200,000
Duties: Information, Ministry of Economy, Santiago, Chile.

DENMARK
Population: 4,500,000
Duties: 18 per cent ad valorem on juke boxes and 15 per cent ad valorem on games.
Sources: Consul General of Denmark, 280 Park Ave., New York.

FINLAND
Population: 4,000,000
Duties: 40 per cent on juke boxes and 15 per cent on games.
Sources: Consul General of Finland, 200 E. 42 St., New York.

FRANCE
Population: 40,000,000
Duties: 14 per cent on juke boxes and 28 per cent excise tax. Games, 14 per cent plus 25 per cent excise tax.
Sources: Consul General of France, 351 Fifth Ave., New York.

GERMANY (FEDERAL REPUBLIC)
Population: 30,000,000
Duties: 45 per cent ad valorem on juke boxes and games, plus turnover tax of 6 per cent.
Sources: Consulate General of the Federal Republic of Germany, 440 Park Ave., New York.

INTERNATIONAL DUTY REGULATIONS

the 1965 ROCK-OLA GRAND PRIX

the prestige

160 play phonograph for all locations

intermixes 7” LPs, singles, 33½’s, 45’s

. . . unexcelled stereophonic reproduction

the CHAMPION

LOOK TO ROCK-OLA FOR ADVANCED PRODUCTS FOR PROFIT

Rock-Ola Manufacturing Corp., 800 N. Halsted Ave. Chicago, Ill. 60651

BILLBOARD, May 29, 1965

46
Detroit—Protocision Engineering, Inc., manufacturer of the V-Back professional bumpers/shuttleboard, has appointed a new distributor for outside Michigan, exclusive of the tri-county Detroit area.

Now handling V-Back is Wendrow Sales & Service, 115 W. South Street, Lansing, Mich. The largest coin-operated laundry equipment distributor in the state, Wendrow Sales was founded in 1946 by Albin Wendrow, who continues to head the company.

According to Jerry K. Stein, Protocision president, Wendrow has a complete service department. Shipments of the V-Back product to Wendrow began in April, Stein said.

Stein also announced that State-wide V-Back organized league play is now being set up and will commence in the fall. Other principals in the Wendrow firm are Max Pierce, Len Gittelman and Fred Muskat.

Wurlitzer Net Dips; Sales Up

Chicago — Wurlitzer net earnings for the fiscal year ended March 31 were $1,837,271, equal to $2.14 per share on 904,140 shares outstanding. For the preceding year, net earnings were $2,025,608, or $2.26 per share on 897,626 shares.

Consolidated sales for the fiscal year ended March 31 were $44,154,835, compared with $41,104,225 for the preceding year, an increase of 7.4 per cent.

K. C. Rolfe, Wurlitzer president, termed the previous fiscal year a good one, "except for the month-long strike at the DeKalb, Ill., division during the fall of 1964.

"With the economy at a high level, the current fiscal year..."


**'Jack' Gordon—Man in News**

*Continued from page 45*

albums, Seeburg went around trying to convince the other manufacturers to produce singles," Gordon recalls.

Again the juke box firm bought 45's from the record manufacturers and pushed them out to operators through its distributor organization.

The first of Gordon's many equipment innovations came with the "K" phonograph, in 1954. The machine was designed for different areas, although most then, a nickel had been the standard price for a tune.

Gordon got the idea of offering customers EP's to soften the blow of the 45 revolution. He got two selections for their dime, he recalls.

A year later, Gordon was instrumental in Seeburg's introduction of the V-200. The machine was specifically designed for dual pricing, with 10 cent and 25 cent selections at 10 cents and 25 cent EP selections at 15 cents.

Seeburg continued to supply its operators with records—first EP's, later stereo singles when the stereophonic juke box was introduced in 1958.

By 1960, Gordon recalls, a definite trend was apparent in the record business. Adult music was being recorded on albums and 45's became more and more a vehicle for rock and roll.

Seeburg accordingly introduced its Artist of the Week: a package of five single records featuring 30 selections from an album. Two years later, Seeburg introduced its Little LP plan: a seven-inch 33 1/3 stereo disk with four-color jacket and small sticks for wall boxes.

Both programs were efforts by Gordon to keep adult music available on juke boxes. The projects, however, brought Seeburg deeper into the record business than it had ever dreamed it would become involved. During the past three years, Gordon notes, Seeburg has spent between $4,500,000 to $5,000,000 on Little LP's and Artist of the Week records.

Just how much Seeburg's Artist of the Week and Little LP programs were responsible for Seeburg's decision to finally start recording its own material is a matter of conjecture. But it is not difficult to see that the company had ample experience to make the move.

It was Gordon who conceived the first program whereby Seeburg uses some 150 juke boxes around the country to determine popularity of new product.

"Now when we order a Little LP, we test it immediately. If it bombs on our test machines, we forget it—if it gets good play, we go ahead and order more," Gordon says.

The Seeburg executive is convinced that the juke box is as effective a medium of exposure as radio or TV. His theory is simple—"if the record has it in the groove, it'll become popular. If not, nothing will help."

**Sander Hosts Iowa Showing**

DES MOINES—Operators from throughout Iowa helped Sander Distributing Co. celebrate its 20th anniversary at a special celebration here last Sunday (25). The Minneapolis-based distributing company also showed operators the complete Wurlitzer line.

Hosts for the day-long festivities at Des Moines' Holiday Inn were Ivy Sandler, Warren Sandler, Bob Crosby, all from Sandler, and Bert Davidson, Wurlitzer.

Those in attendance included Mr. and Mrs. C. M. Teeple and Mr. and Mrs. John McCarthy, Waterloo; Mr. and Mrs. Les Chapman, Mr. and Mrs. Paul Goins, Carroll; Mr. and Mrs. Bill Graham, Des Moines; Mr. and Mrs. Dominic Piloto, Griswold; Mr. and Mrs. Carl Noble, Oelwein; Mr. and Mrs. Bob Nuss, Mr. and Mrs. Vern Howard, Jack Woods Sr., Jack Woods Jr., Roger Loos and D. J. Barber, Des Moines; D. C. Williams, Cresco; W. A. and Ellen Edel, Mason City; Bill Keison, Iowa Falls, and Jack Jeffers, Osceola.

**Coming Soon:**


June 3-5—North Carolina Vending Association Convention, Ocean Forest Hotel, Myrtle Beach, S. C.

June 5—NAMA California State Council meeting, Anaheim, Disneyland Hotel.

June 12—NAMA Wisconsin State Council meeting, Milwaukee, Hotel Pinter, Wisconsin, at Jefferson.

June 12, 13—Coin Operated Industries of Nebraska association meeting, Frontier Townhouse Motel, 7000 Dodge Street, Omaha.

June 13, 14—Music & Vending Association of South Dakota quarterly meeting, Frontier Townhouse Motel, 7000 Dodge Street, Omaha.

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May 29, 1965, BILLBOARD
Copyright Office Submits Report To Congress

*Continued from page 6*

licensor arrangements with ASCAP, BMI, etc. About the controversial CATV liability, the copyright report says the transmission of copyrighted material over community antenna systems does come under the bill's definition of a copyright use exclusive to the owner of the copyrighted material. The revision provides for no exemption for CATV pickup of programs, although the industry insists its antennas are only an extension of programs already cleared for copyright liability.

The Copyright Office report does recognize the "in-surmountable" problems that would exist if CATV if the system had to get clearances for all of its retransmitted material. CATV not only retransmits television programming, but sometimes throws in FM station coverage as a bonus to its TV subscribers. Copyright Office would like copyright owners to suggest some solutions.

Finally, the over use of free use of copyrighted material by education radio and TV stations will be argued June 2 to 4 before the House Copyright Subcommittee. The Copyright office report says it sympathizes with educators' needs, but will have to limit broadcast use of copyrighted non-dramatic literary and musical material to "face-to-face" use within the institutions or to regular, daytime, curricular programming during the day. Nighttime cultural programming cannot be used copyrighted material free.

Educators will fight hard, but Copyright Office says un-restrained broadcasting over increasingly vast audience of educational TV can be put into an author's rightful performance revenues.

California Assn. Honors Millers; Group to Open L. A. Office

By GODFREY LEHMAN

OAKLAND, Calif. — The California Music Merchants Association, Inc., has honored its last three-term president, managing director, George A. Miller, with a lifetime membership vote offered by the group.

The honors is the highest bestowed ever by MIA and was presented by its board of directors at the association's May meeting, which coincided with the completion by Miller of 33 years of service to the industry. He has been the only president serving continuously since the organization was founded in 1943. In making the presentation, his son, Joel, said, "Father, a dedicated employee of the

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GEORGE MILLER

State Association and of the amusement industry."

CMMA also told Billboard that the association's Southern California branch office would be reopened this summer after being closed for the past three and a half years. A full-time business manager was expected to be appointed about June 1 to serve members in the southern half of the State. An office had been maintained in Los Angeles between 1958 and December 31, 1961, managed by Ben Chenwer, who resigned at that time to enter business for himself. The office was closed on MIMera's resignation.

Gordon H. Garland, a former speaker of the California State Assembly, remains as Sacramento representative of the CMMA, handling the association's interest with the State Legislation.

Seeburg Draws in Utah

By SAM ABOTT

SALT LAKE CITY — The largest attendance in the history of the local branch of Strouve Distributing Co. was on hand to hear Stanley Jarozek, national promotion manager for the Seeburg Corp., discuss the features of the firm's discotheque program.

Jarozek was introduced by Pres Strouve, distributing company president. Refreshments and buffet were served following the meeting.

Among those attending were Dean Danz and Earl Hart-kow, Weber Music, Ogden, Utah; Al Lott, Tooele, Utah; Jim Osborne, Osborne Music, Salt Lake City; Ray Samuelson, Raymond Music, Salt Lake City; Jim Simms, Salt Lake City; Frank Page, Salt Lake City; Hank Maloney, Salt Lake City; Salt Lake City; George Fillmore, Cliff Dunley, LaGeorge Music, Orem; Thomas D. McEwen, Mel-O-Tone Music, Salt Lake City.


OPERATORS FROM UTAH AND WYOMING hear Stanley Jarozek unveil new Seeburg program.

May is meeting month in these parts. On May 8 many area operators attended the NAMA Illinois State Council meeting. ... St. Joe Valley operators met over in Mishawaka Ind., Al Evans presiding, on the 12th. ... Chicago's ABC Buyer's Club met on the 18th under presy Charles Sacco, Len Berdric, Seeburg, Inc. directors at this town's Recorded Music Service Association assembled the 21st. ... Members Earl Miles put it, "some of the surprises coming from the manufacturers." The board consists of Succo; Larry Rudnick, American Music, Inc.; Vince Angeloni, A. A. Swingtime Music Co., and Frank LaRocque, Clover Music Co. Vice-presidents of the group are Ross Profitti, South Central Specialty Co., Sam Greenberg, Effion Music Co., and Don Galahar, Pacific Music Co., Louis Arpato, Austin Music Service, is secretary-treasurer.

The second and third seminars were held over the past weekend to get the State invade the Conrad Hilton Hotel for the spring meeting of the Idaho Music Merchant Operators, Open 12th, Hill Pe 요 (Valley Music, Aurora) presiding. ICMA vice-president is the Corn in charge of the hotel. Mary Gillette of Chicago is secretary-treasurer. On the board are Lee Montooth, Feeris; Orma Johnson, Rock Island; Bud Hahonas, Chicago; Bob Jarocki, Rock Island, and E. W. Gilbert, Bloomington.

A series of seminars is expected to equip a lot of operator attendance in town during the past two weeks as well.

Readers of the National Association of Music and Vending Association of South Dakota, was in

town a while back. Maxwell is from Pierre. His group will convene in Omaha next month.

Half a century with the Seeburg Corporation was marked on May 3 by George Kozima. His firm's second 50-year man; started as a 44-note piano assembler, Kozima lives in Oak Park with his wife, Ella.

KODIMA

Henry Louis and Warren Brown of Eastern Music tell us they have a dandy new discotheque spot soon to open down on South Cottage Grove Avenue in the very near future. Bill Jones is managing a little league baseball team in Aurora for the 12th. In a row. . . . Doctors reported David Gottlieb improving steadily at a Miami Beach hospital and said the veteran Chicago manufacturer was to be released today. . . . Don Robinson last Sunday (23). His planned return home may be delayed for a while throught.
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### A & M Reviews

**SPOTLIGHT PICK**

*Bob Goulet: Begin to Love*

**STAY AWHILE**

**SPOTLIGHT**

*Robert Goulet: Columbus CL 2342 (M); CS 9142 (S)*

Fresh new material and top tier performances once again combine to make another artistic and commercial package. The Gouletes' knack for picking and writing new and special material is equally as well-looked in this single. The title track, "Stay Away," is a top-notch single. The brilliance of the next song, "Once in a Lifetime," by Maze Williams, is another highlight.

**HALF A SEPARATION**

*Original Cast, RCA Victor LOC 1116 (M); LO 5165 (S)*

There are enough bright musical sounds in this original Broadway cast effort to keep the fans of the show satisfied. The songs, however, are not as satisfying. The score, especially by James Cost, is played with a certain amount of style. Their choice of material and arrangement is exciting, but the vocal presentation is not as polished as one would expect from such a well-known cast. The songs, however, are still enjoyable and should make good listening for simple, straightforward enjoyment.

**MUSICAL REVIEWS**

### POP SPOTLIGHT

**THE NEW SEEKERS**

*The New Seekers, Capitol T 2136 (M); ST 3160 (S)*

With a catchy opening, "This Little Light of Mine," the hit Australian hitmakers make an impact. The Seekers' score, "The Seekers," is a solid one. Their fans, however, might find the score a bit too polished. The Seekers' vocal presentation is fine, but the overall quality of the recording is not as good as one would expect from such an established group. The songs, however, are still enjoyable and should make good listening for simple, straightforward enjoyment.

**AL MARTINO**

*Al Martino, Capitol T 2312 (M); ST 3171 (S)*

Adding its own powerfulIndividual strength to a dream record, this hit remains a classic. The score is well-pitched and the arrangements are excellent. The score's main theme, "Who's Talking," is a charming and catchy tune that will be sure to please fans of Al Martino's work.

**SOMEBODY ELSE IS TAKING MY PLACE**

*Joy & The Americans, United Artists EA 1347 (M); US 6437 (S)*

Two of their best hits, "Let's Look at the Ocean," and "The Good Times," are included here, along with the score's main theme, "The Sound of Music." The score's main theme is a charming and catchy tune that will be sure to please fans of Al Martino's work.

**FIDDLERS ON THE ROOF**

*The songs, however, are not as satisfying. The score, especially by James Cost, is played with a certain amount of style. Their choice of material and arrangement is exciting, but the vocal presentation is not as polished as one would expect from such a well-known cast. The songs, however, are still enjoyable and should make good listening for simple, straightforward enjoyment.*

**FOR WOMEN ONLY**

*Pearl Bailey, Roulette R 23000 (M); SR 23500 (S)*

With such strong material by Pearl Bailey and Caressa Carter, "Pearl Bailey" makes a fine addition to the score. Bailey's vocal presentation is particularly enjoyable. The score's main theme, "Pearl Bailey," is a charming and catchy tune that will be sure to please fans of Pearl Bailey's work.

**FOLK SPOTLIGHT**

**EARTHA KITT SINGS IN SPANISH**

*The score was written by Artie Mitchell and includes such hits as "I'm a Woman," "I'm a Woman," and "I'm a Woman." However, the treatment is fresh and well performed.*

**EARLY MORNING RAIN**

*Ian & Sylvia: Vanguard VES 9175 (M); VSD 97935 (S)*

The Canadian duo offers another top-notch selection of country songs with strong arrangements, catchy melodies, and intelligent lyrics. The score is well-pitched and the arrangements are excellent. The score's main theme, "Earthy Rain," is a charming and catchy tune that will be sure to please fans of Artie Mitchell's work.

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*Note: The above text is a sample of how the page might be reconstructed from the provided image. The actual text may vary in presentation and content.*