

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating

CAB to Hear Merc., TWA on Cutting Disks' Air Freight Fees

By NICK BIRO

CHICAGO — Representatives of Mercury Record Corp. and Trans-World airlines will appear before the Civil Aeronautics Board in Washington next week to seek lower overnight air freight rates for phonograph records.

Irwin H. Steinberg, executive vice-president who will attend for Mercury, said the new rates would mean a 20 to 27 per cent saving for the record industry.

Lower air-freight rates would enable Mercury as well as other diskeries to switch from air-truck shipments to straight air

with a saving in time of up to 300 per cent.

Mercury has pioneered the air-freight distribution concept of records and now ships to factory-owned branches in Boston, Philadelphia, New York, Dallas, Los Angeles, San Francisco and Miami.

(Continued on page 82)



THE KING FAMILY has become the show business phenomenon of 1965. The Warner Bros. Records artists' first two albums are on the charts. The family is making a string of SRO concerts coast to coast and has a top-rated TV show. Backed by Alvino Rey's band, the King Family is proving all over again that it's America's First Musical Family. (Advertisement)

3M BREAKS BACKGROUND BARRIERS

Sets Key Pub Deals, Bows New System

By PAUL ACKERMAN and LEE ZHITO

NEW YORK — Minnesota Mining & Manufacturing

Corp. (3M) is introducing a revolutionary background music system entailing a number of precedential developments with regard to both equipment and

aspects of copyright. The most dramatic facets of the plan are these:

1. 3M will sell (rather than lease) a background music system for home and/or commercial use consisting of a monaural tape cartridge playback plus cartridges, each containing 700 selections on a single multiple channel reel and playing continuously for 26 hours without repeating a tune.

2. The sales price of a cartridge includes the music per-

(Continued on page 12)



ONCE AGAIN the drawing power of top-rated television personalities has made its impact felt on the sale of phonograph records. Both David Janssen, star of "The Fugitive," and Mike Douglas, the singing host of his own show, were introduced on records by Epic as part of the label's fall release. The immediate acceptance and growing public demand for both LP's marks the emergence of two more record-oriented TV stars. (Advertisement)

WSM Forms Trust Fund for 'Opry' People

By ELTON WHISENHUNT

NASHVILLE—Radio Station WSM, sponsor of the annual Country Music Festival, announced last week formation of a "Grand Ole Opry" Trust Fund to be funded by a fee of \$10 from each delegate to the festival. The festival this year, Oct. 21-23, will celebrate the 40th anniversary of the "opry."

Leaders in the music and recording industry hailed the move as a step long needed in conducting the growing and popular festival.

Bob Cooper, vice-president and general manager of WSM, had the idea for the program three years ago and has been

(Continued on page 66)

State Staging Drive On 'Misrepresenters'

By CLAUDE HALL

NEW YORK — An all-out drive was launched Thursday (2) by State Attorney General Louis J. Lefkowitz to halt record companies from misrepresenting their product. A lawsuit has already been filed against the Buckingham Record Co., Inc., alleging fraud in connection with five albums.

Other record companies in the budget line, including one large label, are presently under investigation, said Barnett Levy, chief of the State's consumer frauds and protection bureau.

Several name record artists have aided in the investigations. Louis Armstrong, Sammy Davis, Steve Lawrence, Phyllis McGuire of the McGuire Sisters,

(Continued on page 12)

CMA May Stage World Country Music Festival

SAN FRANCISCO — The Country Music Association board of directors discussed the possibility last week of an annual World Festival of Country Music at Nashville, to be staged on the order of the Newport Jazz Festival. The matter was taken under study for a future decision.

CMA officers and directors, at their quarterly meeting Aug. 27-28 at the Sheraton-Palace Hotel here, also heard these reports:

From Hal Cook, publisher of Billboard and chairman of CMA's special projects commit-

tee, a showing of color drawings on the suggested interior of the planned CMA building and museum, and a showing of suggested exterior design drawings by Bill Denny, president of Cedarwood Publishing, Inc.

From Hubert Long, head of Long Talent Agency, that more than 50 country music artists had contributed \$1,000 each to the CMA building fund and would be represented in the Walkway of Stars, the concrete sidewalk in front of the proposed building.

From Mrs. Jo Walker, execu-

(Continued on page 68)

Country Music Artists Award Nominees . . . page 8

(Advertisement)

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Copyright Office Mulls Concession

By MILDRED HALL

WASHINGTON—The Copyright Office is thinking in terms of further compromise in re-drafting the 1965 revision bill on such issues as proposed raise in mechanical fees, which could be adjusted downward; ending the juke box exemption; easing copyright liabilities of community antenna services and educators.

This was the substance of the summing-up testimony by Copyright Office Register Abraham Kaminstein, as the House Copyrights Subcommittee last week ended 22 days of hearing in which 163 witnesses racked up 4,000 pages of testimony on Copyright Revision Bill H.R. 4347.

Rep. Emanuel Celler (D., N. Y.), sponsor of the revision in the House, and chairman of the full judiciary committee, (Continued on page 88)

NARM Meet To Examine Tax Set-Up

CHICAGO — An examination of excise tax procedures will be one of the first orders of business Tuesday - Thursday (7-9) when the National Association of Record Merchandisers holds its midyear meeting at the Continental Plaza Hotel here.

An analysis has already been sent to NARM members, and the association attorney, Albert Carretta, will explain the excise tax situation further and answer questions from the floor.

Distributors, former members of the defunct American Record Merchandisers Association, are expected to augment the NARM ranks. Those who distribute only will be accepted as associate members, while those with rack operations will be accepted into full membership.

Newest Alexander's Mapping Aggressive Disk Sales Plan

By AARON STERNFIELD

NEW YORK—A major competitor in the ranks of the Manhattan record discounters made its bow this week when Alexander's, a discount department store chain, opened its 480,000-square-foot building on Lexington Avenue in the heart of the fashionable East Side.

The record department will clash head-on with the two discounting giants here—E. J. Korvette and Sam Goody—carrying inventory in considerable depth and at "competitive prices."

According to Phil Mishuck, who buys records for the seven Alexander stores, the merchandising policy of the Manhattan outlet will be even more aggressive than that of the two Bronx, the Rego Park, the White Plains; Paramus, N. J., and Milford, Conn., stores.

In floor space, the record department is slightly less than that of Korvette's and larger than any of the other Alexander outlets. The store itself dwarfs any of the other six outlets, in terms of floor space, customers within walking distance,

and in purchasing power of these customers.

Record Industry Veteran

Mishuck, who runs the record operation at all seven stores, is an 11-year veteran of the record industry, serving previously on the Capitol and Coral sales forces here and managing various retail record operations.

He's an advocate of step-down browsers, and the Lexington Avenue store has 1,200 such units.

Trade paper and local station charts form the basis of buying,

Trade paper and local station charts form the basis of buying, but Mishuck places a great deal of faith in request sheets. Each store manager writes down the requests as they are received. Each week the requests are studied, and orders are placed on the basis of these reports. Each store also carries a board which lists sold-out records. They're reordered promptly.

TV Tie-Ins

Mishuck also ties in record sales with personal appearances and TV exposure. Whenever a major recording artist is featured on a TV show, Alexan-

der's has an extra supply of that artist's albums ready.

This summer, at the Forest Hills Music Festival, the chain placed an advertisement in the center spread of all programs and pushed records by the artists at the appropriate times. Artists appearing in the Festival included Frank Sinatra, Barbra Streisand, Judy Garland, Bob Dylan; Peter, Paul and Mary, and Trini Lopez. The stores never ran out of stock, and the demand was heavy.

The Lexington Avenue record department is on the fifth floor, next to the book department. This is a standard policy at all Alexander outlets, the theory being that book buyers and record buyers are often the same.

Tape Sales

The tape section of the record department adjoins the tape recorder section of the appliance department. As soon as a customer buys a tape recorder, he is apt to take a few steps and buy some pre-recorded tape.

Alexander has long been an advocate of newspaper advertising for its record department. (Continued on page 82)

Disk Acts May Go to Vietnam

By CLAUDE HALL

WASHINGTON — If President Lyndon B. Johnson gives the nod, radio Station WEAM, Arlington, Va., will take a package show of leading record talent to Vietnam to entertain American servicemen.

The idea for the unique show came from WEAM vice-president and general manager Harry Averill, and the station's program director, Bob Parkinson. Parkinson said in an exclusive Billboard interview that he presented the idea to the office of Vice-President Hubert Humphrey Tuesday (24). No decision has been handed down.

The idea has the enthusiastic backing of many major record companies, Parkinson said. WEAM is a Top 40 outlet.

The radio station official talked to John Stewart, chief executive assistant to the Vice-President. The government aide "seemed extremely responsive and excited about the project," Parkinson said. "He said it was a most generous offer and that he would personally see that the influence of the Vice-President's office would be used to bring the matter before the President."

WEAM is the radio station that figured recently in a pilot (Continued on page 72)

Musicor Nets \$1.3 Mil.; Widens Strides in Production, Catalogs

NEW YORK—Musicor Records, which has cleared a net of approximately \$1,300,000 after one year of operation under Art Talmadge, is now moving into a period of expanded production and catalog-building. Talmadge said the financial figures were "after returns."

"The theory that 'the concept of catalog is dead' is a ridiculous one," Talmadge stated, and added that he was now beefing up his production schedule.

Important in Musicor's plans is its international line. The Latin department is headed by Tito Rodriguez, whose sales in Latin America are termed "fantastic" by Talmadge. Ten Rodriguez packages are now on the market, with more scheduled. Another international artist with big sales in several key markets

is Gus Valli, whose belly dancer packages are racking up big sales in New York, Los Angeles and several other markets. Polka, another segment of the international field, is being headed up by Al Soyka.

In Pop Field

In the pop field, Talmadge has set up a group of indie producers. These include Gerry Bron, in London, Teddy Randazzo, Snuffy Garrett, Clyde Otis, Jerry Ragavoy and Al Kahn here. The last-named, too, is the professional manager of Catalogue Music, Musicor's publishing subsidiary.

The \$1,300,000 net, Talmadge stated, reflected sales on the domestic and international levels and via the Columbia Record club. Musicor is distributed by CBS all over the world, with the exception of

England where EMI handles it; Italy, where it is distributed via CGD and Venezuela, by Palacio del Musica. Artists like Gene Pitney, the label's bellwether, are hot all over the world. Pitney's latest album, "Through the Eyes of Love" will be re-recorded for international sale with lyrics in German, Italian and Spanish.

Talmadge noted that the label's country department, headed by H. W. (Pappy) Dailey, had also come through with some very strong items, notably the two Gene Pitney-George Jones packages. The country department envisages increased production by such artists as Jones, Melba Montgomery, Tommy Cash and Rex Allen, the last-named recently signed. (Continued on page 82)

Etinger Gets RCA Position

NEW YORK — H. Richard Etinger has been named manager, business affairs, of RCA Victor Records. He will report to Joseph E. D'Imperio, division vice-president of product and talent development. Reporting to Etinger in the newly created post will be Harold P. Fine, manager of copyright contracts, and George Grau, manager of artists' contracts. Etinger has been counsel in the law department at RCA Victor for the past two years. Prior to that he was with Orenstein, Arrow & Lourie, lawyers.

Gemcor Location

HOLLYWOOD — Newly formed Gemcor Records has opened facilities at 5520 Melrose Avenue. The building houses Bell Sound Studios, owned by Bill Bell, president of the new label. Other label executives are H. Ladd Sokol, secretary-treasurer, and Walter Nelson, vice-president. Signed to the company are the Rumors, whose first single is "Without Her."

375,000 COPIES OF TAPE INSERT DISTRIBUTED

NEW YORK — More than 375,000 copies of a 20-page insert featuring a directory of the major tape and tape recorder manufacturers, plus all of the leading tape recorders currently on the market is being circulated this month. The insert is being carried in Billboard, High Fidelity, Modern Photography, and the trade publication Photo Dealer, plus 600 distributed specially by The Billboard Publishing Co. to key high fidelity equipment dealers who are members of the Institute of High Fidelity.

SHAW STOCK REPORTED SOLD TO DEUTSCH

NEW YORK—The stock of the Shaw Artist Corp., one of the nation's leading personal management firms, has reportedly been sold to Milton Deutsch, prominent West Coast management company.

At press time, Jack Whittemore, Shaw vice-president, confirmed that the talks had been taking place between him and Deutsch, but said that he could not confirm the actual sale.

However, Allan Miller, SAC accountant, told Billboard that Milton Shaw, president of the firm, has denied the deal.

Shaw Artists holds the Ray Charles contract. Other prominent artists in the SAC stable are Fats Domino, Miles Davis, Oscar Peterson, Art Blakey, Les McCann, BB King, Chuck Jackson, Maxine Brown and Otis Redding.

GETS FLOCK OF REQUESTS

Writing Vista Opens Up For Donovan the Singer

NEW YORK — British artist Donovan, released here on the Hickory label and in England on Pye, is coming into his own as a writer. According to Paul Barry, professional manager of Peer-International, a flock of requests are being made for anything Donovan has written. Most of the requests are from disk firms and artists who have singles and albums in mind.

A lot of requests are for songs Donovan has already recorded, such as "Catch the Wind," "Colours," "Josie," et al.; but in addition to these, requests are being made for tunes not yet released on records. This is because Donovan is getting hotter as a property, and some artists are hopeful of recording his material even before he can do it. Acuff-Rose, who books Dono-

van here, has the artist set for Carnegie Hall Nov. 5. In addition, the agency will have Donovan tour for about four to six weeks, with a schedule which will take him to key markets. He has already appeared here and filmed appearances on such shows as "Hullabaloo," "Shindig," "Hollywood A Go-Go." Appearances on more major TV shows are being set.

Donovan is contracted to Southern, Ltd., in England, as a writer and artist, under the Iver Recording Corp.

The Southern Music operation here and throughout the world is blueprinting a big campaign promoting both his songs and his talents as a performer. The time is ripe for this, Barry notes, in view of his position on the charts around the world.

DEPARTMENTS & FEATURES

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Csida to Head Expanded Special Projects Division

Noonan to Col.; Will Report To Gallagher

NEW YORK — Thomas E. Noonan is resigning Sept. 17 as Billboard's director of the Market Research Department to accept a position at Columbia Records. Noonan will join Columbia Oct. 1 as a member of the label's marketing staff. He will report directly to William P. Gallagher, vice-president of the Columbia label.

Commenting on Noonan's departure, Hal Cook, Billboard publisher, said: "Tom has done an outstanding job of building our market research and chart departments over the years and he leaves us a smoothly operating department. We wish him well in his new career."

Noonan joined Billboard in 1949 while still in school at Seton Hall University. After obtaining a B.S. in Management and a two-year stint in the Navy, he joined Billboard full-time and worked as a reporter, on the copy desk in office management and music pop charts. He has been manager of the chart department since 1954 when the operation was moved from Cincinnati to New York.

When Billboard launched its market research department in 1956 he was named assistant to the department head in addition to his pop chart responsibilities. He was made director of the department in 1959.

Noonan is married to a former Billboard employee, June Hoggland. They have two children.

SENATE GETS MONRONEY'S FEE HIKE BILL

WASHINGTON — A bill to raise copyright fees, similar to one already introduced in the House has been presented to the Senate by Sen. Mike Monroney (D., Okla.) Registration fee would go from \$4 to \$6, and renewals to \$4, and other services in recording and certification will have similarly modest raises. Monroney said additional fees are needed to offset the increasing operating costs of the copyright office.

NARAS Group To Meet on Sept. 11-12

HOLLYWOOD—Trustees of the National Academy of Recording Arts and Sciences will meet the weekend of Sept. 11-12 here, and high on the list of topics to be discussed will be the annual Grammy Awards presentations. This will be the first meeting in two years of the complete body of the 18-man group. New national officers will be elected.

Merchandising, Programming Research Tied

NEW YORK—Hal B. Cook, Billboard's publisher, revealed last week a far-reaching organizational move to link all of Billboard's record-music industry merchandising and programming operations into one integrated Special Projects Division. Andrew J. Csida, who for the past two years has developed such projects as Record Preview, Radio Response Ratings Handbook and Astro-Stereo, will now add Record Source International, Record Market Research and Music Popularity Chart Research to his existing management responsibilities.

In making the announcement, Cook emphasized that Csida's multifaceted division will account for over \$500,000 in sales in 1965 and, based on current trends, will likely reach \$750,000 in sales in 1966. Cook stated: "Andy Csida will have Don Ovens in charge of radio, TV and airline programming services, and director of record reviews and charts. Hannelore Schenker will continue to supervise Chart Research and Sid Horowitz will be in charge of Record Market Research operations. Csida will be responsible for Billboard's broadening efforts to merchandise music and records for the entire industry wherever the opportunity is presented."

In accepting the assignment, Csida said: "The Astro-Stereo operation is currently providing exposure of the latest album releases to a select audience of more than 600,000 passengers per month who fly American Airlines. In addition, this division supplies each passenger with a full-color printed pro-

(Continued on page 10)

NARA REGRETS LA VIOLENCE

NEW YORK—The National Association of Radio Announcers went on record Wednesday (1) as deploring the tragic events that took place in Los Angeles' Watts area recently. President Ed Wright saluted the public service performed by radio Station KGFI during the racial disturbance.

"We will not support anarchy or irresponsible action on the part of a few that will result in the loss and willful destruction of millions of dollars in property, and the loss of life," Wright said.

that the rack jobbers and record company representatives will have the opportunity to discuss sales and industry problems.

The distributors' organizational meeting is set for 4 p.m. Thursday. Only distributors who have applied for membership and paid their dues will be admitted. A program of distributor activities within the NARM framework will be discussed.

The board meeting, scheduled just prior to the Tuesday dinner meeting, will be devoted in part to ruling on membership applications.

CASE CONCERNS FLIP SINGLE

FBI Probing Counterfeit Charge by West Coast Mfr.

HOLLYWOOD — A record counterfeiting case in which the alleged infringer revealed himself to the manufacturer is being checked by the FBI, Billboard has learned.

The case concerns the single, "A Casual Look," by the Sixteens, released in 1956 on Max Feirtag's Flip Records. Feirtag said he discovered a counterfeit version in the Hollywood Music City store last April. The tip-off, he said, was that the single carried a straight type logo instead of his normal identification. Then, he said, he also checked all five Music City locations and found the counterfeit disk in all oldie-but-goodie bins.

The counterfeited disk carried the original number and stamper identification and the flip side was also the reverse tune on the original disk, Feirtag claims. He checked and found out where the matrix was made, where the record was pressed and found that three Eastern catalog mail-order houses were selling the old hit, he said.

Turned Over to FBI
All this material was turned over to the FBI's Los Angeles office with the investigator handling the case.

Four weeks ago, Feirtag claims he received a call from a New York label owner who said he had bought the "Casual" master from someone for \$500. "He told me he thought Flip was out of business," Feirtag noted. "He said he had been selling the single for 15 cents to several catalog houses." Feirtag says he passed this information on to the FBI.

Last year when Feirtag was passing through New York, he visited his distributor and noticed the song listed in golden hits LP but thought nothing of it.

"A Casual Look," by the Sixteens, is listed in a mail-order catalog from Philadelphia and is also carried in a New York oldies catalog, according to Feirtag.

Feirtag said he told the FBI the matrix was made in the Bronx, N. Y., and that the record was pressed in New Jersey.

His Pittsburgh and Newark distributors discovered the disk in stores in their area, according to Feirtag.

Feirtag estimates he had been selling from 5,000-to 10,000 copies of the oldie hit during the past several years but this year the number suddenly dropped to about 1,000.

The FBI should finish its probe in October.

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Decca-Coral-Brunswick To Begin Fall Program

NEW YORK — The Decca-Coral-Brunswick fall program, featuring some 18 new albums, gets under way Tuesday (7) and runs through the end of the month.

Full-color litho books for the program are now in the hands of dealers, and in-store and window displays in mounted litho forms are being used for retail promotion.

Decca releases include albums by Peter Duchin, Warren Covington and his orchestra, the Henry Jerome orchestra and a two-record Wayne King set.

Other Decca artists featured

in the program are the Surfaris, Randy Boone, Kitty Wells and the winners of the 1965 International Barbershop singing contests.

Classical artists featured in the Decca Gold Label releases are the Renaissance Band, a group formed by the New York Pro Musica; Jean-Pierre Rampal, flutist; the Amor Artis Choral, under the direction of Johannes Somary; Gyorgy Czifra, pianist, and the Netherland String Quartet.

Featured Coral and Brunswick artists are Pete Fountain, Jackie Wilson and Gino Tonetti.

NARM Slates Refund Talks

CHICAGO—Members of the National Association of Record Merchandisers meet at the Continental Plaza Hotel here Tuesday through Thursday (7-9) for their annual midyear meeting and person-to-person sales conferences with record label representatives.

NARM membership is expected to be augmented this year with the addition of distributors as associate members. The distributor organization, American Record Merchandisers Association, folded earlier this year, and ARMADA members were invited to join the NARM fold.

One of the prime orders of business will be a discussion of

the excise tax refund on floor stock. NARM has already sent out an analysis of the situation to its members. At the opening meeting Tuesday night, Albert A. Carretta, NARM general counsel, will explain the situation further and answer questions from the floor. Regular members (rack jobbers) only will be admitted to the dinner meeting.

The following two days will be set aside for the person-to-person sales conferences between the 46 record manufacturers and the 46 rack jobbers. Some 200 persons in all will participate in these conferences.

Breakfasts and luncheons will be organized these two days so

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5 Companies Neck and Neck In Run for 'Theatuner' Roses

By MIKE GROSS

NEW YORK — The major record companies are virtually neck and neck in the race to acquire original cast album rights to the Broadway musicals for the upcoming 1965-1966 season. Although the legituner line-up for the season that runs until June of next year is by no means complete, RCA Victor, Capitol and Mercury are thus far tied with two shows each, while Columbia and Philips have lined up one apiece.

The big spenders in the Broadway musical field so far are Capitol and Mercury. Capitol has a stake of more than \$400,000 invested in "Skyscraper" and "Sweet Charity," while Mercury has shelled out almost as much for the financing of "La Grosse Valise" and "The Yearling." Victor seldom goes in for such hefty angling, preferring, instead, to work out special deals with the producers on album royalties and on the advertising-promotion budget. Victor's shows so far are "On a Clear Day You Can See Forever" and "Hot September." It's understood that Columbia has \$50,000 in "Dra! The Cat!" Philips has "Pickwick" through its ties with the Philips label overseas which released the original cast album of the English production.

Opening Oct. 4

Broadway's musical season will open Oct. 4 with "Pickwick." The British tuner has been touring the U. S. since last April with Harry Secombe starring. The score for the adaptation of the Charles Dickens classic is by Leslie Bricusse and Cyril Ornadel. Next in line is "Dra! The Cat!" by Ira Levin (book and lyrics) and Milton Schaefer (music). The show, with a cast headed by Elliot Gould and Leslie Ann

Warren, began its tryout run Sept. 8 in Philadelphia with a Broadway opening set for Oct. 9. The long-awaited "On a Clear Day You Can See Forever" is scheduled to open on Broadway Oct. 16. The musical, which stars Louis Jourdan and Barbara Harris, is by Alan Jay Lerner (book and lyrics) and Burton Lane (music). This, by the way, has the biggest advance. Following, on Oct. 20, will be "Hot September," a musical version of William Inge's play, "Picnic," by Kenneth Jacobson (music) and Rhoda Roberts (lyrics). In its cast are Eddie Bracken, Sean Garrison and Kathryn Hays. Set for an Oct. 23 opening is "Skyscraper," the Sammy Cahn (lyrics)—Jimmy Van Heusen (music) adaptation of Elmer Rice's play, "Dream Girl." It stars, Julie Harris and Victor Spinetti.

Next up is "Anya," a musicalization of Guy Bolton's play, "Anastasia," by George Forrest and Robert Wright. Negotiations for the original cast album rights to "Anya" are expected to be concluded this week. The show, scheduled to open on Nov. 20, stars George London, Constance Towers and Irra Petina. Following "Anya" on Nov. 30 will be "La Grosse Valise" by Gerard Calvi (music) and Harold Rome (lyrics). It stars Yvonne Constant. "The Yearling," an adaptation of Marjorie Rawlins' Pulitzer Prize winning novel of the same title, is scheduled to open Dec. 9. The show, which stars David Wayne, was written by Herbert E. Martin (lyrics) and Michael Leonard (music). The Gwen Verdon starrer, "Sweet Charity," with music by Cy Coleman and lyrics by Dorothy Fields is now set to open on Jan. 25. The musical is an adaptation of Fellini's film, "Nights of Cabiria."

On the music publishing end, Chappell is once again in the lead with the scores for "Pickwick," "On a Clear Day You Can See Forever" and "La Grosse Valise." E. H. Morris has "Dra! The Cat!" and "The Yearling," and Music Publishers Holding Corp., publishing arm of Warner Bros., has "Skyscraper." The "Skyscraper" score originally was set for the E. H. Morris firm but a last-minute switch put it in the MPHCHopper and raised lots of eyebrows in the industry. The score for "Anya" will be published by Frank Music, and Cy Coleman will handle the "Sweet Charity" score through his own firm. "Hot September" will be published by Tommy Valando and is the only BMI score set so far this season.

RCA Victor emerged as the pacemaker in the original Broadway cast album field last season scoring with three shows: "Fiddler on the Roof," "The Roar of the Greasepaint—The Smell of the Crowd" and "Half a Sixpence." "Fiddler" already has been awarded an RIAA (Record Industry Assn. of America) certification for sales of over \$1 million, and the other two are piling up an impressive run on the charts. The longevity laurels are still held by Columbia, which has "My Fair Lady" in its 462nd week on the Top LP's chart and "The Sound of Music" in its 268th week.

HOLLYWOOD — Capitol's campaign for the Broadway show "Skyscraper" has begun with Julie Harris, star of the show, singing the title song on a single released Labor Day. The company will record the original cast LP after the Jimmy Van Heusen-Sammy Cahn musical opens in Manhattan on Oct. 23 at the Lunt-Fontanne Theater.

Sessions, Musicians' Salaries Head for New Peaks on Coast

By ELIOT TIEGEL

HOLLYWOOD — Employment for musicians in the recording industry has been steadily rising here since 1959, with manufacturers expected to break previous highs for salaries and sessions this year.

According to records at the American Federation of Musicians Local 47 headquarters, record activity shows a healthy rise each year, indicating that Hollywood has become a major recording center.

During the first half of 1965, record companies paid Local 47 members \$1,845,000 in salaries. From January until August 31, 2,201 record sessions were held by union licensed companies.

Local president John Tranchitella's audits reveal the following salary-session growth: In 1952, musicians earned \$2.5 million in record work. In 1962, the figure inched up slightly to \$2.8 million with 2,967 sessions held. In 1963, salaries increased to \$2.9 million with 3,004 sessions recorded. Last year, salaries advanced to \$3.1 million and 3,059 sessions were held.

Activity during the third quarter, usually a slowing down

period is on the upbeat. Tranchitella said. "This summer will be one of the busiest we've ever had." The union's report covering the July-August-September period will not be compiled until later this month.

To handle this 24-hour activity, the local has assigned five people to keep check on record business. Secretary Don Morris has been assigned overall supervision of the record activity branch. Handling record liaison are Ward Archer, Bob Kimic, Larry Binyon and Henry Jay.

Manufacturers and musician contractors provide Archer's office with daily schedules. A business representative attends the date to check that all union regulations are under compliance.

Archer, who has been working with record people since 1949, said he couldn't estimate how many labels there were in Los Angeles because their existence is so happenstance. The local's record directory, however, lists around 700 companies. (Archer stated he uses the Billboard Buyer's Guide as his bible in checking out the validity of an applicant for a record license.

The upsurge in recording

activity has forced the local to initiate strict regulation policing. Last January 47's board of directors initiated an anonymous blue slip policy allowing musicians to report sessions worked out. "Approximately \$30,000 has been gained for members as a result of the blue slips," Archer explained. This checking procedure on unreported sessions and over-dubbing activities has now been adopted by the Federation. "Unreported sessions were a major problem until the slip system was developed," Archer said.

Another worrisome area centers on bad checks, usually signed by small independent labels. The union requires payment for a new company's first four sessions before it grants a record license. But even after the initial sessions, checks bounce as the companies' fortunes fluctuate. The California Labor Commission is the union's back-up agency in dealing with bad money risks. The Commission can attach personal property of the individual signing the union contract. "We don't lose too many salaries," Archer stated, "because we always have the Labor Commission which is pretty tough."

Everest Unit to Tell Story of Folk '40's

HOLLYWOOD—An anthropological study of American folk music of the 1940's will be unveiled this month on Archive of Folk Music, a new Everest Records subsidiary.

The songs are all out of circulation, vintage titles which Everest President Bernie Solomon categorizes as "classical folk" music. Six LP's comprise the first release package and offer Pete Seeger, Ledbelly, Woody Guthrie, Sonny Terry, Richard Dyer-Bennett and Cisco Houston.

Material is being secured from other labels, some no longer in business, others still active.

None were revealed for publication. "These are all-time folk standards by men who have been selling for 20 years," Solomon said.

All tapes have been re-mastered and re-engineered and the LP jackets are newly designed. Solomon has been buying tapes based on the artist's stature in the folk field. Each LP plays up the significance of the performance's being old and unavailable for many years.

Ten LP's will be the follow-up release in January. Solomon hopes for 50 packages in the catalog after 18 months.

Golden Bows 4 Track LP's

NEW YORK — Golden Records introduced four original motion picture soundtrack albums among its fall product releases—a unique side venture for the kiddie line—at a series of parties across the nation for distributors and dealers. The product was revealed to New York, Connecticut, New Jersey and Philadelphia, Washington

and Baltimore distributors Tuesday (31) here.

The four soundtrack albums will be released in October to coincide with showings of the movies. The movies are for children and were filmed in Italy and Germany. The albums contain stories and songs. They are "Snow White and the Seven Dwarfs," "Sleeping Beauty," "Hansel and Gretel and the Bremen Town Musicians."

Golden Records also introduced 20 albums featuring such artists as Diahann Carroll, the Munsters of the TV series and Morey Amsterdam. Eleven new Golden book and single record sets were shown, plus four new album box sets containing one album and six books. The kiddie line is also producing a Golden language series — six English-French and six English-Spanish.

Lipman's New Post Official



MACEY LIPMAN

NEW YORK—Macey Lipman is the new general manager of Congress and Four Corner Records, replacing Bud Katzel, who left to assume similar duties at Colpix Records.

The announcement, by Dave Kapp, president of the parent Kapp Records, followed an unofficial report in last week's Billboard.

Lipman entered the record business in 1955 with the David Rosen Distributing Co. in Philadelphia. He started as a counterman, and later was named to sales and promotion.

Lipman joined Kapp Records in 1960, first as a Southern sales and promotion man, and later performing the same chores in the Midwest. He also directed national field sales and merchandising and served as East Coast regional sales manager.

No changes are contemplated in the staffs of the two labels. Pierre Maheu will continue as a&r chief, and Moe Preskell will continue as national sales manager. Hy Grill still stays on as an a&r man.

The Four Corner accent will continue to be on artists and material with an international flavor. Congress will remain a pop singles label.

Lipman is in Chicago this week at the midyear meeting of the National Association of Record Merchandisers.

Vic Chirumbolo Replaces Lipman

NEW YORK — Vic Chirumbolo has been named East Coast regional sales manager for Kapp Records, replacing Macey Lipman, who becomes general manager for Four Corner and Congress Records, Kapp subsidiaries.

A 17-year veteran in the music industry, Chirumbolo had been a retailer, Newark, N. J., branch manager for Capitol Records, Eastern sales manager for Warner Bros. Records, sales manager for Verve Records, and general manager for Prestige Records. He also served as New York representative for Music Reporter magazine.

MILLER WINS MOA AWARD

CHICAGO—The Music Operators of America have voted Roger Miller as the most popular artist appearing on coin-operated machines. The Smash Records artist scored a double victory—reportedly the first—because his "King of the Road" record was voted the most popular juke box record. The awards will be presented to him Sept. 13 at the banquet of the annual MOA convention here.

Holmes Named

NEW YORK—Cecil Holmes has been named national promotion manager for Cameo-Parkway Records and its affiliated labels. He was previously with Colpix Records. A former member of the Solitaires, Holmes has also produced records.

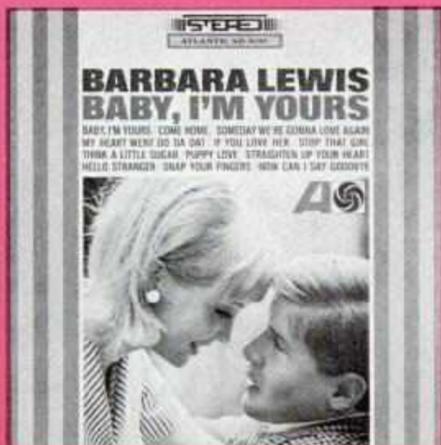
The smash follow-up to "Baby I'm Yours"

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NOMINEES

1. FAVORITE MALE ARTIST

George Jones
Roger Miller
Buck Owens
Ray Price
Jim Reeves

3. MOST PROMISING MALE ARTIST

Merle Haggard
David Houston
Warner Mack
Roger Miller
Del Reeves

5. FAVORITE SINGING GROUP

The Browns
Carl & Pearl Butler
Flatt & Scruggs
George Jones & Gene Pitney
Wilburn Brothers

7. FAVORITE INSTRUMENTALIST

Chet Atkins
Phil Baugh
Roy Clark
Floyd Cramer
Pete Drake

9. FAVORITE BAND

Bill Anderson/Po' Boys
Buck Owens/The Buckeroos
Ray Price/The Cherokee Cowboys
Hank Thompson/The Brazos Valley
Boys
Ernest Tubb/Texas Troubadors

11. ALL-TIME FAVORITE SINGLE

City Lights (Ray Price)
Crazy Arms (Ray Price)
El Paso (Marty Robbins)
Four Walls (Jim Reeves)
Your Cheatin' Heart (Hank Williams)

13. ALL-TIME FAVORITE ALBUM

Best of Jim Reeves
Gunfighter Ballads (M. Robbins)
Hank Williams Greatest Hits
I Walk The Line (J. Cash)
Your Cheatin' Heart (H. Williams)

2. FAVORITE FEMALE ARTIST

Norma Jean
Loretta Lynn
Connie Smith
Kitty Wells
Dottie West

4. MOST PROMISING FEMALE ARTIST

Lorene Mann
Jody Miller
Bonnie Owens
Connie Smith
Dottie West

6. MOST PROMISING SINGING GROUP

Roy Drusky & Priscilla Mitchell
George Jones & Melba Montgomery
George Jones & Gene Pitney
Johnnie & Jonie Mosby
Ernest Tubb & Loretta Lynn

8. FAVORITE COUNTRY SONGWRITER

Bill Anderson
Hank Cochran
Harlan Howard
Roger Miller
Buck Owens

10. FAVORITE SINGLE RECORD (1964-65)

I've Got A Tiger By The Tail (B. Owens)
King Of The Road (R. Miller)
Let's Go All The Way (Norma Jean)
Things Have Gone To Pieces (G. Jones)
Yes, Mr. Peters (Drusky & Mitchell)

12. FAVORITE ALBUM (1964-65)

Best of Jim Reeves
Connie Smith
I've Got A Tiger By The Tail (B. Owens)
The Jim Reeves Way
Return of Roger Miller

* Nominees were determined by a poll of more than 200,000 listeners of America's leading country music radio stations.

COMING: Official ballot to appear in subscriber copies of Sept. 25 issue.

(NOT INCLUDED IN NEWSSTAND OR OFFICE COPIES)

Winners will be announced on ABC-TV's "Jimmy Dean Show" Oct. 22, originating from "Grand Ole Opry," Nashville, and will be published in Billboard's forthcoming "World of Country Music."

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album
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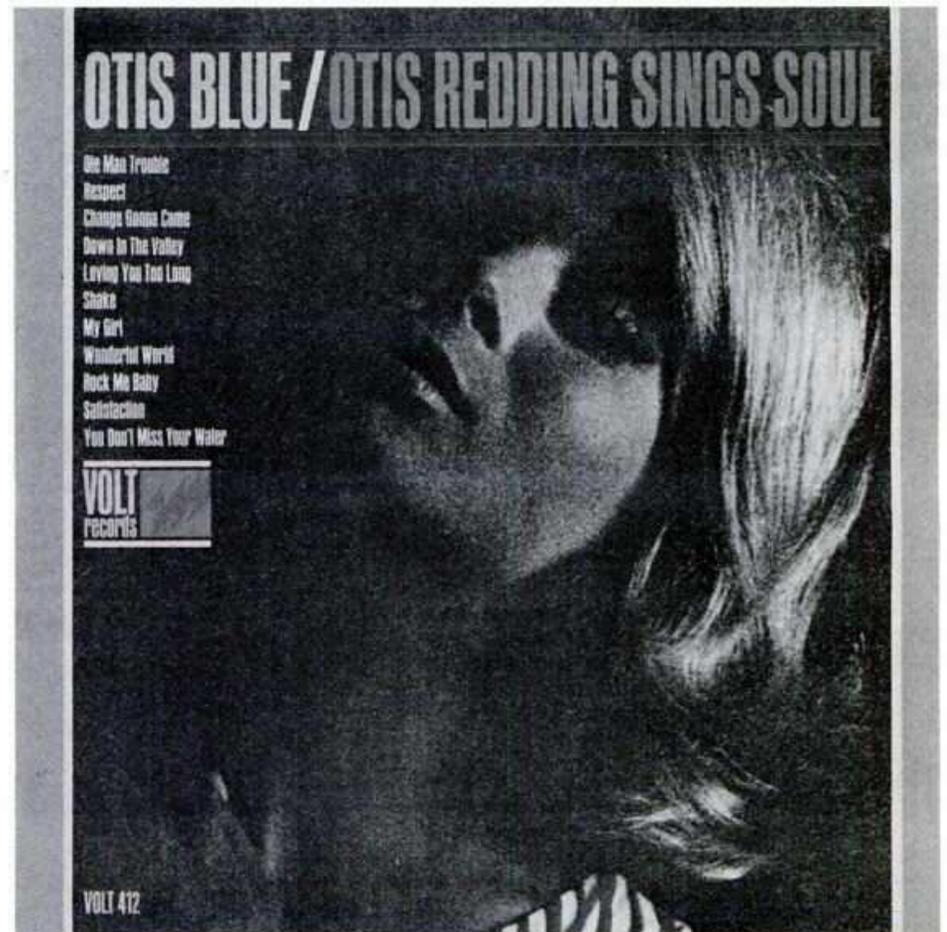
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Csida to Head Expanded Special Projects Division

• Continued from page 4

gram, telling him about the music he is hearing, and informing him of some of the latest releases in both popular and classical recordings.

"Under Don Ovens' supervision, the division is also engaged in TV and radio programming projects, and record merchandising activities designed to be of substantial service to the industry as well as provide a profit to the company.

Horowitz Duties

"Sid Horowitz will continue as supervisor of the record market research now being sold to industry subscribers, but will also take on additional responsibilities in an expanded research operation. He will now add to his duties the supervision of the weekly market-by-market Radio Response Ratings," Csida continued.

"Hannelore Schenker, appointed Manager of Pop Charts under Don Ovens last February, has recently seen her operation expanded with the addition of regional record charts, and the soon-to-be-announced radio-phonograph research."

In concluding the announcement, Cook stated: "Csida has a thorough practical working knowledge of all areas of both the publication field and the record field. I have complete confidence that he will direct and administer the broadly expanded requirements of the new Special Projects Division with outstanding success for both the industry and Billboard."

Joins Firm in 1943

Andy Csida joined Billboard on a part-time basis in 1943. After three years in the Armed Forces, he returned as a full-time copywriter, layout man and traffic desk manager.

In succeeding years, he served as promotion manager, radio-TV advertising manager, and music-record advertising sales director. His most recent appointment as General Manager of Special Projects in 1963 was the forerunner of the move which led to the new organizational change. Csida is married and the father of a teen-age daughter.

Don Ovens joined Billboard Publishing Co. in August 1964, as general manager of its Record Source International. He has handled the Astro-Stereo programming and a month ago was appointed Director of Record Reviews and Charts.

Ovens' background includes serving Capitol Records for nine years as assistant national promotion manager, national promotion manager of United Artists, music director of radio Station WINS (New York City), executive producer of "The Clay Cole Show" (WPIX-TV, New York), "Ted Steele Show" program director (CBS Radio), and as the personal manager of Kaye Ballard, Gloria DeHaven, Sylvia Sims, Mike Settle and Clay Cole.

Sid Horowitz joined Billboard in June 1963. Prior to that he was budget director for the brokerage house of Bache & Co. He was Market Research Director for the Fedders Corp. for six and a half years and spent three and a half years handling market research for the J. D. Tarcher Advertising Agency. He lives in Brooklyn with wife and one child.

He served as Tom Noonan's assistant in charge of all field activities (both regular continuing field study of retail sales and special surveys), drafting questionnaires, and handling production work in the office.

In 1965 Billboard sought different ways and means to compile best seller charts. Leading research consultants were brought in and tests were conducted on various methods of more accurately checking retailers for more up-to-date results. The tests proved that the diary pad method of reporting

actual sales over-the-counter was by far the best, and Billboard set out to establish dealer universe, scientific sampling procedures and to develop its own field force of interviewers.

This massive undertaking led quickly to the formation of a separate division to handle the research project, which began in 1957. The by-product of this endeavor was market data that, once organized and packaged on a monthly basis, was sold to leading record manufacturers.

RMR Only One in Field

This division, today known as Record Market Research, rapidly developed to the point where today it is the only research agency conducting continuing research in the music-record-phonograph-tape fields. The basic research service has been refined year after year, and special reports on all areas of the planning and marketing of records have been developed and have proved invaluable to research customers.

Actual share of market by label reports in all speeds, type of music and all types of recorded sound have been produced by RMR for the past eight consecutive years. Special reports on the relative strength of types of music, types of artists and by individual artists are constantly being reported to subscribers, along with other pertinent information based on the individual customer's request.

FBI Eyes 'Louie' Lyrics

HOLLYWOOD—Allegations that the lyrics of "Louie, Louie" are obscene have popped up for the second year in a row, with the FBI calling in Limax Music publisher Max Feirtag for a first hand review of the lyrics. So far, the original lyrics have not been questioned.

Feirtag said the local FBI office called him after a complaint was reportedly filed in Detroit. Feirtag says he showed FBI the current sheet music and the original copyright. The single is by the Kingsmen on Wand.

Feirtag was told the FBI has also contacted Wand in New York. Last year Feirtag offered \$1,000 to anyone coming up with a copy of obscene lyrics. When the original embroilment began last summer, Feirtag

learned that someone in Indiana had written alleged obscene lyrics for the calypso song and had sent them to the Governor. He in turn asked the Indiana Broadcasters Assn. to ban the disk. The broadcasters called the allegation unfounded.

Feirtag has never seen a copy of the obscene lyrics but was told by Vern Stierman, program director of KEEL, Shreveport, La., that he had a copy. "When I asked him to mail me a copy, he said he wouldn't chance putting it through the mails," Feirtag said.

Tower Records Greengrass Deal

HOLLYWOOD—Tower Records and newly formed Greengrass Productions have entered into an agreement for the distribution of product by Ketty Lester, Gloria Jones and the Standells.

Principals in the production firm are Ray Harris, former sales-promotion man at Capitol and Vee Jay and Ed Cobb, singer-writer-a&r man. The new company will also feed product to Uptown, a Tower subsidiary.

Miss Lester's first disk under the new arrangement is "I'll Be Looking Back," done in a similar vein to a previous hit, "Love Letters." Vocalist formerly appeared on the Era and RCA labels.

Miss Jones' first single will be cut this month for Uptown. The Standells are a local group whose previous affiliations include Liberty and Vee Jay.

Harris said he hopes to develop acts for Tower with TV and motion picture potential. The company is located at 233 S. Beverly Drive, Beverly Hills.

3M MUSIC PROJECT WAS 5 YEARS IN THE MAKING

ST. PAUL—3M has been working on its background music operation for approximately five years. The project, under executive supervision of Vice-President R. H. Herzog, has been spearheaded by a veteran in the field, Ray Lindgren.

Prior to joining 3M, Lindgren had served Seeburg as head of its background music division. Before coming to Seeburg, he headed Functional Music, a background music service operated by Marshall Field.

Under Lindgren's guidance, 3M has a considerable number of recordings produced for the background music libraries. Among the numerous producers are Phil Green of London, England, the former music director for the J. Arthur Rank film company; Ray Heindorf of Warner Bros. Studios, who has produced considerable recordings in Rome and Irving Fogel of Hollywood's Tempo recording firm. Recordings have been made both here and abroad for the 3M libraries.

'OLD MEN' GO WEST

Writers Over 40 Seek Jobs on West Coast

HOLLYWOOD—The changing nature of the record business with its current emphasis on youth is causing composers over 40 to look for employment in other areas. This is the picture as seen by veteran record man Jack Pleis, who has just moved here to toil in movies, television, commercials and records, his first love.

Pleis, 15 years in the industry, asks the question: Can you think of any composer over 40 who is working with contemporary music? They are all between 20 and 40, he estimates.

A composer "too old" at 40 can still create effectively and do well financially in TV and films. Pleis thinks the notion that all professional arranger-composers cannot work in the teen-age field is wrong.

There appears to be a move on for Eastern arranger-composers to move to California because of the growing nature of the record, TV and commercial fields. Pleis is the most recent ex-Easterner to join such composers as Mort Garson and Jack Elliott, who now works here. Chicagoite Quincy Jones is a frequent visitor to California and has already entered film-dom's circle of accepted composers.

A composer known for his record work has an easier time making contact with film producers than does the man without any record experience, Pleis says. "Producers see the great potential in getting a composer that can adapt music for their series." There is great potential in thematic material, similar to the way music now promotes motion pictures.

Pleis says he knows of other New York-based composers contemplating moving here to take

advantage of the opening opportunities. Pleis' first film assignment is the just released "Diary of a Bachelor."

New York has ceased to be a major TV series center, so composers are needed in Hollywood where all the action is. Because of California's good year-round weather, ad agencies are shooting more commercials here, Pleis explains. And if composers who have worked on commercials live here, there is no need for the films to be sent back East for scoring. He has created original music for Plymouth, Chevrolet, Ford, Mustang and Winston.

Financially, there are great differences for the arranger-composer in the record-movie-TV-commercial fields. A record arranger earns from \$150-\$250 for a date. "Generally this is what the traffic can bear," says Pleis. A TV series arranger earns from \$750-\$1,000 for a half-hour show. A movie composer can earn \$10,000 to \$25,000 and up. A commercial composer earns approximately \$500-\$2,500 or whatever the agency's budget is for the project.

Pleis' idea as an independent record producer is to work with artists who have not had a hit and plan the entire record from material to session. He just completed Al Hirt's forthcoming Christmas LP, Joe Williams' new gospel-ish single "The Bible Tells Me So" and a Jerry Herman piano LP.

Polly Bergen Push

HOLLYWOOD—Polly Bergen's re-emergence as a recording artist is being geared to her first sides for Capitol, a Coconut Grove date and copious TV appearances.

Capitol is reported planning to bow her first single coincidentally with her Sept. 8 Grove booking, her first in the prestige room. Two of the titles just cut are "What the World Needs Now Is Love" and "Broken Hearted," done with a rock arrangement.

Vocalist's itinerary includes the Ed Sullivan show Sept. 19 and future Andy Williams, Dean Martin TV shots. She just broke the four-week record at the Thunderbird in Las Vegas, playing to 35,000 patrons. Miss Bergen formerly recorded for Columbia. She has been concentrating on nightclub and other live performances these past few years.

Bob Braun to Audio-Fidelity

CINCINNATI—Bob Braun, WLW radio and TV personality, last week signed a recording pact with Audio-Fidelity Records, New York, with his first release for the firm due out this week.

Top side of the single is "I'm Sittin' Rememberin'," which Audio-Fidelity recently obtained from Hank Hunter of Pocono Productions. Hunter recently cut four of his originals with Braun. The latter will spend Sept. 20-21 in New York to cut an album under the Audio-Fidelity banner.

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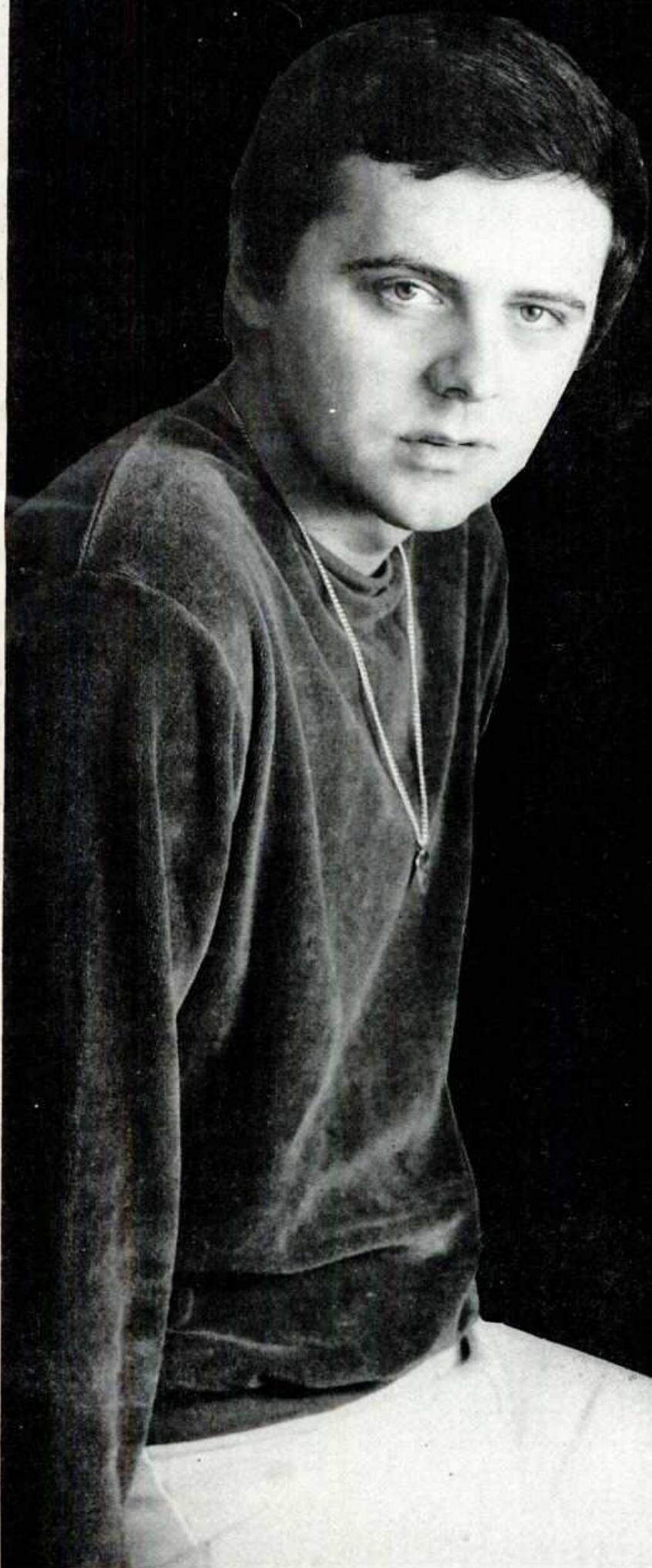
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A Screen Gems Production



TAPE CARTRIDGE TIPS

by Larry Finley

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All we can tell you is that everyone who has heard the ITCC Fidelipac four track, Lear-Stereo Eight track, and Orrtronic eight track cartridges agrees that they are the finest quality he has ever heard.

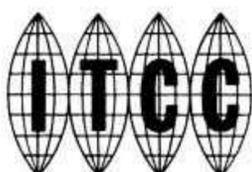
There is more to it than just mastering and duplicating. There is a special way in which we keep our plant dust-free, our air conditioning at a certain set temperature, and actually maintain our premises as if it were an Aerospace Lab. When we say that we give our cartridges the "white glove" treatment, we are not kidding. In fact, we purchased an additional three gross of white gloves this past week!

Right now, we are running on three shifts to fill the hundreds of thousands of dollars' worth of orders that we have received from record distributors, original equipment manufacturers, photo distributors, and distributors who are currently carrying other brands of cartridge tapes.

The majority of our volume is being done in the four track, but with the introduction of the Ford stereo unit (to be made this month), we are receiving an onslaught of orders for the Lear-Stereo Eight track in anticipation of the public acceptance which, we know, will be forthcoming.

Please remember that our entire catalog of 650 single and 200 double LPs is available for immediate delivery in the eight track as well as the four track system. Prices for either system start at \$2.98 for a single album.

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Sets Key Pub Deals, Bows New System

• Continued from page 1

formance royalties for three years, thus providing the commercial user of background music the performance rights for that period.

3. The tape machine — known as the 3M 700—plus one cartridge will sell for slightly more than \$400 to both the home and commercial buyers, with additional reels available at \$100 per cartridge.

4. In a precedential move, 3M has acquired the performance rights to its music through direct negotiations with publishers, and has concluded agreements with more than 25 firms—including Shapiro - Bernstein, Leeds, Bourne, Peer and Southern, Valando, Jewel, Jolloway, and the Dorsey Brothers. 3M thus has skirted the performance rights societies.

Its deal with the publishers consists of a \$10,000 advance and provides for its use of a minimum of 50 copyrights in a publisher's catalog.

Pays Mechanical Royalty

3M pays a mechanical royalty of 2 cents per tape copy; the performance royalty is based on payment of 1 cent per title per year, or 3 cents for three years. Therefore, the publisher receives 5 cents per number. The royalty per master is 1 cent, payable to the producer of each recorded selection.

3M's background music operation is headed by its vice-president in charge of its duplicating products division (which includes Thermofax), Ray H. Herzog. Ray Lindgren, project manager of background music, is under Herzog in setting up publisher deals and getting the music recorded. Herzog obtained the services of the Orenstein, Arrow and Lourie law firm well-known specialists in copyright law, to get copyright clearances and establish the basis for 3M's deals with the music firms.

Training Crew

3M is training a crew of sales specialists in the background music field. This will be amplified by the nationwide Thermofax sales and service organization in selling the systems and servicing them. Buyers of the 3M 700 will be offered a \$35 per year service contract, with Thermofax handling all necessary repairs when needed.

The tape machines is a specially developed playback designed to handle the long-playing cartridge. The cartridge, which initially will contain 700 selections, will in later releases carry 1,000 selections. The 3M tape plays at a speed of 1 1/2 i.p.s. and switches automatically from one monaural channel to the next to allow for the 26 hours of continuous playing time. 3M developed a special tape for use in this system.

The playback, which measures approximately 16 by 21 inches, is capable of driving 25 speakers. An auxiliary amplifier is available to provide additional power in locations where more than 25 speakers are used.

Thus far, two separate libraries are being made available, titled Rhythmic Library No. 1 and Melodie Library No. 1.

The home use sale represents a valuable plus for the copyright owners, inasmuch as 3M will pay all aforementioned royalties—despite the fact that such use does not constitute a profitable performance of copyright material.

The concept of a "built-in" performance and mechanical royalty at the manufacturer level has received the study of copyright experts for years, notably in Germany, where GEMA has been very progressive in seeking protection for writers and publishers with regard to developments in the tape field. In the United States, the implementation of this type of thinking via the 3M-publishers deals is entirely new.

The 3M-publishers deals are also precedential in that where normally the performance societies administer and collect the performance royalties for their member publishers and writers, here the deals are made directly with the publishers. It is understood that some performance rights execs generally view such a development with alarm; but

the fact that in this case the deal involves such a respected industrial pillar as 3M is regarded as an ameliorating factor, and one which will work to the distinct benefit of the copyright owners.

Another Aspect

Another aspect which interests observers is the fact that royalties accruing from these publisher deals will go directly to publishers, without being placed into a "common pot." In essence, this is reminiscent of the distribution theory of "segregation of funds."

The 3M 700 is already available in 53 markets. Reaction has been very enthusiastic, and it is expected that distribution will cover 200 markets by the first of the year. Observers close to the scene also note that 3M has plants in Italy, Germany and England, so that there is likelihood of international distribution.

It is understood that the 3M unit will be unveiled to the music and the press in New York on Oct. 13.

State Staging Drive On 'Misrepresenters'

• Continued from page 1

Nina Simone, Brook Benton, Gloria Lynne and Ray Charles, among others, have made statements regarding violations.

Buckingham Suit

The lawsuit brought against Buckingham Records alleges that the firm released an album on the Palace label whose jacket gave the impression that Nina Simone is accompanied on the album by the Village Allstars when the album contains only two songs, out of a total of 10, by Miss Simone. The case filed by Assistant Attorney General Stephen E. Mindell also states that the jacket cover indicates Miss Simone sings "Porgy" on the album when actually the song was sung by "Sassy" June Bugg. Title of the album was "The Second Album. Nina Simone 'Sassy' and other great guest stars."

Similar charges were made about a "Gloria Lynne, Dynamite" album, which contained two songs by the artist out of 11; a "Brook Benton Sings Favorites With Bruce Darrel Jazz Orchestra" LP, that contained two songs by Benton out of 11, none of which had him backed by the Bruce Darrel Jazz Orchestra; a "Frank Devol Plays" album on Buckingham's Altone label that contained only two songs by Devol out of 12; and a "Ray Charles and the Sounds of Rhythm and Blues" album on the Palace label that only had two Charles songs from a total of 12.

The albums are being sold in New York State and elsewhere, the suit charges, in supermarkets and record stores—usually at a 99-cent price. The manufacturer was listed by the suit as a New England firm.

Furthermore, the lawsuit states that the five named artists "did not record the songs on defendant's records directly for the defendant . . . that the artists recorded these songs many years ago for others . . . that the recordings were made by artists in the early stages of their careers and are not reflective of their work today." The Buckingham firm—whose address was listed as 30 E. 42d St., New York—did not advise potential buyers of this fact, the suit says.

EHT FO ERAWEB SLAMINA DLIW

NEW YORK—"We Gotta Get Out of This Place," by the Animals, is published by Screen Gems-Columbia. It was inadvertently listed in Billboard's Hits of the World chart as being published by Slamina Music, which is Animals spelled in reverse. The song was written by Barry Mann and Cynthia Weil, who write for Screen Gems-Columbia.

Museum Stages Outdoor Concerts

HOLLYWOOD — The new Los Angeles County Art Museum has begun presenting live outdoor concerts. First artist on the program Thursday (2) was Julian (Cannonball) Adderley and his quintet. The jazz group played for two hours to members of Museum Associates and the general public. Admission was \$3 to non-members; \$2 to members.

Lawrence Morton, chairman of the museum's music committee, hired Adderley. The museum hopes to turn the outdoor concerts into a regular series. The Simon Sculpture Plaza, where the concert was held, seats 900.

A Capitol Idea: Help! Band-Aids

HOLLYWOOD — Capitol Records has created an LP promotional device. The label has had one million Curad band-aids inscribed with the words "Beatles help," and dealers are finding them a much sought-after commodity. The wrapper carries both a help and label plug. "Help," of course, is the group's latest million-selling LP.

The band-aid idea came from ad manager Paul Russell. According to field reports, one Boston dealer created a window display out of the band-aids and a Detroit youngster reportedly nicked himself to get a help aid.

Cager Rose Dies

MINNESOTA — Cager Rose, 51, country singer, died of a heart attack here Aug. 30. Rose had just returned from a weekend singing appearance with Red Foley in Appleton, Minn. Services were held in Minneapolis Sept. 2, with burial in Fort Snelling National Cemetery.

Survivors include his widow Margaret; a son, Cager C. J., and a daughter, Carolyn, in North Carolina.

New Coast Labels

HOLLYWOOD—Porter Records, specializing in Latin music and Golden Crown Productions, focusing on rock 'n' roll, are two newly formed Coast labels.

First artist signed with Porter is pianist-band leader Joe Loco, whose first LP was cut in Mexico. Owner of the label is Santa Barbara restaurateur James Porter. Loco's second LP will be cut in the owner's El Morocco restaurant. Santa Barbara has a strong Spanish population. First artists joining Golden Crown are Merrell and the Exiles. Owners of the company are John Aragon and Giovanni Bellini. The label is located at 6201 Santa Monica Boulevard.

EXTENSION ON COPYRIGHTS

WASHINGTON—The President has signed into law a bill to extend expiring copyright terms to Dec. 31, 1967. A similar extension was voted in 1962, prolonging terms to Dec. 31, 1965. The copyright revision legislation, now in hearing status at both House and Senate copyrights subcommittees, would prolong copyright terms from present two terms of 28 years each to life plus 50 years.



We were flattered when you said nothing could top Epic's July LP release for sound and sales...

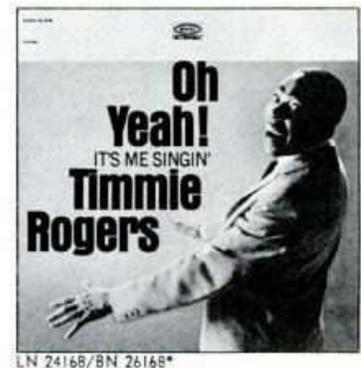
but we don't agree.
 Just look at our
 LP lineup for August.



LN 24170/BN 26170*



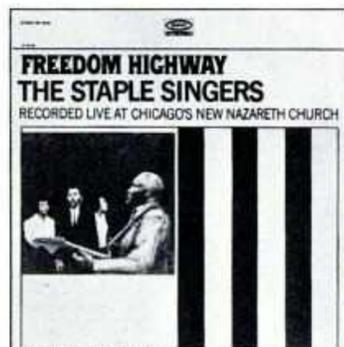
LN 24169/BN 26169*



LN 24168/BN 26168*



LN 24166/BN 26166*



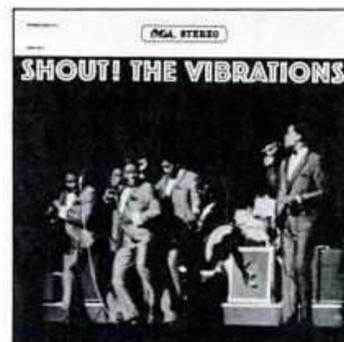
LN 24163/BN 26163*



LN 24160/BN 26160*



LN 24157/BN 26157*



OKM 12111/OKS 14111*



OKM 12109/OKS 14109*

Okeh

TOP SELLERS IN TOP MARKETS



This chart is based upon territorial sales of the Top 40 single records as reported by retail stores in 15 Top markets.

(TW) THIS WEEK (LW) LAST WEEK

BALTIMORE

TW	LW	TITLE, Artist, Label & No.
1	1	UNCHAINED MELODY—Righteous Brothers, Phillies 129
2	3	HELP—Beatles, Capitol 5476
3	5	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
4	4	I GOT YOU BABE—Sonny & Cher, Atco 6359
5	9	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
6	8	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
7	2	TRACKS OF MY TEARS—Miracles, Tamla 54118
8	11	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
9	7	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
10	12	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506
11	23	SWEET BITTER LOVE—Aretha Franklin, Columbia 43333
12	6	SINCE I LOST MY BABE—Temptations, Gordy 7043
13	15	ALL I REALLY WANT TO DO—Cher, Imperial 66114
14	17	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773
15	16	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013
16	14	NOTHING BUT HEARTACHES—Supremes, Motown 1080
17	13	YOU WERE ON MY MIND—We Five, A&M 770
18	20	IT AIN'T ME BABE—Turtles, White Whale 222
19	10	FIRST I LOOK AT THE PURSE—Contours, Gordy 7044
20	19	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766
21	18	DON'T JUST STAND THERE—Patty Duke, United Artists 875
22	22	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631
23	24	HOUSTON—Dean Martin, Reprise 0393
24	—	HOUSTON—Freddie Cannon, Warner Bros. 5645
25	—	I'M SO THANKFUL—Ikettes, Modern 1011
26	—	LAUGH AT ME—Sonny, Atco 6369
27	25	I'M A FOOL—Dino, Desi & Billy, Reprise 0367
28	27	LOVE ME NOW—Brook Benton, Mercury 72446
29	—	MY GIRL SLOOPY—Little Caesar & the Consuls, Mala 512
30	—	HANG ON SLOOPY—McCoys, Bang 506
31	21	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
32	38	SAD, SAD GIRL—Barbara Mason, Arctic 108
33	35	YOU CAN'T BE TRUE, DEAR—Patti Page, Columbia 43345
34	34	GOOD TIMES—Gene Chandler, Constellation 160
35	30	ONLY THOSE IN LOVE—Baby Washington, Sue 129
36	32	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289
37	26	IT'S A MAN DOWN THERE—G. L. Crockett, 4 Brothers 445
38	27	NO PITY (In the Naked City)—Jackie Wilson, Brunswick 55280
39	31	GOT TO FIND A WAY—Harold Burridge, M-Pac 7225
40	—	IF I DIDN'T LOVE YOU—Chuck Jackson, Wand 188

BOSTON

TW	LW	TITLE, Artist, Label & No.
1	2	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
2	1	HELP—Beatles, Capitol 5476
3	3	ARE YOU A BOY OR ARE YOU A GIRL—Barbarians, Laurie 3308
4	4	YOU WERE ON MY MIND—We Five A&M 770
5	9	HANG ON SLOOPY—McCoys, Bang 506
6	10	BABY DON'T GO—Sonny & Cher, Reprise 0392
7	7	ACTION—Freddie Cannon, Warner Bros. 5645
8	5	I GOT YOU BABE—Sonny & Cher, Atco 6359
9	13	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833
10	6	UNCHAINED MELODY—Righteous Brothers, Phillies 129
11	18	ANNIE FANNY—Kingsmen, Wand 189
12	12	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
13	—	SOME ENCHANTED EVENING—Jay & the Americans, United Artists 919
14	21	LAUGH AT ME—Sonny, Atco 6369
15	29	JUST YOU—Sonny & Cher, Atco 6345
16	30	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201
17	31	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506
18	20	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
19	19	IT AIN'T ME BABE—Turtles, White Whale 222
20	8	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
21	11	NOTHING BUT HEARTACHES—Supremes, Motown 1080
22	17	MY GIRL SLOOPY—Little Caesar & the Consuls, Mala 512
23	15	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
24	—	I'M A HAPPY MAN—Jive Five, United Artists 853
25	—	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773
26	40	SUMMER NIGHTS—Marianne Faithfull, London 8790
27	28	TRACKS OF MY TEARS—Miracles, Tamla 54118
28	33	SINS OF THE FAMILY—P. F. Sloane, Dunhill 4007
29	36	RIDE AWAY—Roy Orbison, MGM 13386
30	14	TAKE ME BACK—Little Anthony & the Imperials, DCP 1136
31	16	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
32	25	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766
33	—	ROUNDABOUT—Connie Francis, MGM 13389
34	26	HEARTACHES BY THE NUMBER—Johnny Tillotson, MGM 13376
35	35	HEART FULL OF SOUL—Yardbirds, Epic 9823
36	27	MOONLIGHT AND ROSES—Vic Dana, Dolton 309
37	29	IT'S GONNA TAKE A MIRACLE—Royalle, MGM 13366
38	—	KEEP ON DANCING—Gentry's, MGM 13379
39	—	MOHAIR SAM—Charlie Rich, Smash 1993
40	—	HOUSTON—Dean Martin, Reprise 0393

CHICAGO

TW	LW	TITLE, Artist, Label & No.
1	2	HELP—Beatles, Capitol 5476
2	1	I GOT YOU BABE—Sonny & Cher, Atco 6359
3	4	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5509
4	3	LITTLE MISS SAD—Five Empees, Freeport 1001
5	5	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113
6	7	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
7	8	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833
8	6	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
9	10	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
10	11	SINCE I LOST MY BABY—Temptations, Gordy 7043
11	12	TRACKS OF MY TEARS—Miracles, Tamla 54118
12	36	HANG ON SLOOPY—McCoys, Bang 506
13	13	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
14	14	UNCHAINED MELODY—Righteous Brothers, Phillies 129
15	15	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
16	17	YOU WERE ON MY MIND—We Five, A&M 770
17	31	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016
18	20	IT AIN'T ME BABE—Turtles, White Whale 222
19	16	DOWN IN THE BOONDOCKS—Billy Joe Royal, Columbia 43305
20	9	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766
21	21	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289
22	23	MOON OVER NAPLES—Bert Kaempfert & His Ork, Decca 31812
23	32	HEART FULL OF SOUL—Yardbirds, Epic 9823
24	19	BABY I'M YOURS—Barbara Mason, Atlantic 2283
25	35	ACTION—Freddie Cannon, Warner Bros. 5645
26	26	I'M A FOOL—Dino, Desi & Billy, Reprise 0367
27	27	WE'RE DOING FINE—Dee Dee Warwick, Blue Rock 4027
28	28	JUST YOU—Sonny & Cher, Atco 6345
29	29	LAUGH AT ME—Sonny, Atco 6369
30	30	TOO HOT TO HOLD—Major Lance, Okeh 7226
31	25	GOOD TIMES—Gene Chandler, Constellation 160
32	18	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
33	—	NOTHING BUT HEARTACHES—Supremes, Motown 1080
34	34	GOT TO FIND A WAY—Harold Burridge, M-Pac 7225
35	—	DRUMS A GO GO—Hollywood Persuaders, Original Sound 50
36	37	WORLD THROUGH A TEAR—Neil Sedaka, RCA Victor 8637
37	39	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631
38	38	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548
39	—	I NEED YOU—Impressions, ABC-Paramount 10710
40	40	IT'S GONNA TAKE A MIRACLE—Royalle, MGM 13366

NEW ORLEANS

TW	LW	TITLE, Artist, Label & No.
1	1	I GOT YOU BABE—Sonny & Cher, Atco 6359
2	2	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
3	4	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
4	3	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113
5	5	UNCHAINED MELODY—Righteous Brothers, Phillies 129
6	10	HELP—Beatles, Capitol 5476
7	7	NOTHING BUT HEARTACHES—Supremes, Motown 1080
8	6	CROSSROADS OF LOVE—Tony & Tyrone, Columbia 43292
9	9	NO PITY (In the Naked City)—Jackie Wilson, Brunswick 55280
10	8	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631
11	16	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766
12	12	LET'S DO IT OVER—Joe Simon, Vee Jay 694
13	14	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289
14	17	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
15	15	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548
16	19	TAKE ME BACK—Little Anthony & the Imperials, DCP 1136
17	11	WHAT THE WORLD NEEDS NOW IS LOVE—Jackie DeShannon, Imperial 66110
18	18	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
19	22	AGENT OO-SOUL—Ric-Tic 103
20	24	ALL I REALLY WANT TO DO—Cher, Imperial 66114
21	13	RIDE YOUR PONY—Lee Dorsey, Amy 927
22	25	LAUGH AT ME—Sonny, Atco 6369
23	37	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
24	23	TOO MANY RIVERS—Brenda Lee, Decca 31792
25	21	I'M HENRY VIII, I AM—Herman's Hermits, MGM 13367
26	20	WHAT'S NEW PUSSYCAT?—Tom Jones, Parrot 9765
27	28	DON'T JUST STAND THERE—Patti Duke, United Artists 875
28	33	RESPECT—Otis Redding, Volt 128
29	34	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
30	—	HOUSTON—Dean Martin, Reprise 0393
31	38	SOMEONE IS WATCHING—Solomon Burke, Atlantic 2299
32	39	LIAR, LIAR—Castaways, Soma 1433
33	—	ACTION—Freddie Cannon, Warner Bros. 5645
34	—	YOU WERE ON MY MIND—We Five, A&M 770
35	—	SINCE I LOST MY BABY—Temptations, Gordy 7043
36	35	DOWN IN THE BOONDOCKS—Billy Joe Royal, Columbia 43305
37	30	IF I DIDN'T LOVE YOU—Chuck Jackson, Wand 188
38	—	HANG ON SLOOPY—McCoys, Bang 506
39	36	YOU TURN ME ON—Ian Whitcomb, Tower 134
40	29	ALL I REALLY WANT TO DO—Byrds, Columbia 43332

NEW YORK

TW	LW	TITLE, Artist, Label & No.
1	1	HELP—Beatles, Capitol 5476
2	4	UNCHAINED MELODY—Righteous Brothers, Phillies 129
3	3	I GOT YOU BABE—Sonny & Cher, Atco 6359
4	6	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
5	5	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
6	2	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
7	16	HANG ON SLOOPY—McCoys, Bang 506
8	17	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
9	20	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506
10	7	NOTHING BUT HEARTACHES—Supremes, Motown 1080
11	11	BABY I'M YOURS—Barbara Mason, Atlantic 2283
12	12	TWO DIFFERENT WORLDS—Lenny Welch, Kapp 689
13	14	TRACKS OF MY TEARS—Miracles, Tamla 54118
14	14	TRACKS OF MY TEARS—Miracles, Tamla 54118
15	10	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
16	24	YOU WERE ON MY MIND—We Five, A&M 770
17	13	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113
18	18	ONLY THOSE IN LOVE—Baby Washington, Sue 129
19	22	WE GOTTA GET OUT OF THIS PLACE—Animals, MGM 13382
20	9	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289
21	25	YOU'VE GOT YOUR TROUBLES—Fortune, Press 9773
22	29	SINCE I LOST MY BABY—Temptations, Gordy 7043
23	15	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766
24	8	I'M A HAPPY MAN—Jive Five, United Artists 853
25	34	IT AIN'T ME BABE—Turtles, White Whale 222
26	26	SOUL HEAVEN—Dixie Drifter, Roulette 4641
27	27	IT'S GONNA TAKE A MIRACLE—Royalle, MGM 13366
28	—	HEART FULL OF SOUL—Yardbirds, Epic 9823
29	30	WITH THESE HANDS—Tom Jones, Parrot 9787
30	32	SAD, SAD GIRL—Barbara Mason, Arctic 108
31	21	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013
32	—	RESPECT—Otis Redding, Volt 128
33	28	IT'S TOO LATE, BABY TOO LATE—Arthur Prysock, Old Town 1183
34	40	SOME ENCHANTED EVENING—Jay & the American, United Artists 919
35	37	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103
36	19	WHAT'S NEW PUSSYCAT?—Tom Jones, Parrot 9765
37	35	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631
38	33	YOU'RE THE REASON—Gerry & the Pacemakers, Laurie 3313
39	39	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548
40	31	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809

PHILADELPHIA

TW	LW	TITLE, Artist, Label & No.
1	2	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
2	1	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506
3	3	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
4	4	NOTHING BUT HEARTACHES—Supremes, Motown 1080
5	8	HELP—Beatles, Capitol 5476
6	5	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
7	7	1-2-3—Len Barry, Decca 31827
8	6	UNCHAINED MELODY—Righteous Brothers, Phillies 129
9	9	I GOT YOU BABE—Sonny & Cher, Atco 6359
10	13	HANG ON SLOOPY—McCoys, Bang 506
11	32	YOU WERE ON MY MIND—We Five, A&M 770
12	—	LOVER'S CONCERTO—Toys, DynoVoice 209
13	16	SAD, SAD GIRL—Barbara Mason, Arctic 108
14	24	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
15	15	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
16	10	FIRST I LOOK AT THE PURSE—Contours, Gordy 7044
17	17	THE WAY OF LOVE—Kathy Kirby, Parrot 9775
18	11	SINCE I LOST MY BABY—Temptations, Gordy 7043
19	12	TRACKS OF MY TEARS—Miracles, Tamla 54118
20	20	I'M A HAPPY MAN—Jive Five, United Artists 853
21	—	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103
22	14	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
23	23	IT AIN'T ME BABE—Turtles, White Whale 222
24	21	STORM WARNING—Volcanos, Arctic 106
25	25	IT'S GONNA TAKE A MIRACLE—Royalle, MGM 13366
26	26	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013
27	18	DOWN BY THE OCEAN—Exceptions, Cameo 378
28	—	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833
29	19	WHAT'S NEW PUSSYCAT?—Tom Jones, Parrot 9765
30	31	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773
31	—	CLOSE YOUR EYES—3 Degrees, Swan 4224
32	34	DANGER HEARTBREAK DEAD AHEAD—Marvelettes, Tamla 54120
33	33	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631
34	35	LIAR, LIAR—Castaways, Soma 1433
35	27	DOWN IN THE BOONDOCKS—Billy Joe Royal, Columbia 43305
36	—	JUST YOU—Sonny & Cher, Atco 6345
37	38	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201
38	37	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548
39	40	COLD GRAY DAWN—Lee Andrews & the Merits, Lost-Nite 1001
40	—	BABY DON'T GO—Sonny & Cher, Reprise 0392

PITTSBURGH

TW	LW	TITLE, Artist, Label & No.
1	4	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009
2	5	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346
3	3	HELP—Beatles, Capitol 5476
4	12	YOU'RE THE ONE—Vogues, Co & Ce 229
5	8	IT'S THE SAME OLD SONG—Four Tops, Motown 1081
6	7	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999
7	6	CALIFORNIA GIRLS—Beach Boys, Capitol 5464
8	1	I GOT YOU BABE—Sonny & Cher, Atco 6359
9	10	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506
10	2	UNCHAINED MELODY—Righteous Brothers, Phillies 129
11	11	DON'T JUST STAND THERE—Patty Duke, United Artists 875
12	13	DOWN IN THE BOONDOCKS—Billy Joe Royal, Columbia 43305
13	14	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833
14	23	HANG ON SLOOPY—McCoys, Bang 406
15	15	SAD, SAD GIRL—Barbara Mason, Arctic 108
16	16	TRACKS OF MY TEARS—Miracles, Tamla 54118
17	19	NOTHING BUT HEARTACHES—Supremes, Motown 1080
18	20	ACTION—Freddie Cannon, Warner Bros. 5645
19	22	YOU WERE ON MY MIND—We Five, A&M 770
20	21	LAUGH AT ME—Sonny, Atco 6369
21	25	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773
22	9	IT'S GONNA TAKE A MIRACLE—Royalle, MGM 13366
23	24	IT AIN'T ME BABE—Turtles, White Whale 222
24	—	BABY DON'T GO—Sonny & Cher, Reprise 0392
25	18	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809
26	26	ALL I REALLY WANT TO DO—Cher, Imperial 66114
27	27	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013
28	17	SINCE I LOST MY BABY—Temptations, Gordy 7043
29	29	I'M A FOOL—Dino, Desi & Billy, Reprise 0367
30	30	I'M YOURS—Elvis Presley, RCA Victor 8657
31	32	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103
32	37	I'LL MAKE ALL YOUR DREAMS COME TRUE—Ronnie Dove, Diamond 188
33	—	WITH THESE HANDS—Tom Jones

CLEVELAND

TW	LW	1	2
1	1	HELP—Beatles, Capitol 5476	
2	2	HANG ON SLOOPY—McCoys, Bang 506	
3	3	YOU WERE ON MY MIND—We Five, A&M 770	
4	3	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
5	11	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
6	6	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
7	7	IT AIN'T ME BABE—Turtles, White Whale, 222	
9	10	LAUGH AT ME—Sonny, Atco 6369	
10	5	I GOT YOU BABE—Sonny & Cher, Atco 6359	
11	9	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
12	12	DOWN IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	
13	14	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
14	20	HEART FULL OF SOUL—Yardbirds, Epic 9823	
15	—	BE FAITHFUL—Twilighters, Bell 624	
16	17	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
17	37	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
18	16	TRACKS OF MY TEARS—Miracles, Tamla 54118	
19	19	SINCE I LOST MY BABY—Temptations, Gordy 7043	
20	21	IF I DIDN'T LOVE YOU—Chuck Jackson, Wand 188	
21	23	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
22	15	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
23	13	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113	
24	25	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	
25	18	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809	
26	22	YOU'D BETTER COME HOME—Petula Clark, Warner Bros. 5643	
27	27	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766	
28	28	TOO HOT TO HOLD—Major Lance, Okeh 7226	
29	29	IT'S TOO LATE, BABY TOO LATE—Arthur Prysock, Old Town 1183	
30	24	ALL I REALLY WANT TO DO—Cher, Imperial 66114	
31	40	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013	
32	26	I'M A FOOL—Dino, Desi & Billy, Reprise 0367	
33	34	A LITTLE YOU—Freddie & the Dreamers, Mercury 72462	
34	—	LET'S MOVE & GROOVE (Together)—Johnny Nash, Joda 102	
35	38	YOU'VE BEEN IN LOVE TOO LONG—Martha & the Vandellas, Gordy 7045	
36	39	I LIVE FOR THE SUN—Sunrays, Tower 148	
37	32	YOU BETTER GO—Derek Martin, Roulette 4631	
38	—	I'M SO THANKFUL—Ikettles, Modern 1011	
39	36	I'M HENRY VIII, I AM—Herman's Hermits, MGM 13367	
40	—	GOT TO FIND A WAY—Harold Bucrage, M-Pac 7225	

DETROIT

TW	LW	1	2
1	2	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
2	6	HUNGRY FOR LOVE—San Remo Golden Strings, Ric-Tic 104	
3	3	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
4	4	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
5	5	FIRST I LOOK AT THE PURSE—Contours, Gordy 7044	
6	1	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
7	8	HELP—Beatles, Capitol 5476	
8	9	IT AIN'T ME BABE—Turtles, White Whale 222	
9	18	IF I DIDN'T LOVE YOU—Chuck Jackson, Wand 188	
10	29	LIAR, LIAR—Castaways, Soma 1433	
11	11	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
12	12	YOU WERE ON MY MIND—We Five, A&M 770	
13	13	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113	
14	24	HANG ON SLOOPY—McCoys, Bang 506	
15	19	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
16	16	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631	
17	—	TREAT HER RIGHT—Roy Head, Back Beat 546	
18	7	SINCE I LOST MY BABY—Temptations, Gordy 7043	
19	23	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013	
20	20	IT'S THE SAME OLD SONG—Four Tops, Motown 1081	
21	34	HIGH HEEL SNEAKERS—Stevie Wonder, Tamla 54119	
22	22	MY GIRL SLOOPY—Little Caesar & the Consuls, Mala 512	
23	36	ACTION—Freddie Cannon, Warner Bros. 5645	
24	26	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
25	17	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
26	14	I GOT YOU BABE—Sonny & Cher, Atco 6359	
27	10	TRACKS OF MY TEARS—Miracles, Tamla 54118	
28	30	LAUGH AT ME—Sonny, Atco 6369	
29	15	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
30	—	ANNIE FANNY—Kingsmen, Wand 189	
31	—	DAWN OF CORRECTION—Spokesmen, Decca 31884	
32	38	THESE HANDS (Small But Mighty)—Bobby Bland, Duke 385	
33	28	TOO HOT TO HOLD—Major Lance, Okeh 7226	
34	—	3RD MAN THEME—Herb Alpert & the Tijuana Brass, A&M 775	
35	—	YOU'RE THE ONE—Vogues, Co & Ce 229	
36	—	AIN'T IT TRUE—Andy Williams, Columbia 43358	
37	32	YOU'RE THE REASON—Gerry & the Pacemakers, Laurie 3313	
38	—	HOUSTON—Dean Martin, Reprise 0393	
39	40	IT'S TOO LATE, BABY TOO LATE—Arthur Prysock, Old Town 1183	
40	25	NOTHING BUT HEARTACHES—Supremes, Motown 1080	

LOS ANGELES

TW	LW	1	2
1	1	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
2	2	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
3	5	HELP—Beatles, Capitol 5476	
4	3	BABY I'M YOURS—Barbara Lewis, Atlantic 2283	
5	6	YOU WERE ON MY MIND—We Five, AM 770	
6	7	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	
7	8	TRACKS OF MY TEARS—Miracles, Tamla 54118	
8	14	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
9	9	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
10	10	LAUGH AT ME—Sonny, Atco 6369	
11	4	IT'S THE SAME OLD SONG—Four Tops, Motown 1081	
12	16	LIAR, LIAR—Castaways, Soma 1433	
13	11	I GOT YOU BABE—Sonny & Cher, Atco 6359	
14	12	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
15	15	IT AIN'T ME BABE—Turtles, White Whale 222	
16	18	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201	
17	17	SUMMER NIGHTS—Marianne Faithfull, London 8790	
18	13	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
19	20	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
20	19	SINCE I LOST MY BABY—Temptations, Gordy 7043	
21	21	HEART FULL OF SOUL—Yardbirds, Epic 9823	
22	25	ROSES AND RAINBOWS—Denny Hutton, HBR 447	
23	23	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
24	22	TAKE ME FOR A LITTLE WHILE—Fvie Sands, Blue Cat 118	
25	—	TREAT HER RIGHT—Roy Head, Back Beat 546	
26	37	THESE HANDS (Small But Mighty)—Bobby Bland, Duke 385	
27	38	COLOURS—Donovan, Hickory 1324	
28	33	WE GOTTA GET OUT OF THIS PLACE—Animals, MGM 13382	
29	31	AS I SIT HERE—Whispers, Dore 740	
30	27	ALL I REALLY WANT TO DO—Cher, Imperial 66114	
31	—	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
32	—	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773	
33	24	DOWN IN THE BOONDOCKS—Billy Joe Royal, Columbia 43305	
34	29	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548	
35	35	TAKE ME BACK—Little Anthony & the Imperials, DCP 1136	
36	34	I NEED YOU—Impressions, ABC-Paramount 10710	
37	30	IT'S A MAN DOWN THERE—G. L. Crockett, 4 Brothers 445	
38	26	HUNG ON YOU—Righteous Brothers, Phillies 129	
39	—	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
40	39	I'LL ALWAYS LOVE YOU—Spinners, Motown 1078	

MIAMI

TW	LW	1	2
1	2	HELP—Beatles, Capitol 5476	
2	3	YOU WERE ON MY MIND—We Five, A&M 770	
3	1	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
4	4	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113	
5	5	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
6	6	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
7	8	IT AIN'T ME BABE—Turtles, White Whale 222	
8	9	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
9	23	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
10	17	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
11	11	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
12	12	IT'S THE SAME OLD SONG—Four Tops, Motown 1081	
13	13	ACTION—Freddie Cannon, Warner Bros. 5645	
14	18	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548	
15	25	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773	
16	16	SOUL HEAVEN—Dixie Drifter, Roulette 4641	
17	20	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
18	33	HANG ON SLOOPY—McCoys, Bang 506	
19	21	THESE HANDS (Small But Mighty)—Bobby Bland, Duke 385	
20	10	BABY I'M YOURS—Barbara Lewis, Atlantic 2283	
21	7	I GOT YOU BABE—Sonny & Cher, Atco 6359	
22	19	DON'T JUST STAND THERE—Patty Duke, United Artists 875	
23	26	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
24	22	ALL I REALLY WANT TO DO—Cher, Imperial 66114	
25	15	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631	
26	14	SURFER JOE—Surfari, Dot 16757	
27	29	IF I DIDN'T LOVE YOU—Chuck Jackson, Wand 188	
28	28	I NEED YOU—Impressions, ABC-Paramount 10710	
29	—	BABY DON'T GO—Sonny & Cher, Reprise 0392	
30	27	I'M HENRY VIII, I AM—Herman's Hermits, MGM 13367	
31	35	SOME ENCHANTED EVENING—Jay & the Americans, United Artists 919	
32	32	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766	
33	30	IT'S A MAN DOWN THERE—G. L. Crockett, 4 Brothers 445	
34	34	LOOKING THROUGH THE EYES OF LOVE—Gene Pitney, Musicor 1103	
35	31	WHAT'S NEW PUSSYCAT?—Tom Jones, Parrot 9765	
36	36	SINCE I LOST MY BABY—Temptations, Gordy 7043	
37	40	I'M THE MAN DOWN THERE—Jimmy Reed, Vee Jay 702	
38	38	I'M A FOOL—Dino, Desi & Billy, Reprise 0367	
39	—	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013	
40	24	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809	

SAN FRANCISCO

TW	LW	1	2
1	1	HELP—Beatles, Capitol 5476	
2	2	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
3	3	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
4	5	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
5	4	YOU WERE ON MY MIND—We Five, A&M 770	
6	9	MY GIRL SLOOPY—Little Caesar & the Consuls, Mala 512	
7	6	I GOT YOU BABE—Sonny & Cher, Atco 6359	
8	19	LIAR, LIAR—Castaways, Soma 1433	
9	7	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
10	10	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
11	8	BABY I'M YOURS—Barbara Lewis, Atlantic 2283	
12	16	IT AIN'T ME BABE—Turtles, White Whale 222	
13	14	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773	
14	12	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
15	13	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809	
16	18	HOUSTON—Dean Martin, Reprise 0393	
17	21	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
18	20	SUMMER NIGHTS—Marianne Faithfull, London 8790	
19	11	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113	
20	17	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
21	22	ACTION—Freddie Cannon, Warner Bros. 5645	
22	24	LAUGH AT ME—Sonny, Atco 6369	
23	15	IT'S THE SAME OLD SONG—Four Tops, Motown 1081	
24	29	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
25	25	TRACKS OF MY TEARS—Miracles, Tamla 54118	
26	—	LOVER'S CONCERTO—Toys, DynaVoice 209	
27	31	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013	
28	28	YOU'RE GONNA MAKE ME CRY—O. V. Wright, Back Beat 548	
29	30	I'M A HAPPY MAN—Jive Five, A&B 770	
30	40	FIRST I LOOK AT THE PURSE—Contours, Gordy 7044	
31	32	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
32	35	WITH THESE HANDS—Tom Jones, Parrot 9787	
33	26	SINCE I LOST MY BABY—Temptations, Gordy 7043	
34	—	FOR YOUR LOVE—Sam & Bill, Joda 100	
35	—	TREAT HER RIGHT—Roy Head, Back Beat 546	
36	34	I'M DOWN—Beatles, Capitol 5476	
37	27	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766	
38	38	I'M A FOOL—Dino, Desi & Billy, Reprise 0367	
39	23	ALL I REALLY WANT TO DO—Cher, Imperial 66114	
40	36	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	

SEATTLE

TW	LW	1	2
1	1	EVE OF DESTRUCTION—Barry McGuire, Dunhill 4009	
2	3	HELP—Beatles, Capitol 5476	
3	2	LIKE A ROLLING STONE—Bob Dylan, Columbia 43346	
4	5	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
5	6	IT AIN'T ME BABE—Turtles, White Whale 222	
6	4	I GOT YOU BABE—Sonny & Cher, Atco 6359	
7	10	LITTLE SALLY TEASE—Don & the Good-Times, Dunhill 4008	
8	18	MY GIRL SLOOPY—Little Caesar & the Consuls, Mala 512	
9	17	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
10	29	YOU'VE GOT YOUR TROUBLES—Fortunes, Press 9773	
11	11	ACTION—Freddie Cannon, Warner Bros. 5645	
12	8	GLORIA—Them, Parrot 9727	
13	20	WE GOTTA GET OUT OF THIS PLACE—Animals, MGM 13382	
14	15	I LIVE FOR THE SUN—Sunrays, Tower 148	
15	19	HOUSTON—Dean Martin, Reprise 0393	
16	16	YOU WERE ON MY MIND—We Five, A&M 770	
17	28	LAUGH AT ME—Sonny, Atco 6369	
18	7	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
19	34	SHAKE AND FINGERPOP—Jr. Walker & the All Stars, Soul 35013	
20	12	BABY I'M YOURS—Barbara Lewis, Atlantic 2283	
21	22	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
22	21	IT'S THE SAME OLD SONG—Four Tops, Motown 1081	
23	13	ALL I REALLY WANT TO DO—Cher, Imperial 66114	
24	32	CATCH US IF YOU CAN—Dave Clark Five, Epic 9833	
25	9	I'M HENRY VIII, I AM—Herman's Hermits, MGM 13367	
26	24	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
27	—	LIAR, LIAR—Castaways, Soma 1433	
28	35	SUGAR DUMPLING—Sam Cooke, RCA Victor 8631	
29	36	WHO'LL BE NEXT IN LINE—Kinks, Reprise 0366	
30	40	IN THE MIDNIGHT HOUR—Wilson Pickett, Atlantic 2289	
31	31	N-N-NERVOUS—Derek Martin, Roulette 4631	
32	—	MOHAIR SAM—Charlie Rich, Smash 1993	
33	—	HEART FULL OF SOUL—Yardbirds, Epic 9823	
34	30	ANNIE FANNY—Kingsmen, Wand 189	
35	23	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
36	14	SAVE YOUR HEART FOR ME—Gary Lewis & the Playboys, Liberty 55809	
37	—	FOR YOUR LOVE—Sam & Bill, Joda 100	
38	—	DO YOU BELIEVE IN MAGIC—Lovin' Spoonful, Kama Sutra 201	
39	—	HOLD ME, THRILL ME, KISS ME—Mel Carter, Imperial 66113	
40	25	NOTHING BUT HEARTACHES—Supremes, Motown 1080	

ST. LOUIS

TW	LW	1	2
1	2	UNCHAINED MELODY—Righteous Brothers, Phillies 129	
2	1	THE "IN" CROWD—Ramsey Lewis Trio, Argo 5506	
3	3	I GOT YOU BABE—Sonny & Cher, Atco 6359	
4	4	HELP—Beatles, Capitol 5476	
5	11	I WANT TO (Do Everything for You)—Joe Tex, Dial 4016	
6	17	HANG ON SLOOPY—McCoys, Bang 506	
7	14	YOU WERE ON MY MIND—We Five, A&M 770	
8	5	SINCE I LOST MY BABY—Temptations, Gordy 7043	
9	9	PAPA'S GOT A BRAND NEW BAG—James Brown, King 5999	
10	6	TRACKS OF MY TEARS—Miracles, Tamla 54118	
11	13	CALIFORNIA GIRLS—Beach Boys, Capitol 5464	
12	18	AGENT OO-SOUL—Edwin Starr, Ric-Tic 103	
13	8	(I Can't Get No) SATISFACTION—Rolling Stones, London 9766	
14	15	NOTHING BUT HEARTACHES—Supremes, Motown 1080	
15	19	SHAKE AND FINGERPOP	

Eldo Gets Gusher of Talent; Credits Ad

HOLLYWOOD—Independent label Eldo Records may have hit upon something by going talent hunting with an ad in the Calendar section of the Sunday (22) Los Angeles Times. Co-owner Johnny Otis called the results amazing. On Monday and Tuesday the phone was buzzing with persons responding to the ad calling for rock 'n' roll, folk and rhythm and blues artists.

As a result of the two-inch-by-three-inch column ad, Eldo has signed an Australian group, the Black Sheep, and is considering pacting an American teen-age group featuring a female drummer who plays barefoot.

Otis had originally placed a talent wanted ad in the classified

section under schools—educational, but drew replies from older musicians. He figured the Calendar section would draw youngsters because it is the paper's entertainment stronghold. Otis claims this is the first time any record company has gone talent hunting through an ad in The Times. The New Christy Minstrels regularly place ads in the Hollywood trade papers when they seek replacements for the nine-member chorus.

Otis said a surprising number of callers were suspicious of the ad. "There appears to be record and publishing companies which charge a fee for a dub and some of these callers were obviously stuck by these operations."

GLG to Overhaul Some Catalog Tunes

NEW YORK—The only difference between the good hit songs of today and the good songs of years ago, according to Lester Sims, is the rhythmic background and the extra guitars. "In the old days, one guitar was considered sufficient, but not anymore," said Sims, who published such standards as "Love Is a Many-Splendored Thing," "Ruby," "A Kiss to Build a Dream On," and "If I Give My Heart to You" when he was with Miller Music and Bourne and ABC Music.

Now the new general manager of the music publishing firms of GLG Productions said he plans to put new life into the catalogs of Maxana Music, Westside Music, J. Shink Music, Fortuna Music, and Twinkle Music. He said these catalogs contained some good tunes, but "they need the pop treatment." He intends to record some "modern demos" of the tunes to present to a&r men and record companies.

"At the same time, I'm interested in new writers. It's my basic hope to turn out good music . . . middle-of-the-road tunes with a pop-rock flavor. The trouble with most hit songs

of today is that many of them—and the artist—are never heard of again. I want songs that will keep coming back."

GLG Productions, which is the firm of Eydie Gorme, Steve Lawrence, and Ken Greengrass, also produces records. Furthermore, the firm is active in personal management, handling such artists as Lawrence and Gorme, the Highwaymen, the Barry Sisters, Janice Prior, and Rene Roberts.

"The trend is back to good music," Sims said. "Right now there are a lot of message songs—some of them controversial. Music has always been a barometer of the condition of the world. During the depression there were songs like 'potatoes are cheaper, tomatoes are cheaper, now's the time to fall in love!' Every era has been mirrored in the songs of the time. But there's definitely a trend toward the better material."

Philly Folkfest Roster Complete

PHILADELPHIA—The program roster for the fourth annual Philadelphia Folk Festival for next weekend (10-12) has been firmed by the sponsoring nonprofit Philadelphia Folk-song Society. Headliners for the Friday and Saturday nights will include Theodore Bikel, Judy Collins, Jean Ritchie, Tom Paxton, Phil Ochs and the Beers Family.

Sunday morning will resound with the traditional shouts and spirituals of the Moving Star Hall Singers, hailing from Johns Island off the coast of South Carolina. They will be followed by a children's concert and play party. The afternoon program will include the Pennywhistlers, of Eastern Europe; Bagpipers of the Scottish Historic and Research Society of the Delaware Valley; Hassen, Okya and the Ishangi Dancers of Africa, and Ali Akbar Khan, the State Musician of Jodhpur, India. During the festival, to be staged at the Wilson Farm in suburban Pa., there will be workshops on proper utilization of instruments. Festival profits will benefit the sponsoring society's community service programs and the Folklore Department at the University of Pennsylvania.

Signings

Dino Palermo to Artis Records. . . . Guy Pastor to Audio Fidelity Records. . . . Bobby Pickett to Hanna-Barbara. . . . The Four Directions to Carol Records. . . . Joa Gilberto to Reprise Records. . . . Rex Allen to Musicor Records for at least five years. . . . Susan Rafe to Turntable Records. . . . Carolyn Daye to Liberty Records.

The Three Chuckles to Cloud Records. . . . Mike Clifford to Cameo-Parkway Records. . . . Bob Braun to Audio Fidelity Records. . . . Marilyn Michaels to ABC-Paramount Records. . . . George Hamilton, the actor, to ABC-Paramount Records. . . . Ray Singer to Columbia Records. . . . Cathy Carroll to Rotate Records.

Dylan Mixes Bag of Tricks at Music Fest

NEW YORK—Two musical worlds—folk and rock 'n' roll—collided Saturday night (28) at Forest Hills Music Festival here, but Bob Dylan provided something for both elements. The first half of the show was all folk. Dylan accompanied himself on folk-style guitar, alternating between singing and playing a harmonica fixed about his neck by a device. The audience was with him all the way on such songs as "She Belongs to Me" and "Gates of Eden." His "Desolation Row" was sung in a style reminiscent of the late Jimmie Rodgers and the lyrics were sharp with satire; nothing seems sacred to Dylan as a songwriter. "Hey, Mr. Tambourine Man," also written by Dylan, was an audience pleaser.

Then, after an intermission in the one-man show, Dylan came

back on stage with his rock 'n' roll group, having changed his own guitar for an electric job. The first song in a folk-rock style stunned Dylan's older fans, while pleasing the younger ones in the audience. Somebody yelled, "Traitor!" Thereafter, each song brought mixed boos and applause; finally the boos died away. A lot of the material Dylan sang during the second half of the show was from his forthcoming album; some of the numbers did not have names. Dylan was in complete command of his material which ranged from lines like "the sun's not yellow, it's chicken" to the lyrics of his hits "Like a Rolling Stone" and "It Ain't Me, Babe."

Dylan marked the third SRO crowd for the festival this year. Others so honored were Sinatra and Streisand.



DINO, DESI AND BILLY, who record for Reprise Records, were met at the airport in New York last week by George Lee, right, vice-president of Eastern operations for Warner Bros./Reprise, and Marvin Deane, the label's artist relations director. The three boys were in town to tape their segment of the Sammy Davis TV special, "Sammy Davis and the Wonderful World of Children," slated for airing on ABC-TV Thanksgiving Day. The boys are, from left, Dino, Desi, and Billy.

Garnett Sings Up A Nightclub Storm

NEW YORK—Known as a brilliant record artist and an equally brilliant songwriter, Gale Garnett was also a brilliant and enjoyable nightclub personality Wednesday night (1) in her opening at the Bitter End. Except for one Bessie Smith number, Miss Garnett sang her own compositions—songs such as her hit record "We'll Sing in the Sunshine" and her newest RCA Victor release, "Why Am I Standing at the Window."

She revealed a deft touch—virtually an actor's ability—for switching the mood from one song to the next. She had the audience laughing on her "The Sonny Song," but left them quietly sad with the poignant "Window."

Two songs that also had tremendous audience impact were "Has Anyone Here Seen Me," which she said she wrote in a 1940 Berlin style as a result of her recent European tour, and

"Sometime You Gotta Let Somebody Down," which she said she wrote because she didn't wish to be left behind by the protest movement.

Miss Garnett handles her voice, a husky, demanding tone, like an instrument and carves each song into a beautiful and effective piece with her presentation. She can belt out a song, or croon it soft and low and charming. One is left with the impression that Miss Garnett will be around as a singer for many, many years to come.

Another RCA Victor artist, Mike Settle, led off the night's roster of entertainment, presenting a stormy "Darktown Strutter's Ball," and a highly enjoyable pop-flavored "Joey."

The Uncalled For 3, not yet a record act, presented crazy skits, the best of which was an MBC (Medieval Broadcasting Co. Network) show featuring Moses and Leonardo di Vinci. **CLAUDE HALL**

PEOPLE AND PLACES

Victor Borge has been knighted by King Frederick IX, Denmark. . . . Jerry Holmes, Warner Bros. Records artist, opens at New York's Living Room for two weeks Sept. 6. . . . Johnny Tillotson set to sing the title song for "Gidget," the ABC-TV comedy series. . . . The Mose Allison Trio and Jim Hall and Trio open Sept. 7 at New York's Village Vanguard. . . . Sammy Davis will headline the first annual Festival of Stars benefit show at Carnegie Hall Oct. 3. . . . The Wild Ones, United Artists Records group, will be in the Murray (the K) Kaufman show at the Brooklyn Fox Theater which is slated through Sept. 13. . . . Jimmy Dean was to be made an honorary citizen of Nashville Sept. 6 on his arrival in the city for his first ABC-TV show of the season.

Mercury Records' Quincy Jones is back in Hollywood to score a movie. . . . Teresa Brewer set for a New York Latin Quarter stand Sept. 22. . . . Bobby Fuller and the Bobby Fuller Four are appearing for four weeks at Hollywood's P.J.'s.

Jerry Vale debuts at the Latin Casino, Merchantville, N. J., for two weeks starting Sept. 23. . . . Dave Brubeck Quartet has a series of college campus performances slated through the end of October. . . . Otis Hayes, new Tangerine Records artist, has opened at the Mirage, Santa Monica, for an indefinite stay.

Motown's Supremes slated for a JFK Stadium, Philadelphia, show Sept. 10. . . . Chubby Checker left for England Aug. 25 and is slated for shows and TV appearances also in Italy, Germany and Spain. . . . General Artists Corp. will handle bookings of the Lovin' Spoonful. . . . The McGuire Sisters opened at Riviera Hotel's Versailles Room, Las Vegas, Aug. 26 for three weeks. . . . Jane Morgan opened at New York's Persian Room for four weeks Sept. 8.

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HOT 100

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

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist, Label & Number	Weeks On Chart
1	1	2	3	HELP	Beatles, Capitol 5476	6
2	2	6	16	LIKE A ROLLING STONE	Bob Dylan, Columbia 43346	8
3	9	27	58	EVE OF DESTRUCTION	Barry McGuire, Dunhill 4009	4
4	7	12	17	YOU WERE ON MY MIND	We Five, AAM 770	8
5	3	3	4	CALIFORNIA GIRLS	Beach Boys, Capitol 5464	8
6	4	4	5	UNCHAINED MELODY	Righteous Brothers, Phillies 129	9
7	6	1	1	I GOT YOU BABE	Sonny & Cher, Atco 6359	10
8	8	10	14	PAPA'S GOT A BRAND NEW BAG	James Brown, King 5999	9
9	12	21	32	IT AIN'T ME BABE	Turtles, White Whale 222	6
10	15	22	34	THE "IN" CROWD	Ramsey Lewis Trio, Argo 5506	7
11	22	49	67	HANG ON SLOOPY	McCoys, Bang 506	5
12	5	5	7	IT'S THE SAME OLD SONG	Four Tops, Motown 1061	7
13	25	42	62	CATCH US IF YOU CAN	Dave Clark Five, Epic 9833	4
14	19	25	30	HEART FULL OF SOUL	Yardbirds, Epic 9823	7
15	10	8	13	HOLD ME, THRILL ME, KISS ME	Mel Carter, Imperial 66113	12
16	11	13	18	NOTHING BUT HEARTACHES	Supremes, Motown 1080	7
17	13	9	10	DOWN IN THE BOONDOCKS	Billy Joe Royal, Columbia 43305	11
18	23	31	52	ACTION	Freddy Cannon, Warner Bros. 5645	5
19	27	52	83	LAUGH AT ME	Sonny, Atco 6369	4
20	16	19	23	TRACKS OF MY TEARS	Miracles, Tamla 54118	9
21	24	29	38	HOUSTON	Dean Martin, Reprise 0392	6
22	17	17	24	SINCE I LOST MY BABY	Temptations, Gordy 7043	8
23	14	11	11	BABY I'M YOURS	Barbara Lewis, Atlantic 2283	13
24	18	15	15	ALL I REALLY WANT TO DO	Cher, Imperial 66114	11
25	21	24	27	IN THE MIDNIGHT HOUR	Wilson Pickett, Atlantic 2289	10
26	33	43	68	WE GOTTA GET OUT OF THIS PLACE	Animals, MGM 13382	5
27	30	41	51	AGENT OO-SOUL	Edwin Starr, Ric-Tic 103	6
28	39	46	59	SUMMER NIGHTS	Marianne Faithfull, London 8790	5
29	29	32	37	SHAKE AND FINGERPOP	Jr. Walker & the All Stars, Soul 35013	7
30	34	44	55	SAD, SAD GIRL	Barbara Mason, Arctic 108	6
31	51	77	95	YOU'VE GOT YOUR TROUBLES	Fortunes, Press 9773	4
32	48	60	70	BABY DON'T GO	Sonny & Cher, Reprise 0392	4
33	20	7	2	SAVE YOUR HEART FOR ME	Gary Lewis & the Playboys, Liberty 55809	11

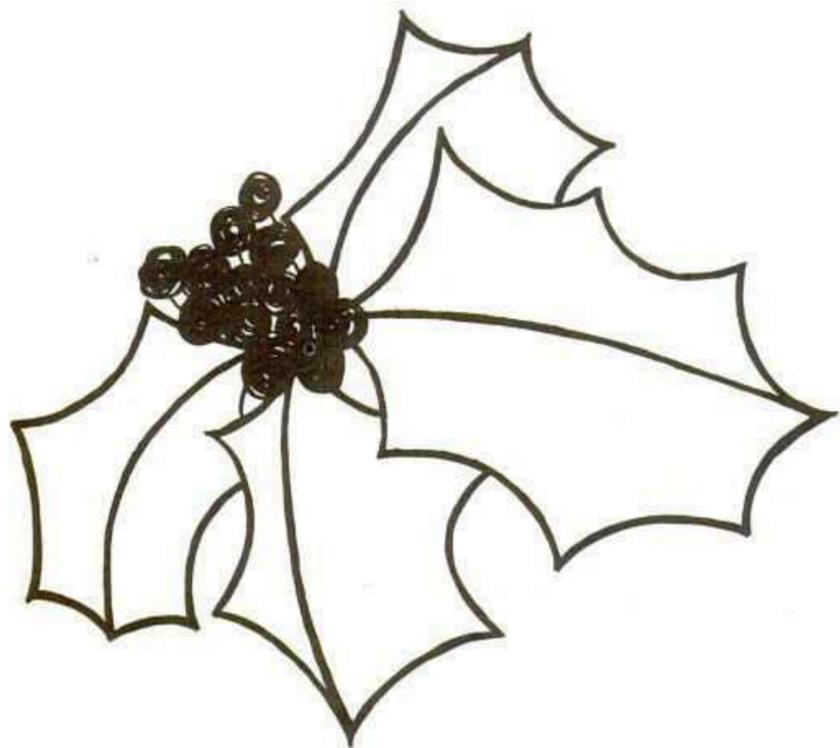
34	32	37	45	SUGAR DUMPLING	Sam Cooke, RCA Victor 8631	8
35	37	45	53	WHO'LL BE THE NEXT IN LINE	Kinks, Reprise 0366	5
36	28	28	31	LOOKING THROUGH THE EYES OF LOVE	Gene Pitney, Musicor 1103	8
37	35	35	46	I DON'T WANNA LOSE YOU BABY	Chad & Jeremy, Columbia 43329	6
38	45	55	66	I'M A HAPPY MAN	Jive Five, United Artists 853	5
39	41	50	57	YOU'VE BEEN IN LOVE TOO LONG	Martha & Vandellas, Gordy 7045	5
40	26	26	29	JU JU HAND	Sam the Sham & The Pharaohs, MGM 13364	7
41	31	16	6	(I Can't Get No) SATISFACTION	Rolling Stones, London 9766	14
42	64	79	96	DO YOU BELIEVE IN MAGIC	Lovin' Spoonful, Kama Sutra 301	4
43	47	53	49	IT'S GONNA TAKE A MIRACLE	Royalties, MGM 13366	9
44	58	70	—	I'LL MAKE ALL YOUR DREAMS COME TRUE	Ronnie Dove, Diamond 188	3
45	38	23	20	I'M A FOOL	Dina, Deel & Billy, Reprise 0367	12
46	57	73	98	RIDE AWAY	Roy Orbison, MGM 13386	4
47	49	62	73	ANNIE FANNY	Kingsmen, Wand 189	6
48	50	54	60	IF I DIDN'T LOVE YOU	Chuck Jackson, Wand 188	6
49	62	82	—	WITH THESE HANDS	Tom Jones, Parrot 9787	3
50	60	72	—	JUST YOU	Sonny & Cher, Atco 6345	3
51	66	83	—	I'M YOURS	Elvis Presley, RCA Victor 8657	3
52	52	56	69	I'LL TAKE YOU WHERE THE MUSIC'S PLAYING	Drifters, Atlantic 2298	5
53	54	58	71	MY GIRL SLOOPY	Little Caesar & Consol, Mela 512	5
54	56	66	72	MOONLIGHT AND ROSES	Vic Dana, Dolton 309	6
55	72	87	91	LIAR, LIAR	Castaways, Soma 1433	5
56	83	—	—	TREAT HER RIGHT	Roy Head, Back Beat 546	2
57	71	86	—	MOHAIR SAM	Charlie Rich, Smash 1993	3
58	74	89	—	HOME OF THE BRAVE	Jody Miller, Capitol 5483	3
59	61	65	75	FIRST I LOOK AT THE PURSE	Contours, Gordy 7044	5
60	53	48	50	A LITTLE YOU	Freddie & the Dreamers, Mercury 72462	7
61	80	—	—	SOME ENCHANTED EVENING	Jay & the Americans, United Artists 919	2
62	65	67	79	DANGER HEARTBREAK DEAD AHEAD	Marvlettes, Tamla 54120	5
63	68	76	84	COLOURS	Donovan, Hickory 1324	5
64	79	90	—	HEARTACHES BY THE NUMBER	Johnny Tillotson, MGM 13376	3
65	77	99	—	HIGH HEEL SNEAKERS	Stevie Wonder, Tamla 54119	3
66	59	59	61	MOON OVER NAPLES	Bert Kaempfert & His Ork, Decca 31812	10

67	70	75	90	I NEED YOU	Impressions, ABC-Paramount 10710	5
68	69	71	86	GIVE ALL YOUR LOVE TO ME	Gerry & Pacemakers, Laurie 3313	5
69	85	—	—	AIN'T IT TRUE	Andy Williams, Columbia 43358	2
70	75	81	87	TWO DIFFERENT WORLDS	Lenny Welch, Kapp 689	4
71	67	69	78	IT'S A MAN DOWN THERE	G. L. Crockett, 4 Brothers 448	6
72	—	—	—	KANSAS CITY STAR	Roger Miller, Smash 1998	1
73	81	85	89	ONLY THOSE IN LOVE	Baby Washington, Sue 129	8
74	87	—	—	N-N-NERVOUS	Ian Whitcomb, Tower 158	2
75	88	92	—	I WANT TO (Do Everything for You)	Joe Tex, Dial 4016	3
76	—	—	—	KEEP ON DANCING	Gentry's, MGM 13379	1
77	90	—	—	RESPECT	Otis Redding, Volt 128	2
78	84	88	94	IF YOU WAIT FOR LOVE	Bobby Goldsboro, United Artists 908	4
79	82	84	85	IS IT REALLY OVER?	Jim Reeves, RCA Victor 8625	5
80	—	—	—	THE 3rd MAN THEME	Herb Alpert & the Tijuana Brass, AAM 775	1
81	86	94	—	HOME OF THE BRAVE	Bonnie & the Treasure, Phi-Dan 5005	3
82	95	—	—	I LIVE FOR THE SUN	Sunrays, Tower 148	2
83	—	—	—	MY TOWN, MY GUY AND ME	Leslie Gore, Mercury 72475	1
84	99	—	—	THE GIRL FROM PEYTON PLACE	Dickey Lee, TCF-Hall 111	2
85	97	100	—	THESE HANDS (Small But Mighty)	Bobby Bland, Duke 388	3
86	—	—	—	ROUNDAABOUT	Connie Francis, MGM 13389	1
87	98	—	—	YOU'RE GONNA MAKE ME CRY	O. V. Wright, Back Beat 548	4
88	96	98	—	THE WORLD THROUGH A TEAR	Neil Sedaka, RCA Victor 8657	3
89	89	91	100	SOMEONE IS WATCHING	Solomon Burke, Atlantic 2299	4
90	—	—	—	THERE BUT FOR FORTUNE	Jean Bass, Vanguard 35031	1
91	94	96	99	CAN'T LET YOU OUT OF MY SIGHT	Chuck Jackson & Maxine Brown, Wand 191	4
92	—	—	—	MAKE ME YOUR BABY	Barbara Lewis, Atlantic 2300	1
93	93	97	—	TOO HOT TO HOLD	Major Lance, Okeh 7226	3
94	—	—	—	YOU CAN'T BE TRUE, DEAR	Patti Page, Columbia 43345	1
95	—	—	—	ME WITHOUT YOU	Mary Wells, 20th Century-Fox 606	1
96	—	—	—	THE SILENCE	Al Hirt, RCA Victor 8653	1
97	—	—	—	HUNGRY FOR LOVE	San Remo Golden Strings, Ric-Tic 104	1
98	—	—	—	A LOVER'S CONCERTO	Toys, DynoVoice 209	1
99	100	—	—	SOUL HEAVEN	Dicie Drifter, Roulette 4641	2
100	—	—	—	LITTLE MISS SAD	Five Empress, Freepart 1001	1

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Action (Screen Gems-Columbia, BMI)	18	I Need You (Chi-Sound, BMI)	67	N-N-Nervous (Burdette, BMI)	74
Agent OO-Soul (Myto, BMI)	27	I Want to (Do Everything for You) (Tree, BMI)	75	Nothing But Heartaches (Jobete, BMI)	16
Ain't It True (Wemar & Claudine, BMI)	69	If I Didn't Love You (Metric, BMI)	48	Only Those in Love (Brown, BMI)	73
All I Really Want to Do—Cher (Witmark, ASCAP)	24	If You Wait for Love (Unart, BMI)	78	Papa's Got a Brand New Bag (Lois, BMI)	8
Annie Fanny (Sharrow & Burdett & Flomar, BMI)	47	I'll Make All Your Dreams Come True (Picturetone, BMI)	44	Respect (East-Time-Redwal, BMI)	77
Baby Don't Go (Mother Bertha & Ten East, BMI)	32	I'll Take You Where the Music's Playing (Trio)	52	Ride Away (Acuff-Rose, BMI)	46
Baby I'm Yours (Blackwood, BMI)	23	I'm a Fool (Atlantic, BMI)	45	Roundabout (Leads, ASCAP)	86
California Girls (Sea of Tunes, BMI)	5	I'm a Happy Man (Unart, BMI)	38	Sad, Sad Girl (Shilran-Dandellion, BMI)	86
Can't Let You Out of My Sight (Screen Gems-Columbia, BMI)	91	I'm Yours (Gladys, ASCAP)	51	Save Your Heart for Me (Gold-Udell-Purchase, ASCAP)	30
Catch Us If You Can (Branston, BMI)	13	"In" Crowd, The (American, BMI)	10	Shake and Fingerpop (Jobete, BMI)	29
Colours (Southern, ASCAP)	63	In the Midnight Hour (Cortillion-East, BMI)	25	Silence, The (Embassy, BMI)	96
Danger Heartbreak Dead Ahead (Jobete, BMI)	62	Is It Really Over? (Tockahoe, BMI)	79	Since I Lost My Baby (Jobete, BMI)	22
Do You Believe in Magic (Faithful Virtue, BMI)	42	It Ain't Me Babe (Witmark, ASCAP)	9	Some Enchanted Evening (Williamson, ASCAP)	61
Down in the Boondocks (Lowery, BMI)	17	It's Gonna Take a Miracle (South Mountain, BMI)	43	Someone Is Watching (Webb IV-Falarf, BMI)	89
Eve of Destruction (Trousdale, BMI)	3	It's a Man Down There (Fairshake, BMI)	71	Soul Heavens (Unbelievable & Nom, BMI)	99
First I Look at the Purse (Jobete, BMI)	59	It's the Same Old Song (Jobete, BMI)	12	Sugar Dumpling (Kags, BMI)	34
Girl From Peyton Place, The (Screen Gems-Columbia, BMI)	84	Ju Ju Hand (Beckie, BMI)	40	Summer Nights (Sea-Lark, BMI)	28
Give All Your Love to Me (Pacemaker, BMI)	68	Just You (Five-West-Cotillon, BMI)	50	There But for Fortune (Applesed, BMI)	90
Hang on Sloopy (Picturetone-Mellin, BMI)	11	Kansas City Star (Tree, BMI)	72	These Hands (Small But Mighty) (Don, BMI)	85
Heart Full of Soul (Miller, ASCAP)	14	Keep on Dancing (Arc-Press, BMI)	76	3rd Man Theme, The (Chappell, ASCAP)	80
Heartaches by the Number (Pamper, BMI)	64	Laugh at Me (Five-West-Cotillon, BMI)	19	Too Hot to Hold (Dakar, BMI)	93
Help (Maclean, BMI)	1	Liar, Liar (Celann, BMI)	15	Tracks of My Tears (Jobete, BMI)	20
High Heel Sneakers (Medal, BMI)	65	Like a Rolling Stone (Witmark, ASCAP)	2	Treat Her Right (Don, BMI)	56
Hold Me, Thrill Me, Kiss Me (Mills, ASCAP)	15	Little Miss Sad (Radford, BMI)	100	Two Different Worlds (Princess, ASCAP)	70
Home of the Brave—Bonnie & the Treasures (Screen Gems-Columbia, BMI)	81	Little You, A (Leads, ASCAP)	60	Unchained Melody (Frank, ASCAP)	6
Home of the Brave—Miller (Screen Gems-Columbia, BMI)	58	Looking Through the Eyes of Love (Screen Gems-Columbia, BMI)	36	We Gotta Get Out of This Place (Screen Gems-Columbia, BMI)	26
Houston (Criterion, ASCAP)	21	Lover's Concerto, A (Saturday, BMI)	98	Who'll Be Next in Line? (Jay Boy, BMI)	35
Hungry for Love (Myto, BMI)	97	Make Me Your Baby (Screen Gems-Columbia, BMI)	92	With These Hands (Bloom, ASCAP)	49
I Can't Get No Satisfaction (Immediate, BMI)	41	Me Without You (Shakwell, BMI)	95	World Through a Tear, The (Bregman, Vocca & Conn, ASCAP)	88
I Don't Wanna Lose You, Baby (Blackwood, BMI)	37	Mohair Sam (Acclaim, BMI)	57	You Can't Be True, Dear (Billmore, ASCAP)	94
I Got You Babe (Five-West-Cotillon, BMI)	7	Moon Over Naples (Roosevelt, BMI)	66	You Were on My Mind (Witmark, ASCAP)	4
I Live for the Sun (Sea of Tunes, BMI)	82	Moonlight and Roses (Daniels, ASCAP)	54	You're Gonna Make Me Cry (Don, BMI)	87
		My Girl Sloopy (Picturetone-Mellin, BMI)	53	You're Been in Love Too Long (Jobete, BMI)	39
		My Town, My Guy and Me (Sturouis-Catalog, BMI)	83	You've Got Your Troubles (Mills, ASCAP)	31

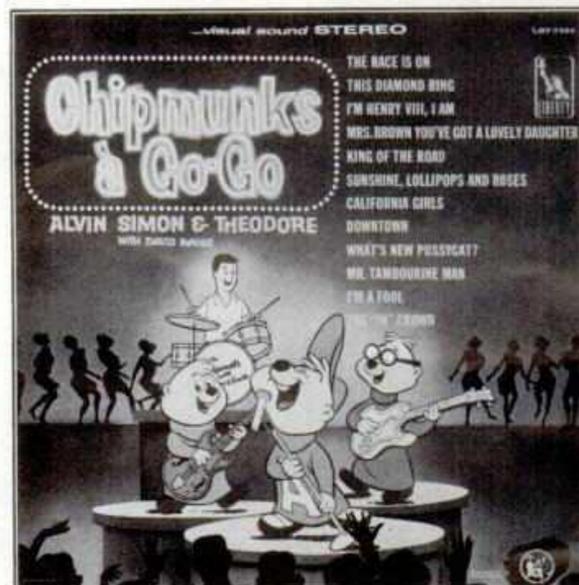


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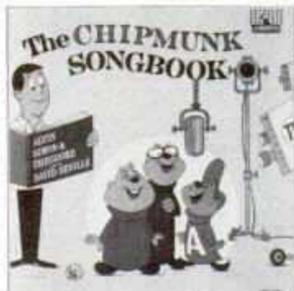
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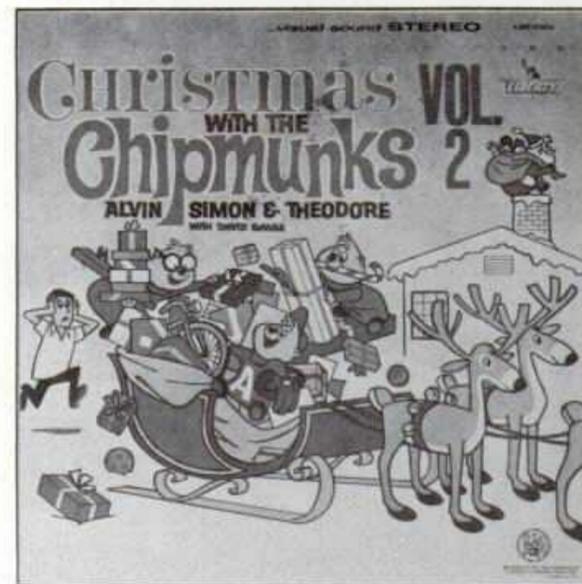
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LST-7388/LRP-3388



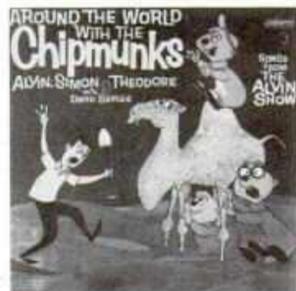
LST-7229/LRP-3229



LST-7334/LRP-3334



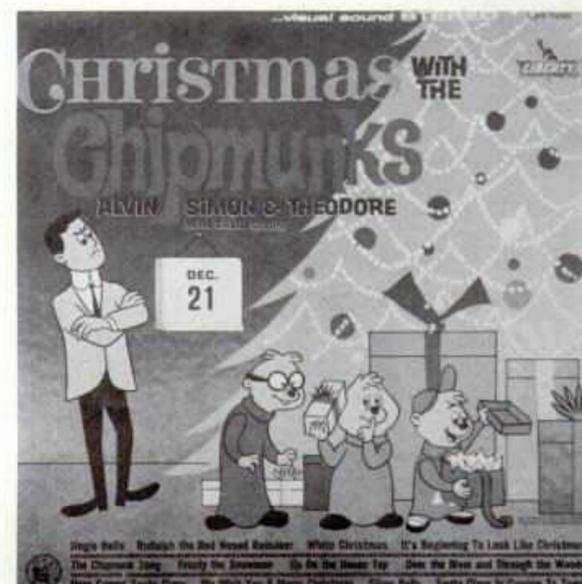
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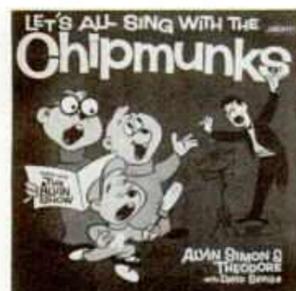
LST-7170/LRP-3170



LST-7159/LRP-3159



LST-7256/LRP-3256



LST-7132/LRP-3132

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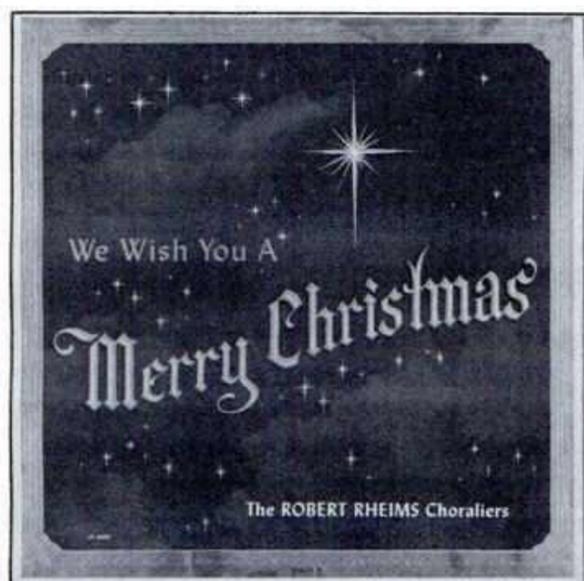
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THE JAZZ BEAT

By ELIOT TIEGEL

Rudy Onderwyzer, co-owner of the Manne Hole in Hollywood, wasn't in the best spirits when we dropped by to chat with him about the jazz nightclub business. He'd just received a letter from ASCAP, notifying him of fourth increase in his music license in five years.

When the club started in its small quarters (105 seats) the fee was \$120. The "magnificent jazz joint" was just serving beer then. When it bought its liquor license, the fee jumped to \$240. Last April, the stipend went up to \$480. The current tariff is based on the club's expanded seating capacity (205 seats), its full status as a nightclub serving food and drink and offering name groups.

The club's arrangement with BMI is a straight percentage, based on the amount paid out for talent over a year. This pact involves paying a half a per cent of the first \$50,000 and a fourth of a per cent on monies over \$50,000. The Manne Hole paid over \$110,000 in artist salaries during its past fiscal year for which BMI received around \$500.

"Sure we've been growing," Rudy said, as we sat in the semi-darkness of the empty club. "Our gross revenue and expenses have grown, but our music budget has increased to the point where this is a big turnstyle; nothing sticks to the wall. That's why there are so few jazz clubs. It's not a commercial venture."

The Manne Hole's top salary paid has been \$4,000 for Miles Davis. That is also Rudy's cutting off point. There are many major attractions which have expressed an interest in playing the club, currently L.A.'s top jazz room. But their price is too prohibitive, Rudy explains.

The original idea behind the club was for a casual hangout, presenting local talent. Scale for local acts was \$16.50 a night, the lowest the union could offer management. This figure was agreed upon because the club stayed open seven nights and provided employment for many local 47 members. There was no door charge weekdays, only a \$1 tariff on weekends. Beer cost 50 cents.

In 1963, the club decided to go the major attraction route, Rudy offered, and this meant door charges every night plus one drink minimums per set. For Miles and John Coltrane the club hit patrons with a \$2.50 cover in addition to the door charge. "There was a hostile reaction from patrons," Rudy said. "People still remember it to this day. So we decided to alter the policy and we now have a one drink minimum per set plus a door charge for top out-of-town acts."

After three months of big name acts, the club reverted back to a local policy but once Angelinos had savored a taste of the MJQ, Bill Evans and Charlie Byrd, for example, local jazzmen just didn't hold that much of a fascination anymore.

Attacking the business of running a jazz club with scholarly precision, Rudy and Shelly began analyzing people's going out habits. "The price of going to the movies, including candy, comes to within \$1 of what it costs to see live entertainment at our club," Rudy proffered. After the club purchased an adjoining location, it secured its liquor license for 10 grand, which helped business. "But not that much," Rudy added quickly. The owners had to deplete their savings in order to pay the 10 grand. For Manne, owning his own club is an "altruistic" act. He is a successful studio musician, so does not count on the club for his subsistence. It gives him an outlet to play jazz on weekends with his group. For Rudy, an ex-accountant, managing the club is what he wants to do.

"We have kept uppermost in our minds why we opened the club," the ex-accountant emphasized. "No drunks are allowed. If a minor is with an adult, the adult is not served liquor."

Rudy feels that unfortunately youngsters are not being touched by jazz. They're too enmeshed with rock 'n' roll which blasts at them 24 hours on AM radio. He finds that when a young man brings his girl to the club (because he wants to be hip), they usually talk through the set. Jazz is losing contact with the college set which has been weaned on rock music. The Manne Hole draws its audience from the 20-50 year bracket.

The club's main advertising means is through its mailing list. Patrons can fill out cards on each table which gets them on the list for attraction information.

There is also space on the card for suggestions and comments about anything. "The cards are our pulse takers," says Rudy.

There are two act categories which the club books. Most important are the well-known acts which can draw and people who deserve to be heard but who aren't necessarily going to turn a profit for the club. "We keep in mind that the artists are creative people

(Continued on page 70)

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EILEEN RECORD OVERSEAS HIT

NEW YORK—One of the new French disks getting good play overseas is "Une Grenouille Dans Le Vent," by a disk artist termed simply Eileen, on the A-Z label. Eileen is an American girl. She graduated college here as a language major, and in Paris she became interested in writing French lyrics to American songs. She took the lyrics of the aforementioned song and demonstrated it to Lucien Maurice, the entrepreneur. Maurice not only liked the lyric but was also interested in Eileen's demonstration of the song. He issued it on his label, A-Z records.

Eileen is none other than the daughter of Mickey Goldsen, well-known music man whose publishing holdings include Criterion Music.

Producer in N. Y. for Talks

LONDON—Independent record producer Mitch Murray is working on a series of pop TV films, depicting the U. K. scene but with a completely new format. He is visiting New York this month with a 20-minute pilot film which he hopes to place in the U. S. Produced independently in conjunction with songwriter and link-man Barry Mason, Murray intends to include last-minute topicality by adding filmed sequences as late as the day before air-mailing the film for showing in the U. S.

Murray says he has found a new style of treatment, which breaks away from the usual "visual" of either the artist miming to the sound of a record or shots of the audience while a new record is being played. His idea is based more on journalistic reporting, he says. Murray is writing the material, using an independent TV camera crew, producer and editor.

Col. Coast A&R Dept. Expanded

HOLLYWOOD — Columbia Records' West Coast a&r department is being bolstered with the acquisition of Larry Marks as a&r man and Billy James as talent acquisition and development contact. A former song writer, Marks replaces Ed Kleban, recently transferred to New York. James was formerly Coast press agent. PR Director Bob Altschuler flies here this week to seek a replacement.

RPN DENIES ALBUM LINK

NEW YORK—Radio Pulse-beat News last week said the firm had absolutely nothing to do with a new album put out by Ed Rudy titled "Ed Rudy with New U. S. Tour, Vol. No. 3.55 Jay Levy of the organization said that the matter had been turned over to an attorney to restrain Rudy from use of the organization's name. The album was listed in Billboard's list of new releases Sept. 4.

Billboard TOP 40 EASY LISTENING

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

THIS WEEK	LAST WEEK			TITLE	Artist, Label & Number	Weeks on Chart
	1	2	3			
1	1	2	3	YOU WERE ON MY MIND	We Five, AAM 770	11
2	2	1	2	HOLD ME, THRILL ME, KISS ME	Mel Carter, Imperial 66113	13
3	4	4	5	HOUSTON	Dean Martin, Reprise 0393	6
4	9	25	—	SUMMER NIGHTS	Marianne Faithfull, London 8790	3
5	7	17	—	I'LL MAKE ALL YOUR DREAMS COME TRUE	Ronnie Dove, Diamond 188	3
6	6	7	12	MOONLIGHT AND ROSES	Vic Dana, Dolton 309	6
7	13	28	—	WITH THESE HANDS	Tom Jones, Parrot 9787	3
8	12	26	—	I'M YOURS	Elvis Presley, RCA Victor 8657	3
9	10	10	16	TWO DIFFERENT WORLDS	Lenny Welch, Kapp 609	5
10	11	11	15	IS IT REALLY OVER?	Jim Reeves, RCA Victor 8623	5
11	16	16	21	YOU CAN'T BE TRUE, DEAR	Patti Page, Columbia 43245	5
12	5	5	4	YOU'D BETTER COME HOME	Petula Clark, Warner Bros. 5643	10
13	14	30	—	HEARTACHES BY THE NUMBER	Johnny Tillotson, MGM 13376	3
14	8	6	10	MOON OVER NAPLES	Bert Kaempfert & His Ork, Decca 31812	11
15	15	27	28	SIMPLE GIMPEL	Horst Jankowski, Mercury 72465	5
16	3	3	1	SAVE YOUR HEART FOR ME	Gary Lewis & the Playboys, Liberty 53809	7
17	19	37	—	ROUNDAABOUT	Connie Francis, MGM 13389	3
18	22	—	—	THE GIRL FROM PEYTON PLACE	Dickey Lee, TCF-Hall 111	2
19	24	—	—	3rd MAN THEME	Herb Alpert & the Tijuana Brass, AAM 775	2
20	25	—	—	WHEN SOMEBODY LOVES YOU	Frank Sinatra, Reprise 0398	2
21	23	34	37	THE SILENCE	Al Hirt, RCA Victor 8653	4
22	18	9	14	SUMMER WIND	Wayne Newton, Capitol 5470	7
23	17	8	9	IT'S TOO LATE, BABY TOO LATE	Arthur Prysock, Old Town 1183	6
24	26	33	35	MILLIONS OF ROSES	Steve Lawrence, Columbia 43362	4
25	20	29	29	SUMMER WIND	Roger Williams and the Harry Simeone Chorus and Ork, Kapp 55	5
26	27	38	—	WAY OF LOVE	Kathy Kirby, Parrot 9775	3
27	21	22	22	THE SWEETHEART TREE	Johnny Mathis, Mercury 72464	8
28	—	—	—	TASTE OF HONEY	Herb Alpert & the Tijuana Brass, AAM 775	1
29	29	21	23	I DON'T WANT TO LIVE (Without Your Love)	Bobbi Martin, Coral 62487	7
30	32	35	38	WHERE DOES THAT LEAVE ME	Nancy Wilson, Capitol 5455	4
31	28	23	24	THE SWEETHEART TREE	Henry Mancini, His Ork & Chorus, RCA Victor 8624	9
32	—	—	—	HUNGRY FOR LOVE	San Remo Golden Strings, Ric-Tic 104	1
33	33	36	36	OLD CAPE COD	Four Freshmen, Capitol 5471	4
34	30	32	32	BECAUSE YOU'RE MINE	James Darren, Warner Bros. 5648	4
35	31	31	27	I CAN'T BEGIN TO TELL YOU	Buddy Greco, Epic 9817	5
36	—	—	—	HAPPINESS IS	Ray Conniff & the Singers, Columbia 43352	1
37	34	18	18	OOWEE, OOWEE	Perry Como, RCA Victor 8636	7
38	35	19	20	WHERE WERE YOU WHEN I NEEDED YOU	Jerry Vale, Columbia 43337	7
39	—	—	—	WANDERLUST	Nat King Cole, Capitol 5486	1
40	36	20	17	FLY ME TO THE MOON	Tony Bennett, Columbia 43331	10

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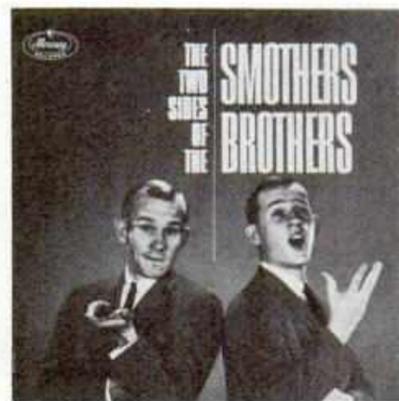


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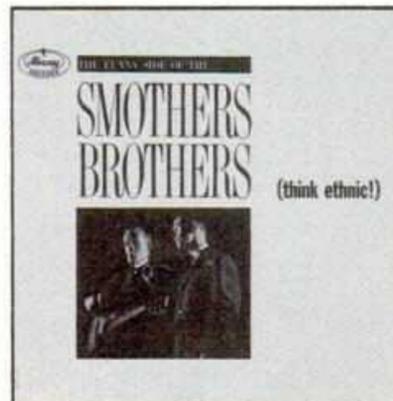
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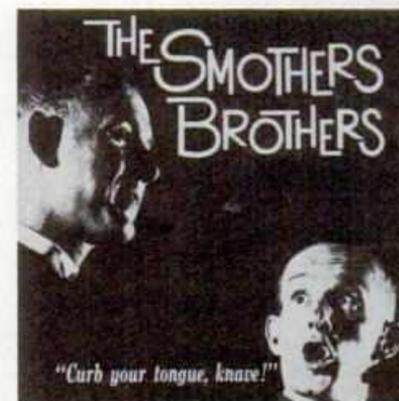
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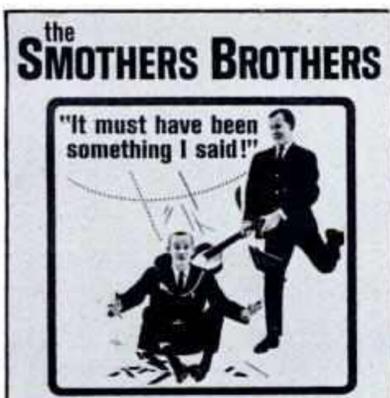
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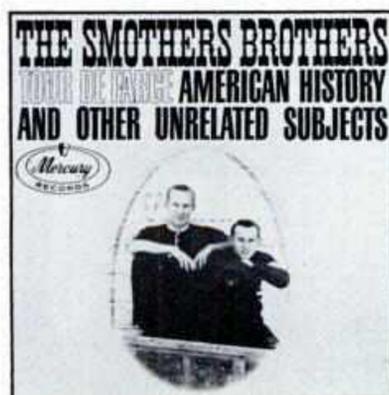
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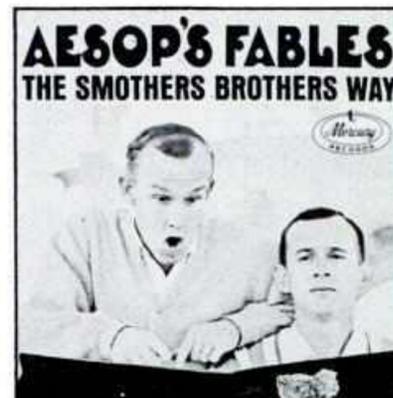
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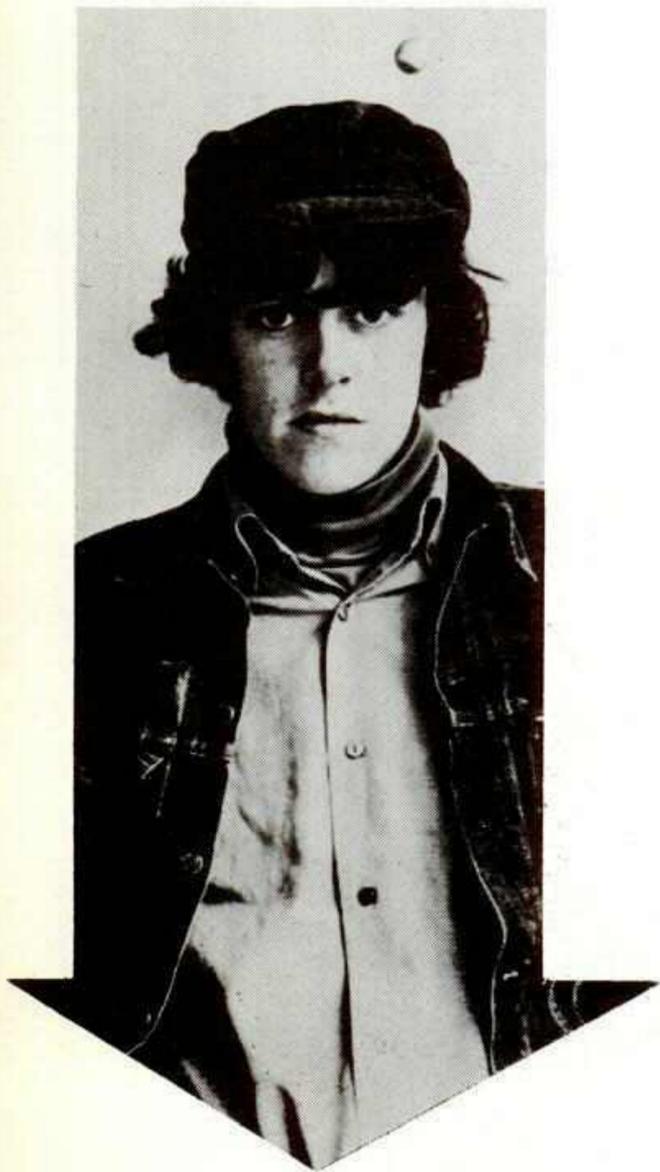


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MUSIC CAPITALS OF THE WORLD

BRUSSELS

CBS records moved its offices in Brussels to the new Artone building at the Boulevard Baudouin 20-21. . . . CBS's folk group **Les Dollars** will appear on the Dutch TV, where the **Twenties** already appeared this week. . . . Recent newcomers to the worldwide CBS label are **Les Godasses Vertes**, with their very first single "La Salade"/"Le Panier A Salade," also a new dance. . . . New CBS additions to the popular LP field include a brand new album by the **Byrds**. . . . CBS also released an album by the enchanting **Barbra Streisand** called "My Name Is Barbra." . . . CBS Brussels is looking forward to receive **Carolyn Hester** who is asked for a TV show on Sept. 18 and **Jimmy Gilmer and the Fireballs** who are due on TV Sept. 29. . . . Gramophone Belgium reports strong demand for the latest Beatles single "Help." . . . The **Shadows** will be on the bill of the Brussels' Ancienne Belgique Sept. 10-15.

JAN TORFS

COLOGNE

Peter Alexander, one of Germany's top singing artists, has signed a long-term exclusive film contract with Bertelsmann-Constantin. The contract will promote Alexander as an "integrated music personality"—records, films and personal appearances. . . . **Nini Rosso's** "Il Silenzio" has sold 405,000 copies in West Germany. . . . **Marlene Dietrich's** "Berlin" looks like the hottest selling LP of the year in Germany. It consists of evergreens with a Berlin theme, foremost the works of **Willi and Walter Kollo**.

Belina and Siegfried Behrendt, Germany's top folk tune duo, have returned from a world tour during which they gave 187 concerts in 106 lands. . . . **Bernhard Mikulski**, chief of CBS Schallplatten, has returned from a vacation in Acapulco, Mexico, as guest of band-leader **Teddy Stauffer**. . . . The four **Jacobs Sisters**, the Continent's top sister singing group, have a new release, "The Gartenzwerg-Marsch." . . . Ireland's beat group, the **Seekers**, is touring West Germany. The original five-member group has been expanded to seven (organ and bass guitar). Formed two years ago, the Seekers now rate as a major source of foreign exchange for Ireland.

Ariola has released (under its Hansa label) an LP with the music of trumpeter **Billy Butterfield**, which the diskery says is a "new dance sound with elements of Dixie, swing, beat and rock." . . . **Peter Kreuder**, Germany's "king of the evergreens," has just turned 60. He is working on a new musical "Nordische Romanze." . . . In Germany, wine is always song, and Electrola has just reaffirmed this fact with a best-selling LP, "Das froehliche Weinfass" with 33 favorite German wine drinking songs. **OMER ANDERSON**

LONDON

British Decca Records has entered into a new venture. It will finance a five-picture film deal with the **Rolling Stones** worth \$5 million. Shooting of the first film, which will be produced by the Stones' American representative **Allen Klein**, is expected to begin in January. . . . **Herman's Hermits** are all set for their first Australasian tour. They will play concerts in New Zealand and Australia between Jan. 21 and Feb. 7. They may also undertake a Japanese tour on their way home.

Liberty President **Al Bennett** has appointed **Ronald Kass** director of overseas operations. He will headquarter in London. . . . The **Manfred Mann** group is to tour Czechoslovakia for 10 days at the beginning of October. It is expected that an exchange will have to be made in which case a Czechoslovakian group will tour here during November. The **Animals** are to visit Poland for 10 days in mid-November for a concert tour. . . . Now living in London is American record producer **Jim Economides**, who has been responsible for hits by **Bobby Vee**, **Bobby Darin**, **Gene McDaniels**, **Bobby Rydell** and **Julie London**.

Pye Records hosted a reception to welcome **Chubby Checker** to Britain. His visit coincided with release of his new record "Everything's Wrong," which he promoted on television and radio. He also undertook two concerts here before flying on to Italy, France, Germany and Spain for further promotion on television and appearances. He returns to Britain for a week at the **Dolce Vita Club** in Newcastle beginning Sept. 19. . . . The **Beatles** are expected to tour Britain again this year after all. If possible it will be just before Christmas. . . . Visiting London is

Adamo-Hallyday Battle on Tap

PARIS—If the music from "Zorba the Greek" has been the song success of the summer, there is no doubt that **Salvatore Adamo** has been the top singer.

The success of his summer tour has surpassed that of any other singer in France, including the newly demobilized **Johnny Hallyday**.

Adamo, 22-year-old son of a Sicilian miner who was brought

up in Belgium, has taken little more than a year to conquer France.

This year in the pop poll of the million-selling monthly "Salut Les Copains," Adamo took second to Hallyday in the male singer category. (Separate story.) Yet last year he didn't figure in the poll at all.

Adamo, described by the evening paper "Paris-Presse" as a singer "without a voice, without looks, without charm and without personality," has been playing to packed houses in Nice, Cannes and Frejus.

He sings dreamy, romantic songs which he writes himself and his EP's sell at least 100,000 copies. And he is now seriously challenging **Johnny Hallyday** for the title of No. 1 singer in France.

The battle for the title will be fought out on the boards of the Olympia Theater this

fall where both Adamo and Hallyday are booked for seasons—Adamo from Sept. 15 and Hallyday in November.

Hallyday has more experience, more personality, more stage presence than Adamo. But with increasing signs that the French public are switching from frantic rock to sentimental ballads, Adamo may well dethrone Hallyday this winter.

Meanwhile, a relatively unknown outsider is making huge strides in the direction of stardom. He is 19-year-old **Herve Vilard** whose "Capri, C'est Fini" is one of the biggest selling records of the moment.

Vilard, who was brought up in a state orphanage, is a relative newcomer to the business. Until recently he sold disks in a record store on the Champs-Elysees. But his record is selling at the rate of 5,000 a day.

EMI Expands In Promotion

LONDON—EMI has formed a "new look" promotion department which will consist of three members of their outside sales force, **Jack Florey** (who becomes promotion manager), **Adrian Rudge** and **Phil Grennopp** who are appointed as field promotion managers.

They will be joined by two members of EMI's existing promotion department; **Nevil Skrimshire** who will become **Jack Florey's** personal assistant and **Fenella Ronald** who becomes a promotional representative.

The idea of this move is to concentrate promotional activities not only in London but to intensify them more in regional areas on radio and TV. They will organize dealer research and talent spotting.

independent record producer **Al Kasha**. With him is American singer **Dale Brooks**, whom he hopes to launch here. He will be recording her and seeking a British outlet for her records. He will also be fixing up publishing deals and writing movie scores. . . . The **BBC Light** program is to air simultaneously with Sweden, Norway, Belgium, Holland and Finland a six-nation record show designed to pick likely international hits. Each country will feature two records which will be judged by studio audiences. . . . For the first time Decca has released a single and an LP simultaneously as a "complimentary sales" experiment. The records are by **Roy Orbison**. . . . A reception was held at the Savoy Hotel for **Peter Nero** by agent **Theo Cowan**. He is here to tape four of his own TV shows for the BBC, also to make appearances on three others. . . . **Gerry and the Pacemakers'** West End panto this Christmas "The Pied Piper of Hamelin" is expected to be transferred to a New York theater in time for Easter. It will include the full London cast and will be the first time a panto-type stage production has been seen by American audiences.

CHRIS HUTCHINS

(Continued on page 28)

EMI EYING RETAIL MOVE

LONDON—EMI will go into the retail side of the record business if its application to be excluded from the possible abolition of resale price maintenance is turned down.

They will buy retail shops from those retailers wishing to sell in order to protect bigger retailers who stock thousands of records against the price-cutting of smaller shops.

Tape Recorder Mfrs. Seek Law Clarification

BONN—Tape recorder manufacturers are seeking clarification of a provision in the copyright reform law just passed by the West German parliament for mandatory payment of music taping royalty.

The copyright reform makes the purchaser of each tape recorder liable for payment of performing rights royalties and stipulates that this royalty shall be "up to 5 per cent of the wholesale price of the machine."

The law is vague, however, about how the royalty is to be collected, about the precise scale of payments, and about responsibility for collecting the royalties.

Manufacturers are seeking passage of additional legislation to clarify these points, or a West German Supreme Court interpretation of the law.

As the law now stands, a ceiling of 5 per cent is imposed on royalty payments, but the law contains no specific floor. Man-

ufacturers contend that the same royalty (based on percentage) should not be imposed on expensive recorders as on inexpensive machines.

Manufacturers would prefer, too, having the tax collected separate from the price of the recorder. **GEMA**, the German performing rights society, wants the royalty included in the purchase price.

Meanwhile, Sweden's performing rights society, **Svenska Tonsettares Internationella Musikbyra (STIM)** has asked **GEMA** for technical assistance in seeking passage of a Swedish music taping royalty measure. **STIM** seeks amendment of the present Swedish copyright law permitting music taping.

STIM says there are now 300,000 tape recorders in Sweden and an additional 50,000 coming on the market each year. Record sales are declining proportionate to the increase in tape recorders.

East Germans Roll Out Red Carpet for U. S. Acts

BERLIN—Communist East Germany is rolling out the Red carpet for American singers and musical groups.

The Ministry of Culture announces that applications will be considered from any "established musical organization or performer." The ministry says tours will be booked strictly on the basis of music and without reference to politics.

Kurt Blecha, the East German press chief, pointed out that **Louis Armstrong** recently toured East Germany. "My impression is that Mr. Armstrong enjoyed himself immensely. I know his audiences enjoyed his music. We look forward to having him back soon."

Blecha said another U. S. group which had an unusually successful tour in East Germany was the **Modernaires**, with **Paula Kelly**, **Ray Eberle**, **Tex Beneke**, and **Hal Dickinson**.

East Germany's offers vary from group to group, but pay-

ment is usually part in U. S. dollars and part in East German marks. The East German currency can be converted into Western hard currency through a barter process.

Blecha said some top U. S. performers have received up to 75 per cent of their money in U. S. dollars.

Performances of U. S. music draw huge audiences in East Germany. **Armstrong** resembled the **Pied Piper of Hamelin** as overflow crowds followed his tour through East Germany.

U. S. artists playing East Germany usually do so in connection with European engagements taking them from West Germany to Scandinavia or to other Iron Curtain countries.

East Germany has let the bars down on American music to help stimulate sale of its own music in the West, and to cater to unrest among East German youth.



EL TRIO PARANA, Paraguayan group whose popularity has spread into Brazil, Argentina and Uruguay, have an appearance in New York's Carnegie Hall slated before the end of 1965. Above, the trio is shown with singer **Chingola Irala** and **Billboard** correspondent **Alberto Maravi**.

Hallyday, Vartan, Win French Poll Honors

PARIS — Johnny Hallyday and Sylvie Vartan (husband and wife) have once again won the annual readers poll of the million-selling French pop monthly "Salut Les Copains."

The poll, the most authoritative and representative in France, gives Hallyday top place in the male singer category with 71,342 votes.

Sylvie Vartan won the female singer category with 82,014

votes and the Surfs took first place in the group category—as last year—with 35,076 votes.

Thus for three successive years Sylvie and Johnny have topped the poll.

Most striking feature of this year's poll is the arrival of Salvatore Adamo — who did not figure in last year's poll—No. 2, with 62,517 votes.

Richard Anthony slipped from third place to seventh and despite having her most successful year to date, Petula Clark dropped from fifth to sixth.

Newcomers to the top 10 this year, as well as Adamo, include Christine Lebaill (9), Chantal Goya (8) and Ronnie Bird (8).

Full results with voting figures:

Male Singers

Johnny Hallyday (71,342); Adamo (62,517); Claude Francois (40,222); Hughes Aufray (25,617); Frank Alamo (19,304); Eddy Mitchell (13,009); Richard Anthony (12,315); Ronnie Bird (6,904); Monty (6,205), and Dick Rivers (4,503).

Female Singer

Sylvie Vartan (82,014); Sheila (50,215); Françoise Hardy (35,619); France Gall (34,218); Michele Torr (22,111); Petula Clark (21,447); Marie Laforet (16,319); Chantal Goya (8,423); Christine Lebaill (7,936), and Jocelyn (2,255).

Group

The Surfs (35,076); Les Lionceaux (30,202); Les Missiles (25,080); Les Dauphins (24,115), and Les Faux-Freres (16,340).

BBC LINES UP U. S. ARTISTS IN SPECIALS

LONDON—The BBC is concentrating on spectaculars by American stars to boost its second channel this fall.

In a surprise move it has purchased for BBC-2 "The Barbra Streisand Show" which ATV had been bidding for.

Spectaculars already filmed in London by Ella Fitzgerald and Louis Armstrong will follow it up, and RCA Victor pianist Peter Nero has been signed to make four more during his stay which begins next week.

The BBC has also signed Norman Vaughan, who until recently hosted ATV's "Sunday night at the London Palladium."

Northern Songs Has Banner Year

LONDON—Northern Songs, the company which markets the Beatles' music, reported (25) that profits for the year ended April 30 were \$1,738,297. The figure does not include the profits from the songs of their second movie, "Help!"

John Lennon and Paul McCartney each own 15 per cent of the company which went public April 1964. Each will receive a dividend of about \$67,200. George Harrison, Ringo Starr and their manager, Brian Epstein, all have a smaller percentage of stock in the company.

MUSIC CAPITALS OF THE WORLD

Continued from page 27

MEXICO CITY

Chief of a&r of RCA Victor Mexicana, Mariano Rivera Conde, was made manager of a publishing company, subsidiary of RCA. He was replaced by composer Ruben Fuentes ("The Sinner") who has been a member of the a&r department since 1958. Manager Fuentes will report to Louis Coutolenc Jr., general director of operations. . . . The new general director of Orfeon-Videovox, Alejandro Siegrist, made the following appointments: Jorge Audiffred, manager of the Record Division; Guillermo Macedo, manager of production and special services; Porfirio Reyna, chief of a&r.

Six children's records from the Disneyland catalog and two versions (the original and sung in Spanish by Los 3 Con Ella) of the music from "Mary Poppins" have been issued by RCA. This company made a big promotional campaign in 17 department stores for these two records in combination with the Mexican premiere of the "Mary Poppins" film. . . . Among locally pressed new LP's from Liberty are: "I Walk the Line" by the Ventures; "España" with The 50 Guitars of Tommy Garret, "Our Fair Lady" with Julie London, and "Live! on Tour" with Bobby Vee. . . . For the first time, an LP by the Rolling Stones ("Out of Our Heads") was released on the London label by Peerless.

In spite of big promotional campaigns by Orfeon and Gamma, the yenka did not catch the fancy of the Mexican public in spite of the isolated success of some selections. A new Letkiss-LP (United

Artists), with Eric Altig and his Letkiss Band, was released by Gamma. OTTO MAYER-SERRA

MILAN

Giorgio Gaber of Rifi is enjoying increased success with his record "Picini di Sonno." . . . "Are You Lonesome Tonight," brought to the States by Elvis Presley, is having a new lease on life in Italy with the title, "Se Ti Senti Sola Stasera," in a new recording by Michele of RCA Italiana. . . . Claudio Villa of Fonit-Cetra is back in Italy after a 60-day tour behind the Iron Curtain. . . . Gene Pitney has taken part in a show filmed for Italian television. He has recorded a new song for the Italian market to be issued by CGD International under his Musicor label. . . . The Surfs, a French vocal group, have just arrived here to select material and record their sides for the fall season, to be distributed by CGD International under the French Festival label. . . . Iva Zanicchi of Rifi has been signed to perform in the Barcelona (Spain) International Festival, Sept. 25-27, where she will present her new sides "Passero Questa Notte" and "Quando Cresce L'Amore." . . . Philips is marketing a single by Brigitte Bardot, "Je me donne a qui me plait" (I Give Myself to the One I Like) and "El Cuchipe."

GERMANO RUSCITTO

PARIS

Fernand Reynaud has won the Prix de la Chanson Comique for the third year in succession. The

(Continued on page 31)

Beatty Heads Allied Record

TORONTO—The Allied Record Corp. has announced the appointment of a new president, and the acquisition of a new label. New president is Bruce Beatty, succeeding Philip DeZwirek, who has resigned because an upcoming six-month business trip for Allied's parent company entails too prolonged an absence from the Allied scene. The new label is Joda.

Beatty was formerly treasurer of the international music publishing firm, American Metropolitan Enterprises Ltd. He will make his headquarters in Toronto, where Allied has just moved into new offices at 110 Barbados Road, with doubled warehouse space.

Allied has just released the first two disks on the Joda label, "Let's Move and Groove Together" by Johnny Nash and "For Your Love" by Sam and Bill.

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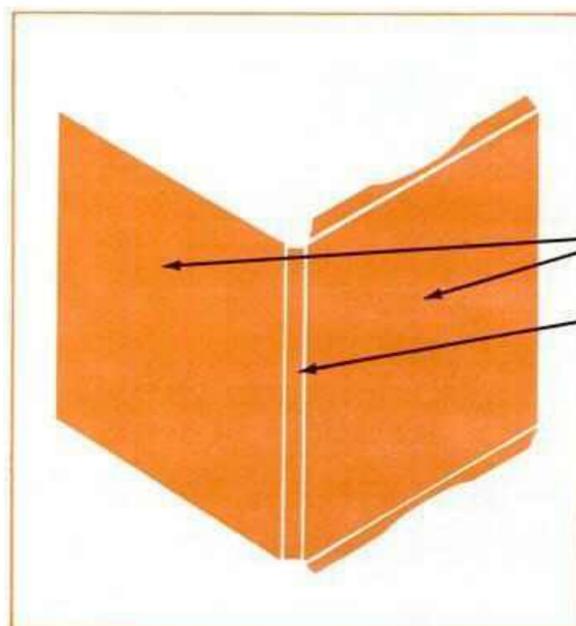
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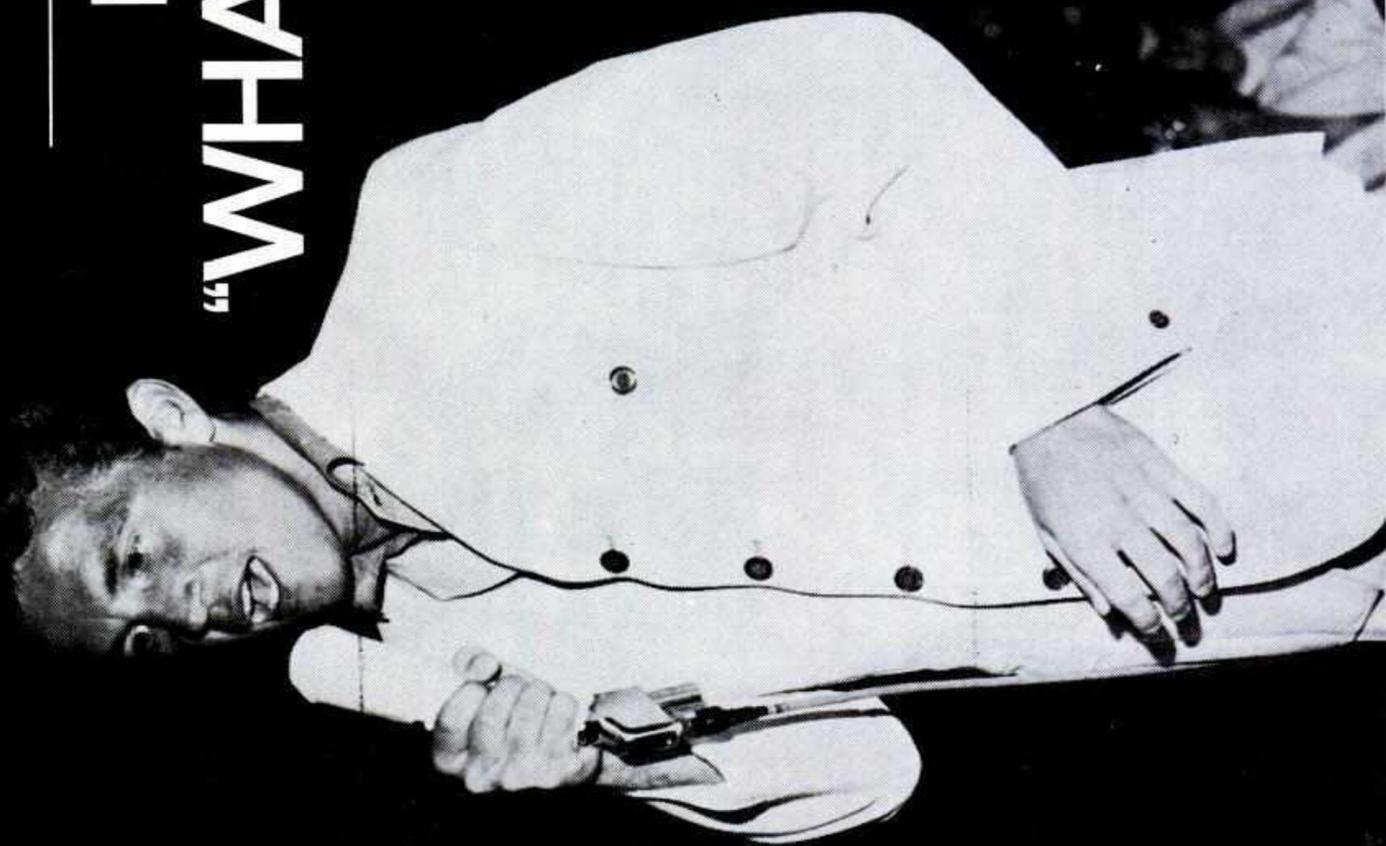


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THE SHAKERS are considered one of the major groups in Argentina and Uruguay. From left, are Pelin, Osvaldo, Caio and Hugo. They record for the Odeon label and most of their hits have been their own compositions. Their records include "Keep Searchin'," "Mas" (More), and "Rompan Todo" (Break It All).

MUSIC CAPITALS OF THE WORLD

• Continued from page 28

award, made each year by the Amicale des Disquaires de France, was for Raynaud's latest success "Frogs' Legs." . . . Henri Salvador's Rigolo label will be distributed by Barclay. . . . Big success of the Music Hall of Cuba season at the Paris Olympia Theater is the Mozambique dance which is becoming very popular in the French capital. . . . Top Yugoslav singer Tereza, who sings in four languages, is in Paris with hopes of making a career in France. Tereza, 22, will feature two Yugoslav songs with specially adapted French lyrics on her first disk.

Rumors that there would be no Antibes Jazz Festival next year were denied this week by organizer Jacques Hebey. He said that this year's six-day festival had been a great success. Total receipts were \$30,000 and, with the subsidy provided by the municipality of Antibes, went a long way to meeting the total cost — \$80,000 — of the event. "I don't know any festival that makes a profit" said Hebey. "It was difficult in the early years, but now we are covering our costs. There will certainly be a seventh festival in 1966." . . . Richard Anthony flies to the States Sept. 5 to make his first disk for Tamla-Motown. . . . Peter, Paul and Mary will play five concerts at the Paris Olympia Theater from Sept. 10-15. . . . Mrs. Florence Greenberg and Marvin Schlachter, respectively president and vice-president of Scepter and Wand Records, spent several days in Cannes where they met Vogue Records chief Leon Cabat. . . . Dionne Warwick's tour of the Cote d'Azur was a big success. . . . Charles Aznavour's first operetta "Monsieur Carnaval" will be presented by Maurice Lehmann at the Chatelet Theater Dec. 2 and will star Georges Guetary. . . . The American Folk Blues Festival will play Strasbourg Oct. 29 and Paris Oct. 30. . . . Shawn Elliott's

"Shame and Scandal in the Family" is a big seller here. . . . Other big-selling Vogue artists this summer are Petula Clark ("You'd Better Come Home"), Burt Bacharach ("Trains, Boats and Planes"), and Bernard Laferaud ("Une Fois Au Moins"). . . . MGM's "Woolly Bully," by Sam the Sham and the Pharaohs is proving one of Polydor's biggest successes of the year. . . . Jean-Marie Perier, photographer son of actor Francois Perier and fiance of Francoise Hardy is planning to make his debut as a film director. His first production will feature Francoise Hardy, Sylvie Vartan and Johnny Hallyday. MIKE HALLYDAY

ROME

Charlie Beal of 52 Street and Paris fame, who has been gracing Roman cocktail lounges, is now coaching the young stars of RCA Italiana in their English language numbers. . . . Burt Bacharach, here while his wife, Angie Dickinson, worked in "Cast a Giant Shadow," left to appear with Marlene Dietrich in Edinburgh. . . . Catherine Spaak, only top film star who is also a top recording artist, will do a new number to go with title of her current film based on Theophile Gautier's turn-of-the-century novel, "Mlle. de Maupin." . . . Two-year-old weekly magazine, Story of Music, which offers free shellac disk as part of its 62-cent selling price, is advertising "Schubert's Unfinished" in two disks as its current offer.

Peter Tevis, American recording artist on various Italo labels—his last was an album of western songs for RCA here—is working to introduce the singing commercial into Italian TV. . . . Experience of 1965 Cantagiro which toured both Italy and three foreign capitals has prompted Ezio Radaelli to announce that there will be two distinct events next year—a Cantagiro for Europe and a Cantagiro for the rest of the continent. . . . Whether weight of Italian singers demanding less foreign talent on Italian TV is making itself felt. On two successive Sundays, Timi Yuro and Julie Rogers were canceled from key Sunday night

(Continued on page 32)

Pye-Hispavox Deal

MADRID — Louis Benjamin, managing director of Pye Records, was here to conclude a long-term agreement with Hispavox for the distribution of its catalog in Spain. This was revealed by Luis Calvo, international director of the local company. Pye heretofore was released here through RCA.



SIR JOSEPH LOCKWOOD, EMI chairman, left, with Paul Hamlyn at the launching of the new Music for Pleasure company and budget label in London recently.

Fests, Contests Proving Worth

By SAM'L STEINMAN

ROME — Festivals and competitions with TV participation continue to take top place in the promotion of Italian disk sales while disk firms continue to study special magazine promotions and TV spectaculars with new formats.

With a new disk season ahead, merchandising and advertising chiefs of the various Italian record companies feel confident that their investments in festivals and contests bear more fruit than any other form of promotion. Among those who have profited during 1965 from these events have been RCA, Ricordi - CBS, SAAR, Phonogram and CGD who have encouraged mass participation by their artists in the San Remo, Naples, Cantagiro, Festivalbar, Roses (Rome) and Summer Record contests.

Short TV shows are still favored as are guest appearances on "Dream Fair" and on the many other musical shows which usually run from six to 10 weeks in most cases. Big special shows, however, which called for transporting artists from abroad have fallen flat on their faces largely because the taped shows are kept on ice too long before being released by RAI-TV. Both RCA and CGD have had sorry experiences in this area.

Fan Magazines

Fan magazines have their ups and downs. Field is now dominated by two weeklies and two monthlies, with one weekly having fallen by the wayside. While some of these publications were devoted exclusively to disks at

one time, the phonograph section is now part of an over-all publication aimed at youth. Disk classification continues, however, as important and integral parts of these magazines.

Outstanding sales campaigns by SAAR, which markets Jolly and Vogue disks and by Ri-Fi, which fields a variety of labels, have shown sales results. Clan continues in its own orbit boosting one artist, Adriano Celantano, and his own circle of friends and varying success. The traditional Neapolitan song, once the forerunner of the Italian disk, has largely fallen by the wayside, also Vis-Radio of Naples, largest of some eight

disk firms in that city, continues to push this form of music hard. Youth clubs have been successfully used by Voce del Padrone (EMI), RCA and Durium in promotion of their artists.

Notable is fact that Italian disks, despite the fact that the market is based largely on the tastes of teen-agers, remain in top brackets for three to six months once they catch on. LP sales, which have lagged behind the 45's in Italy, have had a shot in the arm from all-star disks put out by Fonit-Cetra, Voce del Padrone, RCA and Ricordi during the summer but much remains to be done in this area.

Moves to Boost Eurovision Contest

LONDON — Proposals are being put forward by several European countries and will be discussed at a meeting at the end of this month in a bid to improve next year's Eurovision Song Contest. The annual one-night TV contest which is shown in 25 European countries and claims an audience of 200 million has been declining steadily since it started 10 years ago.

Next year it is hoped to pre-film and pre-record entries to aid the quality of the show. Most European countries do this normally and are all in favor but the BBC is expected to oppose it as they are for live performances.

Another suggestion made was to split the entries into two groups and to televise the show from two different places, switching from one studio to another. At present the contest is held in the country which won it the previous year, or, alternatively, to have the heats held beforehand so that only the best songs are actually in the final, but the BBC feels that the countries of those entries eliminated would then not bother to watch the program.

Whatever moves are eventually made it is definite that steps will be taken to raise the standard of the songs entered next year.

EMI in Mex. In Full Swing

By OTTO MAYER-SERRA

Shortly before Sept. 1, EMI began operations in Mexico. In only three months, general manager Andre Midani, a 32-year-old Frenchman who worked for over 10 years with EMI in England and South America, organized his offices, hired a staff of mostly young, dynamic specialists and issued the first Capitol and Odeon releases pressed locally.

Recorded in Madrid, the first issues were introduced by popular singer Lucho Gatica. Among them are "The Beach Boys Today," "The Best of Nancy Wilson," an LP with several bossa nova artists, "The Nat King Cole Songbook," and EP's and singles by Herman's Hermits, the Duo Dinamico, Matt Monto, the Dave Clark Five, and Richard Anthony.

Among the staff members at the Mexican Capitol are Arturo Valdes, sales manager; Rene Leon International Department; Pablo Palomino, producer for classical music; Rene Flores, publicity manager; Mercedes Azcarate, public relations; Mario Gil, artistic director; Pedro Zavala, recordings, and Miguel A. de la Hoz, administration.

During this month the new company will also start importing Angel Records and, in the near future, many other European EMI catalogs which have never reached the Mexican market before.



THE PYE RECORDS annual sales conference held recently in London mirrored the big development of the company's International activity. A Warner-Reprise presentation film was the highlight of the meeting and made specially for the conference. Seen in the photo are, left to right, Mike Maitland (president, Warner-Reprise), Louis Benjamin (managing director, Pye Records), Leon Cabat (Vogue, France) and Jim Bailey (Pye's International head). In row behind can be seen Robert Oeges and Hans Kellerman of Negram, Holland, and Peter Knight, Pye International manager.

Italian Festival, Contests Picnic for Disk Industry

ROME — Six consecutive weekends of nationwide musical events and competitions, which in some cases were covered by Eurovision networks, has made the August-October period the busiest of the year in providing talent so far as publishers and disk firms are concerned.

Beginning with the runoff contest for the best new song about a seashore locality at the end of the "Sea vs. Sea" TV competition Aug. 29, the schedule calls for a new song festival under the aegis of Gianni Ravera, San Remo director, in

Bari; Zurich's Italian Song Festival; the annual Naples Song Festival; a long-time stand-by, the renewal of Rome's entry, the Festival of the Roses, and the New Voices elimination of Castrocaro Terme, which sends its two winners to the San Remo contest.

Since practically every number heard at these events appears on a new disk, the month of September will probably see a record number of new songs from Italy's many labels, all of whom are interested in one contest or another.

MUSIC CAPITALS OF THE WORLD

• *Continued from page 31*

shows without any reason being offered. . . . Latest vocalist to sign for cinema is **Anna Moffo**, who will play starring role in "Household Italian Style" with Ugo Tognazzi. . . . Graz, lots!
SAM'L STEINMAN

SYDNEY

Jack Argent, of Leeds Music, has announced that Leeds Music Pty., Ltd., has completed a contract with Screen Gems-Columbia Music for the management and exploitation of the Screen Gems publishing activity in Australasia. Argent said that under this agreement a company will be formed in Australia known as Screen Gems Columbia Music Pty., Ltd., for this purpose. The company will be controlled by Leeds. Previously the publishing catalog was administered by Tu-Con Music, Pty., Ltd.

Outstanding Australian pop recording stars were again paid tribute by Melbourne radio Station 3UZ on their second annual "Sound Awards." With the increasing output of Australian artists' recordings by most companies the standard of quality is steadily increasing and the judging of this material has become an exacting task. **Lewis Bennett**, General Manager of 3UZ, presented the 3UZ Sound Awards for 1964-1965 at Melbourne's Hotel Windsor. EMI recording artist **Billy Thorpe** won an award for his recording of "Over the Rainbow" plus the Gold Award for the most successful record of the same title. Festival-Sunshine instrumental group, the Playboys, received an award for

the best instrumental group recording titled "Exodus." The best female vocal was awarded to **Lyn Randell** for her waxing "I'll Come Running Over" (EMI). Newcomers **Bobby Bright** and **Laurie Allen** recording for the "Go" label received their award for the best pop vocal group with an Australian composition, "I Belong With You." **Ray Brown and the Whispers**, recording for Festival-Leedon, who have enjoyed three No. 1 hits in a row, gained an award for the most promising talent. Already popular with the Australian record buyers, the **Tijuana Brass** on A&M Records released through Festival in Australia, seem to have their greatest single hit since the "Lonely Bull" with their exciting new version of "The Third Man Theme," which received saturation airplay through import copies. Festival has rush-released the single and advance orders already indicate a smash hit.

GEORGE HILDER

TORONTO

Larry Uttal, Bell-Amy-Mala topper, was in Toronto the end of the month, scouting Canadian talent and meeting with Quality Records and indie producer **Stan Klees** of Red Leaf, and returned to New York with much to listen to. For sure is a follow-up by **Little Caesar and the Consuls**, what with the U. S. success of their "My Girl Sloopy." . . . Top Canadian folk singer **Gordon Lightfoot** has switched labels, from Warner Bros. to United Artists, and his first outing for UA is a strong one, a **Bob Dylan** tune, "Like Tom Thumb's Blues." His first LP should be released within a month.

Quality Records continues to heavy up on Canadian talent releases with the signing of **Dean Curtis and the Lively Set**, a busy pop group on the Toronto scene; guitarist **Skip Evans**, who cut his session with 16 pieces, in England; and **Dave Francey**, whom production co-ordinator **George Struth** describes as a "49-year-old singing paper boy." Release dates haven't been set.

Montrealer **Dave Leonard**, indie producer and talent manager, is switching headquarters of his Monticana Records and Enterprises to New York City. He's been in New York for the past couple of months and reports that **Bartholomew Plus Three** have been well received by Gotham audiences. The group has just recorded a session in New York, to follow up "She's Mine." Leonard is now looking for someone to handle the Canadian end of his operations.

Compo is hoping that **Danny Harrison's** personal appearances in several Ontario centers this summer, which succeeded in breaking his "I'm a Rolling Stone" single market, will get the young Canadian singer's new Coral release, "Tennessee Baby," off to a good start.

The second LP by **Chad Allan and the Expressions** and the **Guess Who's**, is titled "Hey Ho" after their current hit single, and includes material recorded in both Winnipeg and New York. Quality releases it in Canada any day now.

CHUM, Toronto, deejays **Brian Skinner** and **Garry Ferrier** front their colleagues, dubbed the Chainrattlers, on "The Frankie," short for Frankenstein, and "Terrorvision," a tribute to the monster shows on TV. The Arc single was launched by CHUM at the Canadian National Exhibition, where crowds gathered to watch the A-Go-Go dancers do the Frankie, a dance to do with your ghoulish friend. This is the third disk outing by CHUM personalities.

Derek and Ed (Dorrell and Armstrong), who had considerable success with their disk debut,

"Hum Drum," are back with a second Spartan release, "Story of Our Love." The boys hear from **Buddy Killan** of Tree Publishing that an American group is recording "Hum Drum," which is their own composition, as are "Story" and its flip side, "Basically Blue."

WELLINGTON

Charity issue is being made through HMV here of an LP featuring a line-up of top groups. All profits go to the Lord's Taverners Charity, National Playing Fields Association, and artists have donated their services and royalties. Featured are the **Rolling Stones**, **Kathy Kirby**, **Them**, **Tom Jones**, **Mike Leander** orchestra, **Unit Four Plus Two**, **Bern Elliott**, the **Bachelors**, the **Zombies**, **Lulu and the Luvvers**, **Johnny Howard Band**, **Billy Fury**, the **Applejacks** and **Dave Berry**. . . . Steady seller **Paul Walden** has come up with a new LP which is moving along nicely. . . . Viking and LaGloria Records' new premises here are perhaps the most functional and yet luxurious in the capital. . . . **Beatles'** new single, "Help!" attracted three times the normal pre-release orders.

J. P. MONAGHAN

NEW YORK

Jerilyn Blaine, receptionist at Jubilee-Josie Records, has become engaged to **Gene Howard Pines**. Jerilyn is the daughter of Cosnat Corp. executive **Ben Blaine**. . . . Personal manager **Roy Silver**, who handles **Joan Rivers**, **Bill Cosby** and **Marty Ingels**, is establishing a West Coast office.

Gene Schwartz, founder and vice-president of Laurie Records, and wife **Barbara** are the parents of a son—**Douglas Mitchell Schwartz**, born Aug. 7. . . . Musicor Records President **Art Talmadge** has had some help around his New York office this summer from son and daughter **Rick** and

Joyce Talmadge. Rick, a senior at Syracuse University, plans to enter law school after college; Joyce will enter Skidmore College as a freshman this fall.

Fedro Entertainment Corp., a new talent booking and record producing firm, recently appointed three new vice-presidents, **Herbert Lewin**, **Al Schwartz** and **Eddie Newmark**. Lewin and Schwartz are in charge of the record department. . . . **Harold Friedman**, formerly associated with United Artists, London Records, and Dover Publications, has established **Savage-Friedman, Inc.**, a TV film production firm, with **Lee Savage**. . . . **Joe Venneri** has been added to the engineering and a&r staff of Mercury Records. **CLAUDE HALL**

CHICAGO

One of the city's most eligible bachelors, **Fred Sipiora**, head of Singer One-Stop, will soon be walking down the aisle with **Elenore Cyrex**. They'll announce a date shortly. . . . **Frank LeVere**, co-writer of the standard, "Pretend," is joining with musician **Harvey Levy** and publicist **Maria Lyn** to form **Productunes**, a firm specializing in jingles and independent record production.

Monument record artist **Ginny Tiu** becomes the youngest member of ASCAP. The 11-year-old wrote the "Tiu Rock," featured on her latest album. The Tiu Review will appear on **Ed Sullivan's** show Oct. 24. . . . The Ohare Inn claims "highly favorable" response to its recent ban of rock musicians. The ban was imposed after it claimed the **Byrds** showed up in bare feet. Shortly after, the Inn refused to accommodate the **Dave Clark Five**. Promotion man **Scully's** comment: "The Byrds thing was blown all out of proportion." . . . Former Mercury publicist **Eva Dolin's** firm **Newsmakers** is branching into personal management. She signed **John White**, who made his debut recently in the College Inn.

NICK BIRO

MERRRELL and the EXILES

With their New Single Release—

"CAN'T WE GET ALONG"

b/w

"That's All I Want From You"

GMA #102

Strong Reaction

Everywhere!



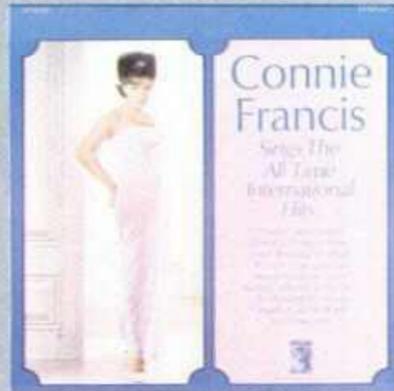
GOLDEN CROWN PRODUCTIONS

6201 Santa Monica Blvd. Hollywood 28, Calif.

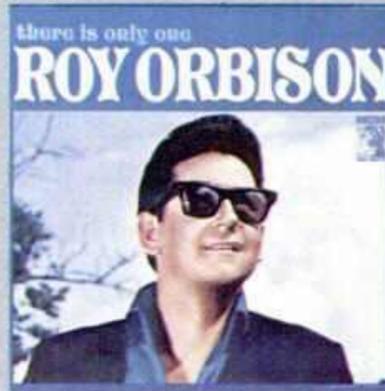
George Jay: National Promotion

mirror, mirror, on
the wall, who's the
hottest of them all?

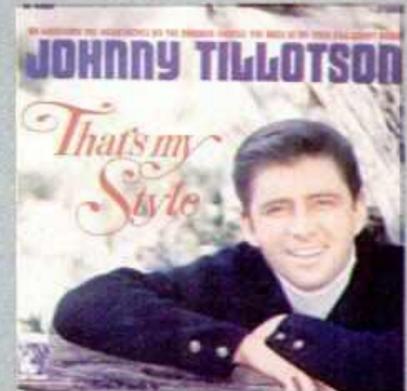
the MGM
album artists,
that's who!



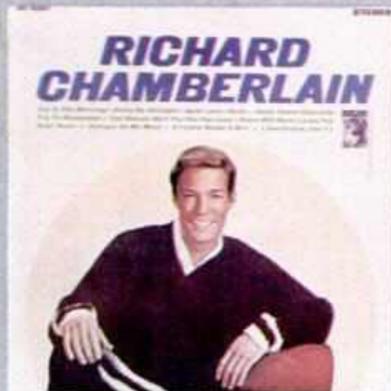
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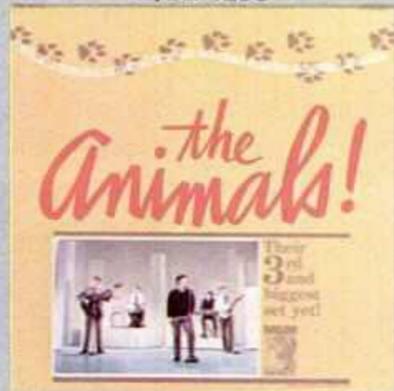
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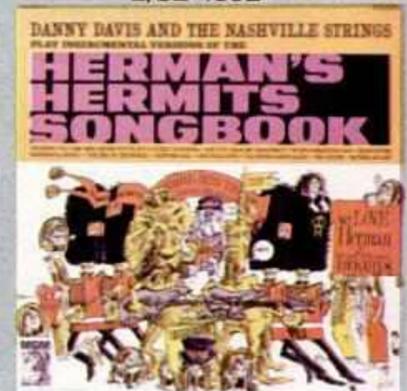
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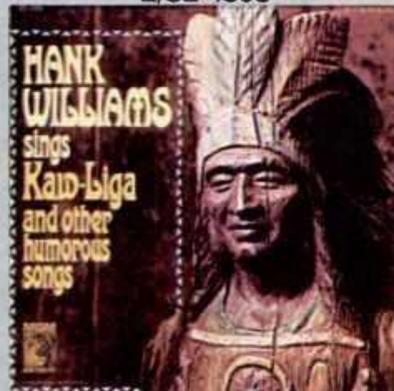
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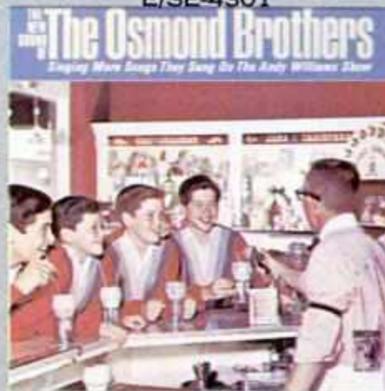
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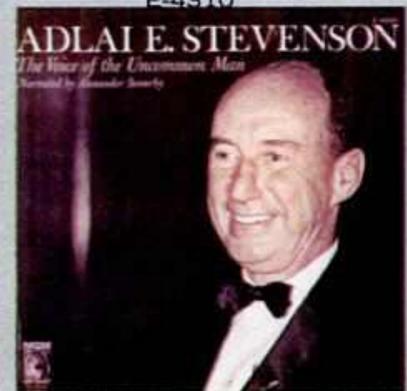
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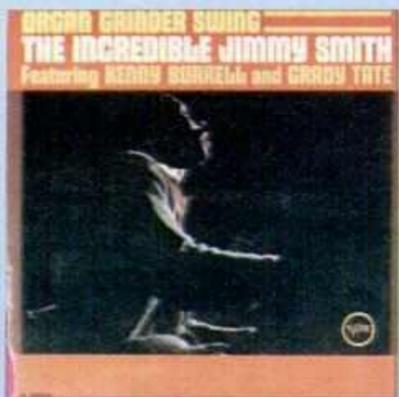


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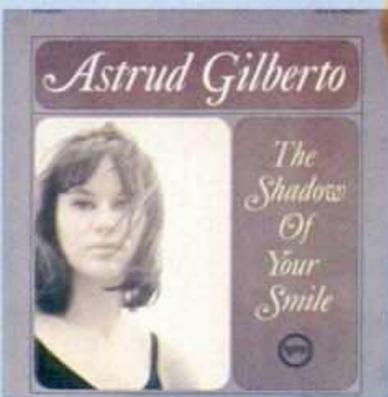


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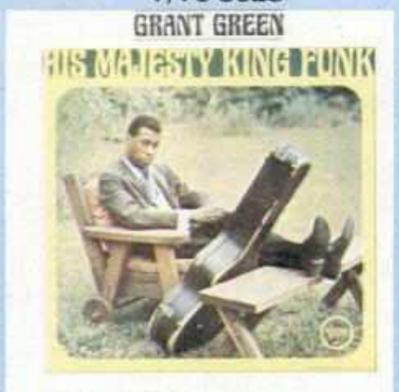
Verve
album artists,
that's who!



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V/V6-8629



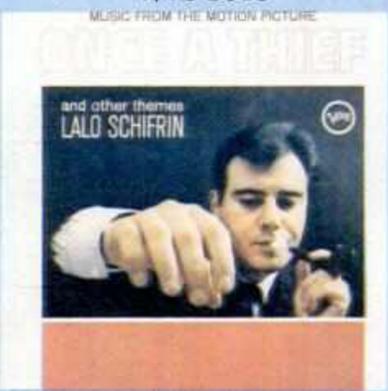
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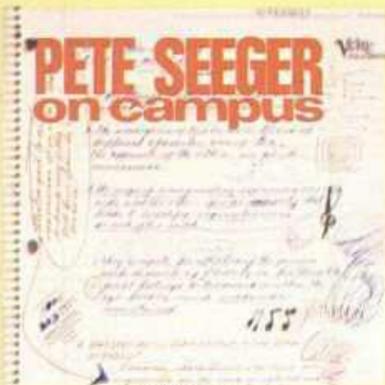


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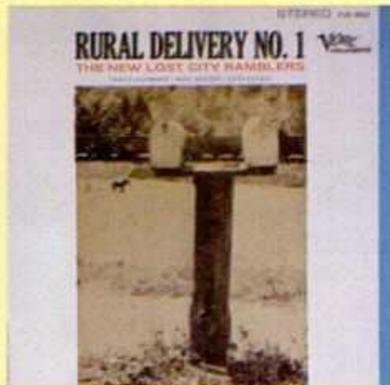
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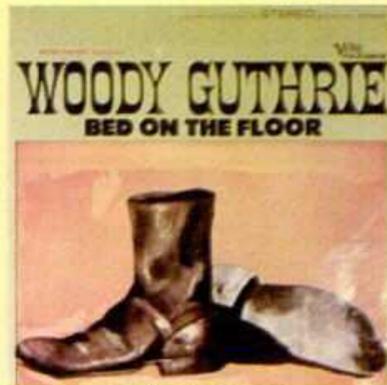
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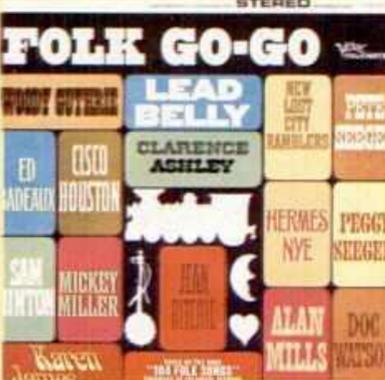
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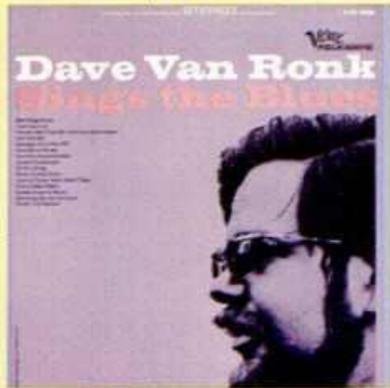
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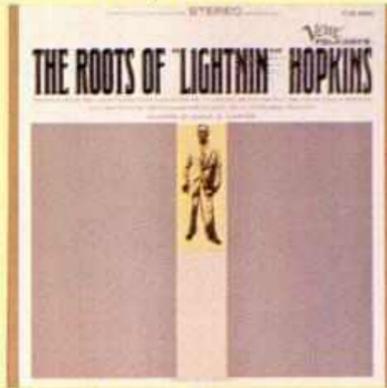
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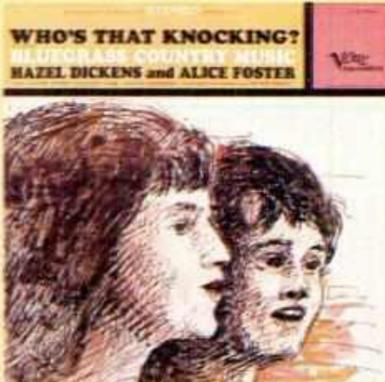
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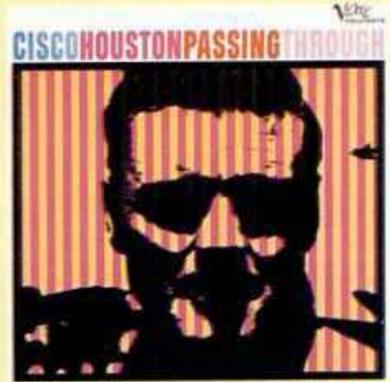
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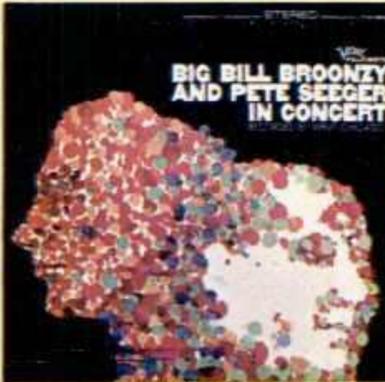
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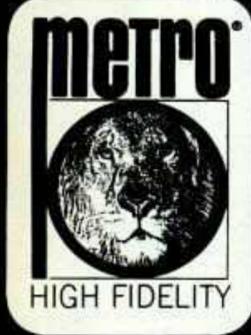
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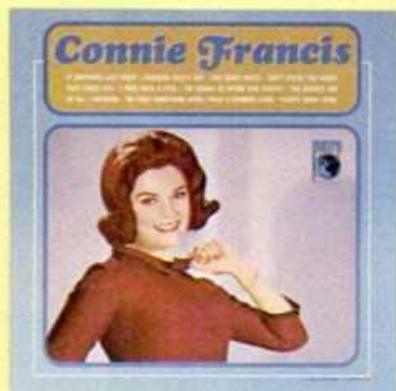
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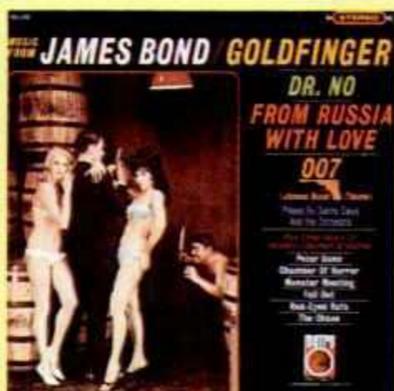
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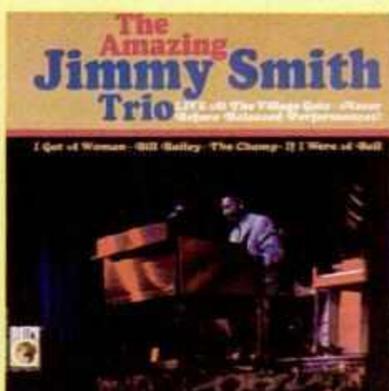
and, of course, the
biggest-selling budget line
in the business:
METRO RECORDS



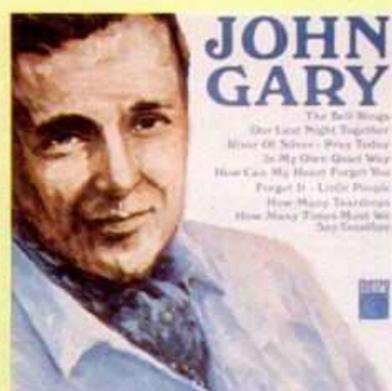
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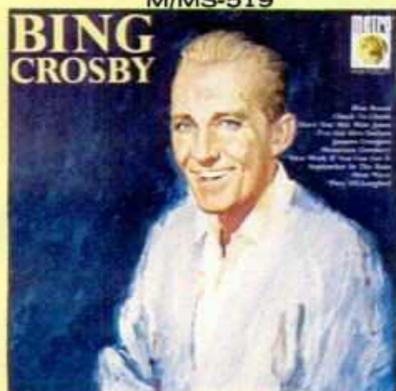
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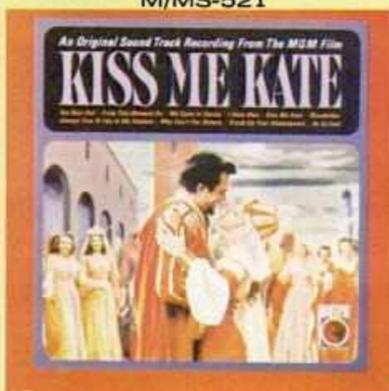
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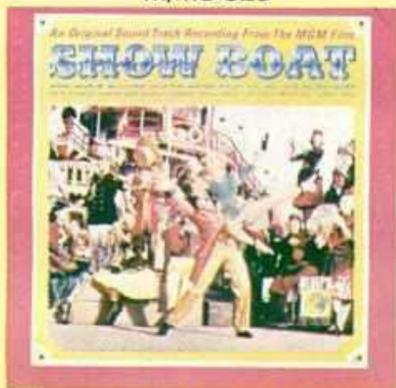
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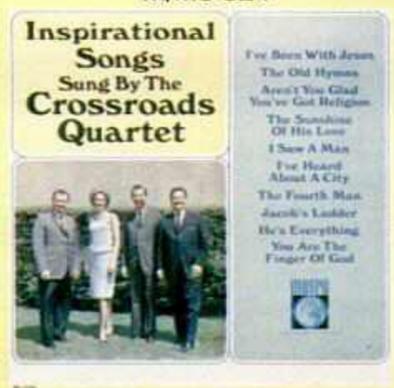
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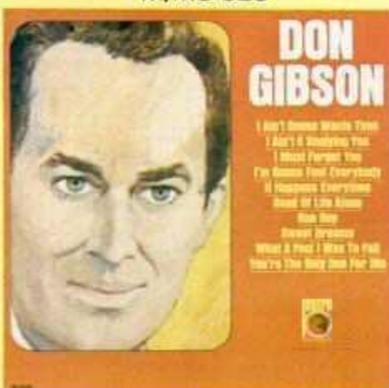
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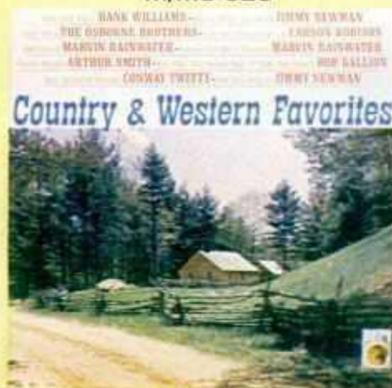
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M/MS-530



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HIGH FIDELITY



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it's the year
of the lion!

ARGENTINA

This Week	Last Week	Title	Artist
1	1	VENECIA SIN TI	Charles Aznavour (Barclay); *Juan Ramon (RCA); Ely Nery (Fermata); *Claudia (Odeon)—Fermata
2	2	HE COMPRENDIDO TE AMO	Luigi Tenco (Fermata); Wilma Goich (CBS); *Jose Antonio (Microfon)—Fermata
3	3	MUNECA DE CERA	*Juan Ramon (RCA); France Gall (Philips); *Jose Carli (CBS); Leo Dan (CBS)—Korn
4	10	WOOLY BULLY	Sam the Sham (Philips); *Johnny Allon (Microfon); Los Increibles (CBS)
5	4	COMENCEMOS A QUERENOS	John Foster (Fermata); Dalida (Barclay); Robert Goulet (CBS); Cinco Latinos (Music Hall); *Claudio (Odeon)—Fermata
6	5	SIGUE BUSCANDO/ME HE PREGUNTADO MUCHAS VECES	Richard Anthony (Odeon)—Fermata
7	6	LOS DOMINGOS	*Cinco del Ritmo (Microfon); *Los Caucanos (Music Hall)—Korn
8	—	EN CASA DE IRENE	Nico Fidenco (RCA); Afro Ventura (Fermata)—Fermata
9	9	ROMPAN TODO/MAS	The Shakers (Odeon)—Fermata
10	7	TICKET TO RIDE	Beatles (Odeon); *Sandro (CBS)—Fermata

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A WALK IN THE BLACK FOREST	Horst Jankowski (Philips)—Alberts
2	2	HELP	The Beatles (Parlophone)—Leeds
3	6	SATISFACTION	The Rolling Stones (Decca)—Essex
4	4	UNCHAINED MELODY	Righteous Brothers (Festival)—Chappells
5	3	I GOT YOU BABE	Sonny & Cher (Atlantic)—Belinda
6	7	I'M ALIVE	The Hollies (Parlophone)—Chappells
7	9	YOU'VE GOT YOUR TROUBLES	The Fortunes (Decca)—Belinda
8	13	TWILIGHT TIME	*Billy Thorpe (Parlophone)—Allans
9	10	DON'T MAKE MY BABY BLUE	The Shadows (Columbia)
10	11	SHE'S SO FINE	*The Easybeats (Parlophone)—Alberts

BRITAIN

(Courtesy New Musical Express, London) *Denotes local origin

This Week	Last Week	Title	Artist
1	2	I GOT YOU BABE	Sonny and Cher (Atlantic)—Aberbach
2	1	HELP!	*Beatles (Parlophone)—Northern Songs, Ltd.
3	—	SATISFACTION	*Rolling Stones (Decca)—Mirage Music
4	7	A WALK IN THE BLACK FOREST	Horst Jankowski (Mercury)—Flamingo Music
5	9	ALL I REALLY WANT TO DO	Byrds (CBS)—Blossom Music
6	8	ZORBA'S DANCE	Marcello Minerbi (Durium)—Biem
7	—	LIKE A ROLLING STONE	Bob Dylan (CBS)—Blossom Music
8	3	EVERYONE'S GONE TO THE MOON	*Jonathan King (Decca)—Marquis Music
9	4	WE GOTTA GET OUT OF THIS PLACE	*Animals (Columbia)—Slamina Music
10	5	YOU'VE GOT YOUR TROUBLES	*Fortunes (Decca)—Mills Music
11	22	ALL I REALLY WANT TO DO	Cher (Liberty)—Blossom Music
12	6	CATCH US IF YOU CAN	*Dave Clark Five (Columbia)—Ivy/Spurs Music
13	23	MAKE IT EASY ON YOURSELF	Walker Brothers (London)—South Mountain Music
14	18	WHAT'S NEW PUSSYCAT?	*Tom Jones (Decca)—United Artists
15	17	UNCHAINED MELODY	Righteous Brothers (London)—Frank Music

This Week	Last Week	Title	Artist
16	10	IN THOUGHTS OF YOU	*Billy Fury (Decca)—Coda Music
17	15	DON'T MAKE MY BABY BLUE	*Shadows (Columbia)—Screen Gems—Columbia, Ltd.
18	12	SUMMER NIGHTS	*Marianne Faithfull (Decca) Ardmore & Beechwood
19	20	SEE MY FRIENDS	*Kinks (Pye)—Kassner Music
20	24	HELP!	(LP)—*Beatles (Parlophone)—Northern Songs, Ltd.
21	24	THAT'S THE WAY	*Honeycombs (Pye)—Lynn Music
22	—	LAUGH AT ME	Sonny (Atlantic)—17 Savile Row
23	19	TOO MANY RIVERS	Brenda Lee (Brunswick)—Acutt-Rose
24	26	THE TIME IN BETWEEN	*Cliff Richard (Columbia)—Shadows Music
25	11	MR. TAMBOURINE MAN	Byrds (CBS)—Blossom Music
26	13	THERE BUT FOR FORTUNE	Joan Baez (Fontana)—Harmony Music
27	—	UNIVERSAL SOLDIER (EP)	*Donovan (Pye)—Southern/Pied Piper Music
28	14	TOSSING AND TURNING	*Ivy League (Piccadilly)—Southern Music
29	—	JUST A LITTLE BIT BETTER	*Herman's Hermits (Columbia)—T. M. Music
30	—	HANG ON SLOOPY	McCoy's (Immediate)—Campbell-Connelly

CANADA

This Week Last Week

This Week	Last Week	Title	Artist
1	1	HELP!	The Beatles (Capitol)
2	2	CALIFORNIA GIRLS	Beach Boys (Capitol)
3	4	I GOT YOU BABE	Sonny & Cher (Atco)
4	3	DOWN IN THE BOONDOCKS	Billy Joe Royal (Columbia)
5	10	LIKE A ROLLING STONE	Bob Dylan (Columbia)
6	6	NOTHING BUT HEARTACHES	Supremes (Tamla-Motown)
7	7	YOU WERE ON MY MIND	We Five (Quality)
8	5	(I Can't Get No) SATISFACTION	Rolling Stones (London)
9	9	DON'T JUST STAND THERE	Patty Duke (United Artists)
10	—	EVE OF DESTRUCTION	Barry McGuire (RCA Victor)

CANADIAN RECORDS

This Week Last Week

This Week	Last Week	Title	Artist
1	1	ONLY SIXTEEN	Terry Black (Arc)
2	2	HEY HO, WHAT YOU DO TO ME	Chad Allan & the Expressions (Quality)
3	4	MAKING LOVE	Bobby Curtola (Tartan)
4	3	MY GIRL SLOOPY	Little Caesar & the Consuls (Red Leaf)
5	5	LOVE'S MADE A FOOL OF YOU	Esquires (Capitol)

CHILE

This Week

This Week	Title	Artist
1	ARRIBA EN LA CORDILLERA	Patricio Mans (Demon)
2	LECCION DE BESOS	Bambi (Polydor); Piero Sancho (Odeon)
3	UNA ESPERANZA	Pepe Gallinato (Demon)
4	EL CACHIVACHE	Piero (Philips)
5	MI ABUELA BAILO SIRILLA	Cuatro Brujas (Demon)
6	PRIMA O POI	Gloria Benavides (Odeon)
7	LLORANDO EN LA CAPILLA	Elvis Presley (RCA)
8	SI SOMOS AMERICANOS	Rolando Alarcon (RCA)
9	PRIMO EN LA	Los Primos (Caracol)
10	BOLETO PARA VIAJAR	Los Beatles (Odeon)

EIRE

This Week Last Week

This Week	Last Week	Title	Artist
1	1	HELP!	Beatles (Parlophone)—Northern Songs Ltd.
2	2	MY OWN PECULIAR WAY	Joe Dolan/Drifters (Pye)—Acutt-Rose
3	3	DON'T LOSE YOUR HUCKLEBUCK SHOES	Brendan Bowyer/Royal (HMV)—Etude Music

This Week	Last Week	Title	Artist
4	—	I LEFT MY HEART IN SAN FRANCISCO	Dickie Rock/Miami (Pye)—Dash Music
5	—	SATISFACTION	Rolling Stones (Decca)
6	5	MR. TAMBOURINE MAN	Byrds (CBS)—Leeds Music
7	—	ZORBA'S DANCE	Marcello Minerbi (Durium)—BIEM
8	4	YOU'VE GOT YOUR TROUBLES	Fortunes (Decca)—Mills
9	6	WE COULD	Sonny Knowles/Pacific (Pye)—Acutt-Rose
10	7	WE'VE GOTTA GET OUT OF THIS PLACE	Animals (Columbia)—Screen Gems

FRANCE

This Week Last Week

This Week	Last Week	Title	Artist
1	2	MES MAINS SUR TES HANCHES	Adamo (Voix de son Maitre)—Pathe
2	3	CAPRI C'EST FINI	Herve Villard (Mercury)—Editions Barclay
3	5	ALINE	Christophe (A.Z.)—Jacques Plante
4	1	C'EST TOI QUE J'AIME	Sheila (Philips)—Tutti
5	4	QUAND REVIENS LA NUIT	Johnny Hallyday (Philips)—Pathe
6	9	LE CIEL LE SOLEIL ET LA MER	Francois Deguelt (Columbia)—Beuscher
7	7	ZORBA LE GREC	Original Soundtrack (20th Century-Fox)—France Melodie
8	12	SATISFACTION	The Rolling Stones (Decca)
9	10	WOOLY BULLY	Sam the Sham and the Pharaohs (MGM)—Pigalle
10	6	POURVUE QUE CAD DURE	Sandie Shaw (Vogue)—AMI

FRENCH (WALLOON) BELGIUM

*Denotes local origin

This Week Last Week

This Week	Last Week	Title	Artist
1	1	MES MAINS SUR TES HANCHES	*Adamo (HMV)—Ardmore & Beechwood
2	4	IL SILENZIO	Nino Rosso (Durium)
3	5	WOOLY BULLY	Sam the Sham & the Pharaohs (MGM)—Belindamusic
4	2	LA DANSE DE ZORBA	Mikis Theodorakis (20th Century Fox)
5	3	QUAND REVIENS LA NUIT	Johnny Hallyday (Philips)—Ardmore & Beechwood
6	9	QUAND UN BATEAU PASSE	Claude Francois (Fontana)—Belinda
7	7	KATY	*Marc Aryan (Marcal)—Coda
8	6	J'IA PLEURE	*Claudia Sylva (Decca)—Eds. Fonior
9	—	ALINE	Christophe (A Z)
10	10	C'EST TOI QUE J'AIME	Sheila (Philips)—Belindamusic

HONG KONG

This Week Last Week

This Week	Last Week	Title	Artist
1	1	HELP	The Beatles (Parlophone)
2	2	CRY I DO	The Fabulous Echoes (Diamond)
3	3	SUCH AN EASY QUESTION	Elvis Presley (RCA Victor)
4	9	MR. TAMBOURINE MAN	The Byrds (CBS)
5	5	HELP ME RHONDA	The Beach Boys (Capitol)
6	4	BEFORE AND AFTER	Chad and Jeremy (CBS)
7	7	ANGEL	Cliff Richard (Columbia)
8	—	DIZZY MISS LIZZIE	The Beatles (Parlophone)
9	6	HUSH HUSH SWEET CHARLOTTE	Patti Page (CBS)
10	—	PAPA OU MAU MAU	The Hi Jacks (Diamond)

ITALY

*Denotes local origin

This Week Last Week

This Week	Last Week	Title	Artist
1	1	LUI	*Rita Pavone (RCA)
2	5	CIAO CIAO	Petula Clark (Vogue)
3	6	IL MONDO	*Jimmy Fontana (RCA)
4	4	SE NON AVESSI PIU' TE	*Gianni Morandi (RCA)
5	3	TU SEI QUELLO	*Orietta Berti (Polydor)
6	2	TI SENTI SOLA STASERA	*Michele (RCA)

This Week	Last Week	Title	Artist
7	8	E VOI BALLATE	*Adriano Celentano (Clan)
8	—	LA DANZA DI ZORBA	Dalida (Barclay)
9	7	L'ULTIMA OCCASIONE	*Mina (Ri Fi)
10	—	SI FA SERA	*Gianni Morandi (RCA)

MALAYSIA

*Denotes local origin

This Week Last Week

This Week	Last Week	Title	Artist
1	7	TANTRUM	*Teenage Hunters (Life)
2	—	I MUST BE SEEING THINGS	Gene Pitney (CBS)
3	—	SILVER THREADS AND GOLDEN NEEDLES	Skeeter Davis (RCA)
4	2	THANKS A LOT	Brenda Lee (Life)
5	—	TAMBOURINE MAN	The Byrds (CBS)
6	4	EASY QUESTION	Elvis Presley (RCA)
7	—	MIDNIGHT EXPRESS	*Fabulous Falcons (Tigerphone)
8	10	PATCH IT UP	Linda Scott (Kapp)
9	—	ON MY WORD	Cliff Richard (Columbia)
10	3	CHAN MALI CHAN	*Lucky Jim (Life)

MEXICO

*Denotes local origin

This Week Last Week

This Week	Last Week	Title	Artist
1	1	WOOLY BULLY	Sam the Sham and the Pharaohs (MGM); *The Rocking Devils (Orfeon)—Grever
2	2	SOMBRAS	*Javier Solis (CBS)—Sadaic
3	3	CAST YOUR FATE TO THE WIND	Sound Orchestral (Pye)—Pending
4	6	EL MUDO	*Sonora Santanera (CBS)—Mundo Musical
5	4	WHIPPED CREAM	Herb Alpert's Tijuana Brass (Tizoc)—Pending
6	8	SIGAMOS PECANDO	*Los 3 Diamantes (RCA); *Hnos. Carrion (Orfeon)—Emmi
7	9	ALL DAY AND ALL OF THE NIGHT	The Kinks (Pye)—Pending
8	5	COSECHA DE MUJERES	*Mike Laure (Musart)—Brambila
9	10	ROSA MARIA	*Los Moonlights (RCA)—Pending
10	7	LECCION DE BESOS	Letkiss (Orfeon)—Julian Bert (Orfeon)—Pending

NEW ZEALAND

This Week Last Week

This Week	Last Week	Title	Artist
1	1	HELP	The Beatles
2	3	I'M ALIVE	The Hollies
3	12	HENRY VIII	Herman's Hermits
4	6	I CAN'T GET NO SATISFACTION	Rolling Stones
5	2	MR. TAMBOURINE MAN	The Byrds
6	4	TRAINS AND BOATS AND PLANES	Billy J. Kramer
7	7	COLOURS	Donovan
8	9	WALK IN THE BLACK FOREST	Horst Jankowski
9	5	LONG LIVE LOVE	Sandie Shaw
10	14	EASY QUESTION	Elvis Presley

PERU

This Week Last Week

This Week	Last Week	Title	Artist
1	1	ESOS OJITOS NEGROS	Duo Dinamico (Odeon)
2	6	RONDANDO TU ESQUINA	Luchos Barrios (Odeon)
3	2	CHEVERE QUE CHEVERE	Los Teen Agers (Sono Radio); Orlando y su Combo (Odeon); Luchito Macedo (Virrey)
4	3	RON Y TEBACO	Tulio Enrique Leon (Odeon); Luchito Macedo (Virrey)
5	7	LA PARED	Los Tres Reyes (FTA); Carmita Jimenez (Sono Radio); Luchito Macedo (Virrey); Raul Ferrero (Kubaney)
6	5	DEMOLICION	Los Saicos (Dis-Peru)
7	4	I POR LO TANTO	Nelson Arais (Odeon); Cesar Altamirano (Cancionisima) (Columbia); Anamelba (Virrey)
8	—	SOMBRAS	Javier Solis
9	9	CHICA MALA	Cesar Costa (RCA)
10	8	VOY	Olga Guillot (Musart); Los Panchos (Columbia); P. Otiniano (Odeon)

PHILIPPINES

This Week Last Week

This Week	Last Week	Title	Artist
1	1	HELLO, DOLLY!	Bobby Darin (Capitol); Louis Armstrong (Kapp)—Mareco, Inc.
2	2	WHERE LOVE HAS GONE	Jack Jones (Kapp)—Mareco, Inc.
3	4	OH, PRETTY WOMAN	Roy Orbison (London)—Super Records; The Gauchos (ABC-Paramount)—Mareco, Inc.
4	6	HAWAIIAN WEDDING SONG	Pat Megegan (London)—Super Records; Steve Lawrence (CBS)—Mareco, Inc.
5	3	LOLLIPOPS & ROSES	Steve Lawrence (CBS)—Mareco, Inc.
6	7	PRELUDE AND THE SOUND OF MUSIC	Julie Andrews (RCA)—Filipinas Record Corp.
7	5	FOR MAMA (La Mamma)	Connie Francis (MGM); Jerry Vale (CBS)—Mareco, Inc.
8	9	SUCH AN EASY QUESTION	Elvis Presley (RCA)—Filipinas Record Corp.
9	10	HELP ME RHONDA	The Beach Boys (Capitol)—Mareco, Inc.
10	8	THE BIRDS AND THE BEES	Jewel Akens (London)—Super Records

RIO DE JANEIRO

*Denotes local origin

This Week Last Week

This Week	Last Week	Title	Artist
1	—	PIANGI SE RIDI	Bobby Solo (Ricordi)
2	1	ARRASTAO	*Ellis Regina (Philips); Edu Lobo (RCA)
3	7	CARCARA	*Maria Bethania (RCA)
4	2	MA VIE	Alain Barriere (RCA); Lucienne Franco (RCA)
5	4	GOLDFINGER	Shirley Bassey (Odeon); Johnny Mann (RCA)
6	5	SENTIMENTAL DEMAIS	*Altemar Dutra (Odeon)
7	—	A FESTA DO BOLINHA	*Trio Esperanca (Odeon)
8	8	NUNCA MAIS BRIFAREI CONTIGO	*Roberto Muller (CBS)
9	—	FALHASTE CORACAO	*Angela Maria (Copacabana)

THEY'RE MOVING SO FAST... WE'RE GLAD THEY HAVE A HANDLE!

The fastest moving portable in the industry today is unquestionably the Masterwork Model 1902. Acclaimed everywhere as a runaway hit, this **transformer powered** unit is crammed full of features and value!

Attractively packaged in "attache case" style, the formed Oxford Gray case is topped by gleaming luggage locks and fittings. Inside, there's a **SOLID STATE** amplifier, powerful 5" speaker, all steel, rubber matted, four speed turntable, twin sapphire styli, flip-over cartridge and don't forget it's **transformer powered** and has a **solid copper** circuit.

A MASTERWORK
exclusive at **\$28.50***

Here's a real stand-out from The POWER HOUSE for '66

MASTERWORK



*Mrs. suggested list price slightly higher in the West

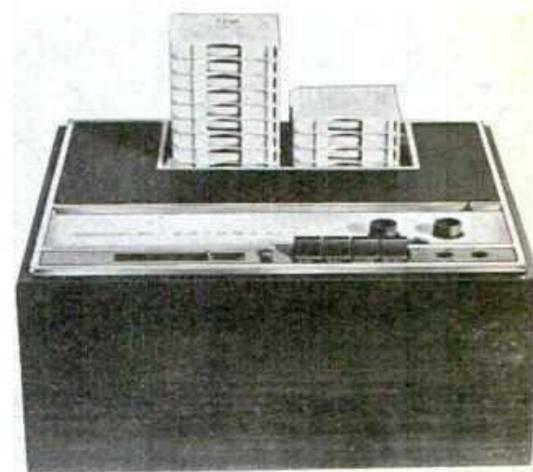
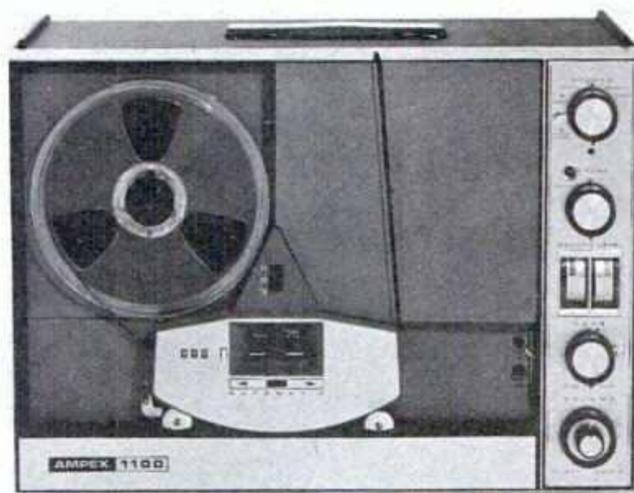
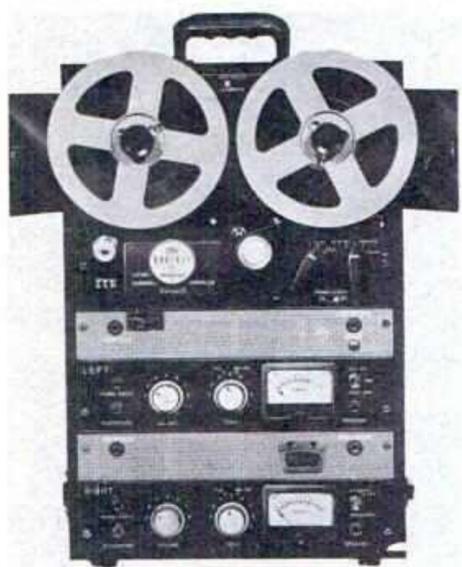
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Tape Guide Recorder





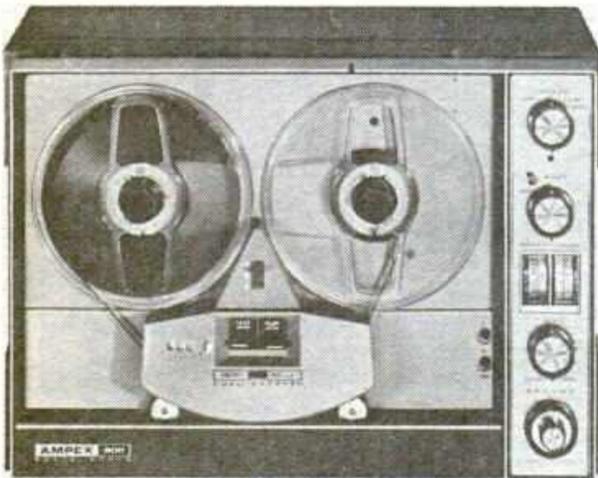
Shopping for
a tape recorder?
Here's all
you need to know:

Ampex is the one professionals use!

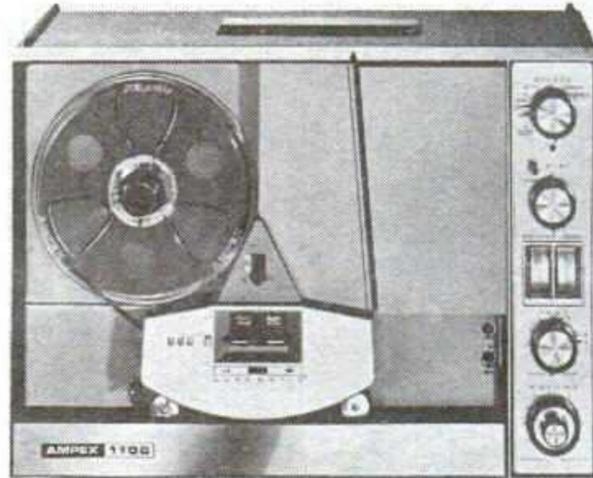
It's a fact! Most all of the music you hear every day was originally recorded on Ampex tape equipment. And now, your nearby Ampex dealer can show you a full line to choose from for home use. Start with our lowest priced #860. Like all Ampex tape recorders, it features dual capstan drive and solid die-cast construction. It makes stereo and mono recordings, plays them back in shimmering high fidelity . . . and costs less than \$300, complete with detachable slide-on speakers. For just a little more,

you can have our #1160, which is even easier to use; it has automatic threading and automatic reversing. (You don't have to switch reels to play the other tracks!) And, if you're a "nothing but the best" believer, believe us: you'll be more than happy with our #2070. It offers sound quality on a par with professional equipment and power enough to thrill a small auditorium. To round out the picture, there's also a full line of accessories . . . all in the professional tradition of Ampex.

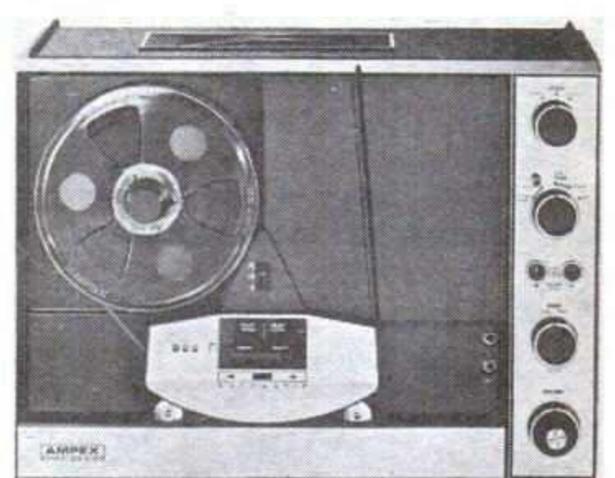
800 SERIES



1100 SERIES



2000 SERIES



tape recorders / speakers / microphones / headsets / blank tape / accessories / stereotapes

AMPEX CORPORATION, 2201 LANDMEIER ROAD, ELK GROVE VILLAGE, ILLINOIS 60007

ask anyone who knows

AMPEX

New tape recorders continue to appear on the market at a fantastic rate. Each year brings its design changes, innovations, and trends. This year might well be called the year of the transistor. More and more manufacturers are adding solid-state electronics to their lines. And as transistors are used more by manufacturers the term "portable" begins to have real meaning. It's not impossible to find a stereo record and playback machine that weighs in the neighborhood of 20 lb.

But, tape recorder terminology remains a morass of confusion. Inputs are a case in point. While this year's Tape Recorder Guide gives inputs for all machines listed in terms of use (microphone or radio-phono) there's more to it than that. Check with your dealer as to whether the inputs are low impedance or high impedance—for microphones. In addition, ask him whether the radio-phono input requires an amplified and equalized signal or will you be able to record directly from your magnetic cartridge-equipped turntable, for example, without going through an amplifier system first.

The frequency response figures were supplied to us by the manufacturers and importers. However, occasionally response is quoted for a laboratory model—with considerable variation to be expected in actual production machines. We've quoted the frequency response for the highest speed—and all other specifications just as they were supplied by manufacturers.

But—just how does one go about buying a tape recorder? First rule of the game is not to be misled by the enthusiasm of friends. A machine that may have all the features and sound quality your neighbor requires may be an unfortunate mistake for you. Let your own ear tell you if the machine suits your needs. Once you've settled on a number of machines whose sound you really like, decide which features you need.

If you already own a high fidelity system you may be interested in a deck—a machine lacking playback amplifiers. You'll save money because you won't be duplicating equipment you already have. In addition, the amplifiers and speakers in many tape recorders are less satisfying than regular high fidelity units.

Do you need a machine that's designed for maximum portability? Then you're in the market for a battery-operated unit. Here again, you'll find variations in features and performance. But as a rule the more you pay the better machine you'll have in any class. But if all you plan are casual recordings on vacation or at the beach or for note-taking, a moderately priced machine might just do the trick.

—MYRON A. MATZKIN

AC Operated Recorders



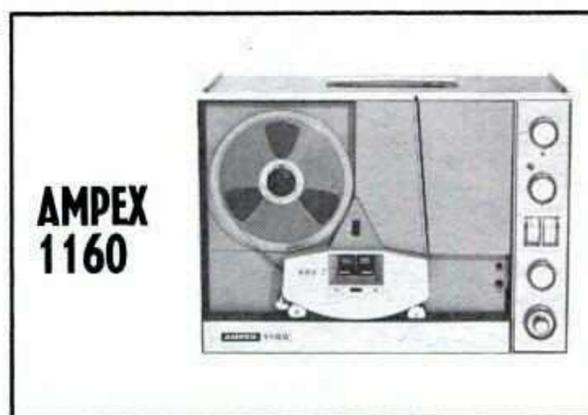
AMERICAN CONCERTONE 805

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — six. **Motors** — three. **Record** — 4-track mono, 4-track stereo. **Playback** — 4-track mono, 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — 2 meters. **Weight** — 60 lb. **Other features** — walnut case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 stereo headphone outputs; automatic reverse record and play; echo effects; sound-on-sound; two separate, bookshelf speakers. Price — \$699.50. Deck Model 806, preamps only, \$549.50.



AMPEX 890

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2-4 track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — 37 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 speaker and headphone outputs; manual reverse play; all transistor. Price — \$369; Model 865, without reverse play (wood cabinet), \$309; Model 860 (self-contained carrying case), \$289; Model 850, deck with preamps only, \$269.



AMPEX 1160

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — 38 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 speaker, accessory slide projector sync, headphone outputs; auto-

matic reverse play; automatic loading; speakers not included. Price — \$449; deck, Model 1150, with preamps only, \$339.

AMPEX 2070



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — full, 2- and 4-track mono and 4-track stereo. **Frequency response** — 30 to 18,000 cps. **Meters** — two neon lights. **Weight** — 39 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 3 speaker and 2 preamp outputs; automatic 20 cps tone operated, reverse play; automatic take-up reel threading; automatic cut off switch; slide projector sync using external sync device; 2 built-in speakers. Price — \$499. Available as deck from \$439 to \$469.



BELL RT 360

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 meters. **Weight** — 48 lb. **Other features** — self-contained carrying case; 2 microphone, 2 radio-phono and 2 auxiliary inputs; 2 preamp, 2 external speaker and stereo headphone outputs, sound-on-sound; tape duplicating without additional deck or amplifier with DK-1 accessory motor kit; speakers in split cover of carrying case. Price — \$449.50; Model T367, with preamps only, \$369.95.



BELL T-347

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Meters** — 2 VU. **Weight** — 35 lb. **Other features** — deck, with record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier, and headphone outputs; sound-on-sound; echo effects; electrical braking. Price — \$319.95.

CHOOSE THE RIGHT RECORDING TAPE

The combination of bases, lengths and oxide formulas accounts for the variety of raw tape choices open to the hobbyist. When you're selecting a tape for recording, you'll consider the following factors:

1) What length of uninterrupted recording time do you need? If you're dubbing an LP onto tape, a \$3.50 reel of 1½-mil acetate probably will do. It will give you 1-hour playing time at 7½ ips. If you're recording a Wagnerian opera off the air, you may need an \$11.95 reel of triple-play ½-mil tape.

2) What type of base do you need? Do you plan to erase and reuse the tape later? Then acetate is good enough. Are you planning to keep the recording indefinitely? Just to be safe, you'd better use polyester.

3) What's your budget? Or which formula will you settle for? You should stick to standard brands. You can save money by buying unbranded tape—just as you can save money on outdated film, but when you buy it you're gambling—and the stakes could be a hefty repair bill on your recorder.

4) Will a special-purpose tape help you? In recent years, several manufacturers have produced tapes designed to do specific jobs, usually for the professional recordist. One of the first was low print-through tape, designed to prevent signals recorded on one layer of tape from leaking through to the next during storage. This formula is used by hobbyists who want ultimate protection for their tapes. You pay about 30 percent more per reel than for the standard formula on a Mylar base. Other tapes provide low noise qualities or improve frequency response and recording clarity at 3¾ ips and 1⅞ ips tape speeds. This tape is supplied only on a polyester base, and costs about 12 percent more than standard formulas on polyester. There is also respliced tape made up of odds and ends. What you get depends upon luck.

Take a look at the chart below, which lists the uninterrupted recording time at 7½ ips for the footages commonly in use today.

Feet	Supplied on	Time
150	1½ mil on 3" reel	3¾ min.
225	1 mil on 3" reel	6 min.
250	1½ mil on 3¼" reel	6¼ min.
300	1¼ mil on 4" reel ½ mil on 3" reel	7½ min.
375	1 mil on 3¼" reel	9½ min.
600	1½ mil on 5" reel; ½ mil on 4" reel or 3¼" reel	15 min.
850	1½ mil on 5¾" reel	24¼ min.
900	1 mil on 5" reel	22½ min.
1200	1½ mil on 7" reel; ½ mil on 5" reel	30 min.
1500	½ mil on 7" reel ½ mil on 5" reel	37½ min.
1700	½ mil on 5¾" reel	43 min.
1800	1 mil on 7" reel	45 min.
2250	1 mil on 7" reel	56¼ min.
2400	½ mil on 7" reel	60 min.
3000	½ mil on 7" reel	75 min.
3600	½ mil on 7" reel	90 min.



BENJAMIN TRUVOX PD-100

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2- and 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Indicators — 2 meters. Weight — 40 lb. Other features — deck, with recording preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 stereo headphone monitoring outputs; sound-on-sound; and built-in tape splicer. Price — \$399.50.

BRYAN TK7

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 80-15,000 cps. Indicators — two electric eyes. Weight — 29 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; built-in speakers. Price — \$199.95.



CHANNEL MASTER 6470

Tape speeds — 3¾ and 7½. Heads — two. Motors — one. Record — 2-track mono and 4-track stereo. Playback — 2-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Indicators — meter. Weight — 28.5 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 heads and 2 extension speaker outputs; 2 speakers in split carrying case cover. Price — \$219.95.

CHANNEL MASTER 6547

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-10,000 cps. Indicator — meter. Weight — 12 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; built-in speaker. Price — \$99.95.

CHANNEL MASTER 6548

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Indicator — magic eye. Weight — 17.6 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; automatic level control; built-in speaker. Price — \$159.95.

CIPHER I

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 70-13,000 cps. Indicator — neon light. Weight — 26 lb. Other features — self-contained carrying case, microphone and radio-phono inputs; earphone and external speaker output; built-in speaker. Price — \$129.95. Cipher 21, with transistorized preamp, \$139.95.

CIPHER II

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 cps. Indicator — meter. Weight — 17 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; monitor earphone and external speaker outputs; pause control, and built-in speaker. Price — \$109.95.



CIPHER VI

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 60-14,000 cps. Indicators — 2 meters. Weight — 38 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 speaker outputs and stereo headphone; speakers in wing carrying case covers. Price — \$239.95.

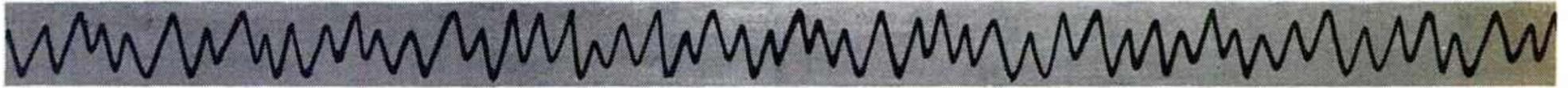
CIPHER VII

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2- and 4-track mono and 2- and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 35-15,000 cps. Indicators — 2 meters. Weight — 45 lb. Other features — self-contained carrying case; 2 microphone, 2 radio-phono and 2 auxiliary inputs; 2 preamp, 2 external speaker and headphone outputs; sound-on-sound; automatic shutoff; speakers in wing carrying case covers. Price — \$274.95. Transistorized version, Model 77, \$259.95. Also available as deck, \$199.95.

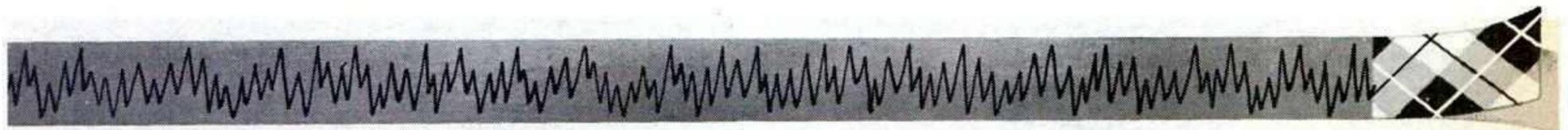


CIPHER 98

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 35-



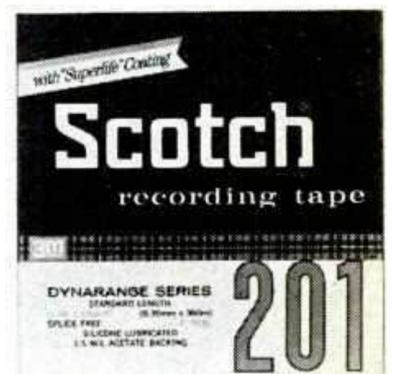
Now, there's a tape that lets you



record twice the music per foot.

How? It's so sensitive you can cut recording speed in half with no loss in fidelity. Your budget will applaud.

Savings start with this box.



SCOTCH® Brand "Dynarange" Series Recording Tape is the name on the box. The tape that just prepared your recorder for the best performance of its life. This new tape makes all music come clearer, particularly in the critical soprano or high-frequency range. So much clearer, you can now record at $3\frac{3}{4}$ ips and enjoy all the fidelity until now possible only at $7\frac{1}{2}$ on your recorder. Your dealer has a demonstration reel that proves the case.

And by cutting your recording speed in half, you won't need as much tape—can save 25% or more in costs. Or, you can use new "Dynarange" Tape at $7\frac{1}{2}$ —and discover sound quality you didn't know your recorder had.

The technical achievement behind all this . . .

we've cut background tape noise (what little there is in "SCOTCH" Recording Tape) in half so the listening's better. And we made the wear-life better, too! 15 times greater than ordinary tape. Exceedingly low rub-off keeps equipment clean. Lifetime Silicone lubrication assures smooth tape travel, protects against head wear and extends tape life. Comes in new sealed pack so the tape is untouched from factory to you. Hear new "Dynarange" Tape demonstrated at your dealer. Then try a roll on your own recorder.

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO., ST. PAUL, MINN. 55119. ©1965, 3M CO.

Magnetic Products Division 

15,000 cps. **Indicators** — 2 meters. **Weight** — 36.7 lb. **Other features** — self-contained carrying case; 2 microphone, 2 radio-phono, and 2 auxiliary inputs; 2 preamp, 2 speaker, headphone outputs; sound-on-sound; sound-with-sound; speakers in wing carrying case covers. Price — \$350.

CONCORD 120

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-12,000 cps. **Indicator** — neon light. **Weight** — 17 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; earphone monitoring output; built-in speaker. Price — \$99.95.

CONCORD 220

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 40-15,000 cps. **Indicator** — electric eye. **Weight** — 22 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; built-in speaker. Price — \$149.95.



CONCORD 444

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 neon lights. **Weight** — 30 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; track transfer; 1 speaker built into machine and 1 speaker in case lid. Price — \$199.95.

CONCORD 555

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 meters. **Weight** — 34 $\frac{1}{2}$ lb. **Other features** — self-contained mahogany carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; two speakers in split carrying case lid. Price — \$249.95.



CONCORD 884

Tape speeds — 1 $\frac{7}{8}$ and 7 $\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono

and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 30-20,000 cps. **Indicators** — 2 neon lights. **Weight** — 43 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, and headphone outputs; sound-on-sound; monitoring; automatic shutoff; one speaker built into machine and second into carrying case cover. Price — \$450.

CONCORD 994

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — four. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 meters. **Weight** — 44 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp; 2 external speaker and stereo headphone outputs; automatic reverse record and play; sound-on-sound; automatic stop; automatic threading; 2 speakers in split carrying case lid. Price — \$449.95.



CONCORD R-1100

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — four. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 meters. **Weight** — 46 lb. **Other features** — 2 microphone and 2 radio-phono inputs, 2 preamp, 2 speaker and headphone outputs; sound-on-sound; A/B monitoring; remote control; automatic reverse play; echo effects; two speakers in split carrying case cover. Price — \$495. Also available as deck, Model R-1000, with preamps only, \$450.



CONCORD R-2000

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — four. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 30-16,000 cps. **Indicators** — 2 meters. **Weight** — 46 lb. **Other features** — deck, with record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier stereo headphone outputs; sound-on-sound; automatic reverse play; remote control; A/B monitoring. Price — \$795.

CROWN SS702

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — three. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency**

response — 50-25,000 cps. **Indicator** — meter. **Weight** — 46 lb. **Other features** — deck with preamps only; microphone and radio-phono inputs; preamp and headphone output. Price — \$795.



CROWN SS722

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — three. **Record** — 2-track mono and 2-track stereo. **Playback** — 2-track mono and 2-track stereo. **Frequency response** — 50-25,000 cps. **Indicators** — 2 meters. **Weight** — 50 lb. **Other features** — deck, with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp, and mono and stereo headphone outputs; automatic stop. 4-track model also available. Price — \$995.

CROWN SS824

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-30,000 cps. **Indicators** — 2 meters. **Weight** — 60 lb. **Other features** — deck with preamps; 2 microphone and 2 radio-phono inputs; preamplifier and headphone output. Price — \$1,295; 2-track stereo version available.



DELMONICO PTR-55

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-12,000 cps. **Indicators** — 2 meters. **Weight** — 55 lb. **Other features** — self-contained carrying cases; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 extension speaker outputs; 2 built-in speakers. Price — \$169.95.

DYNACO BECORD 2000

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 meters. **Weight** — 41 lb. **Other features** — wood cabinet console or self-contained carrying case; 2 microphone, 2 radio, 2 phono inputs; 2 preamp, headphone outputs; slide projector sync; 3 sliding potentiometer mixing controls; automatic shutoff; sound-on-sound; provision for remote operation; echo effects. Price — console model, \$498. Portable, with speakers in split carrying case cover, \$525.

EICO RP100



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 25-18,000 cps. Indicators — 2 meters. Weight — 48 lb. Other features — deck with preamps; 2 microphone and 2 radio-phono inputs; 2 preamplifier and headphone outputs; sound-on-sound. Price — in semi kit form, \$299.95.

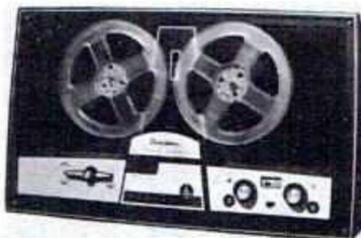
EMERSON MM516

Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Indicator — neon light. Weight — 18 lb. Other features — self-contained carrying case; microphone input; external speaker output; built-in speaker. Price — \$99.95.

EMERSON 517

Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 cps. Indicator — neon light. Weight — 21 lb. Other features — self-contained carrying case; microphone input; two built-in speakers. Price — \$129.95.

EMERSON SS533



Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-18,000 cps. Indicator — meter. Weight — 26 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound, sound-with-sound; automatic shutoff; 2 built-in speakers. Price — \$179.95.

EMERSON SS544

Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 50-18,000 cps. Indicators — 2 meters. Weight — 30 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; sound-with-sound; 2 built-in speakers. Price — \$229.95.



FANON-MASCO FTR-409

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$. Heads — two. Motor — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-14,000 cps. Indicators — 2 meters. Weight — 39 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; built-in speakers. Price — \$229.95.

GELOSO 4-10

Tape speeds — $15/16$, $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-12,000 cps. Indicator — meter. Weight — 12 lb. Other features — self-contained carrying case; microphone and radio phono inputs; preamp, external speaker, and monitoring earphone outputs; remote control mike; built-in speaker. Price — \$269.95.



GEMSONIC 801

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external amp and speaker). Frequency response — 50-12,000 cps. Indicator — meter. Weight — 13 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; extension speaker; preamp and sound head outputs; automatic shutoff. Price — \$99.95.

GEMSONIC 802

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Indicators — 2 meters. Weight — 14 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 extension speaker outputs; sound-on-sound; automatic shutoff; 2 built-in speakers; all-transistor. Price — \$189.95. Model, 803 deck, with preamps only, \$109.95.

GEMSONIC 804

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-17,000 cps. Indicators — 2 meters. Weight — $13\frac{1}{2}$ lb. Other features — deck with preamps

only; 2 microphone, 2 radio-phono, 2 auxiliary inputs and 4 low level inputs; 2 preamp and monitoring headphone outputs; source and tape monitoring. Price — not available.

GRAETZ M50K



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo (with accessory speaker). Frequency response — 40-20,000 cps. Indicator — electric eye. Weight — 23 lb. Other features — self-contained carrying case; 1 microphone and 2 radio-phono inputs; 1 preamp and 2 external speaker outputs; adapter available for sound-on-sound or sound-with-sound; one built-in speaker with ability to play two stereo channels when adapter cord is used; 1 extension speaker. Price — \$400.

GRUNDIG TK 46

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meter — electric eye. Weight — 33 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; sound-with-sound; echo; built-in speakers. Model TM 45V, deck with preamps only.

GRUNDIG TK 400

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo (with external amp and speaker). Frequency response — 40-16,000 cps. Meter — none. Weight — 18 lb. Other features — self-contained carrying case; automatic level control on record; 1 microphone and 1 radio-phono inputs; preamp and external speaker outputs; sound-with-sound (with external amplifier); built-in speaker.

GRUNDIG TK200

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-13,000 cps. Indicator — electric eye. Weight — 18 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; external speaker output; built-in speaker.

KNIGHT-KIT KG-415



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — two. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 35-20,000 cps. **Indicators** — 2 meters. **Weight** — 30 lb. **Other features** — deck kit with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp, headphone outputs; mixing; sound-on-sound; echo; monitoring; all transistor. **Price** — \$249.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — 31 lb. **Other features** — deck with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 tape head outputs. **Price** — \$169.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono. **Playback** — 2 and 4-track mono (4-track stereo with external preamplifier and amplifier). **Frequency response** — 30-20,000 cps. **Indicator** — electric eye. **Weight** — 22 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; 2 stereo head outputs; 2 preamp and external speaker outputs; built-in speaker. **Price** — \$199.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track mono and 4-track stereo. **Frequency response** — 30-20,000 cps. **Indicator** — electric eye. **Weight** — 30 lb. **Other features** — self-contained carrying case; 2 microphone, 2 radio-phono, and 2 auxiliary inputs; 2 tape head, 2 preamp, 2 external speaker, and headphone outputs; monitor; sound-on-sound; provision for slide projector sync; 2 built-in speakers. **Price** — \$299.95.

KORTING 4000

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track mono and 4-track stereo. **Frequency response** — 30-20,000 cps. **Indicators** — 2 electric eyes. **Weight** — 33 lb. **Other features** — self-contained carrying case; 2 microphone, 2 radio-phono, and 2 auxiliary inputs; 2 tape head, 2 external speaker, 2 preamp, 2 European radio and headphone outputs; monitor; sound-on-sound; echo; provision for slide projector sync; sound-with-sound; tape duplication; built-in speakers. **Price** — \$399.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — one. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-15,000 cps. **Indicator** — 2 neon lamps. **Weight** — 28 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; external speaker output; slide projector sync; pulse; speaker built into carrying case cover. **Price** — \$375.

LAFAYETTE RK-600A

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 40-15,000 cps. **Indicators** — 2 neon lights. **Weight** — 31 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and headphone outputs; monitoring; sound-on-sound; 2 built-in speakers. **Price** — \$99.88.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ isp. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-18,000 cps. **Indicator** — **Weight** — 35 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker and headphone outputs; 2 built-in speakers. **Price** — \$159.95; Model RK-650, deck with preamps only, \$109.95.

LAFAYETTE 1000B

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track

mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 VU. **Weight** — 43 lb. **Other features** — teakwood cabinet; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; automatic shutoff; 2 built-in speakers. **Price** — \$189.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — not available. **Indicator** — meter. **Weight** — 19 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; ear-phone output; built-in speaker; all transistor. **Price** — \$99.95.

MAGNECORD 1020

Tape speeds — 00,00,00 ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-18,000 cps. **Indicators** — 2 meters. **Weight** — 40 lb. **Other features** — optional wood base; deck with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp; 2 headphone outputs; monitoring. **Price** — \$570.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Record** — full track mono. **Playback** — full and 2-track mono. **Frequency response** — 45-18,000 cps. **Indicator** — meter. **Weight** — 47 lb. **Other features** — deck, with preamp and monitoring amp; 3 microphone and 1 radio-phono input; preamp, speaker, headphone and sound-on-sound; monitoring speaker. **Price** — \$708.

MAGNECORD 1022

Tape speeds — $7\frac{1}{2}$ and 15 ips. **Heads** — four. **Motors** — three. **Record** — 2-track mono and 2-track stereo. **Playback** — 2-track mono and 2 and 4-track stereo. **Frequency response** 35-22,000 cps. **Indicators** — 2 meters. **Weight** — 47 lb. **Other features** — deck, with preamps only; 2 microphone, 2 radio-phono and 2 auxiliary inputs; 4 preamp and headphone outputs; sound-on-sound. **Price** — \$788.

MAGNECORD 1024

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono

and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-18,000 cps. **Indicators** — 2 meters. **Weight** — 47 lb. **Other features** — deck, with preamps only; 2 microphone, 2 radio-phono and 2 auxiliary inputs; 4 preamp and headphone outputs. **Price** — \$648.



MAGNECORD 1028

Tape speeds — 7½ and 15 ips. **Heads** — three. **Motors** — three. **Record** — 2-track mono and 2-track stereo. **Playback** — 2-track mono and 2-track stereo. **Frequency response** — 35-18,000 cps. **Indicators** — 2 meters. **Weight** — 47 lb. **Other features** — deck, with preamps and 2 monitoring amplifiers; 2 microphone, 2 radio-phono and 2 auxiliary inputs; preamp outputs. **Price** — \$995.



MASTERWORK M-800

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 100-10,000 cps. **Meter** — **Indicator** — meter. **Weight** — 25 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; external speaker and earphone outputs; monitoring; built-in speaker. **Price** — \$99.95.

MASTERWORK M-810

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — four. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-15,000 cps. **Indicators** — 2 meters. **Weight** — 30 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, earphone outputs; 2 speakers built into split carrying case cover. **Price** — \$275.



Tape speeds — 3¾ and 7½ ips. **Heads** — three. **Motors** — one. **Record** — 2 and 4-track mono and 2 and 4-track stereo. **Playback** —

2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicator** — 2 meters. **Weight** — 36½ lb. **Other features** — deck, with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp, monitoring headphone outputs; mixing controls; sound-on-sound; monitoring; automatic shutoff. **Price** — \$750 (unmounted); Model TX 10-215, 2-track stereo record and playback with 7½ and 15 ips, \$825.

NORELCO 201

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 4-track stereo (with external preamp and amplifier). **Frequency response** — 60-16,000 cps. **Indicator** — electric eye. **Weight** — 18 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; preamp, sound head, speaker, and headphone outputs; built-in speaker.



NORELCO 401

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-18,000 cps. **Indicator** — neon light. **Weight** — 39 lb. **Other features** — self-contained carrying case; microphone, 2 radio-phono inputs; 1 preamplifier, 2 external speaker outputs; sound-on-sound; automatic shutoff; monitoring; 1 speaker in recorder and 1 in carrying case cover.

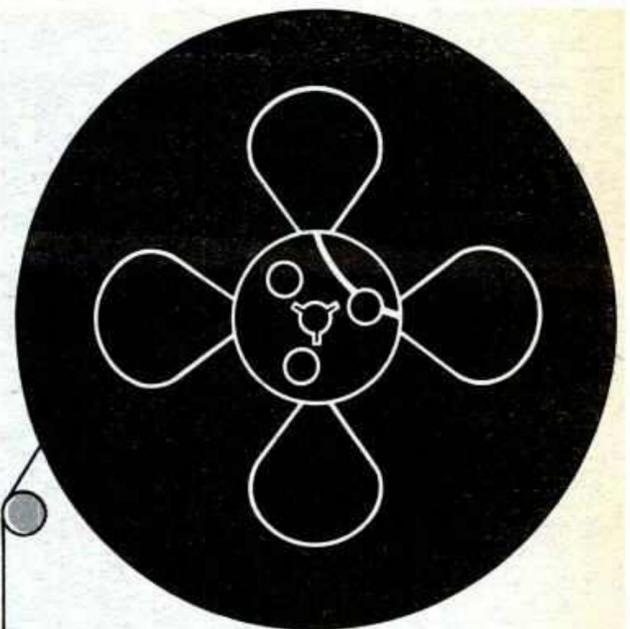
OKI 111

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 60-13,000 cps. **Indicator** — meter. **Weight** — 13.2 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; preamplifier output; built-in speaker. **Price** — \$129.95.

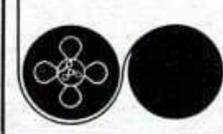


OKI 222

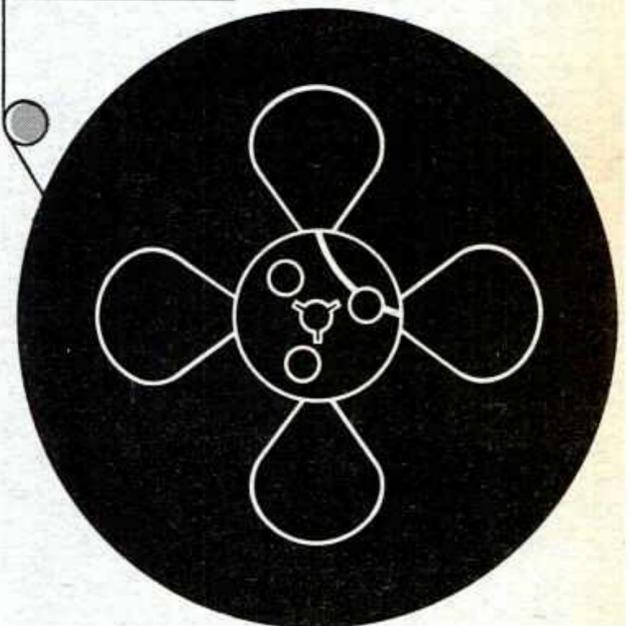
Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono. **Playback** — 4-track mono and 4-track stereo (with external preamplifier and amplifier). **Frequency response** — 50-15,000 cps. **Indicator** — meter. **Weight** — 15½ lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; phono and radio-phono inputs; preamplifier and tape head outputs; sound-on-sound; sound-with-sound; built-in speaker. **Price** — \$179.95.



audiotape



A new high in performance



Formula 10 audiotape

Now there's a high-performance all-purpose sound recording tape that brings to your recorder the quality materials and precise techniques used in making computer and instrumentation tape. It's called Formula 10 Audiotape. Here's why: **1.** Fully compatible with all recorders. **2.** No bias adjustments necessary. **3.** All standard widths, lengths, base materials and thickness—all electrically interchangeable. **4.** Oxide will not rub off or smear. **5.** Polished surfaces for reduced friction and head wear. **6.** Strict uniformity from reel to reel. **7.** Exceeds gov't specs for minimum dropouts, even in slow speed, edge track recording. **8.** Greater sensitivity at all frequencies. **9.** Higher signal to noise ratios. **10.** Smoother overload at all frequencies. Test it today.

AUDIO DEVICES, INC., 235 East 42 Street, New York

OKI 300

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-15,000 cps. Indicators — 2 meters. Weight — 16.2 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; sound-with-sound; 2 speakers built into split carrying case cover. Price — \$219.95; Model 300D, deck with preamps only, \$159.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Records — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Indicators — 2 meters. Weight — 22 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 external speaker outputs; sound-on-sound; sound-with-sound; speakers built into split carrying case covers. Price — Less than \$289.95.

OKI 555

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-22,000 cps. Indicators — 2 meters. Weight — $24\frac{1}{2}$ lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 speaker outputs; automatic shutoff; sound-on-sound; speakers built into split carrying case. Price — \$349.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motor — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Indicators — 2 meters. Weight — not available. Other features — walnut base; 2 microphone, 2 radio-phono, and 2 auxiliary inputs; 2 preamp and 2 speaker outputs; sound-on-sound; sound-with-sound; 2 bookshelf speakers in walnut enclosures. Price — \$489.85.

REVOX G36

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motors — three. Record — 4-track mono

and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-15,000 cps. Indicators — 2 meters. Weight — 45 lb. Other features — deck with preamps and monitor amplifiers only; 2 microphone and 2 radio-phono inputs. Preamp output. Price — \$500.



Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — four. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 cps. Indicator — meter. Weight — not available. Other features — cartridge machine; self-contained carrying case; microphone and radio-phono inputs; preamp outputs; and earphone; remote control mike; built-in speaker. Price — \$129.95.

RCA YGB 11

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$. Heads — four. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 cps. Indicator — meter. Weight — not available. Other features — self-contained carrying case; cartridge machine; microphone and radio-phono inputs; preamp output; automatic shutoff; built-in speaker; all transistor. Price — \$99.95.



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000. Indicator — meter. Weight — not available. Other features — self-contained carrying case; microphone and radio-phono inputs; preamp output; built-in speaker. Price — \$129.95.



Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track record. Frequency response — 50-15,000 cps. Indicator — meter. Weight —

not available. Other features — cartridge machine; self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, headphone outputs; automatic shutoff; sound-with-sound; 2 speakers in split carrying case covers. Price — \$229.95. Model MGC71, deck with preamps only, \$159.95.

RCA YGG 45

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Indicator — meter. Weight — not available. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, headphone outputs; sound-with-sound; automatic shutoff. Price — \$229.95; Model MGG 72, deck with preamps only, \$189.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track mono. Frequency response — 40-18,000 cps. Indicators — 2 meters. Weight — 26 lb. Other features — deck with preamps only; 2 microphone and 2 radio-phono inputs; 2 preamp outputs and 2 headphone outputs; sound-with-sound; sound-on-sound. Price — \$249.95.

RHEEM CALIFONE 3110

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Indicator — meter. Weight — 30 lb. Other features — 2 microphone and 2 radio-phono inputs; deck with preamps and monitoring amplifiers only; 2 preamp, 2 speaker and 2 headphone outputs. Price — \$189.95.



Tape speeds — $3\frac{1}{2}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Indicators — 2 meters. Weight — 54 lb. Other features — deck, with preamps only. 2 microphone and 2 radio-phono inputs; 2 preamp, headphone outputs. Automatic shutoff; sound-on-sound; sound-

with-sound; automatic reverse play. Price — \$499.95. Model 3160, with automatic reverse play, \$599.95.

RHEEM CALIFONE 3200

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Indicator — meter. Weight — 33 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker and headphone outputs; sound-with-sound; and 2 built-in speakers. Price — \$269.95.

RHEEM CALIFONE 3550

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-15,000 cps. Indicator — meter. Weight — 25 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 speaker outputs; 2 built-in speaker. Price — \$169.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2- and 4-track mono, 2- and 4-track stereo. Frequency response — 40-22,000 cps. Indicators — 2 meters. Weight — 62 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp; 2 external speaker and headphone outputs; cross field head; monitoring; sound-on-sound; sound-with-sound; automatic reverse and repeat; 2 built-in speakers; all transistor. Price — \$699.95. Also available as deck, Model 4000-D, \$599.95.

ROBERTS 720

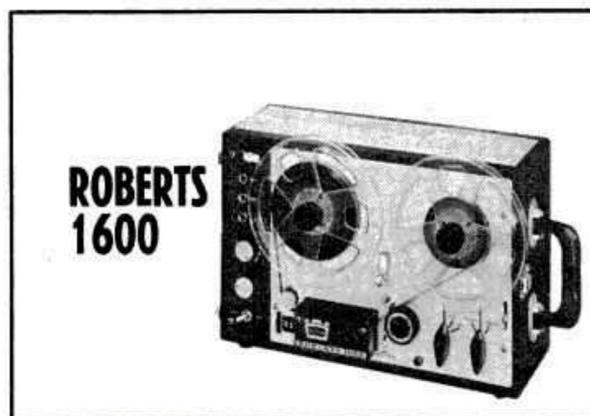
Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-19,000 cps. Indicators — 2 meters. Weight — $46\frac{1}{2}$ lb. Other features — 2 microphone and 2 radio-phono inputs; 2 tape head, 2 preamp, headphone, and 2 external speaker outputs; sound-with-sound; automatic stop; built-in speakers. Price — \$399.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-17,000 cps. Indicators — 2 meters. Weight — 49 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 4 headphone, 2 extension speaker, 2 sound head outputs; sound-with-sound; sound-on-sound; monitoring; automatic shutoff. Price — \$359.95.

ROBERTS 770

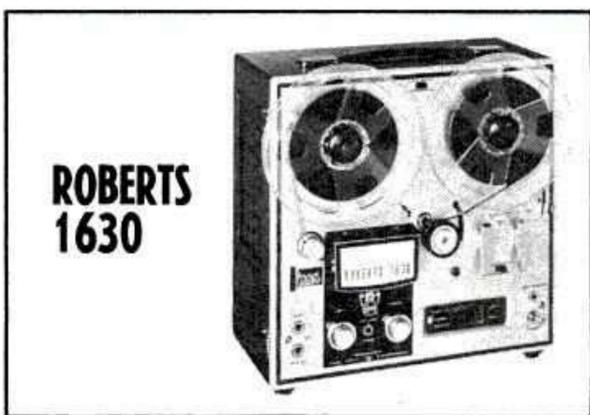
Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-22,000 cps. Indicators — 2 meters. Weight — 49 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 tape head, 2 preamp, 2 external speaker and headphone outputs; cross field head; monitor; automatic shutoff; built-in speakers. Price — \$499.95.



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 cps. Indicator — meter. Weight — 22 lb. Other features — microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$169.95.

ROBERTS 1620

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Indicator — meter. Weight — 25 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; preamps outputs; 2 built-in speakers. Price — \$199.95.



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motor — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Indicator — meter. Weight — $33\frac{1}{2}$ lb. Other features — self-contained carrying case; 2 microphone

and 2 radio-phono inputs; 2 preamp, 2 external speaker, and 2 headphone outputs; 2 built-in speakers; automatic shutoff. Price — \$299.95.

ROBERTS 1650

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2- and 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Indicators — 2 meters. Weight — 33 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, headphone and 2 external speaker outputs; monitoring; sound-with-sound; automatic stop; 2 built-in speakers. Price — \$299.95. Also available with wing speakers (Model 1670), \$359.95.



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ (15 optional) ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — full, 2- and 4-track mono and 2- and 4-track stereo. Frequency response — 30-22,000 cps. Indicators — 2 meters. Weight — not available. Other features — 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, headphone outputs; cross field head; sound-on-sound; all transistor; 2 built-in speakers. Price — \$699.95.

ROSSCORDER 1000

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-15,000 cps. Indicator — meter. Weight — $15\frac{1}{2}$ lb. Other features — self-contained carrying case; microphone and radio-phono inputs; headphone output; and built-in speaker. Price — less than \$100.

SHARP RD-701

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-10,000 cps. Indicator — meter. Weight — 13 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamp and external speaker outputs; mixing; monitor; and built-in speaker; all transistor. Price — \$99.95.

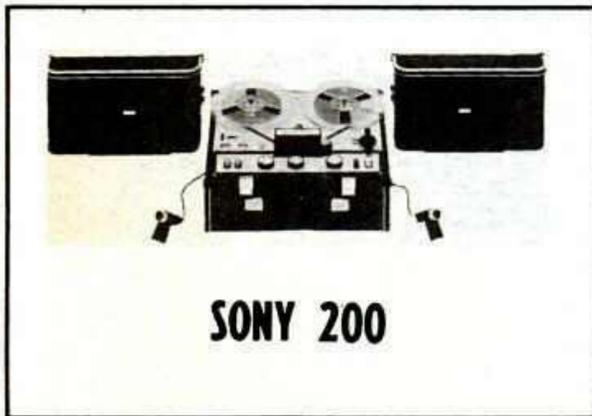


Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads

— two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 60-14,000 cps. **Indicator** — 2 meters. **Weight** — 26 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 speaker outputs; monitoring; 2 built-in speakers; all transistor. Price — \$189.95.

SONY 102

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-12,000 cps. **Indicator** — meter. **Weight** — 18 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; preamp and external speaker outputs; built-in speaker. Price — less than \$129.50.



SONY 200

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-14,000 cps. **Indicators** — 2 meters. **Weight** — 27 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; 2 speakers in split carrying case cover. Price — less than \$199.50.

SONY 250 A

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — not available. **Other features** — walnut base; deck, with preamp only; 2 microphone and 2 radio-phono inputs; 2 preamp outputs; automatic shutoff. Price — less than \$139.50.



SONY 260

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — $31\frac{3}{4}$ lb. **Other features** — 2 microphone and 2 radio-phono inputs; 2 external speaker outputs. Built-in speakers. Price — less than \$239.50.

SONY 263 E

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — none. **Weight** — 12 lb. **Other features** — deck with transport only; designed for use with Sony Amplifier (SRA-2L). Price — less than \$119.50.



SONY 500 A

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — 2 meters. **Weight** — 56 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, headphone and 2 external speaker outputs; sound-on-sound; automatic shut-off; mixer; and two speakers built into split carrying case cover. Price — less than \$399.50.

SONY 600

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — 2 meters. **Weight** — 44 lb. **Other features** — self-contained carrying case; deck, with preamps only; 2 microphone (or magnetic cartridge) and 2 radio-phono inputs; 2 preamp and headphone outputs; sound-on-sound; automatic shutoff; and monitoring. Price — less than \$450.



SONY
777 S-4

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 2-track mono and 2 and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — 2 meters. **Weight** — 43 lb. **Other features** — deck with preamps only; designed for use with SSA-777 amplifier/speaker combinations); self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and headphone outputs; monitoring; sound-on-sound; remote control. Price — less than \$695.

SYMPHONIC R-200

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track

mono. **Playback** — 4-track mono. **Frequency response** — 50-15,000 cps. **Indicator** — meter. **Weight** — 22 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; preamp, external speaker, and headphone outputs; monitoring; plays stereo monophonically; built-in speaker; all transistor. Price — \$119.95.



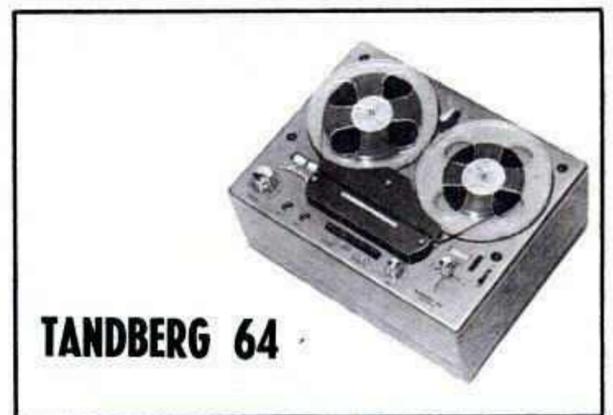
SYMPHONIC
R-800

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — 35 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker headphone outputs; automatic shutoff; electric braking; all transistor. Price — \$249.95.



SYMPHONIC
1000

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track record. **Frequency response** — 35-22,000 cps. **Indicators** — 2 meters. **Weight** — 58 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, and stereo headphone outputs; sound-on-sound; sound-with-sound; mixing; monitoring; illuminated control panel; 2 speakers in split carrying case cover; all transistor. Price — \$449.95.



TANDBERG 64

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-16,000 cps. **Indicators** — 2 electric eyes. **Weight** — 25 lb. **Other features** — wood base; deck with preamps only; 2 microphone, 2 radio-phono and 2 auxiliary inputs; 2 preamp outputs; sound-on-sound echo, sound-with-sound. Price — \$498.

**TANDBERG
74B**



Tape speeds — 1 7/8, 3 3/4 and 7 1/2 ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response 40-16,000 cps. Indicators — electric eye. Weight — 27 lb. Other features — wood base, 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-on-sound; monitor; 2 built-in speaker. Price — \$449.50.

**TANDBERG
923F**



Tape speeds — 1 7/8, 3 3/4 and 7 1/2 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-16,000 cps. Indicator — electric eye. Weight — 22 lb. Other features — microphone and radio-phono inputs; speaker output; remote control; built-in speaker. Price — \$344.50; without remote control and remote control foot pedal, \$269.50.

TANDBERG 843F

Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 2 and 4-track mono. Frequency response — 20-13,000 cps. Meter — electric eye. Weight — 21 lb. Other features — wood base; microphone and radio-phono inputs; speaker output; remote control; built-in speaker. Price — \$296. Models 823 and 823F with 2-track record and playback.

**TELEFUNKEN
MAGNETOPHON
97**



Tape speeds — 1 7/8, 3 3/4 and 7 1/2 ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Indicator — electric eye. Weight — 29 lb. Other features — self-contained carrying case; 2 microphone and 4 radio-phono inputs; 2 preamp, 2 external speaker and 2 headphone outputs; sound-on-sound; sound-with-sound; one speaker built-in, one in

carrying case cover. Price — \$279.95. Model 96, 4-track mono playback and record, \$229.

UHER 5000



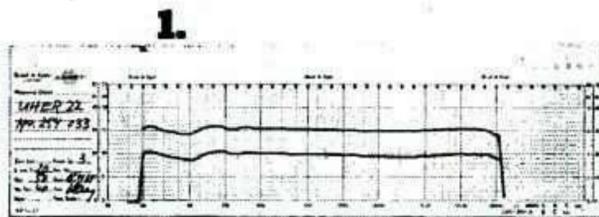
Tape speeds — 15/16, 1 7/8 and 3 3/4 ips. Heads — two. Motor — one. Record — 2-track mono. Playback — 2-track mono. Frequency

response — 40-16,000 cps. Indicator — meter. Weight — 13 lb. Other features — self-contained carrying case; 2 microphone (1 low impedance) and 1 radio-phono input; slide projector sync; remote control; built-in speaker. Price — \$299.95.

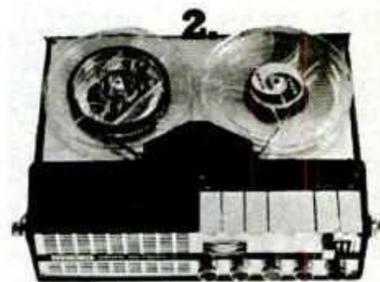
UHER 7000



There are 9 sound reasons why you should sell Uher:



1. Quality



2. The Uher 4000



3. The Uher 5000



4. The Uher 6000



5. The Uher 7000



6. The Uher 8000



7. The Uher 9000 Tape Deck



8. High Protected Profit



9. National advertising reaching 20,000,000 readers

Profits begin and end with a Uher tape recorder



LOS ANGELES: 2356 SOUTH COTNER, NEW YORK CITY: 1199 BROADWAY, CHICAGO 5445 NORTH LINCOLN AVE

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-18,000 cps. **Indicator** — meter. **Weight** — 16 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and headphone outputs; slide sync provision; sound-on-sound; automatic shut-off; 2 built-in speakers. Price — not available. **Model 6000** — 2-track mono record and playback.



UHER 8000E

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. **Heads** — four. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-20,000 cps. **Indicators** — 2 meters. **Weight** — 19 lb. **Other features** — self-contained carrying case; microphone, radio and phono inputs; 2 remote control; external speakers, headphone outputs; sound-on-sound; sound-with-sound; echo effects; slide projector sync; monitoring; 2 built-in speakers. Price — \$419.95.



UHER 9000

Tape speeds — 3¾ and 7½ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 20-20,000 cps. **Indicators** — 2 meters. **Weight** — 22 lb. **Other features** — deck, with preamps only: metal or wood base; 2 microphone (low impedance), 2 radio, and 2 phono inputs; 2 preamp and headphone outputs; voice actuated recording; slide sync provision; automatic shutoff. Price — not available.



VIKING 96

Tape speeds — 1⅞, 3¾ and 7½ and 15 ips (depending on drive shaft and pulley). **Heads** — three. **Motors** — three. **Record** — full, 2

and 4-track mono and 2 and 4-track stereo (depending on head configuration chosen). **Playback** — full, 2 and 4-track mono and 2 and 4-track stereo (depending on head configuration). **Frequency response** — 30-16,000 cps. **Indicators** — none. **Weight** — 50 lb. **Other features** — tape transport only designed for use with Viking RP110 or RP120 preamps. Price — from \$585.45.



VIKING 220

Tape speeds — 3¾ and 7½ ips. **Heads** — four. **Motors** — three. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 20-25,000 cps. **Indicators** — 2 meters. **Weight** — 45 lb. **Other features** — 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker, and headphone outputs; automatic reverse playback; remote control; sound-with-sound; automatic shutoff. Price — \$860.



VIKING 880

Tape speeds — 3¾ and 7½ ips. **Heads** — three. **Motors** — two. **Record** — 2 or 4-track mono and 2 or 4-track stereo. **Playback** — 2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 30-18,000 cps. **Indicators** — 2 meters. **Weight** — 45 lb. **Other features** — self-contained carrying case (recorder removable for custom installation); 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker and headphone outputs; monitoring; automatic transport stop; built-in speakers. Price — \$425. **Model 88**, deck with preamps only, \$339.95.



VISTA 910

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicator** — meter. **Weight** — 26 lb. **Other features** — self-contained carrying case; 2 microphone and

2 radio-phono inputs; 2 extension speaker outputs; 2 built in speakers. Price — \$179.95.



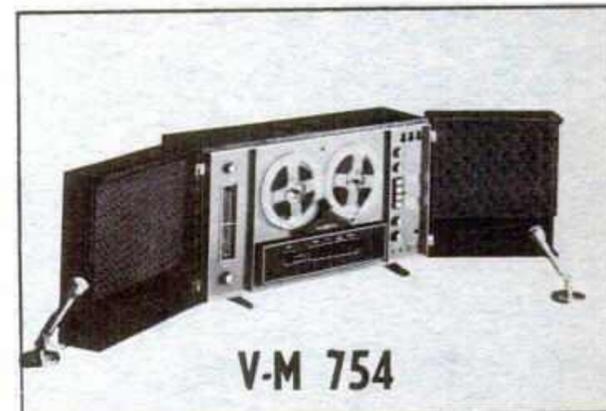
V-M 733

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — one. **Motors** — one. **Record** — 4-track mono. **Playback** — 4-track mono. **Frequency response** — 50-15,000 cps. **Indicator** — electric eye. **Weight** — 22 lb. **Other features** — self-contained carrying case; microphone input; preamp, external speaker, and headphone output; slide projector sync provision; built-in speaker. Price — \$169.95.



V-M 739

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — one. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 neon lights. **Weight** — 28 lb. **Other features** — self-contained carrying case; 2 microphone inputs; 2 preamp and 2 external speaker outputs; slide projector sync provision; sound-with-sound; 2 speakers built into split carrying case cover. Price — \$209.95.



V-M 754

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — one. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicators** — 2 meters. **Weight** — 47 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 external speaker and headphone outputs; sound-with-sound slide projector sync provision; built-in AM/FM tuner; automatic shutoff; 2 speakers in split carrying case covers. Price — \$419.95. **Model 744**, without AM/FM radio, \$319.95.

WEBCOR 2500-1

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono.

Playback — 2-track mono. **Frequency response** — 300-7,000 cps. **Indicator** — none. **Weight** — 15 lb. **Other features** — self-contained carrying case; microphone input; built-in speaker. **Price** — \$109.95.

WEBCOR 2502



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 150-12,000 cps. **Meter** — none. **Weight** — 19 lb. **Other features** — self-contained carrying case; microphone input; preamp headphone outputs; slide sync provision; built-in speaker. **Price** — \$109.95.

WEBCOR 2503



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono. **Playback** — 4-track mono. **Frequency response** — 100-15,000 cps. **Indicator** — meter. **Weight** — 21 lb. **Other features** — self-contained carrying case; microphone and radio-phono inputs; preamp and external speaker outputs; 2 built-in speakers. **Price** — \$159.95.

WEBCOR 2520



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — one. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicator** — electric eye. **Weight** — 27 lb. **Other features** — self-contained carrying case; 2 microphone inputs; 2 external speaker outputs; 2 built-in speakers. **Price** — \$199.95.

WEBCOR 2522

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 50-15,000 cps. **Indicator** — meter. **Weight** — 34 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external

speaker outputs; sound-with-sound; automatic shut-off; built-in speakers. **Price** — \$259.95.



WEBCOR 2650

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 4-track

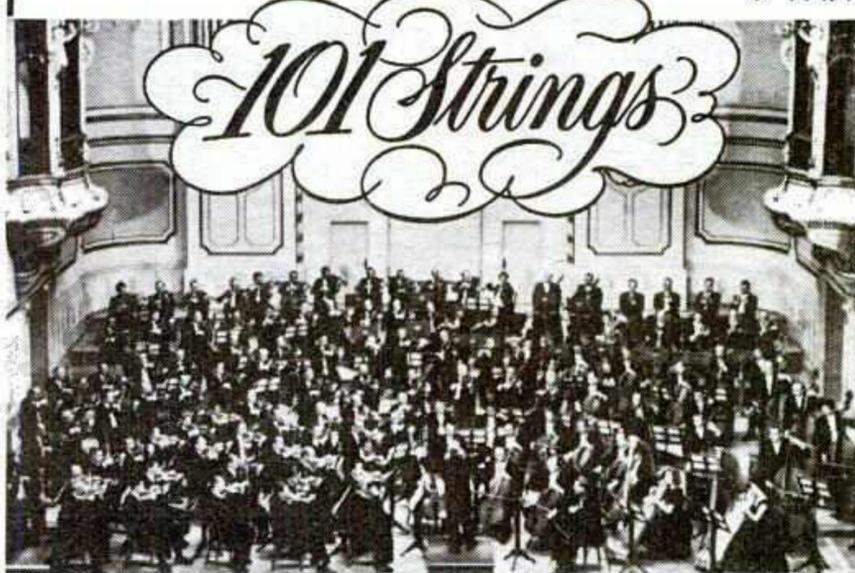
mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 40-18,000 cps. **Indicators** — 2 meters. **Weight** — 72 lb. **Other features** — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; sound-on-sound; speakers in wing carrying case covers. **Price** — Under \$500.

WOLLENSAK 1288

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — one. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** — 50-17,000 cps. **Indicators** — 2 meters. **Weight** — 23 lb. **Other features** — walnut base; 2 micro-

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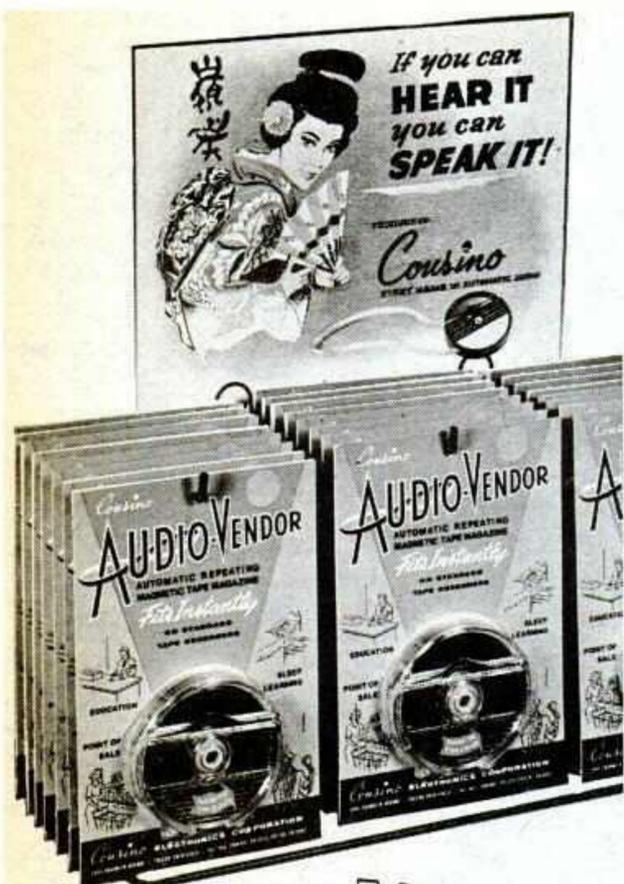
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phone and 2 radio-phono inputs; 2 preamp and 2 external speaker outputs; monitoring; automatic shutoff; 2 speakers in bookshelf cabinets. Price — \$259.95.

WOLLENSAK 1980



Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2 and 4-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-18,000 cps. Indicators — 2 meters. Weight — 42 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono (low impedance) inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; monitoring; automatic shutoff; built-in speakers. Price — \$379. Also available without speaker (Model 1981), \$339.95.

WOLLENSAK 5150



Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-17,000 cps. Indicator — meter. Weight — 20 lb. Other features — microphone and radio-phono inputs; preamp output; automatic shutoff; monitoring; built-in speaker, all transistor. Price — \$149.95.



WOLLENSAK 5300

Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-17,000 cps. Indicators — 2 meters. Weight — 45 lb. Other features — walnut cabinet; 2 microphone and 2 radio-phono inputs; 2 preamp, 2 speaker and headphone outputs; automatic shutoff; tuner provision; 2 bookshelf speakers; enclosures all transistor. Price — \$279.95. Model 5280, smaller speaker cabinets, \$219.95; Model 5250, built-in speakers, no tuner provision, \$189.95; Model

5200 deck with preamps only, no cabinet, turner provision, \$179.95.

WOLLENSAK 7100



Tape speeds — $1\frac{7}{8}$ ips. Heads — two. Motors — one. Record — 2-track mono and 2-track stereo. Playback — 2 track mono and 2-track stereo. Frequency response — 40-15,000 cps. Indicator — 2 neon lights. Weight — 32 lb. Other features — uses special Wollensak cartridge containing $\frac{1}{8}$ in. tape; self-contained carrying case; 2 microphone and 2 radio-phono (low impedance) inputs; 2 preamp and 2 external speaker outputs; sound-with-sound; automatic loading; automatic and delayed shutoff; 2 built-in speakers. Price — \$399.95; Model 7200, wood cabinets, bookshelf speakers, \$459.95; Model 7000, deck with preamps only, \$339.95.

Battery Operated Portables

CHANNEL MASTER 6545



Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-7000 cps. Indicator — meter. Weight — 6 lb. Other features — powered by 6 C-cell batteries; remote control microphone and radio-phono inputs; earphone output; built-in speaker. Price — \$109.95.

CONCORD 330



Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-10,000 cps. **Indicator** — meter. **Weight** — 6 lb. **Other features** — powered by 6 D-cell batteries or AC adapter; remote control microphone input; external speaker output; voice actuated recording; slide projector sync; manual tape speed control for movies. **Price** — \$179.95. **Model 320**, without slide projector sync, but with built-in AC adapter, \$129.95.



**FANON-MASCO
FTR
403F**

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 150-6000 cps. **Indicator** — meter. **Weight** — 5 lb. **Other features** — powered by 6 penlight batteries or with optional AC adapter; remote control microphone and radio-phono inputs; external speaker output; built-in speaker. **Price** — \$99.95.



**FI-CORD
202A**

Tape speeds — $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-12,000 cps. **Indicator** — meter. **Weight** — $6\frac{3}{4}$ lb. **Other features** — powered by 7 1.4-volt mercury batteries, or AC or car battery with accessory adapters; microphone input; pre-amplifier and external speaker outputs; remote control; built-in speaker. **Price** — \$350.



**FREEMAN 550
SENIOR**

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. (with optional capstan bushing and pinch wheel kit). **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 65-12,000 cps. **Indicator** — meter. **Weight** — $5\frac{1}{2}$ lb. **Other features** — powered by 6 penlight batteries or AC with adapter; remote control microphone and radio-phono inputs; earphone and external speaker outputs; built-in speaker. **Price** — \$159.50.



**FREEMAN
660 SENIOR**

Tape speeds — $1\frac{7}{8}$ (with special capstan sleeve) $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 65-15,000 cps. **Indicator** — meter. **Weight** — $8\frac{1}{2}$ lb. **Other features** — powered by 6 penlight batteries or AC with built-in adapter; remote control microphone and radio-phono inputs; earphone and external speaker outputs; stroboscope control $3\frac{3}{4}$ and $7\frac{1}{2}$ ips; and built-in speaker. **Price** — \$199.50.



**GELOSO
UNICORDER
61**

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. **Heads** — one. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 100-5000 cps. **Indicator** — electric eye. **Weight** — 6 lb. **Other features** — powered by 10 penlight batteries or AC; remote control microphone and radio-phono inputs; extension speaker output; 2 built-in speakers; and strobe disc for manually controlled sync with 8mm projector. **Price** — \$149.95.

GELOSO 540

Tape speed — $1\frac{7}{8}$ ips. **Heads** — one. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 80-6,000. **Indicator** — meter. **Weight** — 5 lb. **Other features** — powered by 8 C-cell batteries or AC. Remote control mike and radio-phono input; earphone output; built-in speaker. **Price** — \$149.95.

GELOSO TR-711

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. **Heads** — one. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 100-5,000 cps. **Indicator** — meter. **Weight** — 4 lb. **Other features** — powered by 6 penlight batteries; remote control microphone and radio-phono inputs; earphone output; built-in speaker. **Price** — \$199.95.

GRUNDIG TK 6

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-13,000 cps. **Indicator** — meter. **Weight** — 13 lb. **Other features** — powered by 6 D cells AC, or car battery; microphone input; preamp, earphone, outputs; built-in speaker.

MIDGETAPE 500M

Tape speed — $3\frac{3}{4}$ ips. **Heads** — one. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 100-10,000 cps. **Indicator** — meter. **Weight** — 3 lb. **Other features** — cartridge machine; operates on 1 T-12 Burgess battery; microphone input; preamp and earphone outputs. **Price** — \$393.95. **Model 500X**, \$330; **Model 400** $1\frac{7}{8}$ ips, microphone input, earphone output, \$269.50.

MINITAPE M9

Tape speed — $7\frac{1}{2}$ ips. **Heads** — three. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 50-15,000 cps. **Indicator** — none. **Weight** — 13 lb. **Other features** — powered by 8 nickel-cadmium batteries; metal attache case; two microphone inputs; preamp output; monitoring. **Price** — \$499; full track stereo, lip sync (motion pictures) models available.



**MIRANDA
MIRANDETTE**

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — 200-6,000 cps. **Indicator** — meter. **Weight** — $7\frac{1}{4}$ lb. **Other features** — powered by 4 D-cell batteries or AC; remote control microphone input; extension speaker output; built-in speaker. **Price** — \$169.95.

NAGRA IIIP

Tape speeds — $3\frac{3}{4}$, $7\frac{1}{2}$ and 15 ips. **Heads** — four. **Motors** — one. **Record** — full track mono. **Playback** — full track mono. **Frequency response** — 30-18,000 cps. **Indicators** — three meters. **Weight** — 15 lb. **Other features** — powered by 12 D-cell batteries; 4 microphone inputs; preamplifier output; monitor; neo-pilot for motion picture sync (4th head) driven by camera generator. **Price** — \$1,049.60.



**NORELCO
101**

Tape speed — $1\frac{7}{8}$ ips. **Heads** — two. **Motors** — one. **Record** — 2 track mono. **Playback** — 2-track mono. **Frequency response** — 80-8,000 cps. **Indicator** — meter. **Weight** — 7 lb. **Other features** — powered by 6 D-cell batteries or AC with adapter; microphone and radio-phono inputs; preamp output; remote control provision; built-in speaker.

MINIFON 978-H

Tape speed — $1\frac{7}{8}$ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-12,000 cps. Indicator — none. Weight — 28 oz. Other features — cartridge loaded; operates on 12-volt, dry cell car battery or AC with adapter; remote control microphone input; earphone output; monitoring. Price — \$329.95. Model 178A with 250-4500 cps. response, \$259.95.



SONY 800

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Indicator — meter. Weight — 13 lb. Other features — 4 D-cell batteries or AC. Remote control microphone input; earphone output; automatic record level control; and built-in speaker. Price — less than \$225.

sponse — 40-20,000 cps. Indicator — meter. Weight — 11 lb. 2 oz. Other features — 16-volt rechargeable battery or AC with adapter. Microphone and radio-phono inputs; external speaker and headphone output; cross field head; built-in speaker; all transistor. Price — \$359.95. Model 6000M, mono, \$299.95.

TELEFUNKEN

MAGNET- OPHON 300



Tape speed — $3\frac{3}{4}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-14,000 cps. Indicator — meter. Weight — $7\frac{1}{2}$ lb. Other features — powered by 5 D-cell batteries or rechargeable nickel-cadmium battery or AC (with battery charger); microphone, and radio and phono inputs; preamp and earphone outputs; built-in speaker. Price — \$169.95.



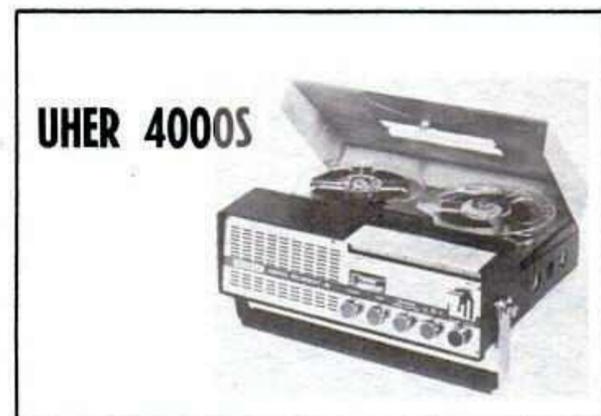
NORELCO 150

Tape speed — $1\frac{7}{8}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7,000 cps. Indicator — meter. Weight — 3 lb. Other features — powered by 5 C-cell batteries or AC with adapter; uses special Norelco tape cartridge loaded with $\frac{1}{8}$ in. tape; remote control microphone input; preamp output; remote unit may be separated from microphone; built-in speaker.



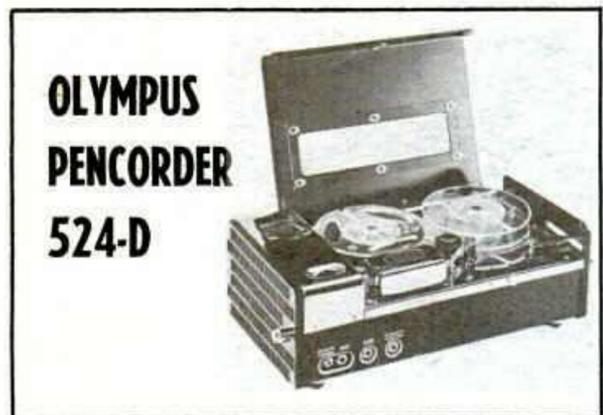
SONY 905-A

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 90-9500 cps. Indicator — none. Weight — recorder, $4\frac{1}{4}$ lb.; amplifier $3\frac{5}{8}$ lb. Other features — powered by 4 rechargeable nickel-cadmium batteries; piggy-back unit that can be separated into recorder and amplifier-speaker sections; remote control microphone input; earphone output, automatic record level adjustment; voice activated mike. 1 speaker in recorder section and 1 speaker in amplifier section. Price — \$159.50.



UHER 4000S

Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-22,000 cps. Indicator — meter. Weight — 7 lb. $6\frac{1}{2}$ oz. Other features — powered by 5 nickel-cadmium batteries, or 5 D-cell, or rechargeable storage battery or AC (with combination power and recharger unit); remote control microphone and radio-phono inputs; preamp and external speaker outputs; provision for slide sync accessory; provision for voice controlled operation; built-in speaker. Price — \$419.95.



OLYMPUS PENCORDER 524-D

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — two. Motors one. Record — 2-track mono. Playback — 2-track mono. Frequency response — not available. Indicator — meter. Weight — $6\frac{1}{4}$ lb. Other features — powered by 6 C-cell batteries or AC with adapter; remote control microphone and radio-phono inputs; earphone output; built-in speaker. Price — \$159.95. 524-F, without counter, \$139.95; 524, without fast forward, \$119.95.

SAXON 555

Tape speeds — $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-14,000 cps. Indicator — meter. Weight — 13 lb. Other features — powered by 6 D-cell batteries, auto battery or AC; remote control microphone and radio-phono inputs; extension speaker output; built-in speakers. Price — not available.

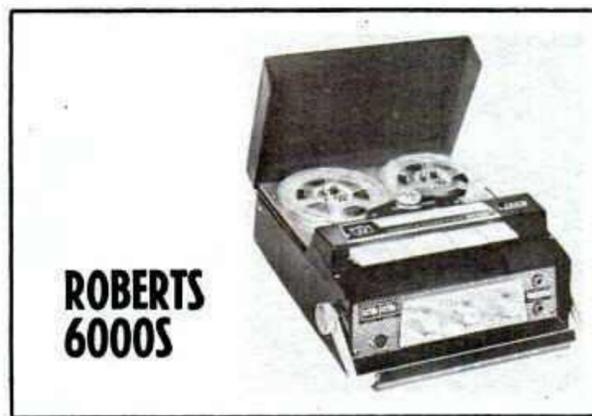


V-M 760

Tape speeds — $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 200-6000 cps. Indicator — meter. Weight — 5 lb. Other features — powered by 10-volt nickel-cadmium battery; rechargeable; microphone and radio-phono inputs; external speaker (or earphone) output; built-in speaker. Price — \$129.95.

PANASONIC RQ-152

Tape speeds — $1\frac{1}{8}$ and $3\frac{3}{4}$ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7000 cps. Indicator — meter. Weight — $7\frac{1}{4}$ lb. Other features — powered by 6 D-cell batteries; remote control microphone and radio-phono inputs; extension speaker output; monitoring; built-in speaker. Price — \$99.95.



ROBERTS 6000S

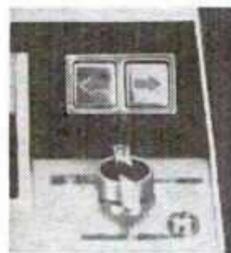
Tape speeds — $15/16$, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency re-

SOMEDAY, THERE MAY BE OTHER FULLY AUTOMATIC TAPE RECORDERS LIKE THE NEW CONCORD 994



The 994 gives you automatic reversing Plays or records automatically three different ways Stops by itself where you want it to Threads itself automatically And, the 994 is available now!

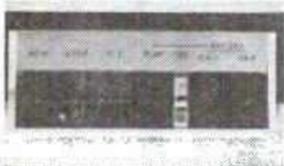
With the transistorized 994, Concord introduces a new dimension to tape recording. Some might call it modernization, some might call it automation. We think of it as *convenience*—in playing, in recording, in starting and stopping, in threading, in hours of uninterrupted listening. You can't compare it to anything because the 994 is as different from the conventional stereo recorder as the old crank-type Gramophone is from the modern record changer.



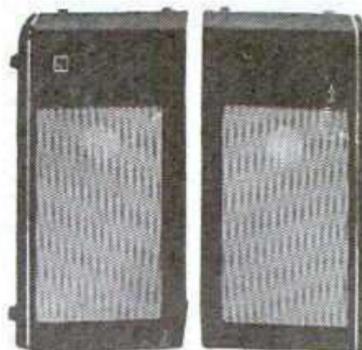
AUTOMATIC PROGRAMMING. You can program the 994 to play or record one side of a tape from beginning to end and stop automatically. Or, to play/record first one side of the tape, reverse, play the other side, then stop automatically. Or, to play/record forward and back, forward and

back, continuously, as long as you like—an hour, six hours, or all day. You may change direction of tape any time you like by merely pressing the direction change buttons. These same lighted buttons automatically show you direction of tape travel.

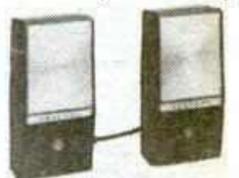
PUSH-BUTTON KEYBOARD. The operating controls are literally at your fingertips. This is the one recorder you can operate without arm waving, and with one hand! As far as threading, that's even simpler—the 994 threads itself automatically.



After all this, we didn't just stop in designing the 994. We kept going. As a result, the 994 offers superb performance and every conceivable feature required for your listening and recording pleasure. Here's a brief sample: three speeds with automatic equalization, four professional heads, two VU meters, digital tape counter, cue control, sound-on-sound, exclusive Concord Trans-A-Track recording, 15-watt stereo amplifier, professional record/monitoring system. The 994 may also be used as a portable PA system, with or without simultaneous taping.



TWO-WAY STEREO SPEAKERS. The split lid of the 994 houses a pair of true two-way speaker systems, each containing a tweeter, woofer, and crossover network. A pair of highly sensitive *dynamic* microphones is included.



The 994 is priced under \$450.* An identical recorder, Model 990 comes without speakers or microphones and is priced under \$400.* Both are at your dealer's now. So why wait? Drop in for a demonstration and find out for yourself what *fully automatic tape recording by Concord* is all about! Or, for complete information, write Dept. TR.

For Connoisseurs of Sound

Other Concord models from \$50 to \$800.

CONCORD 994

CONCORD ELECTRONICS CORPORATION, 1935 Armacost Avenue, Los Angeles, California 90025
IN CANADA: Magnasonic Industries, Ltd., Toronto/Montreal

*Prices slightly higher in Canada.

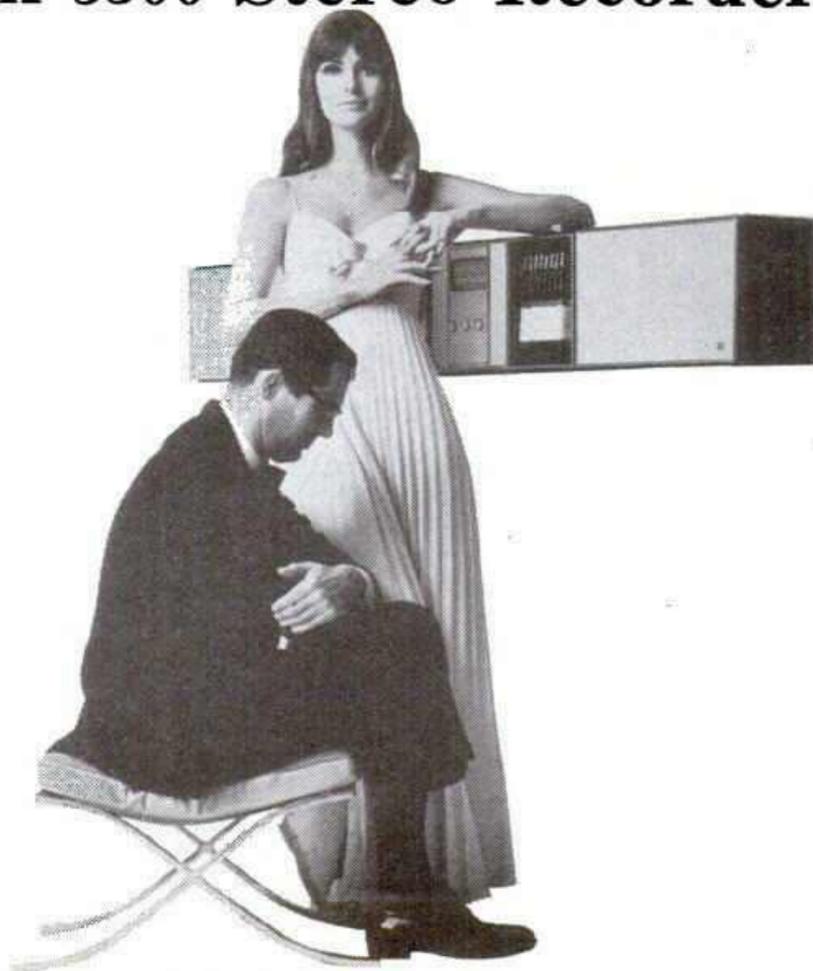
THE SIGNATURE OF QUALITY ■ Tape Recorders/Industrial Sound Equipment/Dictation Systems/Communications Devices/Closed Circuit Television

NEW SLEEK LOOK IN SUPERB SOUND—WHAT YOU WANT IS A WOLLENSAK! 3M COMPANY

Be sure to show the price tag, because most customers will think it's twice that price! And no wonder—this is the most strikingly beautiful tape recorder at any price. Magnificent walnut furniture six and one-half feet long. Modern sectional construction allows you to hang it on the wall, stack it, or put it in a bookshelf. And this slim styling contains the most advanced solid-state stereo tape recorder and two powerful stereo speakers. AM-FM stereo tuner is optional at extra cost. Uniquely designed Control Central is a sound studio in a hand-span: new power activated push buttons, two VU meters, 4 speed-4 track, four digit tape counter, monitor facility, stereo headphone jack, FM multiplex-ready, finest Wollensak construction. And the biggest advertising promotion in tape recorder history will tell the world about the new Wollensak "Sleek Look" line. So stock up now. Your Wollensak salesman has all the details.



Over six feet of beautiful furniture, most advanced tape features: New Wollensak 5300 Stereo Recorder



BEST SELLING CLASSICAL LP'S

Below is a list of best selling Classical LP's in top Classical Retail Outlets.

This Week

- AN HISTORIC RETURN-HOROWITZ AT CARNEGIE HALL:** Columbia (2-12") M2S-728 (S), M2L-328 (M).
- TCHAIKOVSKY—Concerto No. 1 in B Flat for Piano and Orch.;** Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
- GERSHWIN—Rhapsody in Blue;** Columbia Sym. (Bernstein): Columbia MS 6091 (S), ML 5413 (M).
- HOROWITZ PLAYS SCARLATTI:** Columbia MS 6658 (S), ML 6058 (M).
- WAGNER — Gotterdammerung;** Nilsson, Windgassen, Frick, Fischer-Dieskau, Ludwig, Watson, Vienna Phil. (Solti): London (6-12") OSA 1604 (S), A 4604 (M).
- BACH—Goldberg Variations for Harpsichord;** Gould: Columbia ML 5060 (M).
- BACH—Well-Tempered Clavier;** Gould: Columbia MS 6408 (S), ML 5808 (M).
- ORFF—Carmina Burana;** Harsanyi, Petrak, Presnell, Phila. Orch. (Ormandy): Columbia MS 6163 (S), ML 5498 (M).
- BIZET—Carmen;** Callas, Gedda, Massard, Guiot, Paris Opera Orch. (Pretrel): Angel (3-12") SCLX 3650 (S), CLX 3650 (M).
- CHOPIN—Waltzes;** Rubinstein: RCA Victor LSC 2726 (S), LM 2726 (M).
- BIZET—Carmen;** Price, Corelli, Merrill, Freni, Vienna Phil. (Karajan): RCA Victor LDS 6164 (S), LD 6164 (M).
- RIMSKY-KORSAKOV—Scheherezade;** London Symphony Orch. (Stokowski): London SPC 21005 (S), PM 55002 (M).
- PRESENTING MARILYN HORNE:** London OS 25910 (S), 5910 (M).
- BEETHOVEN—Symphony No. 9;** Chicago Sym (Reiner): RCA Victor (2-12") LSC 6096 (S), LM 6096 (M).
- BEETHOVEN—Symphonies (9) (Complete);** Berlin Phil. (Karajan): D.G.G. (8-12") SKL-101/8 (S), KL-1/8 (M).
- RODRIGO—Concierto de Aranjuez for Guitar and Orchestra;** Bream, Melos, Ch. Orch. (Davis): RCA Victor LSC 2730 (S), LM 2730 (M).
- RACHMANINOFF—Piano Concerto No. 2 and Rhapsody on a Theme of Paganini;** Graffman, N.Y. Phil. (Bernstein): Columbia MS 6630 (S), ML 6034 (M).
- BERNSTEIN—Symphony No. 3 (Kaddish);** Tourel, Montealegre, N.Y. Phil., Camerata Singers, Columbia Boychoir (Bernstein): Columbia KS 6605 (S), KL 6005 (M).
- JANACEK—Slavonic Mass;** Pilarczyk, Martin, Gedda, Gaynes, Prince-Joseph, N.Y. Phil. Westminster Cho. (Bernstein): Columbia MS 6737 (S), ML 6137 (M).
- THE ARTISTRY OF ARTURO BENEDETTI MICHEL-ANGELI:** London CS 6446 (S), CM 9446 (M).

Riz Ortolani Off to India

ROME — Italian composer-conductor Riz Ortolani flew to New Delhi, India, last week to research Indian music and recruit 20 Indian musicians for a movie — MGM's "Maya" — score and a September recording session.

The Indian musicians will play typical instruments of that country in the movie and be supported by a 50-piece symphonic orchestra for the record. Ortolani will write and conduct the score.

EMI Search on For Chart Talent

LONDON—EMI this month will launch a nationwide search for chart talent that will take them all over Britain. An a&r team under the direc-

Say You Saw It in Billboard

'CLASSICALISTS' DO RADIO SPOTS

NEW YORK — Some of the world's top classical pianists—including Vladimir Horowitz, Artur Schnabel, Van Cliburn, Claudio Arrau, Emil Gilels and Clifford Curzon—will be heard on 60-second radio commercials to be sponsored by Steinway & Sons beginning in October.

Young artists to be presented in the commercial series include Peter Serkin and Andre Watts. FM radio will be used primarily.

tion of Norrie Paramor (a&r chief at EMI) will visit 12 towns outside London, including Bristol, Cardiff, Birmingham, Hull, Newcastle and Edinburgh.

To give an agency's point of view, two representatives from West One Entertainments, Ltd., will accompany the team.

Capitol Series Aims at Youths

By ELIOT TIEGEL

HOLLYWOOD — Blonde vixens, surfboards and cartoon characters. These are three of the ingredients Capitol Records is blending in an experimental stab at merchandising classical albums for teens and college students.

Novel album covers, expressing youthful and comical ideas, is the key to Capitol's plan to expand the classical market by introducing seven specially prepared classical LP's to youngsters.

Each LP is built around one central theme. The debut package is the just released "I Like Tchaikovsky," which features the Hollywood Bowl Symphony and the Capitol Symphony Orchestra. The LP's cover smacks of youth through pictures of a couple on the beach. A blonde girl wears an "I Like Tchaikovsky" sweatshirt, which is being provided by Capitol district promotion men who use them when taking the LP around and as contest prizes.

Cartoons

Second LP in the series is "Opera Without Tears," offering familiar melodies from nine productions. The artwork involves cartoon characters sitting in a theater box. Third package is "Pomp and Circumstance," featuring nine familiar marches

with toy soldiers parading across the LP cover.

In essence, each LP is similar to a sampler, something all



FOR THE YOUNG AT HEART: Capitol's new art approach on special classical LP's aimed at teen-agers, focuses on surfing and operatic cartoon covers.

companies have produced in the past. The difference for Capitol is the merchandising approach. There have been samplers such as "Jazz for People Who Hate Jazz" and a similarly titled classical package on other labels which utilized cartoon jacket approaches.

The new albums carry the Capitol logo but the word classics does not appear. Dealers will know the package is of a classical nature because the Capitol Classics numbering system is maintained, explained Brad Engel, Angel Records' merchandising manager.

The attempt at a light artistic approach on the LP covers should attract teen-agers and college students, the company feels.

Rack jobbers are ordering these albums, Engel said. In the past they have been hesitant to stock classical product.

Rubinstein to Wax At Rome Studios

ROME — Artur Rubinstein arrived here for a series of recording dates at the RCA Italiana Recording Studios. The pianist will perform the complete Chopin nocturnes. A year ago he recorded Chopin waltzes and polonaises here. Max Wilcox, RCA Victor Red Seal a&r producer, is supervising the sessions.

Youths Spark Disk Sales Rise

By GERMANO RUSCITTO

MILAN — Classical record sales in Italy are rising due largely to a heightened interest on the part of young people. The resurgence of classical music may be accounted for by three factors:

First: Students of the secondary schools (from 11 to 13 year olds) have to study musical appreciation during the first year, while it becomes an optional subject during the second and

the third year. Musical appreciation will become an obligatory subject for the entire school period within two years. Classical music is the spine in such an education and, moreover, schools must form their record-library, thus giving a wide breath to the industry connected.

Second: One year ago, publishers Fratelli Fabbri issued a weekly installment series "History of Music." Each edition

was printed on a fine special paper with special characters and suggestive colors, and one vinylite record. The complete set is sold in newsstands at 57 cents, a low price made possible by the large press run.

Third: Prices have become more reasonable. Current list prices run from \$5 to \$6 and some series, including regular material and technically perfect records are offered at prices ranging from \$3 to \$4. Moreover, the market is stimulated by special offers to both deals and public and stock sales offering regular albums at a price of even \$2.50, thus creating a wider potential buyer market.

A few years ago the classical music buying market was dominated by the catalogs of EMI, Deutsche Grammophon, Decca and RCA. Now more catalogs are available, such as Supraphon, Bruno, Barenreiter, Erato and Westminster.

Combined with the Italian Reader's Digest a record club was opened a few years ago, limited to records of a leading record company. Now the club has been opened to all record companies, which can take advantage of the 100,000 Reader's Digest Record Club subscribers. Special attention is being given to the club's classical section.

MacDowell Medal

PETERBOROUGH, N. H.—The Edward MacDowell Medal for 1965 was awarded to Edgard Varese, pioneering French-born composer, at a ceremony held at the MacDowell Colony here recently. Aaron Copland, the colony's president, presented the medal for "outstanding contribution to music."

Met. at Lewisohn Drew 203,000; Rise of 65%

By HANK FOX

NEW YORK — More than 203,000 persons attended the Lewisohn Stadium Summer Outdoor Concerts this season, said a happy Anthony Bliss, president of the Metropolitan Opera Association. The figure represents a 65 per cent increase in total attendance over last year.

The Van Cliburn (standing room only) concert drew the largest audience for the second straight year with 20,000. Last year, however, the crowd numbered only 12,500. The opening night performance by Renata Tebaldi, and the Ella Fitzgerald concert were also top sellers.

This is the first year that the Metropolitan Opera ran the seven-week Lewisohn Concerts. The concerts were previously run by Minnie Guggenheimer. Stadium attendance reached 330,000 in 1951, but had been

steadily dropping to last season's 135,000.

Bliss said, "The enthusiasm was incredible. Every one of the operas met with tremendous popularity." The four programs a week series offered folk, jazz and popular material in addition to the concert operas.

"As far as the Metropolitan Opera is concerned," Bliss added, "we are determined to be back next summer."

Since the Met can use Lewisohn Stadium only through next summer, it is looking for a permanent place to perform. If no place can be found by next summer, it will be back at the stadium. Seating facilities will be a major consideration in the selection of a new site.

Financial information was not available at press time. However, Bliss said that the concerts always run on a deficit. The city partially subsidizes the program.



SPECIAL MERIT PICKS

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

COUNTRY SPECIAL MERIT

KING OF BROKEN HEARTS

George Jones, United Artists UAL 3442 (M); UAS 6442 (S)

Featuring George Jones with some of his older material, this album has a lot of sales potential. His fans will certainly like "Silver Dew on the Bluegrass Tonight," a country standard that hasn't received much attention lately. A couple of other excellent songs here are "You're Gonna Change" and "Take Me Back to Tulsa."

JAZZ SPECIAL MERIT

McCOY TYNER PLAYS ELLINGTON

Impulse A 79 (M)

Good, modern jazz piano with bass, drums and spicy Latin percussion. There are seven choice numbers here from the Ellington Song Book, including "Satin Doll" and "Caravan." Jazz fans will recognize Tyner as John Coltrane's pianist of these past four years. It's good to have him on his own in such style.

JAZZ SPECIAL MERIT

BIG YANK IS HERE!

Yank Lawson, ABC-Paramount ABC 518; ABCS 518 (S)

Traditionalist jazz of the late Chicago style involving men well versed in the trade of "happy music." Yank's trumpet sparks this group to fine interpretations of jazz standards like "Five Point Blues" and "When My Baby Smiles at Me," as well as the newer "Chim Chim Cheree." Clancy Hayes (banjo) gives out with some throaty vocalizing on two cuts, while Bobby Haggart (bass) and Cuffy Cutshall (trombone) add their own brands of magic.

CLASSICAL SPECIAL MERIT

ROSSINI: THE BARBER OF SEVILLE (3-12" LP's)

Various Soloists/Orch. E. Carlo Rossini Di Napoli (Varviso). London A 4381 (M); OSA 1381 (S)

A good cast, with some superb singing by Teresa Berganza as Rosina the pretty ward,

highlights this three-LP package. She has unusual shading and feeling. Ugo Benelli and Manuel Ausensi are perfectly cast. Silvio Varviso's conducting is controlled and accurate.

CLASSICAL SPECIAL MERIT

RICHARD WAGNER: TANNHAUSER (3-12" LP's)

Various Artists/The Chorus and Orch. of the Bayreuth Festival (Sawallisch). Philips PHS 3-960 (S)

This three-record set is only the second "Tannhauser" in stereo and it is indeed a pity that some of the noise from the audience in this live performance can be heard. However, Grace Bumbry's mezzo is alive and sharp with just the right quality, and Anja Silja's soprano is touching and distinct. Men voices are fair. Sawallisch's conducting is brilliant.

FOUR-STAR ALBUMS

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

JAZZ

E.S.P. Miles Davis; Columbia CL 2350 (M); CS 9150 (S)

THE LATE SHOW Eddle "Lockjaw" Davis; Prestige 7357

LONELY AVENUE Freddie McCoy; Prestige 7395 (M)

INSPIRED ABANDON Lawrence Brown's All-Stars with Johnny Hodges; Impulse! A 89 (M); AS 89 (S)

CLASSICAL

TCHAIKOVSKY: FIRST SYMPHONY Vienna Philharmonic Orch. (Maazel); London CM 9426 (M); CS 6426 (S)

BACH: VIOLIN CONCERTOS IN A MINOR AND E MAJOR/HAYDN: VIOLIN CONCERTO IN C MAJOR Arthur Grumiaux/English Chamber Orch. (Leppard); Philips PHM 500-075 (M); PHS 900-075 (S)

SEE ALBUM REVIEWS ON BACK COVER

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

ONLY THE BEST

Ferrante & Teicher, United Artists UAL 3434 (M); UAS 6434 (S)

★ NEW ACTION LP's

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

TOM JONES—WHAT'S NEW PUSSYCAT? . . .

Parrot PAL 61006 (M); PAS 71006 (S)

ANGEL EYES . . .

Dave Brubeck Quartet, Columbia CL 2348 (M); CS 9148 (S)

YOU DON'T HAVE TO BE JEWISH . . .

Various Artists, Kapp KRL 4503 (M); (No Stereo)

THE IMPRESSIONS—ONE BY ONE . . .

ABC-Paramount ABC 523 (M); ABCS 523 (S)

DON'T JUST STAND THERE . . .

Patty Duke, United Artists UAL 3452 (M); UAS 6452 (S)

BABY I'M YOURS . . .

Barbara Lewis, Atlantic 8110 (M); SD 8110 (S)

MOONLIGHT BECOMES YOU . . .

Jerry Vale, Columbia CL 2371 (M); CS 9171 (S)

ORGAN GRINDER SWING . . .

Jimmy Smith, Verve V 8628 (M); V6-8628 (S)

ANGEL EYES . . .

Gene Ammons, Prestige 7369 (M); 7369 (S)

ANIMAL TRACKS . . .

Animals, MGM E 4305 (M); SE 4305 (S)

DOWN IN THE BOONDOCKS . . .

Billy Joe Royal, Columbia CL 2403 (M); CS 9203 (S)

SOUL TIME . . .

Jackie Wilson, Brunswick BL 54118 (M); 754118 (S)

CAROUSEL . . .

Various Artists, RCA Victor LOC 1114 (M); LSO 1114 (S)

MOONLIGHT AND ROSES . . .

Vic Dana, Dalton BLP 2036 (M); BST 8036 (S)

HOW TO STUFF A WILD BIKINI . . .

Kingsmen, Wand W 671 (M); WS 671 (S)

ALL I REALLY WANT TO DO . . .

Cher, Imperial LP 9292 (M); LP 12292 (S)

THERE'S LOVE & THERE'S LOVE & THERE'S LOVE . . .

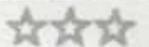
Jack Jones, Kapp KL 1435 (M); KS 3435 (S)

THE KING FAMILY ALBUM . . .

Warner Bros. W 1613 (M); WS 1613 (S)

THE BOB DYLAN SONG BOOK . . .

Golden Gate Strings, Epic LN 24158 (M); BN 26158 (S)



THREE-STAR ALBUMS

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

JAZZ

FIRE MUSIC Archie Shepp, Impulse A 86 (M)

CLASSICAL

SING JOYFULLY Choir of St. Michael's College, Tenbury (Nethsingha). London Argo RG 423 (M)

VICTORIA Choir of the Carmelite Priory London (McCarthy). L'Oiseau-Lyre OL 270 (M)

LOW PRICE CLASSICAL

BOIELDIEU/KRUMPHOLZ: HARP CONCERTOS Lily Laskine, harp; Jean-Francois Paillard Orch. (Paillard). Music Guild MG-126 (M); MS-126 (S)

J. S. BACH: Cantatas No. 32/No. 79 Laubach Choir; Chamber Orch. of the Saare (Ristenpart). Music Guild MG-122 (M); MS-122 (S)

BACH: CONCERTO #1/MOZART: CONCERTO #3 Jaime Laredo, RCA Victor VIC 1129 (M); VICS 1129 (S)

BEETHOVEN: VARIATIONS ON EROICA/6 BAGATELLES Joerg Demus, Westminster WST-17066 (M); XWN-19066 (S)

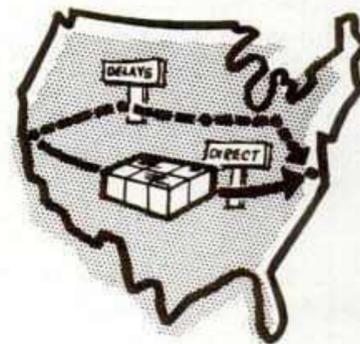
DVORAK: QUINTET/SEXTET European String Quartet; Westminster WST-17099 (M); XWN-19099 (S)

MISA CRIOLLA Los Fronterizos, Philips PCC619 (S)

LOW PRICE CLASSICAL

DELIBES: SYLVIA AND COPPELLA BALLET SUITES Paris Conservatory Orch. (Rignold); RCA Victor VIC 1130 (M); VICS 1130 (S)

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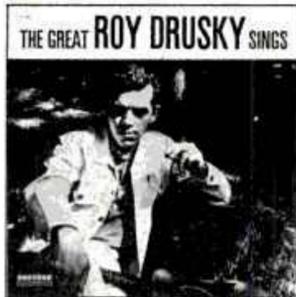
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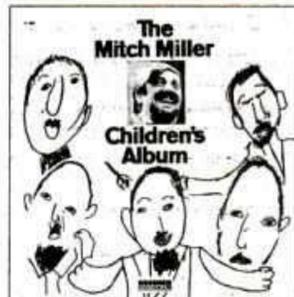
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MUSIC FROM THE COURT OF FREDERICK THE GREAT—The Berlin Philharmonic Orch. (von Benda); 32672, S 36272
BRAMHS: QUINTET IN B MINOR FOR CLARINET & STRINGS—Members of the Melos Ensemble; 36280, S 36280.

OPERA WITHOUT TEARS—The Capitol Symphony Orch. (Carmen Dragon); P 8619, SP 8619.

POMP & CIRCUMSTANCE—Capitol Symphony Orch. (Carmen Dragon); P 8620, SP 8620.

SCHUMANN: LIEDERKREIS OPUS 39—Gerald Moore, Piano; 36266, S 36266.

MIRELLA FRENI—Operatic Arias; Rome Opera House Orch. (Ferraris); 36268, S 36268.

TCHAIKOVSKY: SERENADE IN C FOR STRING ORCH.—London Symphony Orch. (Barbirolli); 36269, S 36269.

ARCTIC

BARBARA MASON—Yes, I'm Ready; ALPM 1000, ALPS 1000.

ARVEE

SAMMY JACKSON—Ladies Man; M 434.

ATCO

CASEY ANDERSON—Blues Is a Woman Gone; 33 176, SD 33 176.

MR. ACKER BILK & BENT FABRIC Together; 33 175, SD 33 175.

ATLANTIC

THE MODERN JAZZ QUARTET Plays George Gershwin's Porgy & Bess; LP 1440, SD 1440.

TED CURSON—The New Thing and the Blue Thing; LP 1441, SD 1441.

THE ART FARMER QUARTET—Sing Me Softly of the Blues; LP 1442, SD 1442.

ELVIN JONES—And Then Again; LP 1443, SD 1443.

CLIFFORD JORDAN Plays Leadbelly—These Are My Roots; LP 1444, SD 1444.

HERBIE MANN—Standing Ovation at Newport; LP 1445, SD 1445.

CHILES & PETTIFORD Live at Jilly's; LP 8111, SD 8111.

SERGIO MENDES & BRASIL '65—In Person at El Matador; LP 8112, SD 8112.

THE DRIFTERS—I'll Take You Where the Music's Playing; LP 8113, SD 8113.
WILSON PICKETT—In the Midnight Hour; LP 8114, SD 8114.

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Introducing the **IN-SECT**; CAL 909, CAS 909.
LIVING VOICES—The Little Drummer Boy; CAL 911, CAS 911.
ARTIE SHAW & HIS ORCH.—September Song & Other Favorites; CAL 908, CAS 908.

CAPITOL

WAYNE NEWTON—Summer Wind; T 2389, ST 2389.

GEORGE CHAKIRIS—It's Been a Swingin' Summer; T 2391, ST 2391.

FREDDY MARTIN—As Time Goes By; T 2347, ST 2347.

GLEN CAMPBELL—The Big Bad Rock Guitar; T 2392, ST 2392.

LAURINDO ALMEIDA—Suenos (Dreams); T 2345.

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T. TEXAS TYLER—Remember Me; T 2344, ST 2344.

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LAWRENCE WELK—The Happy Wanderer; DLP 3653, DLP 25653.

DUNHILL

BARRY McGUIRE—Eve of Destruction; D 50003.

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VARIOUS ARTISTS—Singer-Songwriter Project; EKL 299, EKS 7299.

VARIOUS ARTISTS—Folksong '65; S 8, S 78.

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BILL WALTERS—They Say; F 200.

HBR

VARIOUS ARTISTS—Drop-Ins, Vol. 1; A 101.

HICKORY

ROY ACUFF—Great Train Songs: An American Legend; LPM 125.

KAPP

ROGER WILLIAMS—Summer Wind; KL 1434, KS 3434.

KING

JAMES BROWN—Papa's Got a Brand New Bag; 938.

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DANNY MEEHAN—Meehan's In; MG 21043, ST 61043.

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(Continued on page 70)

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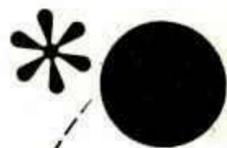
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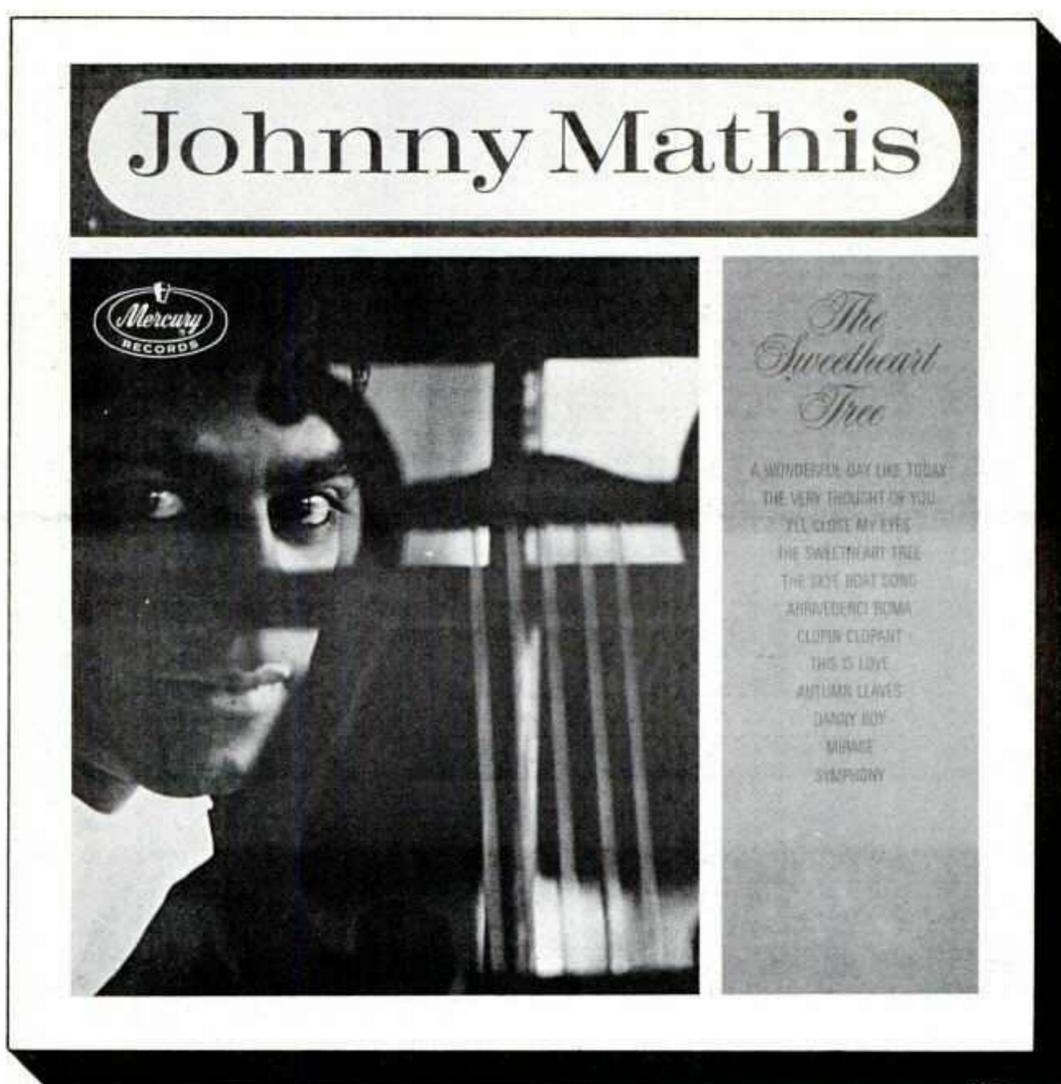
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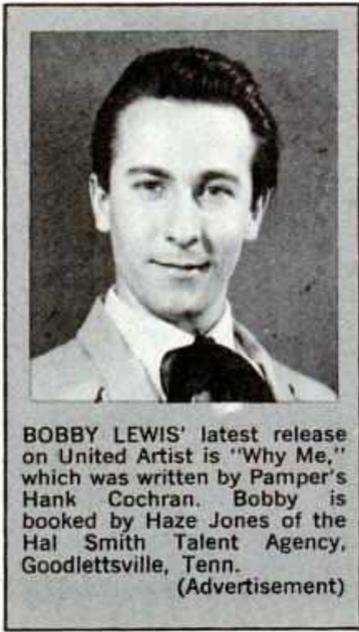


Acuff Resumes 'Opry' Stint

NASHVILLE — Roy Acuff, "King of Country Music," returned to the "Grand Ole Opry" last week (28) for the first time since he was seriously injured in a highway crash July 10 near Sparta, Tenn.

Acuff, limping and walking with the aid of a cane, hung the cane on the microphone and, playing a ukulele instead of his fiddle, sang the song which shot him to fame years ago, "Great Speckled Bird."

Acuff, dressed in his usual loud clothes, clowned for the audience with a yo-yo, one of his favorite stage props. The crowd loved it and, happy to see him back in action, let out with thunderous applause. Acuff has been a member of the "Opry" since 1938.



BOBBY LEWIS' latest release on United Artist is "Why Me," which was written by Pamper's Hank Cochran. Bobby is booked by Haze Jones of the Hal Smith Talent Agency, Goodlettsville, Tenn. (Advertisement)

WSM Establishes 'Opry' Trust Fund

• Continued from page 1

working with "opry" manager Ott Devine to develop it.

Cooper said the fund would be administered by the trust department of the Third National Bank. The bank's employees will assist in registering delegates.

Each delegate will be issued a large metal badge which will admit him to all festival functions. Those without a badge will not be admitted.

The "opry" trust fund will be chartered by the State, Cooper said. Purpose stated in the charter:

To Aid Performers

"A nonprofit trust to provide loans or contributions to members of 'Grand Ole Opry' or their dependents or any entertainer in the country music field."

An example of the need for such a trust, Cooper said, was the case of the late Dean Manuel, pianist and road manager for the late Jim Reeves. Manuel and Reeves were killed in a private plane crash July 30, 1964, near Nashville. Manuel had no insurance and benefit shows were staged by artists in the industry for his widow and two small children.

Board of directors of the trust fund, Cooper said, will be himself, Devine and the following:

John H. DeWitt Jr., president of WSM radio; Irving Waugh, vice-president of WSM-TV; William C. Weaver and Walter Robinson, both vice-presidents of National Life &

Accident Insurance Co., owner of WSM and the "Grand Ole Opry." Weaver is a financial vice-president and Robinson, a legal vice-president.

Cooper said two performers of "Grand Ole Opry" will also serve as directors. They have not yet been named.

Cooper said DeWitt will announce at the WSM breakfast during the festival a beneficiary committee for the trust fund, selected by directors of the trust. All members of the committee will be performers on "Grand Ole Opry."

Their terms will be staggered — three one-year terms, three two-year terms and three three-year terms. After the first year, three committee members will be elected each year by the "Opry" membership.

The beneficiary committee will recommend action on loans or contributions to directors of the fund.

Delegates to the festival last year numbered about 4,000, Cooper said. If that many attend this year, it would mean a fund of \$40,000 to start the trust.

Key Backers

Key men in the country music recording industry have advocated such a program in the past two years or so. Among them have been Marty Salkin, vice-president of Decca; Ken Nelson, chief country a&r director for Capitol; Bill Gallagher, vice-president of Columbia, and Steve Sholes, vice-president of RCA Victor.

Cooper said the trust fund directors would meet soon after the festival to adopt bylaws.

C&W Spec for Houston Astrodome

NASHVILLE — Negotiations were completed last week for a country music extravaganza in Houston's giant new Astrodome, with Lucky Moeller, president of Moeller Talent, Inc., here, handling the booking.

Set for the Jan. 8 show are Hank Snow and His Rainbow Ranch Boys, Webb Pierce, Kitty Wells, Johnny Wright and the Tennessee Mountain Boys, Ruby Wright, Bill Phillips, Faron Young and the Deputies, Hank Williams Jr. and the Cheating Hearts.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 9/11/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	3	IS IT REALLY OVER Jim Reeves, RCA Victor 8625 (Tuckahoe, BMI)	8	26	26	MEANWHILE, DOWN AT JOE'S Kitty Wells, Decca 31817 (Wilderness, BMI)	5
2	1	THE BRIDGE WASHED OUT Warner Mack, Decca 31774 (Peach, SESAC)	16	27	19	I CAN'T REMEMBER Connie Smith, RCA Victor 8551 (Moss Rose, BMI)	15
3	2	YES, MR. PETERS Roy Drusky & Priscilla Mitchell, Mercury 72416 (Screen Gems-Columbia, BMI)	16	28	27	BLUE KENTUCKY GIRL Loretta Lynn, Decca 31769 (Sure-Fire, BMI)	17
4	10	ONLY YOU (Can Break My Heart) Buck Owens, Capitol 5465 (Bluebook, BMI)	7	29	23	AGAIN Don Gibson, RCA Victor 8589 (Acuff-Rose, BMI)	11
5	4	YAKETY AXE Chet Atkins, RCA Victor 8590 (Tree, BMI)	12	30	37	LOVE BUG George Jones, Musicor 1098 (Glad, BMI)	3
6	5	THE OTHER WOMAN Ray Price, Columbia 43264 (Pamper, BMI)	19	31	34	WHO DO YOU THINK I AM Webb Pierce, Decca 31816 (Cedarwood, BMI)	5
7	15	BEHIND THE TEAR Sonny James, Capitol 5454 (Central Songs, BMI)	5	32	32	NO SIGN OF LIVING Dottie West, RCA Victor 8615 (Linduane, BMI)	4
8	8	WILD AS A WILDCAT Charlie Walker, Epic 9799 (Tree, BMI)	15	33	36	THE FRIENDLY UNDERTAKER Jim Nesbitt, Chart 1240 (Peach, SESAC)	5
9	13	GREEN, GREEN GRASS OF HOME Porter Wagoner, RCA Victor 8622 (Tree, BMI)	7	34	38	WHISTLE WALKIN' Ned Miller, Capitol 5431 (Central Songs, BMI)	5
10	9	TRUCK DRIVIN' SON-OF-A-GUN Dave Dudley, Mercury 72442 (Raleigh, BMI)	10	35	31	COUNTRY GUITAR Phil Baugh, Longhorn 559 (Deep Cross, BMI)	14
11	12	ONE DYIN' AND A BURYIN' Roger Miller, Smash 1994 (Tree, BMI)	8	36	45	I'M THE MAN Jim Kandy, K-Ark 647 (Starday, BMI)	2
12	14	TIGER WOMAN Claude King, Columbia 43298 (Gallico, BMI)	12	37	41	CRYSTAL CHANDELIER Carl Belew, RCA Victor 8633 (Harbot, SESAC)	6
13	7	THE FIRST THING EV'RY MORNING (And the Last Thing Ev'ry Night) Jimmy Dean, Columbia 43263 (Plainview, BMI)	15	38	25	WHAT'S HE DOING IN MY WORLD Eddy Arnold, RCA Victor 8516 (4 Star, BMI)	25
14	21	THE BELLES OF SOUTHERN BELL Del Reeves, United Artists 890 (Tree, BMI)	5	39	35	OUR HEARTS ARE HOLDING HANDS Ernest Tubb & Loretta Lynn, Decca 31793 (Moss-Rose, BMI)	8
15	17	MISTER GARFIELD Johnny Cash, Columbia 43313 (Southwind, BMI)	10	40	50	THE SONS OF KATIE ELDER Johnny Cash, Columbia 43342 (Famous, ASCAP)	2
16	18	I WOULDN'T BUY A USED CAR FROM HIM Norma Jean, RCA Victor 8623 (Wilderness, BMI)	7	41	46	IF IT PLEASES YOU Billy Walker, Columbia 43327 (Cedarwood, BMI)	4
17	6	BEFORE YOU GO Buck Owens, Capitol 5410 (Bluebook, BMI)	18	42	47	OUT WHERE THE OCEAN MEETS THE SKY Hugh X. Lewis, Kapp 673 (Cedarwood, BMI)	2
18	20	GONNA HAVE LOVE Buck Owens, Capitol 5465 (Central Songs, BMI)	7	43	30	ENGINE, ENGINE #9 Roger Miller, Smash 1983 (Tree, BMI)	17
19	28	HELLO VIETNAM Johnny Wright, Decca 31821 (New Keys, BMI)	3	44	—	LIVIN' IN A HOUSE FULL OF LOVE David Houston, Epic 983 (Gallico, BMI)	1
20	22	WALKING THE FLOOR OVER YOU George Hamilton IV, RCA Victor 8608 (Noma, BMI)	10	45	42	NOTHING LEFT TO LOSE Faron Young, Mercury 72440 (Husky, BMI)	6
21	29	THE DJ CRIED Ernest Ashworth, Hickory 1325 (Acuff-Rose, BMI)	6	46	39	TROUBLE AND ME Stonewall Jackson, Columbia 43304 (Forest Hills, BMI)	9
22	11	IT'S ALRIGHT Bobby Bare, RCA Victor 8571 (Wormwood, BMI)	15	47	49	BRIGHT LIGHTS AND COUNTRY MUSIC Bill Anderson, Decca 31825 (Moss Rose & Champion, BMI)	2
23	16	HICKTOWN Tennessee Ernie Ford, Capitol 5425 (Central Songs, BMI)	12	48	44	SIX TIMES A DAY (The Trains Came Down) Dick Curless, Tower 135 (Aroostook, BMI)	13
24	24	WINE Mel Tillis, Ric 158 (Cedarwood, BMI)	11	49	40	THAT AIN'T ALL John D. Loudermilk, RCA Victor 8579 (Acuff-Rose, BMI)	11
25	33	LOST IN THE SHUFFLE Stonewall Jackson, Columbia 43304 (Canada, Ltd., BMI)	5	50	—	SUN GLASSES Skeeter Davis, RCA Victor 8642 (Acuff-Rose, BMI)	1

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	2	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	27	11	13	MEMORY #1 Webb Pierce, Decca DL 4604 (M); DL 74604 (S)	5
2	1	CONNIE SMITH RCA Victor LPM 3341 (M); LSP 3341 (S)	20	12	12	UP THROUGH THE YEARS Jim Reeves, RCA Victor LPM 3427 (M); LSP 3427 (e) (S)	3
3	3	THE EASY WAY Eddy Arnold, RCA Victor LPM 3361 (M); LSP 3361 (S)	13	13	10	BLUES IN MY HEART Wanda Jackson, Capitol T 2306 (M); ST 2306 (S)	11
4	4	THE 3rd TIME AROUND Roger Miller, Smash MGS 27068 (M); SRS 67068 (S)	8	14	14	THE RACE IS ON George Jones, United Artists UAL 3422 (M); UAS 6422 (S)	17
5	6	BEFORE YOU GO/NO ONE BUT YOU Buck Owens, Capitol T 2353 (M); ST 2353 (S)	4	15	16	THE WORLD OF COUNTRY MUSIC Various Artists, Capitol NPB 5 (M); SNPB (S)	13
6	5	THE JIM REEVES WAY RCA Victor LPM 2968 (M); LSP 2968 (S)	28	16	19	BURNING MEMORIES Kitty Wells, Decca DL 4612 (M); DL 74612 (S)	22
7	7	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 67061 (S)	29	17	17	I'LL KEEP HOLDING ON (Just to Your Love) Sonny James, Capitol T 2317 (M); ST 2317 (S) (S)	15
8	8	HANK WILLIAMS, SR. & HANK WILLIAMS, JR., FATHER & SON MGM E 4276 (M); SE 4276 (S)	11	18	15	BLUE KENTUCKY GIRL Loretta Lynn, Decca DL 4665 (M); DL 74665 (S)	8
9	9	LONESOME SAD AND BLUE Kitty Wells, Decca DL 4658 (M); DL 74658 (S)	7	19	18	HERE COMES MY BABY Dottie West, RCA Victor LPM 3368 (M); LSP 3368 (S)	11
10	11	COUNTRY GUITAR Phil Baugh, Longhorn LP W02 (M); (No Stereo)	6	20	20	TROUBLE & ME Stonewall Jackson, Columbia CL 2278 (M); CS 9078 (S)	13

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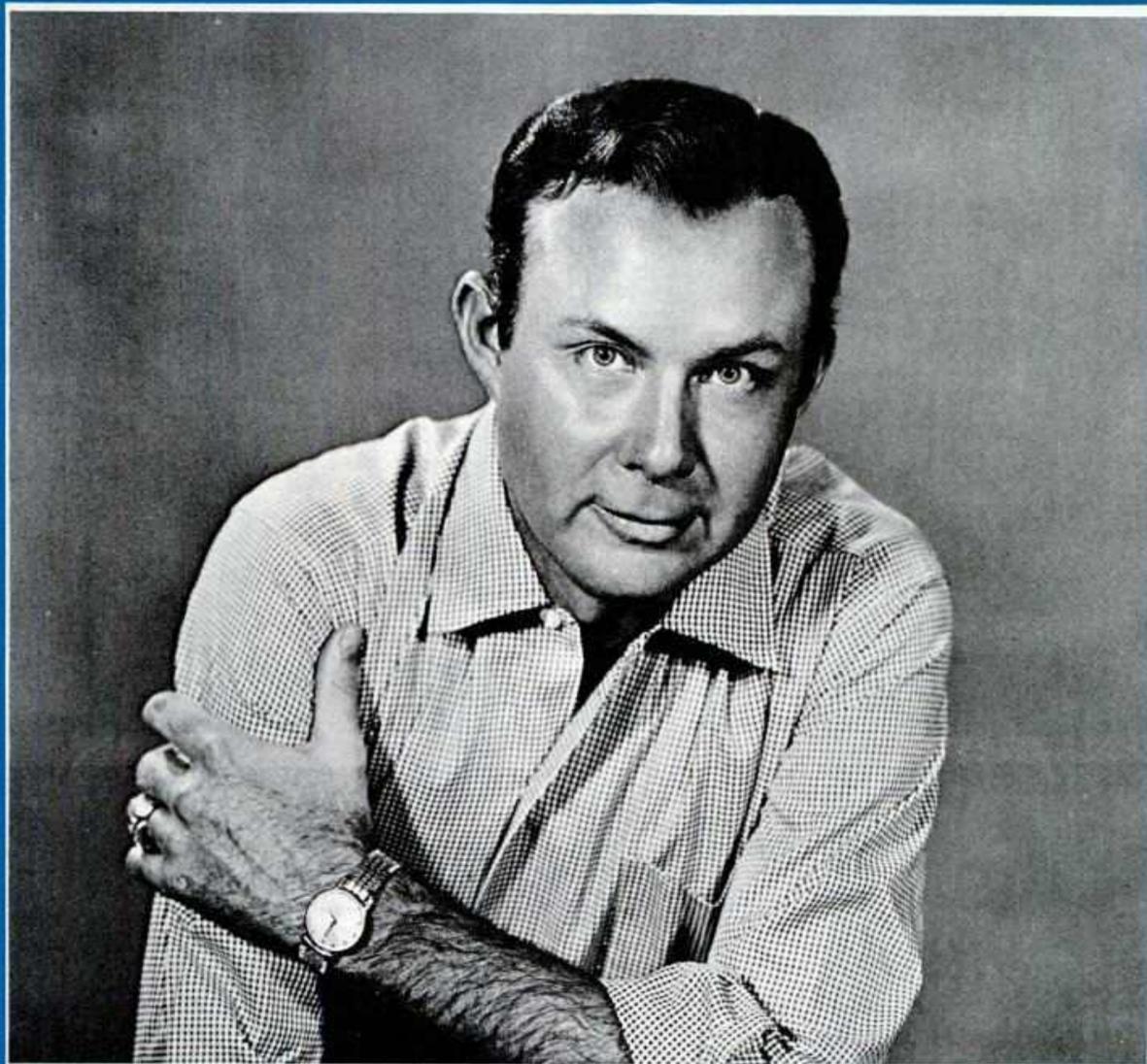
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Mary Reeves, president

CMA Board Mulls Idea Of World Country Fest

• Continued from page 1

tive director of CMA, that Eddy Arnold would represent Tennessee delegates at the Lions Club International Show in New

Jimmy Dean In Nashville

NASHVILLE—Jimmy Dean is scheduled to arrive in Nashville this week (6) to tape his first show of the new season to be televised Sept. 17. He will be accompanied by the Chuck Cassey Singers.

Artists who will guest on the show are Eddy Arnold, Connie Smith, Buck Owens, Gene Pitney and Linda Gayle.

Homer and Jethro In Du Pont Series

DALLAS—Homer and Jethro were in Dallas recently to participate in the filming of one of the six regional specials for Du Pont called, "This Proud Land," which is to feature the Southwestern States.

The program will be aired on the ABC-TV network.

K-BER Show Set

SAN ANTONIO — Webb Pierce and Sonny James will headline Station K-BER's "Grand Ole Opry" unit at Municipal Auditorium here Sunday, Sept. 12. They will share the spotlight with Roy Orbison, Willie Nelson, Stonewall Jackson, Bobby Helms, Wade Ray and Mary Taylor.

York in July 1966, which CMA is staging in co-operation with the Tennessee Lions clubs.

The directors left in the hands of the CMA executive committee a date for the ground-breaking of CMA's \$300,000 building. The committee is scheduled to meet in Nashville this week.

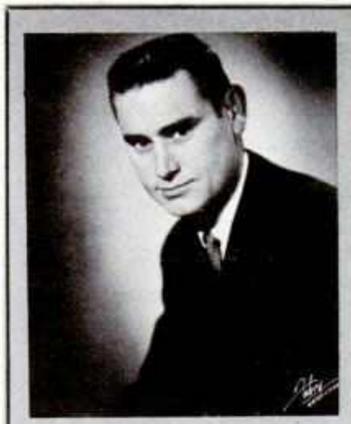
The CMA officers and directors at an earlier meeting last week (24) attended a dedication party at the Continental Hotel in Hollywood for the CMA-sponsored album, "25 Famous Hits." Artists and publishing companies have waived their rights so CMA could receive the proceeds.

Martin Gilbert, of Martin Gilbert Advertising Co., Los Angeles, who is directing marketing of the album, is advertising by radio and TV, and reported "tremendous response." He has paid CMA a \$25,000 advance and guaranteed CMA at least \$85,000.

While in Los Angeles the CMA group spent an afternoon with Edward Kahn, executive secretary of UCLA's Folk Lore and Mythology Department. He has reams of old folk and country music material and songbooks, many rare copies.

He promised to work with CMA on exhibits for the Country Music Museum. The CMA agreed to appropriate a \$2,500 scholarship for an assistant to help Kahn in research.

Site of the CMA banquet, the night of Oct. 22, was set last week as Nashville's Municipal Auditorium. This year an hour-long show will precede the banquet. Headliner will be LeRoy Van Dyke, along with two other artists to be chosen later.



GEORGE JONES has another hit on Musicor with "Love Bug" (MU1098). The popular artist is booked by the Jimmy Klein Agency, which has a new address—Box 1047, Vidor, Tex. (Advertisement)

Jones on Tour

CHICAGO — George Jones and the Jones Boys departed Chicago last week on a tour that will carry them through Ohio, Maryland, Georgia, Tennessee and Virginia. Later this month Jones takes his combo to New Mexico to play for three different Navajo tribes, following which he embarks on a tour with Johnny Cash. Jones appears on the Jimmy Dean TV'er Oct. 15. Jones bookings are handled by the Jimmie Klein Agency, Converse, Tex.

Bob Wills on Mend

DALLAS—Bob Wills, one of the pioneers of western swing, who recently suffered a second heart attack, is reported on the mend, although doctors say it will be some time before he will be able to resume his band work. Friends may write to Wills in care of Longhorn Records, 2833 Fonville, Dallas.

YESTERYEAR'S COUNTRY HITS

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

COUNTRY SINGLES— 5 Years Ago September 5, 1960

1. Alabam, Cowboy Copas, Starday
2. Please Help Me, I'm Falling, Hank Locklin, RCA Victor
3. Anymore, Roy Drusky, Decca
4. I'm Getting Better, Jim Reeves, RCA Victor
5. One More Time, Ray Price, Columbia
6. (I Can't Help You) I'm Falling Too, Skeeter Davis, RCA Victor
7. I Know One, Jim Reeves, RCA Victor
8. Tip of My Fingers, Bill Anderson, Decca
9. Heart to Heart Talk, Bob Wills & Tommy Duncan, Liberty
10. Miller's Cave, Hank Snow, RCA Victor

COUNTRY SINGLES— 10 Years Ago September 3, 1955

1. I Don't Care, Webb Pierce, Decca
2. Satisfied Mind, Porter Wagoner, RCA Victor
3. Cattle Call, Eddy Arnold & Hugo Winterhalter, RCA Victor
4. Satisfied Mind, Jean Sheppard, Capitol
5. Satisfied Mind, Red & Betty Foley, Decca
6. In the Jailhouse Now, Webb Pierce, Decca
7. Just Call Me Lonesome, Eddy Arnold, RCA Victor
8. All Right, Faron Young, Capitol
9. There She Goes, Carl Smith, Columbia
10. Making Believe, Kitty Wells, Decca

NASHVILLE SCENE

Hickory Records is mulling the idea of recording Roy Acuff's son, Roy Neill Acuff. . . . Roy Drusky left last week for a 16-day tour of Europe. He'll do 32 shows in Germany, England and France, mostly at U. S. Air Bases. . . . "Festival of Music, show starring Chet Atkins, Floyd Cramer and Boots Randolph, is booked into New York's Carnegie Hall Nov. 23. . . . Bill Justis left town last week for Hollywood to arrange material for Frank Sinatra. Justis is the fair-haired boy in Hollywood recording circles since he arranged a few months ago for Vic Damone, then Dean Martin.

Ernest Tubb has a hit in his half-hour syndicated TV seg, "The Ernest Tubb Show." It sparkles, and the man behind it is producer A. O. Stinson. . . . Singer Del Reeves was scheduled for a Sunday (22) afternoon concert in

Nashville's Centennial Park, but became suddenly ill. Maybelle and Helen Carter were quickly recruited to fill in. They drew more than
(Continued on page 70)

Roberts Bows TV'er

SPRINGFIELD, Ill. — Veteran deejay Marty Roberts, who for the past several months has been doing an hour-long, dance-party-type show each Saturday with live bands for Pepsi-Cola on a net TV stations in Springfield, Champaign and Danville, Ill., Monday (30) kicked off a new daily, 5-7 a.m., country music TV show on WMAY here, generally rated as the No. 1 TV station in the area. Roberts says he's in need of artists tapes and records for the new show.



"The Queen of Country Music"

KITTY
WELLS

Sings a

Harlan Howard Hit!

"Meanwhile Down at Joe's"

(Decca 31817)

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* 202

The Leaves
"TOO MANY PEOPLE"

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"GREEN BACK DOLLAR"

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NEW ALBUM RELEASES

• Continued from page 64

QUINCY JONES—Q Plays for Pussycats; MG 21050, SR 61050.
MOMS MABLEY—Now Hear This; MG 21012, SR 61012.
MENDELSSOHN, SCHUMANN—London Symphony (Dorati); MG 50406, SR 90406.
MUSICAL SOIREE AT THE COURT OF SAN SOUCI—Jean Pierre Rampel; MG 50408, SR 90408.
VIVALDI: CONCERTOS FOR STRINGS & OBOES—Moscow Chamber Orch. (Barshri); MG 50425, SR 90425.
BARTOK: THE WOODEN PRINCE—London Symphony Orch. (Dorati); MG 50426, SR 90426.
THE ROMEROS Play an Evening of Flamenco Music; MG 50434, SR 90434.
TCHAIKOVSKY: SYMPHONIES NOS. 1, 2, 3—London Symphony Orch. (Dorati); OL 2 115, SR 2 9015.

NONESUCH

VARIOUS COMPOSERS—Treasures of the Baroque; H 9, H 79.
HAYDN: CONCERTO FOR CELLO & ORCH. IN D MAJOR—Camerata Academia of the Salzburg Mozarteum (Paumgartner); H 1071, H 71071.
MOZART: CONCERTO NO. 20 FOR PIANO & ORCH. IN D MINOR—Salzburg Mozarteum (Paumgartner); H 1072, H 71072.
LITURGICAL MUSIC FROM THE RUSSIAN CATHEDRAL—Johannes Damascenus Choir (Linke); H 1073, H 71073.
MOZART: CONCERTO FOR CLARINET & ORCH. IN A MAJOR—Bamberg Symphony (Leitner); H 1074, H 71074.
MILITARY FANFARES, MARCHES & CHORUSES FROM THE TIME OF NAPOLEON—Ensemble of Gardiens de la Paix de Paris; H 1075, H 71075.

PHILIPS

BEETHOVEN: FIVE PIANO CONCERTOS—Concertgebouw Orch. (Amsterdam); PHS 5 970.
SCHUBERT DIE SCHONE MULLERIN—Gerard Souzay, Baritone, Dalton Baldwin, Pianist; PHS 900 074.
JOHNNY SEA—The World of a Country Boy; PHM 200 139, PHS 600 139.

PORTER

EL MARCO POLO Presenta Joe Loco Su Piano Y Ritmo; P 2501.

QUALITON

CHILDREN CHORUS OF THE HUNGARIAN RADIO & TELEVISION; LXP 5012.
VERA GYARMATI; LXP 1152.
LASLO SZENDREY—Karper Guitar Recital; LXP 1161.
BARTOK: THE WOODEN PRINCE—Budapest Philharmonic Society Orch. (Ferencaiki); LXP 1164.
BARTOK: CONCERTO FOR ORCH.—State Concert Orch. (Ferencaiki); LXP 1150.
BARTOK: MIKROSMOS—Ditta Pasztory-Bartok; LXP 1033 35.
BARTOK: CHORAL WORKS—Kodaly Children's Chorus (Andor); LXP 2507.
DOHNANYI: SONATE—Ruggiero Ricci; LXP 1165.
ERKEL BANK BAN—Opera Marom Felvonashan; LXP 150 52.
KODALY: MARY JANOS SUITE—Budapest Philharmonic Society Orch.; LXP 1194.
MAROS: SYMPHONIE FOUR ORCHESTRE A CORDES—Symphony Orch. of the Hungarian Radio & TV (Lebel); LXP 1144.
MOZART: D-DUR DIVERTIMENTO DIVERTIMENTO—Hungarian Chamber Orch. (Tatrai); LXP 1192.
RESZLETEK: HUNYADI LASZLO—Budapest Philharmonic (Vilmos); HLPXM 1043.
VARIOUS COMPOSERS—Katalin Nemes; LXP 1160.
BELA TARDOS: A VAROS PEREMEN—A Magyar Radio es Televizio Enekkara; LXP 1139.
ZOLTAN: GYERMEK ES MOI KAROK—Ander Ilona; LP 2503.

RCA VICTOR

PETER NERO/BOSTON POPS ORCH. (Fiedler)—Nero Goes "Pop"; LM 2821, LSC 2821.
REPRISE
DINO, DESI AND BILLY—I'm a Fool; R 6176, RS 6176.

REPRISE

CHARLES AZNAVOUR—The Aznavour Story; R 6172, RS 6172.

SACRED

LORIN WHITNEY—Memorable Moments; LP LP 73044, LPS 74044.

SING

JOHNSON SISTERS—Peace; MFLP 404.

SPOKEN ARTS

EVE WATKINSEN & CHRISTOPHER CASSON—Hans Christian Andersen Fairy Tales, Vol. 2; SA 872.

STARDAY

ALEX CAMPBELL & CLABELLE—Travel On; SLP 342.



Hear Flatt and Scruggs sing twelve great songs on their latest album

"THE VERSATILE
FLATT & SCRUGGS"
 COLUMBIA
 (CL 2354/CS 9154)

You're Gonna Miss Me When I'm Gone, I Still Miss Someone, Wabash Cannonball, I'll Be On That Good Road Some Day, Rock Salt And Nails, Confessing, Will You Be Lonesome Too, The Soldier's Return, Loafer's Glory, You've Been Fooling Me Baby, Rose Connelly, Branded Wherever I Go.

"If any single word can best characterize the approach of Flatt and Scruggs, it is 'natural.' They don't manufacture effects; they don't introduce new songs unless the songs fit comfortably into the way they like to communicate. And they certainly don't have to lay down elaborate blueprints for what they want to do. They've been together so long," says Don Law, Columbia album producer in Nashville, "that they don't have to say much to each other. It just flows out."—Nat Hentoff

Management:

Mrs. Earl Scruggs
 201 Donna Drive
 Madison, Tennessee
 Phone: 895-2254

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS
 THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

LET'S MOVE & GROOVE (TOGETHER) . . .

Johnny Cash, Joda 102 (And, BMI) (Cleveland & Miami)

GEORGE JONES—Long Live King George; SLP 344.
RED SOVINE—Little Rosa; SLP 341.
CARL STORY—There's Nothing on Earth That Heaven Can't Cure; SLP 348.
VARIOUS ARTISTS—Gone, But Not Forgotten; SLP 346.
VARIOUS ARTISTS—Hit Parade of Bluegrass Stars; SLP 343.
VARIOUS ARTISTS—Spectacular Country & Western Instrumentals; SLP 345.
VARIOUS ARTISTS—Travel On; SLP 342.

UNITED ARTISTS

GEORGE MARTIN & HIS ORCH.—Help! I; UA 344B, UAS 644B.

VERVE

ASTRUD GILBERTO—The Shadow of Your Smile; V 8629, V6 8629.
BILL HENDERSON—When My Dream Boat Comes Home; V 8619, V6 8619.
LALE SCHIFRIN—Once a Thief and Other Themes; V 8624.
The Incredible JIMMY SMITH—Organ Grinder Swing; V 8628, V6 8628.

VERVE FOLKWAYS

BIG BILL BROONZY & PETE SEEGER in Concert; FV 9008, FVS 9008.
HAZEL DICKENS & ALICE FOSTER—Who's That Knocking; FV 9005, FVS 9005.
The Roots of LIGHTNIN' HOPKINS; FV 9003, FVS 9003.
CISCO HOUSTON—Passing Through; FV 9002, FVS 9002.
PETER LA FARCE Sings Women Blues; FV 9004, FVS 9004.
LEADBELLY—Take This Hammer; FV 9001, FVS 9001.
NEW LOST CITY RAMBLERS—Rural Delivery No. 1; FV 9003, FVS 9003.
SONNY TERRY WITH VARIOUS ARTISTS—Get Together; FV 9010, FVS 9010.
DAVE VAN RONK Sings the Blues; FV 9006, FVS 9006.
VARIOUS ARTISTS—Folk Go-Go; FV 9011, FVS 9011.

VOLT

OTIS REDDING Sings Soul; LP 412, SD 412.

WORD

PAUL "TEX" YEAROUT—The World and the Berlin Wall; 3290 LP.

NASHVILLE SCENE

• Continued from page 68

5,000, largest crowd of the summer for that spot. . . Singer **Dave Dudley**, whose "Truck Drivin' Son-of-a-Gun" is climbing, is scratching his head. There are several artists, he said, who have copied his shotgun guitar style and sound. Recently his parents heard a record, thought it was him, called and said: "Son, when did you start recording under another name?" Dave says for artists to copy his style "is the greatest compliment they can pay me," but wants everyone to know he records only for Mercury and only under the name **Dave Dudley**.

Lawrence Welk, who will play a concert here Sept. 17 to benefit the March of Dimes, plans to return Oct. 17 to play in the first annual Music City U.S.A. Pro-Celebrity Golf Tournament. . . . Singer **Lee Rose** is promoting his new truck driving record, "Big Eight-Wheeler, Roll On" on Country Hit Records, on TV spots and

THE SINS OF A FAMILY . . .
 P. F. Sloane, Dunhill 4007 (Trousdale, BMI) (Baltimore & Seattle)

BLOWIN' IN THE WIND . . .
 Steve Alaimo, ABC-Paramount 10712 (Witmark, ASCAP) (Miami)

I STILL LOVE YOU . . .
 Vejtables, Autumn 15 (Taracrest, BMI) (San Francisco)

EVERYONE'S GONE TO THE MOON . . .
 Jonathan King, Parrot 9774 (Mainstay, BMI) (Miami)

GOT TO FIND A WAY . . .
 Harold Burrage, M-Pac 7225 (Vapac, BMI) (Cleveland)

FOR YOUR LOVE . . .
 Sam & Bill, Joda 100 (Beechwood, BMI) (Miami)

THE JAZZ BEAT

• Continued from page 22

and we give them complete freedom on the bandstand," Rudy commented.

The breadth of jazz presented is typified by this year's following roster: **Junior Mance**, **Cal Tjader**, **Zoot Sims**, **Brasil '65**, **Oscar Peterson**, **MJQ**, **Bill Evans**, **Mose Allison**, **Dexter Gordon**, **Sonny Stitt**, **Tubby Hayes** with **Vic Feldman**, **Vince Guaraldi-Bole Sete**, **Horace Silver**, **Art Blakey** and **Charlie Byrd**. All forms of jazz except dixieland are represented. With each act a different audience presents itself. The **Stan Kenton** 18-piece band is booked from Sept. 16-26. The club will loose 25 seats to accommodate all the players. Kenton and the club worked out a financial arrangement, allowing the club to buy the orchestra.

"The money structure in jazz has gotten outlandish," Rudy exclaimed. The subject had hit a tender nerve. "Prices keep going up and we wonder where the limit is." The answer appears to be to have \$2.50-\$3 door charges plus drink minimums per set in order to bring the top attractions before local audiences.

SOLOS: **Joseph E. Levine** and Embassy Pictures will film "Adam," the story of a jazz musician in New York in October. **Ike Jones**, formerly associated with **Nat Cole**, has been named producer, the first Negro ever assigned to handle a major American film. **Sammy Davis** is scheduled to star. **Frank Sinatra** and **Kid Ory** are set, and negotiations are on with **Louis Armstrong**. **Gerry Mulligan** will do the score, which will be released on Embassy's own record label. . . . Classical Indian music and jazz were blended in the **Hindustani Jazz Sextet**, which played at the Club Havana in L.A. Trumpeter **Don Ellis** was featured with **Hari Har Rao**. . . . San Franciscan vocalist **Mary Stallings** will sing with the Monterey Jazz Festival Orchestra.

News items for the column should be sent to **Billboard**, 1520 North Gower Street, Hollywood (28).

Command Issues 24-Page Booklet

NEW YORK—Command Records, ABC-Paramount subsidiary, is celebrating its sixth birthday anniversary with publication of a 24-page booklet tracing the history of the label and showing, in four-color, all albums and 35mm magnetic film in the Command catalog.

The booklet, designed by **Charles E. Murphy**, Command art director, carries photographs and biographies of all artists who have recorded for the label, including **Carol Channing**, **Dick Van Dyke**, the **Ray Charles Singers**, **William Steinberg**, **Tony Mottola**, **Doc Severinsen** and **Tessie O'Shea**.

Some 100,000 of these brochures will be distributed to the trade.

Lone Star Named

DALLAS—The Lone Star Record Co. here, operated by **Stanley Levinson**, has been named distributor for **Audio Fidelity** and **Karate Records**.

personal appearances, offers DJ's free copies. Write him at Box 212, Henderson, Tex. . . . **Red Sovine** had his red hair dyed gray recently at Omaha, but the fans squawked so much, he rushed out after the show and had it restored to its natural color.

Joda Names Jack Fine

NEW YORK—Jack Fine has been named national sales and promotion director of **Joda Records**. He has held similar posts with **World Artist Records**, **ABC-Paramount** and **Atlantic Records**. He was also vice-president in charge of sales for **Amy-Mala-Dimension Records** and assistant national promotion manager for **Walt Disney Records**.

His publishing background includes a stint as general professional manager for the **Irving Caesar Music Co.** and one as Eastern representative for **Walt Disney's** music catalog.

COAST MUSIC GOLF TOURNEY

HOLLYWOOD—The annual West Coast Music Industry Golf Tournament has been scheduled for Oct. 29-31 at the Canyon Club Inn in Palm Springs, Calif. Further information may be obtained from **Dave Pell** at **Liberty Records**.

If you think
these records aren't hits,
you probably think
Shirley Temple is
a Jewish Synagogue!

Ramsey Lewis Trio
THE "IN" CROWD
ARGO 5506

Little Milton
HELP ME, HELP YOU
CHECKER 1118

Fontella Bass
RESCUE ME
CHECKER 1120

Billy Stewart
HOW NICE IT IS
CHESS 1941

Mitty Collier
FOR MY MAN
CHESS 1942



CHESS
RECORDS

Musical Talent Abounds On Canada TV Schedule

By KIT MORGAN

TORONTO — The fall and winter schedules of the Canadian TV networks show considerable emphasis on music and, particular, Canadian musical talent.

CTV, the independent network of 11 major market stations from coast to coast, boasts "this year, the action's here," with music second only to comedy in its programming sked, which is geared to the 50 per cent of the population under 25 years of age. Four of CTV's five music programs are produced in Canada and present imported guest stars as well as Canadian talent.

CTV's new "A Go-Go '66" will feature Canadian pop music artists with the occasional American or British guest, with Capitol Records' Robbie Lane and the Disciples as the regular house band and CHUM Toronto deejay Mike Darrow as host. "Let's Sing Out," in its third season, presents top American and Canadian folk singers and groups in shows taped at college campuses. "Country Music Hall," in its second year, is hosted by Carl Smith with Capitol recording artist Diane Leigh appearing regularly and a guest list from Nashville that includes Faron Young, Porter Wagoner, Dottie West, George Morgan and the Wilburn Brothers upcoming this year. "Musical Showcase," a musical quiz show, presents Canadian singers better known for club and TV appearances than disks.

Gleason Show

Included in the U. S. shows on CTV's schedule are "The

Jackie Gleason Show" and two comedies featuring disk artists, "The Patty Duke Show," and "The Smothers Brothers."

The Canadian Broadcasting Corp.'s schedule for its nine owned-and-operated stations and basic network of 33 affiliates offers little that's new in music programming.

A featured performer on "Country Hoedown" on TV for nine years, Tommy Hunter will headline "The Tommy Hunter Show," with Red Leaf recording artist Pat Hervey among the regulars on the show, which will also include guest country music stars from the U. S. "The Don Messer Show," which features Arc Records' Catherine McKinnon and the Jubilee Singers, returns for its seventh season of down-east country music.

The "Juliette" show, in its 10th season following Saturday

(Continued on page 76)



BEER CITY DISK JOCKEYS honored Coral Records' Pete Fountain recently at a luncheon when he appeared in Milwaukee at the Melody Top Tent Theater in a one-night concert stand. WEMP deejay Tom Collins, left, presented him with a key and plaque stating: "To Pete Fountain, Mr. Stickman of 1965, From the DJ's of Milwaukee." Looking on, right, is Bob Blie, Decca Records.

Disk Acts May Go to Vietnam

• Continued from page 1

series of record talent shows in Washington for the U. S. Job Corps. The shows, reported in an exclusive Billboard story July 24, were highly successful and resulted in Washington leaping to the number one position in percentage of recruitments for the Job Corps. The city had previously been below quota.

For the U. S. Job Corps effort Parkinson received a letter of thanks from the Vice-President, stating: "Just a note to thank you and radio station WEAM for your enthusiastic participation in the program to involve our young people in the various job and training opportunities sponsored by the federal government and district government. I understand your shows were quite successful and helped bring this message across to our young citizens. My thanks for such fine co-operation."

Parkinson said that the radio station proposed to the government to provide a complete packaged show of name record talent. Parkinson and another deejay of the station would accompany the show to act as emcees. "We had a meeting of the

entire staff and they volunteered to a man," Parkinson said. "However, somebody has to stay behind to operate the station, so only two of us would go."

Since the show would likely be in Vietnam during a period when the market is being rated, this could possibly handicap the two disk jockeys who make the trip, besides meaning that the personalities who stay behind would have to fill in for the others. "What the staff would do," Parkinson said, "is hold a marathon promoting the Vietnam show. The staff would rotate the broadcasts. Thus the station and the whole staff would benefit."

Such a Vietnam record talent show is needed, Parkinson felt. "We feel that a lot of terrific entertainers have gone over there. But the kids who're over there . . . the guys who're fighting this battle . . . are mostly in the 19-24 age bracket. Their type of entertainers would be the Supremes, the Byrds, the Beach Boys.

"We feel we can give a huge boost to morale in Vietnam. Our pitch to the government was not to do just two or three shows and come home. We'd like to stay 10 or more days . . . or

as long as necessary to say 'Hi!' to everyone there. We'd like to make the show available to every soldier."

"The staff at the radio station is very 'go' on this project," Parkinson said. "And it's amazing at the number of record company executives who are 'go,' too!"

Parkinson said the radio station was ready to make the trip "whenever the government is ready."



WEAM-RADIO'S PROGRAM DIRECTOR, Bob Parkinson, right, chats with Enzo Stuarti, who'd just presented him with his "Bravo Stuarti!" album during a visit to the Arlington, Va., station.

WEAM Takes Over as Top Singles Sales Influence in D.C.

By CLAUDE HALL

WASHINGTON—The capital radio station in the Capitol City—so far as sales of popular single records are concerned—is WEAM. The Top 40 outlet was in third place in Billboard's Radio Response survey last year, but a fiery program director and general manager and spirited promotions turned the station into a winner.

The latest RRR survey of the market showed WEAM pulling 43 per cent of the votes of dealers, record companies, distributors, one-stops, rack jobbers and record promotion men. Radio station WPGO, first last year, ranked extremely close—42 per cent. This actually represents an increase in percentage of votes for WPGO, who had 39 per cent in the survey of Sept. 12, 1964. The station that

dropped down was WWDC, second a year ago and third this year. It should be pointed out, however, that WWDC this year, as last year, also rated in sales of popular albums.

The power behind the position of WEAM in the popular singles market has to be traced to vice-president and general manager Harry Averill and program director Bob Parkinson. This duo has been the spark-plug behind such audience and attention-builders as a pilot series of live record shows for the Job Corps in Washington. The station received a letter from Vice-President Hubert Humphrey for their work in the project. Just recently, the station requested permission from the Federal Government to take a similar record talent show to entertain the troops in Vietnam. (Exclusive story on page one.)

Parkinson also ranked No. 1 as the big gun disk jockey in the market for influencing popular single record sales—scoring 35 per cent of the votes. He was also voted the most cooperative in exposing new records in the category of program director, music director, or librarian. EPGC's Harv Moore and Cal Hackett also helped in exposing new single releases.

Popular singles also received sales boosts from deejays Harv Moore of WPGO, who ranked close behind Parkinson with a hefty 33 per cent share of the votes, and Johnny Dark, evening man at WEAM.

Except for Moore's morning show, WEAM deejays sewed up the day's time slots, dividing up day between Jim Nabors, Parkinson and Dark.

Radio station WRC again

(Continued on page 74)

Disk Concerns Cater To Special Listener

NEW YORK—Radio stations are, by far, the major method of exposing records, and record companies pay homage to the fact—witness the number of records turned out each year especially for disk jockeys as programming aids only.

These records, of course, are extremely flexible in nature. Some of the more prominent categories include: Open-end interviews with record artists, some with songs and some without; unique singles lifted from an album, such as a particular piece from a classical album; samplers featuring several artists (sometimes, these samplers are also produced for sale, but MGM-Verve recently turned out a sampler for the convention of the National Association of Radio Announcers in Houston). Then there are the specially banded albums. Continuous live sessions are often banded to make them practical for airplay. Comedy albums are usually banded for either of two reasons—or for both: to eliminate material not recommended for airplay or to cut the album down

into "takes" brief enough to work in with station programming.

Some of these albums are great boons for deejays and big audience builders for radio stations.

HOLLYWOOD—Reaction to the exclusive Billboard story about Hanna-Barbera Records' free "Drop In" wildtrack album for broadcasters has been "overwhelming," reports General Manager Don Bohanan. Over 400 written requests were received in addition to copious phone calls and telegrams.

All requests will be honored for this first volume of what Bohanan hopes will expand into a continuing radio service feature of the new label. Stations may still write on their letterhead for a free copy of the LP featuring voices and sound effects from H-B properties (Billboard, Aug. 21), but Bohanan indicated

(Continued on page 76)

KBTR ISSUES OWN PAPER

DENVER — Radio station KBTR is one of the latest outlets to publish its own newspaper aimed at teen-age readers. The backbone of the weekly issues, of course, is the station's playlist. The first issue features a red banner headline proclaiming: "Herman Here!" and contained news of the British group (Herman's Hermits) and their show sponsored in Denver by the station.

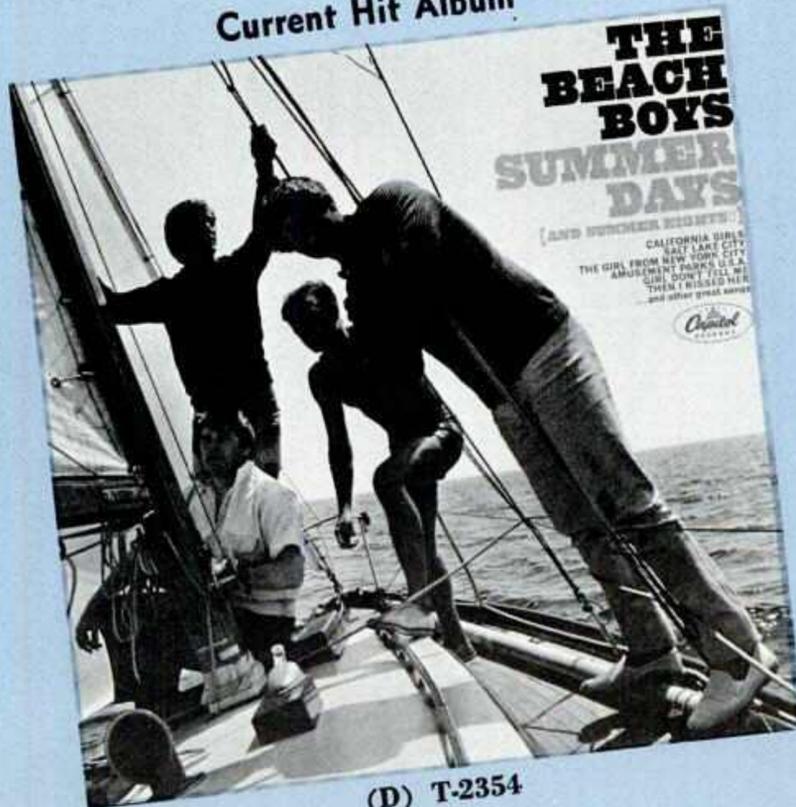
The back page of the four-pager featured pictures and information about the station's deejays. The first issue of the tabloid was made available Aug. 4. Title is the KBTR All-American newspaper.



AL HIRT AND composer-teacher Lee Evans pore over Evans' composition "Teacher's Blues" which Evans performed on Hirt's "Fanfare" TV show Aug. 28. Evans is currently leading the orchestra at New York's Americana Hotel, but plans to leave on a concert tour in October. He has records on both Capitol and Command labels.

The Beach Boys

Current Hit Album



(D) T-2354

Current Single

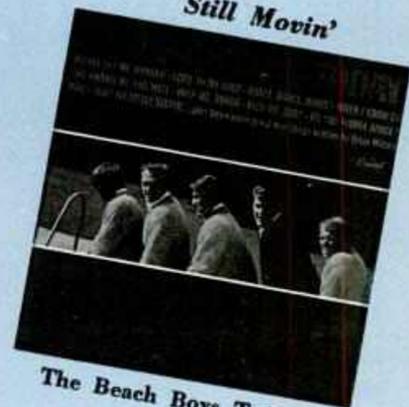
"California Girls"/"Let Him Run Wild"

#5464

Our Thanks
to the
M.O.A.



Still Movin'



The Beach Boys Today!
(D) T-2269



WEAM Top Singles Sales Influence

Continued from page 72

took top honors in ability to influence sales of popular albums with 39 per cent of the votes and the station's Al Ross won first place by a fairly large percentage as the deejay most responsible for album record sales. Last year, Ross was second deejay in the category behind Eddie Gallaheer of WROP, who ranked second this time. (See RRR chart.)

Second was WMAL, who shows signs of slowly creeping up in the market. Last year WMAL was tied for second with WROP at 23 per cent of the votes. This year, however, WMAL has clear command of second place and ranks only 5

per cent of the votes behind WRC instead of 13, as it fared last year.

Carl Hackett, librarian at WWDC, won the nod as the most co-operative radio staffer in exposing new popular LP's, followed by Lou Bennelli, librarian at WRC; Al Ross, program director at WRC; and Elinor Kelly, librarian at WTOP.

Washington, an excellent market for r&b product, now has three stations that expose records of this type. WOL, a good music outlet, recently switched formats to r&b and, in doing so, squeezed out WUST for second place. The No. 1 station for influencing r&b sales, of course, is power-

house WOOK, whose deejay Bob King is really a big gun. The station pulled 42 per cent of the votes in this year's survey, the same as King.

The r&b stations, in order: Bob King, Al Bell of WUST, Bill Johnson of WUST and Rudy Reynolds of WOL.

In country music, WDON was responsible, according to the vote of 86 per cent of the local and national record industry people, for influencing country sales in the market. The major country deejay was Tom Reeder of WDON, who earned 56 per cent of the votes. WMAL, WOOK and WRC all have jazz programs, but it was Felix Grant of WMAL who

VOX JOX

Charles W. (Chuck) Leonard and Ron Lundy have been added to the personality roster at New York's WABC. Leonard, formerly with r&b station

scored 62 per cent of the votes for influencing jazz record sales.

In classical, radio station WGMS-AM-FM was the leader with 83 per cent of the votes. WAVA-FM was the leader in exposing folk music records. WQMC-AM-FM was the major station for influencing sales of conservative music records. Bill Mayhew of WMAL was the leading jockey for influencing sales of comedy product, followed by WRC's Williard Scott and Ed Walker.

WWRL in New York, is not the first Negro deejay to reach the big rockers, but he's one of the few. He'll hold down the 11 p.m. to midnight slot Monday through Friday and 5-10 p.m. Sunday. Lundy started out in the game as a record librarian for WHHM, Memphis, and was pressed into mike duties when a deejay failed to show up one night. He was most recently with the ABC network affiliate—WIL—in St. Louis, Mo. He'll be handling the midnight to dawn segment.

Talk about a promotion! KHOW, Denver, let more than 100 members of the Junior Chamber of Commerce take over the station duties Aug. 29. They sold time and selected the music and handled the announcing—all to raise money for local chapters. It'll now be an annual event.

Nancy Terry is the female deejay heard nights on KITY-FM, San Antonio. . . . Gene Taylor is station manager at WLS and his program director duties are being handled by Clark Weber. Ralph Beaudine continues as general manager. . . . The New York chapter of the American Women in Radio and TV will hold a meeting Sept. 15 at the National Design Center.

Dino Ianni has been appointed vice-president and general manager of WHK, Cleveland; he was formerly with KMBC, Kansas City. . . . Bob Braun of WLW, Cincinnati, has been signed by Audio Fidelity Records; his first release on the label is "Shadows" b-w "I'm Sittin' Here Rememberin'."

WSB, Atlanta, provided a public service to parents during the recent Beatles concert there—the station broadcast direct reports from the stadium to tell parents of attending children that there had been no stampedes, injuries or riots. . . . Dusty Rhodes of WSAI, Cincinnati, has been appointed music director. . . . Greg Wyatt has been named program director of KERN, Bakersfield, Calif. . . . Morely Siskin, indie record promoter, hosted a party just a few hours before the Beatles performed in Atlanta. Some 200 attended the party, including deejays locally and from several states, and record reps from Mercury, Warner Bros., Decca, London, and other labels.

New traffic manager at WGBS, Miami, is Ron Martin. . . . Dave Robinson has joined the personality staff of KMBC, Kansas City; he was formerly program director of WAQE, Baltimore. . . . Ted Clark, formerly with WQAM, Miami, has joined WKNR, along with J. Michael Wilson, who was formerly with KBTR, Denver. WKNR has also promoted Paul Cannon to assistant program manager and Jim Jeffries, formerly with WKFR, Battle Creek, Mich., is replacing Paul on the all-night show.

Alan Stone has been promoted to director of music and programming for stereo station WDM, Detroit. . . . WMCA personality Harry Harrison, New York, has another son to his roster of four, including twin boys. . . . KALL, Salt Lake City, just celebrated 20 years of broadcasting. . . . Dan Daniel of WMCA, New York, is marking his fourth year with the outlet. **CLAUDE HALL**

RADIO RESPONSE RATING

WASHINGTON, D. C. . . . 3rd Cycle
SEPTEMBER 11, 1965

TOP STATIONS

Call Rank Letters % of Total Points

★ POP Singles

1. WEAM (Arlington, Md.) 43%
2. WPGC 42%
3. WWDC (Night) 12%
4. WINX (Rockville, Md.) 3%

★ POP LP's

1. WRC 39%
2. WMAL 34%
3. WWDC (Daytime) 15%
4. WTOP 12%

★ R&B

1. WOOK 42%
2. WOL 33%
3. WUST 25%

★ COUNTRY

1. WDON 86%
 - Others 14%
- (WEEL, Fairfax, Va. WKCW, Warrington, Va. WXRA, Alexandria, Va.)

★ CONSERVATIVE

1. WQMR-AM-FM 40%
 2. WPIK 26%
 - Others 34%
- (WRC, WJMD-FM, WGMS, WEEL, WDON-FM)

★ COMEDY LP's

1. WMAL (Bill Mayhew) 43%
2. WRC (Williard Scott & Ed Walker) 27%
3. WWDC 16%
4. WEEL 9%
5. WPOC 5%

★ CLASSICAL

1. WGMS-AM-FM 83%
- Others (WQMR-AM-FM WASH-FM) 17%

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

TOP DISK JOCKEYS

Rank Disk Jockey Call Letters % of Total Points

★ POP Singles

1. Bob Parkinson WEAM 35%
 2. Harv Moore WPGC 33%
 3. Johnny Dark WEAM 24%
 - Others 8%
- (Fred Fisher, WWDC Bob Raleigh, WPGC Marv Brooks, WPGC)

BY TIME SLOT

- Morning Harv Moore, WPGC
Mid-Morning Jim Nabors, WEAM
Early Afternoon Jim Nabors, WEAM
Traffic Man Bob Parkinson, WEAM
Early Evening Johnny Dark, WEAM
Late Evening Johnny Dark, WEAM

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

- (Most Co-Operative in Exposing New Records)
Bob Parkinson, WEAM Program Director
Harv Moore, WPGC Program Director
Cal Hackett, WWDC Librarian

★ TOP TV BANDSTAND SHOW

- (Exposing Artists & Records)
TEENARAMA (Bob King)—WOOK-TV
. M-F 5-6:30 p.m.; Sat. 4:30-5:30 p.m.

★ POP LP's

1. Al Ross WRC 35%
 2. Eddie Gallaheer WTOP 15%
 3. Fred Fisher WWDC 13%
 4. Bob Kelly WRC 10%
 5. Johnny Wilcox WMAL 8%
 6. Mac McGarry WRC 6%
 - Others 13%
- (Nardin & Weaver, WMAL Bill Mayhew, WMAL Art Brown, WWDC)

★ PROGRAM DIR., MUSIC DIR., OR LIBRARIAN

- (Most Co-Operative in Exposing New Records)
Cal Hackett, WWDC Librarian
Lou Bonelli, WRC Librarian
Al Ross, WRC Program Director
Elinor Kelly, WTOP Librarian

★ R&B

1. Bob King WOOK 42%
 2. Al Bell WUST 27%
 3. Bill Johnson WUST 12%
 4. Rudy Reynolds WOL 7%
 - Others 12%
- (Bob Terry, WOL Sammy Jays, WOOK Jim Kelsey, WOL)

★ JAZZ

1. Felix Grant WMAL 62%
 2. Bill Mayhew WMAL 17%
 3. Al Clark WOOK 10%
 4. Mac McGarry WRC 5%
 - Others 6%
- (Bill Trumbull, WMAL Lee Sheppard, WTOP John Wilcox, WMAL)

★ COUNTRY

1. Tom Reeder WDON 56%
2. Jack Rodgers WDON 35%
3. Gary Henderson WDON 9%

★ FOLK

1. WAVA-FM 80%
2. WPIK 20%

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WGMS	520	WRC	980	WWDC	1260	WTOP	1500
WMAL	630	WQMR	1050	WOOK	1340	WDON	1540
WPIK	730	WUST	1120	WEAM	1390	WPGC	1580
WAVA	780	WFAX	1212	WOL	1450	WINX	1600

FM RADIO FREQUENCIES

WRC-FM	93.9	WASH-FM	97.1	WFAN-FM	100.3	WGMS-FM	103.5
WPGC-FM	95.5	WOL-FM	98.7	WWDC-FM	101.1	WAVA-FM	105.1
WTOP-FM	96.3	WGAY-FM	99.5	WHFS-FM	102.3	WMAL-FM	107.3

WASHINGTON, D. C.: Country's 9th Radio Market (16 AM; 12 FM).

WASH-FM: ERP 20,000 watts. Independent. Music format: Conservative (100%). Simulcast with WDON 6-11 a.m. Sun. New records are selected for air-play by individual DJ. Record promotion people are seen M-F. Gen'l mgr., Mrs. Jean Dillard. Prog. dir., Mrs. Gertrude Kepler. Send 2 stereo copies of LP's to Mrs. Kepler, 11216 Georgia Ave., Wheaton, Md. Phone: (301) 949-4048 or 946-0900.

WAVA: 1,000 watts. Independent. Music format: News (100%). Special programming: Alexander Cabot & Richard Guest are directors of news dept. Special equipment: 3 mobile units. Helicopter for news coverage. Gen'l mgr., John Burgreen. Prog. dir., Eric Sher. Address: 1901 Fort Myers Dr., Arlington, Va. Phone: (202) 522-1111.

WAVA-FM: ERP 20,000 watts. Independent. Music format: Folk (100%). Editorializes twice daily. Simulcast with WAVA during day. Record promotion people are seen M-F. Prog. dir., Tom Wolf. Send 2 copies each of 45's and LP's to Mr. Wolf, 1901 Fort Myers Dr., Arlington, Va. Phone: (202) 522-1111.

WDON: 1,000 watts. Independent Music format: Country (100%). Editorializes daily. Special programming: "Country Express," sponsored by U. S. Army, various times daily. Records played by telephone request daily. Jerry Hamilton is director of 3-man news dept. Country Comedy LP's played occasionally. New records are selected for air-play by individual DJ. Approx. 35 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Mrs. Jean Dillard. Music dir., Mrs. Margaret Colburn. Send 3 copies each of 45's and LP's to Mrs. Colburn, 11216 Georgia Ave., Wheaton, Md. Phone: (301) 949-4048 or 946-0900.

WEAM: 5,000 watts. A Thoms Radio Enterprises Station. Music format: Contemporary (100%). Editorializes occasionally. Special programming: Sporting events aired regularly. "Hitline," featuring audience call-in for favorite record, various times daily. Bob Bowers is director of 3-man news dept. 5-min. news on the hr. headlines on the half hr. New records are selected for air-play by PD, on the air contests by phone-in votes and research of local retailers. Station publishes play-list weekly. Approx. 10 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Harry Averill. Prog. dir., Bob Parkinson. Send 4 copies of 45's and 1 copy of LP's to record library, 2131 Crimmins Ln., Fall Church, Va. Phone: (703) 534-8300.

WFAX: 5,000 watts. Independent. Music format: Standard (70%)-Conservative (20%)-Pop (10%). Special programming: "Civic Calendar," featuring local interest news. "Soundstage 1220," featuring Broadway Show Albums, with Miss Pat Gates. William Turkington is director of news dept. Special equipment: Mobile unit with FM transmitter, Beeper phones and tape recorders. 5-min. news on the hr. headlines on the half hr. "World Wide Perspective," news in depth, noon and 6 p.m. New records are selected for air-play by PD. Approx. 10 LP's are

programmed each week. Record promotion people are seen M-F. Gen'l mgr., Lamar A. Newcomb. Prog. dir., Roy C. Martin. Send 1 copy each of 45's and LP's to Mr. Martin, 161-B Hillwood Ave., Falls Church, Va. 22046. Phone: (703) JE 2-1220.

WGMS: 5,000 watts. An RKO General Broadcasting Station. Music format: Classical (100%). Gen'l mgr., Floyd E. Beaton. Send records to library, 5100 Wisconsin Ave. NW., Washington, D.C. 20016. Phone: (202) 244-8600.

WGMS-FM: ERP 20,000 watts. Simulcast with WGMS.

WHFS-FM: ERP 1,000 watts. A Dixon Industries, Inc., Station. Music format: Classical (100%). Special programming: "Viewpoint," featuring interviews & discussion, 12 mid. M-Thurs., 1 a.m. Fri. 5-min. news 7, 8, 9 a.m. noon, 5 & 10 p.m. Headlines 6:30, 7:30, 8:30 9:30 a.m., 4:30 & 5:30 p.m. Comedy LP's programmed on "Just for Laughs" show. New records are selected for air-play by music dir. Play-list published monthly. Approx. 2 new records are programmed a week. Gen'l mgr., J. Alvin Jeweler. Prog. dir., James Casey. Send 1 copy of LP's to Mr. Casey, 4930 Del Ray Ave., Bethesda, Md. 20014. Phone: (202) 656-0600.

WJMD-FM: ERP 40,000 watts. Music format: Conservative (100%). Special programming: Remote church services and local quartets are features on Sunday programming from sign-on-3:30 p.m. jazz with Col. Ed Brown from 3:30-sign-off. Prog. dir., Herb Kenny. Send 1 copy of LP's to Mr. Kenny, 815 Vee St., Washington, D. C. Phone: (202) HO 2-0011.

WMAL: 5,000 watts. An Evening Star Broadcasting Co. Station. ABC affiliate. Music format: Pop-Standard (100%). Editorializes 5 times daily. Special programming: George Washington Univ. basketball, Georgetown Univ. basketball and Washington "Redskins" football in season. Television outlet is WMAL-TV, Channel 7. Ted McDowell is director of 28-man news dept. Helicopter news for traffic. Special equipment: 4 mobile units equipped with 2-way radio, tape recorders. 5-min. news at 25 past the hr., on the hr. and half hr. during drive-time. Headlines on the quarter hr. Extended news coverage 4 times daily. Comedy LP's aired on the "Bill Mayhew Show" 3 hrs. weekly. Folk Music aired occasionally. New records are selected for air-play by PD and individual DJ. New records programmed weekly. Record promotion people are seen M. & Tues. Gen'l mgr., Fred S. Houwink. Prog. dir., Harold Green. Send 2 copies each of 45's and LP's to Mr. Green, 4461 Connecticut Ave., NW., Washington, D. C. 20008. Phone: (202) 537-1100.

WMAL-FM: ERP 20,000 watts. Music format: Classical (100%). Simulcast with WMAL 7-9 a.m., Mid.-1:45 a.m. Special programming: Washington "Redskins" football. Send 1 copy of LP's to Bob Whiteley, 4461 Connecticut Ave. NW., Washington, D. C. 20008. Phone: (202) 537-1100.

WOL: 1,000 watts. Mutual Radio Network. Music format: Standard (50%)-

(Continued on page 76)

Thanks, M.O.A.

Bobby
BLAND



Current Single

**“With These
Hands”**

b/w

“Today”

Duke #385



*Watch for
New Album*



**Exclusively
DUKE RECORDS**



Exclusive Booking:
BUFFALO BOOKING AGENCY
2807 Erastus St., Houston, Texas
A.C. 713 OR 2-7861

Musical Talent on Canadian TV Disk Concerns Cater To Special Listener

• Continued from page 72

night NHL hockey, will introduce a new weekly feature to present a rising young talent with the emphasis on Canadians and will also offer Canadian and imported guests. Julius LaRosa guests on the first show. The teen-oriented "Music Hop," which originates alternately from Toronto, Montreal, Halifax, Vancouver and Winnipeg each weekday, will again present the top local pop groups.

CBC-TV's "Show of the Week," which presents a mixed bag of musical, variety and drama shows, launches the season with a special starring

Paul Anka, and will include a Hank Snow special and "The Swingin' World of Sammy Davis." The prestige "Festival" series will include concert programs, opera and operetta, ballet and drama throughout its season.

The Independent Television Organization, a co-operative program production and purchasing venture of the 11 CTV stations, also offers a variety of musical fare. "On Spotlight," produced in Canada by Screen Gems, will present such names as Mel Torme, Billy Daniels, the Bitter End Singers, and Johnny Desmond in a nightclub format. ITO's teen show, "After Four," returns this season with stronger emphasis on music

as shown by its choice of Tartan's Bobby Curtola and United Artists' Gordon Lightfoot as alternate hosts of the weekly show.

ITO executives are high on a new venture, "Canadian Talent Showcase," which will originate in Toronto, Montreal, Ottawa and Winnipeg and will be seen in those cities originally, with other stations adding the show later. Aim is to offer a TV showcase and exposure to Canadian talent of professional caliber, singers, dancers, instrumentalists, from all parts of the country. Among ITO's U. S. imports are the new "Dean Martin Show," "The Andy Williams Show" and "Hollywood Palace."

• Continued from page 72

he would shortly place a time limit on this initial volume. A second volume is being planned for around Jan. 1.

Bohanan classifies the project as a "bridge to build goodwill" between radio stations and the new company. Requests have come from major market stations like WMCA (New York), the Storz chain and from overseas broadcasters. The farthest request was received from a Buenos Aires station.

Bohanan hopes the sound effects LP will help establish two-way communication between the

broadcasters and the company. The executive said he is extremely interested in receiving playlists from stations. Naturally the label will happily fulfill requests for future programming aids from stations co-operating in maintaining contact with the company.

An audience-builder created by RCA Victor Records, for example, was an open-end interview album featuring Carol Channing. Titled "Hello, Carol!" the jacket title has a kicker line on it reading: "A special interview recording for disk jockey programming." The album features six interviews with the artist and blank spaces so DJ's can ask questions provided in a script. Of course, the album also features the song "Hello, Dolly!" "Put on Your Sunday Clothes" and four other numbers.

Among the other albums created by RCA Victor strictly for airplay were a selection of interviews with Artur Rubinstein, "A Conversation With Rubenstein"; and edited (for timing) special of Harry Belafonte songs—new numbers and hits from nine albums—"The Belafonte Air-Play Special"; and selections from the label's "Best of" series. To promote a new album featuring Allan Sherman with Arthur Fiedler and the Boston Pops Orchestra, RCA Victor turned out not only an open-end package with the comedian, but a special 45 rpm single. The single contained only Sherman's material, while the album featured both the antics of Sherman and interviews.

While all labels produce singles for deejay air-play, RCA Victor issued a unique 45 rpm single to promote its Red Seal album of "Carmen." The single contained two edited selections from the album, "Habanera" and "Toreador Song." Leontyne Price sung the role of Carmen.

Comedy records virtually demand a special editing in many cases before they can be aired—not only to clear what could be considered by some to be lacking the proper taste, but to provide the disk jockey with a length of humor he can use. For example, Chess Records recently turned out a special version of a Clay Tyson album, "Up Tight." The takes ranged from 45 seconds to 3:10 minutes; thus the DJ could take his pick.

On a live session, record companies often put bands on a special album just for radio stations. Atlantic Records did this for "Saturday Night at the Apollo," an album featuring various artists recorded live at New York's Apollo Theater.

All the major labels turn out these types of special records occasionally—Decca, Columbia, 20th Century-Fox, Columbia, for instance, produced a special interview single of Eydie Gorme and Steve Lawrence talking about "Eydie Gorme Sings the Great Songs From 'The Sound of Music' and Other Broadway Hits."

Librarian Honored

BALTIMORE—Frances Jordan, record librarian at WCAO Radio, was honored with a luncheon Friday (27) celebrating 35 years in radio—all of it with the same station.

STATIONS BY FORMAT

• Continued from page 74

Pop-Standard (50%). Gen'l mgr., Henry Rau. Send 1 copy each of 45's & LP's to library, 2000 "P" St. NW., Washington, D. C. 20036. Phone: (202) 462-3900.

WOL-FM: ERP 20,000 watts. Simulcast with WOL.

WOOK: 1,000 watts. United Broadcasting Co., Inc. Music format: Rhythm & Blues. Highly identifiable air-personalities. Gen'l mgr., E. Carlton Myers. Prog. dir., Cliff Holland. Send copies of 45's and LP's to library, 5321 First Pl., NE., Washington, D. C. Phone: (202) 882-2500.

WPGC: 10,000 watts. A Richmond Brothers, Inc., Station. Music format: Contemporary (100%). Editorializes occasionally. Special programming: "Sound Off," featuring opinions & comments on local issues sent in by listeners, 10 times daily. Jim Gray is director of 6-man news dept. AAA Traffic Reports aired every half hr. during drive-time. Special equipment: Heavy use of Beeper phones for local news coverage. Comedy LP's aired on the "Harv Moore Show" 6-10 a.m. New records are selected for air-play by PD, research of local retailers, on the air contests by phone-in votes, trade publications and research of other markets. Approx. 15 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Bob Howard. Prog. dir., Harv Moore. Send 6 copies of 45's and 2 copies of LP's to Record Library, Parkway Bldg., Bladensburg, Md. 20710. Phone: (301) 779-2100.

WPGC-FM: ERP 16,750 watts. Music format: Contemporary (100%). Simulcast with WPGC 6 a.m.-8 p.m. Same address and personnel as WPGC.

WPIK: 1,000 watts. Independent. Music format: Pop-Standard (100%). Editorializes occasionally. Special programming: Univ. of Virginia football in season. "Jim Gibbons Show," featuring interviews with sports and music celebrities, 6-10 a.m. M-Sat. "Milton Q. Ford Show," interviews of celebrities, 3-6:30 p.m. M-Sat. Bob Dupree is director of news dept. Special equipment: 2 complete broadcast mobile units. 5-min. news on the hr. headlines on the half hr. Comedy LP's aired on the "Milton Q. Ford Show." New records are selected for air-play by gen'l mgr. & individual DJ. Approx. 10 new records are programmed each week. Record promotion people are seen M-F, 9 a.m.-5 p.m. Gen'l mgr., H. B. Hayes. Send 4 copies each of 45's and LP's to Mr. Hayes, 523 First St., Alexandria, Va. 22314. Phone: (703) 683-3000.

WQMR: 1,000 watts. Independent. Music format: Standard (30%)-Pop (30%)-Conservative (30%)-Jazz & Classical (10%). Weldon Walker is director of 4-man news dept. 5-min. news on the half hr. headlines on the hr. News in depth at 7:45, 8, 8:45, 9 a.m. M-F. New records are selected for air-play by music dir. & gen'l mgr. Record promotion people are seen M-F. Gen'l mgr., Ed Winton. Prog. dir., Bob Chandler. Send 2 copies each of 45's and LP's to Mrs. Chris DeWitt, Wisconsin Bldg., Washington, D. C. 20016. Phone: (301) 946-1050.

WGAY-FM: ERP 20,000 watts. Simulcast with WQMR.

WRC: 5,000 watts. NBC affiliate. Music format: Pop-Standard (100%). Spe-

cial programming: Naval Academy football in season. Capital-By-Lines," featuring interviews with Betty Groebli, 12:10-12:55 p.m. M-F. "Night Watch," with Ed Walker & Willard Scott, 8-11 p.m. M-F. Television outlet is WRC-TV, Channel 4. Dave Dary is director of 17-man news dept. 5-min. news on the hr. headlines on the half hr. In depth news 4 times daily. Comedy LP's & Folk Music aired occasionally. New records are selected for air-play by individual DJ. Approx. 12 new records programmed each week. Record promotion people are seen M-F. Gen'l mgr., Joseph Goodfellow. Prog. dir., Harry A. Karr Jr. Send 8 copies each of 45's and LP's to music librarian, Louis Bonelli, 4001 Nebraska Ave., Washington, D. C. 20016. Phone: (202) EM-2-4000.

WRC-FM: ERP 20,000 watts. Simulcast with WRC.

WTOP: 50,000 watts. Washington Post Co. Station. CBS affiliate. Music format: Pop-Standard (50%)-Classical (45%)-Jazz (5%). Editorializes 4 times daily. Special programming: Washington Senators baseball & Univ. of Md. football & basketball in season. "Opinion Please," audience call-in show, 9:10-9:55 a.m. M-F. "Gregg Oliver's Washington," interviews with well-known personalities, 11:10-11:55 a.m. M-F. "For Your Information," guests and audience call-in show with Lew Martin, 2:10-2:55 p.m. M-F. "Day Line" with Bob Dalton, 3:10-3:55 p.m. M-F. "Night Line," audience call-in with Bob Raiford, 8:10-11 p.m. M-F. Television outlet is WTOP-TV, Channel 9. Ed Ryan is director of 35-man news dept. Special equipment: 2 mobile units complete with police, fire radio and radio-telephone. 5-min. news on the half hr. during drive-time. Extended newscasts on the hr. New records are selected for air-play by librarian & individual DJ. Approx. 10 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Lloyd W. Dennis. Prog. dir., William L. Hedgpeth. Send 2 copies of 45's and 1 copy of LP's to Mr. Hedgpeth, Broadcast House, 40th & Brandywine Sts., Washington, D. C. 20016. Phone: (202) 244-5678.

WTOP-FM: ERP 20,000 watts. Simulcast with WTOP.

WUST: 250 watts. An Atlanta Broadcasting Station. Music format: Rhythm & Blues (100%). Editorializes occasionally. Special programming: During football season, telephone reports from all local games by students. "Dr. Paul," serial, noon-12:15 p.m. M-Sat. "Love & Marriage," dramatic serial, 9:55-10 a.m. M-F. "Bill Johnson Show" request show with audience call-in, 12:15-4 p.m. Sat. (12-12:15 segment featured Teen Club news and discussion.) Bill Johnson is White House News Correspondent. 5-min. news on the hr. headlines on the half hr. Comedy LP's & Folk Music are aired during regular programming. New records are selected for air-play by individual DJ, & on the air contest with phone-in & mail-in votes. Play-list is published weekly. New records programmed each week. Record promotion people are seen Tues., Thurs. Gen'l mgr., Daniel Diener. Prog. dir., Bill Johnson. Send 2 copies of 45's and 1 copy of LP's to Mr. Johnson, 815 Vee St., Washington, D. C. Phone: (202) HO 2-0011.

WWDC: 5,000 watts. Independent. Music format: Contemporary (50%)-Pop Standard (50%). Pres., Ben Strousse. VP & prog. dir., Irv Lichtenstein. Send copies of 45's and LP's to Cal Hackett, 1627 "K" St. N. W., Washington, D. C., 20006. Phone: (301) 589-7100.

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago September 5, 1960

1. It's Now or Never, Elvis Presley, RCA Victor
2. Twist, Chubby Checker, Parkway
3. Walk, Don't Run, Ventures, Dolton
4. Volare (Nel Blu Di Pinto Di Blu), Bobby Rydell, Cameo
5. I'm Sorry, Brenda Lee, Decca
6. Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini, Brian Hyland, Kapp
7. Mission Bell, Donnie Brooks, Era
8. Finger Poppin' Time, Hank Ballard and the Midnighters, King
9. My Heart Has a Mind of It's Own, Connie Francis, MGM
10. Theme From The Apartment, Ferrante & Teicher, United Artists

POP SINGLES—10 Years Ago September 3, 1955

1. Yellow Rose of Texas, Mitch Miller, Columbia
2. Ain't That a Shame, Pat Boone, Dot
3. Rock Around the Clock, Bill Haley, Decca
4. Learnin' the Blues, Frank Sinatra, Capitol
5. Seventeen, B. Bennett, King
6. Yellow Rose of Texas, Johnny Desmond, Coral
7. Maybellene, Chuck Berry, Chess
8. Hard to Get, Giselle MacKenzie, X
9. Seventeen, Fontane Sisters, Dot
10. Wake the Town and Tell the People, Les Baxter, Capitol

R&B SINGLES—5 Years Ago September 5, 1960

1. Kiddio, Brook Benton, Mercury
2. Finger Poppin' Time, Hank Ballard and the Midnighters, King
3. The Twist, Chubby Checker, Parkway
4. Fool in Love, Ike and Tina Turner, Sue
5. A Woman, a Lover, a Friend, Jackie Wilson, Brunswick
6. The Twist, Hank Ballard and the Midnighters, King
7. Chain Gang, Sam Cooke, RCA Victor
8. Partin' Time, B. B. King, Kent
9. This Bitter Earth, Dinah Washington, Mercury
10. I Want to Know, Sugarpie DeSanto, Checker

POP LP's—5 Years Ago September 5, 1960

1. Button-Down Mind of Bob Newhart, Warner Bros.
2. String Along, Kingston Trio, Capitol
3. Sold Out, Kingston Trio, Capitol
4. Nice and Easy, Frank Sinatra, Capitol
5. The Sound of Music, Original Soundtrack, Columbia
6. Brenda Lee, Decca
7. Edge of Shelley Berman, Verve
8. Elvis Is Back, Elvis Presley, RCA Victor
9. Paul Anka Sings His Big 15, Paul Anka, ABC-Paramount
10. Rejoice Dear Hearts, Brother Dave Gardner, RCA Victor

WDAO Marks 1st Year; Area's Top R&B Sales Factor

DAYTON — When people start breaking into appliance stores to steal FM radios—and nothing else—an FM station can feel fairly sure that it must be making an impact in the market. "The only thing wrong about it," said Chuck Breece, operations director of WDAO-FM, "is that the appliance store was one of our advertising clients."

An outlet that's already responsible for influencing most of the r&b record sales in the Dayton market, according to a Billboard Radio Response Rating survey, WDAO-FM celebrated its first birthday Sept. 1. The station programs r&b 19 hours a day Monday through Saturday; Sunday is divided between jazz and gospel music. Chuck Breece, incidentally, is the major deejay in the area for influencing sales of jazz product due to his Sunday show on WDAO-FM and the station's sister AM outlet, good music WAVI.

WDAO-FM, which has had separate programming from its birth, is "filling an absolute void" with r&b programming, said Breece. "We're just like a Top 40 AM outlet with screaming deejays and everything. . . . the jingles, the commercials, the works."

He said the station was Ohio's No. 1 FM outlet. The reason, he said, is because r&b is bigger now than ever. "Just take a look at your Hot 100 chart at the number of r&b product," he said. The station's coverage includes a potential 700,000 listeners, 80,000 of whom are Negroes. Besides that, the station's coverage includes Cincinnati.

Ross to Mercury

NEW YORK—Jerry Ross has been named promotion manager of Mercury Records for the New York area. He will report to Stan Drayson, sales manager. Ross was formerly with Portem Distributors in New York.



Thanks, M.O.A.

**DEAN
MARTIN**

New Single

"Houston"

b/w

**"Bumming
Around"**

Reprise—0393



Big Selling Albums



R-6146/SR-6146



R-6140/SR-6140



R-6170/SR-6170



R-6130/SR-6130

Recording:

reprise 

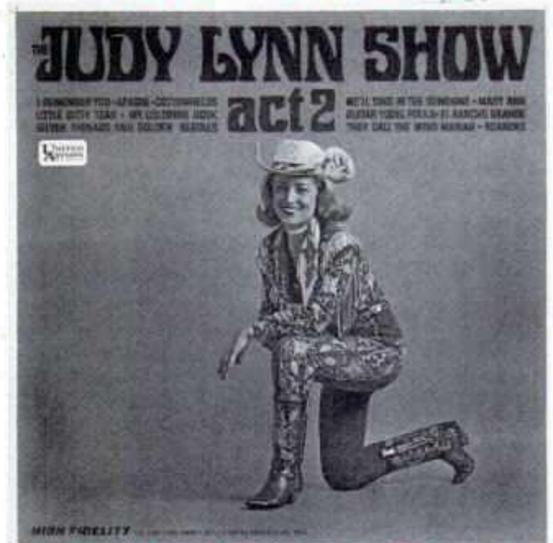
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 166—Last Week, 108

* This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the HOT 100 Chart

THE BEATLES—YESTERDAY (Maclen, BMI)—ACT NATURALLY (Bluebook, BMI)—Paul goes it alone on a Dylan-styled piece of material. Backed by strings he displays a rich, warm ballad style. Good sound. Flip is interesting change-of-pace material, folk-flavored with tongue-in-cheek humor featuring solos by Ringo and Paul. **Capitol 5498**

HERMAN'S HERMITS—JUST A LITTLE BIT BETTER (T. M., BMI)—Smooth rocker with another clever set of lyrics and a Buddy Holly vocal sound. Chartbuster. Flip: "Sea Cruise" (Ace-Lancer, BMI). **MGM 13398**

***LETTERMEN—SECRETLY** (Planetary, ASCAP)—The Jimmie Rodgers classic gets a fresh pop revival which serves as a powerful follow-up to the Lettermen's recent "Theme From A Summer Place" smash. Flip: "The Things We Did Last Summer" (Styne & Cahn, ASCAP). **Capitol 5499**

DINO, DESI AND BILLY—NOT THE LOVIN' KIND (Criterion, ASCAP)—Following up their initial hit "I'm a Fool," the group here displays an exciting folk-rock flavor that will spiral rapidly up the Hot 100 chart. Flip: "Chimes of Freedom" (Witmark, ASCAP). **Reprise 0401**

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

PATTY DUKE—FUNNY LITTLE BUTTERFLIES (Unart, BMI)—**SAY SOMETHING FUNNY** (Bernross, BMI)—Having hit the top 10 with her debut record "Don't Just Stand There," the TV star strikes again with a catchy rhythm ballad from her film "Billie." Equally strong is the flip done more in the teen vein of her initial hit. Top production work by Jack Gold. **United Artists 915**

FREDDIE & THE DREAMERS—SEND A LETTER TO ME (Campbell-Connelly, ASCAP)—Group has a hit sound throughout this soft rhythm ballad with well-written teen lyric. Much in the vein of their "I Understand" ballad hit. Flip: "Just Four Men" (Kennedy Street, ASCAP). **Tower 163**

DONOVAN—UNIVERSAL SOLDIER (Southern, ASCAP)—Still moving up the chart with his "Colours" success, this is a must release of the much recorded Buffy Sainte-Marie message song and a strong version it is. Flip: "Do You Hear Me Now" (Acuff-Rose, BMI). **Hickory 1338**

CONNIE STEVENS—SOMETHING BEAUTIFUL (Screen Gems-Columbia, BMI)—A winner is this hard-driving rhythm number performed in the familiar soft-sell vocal style of the TV star. Flip: "In the Deep of Night" (Duchess, BMI). **Warner Bros. 5656**

LITTLE LISA—HANG ON BILL (Jobete, BMI)—An amazing nine-year-old Californian debuts with all the vocal know-how of a mature pro. Rocking, driving beat with effective teen lyric sounds like a fast chart winner. Flip: "Puppet on a String" (Jobete, BMI). **V.I.P. 25023**

O'JAYS—LET IT ALL OUT (Blackwood, BMI)—Strong Van McCoy ballad material and excellent production by Tom Lipuma plus powerful vocal performance make this a top-of-the-chart contender. Flip: "You're the One" (Travis, BMI). **Imperial 66131**

***ROBERT GOULET—COME BACK TO ME, MY LOVE** (Unity, BMI)—The recent Italian smash hit song serves as a powerfully commercial vehicle for the big-voiced Goulet. Flip: "On a Clear Day You Can See Forever" (Chappell, ASCAP). **Columbia 43394**

CARMEN McRAE—I CAN'T EXPLAIN (Brent, BMI)—Exciting new pop sound in today's market for the fine stylist! Strong commercial ballad with driving rhythm backing. Watch this one! Flip: "Go And Buy Yourself a Dream" (Marks, BMI). **Mainstream 630**

***JIMMY DEAN—HARVEST OF SUNSHINE** (Plainview, BMI)—A happy rouser is this catchy follow-up to his "The First Thing Every Morning" hit. Well produced by Lor Crane, it has a hit feel for both pop and country markets. Flip: "Under the Sun" (Paxwin, BMI). **Columbia 43382**

***GUY PASTOR—WEEP** (Seesaw, ASCAP)—Dynamic debut for the singing son of band leader Tony Pastor. Moving, dramatic reading of a strong teen ballad makes this a hot chart winner. Flip: "Miracle" (Post, ASCAP). **Audio Fidelity 113**

ROEMANS—UNIVERSAL SOLDIER (Woodmere, BMI)—A commercial folk sound is this well-done version of the much recorded song destined for a top spot on the charts. Strong blend of voices, well produced. Flip: "Lost Little Girl" (Lowery, BMI). **ABC-Paramount 10723**

DOLLY PARTON—HAPPY, HAPPY BIRTHDAY BABY (Donna-Arc, BMI)—Revival of the oldie should spiral up the chart. Wailing vocal and slow beat backing have the ingredients of a smash. Flip: "Old Enough to Know Better" (Combine, BMI). **Monument 897**

GALE GARNETT—WHY AM I STANDING AT THE WINDOW (Leprechaun, BMI)—The dual talented composer-performer has a hit sound in this folk-rock ballad. Powerful chart winner. Flip: "I'm Gonna Sit Right Down and Write Myself a Letter" (Rytvoc-Ahlet, ASCAP). **RCA Victor 8668**

***NANCY AMES—THE FUNNY THING ABOUT IT** (Regent, BMI)—Debut on Epic and a new sound for the TV songstress. Wailing, soulful blues vocal is dynamically produced by Manny Kellm with a powerhouse arrangement by Teacho Wilshire. Flip: "Shake a Hand" (Merrimac, BMI). **Epic 9845**

DIXIE CUPS—WHAT GOES UP MUST COME DOWN (Melder, BMI)—For their second release on the ABC-Paramount label the group has a powerful entry in this well-written ballad with strong back beat in support. Flip: "I'm Not the Kind of Girl" (To Marry) (Melder, BMI). **ABC-Paramount 10715**

DENNY BELLINE & THE DWELLERS—IT HAPPENS THAT WAY (Dub, BMI)—The singing-composer nephew of Perry Como impresses with this commercially hot debut. This good rocker should have no trouble climbing the chart. Flip: "Little Lonely Girl" (Miniature Musicals, ASCAP). **RCA Victor 8665**

BRUCE & TERRY—FOUR STRONG WINDS (Witmark, ASCAP)—The country-folk hit is given an exciting pop revival by the duo with all the earmarks of a chart monster. Flip: "Raining in My Heart" (Acuff-Rose, BMI). **Columbia 43378**

BOBBY UNDRIANI—I'VE GOT TO FIND A WAY (Rumbalero, BMI)—Moving ballad that builds into a wailing, soulful production has a chart-busting sound. Strong vocal. Flip: "To Be in Love With You" (Rumbalero, BMI). **Atco 6374**

HONEYCOMBS—THAT'S THE WAY (Pavanne, ASCAP)—Rapidly climbing the British charts, this chart entry should have the same impact on the U. S. market. Strong commercial production. Flip: "Can't Get Through to You" (Ivy, ASCAP). **Warner Bros. 5655**

NEWBEATS—RUN, BABY RUN (Acuff-Rose, BMI)—Hard-driving rouser has hit written all over it from start to finish. Strong dance beat should spiral the group up the chart. Flip: "Mean Woolly Willie" (Acuff-Rose, BMI). **Hickory 1332**

CHART Spotlights—Predicted to reach the HOT 100 Chart

ARROWS—Granny Goose (Sidewalk, BMI). **TOWER 158**

KAY STARR—I Know That You Know That We Know That They Know (Beechwood, BMI). **CAPITOL 5492**

KEELY SMITH—Standing in the Ruins (Screen Gems-Columbia, BMI). **REPRISE 0402**

JEAN-PAUL VIGNON—What Now My Love (Remick, ASCAP). **COLUMBIA 43381**

RAY HILDEBRAND—The Way of the DJ (LeBill, BMI). **PHILIPS 40318**

LOSERS—Mersey-Ssippi (Keenat-Cotillion, BMI). **ATCO 6373**

SIR WALTER RALEIGH & THE COUPONS—Tell Her Tonight (Screen Gems, BMI). **TOWER 156**

LINDA GRAY—The Sea Took Him Away (Deb-Mi, ASCAP). **KARATE 513**

ANDY AND THE MANHATTANS—Let Your Conscience Be Your Guide (Edgewater, BMI). **MUSICOR 1112**

JOEL CHRISTIE—See That Girl (Screen Gems-Columbia, BMI). **IMPERIAL 66128**

APRIL YOUNG—YOU'RE THE ONE (Leeds, ASCAP)—Strong vocal on a solid production by Jerry Ross makes this a powerful contender for the Petula Clark-Tony Hatch song currently making sales noise. Flip: "Run to My Lovin' Arms" (Screen Gems-Columbia, BMI). **Columbia 43392**

GANTS—ROAD RUNNER (Arc, BMI)—Hard-driving Memphis sound backs intriguing vocal work with a discotheque smash hit sound throughout. Flip: "My Baby Don't Care" (Beaki-Metric, BMI). **Liberty 55829**

STRANGERS—WHAT'S THE MATTER BABY (South Mountain, BMI)—Right up the alley of today's pop market this strong dance-beat ballad entry has a blockbuster sales sound. Flip: "Plan On Someone New" (Benell, BMI). **Jubilee 5514**

MICHELE LEE—Call Me (Duchess, BMI). **COLUMBIA 43376**

RAY BARRETTO—Watusi '65 (Little Dipper, BMI). **UNITED ARTISTS 913**

TROY SHONDELL—Just Like Me (Forest Hills, BMI). **Ric 174**

BOSTON POPS ORK (FIEDLER)—Pie in the Face Polka (East Hill, ASCAP). **RCA VICTOR 8629**

PEE WEE STIPELERA—Show Me Where the Good Times Are (Valanda, Tide, Robbins, ASCAP). **RCA VICTOR 8666**

JIMMY SMITH—The Organ Grinder's Swing (Amer. Academy of Music, ASCAP). **VERVE 10363**

BILL PURSELL—You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI). **COLUMBIA 43380**

ME TORME—Ho-Ba-La-La (Duchess, BMI). **COLUMBIA 43383**

PENTHOUSE ORK & CHORUS—Theme from Skyscraper (ASCAP). **CAPITOL 5489**

KENNY AND THE IMPACTS—Heartaches (Leeds, ASCAP). **DCP 1147**

COUNTRY SPOTLIGHTS

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

MARTY ROBBINS—OLD RED (Marty's, BMI)—More strong and fascinating country material from the Robbins pen serves as a hot follow-up to his long-lived "Ribbon of Darkness." Flip: "Matilda" (Mariposa, BMI). **Columbia 43377**

GEORGE & GENE—YOUR OLD STANDBY (Starriet, BMI)—Following up their initial success of "It's Saturday Night and I've Got Five Dollars," the duo strike hot again with this plaintive, powerful country ballad. Flip: "Big Job" (Moss Rose, BMI). **Musicor 1115**

NED MILLER—DOWN THE STREET (Central Songs, BMI)—A top-of-the-chart contender is this strong piece of rhythm material from the Miller pen. Outstanding vocal and rhythm group work. Flip: "The Fall of the King" (Central Songs, BMI). **Capitol 5502**

JOHNNY BOND—THE GREAT FIGURE 8 RACE (Starday, BMI)—The familiar, rich Bo sound is in top form in this clever rhythm material composed by Bond. Rapid chart item. Flip: "Sadie Was a Lady" (Vidor-Golden West, BMI). **Starday 731**

GWEN COLLINS—BENEATH (Tree, BMI)—A smooth, warm vocal performance enhances a well-written original country ballad headed for the top of the country chart. Flip: "Before I Learned to Live" (Bragg, BMI). **Bragg 218**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

SLIM WHITMAN—La Golondrina (Metric, BMI)—More Than Yesterday (Maiden Fair-Cucula, BMI). **IMPERIAL 66130**

DON BOWMAN—Dear Harlan Howard (Central Songs, BMI). **RCA VICTOR 8670**

BOB ATCHER—Flash Flood (Sea Shell, BMI). **COLUMBIA 43365**

JERRY REED—Ain't That Just Like a Fool (Lowery, BMI). **RCA VICTOR 8667**

JIMMY MARTIN—Sweet Dixie (Champion, BMI). **DECCA 31846**

R&B SPOTLIGHTS

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

SAM AND DAVE—I TAKE WHAT I WANT (East-Cotillion, BMI)—Hard-driving wailer that just won't quit. Rocking dance beat will appeal to pop market as well. Flip: "Sweet Home" (East-Cotillion, BMI). **Stax 175**

BIG DEE ERWIN—YOU SATISFY MY NEEDS (Fineline, BMI)—Soulful blues vocal performance on an emotional, dramatic ballad. Has the earmarks of a smash. Packed with pop potential. Flip: "I Wanna Stay Right Here With You" (Fineline, BMI). **Rotate 518**

BETTY HARRIS—WHAT A SAD FEELING (Marsaint, BMI)—Intriguing, bluesy vocal on a production ballad that builds into a powerhouse performance. She should wail this one right up the chart. Flip: "I'm Evil Tonight" (Marsaint, BMI). **Sansu 450**

JIMMY CASTOR—IT'S WHAT YOU GIVE (Jimpire, BMI)—Screaming, solid vocal performance on strong ballad material is well supported by a slow-driving back beat. Good lyric content destined for a top chart spot. Flip: "Block Party" (Jimpire, BMI). **Jet Set 1002**

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

JIMMY McCRACKLIN—Think (Metric, BMI). **IMPERIAL 66129**

ACE CANNON—Ispahan (Regent, BMI). **HI 2096**

B. B. KING—All Over Again (King, BMI). **ABC-PARAMOUNT 10724**

MITTY COLLIER—Help Me (Chevis, BMI). **CHESS 1942**

LANCERS—Doing the Snatch (Jalynne, BMI). **BLUE ROCK 4021**

LUTHER INGRAM—You Never Miss Your Water (Durbrina & Champion, BMI). **DECCA 31794**

PAUL MARTIN—Don't Hustle Me (Stephanie & Unart, BMI). **ASCOT 2190**

JIMMY BURNS—Give Her to Me (Anthon, BMI). **TIP TOP 2012**

SONNY ACE & THE TWISTERS—Woolen Booleh (—). **COBRA 224**

MAURICE ROGERS—Me, Myself & I (Rolo, BMI). **FREEPORT 1003**

LANCASTRIANS—Never Gonna Come on Home (Orbit, BMI). **CAPITOL 5501**

IGUANAS—This is What I Was Made For (Trousdale, BMI). **DUNHILL 4004**

LONNIE MACK—Honky Tonk '65 (W & K-Islip, BMI). **FRATERNITY 951**

JIMMY SEDLAR—Be My Love (ASCAP). **KAPP 56**

LAURINDO ALMEDIA—Theme From "Morituri" (Hastings, BMI). **CAPTOL 5496**

DAVE BERRY—This Strange Effect (Amer. Metropol. of N.Y., BMI).

JON REID—Early in the Morning (Group One-Richlin, BMI). **MGM 13383**

RAY SINGER—Who Can I Talk to About You (Bud. CAP). **COLUMBIA 43379**

RONNIE DIO—Where You Gonna Run to, Girl (Screen Gems-Columbia, BMI). **KAPP 697**

SPELLBINDERS—For You (Blackwood, BMI). **COLUMBIA 43384**

KEN AND CAROL—Make Up Your Mind (Blackwood, & Ken Gen, BMI). **COLUMBIA 43374**

UNIQUES—Lady's Man (Su-Ma & Tyler, BMI). **PAULA 227**

PROQUES—Someday (Duane, BMI). **CHALLENGE 59311**

MICHAEL DEES—I'll Bring You a Rainbow (Barton, ASCAP). **LMI 1005**

TOP SELLING RHYTHM & BLUES SINGLES

Billboard SPECIAL SURVEY for Week Ending 9/11/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	PAPA'S GOT A BRAND NEW BAG James Brown, King 5999 (Lois, BMI)	9	21	21	IT'S TOO LATE, BABY TOO LATE Arthur Prysock, Old Town 1183 (Pry-Weiss, BMI)	10
2	3	IT'S THE SAME OLD SONG Four Tops, Motown 1081 (Jobete, BMI)	6	22	35	YOU'VE GOT TO EARN IT Temptations, Gordy 7043 (Jobete, BMI)	3
3	2	THE TRACKS OF MY TEARS Miracles, Tamla 54118 (Jobete, BMI)	10	23	23	I'LL ALWAYS LOVE YOU Spinners, Motown 1078 (Jobete, BMI)	10
4	5	THE "IN" CROWD Ramsey Lewis Trio, Argo 5506 (American, BMI)	4	24	—	IF I DIDN'T LOVE YOU Chuck Jackson, Wand 188 (Metric, BMI)	1
5	4	SINCE I LOST MY BABY Temptations, Gordy 7043 (Jobete, BMI)	7	25	37	SAD, SAD GIRL Barbara Mason, Arctic 108 (Stillran-Dandellon, BMI)	2
6	9	NOTHING BUT HEARTACHES Supremes, Motown 1080 (Jobete, BMI)	5	26	38	RESPECT Otis Redding, Volt 128 (East-Time-Redwal, BMI)	2
7	8	SHAKE AND FINGERPOP Jr. Walker & the All Stars, Soul 35013 (Jobete, BMI)	5	27	30	FOR YOUR LOVE Sam & Bill, Joda 100 (Beechwood, BMI)	4
8	14	UNCHAINED MELODY Righteous Brothers, Phillies 129 (Frank, ASCAP)	5	28	13	I CAN'T HELP MYSELF Four Tops, Motown 1076 (Jobete, BMI)	18
9	11	AGENT OO-SOUL Edwin Starr, Ric-Tic 103 (Myto, BMI)	7	29	19	I GOT YOU BABE Sonny & Cher, Atco 6359 (Five-West-Cotillon, BMI)	5
10	10	IT'S A MAN DOWN THERE G. L. Crockett, 4 Brothers 445 (Fairshake, BMI)	10	30	—	SOMEONE IS WATCHING Solomon Burke, Atlantic 2299 (Web IV, Falart, BMI)	1
11	6	BABY I'M YOURS Barbara Lewis, Atlantic 2283 (Blackwood, BMI)	12	31	20	SITTING IN THE PARK Billy Stewart, Chess 1932 (Chevis, BMI)	13
12	12	IN THE MIDNIGHT HOUR Wilson Pickett, Atlantic 2289 (Cotillon-East, BMI)	12	32	32	LET'S DO IT OVER Joe Simon, Vee Jay 694 (Fame, BMI)	4
13	16	I WANT TO (Do Everything for You) Joe Tex, Dial 4016 (Tree, BMI)	3	33	—	I NEED YOU Impressions, ABC-Paramount 10710 (Chi-Sound, BMI)	1
14	18	FIRST I LOOK AT THE PURSE Contours, Gordy 7044 (Jobete, BMI)	4	34	28	IT'S GONNA TAKE A MIRACLE Royalettes, MGM 13366 (South Mountain, BMI)	6
15	15	TAKE ME BACK Little Anthony & the Imperials, DCP 1136 (South Mountain, BMI)	7	35	25	NO PITY (In the Naked City) Jackie Wilson, Brunswick 55280 (Merrimac, BMI)	11
16	17	PRETTY LITTLE BABY Marvin Gaye, Tamla 54117 (Jobete, BMI)	8	36	—	YOU CAN'T TAKE IT AWAY Fred Hughes, Vee Jay 703 (Customa, BMI)	1
17	7	YOU'RE GONNA MAKE ME CRY O. V. Wright, Back Beat 548 (Don, BMI)	8	37	—	I'M A HAPPY MAN Jive Five, United Artists 853 (Unart, BMI)	6
18	26	SUGAR DUMPLING Sam Cooke, RCA Victor 8631 (Kags, BMI)	5	38	22	RIDE YOUR PONY Lee Dorsey, Amy 927 (Jarb, BMI)	13
19	—	DANGER HEARTBREAK DEAD AHEAD Marvelettes, Tamla 54120 (Jobete, BMI)	1	39	39	GOT TO FIND A WAY Harold Burrage, M-Pac 7225 (Vapac, BMI)	4
20	31	SOUL HEAVEN Dixie Drifter, Roulette 4641 (Unbelievable & Nom, BMI)	3	40	40	WE'RE DOING FINE Dee Dee Warwick, Blue Rock 4029 (Leatherneck & Wellmade, BMI)	6

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	2	THE "IN" CROWD, Ramsey Lewis Trio, Argo LP 757 (M); LPS 757 (S)	5
2	3	MORE HITS BY THE SUPREMES, Motown 627 (M); S 627 (S)	4
3	1	TEMPTATIONS SING SMOKEY, Gordy G 912 (M); GS 912 (S)	25
4	5	JR. WALKER & THE ALL STARS PLAY SHOTGUN, Soul 701 (M); S 701 (S)	11
5	6	MIRACLES GREATEST HITS FROM THE BEGINNING, Tamla T 254 (M); ST 254 (S)	22
6	4	THE FOUR TOPS, Motown 622 (M); S 622 (S)	16
7	7	I DO LOVE YOU, Billy Stewart, Chess LP 1496 (M); (No Stereo)	11
8	—	PAPA'S GOT A BRAND NEW BAG, James Brown, King 938 (M); (No Stereo)	1
9	—	IMPRESSIONS—ONE BY ONE, ABC-Paramount ABC 523 (M); ABCS 523 (S)	1
10	10	A DOUBLE HEADER WITH ARTHUR PRYSOCK, Old Town 2009 (M); 2009 (S)	2

NEW ACTION R&B LP'S

Other albums registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B LP chart above. All records on the chart are not eligible for a listing here.

BABY I'M YOURS . . . Barbara Lewis, Atlantic 8110 (M); SD 8110 (S)	OUT OF OUR HEADS . . . Rolling Stones, London LL 3429 (M); PS 429 (S)
GENTLE IS MY LOVE . . . Nancy Wilson, Capitol T 2351 (M); ST 2351 (S)	SOUL TIME . . . Jackie Wilson, Brunswick BL 54118 (M); BL 754118 (S)
INTIMATELY YOURS . . . Arthur Prysock, Old Town LP 2008 (M); S 2008 (S)	WELCOME HOME . . . Walker Jackson, Okeh OKM 12108 (M); OKS 14108 (S)

NEW ACTION R&B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

GOOD TIMES . . . Gene Chandler, Constellation 160	I'M THE MAN DOWN THERE . . . Jimmy Reed, Vee Jay 702	TREAT HER RIGHT . . . Roy Head, Back Beat 546
HANG ON SLOOPY . . . McCoys, Bang 506	THESE HANDS (Small But Mighty) . . . Bobby Bland, Duke 385	WHOLE LOTTA WOMAN . . . Radiants, Chess 1939
HIGH HEEL SNEAKERS . . . Stevie Wonder, Tamla 54119	TOO HOT TO HOLD . . . Major Lance, Okeh 7226	YOU'VE BEEN IN LOVE TOO LONG . . . Martha & Vandellas, Gordy 7045

TOP R&B JOCKEYS' PICK-OF-THE-WEEK

JIMMY BYRD, WILD, Boston I Feel Good, Betty Lavette, Calla 104 Make Me Your Baby, Barbara Lewis, Atlantic 2300 What a Sad Feeling, Betty Harris, Sansu 450 LP—Otis Redding Sings Soul/Otis Blue, Volt 412 (M); SD 412 (S)	CHUCK MOORE, KPRS, Kansas City, Mo. Make Me Your Baby, Barbara Lewis, Atlantic 2300 Me Without You, Mary Wells, 20th Century-Fox 606 Sad, Sad Girl, Barbara Mason, Arctic 108 LP—Stepping Out, Quartet Tres Bien, Decca DL 4675 (M); DL 74675 (S)
ERVIN (ROCK THE JOCK) GARDNER, WSOK, Savannah, Ga. Let's Do It Over, Joe Simon, Vee Jay 694 For Your Love, Sam & Bill, Joda 100 Pray for an Answer, Jay Bee & the Mighty Sensations (Vocal by Deszie Dee), Thunderbolt Sympathy, Priscilla Thomas, Winner 711 LP—Ella's Golden Favorites, Ella Fitzgerald, Decca	JERRY BLAVAT, WHAT, Philadelphia Rescue Me, Fontella Bass, Checker 1120 The Bells of St. Mary, Tokens, B. T. Pappy 513 A Lover's Concerto, Toys, DynoVoice 209
JOHNNY BEE, WBOK, New Orleans I'm So Thankful, Ikettes, Modern 1011 Can You Hear Me, Lee Dorsey, Amy Just Another Day in the Life of a Fool, Art Lassiter, Ballad 024 You Never Miss Your Water, Luther Ingram, Decca	CHARLIE BROWN, WLOU, Louisville No No No, Eddie Floyd, Saffice Make Me Your Baby, Barbara Lewis, Atlantic 2300 We Can Do It, Jackie Ross, Chess Hey Little Willy, X-Cellents, Smash 1996
JACK WALKER, WLJB, New York Me Without You, Mary Wells, 20th Century-Fox 606 Make Me Your Baby, Barbara Lewis, Atlantic 2300 LP—Otis Redding Sings Soul/Otis Blue, Volt 412 (M); SD 412 (S) LP—Yes, I'm Ready, Barbara Mason, Arctic	AL JEFFERSON, WWIN, Baltimore Can't Help Falling in Love, Donald Height, Roulette 4644 Help Me, Mitty Collier, Chess Mexican Love Song, Precisions, D-Town 1055 You Are, Bobby Reed, Brunswick Big Legs, Tight Skirts, John Lee Hooker, Vee Jay 670 LP—Shout, Vibrations, Okeh
JIM RANDOLPH, KGFJ, Los Angeles Big Legs, Tight Skirts, John Lee Hooker, Vee Jay 670 You Can't Take It Away, Fred Hughes, Vee Jay 703	FRED HANNA, WAME, Miami It's What You Give, Jimmy Castor, Jet Set Never Had It So Good, Ronnie Millsap, Scepter I'm Cracking Up, Geraldine Jones, Sonar How Nice It Is, Billy Stewart, Chess 1941 Make Me Your Baby, Barbara Lewis, Atlantic 2300 Make Up Your Mind, Eddie Floyd, Saffice Cold Grey Dawn, Lee Andrews & the Hearts, Lost-Nite 1001 LP—One by One, Impressions, ABC-Paramount, ABC 523 (M); ABCS 523 (S)
BOB HUDSON, WCIN, Cincinnati No Girl, Billy Stewart, Chess 1941 (I've Got a Feeling) You're Gonna Be Sorry, Billy Butler, Okeh 7227 (There's) No Place to Hide, Ben E. King, Atco 6371	JERRY THOMAS, KNOK, Dallas-Fort Worth Too Hot to Hold, Betty Everett, Vee Jay 699 The "In" Crowd, Ramsey Lewis Trio, Argo 5506 Treat Her Right, Roy Head, Back Beat 465 Ten Commandments of Love, Margret Williams, Sue Without My Sweet Baby, Little Milton, Checker 1118 Rescue Me, Fontella Bass, Checker 1120 I'm the Man Down There, Jimmy Reed, Vee Jay 702 LP—The Organ Grinder Swing, Jimmy Smith, Verve V 8628 (M); V6-8628
EDDIE SAUNDERS, WVKO, Columbus, Ohio Organ Grinder Swing, Jimmy Smith, Verve LP—Queen of the Organ, Shirley Scott, Impulse A 81 (M); AS 81 (S)	
CLIFTON (KING BEE) SMITH, KCOH, Houston You Can't Take It Away, Fred Hughes, Vee Jay 703 Treat Her Right, Roy Head, Back Beat 546 Rescue Me, Fontella Bass, Checker 1120 I Kneel at Your Throne, Joe Medlin, Atlantic	

DJ SPOTLIGHT

"COUSIN" HERB LANCE
WERD, Atlanta



"Close Your Eyes" started Herb Lance out as a recording artist, which led eventually to a tour in 1957 with Dizzy Gillespie in Europe and a year's visit in Paris. He returned to the U. S. for night-club dates and started as a DJ for WERD Radio in 1961 and has been there ever since. His latest recording is "Like a Child" b/w "Guess Who" on the Chess label. A native of Georgetown, S. C., Lance attended Allen University, Columbia, S. C. He is an Army veteran.

Our Mosquito is a Magic Chef . . . He Really Can Cook a Boss Pot . . . Jameco is Hot and Happy . . .

SHOTGUN WEDDING

by **ROY "C"**
Black Hawk 12101

On the Charts! WWIN—Balt. WAME—Miami. WAMO—Pgh. WXXW—Albany. Heading for Top 40 Station Play Atlanta—Charlotte . . . Keep on Pushing, Fellas!
This is NOT a Cover . . . Produced by Bill Seabrook 1961

. . . Now Back Going Strong . . . The Same Original Chart Gasser . . . Chuck Willis's Tune . . .

"CLOSE YOUR EYES" by Rosemarie & Bo
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The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.



Ok

OKI FOUR-TRACK solid-state stereo tape recorder. Two detachable speakers, level indicator, footage meter, two microphones. Priced at \$139.90.



Craig

MINIATURE TIE-CLASP microphone by Craig Panorama. Price \$1 with TR-490 tape recorder.



Motorola

MONAURAL SOLID-STATE portable phonograph by Motorola. Float down record changer, four-inch speaker, transistor amplifier. Separate tone, volume controls. Polystyrene cabinet. Price \$49.95.

How to Claim Excise Tax Refunds For Floor Stock Music Inventory

CHICAGO—The National Association of Music Merchants has issued guidelines to help dealers claim excise tax refunds for merchandise on hand as of June 22, 1965. The guidelines are in conformity with the Excise Tax Reduction Act of 1965 signed into law recently by the President. Here are the rules in brief.

Dealer claims must be submitted in the form of an inventory to the manufacturers, wholesalers, jobbers, distributors or importers from whom the merchandise was purchased. These inventories must be submitted to all suppliers no later than Dec. 31.

Inventories submitted are under penalties of perjury signed by the dealer or his authorized representative setting forth the following information:

1. Name and address of dealer and of the applicable manufacturer.
2. The identification number (if any) of the article. This might be serial, stock, model, type or class numbers. NOTE: NO NUMBER IS NECESSARY FOR PHONOGRAPH RECORDS.
3. A brief description of the article such as its common name or designation. In the case of records, this should be either the album title, price category or identifiable sub-category.
4. The quantity of the articles held by the dealer as floor

stocks on the inventory date (June 22, 1965).

Separate inventory sheets should be used for grouping like merchandise and for listing each manufacturer's products.

The tax was applicable on phonograph records, phonographs, radios, TV sets and most musical instruments. In cases where there may be doubt as to the applicability of the tax, check the invoice for the item, or inquire from the manufacturer or supplier.

The Treasury has ruled that after the dealer's claim is processed, payment may be made in cash, by check or in the form of a credit to the dealer's account. The amount of the payment which may be made by crediting such account may not exceed the undisputed debit balance due at the time the credit is made.

The Treasury department has ruled that claims for refunds of the excise tax on floor stocks of instruments purchased from firms bankrupt or out of business cannot be made to the U. S. Government Anti-Assignment Statute. (Example: instruments purchased from or billed by Richards Musical Instrument Co.)

In cases where firms have merged with others, or have been acquired through tax-free transactions, claims for refunds of the excise tax on floor stocks

may be submitted to and processed by the surviving company. (Example: acquisition of the Martin Band Instrument Co. by the Wurlitzer Co.)

Dealers should include with their claims a statement of consent permitting the manufacturer to make the claim to the government in the dealer's name.

This could be as follows: CONSENT STATEMENT OF DEALER

I hereby consent to the allowance to the manufacturer, producer or importer (wholesaler if appropriate) of the floor stocks credit or refund of the excise tax imposed by the Internal Revenue Code of 1954 with respect to the articles in my inventory on (date, company name, signature of officer, title and date of claim).

Should Disk Dealer Open Store Post Office Branch?

DENVER—Can a record and home entertainment equipment dealer also operate a branch post office on his premises? And if so, is it worthwhile?

According to Paul Marsolek here, the answer is yes to both questions. Marsolek opened a branch post office in his record store after a great deal of soul searching.

He wasn't sure it would be worth the bother. He knew he wouldn't make any money selling stamps and he wondered if

the whole thing wouldn't detract from his record business.

Now, after a year's experience, Marsolek reports the experiment paid off to the tune of a 25 per cent increase in his record and sound business.

Every department in the store has prospered. Not only are the old customers coming in more frequently, but we're seeing new faces that we didn't know even lived in the neighborhood, Marsolek reports.

There is, of course, one drawback, Marsolek says. There have been times when record customers have had to wait while our salespeople were taking care of post office business.

This, however, is a small point, and the increased traffic and business more than makes up for it.

Marsolek has gone all out in making his post office branch as complete as possible. He offers full service and tries to carry as complete a stock of stamps and other supplies as possible.

He even offers his postal customers such free services as wrapping and packaging. The payoff, however, has been in the record and home entertainment end of his business.

People who come in to mail a letter, often go home with a new LP. And as Marsolek says, you can't argue with a 25 per cent increase in revenue.

Capitol Adds Harmonicas

HOLLYWOOD—Capitol Records will begin selling Hohner harmonicas, the first time the company has sold a musical instrument. Three models will be available through CRDC salesmen. The three models are the Marine Band HH 1896, \$2.40; the Auto Valve Harp HH-105, \$4.75 and the Chordomonica, a new model in which the upper note automatically carries the melody while chords are played by the other notes, \$10.

Hohner will hit the teen-age market through national advertising in leading publications. Capitol is also offering a counter display harmonica kit consisting of 11 instruments at \$29.19 per kit.

Beatty Expands In Kansas City

KANSAS CITY, Mo. — The service department of the David Beatty Hi-Fi & Stereo store, 1616 Westport Road is continuing remodeling work that will include the installation of several thousand dollars worth of precision test equipment for use on amplifiers. Recently a new sound room with a beamed ceiling was added to the outlet.

The Beatty firm began extensive remodeling operations in 1954 when two storerooms at the address were converted into showrooms for the store's opening. Subsequently in 1957 an adjoining poultry shop was made into a stereo room. Later a Red Carpet sound room was added. In 1958 an old shoe store complete with pot-bellied stove was converted to a White room with office space in rear. In 1960 a new addition was constructed which now completes a total 3,385 square feet of floor space.

A new modern facade was developed to provide unity and common decor to the store. The firm, established about 15 years ago, first operated from a tool box in the owner's car. Today from a completely equipped hi-fi component store it has become known for sound equipment installations, including custom-built systems in 10 States.

June Phono Sales Drop

WASHINGTON — Distributor sales of portable and table model phonographs and consoles were down in June compared to the same month last year but factory unit sales were up, the Electronic Industries Association reported.

Distributor sales of radios (excluding auto) in June rose 17.5 per cent over the same month last year. Total radios sold were 1,020,575 compared to 868,257 a year ago. January-to-June radio sales totaled 5,112,766, a gain of 27.2 per cent over 4,019,448 in the same period in 1964.

Distributor sales of portable and table model phonographs totaled 214,292 in June, down 1.3 per cent from 217,171 in June of 1964, but June sales were 54.5 per cent above the 138,662 figure for May 1965. Sales for the first half of 1965 totaled 1,250,973, a rise of 26.5 per cent over the 989,010 figure for the same period in 1964.



September 11, 1965, BILLBOARD

SHIPMENT

OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct to-you low prices.

Save delay—write for Pfanstiehl's self-mailer order forms now.

DIRECT-TO-DEALER

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CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle

Custom Made BANJOS
By Salstrom

See Them Now at Fine Music Stores

Play the finest banjo that money can buy . . . yet you'll be surprised and delighted at how little it really costs! Complete selection of Salstrom custom-crafted, beautifully intaid Five String, Long Five String, Plectrum or Tenor Models. Also complete series of replacement necks including extra long five string neck to convert to popular "Pete Seeger" Model.

Write for descriptive literature
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Dept. E-9A • OREGON, ILLINOIS

Billboard Buyers & Sellers CLASSIFIED MART

A convenient market place for the best sources of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers, and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world.

EMPLOYMENT SECTION

SITUATIONS WANTED

GAG WRITER, IDEA MAN. HAVE MATERIAL, will travel. Gags, monologues, comic song titles, parodies, skits, acts, introductions, dialogues, minstrel shows, squelchers, blackouts. Everything new, fresh, original, hilariously funny. Send dime for listings. Write now. Don I. Frankel, P. O. Box 983, Chicago, Ill. 60690.

HELP WANTED

LONDON RECORDS

Requires specialists in Classical and spoken word sales. Immediate opening for highly qualified factory representatives to sell unusual catalog to dealers in following markets: New England, Midwest, San Francisco, Seattle, Portland, Los Angeles, San Diego, Maryland; Washington, D. C.; Virginia, W. Va., Pa. Please send resume to or call for appointment:

MR. LEO HOFBERG

529 W. 25th St., New York 1, N. Y. Phone: Area Code 212; OR 5-6060

DEEJAYS, ANNOUNCERS, NEWSMEN! Read, "Man Behind The Mike!" Digest of modern techniques! Self-confidence, ad libbing, personality, showmanship! Guide to successful career, big money etc.! Details: Hal Fisher, 678 Medford Blvd., Patchogue, N. Y. 11772.

LARGEST RACK-JOBBER OF ITS KIND has gone nationwide. We handle prestige type accounts. We need an experienced service representative to travel in New York State. We offer highest salary, all expenses. Send complete resume to: Palmac Industries, c/o Lewis Weinstein, 1492 Broadway, Camden, N. J.

ENTERTAINERS

Need fill-in between shows. Top pay, flexible hours. Male or female. No experience necessary; appearance counts.

Call:

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CONSULTATION
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NATIONAL RECORD PROMOTION & PUBLICITY PRESSING
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RECORD RIOT 45'S — BRAND NEW, some late hits. \$6.80 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212-343-5881. oc30

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WANTED TO BUY

GERMAN FOOSBALLS. NEW OR slightly used. Advise price and condition. Budge Wright's Western Distributors, 1226 S.W. 16th Ave., Portland, Oregon 97205. se11

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Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.
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• NASHVILLE NEWSPAPER PUBLICATION
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BRITE STAR
14881 Overlook Drive Newbury, Ohio

WHAT THEY SAY ABOUT JAY: "If I were to receive a chocolate-covered donut marked 'G. Jay,' I would put it on my turntables," says KMEN PD. Send for free L.A. Times front page Sunday feature about Jay. George Jay, Natl. Record Promo, 6290 Sunset, Hollywood, California. ch-se18

MISCELLANEOUS

ATTENTION: GOLDMONT RECORDS seeking new material and new artist. Contact: Rhoton Music Enterprises, 117 16th Ave. So., Nashville, Tenn. 37203. se11

ATTENTION

RECORD LABELS PUBLISHERS • ARTISTS

All types of new, unpublished songs available for recording. Unique production plan for Indie Labels and Producers.

Out-of-town Inquiries Welcome.

For info . . .

CALL PL 7-1664 OR WRITE TO
SONGWRITERS' ASSOCIATES, INC.
Prod. Dept., 236 W. 55 St., N.Y.C. 19

30,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. ch-my7-66

MICROPHONE AND AMPLIFIER found. Please identify. Write to: Box 208, Billboard, 165 West 46th St., New York, N. Y. 10036.

VOCALISTS — GROUPS WANTED FOR recording company consideration. Top record companies need new recording talent immediately. For full details call 471-1950, or write Talent, 1354-BB Hancock St., Quincy, Mass.

PROGRAMMING IDEAS

Over 125 outstanding contests, comedy, promos, games and ideas are contained in a valuable new book for progressive radio program directors. Now available from RSI (a division of Billboard) for \$5.95 each postpaid.

"PROFESSIONAL PROGRAMMING VOL. 1"

by DICK STARR and BOB HARRIS
RSI (Record Source Int'l)
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New York, N. Y. 10036

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles "Help" and "Beatles for Sale" albums. Dave Clark Five new film LP, \$6.15 each, airmailed. Stones "Live" EP, \$2.40 airmailed. John Lever, Gold Street, Northampton, England. ja15-66

BEATLES' "HELP" ALBUM RUSHED to you by air from stock. Also Stones, Shadows, Animals, Baez and all other English albums, airmailed \$6 each. Record Centre Ltd., Nuneaton, England. sell

Say You Saw It in Billboard

CLASSIFIED RATES

Per Insertion

	1/2"	1"	2"	Each Additional Inch
Manufacturer Advertisers	\$9	\$15	\$25	\$9
Distributors (Regional) & Employment Advertisers	\$5	\$9	\$15	\$5
Distributors (National)	\$9	\$15	\$25	\$9
Situations Wanted for Individuals	\$2	\$5	\$9	\$5

- Minimum size sold is 1/2", approximately 35 words; 1" 70 words.
- All rates are for EACH insertion. PAYMENT MUST BE IN ADVANCE!
- Advertisements 2" or larger are set in boxed style.
- If Box Number is used, allow 10 words for number and address. Box number service charge is 50c per insertion.

USE THIS HANDY ORDER FORM

Please insert the following ad for _____ consecutive issues.

Heading: _____ Size: _____
 Set regular classified style. Set boxed classified style.

Amount enclosed _____

Copy: _____

Company Name _____ Authorized by _____

Address _____

City _____ State _____ Zip Code _____

PLEASE ENCLOSE YOUR PAYMENT. WE DO NOT BILL FOR CLASSIFIED ADS.

FOR ADDITIONAL INFORMATION AND/OR ASSISTANCE CONTACT: CLASSIFIED ADVERTISING MANAGER, Billboard, 165 West 46th St., New York City 10036.
ADVERTISING RATES INTERNATIONAL EXCHANGE
Classified: Per line \$1. Minimum 4 lines per insertion.
DISPLAY: Per inch \$14. Minimum 1 inch.

Above prices are for one insertion in one issue. Cash or check with order. Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Heine, International Advertising Director, Billboard, 165 West 46th Street, New York City 10036 or Andre de Vekey, European Director, 15 Hanover Square, W. 1, England.

Newest Alexander's Mapping Aggressive Disk Sales Plan

• Continued from page 3

but it has bought air time sparingly. Mishuck said that considerably more broadcast advertising will be used for the new store.

Also, because of its location, the new store will be able to bring in more recording artists for promotion and autograph signings.

Pilferage, always a problem in retail operations, has been kept to a minimum at Alexander's due to a mirror system and a security system manned by professionals.

What pilferage there has been can usually be traced to the customers rather than the employees, and it's generally been the low-end items.

Mishuck feels that many sales are lost because the customer is jammed in the aisle and he is unwilling to take too much buffeting. The new store has extra-wide aisles which allow the customer to shop in comfort.

New releases are always stocked near the cash register, where they move as impulse items.

Mishuck feels the high-turn-over, discount operation makes sense except for one type of merchandise. He points to the budget classical product, which is more often than not esoteric and which he feels can command same price as Red Seal and Masterwork product. If a buyer really wants esoteric records, Mishuck explained, the price won't stop him.

If the first week's business is any indication, the new Alexander record department should gross right up with the best of them.

The immediate area — Manhattan's East 50's and 60's—is probably one of the wealthiest urban neighborhoods in the world. While no statistics about the rate of phonograph ownership in the area are available, it probably matches any neighborhood in the country.

Musicor Nets \$1.3 Million

• Continued from page 3

Smart merchandising, Talmadge continued, is very necessary in this business—but if you do not have the artists and the catalog, it is useless.

Gets Tripp Rights

Talmadge also revealed that Musicor has acquired all recording rights to Paul Tripp's "Birthday House," the TV kiddie show over WNBC. The first album based on this program is already out (8) with Korvette placing a 1,500 order. Price is \$1.98. Talmadge figures he will sell about 200,000 of this item in the New York market alone in view of the heavy promotion sparked by the show. If the show goes network, the outlook

is tremendous, he said. On Sept. 7, Musicor will stage "Birthday Party" party at Hick's for trade people and children.

Talmadge also envisions expanded publishing activity. "The song is the thing," he said, "and today one must be in the total record-music business." He also noted, in this connection, than an increasing number of recording artists are now writers—some examples being Bob Dylan, Gene Pitney, Joan Baez and, of course, the myriad writer-artists in the country and rhythm and blues fields.

Guilloteens Join Sonny and Cher

MEMPHIS—The Guilloteens, a Memphis trio which went to Hollywood in March seeking their fortune, and wound up hitting it big, left last week (2) for a tour with headliners Sonny and Cher.

The Guilloteens, managed by Jerry Williams, were on Shindig this week (8) and will tour next with Gene Pitney. The trio has played shows recently with the Righteous Brothers and Beau Brummels.

H-B Names A&I

CINCINNATI — A&I Distributing has been appointed Hanna-Barbera Records local outlet. Joe Nathan is president of the company, which will release the cartoon series and the pop line. Music—Think Small

EMI TO LAUNCH PIRATE, UNLESS

LONDON — EMI chairman Sir Joseph Lockwood is planning for the company to launch its own pirate radio station unless there is legislation to stamp out those pirates already in existence.

EMI uses a computer which keeps track of day-to-day sales and it has revealed a 20 per cent sales drop in areas covered by pirate radio stations.

CAB to Hear Merc., TWA on Air Freight

• Continued from page 1

In his prepared statement which will be delivered to the committee, Steinberg noted that the record industry is one of short-lived trends and fashions, and "in order to reduce our obsolescence and to speed our delivery, we are aiming toward a 'one warehouse' concept."

Steinberg envisions a system whereby all shipments would be from the firm's plant in Richmond, Ind. Orders would be received by wire, processed by computer and shipped to the dealer the same day. Regional warehouses and distribution points would be eliminated.

Industry Needs Airline

"In order to do this, our industry as a whole needs the airlines," he says in his statement. He points out this is possible only if the airlines provide a rate which is as close to the truck rate as is possible.

"If we do not get the rates we feel we need, it will be impossible to accomplish our goal and we will have no use for air service except on an emergency basis," Steinberg says.

He noted that if the commission grants the rate sought by TWA in its petition, Mercury would go on to seek similar rates throughout the U. S. to carry out its "one warehouse" concept.

BULK VENDING news

BIG CAPSULE ITEMS

Vendors Waiting for Supplier Move

By RAY BRACK

CHICAGO — Which must come first? The merchandise? Or the market?

"The market," declared charm company executives in response to a recent enquiry about activity in jewelry vending. (BB, Aug. 28, p. 54.)

"The merchandise," responded vendors to a similar question.

"Give us quarter charm items that are new and priced in proportion to dime and nickel merchandise," said a Midwestern vendor, "and we'll be able to sell it. After all, the big containers are available. All we need is merchandise."



BOB KANTOR: "This is a penny business."

A number of other operators and distributors agreed with this—but there were vocal dissenters.

"The sales are not there and the merchandise is not there," said Dave Mark, Mark Vending Co., Passaic, N. J. Mark has been operating quarter machines ("a very small percentage of my route"), but he intends to retire most of them when current quarter inventory is depleted.

Stay Away

"I think we should stay away from quarter vending," he warned. "We're a penny-nickel-dime business. Every storekeeper thinks we're making 27 cents profit on every quarter sale and immediately asks for higher commission."

"Yes," remarked Chicago businessman Bob Kantor recently. "This is a penny business." Quite the opposite view, how-



EVERETT GRAFF: "A wonderful market!"

ever, is espoused by other leading bulk businessmen.

For instance, Everett Graff, who is involved in distributorships in Dallas, Houston and Oakland, Calif., declared: "There is a wonderful market for quarter, half-dollar — even dollar merchandise! Where we used to spend nickels, the kids now spend dollars. And they might just as well spend their dollars in our machines as over the counter some place."

Gradual Increase

Graff said he has observed "a gradual increase" in involvement of bulk businessmen in the operation of 25-cent machines. "But to really get the high-priced bulk vending field moving, an imaginative, adventurous manu-

(Continued on page 94)



PIERRE CARLSON: "Amusement parks and truck stops."

A poll of charm suppliers reported here two weeks ago revealed a reluctance to introduce high-priced merchandise "until there is a demand." This week Billboard talked to operators and distributors and learned that many vendors want new "jewelry type" merchandise before they locate additional big-capsule machines.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
2956 Iron Ridge Road
Dallas 47, Texas

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME _____
COMPANY _____
ADDRESS _____
CITY _____

Fill in coupon, clip and mail to:

KING & COMPANY
2700 W. Lake St. Chicago 2, Ill.
Phone: KE 3-3302

We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders. Write to King & Co. for prices and our new 12-page catalog.



BIG SAVINGS ON BALL AND VENDING GUMS

SAME FINE FLAVORS, CENTERS AND COATING

Direct Low Factory Prices
F.O.B. Factory 150 lb. lots

Bubble Ball Gum, 140, 170 & 210 Ct. & Giant Size . . . 30 1/2 lb.
Chicle Ball Gum, 130 Ct. . . 38 1/2 lb.
Clor-o-Vend Ball Gum . . . 43 1/2 lb.
Clor-o-Vend Chicks, 320 Ct. . . 43 1/2 lb.
Chicle Chicks, 320 & 520 Ct. . . 39 lb.
Bubble Chicks, 320 & 520 Ct. . . 31 1/2 lb.
5-stick Gum, 100 packs . . . \$2.25

AMERICAN CHEWING PRODUCTS

40 years of manufacturing experience
4th & Mt. Pleasant
Newark, N. J. 07104

NORTHWESTERN Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DOUBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.
BIRMINGHAM VENDING COMPANY
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Phone: FAirfax 4-7526



NEW MODEL 60 BULK-PAK

The BULK-PAK will not skip or jam because of a specially designed wheel and housing.

Model 60 BULK-PAK delivers the dependability, high quality and low cost that you've grown to expect from all Northwestern vendors. BULK-PAK holds one box (1,000 pieces of individually wrapped gum.) BULK-PAK . . . priced at \$18.95 ea.

Wire, Write or Phone for Complete Details.

Northwestern

CORPORATION
2592 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

YOU COUNT MORE WITH OAK



THE OAK VISTA MODEL CABINET MACHINE . . .

It is constructed with 4 separate glass panels. YOU NEEDN'T STOCK HIGH-PRICED GLOBES!

Damaged panels can be replaced with ordinary double-strength window glass from any local hardware store or glazier.

The service head can be filled in the shop rather than on-route. With the service cap, displays can be mounted easily by loading from any side panel with the head lying on its side. The built-in handle makes it easy to carry anywhere.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

FLIPPER BUTTONS

THE SAME FLIPPER THAT'S MAKING A BIG SPLASH ON TV

Over 1/2 million sold in 4 days. Sixteen 3-colored buttons of Flipper and the stars of the show: Mr. Porter, Sandy and Bud.

Just place 100 Flipper buttons in your machine at a cost of \$1.30. WATCH IT EMPTY!

Ten free stickers for each 1,000 purchased. Price . . . only \$12.95 per M.

Distributors: Write for quantity prices.

* Soon to be announced: A beautiful Flipper kiddie ride.



AL FISCHER & CO.

35 Lafayette Ct.
Ft. Thomas, Ky.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c . . . \$14.50
N.W. Deluxe, 1c or 5c Comb. . . 12.00
N.W. 10-Cl. 1c Tab Gum Mach. 18.00
N.W. Model #33, 1c Porc. Con-verted for 100 ct. B.G. . . 6.50
Atlas 1c & 5c 100 Ct. Ball Gum. 12.00
Mills 1c Tab Gum . . . 12.00
Acorn 8 lb. Globe . . . 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red \$.85
Pistachio Nuts, Jumbo Queen, White74
Cashew, Whole80
Cashew, Butts76
Peanuts, Jumbo45
Spanish32
Mixed Nuts57
Baby Chicks35
Rainbow Peanuts32
Bridge Mix36
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Hershey-ets47

Rain-Blo Gum, 72 ct. \$.32
Maltette, 100 ct., per 10035
Rain-Blo Ball Gum, 140 ct., 170 ct., 210 ct.32
Rain-Blo Ball Gum, 100 ct.34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. . . . 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator.
One-third Deposit, Balance C.O.D.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules. Chrome front optional.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-6467

Say You Saw It in Billboard

Take Guesswork Out of Merchandising

SALT LAKE CITY—Simple graphs kept up for each location and machine enable some vendors, including L. E. Miller here, to instantly identify extra-volume opportunities and seasonal trends.

Miller's method utilizes graphs mimeographed on 8½ by 11 inch sheets of paper which are bound in a loose-leaf notebook.

As shown in the adjoining illustration, the graph sheet provides space for the name of the location and the particular machine in that location. Because Miller services most of his machines on a twice-weekly basis, there are 26 dates shown on the graph, covering the period of a year. For an income record, he arbitrarily selected a scale from 50 cents to \$10.00. (Other operators find other income scales more practical for their needs.)

Up to Date
After making a collection, Miller opens his loose-leaf binder to the correct graph or graphs and brings the record up to date by drawing a line from the date point of the previous service call.

"As the year progresses," Miller explained, "the zig-zag lines on the page show me the trend of each machine at a glance, making it possible for me to merchandise my route scientifically."

Miller pointed out, for example, that should sales in a good location show steady or downward performance during a period which, during the preceding year showed a sales

spurt, he knows that is time to try a new filler.

"A sudden zoom in sales at one particular spot will stick out like the proverbial sore thumb," Miller reported. "When this happens, I immediately attempt to learn why and then apply what I learn to other locations. Many of my improved business practices are a result of my graphs."

During the three years in which he has been utilizing the graphs, Miller said, he has for the first time been able to accurately access the trend in business for any given period.

What's more, Miller said that the graphs have led to his diversification into 5 and 10-cent capsules, because with the accurate and graphic record he has been able to determine which locations showed the profit potential for such installations.

"Also, when faced with the decision of whether or not to place another machine in a location," Miller declared, "I check my graphs. If a location, say, showed hot profit during the tourist months of June, July and August, I may well place another machine in the location.

Or I may note that the location will require more frequent servicing during those months."

An almost incidental advantage of his machine graphs, Miller said, was their influence on potential customers.

"I show them often to loca-

Folz Back as Assn. Leader

NEW YORK—Roger Folz is back as president of the New York Bulk Vending Association. He had resigned this summer because he felt the association had failed to back fully the efforts of him and his brother, Harold, in gaining a bulk vending exemption in the recently passed New York State sales tax.

However, an NYBVA committee, headed by Sid Mollengarten, Art Bianco and Lou Ellis, met with Folz this week and persuaded him to withdraw his resignation. The committee said that the NYBVA members had pledged to support the Folz effort fully.

tion owners when seeking to put in a machine on a test basis, and the charts often convince them that, contrary to some opinion, bulk vendors do operate on a business-like basis."

Profits?
"Since I begun using the graphs," Miller confided, "profits are up evenly along my entire route."

Mass Ops Mull 5% Sales Tax

EAST BOSTON — Massachusetts bulk vending operators will meet at the Golden Key Room of the International Motel here, to discuss the proposed 5 per cent vending machine sales tax which is before the Ways and Means Committee of the Massachusetts General Court (legislature).

The dinner meeting starts at 7:30, with operators guests of the Cramer Gum Co. All operators are invited to attend.

Guest speakers will be Roger Folz, president of the New York Bulk Vending Association, and Harold Folz, his partner in the Folz Vending Co., Oceanside, N. Y.

The Folz Brothers were instrumental in gaining a sales tax exemption for bulk vending in New York State when the recent sales tax bill was passed.

Through persistent efforts, the New York operators were able to convince the legislators that the tax on bulk vending machines was unfair.

Coming Soon:

Sept. 28—Western Bulk Vending Association, quarterly meeting, Los Angeles.

Oct. 16-19—National Automatic Merchandising Association Convention, Miami Beach, Fla.

Oct. 16-19—National Vendors board of directors meeting, Miami Beach, Fla.

Oct. 16-19—National Vending Machine Distributors full membership meeting, Miami Beach, Fla.

Oct. 23-24—Southeastern Bulk Vendors Association, quarterly meeting, Maggie Valley, N. C.

Location:

Machine:



HYPOTHETICAL GRAPH for imaginary location and machine, showing a highly seasonal collection pattern. Note that collections were made every two weeks. On the basis of this record, vendor might well plan to service this location once a week during June, July and August.

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J. A. Wallace Favorite for Presidency

CHICAGO—In theory, any member of Music Operators of America may be nominated for the presidency. But as a practical matter, it is highly unlikely that the candidate would be other than a director and, furthermore, a member of the executive committee.

This has been the practice since MOA revamped its bylaws several years ago and instituted the maximum one-year term for its chief executive officer.

With this in mind, 12 members of the executive committee emerge as contenders when MOA holds its annual election Sunday (12) afternoon, and of these, one is a heavy favorite for the top MOA job.

He is John A. Wallace, Oak Hill, W. Va., the association's secretary and long one of its most active and enthusiastic members. There were many who thought Wallace would be the choice of the nominating committee last year, but instead the nod went to the association's long-time board chairman, Clint Pierce.

Many felt Wallace stepped aside voluntarily in a last-minute gesture of conciliation to a man who had seniority on his side. This year, no such move appears likely.

In addition to Wallace, however, 11 men have to be considered. These are:

James F. Tolisano, Clearwater, Fla., the association's secretary; Ted Nichols, Fremont, Neb., sergeant at arms, and the following vice-presidents — Albert Denver, Brooklyn; Howard Ellis, Omaha; Frank R. Fabiano, Buchanan, Mich.; Norman Gefke, Sioux Falls, S. D.; James K. Hutzler, Martinsburg, W. Va.; Les Montooth, Peoria, Ill.; A. L. Ptacek Jr., Manhattan, Kan.; William B. Cannon, Haddonfield, N. J., and Henry Lyster, Oakland, Calif.

Here is a look at the top candidates:

JOHN A. (RED) WALLACE

This 31-year coin machine veteran is a former vice-president of MOA and has been a director of the national association for many years. He's also president and one of the leaders of the West Virginia Music & Vending Association and is one of the founders of the Virginia Music Operators Association. Wallace is a distributor and operator of juke boxes, games and vending machines in five counties of Southern West Virginia. While giving a gruff and tough appearance, Wallace is one of the most popular members of MOA and is an outstanding organizer and administrator. Has a reputation of getting things done.

JAMES F. TOLISANO

A scholarly operator, active man, Tolisano has been in the coin machine business 33 years

(Continued on page 94)



THE RECENTLY REMODELED Pick-Congress Hotel will be the site of Music Operators of America's giant coin machine conclave in Chicago this weekend. The hotel is situated on the south end of Michigan Avenue, facing the Lakefront.

Expect 1,000 For Exhibits & Business

By NICK BIRO

CHICAGO — Coin machine industry members from all over the world will gather here this weekend as Music Operators of America stages its annual convention in the Pick-Congress Hotel Sept. 11-13.

Attendance of about 1,000 persons, about equal to last year's figure, was predicted by Fred Granger, executive vice-president. As of Billboard's deadline last Thursday (2), the number of exhibitors stood at 47, compared to last year's figure of 49.

Record company attendance is down from 12 to seven, but a number of other coin machine manufacturers and suppliers have moved to fill the void.

Seeburg in Spotlight

The Seeburg Corp. will be in the spotlight from the exhibit standpoint with its new console phonograph. The machine was unveiled to distributors in Chicago two weeks ago and the MOA convention will constitute the first nationwide showing to operators.

Several amusement game manufacturers will also be showing new equipment for the first time.

MOA's trophy for the artist of the year will go to Roger Miller; record of the year to Miller's version of "King of the Road" on Smash, and for record company most consistently supplying good juke box records to Capitol, for the second year in a row.

Voting for the MOA trophies is by the full association membership. The awards are made on the night of the banquet.

Big Talent Array

A bevy of talent has been signed for the banquet floorshow, including Damita Jo, Epic; Al Martino, Capitol; Li'l Wally, Jay-Jay; Charley McCoy, Monument; Mike Chicio and the Crazy Kays, Drum Boy; Boots Randolph, Monument; Vic Dana, Liberty; Sunny Gale, Jubilee, and Dolly Parton, Monument. Some variety will be offered by comic Lenny Colyer, the Sutton Dancers and the Appletons, dance team.

Additional artists are expected, with such names as Al Hirt, Eddie Fisher and Roger Miller listed as strong possibilities.

The opening of the exhibits Saturday morning will mark the official start of the convention. During the afternoon, MOA will hold its seminar and carnival of ideas.

Seminars

The seminars will cover record programming and public and political relations. New York Senator LaVerne is slated to speak on the latter subject.

In the carnival of ideas portions of the program, MOA will have individual tables manned by experts on such subjects as insurance, copyright, distributor-

(Continued on page 94)

Wage-Hour Laws: How They Apply to Operating Firms

By RAY BRACK

CHICAGO—Interpretation of the Fair Labor Standards Act as applicable to operating firms has raised many questions in the industry. Broader wage-hour coverage now under consideration by Congress could create "serious problems and possible penalties," according to a statement by National Automatic Merchandising Association Executive Director Thomas B. Hungerford last week.

Present and potential wage-hour laws will be discussed by both the NAMA at its Miami convention Oct. 19 and the Music Operators of America in national convention here Sept. 11.

The NAMA has formed a special Wage-Hour Committee, which will soon issue a "comprehensive analysis" of wage-hour rules.

For the benefit of readers not familiar with the provisions of present and proposed wage-hour legislation, we present the following concise summary:

History. The Fair Labor Standards Act of 1938 and succeeding amendments established minimum wage, maximum hours, overtime pay, equal pay and child labor standards for employees engaged in work concerned with interstate or foreign commerce.

Beginning Sept. 3, 1961, these provisions became generally applicable to millions of additional employees in large firms engaged in production, retail and service even remotely related to interstate or foreign commerce.

Standards. Employees that were covered under the original act must be paid at least \$1.25

per hour and overtime of at least 1½ times their regular wage for hours in excess of 40 per work week.

On Sept. 3, 1961, millions of additional employees came under a minimum wage of \$1 without overtime. On Sept. 3, 1964, these employees came under a \$1.15 minimum wage, with time and a half for all hours worked over 44 per week. Last week, Sept. 3, these same employees were granted \$1.25 minimum hourly wage with time-and-a-half overtime based on a 40-hour week.

Exemptions. The 1961 amendments to the Fair Labor Standards Act granted exemptions from minimum wage and overtime requirements to retail establishments having an annual sales volume of less than \$1 million.

(Continued on page 87)

A CANNON BLAST

ASCAP-BMI Would Slice Profits 50%, Says W. Va. Meet Keynoter

By RAY BRACK

CHARLESTON, W. Va.—If ASCAP and BMI get what they want from the American music operator, half the average annual profit per juke box would be siphoned off in increased royalties.

This warning was issued by William B. Cannon, president of the New Jersey Council of Coin Machine Operators (and vice-president of the Music Operators of America) in a speech before the 11th annual convention of the West Virginia

Music and Vending Association here Aug. 27.

Reiterating testimony by MOA witnesses on June 9 before the House subcommittee considering revision of the national Copyright Law, Cannon declared: "The thrust of the MOA position on copyright is that the operator—a small businessman—cannot afford the high juke box performance charges sought by the performance right societies."

Refers to ASCAP

Cannon predicated his profit

cut figure on the \$20 to \$30 per year probable juke box royalty charge advanced in the House hearings by ASCAP counsel Herman Finkelstein at the insistence of Rep. Richard Poff (R., Va.).

"We can assume that BMI will seek a similar amount," Cannon said, "so we can expect that the combined royalty figure would be about \$50."

"Certified juke box profit figures presented by the MOA in the House hearings placed the

(Continued on page 93)

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Saturday, Sept. 11	Sunday, Sept. 12	Monday, Sept. 13
9:00 AM—Exhibits Open	10:00 AM—Meetings of Regional Associations	10:00 AM—Exhibits Open
3:00 PM—Exhibits Close		12:30 PM—Ladies' Luncheon
3:30 PM—MOA Industry Seminar	11:00 AM—Brunch for MOA Members followed by General Membership Meeting	4:00 PM—Exhibits Close
4:45 PM—Seminar Coffee Break		6:00 PM—Cocktail Hour
5:00 PM—Seminar Continues ("Carnival of Ideas")	1:00 PM—Exhibits Open	7:00 PM—Gala Banquet & Show in The Great Hall
6:00 PM—Seminar Closes	7:00 PM—Exhibits Close	

Music Operators of America

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W. Virginia Weekend



PRESIDENTIAL ROSTER of all top officials of the West Virginia Music and Vending Assn. was assembled at recent meeting. From left: Raymond Tabor, Mitchell Oliver, John Wallace (current president), William Anderson, Jim Stevens, Dilman DeHaven and Jim Hutzler.



CELEBRITIES present at Charleston banquet included (right) John Kelly, Treasurer of the State of West Virginia and State Rep. William Anderson (D.-Logan) (center). Others in photo (from left) are Mr. and Mrs. W. T. Cruze, Mrs. Kelly and Mrs. Anderson.



MOA OFFICIALS present at West Virginia convention were (from left), William Cannon, vice-president; James Hutzler, vice-president; John Wallace, secretary; Jack Bess and William Anderson, directors.



"WE WANT A 36-CENT EXEMPTION," declares Charleston vendor Guy Moss during meeting of W. Virginia Assn. Listening to sales tax discussion are (from left) S. John Insalata of the NAMA, a representative of the coin-laundry industry and association president John Wallace.

Wage-Hour Laws: How They Apply to Operating Firms

• Continued from page 85

Operating companies qualify as retail establishments under this amendment.

Also exempt from wage-hour provisions are employees primarily engaged in the handling of food or beverage. Additional exemptions are provided for local delivery drivers paid on a trip-rate basis—or other delivery payment plan—and for outside salesmen. There are other exemptions without relevance to operating firms.

Computing Overtime

1. **Hourly rate:** The regular rate of pay for an employee paid by the hour is his hourly rate. When he works more than 40 hours in a work week, he is due 1½ times his regular rate for each hour over 40.

2. **Piece rate:** The regular rate for an employee paid on a piece-rate basis is obtained by dividing the total weekly earnings by the total number of hours worked in the same week. The employee is entitled to payment of one half this regular rate for each hour over the 40th, in addition to the full piece-work earnings.

3. **Salaries:** The regular rate for an employee who is paid a salary for a specified number of hours a week is obtained by dividing the weekly salary by the hours.

Records: Employers must keep records on wages and hours, preserving them for three years. Most of the required information is the type employers would keep in the ordinary course of business. No particular forms are required.

Enforcement: The law provides these means of recovering unpaid minimum and/or overtime wages:

1. The Administrator of the Wage and Hour and Public Contracts Division may personally supervise recovery.

2. The Secretary of Labor may bring suit against an employer at the request of an employee.

3. The employee may sue for back pay and costs but not if an administrator is on the case.

4. The Secretary of Labor may obtain a court injunction to restrain withholding compensation.

It is a law violation to discharge an employee for filing a wage-hour complaint.

Judge Rules Against Game Confiscation

KANSAS CITY, Kan. — A federal judge ruled here last week that two \$250-stamp machines seized by the Internal Revenue Service for alleged lack of stamps be returned to their owner with \$129.98 in cash contents.

Judge Arthur J. Stanley Jr. ordered return of the machines to Elmer J. Howe of Howe Amusement Co. Testimony in the case established that the absence of gaming tax stamps on the machines resulted from an IRS bookkeeping mix-up involving tax applications for the machines.

A conference between Judge Stanley, Howe's attorney and the assistant U. S. attorney will determine whether or not the government will pay interest on the contents of the machines, seized in September of 1963.

A two-year statute of limitations applies to the recovery of back wages.

Proposed New Provisions, H.R. 10275, recently sent from the House Labor Subcommittee to the full House Committee on

Education and Labor, would broaden wage-hour coverage in the following wages:

1. Remove present exemption of employees handling food and beverage.
2. Lower the gross-sales ex-

emption from the present \$1 million to exempt only operating firms grossing less than \$250,000 annually. The above two moves would extend wage-hour coverage to an estimated 7,000,000 additional employees.

3. Raise the minimum wage to \$1.75 per hour in graduated steps over the coming three to five years.

NAMA legislative counsel Richard W. Funk has urged member firms to contact his office immediately when wage-

hour problems or questions arise.

"This will assure the operator expert advice and will allow concerted industry approaches before matters have gotten out of hand."

"NAMA will do everything in its power to help members under the law," declared Hungerford, "but it is important that all operators thoroughly examine their policies and practices quickly to avoid problems later."

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Register Weighs Compromise

• Continued from page 3

gave the bill his blessing at the closing session. Celler had high praise for both the copyrights subcommittee, chaired by Rep. Robert Kastenmeier (D., Wis.), and the Register and his staff. All had high hopes for the first revision of the outworn 1909 law to become a reality, possibly in the 90th Congress.

Celler was much rougher on the "notorious" juke box performance royalty exemption—which he has fought for years—than the Register of Copyrights and chairman Kastenmeier. They vowed to find some acceptable compromise between music licensors and juke box operators, to be part of the statute. The reason: partly because of the practicalities of getting Congress to pass a copyright bill over this thorny old hurdle; and partly because they believe the juke box operators have some right on their side.

But the fiery Celler said if the juke box operators follow their old line of resistance and "won't budge," he will recommend "outright repeal" of the exemption.

Revises Thinking

After hearing all testimony on compulsory licensing and the proposed mechanical rate raise for recordings in the 1965 revision bill, Kaminstein said, he had revised his thinking. The proposed 3-cent flat rate, or 1-cent per minute, may be a bit too high for today's record industry—but he is convinced that there must be a playing-time rate as well as a flat rate per record. The Register and Celler both said there was gen-

eral acceptance of the compulsory licensing proviso itself.

The Register believes that if the proposed 1-cent per minute of play in the new bill is too high, the present quarter-cent per minute rate current in the industry seems "much too low." In redrafting the bill, the Copyright Office will try to find a rate that is fair but will not "impose artificial time restrictions on recordings."

Kaminstein has also concluded that the 2-cent rate set in 1909 is not necessarily an unfair rate in today's rapidly different record industry. But he is convinced that the 2-cent rate per record "manufactured" has operated as an absolute ceiling, putting the songwriter at a disadvantage in negotiation:

"While 2 cents does seem to be the going rate in most cases, it represents records sold (emphasis on sold), and does not include the large quantities of club dividends, free records, dealer returns, etc., which would have to be paid for under the statute. Moreover, there still appears to be a substantial number of licenses negotiated at a rate below 2 cents per record sold—enough to show that a rate below the statutory ceiling can be negotiated when called for by economic factors."

Lid "Too High"

Further, the Register said: "The whole picture presented at these hearings suggests that the present statutory rate is operating as an artificial ceiling under which the bargaining is of the take-it-or-leave-it variety. I hold no brief for 3 cents, and that rate may well be more than the industry can afford to pay in

the light of present conditions. At the same time, the fact that the going rate has been at the 2-cent mark in growing preponderance of cases implies to me that the present statutory ceiling is keeping the lid on too tight, and there is not enough range within which anything like real, two-sided negotiations can take place."

On the subject of copyright protection against duplication of records, Kaminstein said it was a "half-a-loaf" provision, because it does not give the owner of the record copyright any performance rights. Eventually, Kaminstein believes the performance rights may come to recording—but at this stage, it would bring on a "wave of protest that would be likely to tear this bill apart."

Personally, the Copyright Office head said he believes recorded performances are fully as creative and worthy of copyright protection as any class of derivative works. "I also believe that contributions of the record producer to a great many sound recordings also represent true authorship and are as entitled to protection as motion pictures and photographs."

No Right to Free Ride

In the controversial issues of community antenna lift-off of copyrighted programming from TV and FM radio stations, and the educators' demand for free use, the Register is also determined to find a compromise. Kaminstein said neither CATV nor educators have a right to a free ride at the expense of copyright owners. But he foresees statutory compromises that will solve problems of liability and clearance.

MOA Exhibitors

EXHIBITOR	CITY	REPRESENTATIVE
All-Tech Industries, Inc.	Hialeah, Fla.	Lewis Cohn
American Shuffleboard Co.	Union City, N. J.	Sol Lipkin
Automatic Products Co.	St. Paul, Minn.	Arthur J. Brier
Bally Mfg. Co.	Chicago, Ill.	H. B. Jones
Bankers Life Insurance	Chicago, Ill.	Richard Wilson
Billboard	Chicago, Ill.	R. M. Catena
Capitol Records	Hollywood, Calif.	Lee Brooks
Cash Box	Chicago, Ill.	Eugene J. Weiss
Columbia Records	New York, N. Y.	Mrs. Jo Walker
Country Music Assn., Inc.	Nashville, Tenn.	Richard F. Utanoff
D & R Industries	Chicago, Ill.	Eldon L. Dale
Dale Engineering	Long Beach, Calif.	
Ditchburn Vending		
Machines, Inc.	Chicago, Ill.	Richard L. Cble
DuKane Corp.	St. Charles, Ill.	Joseph H. Lyon
Dynaball Company	Skokie, Ill.	S. H. Berger
Epic Records	New York, N. Y.	Mort Hoffman
Fischer Mfg. Co., Inc.	Tipton, Mo.	Marvin Mertes
Golf-O-Matic	Dayton, Ohio	M. F. Hauser
Jay Jay		
Drum Boy Records	Chicago, Ill.	Walter Jay
Irving Kaye Co., Inc.	Brooklyn, N. Y.	Howard Kaye
Logan Vending, Inc.	Chicago, Ill.	Jack Nelson
Mercury Record Corp.	Chicago, Ill.	
Midway Mfg. Co.	Franklin Park, Ill.	Henry Ross
Mobile Record Service Co.	Pittsburgh, Pa.	Brud Oseroff
Monument Records	Hendersonville, Tenn.	Fred Foster
Mike Munves Corp.	New York, N. Y.	Joseph Munves
Music Operators of America	Chicago, Ill.	Fred Granger
National Coin Mach.		
Dist. Assn.	Chicago, Ill.	O. L. (Bob) Slifer
National Shuffleboard & Billiard Co.		
Protocision Engineering, Inc.	E. Orange, N. J.	Jerry Gordon
RCA Victor Records	Detroit, Mich.	Jerry K. Stein
Record World	New York, N. Y.	Pat Kelleher
Rock-Ola Mfg. Corp.	New York, N. Y.	Bob Austin
Rowe AC Mfg.	Chicago, Ill.	Les Rieck
Scopitone	Whippany, N. J.	J. P. Newlander
The Seeburg Corp.	Chicago, Ill.	A. A. Steiger
Star Title Strip Co., Inc.	Chicago, Ill.	Stanley Jarocki
Sterling Title Strip Co., Inc.	Pittsburgh, Pa.	Norman W. Morgan
Sutra Import Corp.	Newark, N. J.	D. M. Steinberg
Tape-A-thon Corp.	Oceanside, N. Y.	David Forman
Trans World Airlines	Inglewood, Calif.	David J. Anthony Sr.
True-Q-Company	Chicago, Ill.	Esther Travis
U. S. Billiards, Inc.	Pittsburgh, Pa.	Anthony Merola
Urban Industries, Inc.	Amityville, N. Y.	Albert Simon
Valley Mfg. & Sales Co.	Louisville, Ky.	Nat Bailen
Wico Corp.	Bay City, Mich.	Earl Feddick
Williams Electronic Mfg.	Chicago, Ill.	Edward Ruber
The Wurlitzer Co.	Chicago, Ill.	Jack H. Mittel
	N. Tonawanda, N. Y.	A. D. Palmer

On the juke box exemption, the Register repeated his suggestions made before the Senate Copyrights Subcommittee recently. (Billboard issue Aug. 28, 1965.) He hopes to find a way that juke box operators can pay a performance royalty by some arrangement of an extra fee per record bought.

The Register is well aware that record manufacturers would balk at anything in the statute to put the bookkeeping burdening of juke box mechanical fees on the record industry. Kaminstein favors a simplified approach like having juke box operators buy "stamps" from performance licensing groups, to put on their records, by way of a performance fee equivalent. The Register added that this would be done under "statutory safeguards," indicating some sort of ceiling on charges for the stamps.

Kastenmeier said the juke box operators' argument cannot simply be "brushed aside." Register Kaminstein quoted the testimony

of MOA counsel Nick Allen (probably the first time a copyright office head has quoted MOA defense testimony to a Hill committee).

Said Allen, in June testimony, the "open-end aspect of an outright repeal" plus the danger of statutory damages up to \$10,000 per infringement, would crush the juke box industry. After quoting the MOA counsel, the Register of Copyrights then fervently urged both sides of the juke box performance issue to keep an open mind and explore all alternatives—the Copyright Office is not wedded to any particular approach.

Cinema Juke Boxes Open New Sites

PHILADELPHIA — Cinema juke boxes will open up new locations previously closed to traditional coin-operated equipment, according to David Rosen, large distributor here. And once the operator has his foot in the door, he'll be able to place other types of coin machines, including juke boxes, games and vending machines, Rosen says.

The Philadelphia distributor may be prejudiced since he not only handles Rowe phonographs but is the national outlet here for the Filmotheque-Discotheque cinema juke box. However, he has some impressive figures to back him up.

In recent weeks, Rosen reports shipments of Filmotheque-Discotheque units to several Holiday Inn motels in the Midwest, several Quality Court motels in the West, and to the George Washington Motor Lodges in Valley Forge, Willow Grove, Allentown and Philadelphia, Pa.

Rosen said the motel management indicated the movie-music machine was in keeping with the "class image of their public rooms." Rosen has restricted distribution of the cinema juke boxes to coin machine operators.

Macke Has A New Name

WASHINGTON — A recent meeting of stockholders here saw the approval of a change in the Macke Vending Co.'s corporate name to The Macke Co.

According to Aaron Goldman, president, the word "vending" in the old name tended to obscure the company's increased activity in service fields outside vending.

Goldman also reported that sales and net income for the quarter and for the nine-month period ended June 30 were a 39-year-old company record.

June quarter sales totaled \$14.7 million. Net income was \$377,526, equal to 39 cents per share.

Nine-month figures were \$43.1 million in sales and \$1,134,404 net income.



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AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

West Virginians Re-Elect Wallace

CHARLESTON, W. Va.—The West Virginia Music and Vending Association in annual convention here this past week re-elected president John A.

Coming Soon:

- Sept. 11-13—Music Operators of America national convention and trade show, Pick-Congress Hotel, Chicago.
- Sept. 17-19—Joint outing of the New York State Operators Guild, the Music Operators of New York and the Westchester Operators Guild, Neville, N. Y.
- Sept. 18-19—Quarterly meeting of the Coin Operated Industries of Nebraska; Norfolk, Neb.
- Sept. 21—Associated Buyers' Club, Chicago. Location to be announced.
- Oct. 5—Missouri Coin Machine Council meeting, Jefferson Hotel, Macon, Mo.
- Oct. 10—North Carolina Coin Operators Association meeting.
- Oct. 16-19 — National Automatic Merchandising Association convention and trade show, Miami Beach, Fla.
- Oct. 22-23—Music Operators of Virginia convention, Hotel Roanoke, Roanoke, Va.
- Nov. 14—Amusement Machine Association of Philadelphia, Inc.; 36th annual association dinner, Latin Casino, Cherry Hill, N. J.

Wallace and three other incumbent officers.

Wallace, a prime organizer of the association in 1954, is also secretary of the industry's national association, the Music Operators of America, and is reportedly a front-running candidate for election to that association's top post at its coming convention in Chicago.

He entered the business in the mid-1930's as an operator; now operates Wallace & Wallace Music, Inc., Oak Hill, W. Va., and is distributor for Rock-Ola products in the region.

Other Officers

Other returning officers are J. C. Hunt of Southern Distributors, Welch (first vice-president); Mrs. Leoma Ballard, Belle Amusement Company, Belle (treasurer) and Marie A. Coffman, Oak Hill (secretary). Andrew C. Kniska, Clarksburg Amusement Company, Clarksburg, was elected second vice-president.

The following were elected directors of the association: Anthony Cupola, Champion Pyramid Vendors, Inc., Charleston; Shelton Price, Price Music Co., Barboursville; W. C. Wellman, West Virginia Amusement Co., Bluefield; Edward M. Oliver, Monmouth Amusement Co., Montgomery; James Stevens, Gerard Amusement Co., Grafton; Joe Dobkins, Dobkins Brothers, Wheeling; C. H. Flannery, White Amusement Co., Logan; James K. Hutzler, Hutzler Vending Machine Co., Martinsburg; W. T. Cruze, Cruze

Distributing Co., Charleston; Jerry Derrick, Derrick Music Co., Charleston; William H. Anderson, Broom & Anderson Amusement, Logan; Jack G. Bess, Roanoke Vending Exchange, Richmond, Va.; James

Kiser Jr., K&K Music Co., Bluefield; Dilman R. DeHaven, DeHaven Vending Machine Co., Martinsburg.

Chris Ballard, Belle Amusement Co., Belle, was re-elected sergeant at arms.

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M.O.A. SPECIALS

GAME	COMPLETE & WORKING	A-1
8—CC 16' CONTINENTAL BOWLERS	\$400.00	475.00
1—CC 13' CONTINENTAL BOWLER	400.00	475.00
1—CC 16' DUCHESS BOWLER	225.00	325.00
6—CC 16' GOLD CROWN BOWLERS	375.00	425.00
2—13' CC GOLD CROWN BOWLERS	375.00	425.00
2—CC 16' GRAND PRIZE BOWLERS	625.00	725.00
2—CC 13' GRAND PRIZE BOWLERS	625.00	725.00
8—CC 16' ROYAL CROWN BOWLERS	500.00	575.00
2—CC 13' ROYAL CROWN BOWLERS	500.00	575.00
3—CC 13' OFFICIAL BOWLERS	650.00	750.00
1—CC 16' CADILLAC BOWLER	725.00	800.00
2—CC 13' CADILLAC BOWLERS	725.00	800.00
6—UNITED 16' CAPRI B.A.	550.00	650.00
1—UNITED 16' CYPRESS B.A.	625.00	725.00
1—UNITED 16' CLASSIC B.A.	300.00	400.00
1—UNITED 16' DIXIE B.A.	225.00	325.00
1—UNITED 16' FALCON B.A.	225.00	325.00
1—UNITED 16' FIVE STAR B.A.	225.00	325.00
1—UNITED 16' FUTURA B.A.	795.00	850.00
1—UNITED 16' HANDICAP B.A.	225.00	325.00
1—UNITED 16' TIP TOP B.A.	250.00	350.00
1—UNITED 16' TEAM MATE B.A.	200.00	300.00
1—UNITED 16' SAVOY B.A.	200.00	300.00
1—UNITED 13' BONUS B.A.	150.00	200.00
1—UNITED 13' TEAM MATE B.A.	150.00	225.00
1—UNITED 13' LEAGUE B.A.	150.00	225.00
1—UNITED 13' SEVEN STAR B.A.	375.00	475.00
1—UNITED 13' SAVOY B.A.	200.00	300.00
1—BALLY ABC SHUFFLE ALLEY		50.00
2—BALLY ALL THE WAY S.A.		225.00
1—BALLY DELUXE CUB S.A.		75.00
1—CC HOLIDAY S.A.		35.00
1—CC RED PIN S.A.		125.00
3—CC STRIKE BALL S.A.		375.00
4—CC VARIETY ROLL DOWN S.A.		200.00
1—BALLY SUPER 8 S.A.		225.00
1—UNITED SUNNY S.A.		175.00
2—UNITED ULTRA S.A.		395.00
1—UNITED SPEEDY S.A.		25.00
2—CC CITATION S.A.		295.00

GAME	A-1
BALLY BUS STOP	295.00
BALLY HAPPY TOUR	295.00
BALLY SHEBA	295.00
WMS. SPOT POOL	75.00
WMS. STOP N' GO	395.00
WMS. HIGHWAY	125.00
GOTTLIEB QUEEN OF HEARTS	50.00
GOTTLIEB SHIPMATES	395.00
GOTTLIEB FRONTIERSMAN	25.00
GOTTLIEB JOCKEY CLUB	25.00
GOTTLIEB ROYAL FLUSH	25.00
GOTTLIEB SOUTHERN BELLE	25.00
PHONOGRAPHS	
7—AMI D-40	50.00
1—AMI 200 HIDEAWAY	150.00
2—AMI HS-120 HIDEAWAY	125.00
1—AMI WO-200	65.00
4—AMI W-120	15.00 ea.
1—SEEBURG HF-100-R	195.00
1—SEEBURG 200	295.00
1—SEEBURG Q-160	650.00
2—SEEBURG KD-200	235.00
3—SEEBURG M-100-C	125.00
1—SEEBURG M-100-BL	75.00
1—SEEBURG H-100-G HIDEAWAY	135.00
1—SEEBURG CONSOLETTA WALL BOX	200.00
1—WURLITZER 1800	75.00
1—WURLITZER 2000	75.00

GAME	A-1
1—WURLITZER 2104	125.00
1—WURLITZER 2300S	250.00
5—WURLITZER 2400	395.00 ea.
2—WURLITZER 2500	450.00 ea.
1—WURLITZER 2510	450.00
1—WURLITZER 2700-3	695.00
1—WURLITZER 2710-3	695.00
1—WURLITZER 2800-1	795.00
1—WURLITZER 2800-4	795.00
1—WURLITZER 2800-7	795.00

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LARGE QUANTITY OF WURLITZER 5010 WALL BOXES . . \$35.00 EACH (NEW)

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... AND BILLBOARD WILL SEE THAT THE
MESSAGE REACHES YOU THROUGH THE FACIL-
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Paging service throughout the Convention Hall

AND ... a complimentary copy of Billboard's
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THE AMERICAN RED CROSS

Here's How to Cover the Convention

By ANDREW J. CSIDA

To some, a convention is no more than a chance to get away from it all; to cut up in the big city, away from the concerns and restrictions of business-as-usual in the home town. Have fun, men.

But this piece is directed to those far-greater number of conventiongoers who come to do business, in order to improve the sales and profit outlook for their own businesses. More realistically, perhaps, it is for those who arrive prepared to accomplish a proper mix of business with pleasure—and that's good because convention-going should allow for both,

with the accent on the serious of course.

How best to accomplish the serious purposes of convention-going is our avowed purpose, but we make no claim to original authorship of the ideas presented here. Rather, if credit is due, it is due to the almost countless operators, distributors, convention exhibitors, trade-paper editors and writers, convention planners and others who, over the years, have expressed their thoughts and ideas on the subject of "How to Work a Convention." This, then, is a sort of summary, brought up to date and angled toward the MOA Convention,

Key Factors

In capsule form, these are the key factors that will go into making your convention attendance a business success for you: (1) Plan Before You Leave; (2) Organize Your Convention Time; (3) Arrive Prepared; and (4) Go Home a Winner. Now, as they say on Madison Avenue, let's put it under the microscope and see if it's catching.

The "Plan Before You Leave" portion could and should actually have taken place weeks or months before convention time, but it isn't too late right now to do an analysis that sets you up for the most important part of your planning—the objective—or why are you going to the convention? Your objective(s) should be based on your business needs. Your constant year-around thinking, as an alert, think-ahead operator is toward ways, means and products to help you to do more business and make more money. To the coin machine operator this could

mean diversifying into new types of equipment. Of our juke box operator readers, 88 per cent also operate games, 47 per cent operate cigaret venders, 14 per cent kiddie rides, 9 per cent candy and gum venders and 4 per cent food and drink venders.

The point, of course, is thinking out your objectives, the areas of related equipment that are worthy of your investigation and concentrated attention at the convention. And once you've done that, we don't recommend that you put the blinders on and ignore everything else, but we do suggest that you channel your thinking, your exhibit-visiting, your discussions and your over-all planning toward those objectives and aim to find out all you possibly can about the available product, prices, profit potential, problems and the practical answers to those problems.

Planning calls for detailed or-

ganization of your time at the convention, and each of the following items should be fitted comfortably into a written time schedule of your convention activity, hour-by-hour and day-by-day:

(A) Check your exhibitor list to find out which manufacturers offer the equipment in the area or areas of your convention objectives, isolate them floor-by-floor and fit them into a visit schedule that allows proper time for each;

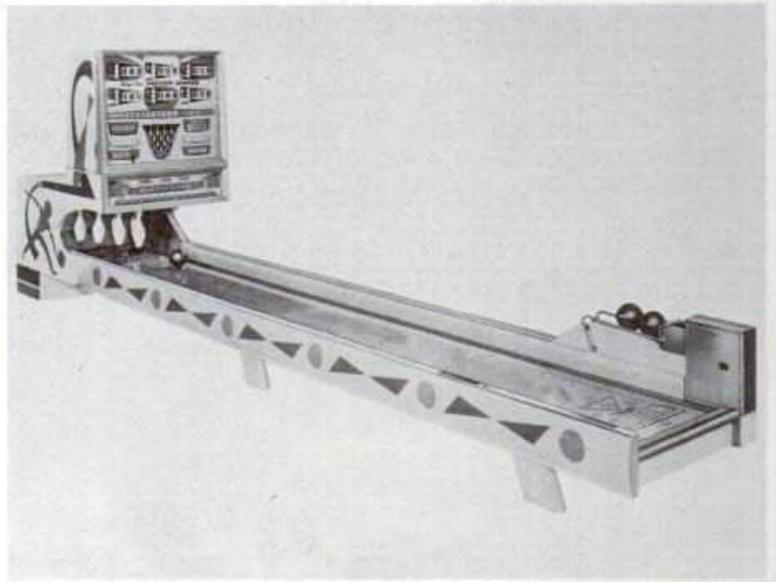
(B) Check the convention agenda and fit into your time schedule those topics which relate directly to your objective, or which are broad enough to have an application to your objective, whatever it may be;

(C) Make planned use of your in-between times with in-the-corridor chats, which could be aimed at more detailed breakfast, lunch or dinner chats with operators like yourself who

NEW EQUIPMENT



PAR GOLF. An actual-course-simulating golf game manufactured by the Chicago Coin division of Chicago Dynamic Industries, Inc. Orders are being accepted now, announced sales manager Phil Schwartz, with delivery to begin in two weeks. The 9-hole, par-35 course offers the stimulus of hooks, slices, perfect drives; eagles, birdies, pars and bogies. The player drives as often as needed (100 to 250 yards) to reach the green (there is one 600 yard hole) and putts until he holes out. Very low score awards a free game. Hole-in-one is possible. Running total of strokes is registered. Dimensions: 57-in. long, 24-in. wide, 72-in. high.



PREVIEW BOWLER. Six-player automatic bowling lane of the big-ball type manufactured by the Chicago Coin Division of Chicago Dynamic Industries. Prime play feature is extended play. If any one of play group wins play extension, then all may play longer. Swivel score rack permits servicing from either side of alley. Available in 13- and 17-ft. lengths, with 4- and 8-ft. extensions available.

CHICAGO COIN Preview Bowler

6 PLAYER AUTOMATIC
BOWLING LANE

with exclusive Swivel Score Rack

- Front or Back Score Rack Serviced From Either Side

PLUS

Sturdy Contemporary Cabinet With Inset Legs.

Latest Fluorescent Lighting.

Individual Name Feature.

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Red Pin Game.

- REGULATION • DUAL FLASH and
- FLASH-O-MATIC SCORING

AVAILABLE IN 13' and 17' LENGTHS
Extension Available in 4' and 8' Lengths.

NEW!
EXTENDED
PLAY

★ FIRST TIME
EXTENDED PLAY
USED ON A
BOWLING GAME!

★ IF ANY ONE OF A
GROUP OF PLAYERS
SKILLFULLY WINS
AN EXTENDED
PLAY — THEN ALL
PLAYERS WIN!



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CHICAGO DYNAMIC INDUSTRIES, INC.

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have added the specific types of equipment you are considering, and who can tell you about their practical experiences with such equipment.

Arrive Prepared

Such detailed concentration on your objectives will, we guarantee, fill your mind with an impossible amount of what will seem to be an impossible mixture of valuable data, helpful ideas and frustrating trivia. Which leads us to point number three, the need to *arrive prepared*. Prepared, that is, to seek out and collect all available information connected with your objective with maximum efficiency and a minimum expenditure of your time.

With this in mind, you'll find it a big help to come with a specially prepared pocket-sized loose-leaf notebook, with pages preprinted and ruled (mimeo, hecto, any type of handy office-duplicating process will do for this), to guide you to ask for all of the important items of basic information you should have on each type of equipment which you are checking.

This information would be entered by you as you acquire it during the convention. You may wish to use a separate sheet for each company whose equipment you inquire into, or you may use a tabular sheet on which you compile such information for several companies.

The type of basic information you look for here includes model numbers, prices, selling features, warranty data, dimensions, etc. In addition, you should include a "general data" section to cover such other factors as pricing policies, advertising support, display and merchandising material available, servicing and maintenance policies.

Right Questions

Part of being prepared is knowing the right questions to ask. Here a check of your favorite business papers can be a big help. For example, Billboard publishes an annual directory of all coin-operated equipment. This lists much of the basic data you'll want to ask about new items in the field. New product information and illustrations published by trade papers can also be a worthwhile source of advance information and a guide to what you want to know about the equipment in which you are most interested. Case histories or features about oper-

ators who have had good success with different items of equipment can supply effective topics around which to build questions, learn of potential problems, and seek important answers.

Kind of school-boyish? Who cares. If these down-to-earth approaches help you to come up with the kind of information you want—and they will—they're worth doing. And, chances are, you'll be admired and respected for handling your objectives in an intelligent, businesslike way.

Along with the data you collect in your specially prepared notes, don't forget to pick up every related brochure and item of sales literature. Such material will supply important supplementary information and, perhaps, fill in some of the holes in your notes.

What you wind up with at a convention will be pretty much in relation to how well you've organized your activities, how thoroughly you've accumulated the data you need, and how knowledgeable you were about

your objective before you arrived. These factors, at maximum, could well have enabled you to place orders right at the convention. At the least, they should supply you with a great deal of what you need to pursue the subject intelligently back home and come up with the answers that are right for you and your business.

One closer: We've made a big thing about setting convention objectives and then concentrating major attention on those objectives. We believe that's

sound policy, but never, never fail to keep an open mind to ideas and opportunities beyond the business objectives you've set for your convention trip. One way to do this is to keep time open in your own personal convention agenda for a thorough go-around from exhibit to exhibit to see what's being offered and to find ideas, equipment and supplies that you hadn't thought seriously about—and which can well lead you to new sales and profit opportunities.

Best DEAL in 4 player class!

Bally ACES HIGH



POPULAR POKER STYLING
Realistic playing cards mark Targets on playfield for flashy eye-appeal and old favorite card-game play-appeal.

EXCITING POKER BONUS
Players can score up to 300 Bonus again and again with each ball by lighting 3 of a Kind or Royal Flush on playfield Bonus Chart.

"DEAL-AGAIN" PLAY-APPEAL
Each ball is a "new deal" because entire playfield resets to first-coin status as each ball enters out-hole, calling for ball-by-ball skill-strategy.

1000 PER CENT ROLLOVERS
Two side-center Rollovers each jump from 10, when not lit, to 100 when lit in "mystery" cycle, giving players the expectation of last-ball triumph which never fails to stimulate repeat play.

New
**DUPLEX
PANEL LATCH**
2 E-Z CLAMPS
HOLD PANEL
SMOOTHER, TIGHTER
THAN 4 OLD LOCKS

Again Bally brings operators another location-tested, profit-proved 4-player flipper sensation... with action-engineered playfield, teasing play-appeal, brilliantly colorful glass and board, sturdy construction, smoothly functioning mechanism. ACES HIGH is the winning deal to "take the pot" for top earnings. Get ACES HIGH now.

Jerry Lambert, Conn. Operator President, Dies

STAMFORD, Conn. — Jerry Lambert, 60, president of the Music Operators of Connecticut for the last seven years, died in his sleep at home Wednesday night (1). Funeral services were held Saturday (4) at the Bouton & Reynolds Funeral Home here.

Lambert, a veteran Fairfield County music machine operator, had been a partner with the C&L Amusement Co. with Herb Chacon.

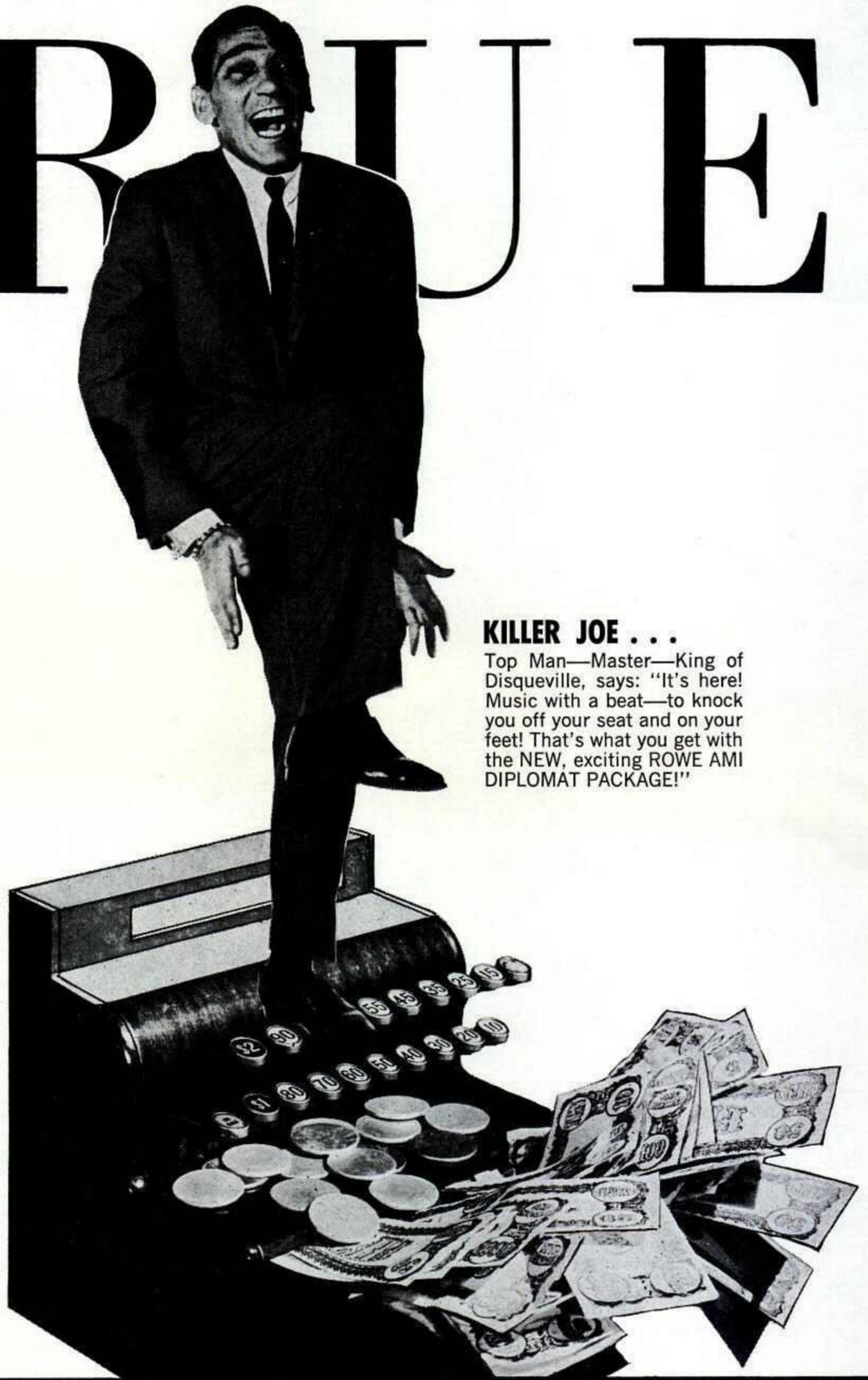
He leaves his wife, Lucidi, and a son, Jerome J. Lambert Jr., 23, a student at the Air Force Academy.

Automatic Canteen Declares Dividend

CHICAGO—Automatic Canteen Co. of America directors, meeting here last week, declared a regular quarterly cash dividend of 20 cents per share, payable Oct. 1 to stockholders of record as of Sept. 15, according to company president Patrick L. O'Malley.

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.

T R U E



KILLER JOE . . .

Top Man—Master—King of Disqueville, says: "It's here! Music with a beat—to knock you off your seat and on your feet! That's what you get with the NEW, exciting ROWE AMI DIPLOMAT PACKAGE!"

SEE KILLER JOE . . .

in person at the Rowe booth, MOA Show, Pick-Congress Hotel, Chicago, September 11-13.

***ROWE didn't originate Discotheque...
but, ROWE has made it PROFITABLE for you!***

Discotheque, as ROWE sees it, is STEREO-ROUND with that irresistible BIG BAND SOUND AND BEAT that makes them *listen*, start *moving* and keep on *dancing*...plus 200 plays of Swingin' Music among the TOP ONE-HUNDREDS!

Discotheque originated in France, 3 or 4 years ago...caught fire here...but it took ROWE and Killer Joe to fan it into a profitable flame *for you* with a promotion that makes it WILD...*"the thing to do"*!

Only ROWE gives you the EXCITEMENT the "Swingin' Generation" thrives on! Don't kid yourself—they *know* the hot tunes and *play 'em*. They don't

need a list...they have it—and it's straight from the "TOP"...the TOP ONE-HUNDREDS they hear on the air and pushed by disc jockeys.

Doubt it? Don't! Just contact your Rowe Distributors—they'll give you the whole story.

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

ASCAP-BMI Would Slice Profits 50%, Says W. Va. Meet Keynoter

• Continued from page 85

average annual net profit per machine at less than \$100."

High Average

Cannon explained that this figure, which is left after commissions, equipment and all operating costs have been subtracted, is "a high average. The true average annual net income for juke boxes is probably somewhere between the \$100 figure and slightly over a dollar a week."

Speaking to owners and representatives of 75 operating firms, Cannon restated the MOA offer of increased mechanical royalties of 2 cents per side.

"The operator knows that the mechanical royalty will get to the proper person," Cannon asserted. "The performance fee method would necessitate excessive charges in order for the desired amount of money to reach the creators, because of the methods of distribution employed by the performance rights societies. . . ."

Change Of Heart

As a result of testimony by 14 MOA witnesses at the June hearings, Cannon said, several committee members indicated a change of heart. The MOA is still filing briefs with the House committee and is preparing testimony for hearings by the Senate Copyrights Subcommittee which began two weeks ago, he reported.

"Congress is determined to do something on copyright this year," Cannon said. "And regardless of the outcome, we must do something to increase the profit from our machines."

He listed six ways to improve juke box income:

- 1) Have an accountant set up a system to determine the exact operating cost of each piece of equipment.
- 2) Negotiate each location deal in such a way to insure that you get back that cost plus a reasonable profit.
- 3) Use location contracts with every new location and with every new machine in old locations.
- 4) Draw up contracts for a sufficient length of time to assure the return of all costs plus a reasonable profit.
- 5) Draw up airtight contracts—and adhere to them.
- 6) Keep abreast of new developments in the business through the trade papers and membership in regional and national trade associations.

Effective Group

Cannon's remarks were addressed to one of the industry's most active and effective State associations. During the convention, president John A. Wallace of Oak Hill reminded members that since the association was founded in 1954 "not one piece of adverse legislation has been passed at the State level."

In the legislative session just passed, Wallace reported, several pieces of harmful legislation were defeated and an extremely beneficial machine license bracketing bill was passed. Wallace gave much of the credit for passage of the licensing bill, said to save operators \$50,000 annually, to Guy Moss, Capitol Vending Co., Charleston. Moss, who is affiliated with the State's embryonic vending association, interceded with the governor on behalf of the bill.

Addresses to the convention were also made by John Insalata, Chicago, Director of Affiliated State Associations for the National Automatic Merchandising Association; Chester P. Tinsley, Director, Cigarette and Soft Drink Division of the West Virginia Tax Commissioner's office, and Moss. (See separate story for Insalata and Moss remarks.)

Drink Vending

Tinsley noted that a number of the State's operators are entering canned drink vending. He briefed the delegates on his department's tax decal procedures and admitted that examiners have been sealing machines for apparent lack of can decals to learn later that the stickers had come off the damp cans.

During the convention, Wallace passed on greetings from Gilbert Bailey, president of the Music Operators of Virginia. Bailey has been ill and expressed regret at not being able to attend.

Frederick M. Granger Jr., executive vice-president of the Music Operators of America,

also sent greetings to the West Virginians.

Suppliers

The following manufacturers, suppliers and distributors were represented at the convention:

Cruze Distributing Co., Charleston (W. T. "Spec" Cruze); Elkins Record Shop, Charleston (M. Z. Elkins); General Vending Sales Corp., Baltimore (Jerry Harris); Pat's One Stop, Richmond, Va. (Pat Cohen); Roanoke Vending Exchange, Richmond, Va. (Jack Bess and Elridge Fink; Wallace & Wallace Music, Inc., Oak Hill (John Wallace); The Wurlitzer Co., North Tonawanda, N.Y. (H.W. Peteet); American Shuffleboard Co., Union City, N.J. (Sol Lipkin); Harry's Sales and Service, Pittsburgh, Pa. (Mel Wyner); The Vendo Co., Kansas City, Mo. (John Karnes); Rock-Ola Manufacturing Corp., Chicago (Hugh Gorman).

Serving as chairman of the convention was Rep. William N. Anderson of Logan, who is also chairman of the association's legislative committee and a member of the MOA board of directors.

Two ATE Dates in 1966

LONDON—Two Amusement Trades Exhibitions (ATE) will be held at the new site at Alexandra Palace in North London next year.

The 1966 show will be held January 25-27 and the 1967 will be advanced to November of 1966. The advancement has come about as the result of a questionnaire sent out to exhibitors to determine the best month of the year for the show. Most exhibitors favored November because it gives them time to get new items into production for the new season and in time for the show.

The 1967 show, therefore,

Paul Case Joins Monroe Coin Ex.

CLEVELAND — Vice-President Norman Goldstein, of Monroe Coin Machine Exchange, Inc., here, announced last week the appointment of Paul Case to the firm's sales staff.

Case's prime duty will be dealing with operators. He has 14 years' experience in the sale of phonographs and games.

The Monroe Coin sales staff also includes Joe Stone, manager, and Lee Molnar and Si May.

will be held during the last week of November, 1966.

Prospects and applications for space for the January 1966 show are to be mailed at the end of August.

Fifteen-minute bus service from Wood Green subway to the new exhibition hall is to be provided.

Virginia Says Thanks to General Vending

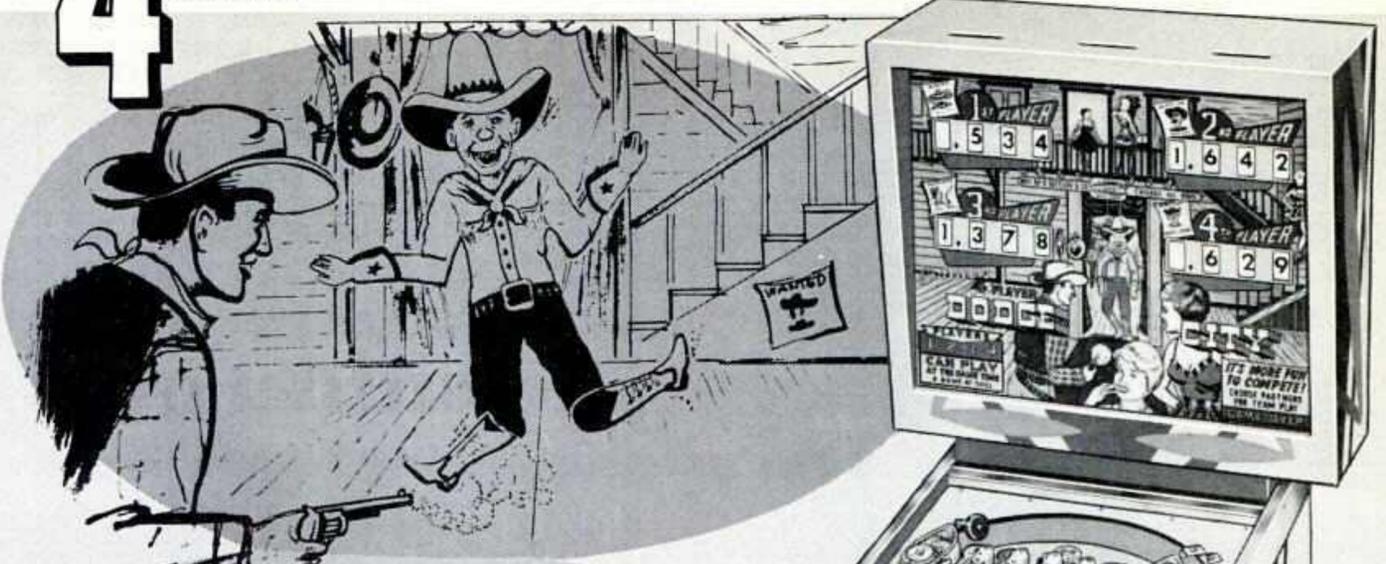
BALTIMORE—A spokesman for the Virginia Department of Welfare & Institutions has written appreciation to General Vending Sales Corp. here for the donation of several pieces of coin equipment to the Natural Bridge Forestry Camp.

The camp exists for the rehabilitation of delinquent boys committed to the State.

Wrote Frank B. Bishop III, superintendent of the camp: "These machines will not only provide for amusement, they can be used for instruction in the fundamentals of electricity."

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The Greatest Eye Catching
Animation Ever Created!

ONE COWBOY SHOOTS AT THE FEET OF
ANOTHER MAKING HIM DO THE MOST
COMICAL DANCE YOU'VE EVER SEEN.

FASCINATING SPINNING NUMBERS AND STAR
INDICATES VALUES OF 5 TWO-WAY ROLL-
UNDERS FOR SCORE AND SHOOT AGAIN FEATURE!

- Moving light A-B-C-D-E feature multiplies value of rollunders by 10 and 100.
- Alternating light kick-out holes score 5 to 150 points.
- New! Blinking sign tells when last ball is in play.
- New! "Pop-art" cabinet decoration makes machine stand out as "new" in all locations.
- 3 or 5 ball play • Match feature

New "Hard-Cote" Finish
Extends Playboard Life
to an All-Time High!

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FLIPPER
SKILL GAME

Ask your distributor to
Show you the Dancing Cowboy.

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That Extra
Touch of
Quality
and Originality

Vendors Await Supplier Move

• Continued from page 83

facturer must come up with new merchandise."

William Krugman of the Vend-Master Co. in Chicago is eager to enter 25-cent vending more extensively when a supply of "imaginative 25-cent merchandise" is available.

"A small percentage" of his route is now made up of quarter machines, he reported, "and they



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Wurlitzer 2600	695.00
AMI 200 Sel. Wall Box	25.00
Seeburg 200 Sel. Wall Box	25.00
Seeburg 3W1	9.95
Wurlitzer 5210 Wall Box	35.00

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Size: 18"x12"x8".
Weight, 25 lbs.
Natural wood cabinet. Polished chrome fittings.

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5-Oz. Bumper Pool Balls (10) ... \$ 9.00
2 1/4" Balls, 1-15 w/Cue Ball ... 12.50
2 1/4" Balls, 1-15 w/Cue Ball ... 14.00
48" Cues

We carry complete line of Pool Supplies—Write for list.
1/3 deposit, bal. C.O.D. or S.D.

are getting good results."

It was his opinion that "manufacturers could do themselves a lot of good in taking the initiative in the quarter vending field." Said Krugman, "If they come out with the merchandise, it will sell."

Risk-Taking

Krugman recalled that the industry's move to dime merchandise was sparked by the risk-taking of a major charm firm.

Although quarter vending in St. Louis is hampered by a \$5-per-unit license on machines with quarter apertures, distributor Earl Veatch suggested that if or when merchandise becomes available at about 10 cents cost to the operator, the big capsule items will catch on there.

"I'm pushing quarter machines," Veatch said. "Those located here—particularly in bowling alleys—are doing very well."

Parks

In the Salt Lake City area and much of Utah, according to Pierre Carlson, vice-president of Lynn's Vending Supply, quarter vending is in the main a supplementary enterprise of juke box, amusement game and fun park operators.

"Many of the regular bulk operators say the big machines take up space that could better be utilized by three smaller machines," Carlson commented.

Lynn's is making up mixes for such outlets as the Lagoon Amusement Park in Salt Lake City, which handles the entire quarter machine operation.

"Utah parks operate hundreds of big capsule machines," Carlson said.

The advent of competitively priced jewelry-type items, Carlson suggested, might well prompt experienced bulk businessmen in his distribution region to enter the field.

Scopitone Promo

HAMBURG — The main Automatic Canteen sales subsidiary in West Germany, Helmut Rehbock of Hamburg, has opened a large-scale promotion campaign for Scopitone, the French film juke box.

Rehbock is promoting Scopitone as the ultimate equipment for prestige locations, the measure of an operator's standing in the trade.

Rehbock is offering a limited number of Scopitone machines at a special price to selected operators. Rehbock's promotion campaign is being co-ordinated with similar Scopitone campaigns in Scandinavia, the Benelux countries and the U. S. and Canada.

• Continued from page 85

and his association with MOA goes back to the founding of the organization. He formerly operated in Connecticut and was president of that State association for years. He is currently active in the Florida Amusement and Music Association. He operates juke boxes and games in and around Clearwater.

TED NICHOLS

A scholarly operator, active in numerous civic organizations, Nichols has been in the coin machine business since 1935 and operates music, games, vending machines and background music within a 65-mile radius of Fremont, Neb. He has been an officer of the Nebraska State association since it was formed, serving as president for four terms. He has been an MOA director for 10 years.

ALBERT DENVER

Considered one of the best brains of the coin machine industry, Denver is an expert in copyright legislation and finance. He was one of the founders of MOA in 1944 and has served as a vice-president since 1946. He's been president of Music Operators of New York for some 20 years. Denver operates music and games and heads his own finance firm. He was born in Brooklyn and is an alumnus of New York University. Denver is also active in the United Jewish Appeal Coin Machine Division and is chairman emeritus of the New York group.

HOWARD ELLIS

Quiet, authoritative and one of the most respected operators in the Midwest, Ellis has been in the coin machine business since 1935. He is today both a distributor and operator of all types of coin-operated equipment. He has been an official of both the Omaha and Nebraska operator groups since their inception. Ellis joined MOA in 1952 and was elected vice-president in 1956. Active outside the industry, Ellis is a member of

Expect 1,000 For Exhibits And Business

• Continued from page 85

operator relations, wage and hour law and others. Individual exhibitors as well as representatives from such segments of the industry as record companies, phonograph or amusement game manufacturers will also be invited to have tables. Operators will be free to go from table to table for counsel.

The Illinois and Wisconsin coin machine associations will hold meeting Sunday morning before the MOA brunch and general membership meeting.

Featured Speaker

Edward McFaul, a professional speaker and promotion expert, will discuss "How to Keep Your Foot Out of Your Mouth" at the brunch. The nomination of a delegation of officers will follow.

A ladies' luncheon and seminar on hair-styling and wig design has been scheduled for Monday. The full MOA program and exhibitor list appears elsewhere in this issue.

As in previous years, Billboard will maintain its service center near the entrance to the convention. Anyone wishing to leave a message, have someone at the convention paged, or seeking information, may call Area Code 312, telephone numbers 427-4026 through 427-4029.

John A. Wallace Favorite for Presidency

the board of elders of the Miller Park Presbyterian Church of Omaha, a Shriner and member of the Masonic Lodge and active in Boy Scouts of America.

FRANK R. FABIANO

A pleasant combination of jovial good humor and hard-headed business sense, Fabiano located his first machine in Buchanan, Mich., in 1938. He opened a Rock-Ola distributorship in 1948 but returned to operating in 1962. He's been an MOA member since 1951, was named a director three years later, and was elected a vice-president in 1963. He is also president of the St. Joseph Operators Association and has been president of the Detroit Operators Association.

NORMAN GEFKE

An affable but astute businessman, Gefke started in the coin machine business in 1940 and now operates background music exclusively. He has held the office of secretary, vice-president and president of the South Dakota Music & Vending Association and has been a director of the group since its start in 1945. Gefke has also been a member of MOA since its start and a director since 1954.

JAMES K. HUTZLER

Long active in community affairs, Hutzler is also a director of the West Virginia Music & Vending Association and has served as that group's president. He's been in the coin machine business for 24 years and operates juke boxes, games and full-line vending equipment in Morgan, Jefferson and Berkeley counties in West Virginia.

LES MONTTOOTH

This operator is not only a veteran MOA director, but he recently organized the Illinois Coin Machine Operators Association and served as its first president. He is active in local affairs and is one of the most respected operators in the Midwest. Monttooth has a knack for moving around and getting things done—often flies his own plane to get where he's going. He started operating in Joliet, Ill., in 1934 and moved to Peoria, Ill., in 1938 where he still resides. He is one of the few in the business that still operates only music. Monttooth

is also a member of the Masonic Lodge and a Shriner.

A. L. PTACEK JR.

A quiet, pleasant and businesslike coin machine veteran, Ptacek has been operating in Manhattan, Kan., since 1937. He handles music, games and vending and also is a distributor for Rock-Ola. A member of MOA for 12 years, Ptacek has been a vice-president since 1963. He has also been a longtime member of the Kansas Independent Music Merchants Association, serving as president from 1953 to 1957, and is a member of the legislative committee of the Kansas Tobacco & Candy Distributors & Vendors, Inc.

WILLIAM B. CANNON

This young, vigorous and knowledgeable coin machine operator represents the best of the industry's "new breed." Starting as a coin machine employee 20 years ago, Cannon started operating in 1950 and organized his own firm in 1957. Today he operates phonographs and games in South New Jersey, headquartering in Haddonfield. He has been a director of MOA since 1959, president of the South Jersey Coin Machine Association since it was formed in 1956, and is president of the New Jersey Council of Coin Machine Operators. An expert in legislation and copyright, Cannon has been invited to speak by many out-State coin machine groups.

HENRY LEYSER

Another ranking member of the industry's "new breed," Leyser is perhaps one of the most imaginative and public relations conscious members of MOA. He entered the coin machine business in 1962 after his career in radio as program director for NBC's former radio affiliate in Shanghai, China, came to an end because of the rise of the Communist regime. From his Oakland base, he operates throughout California and has equipment in Greyhound Bus stations in 11 Western States. Leyser has been a director of the California State operators' association for nine years, and was recently elected president. He joined MOA in 1952 and is active in numerous local operator clubs and associations.

Cal. Officers, Directors Are Installed

OAKLAND, Calif.—The new board of directors and officers of the California Music Merchants Association met here Sept. 1 in an installation meeting.

Taking office as president was Henry Leyser, Associated Coin Amusement Co. here, succeeding industry veteran George Miller, who resigned for health reasons last month.

"We are sorry to see George Miller leave the association," Leyser said. "He is one of the most dedicated men in the business. We will continue to rely on his long experience."

Other officers installed were Marvin Jones, North Hollywood, executive vice-president, and vice-presidents Walter Hemple, Joe Sills Jr. and Ben Murillo.

San Antonio Distrib Killed

SAN ANTONIO — David Trevino, juke box and vending machine distributor here, was killed in his shop, apparent victim in a burglary. According to neighbors, Trevino's shop had been burglarized about three weeks ago and he was known to carry large sums of money.



RED CROSS

WIN



PRINCESS ROYAL
—MODEL 424

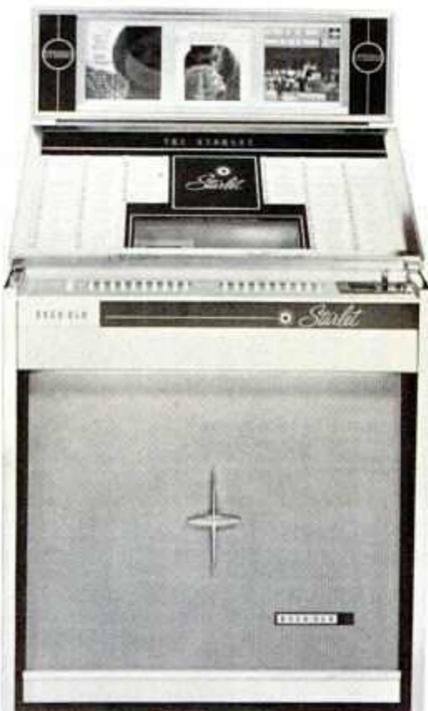
A real winner, *The Princess Royal* continues to offer full dimensional stereo sound and 100 selections in a beautifully designed cabinet. The ideal choice where compactness and the ultimate in sound and big phonograph features are required. Options to crack any location.



Exclusive Mech-O-Matic Intermix . . . a completely automatic changer that intermixes 33½ or 45 RPM records and 7" LP albums, stereo or monaural, in any sequence. No wires, micro-switches or electronic aids for motor or spindle speed changes. Used in Grand Prix II, Starlet and Princess Royal.

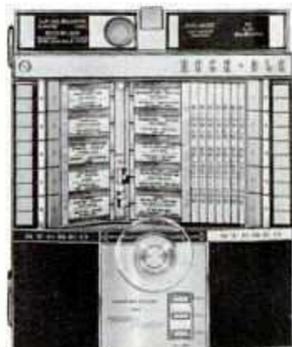
SPACE

Rock-Ola has a winner for every location



STARLET—MODEL 429

A real space-saver, the new *Starlet* combines big sound and famous Rock-Ola engineering simplicity to produce an economical 100 play phonograph with a new sensation in sound reproduction. The *Starlet* is a real location pleaser . . . whether clubhouse or corner coffee shop.



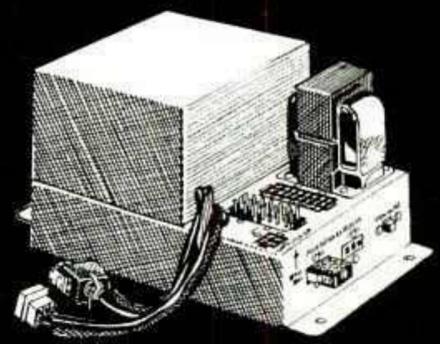
Individual listening pleasure with personal volume controls . . . high, medium and low. Stereo or monaural, mounts anywhere. Model 500—160 selections; Model 501—100 selections. 50¢ coin chute optional.

SHOW



GRAND PRIX II—MODEL 426

And for a big 'show', choose the prestige *Grand Prix II* . . . completely redesigned with an all-new profile for 1965. This 160 play, stereo-monaural phonograph offers profit-proved engineering features in a superbly designed cabinet to meet any location requirements.



Model 1765 'Common' Receiver System operates with the Grand Prix II, Starlet and Princess Royal phonographs. Ends the cost of multi-receiver system inventory.

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ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

1105

ALLY WANT TO DO

Cher. Imperial LP 9292 (M); LP 12292 (S)

With her hit single as the basic and title tune for this rocking pop-folk album and her unique vocal style against solid rhythm backing, Cher has all the ingredients for a smash LP. "Don't Think Twice" and "Girl Don't Come" are well performed and add to the sales appeal of this hot chart package.

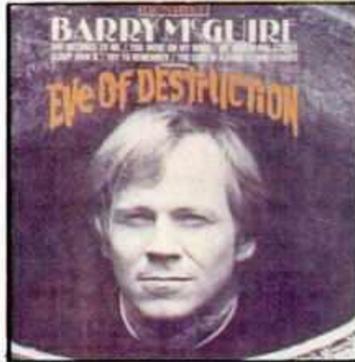


POP SPOTLIGHT

EVE OF DESTRUCTION

Barry McGuire. Dunhill D 50003 (M)

Basing the album upon his smash hit single "Eve of Destruction," McGuire lends his spirited vocal styling to several pop-folk-protest songs with the hard-driving teen market sound. Exceptional cuts are "Baby Blue" and "She Belongs to Me" both from the pen of Bob Dylan.

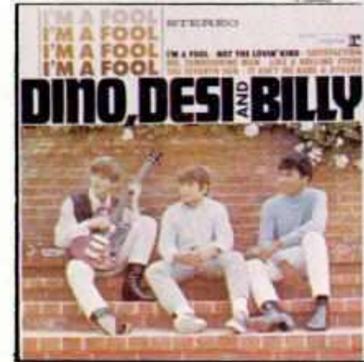


POP SPOTLIGHT

I'M A FOOL

Dino, Desi and Billy. Reprise R 6176 (M); RS 6176 (S)

The youthful trio scores heavily on their debut album built around their hit single "I'm a Fool." With recent Hot 100 hits such as "Satisfaction," "Mr. Tambourine Man" and "Seventh Son," the boys have a solid hard-driving big beat package aimed right at the teen market. Well produced LP.



POP SPOTLIGHT

DON'T JUST STAND THERE

Patty Duke. United Artists UAL 3452 (M); UAS 6452 (S)

In this, her album debut, Miss Duke's abundant charm and individual vocal style combined with a package of teen-appeal material create a product with great sales potential. Based upon her smash hit single "Don't Just Stand There," the LP also contains the popular "Downtown" and "What the World Needs Now is Love."

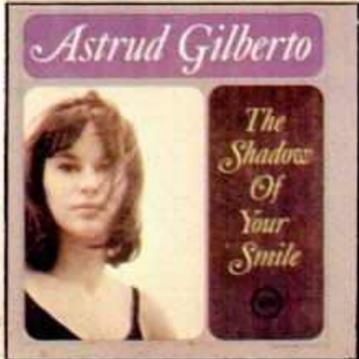


POP SPOTLIGHT

THE WANDERING MINSTRELS

New Christy Minstrels. Columbia CL 2384 (M); CS 9184 (S)

Traveling around the world musically, the exciting group has created a chart-busting album with such great international tunes as "The Girl From Ipanema" and "Lovely Green Leaves." The Wandering Minstrels delight the ear with unique renditions of "Wimoweh" and "Sweet Sorrento." Excellent performance and production make this package a sales and programming smash.



POP SPOTLIGHT

THE SHADOW OF YOUR SMILE

Astrud Gilberto. Verve V 6 (M); V6-8629 (S)

The girl from Ipanema dishes out a cool, groovy succotash of Brazilian and U. S. standards, including a very sultry "Fly Me to the Moon." Her cool, relaxed style comes across with "The Gentle Rain" and in the film themes from "The Sandpiper" and "Malamondo." The jazz combo accompaniment is excellent.



POP SPOTLIGHT

THE SERENDIPITY SINGERS

SING OF: LOVE, LIES, AND FLYING FESTOONS, CLAMS, PSYCHIATRISTS, DRAFT EVASION, LILAC TREES, MUDDY RIVERS, PLASTIC ELEPHANTS, INFIDELITY, MONKEYS, DESERTION, BOA CONSTRUCTORS... ETC.

Philips PHM 200-190 (M); PHS 600-190 (S)

The Serendipity Singers must share credit with writer Shel Silverstein for this one. Silverstein's written all 16 songs on this album—ranging from ballads to sprightly nonsense songs. The classification comes somewhere between folk and nursery rhymes.



POP SPOTLIGHT

THAT'S MY STYLE

Johnny Tillotson. MGM E 4302 (M); SE 4302 (S)

With his hot single hit "Heartaches by the Number" rapidly climbing the Hot 100 chart, Tillotson has a natural as the opener for this exciting LP. Good vocal backing by the Anita Kerr Singers and the Jordanaires plus the easy-go style of Tillotson combine for a rewarding package of country-pop sounds. "Oh Lonesome Me" and "The Race Is On" are standouts. Well produced.



COUNTRY SPOTLIGHT

THE SINGING HILLS

Elton Britt. ABC-Paramount ABC-521 (M); ABCS-521 (S)

This is a very pleasant album by a new Elton Britt. "Home Sweet Homesick Blues" and the Latin-tempo'd "Fountain of Youth" should get big airplay. The album has nine songs closely connected with Britt. The combined result is that the album will not only please his fans but create new ones. A splendid production job by Roy and Vaughn Horton.



COUNTRY SPOTLIGHT

KISSES DON'T LIE

Carl Smith. Columbia CL 2358 (M); CS 9158 (S)

A constant chart performer, Carl Smith does such an outstanding job on "I Wish I Had Never Seen Sunshine" that it makes this album a memorable event. The motif of this album is more regular country than modern country in nature, but a pounding drum beat in "She Called Me Baby" is up-to-date and effective. "I Don't Love You Anymore" is another fine rendition.



COUNTRY SPOTLIGHT

THE OTHER WOMAN

Ray Price. Columbia CL 2382 (M); CS 9182 (S)

Ray Price, with vibrant power, wanders vocally along the trail of broken hearts caused by cheating women and the wrong kind of love. The classic "Born to Lose" takes on new meaning and depth. One of the great country songs is rendered beautifully by Price, "The Last Letter." Album is finely paced and features excellent production by Don Law and Frank Jones.



JAZZ SPOTLIGHT

ORGAN GRINDER SWING

The Incredible Jimmy Smith featuring Kenny Burrell and Grady Tate. Verve V-8628 (M); V6-8628 (S)

Jimmy has another winner that should appeal to his ever-enlarging circle of fans. He is sensitively aided by Kenny Burrell (guitar) and Grady Tate (drums). "Green-sleeves" and "Satin Doll" take on new meaning under the Smith touch.



JAZZ SPOTLIGHT

BRAZILIAN BYRD

Charlie Byrd. Columbia CL 2337 (M); CS 9137 (S)

A lot of talent in one album: arrangements by Tom Newsom, compositions by Antonio Carlos Jobim, and Byrd's jazz-samba interpretations. Should be a heavy winner. Lush sounds from strings, brass and woodwinds complement the delicate sound of Byrd's bossa nova guitar. Great appeal for a large segment of the easy-listening jazz public.

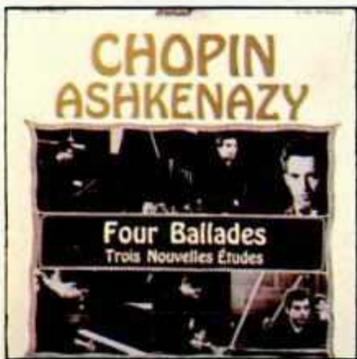


CLASSICAL SPOTLIGHT

TCHAIKOVSKY PIANO CONCERTOS NOS. 2 and 3

Gary Graffman, Philadelphia Orch. (Ormandy). Columbia ML 6155 (M); MS 6755 (S)

Gary Graffman, one of the most gifted pianists of our day, and Eugene Ormandy's Philadelphia Orchestra, among the finest in any day, turn in moving and imaginative performances of Tchaikovsky piano concertos.



CLASSICAL SPOTLIGHT

CHOPIN: FOUR BALLADES/TROIS NOUVELLES ETUDES

Vladimir Ashkenazy. London CM 9422 (M); CS 6422 (S)

The young Russian pianist gives a stellar performance on this LP. The distinctive character of his style matches these works perfectly. Flowing, full of imagery and depth, this interpretation should herald him as a virtuoso ranking close to Gilels and Horowitz.

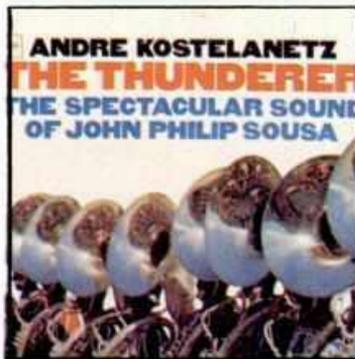


CLASSICAL SPOTLIGHT

TCHAIKOVSKY: CONCERTO IN D MAJOR MENDELSSOHN: CONCERTO IN E MINOR

Zino Francescatti, New York Philharmonic (Schippers)/Cleveland Orch. (Szell). Columbia ML 6758 (M); MS 6758 (S)

Zino Francescatti performs up to his usual high standard. Two great orchestras and one of the world's leading violinists.

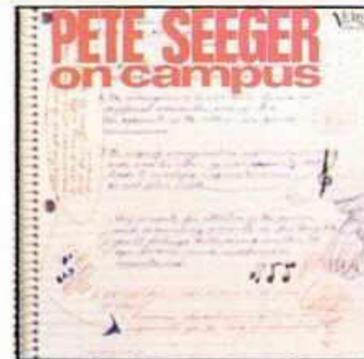


CLASSICAL SPOTLIGHT

THE THUNDERER, THE SPECTACULAR SOUND OF JOHN PHILIP SOUSA

Andre Kostelanetz. Columbia CL 2359 (M); CS 9159 (S)

There never was a writer of band music like John Philip Sousa, and seldom has Sousa sounded this good. The Kostelanetz orchestra plays some of Sousa's most famous marches—"The Thunderer," "El Capitan," "Semper Fidelis" and, of course, "The Stars and Stripes Forever."



FOLK SPOTLIGHT

PETE SEEGER ON CAMPUS

Verve Folkways FV 9009 (M); FVS 9009 (S)

This LP recorded live on various campuses contains excellent samplings from the repertoire of the dean of American folk singers. Seeger's unique style and his flair for audience communication stand out in two traditional folk tunes, "Kumbaya" and "The Water Is Wide." Well produced and programmed package.



SPOKEN WORD SPOTLIGHT

ADLAI E. STEVENSON, THE VOICE OF THE UNCOMMON MAN

Alexander Scourby. MGM E 4329D (M)

This should be a good catalog item for a long, long time. One of the most urbane and articulate voices ever to be heard on the American political scene is captured in this fine album. The narration by Alexander Scourby is superb.