

Billboard

The International Music-Record Newsweekly

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

Retail Record Sales Are Ringing Up Peak Figures

NEW YORK — Retail record sales are heading for a new high this year. Although the final figures are not yet in and the big Christmas buying spree is still to come, a survey by Billboard's Record Market Research Division shows sales on the retail level were up almost 8 per cent over 1964.

The Billboard survey for last year showed that 421 million units were sold through stores, racks, juke boxes, clubs and mail-orders. Singles accounted for 226 million units, LP's for 192 million units, and EP's for 3 million units.

For the first nine months of

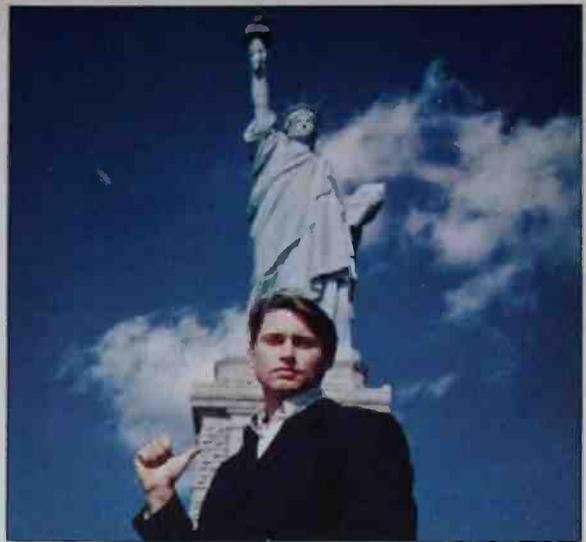
this year, single sales in retail record stores were up more than 8.5, per cent, while LP sales went up more than 7 per cent. Sales of monaural records are up 3 per cent and stereo records are up 17.5 per cent over 1964. The nine-month survey covers only retail record stores and do not reflect sales for racks, clubs or juke boxes.

In the summer of this year, the racks reported that after a slow start, they had picked up to the point where they were about 10 per cent ahead of 1964.

Record clubs have been going through a reorganization since

the last quarter of 1964. Capitol reorganized its club and RCA Victor took over the operation of its club from the Reader's Digest, and Columbia has been tightening its sales operation to enable it to make a greater profit on a smaller volume. It has not yet been ascertained whether sales volume in clubs has climbed over the 1964 figure, which was a low year.

The only downbeat note in the over-all happy sales picture for 1965 comes from classical records. The nine-month survey shows that classical sales are down almost 2 per cent under 1964.



BILLY CARR's new Colpix single smash, "What's Come Over This World," Colpix #CP-791, is headed for the top of the charts." (Advertisement)

'First' Whirl War Rages On Radio Station Front

By CLAUDE HALL

NEW YORK—The war for exclusive records continues to rage in the nation's major radio markets. The exclusivity may last from a few seconds to a few weeks, but competitive Top 40 radio stations who receive a record by a hot artist seldom let it lie fallow.

The consensus by many of the radio stations who're in the battle for exclusive records by big name artists is that such "firsts" help build station image, the records are a "stay-tuned" factor that keep teen-agers from switching the dial to another station, and that the battle creates a lot of station excitement among the deejay staff that keeps them interested in their work.

Too, having the records on the air first gives stations something to talk about.

But, at the very moment a

deejay at a radio station is yelling over the sound of the music: "Remember! You heard this Beatles record first on . . ." a record company executive may be taking a couple of aspirins for his headache. The truth is that airplay of a new record can kill the old one by an artist before the cream of the record sales have been fully reached.

On the other hand, sometimes the exclusive records are exclusive only because a record company carefully planned it, hoping for better treatment at a radio station.

What it boils down to is that an exclusive doesn't count much unless it's a major artist. Among these, at present, are the Beatles, the Rolling Stones, Sonny & Cher, the Beach Boys, and Herman's Hermits. The Beatles' records, of course, are the prize

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Goodyear, Borg-Warner Follow Cartridge, Playback Unit Road

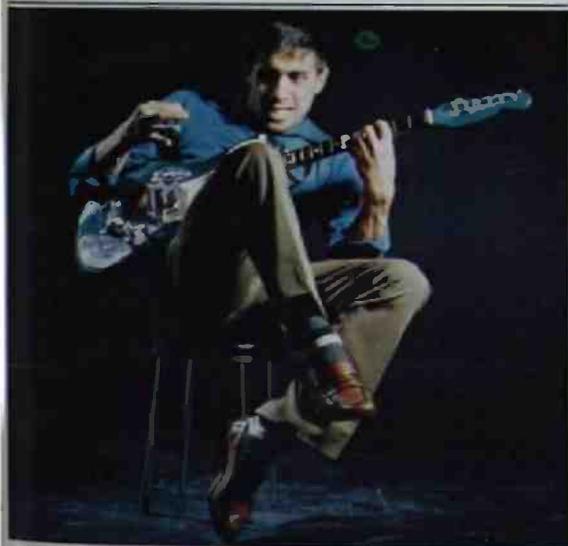
NEW YORK — Two more giants entered the car tape arena last week, each pursuing a different playback system. Goodyear Tire & Rubber Co. of

Akron, Ohio, will hit the market in early spring with the Orronics eight-track system via its nationwide 8,000-store chain. Borg-Warner, through its Chi-

cago-based spring division, within two weeks will test market a Telepro-built four-track monaural car-cartridge playback similar to Telepro's Portotape unit.

William B. Wilfong, Goodyear's entertainment equipment (radios, phonos, tape recorders) merchandising executive, confirmed that Goodyear will go "all the way" with car tape playbacks and cartridges. "We don't test, we go once we've made up

(Continued on page 7)



ADRIANO CELENTANO, the singer who has been a tremendous favorite among the Italian youth for more than eight years, still tops the charts with his last two releases . . . LA FESTA (The Party) and E VOI BALLATE (And You Dance). (Advertisement)

'Pleasure' Line Putting EMI in Pleasant Plight

By CHRIS HUTCHINS

LONDON—More than a million albums were sold in the first seven weeks of EMI's joint production with the Paul Hamlyn publishing company of the low-priced Music-for-Pleasure series launched Oct. 1. Demand has been so great that EMI's factories in the United States and France are helping with production.

It is doubtful whether Music-

(Continued on page 24)

N.Y. NARAS Membership Gains by 37

NEW YORK — Membership in the New York Chapter of NARAS continued on an upward trend last month. Added to the membership list were 37 names that included several top musicians.

The membership jump follows a trend that, according to George Simon, the chapter's executive director, has been taking place during the last 60 days. "October also saw a sizable jump," Simon said, "and, what's more, we've had many ex-mem-

(Continued on page 7)

Musicians' Job Crisis Attacked

By MIKE HENNESSEY

PARIS—In the face of much misunderstanding and hurling of insults, the Paris Musicians Union (Syndicat des Artistes Musiciens de Paris) this week make the first move in a campaign aimed at straightening out the complex situation regarding engagement of foreign musicians.

Since 1933 French law dictated that musical formations, from jazz trios to symphony orchestras, must contain a minimum of 90 per cent French

(Continued on page 24)

IT'S THAT SEASON AGAIN

THE 4 SEASONS

HAVE TWO CHART ALBUMS EACH WITH CHART SINGLES

THE 4 SEASONS SING BIG HITS BY BURT BACHARACH, HAL DAVID & BOB DYLAN

FEATURING DON'T THINK TWICE #40324

PHILIPS THE 4 SEASONS BIG HITS by Burt Bacharach, Hal David, Bob Dylan

PHM 200-193/PHS 600-193

PHILIPS THE 4 SEASONS GOLD VAULT OF HITS

FEATURING LET'S HANG ON! #40317

PHM 200-196/PHS 600-196

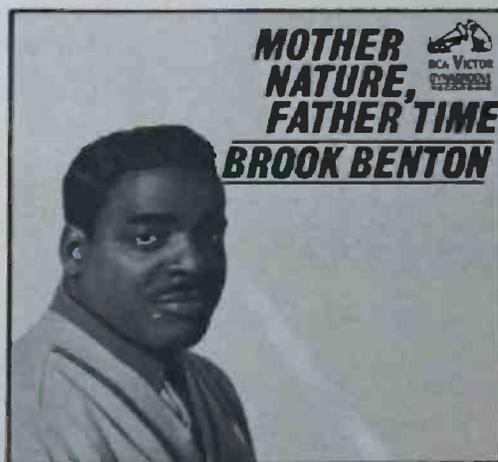
PHILIPS



**Hot On the Heels of
His Hit Single
—a great new album by
BROOK BENTON**

Brook's current single "Mother Nature, Father Time," leads off this great new album featuring more of his best-selling sound. This album re-unites one of the hottest combinations in the business: Brook Benton and composer/arranger Clyde Otis. This one can't miss!

LPM/LSP-3526



RCA VICTOR

The most trusted name in sound

TWA Gets 'Go' Sign On Mercury Disks

WASHINGTON—As of last week TWA was given official permission by the Civil Aeronautics Board to fly Mercury records between Dayton, Ohio, and California at lowered freight rates. CAB examiner Milton H. Shapiro's Oct. 27 initial decision approving the special rate for the jet-flown disks, as requested by Trans World Airlines and Mercury Records, became effective Nov. 27. In the absence of any official action by the CAB members within the 30-day period following the favorable decision, it became effective as a final order. (Billboard, Nov. 11.)

Mercury Vice-President Irwin Steinberg, in an unprecedented appearance by a shipper before a CAB hearing over air-freight rates, played a strong role in convincing the CAB examiner that in today's record industry, the "highly perishable" product requires "next day" delivery by air to maintain the slender profit margin.

The move to air-freight Mercury records out of Dayton to Los Angeles and San Francisco is part of a one-warehouse concept which will replace multiple warehousing with multiple sales offices, and direct airlift out to hundreds of retailers. Mercury expects its streamlined distribution to cut down on expensive inventories, obsolescence and wrong guesses. Mercury's Steinberg expects computers to play a strong role in selection and distribution, with the ultimate possibility that a single national sales system will handle routing of records by air all over the country.

TWA says it expects annual new revenues of \$237,000 and shipments of 128,000 records monthly under the Mercury deal. Rates will start at a 100-pound minimum of \$15.46 between Dayton and L.A., and \$16.46 to San Francisco. Rates are scaled down as shipment quantity increases. The CAB sees record freighting as a good deal for the airlines because of disk density per cubic foot of space and ease in handling.

Mercury will save the California warehousing charges of

\$7 per 100 pounds to start, but changeover at the Richmond, Ind., pressing plant will cost about \$14,000 the first year and the new operation will cost about \$62,000 a year thereafter. Mercury expects these costs to be more than offset in the long run by improved and speeded distribution in an industry where distribution is half the battle.

Al Cahn, Rosen Fired by Kapp

NEW YORK—Kapp Records this week dismissed two of its top executives—Al Cahn, vice-president and national sales manager, and Herb Rosen, in charge of album promotion. The action was described as "amicable" by all parties concerned.

Dave Kapp, president of the label, said the move is not a retrenchment. He added that while no successor has been named to either of the two men, they probably will be replaced eventually.

Kapp pointed out that its production deal with Kama-Sutra is an indication that the label does not intend to pull in its horns, but is on an expansion kick with regard to artists and type of material. The two big bread-and-butter artists of the label are Jack Jones and Roger Williams.

Dismissal of the two executives is effective immediately. Cahn said he expects to stay in the record business. Rosen could not be reached for comment.

A-B Aides in L. A.

LOS ANGELES—Jerry Teifer, general manager of April-Blackwood, and David Rosner, A-B professional manager, are here to promote material for recordings and to meet with prospective A-B West Coast representatives.



ELVIS PRESLEY recently made a wreath-laying pilgrimage to the memorial constructed on the site of the U.S.S. Arizona, which was sunk at Pearl Harbor on Dec. 7, 1941. Four years ago, Presley raised \$62,000 for the memorial fund to the sunken battleship through a benefit concert. When Presley stepped aboard a launch to visit the memorial, Tucker Gratz, chairman of the Pacific War Memorial Commission said, "If it weren't for Elvis and his manager, Col. Tom Parker, we wouldn't have such a memorial today." Shown at the memorial, left to right, are Tucker Gratz; Vernon Presley, Elvis' father in background; Presley, and Col. Parker.

'Ex's' Striking It Rich on W. Coast

HOLLYWOOD—New West Coast record companies formed as spin-offs by departing employees are finding success comes in degrees.

The list of new companies formed during the past year includes: Dunhill, by Jay Lasker (ex-Vee Jay) with Lou Adler; Mira Productions by Randy Wood (ex-Vee Jay); White Whale by Ted Feigin (ex-Liberty) and Lee Lasseff (ex-record merchandising) and Magna Carta Enterprises by Bob Summers (ex-Warner Bros.).

Dunhill's success came with the Barry McGuire single of "Eve of Destruction," followed by a similarly titled album. Mira's success is currently with "The Duck," by Jackie Lee on Mirwood-Summers label is still in the infant stages, while the Feigin-Lasseff operation has hit

paydirt with the single and LP "It Ain't Me Babe," by the Turtles.

Feigin and Lasseff are two former promotion men who have dabbled in sales and a&r work. They started their label five months ago and their first release was a hit. Says Feigin: "Our philosophy is to release as few records as possible and only release product we believe in." The Turtles' first single sold 550,000 copies and the album has the 90,000 mark, according to Feigin. The group's follow-up disk of "Let Me Be" has also climbed the charts. The two

partners plan keeping the operation small and have several projects under way. They will shortly debut a new group, the Answer, five boys from Berkeley, Calif., singing "I'll Be In."

Feigin says the duo looked for three months before releasing its first single. The Turtles were found in a seaside teen club. Two reasons are cited by Feigin for the singles' quick acceptance: the music was in the folk-rock groove and the two men were able to call on their collective experiences in dealing with distributors and disk jockeys.

Mitch Miller & Decca Sing a 'Pact-a-Long'

NEW YORK—Mitch Miller is back and Decca's got him. Miller, long-time artist and repertoire chief and recording artist for Columbia Records, has signed a pact with Decca, via his Millemka Productions, as both recording artist and producer.

Earlier this year, Miller joined Music Corp. of America, Decca's parent company, as a consultant. During his years at Columbia, Miller racked up many gold records for his own disks and the last several years scored heavily with his "Sing-A-Long" series.

In addition to having all his new recordings released on Decca, Miller will also be releasing new acts through Millemka Productions on Decca as well.

Under the new pact, Decca is releasing this week "The Rain on the Leaves" coupled with "That's All for Now," recorded by Mitch Miller and the Gang. Miller first heard "The Rain on the Leaves" when Steve Ad-

dis, of the folk team of Addis and Crofut, returned to this country after an extended stay in Vietnam. During Addis' Vietnam travels, he studied with one of the foremost teachers and folklore authorities, Pham Dhuy, who introduced him to the Vietnamese folk melody. With permission from Dhuy, the composer of the original song, Addis wrote an English lyric to the song when he returned to the U. S. The song is being published in this country by the Richmond Organization.

Gross 40G for Flood Victims

NEW ORLEANS—A group of movie, TV and recording stars headlined a Hurricane Benefit Show here recently which drew a gate of 4,900 and grossed \$40,000 for flood victims.

The show at Municipal Auditorium featured Johnny Carson, Loretta Young, Eddie Fisher, Bobby Vinton, Marie Wilson, James McArthur, Mel Torme, Pete Fountain and others.

Louisiana Gov. John J. McKeithen and New Orleans Mayor Victor Schiro were among city and State officials attending. During the show Dick Bruce, local TV personality, presented Governor McKeithen a copy of Columbia Records' "John Fitzgerald Kennedy" . . . As We Knew Him" biographical album.

Fountain Bows 'Big O' Single

CINCINNATI—Fountain Records, with headquarters here, made a big splash in the area last week with its release of a novelty single, "Let's Do the Big O," featuring Oscar Robertson, All-America basketball star of the Cincinnati Royals.

Radio stations within a 150-mile area of Cincy started playing the release immediately. The Big O sets the pace and beat on the rocker with an opening dribble session. Robertson contributes vocals, backed by the Rim Shots, Louisville foursome, and a seven-piece studio orchestra. Session was cut at the Sambo Studios in Louisville.

The sleeve carries a how-to-do-it graph on a new dance, "The Big O." Flip of the new release carries three minutes of chatter on the highlights of Robertson in action in past games. Photos from Sports Illustrated were here last week to shoot Robertson in association with his new venture.

Smash Seeks A 'Cover Girl'

CHICAGO—Smash Records has launched a talent search for the girl who will grace all the label's publicity material during 1966.

Label manager Charles Fach and national promotion manager Alan Mink are calling on the nation's disk jockeys to submit three photo poses of the girl they would most like to see on all Smash mailing pieces and letterheads.

Eight finalists will be selected and the deejays will again be asked to select a winner, who will be flown to Chicago, decked out with a \$300 wardrobe and photographed by a top photographer. The contest will come to a close Jan. 29, 1966.

Smash has selected a shapely mascot yearly since the inception of the label in 1962.

Defenders of Campus Faith

BRYAN, Tex.—The Student's Committee for Johnny Cash, which sponsored an off-campus performance for the country singer Nov. 24 at the Lakeview Amusement Club after Texas A&M President Earl Rudder banned his appearance at the university, announced that it will continue to function as a watchdog over controversial campus subjects.

The appearance by Cash was attended by about 1,000 students. Rudder canceled Cash's appearance at the Texas school because charges of smuggling drugs from Mexico into the U. S. had been filed against the singer at El Paso, Tex.

James Baldauf, leader of the student protest, said the decision by Rudder prompted the committee of nine A&M students to decide to honor Cash's contract by the off-campus performance. A petition protesting the Rudder decision was signed by about 2,000 students.

The petition claims "an unfair pre-judgment of Johnny Cash . . . an infringement on the authority of the Memorial Student Center Council . . . poorly timed."

The council voted to retain Cash despite the charges, but was overruled by the administration.

EDITORIAL

Prime Time Project

The broadcasting industry is, without doubt, second to none in its power to influence the public. The industry is to be lauded for its wise and diligent use of this power.

Once again it is time to use that influence. Every radio station in the nation, including the Spanish-language outlets, has been provided a radio kit featuring not only records by such artists as the Supremes, but copy for radio spots. This material is for the job opportunity campaign spurred by the Advertising Council and Plans for Progress, a group of 316 private corporations. The purpose of the campaign is to provide the public with the urge—and then the information—to refrain themselves for better jobs, something that will contribute to the business and social health of the entire nation. For further information, contact: Henry C. Wehde Jr., The Advertising Council, Inc., 25 West 45th Street, New York, N. Y.

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WB-Reprise Plans to Broaden Position in Far Eastern Market

By EIJOT TIEGEL

HOLLYWOOD — Warner Bros.-Reprise Records will seek to expand its share of the Far Eastern market. As a result of scouting Japan, Australia and New Zealand for a month, President Mike Maitland has returned with several solid ideas to strengthen the company's position there.

Maitland envisions an "informal Common Market," with Australia's excellent manufacturing facilities producing product for such markets as Singapore and Hong Kong, which now receive merchandise from the U. S. in six to eight weeks by boat.

Plans Discussed

The executive said plans have already been discussed with the Warner licensee, Australia Record Co. and the Reprise representative, Astor, to organize a system of production and mailing to key markets. Australia is within an air-freight zone of Singapore and Hong Kong, which makes it financially possible to fly in major product.

Australia releases a 1m o s t everything the combine issues, so the masters are already in the licensee's possession. Maitland said the manufacturing-shipping

system could begin by January, once all financial terms have been cleared. WB must obtain proper artist and publishing royalties. "This has to be controlled to our satisfaction," Maitland said. The proposed setup has good potential. Maitland feels.

More Acts

Warner-Reprise will set its sights on sending more of its acts to the Far East, will shoot to strengthen its singles image and will expand its publicity coverage. "Our greatest weakness hammered home to me," Maitland said, "was that while we were strong with album artists, we were weak with singles artists. We forgot that some of our single hits in the U. S. were by foreign artists" (Petula Clark, the Kinks and Sandie Shaw).

Maitland noted that publications in these areas were eager for stories and informal pictures. A high-powered agency doesn't have to plant them; a record company is good enough. So WB is changing its photo style from portraits to more informal, personal-type shots.

Evaluates Markets

One of the objectives of Maitland's trip was to evaluate the markets and discern methods of supporting the licensees. He explained there was no economic

saving or advantage in combining licensees, since the overseas reps handle many major accounts and thus they are all usually treated equally. WB is repped in Japan by Toshiba and HMV in New Zealand; Reprise by Cosdel in Japan and Viking in N. Z.

Australia is an "American market," in Maitland's opinion. It looks directly toward the U. S. for styles of product and marketing systems. With the exception of England, it is the quickest reacting country to a hit American record. Australia is a good singles market because of wide-open commercial radio.

Japan is a larger market but slower to react to American product. New Zealand is the slowest reacting of the three nations with a State-controlled radio system.

Maitland sees the Far East as a growing market, already in full swing in Japan and Australia. Competition is becoming keen with such small labels as Durium of Milan, Italy, and Pye of England having established images.

With the exception of Australia, Maitland found that Far East dealers have a love affair for albums and are underplaying singles.

Plans Advancing for A Chi Country Fest

CHICAGO — Sammy Canzoneri, would-be promoter of a massive country music festival here, gave Billboard a partial list of prominent local figures who will serve on the festival committee.

The committee will include Marv Thompson, advertising executive for United Airlines and long-time c&w supporter; Jerry Gregoris, executive producer of WBKB-TV's (ABC) "American Swingaround" c&w variety show; Frank McNulty, local music publisher, and John Trotter, popular air personality of Chicago's c&w station WJJD.

Canzoneri said he has contacted various local businessmen and personalities and hopes to get one of Chicago's top columnists, either Herb Lynch of the Tribune or Irv Kypinet of the Sun-Times to join the committee.

Canzoneri, known as Sammy C, is the owner of the Rivoli Club, the largest nightclub in Chicago. He stated that he plans to present a detailed outline of his festival idea to the Country Music Association board of directors. He said he will try to get his proposal on the board's agenda for its January meeting in Fort Lauderdale, Fla.

Gregoris, whose "Swingaround" show might soon be syndicated by ABC films, said he is "very happy to be on this committee. I am enthusiastic about this festival. It is time that country music asserted itself in a major city like Chicago." (Besides helping to promote c&w in Chicago, Gregoris might be responsible for putting it on video juke boxes. David Rosen of Philadelphia, distributor of Film-theque-Discotheque, is reportedly negotiating with Gregoris)

to produce films for the amusement device.)

Sam said that co-operation to date "has been excellent; everyone wants to contribute. We hope that WGN's 'Barn Dance' will be able to play an important part in the festival. This is one of the oldest country shows in America."

"Barn Dance," a radio show for many decades, was joined in 1963 by WGN-TV's weekly video program of the same name. Both are aired on Saturday evenings; the TV program at 6 p.m. and the radio show at 8 p.m.

Canzoneri said he will hold a cocktail party next week for "all local parties that would be involved in the festival. I am inviting the Chicago press and will get the ball rolling with a number of specific announcements.

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Monte Kay Artists Hires Jack Lewis as Executive

NEW YORK — Jack Lewis, long-time artist and repertoire director at RCA Victor, United Artists Records and Colpix Records, has joined Monte Kay Artists Management in an executive capacity. In addition to independent production, Lewis will act as recording consultant for the firm's clients as well as other managerial areas.

The artists Lewis will now be associated with in a managerial capacity include the Modern Jazz Quartet, Charlie Byrd, Astrud Gilberto, Joao Gilberto, Jackie Cahn and Roy Kral, Leon Bibb, Flip Wilson, Ray Barretto, Art Farmer, and the Brazilian vocal group the Cariocas, Beverly Todd and Joe Petrone.

Kay and Lewis leave New York on Dec. 7 for Brazil with Joao Gilberto. This will be Gilberto's first trip home since the global success of his "Getz-Gilberto" LP on Verve. He will present a series of television shows under the auspices of Radio Record in Sao Paulo.

In Rio de Janeiro, Kay and Lewis will meet with their newest client, the Cariocas, top vo-

cal group in Brazil, whose first U. S. LP, "Introducing the Cariocas," is being released by Philips this month.

Lewis started in the music business in Hollywood at the age of 15 with Sammy Ricklin of California Music Sales. As a protegee of the late Mannie Sachs, he became one of the youngest a&r men at RCA Victor where he produced sessions with Harry Belafonte, Eddie Arnold, Perez Prado, Dinah Shore, Spike Jones and Lena Horne, among others.

In the past eight years, he headed the a&r departments of UA and Colpix, recording such artists as Jane Morgan, Woody Allen, Dick Gregory, Diabann Carroll, Andre Previn, Gerry Mulligan and the Modern Jazz Quartet. For these firms, he also produced more than 50 film soundtrack LP's.

EXECUTIVE TURNTABLE

Claude Sterrent has joined the promotion staff of Jay-Gee Records and its subsidiary labels; he'll headquarter in New York, but devote most of his time to the field.

Vic Frazier has been appointed assistant director of merchandising at Dot Records. Since last March he has worked with Dot's director of merchandising George Cooper, both of whom joined the label from American Airlines' Nashville office. Frazier was with American 19 years in administrative posts.

Bob Suhr hired by Supreme Productions of Glendale, Calif., as salesman. He has had eight years' experience in the religious disk field with RCA, Word and Christian Faith.

Liberty High On 4-Track Reel-to-Reel

HOLLYWOOD—Liberty Records will remain in the four-track reel-to-reel tape business and expects this segment of the tape industry to grow. According to Les Mendell, marketing director, reel-to-reel is the darling of the audiophiles as cartridge systems hope to become the common tape denominator for the mass market.

Reel-to-reel will hold its own, as it always has, Mendell indicated. Liberty licenses its material to Music Tapes of Chicago for reel-to-reel representation. The company's World Pacific line is licensed to Ampex for reel-to-reel reproduction.

Michigan Forms Country Assn.

DETROIT—A State country music organization—the Michigan Country Music Association—has been formed here. Jack Wilkerson was named president; Jim Mitchell of WEXL, Detroit, executive vice-president; Shel-Haims of Pied Piper Productions, vice-president, and Frank Meadows, vice-president to represent the artist division. About 60 members were signed up at the first meeting. Next meeting will be here on Jan. 11.

Jay-Gee Acquires

NEW YORK — The Normie Rowe master of "Que Sera Sera" b-w "Shaking All Over" has been acquired by Jay-Gee Records for release in the U. S. on its Jubilee label. Jay-Gee a&r director Micky Eichner said the record "Shaking All Over" is No. 1 in Australia on the Sunshine label.

Chemical Firm Will Sell Its GAC Shares

NEW YORK—The Baldwin-Montrose-Chemical Co., which owns 70 per cent of the stock of the General Artists Corp., announced its intention to sell its holdings—400,000 shares—for about \$2 million. Key GAC executives would be among the buyers.

The action is a move in a dispute between Herbert J. Siegel, BMC chairman, and Paramount Pictures Corp. Siegel is fighting to retain two seats on the Paramount board.

Paramount has filed an anti-trust action against Siegel and his associate, Ernest H. Martin, Broadway producer, charging a conflict of interest through their roles in Paramount; General Artists, which is a talent agency, and Martin's production company. The hearing comes up this week in U. S. District Court here.

UA Track Reissue

NEW YORK—With the re-release of two film hits—"Irma LaDouce" and "Tom Jones"—United Artists is bowing a re-issue package. The album combines the major elements of both soundtracks.

Righteous Bros. Moonglow Are Disenchanted

LOS ANGELES — The romance between the Righteous Brothers and Moonglow Records may be ending. Lawsuits have been filed in L. A. Superior Court by each party, the duo charging wrongful accounting and asking for its release. The label has asked for an injunction preventing the singers from going with any other company.

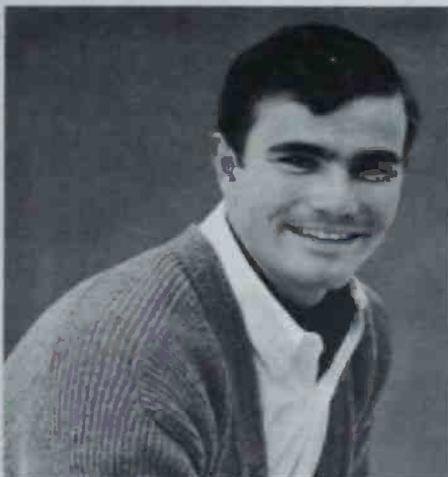
Moonglow's cross complaint follows the Bill Medley-Bob Hatfield suit and denies any breach of contract while asking for a continuation of the pact which has two years to run.

NEW FACES, NEW SOUNDS ON COLUMBIA RECORDS 

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c/w "I Looked in the Mirror" 4-43454



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BROKE IT UP AT THE
NASHVILLE CMA CONVENTION!

DEBBIE LORI KAYE
"Soldier Boy" c/w
"Could That Be" 4-43454



STILL IN HER TEENS,
BUT SHE'S ALREADY A
TOP-40 CONTENDER WITH
A BOB DYLAN TUNE!

LINDA GAYLE
"Maggie's Farm"
c/w "Got My Mojo Working" 4-43452



FOUR VERSATILE GUYS
WELL ON THEIR WAY!

THE DUPREES
"She Waits for Him" c/w
"Norma Jean" 4-43464



A GREAT GROUP THAT'S
GOT A COUNTRY FLAVOR
ALL ITS VERY OWN!

THE HARDIN TRIO
"Don't Remind Me" c/w
"Tippy Toeing" 4-43463



Face Lifting Due for Record Row

By ELTON WHISENHUNT

NASHVILLE—A proposed \$30 million urban renewal project which will cut through the heart of Nashville's famed Record Row—16th Avenue, South—will require several major music and record companies to relocate.

Charles Hawkins, director of urban renewal for Nashville Housing Authority, said last week if present plans are approved his department will begin acquiring land on 16th next summer.

"We will give the people who have to move time to relocate," he said. "It will take several years to execute the entire project."

The plan involves demolishing buildings on the west side of 16th Avenue, South, and building a modern, tree-lined, six-lane boulevard to run parallel to the east side of 16th. The east side of 16th will remain and 16th will become a service street.

The music industry operations on the west side of 16th which will have to relocate:

- 801 16th Avenue, S.—Sure Fire Music, Inc., Wil-Helm Agency, Southern Music Publishing Co., Glaser Publications, Vanadore Music, Inc., Hill & Range, Country Music Association, Forrest Hill Music, Inc.
- 805 16th—Decca Records.
- 815 16th—Cedarwood Publishing Co., Moeller Talent, Inc.
- 817 16th—Raleigh Music, Inc.; Mercury Record Produc-

tions, Inc. (which includes Philips and Smash).

905 16th—Tree Publishing Co.

Some of the above are known to be scouting for land for a new building, or have tentative plans for new quarters in buildings planned for construction.

Bought Land

Hill & Range has already bought land on 17th. The Country Music Association will have an office building, Country Music Museum and Country Music Hall of Fame, on 16th at Division, which will be next to Broadcast Music, Inc., on the east side of 16th. Tentative plans are for construction on the \$300,000-plus project to begin next March and take five months for completion.

The music industry buildings on the east side of 16th will remain. These include Columbia Records recording studio, BMI, the Hubert Long Building, which includes his talent agency and houses Capitol Records, and a number of other operations in office suites.

Local and Federal governments have been at work on the planning of the project for years. The planned six-lane boulevard which will replace the west side of 16th will feed into Interstate 40.

As a result of the urban renewal project, the local music and record industry is on the threshold of a vast building and expansion era which will develop the present Record Row area into an ultramodern industry center in coming years.

Sinatra Catalog Seen Gushing in \$2.5 Mil.

HOLLYWOOD—Mike Maitland, president of Warner Bros.-Reprise Records, after the first week's sales of the company's Frank Sinatra program, estimates the Sinatra catalog will account for \$2¼ million by the end of the year.

As a result of the release of the two-album set, "Sinatra: A Man and His Music," the entire

Reprise catalog is selling, with the vocalist's recent LP, "September of My Years," taking off again.

The public is buying the two-LP "Man" package as a single unit and marketing director Joel Friedman estimates the company will sell 300,000 units before January.

Sales on the "September" album were in the 90,000 range before the Sinatra program began, with its subsequent print media, television and radio exposure. Now the LP has gone over the 150,000 mark, Friedman said.

The label reports the 10,000-copy limited edition de luxe box of the "Man" album has already been sold out. Total pressing for this package was 12,500 units, including promotion copies.

The Sinatra promotion is credited with enabling distributors to work with dealers and dealers to get to customers in ways never achieved before.

Maitland lauded his staff for creating, initiating and operating the Sinatra Month program, despite several minor disasters, such as Sinatra losing his voice, which delayed taping his narration for the "Man" album and slowed down videotaping of his NBC-TV show, and problems with the printer in manufacturing the special de luxe packaging.

L. A. Col. Shifts Sales Staff to Interim Site

HOLLYWOOD—Columbia has transferred its sales personnel to temporary facilities at 1530 N. Gower Street, preparatory to the move in 1966 of all L. A. staffers into new facilities at 6121 Sunset Boulevard.

Already in the interim offices are Del Costello, new regional manager; Ted Rosenberg, new Northern district manager; Bruce Hintor and Jeff Clark, local promotion men; Bob Moering, regional promotion man; Charlie Ross, phonograph sales manager plus salesmen and secretaries. These people shifted over from the label's branch in the City of Commerce. Once the branch shutters Jan. 3, all shipments to dealers will henceforth be made by the company's Santa Maria factory. A factory representative has been working here familiarizing herself with

local accounts prior to the service center's taking over duties formerly conducted by the local branch. The branch's operations manager and shipping personnel remain at the branch location until its closing.

During the interim period, the sales staff will use the regular Columbia Records Sunset Boulevard address and phone number despite their being located across the street. New construction at the CBS building—currently housing the label's a&r, custom services and studios—will handle all divisions of Columbia Records in 1966.

With the shifting across the street by Costello, who recently replaced Gene Block, that office space in the a&r department will be occupied by talent scout Billy James.

'Easy Listening' Song Wears Better: Mills

NEW YORK—A music publisher can get the most play and performance mileage from the so-called "middle of the road" or "easy listening" song. That's the opinion of Stanley Mills, general professional manager of Mills Music since its purchase by Utilities & Industries last February.

Although Mills isn't turning down songs that fit into the teen and or rock 'n' roll categories, he's leaning toward the "easy listening" songs because he believes that this type of music can step out in the current market as well as build into important standard song properties with payoff performance and sheet sales values.

Currently proving Mills' point is "Happiness Is," song written by Paul Parnes and Paul Evans, and which was recorded by Ray Conniff on the Columbia label. Although the Conniff version didn't turn out to be a break-out disk, it was potent enough to stimulate other performances. The song has already been featured on recent Jimmy Dean, Mike Douglas, Lawrence Welk, Bing Crosby's Hollywood Palace,

Danny Kaye and King Family shows. Abbe Lane also incorporated it into her recent act at the Plaza Hotel's Persian Room.

Other Mills Songs

Other recent Mills songs that fit into the "easy listening" category and have been pulling a good performance are "Summer Sounds," "Millions of Roses" and "Sweet September." "These kind of songs," says Mills, "begin plays and performances." Into this "Easy Listening" picture, Mills also puts "Never Dreamed I Could Love Someone New," which is Kay Starr's current release on Capitol.

To keep the spinning action rolling on the "easy listening" disk, Mills hires promotion men in key areas around the country while veteran Mills musician Bernie Pollack oversees the New York area situation.

In the teen music field, Mills clicked recently with the Fetters recording on Press "You've Got Your Troubles." The firm is also moving in on the movie scene having picked up the score from "The Leather Boys."

Rudolph, Old Dear, 17th Year

NEW YORK—We have just heard from Johnny Marks, the oracle of Christmas music, who tells us that Rudolph starts his 17th world run when NBC once more presents the TV spectacular, "Rudolph, the Red-Nosed Reindeer," Sunday (5) 5:30-6:30 p.m. The show—which ran Nov. 28 on CBS—won kudos last year, featuring the voice of Burl Ives. It was produced by Videocraft, sponsored by General Electric, and contains eight songs by Marks. Additionally five of Marks' previous Christmas songs are used in the background score. Decca has made an album of the score and all of the songs have received many new recordings this year.

Marks, through his firm, St. Nicholas Music, will concentrate on four songs: "A Holly Jolly Christmas," a hit for Burl Ives last year, and being re-

issued by Decca; "Rockin' Around the Christmas Tree," a perennial hit for Brenda Lee of Decca; a reissue of the Frank Sinatra-Fred Waring "I Hear the Bells of Christmas Day," and, of course, "Rudolph, the Red-Nosed Reindeer." The last named has sold over 43 million records in this country and 20 million overseas in more than 350 versions, as well as 3,500,000 copies of sheet music.

There's no stopping Rudolph. This year there are 20 new versions, including the Supremes Motown; Earl Grant, Decca; the Ventures, Dolton; Dean Martin Capitol; Patti Page, Columbia and Burl Ives, Decca.

"Rudolph" was first recorded by Gene Autry on Columbia. This disk has gone over the 1 million mark. St. Nicholas Music publishes over 120 versions of the tune.

Roul., Vogue Renew Deal

NEW YORK—Morris Levy, head of Roulette Records, recently renegotiated the deal whereby Roulette and its subsidiary labels will be distributed throughout the Common Market countries by Vogue Records. Terms were worked out with Leon Cabat, representing Vogue.

In February Levy will take an overseas trip to acquire publishing and record acquisitions. He will stay one week in each major country. Roulette's publishing firms include Patricia Music, Nom. Planetary and Branson. The overseas market has been very gratifying for Levy lately—particularly in view of the success of the Shawn Elliott calypso tune, "Shame and Scandal in the Family." Banned in the United States, this has led the charts in various other countries and has produced many cover records.

On the domestic level, Levy recently concluded a deal with Jimmy Kay of Nashville whereby the latter produces country disks for Roulette.

Roulette's Latin label, Tico,

is finishing out the year with record-breaking earnings. Levy figures the label will gross about \$800,000 as a result of sales by such artists as Joe Cuba, Tito Puente and others.

ABC-PARA. SITE, DATE OF PARLEY

SAN JUAN, P. R.—ABC-Paramount's distributor meeting will be at El San Juan Hotel here, Jan. 19-22. Some 18 ABC-Paramount executives will be on hand.

All ABC-Paramount labels—including Impulse, Command, Grand Award, Westminster, Music Guild, and Dunhill and Jerden (both distributed domestically by ABC-Paramount) will be represented by album product. More than 50 albums will be bowed.

Gelco Leasing Sues Vee Jay

LOS ANGELES—The latest in a series of lawsuits against Vee Jay Records, which suddenly closed up its office here and moved back to Chicago over the Oct. 9-10 weekend, has been filed by Gelco Leasing Co. in Superior Court.

Claimant charges Vee Jay rented 28 automobiles and asks \$26,987 in damages for allegedly breaching its contract.

First legal action came in mid-October when Pye Records of England filed a \$47,000 suit in Superior Court (Billboard, Oct. 23).

In addition to the lawsuits, the Federal Government slapped liens on several of the label's suppliers here which restricts their releasing singles and albums to the labels.

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Sonny & Cher, Pitney Sued by Par-Co Agency

NASHVILLE — Par-Co Enterprises, show promotion agency, has filed a \$100,000 breach-of-contract suit in Circuit Court here over the failure of Sonny and Cher and Gene Pitney to appear at three Tennessee shows. Par-Co is operated by Xavier Cosse and Mark Parish.

The suit is against William Morris Agency; Jerry Brandt, agent for William Morris Agency; Pittfield Music, Inc.; Gene Pitney, Sonny Bono and Cher LaPiere.

Sonny Bono and Cher LaPiere are husband and wife and sing professionally as Sonny and Cher. They and Pitney are booked by the Morris agency, Pittfield Music, of which Pitney is major stockholder, was a party with the Morris agency to the contract signed with Par-Co, Cosse said.

Cosse said Sonny and Cher and Pitney did not appear at shows at Chattanooga Nov. 10, at Nashville Nov. 12 and at Memphis Nov. 17, as they had contracted to do.

Brandt was served a summons recently when he was in Nashville with the Rolling Stones.

T. T. McCarley, attorney for Par-Co, said he would file the declaration in the case, which sets forth detailed allegations, in early January.

VJ'S CARTER IS HURT IN CRASH

CHICAGO — Calvin Carter, vice-president and a&r director of Vee Jay Records, was seriously injured in an automobile crash near Gary, Ind., Wednesday (1). Carter underwent emergency surgery at Methodist Hospital in Gary. His condition is described as serious.

Movies Giving MGM a 'Bonus'

NEW YORK—MGM Record artists are reaping bonus exposure via movies. Eleven major record acts on MGM and two on Verve have either appeared recently or are scheduled for movie appearances. "When the Boys Meet the Girls," soon to be released, will feature Connie Francis, Sam the Sham and the Pharaohs, Herman's Hermits, and Harve Presnell. Herman's Hermits have a new movie called "The Fastest Guitar in the West." Johnny Tillotson is scheduled for a movie as soon as a script is approved. The Animals were in the "Get Yourself a College Girl" movie, along with Verve's Jimmy Smith and Astrud Gilberto. Hank Williams Jr. will be in an MGM movie as soon as a script can be approved. In addition, Elke Sommer and Richard Chamberlain, two TV-movie stars, are on MGM Records.

Most of the movies purposely expose record product and Sol Handwerker, publicity, promo-

Brevity Is Tracy's Rule of Thumb

HOLLYWOOD—Short album tracks by jazz artists seems a good way to gain broader radio exposure for album products. Jack Tracy, Limelight's a&r director is working with this philosophy whenever possible.

Several previously issued LP's and some forthcoming packages were designed with this in mind. Gerry Mulligan's "If You Can't Beat 'Em Join 'Em" enjoyed exposure on many good music stations and one track, "Downtown," made several top 40 playlists. Tracy says this LP is his most successful since joining the company. He was previously with Philips.

Tracy's rule of thumb is to get his artists to cut short tracks in albums which gives the company stronger material to work with in the radio play area. The danger is in finding the right material which will not alienate the jazz stations.

Two new January releases

New York NARAS

• Continued from page 1

bers rejoining. We've had more membership activity during the last two months than we've had in any comparable period during the last four years."

The drive to enlist musicians into the NARAS fold has been spearheaded by jazz pianist Marian McPartland. The Chapter now plans to institute similar recruitment methods for potential members on other craft divisions.

tion and exploitation chief of MGM Records, said that these movies were another medium which help sell records.

were designed with brevity in mind: "Oscar Peterson With Respect to Nat" and "Gerry Mulligan With Strings." Peterson sings on 11 of the 12 tracks and uses a King Cole trio concept on seven others, Ray Brown and Herb Ellis accompanying him. Tracy says he's played the album for friends of Cole and they remark that Peterson sounds like the late singer.

Peterson completes his trio revampment next January after returning from Japan. Sam Jones is expected to be the new bassist replacing Ray Brown. Peterson's new drummer is Louis Hayes, having replaced Ed Thigpen.

Both men played with Cannonball Adderley.

Mulligan's string LP is his first with fiddles, according to Tracy. He also plays clarinet in the new setup. The arrangements are by Australian Julian Lee.

Limelight celebrates its first birthday Jan. 1 and Tracy says the company has been pleased with juke box sales for singles, most culled from 27 LP's released during the infant's crawling stage. "We found we can do fairly well with a known artist; 3,500 singles can be moved as an initial order. This is bonus promotion and good exposure for the artist."

Goodyear, Borg-Warner on Cartridge, Playback Road

• Continued from page 1

our minds that it's the thing for us to do."

Wilfong refused to state which system his firm would follow, but said that "whatever we announce, that will be the only one we'll stock." However, according to reliable sources, Goodyear will shortly disclose that it will follow the Orrtronics system. (Orrtronics is a subsidiary of the Champion Spark Plug Co. Its eight-track stereo tape system is not compatible with the Lear Jet eight-track, nor Telepro's four-track system.)

Sold Through Dealers

Wilfong confirmed that the playbacks and cartridges will be sold through Goodyear's company-owned (1,000) and franchised (6,000) dealerships. He said they will carry a full in-

ventory of cartridges as a store traffic builder "so that we can sell more tires."

Primary source for Orrtronics cartridge recordings is International Tape Cartridge Corp., which to date has been the sole firm handling Orrtronics-type duplicating and marketing.

Vince Vecchione, sales manager for Borg-Warner spring division's consumer products, told Billboard that the four-track mono tape cartridge units and recordings will be tested in the Chicago area (where B-W has 10 company-owned outlets) and in New England. Machines and cartridges will bear the B-W trade-mark. Units will list at \$69.95. Since the Telepro mono machine plays through the radio speaker, installation cost will not be a factor.

Billboard

TOP CHRISTMAS SELLERS

While dealers still report that it is a little early for Christmas product sales, certain LP's and singles seem to be jumping out in front of others. It appears that Christmas LP's do not require the radio exposure as do the singles and LP sales seem to be slightly ahead of singles sales to date. Below is a list of the best selling LP's and singles to date, with other prospects listed below in alphabetical order. As the sales of Christmas product increase so too will the number of best selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next five issues as a special buying and stocking guide for retailers during this rush season.

NOTE: It is very possible that many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

- | POS. | TITLE, ARTIST, LABEL, NUMBER |
|------|--|
| 1. | ANDY WILLIAMS CHRISTMAS ALBUM, Columbia CL 2087 (M); CS 8887 (S) |
| 2. | ELVIS' CHRISTMAS ALBUM, Elvis Presley, RCA Victor LPM 1951 (M); LSP 1951 (S) |
| 3. | MERRY CHRISTMAS, Bing Crosby, Decca DL 8128 (M); DL 78128 (S) |
| 4. | LITTLE DRUMMER BOY, Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100 (S) |
| 5. | SOUND OF CHRISTMAS, Ramsey Lewis Trio, Cadet CLP 687 (M); CLPS 687 (S) |
| 6. | MERRY CHRISTMAS, Supremes, Motown 638 (M); ST 638 (S) |
| 7. | BEACH BOYS' CHRISTMAS ALBUM, Capitol T 2164 (M); ST 2164 (S) |
| 8. | JOYS OF CHRISTMAS, Mormon Tabernacle Choir-N. Y. Philharmonic Orch. (Bernstein), Columbia ML 5899 (M); MS 6499 (S) |
| 9. | CHRISTMAS SONG, Nat King Cole, Capitol W 1967 (M); SW 1967 (S) |
| 10. | MERRY CHRISTMAS, Johnny Mathis, Columbia CL 1195 (M); CS 8021 (S) |
| 11. | JOHN GARY CHRISTMAS ALBUM, RCA Victor LPM 2940 (M); LSP 2940 (S) |
| 12. | THE SOUND OF CHRISTMAS, Al Hirt, RCA Victor LPM 3417 (M); LSO 3417 (S) |

13. WE WISH YOU A MERRY CHRISTMAS, Ray Conniff Singers, Columbia CL 1892 (M); CS 8692 (S)
14. THE VENTURES CHRISTMAS ALBUM, Dolton BLP 2038 (M); BST 8038 (S)
15. CHRISTMAS WITH THE MIRACLES, Tamla TM 236 (M); (No Stereo)
16. MORE SOUNDS OF CHRISTMAS, Ramsey Lewis Trio, Cadet CLP 745 (M); CLPS 745 (S)

OTHER CHRISTMAS LP's RECORDING SALES (Listed Alphabetically by Titles)

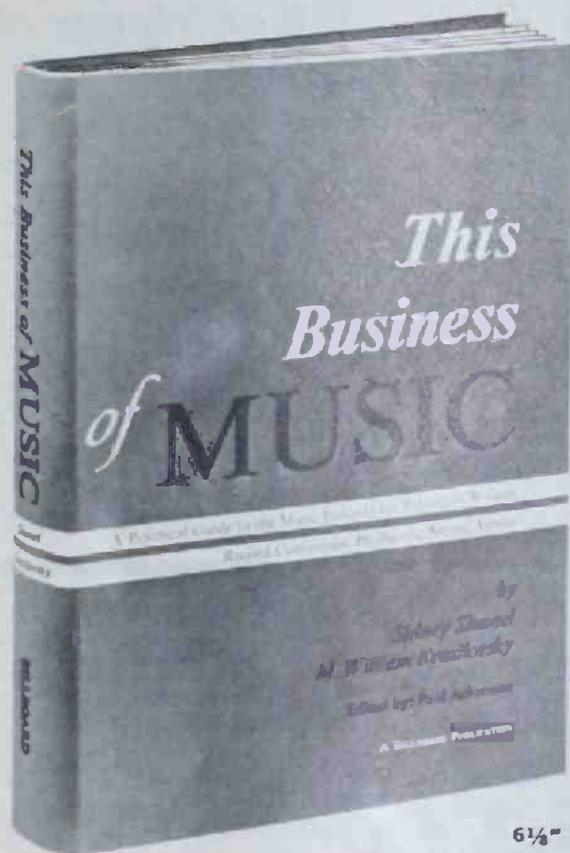
JIMMY DEAN'S CHRISTMAS CARD, Columbia CL 2404 (M); CS 9204 (S)
 FOR THE WHOLE FAMILY AT CHRISTMAS, Robert Rheim, Rheim LP 6010 (M); ST 771045
 MERRY CHRISTMAS, Brenda Lee, Decca DL 4583 (M); DL 74583 (S)
 O RAMBINO—THE LITTLE DRUMMER BOY, Harry Simeone Chorale, Kopp KL 1450 (M); KS 3450 (S)
 SONGS FOR CHRISTMAS, Mahalia Jackson, Columbia CL 1903 (M); CS 8703 (S)
 THIS CHRISTMAS I SPEND WITH YOU, Robert Gault, Columbia CL 2076 (M); CS 8876 (S)

CHRISTMAS SINGLES

- | POS. | TITLE, ARTIST, LABEL, NUMBER |
|------|---|
| 1. | LITTLE DRUMMER BOY, Harry Simeone Chorale, 20th Century-Fox 429 |
| 2. | PLEASE COME HOME FOR CHRISTMAS, Charles Brown, King 5405 |
| 3. | ROCKIN' AROUND THE CHRISTMAS TREE, Brenda Lee, Decca 30776 |
| 4. | JINGLE BELL ROCK, Bobby Helms, Decca 30513 |
| 5. | BLUE CHRISTMAS, Elvis Presley, RCA Victor 0647 |
| 6. | WHITE CHRISTMAS, Bing Crosby, Decca 23778 |
| 7. | CHILDREN'S CHRISTMAS SONG, Supremes, Motown 1085 |
| 8. | SANTA LOOKED A LOT LIKE DADDY, Buck Owens, Capitol 5537 |
| 9. | LONESOME CHRISTMAS, Lowell Fulson, Hollywood 1022 |
| 10. | MERRY CHRISTMAS BABY, Charles Brown, Imperial 5902 |

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segments of the crazy network that
comprises the music industry."

Fordham Law Review

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Certified Public Acct.

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3. Name _____ Company _____ Address _____ City, State & Zip _____ Sign Gift Card _____	7. Name _____ Company _____ Address _____ City, State & Zip _____ Sign Gift Card _____	11. Name _____ Company _____ Address _____ City, State & Zip _____ Sign Gift Card _____	15. Name _____ Company _____ Address _____ City, State & Zip _____ Sign Gift Card _____
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I REMEMBER TOMMY

Diamond Marks a Silver Jubilee

By RAY BRACK

CHICAGO—Twenty-five years ago this week—or three months after Frank Sinatra joined Tommy Dorsey—an even skinnier kid named Morris Diamond hooked up with the same organization as hand boy.

Marking the anniversary the other day, Diamond, who is now national promotion manager for Mercury Records, quipped, "Meeting me cost Dorsey \$100,000." Dorsey met Diamond, a high school newspaper editor, in 1938 at a press conference during a Terrace Room engagement. Diamond cornered Dorsey to suggest that the band leader organize a national chain of fan clubs. Dorsey went for the idea, which burgeoned into "Scribe of Sentimental Swing" (SSS) clubs in every major city, complemented by a newspaper of some 100,000 circulation.

So expensive was the project that when Diamond looked Dorsey up in December of 1940 the band leader remembered him well.

"He was at the Paramount," Diamond recalls. "The manager was with the band's truck, driving West. There was nobody to run for sandwiches. I didn't like the smell at the Fulton Fish Market where I worked, so, on impulse, I entered the music business."

Diamond's recollection of the Sinatra of 1949 is sharp.

"When, Not 'If'

"I remember a session in Hartford. A hunch of us were sitting around speculating on the future and Sinatra was saying 'When I make it, I never heard him say 'If I make it.'

"One time Sinatra walked on stage at the Paramount to sing with a funny curl hanging down on his forehead. Dorsey walked off the rostrum and told Frank to go backstage and comb his hair. Frank did.

"Sure, Dorsey chewed Frank out a lot. But he was like a father to us. He used to say to me, 'Why do you hang around with those bums? (meaning the boys in the band). 'Let me buy you some books.' He liked me as a son."

Entered Army

In 1942, the same week that Sinatra left the band to strike out on his own, Diamond entered the Army. Discharged three years later, he passed up an offer of a job on the Sinatra publicity staff to take a song-plugging job offered by Dorsey.

"I couldn't miss as a song pluggier," Diamond says. "I was well liked by Connie Haines, Jo Stafford, Sinatra and the Pied Pipers."

He worked in New York, pushing such hits as "Hopeless One," "I Dream of You," "Yes Indeed," "You Can't Be True Dear" and "Little White Duck."

It was the last-named tune that launched Diamond into record promotion in 1951.

Diamond worked such memorables during that period as "Lover," by Peggy Lee, Rosemary Clooney's "Come On A My House," and hits by the Andrews Sisters, Carol Haney, Dan Daley and Robert O. Lewis.

Asked to compare song plugging and record promotion, Diamond said, "There's nothing like plugging a song. You got definite answers. Saying this could louse me up all over the country—but you didn't have to go through all the phases of DJ meetings in order to go on the air."

In 1958 Diamond joined Carl-

ton Records, moving in 1960 to Hanover-Signature (owned by Steve Allen) where he worked such hits as the Nutty Squirrels and the first Jose Jimenez album (which he broke through Dan Sorkin in Chicago).

Diamond joined Philips in 1962 and was named Mercury's national promotion manager shortly thereafter; now directs 20 local promotion men, schedules single releases and serves as top assistant to executive

vice-president Ken Myers in creative services. He has also formed two publishing companies, Shoe String (BMI) and Jo-A (ASCAP).

Changes in the business during the past five years, Diamond observes, have had definite impact on the role of the promotion man. "I miss the personal effect of being able to contact all the deejays at a station. This has been one of the big changes in recent years."

COLLEGE CIRCUIT

By CLAUDE R. HALL

Singers for All Seasons

Every song by the 4 Seasons during a concert Nov. 14 at Penn State University Park, Pa., received a bombardment of applause, according to Billboard correspondent David S. Kenig. But their final number, their hit "Let's Hang On," was the highlight. The show drew a SRO crowd of 6,500 and Steve Fishbein at the local Record Room store said, "We've sold so many 4 Seasons albums that I can't give an exact number. . . . 40 would be a pretty good estimate." At the Music Mart, Jim Maddenfort also reported strong sales. "We've sold about 30 albums," Dick Gregory was also on the bill, but created no sales activity as a result of the concert.

Ferrante and Teicher on Nov. 15 at Central Michigan University, Mount Pleasant, Mich., drew a crowd of 3,500, reported correspondent Jim Leach. "Their hit records, 'Exodus' and 'The Apartment' brought cheers, also a medley of Henry Mancini hits." Both Ken Elbert at the Log Cabin and the Yankee Store reported that Ferrante and Teicher album sales were going well because the concert went over so big.

Glenn Yarbrough on Nov. 16 at the University of Alberta, Calgary, Can., performed superbly before 2,100, according to correspondent B. E. Sullivan. "Baby, Rain Must Fall" was well received, but his performance of many unknown, although pretty tunes, probably brought him lower reaction in some cases. Don Williams at Glenn's Music said the concert had resulted in an increase in sales of some 15-20 LP. Yarbrough's single "It's Gonna Be Fine," while a big hit in the area, had been dropping off, Sullivan said, but the concert

stirred up sales interest in it. Scott's Music reported the concert brought a slight increase in sales.

On Nov. 19, the Lettermen performed at the University of Dayton, Dayton, Ohio, said correspondent Fred Puglia. Attendance: 4,500. Show was too "fantastic, continual applause. 'You'll Never Walk Alone' brought three minutes of standing applause." And the Mayor's Record Shop reported a moderate sales action on their product before the concert, with a good deal of sales action afterwards.

A slambang concert Nov. 16 at Murray State College, Murray, Ky., featured the We Five, Paul Revere and the Raiders, the Byrds and Bo Diddley, according to correspondent D. Ellis Mueller. Attendance was 3,500 and their favorite was Paul Revere and the Raiders, although the high school students also reacted favorably to the Byrds. "The concert in its entirety, was far from being good," said Mueller. But Chuck Simon at Chuck's Music Center said he'd felt a reaction in sales of albums and the "Turn! Turn! Turn!" single by the Byrds from the concert.

Count Basie on Nov. 16 at Eastern Kentucky State, Richmond, Ky., performed before 4,000 to "excellent response," said correspondent Winston F. Jones. "Basie kept audience receptive by varying his selection of numbers to include both up-tempo and slower songs." The drummer received a five-minute ovation for a solo and the entire band received a standing ovation at the end of the show. However, no sales activity was generated by the show, according to Lillian Beazley, Central Music Co.

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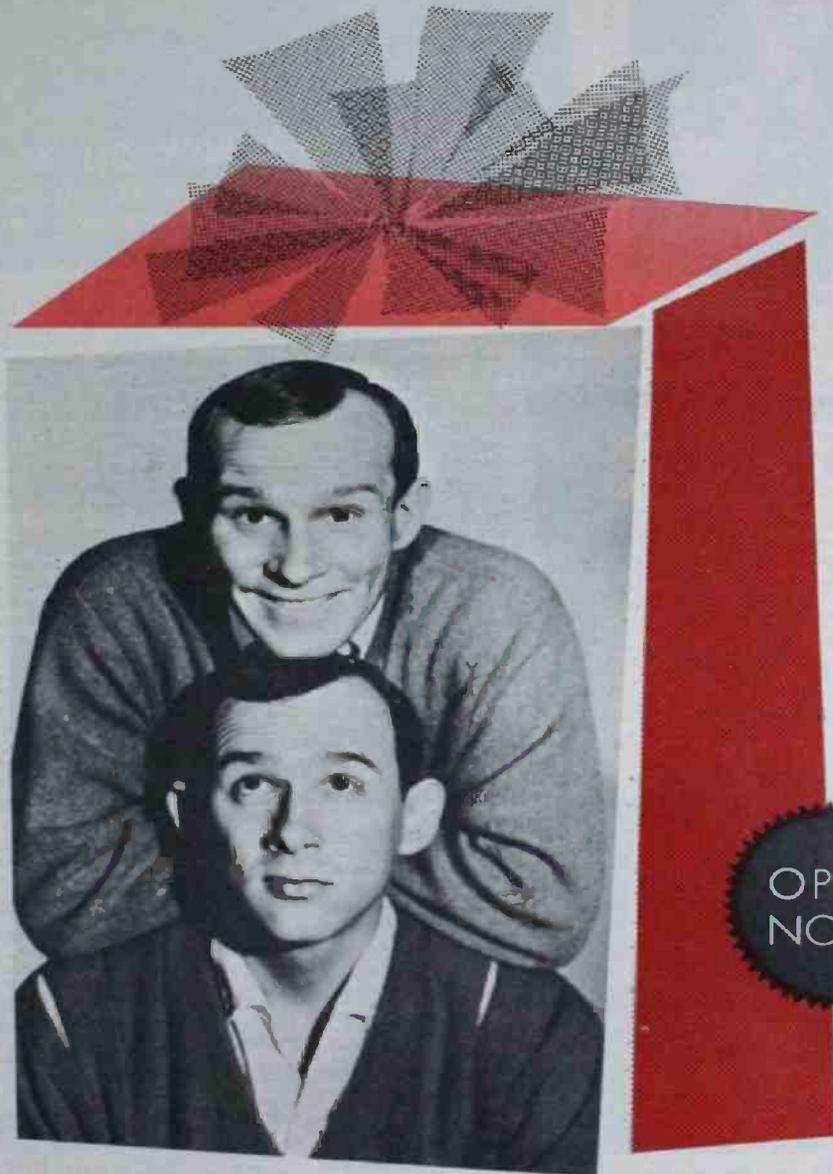


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New World Ahead for Brenda Lee

By ELTON WHISENHUNT

NASHVILLE — Brenda Lee, who reaches her 21st birthday Saturday (11), has had one of the most extraordinary careers in recording history.

Decca signed her at the age of 10 and she attained world-wide popularity as a little girl with a very big voice. Decca re-signed her in 1962 to a 20-year contract with a minimum \$1 million guarantee.

Brenda has gone from those early years of building a career to selling attendance records all over the world. She has appeared in 32 countries and recorded in five foreign languages (French, Italian, German, Spanish and Japanese).

She has made another successful transition. She began singing rock 'n' roll when it was in its heyday. She started singing "good music" ballads in 1959.

The result surprised even Brenda about her own changing musical tastes. "If someone had brought me 'Night and Day' five years ago, I would have thought they were crazy," she said. Now the ballads are her type of song. "They're the kind I do best."

Her universal appeal crosses all age lines. Her manager, Dub Allbritten, said she averages 100



BRENDA LEE

fan letters a day from all age groups — children, teen-agers, adults in their 80's.

World Acclaim

In addition to being a top U. S. vocalist for years, she has for the past three years won the "World's No. 1 Female Vocalist" poll conducted by a group of London publications which has voters around the world.

The petite (4 feet 9) Brenda has had critical acclaim in every country she has played. In varying words, they all came out "fabulous." The president of

Brazil referred to her as "the best good-will ambassador the U. S. has ever had."

Several months ago she set records in Japan. She recently returned from five days in Venezuela where she packed the house on several shows, did a one-hour TV network show, returned to the U. S. for a tour where she played to more than 100,000 in four days and will appear for the third time on "Hullabaloo" in a few weeks.

Her rapport with an audience is remarkable. She "feels" the audience when she goes on stage. "She never knows what she will sing till she gets on stage," Allbritten said.

So far Brenda has sold many millions of records, has been one of Decca's top sellers for years, has three gold records for "I'm Sorry," "All Alone Am I" and "Losing You." In addition, next year she will be in Who's Who in America.

What quality does she have that explains this success?

Owen Bradley, Decca's Nashville chief and her a&r director, said he is at a loss to pin it down exactly. "Brenda has a different way of singing a song," he said. "She does a great job of selling the lyric. She sings, shouts, talks, whatever it takes to get the lyric across."

Lenny Salidor, national promotion director for Decca in New York, said:

"She always sings on key, something a lot of current singers don't do. She is tremendous at interpreting lyrics. She has an innate sense of timing on melody. She learned music by ear and people who learn that way — with mind, heart and soul — are better all around performers. Why, I don't know."

Brenda looks to her adult years with a little apprehension. "I'm a little frightened," she said. "In a way, I'm sort of sorry to be 21. I'll miss my growing up years. I'll have a lot more responsibility now."

"But I'm looking forward to the future. Each year brings new things."

Signings

Leslie Uggams, formerly with Columbia, to Atlantic Records. Reparta and the Delrons, formerly on World-Artists, to RCA Victor. The Mamas and Papas to Dunhill. United Artists Records added Solomon King and Tony Messina to its roster. Patti Cutton to Celestial Artists. La Lupe signed to a new five-year contract with Tico Records.

time, management was still undecided about trying to make a run of it. Either way, it's going to be an uphill fight for UA's cast set.

MIKE GROSS

Critics Box-Score

TIMES: "... 'Anya' is at least easy to listen to where it otherwise would be dull."

HERALD-TRIBUNE: "In spite of the fact that 'Anya' is an old-fashioned musical it isn't any good."

NEWS: "... a solemn old-fashioned musical."

POST: "... unashamedly new musical play."

WORLD-TELEGRAM: "... an old-fashioned operetta."

JOURNAL-AMERICAN: "... an outdated musical."

'Anya' Suffers, Bores And Stammers-Ugh

NEW YORK—"Anya" is a sluggish and tedious musical. Inspired by a fairly successful play and film, both titled "Anastasia," and themes of Serge Rachmaninoff, the adaptation is an uninspired affair with little to keep it going even in a Broadway season that has heavy competition.

Robert Wright and George Forrest, the score writers, have a much more difficult time with their Rachmaninoff source than they did with either Borodin ("Kismet") or Grieg ("Song of Norway"). Although much of the Rachmaninoff material is familiar and illustrious it is not so melodic which further hinders the musicality of this musical. The management has been fit to bill it as "The Musical Musical"; it just isn't so.

The story of the young woman who claims to be the surviving



CONSTANCE TOWERS, left, and Lillian Gish at United Artists Records' session for original cast album of "Anya."

daughter of the last Russian Czar, how she is taken over by an opportunistic syndicate and her eventual confrontation with the skeptical Dowager Empress is told in a somber, plodding manner with the only lift coming towards the end in the highly effective confrontation scene between the young woman and the old Empress. It's a long wait until then, though.

Constance Towers, in the title role, Michael Kermoyan and Ira Petina give fine vocal flavor to the score and Lillian Gish, as the Dowager Empress, makes a notable impression as she talks her way through a song, "The Snowbird Song," "Here Tonight, Tomorrow Where," "If This Is Goodbye" and "Vodka, Vodka" are the most successful of the Wright-Forrest adaptations and should highlight the original cast album release by United Artists Records. The LP was out two weeks before the show's opening at the Ziegfeld Theater on Nov. 29 and the album will go into market whether business picks up at the box-office or not. At press

PEOPLE AND PLACES

Jimmy Roselli, who scored a smash with his major New York nightclub debut at the Copacabana earlier this year, return Thursday (9) for a four-week stand. CBS-TV's "Camera

will feature a program of songs by Woody Guthrie based on script by Millard Lampell, "From Culifornia to New York," Dec. 12. On the last day of taping in Rome, producer-director Barry Shear snared singer Rita Pavone for ABC-TV "World of Entertainment" color special. Joan Rivers will appear at the Society of Magazine Writers dinner Dec. 17 at the Plaza. Charles Records' artist Bud Smith plays organ and piano nightly at Southampton's Scotch Mist Inn. Bobby Layne, Joe Records national promotion man, touring the Midwest. The Yardbirds, Epic Records' British group, arrive in Chicago Friday (10) to begin a tour of the U. S. Noel Harrison due back in New York from an engagement at Houston's Tideland on Dec. 10 to promote his London Records' single "A Young Girl." McCoy making his nightclub debut this week at the Playhouse Club in Baltimore. The TV soap opera, "Days of Our Lives" is featuring themes by pop writers Barry Mann and Cynthia Weis. Carolyn Hester is back in New York after her third British tour to promote her debut single, "What Does It Get You."

The Swingle Singers of Paris return to the Village Gate for a stint right through New Year's Day. Earl Hahn, who runs the Collegeville Inn in Philadelphia, has reactivated Cuppy Record and will issue Nick Masters' "The Dreamiest Man in Town" in January. Swan Records will handle the distribution. Lou Stallone and Bob Schwartz have formed an independent record production firm, If You Believe (IYB) Productions. Clyde Otis planning to record a country LP with Brook Benton for RCA Victor to be cut in Hollywood. Marty Thau has signed Bill Carr, Colpix Records artist, to a management contract. The Kly Sisters set for TV guest shots with Dean Martin and Andy Williams. Roberta Sherwood is currently headlining the new show at the Latin Quarter.

Felice Faust, assistant to Nat Shapiro at Columbia Records, married Nov. 24 in Greenwich, Conn., to Bob Ascher, musical lyricist. Dick Dia, mandolin virtuoso, at Roma Di Notte, for the rest of the month. Ray Martin has written the score for "The Big Sky Country," NBC-TV special to be aired on Dec. 18. The Top of the Fair Restaurant at the site of the recent World's Fair has a nightly dancing policy with Tony Cabot's orchestra. Will Wayman, bassist-trumpeter, has joined pianist Johnny Morris as the nightly feature in the Crest Room at Ratazzi's. Tim Rose, new Columbia artist, will return to the Bitter End for an eight-week run beginning in January. Ronnie Dove on a promotion trip through California for Diamond Records. British record producer Mick Most is in New York to scout material for his artists, including Herman's Hermits and the Animals. Producers Circle Associates are preparing a musical titled "San Francisco" with a book by Eugene Mate and John Everest.

Nota Leone upped to manager of New York office for Conni De Nave's public relations firm. Anthony De Flippis, formerly of Young & Rubicam, has joined the staff as account executive. Diam Berger is now tour co-ordinator. Herb Alpert and the Tijuana Brass has been set for their first Hawaiian booking when they do a two-day concert tour at Honolulu's International Center Arena on Dec. 25-26. Bobby Fuller, recently signed to Mustang Records, just completed his first motion picture role in "Out of Sight" for Universal. Gary Lewis and the Playboys set to headline at the Sacramento Memorial Auditorium on Dec. 18. April Stevens and Nino Tempo currently touring the campus circuit. Bobby Layne joined Joda Records as national promotion man.

MIKE GROSS

Berry the Berries in Stint

NEW YORK—Chuck Berry, backed by a five-man white group Thursday at the Village Theater on New York's East Side, drew tumultuous applause with a program made up largely of blues and its derivatives, rock 'n' roll. The house was packed with a teen-age audience which was both hip and well-behaved. They knew all of Berry's tunes and records; they dug his talk about the blues and how that musical form developed.

Occasionally, Berry did a ballad, such as "That's My Desire," and one or two novelties and a calypso; but the bulk of the program was made up of his great songs, including "Maybelene," "Roll Over Beethoven," "Memphis, Tennessee," and "Johnny B. Good."

Berry, in concert, was very impressive. His program lasted about two hours and he held the audience not only with his great musical talent, but also with his graciousness. The audience appreciated his charm and man-to-man level of talk.

A young singer, Tommy Flanders, was very effective

singing a Bo Diddley-type blues.

The show was presented by Manheim Fox and Bob Rubin. PAUL ACKERMAN

Pitney Hit In U. K. Tour

NEW YORK—Musicor Records artist Gene Pitney is back from England where he hit new highs for attendance and gross on a personal appearance tour. According to a spokesman for the William Morris Agency, which booked the tour, the Pitney troupe broke the record for this year's highest grossing tour previously held by the Rolling Stones.

Pitney did 28 consecutive days of theater appearances, on a two-shows-a-day basis. Every concert was a sellout, according to the Morris office. Appearance with Pitney on the tour were Peter and Gordon, Lulu and the Luvvers, the Rockin' Berries and the Quiet Five. Plans are at

(Continued on page 16)

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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, Label & No.
1	1	I HEAR A SYMPHONY—Supremes, Motown 1083
2	3	LET'S HANG ON—4 Seasons, Philips 40317
3	4	I GOT YOU (I Feel Good)—James Brown, King 6015
4	4	TURNI TURNI TURNI—Byrds, Columbia 43424
5	3	ONE HAS MY NAME—Berry Young, Dot 16756
6	7	PUPPET ON A STRING—Elvis Presley, RCA Victor 6879
7	8	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8079
8	11	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
9	29	SOUNDS OF SILENCE—Simon & Garfunkel, Columbia 43394
10	20	A TIME TO LOVE—A Time To Cry—Low Johnson, Big Top 101
11	12	HARLEM NOCTURNE—Viscounts, Apy 990
12	7	LESS AWAY—Bonnie Dore, Diamond 191
13	6	MY BABY—Templetons, Gordy 7047
14	14	1-2-3—Lon Barry, Decca 31827
15	15	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
16	19	GET OFF OF MY CLOUD—Rolling Stones, London 9792
17	18	SOMETHING ABOUT YOU—Four Tops, Motown 1084
18	10	SEASAW—Don Covay, Atlantic 2301
19	30	DON'T LOSE FACE—Tomelton, Gordy 7047
20	37	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
21	30	DON'T FIGHT IT—Wilson Pickett, ABC-Paramount 10739
22	29	OVER AND OVER—Dave Clark Five, Epic 9863
23	24	ENGLAND SWINGS—Roger Miller, Smash 2010
24	26	I WILL—Dean Martin, Reprise 0415
25	25	IT'S GOOD NEWS WEEK—Redd Foxx's Anonymous, Parrot 9800
26	19	YOU'RE GOING TO HIDE YOUR LOVE AWAY—Silkha, Fontana 1523
27	31	EBB TIDE—Righteous Brothers, Philips 130
28	37	MY GIRL HAS GONE—Marion Gaye, Tami 54122
29	36	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Mercury 55818
30	17	A LOVER'S CONCERTO—Tory, DynaVoice 209
31	17	RESCUE ME—Fonville Bass, Checker 1120
32	32	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
33	32	I REALLY LOVE YOU—Don Joe Sharp, Cameo 375
34	34	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
35	34	LET'S HANG ON—4 Seasons, Philips 40317
36	36	EVERYBODY LOVES A GOOD DANCE—Fortunes, Press 9708
37	39	STAND BY ME—Bobby Powell, White 714
38	39	EVERYBODY LOVES A GOOD DANCE—Fortunes, Press 9708
39	39	YOU'VE BEEN CHEATIN'—Impressions, ABC-Paramount 10730
40	39	SEASAW—Don Covay, Atlantic 2301

BOSTON

TW	LW	TITLE, Label & No.
1	1	LET'S HANG ON—4 Seasons, Philips 40317
2	2	SOUNDS OF SILENCE—Simon & Garfunkel, Columbia 43394
3	6	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
4	4	ONE HAS MY NAME—Berry Young, Dot 16756
5	3	TURNI TURNI TURNI—Byrds, Columbia 43424
6	1	I HEAR A SYMPHONY—Supremes, Motown 1083
7	18	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8079
8	12	I GOT YOU (I Feel Good)—James Brown, King 6015
9	11	SUNDAY AND ME—Jay & the Americans, United Artists 948
10	30	A YOUNG GIRL—Mool Harrison, London 9792
11	18	I WILL—Dean Martin, Reprise 0415
12	16	SOMETHING ABOUT YOU—Four Tops, Motown 1084
13	17	OVER AND OVER—Dave Clark Five, Epic 9863
14	8	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
15	31	DON'T THINK TWICE—Wonder Who?, Philips 40324
16	34	FEVER—McCoy, Bang 591
17	9	RESCUE ME—Fonville Bass, Checker 1120
18	9	CRUEL AND US—Roy Orbison, MGM 13410
19	27	CRYSTAL BALLS—The Dells, Dotan 113
20	33	FLORES ON THE WALL—Stellar Brothers, Columbia 49310
21	38	THE LITTLE GIRL I ONCE KNEW—Beach Boys, Capitol 5540
22	30	GET OFF OF MY CLOUD—Rolling Stones, London 9792
23	14	I'M A BEAN—Yarbin, Epic 9857
24	7	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
25	36	MY BABY—Templetons, Gordy 7047
26	31	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
27	27	ENGLAND SWINGS—Roger Miller, Smash 2010
28	31	FEVER—McCoy, Bang 591
29	31	EBB TIDE—Righteous Brothers, Philips 130
30	30	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
31	31	I DON'T KNOW WHAT YOU'RE GOT—Little Richard, Vee Jay 098
32	32	A SWEET WOMAN LIKE YOU—Joe Tex, Dial 402
33	34	IT'S GOOD NEWS WEEK—Redd Foxx's Anonymous, Parrot 9800
34	34	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
35	34	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
36	37	1-2-3—Lon Barry, Decca 31827
37	36	EVERYBODY LOVES A GOOD DANCE—Fortunes, Press 9708
38	39	NO MATTER WHAT SHAPE (Your Steaks) In—The Bunch, Liberty 55836
39	39	SEASAW—Don Covay, Atlantic 2301
40	39	TEARS (For Someone)—Ron Odd, Liberty 55835

CHICAGO

TW	LW	TITLE, Label & No.
1	4	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
2	2	1-2-3—Lon Barry, Decca 31827
3	11	FOR YOU—Righteous Brothers, Columbia 43304
4	7	LET'S HANG ON—4 Seasons, Philips 40317
5	1	I HEAR A SYMPHONY—Supremes, Motown 1083
6	11	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
7	1	I KEEP ON DANCING—Gentles, MGM 13379
8	8	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
9	9	TURNI TURNI TURNI—Byrds, Columbia 43424
10	15	OVER AND OVER—Dave Clark Five, Epic 9863
11	17	I GOT YOU (I Feel Good)—James Brown, King 6015
12	10	THE WALL—Packers, Pure Soul 1107
13	3	LOOK THROUGH ANY WINDOW—Hollis, Imperial 60124
14	4	GET OFF OF MY CLOUD—Rolling Stones, London 9792
15	29	SEASAW—Don Covay, Atlantic 2301
16	14	A LOVER'S CONCERTO—Tory, DynaVoice 209
17	18	FEVER—McCoy, Bang 591
18	26	CLEO'S BACK—Jr. Walker & the All Stars, MGM 13405
19	20	STAY AWAY FROM MY BABY—Ted Barry, Oak 720
20	31	SINNER MAN—Tina Turner, Reprise 0415
21	—	SUNDAY AND ME—Jay & the Americans, United Artists 948
22	—	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
23	—	THIS HEART OF MINE—Artista, Oak 7202
24	34	ONE HAS MY NAME—Berry Young, Dot 16756
25	31	MUR, BABY MUR—Newbeats, Hickory 1332
26	38	EVERYBODY LOVES A GOOD DANCE—Fortunes, Press 9708
27	40	MOTHER M'YER FATHER TIME—Brook Benton, RCA Victor 6933
28	28	MY BABY—Templetons, Gordy 7047
29	27	MY GIRL HAS GONE—Marion Gaye, Tami 54122
30	23	YOU'RE GOING TO HIDE YOUR LOVE AWAY—Silkha, Fontana 1523
31	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
32	—	YOU'VE BEEN CHEATIN'—Impressions, ABC-Paramount 10730
33	32	TAKE A HEART—Savoy, Warner Bros. 5647
34	34	MICHAEL—C.D.B., Epic 1003
35	36	RESCUE ME—Fonville Bass, Checker 1120
36	39	ENGLAND SWINGS—Roger Miller, Smash 2010
37	34	IAR, IAR—Cassidy, Sony 1423
38	15	YOU'VE BEEN CHEATIN'—Impressions, ABC-Paramount 10730
39	—	FEARS FOR SOMEONE—Ken Dodd, Liberty 55835
40	30	I FOUND A GIRL—Jan & Dean, Liberty 55833

NEW ORLEANS

TW	LW	TITLE, Label & No.
1	2	I GOT YOU (I Feel Good)—James Brown, King 6015
2	1	RESCUE ME—Fonville Bass, Checker 1120
3	1-2-3—Lon Barry, Decca 31827	
4	4	A LOVER'S CONCERTO—Tory, DynaVoice 209
5	3	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
6	1	I HEAR A SYMPHONY—Supremes, Motown 1083
7	12	SEASAW—Don Covay, Atlantic 2301
8	6	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8079
9	10	HOLE IN THE WALL—Packers, Pure Soul 1107
10	7	I WILL—Dean Martin, Reprise 0415
11	1	TREAT HER RIGHT—Ray Head, Back Beat 546
12	34	TURNI TURNI TURNI—Byrds, Columbia 43424
13	1	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
14	13	DOWN THE AISLE—Alec Spector, White Cliff 217
15	16	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
16	11	E. C. BIRD—Bobby Powell, White 714
17	30	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
18	18	EVERYBODY LOVES A GOOD DANCE—Fortunes & the Playboys, Liberty 55818
19	30	REVER—McCoy, Bang 591
20	36	LET'S MOVE AND GROOVE (Together)—Johnny Nash, Jode 102
21	31	ONE HAS MY NAME—Berry Young, Dot 16756
22	34	RAINBOW '88—Cory Chandy, Constellation 158
23	32	STAY AWAY FROM MY BABY—Ted Barry, Oak 720
24	34	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
25	32	MUR, BABY MUR—Newbeats, Hickory 1332
26	36	THE DUKE—Jackie Lee, Mirwood 5502
27	33	RUSTY BELLS—Brenda Lee, Decca 31849
28	30	GET OFF OF MY CLOUD—Rolling Stones, London 9792
29	18	HANG ON SLOOPY—McCoy, Bang 591
30	17	BEAR DIARY—Tony Washington, Kent 1163
31	—	MEM OF WAR—Rouzan Sisters, Frisco 113
32	—	A SWEET WOMAN LIKE YOU—Joe Tex, Dial 402
33	—	EBB TIDE—Righteous Brothers, Philips 130
34	31	LET ME BE—Turllet, White Whale 224
35	35	SOMETHING ABOUT YOU—Four Tops, Motown 1084
36	27	ENGLAND SWINGS—Roger Miller, Smash 2010
37	37	NOT ON THE TABLE—Danny White, Frisco 114
38	39	EVERYBODY COME TO THE MOON—Jonathan King, Parrot 9774
39	38	ROAD BUMBLE—Gentles, Liberty 55839
40	29	YESTERDAY—Beatles, Capitol 5494

NEW YORK

TW	LW	TITLE, Label & No.
1	1	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
2	3	RESCUE ME—Fonville Bass, Checker 1120
3	8	I GOT YOU (I Feel Good)—James Brown, King 6015
4	9	TURNI TURNI TURNI—Byrds, Columbia 43424
5	1	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
6	1	I HEAR A SYMPHONY—Supremes, Motown 1083
7	7	LET'S HANG ON—4 Seasons, Philips 40317
8	3	A LOVER'S CONCERTO—Tory, DynaVoice 209
9	3	1-2-3—Lon Barry, Decca 31827
10	13	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
11	16	OVER AND OVER—Dave Clark Five, Epic 9863
12	3	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
13	32	YOU'RE GOING TO HIDE YOUR LOVE AWAY—Silkha, Fontana 1523
14	18	EVERYBODY COME TO THE MOON—Jonathan King, Parrot 9774
15	17	FEVER—McCoy, Bang 591
16	34	DON'T THINK TWICE—Wonder Who?, Philips 40324
17	24	GET OFF OF MY CLOUD—Rolling Stones, London 9792
18	34	IT'S MY LIFE—Anman, MGM 13414
19	23	I WILL—Dean Martin, Reprise 0415
20	21	EBB TIDE—Righteous Brothers, Philips 130
21	29	ENGLAND SWINGS—Roger Miller, Smash 2010
22	30	SUNDAY AND ME—Jay & the Americans, United Artists 948
23	18	SOMETHING ABOUT YOU—Four Tops, Motown 1084
24	30	KEEP ON DANCING—Gentles, MGM 13379
25	23	MUR, BABY MUR—Newbeats, Hickory 1332
26	—	THE LITTLE GIRL I ONCE KNEW—Beach Boys, Capitol 5540
27	—	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
28	31	A SWEET WOMAN LIKE YOU—Joe Tex, Dial 402
29	30	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8079
30	—	I DON'T KNOW WHAT YOU'RE GOT BUT IT'S GOT ME—Little Richard, Vee Jay 098
31	33	DON'T HAVE TO SHOP AROUND—Mad Lads, Volt 127
32	40	HOLE IN THE WALL—Packers, Pure Soul 1107
33	27	SHES WITH HER OTHER LOVE—Leon Hayward, Imperial 60123
34	—	EBB TIDE—Righteous Brothers, Philips 130
35	36	THE RICK—Jackie Lee, Mirwood 5502
36	37	JUST A LITTLE BIT—Ray Head, Scooter 12114
37	37	QUICKST—Linda & Ernie, Eastern 600
38	—	HERE IT COMES AGAIN—Fortunes, Press 9708
39	—	SOUNDS OF SILENCE—Simon & Garfunkel, Columbia 43390
40	19	YOU'RE THE ONE—Vogues, E & C 229

PHILADELPHIA

TW	LW	TITLE, Label & No.
1	1	I HEAR A SYMPHONY—Supremes, Motown 1083
2	2	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
3	1	I GOT YOU (I Feel Good)—James Brown, King 6015
4	4	LET'S HANG ON—4 Seasons, Philips 40317
5	3	RESCUE ME—Fonville Bass, Checker 1120
6	4	TAKE ME IN YOUR ARMS BABY—Kim Weston, Gordy 7046
7	2	SEASAW—Don Covay, Atlantic 2301
8	14	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
9	16	MICHAEL—C.D.B., Epic 1003
10	10	GET OFF OF MY CLOUD—Rolling Stones, London 9792
11	11	FOR YOU—Righteous Brothers, Philips 130
12	7	SOMETHING ABOUT YOU—Four Tops, Motown 1084
13	1	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
14	9	DON'T THINK TWICE—Wonder Who?, Philips 40324
15	27	HOLE IN THE WALL—Packers, Pure Soul 1107
16	15	MY BABY—Templetons, Gordy 7047
17	31	LITTLE GIRL I ONCE KNEW—Beach Boys, Capitol 5540
18	29	FEVER—McCoy, Bang 591
19	34	EBB TIDE—Righteous Brothers, Philips 130
20	18	GET OFF OF MY CLOUD—Rolling Stones, London 9792
21	19	MY GIRL HAS GONE—Marion Gaye, Tami 54122
22	32	CRYSTAL BALLS—The Dells, Dotan 113
23	30	YESTERDAY—Beatles, Capitol 5494
24	12	DON'T HAVE TO SHOP AROUND—Mad Lads, Volt 127
25	—	PURVI TURNI TURNI—Byrds, Columbia 43424
26	34	THE DUKE—Jackie Lee, Mirwood 5502
27	35	I WILL—Dean Martin, Reprise 0415
28	18	LET ME BE—Turllet, White Whale 224
29	—	OVER AND OVER—Dave Clark Five, Epic 9863
30	30	YOU'RE GOING TO HIDE YOUR LOVE AWAY—Silkha, Fontana 1523
31	—	JENNY TAKE A BIDE—Which Order & the Detroit Wheels, New York 806
32	—	CALL ME—Chris Montez, A&M 780
33	—	1-2-3—Lon Barry, Decca 31827
34	32	BUT YOU'RE MINE—Sunny & Cher, Atco 5361
35	33	CLEO'S BACK—Jr. Walker & the All Stars, Sony 15013
36	34	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
37	40	C. BIDER—Lucky Powell, White 714
38	—	PLEASE FORGIVE ME—De-Elle, Last-Nite 1003
39	22	A LOVER'S CONCERTO—Tory, DynaVoice 209
40	17	MUR, BABY MUR—Newbeats, Hickory 1332

PITTSBURGH

TW	LW	TITLE, Label & No.
1	4	TURNI TURNI TURNI—Byrds, Columbia 43424
2	2	1-2-3—Lon Barry, Decca 31827
3	3	LET'S HANG ON—4 Seasons, Philips 40317
4	1	I HEAR A SYMPHONY—Supremes, Motown 1083
5	5	AINT THAT PECULIAR—Marvin Gaye, Tami 54122
6	6	HOLE IN THE WALL—Packers, Pure Soul 1107
7	9	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
8	7	RESCUE ME—Fonville Bass, Checker 1120
9	8	GET OFF OF MY CLOUD—Rolling Stones, London 9792
10	26	FEVER—McCoy, Bang 591
11	28	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
12	17	MUR, BABY MUR—Newbeats, Hickory 1332
13	16	I GOT YOU (I Feel Good)—James Brown, King 6015
14	15	OVER AND OVER—Dave Clark Five, Epic 9863
15	31	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8079
16	17	I REALLY LOVE YOU—Don Joe Sharp, Cameo 375
17	20	SOMETHING ABOUT YOU—Four Tops, Motown 1084
18	18	I WILL—Dean Martin, Reprise 0415
19	15	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43390
20	11	MAKE IT EASY ON YOURSELF—Walker Brothers, Swan 2000
21	13	MY GIRL HAS GONE—Marion Gaye, Tami 54122
22	22	SEASAW—Don Covay, Atlantic 2301
23	23	KEEP ON DANCING—Gentles, MGM 13379
24	10	A LOVER'S CONCERTO—Tory, DynaVoice 209
25	27	I'M A MAN—Terabirds, Epic 9857
26	35	MICHAEL—C.D.B., Epic 1003
27	30	C. E. BIDER—Lucky Powell, White 714
28	—	SOUNDS OF SILENCE—Simon & Garfunkel, Columbia 43390
29	—	EBB TIDE—Righteous Brothers, Philips 130
30	—	FEVER—McCoy, Bang 591
31	31	LET ME BE—Turllet, White Whale 224
32	32	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
33	23	LIAR, IAR—Cassidy, Sony 1423
34	—	HERE IT COMES AGAIN—Fortunes, Press 9708
35	—	ENGLAND SWINGS—Roger Miller, Smash 2010
36	32	I WANT TO BEET NIB—Kaye's, MGM 13405
37	36	EVERYBODY COME TO THE MOON—Jonathan King, Parrot 9774
38	30	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
39	39	

CLEVELAND

Chart listing for Cleveland with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

DETROIT

Chart listing for Detroit with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

LOS ANGELES

Chart listing for Los Angeles with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

MIAMI

Chart listing for Miami with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

ST. LOUIS

Chart listing for St. Louis with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

SAN FRANCISCO

Chart listing for San Francisco with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

SEATTLE

Chart listing for Seattle with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

WASHINGTON

Chart listing for Washington with columns for rank, artist, and song title. Includes entries like 'I Hear A Symphony' and 'I Got You (I Feel Good)'.

Large advertisement for Big Hit 'Tears Come Tubing' featuring a group of smiling people and the Muscor Records logo with the number 1139.

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JOHN DAVIDSON, left, who has been signed to Columbia Records, is shown here with Columbia's president Goddard Lieberman, center, and Bob Banner, president of Bob Banner Associates, who manages the singer. Davidson is set for the role of Curly in the City Center's upcoming revival of "Oklahoma."

Gary McFarland Giving Spotlight to His Sidemen

NEW YORK—Gary McFarland has great respect for his sidemen. That's why he's arranging the original material to be played at his concert at Lincoln Center's Philharmonic Hall on Feb. 6 so that each of the musicians in his orchestra will be "put in the light they deserve to be shown."

Among the sidemen who'll appear under McFarland's baton at the Philharmonic Hall concert are Clark Terry, Doc Sverinsson, Bob Brookmeyer, Phil Woods, Jerome Richards, Sabor Szabo, Richard Davis, Bill Berry and Joe Cocuzzo.

In addition to writing new material for the concert, McFarland has been active in the recording field for himself as well as for others. His own album, "The In Sound," has just been released and he's arranged and conducted albums for Shirley Scott on Impulse and Les and Larry Elgart on Columbia. He also arranged and produced an Impulse album for Sabor Szabo.

Immediately after the Philharmonic Hall concert, McFarland will take a small group to San Francisco for a three-week appearance at El Matador there.

Good Concert for 'Wobbly'

CHICAGO—A memorial concert here on Nov. 19, the 50th anniversary of the execution of "Wobbly" troubadour-organizer Joe Hill, harked back to the labor movement wellspring of rebellion music.

Held in the spacious loft of Poor Richard's in the vicinity of Old Town, the program offered several urban folk singers and poets in uniform. Mike Slosson came dressed in a suit and tie, however, and stood out. He sang best.

Hill, convicted of murder in Utah and felled by dum-dum bullets, was the most popular writer of songs for the "Little Red Songbook" of the International Workers of the World. Other contributors included Charles Ashleigh, Ralph Chaplin, Laura Payne Emerson and Covington Hall. Some of Hill's best known songs are "John Golden and the Lawrence Strike," "Mr. Block," "Scissors-Bill," "What We Want," and "The Preacher and the Slave."

Sung by migratory workers, Hill's output became known throughout the country before he died. The Poor Richard's memorial service featured some of these, but the apogee of the tribute consisted of Slosson's Woody Guthrie segment.

Notable about Slosson is his understatement, whether the point made is in humor or bitterness. He has faith in the

oratorical excellence of the naked lyric and melody line. His guitar is unobtrusive.

Ginni Clemens preceded Slosson, singing "The Times, They Are A Changin'." In 1915 an estimated 30,000 people marched in Joe Hill's funeral procession in Chicago. At Poor Richard's the other night 300 turned out.

RAY BRACK

Rhetta, Ten'son An Act That's Solidly Built

CHICAGO—Rhetta Hughes and Tennyson Stephens have solid artistic underpinnings. Behind the emergence of the Rhetta and Tennyson duet on Columbia Records ("Introducing Rhetta and Tennyson") lies adequate apprenticeship. They have built their act on sound musicianship and showmanship.

As to specifics (based on hearings at the Music Operators of America show last fall and at the Sahara-O'Hare last week), Rhetta is a golden and gutsy singer who mastered intonation and phrasing where a young singer should (in a church choir). She is, therefore, freed to interpret and deliver her songs with care and originality.

Tennyson is a pianist with overwhelming technique, given to integrating the jazz riff with classical chord structure and progression.

But it is in ensemble that this pair proves most convincingly they've done their homework. He sits at the piano singing into a mike. She wanders about the stage, with back to the piano. Thus apart, they maintain unimpeachable ensemble, accurate entrances, sure intonation.

It's a feat, unfortunately, that album buyers can't appreciate. They'll have to settle for good music.

RAY BRACK

PACKS THEM IN

A Triple-Decker Musical Treat at N.Y. Town Hall

NEW YORK—The audience at packed Town Hall Saturday night (27) received a triple music bonus: Paul Butterfield and his Blues Band of Electra Records, Jim Kweskin Jug Band of Vanguard Records, and Gordon Lightfoot of United Artists Records.

Lightfoot led off the show and kept to his own written material. Switching from 12-string guitar to six-string guitar and back again, Lightfoot displayed both a tremendous power as a songwriter and as a performer. On "Silver-Cloud Talking Blues," it was humor and a poetic touch burst forth on his "Early Morning Rain," which he acknowledged was being sung by quite a few people these days. His encore was "For Loving Me."

Next on the bill was Paul Butterfield and his Blues Band, supported by lots of electric wattage. Everything was amplified, even Butterfield's harmonica. The six-man group came on with the new types of rocking-blues that is becoming more and more popular these days—and they did it with extreme dynamic expression. The blues feeling was there, but also a sense of jazz on "Don't You Lie to Me." "I Got My Mojo Working" was heavy blues and

through it all pierced the harmonica of Butterfield which drove the group on to more musical excitement.

The Jim Kweskin Jug Band, a colorful (both in clothes and music) organization devoted to keeping alive some of the most ancient original music expressions in America— took over next. They created a slow basic New Orleans musical feeling, a pre-dating of jazz and Dixieland and blues, on such songs as "That's When I'll Come Back to You," "Rich Man Woman Blues," and "Rag Momma." It's excellent folk music.

CLAUDE HALL

'Mancha' Put in Kapp Groove

NEW YORK—The original cast album of "Man of La Mancha" was recorded Monday (6) by Kapp Records. The show, with music by Mitch Leigh and lyrics by Joe Darion, opened two weeks ago at the ANTA Washington Square Theater here to a majority of favorable notices.

The "La Mancha" deal involves a substantial investment on the part of Kapp and the firm is planning a strong promotion - merchandising campaign on the package. Kapp has already released singles from the score including "Dulcinea" by Jimmy Sedlar, "Theme From La Mancha" by the Boss Guitars, and "The Impossible Dream" and "Little Bird, Little Bird" by the Harry Simeone Chorale.

The production stars Richard Kiley, Irving Jacobson, Ray Middleton, Robert Rounseville and Joan Diener. Sam Fox Music is publishing the score.

Prysock Places Accent on Soul

NEW YORK — The durable Arthur Prysock, who's been successfully dishing out standards with soul for the last decade, ladled out some more of the same before an appreciative opening night audience at the Living Room here Monday night (29).

The Old Town artist set the mood with his opening number, "Fly Me to the Moon." With the exception of his hit, "It's Too Late Baby," which was delivered in the blues manner, with a touch of r&b, the rest of the program was in the ballad groove.

Prysock's husky, romantic baritone voice is tailor-made for such standards as "Who Can I Turn To," "You Always Hurt the One You Love," "Old Man River," "Stella by Starlight" and "Blue Velvet."

No attempt was made to "balance" the program with an upbeat number or a change of pace. Prysock confines his selections to what he does best. On ballads such as "Old Man River" and "You Always Hurt the One You Love," usually delivered in a delicate manner, Prysock injects an exuberant feeling that gives a lift to the audience.

AARON STERNFIELD

Say You Saw It
In Billboard

Maharis Rides New Route With Ease and Taste

NEW YORK—Making his nightclub debut in the Plaza's Persian Room on Dec. 1, George Maharis fast dispelled the thought that perhaps he was "just another actor who sings." He came on strong as both singer and pro club performer. Opening with a bright and driving medley of "Teach Me Tonight" and "Something's Gotta Give," he kept up the pace with a swinging "Wichcraft." The TV and Epic Records' star used his dramatic ability to great advantage with ballad material which included "Try a Little Tenderness," "And I Love Her."

He gave an emotion-filled reading of "God Bless the Child" which was introduced with a warm human-interest story about his 75-year-young' father. In the ballad area, he displayed a rich style that vocally was reminiscent of the late Buddy Clark. His rhythmic material was sparked with verve and excitement and he moved with a gusty grace that sets him apart from most other singers. He had a ball performing "Girl From Ipanema" and "Hard Day's Night" and the audience was with him all the way.

A special material piece from the pen of George Weiss and Joe Sherman, "She Wanted Furs," is an effective, off-beat number loaded with a combination of comedy and pathos. The arrangements of conductor Joe Sherman provided strong support and heightened the vocal performances.

Maharis' patter early in the evening seemed too well-rehearsed and too uniformly delivered. But later, on his own, his ad-libs worked in nicely and won the audience. With a count of possibly three numbers and some of the talk, Maharis proves he is equally at home on the nightclub floor or in front of the TV camera.

DICK OVENS

CAROLYN HESTER
"THAT'S MY SONG"



THAT'S MY SONG,
(S) DLP 25604 (M) DLP 3604



CAROLYN HESTER AT
TOWN HALL—ONE
(S) DLP 25638 (M) DLP 3638



CAROLYN HESTER AT
TOWN HALL—TWO
(S) DLP 25649 (M) DLP 3649



UPCOMING:

MERV GRIFFIN TV SHOW Dec. 9th
SMITH COLLEGE Dec. 10th
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 112—Last Week, 284.

*This regard 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

FOUR SEASONS—LITTLE BOY (In Grown Up Clothes) (Saturday, Seasons Four, BMI)—Currently riding high on Philips with "Let's Hang On," this Vee Jay entry is one of the group's most exciting and commercial numbers ever. Destined for the top of the chart. Flip: "Silver Wings" (Saturday, BMI). **Vee Jay 713**

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

THE BELMONTS—I GOT A FEELING (Mirrola, BMI)—Hard-driving rocker has the commercial potential and sound of another "Hang On Sloopy." Should prove a rapid chart climber. Flip: "To Be With You" (Aurea, BMI). **United Artists 966**

BARBRA STREISAND—SECOND HAND ROSE (Fisher-Shapiro-Bernstein, ASCAP)—Following up her successful "He Touched Me," this Fanny Brice classic is culled from the hot "My Name is Barbra, Two" LP. Off-beat arrangement that was performed on her TV special should prove a sales winner. Flip: "The Kind of Man a Woman Needs" (Mayfair & Emanuel, ASCAP). **Columbia 43469**

DEY AND KNIGHT—I'M GONNA LOVE YOU TOMORROW (Saturday, BMI)—The first indie production work of Bob Crewe for the Columbia label has the earmarks of a smash. Touches of the Sonny & Cher performances are evident in this well-done rhythm ballad from the new duet of Tracey Dey and Barry Knight. Strong teamwork. Flip: "Young Love" (Lowery, BMI). **Columbia 43466**

THE KINGSMEN—IT'S ONLY THE DOG (Flomar, BMI)—Powerful discotheque appeal in this pulsating rocker with hit written all over it. Flip: "(You Got) The Gamma Goochee" (Screen Gems-Columbia, BMI). **Wand 1107**

JONATHAN KING—WHERE THE SUN HAS NEVER SHONE (Mainstay, BMI)—Follow-up to "Everyone's Gone to the Moon" is an off-beat rhythm ballad that will have no trouble climbing the chart. Flip: "Green Is the Grass" (Mainstay, BMI). **Parrot 9804**

SANDIE SHAW—HOW CAN YOU TELL (Partita, BMI)—A proved hit in England, this clever and catchy rhythm number should put the teen favorite back up the Hot 100 chart here in short order. Flip: "If Ever You Need Me" (Partita, BMI). **Reprise 0427**

SIR DOUGLAS QUINTET—THE RAINS CAME (Crazy Cajun & Corrett, BMI)—Soulful rocker with a strong dance beat backing a well-done vocal has the potential of their original "She's About a Mover" smash. Flip: "Bacon Fat" (Patricia, BMI). **Tribe 8314**

FRANK SINATRA—MOMENT TO MOMENT (Southdale-Northern, ASCAP)—The Mancini-Mercer film theme ballad is given a strong Sinatra rendition that should prove a high chart contender from the anticipated radio exposure. Flip: "It Was a Very Good Year" (Reedlands, ASCAP). **Reprise 0429**

KING CURTIS—SPANISH HARLEM (Progressive-Trio, BMI)—Debating on the Aco label, Curtis has a winner in this lush instrumental version of the Ben E. King hit of the past. Right for all types of programming, this could be the one to put Curtis way up the chart. Flip: "Boss" (Kilynn-Cotillion, BMI). **Aico 6387**

JERRY VALE—ASHAMED (Hollyland, BMI)—Back in the commercial rhythm ballad vein, Vale has a winner in this compelling sing-a-long material. Watch this one! Flip: "Big Wide World" (South Mountain, BMI). **Columbia 43473**

CHART Spotlights—Predicted to reach the HOT 100 Chart

MICHAEL DOUGLAS—The Man in My Little Girl's Life (Jewel, ASCAP). **EPIC 9876**
SMOTHERS BROTHERS—The Toy Song (Saunders, ASCAP). **MERCURY 72919**
LES AND LARRY ELGAR—The Early Bird Catches the Bomb (Pez Int'l, BMI). **COLUMBIA 43471**
SOUL SURVIVORS—Can't Start to Be in Love With You (Moed, BMI). **DOT 16793**
DOLLY PARTON—Busy Signal (Lowery, BMI). **MONUMENT 912**
KELL OSBORNE—You Can't Outsmart a Woman (B.R.O., BMI). **LOMA 2023**

VILLAGE STOMPERS—THE BIRD OF BLEEKER STREET (Showboat, ASCAP)—Their most commercial entry since "Washington Square" has the potential of the initial hit. Clever arrangement builds in tempo and rhythm that should prove a hot sales item. Flip: "Call Me" (Duchess, BMI). **Epic 9868**

DANNY HUTTON—BIG BRIGHT EYES (Anihanbar, BMI)—Having hit with "Roses and Rainbows," this happy, rocking follow-up has more possibilities than his debut hit. Strong dance beat lends support to well-done vocal. Flip: "Monster Shindig Pt. 2" (Anihanbar, BMI). **HBR 453**

BEN E. KING—GOODNIGHT MY LOVE (Quintet-Noma, BMI)—Arranger Artie Butler builds a big production behind the soulful King and it all adds up to an easy-go rhythm ballad aimed for a high chart spot. Flip: "I Can't Break the News to Myself" (Painted Desert, BMI). **Atco 6390**

JACKIE WILSON & Lavern Baker—PLEASE DON'T HURT ME (Vintage, BMI)—With equal appeal for both the r&b and pop markets, Wilson and Baker have a solid hit with this slow-driving blues material! Powerful vocal duet. Flip: "Think Twice" (Ramitary-BRG, BMI). **Brunswick 55287**

BERYL MARSDEN—WHO YOU GONNA HURT? (Aberbach, BMI)—Currently riding the British charts, this newcomer should hit with impact in the U. S. as well. Clever catchy ballad with strong dance rhythm backing has strong possibilities. Flip: "Gonna Make Him My Baby" (Aberbach, BMI). **Capitol 5552**

CHARLES BOYER—I BELIEVE (Cromwell, ASCAP)—Culled from his new LP and timed perfectly with the upcoming holiday, the distinguished actor gives a powerful, emotional reading of the standard. Wide, commercial appeal. Flip: "All the Things You Are" (T. B. Harms, ASCAP). **Valiant 733**

TIMI YURO—ONCE A DAY (Moss-Rose, BMI)—This strong country ballad from the pen of Bill Anderson could be the one to put Timi back on the chart. One of her best vocal performances. Flip: "Pretend" (Brandon, ASCAP). **Mercury 72515**

TOMMY BOYCE—PEE'S N' QUE'S (Screen Gems-Columbia, BMI)—Catchy novelty with pulsating dance beat and featuring high pitched vocal has all the ingredients of a teen smash! Flip: "Little Suzy Something" (Screen Gems-Columbia, BMI). **MGM 13429**

BOB MORRISON—HEY! PUPPET MAN (Blackwood, BMI)—Rocking pop-folk number has the earmarks of a hit for the talented composer-performer. Much discotheque appeal. Flip: "I Looked in the Mirror" (Blackwood, BMI). **Columbia 43451**

CAROLYN BINKLEY—I WANT A BABY BROTHER FOR CHRISTMAS (Mariposa, BMI)—Delightful four-year-old has the possibilities of becoming a giant holiday hit with this captivating performance. Air exposure should insure hefty sales. Clever number produced by Marty Robbins. Flip: "All I Want for Christmas Is My Two Front Teeth" (Witmark, ASCAP). **Columbia 43468**

SMARZ LEWIS AND LAMBCHOP—Some Things for Me (Morris, ASCAP). **MUSICOR 8140**
O'JAYS—It Won't Hurt (Metric, BMI). **IMPERIAL 66143**
DUPREES—She Wants for Him (Meager, Elmir, Tender Tunes, BMI). **COLUMBIA 43464**
KATHY ERBY—Where in the World (Maribus, ASCAP). **PARROT 9803**
DIXIE CUPS—A-B-C Song (Melder, BMI). **ABC-PARAMOUNT 10753**
REPAPATA AND THE DELROYS—I Can Tell (Branston, BMI). **RCA VICTOR 6721**

COUNTRY SPOTLIGHTS

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

LORETTA LYNN—EVERYBODY WANTS TO GO TO HEAVEN (Sure-Fire, BMI)—This well-done spiritual-oriented number from the pen of Loretta Lynn will prove to be her fourth straight hit in a row! Hand-clapping rhythm in strong support. Flip: "When I Hear My Children Pray" (Sure-Fire, BMI). **Decca 31879**

DICK CURLESS—TRAVELIN' MAN (Darlene, BMI)—The deep-voiced favorite has the potential here of another "Tomestone Every Mile" with this strong rhythm material, backed by catchy and well-doa guitar work. Flip: "Rocky Mountain Queen" (Aro stock, BMI). **Tower 19**

TEX WILLIAMS—BOTTOM OF A MOUNTAIN (Pamper, BMI)—Hot on the heels of his "By Tennessee" hit, Tex can't miss for his third hit in a row with this well-written rhythm material. Fascinating Tex-Mex brass work lends strong backing. Flip: "Tears Are Only Rain" (Brazos, BMI). **Boone 103**

PORTER WAGONER—SKID ROW JOE (Carroll, BMI)—Hit composer-performer Freddie Hart provides a powerful and sad piece of material in Wagoner who gives one of his most compelling and heartfelt readings. A hit from start to finish! Flip: "Love Your Neighbor" (Acuff-Rose, BMI). **RCA Victor 872**

HYLO BROWN—TRICKLE DOWN TEARDROP (Starday, BMI)—Toe-tapper that should have a trouble finding its way up the country chart. Brown in top vocal form. Flip: "Someone to Care" (Starday, BMI). **Starday 74**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

MERLE HILGORE—Mama's Killing Daddy (Raleigh, BMI). **EPIC 9870**
BOB LUMAN—Five Miles From Home (Acuff-Rose, BMI). **MICRODY 135**
JACK SCOTT—Don't Hush the Laughter (Acclaim, BMI). **RCA VICTOR 879**
BENNY MARTIN—I'll Never Get Over Loving You (Starday, BMI). **STARDAY 743**
KITTY HAWKINS—Good-bye to Viet Nam (New Keys, BMI). **CAPA 18**
JAMIE DAVIS—I'm Nearer Home (Willis, SESAC). **DECCA 31870**

R&B SPOTLIGHTS

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

NO R&B SPOTLIGHTS THIS WEEK

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

CHRIS HARRIS & THE SOUL AGENTS—Rite Man (Tree, BMI). **DIAL 405**
CLARENCE BIRD—Somebody Will (Tree, BMI). **WAND 1706**

KEELY SMITH—It's All in the Way You Look at Life (Arch, BMI). **REPRISE 0428**
REMAINS—But I Ain't Got You (Relos, BMI). **EPIC 9872**
DORIS DAY—Do Not Disturb (Cayman, BMI). **COLUMBIA 43459**
GREAT SCOTTS—That's My Girl (Blackwood, BMI). **EPIC 9866**
UNDEBROSS—The Man in the Glass (Gear, ASCAP). **REPRISE 0422**
ROBERT GARETT—A Can't Get Away (Vocal) (Rayman-Mirwood, BMI). **MIRWOOD 5508**
BONNIE DIX—Dear Darlin'—(I Won't Be Coming Home) (Pincus, ASCAP). **KAPP 725**
ANDY WILLIAMS—Do You Hear What I Hear? (Valleydale, BMI). **COLUMBIA 43458**
GARNET MIKINS—Looking for You (Ritterhouse, BMI). **UNITED ARTISTS 98**
PATTI PAGE—Happy Birthdays, Jesus (A Child's Prayer) (Sidmore, ASCAP). **COLUMBIA 43457**
DICK AND DEEDEE—Use What You've Got (Metric, ASCAP). **WARNER BROS. 5680**
BING CROSBY—The White World of Winter (Cromwell, BMI). **REPRISE 0425**
EVIE SANDS—I Can't Let Go (Blackwood, BMI). **BLUE CAT 122**
GUESS WHO'S—Hurting Each Other (Purchase-Gold-Udell, ASCAP). **SCREPPER 1211**
MONTECLAIR—Sovv Feet (Luclenna, ASCAP). **SUNBURST 915**
ILL WINDS—So Be On Your Way (St. Lawrence & Salton Song). **R&B REPRISE 0423**
PEGGY PARTON—I Feel Like Crying (Maltroy, BMI). **PAULA 599**
LOCOMOTIONS—Make It Saturday (Meredith, BMI). **SWAN 4227**
DONNA LOREN—Call Me (Duchess, BMI). **CAPITOL 5548**
MONITORS—Say You (Jobete, BMI). **V.P. 25028**
NEW GENERATION—If You're Looking for Love (Blackwood, BMI). **KAPP 72**
FANATICS—Dancing to the Shotgun (Don-Tee-See, BMI). **BACK BEAT 53**
COASTLINERS—Alright (Moss-Rose, BMI). **BACE BEAT 384**
GEORGE KIRBY—Wear Cos I Do (Dinner, BMI). **BACE BEAT 384**
PAUL TRIPP—You Got a Date with Santa (Fantasy, ASCAP). **MUSICOR 107**
THE CRITTERS—Children and Flowers (Metric, BMI). **KAPP 727**

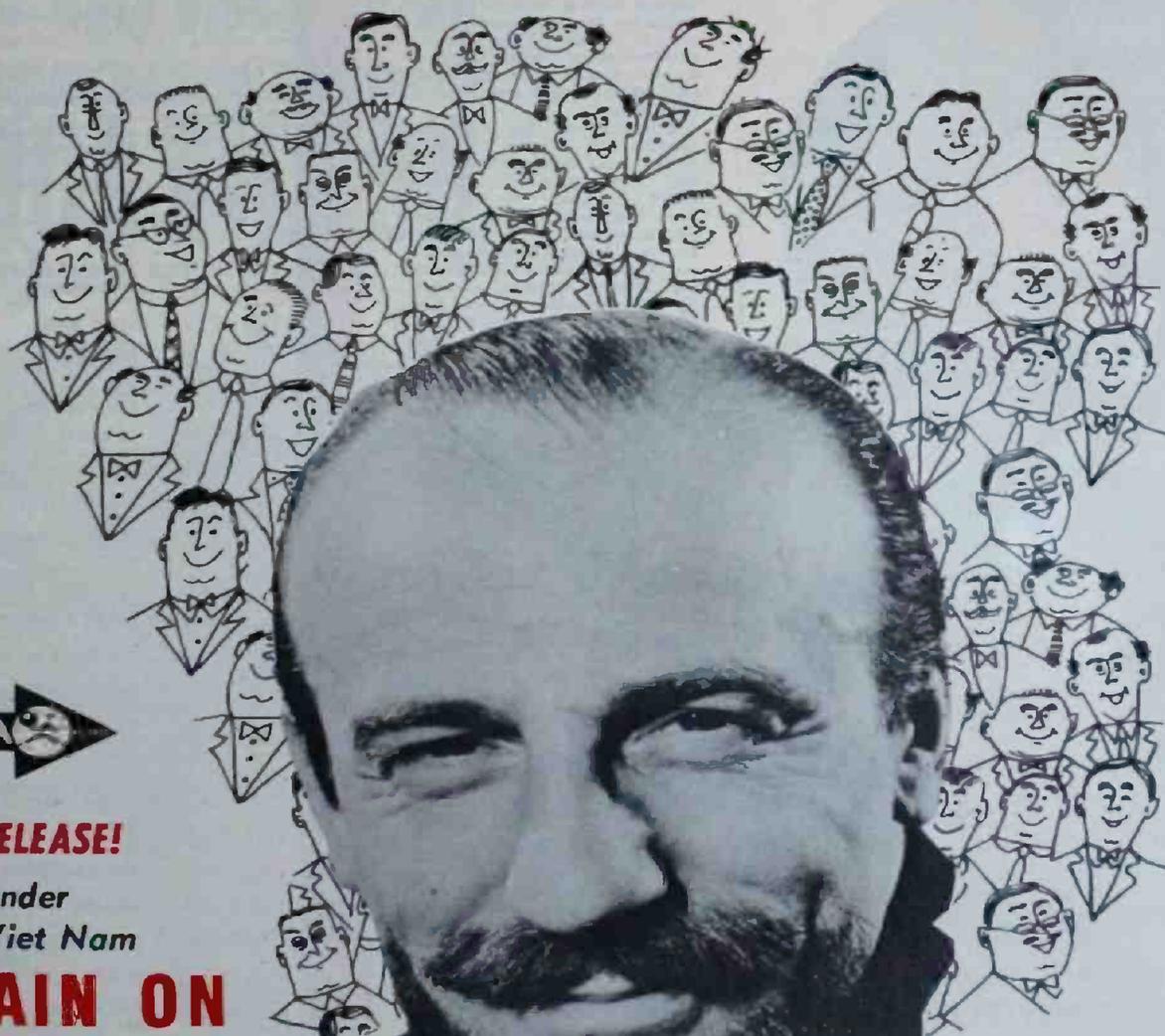
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THE JAZZ BEAT

By ELIOT TIEGEL

Notes From the Field

Impulse Records is increasing its album production by four for five products to offer consumers around 25 new LP's a year. Bob Thiele, the label's clever director, reports from New York that a new January release matches Clark Terry and Gary McFarland together for the first time and that guitarist Gabor Szabo bows with his debut album in the same release.

Thiele admits with amazement that John Coltrane, the respected avant-gardist, sells an average 25,000 albums initially and then the sales jump into the 35,000-40,000 category.

"Don't forget this is hard core jazz," Thiele said. "It shows Impulse has maintained its jazz image. We haven't even tried to make it into the so-called pop-jazz field. We find the product we have is selling."

The label has just released a single by Chico Hamilton, "Conquistador Doros" parts one and two, culled from a forthcoming LP of the same name. The disk has a Latin feel and the Impulse crew believes it could fit into the marketplace now that Ramsey Lewis has two straight chart singles.

Speaking of Lewis, he un-

velled a new trio in mid-November at a San Francisco concert. Cleveland Eaton on bass and Maurice White on drums. They replaced El Dee Young and Red Holt.

There was jazz, birthday cake and sex when Shelly's Manne Hole celebrated its fifth birthday recently in Hollywood. Despite torrential rains, the "elephant jazz joint" was filled during the entire Monday evening party which saw co-owner Manne and his men perform with visiting artists jamming during the sets. Celebrities included Frank Strazler, Conte Condoli, Russ Freeman, Monty Budwig, Chet Baker, Leroy LeFever and Jack Marshall.

The evening was sprinkled with comedy asides tossed at Manne and his partner Rudy Onderwyzer, with a stacked stripper from the Body Shop Club popping out of a large gift box to cap the surprises.

Creed Taylor, Verve's a&r director, will record Lalo Schifrin here this month. Taylor was in Europe cutting organist Jimmy Smith for the first time at a concert in Hamburg, Germany in mid-November. Taylor will confer with Count Basie and vocalist Arthur Prysock anent an album project.

Winners in the Canadian Broadcasting Corp.'s "Talking About Jazz" listener's poll indicate the following audience tastes: trumpet: tie between Buck Clayton and Dizzy Gillespie; trombone: J. J. Johnson; alto sax: Johnny Hodges; tenor sax: Coleman Hawkins; baritone sax: Harry Carney; clarinet: Pee Wee Russell; piano: Earl (Fatha) Hines; bass: Ray Brown; guitar: tie between Jim Hall and Barney Kessel; miscellaneous instrument: vibist Lionel Hampton; favorite jazz label: tie between Columbia and Impulse.

Jazz Discographies Unlimited is a Whittier, Calif., firm specializing in big band compilations and so far owner Ernie Edwards Jr. has folios out on Charlie Barnett, Les Brown, Nat Cole Trio, Woody Herman, Jimmie Lunceford, Erskine Hawkins, Freddie Slack, Art Pepper and Ruby Bruff. Edwards has an impressive musicians advisory board. He plans future books on Jan Savitt, Ray McKinley and Claude Thornhill. Firm's address is 1107 Carley Ave., Whittier.

Villanova's sixth annual Intercollegiate Jazz Festival (Feb. 26-27) has doubled the amount of entries sent out to colleges. Bill McCloskey, student chairman, has mailed 1,100 notices, expanding the mailings from strictly Eastern and Midwest areas.

West Virginia University's jazz trio has been selected by the State Dept. to tour the West Indies, South America, Central America and Mexico in January. Group gained the honor after winning this year's Notre Dame Jazz Festival. Schedule calls for the trio plus vocalist Joyce Breach to depart Jan. 24 and return April 30. The lucky colleagues are Joe Belcastro, Bob Hackett and Guy Remoako.

While pianist Les McCann appeared at the Workshop in Boston, he worked out with members of the Boston Celtics. Any moral here?

Over 1,200 persons filled the Episcopal Cathedral of St. James in Chicago to hear jazz and raise \$700 for the Rev. Robert Owens, known as the night pastor of Rush St. Local 10 of the AFM provided the talent: the Seven Friends, Art Hodes, the Pieces of Eight, Dave Remington Trio and Brothers 14. George Tasker passed on the numerical information.

(Continued on page 50)



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Billboard TOP 40

EASY LISTENING

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

WEEK	THIS WEEK			TITLE	Artist, Label & Number	WEEKS ON CHART
	1	2	3			
1	1	2	3	MAKE THE WORLD GO AWAY	Eddy Arnold, RCA Victor 6679	9
2	4	6	19	ENGLAND SWINGS	Boyz n the Hat, Decca 3818	7
3	6	7	16	I WILL	Boyz n the Hat, Decca 3818	7
4	2	1	1	TASTE OF HONEY	Herb Alpert & The Tijuana Brass, A&M 773	14
5	5	8	15	KISS AWAY	Frankie Davis, Diamond 191	7
6	3	5	6	(All of a Sudden) MY HEART SINGS	Neil Carter, Imperial 65132	8
7	11	19	38	ONE HAS MY NAME	Barry Manilow, Cap 16756	4
8	12	20	37	PUPPET ON A STRING	Elkie Sater, RCA Victor 6680	5
9	8	10	17	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	"Lil' Red" Jimmy Blanton, Columbia 43380	6
10	16	29	—	SPANISH EYES	Al Martino, Capitol 5542	3
11	13	18	23	MOTHER NATURE, FATHER TIME	Brook Benton, RCA Victor 6693	6
12	14	17	22	LOVE THEME FROM THE SANDPIPER	Foxy Bomooff, Columbia 43431	6
13	19	37	—	LOVE BUG	Jack Jones, East 732	3
14	9	4	2	HE TOUCHED ME	Barbra Streisand, Columbia 43462	12
15	17	22	24	ON A CLEAR DAY YOU CAN SEE FOREVER	Johnny Mathis, Mercury 72992	6
16	18	36	—	CRYSTAL CHANDELIER	Vic Dana, Decca 31849	3
17	10	13	14	TRY TO REMEMBER	Barbara Foy, Columbia 43464	9
18	7	3	4	RUSTY BELLS	Brooks Lee, Decca 31849	11
19	22	25	39	JEALOUS HEART	Canale Francis, MGM 13470	4
20	21	21	21	I'LL ONLY MISS HER WHEN I THINK OF HER	Frank Sinatra, Reprise 6410	8
21	15	12	9	COME BACK TO ME MY LOVE	Robert Goulet, Columbia 43394	13
22	32	—	—	THUNDERBALL	Tom Jones, Parrot 9301	2
23	23	27	31	NEVER DREAMED I COULD LOVE SOMEONE	Ray Starr, Capitol 6092	6
24	30	40	—	QUIET NIGHTS OF QUIET STARS	Andy Williams, Columbia 43434	3
25	25	26	29	EVERYBODY HAS THE RIGHT TO BE WRONG	Frank Sinatra, Reprise 6416	6
26	27	31	40	YOUNG AND FOOLISH	Eddie Fisher, Dot 16770	4
27	28	32	—	THE CARNIVAL IS OVER	Sammy Davis Jr., Capitol 6531	3
28	24	16	12	SINNER MAN	Frank Lopez, Reprise 6405	10
29	33	39	—	CRYING TIME	Ray Charles, ABC-Paramount 10739	3
30	31	—	—	A BOY AND A GIRL	Sonny Orchestra, Parkway 946	2
31	20	15	13	ON A CLEAR DAY YOU CAN SEE FOREVER	Robert Goulet, Columbia 43394	9
32	34	—	—	THE DRINKING MAN'S DIET	Alvin Stardust, Warner Bros. 3473	2
33	38	—	—	HANG ON SLOOPY	Sonny Louis Trio, Cadet 6533	2
34	35	—	—	PARCHMENT FARM	Elaborate Trio, Decca 31840	2
35	36	—	—	RIBBONS AND ROSES	Patricia Page, Columbia 43429	2
36	—	—	—	LOOKING BACK	Neil King Cole, Capitol 5549	1
37	—	—	—	SPANISH HARLEM	Elmo Curcio, A&M 6387	1
38	40	—	—	IT'S YOURSELF	Shirley Beezy, United Artists 9361	2
39	—	—	—	SWEET SEPTEMBER	Latterman, Capitol 4364	1
40	—	—	—	DON'T GO TO STRANGERS	Eddie Garner, Columbia 43464	1



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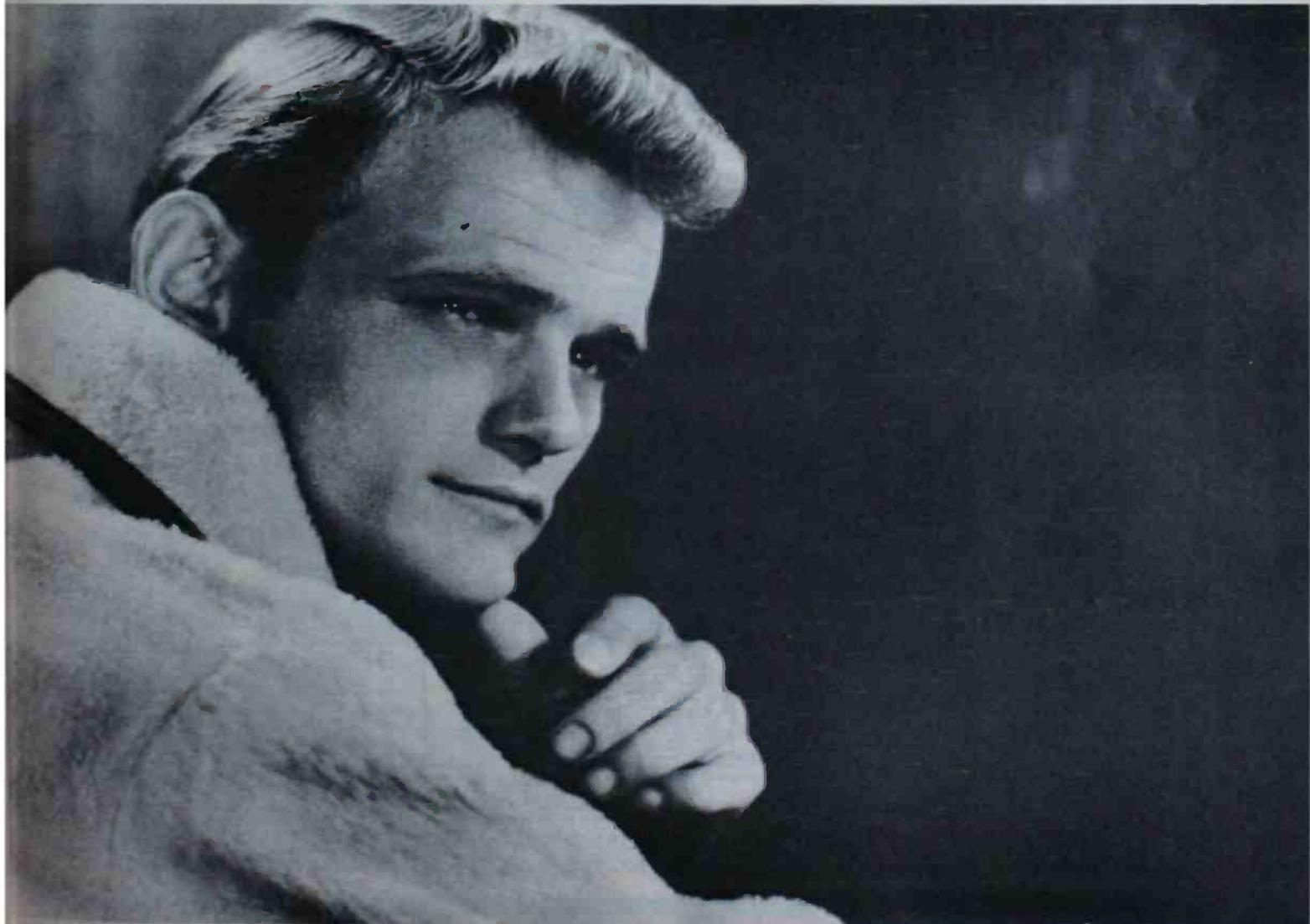
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Table with columns: Rank, Title, Artist, Label & Number, and Weeks on Chart. Includes entries like 'TURNI TURNI TURNI', 'I HEAR A SYMPHONY', 'LET'S HANG ON', etc.

Table with columns: Rank, Title, Artist, Label & Number, and Weeks on Chart. Includes entries like 'FLOWERS ON THE WALL', 'MY BABY', 'LET ME BE', etc.

Table with columns: Rank, Title, Artist, Label & Number, and Weeks on Chart. Includes entries like 'EVERYBODY DO THE SLOOPY', 'I'VE GOT TO BE SOMEBODY', 'JUST LIKE ME', etc.

HOT 100--A TO Z--(Publisher-Licenses)

BUBBLING UNDER THE HOT 100

Table listing songs starting with 'A' through 'Z' from the Hot 100 chart.

Table listing songs starting with 'A' through 'Z' from the Bubbling Under the Hot 100 chart.

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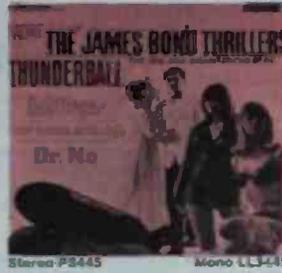
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Stereo PS451 Mono LL3451



Stereo PS452 Mono LL3452



Stereo PS445 Mono LL3445



Stereo PS43002 Mono P73002



Stereo PS442 Mono LL3442



Stereo PS412 Mono LL3412



Stereo PAS71005 Mono PA61005



Stereo PS420 Mono LL3420



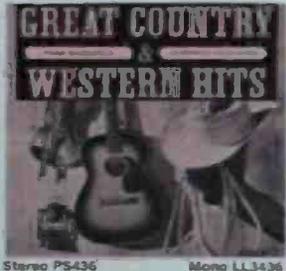
Stereo PS423 Mono LL3423



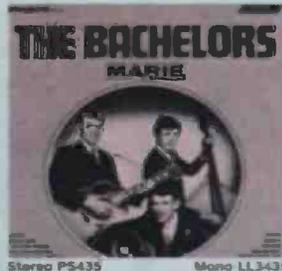
Stereo PS402 Mono LL3402



Stereo PS441 Mono LL3441



Stereo PS436 Mono LL3436



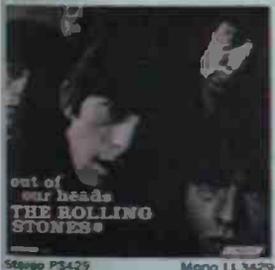
Stereo PS435 Mono LL3435



Stereo PAS71006 Mono PA61006



Stereo PS392 Mono LL3392



Stereo PS429 Mono LL3429



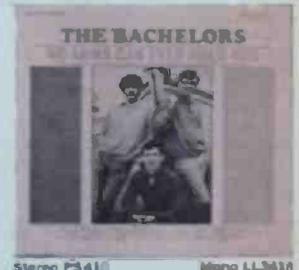
Stereo SHL32028 Mono HL32028



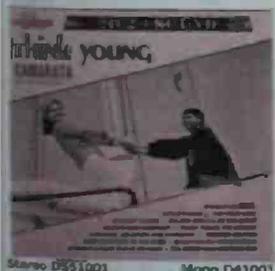
Stereo SHL32027 Mono HL32027



Stereo PAS71004 Mono PA61004



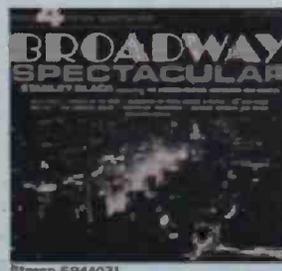
Stereo PS411 Mono LL3411



Stereo DS51001 Mono C41001



Stereo SP44072



Stereo SP44071



Stereo SP44070



Stereo SP44053 Mono LL3422

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Paris Musicians Union Attempts to Unite Tangle

• Continued from page 1

musicians. Technically, in fact, no foreign musician may play professionally without the participation of nine French musicians.

And, despite repeated attempts by the Paris Union and the National Union to enforce the law, the regulation has consistently been broken.

The initiative taken by the union is aimed at adhering to the law and, at the same time, improve the situation of Paris' native jazz musicians, 50 per cent of whom are without regular work.

The Syndicat has formed a Jazz Section to bring Parisian nightclubs, cabarets and jazz clubs more in line with the law.

In a special Billboard interview, the vice-president of the section, Guy Lafitte, himself a prominent jazzman said: "Of course, if the law were rigidly imposed, practically every jazz club in Paris would close down. The Syndicat realizes this and this is why they have created this special section to negotiate with club proprietors, concert promoters and radio and TV chiefs in order to get a better deal for French musicians."

"There has always been a loophole for specialized entertainment—Russian style orchestras, gypsy bands, etc.—and in these cases a proportion of 30 per cent foreign musicians is permitted. Jazz also comes into this category."

"But French jazzmen have suffered obscurity too long. We are taking the case of each jazz club in Paris on merit and trying to reach a reasonable solution."

"Obviously, it is not in our interest that they close down. But equally we object to the foreign monopoly that exists in some clubs."

The first results of the campaign were seen in the

Jimmy Smith-Dizzy Gillespie concerts at the Olympic here when the organizers were persuaded to add the Jean-Luc Ponty quartet to the program. In the future all promoters of jazz concerts involving more than one foreign group will be asked to add a French jazz outfit to the bill.

The final outcome may well be that France will not longer merit its reputation as a paradise for foreign—especially American—jazz musicians.

Lafitte said: "So far we have accomplished more in a few days than was accomplished since this problem has been with us. American jazz musicians have been able to come and play here freely—most of them without working permits or residence permits."

Formalities Cited

"Yet if a French musician goes to America, he has to go through many formalities. Even in Spain, foreign musicians have to go to the local union office and pay a fee before they can play. They also have to register with the police."

"The result of this situation is that French jazzmen have less chance to play, less chance to be appreciated. Yet when Frenchmen like Martial Solal or Georges Arvanitas go to the States they are highly successful."

"Conversely, America has a higher percentage of poor jazz musicians than France—yet Americans are automatically given credit for being the supreme jazz artists."

Lafitte recognizes that eventually the situation must be reorganized on a European and, finally, on an international basis with common legislation.

Another aim of the Syndicat is to press for the abolition of the fiscal law which groups jazz clubs with nightclubs, thus burdening them with tremendously heavy taxes.

"We want to get jazz clubs considered as cultural establishments. If the taxes are reduced, the owners can bring down prices and more people—both musicians and audience—will benefit."

Lafitte added that as the law stood as present a discotheque was required to pay less in performing rights than a jazz club.

"This," he said, "is utterly absurd, since it encourages the use of records instead of live entertainment—which acts entirely against the musical profession."

At present most owners have agreed to co-operate with the Section—but how far this will go when the new body gets around to deciding the competition of the jazz groups in each club in turn remains to be seen.

Some owners have reacted angrily, resenting what they regard as interference and dictatorship. Said one: "Without the attraction of top American jazzmen I might just as well close down."

Invites Club Owners

The Paris Union has invited jazz club owners to form their own syndicate to facilitate negotiation, but notorious individualists—they have shown no enthusiasm for the idea.

One of Paris' most prominent clubs, the Blue Note run by American Ben Benjamin, will be affected by the new campaign. The union is prepared to allow the Kenny Clarke trio to remain (it has another American Lou Bennett, and Belgian guitarist, Rene Thomas) but American Nathan Davis must go, says the union.

Lafitte says that a delegate from the new body likely to go to London soon to discuss the problem with representatives of the British Musicians' Union.

"Though," he added, "we have no wish to be as tough on foreign musicians as our British counterparts are."

'Pleasure' Series Putting EMI in a Pleasant Plight

• Continued from page 1

For-Pleasure can make a profit on pressings abroad since the margin on a \$1.80 LP in Britain (paying full artists royalties in many cases) is extremely slender. EMI director Geoffrey Bridge revealed: "We are having to air-freight the product from America and pay full import duty."

The factory being used in the U. S. is in Scranton, Pa., one of Capitol's three U. S. plants.

Bridge also disclosed that "There are infinitely more factories in America than in Britain and it is not difficult for Capitol to produce work whereas at this time of the year it is virtually impossible here. In fact I understand that Capitol is having to place some of its pressing out to help us with Music-For-Pleasure."

EMI is exceptionally busy currently, not only with pressing close to a million copies each of the Beatles new album and single, but the whole catalog from jazz to classical is selling at peak capacity. "We are delighted with the success of our national advertising campaign which is selling albums like hot cakes. And the new Studio 2 stereo series is snowballing," Bridge said.

The other factory being used to manufacture Music-For-Pleasure is Pathe-Marconi's in France. This is in addition to a round-the-clock production being maintained at EMI's own works at Hayes.

Summing up the production problems Bridge said: "We did not, of course, anticipate that demand for the new line would be nearly this great so we are operating emergency measures—but it is the nicest kind of emergency at EMI that I can recall. Next year things will be different because we shall know well in advance what the Music-For-Pleasure catalog is going to be and we

can press in the normally slack summer months for November and December releases."

New Market Ideas

Completely new market techniques have been used to sell the records. As well as being available in record shops, Music-For-Pleasure albums are also stocked by many multiple stores, chemist shops, newsagents and even TV rental shops. Unconventional marketing, together with the low price of the records, has caused controversy in the record industry.

Paul Hamlyn, chairman of Music-For-Pleasure, Ltd., said: "Our marketing methods have been justified. People who have never before bought LP's are buying these records. Contrary to what many people thought, the market for LP's can be very considerably expanded, without any detrimental effect on established record retailers, who are giving ever increasing support to Music-For-Pleasure."

Both popular and classical music are in the "Pleasure" catalog which now consists of nearly 100 records. Over 30 of these are classical, the remainder popular.

New records are released each month and it has been announced that a new recording of "Hello Dolly!" is to be one of the two "Pleasure" LP's released in December. Specially recorded for the label by Norman Newell, the album features Beryl Reid and Arthur Haynes and will be released to coincide with the opening of the show in London. An album of "Mary Poppins" will be the second Music-For-Pleasure release in December.

Kleveland: New Bright Star

OSLO—Seldom does one find the versatility in a pop artist as in 16-year-old Norwegian songstress Ase Marie Kleveland. Her LP, "Ase," has been a success in Sweden and similarly is becoming successful here. Both pop and serious reviewers have acclaimed the girl, whose repertoire consists of selections of music from the past 200 years, including Bob Dylan compositions.

Last week she visited Hamburg, Germany, and signed a world record contract with Polydor, and met international pro-

ducer Heinz Voigt and managing director Helmut Haertel.

In mid-December, she will go to Paris to participate in a grand TV Eurovision spectacular televised in a number of European countries, singing "House of the Rising Sun."

Early next year she will go to London to record a series of platters destined for the world market, according to managing director Toito Johannesson of Nor-Disc here.

The French have already decided to issue a single record with material from her current LP.

NEW HIGH FOR NORWAY ACTS

OSLO — A sensation hit the Norwegian platter parade this week. Six of the 10 platters in the current Hit Parade are of domestic origin. This has never happened before in the history of Norway's "Ti pa Topp," compiled since October 1958 by the newspaper Verdens Gang. Usually one or two at the most of the 10 platters are domestic. Nor-Disc has four of the six. Ellertsen and Phonogram the remaining two.

BEATLES NEED 'HELP' IN GETTING SUITABLE SCRIPT

LONDON—Plans for the Beatles third film are grinding to a halt. The group set aside three months in the spring to make the picture, but as yet no story has been approved.

The Beatles were supposed to film Richard Condon's Western novel, "A Talent for Loving," partly on-location in Spain beginning around April 1 but the group has found preliminary scripts unacceptable.

Producer Walter Shenson, who will again make the film for United Artists, commented: "It's not even sure that we will do 'A Talent for Loving' now; with the present situation we would be lucky to get it going in April."

INTL—NEW LONDON MUSICALS—13-10-50-1-60-Hutch

Manager Blueprints CGD Intl. New Look

MILAN—Johnny Porta, CGD international manager, outlined his firm's future course.

He pointed out that CGD Internazionale has always been a "division of CGD" and not a separate company. The decision was made to drop the "CGD Internazionale" name as a "division of CGD," and instead, to use only the "CGD" name.

Giuseppe Giannini, who left CGD and joined Cemed-Carosello of Curci Group, as general manager, was replaced by Piero Sugar, son of Ladislao Sugar, owner of CGD, Messaggerie Musicali Publishing Group and Messaggerie Musicali shops, and by Johnny Porta, former assistant to Giannini. Sugar and Porta will continue activities started by the "CGD Internazionale division" and will proceed with the normal development of work under the CGD name.

Regarding major American companies with particular reference to MGM-Verve, UA, Cameo-Parkway, Musicor, WB-Reprise and 20th Fox, Porta stated that they are always interested in major lines and prepared to renew the existing con-

tracts, taking into consideration the new Italian market situation and consequently proportioning the deals.

In line with this, Sugar and Porta arrived in New York last week to clarify participation in the forthcoming San Remo Festival of several American artists such as Gene Pitney, Triini Lopez, Nancy Sinatra, Dino, Desi and Billy; Connie Francis, Bruce Scott and others.

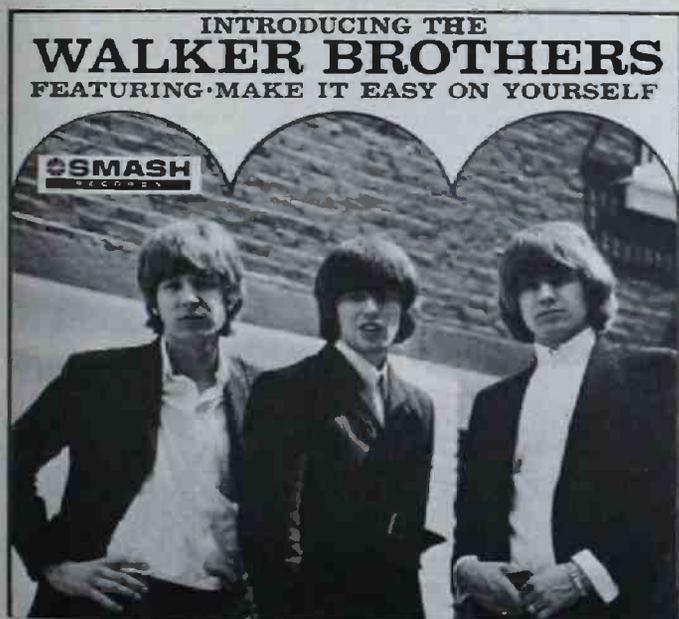
'Pirateer' Eyes Control Body

LONDON—Ronan O'Rahilly, founder and managing director of pirate Radio Caroline, has announced that he is trying to establish an independent radio authority which would embrace all the pirate stations beamed on Britain.

O'Rahilly claims Caroline has grossed \$2 million in its 18-month operation.

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GEMA Continues Revenue Climb As Collecting Increases by 7%

BERLIN — GEMA boosted royalty collections by 7 per cent in 1964, the fifth straight year in which the German ASCAP organization has increased revenues.

Collections climbed to 113,660,000 Deutsche marks, compared with 105,780,000 for 1963, according to the report just released. GEMA's executives present the report as proof that the performing rights society is a unique "growth industry."

Over half of the gain in revenue

came from radio and TV and 25 per cent from records.

A breakdown of 1964 royalty collections shows that radio and TV furnished 37 per cent, phonograph records 22 per cent, concerts and other live music 13 per cent. The remainder came from mechanical rights and other sources.

GEMA says the boost in revenues is mainly the result of its initiative in policing the royalty front—and not due to any appreciable increase in the German music industry.

Sour on Overseas

While proud of its domestic achievement, GEMA is sour over the foreign situation. The report shows that GEMA continues to pay out vastly more to foreign composers and authors than it receives from abroad.

GEMA paid out 20 million Deutsche marks to foreign copy-

right owners in 1964, but received only 8,380,000 Deutsche marks from abroad. GEMA contends that the volume of German music played abroad is much greater than the royalties paid.

The organization offers as evidence in this respect the fact that while royalty payments to German copyright owners from foreign collections have remained static for the last three years, there has been a substantial increase in the performance of German music in nearly every area of the world—proved by the sale of records.

GEMA paid out to individual copyright holders and organizations 96,820,000 Deutsche marks, an increase of 8 per cent over the similar 1963 payout. GEMA has 946 employees, to whom it paid \$8,793,509 in wages and salaries.

Scorers Teaming Up Again

PARIS—Following his successful collaboration with composer Georges Garvarentz on the music of "That Man From Istanbul," lyric writer Buddy Kaye was in Paris for three days this week working with Garvarentz on the music for the movie's sequel.

The theme from the first film, "Love Was Right Here All the Time" has been recorded by Richard Anthony and will be released in the States on the Tamla-Motown label. Anthony

is also recording the French version of the Dusty Springfield hit, "In the Middle of Nowhere," which Buddy Kaye wrote with Bea Verdi.

This is the fifth Kaye song that Richard Anthony has recorded; others have included "Boys Cry" and "The Next Time."

Meanwhile, in Britain, Dusty Springfield has recorded Kaye's "If It Hadn't Been for You" and she will also record the theme for the new Garvarentz-Kaye movie score.

RECORD FIRMS GIVE NEW LONDON MUSICALS A SPIN

LONDON—"Hello Dolly!" opened here on Thursday (2) on an album by the cast, headed by Mary Martin, has been waxed by RCA Victor release through Decca before Christmas.

Lionel Bart's ill-fated musical "Twang!" is set to open in London Dec. 20 despite the withdrawal of impresario Bernard Delfont. Much of the show has been re-written, since critics panned it on tryout run four weeks ago and director Joan Littlewood quit.

Harold Fielding's "Charlie Girl," starring Joe Brown and Ann Neagle, opens in the West End Wednesday (15), by which time CBS will have the cast album on release.

Garner to Do Stint on French TV Special

PARIS — Erroll Garner will be the only American artist to appear on a two-hour concert spectacular on the French TV network on Dec. 13. The program which will feature top artists from all of Europe, including Charles Aznavour of France, will simultaneously be telecast throughout Europe on Eurovision.

Garner will go to Europe especially for this appearance. The program, which will be attended by Princess Margaret of England, and Prime Minister Georges Pompidou of France, among other dignitaries, is being held for the benefit of the Handicapped Children's Fund of France.

Before leaving for France, Garner will complete his U. S.

concert tour and activities attendant to the release of a first recording in two years "Now Playing: Erroll Garner the Movie," which was issued on the MGM label.

JUANITA HALL DISK SELECTED BY HOT CLUB

PARIS—The Grand Prix of the Hot Club of France for 1965 has been awarded to the Festival-Storyville disk, "Juanita Hall Sings Bessie Smith."

Other awards announced: Best soloist: Earl Hines "Paris Session" (Ducretet-Thompson); Best blues disk: Sonny Boy Williamson "Kings of Blues" Volume (Barclay); Best small group at stereo disks: Johnny Hodge Wild Bill Davis "Mess of Blues" (Verve) and "Blue Rabbit" (Verve); Best reissue: "Jimmy Rushing Sings the Blues" (Amparo-Vanguard).

Seeburg Tests Vogue's 'Aline'

PARIS — One of the big French disk successes of the year, "Aline," by Vogue recording artist Christophe, has been selected by Seeburg as a test song for its juke boxes in the States.

Initially, 100 disks are being sent to America. They will be put in selected juke boxes throughout the country so that Seeburg can get an idea of the popularity of French type songs.

If the trial is a success, Seeburg will import 50,000 copies of the disk and is likely to make a point of including other big French hits in its U. S. programs.

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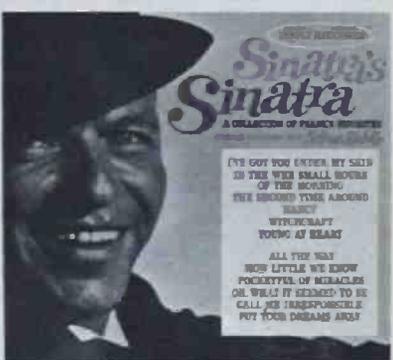
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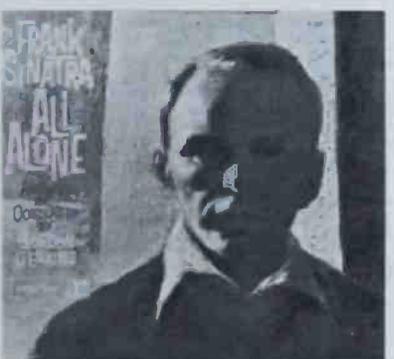
SINATRA'S SINATRA
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THE CONCERT SINATRA
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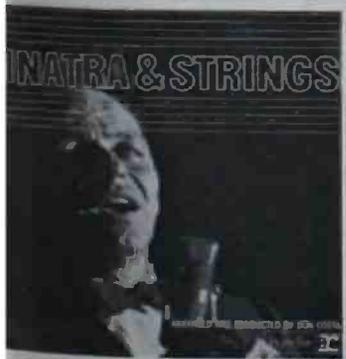
SINATRA-BASIE
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SINATRA AND SWINGIN' BRASS
F/FS 1005



SINATRA AND STRINGS
F/FS 1004



I REMEMBER TOMMY
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SINATRA SWINGS
F/FS 1002



RING-A-DING-DING!
F/FS 1001

MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Belgian organ player Andre Brasseur guested in the Dutch TV program Studio Stalles. His "Early Bird" and "Far West" (No. 1), have also entered the Dutch hit charts. . . . Internationale Muziek Co., Holland, reports that Johnny Tillotson will visit here for a TV appearance. His song has been released: "Our World." . . . Famous British beat group, the Hollies, will also come here for concerts early January. . . . Negram has two in the Dutch Top 10, "Wasted Words" by the Motions and "Yesterday Man" by Britisher Chris Andrews. A third one by the Kinks, "A Well Respected Man," shows very strong rising tendencies and may reach a top 10 classification next week. . . . CBS' Zino Francescatti, famous violinist, will give a concert at the Kurhaus, Scheveningen, accompanied by the Beindicente Orchestra. . . . Boverma's Parlophone label released several new items by Adam Faith, Billy J. Kramer and Matt Monro. . . . The German group, the Rainbows, will arrive here for an AVRO-TV show and live appearances in several cities. CBS released their single, "Baby, Baby, Balla, Balla," "Ju Ju Hand." . . . Various B8-rama artists will be active in radio and TV this month. The Cocktail Trio and Les Shalom have already been featured in the last W. & W. Alberti TV show. Later this month the Halster Choir will do a TV show. American folk singer Paul Simon arrived here to tape a radio program for AVRO. He made a TV appearance Dec. 6. . . . On the Palette label, a new release of the Cousins: "At the Club" and "Just Because," flipside "Don't You Want to Leave Me Baby" and "Action." . . . Recently, Ariola's operetta series was released on the Baccarola label. Sales results of the series are very promising. . . . Negram has joined Reprise's Sinatra campaign and has planned to supply all important Dutch dealers with a copy of Billboard's special Sinatra edition.

Pianist Gary Graffman will arrive here to give concerts and make radio recordings. CBS will release a third album of the artist, containing Tchaikowsky's Piano Concertos Nos. 2 and 3, accompanied by the Philadelphia Orchestra conducted by Eugene Ormandy. . . . Gramophonhouse's) HMV label expects good sales from its album "Community Singing With Piet Van Egmond," recorded live at the old church of Amsterdam in

May. . . . On the Vogue label a new LP of Francoise Hardy has been released by Negram. . . . Recent LP re-releases from the ABC-Paramount catalog by Artone include "Getaway With Fats Domino" and "The Josh White Stories" Vols. 1 and 2. The latest released LP albums from ABC-Paramount are "One-By-One," by the Impressions and "Country & Western Meets Rhythm & Blues" by Ray Charles. . . . Artone's subsidiary Funckler released the first singles from the American Joda line, "Let's Move and Groove" by Johnny Nash and "For Your Love" by Sam & Bill. . . . The Supremes will be featured on the next "Hullabaloo" TV broadcast by NCRV this month. They will sing "Back in My Arms Again" and "You're Nobody 'Til Somebody Loves You." Last week Funckler released their latest item, "I Hear a Symphony," which got a strong initial sales reaction.

RAYMOND DOBBE

COLOGNE

Electrola is giving high-voltage promotion to its new singing star, Petra Petra, 18, of Berlin. Petra, who has just recorded her first disk, is further evidence that in probably no other country can young singers gain attention so easily as in Germany. Petra's first recording is "Wer Furchtet Sich Vor'm Schwarzen Mann." Gerry and the Pacemakers are touring Germany. They will appear in the Star Club, Hamburg, in Munich's best club Big Apple, and on Radio Bremen's best club program. . . . Germany's answer to Connie Francis—Connie Froboess—has a new release, "Gestern um Dreiviertel Zehn" (Electrola). . . . Heinz Korn's 1954 German top tune festival No. 1 song, "Mit 17 Hat Man Noch Traurme," has now been published in 11 languages and released in 16 foreign versions.

Germany's country wave has a host of hardy young Teutons trying to make like singing ranch hands. One of the most successful is Martin Lauer ("Texas Nach Texas"), whose new country hit is "Silver Dollars." . . . Gerig Musikverlag claims to have amalgamated the best rhythm (or what passes for rhythm) with the Letkiss, the Finnish folk rhythm. The result is unveiled by singer Annamarie in her new release "Yeah, Yeah, Letkiss." German health authorities have decreed (because of the

danger of flu epidemic) that the climactic kiss be omitted from the Letkiss—amalgamated version or no. . . . Chris Andrews sings German in the first German version of his runaway hit "Yesterday Man," which sold 20,000 copies the first day it appeared in England. Chris' German version for Deutsche Vogue is "Alles tu Ich Fuer Dich." Deutsche Vogue also has released Christophe's interpretation of the marathon French top tune, "Aline." . . . CBS Schalltune claims to have the best disk beating all competition on the German market. CBS' "Balla Balla," with the Rainbows, sold 200,000 copies in four weeks in Germany alone, and its world sales total over million.

OMER ANDERSON

LONDON

Although the Music Publishers Assn. suffered heavy losses for last year's first British Song Festival, the organizers have decided to go ahead with the event again in 1966. It will be staged July 14-16, again at Brighton Dome and Rediffusion has again secured TV rights. The MPA is also negotiating with the BBC to broadcast the event on radio. . . . The Ted Heath orchestra celebrates 20 years in business this week (9). The band was launched at the London Palladium and played there Sunday night for 10 years until ATV took over the theater for its weekend spectacular. . . . During a brief stay in Britain, songwriter Buddy Kaye formed Raintree Music with Dusty Springfield's manager, Vic Billings, to operate on both sides of the Atlantic. As far as Billings is concerned, the company will be useful in collecting possible material for Dusty. Kaye went on to Paris to see Richard Anthony who has waxed his "In the Middle of Nowhere" before returning to New York. . . . Chess recording star

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Fontella Bass was here last week for TV appearances to promote the label's first major British hit "Rescue Me." She returns next month for a series of appearances arranged by Arthur Howes.

Nick Firth, general manager of Accuf-Rose in Britain, was due in New York at the weekend on the first leg of an American visit that will also take him to Nashville on publishing business. . . . Arriving in New York on Dec. 20 are the Fortunes, with their agent Terry King for Murray the K's Christmas show. King will also be buying talent for British shows, placing masters of his other artists and tying up publishing business. . . . CBS issues this week Tony Bennett's British made recording of "The Very Thought of You." . . . Ringo Starr makes his debut as a songwriter on the Beatles' new album with "What Goes On" which he helped John Lennon and Paul McCartney to write. Starr promised Dick James that his future compositions will also go through the Beatles' company Northern Songs. . . . The Beatles created a precedent by filming their own TV promotion for their new single and making the film available to the BBC for "Top of the Pops" and ABC for "Thank Your Lucky Stars." Both accepted but ABC put the slot into a show headlined by the Shadows. . . . Shirley Bassey lost her plea for a high speed hearing of an action over the new James Bond film "Thunderball" due for world premieres this month. She had sought an order to ban release of the film unless a song she recorded for it was included. Her action goes ahead. . . . Animals' guitarist Hilton Valentine has formed a record production company with Manfred Mann's former manager Ken Pitt and it is likely that all of their product will go to Decca.

CHRIS HUTCHINS



WARNER BROS./REPRISE RECORDS President J. K. Maitland cusses the music-record business with Kiyono Kato, Nippon Victor artist, and Nippon Victor a&r men during a recent visit to Tokyo.

MILAN

After a short trip to Paris to draw up a new agreement for the distribution of Rifi catalog in France, Giuseppe Velona, Rifi international manager, will fly to New York to meet with Westminister executives and visit several companies, accompanied by Dick Roemer, Rifi's U. S. representative. On his way back to Milan, Velona will stop in London for several business meetings. . . . Johnny Porta, CGD international manager, and Piero Segar will fly to New York to attract several American singers to the forthcoming San Remo Festival. . . . Paolo Ruggieri, Ricordi international a&r; Lucio Salvini, promotion manager, and Bobby Solo will fly to London to meet Philips' executives to launch a promotional operation for Solo in Great Britain. . . . Elisabeth Mintangan, Durium international manager for both the record and publishing divisions, was visited by Francis O'Neil of Editions Jacques Plant, Paris, and Ivan Mogull of Mogull Music, New York, who requested the subpublishing rights for the United States of Nini Rosso's tunes. . . . Durium's Marcello Mizerbi, who hit the English charts with his instrumental "Zorba's Dance" under Pye label, recorded an album with 10 new sirtakis, upon request by Pye Records. . . . Hansa Schallplatten, Durium's German licensee, stated they sold 50,000 copies of Nini Rosso's new record "Nostalgia" during the three days following its release, while they surpassed the 900,000 mark, with "Il Silenzio." . . . Ricordi signed a contract with Bang Records to distribute this catalog in Italy, under its R-International label. First releases will be "Hang on Sloopy" by the McCoys and "I Want Candy" by the Strangeloves. . . . Little Tony, Durium, will fly to Canada and tour the main cities. . . . New English combo, the Ingeos, also managed by Giorgio Gomelski, recorded the Italian version of their tunes in Paris, which will be released under the R-International label.

Laura Lee, Rifi's artist, recorded in London the Italian version of "Yesterday" (Ieri) and "Lover's Concerto," for a rush release. . . . John Foster, Phonocolor, appeared on TV screens to sing his latest release, "Al Primo Quarto Di Luna," Italian version of the Shadows' hit, "Theme for Young Lovers." . . . Phonocolor also released an album by Brazilian singer Juca Chaves, with 12 Italian songs penned by him, and a single of a song dedicated to his big nose "O Naso Mio." . . . EMI marketed its fall releases by Sacha Distel, Gilbert Beaud, Adamo, Cliff Richard, Vasso Ovale, the Manfred Men, Herman's Hermits, Seekers and Gary Lewis. Most of these artists sang in Italian. . . . Italian EMI and Durium are co-producing a show for Italian TV, "Musica per le Strade di Milano" (Music in the Streets of Milan), under Enzo Trapassi direction. EMI's artists participating in the show are Sacha Distel, Enrico Macias, Marc Arjan, Vasso Ovale, Mazzanti Twins, while Durium's artists are Little Tony, Marcello

Ferial, Isabella Jannetti, Ni Rosso, Mario Zelinotti, Tony Chiara and Nanni Svampa.
GERMANO RUSCITTI

MUNICH

Frankfurt's deejay Hans Podt will join Caterina Valente at Eric Van Aro as co-producer for records and TV shows. . . . "Jazz 1966" is the new catalog issued by Deutsche Grammophon featuring the jazz repertoire of Verve, Brunswick, Coral, MG and United Artists label. The catalog has 84 pages. . . . Muz music publisher Hans Lang start a new record label, "Royal Spide." . . . German jazz author Horst H. Lange published a book "Jazz in Germany," jazz was from ragtime to modern jazz. . . . Kurt Edelhagen contracted the new men for his orchestra: Shik Keane, ex-Kenton man; Jack Egham, and Dai Bowen (re Britain. Georg Riedel produced "What's a Jazz Ork?" for the Austrian TV Network. Featured by Friedrich Golda and His Easy Jazz Orchestra. . . . The Casp band of Gustav Brom celebrated its 25th anniversary. . . . "Jazz Around the World" is a title of a TV special produced by Joachim Ernst Berendt. Features are, among others, the King of Thailand playing his jazz clarinet and for the first time in the West a Chinese jazz band. . . . With seven weeks, 285,000 records have been sold of Drafti Deutscher hit "Marmor, Stein und Eisen auf Decca. The publisher is Hans Intro.

Heinz Korn who wrote the #1 German Song Festival hit "Peggy March" "Mit 17" has a new record on the market, Pe Kraus singing "Wohin Ich Sommer" on Ariola. Willy M. lowitsch singing "Ich Hab' Mu So Gern" on Polydor. . . . Little trumpet star Nini (Il Silenzio) so has been contracted by Teo Brannus for a TV special. . . . Munich producer Hans Cornmann started the new Overseas label. This label will import foreign records. One of the 450 Italian pop music for the 450 Italian men working in Germany. . . . "Grande Parade Du Jazz" the title of a Vogue LP will be released by German Vogue. . . . featuring Count Basie, Sarah Vaughan, Joe Williams, Billy Eckstine among others. . . . The SFB Dance Orchestra, conducted by Wilhelm Greiths, celebrated its 10th anniversary. The Bavarian Radio work produced a special broadcast featuring Greiths & the SFB-DO with guest stars Heidi Brühl, Mo, Horst Jankowski, Singy Mo, Conny. The show was composed by ORJE. The SFB-DO has new men: Carmell Jones and the Wright. . . . Three of the Top Five in Switzerland are published by Intro: "Il Silenzio," "Caddis" and "Mamor, Stein und Eisen." . . . The Polydor rushed the new LP album "Organ Grinder Swing" by Jimmy Smith, for Smith's last of Germany. . . . Peter Alexander's first LP album for Ariola is "Music From Vienna." The arrangement conductor is Heinz Alsch. . . . JIMMY JUNGEMANN

(Continued on page 28)

A truly great record
from
ITALY

R.C.A. Italiana Star

DINO

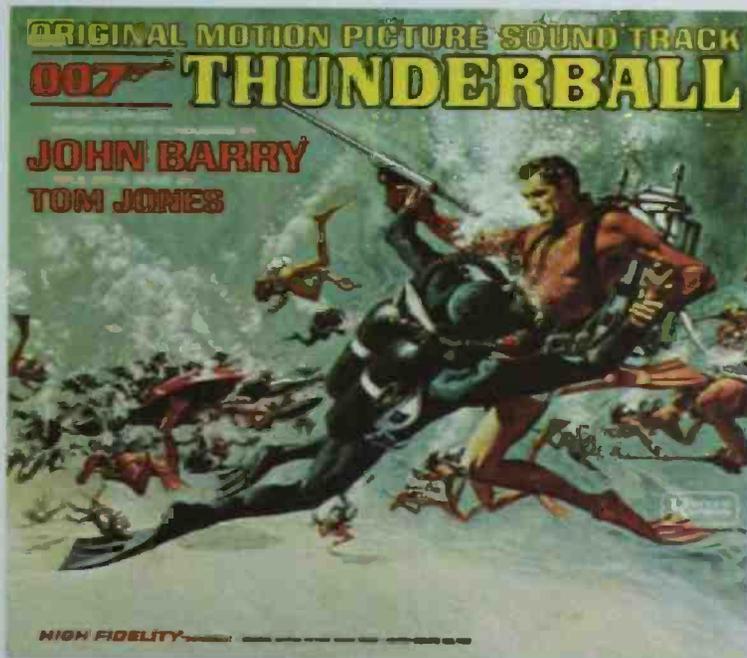
Sings his big hit in English on R.C.A.

"NOW I KNOW"

Published in U.K. by Peter Maurice Music Co.

Published in U.S.A. by Al Gallico Music Corp.

the next number one album !!



UAL 4132
Monaural

UAS 5132
Stereo

**350,000 copies shipped and sold
in just ten days !!**

on



the growing giant

MUSIC CAPITALS OF THE WORLD

• Continued from page 28

OSLO

Arne Bendiksen visited Copenhagen for two days to introduce Kirsti Sparboe, Norwegian song-

stress with heavy local success in Denmark Radio. At the same time he saw Vilhelm Mork, the publisher, to discuss mutual interests in publishing. He also visited the local representatives of Dot and

Kapp Records. The Jim Reeves record "I Love You Because" on RCA Victor has—as foreseen by Billboard—now reached the 100,000 copies sales in Norway. . . . The once fabulously famous vocal quartet, the Moxy Keys, will be together again for the first time in a year when they perform at the feast arranged by Swedish shipowners Brostrom's 100th anniversary. The group has since long been dissolved. . . . Norsk Phonogram has had foreign visitors: from the Netherlands came factory man-

ager, H. H. Werthauer, from England came export manager in the Philips Records, Casar Voue. . . . The Manu recording "Come From a Party" by the Green Onions is now out in seven countries, says Manu president Gunnar Jensen. The tune is featured in forthcoming Norwegian film, "Brother Gabrielsen." Managing directors Totto Johannessen and Sverre Dahl of Nor-Disc were represented at the Decca meeting in Zurich.

ESPEN ERIKSEN

PARIS

To coincide with Marc Aryan's five-day stay in Paris, Festival specially released a new EP by the singer. . . . Following the huge success of their season at the Paris Olympia, the Compagnons de la Chanson left Paris this week on a lengthy tour of France. Meanwhile Polydor is releasing a new album by the nine singers recorded live at Olympia. . . . Editions Feldman has published three French versions of big British hits The Yardbirds' "Heart Full of Soul" has been adapted by George Aber and recorded by Thierry Vincent for CBS under the title "Je Ne Peux Pas L'Oublier"; "Murmurant Tu Nom" is the title given by Jean-Michel Rivat and Frank Thomas to the Herman's Hermits success "I Know Why." Annie Markas has recorded the French version for Mercury, and the George Fame hit, "Like We Used to Be," adapted by Georges Lifferman, has been recorded for Polydor by Jacky Gordon as "On Repart à Zero." . . . The fast-rising British group The Who, who enjoyed a big success at the Paris Locomotive last month, are having their "My Generation" rush-release here on Brunswick. . . . Philips is exploiting the French Presidential election campaign to publicize the new Anne-Marie Carriere EP. Released in their "Pour Rire" comedy series, the disk is titled "Voilà for Carriere" and carries diagonal stripes of red, white and blue.

Mercury has released a new EP by Herve Vilard whose "C'est Fini" was one of the hits of the summer. Main titles are "J'ai Envi de Vivre Avec Toi" and "Fais-la Rire." French Gerol has done a French adaptation of Italian singer Pino Cataldi's song "Non Trovo Le Parole" for Vilard who has just recorded it under the title "Je ne Trouve pas Le Paroles" (I Can't Find the Words).

Francis-Day publications is publishing the French version of the Fortune's hit "Here It Come Again." The song will be recorded for Pathe-Marconi by Dick River.

Philips has released a two disk album of the speeches of General de Gaulle dating from June 1940 to March 1959, as taken from the archives of the British Broadcasting Corp. and the ORTF. . . . MGM star Errol Garner due in Paris Dec. 13 for a big charity gala. . . . After a week's engagement at Jazzland, the Ornette Coleman Trio left Paris for Stockholm.

MIKE HENNESSEY

WHEN NANCY AMES, NANCY HITS!

5 9874

"Friends and Lovers Forever" c/w "I've Got a Lot of Love (Left in Me)"



TORONTO

Tower in the U. S. has snapp'd up "Like a Dribbling Fram" by Race Marbles from Capitol here for rush-rush release in the States. The spoof on Dylanesque lyrics and treatment is catching all across Canada, already on the chart at CHUM Toronto, home of the man behind the Race Marbles alias. . . . Les Excentriques, RCA Victor Canada-International's French-Canadian ye-ye group, is international with release of the new album in Italy by RCA Italiana, and a two-week booking at the Bistro in Mexico City.

PICKED ACROSS THE BOARD

LIKE A DRIBBLING FRAM

SOMEDAY (THE WORLD WILL BE AS LOVELY AS BEFORE)

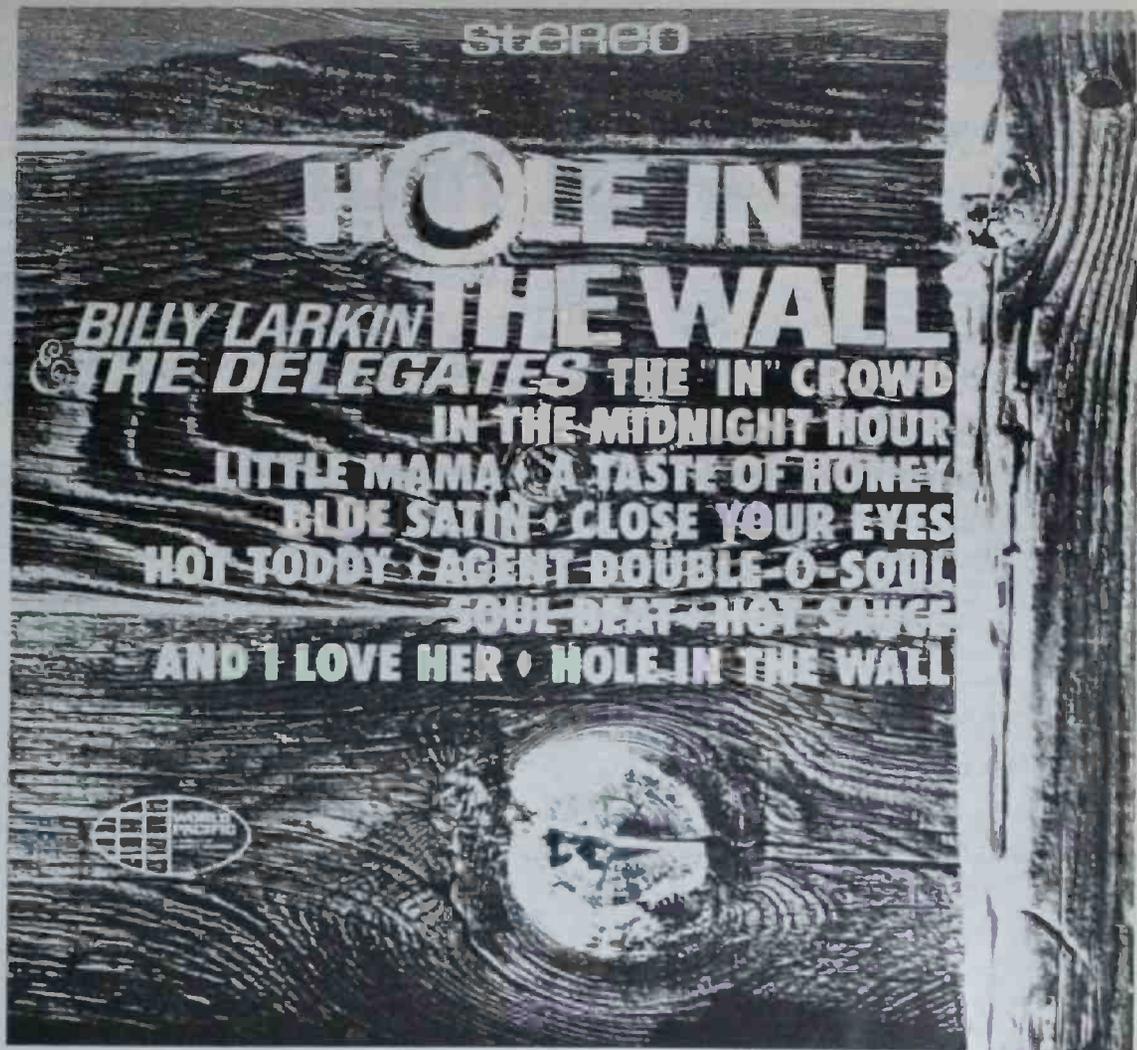
RACE MARBLES
IN THE U.S.A. TOWER 194
IN CANADA CAPITOL 72312

PUBLISHED BY
BEMI CANADA LIMITED, TORONTO

January. Canadian singer-composer Jerry Martin still busy in England, where till recently he was a deejay on pirate Radio Caroline, and has one of his own tunes "Keep Your True Love Strong" at the Columbia label in the U. S. and just released here on Barr. Martin is heading for Toronto for Christmas to promote his disk. While here plans to record a local

(Continued on page 31)

hot new LP.



WPS-21837 / WP-1837

hot current LP's.



THE "IN" HARMONICA • Larry Nelson
• WPS-21836 / WP-1836



MR. 12-STRING GUITAR • WPS-21835 / WP-1835



MANTECA • Clare Fischer • ST-20096 / LP-10096



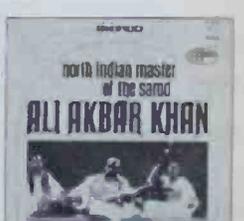
CHILE CON SOUL • The Jazz Crusaders
• ST-20092 / PJ-10092



NOW, JAZZ RAMWONG • Albert Mangelsdorff
• ST-20095 / PJ-10095



SPUNKY • Monte Alexander • ST-20094 / PJ-10094



NORTH INDIAN MASTER OF THE SAROD • Ali Akbar Khan • WPS 21433 / WP-1433

hot labels.



HIT OF THE WEEK

ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SHAME AND SCANDAL IN THE FAMILY	Sharon Ebbott (Decca)
2	2	AVEC	Charles Amador (Decca)
3	4	UN BESO ES MUY POCO	Mina (Fonemata)
4	5	ME HE PREGUNTADO MUCHAS VECES LAS CHICAS DE HOY	Rikhard Anderson (Decca)
5	3	HELPS	The Beatles (Decca)
6	6	LA POLLERA AMARILLA	Enrique Tullio Leon (Decca)
7	10	WHO HAVE NOTHING	Richard Anthony (Decca)
8	7	LA DANZA DE ZORBA	Enrique Tullio Leon (Decca)
9	13	EYE OF DESTRUCTION	Betty Curtis (Atlantic)
10	12	MIRA LO QUE HACE	Betty Curtis (Atlantic)

AUSTRALIA

This Week	Last Week	Title	Artist
1	1	SHAKIN' ALL OVER	Norval Brown (Sunbeam)
2	4	YESTERDAY	The Beatles (Parlophone)
3	2	SING CEST LA VIE	Sonny & Cher (Atlantic)
4	3	IN THE MIDDNIGHT HOUR	Ray Brown (Festival)
5	11	WHAT'S NEW PUSSYCAT	Tom Jones (Decca)
6	14	LITTLE BOY SAD	M.P.D. Ltd. (Goli)
7	13	GENIE WITH THE LIGHT BROWN LIPS	The Shadows (Columbia)
8	-	VELVET WATERS	Tony Womley (Festival)
9	-	LAVENDER BLUE	Bobby Darin (RCA)
10	-	THE FEYING SWAN	John Robertson (RCA)

AUSTRIA

This Week	Last Week	Title	Artist
1	1	SHAME AND SCANDAL IN THE FAMILY	Sharon Ebbott (Decca)
2	2	IF JAHR, BLONDES HAAR	Udo Jurgens (Vogue)
3	3	GERANGEL	Jean Cloche (Mercury)
4	7	DU BIST NICHT ALLEIN	Roy Black (Polydor)
5	10	MAMMOR, STERN UND EISEN	Doris Doro (Decca)
6	6	DU WEISST NICHTS VON DEINEM GLUCK	Sandra Shaw (Vogue)
7	4	SATISFACTION	The Rolling Stones (Decca)
8	-	SILVER DOLLARS	Martin Lauer (Polygram)
9	5	FRÄULEIN WUNDERBAR	Peter Alexander (Polydor)
10	-	ABSCHEID VOM MEER	Freddy (Polydor)

BRITAIN

(Courtesy New Musical Express, London)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I-3-3	Len Barry (Brunswick)
2	2	THE CARNIVAL IS OVER	Seekers (Columbia)
3	4	MY GENERATION	Who (Brunswick)
4	3	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
5	6	YESTERDAY MAN	Chris Andrews (Decca)
6	10	LOVER'S CONCERTO	Toys (Stanley)
7	7	TEARS	Ken Dodd (Columbia)

This Week	Last Week	Title	Artist
13	13	WIND ME UP	Richard (Columbia)
6	6	IT'S MY LIFE	Arden & Brockwood (Columbia)
11	11	POSITIVELY 4TH STREET	Bob Dylan (CBS)
14	14	PRINCESS IN RAGS	Gene Ferry (Stanley)
8	8	HERE IT COMES AGAIN	Portners (Decca)
9	9	YESTERDAY	Manit Montro (Parlophone)
14	-	MARLA	F. J. Proby (Liberty)
20	20	LET'S HANG ON	Four Seasons (Philips)
21	21	THE RIVER	Ken Dodd (Columbia)
12	12	STILL I'M SAD	Yarbirds (Columbia)
11	11	TELL ME WHY	Elet Preley (RCA)
30	30	DON'T BRING ME YOUR HEARTACHES	Paul Reid (Decca)
14	14	EVIL HEARTED YOU	Yarbirds (Columbia)
21	-	RESCUE ME	Fonemata (Decca)
22	-	HOW CAN YOU TELL	Sandra Shaw (Vogue)
21	21	OUR LOVE IS SLIPPING AWAY	Ivy League (Piccadilly)
17	17	ALMOST THERE	Andy Williams (CBS)
15	15	IT'S GOOD NEWS WEEK	Hedgoppers Anonymous (Decca)
26	-	TO WHOM IT CONCERNS	Chris Andrews (Decca)
27	27	IS IT REALLY OVER	Jim Reeves (RCA)
20	20	YOU'RE THE ONE	Peola Clark (Fry)
29	-	UNTIL IT'S TIME FOR YOU TO GO	Four Pennies (Philips)
28	-	SAN FRANCISCO	Tommy Bennett (CBS)

CANADA

This Week	Last Week	Title	Artist
1	1	HEAR, A SYMPHONY	Soprano (Tania Motown)
2	4	TURN, TURN, TURN	The Byrds (Columbia)
7	7	CAN NEVER GO HOME ANYMORE	Shangri-Las (Red Bird)
2	2	GET OFF OF MY CLOUD	The Rolling Stones (London)
3	3	OVER AND OVER	Clark Five (Capitol)
5	5	A LOVER'S CONCERTO	The Toys (RCA)
8	-	I'M A MAN	Yarbirds (Capitol)
7	7	YOU'VE GOT TO HIDE YOUR LOVE AWAY	Silkie (Fontana)
10	-	I GOT YOU	James Brown (Delta)

CANADIAN RECORDS

This Week	Last Week	Title	Artist
1	1	JUST LIKE TOM THUMB'S BLUES	Gordon Lightfoot (United Artists)
2	2	YOU'VE REALLY GOT A HOLD ON ME	Lulu (Mercury)
3	4	POOR LITTLE POOL	Terry Black (A&R)
4	3	HOOCH COOCHI COO	Wes Dakus (Capitol)

DENMARK

This Week	Last Week	Title	Artist
1	1	YESTERDAY	The Beatles (Decca)
9	9	EYE OF DESTRUCTION	Betty Curtis (RCA)
3	3	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
4	-	NORDEN FLÄMMER	Cassius (Sonet)
1	1	SATISFACTION	The Rolling Stones (Decca)
2	2	HELPS	The Beatles (Parlophone)
7	7	IL SILENZIO	Nino Rocco (Sonet)
4	4	ZORBA'S DANCE	Original (Mundyband)
9	-	DON'T BE AFRAID OF LOVE	The Rocking Ghosts (Metromusic)
10	5	BELENDA	The Rocking Ghosts (Metromusic)

EIRE

This Week	Last Week	Title	Artist
1	1	YESTERDAY MAN	Chris Andrews (Decca)
2	4	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
3	3	TEARS	Ken Dodd (Columbia)
4	2	WONDER OF YOU	Brendan Boyer (HMV)
5	5	YESTERDAY	Manit Montro (Parlophone)
6	6	WISHING IT WAS YOU	Dickie Rock (Fry)
7	7	HERE IT COMES AGAIN	Portners (Decca)
8	-	SO MANY WAYS	Moore (Fry)
9	-	ALMOST THERE	Andy Williams (CBS)
10	-	CARNIVAL IS OVER	Seekers (Columbia)

FLEMISH BELGIUM

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SHAME AND SCANDAL IN THE FAMILY	Sharon Ebbott (Decca)
1	1	ALINE	Christophe (A.Z.)
3	-	YESTERDAY	The Beatles (Parlophone)
4	5	EARLY BIRD	Andre Bannier (Decca)
4	4	THIS STRANGE EFFECT	Dave Berry (Decca)
2	2	CAPRI CEST FINI	Yvonne Viard (Mercury)
7	-	SOPHISTE	Johnny Lion (Philips)
9	9	UN JOUR	Maec Aryan (Decca)
9	-	YESTERDAY MAN	Chris Andrews (Vogue)
10	-	THY ET MOI	Claudia Byva (Decca)

FRANCE

This Week	Last Week	Title	Artist
1	-	LE FOLKLORE AMERICAIN	Stills (Philips)
2	4	MEME SI TU REVENDRAIS	Claude Franconi (Philips)
3	2	MES MAINS SUR TES HANCHES	Adamo (Vols de son Maitre)
4	3	MON COEUR D'ATTACHE	Enrico Macias (Pathé)
5	8	LE TRAVAIL C'EST LA SAINTE	Heuri Salvador (Rigolet)
12	12	LA PASSIONATA	Guy Marchand (Orville)
7	-	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
8	-	LES MARIONNETTES	Christophe (A.Z.)
9	-	FAIT LA RIRE	Herve Viard (Mercury)
10	1	DEVANT LE JUKE BOX	Sheila A Akim (Philips)

HONG KONG

This Week	Last Week	Title	Artist
1	5	FIVE HUNDRED MILES	Pease and Orlton (Columbia)
2	6	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
3	1	POSITIVELY 4TH STREET	Bob Dylan (CBS)
4	3	ACT NATURALLY	The Beatles (Parlophone)
4	4	I'M YOURS	Edis Preley (RCA)
9	9	FUN, FUN, FUN	The Beach Boys (Capitol)
7	7	EVERYBODY LOVES A CLOWN	Gary Lewis (Liberty)
3	3	I CAN'T GET NO SATISFACTION	The Rolling Stones (British Decca)
9	-	SUMMER NIGHTS	Marianne Faithfull (British Decca)
10	-	JUST A LITTLE BIT BETTER	Herman's Hermits (Columbia)

ITALY

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA FESTA	Adriano Celentano (RCA)
2	4	VORREI	Albi Barriere (RCA)
3	3	CHI SARA' LA RAGAZZA DEL CLAN	Mililli (RCA)
13	13	LA CASA DEL SIGNORE	Bobby Solo (Rocodi)
8	8	ORA O MAI PIU'	Mina (Ri Fu)
6	2	SI FA SERA	Gianni Morandi (RCA)
7	5	LA NOTTE	Adamo (Pathé)
8	-	IL SILENZIO	Dalida (Barfay)
9	10	HELPS	Beatles (Parlophone)
10	-	NOSTALGIA	Nino Rocco (Spreit)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	FUTARI NO SEKAI	Yoshida Yujiko (Yoshida)
1	1	AISHITE AISHITE	Ashichattanoyu (Mikoto)
3	3	LA PLAYA	Cluise Clair (Decca)
4	4	ITSURAKU NO BLUES	Shima Karuhiko (Columbia)
8	8	DON'T LET ME BE MISUNDERSTOOD	The Animals (Decca)
10	10	AKAI GLASS	George A. Shima Chisami (Teikoku)
7	7	COCKTAIL KOUTA	Bob Sakata (King)
9	-	SAYONARAWA DANCE	Atomi (King)
10	10	ONNA GOKORO NO UTA	Bob Sakata (King)

MALAYSIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	10	JUST A LITTLE BIT BETTER	Herman's Hermits (Columbia)
2	1	IT'S ALL OVER	Naimi and The Boys (Philips)
3	-	IL SILENZIO	Nino Rocco (Durium)
4	4	LOOK THROUGH ANY WINDOW	Hollies (Parlophone)
5	5	SEVEN THREADS AND GOLDEN NEEDLES	Commodore (Philips)
6	6	SATISFACTION	The Rolling Stones (Decca)
7	7	JUST A LITTLE BIT TOO LATE	Chir Richard (Columbia)
8	-	OH! OF MINE	Benny Ball and the Moonbeams (Philips)
9	-	ZORBA'S DANCE	Marcello (Durium)
10	9	TEARS	Ken Dodd (Columbia)

MEXICO

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	ES LUPE	Los Johnny Javi (CBS)
2	1	QUE VA	Los Mendis (Mercury)
3	2	TRUMPAMOS	Los Pasobos (CBS)
4	4	CAST YOUR PATE TO THE WIND	Sounds Orchestral (Fry)
5	5	ME LO DIJO PEREZ	Sonia Lopez (CBS)
6	4	LA MENTIRA	Pepo Jara (RCA)
7	7	BURN VIBES	Parlor (Gunnies)
8	9	SOMBRA	Javier Solis (CBS)
9	8	ROSA MARIA	Lee Moonlight (RCA)
10	10	SIGAMOS	Pecanico (RCA)

NEW ZEALAND

This Week	Last Week	Title	Artist
1	2	YESTERDAY	Paul McCartney (McCoys)
2	4	HANG ON SLOOPY	The McCoys
3	1	YOU'VE GOT YOUR TROUBLES	The Fortunes (Mercury)
4	3	YOU'VE GOT YOUR TROUBLES	On My Mind - We Five
5	7	LOOK THROUGH ANY WINDOW	The Jetties
6	3	OOT YOU BABE	Sonny and Cher

This Week	Last Week	Title	Artist
8	8	EVERYONE'S GONN TO THE MOON	Johnathan King
13	13	LIKE A ROLLING STONE	Bob Dylan
9	9	TEARS	Ken Dodd
10	5	WAKE UP MY MIND	The Uglys

NORWAY

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YESTERDAY	Beates (Parlophone)
2	3	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
3	2	EYE OF DESTRUCTION	Betty Curtis (RCA)
4	4	OH A WAR FRO SANDIFROD	Johnny Band (Decca)
5	5	OO SA KOM HELOENEN FRES	Kay Boothers & Quines (Troll)
7	7	YESTERDAY MAN	Chris Andrews (Decca)
8	-	EXODUS SONG	Flux Erikson (Fontana)
9	-	A A SHIRIFF	Wende Myre (Polydor)
10	8	ROOM BOOM	Postcards (Tone Beat)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	DO RE MI	Julie Andrews & the Children (RCA)
2	2	WISHING IT WAS YOU	Conni Franck (MGM)
3	4	HELP ME, RHONDA	The Beach Boys (Capitol)
4	5	PAPA-OOM-MOW-MOW	The Beach Boys (Capitol)
5	7	WOOLY BULLY	Sam the Sham and the Pharaohs (MGM)
6	3	PRELUDE AND THE SECOND MUSIC	Julie Andrews (RCA)
7	5	SUCH AN EASY QUESTION	Elvis Presley (RCA)
8	1	I WILL WAIT FOR YOU	Steve Lawrence (CBS)
9	9	SATISFACTION	The Rolling Stones (London)
10	-	BALLA BALLA	The Rainbows (CBS)

RIO DE JANEIRO

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SHAME AND SCANDAL IN THE FAMILY	Sharon Ebbott (Decca)
2	2	HELPS	Beatles (Capitol)
3	-	QUERIDA	Jerry Adriani (CBS)
4	6	AMOR PERDIDO	Carlos Alberto (CBS)
5	10	IL MONDO	Jimmy Fontana (RCA)
6	5	ISABELLE	Charles Amador (Barfay)
7	-	ANA LUCIA	Eraldo Cavalcanti (Capitol)
8	4	ZORBA THE GREEK	Osilda (Barfay)
9	-	WOOLY BULLY	Sam the Sham and the Pharaohs (MGM)
10	8	DAS ROSAS	Wibson Simonal (Decca)

SINGAPORE

This Week	Last Week	Title	Artist
1	1	ALMOST THERE	Andy Williams (CBS)
2	3	TEARS	Ken Dodd (Columbia)
3	5	IF YOU GOT TO GO, GO	MDW (Mercury)
4	6	YOU GOT YOUR TROUBLES	Fortunes (Decca)
5	7	MAKE IT EASY ON YOURSELF	Walker Brothers (Philips)
6	9	NO HAIR SAM	April Stevens (A&O)
7	8	I'M YOURS	Edis Preley (RCA)
8	-	THE CARNIVAL IS OVER	Seekers (Philips)
9	-	GET OFF OF MY CLOUD	The Rolling Stones (Decca)
10	4	MR. TAMBOURINE MAN	The Byrds (CBS)

(Continued on page 40)

Everyone is saying that

THE GYPSY TRIPS

(yes, that's their name)

is a smash new act.



This single, (their first), says it best.

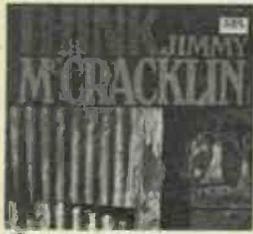
"ROCK 'N ROLL GYPSIES"

#77809

A SNUFF GARRETT PRODUCTION

Produced by LEON RUSSELL





POP SPOTLIGHT
THINK
 Jimmy McCracklin, Imperial LP 9297 (AM); LP 82397 (S)

The hip song that'll boost sales of, er, more, is McCracklin's hit, "Think." "Imagine" Up In Chains" tells a musical message bound to elicit a responsive note with every listener.



POP SPOTLIGHT
LYNNE '66
 Gloria Lynne, Everest 5236 (AM)

Gloria Lynne could make "The Star Spangled Banner" sound fresh and exciting. She sings a dozen standards, including "Look for the Silver Linin'" and makes them sparkle. Her strongest hits numbers that bring an element of soul-like "Lonely Street"—mixing elements of the blues and the East Coast.



POP SPOTLIGHT
A REMEMBERED LOVE
 Bill Parrott, Columbia CL 2421 (AM); CS 9221 (S)

Bill Parrott sets up a romantic mood with his piano lyrics. His pace is easy but effective when it is a waltz, medley or a ballad. He's got some nice mixture of styles on the flip side. All moods are welcome.



SOUNDTRACK SPOTLIGHT
WILD, WILD WINTER
 Soundtrack, Decca DL 4699 (AM); DL 74499 (S)

This is the quintessential soundtrack for the frontier with Jay and the Americans, the Beez Brummetts, the Altimonts, Dick and Dee Dee and Jackie and Doree (formerly with the New Chariot Minstrels) sharing the honors. The pop sound predominates, and "Two of a Kind" with Jay and the Americans is solid in the pop groove.



CLASSICAL SPOTLIGHT
HUMPERDINK'S (HANSEL & GRETEL) (2-12" LP)
 Sadler's Wells Opera Chorus & Orchestra, Bernardini, Capitol SGB0 7256 (S)

Once upon a time there were seven little singing voices backed by an equally fine orchestra and chorus, and a fine production by Hansel Bernardini, enhanced by stereo of fine third-dimensional quality, the two-record set, sung in English, adds up to a vivid musical image—with a happy ending.



CLASSICAL SPOTLIGHT
FIRST-CHAIR ENDORES, VOL. 1
 Philadelphia Orch. (Ormandy), Columbia ML 6191 (AM); MS 6191 (S)

This is an unusual idea that pays off in inspiring musical traditions and one which goes "beyond" instrumentalists a showpiece for their respective talents. First-chair performers here are by Anabel Benoit, Gertrude Cooper, Nelson Jones, Horne Mayerson, Roger Scott, Henry Charles Smith and Gilbert Johnson. Choice of pieces is excellent; Ormandy's conducting is superb.



CLASSICAL SPOTLIGHT
BERNSTEIN: CHICHESTER PSALMS FACSIMILE
 New York Philharmonic (Bernstein), Camerata Singers, Columbia ML 6192 (AM); MS 6192 (S)

Bernstein has written a brilliant work—and it's brilliantly performed by the New York Philharmonic and the Camerata Singers. John Bogart is outstanding as the soloist. Bernstein has set out to set a challenge to himself with the themes ranging in style from the sacred to the secular.



CLASSICAL SPOTLIGHT
MOUSSOROSKY: PICTURES AT AN EXHIBITION; RACHMANINOFF: PRELUDE IN C SHARP MINOR; PROKOFIEFF: TOCCATA
 Lorin Hollander, RCA Victor LM 2822 (AM); LSC 2823 (S)

Lorin Hollander's expert piano technique gives the familiar "Pictures at an Exhibition" unusual excitement. His piano pictures are vivid and stirring. Also noteworthy is his treatment of pieces by Rachmaninoff and Prokofiev.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

DECEMBER'S CHILDREN

Boiling Stones, London LL 3431 (AM); PS 431 (S)

ON A CLEAR DAY YOU CAN SEE FOREVER

Original Cast, RCA Victor LSCD 2006 (AM); LSCD 2006 (S)

THE 4 SEASONS GOLD VAULT OF HITS

Philips PHM 200-196 (AM); PHS 600-196 (S)

ROBERT GOULET ON BROADWAY

Columbia CL 2418 (AM); CS 9218 (S)

I LIKE IT LIKE IT LIKE THAT

Dave Clark Five, Epic LM 24178 (AM); BM 26178 (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.

HAVING A RAVE UP WITH THE YARDBIRDS

Epic LM 24177 (AM); BM 26177 (S)

MY NAME IS ALLAN

Allan Sherman, Warner Bros. W 3604 (AM); WS 3604 (S)

THE SILENCE

Ray Esel, MGM E 4330 (AM); SE 4330 (S)

THE BEAU BRUMMELS, VOL. 2

Autumn LP 104 (AM); ST 104 (S)

THE FOUR SEASONS SING HITS BY BURT BACHARACH... HAL DAVID... BOB DYLAN

Philips PHM 200-193 (AM); PHS 600-193 (S)

SOUL BIRD

Carl Tjader, Verve V 8632 (AM); V6-8632 (S)

WHERE DOES LOVE GO

Charles Boyer, Vantage VA 5001 (AM); VS 5001 (S)

IT'S GONNA TAKE A MIRACLE

Royalettes, MGM E 4332 (AM); SE 4332 (S)

STANDING ROOM ONLY

Pete Fountain and His Queens, Coral CBL 37474 (AM); CBL 757474 (S)

JAMES BLOND... SECRET AGENT 006.95

Misty Brill & Larry Foster, Colpic CLP 495 (AM); CLPS 495 (S)

A COLLECTION OF ORIGINAL 16 BIG HITS VOLUME 4

Various Artists, Motown 633 (AM); S 633 (S)

KEEP ON DANCING

Conitys, MGM E 4336 (AM); SE 4336 (S)

KING RAT

Soundtrack, Mainstream 36061 (AM); S 6061 (S)

FAIRY TALES

Dunaway, Mercury LP 127 (AM); GRM 127 (S)

THE HULLABALOO SHOW

Peter Matz, Columbia CL 2410 (AM); CS 9210 (S)

THE PRIME OF MY LIFE

Billy Eckstine, Motown 637 (AM); S 637 (S)

JULIETTE OF THE SPIRITS

Soundtrack, Mainstream 36062 (AM); S 6062 (S)

MOTORTOWN REVIEW IN PARIS

Various Artists, Zomba 264 (AM); S 264 (S)



CLASSICAL SPOTLIGHT
GRIG, MIHAMAS, STRAUSS, KRAMER, CARPENTER
 Kirsten Flagstad, RCA Victor LM 2825 (AM)

Flagstad gives a compelling 1955 performance of Grieg's tender love cycle, Mihamas, on the first side, originally recorded in 1930. Her authority in pianism, accented and heartwarming. Side two features six previously unrecorded recordings made in 1932. These, too, point up Flagstad's unique style.



JAZZ SPOTLIGHT
SMOKIN' AT THE HALF NOTE
 Wynston Kelly, Wes Montgomery, Verve V 8633 (AM); V6-8633 (S)

Wes Montgomery on guitar, Wynston Kelly on piano, Paul Chambers on bass and Jimmy Cobb on drums make up a jazz band which should appeal to both traditional and cool fans, although the treatment is mostly cool. They do an imaginative job with "Miles Davis' "No Blues" and get some original bits in the standard "When? When? Now."



GOSPEL SPOTLIGHT
THE GREAT GOSPEL VOICE OF MARJORIE WILLIAMS
 Marjorie Williams, Epic LM 34173 (AM); BM 26173 (AM)

With more vitality and overwhelming strength in her voice than an army of singers, Marjorie Williams delivers an emotional "Amazing Grace" that shakes a listener. She doesn't just sing, she sings with word, each note. Other songs: "O Come, All Ye Faithful," and "You Got the Whole World in the Hand."



CLASSICAL SPOTLIGHT
BENIAMINO GIGLI: ARIAS & SONGS
 RCA Victor LM 2826 (AM)

Collectors will take to this like a duck to water. The great Gigli sings, among others, "Fanciulla in gloria," "Quando tu balli," and "Fanciulla in gloria." In this LP of all famous arias and songs reproduced from 1921 thru 1930 recordings, technical difficulties notwithstanding, it has great historical value.



JAZZ SPOTLIGHT
SOFTLY AS A SUMMER BREEZE
 Jimmy Smith, Blue Note 4200 (AM)

Smith's organ blends with Kenny Burrell's guitar and Philly Joe Jones' drums for an excellent, sensitive and delicate, swinging jazz. The recordings run from dreamy to gloriously hot. Old standards and new material played in the style that has earned Jimmy Smith the overactive "Incredible."



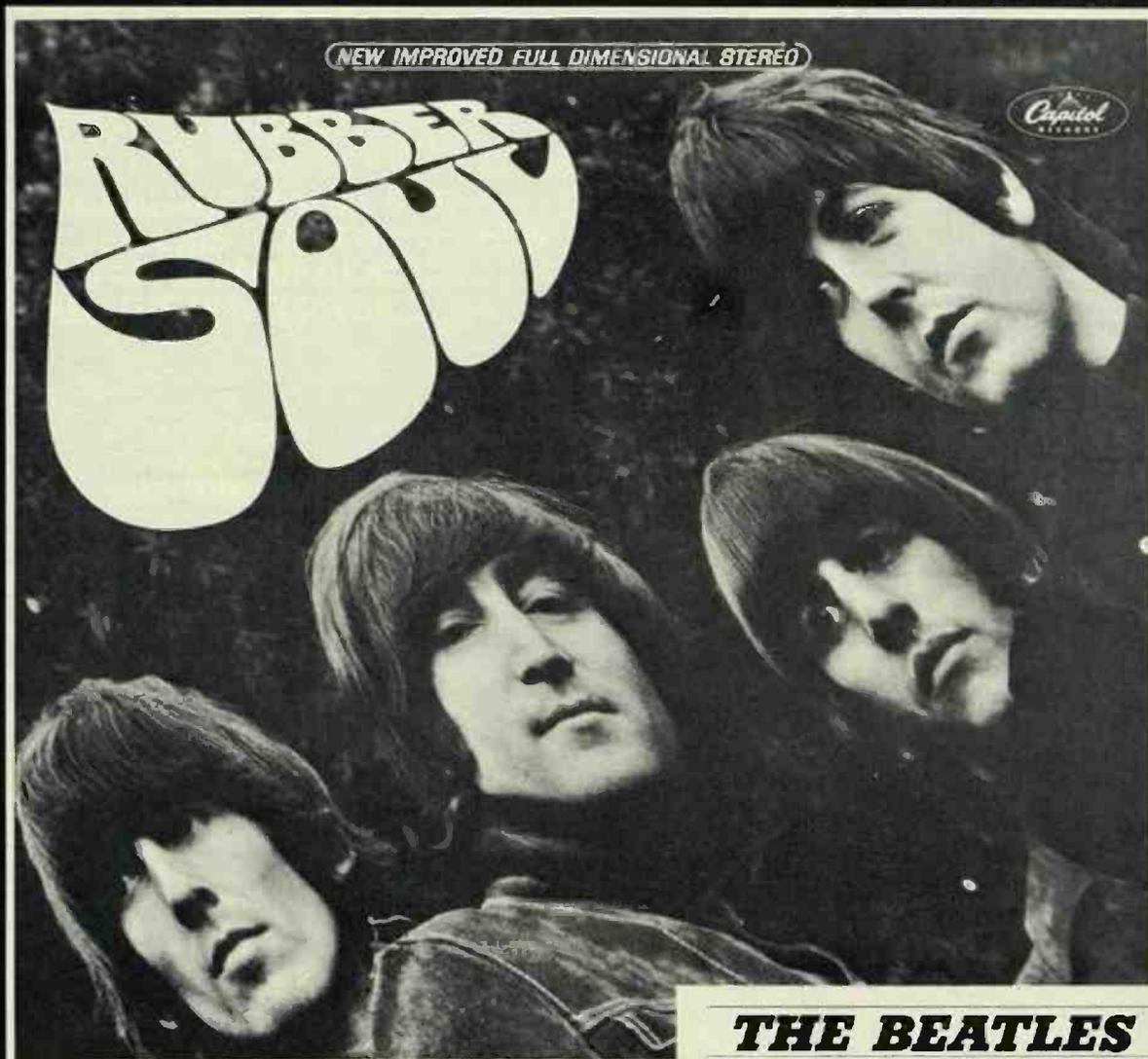
RELIGIOUS SPOTLIGHT
THE JEWISH HOLIDAY ALBUM
 Heritage Orch. and Chorus, Epic LM 34172 (AM); BM 26172 (S)

Featuring beautiful individual and combined voices by the Heritage Chorus singing in Hebrew, this record represents a superb sampling of Jewish holiday songs. Spirit and tenderness mark these traditional delights, rendered with taste, dignity and high standards. Informative text explaining the holidays is enclosed.

SEE ALBUM REVIEWS ON BACK COVER

NEW FROM THE BEATLES! IN TIME FOR THE SEASON!

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-AND A NEW BEATLES SINGLE, TOO!

You're hearing it now, and it's not in this or any Beatles album. **5555**
How's your stock picture?



THE BEATLES
WE CAN WORK IT OUT
DAY TRIPPER



TOP 100's

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

Record Industry Association of America
Total of circulation of million dollar LP's.

Table with 4 columns: Rank, Title, Artist, Label. Includes entries like WHIPPED CREAM & OTHER DELIGHTS, MY NAME IS BARBRA, TWO, THE SOUND OF MUSIC, WELCOME TO THE LBI RANCH, GOING PLACES, THE BEST OF HERMAN'S HERMITS, HELP, THE IN CROWD, BEACH BOYS' PARTY, FAREWELL ANGELINA, HAREM SCARUM, LOOK AT US, SEE WHAT TOMORROW BRINGS, OUT OF OUR HEADS, HIGHWAY 61 REVISITED, THE VENTURES A GO-GO, YOU DONT HAVE TO BE JEWISH, HOUSTON, MY WORLD, MY FAIR LADY, MY NAME IS BARBRA, ORGAN GRINDER SWING, I'M THE ONE WHO LOVES YOU, MORE HITS BY THE SUPREMES, TONY BENNETT'S GREATEST HITS, VOL. III, SINATRA '65, MOON OVER NAPLES, BRINGING IT ALL BACK HOME, ROGER MILLER/GOLDEN HITS, YOU WERE ON MY MIND, ALL I REALLY WANT TO DO, ZORBA THE GREEK, THAT WAS THE YEAR THAT WAS, THE MAGIC MUSIC OF FAR AWAY PLACES, PAPA'S GOT A BRAND NEW BAG, EVE OF DESTRUCTION, SOUTH OF THE BORDER, DEAR HEART, MANTOVANI OLE, JUST ONCE IN MY LIFE, LOOKING THROUGH THE EYES OF LOVE, NERMAN'S HERMITS ON TOUR, ELVIS FOR EVERYONE!, BEATLES VI, SUMMER DAYS (And Summer Nights), GENTLE IS MY LOVE.

Table with 4 columns: Rank, Title, Artist, Label. Includes entries like RAMBLIN' ROSE, FIDDLER ON THE ROOF, PEOPLE, HOROWITZ AT CARNegie HALL—AN HISTORIC RETURN, WHY IS THERE AIR?, HAVING A WILD WEEKEND, THE ROLLING STONES, NOW!, THERE GOES MY HEART, THE HIT SOUNDS OF THE LETTERMEN, A SESSION WITH GARY LEWIS AND THE PLAYBOYS, THE FOUR TOPS SECOND ALBUM, CATCH THE WIND, THE GREAT RACE, ANIMAL TRACKS, JOAN BAEZ/S, GOLDFINGER, MOM ALWAYS LIKED YOU BEST!, THE 3RD TIME AROUND, THE VENTURES ON STAGE, JAY AND THE AMERICANS GREATEST HITS, BABY DONT GO, MARIANNE FAITHFULL, TOO MANY RIVERS, THE BEACH BOYS TODAY!, SUMMER WIND, SUMMER SOUNDS, THE SHADOW OF YOUR SMILE, WHERE DID OUR LOVE GO, IT'S GONNA BE FINE, JUDY COLLINS' FIFTH ALBUM, THE LONELY BULL, TEMPTIN' TEMPTATIONS, I DONT WANT TO LOSE YOU BABY, ANOTHER SIDE OF BOB DYLAN, MY CHERIE, THE MIRACLES GOING TO A GO-GO, JAMES BROWN PLAYS JAMES BROWN TODAY & YESTERDAY, DECEMBER'S CHILDREN, YOU'VE LOST THAT LOVIN' FEELIN', YOU'LL NEVER WALK ALONE, NERO GOES 'POPS', BLUE MIDNIGHT, HANG ON SLOOPY, JOHNNY RIVERS ROCKS THE FOLK, I'M A FOOL, 1-2-3, KINGSMEN ON CAMPUS, JOHNNY'S GREATEST HITS, A SONG WILL RISE, OTIS BLUE/OTIS REDDING SINGS SOUL.

Table with 4 columns: Rank, Title, Artist, Label. Includes entries like UNFORGETTABLE, THE SANDPIPER, BROADWAY BOUQUET, THERE'S LOVE & THERE'S LOVE & THERE'S OVE, TRY TO REMEMBER, THERE IS ONLY ONE ROY ORBISON, THE SWEETHEART TREE, THE WONDERFUL WORLD OF ANTONIO CARLOS JOBIM, ON A CLEAR DAY YOU CAN SEE FOREVER, BEATLES '65, GETZ/GILBERTO, MORE GENIUS OF JANKOWSKI, LOVE AFFAIR, THE 4 SEASONS GOLD VAULT OF HITS, ROBERT GOULET ON BROADWAY, THE BEST OF THE RAMSEY LEWIS TRIO, I LIKE IT LIKE THAT, LOUIE LOUIE, THE NEARNESS OF YOU, TRY A LITTLE LOVE, BOOTS AND DOLPH PLAYS MORE YAKETY SAX!, EVERYBODY LOVES A CLOWN, THE GENIUS OF JANKOWSKI!, THE RETURN OF ROGER MILLER, MY TOWN, MY GUY AND ME, THE BAROQUE BEATLES BOOK, CLASS OF '65, THE EARLY BEATLES, THE WORLD'S GREATEST INTERNATIONAL HITS, THE PAUL BUTTERFIELD BLUES BAND, THE WANDERING MINSTRELS, THUNDERBALL, MR. TAMBOURINE MAN, THE STEVE LAWRENCE SHOW, JOHN FITZGERALD KENNEDY AS WE REMEMBER HIM, DO YOU BELIEVE IN MAGIC, AL HIRT LIVE AT CARNegie HALL, THE BEACH BOYS CONCERT, HERE THEY COME, LOVE SONGS—MEXICO/S. A., JR. WALKER & THE ALL STARS PLAY SHOTGUN, THE NEW BOSS, STANDING OVATION AT NEWPORT, WHAT'S NEW PUSSYCAT?, THE PINK PANTHER, MY FAIR LADY, TREAT ME RIGHT, ORBISONS, DRUMS A GO-GO, BUMPIN'.

**We've got the biggest
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**"The Men in My
Little Girl's Life"⁵⁻⁹⁸⁷⁶
by MIKE DOUGLAS**

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BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

SHE'S JUST MY STYLE

Gary Lewis & the Playboys, Liberty 55846

THUNDERBALL

Tom Jones, Parrot 9801

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major markets (listed in parentheses).

I AIN'T GONNA EAT OUT MY HEART ANYMORE

Young Rasco, Atlantic 2312 (Web IV, BMI) (New York)

I SEE THE LIGHT

Five Americans, HBR 434 (Jettor; BMI) (Dallas-Fort Worth, Houston)

THE NEW BREED

Jimmy Holiday, Diplomacy 20 (Versil, ASCAP) (Miami)

THE PAIN GETS A LITTLE DEEPER

Darrow Fletcher, Groovy 3001 (Gesaka & Murial, BMI) (Cleveland)

UNDER YOUR SPELL AGAIN

Johnny Rivers, Imperial 66144 (Central Songs, BMI) (Memphis)

AS LONG AS THERE IS L-O-V-E LOVE

Jimmy Ruffin, Saul 35016 (Labete, BMI) (Detroit)

French version of "The Silence,"
"Bonsoir, Mon Amour."
KIT MORGAN

RIO DE JANEIRO

Young singer-guitarist Nara Leão is U. S. bound. Tour will take two months. . . . The trio of pianist Salvador and the package of Bossa Ties-Lenny Andrade-Pery Ribeiro were the big hits of jazz & Bossa Club. . . . Jerry Adriani's "Querida" is the top LP in town this week. Disk is a CBS release.

Poet and lyricist Vinícius De Moraes was feted at a mammoth bossa festival in Sao Paulo. Author is writing the script of his film "The Girl From Ipanema." There's another film with the same name being planned by some American & Brazilian movie men. . . . Philips is still trying to sell Ellis Regina's new LP in a Christmas box, together with another "12." . . . Chantelker released first Decca LP's of its new contract with Discos-Som-Maior. Supplement is represented by label's stellar names such as Earl Grant, Brenda Lee, Carmen Cavallaro and Eartha Kitt.

SYLVIO TULLIO CARDOSO

MUSIC CAPITALS OF THE WORLD

Continued from page 30

group, the Secrets, using equipment and techniques picked up in England, with hopes for U. K. release.

Montrealers Lloyd and the Village Squires have recorded their second single for Jubilee in the U. S., with "Raincheck on Love" and "The Quiet of the Country" ready for release the first of the year. Both numbers are written by the group's manager and producer, Ben Kaye, with partner Hal Stanley. . . . Allied Record Corp. is rushing the first dozen or so albums from Pye's new Golden Guinea collector series onto the market in Canada in time for Christmas. The classical LP's are

priced at \$2.98, mono or stereo.

Paul Anka has expressed interest in writing an LP's worth of material for an English-language album by French-Canada's top yea-yeah group, Les Classels. Les Classels have just released French-Canada's first protest song, "Les Revoltes" (The Rebels), written by one of the group, on Trans-Canada. . . . Allied Record Corp. has just released an LP with Sandie Shaw singing her hits in French for the big French-Canadian market. The Pye album includes "Always Something There to Remind Me" and "Girl Don't Come," and her latest English single release, "Message Understood," which will be lifted from the LP for a French-language single as well.

Peter, Paul and Mary's French-language version of "For Loving Me," recorded for the French-Canadian and European markets, got surprise airplay on some Toronto stations in honor of their sell-out concert at Massey Hall Nov. 28 and 29. Canada has a headstart on the U. S. with "That's Too Bad" by the Soupgreens, on Quality's Reo label from Golden Rule in New York, whose American distribution got snarled up. It's breaking first here in Montreal, where it made No. 52 on the big CFCE chart. . . . Quality has picked up a Winnipeg group, the Deverons, with their first disk, "Blue is the Night" on Reo. Sales have topped the 1,000 mark in and around their home town. . . . Compo has signed the Cosats, top Toronto showband, with their first disk due on Apex in January. . . . RCA Victor has signed two new artists in French-Canada, Therese Deroy, who debuts with "L'Amour" and Enzo Anthony, an Italo-Canadian who sings the

HITS OF THE WORLD

Continued from page 32

SOUTH AFRICA

(Courtesy of South African Broadcasting Corp.)

Tab	Last	Week	Week	Title	Artist
1	1	CALIFORNIA GIRLS—The Beach Boys—(Capitol)			
2	2	WHAT'S NEW PUSSYCAT—Tom Jones (Decca)			
3	5	STAND BESIDE ME—Perry Como (RCA)			
4	4	UNCHAINED MELODY—The Righteous Brothers (London)			
5	6	YEARS—Ken Dodd (Columbia)			
6	7	LOVE—Gene Rockwell (Continental)			
7	3	LOOK THROUGH ANY WINDOW—The Hollies (Parlophone)			
8	12	COME BACK SILLY GIRL—The Staccatos (RCA)			
9	10	IF YOU GOTTA GO, GO NOW—Manfred Mann (HMV)			
10	13	HOUSTON—Dean Martin (Reprise)			

SWITZERLAND

Tab	Last	Week	Week	Title	Artist
1	1	IL SILENZIO—Nini Rosso (Hansa)—Intro			
2	4	CADILLAC—The Renegades (Hansa)—Intro			
3	—	ABSCHIED VOM MEER—Freddy (Polydor)—Espanade			
4	3	ZORRA LE GREC—Soundtrack (20th Fox-International)—Geris			
5	—	MARMOR, STEIN UND EISEN—Drall Deutscher (Decca)—Intro			
6	6	SHAME AND SCANDAL IN THE FAMILY—Shawn Elliott (Vogue)—Geris			
7	10	DU BIST NICHT ALLEIN—Roy Black (Polydor)—Seith			
8	—	HONK KONG—Les Sauterelles (Columbia)			
9	—	BALLA BALLA—The Rainbows (CBS)—April			
10	9	I GOT YOU BABE—Sonny & Cher (Meritone)—Aberbach			

BILLBOARD AD DEADLINES MOVE UP 1 DAY FOR BOTH THE JANUARY 1 AND JANUARY 8 ISSUES

Due to the Christmas and New Year's Holidays, deadlines for the issues of January 1 and January 8 will be on Tuesday instead of Wednesday (11 days prior to date of issue).

DEADLINE FOR JANUARY 1 ISSUE: TUES., DECEMBER 21

DEADLINE FOR JANUARY 8 ISSUE: TUES., DECEMBER 28

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WISHES FOR A MOST PLEASANT
HOLIDAY SEASON**

when answering ads . . .
SAY YOU SAW IT IN BILLBOARD

COMMAND CLASSICAL LP'S TAKES COMMAND RISE

NEW YORK—Sales of Command Records' classical albums are running 20 per cent ahead of last year. An unprecedented surge of sales activity came during November via a series of concerts by William Steinberg and the Pittsburgh Symphony at Carnegie Hall which was exploited by several stores in the New York area with newspaper ads, radio and store displays. As a result, these stores were sold out of Command albums of Brahms' 4th and Beethoven's 9th Symphonies, as well as the special de luxe four-album Brahms set released last month.

Loren Becker, vice-president and general manager of Command, says that the sales momentum shows no sign of letting up in December and will, in fact, increase because of the holiday season. He anticipates that the surge will give the company considerable momentum right into 1966.

Electrola's 'Tosca' on A Subscription Basis

MONN—Electrola has issued a new recording of "Tosca" with Maria Callas, Carlo Bergonzi, Tito Gobbi and the orchestra of the Societe des Concerts du Conservatoire Paris and the Opera of the Theatre National de Paris.

The director is Georges Preucq and the release is one in Electrola's Angel Series. Electrola is striving to promote classical music sales in Germany by various formulas aimed at bringing down the cost of records without resorting to price cutting.

One device — that employed to promote the sale of records in the Angel series — is to offer a reduced price on subscriptions. In the case of "Tosca," the disk is being offered on a subscription basis for 39 Deutschmarks (\$5.75) until Dec. 31, after

which the price will rise to 50 Deutschmarks or \$12.50. The recording is in Italian.

Another Electrola practice to build mass sale of classical records is the use of excerpts and selected opera scenes, in lieu of complete works.

Electrola says two factors argue for such special production: the cost can be kept low; and content can be edited to confirm insofar as is practical with mass taste.

Electrola has five new records in this category, all of which are enjoying large yuletide sales. Priced at 21 Deutschmarks (\$5.25), they are: Wagner's "The Valkyries"; "Samson

French Honor 2 DGG Disks

HAMBURG—Two Deutsche Grammophon recordings have received the highest French phonograph record award.

The Grand Prix 1965 of the Academie du Disque Francais has been awarded to Alban Berg's "Wozzeck" and the violin concert of Jean Sibelius.

"Wozzeck" is directed by Dr. Karl Boehm and has Dietrich Fischer-Dieskau and Evelyn Lear in the main roles. The Sibelius recording is by the Berlin Philharmonic directed by Herbert von Karajan with Christian Ferras.

The Grand Prix is awarded for recordings of "world significance."

"Wozzeck" represents Grammophon's "first complete recording" of Alban Berg's work in "a European version," which fact is being given heavy promotion by Grammophon.

and Salila" (Saint-Saens); "Der Postillon von Loujumeau" (Adam); Mussorgsky's "Boris Gudunov," and "Der Evangelimann" (Kienzi).

A further Electrola series is "Unvergänglich Unvergessen" (Simply Unforgettable), containing memorable excerpts from the works of noted artists. Three current releases in this series (all priced at \$5.25), they are: Richard Tauber, Dinu Lipatti and Kirsten Flagstad.

RAI Lines Up Full Card of Events for the New Season

ROME — RAI, Italian radio television, is making good its claim as the world's leading producer of classical music for radio and TV. They will present a card of more than 300 concerts, symphonies and operas which will be presented from Rome, Milan, Naples and Turin. The four production centers in which it maintains its own symphonic organizations.

Longest season is in Turin with 24 concerts. The 19-concert season in Rome, which includes the RAI chorus, is notable because the Rome RAI Symphony has won its place as Rome's leading symphonic organization. In addition to presenting operas in symphonic form and the introduction of new musical compositions, the programs will also feature young artists.

Celebration of the centenary of the birth of Ferruccio Busoni

will be held during the various programs. An additional event will be held during the annual Busoni piano competition in Bolzano. A series of small concerts will feature young singers; another, young concert artists, and a third, new directors.

The Naples Musical Autumn, an annual festival promoted by RAI, will be shortened to two weeks with the same amount of material programmed to include two operas, two concerts by the Scarlatti Symphony, four chamber musical concerts and two others devoted to organ and clavichord as well as one for chorus.



MORTON GOULD, RCA Victor Records artist, improvises at the keyboard during a WQXR, N. Y. radio show. He played Christmas carols in classical and baroque styles suggested by the audience. WQXR will broadcast the show Dec. 23. In addition, RCA Victor is considering releasing an album based on the show.

BEST SELLING CLASSICAL LP'S

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

This Week

1. **NIELSEN**—Symphony No. 3; Royal Danish Phil. (Bernstein): Columbia MS 6769 (S), ML 6169 (M).
2. **AN HISTORIC RETURN-HOROWITZ AT CARNEGIE HALL**: Columbia (2-12") M2S-728 (S), M2L-328 (M).
3. **HANDEL**—Messiah; Schwarzkopf, Hoffman, Gedda, Hines, Phil. Orch. & Cho. (Klemperer): Angel S 3657 (S), 3657 (M).
4. **IVES**—Symphony No. 4; American Sym. Orch. (Stokowski): Columbia MS 6775 (S), ML 6175 (M).
5. **SCHOENBERG**—Curre-Lieder, Borkh, Topper, Eugen, Fiedler, Schachtlschneider, Bavarian Radio Orch. & Cho. (Kubelik): D.G.G. (2-12") 138984/5 (S), 18985/5 (M).
6. **BERG**—Wozzeck; Lear, Fischer-Dieskau, Kohn, Melcher, Stolz, Wunderlich, Berlin Opera (Bohm): D.G.G. (2-12") 138991/2 (S), 18991/2 (M).
7. **PUCCHINI**—La Boheme; Freni, Gedda, Adani, Sereni, Rome Op. (Schippers): Angel (2-12") S 3643 (S), 3643 (M).
8. **OFFENBACH**—Tales of Hoffmann; Schwarzkopf, Gedda, De Los Angeles, London: Angel (2-12") ISICLX 3667 (S), CLX 3667 (M).
9. **BEEHOVEN**—Symphonies 19) (Complete): Berlin Phil. (Karajan): D.G.G. (8-12") SKL-101/8 (S), KL 1/8 (M).
10. **BEEHOVEN**—Symphonies 19) (Complete): Cleveland Orch. (Szell): Epic (7-12") BSC 150 (S), SC 650 (M).
11. **NIELSEN**—Symphony No. 4; Halle Orch. (Barbirolli): Vanguard SRV-179 SD (S), SRV-179 (M).
12. **HOROWITZ PLAYS SCARLATTI**: Columbia MS 6658 (S), ML 6058 (M).
13. **I LIKE TCHAIKOVSKY**; Capitol Symphony Orch. & Hollywood Bowl Sym. Orch. (Dragon): Capitol (S)P 8617 (S), P 8617 (M).
14. **BRAMMS**—Quintet in B Minor for Clarinet and Strings; De Peyer, Melos Ensemble Members: Angel S 36280 (S), 36280 (M).
15. **VERDI**—Luisa Miller; Maffei, Bergonzi, Verrett, MacNeil, Flagello, Tozzi, RCA Ital. Op. (Clevo): RCA Victor (3-12") LSC 6166 (S), LM 6168 (M).
16. **PIANO MUSIC OF ALKAN**; Lewentha: RCA Victor LSC 2815 (S), LM 2815 (M).
17. **A PURCELL ANTHOLOGY**; Bath Festival Orch. (Menuhin): Angel S 36270 (S), 36270 (M).
18. **BRUCKNER**—Symphony No. 8; Vienna Phil. (Schuricht): Angel (2-12") S 3656 (S), 3656 (M).
19. **GIGLI ARIAS AND DUETS**: Angel COLH 143 (M).
20. **JANACEK**—Slavonic Mass; Lear, Roessl-Majdan, Haefliger, Crass, Bavarian Radio (Kubelik): D.G.G. 138954 (S), 18954 (M).

DGG LP on Oppenheimer

HAMBURG—Deutsche Grammophon's literary archives production is offering a phonographic record version of the Munich Kammeroper's presentation of "In der Sache J. Robert Oppenheimer" (In the Affair of J. Robert Oppenheimer).

The play, written by Heinar Kipphardt, is based on the withdrawal of Oppenheimer's security clearance by the Atomic Energy Commission.

Another literary archives offering has Gustaf Gruendgens reading T. S. Eliot's "The Cocktail Party." William Faulkner's "Requiem for a Nun" is produced by Leopold Lindtberg.

Grammophon has one of the world's largest wax repertoires of famous literary works, encompassing prose, poetry and drama. The autumn catalog lists as other special offerings Thomas Mann reading from "Tonio Kröger," "Das Eisenbahnunglueck" and "Das Wun-

derkind"; Guenter Grass' "The Tin Drum"; Arthur Miller's "Death of a Salesman," and Heinrich Heine's poems.

Literary archive offerings range from Ovid to Carl Zuckmayer's "Der Hauptmann von Koepenick," and from Sappho to William Saroyan.

Grammophon's text offerings also include so-called "Contemporary historical documentation." Examples are "Kennedy in Germany," "Queen Elizabeth in Germany" and "De Gaulle in Germany."

AIAC SEEKING YEARLY GRANT

ROME—A subsidy of \$750,000 per year for 110 Italian musical societies which sponsor concert series has been asked by AIAC, Italian Concert Association. Maestro Riccardo Altieri, president of the association, pointed out that new regulations on subsidies are the first 10 years and should include a group. The amount being asked, he pointed out, is less than half that given to one opera house, La Scala.



RICH LEINSDORF, left, music director of the Boston Symphony Orchestra, and violinist Joseph Overstein discuss the score of Brahms's Violin Concerto at a recording session in Boston. The concerto, coupled with a performance of Bartok's Second Violin Concerto, is a current release by RCA Victor.



RADIO STATIONS

Some Would Rather Switch Than Fight

By ELTON WHISENHUNT
 NASHVILLE—The Country Music Association is getting a steady number of requests from radio stations for assistance and guidance in switching to country music, or programming a country music show for the first time, Jo Walker, executive director, said last week.

The requests are "a healthy indication for country music and its future," Mrs. Walker said.

She said the requests have averaged two to three per week for the past three or four months. "New stations are going to country music every week," she said.

She said some stations are also changing to FM country music programming.

A typical request CMA gets from a station which has never played country music before is

guidance and direction on starting a country music show.

If the show is popular, Mrs. Walker said, the station increases its country music programming. This could lead to a complete change to all country music, and has happened with a number of stations in the past few years, she said.

Country music is being broadcast more now than ever before in its history. The CMA, which has been doing a first-class selling job in its seven years of existence, is largely responsible.

Mrs. Walker estimated there are now more than 250 stations which program country music full time. She said there are between 1,600 and 1,800 which program from two hours per day up. There are between 200 and 400 which program less than two hours per day, she said.



JIMMY KISH, Starday Records artist, is getting good air play with his latest single, "It's My Lazy Day" b/w "I Dare To Dream" (Nashville/Starday 5246). Jimmy was a recent guest on the Ernest Tubb radio show in Nashville and is set for several dates during the holiday season. (Advertisement)

Fund Drive for \$350,000 on CMA Agenda

NASHVILLE—The Country Music Association officers and directors will complete plans at their January meeting for a fund-raising drive to raise \$350,000 for the CMA building, Mrs. Jo Walker, executive director, said last week.

The officers and directors will meet Jan. 10-11 at the Trade Winds in Fort Lauderdale, Fla.

The local fund-raising drive is scheduled to begin Feb. 1 and

(Continued on page 50)

WCVL MARKS FIRST YEAR ON AIR DEC. 12

CRAWFORDSVILLE, Ind.—Radio Station WCVL here celebrates its first anniversary Sunday (12) and will read wires and letters, and play tapes of congratulations throughout the day. Johnny Daume, c&w music director, said: "When we went on the air that frosty morning at 6, Dec. 12, 1964, the first record was 'We Thank Thee' by the late Jim Reeves. Since then we have become one of Indiana's most listened-to stations."

Bill Anderson To Speak at His Alma Mater

NASHVILLE—Country star Bill Anderson will speak at his alma mater, the University of Georgia School of Journalism and the Georgia Association of Broadcasters Jan. 26 at their joint annual Statewide TV and radio institute at Athens, Ga.

Anderson, who was graduated in 1959 with a major in radio and TV, will speak on music.

Anderson originally wanted to be a TV sportscaster. He got into music when he was a part-time DJ on WJJC, Commerce, Ga., while attending college.

Among top broadcasters who will take part in the four-day seminar are John Chancellor of NBC News and Harry Reiser of ABC News.

NASHVILLE SCENE

By ELTON WHISENHUNT

TREND—War and peace is once again a major theme for country music songs. Johnny Wright's "Hello, Viet Nam" kicked it off several months ago. Tom T. Hall, composer of "Hello, Viet Nam,"

had the foresight to recognize in the U. S. military build-up in Viet Nam last summer the potential for song material. He was right. Relatives, girl friends and wives of U. S. servicemen in Vietnam were vitally interested. Since the big success of Wright's single, and subsequent album, many artists have cut songs influenced by Vietnam. Latest is Pee Wee King's "I Am Praying for the Day Peace Will Come" on Coca Records.

TV TAPERS—Eddy Arnold sings on "The Telephone Hour" Jan. 2, then tapes in Hollywood Jan. 22 for "The Danny Kaye Show." The Kaye show will be aired on CBS Feb. 9. LeRoy Van Dyke has been signed to tape (Continued on page 50)

Jackie Young Murder Victim

HOUSTON—Jackie Young, ex-wife of Texas Bill Strength, country singer and deejay, was found murdered in the back seat of her sports car here recently. Strength made the trip here from St. Paul, Minn., to aid the sheriff's department in solving the mystery. At this writing, the murder remains unsolved.

On the night she was killed, Miss Young had attended a dance at which George Jones and band were featured. The Jones band members, who were among the last to see Miss Young alive, were questioned and released.

Strength is now in his tenth year in the Minneapolis-St. Paul sector, currently at WMIN, St. Paul. He reports that he and Miss Young had set a date to be remarried Feb. 20 of next year.

Arnold to Sing With Symphony

NASHVILLE—Eddy Arnold will appear as soloist with the Dallas Symphony Orchestra this week (11) and will sing on "The Telephone Hour" Jan. 2. He leaves in mid-January for a 10-day tour of Ireland and England.

While in London, he will star in a TV special for BBC. The dates were set by Arnold's manager, Gerard Purcell.

(Continued on page 50)

Peebles Unit Attracts 2,200 On Cincy Date

CINCINNATI—Some 2,200 paid caught Harry (Hap) Peebles "Grand Ole Opry" show at Cincinnati Gardens in two performances Sunday (28). Ducats were scaled from 50 cents for kiddies and \$2 for adults in advance, and 75 cents and \$2.50 at the door. Another Peebles pack-

(Continued on page 50)

Pittsburgh Show Grosses \$25,000

PITTSBURGH—Country music continued its big-city successes last week with two shows at Civic Arena here, promoted by Dick Blake of Sponsored Events Inc., Indianapolis, pulling some 12,500 fans for a \$25,000 gate.

The talent package, put together by Hubert Long of Hubert Long Talent Agency, Nashville, consisted of Ray Price, Minnie Pearl, Don Bowman, Connie Smith, Dave Dudley, Bill Anderson, Charlie Walker and the Glaser Brothers.

Connie Hall on WKKY

CINCINNATI—Country singer Connie Hall, formerly on Decca and now on the Musicor label, is new on Station WKKY, Erlanger, Ky., with her own platter seg, "The Connie Hall Show," heard each Friday, 8-10 p.m. Bobby Bobo, a regular on WLW's "Midwestern Hayride" and owner of Boone Records, Union, Ky., spins country on WKKY on Saturdays. Ken Thomas is WKKY owner.

35-Year-Old Birthday Gift



UNIQUE GIFT—Songwriter Wayne P. Walker (above) got an unusual birthday gift from his father-in-law, Ernest Tubb—a 1930 Model A Ford. "I've always wanted one," said Walker. "I've just always liked them." Walker, who has been a top composer of country and pop songs for 15 years, drives a Cadillac. His wife, Elaine, has a Thunderbird. "But I'm going to drive the Model A some," Walker said. Tubb gave Walker the gift a little early. Walker, who is an exclusive writer for Cedarwood Publishing Co., will be 40 Dec. 13.

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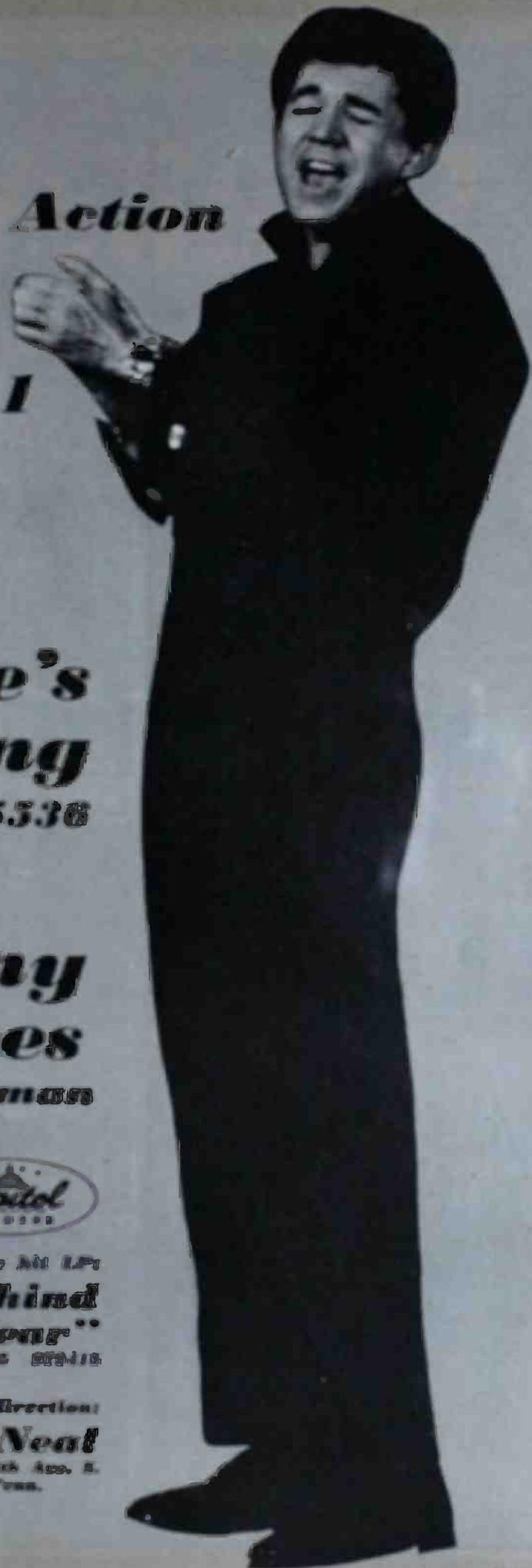
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YESTERYEAR'S COUNTRY HITS

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 December 12, 1960

1. On the Wings of a Dove, Ferlin Husky, Capitol
2. North to Alaska, Johnny Horton, Columbia
3. Excuse Me, Buck Owens, Capitol
4. Alabam, Cowboy Copas, Starday
5. I Missed Me, Jim Reeves, RCA Victor
6. Before This Day Ends, George Hamilton IV, ABC-Paramount
7. I Wish I Could Fall in Love Today, Ray Price, Columbia
8. Fallen Angel, Webb Pierce
9. I Think I Know, Marion Worth, Columbia
10. You Can't Pick a Rose in December, Ernest Ashworth, Decca

COUNTRY SINGLES— 10 Years Ago December 10, 1955

1. Love, Love, Love, Webb Pierce, Decca
2. Sixteen Tons, Tennessee Ernie Ford, Capitol
3. Just Call Me Lonesome, Eddy Arnold, RCA Victor
4. I Don't Care, Webb Pierce, Decca
5. I Forget to Remember to Forget, Elvis Presley, Sun
6. Beautiful Lies, Jean Shepard, Capitol
7. Satisfied Mind, Porter Wagoner, RCA Victor
8. Eat, Drink, Be Merry, Porter Wagoner, RCA Victor
9. I Walked Alone Last Night, Eddy Arnold, RCA Victor
10. All Right, Faron Young, Capitol

C&W Stations Gave \$ Time To CMA Project

NASHVILLE—Country music radio stations in the U. S. and Canada contributed untold thousands of dollars worth of time promoting October as Country Music Month, Mrs. Jo Walker, executive director of Country Music Association, said last week.

Typical of the letters CMA received is this one from James V. Bonnette, general manager

(Continued on page 50)

Kovacs Forms C&W Label

HOLLYWOOD—Joe Kovacs, pop music promotion veteran who moved here recently from Chicago, announced last week he had formed Silver Saddle Records for c&w products.

Tim Gayle, pioneer indie public relations man, is producing six masters this month for the new label with Cindy Evergreen, a new find from Cheyenne, Wyo. Gayle and Kovacs have been associated in various music ventures intermittently for 25 years.

Dennis Expands

DUBLIN, Ga.—Charles Dennis, owner of Charles Dennis Music Co., BMI affiliated publisher, announces he is expanding from gospel to country music, with Ted Kirby handling country releases on Kirby's Aire Records label. Dennis said he welcomes material from composers.

Lord Signs



NEW MANAGEMENT: Bobby Lord (right) signed last week with Joe Taylor (left), of Joe Taylor Artist Agency, for exclusive booking. Lord was formerly represented by Acuff-Rose Artist Corp. Lord is a member of "Grand Ole Opry," has a syndicated TV show, a daily hour-long TV show in Nashville over WSM-TV, and records for Hickory Records.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 12/11/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	MAKE THE WORLD GO AWAY Eddy Arnold, RCA Victor 8679 (Pamper, BMI)	10
2	2	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE "Little" Jimmy Dickens, Columbia 43988 (Central Songs, BMI)	10
3	3	BUCKAROO Buck Owens & His Buckaroos, Capitol 5517 (Bluebook, BMI)	7
4	5	IF I TALK TO HIM Connie Smith, RCA Victor 8669 (Victor, BMI)	12
5	6	IT'S ANOTHER WORLD Webb Pierce, Decca 31819 (Bronz, SESAC)	13
6	13	GIDDYUP GO Red Savine, Starday 737 (Starday, BMI)	4
7	7	LIVIN' IN A HOUSE FULL OF LOVE David Houston, Epic 9831 (Gallico, BMI)	14
8	10	MORE THAN YESTERDAY Slim Whitman, Imperial 66130 (Maiden Fair/Cuculo, BMI)	7
9	11	TAKE ME George Jones, Musicor 1111 (Glad, BMI)	6
10	20	SITTIN' ON A ROCK Warner Mack, Decca 31853 (Talent House, SESAC)	6
11	14	WATCH WHERE YOU'RE GOING Don Gibson, RCA Victor 8678 (Acuff-Rose, BMI)	8
12	9	BEHIND THE TEAR Sonny James, Capitol 5454 (Central Songs, BMI)	18
13	8	ARTIFICIAL ROSE Jimmy Newman, Decca 31847 (New Keys, BMI)	12
14	15	LOVE BUG George Jones, Musicor 1098 (Glad, BMI)	16
15	16	FLOWERS ON THE WALL Stetler Brothers, Columbia 43315 (Southwind, BMI)	12
16	19	WHAT WE'RE FIGHTING FOR Dave Dudley, Mercury 72500 (New Keys, BMI)	4
17	4	HELLO VIETNAM Johnny Wright, Decca 31821 (New Keys, BMI)	16
18	12	THE HOME YOU'RE TEARING DOWN Loretta Lynn, Decca 31836 (Sure-Fire, BMI)	13
19	17	KANSAS CITY STAR Roger Miller, Smash 1998 (Tree, BMI)	11
20	40	DON'T YOU EVER GET TIRED OF HURTING ME Ray Price, Columbia 43427 (Pamper, BMI)	3
21	30	ENGLAND SWINGS Roger Miller, Smash 2010 (Tree, BMI)	4
22	34	HAPPY TO BE WITH YOU Johnny Cash, Columbia 43420 (Copper Creek & Gallico, BMI)	4
23	23	STOP THE WORLD (And Let Me Die) Waylon Jennings, RCA Victor 8652 (4 Star, BMI)	12
24	25	HANK WILLIAMS' GUITAR Freddie Hart, Kapp 694 (Laredo, BMI)	7
25	13	LITTLE BUDDY Claude King, Columbia 43416 (Gallico, BMI)	3
26	A-11	Johnny Paycheck, Hilltop 3007 (Pamper, BMI)	9
27	28	WHITE LIGHTNIN' EXPRESS Ray Drusky, Mercury 72471 (Raleigh, BMI)	8
28	24	THE DJ CRIED Ernest Ashworth, Hickory 1325 (Acuff-Rose, BMI)	19
29	29	IS IT REALLY OVER Jim Reeves, RCA Victor 8625 (Tuckahoe, BMI)	21
30	38	BRIGHT LIGHTS AND COUNTRY MUSIC Bill Anderson, Decca 31825 (Moss Ross & Champion, BMI)	15
31	44	WHILE YOU'RE DANCING Marty Robbins, Columbia 43428 (Meriposa, BMI)	2
32	41	WRITE ME A PICTURE George Hamilton IV, RCA Victor 8690 (Harbel, SESAC)	2
33	39	IF THIS HOUSE COULD TALK Stonewall Jackson, Columbia 43411 (Moss Ross, BMI)	3
34	27	ONE MAN BAND Phil Baugh, Lighthouse 563 (Saran & Deep Cross, BMI)	6
35	50	WOMEN DO FUNNY THINGS TO ME Del Reeves, United Artists 949 (Window & Starday, BMI)	2
36	47	MY DREAMS Faron Young, Mercury 72490 (Vanadore, BMI)	3
37	33	LIFE'S GONE AND SLIPPED AWAY Jerry Wallace, Mercury 72481 (Cedarwood, BMI)	10
38	32	THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP Charlie Louvin, Capitol 5476 (Moss Ross, BMI)	8
39	37	TALK ME SOME SENSE Bobby Bare, RCA Victor 8699 (4 Star, BMI)	6
40	—	TRUE LOVE'S A BLESSING Sonny James, Capitol 5536 (Marston, BMI)	1
41	—	IF YOU WANT A LOVE Buck Owens, Capitol 5517 (Bluebook, BMI)	1
42	—	I WILL NOT BLOW OUT THE LIGHT Marion Worth, Columbia 43405 (Champion, BMI)	1
43	—	WHAT KINDA DEAL IS THIS Bill Carlisle, Hickory 1348 (Lenzo & Oscar, BMI)	1
44	—	A PICTURE THAT'S NEW George Morgan, Columbia 43393 (Preach, SESAC)	1
45	45	SLIPPIN' AROUND Ray Drusky & Priscilla Mitchell, Mercury 72497 (Peer Int'l, BMI)	2
46	46	HE'S A JOLLY GOOD FELLOW Charlie Walker, Epic 9852 (Gallico, BMI)	2
47	48	BEFORE THE RING ON YOUR FINGER TURNS GREEN Dottie West, RCA Victor 8702 (Acuff-Rose, BMI)	2
48	—	MONEY GREASES THE WHEELS Ferlin Husky, Capitol 5522 (Husky, BMI)	1
49	—	OUR SHIP OF LOVE Carl Butler & Pearl, Columbia 43433 (Window, BMI)	1
50	—	BABY Wilma Burgess, Decca 31862 (Blue Echo, BMI)	1

HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY for Week Ending 12/11/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M), LSP 3466 (S)	10
2	2	CUTE 'N' COUNTRY Connie Smith, RCA Victor LPM 3444 (M), LSP 3444 (S)	7
3	4	THE OTHER WOMAN Ray Price, Col. CL 2382 (M); CS 9182 (S)	11
4	3	BEFORE YOU GO/NO ONE BUT YOU Buck Owens, Cap. T 2353 (M); ST 2353 (S)	17
5	8	NEW COUNTRY HITS George Jones & the Jones Boys, Musicor MG 2060 (M); MS 3060 (S)	10
6	10	ROGER MILLER/GOLDEN HITS Smash MG5 27073 (M); MS 67073 (S)	4
7	6	THE FIRST THING EVERY MORNING Jimmy Dean, Col. CL 2401 (M); CS 9201 (S)	11
8	5	THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS Cap. T 2367 (M); ST 2367 (S)	12
9	9	MORE OF THAT GUITAR COUNTRY Cher Atkins, RCA Victor LPM 3479 (M); LSP 3479 (S)	10
10	7	UP THROUGH THE YEARS Jim Reeves, RCA Victor LPM 3427 (M); LSP 3427 (S)	16
11	13	BEHIND THE TEAR Sonny James, Cap. T 2415 (M); ST 2415 (S)	3
12	12	TRUCK DRIVIN' SON-OF-A-GUN Dave Dudley, Merc. MG 21028 (M); SR 61028 (S)	12
13	17	TOO MUCH MURT Don Gibson, RCA Victor LPM 3470 (M); LSP 3470 (S)	5
14	11	FROM THIS PEN Bill Anderson, Decca DL 4646 (M); DL 74646 (S)	13
15	19	ROY DRUSKY'S GREATEST HITS Blondie, MG 21052 (M); SR 61052 (S)	2
16	18	MY PICK OF THE HITS Ernest Tubb, Decca DL 4640 (M); DL 74640 (S)	3
17	14	THE BRIDGE WASHED OUT Warner Mack, Decca DL 4692 (M); DL 74692 (S)	6
18	—	DOODLE-OO-DOO-DOO Del Reeves, United Artists, UAL 3458 (M); UAS 6458 (S)	1
19	—	MR. & MRS. USED TO BE Loretta Lynn & Ernest Tubb, Decca DL 4639 (M); DL 74639 (S)	7
20	—	STONEWALL JACKSON'S GREATEST HITS Col. CL 2377 (M); CS 9177 (S)	3

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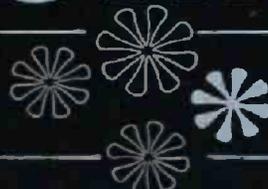
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'Firsts' Whirl War Rages On Radio Station Front

• Continued from page 1

exclusive. More than one radio station in Los Angeles claim to have the inside track to Beatles' product—this, in spite of a general honoring of Capitol Records release dates.

Some of the stations who capitalize on getting records by hot artists first and putting them on the air include: WMCA, and WABC New York; KRLA, KFVB, and KHJ, Los Angeles. These stations, of course, are the top rock 'n' roll outlets in their markets.

These exclusive records are gotten in many ways. . . in some cases sneaked right out from under the noses of watchful executives at pressing plants. As for British product, stations resort to various methods of obtaining these records. Some stations even have connections in the British pressing plants of the major labels; tapes are made secretly and jetted to the United States. Other means of getting hold of a record before its release include through deejays' friends in other markets where the record may already be released (a day's jump on the radio competition can mean a lot) or obtaining a tape from the recording session.

One of the stories repeated most often among radio men is how KRLA, Los Angeles, latched onto a Beatles album a few months ago. Late one night two men approached the station, according to music director Dick Moreland. One of the men stayed outside, one came in and offered to sell an album to one of the staff on duty. He said no, but somebody else—a teenager there—asked to look at it. The teenager—staff member—telephoned program director Mel Hall, who then telephoned deejay Dave Hull. Hull and Hall told the guys at the station to buy the LP. But it turned out they didn't have enough money. So Dave Hull drove to the station to provide the cash. How much cash, is still debated. Moreland said it was around \$70, "but I understand prices for other records have been much higher." The official figure for the LP was about \$20. Hull then went on the

"Dick Blondi Show" on KRLA and broke the record. Naturally, Hull stated over the sound of the music that the record was a KRLA exclusive. But the whole incident was very mysterious, said Hall. "with this other guy lurking in the dark outside the studios. Capitol Records tried to find out who they were, but all we could tell them is that the guy outside might have been called Oscar."

Ruth Meyer, program director of WMCA, New York, also has a cute story. A record company representative was in her office one day bragging about the security of his firm. He said he had a new record due out in a few days "and you certainly won't get this one until we're ready." But Ruth merely reached over and turned the radio up. His record was already on the air. "It was great fliming," she said.

Moreland of KRLA admits he stumbled upon one Beatles record by accident. Capitol Records had shipped a local record store in Los Angeles some Beach Boys records. But a clerk at the store found a couple of Beatles singles in the shipment. She kept one and brought the other to KRLA.

Not Flerece in N. Y.

In New York, the battle for exclusive records is not as fierce as it might be. . . certainly not as fierce as it used to be

when WINS was in its musical glory. WMCA can provide a list of singles—all hits—that they had first. Last September, these included "Yesterday" by the Beatles, "Treat Her Right" by Roy Head, "Let's Hang on" by the Four Seasons and "Positively 4th Street" by Bob Dylan. In October, "Round Every Corner" by Petula Clark, "Get Off of My Cloud" by the Rolling Stones, "I Can Never Go Home Anymore" by the Shangri-Las, and "Over and Over" by the Dave Clark Five. In November, they boast "Ebb Tide" by the Righteous Brothers and "The Little Girl I Once Knew" by the Beach Boys, among others.

Ruth Meyers feels that these exclusives are very important.

"That's why we do them. They lend excitement to the station. The fact that you play all of the hits and play them first means a lot to the hard core music fans—the ones who're really concerned with the music—and they listen for them. These exclusive records keep listeners tuned to our station.

"Exclusive records also give our deejays something to talk about. So it's a lot of fun."

Not Automatic

Having a record first doesn't mean that it will get on the air automatically. "A lot of record people offer us a record as an exclusive if we'll play it," she said. "But every record gets
(Continued on page 49)



MOTOWN RECORDS' SUPREMES look over a copy of "Things Are Changing" during the recording session. At left is Hobart Taylor Jr. formerly executive vice-president to the President's Council on Equal Employment Opportunity. Behind the Supremes is Henry C. Wehde Jr. vice-president of the Advertising Council. At right is Bruce Roberts, who was administrative co-ordinator of Plans for Progress. Taylor is now a director of the Export-Import Bank.

WDAF-FM Moving To a Rock Format

By EARL PAIGE

KANSAS CITY, Mo.—Rock 'n' roll has proved to be so popular on WDAF-FM here, the station is planning to go full-

time, said program director E. Giller. The station only recently separated its FM programming from its AM as per FCC ruling. It presently beams 3 p.m. to midnight with a contemporary format.

"Although we cover a 100-mile radius," Giller said, "we're still only 36,000 watts on the 102.1 meg band here, so when we first considered separating we wanted something that would give us an identification. There are several FM operations here in the Kansas City market and some are a lot more powerful than we are," Giller said. "This is how we came up with the idea of contemporary radio in an FM format," he reported.

Billboard Hot 100

The station relies heavily on Billboard's Hot 100 chart, according to Giller, programming around 100 singles a week, including solid chart numbers, as well as promising new releases. "We're using six musical charts of nine minutes each but around six commercials in every
(Continued on page 4)

Disk Men, Station Mgt. Cited For 'Communication Blackout'

By CLAUDE HALL

NEW YORK—The music industry is suffering from a tremendous lack of understanding between record men and radio people at the management level, according to Frank L. Sweeney, national promotion director of Monument Records and Sound

Stage 7 Records. A veteran radio personality, Sweeney just left Detroit's WKNR to join Monument.

"I don't think most record people truly know how radio stations operate — and conversely, and more so—precious few radio people at management level understand the rec-

ord business. I would like to see better liaison at the management level between the radio and record industries," he said. "When I call at a station, besides the music librarian and the program director, I'd like to see the station manager. After all, I represent an industry which supplies him with 87.7 per cent of his product—the percentage of programming that's based on records."

He felt that many radio men

(Continued on page 49)

KVOO Switches to Top 40 Good Music

TULSA—KVOO, a 50,000-watt clear channel outlet, launched a top 40 easy listening format Dec. 1 hinged on Billboard's Top 40 Easy Listening chart. The station, noted for years for its good music and before-dawn classical programming, recently ventured slightly into slow rock tunes, according to record librarian Tubby Young, but is eliminating that plus daily religious programs (except for Sunday) and Monitor on weekends.

Top 40 easy listening records, as programmed by program director Johnny Ryan, will be interspersed with good music records selected by the deejays. The aim, Young said, was to produce a "more happier sound . . . a sound with a little more movement." The station is also deserting an afternoon talk-

music program for straight music.

The change is more to a definite music format, then a change of music, Young said. The famous "Sleepwalker's Serenade" program will be retained and expanded. It used to come on at 10:30 p.m., but will now start at 9:05 p.m. The 1:30 a.m. to 5 a.m. classical music programming will be augmented with light classics and good music.

But the station will basically feature a top 40 easy listening format, Young said. "We needed something to put our fingers on for this, so we chose Billboard's Top 40 Easy Listening chart." Because of the new format, KVOO needs good music records . . . to Tubby Young, P.O. Box 1349, Tulsa 74101.



ELEKTRA RECORDS' ALBUM "Baroque Beatle Book" received a big boost recently from WMCA's Joe O'Brien. The New York deejay, on his early morning show, played the LP, and the listener response was so overwhelming he ended up spinning tracks or bits of tracks 24 times. Seated are Joe O'Brien, left, and Joshua Rifkin, arranger and conductor of the LP; standing are Mark Abramson, the LP's producer, and Steve Harris, right, Elektra promotion director.



CAPITOL RECORDS' NANCY WILSON had a special deejay welcome committee at her recent Nashville concert. From left, Mark Pritchard, WLAC program director; Bob Sticht, WLAC deejay; Miss Wilson; Mark Butler, WVOL deejay, and Ronnie Granger of Capitol Records.

VOX JOX

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago December 12, 1960

1. Are You Lonesome Tonight, Elvis Presley, RCA Victor
2. Last Date, Floyd Cramer, RCA Victor
3. A Thousand Stars, Kathy Young and the Innocents, Indigo
4. Wonderland By Night, Bert Kaempfert, Decca
5. North in Alaska, Johnny Horton, Columbia
6. Sailor (Your Home Is in the Sea), Laika, Kapp
7. He Will Break Your Heart, Jerry Butler, Vee Jay
8. Many Tears Ago, Connie Francis, MGM
9. Poetry in Motion, Johnny Tillotson, Cadence
10. Exodus, Ferrante and Teicher, United Artists

POP SINGLES—10 Years Ago December 12, 1955

1. Sixteen Tons, Tennessee Ernie Ford, Capitol
2. Autumn Leaves, Roger Williams, Kapp
3. Love Is a Many Splendored Thing, Four Aces, Decca
4. Moments to Remember, Four Lads, Columbia
5. Memories Are Made of This, Dean Martin, Capitol
6. I Hear You Knockin', Gene Stone, Dot
7. Only You, Platters, Mercury
8. He, A! Hibbler, Decca
9. Love and Marriage, Frank Sinatra, Capitol
10. Whittling Whispering Sands, Rusty Draper, Mercury

R&B SINGLES—5 Years Ago December 12, 1960

1. He Will Break Your Heart, Jerry Butler, Vee Jay
2. Let's Go, Let's Go, Let's Go, Hank Ballard and the Midnighters, King
3. Stay, Maurice Williams, Herald
4. Are You Lonesome Tonight, Elvis Presley, RCA Victor
5. Last Date, Floyd Cramer, RCA Victor
6. Save the Last Dance for Me, The Drifters, Atlantic
7. Goin', James Booker, Precoct

POP LPs—5 Years Ago December 12, 1960

1. Button Down Mind of Bob Newhart, Warner Bros.
2. G.I. Blues, Elvis Presley, RCA Victor
3. Button Down Mind Strikes Back, Bob Newhart, Warner Bros.
4. Nice and Easy, Frank Sinatra, Capitol
5. String Along, Kingston Trio, Capitol
6. Sixty Years of Classic American Love, Best, Vol. II, Various Artists, RCA Victor
7. Johnny's Moods, Johnny Mathis, Columbia

Alan M. Leeds of WANT, Richmond, Va., writes: "I read with great interest your article in Billboard, Nov. 27, concerning newspapers issued by radio stations. My great interest was primarily due to the fact that WANT has been issuing a weekly four-page paper since July 1964. Our paper consists of our weekly top 25 charts, articles on live shows, gospel news, local teen news, coming events, and pictures and stories on national recording artists. We do all the writing ourselves; Tom Mitchell and myself are co-editors.

As noted in your article, it does consume a great deal of time on our part, but is well worth it. This was proved beyond a doubt when we failed to get an issue out this summer due to a great deal of work within the station. The day of publication we were deluged with calls and requests from record shops who stock the paper and the public wondering where their copies were! As always, I would like to congratulate you and all of the Billboard staff for publishing the only necessary weekly magazine for a radio station. There are others who may be of read-

ing interest, but yours is the only one missed if the mail should be late."

Gene Weed's syndicated "Shivaree" TV show is now in 25 major U. S. markets, plus five foreign countries: Panama, Bermuda, Puerto Rico, Uruguay, and the Philippines.

Eddie O'Jay of WWRL, New York, gave another week's show at the Apollo Theater here, beginning Friday (5); artists include Joe Tex, Billy Stewart, the O'Jays, the Dixie Cups, and comedian Alcea Drew. For a gimmick, O'Jay is going real OJ—tossing oranges to the audience.

A tip of the hat from Reprise Records to WKYC deejay Jerry McFarland in Cleveland for breaking "A Well Respected Man" by the Kinks and to promotion man Carl Maduri of Cleve-Disc Distributors for helping.

Robert Scott, former assistant program director of WHN, New York, has been named program manager of WFYL, Roosevelt Field, Long Island. The 10,000-watt station is seeking a change of call letters to WTHE to match its switch to a country music format Jan. 1.

Dusty Rhodes has been upped to program director of WSAI, Cincinnati; he was the station's music director. Former WSAI program director Jim Smith has been promoted to account executive of the station. The new music director is Tom Kenningson. Billboard's congratulations all the way around, gentlemen.

Interesting bit of info: Radio enthusiasts on Dec. 8, 1920, using earphones, heard a concert—one of the firsts—from KDKA, Pittsburgh. . . . Been a reshuffling of air staff at CKLW, Detroit. . . . Ron Britain ends two years at WKH, Cleveland, to join WCFL, Chicago. George Stone departing NBC-Chicago, to become program director at WEFM, Chicago. . . . Tom Quain has joined WOOD, Grand Rapids, Mich.

Ric Johans, formerly with the British pirate ship Caroline, has joined WAIR, Winston-Salem. . . . In return, American Rich Michaels has joined Radio City, London, which operates from an abandoned fort in the Thames Estuary. . . . The National Association of Broadcasters reported that a record 2,403 radio-TV executives attended the 1965 (Continued on page 49)

SPECIAL SECTIONS WITHIN THE REGULAR EDITION OF BILLBOARD

(Billboard's regular weekly advertising rates apply)

1966 Issue Date	Subject and Coverage	Estimating Conventions (City, Month, Dates)	Print Circulation (For Distribution)
JANUARY 6	RECORD RESTOCKING ISSUE (Inventory check list for record dealers)		22,000
FEBRUARY 6	BROADCASTER SHOWS (Original Cost Albums)		22,000
MARCH 12	N.A.S. ISSUE (Outgoing Budget and Children's Records)	National Ass. of Broadcast Merchandisers NABM Conventions March 8-10	22,000
MARCH 20 MARCH 26	N.A.S. YEAR TAPE RECORDER GUIDE (Insert)	National Ass. of Broadcasters Chicago Council Meeting March 20-22	22,000 300,000* (Tape Guide)
APRIL 23	N.P.A. ISSUE	National Young Audiences Chicago Session April 21-24	22,000
JULY 2	JAZZ SPECIAL	Newport Jazz Festival July 1-4	22,000
JULY 16	NABM ISSUE	National Ass. of Broadcast Merchandisers Chicago Council Meeting July 10-14	22,000
OCTOBER 2	CLASSICAL MUSIC SPECIAL		22,000
OCTOBER 20 and NOVEMBER 1	N.O.A. ISSUE	National Operators of America Chicago Film Congress October 20-22	22,000

*Tape Guide insert will appear in Billboard, Motion Photography and High Fidelity Magazines

SEPARATE 8 1/2" X 11" SUPPLEMENTS (SECTION II OF THE REGULAR BILLBOARD)

(Special supplement rates apply)

1966 Issue Date	Title and No. of Pages	Estimating Conventions (City, Month, Dates)	Print Circulation (For Distribution)
MARCH 19	MUSIC ON CAMPU.S The College Market for Record & Talent 100 Pages	Association of College Business New Orleans Barracouta Hotel March 19-22	20,000
MAY 7	INTERNATIONAL COIN MACHINING DIRECTORY & Who's Who in the Coin Machine World 100 Pages		10,000
AUGUST 6	INTERNATIONAL BOTTLES GUIDE FOR THE MUSIC-RECORD INDUSTRY 200 Pages		22,000
OCTOBER 22	THE WORLD OF RELIGIOUS MUSIC 100 Pages	Gospel Music Association Memphis Claridge Hotel October 20-23	42,000
OCTOBER 29	THE WORLD OF COUNTRY MUSIC 100 Pages	NAM Dish Johnny Cash/Don Peaslee/Country Music Festival Nashville Andrew Jackson Hotel October 20-22	22,000
DECEMBER 23	RECORD TALENT SHOWCASE Who's Who in the World of Music. 200 Pages		24,000



BILLBOARD'S

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OF

SPECIAL SERVICE

EDITIONS

Providing Annual In-Depth Reports and Directories For Every Segment of the

MUSIC-RECORD INDUSTRY



WDAF-FM Moving To a Rock Format

Continued from page 46

hour," Giller stated, "repeating the top three hit records every hour as the last three records in the hourly segment."

The station waited until it was sure the FM operation was functioning properly before attempting to probe listener opinion. "Actually, we'd done very little advance promotion outside of our six spots a day on AM and one ad in Mid-America Teen Magazine," Giller said, "but when we solicited listener comments, we were astounded. We had over 150 pieces of mail as

a direct result of the solicitation and another large batch which came in before and after the request for opinions. In nearly every instance, the listener wanted all music—no talk, no calendar announcements, no news. Just music.

"And the mail wasn't just from teen-agers," the program director said. "We heard from college students, young adults, professional people—right across the board. One electrical engineer wrote in that he liked the 'sophisticated approach to contemporary music.'"

WDRG, WPOP Making Top 40 A 'Hopping' Market in Hartford

By CLAUDE HALL

HARTFORD, Conn. — The Top 40 radio market here is hopping. Both WDRG, which leads the market in the influence of pop single records sales according to Billboard's latest Radio Response Rating survey of the market, and WPOP are strong on record hops. WDRG averages four record hops a week, often having four in one night and sometimes not having enough deejays free to fulfill all hop requests. WPOP does about three hops per deejay per month.

WDRG earned 58 per cent of

the votes of dealers, one-stops, rack jobbers, distributors, promotion men and record company executives; WPOP had 42 per cent. This represented a drop for WDRG from the 76 per cent of the votes it had Oct. 17 in a similar survey and an increase for WPOP, which had only 20 per cent of the votes last Oct. The increase of WPOP can be largely traced to Ken Griffin, deejay and music director, who ranked No. 1 among air personalities for influencing pop single record sales. Last Oct., Griffin was second behind Ron Landry, WDRG. This year, Dick Robinson of WDRG was

second (see chart, page 47) while Landry came in third. WDRG assistant general manager Charles R. Parker attributed the station's success at influencing its audience to being not only records but other products to its creative freshness. "The three key ingredients of any successful station," he said, "are music, its presentation by a capable air staff, and station involvement in promotions. WDRG has an excellent air staff, he said, and "every morning is a new day. We try to keep from growing stale by discussing things and bouncing ideas off of each other."

Management, of course, determines the music policy WDRG, but the girl who possibly helps very much to make the policy work in Bertha Porter, music director. And she's pointed out by everybody in the record business as being the most co-operative in exposing a pop single records. "Basically we're right on top of the music scene," she said. "We give our audience the hits first and fast. And we have fabulous personalities on the air."

Ron Landry, WDRG deejay, also has a handstand type show on WHCT-TV each Friday 7-11 p.m. WDRG usually lines up the talent and the show is put together. Bertha Porter said, "I, her and Landry. A recent show featured Lenny Welch, the Young Rascals and Ben E. King."

WPOP Revitalized

WPOP has just completed a period of revitalization under the hands of program consultant Art Wander. According to Ken Griffin, though the record playlist was fairly limited during this period, the station experienced a tremendous growth in audience and advertising. Ev Wren, formerly of WMCA, takes over as operation manager of the station as of Monday (6). Ken Griffin said that the station has been programming about 10 new records a week and may now be open for a few more.

In the country music field, WEXT has it all sewed up. Since switching to a country format last April, the station has been doing well. "The response has been greater than we ever dreamed of in both listeners and advertising," said program director Bob Regan. He said records are selected strictly on quality. "It is the kind of thing that somebody would enjoy listening to." WEXT will not play what it considers "cheap" tunes. "There are enough good music country records just waiting to be played to satisfy us and our listeners," Regan said he would play almost anything by the Browns. And Norman Lubofsky album of country music was a favorite with Hartford listeners. The station is already noted for promotion of live talent shows in the area, with a full house everytime in a 3,000-seat auditorium.

LP Sales Influence

WTIC is definitely the most influence on sales of albums. The station increased in percentage votes to 67 per cent, from 46 per cent last Oct. There was no question but that Bob Stebbins of WTIC stands out among deejays as the leading influence on album sales. He had 53 per cent of the votes; last Oct. he had only 35 per cent.

Regarding Steele, WTIC program manager Roswell Miller (Continued on page 49)

RADIO RESPONSE RATING

HARTFORD, CONN. . . . 3rd Cycle
DECEMBER 11, 1965

TOP STATIONS

Rank	Call Letters	% of Total Points
★ POP Singles		
1.	WDRG	58%
2.	WPOP	42%
★ POP LP's		
1.	WTIC	47%
Others	(WCCG, WCHN, New Britain; WINF, Manchester)	33%
★ R&B		
NOTE: NO R&B IN HARTFORD AREA		
★ COUNTRY		
1.	WEXT	
★ CONSERVATIVE		
1.	WRCH (New Britain)	56%
2.	WRYM (New Britain)	44%
★ COMEDY		
NOTE: The following stations program cuts from Comedy LP's occasionally.		
1.	WDAF-FM	
2.	WCCG	
3.	WEXT	
4.	WINF (Manchester)	
5.	WSOR (Windsor)	
6.	WTIC	

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	Disc Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Ken Griffin	WPOP	34%
2.	Dick Robinson	WDRG	25%
3.	Ron Landry	WDRG	20%
4.	Sandy Beach	WDRG	9%
5.	Long John Wade	WDRG	7%
6.	George Brewer	WPOP	5%
BY TIME SLOT			
Morning	Ken Landry, WDRG		
Mid-Morning	Jim Hafferton, WDRG		
Early Afternoon	Sandy Beach, WDRG		
Traffic Man	Long John Wade, WDRG		
Early Evening (Tie)	Ken Griffin, WPOP		
Late Evening (Tie)	Long John Wade, WDRG		
	Ken Griffin, WPOP		
	Dick Robinson, WDRG		

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN
(Most Co-Operative in Exposing New Records)

★ TOP TV BANDSTAND SHOW
(Exposing Artists & Records)

Rank	Disc Jockey	Call Letters	% of Total Points
★ POP LP's			
1.	Bob Steele	WTIC	53%
2.	Bob Nelson	WTIC	15%
3.	Mike Connor	WCCG	10%
4.	Gene Anthony	WCCG	8%
Others	(Art Johnson, WTIC; Robert E. Smith, WTIC; John Birchard, WCCG-FM)		14%

★ PROGRAM DIR., MUSIC DIR., OR LIBRARIAN
(Most Co-Operative in Exposing New LP's)

★ R&B
NOTE: NO R&B IN HARTFORD AREA

Rank	Disc Jockey	Call Letters	% of Total Points
★ JAZZ			
1.	John Birchard	WCCG-FM	59%
Others	(Spike Connor, WCCG; Dan Bloom, WDAF-FM; Art Johnson, WTIC)		41%

★ COUNTRY

Rank	Disc Jockey	Call Letters	% of Total Points
1.	Bob Regan	WEXT	67%
Others	(Tex Favel, WEXT; Jim Flaherty, WEXT; John Bradshaw, WEXT)		33%

★ FOLK
NOTE: The following stations have segments featuring Folk Music:
WDAF-FM (Windsor)
WRYM (New Britain)
NOTE: The following stations program Folk Music occasionally:
WCCG
WINF (Manchester)
WRYM (New Britain)
WTIC

STATIONS BY FORMAT

AM RADIO FREQUENCIES					
WRYM	840	WINF	1230	WPOP	1410
WRCH	910	WCCG	1290	WSOR	1480
WTIC	1080	WDRG	1360	WEXT	1550

FM RADIO FREQUENCIES			
WDAF-FM	95.7	WDRG-FM	102.9
WYBI-FM	96.5	WCHN-FM	105.9
		WCCG-FM	106.9

HARTFORD, CONN. (Including Manchester, Meriden, New Britain, West Hartford, Windsor): Country's 34th Radio Market (9 AM; 5 PM).

WDAF-FM: ERP 20,000 watts. Independent. On the air 7 a.m. to 1 a.m. Music format: Pop Standard (68%), Contemporary (20%), Classical (20%), 5-min. news on the hr. headlines on the half hr. during a.m. News every other hr. at night. Comedy LP's aired occasionally. Folk Music featured on "Folk Festival," 7-9 p.m. Fri. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., Carl W. Schultz, Prog. dir., Herb Offen. Send 2 stereo copies of 45's and 1 stereo copy of LP's to Mr. Offen, 223 Charles St., Meriden Conn. Phone: (203) 235-2707.

WCCG: 5,000 watts, Yankee Network affiliate. Daytime. Music format: Pop Standard (100%). Special programming: Local high school football (Thanksgiving Day) and I C O Open golf tournament in season. Robert Cumiskey is director of 2-man news dept. 5-min. news on the hr. headlines on the half hr. Comedy LP's & Folk Music programmed occasionally. New records are selected for air-play by music dir. 10-20 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., William St. Savitt, Prog. dir., Steve Dunn. Music dir., John Birchard. Send 2 copies of 45's and 1 copy of LP's to Mr. Dunn, Bond Hotel, 338 Asylum St., Hartford, Conn. 06103. Phone: (203) 525-6448.

WCCG-FM: ERP 20,000 watts. On the air 6 a.m. to Midnight. Music format: Pop Standard (82%), Jazz (18%). Simulcast with WCCG from 6 a.m. to daytime sign-off. Same address and personnel as WCCG.

WDRG: 5,000 watts. Buckley-Jasper Broadcasting Corp. On the air 5 a.m. to 1:35 a.m. Music format: Contemporary (100%). Editorializes occasionally. Highly identifiable air-personalities. Joseph Barabette is director of 5-man news dept. Special equipment: 2 mobile units. Helicopter news for traffic on holidays. 5-min. news on the hr. Impassioned bulletins anytime. Comedy LP's featured on the Ron Landry Show and on other shows occasionally. Folk Music included in regular programming. New records are selected for air-play by music dir., Bertha Porter. Station publishes playlist weekly. Record promotion people are seen M-F. Gen'l mgr., William Crawford. Adv. gen'l mgr. & prog. dir., Charles R. Parker. Send 6 copies of 45's and 1 copy of LP's to Miss Porter, P. O. Box 1360, Blue Hills Station, Hartford, 06111. Phone: (203) 278-1360.

WDRG-FM: ERP 20,000 watts. Simulcast with WDRG.

WEXT: 1,000 watts. Mutual affiliate. Daytime. Music format: Country (100%). Special programming: Half & Coward high school football in season. James R. MacHardy is director of 3-man news dept. 5-min. news on the hr. and half hr. New records are selected for air-play by committee of station personnel. 10-15 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Julian Gross. Prog. dir., Bob Regan. Send 2 copies of 45's and 1 copy of LP's to Mr. Regan, 998 Farmington Ave.,

West Hartford, Conn. 06107. Phone: (203) 521-1550.

WCHN-FM: ERP 7,000 watts. Concert Network, Inc. On the air 6:55 a.m. to 1 a.m. Music format: Classical (95%), Standard (5%). No newcasts. New records are selected for air-play by prog. dir. of Concert Network, Michael Troderman. Record promotion people are seen M-F. Gen'l mgr., Coleman J. Nease. Send 1 stereo copy of LP's to Mr. Troderman, Concert Network, Inc., 171 Newbury St., Boston, Mass. Phone: (617) 267-6020.

WINF: 1,000 watts. CBS affiliate. On the air 5 a.m. to 12:15 a.m. Music format: Pop Standard (100%), Frisco. Cole is director of news dept. 5-min. news on the hr. headlines on the half hr. Comedy LP's and Folk Music programmed occasionally. New records are selected for air-play by individual DJ. Record promotion people are seen M-F. Gen'l mgr., Sidney Wallon. Prog. dir., Ray Winter. Send 2 copies of 45's and 1 copy of LP's to Mr. Winter, Box 1230, 376 E. Middle Turnpike W., Manchester, Conn. Phone: (203) 247-5022.

WPOP: 5,000 watts. Independent. On the air 24 hrs. a day. Music format: Contemporary (100%). Editorializes occasionally. John Swagg is director of 4-man news dept. Special equipment: 2 mobile units. 5-min. news on the hr. headlines on the half hr. Folk Music programmed occasionally. New records are selected for air-play by prog. dir. Station publishes playlist weekly. 5-10 new records are programmed each week. Record promotion people are seen on Mon. & Tues. afternoon starting Dec. 11th. Gen'l mgr., Joseph C. Amatore. Prog. dir., Ken Griffin. Send 2 copies of 45's and 2 copies of LP's to Mr. Griffin, Box 1410, Newington Branch, Hartford, Conn. 06111. Phone: (203) 278-1410.

WRCH: 5,000 watts. ABC affiliate. On the air 24 hrs. a day. Music format: Standard (100%). 5-min. ABC news at 55 past the hr. Local news on the hr. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., John L. Ellinger. Prog. dir., Fred Swanson. Send 2 copies of LP's to Mr. Swanson, Box 910, Hartford, Conn. 06101. Phone: (203) 522-7176.

WRYM: 1,000 watts. Independent. Daytime. Music format: Standard (50%), Conservative (50%). Special programming: New Britain, Putaski, Plainville and Southington high school football in season. "Dick & Anne Show," talk and interviews with Dick and Anne Fay, 11-Noon, M-F, "Bunny Montooth Show," women's show with talk, interviews and special features, 11-11:30 a.m. Sat. "Your Home Inside & Out," hits on home decorating with Bill Lehmann, 11:35-1:00 a.m. Sat. Lester Ross is director of 3-man news dept. 5-min. news on the half hr. headlines on the hr. Folk Music programmed occasionally on all shows. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., Ralph Klein. Prog. dir., Lester Ross. Send 1 copy of 45's and 1 copy of LP's to Mr. Ross, 1056 Willard Ave., New Britain, Conn. 06111. Phone: (203) 666-5046.

WSOR: 500 watts. Independent. Daytime. (Continued on page 49)

Firsts' Whirl War Rages On Radio Station Front

Continued from page 46

ed first." About three or four cord people offer her this type exclusive a week. "But they're at the real pros." Generally se records go to the music sion, held every Tuesday. A exclusive by a hot artist passes the music session. She abs a couple of deejays to ten to the record and, if they e it, then she decides whether s go on the air right away. e has the final say.

WMCA has no one source for taining these exclusive recs. "We've driven Capitol Recs crazy," said Ruth. "They ly don't know where we them. We get them every- ere we can do so without aking and entering."

on Jacobs of KHJ. Los ges, felt that he gets his re of the exclusives. Since y when the station launched present format, Jacobs said KHJ had averaged about significant exclusive record month. "Yesterday" by the tes, KHJ had two days; ilifornia Girls" by the Beach s, KHJ had 72 hours. "I You, Babe" by Sonny & s, the station had four days. fact, we call ourselves the al Sony & Cher station. igh at Mc' happened be- e Sonny Bono was asked eave a local restaurant ut 2 a.m. He'd written the y by 4 a.m. After recording ll day, a tape was rushed to J and aired at 6:33 p.m."

No Release Date
KHJ is no longer honoring Capitol Records release date ment being honored by its ppetitors—mostly because it that it wasn't getting the rds in time. aving exclusives, said Ja- "certainly doesn't hurt sta- image. These hot records te an excitement you can't ny other way. The kids get after a while and that's the on they tend to listen to. course, it's only part of the y toward building a station's ge. You could be playing ing but exclusives and die be vine."

very major radio station, he has connections in Eng- for obtaining British pro- "Record companies don't ze we're in the jet age." et Off of My Cloud" by the tony Stones was on the air weeks on KFVB, Los des, before its competitors il, according to program or William J. Wheatley. KB had "Fever" by the oys two days in advance. "Cloud" record was cov- every time, Wheatley said. I would imagine we were g monitored and taped." his not entirely legit, but e. To wipe out the exclu- y of a record held by a petitor, a station will tape e retape its broadcast. The on with the exclusive rec- covers it by whispering (or ng in the case of a loud rd) the station's call letters. e deejays have contributed s of work splicing tapes her to get a complete ver- of a record without its petitor's call letters.

Another Aspect
Wheatley said that exclu- s, "as far as I'm concerned, just another aspect to keep- on your toes in this business. ve had a remarkable number em here. The 'Rubber Soul'

album of the Beatles that has just been released, I know we had it on th air first because our competitors were broad- casting news and the instructions from Capitol Records was to play it on receiving it. I put it on the air as soon as it came in the mail." KFVB honors the Capitol Records release date.

Tuesday, the station had an Elvis Presley exclusive—"Tell Me Why." "Little Girl I Once Knew" by the Beach Boys, the station had in advance several hours. "Can't Get No) Satisfac- tion" by the Rolling Stones, the station had in advance about a week.

Don Anti, music librarian at KFVB, said the station averaged about one big exclusive record a week.

KRLA, Los Angeles, alsd (along with KFVB) takes credit for airing the "Rubber Soul" Beatles LP immediately. Music director Dick Moreland said that he had the LP in advance of release date through his personal channels. On Tuesday, he called Capitol Records and told them he had it. "They said to go ahead and release it."

Weeks in Advance
Some of the Beatles records the station had weeks in advance. "I'll Be Back" by the

Beatles was aired six weeks in advance, Moreland said. "And in some cases we got exclusives before they were even pressed in England."

The exclusive trend is dying off, he felt. It's less effective he said, because all of the competition were playing them, too.

He tended now not to play any exclusive unless the artist was of such stature that he wouldn't be hurt by it. "The danger is always there that a record company may lose a record entirely, if it's aired too fast," he said.

One exclusive the station obtained is still exclusive—a Beatles single featuring "Soldier of Love" b-w "Carabolla." It was never released here, Moreland said.

Rick Sklar of WABC, New York, said that in spite of WABC's tight playlist he would

go on a Beatles record or other such hot artists "when we can get hold of them. We got the last Four Seasons' record fairly early on the air, but they dropped off of it for a week until it began to show some sales. The problem is that we don't have enough air time now for the music we play, so what we do have we try to devote to the surest things."

VOX JOX

Continued from page 47

series of fall conferences held in eight cities across the nation recently.

A tip of the hat to WEJL-Scranton, Pa., which recently celebrated its 43rd anniversary by playing the hit tunes of 1922 all day Nov. 29.

CLAUDE HALL

STATIONS BY FORMAT

Continued from page 48

time. Music format: Pop Standard (100%). Bill Clark is director of news dept. 5-min. news at 55 past the hr. headlines on the half hr. Cuts from Comedy LP's programmed occasionally. Folk music featured on "Folk Fare," 1:30-4:15 p.m. Sun. New records are selected for air play by prog. dir. Record promotion people are seen M-F, Gen'l mtr., Richard Carlson, Prog. dir., Ray Taylor. Send 3 copies of 45's and 1

copy of LP's to Mr. Taylor, Box 309, Windsor, Conn. 06095. Phone: (203) 488-5291. WTIC's 50,000 watts, NBC affiliate. On the air 24 hrs. a day. Music formats: Pop Standard (40%), Standard (35%), Conservative (20%), Contemporary (5%). Special programming: Charter Oaks professional football and Univ. of Conn. football & basketball in season, "Jean Colbert Show," women's program with celebrity interviews, 11:05-11:40 a.m. M-Sat. "Midline," audience call-in

show with several hosts, 1:15-2:55 p.m. M-F. "Americana," featuring Dick Bertel with interviews of personalities in the news, 9:30-7:35 p.m. M-F. "Frank Atwood Show," farm and garden news, 5:30-6:45 a.m. M-Sat. Television outlet is WTIC-TV, channel 3. N. Thomas Eaton is director of 9-man news dept. Special equipment: 1 mobile unit, walkie-talkies. 3-min. news on the hr. headlines throughout the day. Extended newscasts 8 times a day. Comedy LP's & Folk Music programmed occasionally on "The Afternoon Edition" and "Nightbeat" shows. New records are selected for air-play by committee of station personnel and individual DJ. Record

promotion people are seen M-F, Gen'l mtr., Leonard J. Patrickell, Prog. dir., Row Miller. Send 3 copies of 45's and 1 copy of LP's to librarian Larry Kenfield, 3 Constitution Plaza, Hartford, Conn. 06115. Phone: (203) 525-0001.

WTIC-FM: ERP 20,000 watts. Music format: Classical (60%), Conservative (20%), Pop Standard (15%), Opera (5%). Special programming: "Youth Concerns," once a month featuring Hartford Symphony Chch. Broadcast Foundation sponsored shows. Simulcast with WTIC 9:31-95 a.m. Same address and personnel as WTIC.

Disk Men, Station Mgt. Cited

Continued from page 46

had a generally low regard for record people that wasn't warranted. "This relationship between radio and the record industry just sort of grew—like Topsy." That's why he believes that a national promotion man today has to be very aware of public relations. "I want to call on a station. . . to get to know everybody there . . . even if I don't have a record with me. I want the station to think constantly, and favorably, of Monument. I want to create a good image for me and Monument—we're sort of synonymous now. I would hope that myself, as an air personality going into the record industry, might contribute to a better understanding between the two businesses."

The problem with radio, he said, is that on most modern radio stations which program top 40 the only criteria used in programming a particular record is sales . . . not the merit of the record itself. "We're feeding an industry its programming—and free." He said he'd once figured that an ordinary station used roughly \$2,700 in records during a year at retail prices. It isn't that the record industry is supporting broadcasters. . . \$2,700 probably means little over-all in broadcasting costs over a year's time, he felt. The wrong is that station managers seldom pay that much attention to what their station is playing. It's immaterial to a large number of them.

"Management in radio are good hard-working people," Sweeney said. "But the truth is that most of them had their basic training in sales rather than music. Some of management have precious little knowledge of programming. They say, 'Hell, we'll play top 40' and either do one of two things: Hire a young man whose basic job is not programming,

but tabulating. Or get an old pro and turn everything over to him.

"But either way, there's very little communication between management and the man who does the programming."

The old cliché about radio stations not being in business to sell records may be, or may not be, true, he said. "But it was the choice of radio stations that records be used as the bulk of their product."

To improve public relations between record companies and the radio business, Sweeney feels he'll have to spend a lot of time on the road. "I can't say the things I've said, then hang around Detroit (his present headquarters) or Nashville (headquarters of Monument Records). . . I've got to get out and see radio people—hopefully not only those who program the music, but the managers."



WCBM AIR PERSONALITY PLAYS HOST to Al Martino, left, who visited the Baltimore station recently. Not only did Martino spin his own single, "Spanish Eyes," but read commercials and gave the weather and traffic info like an old pro.

Rifkin to Discuss 'Baroque Beatles'

NEW YORK—"New Releases" show on WNCN-FM here will feature Joshua Rifkin discussing "The Baroque Beatles Book" album on the Nov. 25 program. The music on the Elektra LP was arranged and conducted by Rifkin, who also played solo harpsichord under the pseudonym of "Murry the Klavierkiz-

ler." Rifkin will discuss the album, based on melodies by Paul McCartney and John Lennon, and other recent releases by the label.

Roger Hall, a&r director of RCA Victor's Red Seal classical line, will discuss his November releases on the second hour of the show, including "That Day with God (November 24, 1963)" LP which is a digest of inspirational expressions delivered after the assassination of President John F. Kennedy.

FM-ers Reach Revenue Peaks

NEW YORK—FM radio stations reached a total revenue high of \$19.7 million in 1964, the National Association of FM Broadcasters announced last week. Based on FCC figures, total FM revenues from all stations reporting was \$16.3 million in 1963. Independent FM earnings were \$12.8 million; \$1.5 million of this was non-broadcast earnings. AM-FM FM revenues were \$6.9 million. The NAFMB reported that over the last 10 years FM stations reporting have increased from 528 to 1,175. FM, over-all, showed an industry-wide financial loss in 1964, but the NAFMB reported that for the first time there has been a reduction in the loss over the previous year.

Of the five heaviest-billing FM markets, a summary of independent earnings showed that Chicago with 14 stations had earnings of \$1.7 million; Los Angeles and Long Beach, Calif. with 17 stations had earnings of \$1 million; New York with six, \$650,000; San Francisco and Oakland, \$630,000; Detroit with eight, \$530,000.

WDRC & WPOP

Continued from page 48

said, "I can believe it. He's more than a decay . . . he's one of the most believable and fascinating personalities in radio."

WTIC, according to Miller, features radio basically in the old tradition presented in a contemporary style. "We've tried to maintain a stability . . . to serve as many age groups and types of people as possible . . . to serve the public." WTIC-FM was noted as the major influence on classical record sales. The FM format underwent a re-vamping Oct. 15 and the 24-hour operation now features 40 per cent pop-standards and the rest is classical.

TOP SELLING RHYTHM & BLUES SINGLES

SPECIAL SURVEY for Week Ending 12/11/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	I GOT YOU (I Feel Good) James Brown, King 6015 (Lols-Try Me, BMI)	5	20	9	MAKE ME YOUR BABY Barbara Lewis, Atlantic 2300 (Screen Gems-Columbia, BMI)	8
2	2	I HEAR A SYMPHONY Supremes, Motown 1063 (Jobete, BMI)	6	21	30	DON'T LOOK BACK Temptations, Gordy 7047 (Jobete, BMI)	6
3	3	AIMT THAT PECULIAR Marvin Gaye, Tamla 54122 (Jobete, BMI)	10	22	24	STAY AWAY FROM MY BABY Ted Taylor, Okeh 7231 (Lols, BMI)	3
4	5	RESCUE ME Fontella Bass, Checker 1120 (Lols, BMI)	12	23	12	THINK Jimmy McCracklin, Imperial 66129 (Metric, BMI)	9
5	6	SEESAW Don Covay, Atlantic 2301 (East-Coffin, BMI)	6	24	19	TAKE ME IN YOUR ARMS BABY Kim Weston, Gordy 7046 (Jobete, BMI)	10
6	16	DON'T FIGHT IT Wilson Pickett, Atlantic 2306 (East-Web IV, BMI)	6	25	20	RESPECT Otis Redding, Volt 328 (East-Time-Rec'd, BMI)	15
7	18	HOLE IN THE WALL Pecklers, Pure Soul 1107 (Pure Soul, BMI)	5	26	14	SHOTGUN WEDDING Ray "C" Black Hawk 12101 (Flying Hawk, Cliff-Tone, BMI)	7
8	23	HANG ON SLOOPY Ramsey Lewis Trio, Cadet 5522 (Picture-Tone, BMI)	3	27	13	SHE'S WITH HER OTHER LOVE Leon Hayward, Imperial 66123 (Ruse, BMI)	7
9	4	A LOVER'S CONCERTO Tays, DynoVoice 209 (Saturday, BMI)	8	28	35	I WANT TO MEET HIM Royalties, AMG 13405 (South Mountain, BMI)	3
10	10	MY BABY Temptations, Gordy 7047 (Jobete, BMI)	7	29	38	FOLLOW YOUR HEART Manhattans, Carnival 512 (Senevan, BMI)	2
11	11	1-2-3 Len Barry, Decca 31827 (Champion & Double Diamond, BMI)	12	30	29	MYSTY Vibrations, Okeh 7230 (Vernon, ASCAP)	7
12	8	MY GIRL HAS GONE Miracles, Tamla 54123 (Jobete, BMI)	9	31	—	A SWEET WOMAN LIKE YOU Joe Tex, Dial 4022 (Tone, BMI)	1
13	15	SOMETHING ABOUT YOU Four Tops, Motown 1084 (Jobete, BMI)	4	32	40	YOU'VE BEEN CHEATIN' Impressions, ABC-Paramount 10750 (Ch. Sound, BMI)	2
14	17	I DON'T KNOW WHAT YOU'VE GOT BUT IT'S GOT ME Lillic Richard, Vee Jay 098 (Covay, BMI)	4	33	22	I'M SO THANKFUL Ikettes, Modern 1011 (Jobete, BMI)	11
15	25	DON'T HAVE TO SHOP AROUND Mad Lads, Volt 127 (Makmillan, BMI)	9	34	36	LET'S MOVE AND GROOVE (Together) Johnny Nash, Joda 102 (And, BMI)	12
16	31	THE DUCK Jackie Lee, Mirwood 5502 (Keyman-Mirwood, BMI)	2	35	39	FOR YOU Spellbinders, Columbia 43384 (Blackwood, BMI)	2
17	7	CLEO'S BACK H. Walker & the All Stars, Soul 35033 (Jobete, BMI)	12	36	34	TREAT HER RIGHT Roy Head, Back Beat 546 (Don, BMI)	12
18	21	C. C. RIDER Bobby Powell, WHI 714 (Su Me, BMI)	5	37	26	LET'S DO IT OVER Joe Simon, Vee Jay 694 (Fama, BMI)	17
19	32	RAINBOW '65 Gene Chandler, Constellation 158 (Abacard, BMI)	2	38	28	NEVER HAD IT SO GOOD Rannie Whitson, Scepter 12109 (Flamar, BMI)	7
				39	33	JUST FOR YOU Jerry Butler, Vee Jay 707 (Custom-Confed, BMI)	3
				40	—	MARRY ME Johnny Daps, Jomada 600 (Vatic, BMI)	1

NEW ACTION R&B SINGLES

Other records registering good sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

NO NEW ACTION SINGLES THIS WEEK

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	4	TEMPTIN' TEMPTATIONS, Gordy G 914 (M); GS 914 (S)	8
2	6	MIRACLES GOING TO A GO-GO, Tamla T 267 (M); ST 267 (S)	15
3	3	THE NEW BOSS, Joe Tex, Atlantic 8115 (M); SD 8115 (S)	15
4	8	JAMES BROWN PLAYS JAMES BROWN TODAY AND YESTERDAY, Smash MGS 27072 (M); SRS 67072 (S)	15
5	10	THE SUPREMES LIVE AT THE COPA, Motown 636 (M); ST 636 (S)	15
6	7	THE FOUR TOPS, SECOND ALBUM, Motown 634 (M); ST 634(S)	15
7	1	THE IN CROWD, Ramsey Lewis Trio, Cadet CLP 757 (M); CLPS 757 (S)	15
8	5	OTIS BLUE/OTIS REDDING SINGS SOUL, Volt LP 412 (M); SD 412 (S)	15
9	2	MORE HITS BY THE SUPREMES, Motown 627 (M); S 627 (S)	15
10	9	PAPA'S GOT A BRAND NEW BAG, James Brown, King 938 (M); (No Stereo)	15

NASHVILLE SCENE

Continued from page 42

on a Jimmy Dean show later this month in Hollywood. . . . Leon McLaughlin is completing plans for a syndicated country music TV show. "We will use a large band and some new ideas in presenting country music," he said.

TOUR TOPICS—A crowd of 7,500 jammed the War Memorial Building, Syracuse, N. Y., recently, for the country music show sponsored by Station WSEN, produced by the station and Gerard Purcell & Associates. Show featured Eddy Arnold, Homer and Jethro and Sonny James. . . . Linda Manning is touring the Midwest, plugging her new one on Roulette, "Shade Tree Mechanic." . . . Jimmy Newman is in the South and Midwest, singing his climber, "Artificial Rose," at every show. . . . Dave Dudley is touring, plugging his latest, "What We're Fighting For."

CHART CHAT—Curley Rhodes, Cedarwood Publishing Co. promotion director, is beating the drums for Ernest Tubbs' "After the Boy Gets the Girl" and Webb Pierce's new one, "Christmas at Home," both written by that old pro, Wayne Walker. . . . Red Sovine, while in Houston recently promoting "Giddyup Go," on Starday, was made an honorary member of the Teamsters' Union. . . . Leon McLaughlin says he will reactivate

his Cimarron Records. . . . Wee King advises that DJ's get his latest single by Wee King Enterprises, Inc., 240 W. Jefferson, Louisville 2, Ky.

HOP SCOTCH—Hubert King signed as exclusive booking agent for Decca songstress Wilma Lee Gess. He says she sounds somewhat like the late Patsy Cline. . . . Latest member of the music industry to buy a home on the Hickory Lake is country singer Justin Tubbs, son of Ernest Tubbs.

TOWN AND COUNTRY—O. Giordano, who has choreographed several Broadway shows, is the new choreographer for "American Swingaround," country music variety show on WBKB-TV, Chicago. . . . Country singer Russ Gane has a real worker in Darlene Talley, president of International Run Garner Fan Club, 8351 Pine, Fairchild AFB, Wash. She has turned out a 56-page mimeographed annual, which includes articles, pictures, letters.

Peebles Unit

Continued from page 44
age is set for Cincinnati's Dickens New Year's Eve. Other dates are slated to follow at monthly intervals.

The talent line-up in Peebles' initial showing here were: Clark, Faron Young, Patsy Cline, Smith, Martha Carson, Slim Wilman, Pee Wee King, and the Golden West Cowboys. Redd Stewart, Jimmie Skinner, Jack Leonard, the Collins Sisters, and Darlene and Joyce.

Pete O'Donnell, Garden City manager, was loud in his praise of the performance and looked forward to greatly increased business for the New Year's Eve showing. "What a pleasure it is to work with such a fine group of performers and such an appreciative and well-haved audience, after catering to several hooligan rock 'n' roll crowds recently," O'Donnell commented.

Norma Jean Hurt

NASHVILLE—Country music star Norma Jean suffered a face cut in a minor auto crash last week (21) when her car skidded on rain slick pavement on a downtown Nashville street. Two stitches were required to suture the cut. No one else was hurt.

Fund Drive on CMA's Agenda

Continued from page 42

run a month, with construction set to begin in March on the \$300,000-plus building which will house offices, Country Music Hall of Fame and the Country Music Museum.

While more than \$300,000 has been pledged toward the building by the music and record industry and individuals in it, Mrs. Walker said this pledged money, which will be paid over a period of years, will be used for maintenance and upkeep and any future addition to the building.

The CMA wants to get \$350,000 cash for the building rather than pay high interest on borrowed money, she said.

COUNTRY SEG BIG SUCCESS

PROVIDENCE—Al Roberts of Station WYNG says the station's first week with its new country music format has been highly successful. "The station launched the new format Nov. 15," he said. "It has been a tremendous success! Phone calls and mail came in unexpected quantities. I am programming the music for station manager Bill Dawson and could use tapes from c&w artists for air play."

Latest additions to the Walkway of Stars contributors were Johnny Bond, Starday artist; Joe and Rose Lee Maphis, also Starday; and Slim Whitman. Imperial Records artist, bringing contributors to 55 for a total of \$53,000.

The Walkway of Stars will be names in bronze imbedded in the concrete sidewalk in front of the building. A contribution of \$1,000 or more is required.

Mrs. Walker also said she hoped the contract on the CMA building would be signed before Christmas. The contractor, W. B. Cambron & Co., Inc., is seeking now to get some bids lowered.

Mrs. Walker said another item high on the agenda at the January meeting will be the special projects committee work of the CMA. The officers and directors must determine where and when in 1966 CMA will stage their "selling country music" shows to advertising executives.

Survey Results

AMBOY, Ill. — Marvin Hoerner, artist and head of a record promotion firm, said a survey he conducted in 13 Midwest States showed that 420 radio stations program country music. More than 900 DJ's in the 13 States spin more than 100,000 hours of country music per week, he said.

JAZZ BEAT

Continued from page 20

Bourbon St. Records of New Orleans has pressed a seven-inch LP of Dixieland music including remarks from the Congressional Record made by Rep. F. Edward Hebert, extolling Gaston Olivier's new song, "Welcome Home, Space Traveler." Musicians are the New Orleans Rag Peddlers and Joe L. Thomas Orchestra.

King Pleasure, one of the first singers to put words to solos, is gigging again. He hasn't been in the public eye for some time. Pleasure was in San Francisco with the Jim Young Trio some weeks ago.

Items for the column should be sent to 1520 N. Gower St., Hollywood.

Cap-Duotone Deal

HOLLYWOOD — Capitol's distributors are handling the Duotone phonograph needle catalog, which lists over 100 different machine manufacturers. With the cross referenced brochure, a dealer may locate the proper needle by cartridge number, phonograph brand and number, needle maker's name and number and through product illustrations.

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Musical Isle Proves Value Of Artist Store Appearance



UNABATING APPEAL of the recording artist in the retail store autographing session was again demonstrated recently by Musical Isle of Milwaukee, a giant rack-jobbing firm. Appearance by Decca artist Brenda Lee at newly remodeled Montgomery Ward store in Chicago's Loop attracted 1,000 fans to the third floor record department.



PLANNED BY Musical Isle's Terry Marquardt (who handles two to three promotions per month), the Brenda Lee appearance was announced by newspaper ads, over the store's public address system and by placards like that shown above.



MUSICAL ISLE president Jim Tedjens (right) with Wards' record buyer Roland Forsythe (center) and Metro district manager Les Racine assist Miss Lee with signing. Tedjens, who has racks in over 125 Midwest Wards' stores, called the appearance "a great boost to record sales."



ALL SIGNED ALBUMS were first purchased by the fans, who then filed past the table where Brenda Lee sat for a 2-hour session. As do most artists, Miss Lee donated her time for the promotion. Decca branch manager Abe Weiner, assistant Herb Chapman and promotion manager Frank Scardino were also on hand.

Promotions for Dealers



"IT'S IN THE BAG" promotion by Smash Records offers dealers a free, two-color shopping bag with a space for prominently imprinting the name of the record store. The bag is particularly suitable as a hand-out in department store record departments. Appearing on the bag are Smash artists in the company's latest release with artist discography. Smash is also supplying a die-cut display for artist Charlie Rich, printed in black and red day-glo and featuring a four-color LP cover.

NEW PRODUCTS

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, 160 West Randolph, Chicago 1, Ill.

Selectron



PORTABLE AIWA tape recorder by Selectron. Records up to 4½ hours on 5-inch reel at 1½ or 3¼ i.p.s. Operates on AC current (built-in converter) or four D batteries, VU meter, push-button operation. Price \$99.95 includes accessory case, earphone, splicing tape, AC power cord, four batteries and take-up reel.



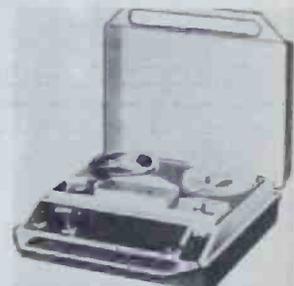
STANDARD FIVE-TRANSISTOR tape recorder. Plays 50 minutes at 1½ i.p.s. on 2-inch reel. Four push-button controls, remote control microphone, telephone pick-up, carrying case, six AA batteries. Price \$44.95.

Zenith



Zenith all transistor FM/AM Symphonette portable radio. 13 tuned circuits — 8 FM, 5 AM, FM ratio detector, automatic gain control and frequency control. Full quarter wave FM antenna, operates on 4 penlite or 4 mercury batteries, provision for adding AC power converter. Cyclac cabinet, weighs 1 lb. 10 ozs. Retail \$49.95.

General Electric



MONOPHONIC two-track tape recorder by General Electric. Two 5-inch tape reels, 5-watt peak power, five tape controls, four audio controls. Two input and tuner/phonograph jacks, output jack for external amplifier. Retail \$129.95.



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TALENTED, AMBITIOUS YOUNG MAN Writer needs \$4,800 for 6-7 at 20% to develop new Hit-Top label. 20 songs and groups ready to go. Also major label-distribution. Write: Lewis, Box 204, Minot, N. Dak. 58701

THE LESLIES, TEENAGE ROCK 'N' roll band and vocal group, available for recordings and weekend bookings in New York area and near-by States. Phone: Area Code (512) 347-2770, 9 to 5 weekdays.

WANTED—ANY ELVIS PRESLEY RECORDS on the Sun label. Any price paid. Write to Bill Kaval Jr., 3410 Walton Ave., Washington, D. C. 20022

15-YEAR-OLD MANAGER OF LIVERPOOL'S world-famous Cavern Club, ex-university student, experienced in club management, booking of artists, D.J. work and publicity, desires position in any phase of the American entertainment industry. Contact: Robert McGraw, 17 Heyden Road, Allerton, Liverpool 18, England. 0519

HELP WANTED

LONDON RECORDS REQUIRES SPECIALISTS, FACTORY REPS.

Qualified in Classical and Spoken Word sales to sell the London Import Catalog on commission to dealers. The following territories are still open: 1. Indiana, Illinois, Wisconsin, Minnesota, 2. Ohio, Western Pennsylvania, Kentucky, West Virginia, 3. Georgia, Alabama, Mississippi, Louisiana, 4. Missouri, Tennessee, Kansas. Please send resume to or call:

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539 W. 25th St., New York 1, N. Y.

MODERN FOLK TRIO NEEDS AGENT to handle bookings for weekend jobs. For info write: Mike Yamasa, 1622 N. Gerrard, Indianapolis, Ind. 46118

PRODUCTION MGR.—GIRL FRIDAY. Long experience in purchasing, cutting, art, printing of record jackets and labels. Experienced with booking recording sessions, location making, also some secretarial work available now. Box 211, Hillburn, 165 W. 46th St., New York, N. Y. 10036

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All inquiries held confidential. Write:

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ROCK 'N' ROLL GROUPS AND SINGLE ARTISTS wanted for recording contracts and personal management. Urgent we get two rock 'n' roll groups for teaming up with due or extremely talented young girl singers. Full facilities and best personal attention guaranteed to all artists. Contact: Carl C. Schmidt, Room 220, 129 West 46th St., N.Y.C. Phone: CH 7-3888, CH 7-3889

SHOW COMPOSER (BMI) WISHES TO contact Producers and creative groups anticipating Broadway musicals and films. Write: Magnifico, 151 Gertrude Road, Manhattan, N. Y. 10032

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MISCELLANEOUS

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THE BEATLES HAVE AT LAST announced the title of their new English album. It is "Rubber Soul" and is released in England on December 3. As there will be a world-wide rush for this album we would suggest that you order your copy right away. The price is \$6 for mono or stereo, with your order and includes airmailing from our stock immediately on release—for the bargain of a lifetime! Record Centre, Ltd., Nuneaton, England. 0511

FRANCE

RECORD COMPANIES-PUBLISHERS-Distributors: You can find a world hit in our new French songs and original music by pop artists. 3 HPI records sent postpaid for \$2. Order with check to: R. D. G. Records, 7 Rue St. Lazare, Paris 9, France.

UNITED STATES

MAGNETIC TAPE IS BIG BUSINESS

P. V. C. & Tensitized Polyester magnetic recording tape. All sizes available. High quality, very competitive prices. Direct from U. S. manufacturer with nationwide distribution.

EXCLUSIVE DISTRIBUTORSHIPS AVAILABLE IN MANY COUNTRIES
Write to: EXPORT DEPT.
AUDIO MAGNETICS CORP.
9348 Santa Monica Blvd.
Beverly Hills, Calif.

when answering ads . . .

Say You Saw It
in Billboard

CLASSIFIED RATES

Per insertion

	1/2"	1"	2"	Each Additional Inch
Manufacturer Advertisers	\$9	\$15	\$23	\$9
Distributors (Regional) & Employment Advertisers	\$5	\$9	\$15	\$5
Distributors (National)	\$9	\$15	\$23	\$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 1 line per insertion. Display: Per inch \$14. Minimum 1 inch.

Above rates 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: Denis Hyland, International Advertising Director, Billboard, 165 West 46th Street, New York City 10036 or Andre de Vohay, European Director, 15 Renover Square, W. 1, England.

New Products

The following new products were selected in Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 165 West Randolph, Chicago 1, Ill.

Selectron

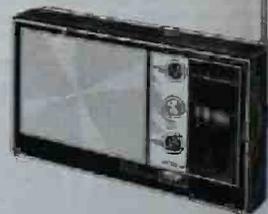


AIWA MINIATURE tape recorder by Selectron. Push-button controls, 3 1/2 and 1 1/2 ips. 3 1/4-inch reels record two hours. Front mounted jacks, AC converter, remote control mike, visual recording lever. Price \$46.95

Standard Radio



AM/FM NINE-TRANSISTOR radio. Vernier tuning, seven section rod antenna for FM, ferrite antenna for AM. SI Planar transistor, flip-down battery compartment, power supply 640 x four batteries. Smaller than pack of regular cigarettes. No price.



TEN-TRANSISTOR AM/FM radio. 3 1/2-inch speaker, full AM broadcast range, 88 to 108 FM band. Separate tuning eye for AM and FM, four AA batteries, weighs 18 ozs. Price \$29.95 including case and batteries.

Merc.-Bateman Deal Cemented

NEW YORK—Mercury Records has concluded an indie production deal with Bob Bateman. First release will feature the La Vets on Philips Records with "Practice What You've Been Preaching" b-w "No Matter What You Do to Me." Bateman, who'll work under the coordination of Mercury a&r Vice-President Shelby Singleton, will create other acts and recordings for Mercury, Smash, Fontana and Blue Rock. Headquartered in New York, his associate is Ronald Moseley.

Bateman has previously recorded for In Records, a subsidiary of Roulette Records; Motown Records, and Double-O Records, a subsidiary of Liberty Records. He produced "Please Mr. Postman" for the Marvelettes, a No. 1 record.

Folz Vending Celebrates 50,000th Unit Placement



HAROLD AND ROGER FOLZ (l. to r.): 50,000 vending machines and growing.

OCEANSIDE, N. Y. — The Folz Vending Co., the nation's largest bulk vending operation, will celebrate the firm's 16th anniversary and placement of its 50,000th venter with a big Christmas party Dec. 18 at the home offices here.

Founded in 1949, the company now operates throughout the U. S. and in parts of Canada. There are 36 out-of-town branches spotted from Maine to California, 45 route men and 78 employees in the company.

"We actually placed our 50,000th machine in August," said Harold Folz, who is secretary of the National Vendors Association and a partner in the company. "The total now is 55,000 machines."

Award

The other partner, and founder of the company, Roger Folz,

is president of the New York Bulk Vendors Association.

Both have been active in combatting legislation that would adversely affect bulk vending. They were instrumental in helping obtain a pricing exemption from the New York sales tax and are currently working for a similar exemption in proposed Massachusetts sales tax legislation.

In October the brother executives were awarded the L. D. Chambers Award of the National Automatic Merchandising Association for "outstanding legislative accomplishment during the year." The award is the highest made by the giant NAMA.

At the party Dec. 18 the Folz brothers will be presented two gold-plated Northwestern bulk vending machines by Moe Mandell, New York distributor. Inscriptions will note that the first Folz machine, a Northwestern, was placed in August of 1949; the 50,000th machine, also a Northwestern, was placed in August of 1965. The machines will be donated by the Northwestern Corp. of Morris, Ill.

In November of 1964 Folz Vending streamlined the operation with the installation of a complete IBM data processing system.

"We're continuing to expand," declared Roger Folz, "but per-

haps not quite as rapidly as in the past few years."

Some 200 suppliers and friends of the young executives are expected to attend the big celebration here, which will feature dining and dancing.

Dime-and-Under Exemption Has Bipartisan Mass. Support

BOSTON—While partisan political conflict rages over the new State sales tax article that would establish a 3 per cent levy, bulk vending interests represented in the main by the Folz brothers of New York feel confident that a dime-and-under vending exemption will be part of the language of any bill that reaches a vote in the Legislature.

Harold and Roger Folz of Folz Vending, Oceanside, N. Y., whose operation extends throughout the country, have been active here in persuading legislators of both political persuasions that the operator of the small charm vending machine should not be faced with the loss of his profit structure.

Roger, who is also president of the New York Bulk Vendors Association, explained that the potential tax law poses no threat to candy or gum vending because of a confection exemption

in the existing language. "It would hit capsule vending though without the exemption we seek."

Encouraging

He reported that originally the tax measure provided for an under-dime exemption. At the urging of the Folz brothers and with the backing of Republican Gov. Volpe, the language was changed to provide for a dime-and-under exemption of vending sales from the tax.

"No matter what the ultimate form the bill takes," Roger said,

"it appears that the exemption we need will be there."

Declared Harold, "There is about a 95 per cent chance that we'll get the exemption."

Despite the fact that another draft of the tax bill was tossed out last week, the Folz team reported to Billboard last Wednesday that the tax situation here "looks very encouraging."

The brothers were instrumental in recently obtaining a dime-and-under exemption in New York State from a tax that would have applied to confections as well,

SCHOENBACH CO.
Manufacturers Representative
Acorn-Amco Distributor

MACHINES
GREAT TIME SAVER!
COIN WEIGHING SCALE
\$22.00



HOT 10c VEND ITEMS
(call 250 per bag) ... 59.50
Birmingham Blues ... 9.50
Combat (WW II Instant) ... 8.75
Madams Family ... 9.50
World of Games ... 9.50
Shoe Stars ... 4.50
Secret Rings ... 8.00
All Key Chain Assort. ... 8.00
Necidacos, Brooches, Bracelets ... 8.00

5c VEND ITEMS
(from 54 to 58 per bag)

1c VEND ITEMS
(full price per M)

Mini-Books, 104-104M, Per M \$11.00
114 and up, Per M ... 10.50
Soupy Sales & U.M.C.L.E. ... 12.00
Fisher Rings ... 12.00
Acorns Family Buttons ... 10.50
Pop-4 Rings ... 12.00

Paper, Supplies, Stands & Globes.
Everything for the operator.
1/2 Dep. with Order, incl. C.O.D.

SCHOENBACH CO.
719 Lincoln Pl., Brooklyn 18, N.Y.
(212) PResident 2-3900

Henal President Hits Pre-Show Product Lull

BROOKLYN—Henal Novelties President Henry Schore last week expressed strong disagreement with the traditional product release policy which he said "creates a pre-show lull."

Declared Schore, who brought his long-time charm supply firm directly into the bulk market during 1965, "I feel that manufacturers should help the operator by bringing out new items during the customary slack time."

He said Henal was releasing a new item last week and would be releasing additional merchandise in coming weeks.

"We do not release specific Christmas items," he said, "but we should issue some new items to permit the operator to capitalize on the natural spending increase during the holidays."

Henal will exhibit at the National Vendors Association trade show in Chicago next spring. The firm's application to exhibit was approved by the NVA board of directors in their recent meeting in Miami Beach, Fla.

Industry Dictionary

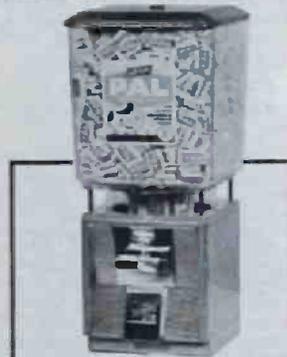
ZURICH—Lagenscheidt Publishing Company has published a German-English and English set of dictionaries which include the most comprehensive coin machine vocabulary ever incorporated into a standard dictionary.

The volumes are specially designed for the coin machine and electronics trades. The set is in hand-size format, the English-German volume having 744 pages and the complete set German-English and English-German 1416.

Lagenscheidt terms its new dictionary "a major breakthrough toward building a bridge between the German and Anglo-American coin machine worlds."

SURVEY FORMS IN A FLOOD

CHICAGO — A scientific sampling of the industry for Billboard's Second Annual Bulk Vending Survey is assured! The confidential questionnaires mailed out for the survey are being returned in a flood. If your form is lying blank, fill it in and mail it back now. The greater the sampling the more accurate our industry profile. Correlation and evaluation of the data will soon begin and the first Survey report will appear in the Jan. 3, 1966 issue of Billboard.



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
2522 Armstrong St., Morris, Ill.
Phone: WHiney 2-1300

MANDELL GUARANTEED USED MACHINES

N.W. Model 65, 1c or 5c	14.00
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
N.W. Model 233, 1c Porc. Con- verted for 100 ct. B.G.	4.50
Atlas 1c & 5c 100 Ct. Ball Gum	12.00
Allis 1c Tab Gum	12.00
Acorn 1c Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	5.89
Pistachio Nuts, Jumbo Queen, White	.82
Cashew, Whole	.80
Cashew, BUITS	.76
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.57
Baby Cakes	.35
Rainbow Peanuts	.32
Bridge M&S	.34
Northwest Beans	.33
Jelly Beans	.32
Licorice Gems	.32
A & M, 500 ct.	.48
Marshelets	.47
Rain-Blu Gum, 73 ct.	5.33
Maitette, 100 ct., per 100	35
Rain-Blu Ball Gum, 140 ct., 170 ct., 210 ct.	33
Rain-Blu Ball Gum, 100 ct.	34

300 lb. minimum prepaid on all Rain-Blu Ball Gum.
Adams Gum, all flavors, 150 ct. .45
Writler's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct. .45
Mortley's Chocolate, 150 ct. .45
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-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), 375 V capsules, 250 V1 capsules and 80 V2 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 26th St., New York 18, N.Y.
(Longore 4-6467)

Travel



... the world over while learning a profitable trade in the most modern Navy ... See your local Navy recruiter ...

NAVY

BUILT FOR BUSINESS!

MARK-BEAVER

Bulk Vending Machines

Full of built-in advantages for longer life and greater profits.



MFRS., INC.

C. V. (Red) Hitchcock,
President

1319 LEWIS STREET
NASHVILLE, TENNESSEE
PHONE: 615 256-4148
(Distributor areas available throughout the world)

Safe Driving Tips For the Operator

The following article is excerpted from a speech presented by Gerald J. Feddersen during the recent convention of the National Automatic Merchandising Assn. in Miami Beach, Fla. Feddersen is supervisor, driver education, traffic safety and highway improvement department, Ford Motor Co.

A safe driver is a sound, economic investment. The time you spend in developing good driving practices will be repaid many times in reduced insurance premiums, down time of vehicles and time lost away from the mob.

One of your basic objectives should be route familiarization. You should know the locations of all hazards on your route, such as two-lane roads with cars parked in both directions, school zones, fire and ambulance stations, construction zones, unmarked intersections and entrances and exits to high-speed expressways.

Check List

Always make a preliminary visual vehicle check before going out on the road. If necessary, have a written check list made up which includes the following items:

1. Tires — and check your spare at the same time.
 2. Horn and lights.
 3. Pump your brakes and hold them a few seconds, making sure your pedal pressure holds constant.
 4. Clean all glass and reflectors. A thin glaze of dirt over your lenses can cut available light by 25 per cent.
 5. Remove all objects from the top of your instrument panel that may obstruct your vision.
 6. Check your parking brake.
 7. Check your water and oil.
- On the road, you should always be aware of the following rules:

1. Understanding right-of-way. Use your right-of-way as a privilege, and exercise that privilege with caution after checking all possible hazards.
2. Passing. Pass only when you have unobstructed space ahead and when it will improve your position and facilitate better traffic flow. Check to the rear first and let your turn indicator signal at least five times before beginning the maneuver. Always sound a friendly tap of the horn to indicate your intention to pass to the vehicle ahead.
3. Tailgating. Always leave yourself adequate space to stop,

commensurate with the speed of your vehicle. When other vehicles cut into the clear space ahead, decelerate to increase this distance as required.

4. Being passed. When meeting oncoming vehicles, always keep to the extreme right side of your lane. This also holds true when your own vehicle is being passed. And as an added precaution, reduce your speed slightly to make sure there's an opening for the passing vehicle to fit into.

5. Intersections. Position your vehicle in the proper lane long before you reach the intersection if your intention is to turn, utilizing your directional or hand signal.

6. Parking. After the vehicle is parked, immediately set the hand brake. Then, turn off the ignition and set the transmission either in the lowest of the forward gears or reverse. If you happen to be parked on a hill, turn the front wheels toward the curb on a downgrade and away from the curb on an upgrade.

Depending on the size of your company and the locality in which you operate, many more important details could be added to cover local situations such as high-speed expressway driving.

(Editor's note: With the advent of the interstate highway system, an increasing number of bulk operators are enlarging their geographical reach and involving themselves or their employees in much high-speed expressway driving.)

Hungerford Denounces Coin Selling

CHICAGO — Reselling coins in bulk at a profit drew criticism last week in a statement issued by the National Automatic Merchandising Association, national trade group of the \$3.5 billion automatic vending industry.

"Although the supply of coins is considerably improved over a year ago, some short-sighted businessmen might reach for a few extra dollars by selling coins at a mark-up to retailers or banks during the active Christmas season," said Thomas B. Hungerford, executive director of the NAMA.

"The vending industry," said Hungerford, "has for several years taken measures to recirculate coins quickly to banks and retail stores without any charge.

"While a few selfish individuals might indulge in such practices," said Hungerford, "this is strictly against the established policies of most vending firms. Organizations which try to make a profit out of coin shortages definitely act against the best interests of the public."

Hungerford added that reports from the association's members across the country indicate no effect on vending firm sales as a result of coin shortages.

Happiness Is 170 New Members



VICTORY IS SIGNALLED by Arthur D. Stevens (right), chairman of the National Automatic Merchandising Association membership committee, and William H. Martin, treasurer-elect of the association and a committee member, after enlistment drive brought 170 vending firms into the association, exceeding the goal by 20. Stevens is president of Automatique, Inc., Kansas City, Mo., and Martin is president of Automatic Candy Co., Columbus, Ga.

Business Machine Use Permits Sales Analysis

SEATTLE, Wash.—Few bulk operators anywhere can estimate sales as accurately as John McDaniel.

The average operator is inclined to rely on his memory for varying the fill offered over his routes. Local operator McDaniel has for years carried out a constant analysis of sales on an NCR accounting machine which gives him a continuous report on sales by location, product, season and other vital variables. In posting records following every call at any location, McDaniel also enters commission rates, collections and operating costs.

As a direct by-product, separate ledger cards are automatically posted along with the current card, on every location. The ledger card, slipped behind the current record from which commissions are paid, is a continuous history of each location. And it may be utilized in a dozen different ways. One of the most important, of course, is in classifying locations according to specific items. If McDaniel, at any time, wants to determine how grape-flavor ball gum sold in any part of his territory for example, he needs only to study the cards which list that item, in sequence.

Staples

The Seattle operator keeps up a full history of sales details on some 18 to 20 items, which have become staples, plus twice that number in "specials." Included are confection mixes, 5-cent and 10-cent capsules, 100-cent ball gum, specially flavored gum, jelly beans, chiclé treats, Boston baked beans, licorice, nuts, novelties, varmint, etc. Each of these items has become a staple with McDaniel because it has consistently sold well over at least 75 per cent of the territory involved, and because the item has shown that it can be brought back from time to time and added to the route with a fair degree of sales success.

McDaniel maintains the analysis system himself, using three routemen to cover the routes. He studies reports daily, and in addition, covers the entire route himself once every two months, which means that he is out daily

checking the facts presented by his accounting machine.

Since he invested in the accounting machine, which has separate bars for payroll, commissions, machine buying, maintenance and repair, McDaniel says he has eliminated many errors and disappointments which plague operators. For example, there are few instances in which his routemen find a head full of fill which will not sell. Any item which breaks down because of the high humidity typical of the Seattle area is noted at once, flagged on the accounts and is simply not introduced a second time.

Tax accounts per individual machines are, of course, easily kept. Losses show up rapidly enough to be carried on tax statements. The employment of various makes of machines is recorded, and "loaners" which show too high a repair and maintenance service call costs are quickly weeded out of the stock.

McDaniel feels that one of the greatest advantages of the system is the fact that he can send every location owner a businesslike machine-printed statement monthly, with commission checks. This answers any question the location owner is likely to ask, and considerably heightens his image as a businessman. During recent years he reports the machine posting in this way is responsible for far better return per location. He has built up his routes to more than 3,500 machines and can easily add another 1,000 or so without taxing the NCR equipment.

New Products

This form is designed for the convenience of bulk operators

HENAL NOVELTIES

MARTIAN FINK. Sequel to the Rat Fink. A dime item available in capsule or bulk. Item bears a registered trademark and is copyrighted. Has painted antennae and eyes. Free displays in color.

LOST OUR CHAIN

300 HARBY KING KOIN

KOMPAC UNITS

SET-UP

1 10¢ Cops 1 5¢ Cops
2 1¢ Ball Gum

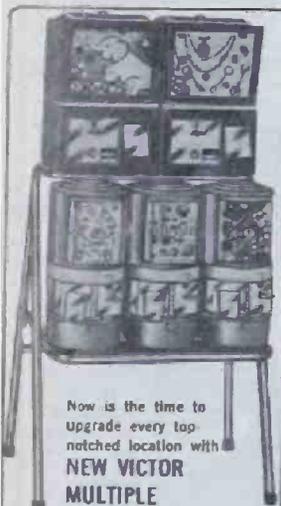
ON LOCATION LESS THAN ONE YEAR

\$39.50 per unit
F.O.B. Los Angeles

1/2 Cash With Order, Balance C.O.D.

IMPERIAL VENDING

P. O. Box 31426
Lincoln Heights Station
Los Angeles, Calif. 90031



Now is the time to upgrade every top notched location with NEW VICTOR MULTIPLE

STANDS AND EQUIPMENT

You'll immediately get BIGGER COLLECTIONS.

Write for free color circular.

LOGAN DISTRIBUTING, INC.

1850 W. Division St., Chicago, Ill. 60672
Phone: (312) NU 4-4870

YOU COUNT MORE WITH OAK

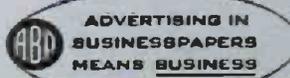
HOT NUT VENDOR

Oak's hot nut cabinet machine is red hot for profit. It makes nut vending easier and more efficient. You can carry a supply of clean glass panels and simply switch white on route. Wash the others later. All gaskets are made of Oak's exclusive Zetafin which is impervious to oil. This machine is a sure-fire location getter. It stands 17" high, is 8" deep and 8" wide.

Time payments available on OAK Machines through all distributors.



oak MANUFACTURING CO., INC.
690 SOUTH AVENUE #1, LOS ANGELES, CALIFORNIA 90031



Personnel Problems

To a great extent, Mr. Operator, the men who tend your machines hold the keys to good customer relations, a favorable public image and the efficiency and growth of your organization. Finding men who measure up to this role and keeping them happy in their jobs is the biggest challenge facing operating company management today regardless of the size of the operation. The editors trust these pointers by experts in the field of personnel relations will help you meet this challenge. The following articles are excerpted from speeches delivered at the recent Miami Beach, Fla., convention of the National Automatic Merchandising Association.

WANTED

Mechanic for Juke Box and Amusement Games

Must be experienced. Excellent opportunity and good starting salary. Dependable, sober, experienced and honest man.

Route Man Training Procedure

By HOWARD G. HAMILTON

The company must provide a route trainee with a definite training program to prepare him for his future duties.

There should be one person, possible, who has charge of the training program and stays with the trainee throughout his training period. Now, I do not want a person who leads the trainee around each hour of his training period, but one who follows his progress and has an interest in him throughout the period—a co-ordinator; you wish.

First, the trainee should be introduced to the company and its functions. He has to be told what his financial remuneration will be; what his place in the organization will be; introduced to the people he will be working with; given some insight into the different types of paper work and forms he will be required to maintain; be given instructions on his personal appearance and general safety.

Little Things
(And there are a lot of little things, like, for example, ascer-

Making Incentives Work

By EDWARD M. RYAN

CHICAGO—Establishing a good employer/employee relationship is the key to getting the best value out of the company payroll. Without such a relationship no incentive program can succeed.

Just as you can't buy an older man's good will and everlasting loyalty with a gold watch after 30 years of brow-beating and grinding him to the ground, so you can't win sympathy for sales, service or production needs with an incentive program while you are breaking all the rules elsewhere in your relations with your workers.

There are three kinds of workers and each kind needs different consideration. First, there are the *fits* who naturally seem to fit into the scheme of things. Then there are the *misfits* who are the square pegs in round holes, needing attention and encouragement. And

The Fundamentals of Hiring

By ROBERT E. SHAEFFER

As basic principles for recruitment or selection of employees, the operating firm management should bear in mind the following principles:

1. Hiring costs money and is one of the major investments in a business.
2. Selection of an employee is in reality a production, and

should be regarded as such.

3. Hiring is the matching of a man with a specific job.

To be systematic about selecting a new employee, it is advisable that management follow certain steps. First of all, job specifications should be established. This is followed by the actual recruiting by one means or another. Next comes the screening process, followed in order by testing, reference checking, interviewing, evaluating and, finally, selecting.

Testing
Taking these key steps in detail, let us examine "recruitment." This involves the following elements: setting job specifications, seeking a large number of candidates, initial screening, and effective use of the application form.

Next comes "testing." This is in fact psychological testing. The operating firm manager must be

Supervisors Need a System

By ROBERT E. SHAEFFER

Supervision is the process of working with an employee to help him do the best possible job for you. Good supervisors must have a well-planned, systematic approach composed of three major elements: Coaching, appraisal and counseling.

Coaching, or teaching, is performed during the daily working routine of the employee. The supervisor, who should be an expert in the work, must prepare the employee for the job to be done. First, he must tell him exactly what is to be done;

second, he must show him how to do the job; third, he must allow the man to perform the task, and fourth, the supervisor should check and discuss the man's performance with him.

Whenever he is giving instructions, the supervisor must remember that each employee is an individual who learns and understands in his own way. The supervisor-coach must realize that different men have different understanding capabilities, and he should not become impatient when someone fails to grasp an easy point.

Good supervisors have patience and try to use all available teaching methods in order to make sure they are getting their point across. They present the subject in two or three ways, to make sure that the employee fully understands what is going on. Repetition of the explanation and practice techniques should be continued until the supervisor is satisfied with the man's performance. A good training device is a self-check list which the worker can consult to see if he has properly performed his assignment.

The next important facet of supervision is the appraisal process.

(Continued on page 57)

Industry Seeking a Declaratory Ruling On Bluegrass Games

By PAUL ZAKARAS

FRANKFORT, Ky. — Two Chicago pinball manufacturers, a Louisville distributor and a Louisville operator have filed for a declaratory judgment in Franklin County Circuit Court, asking the court to rule on the legality of amusement-type pin games.

The action is intended to test the effectiveness of a 1950 Kentucky law which specifically spells out differences between the gambling and amusement machines, and clearly allows operation of the latter type device in the State.

The suit has been filed by Williams Electronics Manufacturing Corp. and D. Gottlieb & Co., Chicago; Gottlieb distributor, S. L. Steibel Co., and All-State Amusement Co., both of Louisville.

The climate for the action was created in October when deputies of Paul R. Huddleston, Gov. Edward Breathitt's special counsel in charge of driving out

BILOTTA HIRES A PUBLICIST

NEWARK, N. Y.—Ron DeFrance has joined Bilotta Enterprises, Inc., here as fulltime public relations director. He has worked for the firm on a part-time basis for several years while holding down a job as an announcer at WACK-Radio, a local station. DeFrance will be involved in the publicity for all phases of the Wurlitzer distributorship's operation, including its new Dixieland Jazz Discotheque concept and its new recording enterprise.

GI Money Jingles in California Coin Boxes

By BRUCE WEBER

LOS ANGELES—Give most servicemen currency and some leisure time and they're likely to spend their money feeding juke boxes and vending machines in communities surrounding military installations.

Soldiers distribute their pocket money liberally on amusement games and juke boxes, according to operators servicing military post and nearby cities that are geared to a military-economy and thrive on free-spending servicemen.

Reports indicate business on military posts—Fort MacArthur, a missile site in San Pedro; the Camp Pendleton Marine Base in Oceanside; Camp Roberts and Hunter Liggett Military Reservation, both in San Luis Obispo, and the large Fort Ord training center, near San Francisco—and neighboring military communities is booming.

Pleasant Profits
Cam Hathway, who services

pinball machines, seized 134 pin games in Bowling Green, Ky. Included in this seizure were a number of amusement games which, according to the 1950 statute, are legal. In response to the seizure, amusement game interests have filed the action to find out where they stand under the law.

Earlier this year Governor Breathitt announced a crack-down on gambling in the State. At that time it appeared that he would be attacking only certain gambling-type machines that are sometimes lumped with amusement pin games because of slight similarities in general appearance.

Recent events indicate, however, that the Governor's forces are no longer making a differentiation between the two types of machines.

In response to Billboard questioning, Huddleston said he believes both types of machines should be outlawed and stated his actions are designed "to test the 1950 law. We feel that this law is inefficient," he said.

Attorney for Gottlieb and Williams, Stuart Hanmaker, said: "The next move is up to me." He said that Huddleston has asked the court to dismiss the request for judgment. Hanmaker indicated he will request a hearing on the matter before the end of the year.

Hanmaker added that "mechanical amusement devices have their place in the general scheme of things—just as the B-grade TV programs that are constantly on the air throughout the country. We feel the State Legislature had decided on this matter in 1950 and we believe that no individual should attempt to re-interpret that decision which has been written into law."

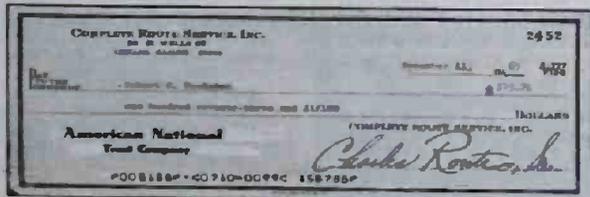
Camp Roberts and Hunter Liggett Military Reservation and the city of San Luis Obispo, says he earns a solid profit at military bases. Hathway has a variety of coin machines and pool tables located in recreation halls at both camps. And with a minimum outlay in machine repair, he admits to making some pleasant profits.

During the summer, when some 50,000 California Army National Guard and Army Reserve soldiers swell the Camp Roberts military population, Hathway's business shows a 30 per cent gain.

Soldier Service
Hathway, who visits his military locations monthly, has learned to "stop worrying about his equipment on military posts and to start enjoying what the machines provide.

"The soldiers keep the equipment in excellent shape," Hathway said, "and except for minor repairs usually brought about by

(Continued on page 58)





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ROBERT E. SHAEFFER is vice-president of Jewell, Shultz & Shaeffer, Inc.



HOWARD G. HAMILTON JR. is manager of the Macke Co., Jacksonville, Fla.



DAVID E. HARTLEY is Public Health Counsel for the National Automatic Merchandising Association.



ROBERT C. SCOTT is vice-president of the Eddy-Rucker-Kidder Co., Cambridge, Mass.

Making Incentives Work

• *Continued from page 35*

sometimes conspire to discourage, rather than encourage individual ambitions, and it is up to the employer to see that such circumstances are removed from his organization.

A basic communications problem often exists between management and employee. In a recent study, supervisors of 24 organizations were asked to list 10 morale factors in the order they believed their employees considered these factors. Later, employees of the same organizations were asked to take the same 10 factors and indicate how they felt. The supervisors were guessing—the employees were revealing their true feelings.

In on Things

The results proved that a fundamental misunderstanding did exist. The first three factors

listed by employees were the last three listed by the supervisors.

"Full appreciation of work done," first by employees, was eighth to the supervisors. "Feeling in on things," listed as number two by workers, was tenth on the management list. "Sympathetic help on problems," third in importance to the help was only ninth on the bosses' tabulation.

All of which serves as added evidence that supervisors and management are not necessarily a good source of information on how employees feel about the job, pay, working conditions and other areas of personnel management.

Blunt the Drive

Important over-all considerations in personnel control which should be followed by most managers include: (1) Pay. Any

compensation system that does not provide means of rewarding individual effort and improvement is stifling the natural desire to do better. (2) Promotion. Any selection, upgrading or development program that puts other factors ahead of merit (as shown by performance and preparation, both on and off the job) tends to blunt the drive for self improvement. (3) Training. Any training or development program that prepares many for only a few openings, or aims at goals so vague they are like mirages, will cause more resentment than good will.

But pay and promotion are not the only incentives that stir employees to try for bigger and better things. There are certain items of a less tangible nature that work also. However, there is an important difference: pay and promotion appeal to most people, while the intangibles require careful study and individual application to each person.

Intangibles

The following intangible incentives should be kept in mind: (1) Job security. (2) personal satisfaction (pride of accomplishment), (3) approval by others (whom one respects), (4) chance for promotion (not merely a promise), (5) prestige (title, location, equipment, kind of pay, etc.), and (6) sense of participation (ask opinions, consult).

If an employer has the time and ability to get to know what particular area of motivation has the most appeal to each member of the work group, it would then seem logical that in time, all employees could be started on the road to self improvement—to bettering their own security by helping the company better its security.

However, unless you have a rather small business such close contact will be impossible. Sticking to a system of frequent raises and a fair opportunity for promotion, and keeping a friendly atmosphere with employees—listening to their suggestions and praising their work—will encourage ambitions and make your incentives program work for you.

Incentives For Groups

By ROBERT C. SCOTT

An incentives program consists of motivating people to perform better and paying them for it. Although there are many elements involved in such a program, there are certain basic considerations that will effectively apply to any business.

First, we should tackle the question, "Why should an owner need an incentives program for his people?" One answer lies in the fact that an organization paying straight salaries, regardless of individual or team per-

formance, may have a higher turnover than normal. The employees think, correctly or not, that job switching is their open road to higher earnings.

Secondly, straight salaries, regardless of performance, do not tap the fullest mental, physical effort and creative ability of the employees. They may look upon themselves in the same light as their managements may—an 8:00 to 5:00 commodity to be bought cheaply (and sold as dearly) as possible.

Monetary Incentives

Therefore, without an incentive of some sort, the individual person, or even the average person, has little reason to perform beyond the level which allows him to keep his job.

There are two types of monetary incentives that are in wide use by management. One is based on individual performance and the other is based on team or group performance. The first group believes that certain individuals should be paid extra money if their job is related to what can be accurately measured, and if any added income can be related to above normal effort, skill or an above normal proportion of their "clock hours" spent working.

The second group believes in the use of industrial psychology to lead a large group of people into efficient work rather than forcing it from them.

If you are of the first group, consider starting a group incentives program. If you are of the second group already, review the following points that if you are getting the most out of your plan.

Profit Sharing

First of all, you want to decide who will be eligible—you probably leave out yourself and other top people who may have annual profit sharing employment contracts. Let's say that you are primarily concerned about motivating the people who unload and warehouse your products, who service trucks and who repair broken machines back in your shop. You have several choices—all relating to come to wages.

The first, and best known, is profit sharing under which you might propose to pay out in a periodical check 30 per cent of pre-tax profits above a 10 per cent return for your investment. You can see that this means people will get interested in salaries paid to various managers, in selling expenses and other "office" costs. Also, this plan may be very volume sensitive due to the leverage on fixed costs for machines.

Looking farther, you see that there is a possibility of relating payrolls to the gross sales to come from machines. The participants won't be concerned about what is paid as salaries to higher management and

(Continued on page 62)

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WEST NIGHTSPOT IN Zurich is Hazyland, owned by band leader Harry Osterwald, who, it is reported, will soon be recording for Seeburg under its leased record program. Seeburg president J. Cameron Gordon recently visited Hazyland, which sports Wild West decor, to report on Osterwald's wild about the Seeburg Rhythm Twin speakers installed in the club. There's a Seeburg phonograph in the club, too.

Supervisors Need a System

Continued from page 55

am. Such a program is designed to focus the supervisor's attention on employees as individuals. From this he can determine training needs, promotions and demotions, and have a good idea of his manpower inventory.

Many supervisors mistakenly feel that they can make a good appraisal of their employees by just working with them. Studies have shown that merit ratings by supervisors are subjective judgments that tend to be influenced by many other factors besides the man's job performance.

Therefore, the supervisor must set up a rating scale program based on actual work performance of employees. Such a scale could be closely related to the duties of a man's job. It should be thorough and should completely eliminate biased judgments by the supervisor. The findings of such ratings are very

valuable. They may be used for promotions or other personnel changes and are also beneficial to management for purposes of planning and counseling.

Counseling

Employee counseling, the third element of good supervision, must be based upon proven techniques. If it is to be successful. First of all, it is important to create the proper climate for discussion. The employee should be taken to a private room or office where he is out of sight and hearing distance of everyone, including a most trusted secretary.

The supervisor should prepare for counseling by gathering all the facts so that he knows what he is talking about. If the employee feels that the supervisor's opinions are on spotty knowledge and a shallow understanding of the problems, he will not profit from the counseling session.

Alternatives

Counseling should start with a presentation of the problem in such a way that the worker is invited to share in the search for a solution. After discussing the problem, the supervisor should point out various alternatives and ask the employee's opinions. Plans of action which would overcome the problem should be discussed. Such discussion will be very profitable for both employer and employee because each will come to realize the problems of the other.

The discussion should close after an agreement has been reached. The manager should end the discussion on a friendly note, telling the employee that he is happy to have such opportunities to talk things over with him and that he is sure a higher level of mutual understanding exists because of the conversation.

Each employer should keep these three major points in mind in all his supervisory dealings with his employees. A manager who has well-trained employees, who knows what his manpower problems are, and who knows how to counsel his employees properly, will be more likely to receive a good return for the wages or commissions he pays out.

Fundamentals

Continued from page 55

familiar with the major kinds of tests. He must know what these tests measure. And he must know how to use them properly. "Reference checking," the next step, is necessary, though sometimes avoided. The telephone may be used in addition to other traditional means.

Behavior

In "interviewing," management should use what we term the "guided interview," which, in contrast to the "screening interview," probes the applicant as a person.

On the basis of data turned up in interviews and reference checking, management must be able to pinpoint the applicant's behavior patterns. Traits needed in most jobs are:

1. Job tenure.
2. Good work habits.
3. Tenacity.
4. Competitive spirit.
5. Loyalty.
6. Planning, organizing abilities.
7. Good relations with fellow workers.
8. Ability to lead.

Watch for these indicators of emotional maturity:

1. Realistic thinking.
 2. Self-discipline.
 3. Independence.
 4. Self-control.
- And in making your final decision, be sure to match the man to the job that is open.



PROGRAMMING

Up-Beat Big Band Bound to Be Next Big Sound, Says Bilotta

By RAY BRACK

NEWARK, N. Y. — "Blend the big band sound with the rock beat and you have what I predict will be the next big—and big-selling—sound on the nation's juke boxes," predicted a finger-snapping Johnny Bilotta last week.

Formula for the coming form, the veteran distributor explained, is merely the backing of the traditional big band with the contemporary rock 'n' roll beat.

"The result," Bilotta said, "is music that will appeal to the

young adult and the adult—the folk we must appeal to in most of our locations. These are the people who criticize rock 'n' roll. Yet, oddly enough, when they've had a couple drinks and the big-beat music begins, they're up there dancing with the limber-limbed kids."

Studio

A hybrid form, identifiable with old and new pop musical forms, Bilotta feels, will prove even more effective than two dry martinis in stimulating adults to dance.

Not one to theorize only, Bilotta has taken steps to get his "sound" on tape. He's forming a corporation with Rochester band leader Vince Jan, who owns a recording studio. The studio is being moved here and will be housed in part of the new addition now under construction at Bilotta Enterprises, Inc. at 224 N. Main Street.

Utilizing Jan and big-band instrumentation supplemented by a rock combo called Michel and the French Canadians, the well-

(Continued on page 60)

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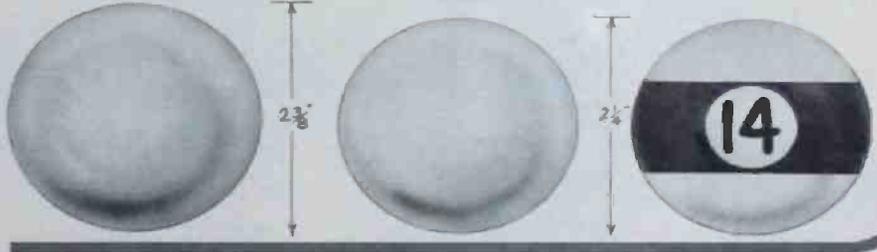
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Coming Soon:

Dec. 7—Missouri Coin Machine Council quarterly meeting, Holiday Inn, Sedalia, Mo.
 Jan. 22-23 — South Carolina Coin Machine Operators Association meeting, Columbia, S. C.
 Jan. 29-30—Illinois Coin Machine Operators Association quarterly meeting; Springfield, Ill.

NEW EQUIPMENT



BOWL A STRIKE. A single-player, add-a-ball game manufactured by Williams Electronic Manufacturing Corp. of Chicago. A "strike feature" urges player to make 10 strikes, thus lighting bottom "out lanes" for an extra ball. A "spare feature" awards an extra ball plus an extra ball for each additional spare to the player who makes three spares. In back box animation the unit offers a bowler rolling a ball into the pins each time the player scores a strike. Construction features include stainless steel molding and trim, a "plastikote" finished playfield, automatic ball lift.

GI Money Jingles

◆ *Continued from page 55*
 heavy and constant usage. I have few headaches." With machines in service clubs and in an officer's club, Hathway says the soldiers themselves police and maintain the equipment.

Pool tables, Hathway says, are the most popular. Hathway also feels the "uniform" adds to his pocketbook when servicemen leave their bases for the surrounding civilian communities. "When servicemen come into town," Hathway said, "the machines are active and business is booming. That makes me happy."

Arcade Equipment Firms In Outdoor Exposition

CHICAGO—Among the 120 or so exhibitors in the 47th annual exposition sponsored by the International Association of Amusement Parks here last week were several major manufacturers and suppliers of coin-operated arcade equipment. The Billboard camera caught following executives doing business in the exposition hall at the Sherman House Hotel.



DUNCAN SALES CO. President Joseph Nemesh (right) explains customer the business end of the Arizona gun which is imported from Germany.



INTERNATIONAL MUTOSCOPE CORP. executive, Larry Galante (left) probes the works of the firm's Photomatic '60' automatic machine for the benefit of Joseph Carrolo, Warwick, R. I.



STANDARD HARVARD METAL TYPER, INC. officials Pete Urbahn (left) and Andrew Wierdak flank the company's aluminum disc-type unit.



MIKE MUNVES CORP.'S Alvin Munves (right) and DuKane Corp. division manager Joe Lyon admire Henry A. Guenther award plaque presented the Munves company for the best exhibit of arcade equipment.



CAPITOL 16 CO., INC. official Ralph Hotkins (right) demonstrate company's Ski Chase game to Louis Capetta, New York City.

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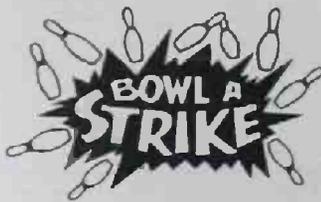
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Shaffer Conducts Service Seminar Series

COLUMBUS, Ohio — The Shaffer Music Co. has recently completed a series of service schools for its vending equipment and phonographs. Classes were held in each of Shaffer's four offices in Columbus, Cin-

cinnati, Cleveland and Detroit. Hank Hoevernaur, Rowe/AMI area service representative, conducted the classes on the "Diplomat" phonograph. Tom Fenton gave instructions on the Rowe "Riviera" cigaret vender and the 333 coin mechanism.

Fenton also conducted schools on the Rowe "SK-9" coffee vender.

Ed Shaffer, president of the distributing company, has announced that additional schools will be held in December and January.

Routemen Training Procedure

Continued from page 55

money collections, merchandise and vehicle are of paramount importance.

In addition to many weeks of on-the-job training, you will want to include information on such things as suggestion program, union contracts, awards, promotion systems, parking facilities and arrangements, uniforms, bulletin board, insurance program, hospitalization, blood bank, and other items that may be unique to your operation.

Six Weeks

How long does it take to train a route salesman? This is the \$4.00 question. All men do not have the same capacity to learn essentials at the same rate of speed.

Personally, I believe a six-week basic course covering both classroom and practical route work must be given to a prospective routeman.

The routeman ought to be able to prove by his performance during the first six weeks of training that he is capable of becoming an integral part of your company and that he can shoulder his responsibilities.

After completion of the first six weeks' basic training, the new routeman should be assigned, if possible, to a small route. This does not mean that he can be left alone to service this route. Almost without exception he must continue to have close, daily supervision and instruction by a supervisor.

Upon completion of three months with your company the new routeman should be able to handle his route with minimal supervision. By the end of the first six months of route work, you should have a man who is beginning to understand what route work is and who is looking for more business to increase his pay as well as his pocketbook.

It takes a year, in my opinion, to develop a polished routeman.

Increasing Efficiency

By DAVID E. HARTLEY

Our machines on location—the men who service them—must be the industry's proverbial "feet forward" or they can be the worst thing that ever happened to an operator, as many operators (and their creditors) have learned.

It goes without saying that there are many things which have increased efficiency of routemen and improved the operating firm image—such things

1. Equipment improvements which reduce service time.
2. Tailor-made route trucks and expressways which speed up between-stops travel time.
3. Better management systems which reduce the historic and harmful waste of routemen's time in non-route functions.

Three Parts

These are all important considerations in increasing routemen's efficiency, but the most important one of all can be spelled out in two words: "route training."

There seem to be three main

parts to a successful training effort, whether it's for routemen or astronauts:

1. The student.
2. The course content.
3. The instructors.

Don Fisher, one of the founding staff members of the Los Angeles Trade Technical College, listed some important qualifications for the trainee which you will probably find interesting:

1. Good mechanical aptitude and manual dexterity.
2. A high score in sensory aptitudes (vision and hearing).
3. The ability to understand oral and written communications.
4. A good score in mathematics.
5. A realistic age—between 21 and 30.
6. Height and weight which

will allow him to perform his duties comfortably.

7. And lastly—he should be somewhat of an extrovert—pleasant, neat and businesslike.

Content

After the student, the next ingredient of a training program is course content. An operator might very well ask, "How can I train my routemen to the extent without sending them off to college?" Let's look at some sources of expert help, training materials and other training aids:

1. Factory and distributor sales representatives are one of the time-honored sources of specialized instruction.
2. Something many operators fail to utilize is the training information contained in most service manuals.
3. NAMA has recently published a "Publication Listing" which shows many training materials on public health, safety,

(Continued on page 62)

Burns' Job Bigger, Milner Back, Frye Upped at Empire

CHICAGO—The responsibilities of Jack Burns, Empire Coin Machine Exchange director of field services, have been enlarged to include supervision of all field personnel, branch offices and showrooms.

This was announced jointly by company President Gilbert Kitt and Vice-President Joe Robbins. The executives also announced the return of Bill Milner to the company as general manager of the office and showrooms here, and the promotion of Jim Frye from the Chicago sales office to manager of the Empire Coin Machine Exchange branch office in Detroit.

Milner was previously in the employ of the company.

The personnel moves, Robbins said, are necessary to meet a work load that has greatly increased over "the past year or so."

Empire Coin has branch offices and showrooms in Grand Rapids, Mich., Menominee, Mich., and Detroit. Hastings Distributing Co. of Milwaukee is an Empire Coin sub-distributor.

The Grand Rapids branch is

managed by Dick Flaherty. The Menominee branch, which also services the entire State of Wisconsin outside Milwaukee, is managed by Bob Rondeau. The veteran Sam Hastings manages the Milwaukee sub-distributorship; and Harold LaRoux, described by Burns as "a sort of man-in-motion," covers the entire State of Michigan.

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Discotheque 'Yuki' In Japanese Debut

By J. FUKUNISHI
 TOKYO—Discotek "Yuki," the first discotheque ever introduced in Japan, opened on the fourth floor of a building close by Ebisu Station in Tokyo Nov. 18. It is part of a dance hall chain operated by Saburo Naka-

gawa, Japanese counterpart of "Killer Joe" Piro. The most noted instructor of all new steps imported from abroad, Nakagawa also records for the Crown label as the leader of the Saburo Nakagawa Dance Orchestra. "Yuki" means "Snow" and is the

name of Nakagawa's youngest daughter, who is a popular teenage movie actress.

A Rock-Ola phonograph was installed in the hall by Sega Enterprises, Ltd. (R. D. Stewart, president) which operates about 3,000 juke boxes throughout Japan. The hall has dancing space for about 80 couples. The stage wall is painted with large portraits of the Beatles. An entrance fee of 200 yen (55 cents) is charged for dancing from 5 p.m. through 11 p.m. Tokyo Muni-

city regulations do not permit dance halls or nightclubs to remain open later.

Music is furnished by the juke box and an electric guitar band alternately. The most popular step among Japanese teeners is the Monkey.

The electric guitar fad began about a year ago here, and was fiercely accelerated by the repeated visits of the Ventures, the Animals and others as well as by the disks and movies of the Beatles.

Colorama Inks Fairchild Cartridge Pact

HICKSVILLE, N. Y.—Negotiations disclosed by Billboard July 17 have resulted in a 15-year contract, giving Intersphere Development Corp. here exclusive coin machine rights to the Fairchild Camera & Instrument Corp.'s Mark IV cartridge projection system.

Intersphere Development Corp. President H. A. Schwartz said the Fairchild continuous loop sound and film cartridge will be the heart of two video jukebox models called Colorama. Twenty and 40-selection models will be offered, he said, with the smaller unit in the \$2,000 price range. With the signing of the Fairchild contract, Schwartz said, Intersphere has begun to place orders for materials and parts in preparation for production.

Terms of the contract, Schwartz explained, prohibit Fairchild from selling its cartridge mechanism to any other manufacturer in the coin-operated field for the next 15 years, provided Intersphere buys a specified quantity yearly.

Schwartz said he will market his Colorama machine through distributors in the U. S. and abroad. Six distributors in the States and Puerto Rico have been appointed, he said, and negotiations are under way for additional domestic and foreign outlets.

Big Band Sound

Continued from page 57

known Wurlitzer distributor hopes to come up with a master that will interest a major record company.

Len Levy of Epic Records has already expressed interest in the sound, Bilotta said. He hopes to discuss the project with Reprise executives soon, as well.

"Right now we're looking for arrangements," Bilotta said. "Arrangers from all over the country who think they can create the sound I want are welcome to contact me."

The music will be juke box oriented, Bilotta insisted. "And, like the record 'Java,' we may break some records on the juke boxes. Regardless, this type of music will go on making money."

Meanwhile, the energetic Bilotta is advancing another, largely unrelated, project. He is setting up Dixieland Jazz Discotheque in certain locations on the basis that the operator retains a 60/40 split, with the firm's 530 going to the operator.

For this enterprise, Bilotta is seeking Dixieland product and has issued a call to all record companies.

Ed Furlow, 62, Dies in Dallas

DALLAS—Ed Furlow, vice president of the S. H. Lynch Co. here, the first Seburg distributor in the U. S., died here of a heart attack Nov. 15 at age 62.

The firm sold its business to its branch managers a number of years ago and the manager served as pallbearers at the funeral. These included J. H. Lynch of New Orleans, Huddy Franz of Houston, George Sammons of Memphis, Anderson Sage of San Antonio, Bill O'Connor of Dallas and V. J. Nichols of Oklahoma City.

Furlow is survived by his wife, two sons and two daughters. At the time of his death he was vice-president of the Schlitz beer distributorship in Dallas.

BY POPULAR DEMAND *Bally* is back in production of the greatest game in pinball history... all the money-making features of BEAUTY BEACH with sparkling new backglass, playfield and cabinet styling, improved mechanism. See new FOLIES BERGERES at your distributor today. BALLY MANUFACTURING COMPANY • 2640 Belmont Avenue, Chicago, Illinois 60618

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 In foreign commerce or, pending clarification of the law, a State of the U.S. in which pinball games are specifically enumerated as lawful in a statute of that State."

12 Film Firms Producing for Rosen Machine

PHILADELPHIA—In recent weeks, almost a dozen film production firms and artists based in New York, California and in this area have entered into agreements to have the David Rosen organization handle the national distribution and promotion of the films subjects being made expressly for Filmothèque-Discotheque, a 2-in-1 combination audio-visual machine.

Among the film production companies working with Rosen is Barnard L. Sackett, who has produced full-length feature films for Adelphia Pictures Corp. The songs in the film have already been purchased by Frank Loesch Music Co. Sackett plans to shoot his musical films for Filmothèque-Discotheque both here and in the Bahamas, where he will soon start production for two "beach party" feature films.

Hollywood Film Associates on the West Coast, headed by J. M. Lovins, has started film

production for the coin-operated music movie machines. His first of such film subjects, "Flamenco Au Go-Go," has been completed and added to the Rosen catalog.

Lou Kellman, Kellman Picture Studios here, has also made film commitments to Rosen for Filmothèque-Discotheque. Other film producers committed to the audio-visual productions include

Lido Productions of New York and Los Angeles, headed by Stanley Borden; Luke Moberly, whose Empire Picture Studios are located in Dade County, Florida.

Rosen indicated that other film producers have also been meeting with him to discuss plans for production. From the very beginning, Rosen said that he would not enter the film pro-

duction field himself but would keep his door open at all times for independent producers.

Rosen also revealed that he has been in negotiation with Jerry R. Gregoris, a producer for the American Broadcasting Co., for the production of film subjects. Others reaching agreement with Rosen on the distribution of their film product include Eddie Heller, Richmond Organization, New York; Lou Herscher, Accadia Music Co., Hollywood, and Motion Picture Alexander Corp., New Orleans.

Artists, such as the comedy team of Fisher and Marks and singer Lou Monte, have committed themselves to do a series of films for Rosen. Steve Gibson and the Red Caps are already in production.

Artists, whose films are now in distribution by Rosen, are Bobby Rydell, Frankie Avalon, Petula Clark, Betty Curtis, the Raindrops, Neil Sedaka, Frankie Vaughan, Bobby Breen, Bill Dogget and Paul Anka, among other names familiar on these shores.

Incentive For Groups

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won't receive any "windfall" payoffs or deficits due to volume swings that do not have any relation to the quality of their work.

Interest

Best, perhaps, is a program which gives employees a percentage of receipts from machines LESS the costs to you of what you sell and of the materials and supplies you consume such as repair parts, gas and oil for trucks, etc. This would encourage employees to conserve all items of material and supply while at the same time penalizing them if they increase usage of such items. It is obvious that such a program would increase employees' interest in their jobs without cutting into your profits.

No matter what the formula, group or individual incentives programs will not run automatically. They are only tools for management. In capable hands, incentives can work wonders. If they are put in simply to "plug a hole" and then forgotten, they will undoubtedly die or be killed. And, if there is a single potential you should remember, it is that many industrial firms have found their profits go up from already satisfactory levels to 20 to 30 per cent of their former level through the successful use of incentives.

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