Motown Goes Col. Club as Detroit Sounders Spread

By PAUL ACKERMAN

NEW YORK—Motown Record Corporation has negotiated an exclusive, three-year pact with the Columbia Record Club for mail-order distribution of product on the Tamla, Motown, Gordy, VIP and Soul labels.

The pact followed several months of negotiations between Barney Ayles and Cornelius Keating, Motown and Columbia Record Club vice-presidents, respectively. Ayles stated: "I expect the new arrangements to add widely to the distribution of Motown music without interfering with the company’s sales through other outlets." Motown executives also verified that early in February 1965 they had arranged to distribute five albums via the Columbia club, and through this testing procedure Motown determined that the club distribution would not be harmful to other sales.

On August 1, a mailing to Columbia Club members will reveal the availability of Motown product.

Ayles stated that the new Columbia contract is one of several steps in the worldwide expansion of Motown and its publishing affiliate, Jobete Music.

He noted Motown’s early decision to distribute its own 4- and 8-track tape cartridges and said that "substantial results in this area have already been achieved." He added that the CARtridge business is growing rapidly and "will be a major factor in the company’s business by the end of next year."

Ampeg Licensed

In line with Motown’s philosophy of giving the public the music it wants in whatever form it favors, the company has licensed Ampeg to distribute reel-to-reel tape.

With regard to the world record market, Ayles is concentrating on a thorough review of Motown’s foreign distribution.

Some new licensing arrangements are virtually completed; others are being set. The review, Ayles continued, "will continue for at least six months and will entail visits to the Far East, Western Europe, Japan, and other American cities by Motown executives."

Payola Probers Plot Hush Hush Hearings—Aided by Subpoena

WASHINGTON—The FCC has decided to hold some non-public payola hearings in "certain cities," and give the paying examiner power to subpoena witnesses and records where allegations of payola, together with FCC’s probes of individual complaints indicate further action may be needed.

If the accumulated record of the inquiry warrants it, the FCC could hold public hearings, or forward the report to Congress or simply issue a public report on the findings. If the sworn testimony and records subpoenaed do not add enough weight to facts already gathered by the FCC’s field probers of payola and plagola (‘hidden’ advertising), the Commission would take no action. In any event, the case by case inquiry into any and all payola allegations will continue, staffers point out.

No Cities Mentioned

The FCC did not mention any particular cities by name, but it has been carefully studying the A & H Country accusations against broadcast stations and personnel on the West Coast. The Commission did not make any separate announcement of the new teeth in the payola inquiry last week, but merely gave it a single paragraph among routine broadcast actions. The decision to hold the non-public hearings and give the examiner (not yet announced) subpoena powers, stems from a 1964 order of inquiry into payola.

William B. Ray, head of the FCC’s Division of Complaints and Compliance, said the Commission had hoped to “de-emphasize” the payola action. FCC wants to avoid the kind of headline publicity that resulted from the 1964 announcement.

Hill & Range’s U.K. Set-Up Is Purchased by Bienstock

LONDON—Freddie Bienstock is buying control of the Auberbach-Hill & Range London operation from Jean and Julian Auberbach. The deal does not affect Auberbach’s publishing interests in the United States or in other countries.

The deal, agreed some weeks ago, was due to become effective May 1. Bienstock becomes the principal owner of the London operation which will cooperate closely with the home office and other branches, representing the same catalogs and functioning in a virtually unchanged way.

Vic Dana, one of the industry’s top singers, has added “I LOVE YOU DROPS” to his string of hits (Dolton 4319). Vic’s rendition of the country-flavored smash is now #43 on this week’s RST 100. It will be included in his forthcoming Dolton album, “Town and Country.”

(Advertisement)

Pincus Goes on ‘Tarzan’ Swing

NEW YORK—George Pincus, president of the Gil-Pincus publishing firm, and Hy Weintraub, owner and producer of the Tarzan property, have jointly formed a music company to exploit the main theme and score from the forthcoming NBC-TV series, “Tarzan.” The publishing operation will be known as ASCAP and Pan-Tar (BMI). The cue and background music was written by Jerry Fielding, and the main theme, “March of Tarzan,” was written by Sydney Lee.

Weintraub is executive producer of the “Tarzan” series. The one-hour in color, will be broadcast on the NBC-TV net.

(Continued on page 12)

(Advertisement)

Commercial Audio Library (PAL)
Worth Crowing About!
A bright new single by Nashville’s
**BOBBI STAFF**
Now being heard ‘round the country
"Chicken Feed"
c/w "I Didn’t Cry Today" #8833.
"Chicken Feed" is published
by Harbot Music (SESAC).

**RCA VICTOR**

The most trusted name in sound
ABC-Par. Purchase of Dunhill Official

NEW YORK — ABC-Paramount’s purchase of Dunhill Records, announced March 21, and Dunhill Productions, reported in Billboard two weeks ago and denied by another publication last week, was confirmed Thurs-
day.

Larry Newton, ABC-Paramount president, signed the deal Wednesday (18) in London with Dunhill’s president, Louis Adler, and Robert Roberts, principal partners in the company.

The Dunhill purchase was accompanied with the acquisi-
tion of the New Deal distribu-
ting, one-stopping & rack jobbin-
g of ABC-Paramount (Billboard, May 14), and the expansion of the label into the soundtrack business, not announced as yet.

Laster and Adler will con-
tinue to run the Dunhil-
opisations, while Roberts will de-
vote all his time to his own management firm and to film productions.

Dunhill Productions and Traditions were formed less than two years ago, while the rec-
order, which had been dis-
tributed by ABC-Paramount, is 13 months old.

Dunhill Productions will still produce all Johnny Rivers re-
cordings, which will continue under the(Canvas, Billboard, May 14),

Alder will be creative head of the three firms. In 1949 he introduced Jan and Debra with "Destination," and since then he has produced more than 70 chart records, including eight chart toppers for Barry million-selling records.

Truscott’s writing stable in-
cludes John Phillips, who writes The Mama’s & Papa’s mater-
ials, and Barry, who between them have written "Painted Desert, ""Me & Mrs. Peabody," "Mama Must to Avoid," "Held On," and "Secret Agent Man."

Newton said the Dunhill op-
erating procedure will remain intact, with Laster and Adler serving as vice-presidents.

While Roberts, one of the original partners, will be out of the operation, he will continue as sales manager, and as manager of The Mama’s & Papa’s material.

The Dunhill operation will be headed by L.A. label chiefs at 449 South Beverly Drive, Beverly Hills.

Hollywood — In a three-
pronged expansion drive by Lib-
erty Records last week, ground was broken in Omaha for a new-
plant for TDC Electronics, its tape CARTRIDGES duplicators, and Blue Note and All Disc, a Nebraska pressing plant, were ac-
quire.

The West Coast independent purchase Blue Note, the "Cadil-
"lacs of the jazz lines" and the Roselle, N.J. pressing plant in two separate seven-figure trans-
actions.

These two moves offers the company a basis for launch-
ing a New York operation again. The company previously had a promotion-sales office in Man-
hattan which was shuttered se-
veral years ago.

The new TDC facility, under construction for Liberty on a long-term rental basis, should be ready in March.

A line of Duplicators.

The new plant, located at the company’s South Euclid, Ohio, plant, will have six lines of duplicators. They will be capable of handling Blue Note, which does in excess of $1 mil-
ion a year, according to Ben-
ett.

"In fact, we’re thinking of left in its lease for offices at 43 W. 46th St."

Bennett is sending four Holly-
wood executives to New York shortly to incorporate Eastern

activities of the new acquisitions with headquarters. Scheduled for the trip are executive vice-
chairman Paul Skaff; his brother Bob, adver-
nement-v.p.; adver-
sement-production manager and credit manager Irv Keneler.

The pressing plant becomes Liberty’s third, and will be operated by owner Van Amo as a division general manager. Liberty also bought a business by buying Research Craft in L.A. last August.

LIBRARY LEE

Decca Gearing Brenda Lee Pitch on Special Years’ Coast

NEW YORK — The week of May 15, 1966, which is Decca Records' 10th anniversary as a Decca

artist and the release of a de-

tailed promotion package, "10 Golden Years," a compilation of her top record hits of the company’s first decade, will be given special Brenda Lee Anniversary Report card.

A coast-to-coast program of sales and promotion activities has been prepared by the 21-year-old singer who has a succes-

sive string of 24 chart records. Decca field representa-
tives are coordinating efforts to insure maximum exposure for

the promotion.

They will cover radio stations in their respective areas, and will include the release of the "10 Golden Years" album and an official Brenda Lee open-

ing of her new audio-technica-

l promotional values all geared to the celebration week.

The program will re-

volve around complete in-store and full window displays for

the entire week with Decca supplying special 20 x 20 blow-

ups of the album cover for this purpose, along with additional

point-of-sale merchandising aids.

Dealers throughout the coun-

try will begin receiving stock of the new album and the 10-year edition on May 23. Radio and TV sta-

tions are also receiving their copies for air play. Special dealer incentive plans are in effect, and they’ll also design complete Decca LP catalog, details of which are available to interested dealers from their local

Decca branch.

Decca Gearing Brenda Lee Pitch on Special Years’ Coast

NEW YORK — The booming CARTRIDGE tape industry for automobiles has proved to be a boon to stereo FM radio, believes John C. Bluestein, manager of WPIX-FM. "FM radio has never been received in cars to any great extent," he notes, "but we’re just now making these in-

siders. Everybody is expected that about 20 per cent of all new cars coming out this year will have FM radio, and many of them will be multiple units capable of receiving stereo. After drivers become used to stereo from car Audio, "he speculates, "they will command it on their home radio. I feel that the cartridge boon can only help us."

He said that no all the future when the cartridge playback units in cars would be blended with a multiplex radio; the stereo radio would be able to the problem of the same speakers installed for the cartridge stereo.

The stereo cartridge systems would play at the taste for stereo radio in the homes, too, he felt. And he felt they would be com-

petitive, the same as record play-

ers and AM radios in the home turnover.

"Stereo radio has to be the medium of the future," Christian said. "And the same one and the same in my mind stereo is the one thing that has hit the road; the road run of FM stations in the minds of the listeners as well as the advertisers. They’re giving the audi-

ence the best kind of radio that man has devised.

The "stereocaster" has been "for listening to radio to develop sales and audience, Christian said. "But all along he knows the future if he can just hold onto and let the audience catch up to him." WPIX-FM, in a January ARB audience survey capped up as the major stereo-only operation in Manhattan; it was the third FM station among all AM’s.

(Carried on page 28)
**'Life of a Salesman Accented by Draper at Merc. Promo Meet**

By PAUL ZAKARAS

CHICAGO—The record promotion machine should be a salesman not a messenger boy, Ken Draper, WCFL radio program director, said at the annual Record Promotions seminar last week. Draper continued: "There’s a myth in the industry today," said Draper, "which says a promotion man is not to sell but merely to bear information about records to the radio station.

"The real value of the promotion man is to sell," said Draper. "You could have the best staff in the world and you’d be lost unless you paid attention to the man.

"I was brought up in advertising and I don’t pick that particular line of work, but if you’re the boss, I’d want you to sell."

Draper suggested the following guidelines: observe radio station rules; keep all appointments; be honest; don’t seek personal favors; don’t grant exclusives; provide a station with information as to why a particular record is valuable for their specific market rather than just being there. Draper also noted that it is happening elsewhere and, finally, "work five full days a week because it’s a system to get music played.

Also speaking to the 31 Mercury, Philips, Smash and Fon-O-Phonograph managers from 24 different distribution areas were key executives of the parent firm.

Irv B. Green, Mercury president and chief buying patterns and said to continue to purchase familiar product names in the years ahead.

Irwin H. Steinberg, executive vice-president of the firm, outlined the changes in methods of distribution of records that have been taking place and stressed the dependence of one market area on another in today’s mass merchandising structure.

**KLIF’s Formula Is R1ld ‘Trade Secret’**

DALLAS — KLIF’s formula for its Top 40 survey is a "hate to invite the competition to copy.“ Walker said Thursday (19) in the opening day of testimony in the temporary injunction hearing called against KLIF by KBKL.

However, station manager Charles Payne did mention five points of the survey which is compiling the singles survey, but Walker ruled that the station’s counsel does not have to explain how much weight is put on each individual aspect.

During a discussion of the survey ingredients, explained Almack’s attorney G. Kellor, were sales, personnel, public reaction, local and national charts and personal preferences.

Payne stated the reason the Five Americans song “Evel Not Love” was called off the station’s playlist was that it was a "mediocre effort.

Payne had said he had heard the song played twice an hour one morning and had asked for a report on the song’s performance since he thought the exposure was too much for a song that was selling. Kellor pointed out the station was not under any obligation to call the single "mediocre.

When Payne was asked if the station had called a meeting on March 25, 1966, of local disc jockeys, Payne was unable to recall if any of their artists appeared on the Chapman TV show over WFAA, or on any radio show sponsored by KBOX KLIF’s chief competitive operator, said Payne didn’t recall the right not to play the record, Payne answered, Yes, according to Payne the records operator.

Kellor then asked Payne if he had ever called the song the "Elvis" by Dallas Frazer, who had appeared on the Chapman TV show and appeared at a KBOX-sponsored charity show. Payne answered he had.

Payne was followed by the station by Henry Conners of the Coghill-Simmons Record Store. He testified to reporting to KLIF that "Elvis" had been among his top 20 songs during the April 22 period and could not understand why the record was not played.

Kellor said he ordered him to call an additional number of retailers, and miscellaneous principal voice, John Abdonar, to the stand on Friday (20). KLIF’s library of 90,000 items will then begin calling his witnesses.

**Connelly Moves From Agent To Artist in Phase 4 Series**

NEW YORK — Sean Connelly, movies Bond James Bond, is going from Agent 007 to Phase 4. He has left the Miguel Dorati for London Records’ Philips, Smash and Fon-O-Phonograph and the Wolf and “Young People’s Guide to the Orchestra.”

Miguel Dorati conducts the Royal Philharmonic. It’s a debut for both.

Another debut for London’s Phase 4 is Charles March conducing the Royal Philharmonic in “Galle Parisienne.” Also in the lineup for Phase 4 are packages by Edmondos Ros and Werner Muller.

Hugo March, London’s national sales and distribution manager, has blueprinted a worldwide merchandising campaign to spotlight the performer’s new to the label in the four- LP release. A special four-color window display of the “Peter and the Wolf” album has been set up in stores. A special 12-inch phonograph turntable has been placed in each of the four new albums, for P-in-store and FM station use. As a part of the promotion, albums are being sent to AM stations. The label is also supplying a pocket-size version of the album to most than 80 titles in the Phase 4 catalog.

Goldfarb noted the strong response to the entire Phase 4 program, which has made and discount chain level.

"We’ve had a pleasant surprise," he said, "because records have always been issued as outlets for promotional materials. They’re not available to in stores.

The Phase 4 release is timed to be available under terms of the company’s shipping program, which remains in effect until May 31.

**London to Unleash Global Disks at U.S.**

NEW YORK—Walt Maguire, single sales and artist relations manager for the Curb records, has blueprinted the biggest single period of British sales promotion in recent history. The release comes on the company’s day round meetings in England.

More than a dozen major British acts will have new London Records out and in virtually all cases, the new product has been painstakingly tailored to the look and sound of local taste in the U.S. and the country abroad. As for the British market. This reflects Maguire’s thinking that records should not be for England alone but for the whole world.

During his stay in England, Maguire held meetings with Peter Raymont and Tony Clark, two producers new to the British Decol. Raymond is already at work on new projects for the Bacheris and Kethy Kogura and the chief of Decol, Ltd. Clark is part of the Reg Calver-Terry group which also includes Noel Walker, producer of the singles band, and also conferred with the Zimbis, Jonathan King, the Hodge Poppy Armstrong and Deidre Leander, who produces Marie-Faithful’s disks, and Tom Jones and his producer, Gordon Mills, and disk producer Peter Sullivan.

**KLIF’s Board Sets Up An Ambitious Agenda**

LOS ANGELES — The next meeting of the Board of Directors of Record Merchandisers of America (NARMA) will be held at the Century Plaza Hotel, March 4 and 5 at 3 at the Century Plaza Hotel, the first meeting of the directors of the NARMA convention in March. The agenda will include application of the record companies (regular [jobbers] and associates and distributors) categories.

Also to be discussed are plans for future introductions, including a report by Julis Malamed, NARMA executive director, on the results of the membership questionnaire sent out following the annual meeting for implementing the association of program for distributors and the new opportunities of membership to record pressing plants and publishers. If time permits, new NARMA general council, will present a complete report on the records of the record industry with the Federal Trade Commission.

The agenda at the directors will be John Billions of Billions Distribution Co., chairman; Reginald, Reg, president; Stanley Jaffee of Golden West, treasurer; and vice-president; and executive director James Moore of the Chicago Press Service.

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How Can I Tell Her It’s Over
is just beginning!

An important new Andy Williams single c/w “The Summer of Our Love”

Where the action is. On COLUMBIA RECORDS®
This page contains a mixture of text and images. The text appears to be a continuation of the previous page, discussing various music and entertainment topics. The images seem to be related to the content of the text, possibly showing awards or other items of interest. The text includes references to Grammy Awards, Las Vegas, and various music personalities. The layout is typical of a magazine or newspaper, with paragraphs of text and occasional images.
two great sides!

Otis Redding

"MY LOVER'S PRAYER"

"DON'T MESS WITH CUPID"

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Take 3 from album A

The Daydream
Lovin' Spoonful
and 2 from album B

And you've got yourself 5 smash singles by the Lovin' Spoonful

from Daydream (KLP/KLPS-8051)

**Daydream** (KA-208)

**You Didn't Have To Be So Nice** (KA-205)

**Didn't Want To Have To Do It** (KA-209)

from Do You Believe in Magic (KLP/KLPS-8050)

**Do You Believe in Magic** (KA-201)

**Did You Ever Have To Make Up Your Mind?** (KA-209)

That's how to make your fortune, Cookie!

Exclusively distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.
CHICAGO—Record companies are not understimating the importance of the jukebox, said Bill Cannon, a Hudsonfield, N. J. coin machine operator at a meeting of Illinois operators. "There has long been a fallacy in the operator's mind that record company officials consider him a very small factor," Cannon said. "This is an absolute fiction that is not true. The Music Operators of America Committee has discovered just the opposite in its dealings this year with record companies." Cannon heads a special MOA committee on record company communication and programming.

"Record men recognize that jukeboxes are a big part of the singles market," he said, "and the singles market is foundational to the album market. The pop music business, after all, is based on singles, and if a record company can get a single on each of the nation's 500,000 jukeboxes—that's half a million sales!"

Record company people are pleased that communication is now open between the two segments of the music business, Cannon said. Most official comment gives credit for the new attitude to the special MOA effort and a music programming seminar organized by New York one-stopper Eric Brunet at last year's national convention of jukebox operators.

Cannon said that this year's MOA show in Chicago will afford even greater opportunity for record men and coin operators to talk business.

One of the major weaknesses in jukebox programming today, Cannon said, is lack of individuality and professionalism.

"Our title strips are all identical," he said, "and our titles are all at the same places, accepting the advice of the same suppliers as to what records to buy."

He observed, "Our machines are all the same. The result is that the programming expresses neither the operator's individuality nor the consumers' preferences."

"At this level is the most dangerous situation confronting our industry today. If all machines are eventually programmed identically, who needs an operator?"

"Out of the hundreds of releases every week, someone who knows nothing about our individual locations chooses two or three records for our machines. Not knowing our locations, the one-stop has to do it this way."

"However, there are many operators who feel that there is a current which could bring in real income if chosen for specific locations. There is a wealth of valuable product in the literally hundreds of re-issued old hits which is available to M.O.A. some very co-operative record companies, and the trade's little LPs are available in quantity."

PIANISTS FERRANTE AND TEICHER took over the shoulders of producer Laffey Husband during a record session that resulted in their first Christmas album for United Artists Records.

### Monument Executives to Hold Expansion Huddle

**LOS ANGELES**—Fred Foster, Monument's president; counsel Franklin Goldstein, and Bob Weiss, the company's new general counsel, convened here in June to discuss international plans and the role of distribution in their recent overseas junkets.

While in Europe for nine weeks last spring, Foster and Weiss discussed the possibilities of distribution patterns. The label's past with British Decca experience is what Foster believes the company has established liaison with foreign companies for masters and publishing rights.

Foster contends that conditions are changing very rapidly," he said last week. "In England, American records are beginning to make headway. The American pop industry, usually, whereas over the past two years, the British industry has been doing American English beat stuff. In Germany, English language acts like the Rolling Stones have been expanded. Liberty Records tape/records deal has been signed with PolyGram. This would eliminate duplication of margins and cut costs for the music supplies."

"One situation is the absolute control of the music market and another is the cartridge industry which is being used to force the change of the cartridge thought which now exists in the field of the cartridge," Foster said.

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### Costa Eyeing Move Back in Disk Trade

NEW YORK—Don Costa is planning to either revive DCP or launch a new second line label in the next few weeks. The label, formally featured by Little Anthony and the Imperials, but Costa recently sold the group's masters to United Artists for their new label, DCP. DCP was started two years ago, Costa said, to release a new foreign product, but ended up being dominated by American sounds.

As his other business interests grew, the label was used primarily for Anthony and the Imperials. The reason for getting back into record line, Costa said, is that several distributors abroad have called him about it, wanting to handle his product now that UA was no longer going to distribute it. So, instead of letting them have his product, he will be doing something with it itself. That, in turn, had led Costa to think about releasing his own company, one that he would handle in a different way.

Costa signed with an artist, you producing the next hit, which is currently in producing a Julius La Rosa album for MGM, then he's

slated to do a Mimi Hines album for Decca. June 15, he plans to be in Europe for producing an album featuring Trini Lopez his 12th for the performer in her European tour of filming a movie. Costa will visit Spain, Italy, and France, and also on trip, mainly in the search for songs for Lopez's next album. Fringe Music, two publishing houses in partnership with Teddy Traxler in England, also has Tridon Music with Dennis Fries, a company, which has acquired publishing rights on the score of the "Study in Terror." Costa and Traxler are producing a movie featuring the Don Costa Orchestra.

Among all of the other projects Costa is involved in, along with his annual morrow and maybe a Broadway play, he just concluded a deal to do the scores for three movies.

### Col. Four-A in Production Deal

NEW YORK—Four-A Productions has signed a production deal with Columbia Records. Four-A was founded recently by Rene Cardenas, former vice-president of the Kingston Trio's Trident Productions and publishing company, who will function as artist-producer.

Cardenas has also announced the exclusive agency tie-in between the Four Amigos, whom he has been recording, and Ashley Famaus, for artistic representation. The Four Amigos are under a recording contract with Capitol Records.

### NARM Board

**Continued from page 4**

June 17, the Distributors Committee will meet to discuss plans for the next annual meeting. As a result of the meeting, Billnax heads the committee which includes Jeffre, Heilicher, Harry Apotraphis of Alpha Distri-

### NARM Board

**Continued from page 4**

### Richmond Inks 4 to Contracts

**NEW YORK**—Steve Elliott, Bob Cameron, and Mike and Judy Callahan, a husband-wife team, has signed to personal management contracts by the Richmond Organization. Elliott, 18-year-old deejay, writer-guitar-player, recently recorded the album "Here in the Bros. under the supervision of Jerry Kagovoy, Warner's recent- head.

George Schiffer was named to a new Epic recording contract and may make his Broadway musical debut next season. Callahan will produce his records. The group, known as well as singers, will record for Decca. Mrs. Callahan is also being set for a recording contract with MCA. Revue Productions, Buddy Rus- sell, who was signed by Rich- mond last fall, has been signed with Decca by Mitch Miller, who will produce his recordings.

### MAF WEST IN SINGING FORM

HOLLYWOOD—Mae West, the robust queen of vaudeville, is the toast of the town with the bel Canto of her show business career by turning out in a real roll call for Tower Records. The vener- able performer has recorded an album of original songs in an album titled "Way Out West" which will be released in early June.

It is the first time Miss West has demonstrated her vocal material and given it her own interpretation. It is also the first time that Tower, a Capitol subsidiary, has created an LP of Miss West in such a manner, or as a veteran of the entertainment world.

**MAE WEST IN SINGING FORM**

**MAY 28, 1966, BILLBOARD**
We have sold 22,000 of this album to date. That's 18,000 more than the street thought we would.

"The Blues Project Live at the Cafe Au Go Go" is the sleeper of the year. A great album by a group that has caught the imagination of young record buyers across the nation. Reorders are rolling in from New York, Los Angeles, Boston, Philadelphia, Nashville, Charlotte, Denver, San Francisco and Miami. We at Verve/Folkways have believed in The Blues Project from the beginning. Sales prove we are right.
Pincus Swings With Tarzan

In the film field, Pincus handles the score of "That Man in Istanbul," a Columbia Pictures film. George Garvarentz wrote the score, and the theme, "Love Was Right Here All the Time," was cuffed by Garvarentz and Buddy Kaye. This is showing in theaters here now. Mainstream has the soundtrack.

Another of Pincus' acquisitions is the score from "Marco the Magnificent," recently captured by the University of Rhode Island junior, 20-year-old Mike Montefusco, an engineering major who stays awake for 75 hours of non-stop broadcasting on college radio WRIU. With Billboard campus correspondent, Jeff Feiman, at the 63rd hour of non-stop broadcasting.

If Yale goes on to win the "greatest songsters" change the lyrics of "The Whiffenpoof Song," most popular of all college songs, to include a Lady Whiffenpoof? "The Whiffenpoof Song," copyrighted in 1936 by Miller Music, is still being recorded, with six recent releases including a single by Cal Tjader on Verve and a swingin' rendition by Buddy Morrow on his Epic LP, "Campus After Dark." Speaking of Epic, Osby Cambridge, one of its recording stars, recorded a concert on Fairleigh Dickinson recently for future release. An agreement was made with the college to allow Cambridge to perform and to record without cost, and in turn the students attended the concert free.

Billboard's campus correspondent from Harvard, Robert Foulkes III, reports a Harvard group, the Plastics, headed by Bobby Fried and Pincus. Also of Harvard, is getting some notice in the music world with a recent appearance on the Merv Griffin Show. Foulkes, incidentally, will be recently elected president of the Harvard Wireless Club.

Today's colleges are burgessed with speak-outs, sit-ins, sit-outs, sit-downs and the latest craze, a "talk-in." The collegiate champagne "talk-in," was recently captured by the University of Rhode Island junior, 20-year-old Mike Montefusco, an engineering major who stays awake for 75 hours of non-stop broadcasting on college radio WRIU. During the stunt he got 1,400 telephone calls, 100 co-eds to manage his back, 162 cups of coffee, and 41 cheeseburgers. After the first hour, he lost his house, but missed his 9 o'clock class the next morning. Reports Billboard campus representative Jeff Feiman, the station's program director.

Three Duke University students, Ormond Hart, of Rock Hill, S. C., John Chastain, Louisville, Ky., and John Roggiero, of Raleigh, S. C., have been named co-managers of the Henry Schramm Prize for music.

There's something in the wind in the Harvard campus. Call it WNUY, college radio at N. Y. University. It will be reported as soon as it is completed. The station will be elected a new staff and with Jon Nelson and Dick Robbins in station managers; Jerry Currans, chief announcer, Lee Robichak, promotion director. The University of Virginia is reported to be planning a new college radio station.

Correspondence to this column should be addressed to Billboard College Bureau, 165 West 46th St., Box H, New York, N. Y. 10036.
A GIANT "SLEEPER" COMES ALIVE!

"SWEET DREAMS"
TOMMY McLAIN
MSL #197
An Acuff Rose Publication, B.M.I.

everybody's following the leader...
number 3 on the English charts now
and going all the way to the top of the U.S. charts!

"PIED PIPER"
by CRISPION ST. PETERS
Jamie #1320
Published by CHARDON Music, B.M.I.

Jamie/Guyden Distributing Corporation
PHILADELPHIA, PA. 19123
Word Records Into CARtridge Market

WACO, Tex. - Word Records, the young American Record Club, has introduced a new Model C 110 CARtridge player. Grundig is now manufacturing this unique player, which is designed for use with such models as the New Model C 110 model car, plus a series of model car-related products.

The product will include a full-sized, 8-track tape recorder, only WACO word. It will have a special label of Columbia, the Sword, the Sword line, and the Sword logo. The cartridge will be ready for distribution in May.

The Record Shop, a manufacturer of model car parts, has supplied the one-piece cartridge, which contains the label. The cartridge will feature a special label of Columbia, the Sword, the Sword line, and the Sword logo. The cartridge will be ready for distribution in May.

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"Hey Joe" is more so with Tim Rose!

More lusty!
More gutsy!
More savage!
More wanton!
...and more exposure!

With a whirlwind promotional tour of Chicago, Detroit and Cleveland, May 25-29.

Tim Rose is happening.
And COLUMBIA's helping.
Like always.
Like everywhere.

Where the action is.
On COLUMBIA RECORDS
Muntz Player On the Riviera

- Continued from page 14

Payola Probers Plot Hearings

by some who say they know of instances of payola, but would not testify unless subpoenaed. The non-public hearings will get under way "as fast as manpower and circumstances" permit.

Ray said the FCC receives many complaints from songwriters and others who say decays have kept tune off the air in favor of some others. They receive no answers, he said, but rarely provide proof.

During the tenure of E. William Heney, the FCC erred in accepting such a large-scale investigation of payola.

However, with Heney's departure, the F.C.C. investigation has apparently decided to take a further look at the payola situation in those cities where FCC investigators have gone as far as they could without official subpoena powers.

Liberty Issuing Educational Sheets

Hollywood—A series of tape form FBI information bulletins is being provided Liberty Stereo to personnel in an educational move to acquaint the record people with cartridge.

The series is the idea of Mike Elliot, national sales manager for the tape division, who is preparing the internal bulletins. The first single sheet bulletin attempts to answer the question, "What is a continuous loop tape cartridge?" and how does it work? Diagrams and descriptions were extracted from High Fidelity magazine in the operation of the Fidelitep and Lacertest.

"We're trying to make engineers out of our people," Elliot said, "We want them to understand what they're talking about, and we're trying to introduce them to the new product which is being groomed for release within the near few weeks.

Word Records

- Continued from page 14

subject of great chatter within the past week was that it was being purchased by a score of major labels for several millions of dollars. "That's unbelievable," Moss said, in discussing this subject. "It's just that one guy sitting on top of this thing."
KAPP HAS THE HIT VERSION!

"YOUNGER GIRL"
by The Critters K-752

A Kama-Sutra Production
Produced by Artie Ripp

PLUS these great singles:

PLEASE DON'T SELL MY DADDY
NO MORE WINE
The Greenwood Singers
K-742

THE IMPOSSIBLE DREAM
Jack Jones
(From Man of La Mancha)
K-755

LARA'S THEME
from "Dr. Zhivago"
Roger Williams
K-738

WHY SHOULD I CRY OVER YOU
Freddie Hart
K-743
POP SPOTLIGHTS

TOP 20 — Spots are predicted to reach the top 20 of the Hot 100 Chart

THE RIGHTEOUS BROTHERS — HE WILL BREAK YOUR HEART (Prod. by Bill Medley) (Conrad, BMI) — Exciting duet scores again in this revival of the oldie to follow their "Soul and Inspiration" smash. Flip: "He" (Avalon, ASCAP). Verve 10406

DAVE CLARK FIVE — PLEASE ME WHY (Prod. by Dave Clark) (Bransome, BMI) — LOOK BEHIND (BMG) — Top hits from the group with a unique, off-beat ballad with bouncy rhythm support backed by a dance beat rock that should equal the top side in action. Epic 10031

SHADOWS OF KNIGHT — OH YEAH (Prod. by Dunwich Proc.) (Arc, BMI) — With "Gloria" reaching its peak in the top ten, this pulsating, dance beat number to quickly equal their initial success. Flip: "Light Bulb Blues" (Yugoff, BMI). Dunwich 122

MERSEYS — SORROW (Prod. by Kit Lambert) (Cedarwood, BMI) — Top hits in England, this unique ballad rock from the pen of the Strangelyes should hit just as hard in the U.S. market. Flip: "Some Other Day" (North Side, BMI). Mercury 72582

TOP 60 — Spots are predicted to reach the top 60 of the Hot 100 Chart

SONNY & CHER — I’VE STAYED TOO LONG (Produced by Sonny Bono) (CoStClam-Chesm-Five West, BMI) — Lyric ballad penned by Sonny follows hard on the heels of their hit "What Now My Love." Top-of-the-chart contender. Flip: "Leave Me Be" (Galileo, BMI). Aces 4420

THE TURTLES — GRIM REAPER OF LOVE (Prod. by Bones Howe) (Ismael, BMI) — Unusual lyric ballad rocker has all the ingredients of the group's previous hit, "You Baby." Strong dance beat backing. Flip: "Come Back" (Ismael, BMI). White Whale 231

LEN BARRY — IT’S THAT TIME OF THE YEAR (Prod. by Mada & White) (Double-Diamond, BMI) — Up-beat summertime rocker with exceptional Barry vocal services as a solid follow-up to his "Some-where" hit. Flip: "Happily Ever After" (Double-Diamond, BMI). Decca 31969

OTIS REDDING — MY LOVER’S PRAYER (Easy-Time-Greatful, BMI) — Hot on the heels of his "Satisfaction" smash comes this shuffle-shakes-waller with top Redding vocal. Flip: "Don’t Mess With Cupid" (Easy-Time-Greatful, BMI). Volt 136

THE STRANGELOVES — HAND JIVE (Prod. by Feldman, Guttchler & Goldstein Prod.) (El Dorado, BMI) — The Johnny Otis oldie gets a new life as a dance production-revival by the group and should top their "Night Time" hit. Flip: "I Gotta Dance" (Grand Canyon, BMI). Bang 524

THE VOGUES — THE LAND OF MILK AND HONE (Prod. by Cenci, Hakim & Moon) (Tree, BMI) — Unique rhythm ballad with teen-aimed love lyrics should be a smash for the "Magic Town" group. Flip: "True Lovers" (Rid, BMI). Co & Ce 238

THE CANTS — CRACKIN’ UP (Prod. by Dallas Smith) (Wildcat, BMI) — Exciting, commercial group sound with solid instrumental backing should hit hard in the teen market. Flip: "Dr. Feelgood" (Cigna, BMI). Liberty 25884

THE STATLLER BROTHERS — THE RIGHT ONE (Prod. by Law and Jones) (Jack, BMI) — Disk should equal the success of their "Flowers on the Wall." Exciting up-tempo rocker has excellent rhythm backing. Flip: "Is That What You’d Have Me Do?" (Southwind, BMI). Columbia 45624

JOHNNY TILLOTSON — NO LOVE AT ALL (Prod. by Paul Tannen) (Ridge, BMI) — The talented vocalist gives a superb reading in his unique ballad style on his own country-flavored number, which will rush him up the charts. Flip: "I Am What I Am" (Ridge, BMI). MGM 13519

CHUCK BERRY — RAMONA, SAY YES (Isaie, BMI) — Berry makes a solid bid for top-of-the-chart honors with this up-to-date rocker in the vein of his "Nadine" and "Maybelline" hits. Flip: "Lonely School Days" (Isaie, BMI). Chess 1965

DAVE (BABY) CORTEZ — COUNT DOWN (Prod. by Henry George) (Frost, BMI) — Two-market approach for Cortez in this swingin’ blues number with funky guitar backing. Excellent airplay disk should hit both pop and rock market. Flips: "Summertime" (Gershwin, ASCAP), Roulette 4679

KUL LEE — AIN’T NO BIG THING (Prod. by Mike Bernaler) (Kahuna, BMI) — Exciting, hard-driving disk debut for the Hawaiian vocalist, this teen-aimed rocker with solid dance beat, Flip: "All I Want to Do" (Sunbeam, BMI). Columbia 45669

CLEFS OF LAVENDER HILL — STOP! GET A TICKET (Prod. by Skip Palmer) (Tema, ASCAP) — Good group sound makes impressive debut on Date with a wild, teen dance beat disk, Flip: "First Tell Me Why" (Tema, ASCAP). Date 1510

REX CARVIN — Sock It To EM J.B. (Prod. by Johnson & Shephard) (Verdun, BMI) — Unique, blues-tinted rocker with excellent sax backing could prove a big one. Disk is distributed by Atlantic. Flip: "Sock It To ‘EM J.B. Part 2" (Verdun, BMI). Like 301

COUNTRY SPOTLIGHTS

TOP 10 — Spots are predicted to reach the top 10 of the COUNTRY SPOTLIGHTS Chart

ROY DRUSKY — TOO MANY DOLLARS, NOT ENOUGH SENSE (Prod. by Larry Kennedy) (Yoshua, BMI) — Liz Anderson’s didactic lyric number slams at the0 unwise wealthy in this top-of-the-chart entry for Drusky. Flip: "Rainesbows & Roses" (Harbor, BMG). Mercury 72561

JOHNNY PAYCHECK — THE LOVIN’ MACHINE (Prod. by Aubrey Mayhew) (Mayhew, BMI) — Paycheck debuts on the Little Darlin’ label with an up-tempo production reruse that could top his "Ain’t It A Shame." Flip: "Frick Covered Ears" (Mayhew, BMI). Little Darlin’ 008

GENE PITNEY & MELBA MONTGOMERY— BEING TOGETHER (Prod. by Peggy Daily) (Glad, BMI) — Top vocal work by the talented duo on this lost-love number should top their "Baby Ain’t That Fine" success. Flip: "King and Queen" (Glad, BMI). Mescalier 1173


CHART — Spots are predicted to reach the top COUNTRY SPOTLIGHTS Chart

JOHNNY SKY — Purely for Decision (Eastlake, BMI) — Written by Paul, BMI) — BRENDA STARR — Day of Decision (Press, BMI) — Written by Fred, BMI)

GERSON MOORE — You Must Keep Me As Much As I Do (Cedarwood, BMI) — Written by Fred, BMI)

NELLA MONTEGOMERY — Going Over Jordan (Joker, BMG) — Written by Steve, BMI)

JIMMY CLUTCH — Too Much Coffee (Eastlake, BMI) — Written by Fred, BMI)

THE NANNY BROTHERS — Three Sheets in the Wind (Red River, BMI) — Written by Fred, BMI)

GARRETT BELL — The Hurt Looks Bad (Cedarwood, BMI) — Written by Fred, BMI)

JIMMY CATELLER — Old Fashioned (Staten, BMI) — Written by Fred, BMI)

WILLARD HARRIS — That’s A Funky Woman (Soulshock, BMI) — Written by Fred, BMI)

GARY LEE JOHNSON — Went my way (Staten, BMI) — Written by Fred, BMI)

SKYLINE — Jane’s Toy World (Progressive, BMI) — Written by Fred, BMI)

R&B SPOTLIGHTS

TOP 10 — Spots are predicted to reach the top SELLING RHYTHM & BLUES SPOTLIGHTS Chart

THE VIBRATIONS — GONNA GET ALONG WITHOUT YOU NOW (Prod. by Manny kitten) (Rendian, ASCAP) — Exciting group vocal to make a spin-off of the oldie has the "Detroit" sound. Disk has top pop and r&b potential. Flip: "Forgive and Forget" (Jalynne, BMI). Okeh 7249

CHART — Spots are predicted to reach the top R&B SPOTLIGHTS Chart

BILLY HULLER — Right Track (Capitol, BMI) — Written by Fred, BMI)

TOMMY HANDBALL — The Right Love (Pep, BMI) — Written by Fred, BMI)

YOUNGJOOLI — I’ve been a Dream (Progressive, BMI) — Written by Fred, BMI)

FRANK PORETTE — Let Me Love You (Capitol, BMI) — Written by Fred, BMI)

FOUR PROPS — Let’s Hang On (Capitol, BMI) — Written by Fred, BMI)

MAY 22, 1966, BILLBOARD
EXPLOSION !!!!

DAY FOR

DECISION

JOHNNY

SEA

5820

Warner Bros. Records
The First Name In Sound
A Big One
by The Drifters
YOU CAN'T LOVE THEM ALL
This is the HIT side!

Atlantic 2336
Produced by Bert Berns

* Opening June 3rd at the Boulevard, New York
THE MOST FREQUENTLY CONSULTED TRAVELING COMPANION ON EVERY CONTINENT

Whether the trip is cross-country or transcontinental, in the briefcases of busy music men on the move you'll invariably find

BILLBOARD'S INTERNATIONAL BUYERS' GUIDE

The quick and ready travel-sized reference to the whereabouts of key people and key companies throughout the world offering a product, facility or service to the music-record industry...including area codes and phone numbers.

Coming August 6

This year, Billboard's International Buyer's Guide will be expanded once again to incorporate business listings for the fields of INDEPENDENT RECORD PRODUCERS, SHEET MUSIC JOBBERS and for all areas of the TAPE and TAPE CARTRIDGE industry.

In addition, all existing directories have been revised for greater readability and ease of reference, plus further expansion of information in the areas of Record Distributors, One-Stops and Rack Jobbers, and in all overseas listings.

Be sure there is a dominant message about your company, product or service to supplement your business listing.

WE GUARANTEE IT WILL HAVE THE TRIP OF ITS LIFE....

A YEAR-LONG, ROUND-THE-WORLD JOURNEY AS THE TRAVELING COMPANION OF TOP INDUSTRY EXECUTIVES ON EVERY CONTINENT IN

BILLBOARD'S INTERNATIONAL BUYERS' GUIDE

DOMESTIC ADVERTISING DEADLINE: JUNE 27

INTERNATIONAL ADVERTISING DEADLINE: JUNE 20

CONTACT YOUR NEAREST BILLBOARD OFFICE
Announcing the

**BIG**

**BIG IN COIN-POWER!**

For your share of coin-power - Call your Liberty,
...and now for the first time!
on
phase 4 stereo

SEAN CONNERY
ANTAL DORATI
CHARLES MUNCH

PROKOFIEV
PETER AND THE WOLF
BRITTEN
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

ANTAL DORATI
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CONDUCTING
THE ROYAL PHILHARMONIC ORCHESTRA

OFFENBACH
GALATEA
PARISIENNE

CHARLES MUNCH
New Philharmonia Orchestra

Stereo SPC-21007
also available on Mono – PM-55005
Stereo SPC-21011

No. 1 in sales because it's No. 1 in sound

LONDON®

phase 4 stereo

Available soon on Pre-recorded Stereo Tape
**RADIO-TV programming**

**CARtridges Seen as Boon To Stereo Radio in Home**

*Continued from page 3*

First and second were WQXR-FM and WQXR-FM, which have AM affiliates and are, at present, separately programmed. WPX-FM, a separately programmed operation, had a total audience of 37,000, and Radio Shack's metropolitan listenership of 422,000 listeners to WPX-FM was slightly better than any AM RAB studies since we went on the air. The show audience grew 100 percent from the first to the second survey, 53 percent between the second and third.

The new format will improve when researchers are able to give a true picture of audience listening, but even so most researchers can't get past the door to most apartment buildings. As said, he felt much of his audience was in those high-rise buildings. Too, many New Yorkers maintain unlisted phone numbers, crumbling the statistics.

One thing that would help WPX-FM. His station is a stereo one, and he said, he worked out a very possible type of musical arrangement within a half-hour—small, dance band, or similar. Records are arranged 24 hours in a day on Jan. 1, 1966.

WPIX-FM PROGRAM DIRECTOR Charlie Whitaker, who is program director under Christian at WPX-FM, said, he was able to find WPIX-FM. Whitaker said, is a departure of possible presentations of the AM stations, giving an indication of the drawing power of stereo radio. Christian, who took over as station manager when the present owners purchased the station two years ago, commented on using a 100 percent format.

An evaluation of the New York market found three FM format possibilities—rock 'n' roll, classical, and Easy Listening like Christian was using on KODA in Houston.

There was no survey of the AM station, going country music and personal personalities brought about a good listening format of WPX-FM. The station went stereo in 1965, and switched to full-time stereo in 1966.

**WSGN the Champ As Singles Influence**

BIRMINGHAM, Ala.—Since Birmingham is a very big market for radio records, WSGN's plays 90 out of 100 for 30-40 percent cued-oriented records. R&B records sold well because of the interest in advertising and pop tunes, said music director Dave Doeder.
SCOUTIN' AROUND FOR EXCITING SINGLES WITH TODAY'S SOUND...?
LOOK HERE...

WANG DANG DOODLE
KO-KO TAYLOR
(on all pop charts!)
Checker 1135

LOVE ME
BILLY STEWART
Chess 1960

WHEN DOES HEARTACHE END
LITTLE MILTON
Checker 1138

OH, WHAT A FEELING
JAMES PHELPS
Cadet 5534

MY PARTY
MITTY COLLIER
Chess 1964

YOU LEFT THE WATER RUNNING
BILLY YOUNG
Chess 1961

Chess

www.americanradiohistory.com
RADIO-TV PROGRAMMING

Country in Modern Touch WYDE’s Key

BIRMINGHAM, Ala. — A modern radio approach with a country music format has led WYDE here to a fantastic success in influencing country music sales. The station switched formats last November, but retained its entire staff, including Duke Rumore, a powerhouse personality.

In Billboard’s latest Radio Response Rating survey of the market—the 46th largest in the nation—the station received 72% of the votes of record dealers, distributors, importers, record company executives, and one-stop operators. Duke Rumore received 60% of the votes in the air personality category for influencing country music record sales. WYDE was only second last year’s RRR survey for influencing sales of Hot 100 singles.

The change to country music resulted in tripling the station’s audience, said station manager Berk Fraser. “And business has increased proportionately.” The station is highly promoted; a five-minute burst from high control is maintained by the music which includes “the current radio-recognized country artists.”

Don Steele, air personality on Knight Los Angeles, looks over the music script on stage of “C’mon, Let’s Get Started” with Miss Rhonda the in-house keyboardist. Steele and his band, which includes a keyboard player, guitar, bass player, vocalist, and dancer, perform live in front of the audience.

**WILZ Offers ‘Camp’ Music**

TIERRA VERDE, Fla.—To satisfy the musical tastes of an older audience, WILZ is launching its youthful audience potential. WILZ has launched a “camp” phase.


The station is billing its camp idea on the air as “The second national pastime. Something you take seriously that you can make fun, not of, but out of.” For the record: the introduction for a record goes: “WILZ radio salutes America’s newest craze, camp.”

**STATIONS BY FORMAT**

**AM RADIO FREQUENCIES**

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<th>Frequency</th>
<th>Power</th>
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**FM RADIO FREQUENCIES**

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<td>90.7 FM</td>
<td>1 kw</td>
<td>Birmingham, AL</td>
<td>35203</td>
</tr>
</tbody>
</table>

**RATES**

**REGULAR CLASSIFIED**

1. $1.00 per word

2. $10.00 per display line

**CAPITALIZED**

1. $1.00 per word

2. $10.00 per display line

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Send order and payment to

106 W. Randolph St., Chicago, IL 60601

**HELP WANTED**

ANNOUNCER/CHIEF ENGINEER: Must be an Accredited graduate of accredited University. Minimum three years experience. Must have good on-air personality. Must have technical background. Must have solid mechanical aptitude. Must have excellent people skills. Must have ability to work with the public. Must have a strong desire to be part of a growing station. Must be willing to learn. Must have strong sales ability. Must have good communication skills. Must have the ability to work in a team environment. Must have a strong work ethic.

Send resume to:

BHMGR Media Group

700 1st Ave. S., Suite 1300

Birmingham, AL 35203

**SALES UP 307%**

The Davis Broadcasting Company has purchased another station. We are expanding and need talented people. Program Director, Station Manager, Sales Manager, Production Manager, Promotion Manager, and Radio Salesperson..

**SITUATION WANTED**

**BRIDGECOM**

**AIR PERSONALITY ON KIPPAK**

Top-rated WIBE Top 40 station in Duluth, Ga., is hiring a full-time personality for its new country station. Applicants should have a minimum of one year’s experience in country radio. Send resume and samples to:

Bill Wright

WIBE

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Duluth, Ga. 30098

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Full-time personality needed for a new Top 40 station in Duluth, Ga. Must be experienced in the format. Must have a strong personality and be able to work in a team environment. Must be able to work nights. Send resume and samples to:

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WIBE

P.O. Box 130

Duluth, Ga. 30098

**WHEN ANSWERING**

Say You Saw It in Billboard
BUDDY STARCHER

with his

BRAND NEW SINGLE Follow-up to "HISTORY REPEATS ITSELF"

"DAY OF DECISION"

c/w

"A TAXPAYER'S LETTER"

31975

also on

DECCA Records

The Only Brand New Album Containing His Smash Hit "HISTORY REPEATS ITSELF" and 11 Other Great New Buddy Starcher Sides

DL 4796 (M) DL 74795 (S)
REVIEW

New Comedy Book
By Robert Orben

Veteran comedy writer Robert Orben, with some 40 comedy handbooks to his credit, comes up with another just released by Doubleday & Co., Inc. Titled "The Joke Teller's Handbook or 1,999 Jolly Laughs," the 212-page book contains a wealth of one-liners and bon mots especially adapted for the radio and TV deep, stand-up comic and misty emcee, all arranged in categories. Material is timely and professionally coached, running the gamut from air-conditioning through women drivers. Book price is tabbed at $4.50, and it's well worth the outlay.

Orben, who resides with his Baldwin, N.Y., has sold more than 200,000 of his works over the years, including his successful "Ad-Lime," "Best of Current Comedy," "Complete Comedian's Encyclopedia," "Eroom's Handbook" and "Radio Comedy." BILLY SACHS

U.S.A.'s show was carried by WOR on 1070 AM/NY, while Vancouver's "BC Comedy" aired via CHDJ 1040 AM.

Le Diamond, alias Bill Goodwin of KBBQ, is now in air personality 8-personal band with WKBQ, Manchester, N.H., Walter L. Fulwiner, general manager of WCNH; Howard B. Gross, manager of WORC; new WCNW general manager is James A. Johnson.

Michael B. Anthony has recently returned to New York, where he will be available to join KJZ-F, Amherst, N.Y.

WETZ, New Martinsville, W.Va., is trying to keep competitive by exposing new records and needs fresh talent. Program Director, WETZ, Box 249, New Martinsville.

KNEW in Spokane becomes KISW, in own call letters to meet the new Metropolitan in operation in the area. KNEW's programming is spread over the same programming pattern of its sister Easy Listening station, WYDE.

WSRF, Fort Lauderdale, Fla., presented "The Movies in Motion" country music show May 22 at a local drive-in theater. Star of the show was Decia's Bill Phillips and the label debuts L.G. and singles to use as giveaways, said station manager, Ron Flanagan.

WYTY, Lexington, Mass., the only station within a 20-mile radius, needs dance music and Easy Listening singles and albums. Send cues of program director, Dave Roberts.

Tom N. Tyler is the program director of KIIE in Galveston, Tex.; he was with WEPB, Evansville, Ind.

The Mike Donato show has grown to 86 stations across the country. Producer Woody Fraser said this represents a total exposure of one-tenth of the audience that is actually going out to see the show, he said.

Charles F. Appel is the new program director of WOR-AM-FM-TV, New York, who has been assistant director of operations.

WNAV in Philadelphia to switch to the "South Street Show," which is now switched to KTSA, same city, same job.

GRAMMY AWARDS

Continued from page 26

plaque. Obviously, some of the artists who only acted out their songs fared better Monday night in the appearance than others who did their part live; yet the lip-syncers, in return, lost a lot of their credibility as well as the audience.

Also, it is a pity that the record industry cannot benefit from the same prestige awarded the Oscar presenters, where the audience gains all of the immediacy, drama, and impact of a "Live" event. The record industry certainly has as much, if not more, glamour than the others, and this is all the more reason to present a show with this kind of potential. Live presentations, with resulting unsynchronized audience reaction and lack of sound and picture interplay, would have, indeed, been a better show. The show on TV truly lacked as fine an instantaneous performance by Roger Miller as he had committed on the spur of the moment in Nashville the night before . . . the show, "The Grammy Awards," NARAS first issue of Surface Noise featured pictures of the award presentations as well as the events.

CLAUDE HALL

MAY 28, 1966, BILLBOARD
The BROTHERS FOUR team up with Lennon-McCartney tunes to turn out a "IF I FELL" top-notch single! "Nowhere Man"

WHERE THE ACTION IS. ON COLUMBIA RECORDS.
PARIS 'BATTLE' RAGES

Longhair Idols Stage 'Snipefest'

By MIKE HENNESSY

PARIS — The French rock scene is currently being enlivened by a fiercely pub- licized three-cornered battle among current idols — Johnny Halliday (Philips), the long-haired folk-rock specialist, An- toine and the long-haired folk-rock specialist. The battle began when, in the lyrics of his big-selling hit record, "Les Elucubrations d'une Nuit," Antoine alleged that Johnny Halliday was old hat and put in a cage at the Medrano Circus. Halliday hit back by recording a song called "Cheveux Longs et Idees Courtes" ("Long Hair, Short Ideas") which was clearly a snipe at Antoine.

Then into the ring, narrowly avoiding tripping over his hair (it had been knotted by a pot of hair lotion), stopped Edouard, making Antoine's song die a quick death. Edouard sent up the Antoine hit in a song called "Halluci- nations," in which he said Antoine had a pot beautifully by surrounding the identity of Edouard, whose face is practically obliterated by his four-foot-long wig. Various French papers offered suggestions as to the real identity of Edouard, they include: Jean Dassin, folk-singing son of Jules Dassin and a CBS artist, songwriter Jean-Michel Rivat who has composed songs for Brigitte Bardot and Marie Laforet, and even such unlikely people as Eddie Barclay, Jacques Brel and Serge Gainsbourg.

It has even been suggested that Edouard doesn't exist at all and that a number of people take turns to hide beneath the all-enveloping wig. CBS, releasing the publicity, insists that Edouard is real, that he will be appearing on TV and has given no details of what Edouard will do. It is perhaps a new record by the singer, destined to keep the rivalry going, which is called "N'A Pas Peur, Antoinette." ("Don't Be Afraid, Antoinette").

Bonn Radio-TV Industry
Sponsors Stereo Tourney

FRANKFURT — West Ger- many's radio and TV industry announced sponsorship of a nationwide stereo music competi- tion. The new "Blue Whale Pop" contest will compete for attention with the Bremen Bunden pop music festival.

Emphasis of the competition will be on stereo sound as such. Its purpose is to advance stereo sound.

The contest, which will close Sept. 1, is sponsored jointly by the Fachverband Rundfunk und Fernsehen in Austria and the Verband der Elektrische Industrie (ZVEI) or the radio-TV trade section of the Central Federation of the Electro Industry — and Germany's First Program radio-TV network (ARD).

Prizes of DM 15,000 ($3,750) each will be awarded for the best stereo composition and the best literary work in stereo. Contestants must enter their material on 2-track tape before Sept. 1 to Hessische Rundfunk (Hoffelderstrasse 18, Darmstadt) and Bertramstrasse, Frankfurt.

Contestants may seek assistance from any station affiliated with the German-wide ARD net- work. Music entries may be sub- mitted with or without tape and lyric entries with or without music.

Series will be judged solely on what they contribute to the advancement of stereophonic and stereo sound technology; and two representatives each from the ZVEI's radio-TV section and the ARD.

In West Germany, at least for the moment, stereo is taking a back seat to stereo sound promotion on the part of the German radio-TV networks.

EMI Inks Deal With Yardbirds

LONDON — EMI has com- pleted a deal with the Yard- birds for the British tour. The contract was negotiated exclusively for EMI. In addition, members will produce other artists for EMI release.

The group recently ended its association with independent producer-manager Gianni Gom- melli who had licensed different companies in varying territories including EMI Records here.

Ron White, EMI's repertoire chief, is now engaged in a series of negotiations to meet the contract that it continues nowhere possible with its former licensees.

The deal has already been completed with Barclay for France and Belgium, and deals are near with CBS to continue releasing the Bird in the U.S., Germany and Austria.

Joda Expansion

NEW YORK — Foreign affilia- tions have been announced for Joda Records by Danny Simon, vice-president. Affiliates will be PyE in London, Metromette, Sweden; Artistic, Germany; Gram- phone, Holland; Vogue, France and Germany; Codel, Japan; Trans Global, Australia; Federal West Indies; CIGU International, U.S.; Telefunken, Italy; GEMNET, Canada; and Microfon, Argentina.

Johnny Nash is Joda's current chart entry.

Hot Roster Making
Barclay a Pop Giant


A song by Barclay is Maurice Fanon from CBS. From Barclay's album for its new label is released this week.

On the recent Philips price cut, said to be have had a fairly bad effect on record sales.

People are now waiting for other companies to follow suit and this has meant a slump in album sales," he said.

Kama-Sutra Label
in U. K.

LONDON — Kama-Sutra will get its own label in Britain, following the success of the label in the United States in the film "Daydream," released on PyE-International.

At the beginning of the year, with Keppleman-Rubin Associ- ates to handle the Kama-Sutra prod- ucts in Britain, Pye managing director Louis Benjamin agreed that the label would get its own logo hire a certain volume of business was reached. The Levin Spoonful's success produced the results. The label will be distributed exclusively through PyE's own network.

BOB McGrath BECAME the first American artist to sign an ex-clusive contract with a Japanese record company — Nippon Colum- bia in Tokyo. Above, McGrath is shown at the signing wassigned Kameko, right, general manager of the international new repertoire di- vision of the label.
JAY AND THE AMERICANS

Their eleventh consecutive smash .......

"CRYING"

UA 50,016
Produced by Gerry Granahan

on

UNITED ARTISTS RECORDS

the growing giant
FROM THE MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Dutch Decca is having good sales with the Rolling Stones' LP "Aftermath." Leading teen-agers magazine and columns in dailies and weeklies proclaimed it's "LP of the Year."...Hurt Junkowski Slagers, famous German mixed group which had such a tremen-

dous success in the U.S., will be special guests in a TV program from the Rita Reys & Jeff Jacobs Go Go Club near Hilversum.... The "Wait a Minin' show was recorded by Decca and released here this week.... Nationwide enthusiasm greeted the re-release by Phonogram of the famous Ella Fitzgerald-Jackie Mitoski recordings of 20 years ago on "Golden Ace" LP as well as the re-releases of old Danny Kaye success songs.... Phonogram also released special singles of old Glenn Miller suc-

cesses like "Little Brown Jug," "St. Louis Blues March," "String of Pearls," "American Patrol" and, of course, "In the Mood."... In the "Aces of Hearts" series, Phonogram this week released albums by Duke Ellington "The Duke in Har

ten 1926-1930," Louis Armstrong with "L.A. at the Cresendo" and the historic jazz recordings of Red Nichols and His Five Pennies, fest-

ering such celebrities of the 1920's and 1930's, like Glenn Miller, Jack Teagarden, Bob Freeman, Benny Goodman, Pee Wee Russell and Jimmy Dorsey, and former Decca star of Inclue said that a publishing company is busy for the release of a special "Jazz Book" with a repertoire of big band music.... U.S. topper "Monday, Monday," and "Eleanor Rigby," by the Beatles, and the Mamas will enter the nation's Top 40 with its new TV performance by the British Salvation Army beat group the Joy Service. The group's international con-

trolled Regal label released one of the group's EP-disk's. Ron Heermons of Boevema's HNv department is expecting favorable results of Maffin's Mamas British single "Pretty Flamingo," also released here recently. ... Cher's "Bang Bang" on Liberty is still meeting high sellings throughout the country. BAS HAGEMAN

CHICAGO

Chicago Daily News columnist Mike Royko breaks the story here about the hot records selling well and getting jukebox play in parts of the South. Released by a firm called Old Ways Publishing Co. under several labels, the disks feature such groups as the Dixie Grays and the White Riders. Lu-

bels are called Rebel Records, Big K Records, Conservative Records, and Robbins Records. One side suggests "Move them niggers North, move them niggers North, if they don't like our Southern ways, move them niggers North." ... Honored guests at WCFL's VIP Room over the weekend were Mercury's Allen and Boost and Shunning Big John's, Paul Butter-

field Blues Band, Chicagoans all, spent 11 good days at Poor Rich-

dard's, ended this past weekend. PF's second summer festival of folk music opens tomorrow (24) with Margaret Barry, Michael Gore-

man, and Kevin Henry in a "ceilidh," (Irish Hootenanny). Phil Ochs, Arlo Guthrie and the Irish Rovers are also booked for the festival and on the hopeful list are Buffy St. Marie, Zhao White, Jack Elliott, Fred Neil and the Chancy Brothers. Ann Howard, girl singer currently appearing at the Playboy Club, has just signed with RCA Victor and appears on the John Glary show (television) this summer. ... Bill Bishop has been named ad director at Ampex. ... Jimmy Mitchell, head of Mother Blues for three weeks, lead-

ing off a summer series that'll bring in Amanda Ambrose (June 7-13), the Mitchell Trio and Max-

ine Sellers (June 14-20), Ian Tyson (June 21-July 10), Judy Henske (July 12-24), Josh White (July 26-

Aug. 7) and Jose Feliciano (Aug. 9-21). ... Johnny Nash is ex-
pected at The Club this Memorial Day weekend. ... Keith Relf's "Don't You Know" hit 8 on LS

Big 3 Scoring On U. K. Charts

LONDON—The Big 3 publishing combine is scoring on the British charts with five members, Dusty Springfield's "You Don't Have to Say You Love Me"; "Daydream" by the Lovin' Spoonful; "The Pied Piper" by Crispian St. Peters; Bob Dylan's "Rainy Day Women No. 12 & No. 33"; and "Hey There" by the Small Faces. ... Arnold Maxin, head of Big 3, recently spent a 10-day trip surveying European offices. While in Europe, Maxin closed negotiations with the Small Faces and is planning similar deals with other global artists and their publishing interests. ... He previously closed a deal with Koppelman and Rubin's Faithful Voice Mono, which included "Daydream" and "The Pied Piper" and one with Bob Dylan. The combine, centered in London, consists of B. Feld-

man & Co., Francis, Day & Hunter Ltd., and Kobem Music Corp. Ltd.

MAY 28, 1966, BILLBOARD
Fame burdens the shoulders of an excellent man, and by the way he carries the load people judge him. If he carries his burden unhaltingly he will be promoted to the rank of hero; but if his foot slips and he falls, he is counted among the imposters.

FRED FOSTER
AT HAROLD’S CLUB in Reno a few nights ago, Brenda Lee had just worked off three pounds performing another of her faultless and musically skillful acts. Behind her lay 45 standing-room-only performances over a three-week stint. Now she would get some sleep.

At about the same time, 1,500 miles to the southeast, the hooded Trappist monks of Our Lady of the Holy Ghost Monastery at Conyers, Ga., were beginning to stir about in preparation for a new day—these monks who vowed to spend most of their lives in silence. Not far from the monastery is the house where Brenda Lee spent her childhood and the elementary school where she first began showing off her flair for performing.

Some would think it ironic that this young lady of joyous sounds comes from a hamlet where there lives a community of silent men. But, there is a thread of comparison: these monks of Conyers break out of their bushed shells for hours each day to sing the ancient Gregorian chant. And Brenda, who has enough sense to be silent on many things, knows an awful, awful lot about singing.

"I like to sing," she says, "it’s the only way I can express myself. As long as I’m singing I’m happy."

Brenda Lee is 21 years old, already a 15-year veteran of show business. Her name, after 31 Decca hits, is a musical word in humble households from Chicago to Calcutta and, after smash engagements, in some less humble houses like London’s Palladium and New York’s Copacabana. Since she hit the big time it has been truly “Ten Golden Years.” But it all began back in 1950 in Conyers, Ga., where an obscure little girl was spinning out her childhood dreams.

Brenda was born 14 days before Christmas in 1944—a few days before the allied troops rushed to push back the Nazi Panzer onslaught in the Battle of the Bulge. Folks at home and the GI’s in the foxholes were whistling Irving Berlin’s “White Christmas.” Brenda was born in Atlanta’s Emory University Hospital, the daughter of Ruben Tarpley, a carpenter, and his wife, the former Grace Yarbrough. In those days radio was king. Most homes in America had one—often in the most conspicuous place.

Brenda was born in 1944. Her parents moved to Chicago when she was three years old, and they lived in a musical community. She started singing at an early age and became a regular performer on local radio and television. At the age of 15, she signed with Decca Records and began releasing singles and albums. Her first hit, "I’m Sorry," became a Top 10 hit in 1960.

Brenda Lee has been married twice and has three children. She has released many successful albums throughout her career and has been awarded several Grammys. She continues to perform and is still active in the music industry.
place in the house—and through it the whole family laughed each time the junk fell out of Fibber McGee’s closet and they sang along with Frank Sinatra on “Lucky Strike Lulu Parade.” This dynamic medium of entertainment seemed to mesmerize little Brenda in the same way that a fire engine can leave a little boy bug-eyed and have him acting out the conquest of big fires in the backyard.

“She liked music even when she was a baby,” recalls her mother. “When she was eight months old, she loved to listen to music on the radio.”

Brenda would repeat the words and melody she heard on the radio, then she would sing the song herself. Her mother says that when Brenda was three, she could hear a song twice and then go skipping around the house singing part of it.

As her mother put it: “It was amazing. She did it so easily. But she was a very smart child. Before she was five she could sing a song all the way through.

“I’m sure it was a God-given talent.”

But there was something else that was even more important, perhaps, than Brenda’s great interest in music. She had a strong voice and she was not afraid to use it in front of people—she had guts.

This became apparent in 1950 at the annual Spring Festival for schools in the Conyers area. Conyers Elementary School had never placed in either of the festival contests, one for talent and another for beauty. But this year it was different, because the Tarpleys decided to enter their five-year-old, Brenda sang “Take Me Out to the Ball Game,” and they sang it like a pro. It was the beginning of a long list of smash personal appearances. She took the first-place trophy for talent hands down and was runner-up to a baby in the beauty contest.

A few days later, the ladies who had helped stage the festival paid a visit to the Tarpley home.

They delivered to Brenda a first-place trophy for talent and a second-place trophy for beauty. They also delivered an idea to her mother.

“You would mind,” asked one lady, “if we try to get her on ‘Starmakers Revue’?”

“It’s up to Brenda,” said Mrs. Tarpley.

The little girl didn’t bat an eye, she was all for it.

“I think,” recalls Mrs. Tarpley, “that she knew even then she wanted to be a singer when she grew up—or even before.”

The producers of “Starmakers Revue,” a Saturday radio show in Atlanta, invited the ladies to bring the little girl who can really sing” down for an audition. They did and she was accepted. “Too Young” was her first number on the air.

“She was a hit,” recalls her mother. “The people liked her so well the station asked her to be on the show every Saturday. Looking back, I felt very proud of her then. I had the feeling that perhaps—maybe it was only a dream or a hope—that perhaps someday she would be a great singer.”

In those days Brenda’s voice was already husky, and people were often dumbfounded to learn she was still only a child. Her mail ran heavier than any performer’s on the Atlanta station.

By this time, Mrs. Tarpley was beginning to hear a great deal of talk from Brenda about a singing career. “I’m going to grow up and be a singer and record,” she’d say.

In the late fall of 1951, shortly before Brenda’s seventh birthday, her mother was watching a Saturday show called TV Ranch from WAGA-TV, Atlanta.

“Mother, I’d like to go up there and sing,” Brenda said.

“I don’t know,” said Mrs. Tarpley. “We’ll see what we can do about it.”

Now, Mrs. Tarpley had developed a bit of insight about this business of approaching producers. She reasoned that most of them had developed a knee-jerk reaction to mothers like her: “Here’s a mother who thinks her kid can sing—don’t all mothers think their kids can sing?” So, Mrs. Tarpley had made it a habit to get an intermediary to make the approach. This time she asked her brother, Cecil Yarbrough, to go to the TV station.

The producer at WAGA-TV told Yarbrough that the show had never had a child singer, that many mothers had brought in children they thought could sing and, invariably, the kids just couldn’t put it over. But Yarbrough was insistent.

“This little girl won’t fool us up,” he said. “She really knows how to sing.”

The producer gave in and granted Brenda an audition the following Saturday at an audition show. The show began at 2 p.m.; she and her mother arrived at 12:30. When the producer asked her what song she knew, she ratted off 12 titles and then told him she wanted to audition with “Hey, Good Lookin’,” the Hank Williams hit. Since she didn’t

(Continued on page BL-5)
Congratulations, Brenda!

Home of the Nashville Sound... the sound heard 'round the world.

Columbia Recording Studios / Nashville, Tenn.
YEARS WITH
THE SAME GIRL

THAT'S
RIDICULOUS!

BUT WE STILL LOVE YA . . .

That's the TRUTH!

The Casuals

Dear Brenda,

All of us at Metric Music congratulate you on your tremendous career . . . and our songs are very proud to have been recorded by you.— Mike

ERNIE FARRELL
Professional Mgr.
1556 No. LaBrea, Los Angeles 90028

METRIC MUSIC COMPANY
MIKE GOULD
Gen. Mgr.

AL ALTMAN
East Coast Representative
1615 Broadway, N. Y., N. Y.
She loves us...

ALL ALONE AM I
BREAK IT TO ME GENTLY
SWEET NOTHIN'S
EVERYBODY LOVES ME BUT YOU
I WANT TO BE WANTED
MY WHOLE WORLD IS FALLING DOWN
I'M SORRY
I WONDER

Congratulations, Brenda

We love you!

THANKS FOR MAKING SUCH A SUCCESS OF OUR SONGS . . .

LEEDS MUSIC COMPANY
DUCKESS MUSIC CORPORATION
CHAMPION MUSIC CORPORATION
NORTHERN MUSIC CORPORATION
Brenda tries to be an attentive DJ as this new teen-age singer, an overnight sensation, shows his stuff during an audition. He was so bad that she suggested that he might someday make it as a comic.

Continued page BL-4

know her key—she didn’t even know what a key was—they told her to start singing and the band would fill in. She sold the producer in short order and, later in the afternoon, the audience liked her well enough to want her back for an encore.

“Go sing another one,” the producer told her in the wings. Then he flinched: “Do you have another one?”

“I’ve got lots of ‘ems,” she said. She bounced back and sang “Too Young.” And then began her first performance.

Brenda Lee’s regular appearances on TV Ranch, where all previous kids had been bombs. She didn’t get paid for the TV show, but her exposure three over the next few years paid off in the gold called experience. And it got her on the luncheon circuit—her first professional fee was $20 for singing at a Shrine Club housewarming.

Meanwhile, Brenda’s growing popularity had not really disrupted anything in the Tarpley household. Brenda had an older sister, Linda, born March 3, 1942, and a younger brother, Randall, born August 21, 1949. Tarpley was busy building houses, too involved with supporting his growing family to get carried away with his daughter’s modest successes in show business. But Mrs. Tarpley does remember that she and her husband felt the same way about it.

“We thought,” she said, “that if Brenda wanted to sing, we should let her sing.” The recalling of this take-it-as-it-stands attitude once led Esquire magazine to print an article on Brenda as the last girl in a family of ten children that parents have any business trying to influence six-year-old children.

A tragedy struck the Tarpleys in May, 1953. Tarpley was one of several carpenters framing a two-story house. As he worked on the first floor, a hammer slipped from the band of a carpenter on the floor above. It struck Tarpley on the head and he fell to the ground unconscious, his brain badly damaged. Later, at the hospital, he regained consciousness long enough to speak briefly with his family. He died a few days later.

During the next few years, Brenda performed on television in Atlanta and made infrequent gratis personal appearances on Saturday night shows staged in the area by local promoters. She sang the contemporary popular songs, which she learned from radio and from records she played at home. In those days she didn’t need any songs of her own; the punch of her act came from the fact that such a banjo grasshopper was doing the singing.

In 1955, Peanut Faircloth, an Augusta, Ga., disk jockey who was an occasional guest on TV Ranch, approached Brenda’s family and suggested they move to Augusta. He said he would give her top billing on his television show, and with this exposure she could get some Saturday night bookings in the area. The Augusta television show paid the same as the one in Atlanta—nothing—but she did get to earn a little on Saturday night bookings.

Her first fee was $35 for a show at Swainsboro, Ga., 70 miles from Augusta, in the fall of 1955.

T H I S W A S O N E of the many great turning points in Brenda’s life. She was about as big as she would ever get in the singer area; now she needed some medium that would give her a wider audience. It came, as those things often do, by chance.

In late 1956, when country music great Red Foley was at his peak across the country, he played Augusta. His manager, Duh Allbritton. Allbritton remembers it well:

“We got into Augusta late and Red had about five minutes to get dressed. This local d) grabbed us as soon as we walked through the stage door. He kept saying, ‘You’ve got to hear this little girl sing.’ Yeah, Yeah, Yeah, we know, we kept saying.’ You know, we heard that kind of stuff everywhere we went. But this guy was insistent. He all grabbed Red by the collar and dragged him out to hear her. We finally gave in and put her on the show.

“She led off with ‘Take Me Out to the Ball Game,’ and when they brought her back she did ‘Jambalaya.’ I’m tellin’ you she did bring down the house. She was a sensation.

“In those days, Red had a weekly show on ABC TV called ‘Ozark Jubilee.’ It was televised from Springfield, Mo. Once a month, in the same slot, we had ‘It’s Mr. Jubilee,’ which featured young entertainers. Red had me sign her immediately for the next show.

“From that day, Allbritton said, they knew they had hit on a great little entertainer.

“When you’re in this business and you see something that has real talent,” he said, “you know it. It’s like a good mechanic listening to a car. Harry Kalcheim, of the William Morris Agency, took a look at her in those beginning days, and he gave us some good advice. ‘A kid act is hard to sell,’” Mr. Kalcheim said.

“Buyers are leery of ‘ems because other performers don’t care to work with ‘ems. You know the old saw: don’t ever follow a kid or a cripple.’ But Kalcheim predicted her success. ‘A kid act has got to be twice as good as an adult act,’ Harry told us. ‘And this kid is at least twice as good.’”

Things began to happen fast from then on. It was apparent that mechanics Foley and Allbritton had listened right when they heard that little motor humming in Augusta, and it was evenly obvious that Kalcheim had given them some good advice.

“She was a trooper from the start,” Allbritton said. “She never learned to stop learning. She was the world’s worst rehearser—and still is. But, man, when they hit the lights and she stepped out there, there was a motor in her and she pressed the button.

“When she was little, she would stand in the wings and watch the rest of the show. And when she had a tough act to follow, she would go out there and burn them boards up.”

One Saturday night Hearst columnist Jack O’Brien caught Brenda’s act on the Foley television show. O’Brien, who is listened to when he says such things, sat down and wrote in his column that a new star had been discovered. That was it—the fuse that started the fireworks. The next week Allbritton got a phone call from New York. Would Brenda appear on the “Perry Como Show”? Yes. Then, in rapid succession, she made several network television appearances on the shows of Como, Stevie Wonder, and Ed Sullivan. In the coming years she would go back to these and others like Bob Hope, Danny Thomas, Red Skelton, and she would make TV appearances in England on “Sunday at the Palladium,” and in Canada on the “C.B.C. Parade.”

Brenda Lee is one of the few singers in modern history who was well along the road to being a seasoned television performer before ever making a record. There are many who point to this as a major factor in her outstanding poise as a showman in an era when so many young singers come up with a hit record, then bust out when they can’t make it in front of an audience. Frank Sinatra once said: “Singing with a band is like lifting weights. You’re conditioning yourself.” The breaks came in such a way that Brenda conditioned herself well.

Although recordings were fortunately late in coming—and then it does seem incongruous talking about something being late in coming to an 11-year-old—they were bound to come; and when they did, they constituted a major step in her growth as a performer, that impressive, most important recording contract in her purse and a string of television performances behind her, she couldn’t resist the urge to perform before live audiences. Brenda was quick to make the Nashville promoter who has become a legend with his tales of hard luck, recalls the story:

“Brenda had just come down from the Nashville show and found out that I was helping WMAK-Radio promote a 99-cent Saturday dance for kids. The headliner was Vera Lee Lewis. She came down, paid her way in, and asked if she could sing—for free. She just loved to get up in front of people and sing. I thought then that a kid with that much drive would be a big star someday.”

Brenda’s Decca contract had come about after Allbritton and Foley took her to Decca. Cohen, who was at that time the artists & repertoire man for Decca’s modest Nashville operations, Cohen’s musical director was Owen Bradley, a band leader who was just beginning to devote more of his time to recording. In years to come, Owen Bradley would join Duh Allbritton as the major names in Brenda’s career. It was in the cards also that Brenda would play a major role—some say one of the two key roles—in the phenomenal growth of the Nashville recording industry in general and Decca’s Nashville operations in particular.

On July 30, 1956, Brenda showed up at the small recording studio that Decca was using. It had been decided that she would cut two sides, Hank Williams’ “Jambalaya,” and a song entitled “Bigelow.” Bradley saw her for the first time when she walked into the studio. He remembers that first session this way:

“She was so small. She’s always seemed very small to me. But the thing that got me was how unconcerned she was to be such a small kid. She kept curling one finger around and around on the (Continued on page BL-10)
Dear Brenda,

Congratulations and Best Wishes. Your help and encouragement has meant much to us.

Sincerely,

GEORGE A. HAMID, JR.
Executive Vice-President

BRENSDA,

STEEL PIER IS PROUD TO BE YOUR ATLANTIC CITY SHOWPLACE

Sincerely,

GEORGE A. HAMID, JR.
Executive Vice-President

Dear Pal...

We are happy to have been associated with "The Greatest Little Entertainer" in the world.

If a publisher needs a hit just have Brenda record the song, "That's All You Gotta Do".

My best wishes to Brenda and her mother, and continued success to you.

LOWERY MUSIC CO., INC.
ATLANTA, GA.
When Brenda toured Brazil in 1959, President Kubitschek (above) called her the "best goodwill ambassador that during ever had." She spent a month in Brazil and gave 21 performances.

Brenda talks with a Japanese movie star, Yojiro Ishihara, during her 1965 tour of Japan. He was then just beginning to cut records.

On a television show in Venezuela, Brenda and the Casuals belt one out.

Dub Allbritten hired a photographer to climb that ladder and make a picture when Brenda arrived for a performance in South America. When the mob swarmed in, the photographer fell off the ladder and ran. Allbritten never saw him again.

A million Frenchnmen can't be wrong. This is the way it went after Brenda's manager, Dub Allbritten, planted a newspaper story to the effect that she was really a 32-year-old mug.

Paris music man Gilbert Bresard worked with Brenda during her smash engagement at the Olympia Theater. Often he gave her pointers and inspiration, and today she gives him a high place among those who helped her toward the top.

* Continued from page BL-8

top of her head and she was not the least bit excited—and for that matter, never has been. I remember when we started rolling on the first take, all of a sudden she yelled: 'Stop, stop, he missed a note,' and she pointed straight at the bass player. The bass player said yes, he had. Nobody else had caught it.

"Later in the session, Paul was trying to get across some point to her and began to sort of lecture her, and the more he talked, the more he began to drift into almost baby talk, trying to get the point across on her level. Well, suddenly she cocked her head back, looked him straight in the eye and said: 'Well, gee, gee, Everybody in the studio cracked up.'

They liked what they got on "Jambalaya" and the next day Cohen had her back in the studio to cut two for the approaching Christmas trade. "I'm Gonna Lasso Santa Claus," and "Chrsitmas." Early the next year she did "Fairytale," "One Step at a Time," "Dynamite" (one of her more popular early releases), "Love You Till I Die," "Ain't That Love," "One Teenager to Another," "Rock-a-Bye Baby Blues" and "Rock the Bop."

Meanwhile, Brenda had played the Jambalaya and the next day Cohen had her back in the studio to cut two for the approaching Christmas trade. "I'm Gonna Lasso Santa Claus," and "Chrsitmas." Early the next year she did "Fairytale," "One Step at a Time," "Dynamite" (one of her more popular early releases), "Love You Till I Die," "Ain't That Love," "One Teenager to Another," "Rock-a-Bye Baby Blues" and "Rock the Bop."

In April, 1958, Paul Cohen was promoted by Decca and Owen Bradley became the firm's adman in Nashville. Brenda cut two sides with Owen in May, "Ring-a-My-Phone" and "Little Jonah." Then, a couple of months before Christmas, they cut "Papa Noel" and Johnny Marks' "Rockin' Around the Christmas Tree," the side that would soon shoot upward on the charts and give Brenda her first gold record. Those were the only two released at that time, but at the same session Brenda recorded "Bill Bailey," "Hummin' the Blues Over You" (which would be released early the next year), "Heading Home" and "Jump the Broncsat." 

It was at this point that Brenda's family asked Allbritten to take over the singer's management full time and to do something to get her more bookings. Allbritten has been described as a slight, nervous genius with the disarming habit of telling the truth to his clients.

"If I had a daughter," he said, "I wouldn't let her smell a stage. How can a kid be happy in this business? But Brenda was already hooked. We decided right then that we'd go for a career and not quick money." Allbritten prescribed a light, but steady, regime of roadwork to build up her popularity. But the popularity didn't come along as fast as he hoped, so he hit on the idea of taking her abroad. Perhaps, he thought, Paris would do the trick; and when she gets there, he thought further, perhaps something can be made to happen.

With the Paris trip coming up, Bradley hurried to get in some more sessions. Before 1959 was four days old, she cut "The Stroll," "Rocksby Your Baby With a Dixie Melody" and "Pretty Baby." And 22 days later, she cut 10 sides in one session: "St. Louis Blues," "Pennies From Heaven," "Baby Face," "Bailin' the Jive," "Just Because," "Side by Side," "A Good Man Is Hard to Find," "Some of These Days," "Back in Your Own Backyard" and "Toot Toot Tootsie."

The trip to Paris began a few days later. But it was almost aborted when Allbritten discovered that the Parisian promoter thought Brenda was an adult. Allbritten, in Paris with his singer and facing the prospect of a trip home with nothing to show for it, hit on an idea that just might pull it out of the fire. He planted a newspaper story to the effect that Brenda was a 32-year-old midget.

"I wanted to stir up controversy," he said. And that he did. The story spread throughout the world, along with Allbritten's hot denials, and the combination of all the faror and her voice made Brenda a smash hit in Paris. As Le Figaro put it: "Never before since Judy Garland has anyone caused as much clapping of hands and stamping of feet."

BRENDA after Paris was like Roosevelt after Chicago. She was held over at the Olympia Music Hall in Paris for five weeks and from then on, with the expert shot-calling of Allbritten, she stopped being a comer and started being a win-

The Brenda Lee Story

MAY 28, 1966, BILLBOARD
To Brenda:
Our Congratulations (& thanks)
I am happy to be the writer of
BRENDA'S
perennial international hit
“ROCKIN' AROUND THE CHRISTMAS TREE”
On Decca Records
Johnny Marks
Published by St. Nicholas Music, Inc., N.Y.C.

DEAR BRENDA-
THANK YOU
FOR BEING SO WONDERFUL
(YOU'RE TRULY A CLUB-OPERATOR'S DREAM)
KEN STAUFFER
BOB MITTEN
Cave Theatre Restaurant
Vancouver, Canada

CONGRATULATIONS
to a great artist

CUCULU MUSIC
2804 Roberts
New Orleans
Congratulations Brenda

Johnny Tillotson

The Kingsmen

SCANDORE & SHAYNE, Inc.
personal management
NEW YORK • HOLLYWOOD
TO CELEBRATE SOMETHING VERY SPECIAL...

SOMETHING VERY SPECIAL!

Brenda Lee has always been special. Not “special” in the ordinary sense, but special-phenomenal!

Some singers have good and bad years. But Brenda is not some singers. She is some singer!

Every year of Brenda Lee’s DECADE in the record business has been “a very good year”... 10 golden years for her fans the world over, for herself, and for Decca Records (we've been with her from the beginning).

In commemoration of her tenth anniversary as a star, we are making available this edition of BRENDA LEE’S 10 GOLDEN YEARS.

Take a look at the list of songs. It reads like a “Who's Who of Hits”—and they’re all Brenda’s!
This is the definitive Brenda Lee album, encompassing her entire career thus far. It is proof of her position as "The World's Number 1 Girl Singer," and a prediction of even bigger things to come—for this album will undoubtedly be responsible for starting Brenda Lee's eleventh golden year!

JAMBALAYA—1956
DYNAMITE—1957
BILL BAILEY, WON'T YOU PLEASE COME HOME—1958
SWEET NOTHIN'S—1959
I'M SORRY—1960
FOOL #1—1961
DUM DUM—1962
ALL ALONE AM I—1963
AS USUAL—1964
TOO MANY RIVERS—1965

A massive radio campaign begins May 23, including strong college-station coverage and a personal open-end interview with Brenda, will kick off the festivities announcing this extraordinary album.

Ask your Decca representative about the specially-prepared promotional materials and window displays, as well as exciting details on the 15 other Brenda Lee albums in the Decca Catalog, to help you and your customers celebrate Brenda Lee's 10 Golden Years!
Sincerest Congratulations, Brenda, on Completing Ten Dynamite Packed Years at the Top of the Industry.

May the Next Decade Be as Happy and Successful.

All Good Wishes.

THE DECCA RECORD COMPANY LIMITED LONDON
Exclusive Distributors in Europe of Brenda Lee Records.
howard  brandy
To Brenda With Love

Five of those golden years I have shared with you and will be standing in the wings cheering every golden step to come.

Richard Barstow

Congratulations, Brenda!~
you little Giant you!

George Kirby
and
Charles Carpenter

P.S. See you at the Fairs
neer. She was able to maintain a good balance from
then on between her appeal to live audiences, on
the one hand, and the record-buying teen-agers, on
the other.
Before Paris, the good music stations were not
playing her records; Decca had been recording her
mostly with kid songs and rock 'n' roll. But Paris
put over the change in public image and paved the
way for good music programming—and surely had
something to do with the lavish success just around
the corner of 'I'm Sorry.'
Paris, which started out as a one-shot move by
Allbritton to get some quick attention, also proved
the jumping off place for the rest of the world.
After the success of the Olympia Music Hall, Brenda
went on to Germany, Italy and England and got a
surprisingly fine reception in each. Allbritton sensed
that this was the start of something big and he began
working out plans for future tours abroad. Within
a few years, Brenda would become one of the most
traveled young performers in history.
She followed up the European tour with a South
American tour in 1959. Brazil accorded her the
greatest reception ever given an American enter-
tainer (16 live, the rest on radio and television)
in such cities as Rio de Janeiro, Sao Paulo, Belo
Horizonte, Porto Alegre, Curitiba and Santos. That
tour netted 51 front page newspaper stories and
features in nine magazines—they dubbed her 'The
Explosive Girl'—and Brazilian President Joao
Kubitscheck De Oliveira, who assigned six policemen
to guard her around the clock, said that she was
'one of the best goodwill ambassadors that America ever
had.'
Brenda returned for five European tours, made
another South American tour in 1965, added Aus-
tralia in 1962, Mexico in 1964, and Japan last year.
Because of this, she has become one of the top-selling
Americans in foreign markets and has now recorded
in Japanese, Spanish, French, Italian and German.
One German ad
didn't
make
Brenda
flinches as the gun goes off during her 12th
birthday celebration at the Flamingo in Las Vegas.
You'll notice that the Flamingo appears to be two
years younger than Brenda.

In 1957, Brenda received a Milly Way Gold Star Award, along with other youngsters who had made
a name for themselves that year. Lauren Chapin ('Father Knows Best') is at the head of the table. To her left is
Brenda, the Lennon Sisters, and Tommy Reig's ('Lassie'). To Lauren's right is Jon Provost (who stepped into
playing Tommy Reig's role on 'Lassie'), Richard Eyler
('Friendly Persuasion'), Tim Hewett ('Man Afraid'),
the Lennon Sisters' father, and Dub Allbritton, Brenda's
manager. Behind the Lennon Sisters is Art Linkletter,
who has been at the game a few years longer than most
of those people.

*Continued from page BL-10

With a fellow Tennessean, Pat Boone, Brenda does
a charity show.

You'll notice that the Flamingo appears to be two
years younger than Brenda.

MAY 28, 1965, BILLBOARD The Brenda Lee Story
Congratulations to the Sweetheart of Music City for ten golden years of success...

All your friends at Cedarwood

arranging music can be fun... when you're working with Brenda Lee

Best Wishes

Bill McElhiney

Chu-Fin Music, Inc.
1808 West End Blvd. • Nashville, Tenn.
Sincerest congratulations to my little girl from your long-time friend & admirer... Fats Domino

It's been a wonderful association, Brenda! A songwriter couldn't have a better friend....

Ronnie Self
The Canadian back Brenda during one of her many appearances on the Ed Sullivan Show.

**Continued from page BL-19**

was not going to regain consciousness right away, we started trying to get her out to a hospital. It turned out that the only way out of the place was right through all those people. I thought it would be a hell of a thing to do. After all, they were just like the ocean waves and gave us plenty of room, and then the entire audience followed us the three blocks to the hospital. I'll never forget it for all the long to hear that she was going to be all right again.

In Porto Alegre, Brazil, there was a different problem.

"I'd gotten in the habit, when it looked like there was going to be one of those mob scenes, of grabbing her just before she finished her last number, throwing her over my shoulder, and running out the door and jumping into a car that I'd have waiting there. Sometimes, she'd still be singing the last few words as we went flying out the door. Well, in Porto Alegre, we went sailing out and jumped into this car and the driver just sat there. We kept telling him to take off, take off and he just sat there with this puzzled look on his face. Our interpreter finally made it through the crowd, got in the car, and had this fellow drive about two blocks. It turned out that we'd jumped in the wrong car. This guy just happened to be sitting there.

The first song that Brenda recorded after she returned from that first European triumph was "Sweet Nothin's," written by Ronnie Self. It was a hit, and it proved to be the beginning of one of those happy relationships that develop between a writer and singer. Self would go on to write "I'm Sorry," Brenda's next million-seller, and three other big hits, "Eventually," cut in May, 1961, "Anybody But Me," Aug., 1961, and "Everybody Loves Me But You," March, 1962.

Owen Bradley feels that "Sweet Nothin's" and "I'm Sorry" sum up a great deal about the so-called Nashville Sound and about Brenda in particular. Owen is one of the genuine experts on the Nashville Sound since he is one of the men who pioneered it when he built the famous Bradley Studios on Nashville's 16th Avenue South. It's long been considered a tribute to him that Columbia Records, when it bought this property, elected to buy also the use of the name "Bradley Studios" for five years. Owen reflects on Brenda and the Nashville Sound this way:

"She has a tremendous beat and rhythm that a lot of singers don't have. She has a big voice, and she is able to get the rhythm and beat into her voice. Some people—even some people with great voices—can't do that. She'll only sing to you, she'll preface to you, she sings to you. She gives you a dramatic reading of the lyric, then she'll sing to you. You see, a good singer must get you involved with the song, and Brenda does that. Most of her hits have been ballads, but she's a fantastic little show with rhythm numbers, etc. I believe Brenda could be a jazz singer, possibly—she can sing any type of song, and her voice is a little different now; it changes a little every day. But then, musical tastes are changing, too.

"Now, about those early hits, and her contribution to the music industry here: I feel that Brenda has done as much as any other artist to build and mold what became known as the Nashville Sound.

The most successful she became, the more that known and unknown artists came here to get the same sound. We had a fantastic number of country acts here over the years, but Brenda added sensibility to the old country drive. She proved that pop could be done in Nashville.

"Now, Elvis Presley also created a lot of the momentum to Nashville. Just as Brenda proved that pop could be done here, Elvis proved that rock 'n' roll could, too. And, later, people like Al Hirt proved the same thing about instrumentalists, and Burl Ives showed that folk could be added with Nashville for a high-class sound, and then Perry Como came along and hit with a smooth song done here.

"But Brenda was in on this when it started. She had a niche that no one else had at the time. And that was back when we were trying to work out an awful lot of technical problems. Techniques have changed rapidly with the introduction of new things such as stereo, new control boards, and other new equipment. It's a hell of a lot easier to make a record than it used to be, to state it simply."

**BRALEY remembers that when Brenda returned from Paris, he, Brenda and Allbritton rode up and down Old Hickory Lake on a houseboat playing the demo tape on "Sweet Nothin's." He feels that this indicates the relaxed approach that sometimes get involved in the Nashville Sound. But he is quick to point out certain things that happened when they cut "I'm Sorry," things that indicate there are other aspects:

"I'm Sorry" was one of the first sessions in Nashville to use strings. We used four strings—now we use 10—and you might sum it up by saying that everybody fiddled it but the fiddle players. On Brenda's sessions we usually get Bill McElhiney or Cam Mullan playing the arrangements, and we have the Anita Kerr Singers on most of them. On "I'm Sorry," Anita had the voices going along well and everybody else was faking along, but the fiddle players were a team and needed something very specific to do. We decided to let the fiddles answer—when Brenda sang "I'm Sorry," the fiddles would answer "I'm Sorry." So Bill came up with some notes for them and wrote them down, and we were off and running.

"Now, that's the Nashville formula at its best. It's a combination; you leave the people alone who can invent, then you add another section—sometimes it's brass instead of fiddles—that needs some direction as a section. Sometimes you are very lucky, sometimes you're not."

It's easy to come up with a list of the sidemen who worked Brenda's early sessions because they are, for the most part, the same people who are working them today. She is superstitious about this and insists on having the same ones whenever possible. They include Boots Randolph on sax (and when no sax is needed, he plays vibraphone); Grady Martin, Harold Bradley (Owen's brother), and Ray Edmonds on guitars; Floyd Cramer, piano; Bobby Moore, bass; Buddy Harmon, drums, and the Anita Kerr Singers. And with few exceptions, Engineer Selleff Coffeen has been a fixture at the control board.

While Owen Bradley says that Brenda Lee is the "biggest female voice of the past 10 years," she is equally big on him.

"Owen, to me," she says, "is one of the best arrangers around because he's one of the best musicians. A lot of my success is due to him. He knows me, knows what I am capable of. He feels what I feel as a performer."

Then, while she's wound up, she takes off in praise of the man who has always run the entire behind-the-curtain drama that has sent her onto the stage of such places as London's Palladium, Miami's Deauville Hotel, New York's Copacabana, Boston's Blintz, Philadelphia's Latin Casino, Hamburg, Germany's Star Club, Pittsburgh's Holiday House, England's Rank & Granada Theaters, Las Vegas' flamingo and Sahara Hotels, Mexico City's Terrac- 

zo Casino, Caracas, Venezuela's Hotel Tamanaco, Hollywood's Bowl and New York's Concord Hotel. His name is Dob Allbritton.

"I think he's a very intelligent person," says Brenda. "He has certainly been intelligent in handling any business. And he's an honest person. Aside from being a business manager, he's been like a father.

(Continued on page BL-24)
Dear "Little Bit:"
Hope I'm around to help you celebrate your next golden ten

Mr. "Red"
to me. And as for my professional life, I don’t know what he did, but it must have been awful good."

"We have started talking about him in her professional life, she quickly gets to the subject of the Cash, her stage costume and backing group. Most of them have been with her since she was 11 years old. Those now in the group are Richard Williams (leader), Jeff Gordon, Karl Hinman, Sue Watkins, Dave Ernst and John Oates." It all started when Brenda was beginning to move upward and Allbritton was combing the nation for a girl who had enough character to double as "on-stage costume and off-stage mother." Brenda suggested a group of her school chums in the Nashville School System. They were then just beginning to play for dances in the area. Allbritton looked them over and signed them up. They’ve hit the stage with her ever since, and worn out about 15 automobiles in the process.

But one of the cars didn’t make it to the junk yard. It was the one the Cashas were traveling in from a show in Seattle to the next performance at the Hollywood Bowl. Brenda and Dub had flown on to Hollywood.

When the boys were passing through Eugene, Ore., the car caught fire and burned to the ground. So, at 4 a.m., they placed a call to Allbritton in his Hollywood motel room.

"Hey man," said the voice, "our car’s on fire. What should we do?"

Said a sleepy Dub Allbritton, thinking they were close by: "Take a cab!" Then, he hung up.

The Cashas never argue back, so with a shrug of the shoulders, the Cashas hopped into two cabs and took off. So, Dub Allbritton is today perhaps the only person in the Western Hemisphere who can remember to the penny the price of two cab fares from Eugene, Ore., to Hollywood, Calif.

Another traveling story on the Cashas involves the time they drove from Ashland, Ohio, to Fort William, Ontario, Canada—1,186 miles—in 24 hours. To save time, they dressed for their act as they went through customs and were required to open their suitcases for inspection. They were only 30 minutes late hitting the stage, and Allbritton couldn’t understand why they all fell out laughing when he bounded up and asked: "What kept you?"

"The Cashas are more than just part of the act," says Brenda. "They’re all like big brothers. They really take care of me too! They won’t let anybody bug me."

If there was ever any doubt that Brenda Lee would last as an entertainer, it should have been dispelled on June 27, 1963. At that time she signed a new contract with Decca for 20 years to the tune of a $1 million guarantee; and, at the same time, she sealed a pact with Allbritton that guarantees him 20 per cent of her yearly income. She also signed a three-year contract with Universal Pictures which guarantees her a certain amount, even if she doesn’t make a movie.

Brenda made a movie for 20th Century-Fox in 1961 titled "Two Little Bears." Others in the cast were: Zedd Allbritton, Van Vincent and Jimmy Boyd. But she says she does not intend to make another movie till the right story comes along.

"We have to do films," says Allbritton, "We felt they were exploiting her name and not her talent."

**MEANWHILE**, Brenda has continued to cut records at a fearful pace—she has cut a total of 256 sides since she began 10 years ago. In addition to "I'm Sorry," she did well in the 1960 charts with "I Want to Be Wanted," and "I'm Learning About Love." One record-making session in 1961 produced record-breaking results: four songs "Break It to Me Gently," "The Biggest Fool of All," "Anybody But Me," and "So Deep," all recorded at the same session on August 30, 1961, became hits when they were released later that year or in 1962. The year 1961 can easily be hailed as her banner year when you add such hits as "You Can Depend on Me," "Eventually," "Dem Dum," "Here Comes That Feeling," "Emotions," and "Fool Number One."

The smash of 1962 was "All Alone Am I," which brought Brenda her third gold record. Others in 1962 were "Everybody Loves Me But You," "Heart in Hand," and "It Started All Over Again." There were five top songs in 1963: "Shy Never Know," "Loving You," "My Whole World Is Falling Down," The Grass Is Greener," and "As Usual." And in the past two years, she has had three good hits in each: "Think," "When You Loved Me," and "Is It True?" in 1964, and "The Crying Game," "Thanks a Lot," and "Rustic Belts" in 1965.

This report has not attempted to dwell at length on the personal life of Brenda Lee. There are two reasons for this: (1) we wanted to spend most of our time on the professional side of her commendable career, and (2) we found Brenda’s personal life ramifications, he’s round, and, conversely, rather uninteresting—there are none of those scandals that make for good copy but bad lives. In this area, high tribute must be paid to Dub Allbritton for taking great pains to avoid ending up with the product of a warped childhood. And Dub believes this pays off, in the long run, on the professional side.

"In order to be a well-rounded performer," says Allbritton, "you must be a well-rounded human being. We have been very cautious about not letting the business interfere with her life."

Two personal notes bear mentioning:

On April 24, 1963, Brenda married Ronald Schucklet, the son of a Nashville contractor and city councilman. The double-ring ceremony was performed by L. L. Weathers, Associate Pastor of the Radnor Church of Christ, Nashville. The only flowers were left over from the previous night’s church service; there was, ironically, no music; and the newspapers were disappointed, because they didn’t find out about it until it was all over. The minister, who described the whole affair in anything but lavish terms: "She looked mighty pretty."

She was nervous, but happy," Allbritton made one terse comment: "I don’t think the marriage is going to give me either help or hurt her career. She’s more or less established." On April 2, 1964, Brenda gave birth to a girl. Named Julie Leann, the baby was found to be suffering from hyaline membrane—the malady that killed the infant son of the late President John F. Kennedy—and for days the child’s life hung in the balance. Fortunately, Julie Leann was born at Vanderbilt University Hospital, where one of the staff members is Dr. Mildred Stahlman, one of the world’s foremost authorities on hyaline membrane. Prompt and expert attention saved the baby and today it’s not unusual to find her present when Brenda transects business on Record Row in Nashville.

As for the future, Brenda feels that she would like to do something on Broadway to add to the experience she has already gained in other types of entertainment, including summer stock musicals.

"I don’t know if I would like to be held down as much as I would have to be on Broadway," Brenda says. "I guess I would like to do it to see if I could."

At any rate, Allbritton feels they have broken down the barriers that seemed to stand in the way for so long. This barrier was a very deep prejudice which some people have shown for Nashville-based artists. Allbritton feels Brenda has lost what would have been sure-fire contracts when key people got the mistaken idea that she was a country act because of her Nashville base. But he thinks they made it over the hill when she played the Copa in Atlanta eight days after her marriage. Billboard summed up her appearance with these words: "Brenda Lee took New York’s Copabana by storm last week. Brenda has the fire, the drive, the movement and the vocalistics that led one ringfinder to characterize her as a teen-aged Sophie Tucker. Miss Lee goes the singing route all the way. Romping, stomping, dancing and cavorting with the six-man backup group, the Cashas. The gal works in a number of her record hits, but unlike many disk-based acts it’s done safely and without orientation."

But as good as she was at the Copa or in command performances for the Queen of England and the President of Mexico, we feel that a little, seemingly unimportant thing she did in Mexico City in July 1964 says more about her career—past and future. An earthquake a few days earlier had sent many Americans fleeing for home, among them a well-known American singer who had been scheduled to perform. The day Brenda arrived, there was a tense news conference. One reporter expressed the feelings of most Mexicans when he said: "Americans come down here when the sun is shining, but take off when it rains." Then came the inevitable question: If there was another tremor, would Brenda stay and perform?

The bastard singer cocked her head to one side, flashed a sly smile, and replied with words that not only made her a hero in Mexico, but serve as an apt closing comment on her future: "If the walls are still standing, I’ll be singing."
Brenda,

Your friends
at
GIL-PINCUS
Music Corp.
New York

AMBASSADOR
Music, Ltd.
London

Extend
Best Wishes

CONGRATULATIONS TO BRENDA
YOUR TEN GOLDEN YEARS are
only the beginning . . .

From Your Friends in Canada
St. John's, Newfoundland, to Victoria, British Columbia

DECCA RECORDS
Manufactured and distributed by The Compo Company Ltd.,
Lachine, Quebec.
HERE'S TO
ANOTHER 10 YEARS...

GEORGE COOPER ORGANISATION LTD.,
16 Soho Square,
London, W.1. England
Tel.: GER 4894/9

"Congratulations, Brenda Lee, on your fantastic ten years in show business and continued success in your bright future. We at Romeo & Isaacson will look forward to your association with our office from August 15th through 28th, and our clients are as excited as we are."

Sincerely

Don Romeo

Roméo & Isaacson

666 Omaha National Bank Bldg.,
Omaha, Nebraska

---

We Salute
Brenda Lee

...one of our most outstanding graduates

College Preparatory School
Co-Educational
First Grade Through Senior High
THE HOLLYWOOD
PROFESSIONAL
ACADEMIC DAY SCHOOL
Accredited by
Western Association of Schools & Colleges
5600 Hollywood Blvd.
Hollywood, Calif.

Congratulations to Brenda...the girl with the "Magic Formula"

TALENT AND
"BUILT-IN EXCITEMENT"

* BUNTIN • CROOK
HARMON • SMITH • INC.
ADVERTISING AGENCY
NASHVILLE, TENNESSEE
("Thanks Dan")

---

Warmest
Personal
Regards

HARRY
KALCHEIM
Congratulations to Brenda Lee for her record ten years on top Down Under.

Festival Records
Australia—New Zealand
Warmest Wishes
To Brenda Lee

... A Wonderful Person
... A Great Artist

We’re proud “Jambalaya”
was your first hit record
and 10 on FL last week. . . . The Beatles' concert August 12 at the Astoria Theatre will be encased by WCFL, in Chicago, Hunt impedance by Jake Stahlman, Jim Stagg, Ron) Britain and Barney Pip, says Triangle Theatrical Productions president Frank Fried. . . . Stagg now writes weekend kid stuff for the Chicago Daily News. . . . Jack Kearnay has bought out Orches- tras, Inc. from William Black and says he'll start booking some rock 'n' roll. . . . The Exceptions, Chicago group with "Do Do Do Bah" and "Ask Me If I Care" re- leased by Mercury, brother, Rewa. . . . The Ramsey Lewis Trio opens at the London House June 7 for two weeks.

RAY BRACK

COLOGNE

Electrica has just unveiled "the new Billy Ramsey," a "serious" singer of American folk songs and jazz. The ex-GI tone to fame in Germany as "Crazy Billy" always good for gags. He's featured in two releases. Bill Ramsey sings the hit "Hang Hang Hang" from Home) and "Ballads and Rhythm" on his debut LP. The big pop-singing discovery was brought to Europe by the advanced CBS to Europe's young- est disc producer. Factory pro- duction, Spier has picked the artist just one week. Title is "Sloop, Sloop Looey. . . . "Vicky, Phillips 16-year-old singer, has released her latest release "Wenn De Angehili will, dann geh", which has sold over 60,000 copies. . . . Kid Clausen is a student at the Cologna Institute of Music . . . Paul Siegel, American producer in West Berlin, broadcast his "Paul Siegel Show" over the West Berlin radio station (Sender Pren Berl) from the Mediterranean aboard a liner. Peri Manifer has three tunes on the German hot list: "Georgia on My Mind," "Ave Maria No Me Vas" and the "Universal Soldier." 

OMER ANDERSON

LONDON

CBS recording manager Ettore Strafia was due here at the week- end from Israel (where he has been working on a Hebrew version of "The King and I") to complete an album of French songs with Bar- bery Streisand started in New York. Also here for Sunday's sessions (GL), for which CBS hired EMI's studios, was French musical direc- tor Michel Le Grand. . . . Also recording here last week were the Everly Brothers—recording an al- bum, "Two Years in London," under the supervision of visiting producer who will film an hour-long TV program, "Lucy Looks at Lond," with an all-star singing host and the Dave Clark Five, under the supervision of guest artists. . . . Two hits which were released by EMI on a Lib- erty record went on Decs. Liberty has an agreement with Deca that it would wait one year after they're deleted from the Deca catalog before releasing them. Former Radical Lustromp P.O. Barbier Hayes has joined April Music as assistant to Bob Hayes. . . . British songwriter/recording pro- ducer Norman Newell returns to New York's Sherry Netherland Hotel from Los Angeles next week, before flying back to London (6). His U.S. visit has been aimed mainly at promoting his songwrit- ing activities but may well have a bearing on his production career. . . . The Beatles will undertake one concert in Maui on July 4 before returning home following their con- certs in Tokyo. . . . The Hollies return to America for a five-week tour from July 28. A British group, the Mindbenders, under- takes its first U.S. tour July 1. It's being set up by Dick Fredlburg of Frontier/Tokyo. . . . The Pye Records is handling a big hit with Frank Sinatra's "Summer in the Night" (Reprise), which is expected to give the singer at least a Top Five placing on current sales. On London, Decca has is- sued another version of the song by Jack Jones.

CHRIS HUTCHINS

LOS ANGELES

KCBS and Gerald Percoli As- sociates are teaming on a country music spectacular for the Holly- wood Bowl June 18. Artists include Loretta Lynn, The New Christy Minstrels, Linda Ronstadt, Patsy Cline, Loretta Grie, and the English pop folk group the Lindisfarne. LCBC has announced that the performance will feature many artists from western Canada and the United States. The program will conclude with a grand finale featuring all the performers. LCBC President Jack Colclough said, "We're excited about this project, which we believe will be a great success. It will bring together some of the finest talent in the country, and we're looking forward to sharing the experience with our audience."

ELIOT TIEGEL

MEXICO

Enrique Guzman, who became the outstanding teen-age idol through his many recordings for the Mexican CBS and a series of motion pictures, signed a contract with Columbia Records for his re- cords in English. His first sin- gle, produced by Ernie Althouse, will be released this month in the U.S. . . . During his stay in Mex- ico, Ray Conniff received a silver plaque for his many recordings of Latin music . . . Starting July 1, Five bands will entertain at Dis- neyland's Memorial Day weekend.

WELCOMED TO JAPAN on the vocal group's recent Japanese tour are Ann White and Edie May Kellogg of the New Christy Minstrels. Shio Kuneko, general manager for international artists and repertoire of Nippon Columbia, a CBS Records international affiliate, greets the singers and George Greer, personal manager of the Christy's, Columbia recording artists.

(Continued on page 36)
The Mozart catalog will be distributed in Central America by Roberto Galiex Gutierrez, owner of Decca (Disques de Centralamerique, Guatemala).

A real boom started for the latest hits of Javier Solis, the popular Medellin ranchero singer who died recently. ...Dots de Capitol is heavily promoting the first recording of Nunchi Mendez, Matilde and the girl group Los Mendez, an admirer of the Beatles and bossa nova, is writing protest songs in the Bob Dylan manner, ...Many months ago, expected this month, Ladislao Veder, general manager of Electra, Cologne, Germany, Leon Reder, international director of Phillips, Chicago; Ricordi distributed in Germany, vice-president of Capitol, Hollywood.

OTTO MAYER-SERRA

ITALIAN NEWS REPORTS

FROM THE MUSIC CAPITALS OF THE WORLD

* Continued from page 35

Radio Records of Sidet Publishing Group released the first recordings by the Goeds, "Svav-

GERMANO RUSCITTO

NEW YORK

Bobby Vinton returns to the Copacabana May 26. Already several tracks of his album will be on the Village Stomper's records, which were recently purchased by Duke Niles by Vinton and his manager, Allen Klein. ...The new Cavigi Rigor works on a long-term contract which will now be undergone by M. ...Sedarikia will participate in this third International Competition in honor of Tchaikovsky, as a competing pianist, which will be held in Mos
cow from May 2 to 9.

LARRY SPYER

Bobby Vinton became the father of a girl, Roberta Ellen, on May 10.

Maruti Winstead, writer of "La Tus Lassamagine" b/w "Oh Mio Dolce Amore" and an LP,"hits of the 60's." More Italian recordings are forecasted, as well as the release of an entire Italian LP next year. ...American owners and the Canadian-American, was worldwide exclusively licensed by Bluebell Records, here Santo and Johnny, who broke the U.S. market with "Sleepwalk" some years ago, are standard sellers in Italy and in 1965 released the 605,618 singles and mark, 43,361 on albums. Tony Cawley, owner and general manager of Bluebell has planned a trip to the U.S. Japan, Hongkong and Australia during June to set up distribution of Santo and Johnny's records. Further trips are forecasted throughout Europe in July and South America in September. Umberto Band, singer and author of several hits among which is "You're My World," switched from CCG to Arison Records and Publishing. ...Everest Records' catalog will be distributed in Italy by Arison Records, and Rino Meletion signed with Kaiser Productions, London.

Krieger and Elizabeth Maitain's, Duriam president and foreign department manager, recently from Paris where they met with Leon Cahat (Disques Voga). Lorna Dejanusa (Pye Records), Jim Bailey (Pye Records), Mildred Maurice (Walter Backer) and Phil Rose (W. B. International Division). Duriam announced last Tony's latest record "Riders" (Italian version of French "Saut- 
avion") sold 50,000 copies during 10 days after release. ...Little Tony, back from the U.S. will fly to London to record four tracks under the direction of Tony Hatch. The Marcellino Feelas, Duriam, are back from their Japanese extensive tour. ...Recordi released the first record by their latest discovery, Lucio Battisti, "Dolci Giro" b/w "Primi Mesi." Recordi signed the Honeybees, whose three most recent recordings "Pausen und Chore," "A Welt Respekt Man" and "If You Getta Go, Go Now" will be released under the R-International label.

The Equipe 84, a new climbing charts group signed by Recordi immediately after their participation in the latest San Remo Festival, are recording a new production in English, in view of their terrilis- 
tour in U.S. and Great Britain.

PYE RECORDS' managing direct-
or, Chuck Chell, announced the signing of Monument Records based in Nashville became the father of a son, Eric Lawrence, on May 1. ...Bryce Bond, who is heard on WFTM, has just finished his fifth album for Folkways titled "Fly Away Heart." ...The Israeli Cafe Sabita has started a series of Sunday Night Celebrity Affairs. ...Singer Don Anthony opens the season at the Colony Beach and Cathana Club in New Rochelle on Decoration Day. ...Gene Krupa and his quartet at Diamond L's in Riverside, Calif., for the next week. ...Trumpeter Clark Terry at the Village Vanguard for the rest of the week. ...Mike St. Shaw and the Prophecy held over at the Downtown discotheque until May 29. ...Robert De Carchet in London for a new BBC-TV series. ...Eric Clapton, 16-year-old son of Woods and his Quartet with the Harold Leventhal orchestra. ...Singer Billie Starkel went for two weeks of rehearsal in London. ...Trinkle Hefner, Ronnie and the New Jersey's, the Paladin Amusement Park on May 21 and May 22.

Two Little Darlins' recording artist- 
ting, a new group, were in town this week. ...Vince Taylor and the Bonk box, guitarist, visited Baldwin dealers to set up demonstrations of the "Teardrop," were in town this week. ...David Waxman, guitarist, visited Baldwin dealers to set up demonstrations of the "Teardrop."
PARIS

riversa has released a new LP by Frank Adams recorded just before he went into the army. "Skinny Davis" will be the star of the new release, which is being marketed in Scandinavian countries. Dansk Records has also released a new LP by P. F. M. Wellingtons, featuring the famous ballad "I'm On Your Side." Ria Marques has released the official album of the World Music Festival of Neron Arts, with a feature on the Olympic Games. Second on the bill is another feature on the Olympic Games. Andre Vercher has recorded a new LP by Leslie's "Les Folles Auvergne."".

Cbs records' frans van Schaik greeted the Charles Lloyd Quartet at the Amsterdam airport as they arrived for a recent performance at the Persimmon Club in Utrecht. From left: S. Michael, manager of the Quartet; Charles Lloyd and quartet members Keith Jarrett, pianist; Eddie Mitchell, bass; and Jack DeJohnette, drums.

Rio de Janeiro

Visiting Rio this week were Alme Barenst and German jazz expert Joachim Ernst Berendt. They are gathering modern samba musicians to tour Europe in August and October. For Day's quit RCA Victor promotion department. New is Fernando Gomes. Paul Jorje is new assistant to Copia Sampa's ad man, Paul Reed. Veteran composer Jose Maria De Abreu died at a heart attack. He was 69 and composed the famous ballad "Noite, Nome, Amor" (Goodnight My Love). Poet and producer Humberto e De Carvalho is running a Composers Fair in the Teatro Jovem every Friday, at midday. New compositions are shown in the fair. With the raising in their royalties, Beatles LP's are now coming with 11,000 copies each (about $5,500). Records are pressed by Odeon in a special white label. Alex De Oliveira and Ray Gilbert gave a party to the Zumba Zumbas nightclub to show new LP's by Tom Jobim, Sylvia Telles, Roberto Menescal, Baden Powell and Quattro Em Cy. For Warner Bros., Repripe and Kapp Records. Platters will be released first in the States. Later in Brazil.

Robert Catur, Alvaro Orlando Carneiro and this writer lectured on jazz at the Education Dept., auditorium. Talks were sponsored by the Cultural Bureau of the U.S. Embassy.

Percy Faith of Columbia Records arrived in Japan May 8 for a two-week tour. From left: Faith; Choo Kaneko, general manager of the International Repertoire division of Nippon Columbia; Sam Lertz, Faith's manager. Tour was booked by Nippon Columbia Musical Enterprises, Tokyo.

Toronto Two Montreal groups from the Ben Kaye Associates management stable make their debut on Columbia this month. In Munich, with "Hemmelsche OY, My Head," and the Foolproof with "The Only Way." Winnipeg-based Eagle Records buy again with a new group, the "Buffalo," and "Crazy Things" and "Men-Age," with an U.S. release under negotiation. International hooks are showing interest in a Calgary group, the "Stampede," who combine beat music with O. "Old West" attire and call it the West Beat. The group plans its second disk soon.

Les Classes, French-Canadian's hot-ya-group, appear at the Steel Pier in Atlantic City for a week July 10, with other U.S. engagements in the offing to pave the way for more disk action, English language, over the border... Les Cadillac's, Capitol's French-Canadian folk group, have their own T.V. on the CBC French TV web this summer... Capitol has signed Ray St. Gomer, host of the Winnipeg edition of CBC-TV's "Music Hop, to a disk contract... Barry Allen, whose "Lovefully"... (Capitol (out in the U.S.) is one of the hottest Canadian singles around, came out for two weeks of promotional radio and T.V. appearances this month, touching as many as four cities per day and hitting key national and local shows in Ontario and Quebec...

Capitol's Big Town Boys will become the first Canadian pop music group to travel coast to coast with their tour that starts June 10 in the Maritimes and winds up Sept. 10 on the West Coast. The Festival du Disque, big French-Canadian disk industry exhibition highlighted by a gala awards presentation, is set for Oct. 7-12 at the Maurice Richard Arena in Montreal. Columbia has picked up Minnie Mouse's "C'est Mouche" and "Ette Cools" from Barclay for the French-Canadian market, following the singer's success in the U.S. on the Ed Sullivan T.V. and in nightclubs.

Just released

All these Things

The Uniques

Paula 238

For DJ Samples Contact:

Jewel 785

MAY 28, 1965, BILLBOARD
The Elusive Bob Lind

Can be found on Verve/Folkways

Chart-topping. That's Bob Lind. Got the picture? Get the album! THE ELUSIVE BOB LIND And watch for his Verve/Folkways single, "Wanderin" b/w "Hey Nellie, Nellie" KF-5018
<table>
<thead>
<tr>
<th>#</th>
<th>Title/Arist/Label &amp; No.</th>
<th>Week Ending May 28, 1966</th>
<th>Sales</th>
<th>Airplay</th>
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<td><strong>A TOUCH OF TODAY</strong></td>
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<td>2</td>
<td><strong>WONDERFULNESS</strong></td>
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<td><strong>HAPPINESS IS</strong></td>
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<td><strong>HIGHWAY 61 REVISITED</strong></td>
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<td>5</td>
<td><strong>PET SOUNDS</strong></td>
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<td>6</td>
<td><strong>ON A CLEAR DAY YOU CAN</strong></td>
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<td>7</td>
<td><strong>JAMES BROWN PLAYS THE NEW BREED</strong></td>
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<td>8</td>
<td><strong>THE SOUL ALBUM</strong></td>
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<td>9</td>
<td><strong>LOVE</strong></td>
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<td>11</td>
<td><strong>TONY BENNETT'S GREATEST HITS, VOL. III</strong></td>
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<td>12</td>
<td><strong>SHE'S JUST MY STYLE</strong></td>
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<td>13</td>
<td><strong>RAMBLIN' MAN</strong></td>
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<td><strong>HERE THEY COME</strong></td>
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<td><strong>WHERE DID OUR LOVE GO</strong></td>
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<td>16</td>
<td>**LIGHTNING STRIKES **</td>
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<td>17</td>
<td><strong>ONE STORMY NIGHT</strong></td>
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<td>18</td>
<td><strong>SOUL MESSAGE</strong></td>
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<td><strong>BOOTS RANDOLPH'S YAKETY SAX</strong></td>
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<td><strong>THE LOVE YOU SAVE</strong></td>
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<td><strong>FILET OF SOUL</strong></td>
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<td><strong>ROY ORRISON'S GREATEST HITS</strong></td>
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<td>24</td>
<td><strong>THE BEST OF THE RIGHTeous BROTHERS</strong></td>
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<td><strong>LOOK AT US</strong></td>
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<td><strong>TIME WON'T LET ME</strong></td>
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<td><strong>THE FOUR TOPS SECOND ALBUM</strong></td>
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<td><strong>THE BLUES PROJECT LIVE AT THE CAFE AU GO GO</strong></td>
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<td>30</td>
<td><strong>HITS AGAIN</strong></td>
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<td>31</td>
<td><strong>WEDNESDAY MORNING, 3 AM</strong></td>
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<td>32</td>
<td><strong>THE BATMAN THEME</strong></td>
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<td>33</td>
<td><strong>UNBELIEVABLE</strong></td>
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<td>34</td>
<td><strong>OUR HERO</strong></td>
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<td>35</td>
<td><strong>CHEF ATKINS PICKS THE BEATLES</strong></td>
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<td>36</td>
<td><strong>LITTLE WHEEL SPIN AND SPIN</strong></td>
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<td>37</td>
<td><strong>FOR ANIMALS ONLY</strong></td>
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<td><strong>PERSUASIVE PERCUSSION 1966</strong></td>
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<td>39</td>
<td><strong>THE DUKE AT TANGLEWOOD</strong></td>
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<td>40</td>
<td><strong>AN EVENING WITH BELLAFonte/MOSCOURI</strong></td>
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<td>41</td>
<td><strong>I SEE THE LIGHT</strong></td>
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<td>42</td>
<td><strong>I HEAR TRUMPETS BLOW</strong></td>
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<td>43</td>
<td><strong>MEMPHIS BEAT</strong></td>
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Proudly Presents

The talented, exciting, versatile, unique!

Great!

New Dot Records Star

Bonnie Guitar

& Her new single hit

Get your lie the way you want it

"Would you believe?" #16872

Best selling albums by Bonnie Guitar

Two Worlds DLP 3696
Dark Moon DLP 3335
Whispering Hope DLP 3151
Moonlight and Shadows DLP 3693

Great hit singles by Bonnie Guitar

Dark Moon / Mister Fire Eyes #134
I'm Living In Two Worlds / Goodtime Charlie #16811

The greatest talent on records
BREAKOUT ALBUMS

**NATIONAL BREAKOUTS**

**A TOUCH OF TODAY**
Nancy Wilson, Capitol T 2485 (M); ST 2485 (S)

**WONDERFULNESS**
Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)

**PET SOUNDS**
Beach Boys, Capitol T 2480 (M); DT 2480 (S)

**NEW ACTION LP's**

These new albums, not yet on Billboard's Top LPS Chart, are getting strong sales interest by dealers in major markets.

**NEW BEATLES SONGBOOK**
Melodyline Publications, Capitol T 2429 (M); ST 2429 (S)

**DON'T GO TO STRANGERS**
Elyse Stevens, Columbia CL 2476 (M); CR 2976 (S)

---

**SPECIAL MERIT PICKS**

Social Merit Picks are new reviews of outstanding music which deserve exposure and which should have commercial success within their respective categories of music.

**ORIGINAL CAST SPECIAL MERIT**

**THE PERSECUTION AND ASSASSINATION OF HABIB BY THE GURSEH IN THE ASYMMETRY OF CHARIENTON UNDER THE DIRECTION OF THE MARSHAL SAND**
Royal Shakespeare Company. Conductor TRS 312 (M); TS 312 (S)

**OUT OF SIGHT**
Soundtrack. Decca DL 4751 (M); DL 4752 (S)

This is the original soundtrack LP of "Out of Sight," a fine-styled novel plotted for the screen. According to reviews, it is a powerful, thought-provoking book. The cast includes such actors as James Mason, Richard Burton, Ava Gardner, and Rod Steiger. This album should do well throughout, plus some hit potential tunes.

**SPECIAL MERIT PICKS**

**LEUCOINA CUBAN BOYS**
Polydor 86041 (M); 814041 (S)

The Leucina Cuban Boys, bored more than 10 years ago by formulaic rhythms, set the stage for their own brand of Latin pop by the group's latest release, "The Cuban Boys." This LP's theme is "The Cuban Boys," and it features the Cuban Boys' signature song "Campanita," as well as other Latin hits.

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**ALBUM REVIEW POLICY**

Every album sent to Billboard for review is heard by Bill- board's Review Panel, and its sales potential is noted within its category of music. Full reviews are presented for Special Lift Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

---

**LOW PRICE POPULAR**

Dancing with Sammy Kaye: Harmony RL 7175 (M); HS 11867 (S)

**THE LIBERACE SHOW**
Harmony HS 1724 (M); HS 11854 (S)

**THE KING PULLS**
Living Voices: Canadian CL 974 (M); CA 974 (S)

---

**COUNTRY**

Country Guitar Goes to the Jimmy Dean Show: SLP 373 (M)

May 28, 1966, BILLBOARD
### Best Selling Classical LP's (By Category)

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<th>Week</th>
<th>Title</th>
<th>Artist &amp; Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MENDELSSOHN: CONCERTO NO. 1</td>
<td>Emerson, RCA 5200 (F)</td>
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<tr>
<td>2</td>
<td>MENDELSSOHN: CONCERTO No. 3</td>
<td>Mstislav Rostropovich, Capitol 1624 (S)</td>
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<td>MENDELSSOHN: SYMPHONY No. 5</td>
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### New Action LP's

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**Variety Will Spice Philly Concert Life**

Philadelphia — An 11-concert subscription series is set for the Philadelphia Orchestra. Performers include orchestras, instrumental and vocal groups conducted by Richard Stokowski. Another 11 programs are slated as special events.

The one-time director of the Los Angeles Symphony Orchestra, Stokowski will conduct both the New York Philharmonic and the Los Angeles Opera. Performers will include pianists Arturo Benedetti Michelangeli and Andras Schiff, violinists Isaac Stern and Yehudi Menuhin, and the Los Angeles Philharmonic under Zubin Mehta. Performers will be brought to Philadelphia through the efforts of the Philadelphia Orchestra Association, now in its fourth season.

**Yeager Will Lead Abilene**

San Antonio — George Yeager, a name well known in the San Antonio Symphony, has been named conductor of the Abilene Philharmonic Orchestra. Yeager, a native of Rochester, N.Y., has spent the past 16 years working to build an orchestra in San Antonio, a city with a population of 340,000 and a musical tradition.

Yeager will lead the Abilene Symphony Orchestra, which has played French concerts under the leadership of local organizers since 1950, will be new for the 1966-67 season, according to a press release. The orchestra's first performance will be Oct. 1966.
ATTENTION RECORD DEALERS, DISC JOCKEY, PROGRAM DIRECTORS: Expect a lively demand for the records below... they're featured in Record Company consumer advertising this month in HIGH FIDELITY Magazine!

Record advertising in HIGH FIDELITY sells $10,000,000 worth of records a year.

COLUMBIA

HEIDELBURG RECORDS

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HIGH FIDELITY Magazine reaches over a quarter-million people each month, every month... readers who are devoted to home music listening, readers who buy over 295 million discs each year.

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Sarasota Festival

SARASOTA, Fla.—The New College Music Festival from June 19 to July 3 will include seven faculty concerts, master classes and ensemble coaching. The performing faculty consists of Paul Wolfe, director, violin; Jacques Abram, piano; Julius Baker, flute; FRED Daniels, oboe; DAVID Dawson, viola; GASTON Dufrénoy, bass; LESLIE Parnas, clarinet; GABOR Rejto, cello; PATRICIA Stenberg, violin, and WALTER Trampler, violin.

MAY 28, 1966, BILLBOARD
Fred Foster Gives 10G to Hall of Fame, Museum

NAHISVILLE—The Country Music Hall of Fame and Museum received a big boost last week when Monument Record's Fred Foster made a $10,000 contribution to the Country Music Foundation. The donation, CMA president, said the contribution "demonstrates Monument's faith in the stability of Nashville music." He said Foster always plays a strong leadership role and that his assistance in the effort "is deeply appreciated." The Foundation was created by the CMA to raise funds for the project. Goal is $750,000. Foster said Monument industry leaders have already contributed $338,000.

A Nashville drive headed by Andrew Benedict, president of First American National Bank here, is under way to raise the balance of the needed funds. Already, $30,000 has been raised from the Nashville business community. The museum is about 20 percent completed, Denney said, and should be finished by Oct. 1 of this year. Foster, who has moved strongly into the country music field this year, said he is "pleased to play a role in this vitally important undertaking." He said the Museum and Hall of Fame will be a major attraction in the Nashville area and will meet a long-felt need.

THE COUNTRY MUSIC Hall of Fame and Museum moved nearer reality last week when Fred Foster donated $10,000 to the building fund. On hand for the presentation were, in addition to Denney, CMA president; Foster, president of Monument Records; Andrew Benedict, prominent Nashville banker who heads the Nashville campaign, and BMI Vice-President Frances Preston, executive vice-president of the CMA.

LUCEDALE, Miss.—This small Mississippi city will be the headquarters for a national Jimmie Rodgers Memorial Day Thursday (26), with a gold music memorial program set for Thursday at the State Capitol. Co-ordinating radio play for the event is Roy Horton of Peer Southern, who has published virtually all of Rodgers' material. The country immortal died May 26, 1933.

Some 70 radio stations throughout the nation will honor him with memorial programming, according to Horton.

Country artists appearing during the three-day program here are Hank Williams, Slim Gammage and Justin Tubb. Happy Wainwright is producing the show.

The Governor of Mississippi has declared the day a State holiday.

Earlier, Jimmie Rodgers tributes were held in Meridian, Miss. Rodgers' home town, but they were discontinued several years ago.

Among the leading country disk jockeys on hand will be Ben Ford, Jim Owen, Boots Barnes, Carl Suecaume, Kitty Jenkins, Jimmy Swain, Cardwell, Gene Autry Lachman, Roosevelt Sloan, Clay Daniels and B. J. Johnson.

The entertainment program will be broadcast over WHHT, Lucedale, from 1 p.m. to 10 p.m. each day. The George County Junior Chamber of Commerce will have a home show and merchandise fair during the celebration.

Happy Wainwright is committee president, with Ernest Tubb and Hank Snow honorary presidents.

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NASHVILLE SCENE

Ray Pillow, new addition to the "Grand Ole Opry" cast, has a new release on Capitol, "Common Colds and Broken Hearts." ... Dizzy Dean, baseball great, plans a tour with Hickory's Roy Acuff in the near future. ... KPNG, Port Neches, Tex., now full-time ckw and in need of records. Chuck Glaser working with Bobby Scratchen on a new album. Chuck is also responsible for finding two new artists, John Hartford and Jimmy Payne, who have joined RCA and Epic respectively. ... Jimmy Klein due here to set up shop in about four weeks. ... WEIR, Cleveland, now on the ckbwagen. Carl Smith's "(Is My) Ring on Your Finger," Earl Scott's "Wandering Boy," and Bob Luman's "Poor Boy Blues" are latest single releases out of Cedarwood Publishing. ... Next in line to release Tom P. Hall's "Billy Christian" is England's the Flat's Calcuter Hall. It is one of Newkeys Music's most prolific young writers. ... Chuck Chalmers says Billy Walker's next Monument release is set this week, titled "A Million and One" b/w "Close to Linda." ... Jack Clement, hot indie producer, worked with Charley Pride on album last week at RCA studios. ... Chet Atkins was host to Mr. and Mrs. A. Torio last week. Torio is also director for Victor in Japan. ... Mrs. and Scotty Stoneman join the Stonemans here, bringing act to seven members. Stoneman TV show clicking with three new outlets, Louisville, Savannah and Knoxville. ... Guitarist Shirl White, of Salt Lake City, has joined the Waylers here. They are back-up group for Waylen Jennings. ... Hubert Long due back from Germany this week. He visited Continent the last couple weeks, signing deals for his publishing and talent companies. Del Reeves and wife have a new addition, a seven-pound daughter. ... Fast-moving Leroy Van Dyke is in England, recovering from hectic pace. ... Epic sessions delayed due to flu bug. ... Jimmy Key reports that Jimmy Newman will remain an extra week in Germany for additional appearances. ... Roulette's George Kent victim of theft. He lost his costumes in Wisconsin, and on Friday 13 no less!

Say You Saw It in Billboard

Looks like "Wild Bill" has really gone wild.

Now in radio charts from coast to coast.

"I'm Wild Bill Tonite"

by JANET McBRIDE and VERN STOVALL

Longhorn Record 4571

Longhorn RECORDS BOX 17014 DALLAS, TEXAS 75217

Nashville, Tenn.

Jimmy Newman's "BACK POCKET MONEY” (Decca 31916)

is an absolute smash GOING ALL THE WAY!

Published By New Keys Music, Inc. Nashville, Tenn.

Booked By Key Talent, Inc. Nashville, Tenn.

MAY 28, 1966, BILLBOARD
COUNTRY MUSIC

SNAPPED BACKSTAGE recently at the Kleinhans Music Hall, Buffalo, where a package promoted by WWOL deejay and program director, Ramblin' Lou, set a new house record in two performances. Left to right: Buck Owens, Ramblin' Lou; Jack McFadden, Buck's manager, and Joe Oka, Capitol Records representative in the Buffalo area.

Another Winner For Ramblin' Lou
BUFFALO.—A country music package promoted by Louis A. Schriver (Ramblin' Lou), WWOL, program director and deejay, played to two jammed houses at Kleinhans Music Hall here May 8, setting a new attendance mark at the house for an attraction of its kind. Featured were Buck Owens, Dick Curless, Merle Haggard, Bonnie Owens, Ray Adams and Tommy Collins.

On Saturday, May 14, Ramblin' Lou did a guest appearance on WWVA's "Jamboree," Wheeling, W. Va. In conjunction with his appearance there, Ramblin' Lou promoted a bus excursion of WWOL country music fans, with five bus loads to Klein to Nashville.

NASHVILLE — Jimmy Klein has announced plans to move his booking agency here June, Klein, agent for George Jones and Connie Smith, has operated from Ybor, Tex., but said the press of increased business necessitated his moving here.

making the journey from Buf-

falo to Wheeling.

On June 4, Ramblin' Lou en-
couraged the annual "Funnorama" show sponsored by the Buffalo Police Department. This will mark the first year that the police are using a country music attraction. Booked to appear are Hank Snow, Dotte West, Dave Dudley, Archie Campbell and Bobby Helms.

Hank Snow Celebrates
NASHVILLE—The Singing Ranger, Hank Snow, is currently celebrating his 30th anniversary on the RCA Victor label, his 17th year with "Grand Ole Opry" and 17th consecutive year of association with Nashville talent executive, W. E. (Lucky) Moeller. The three-decade union with Victor is possibly a record among country music entertainers.

The Canada native cut his first Victor session, "The Prisoner Cowboy," b/w "The Lonesome Blue Yodeler," in 1936 in an old church in Montreal. It didn't sell, and his first seller of consequence didn't come until 16 years later when he cut the song legendary, "I'm Movin' On."

KWAM Show Set
MEMPHIS—KWAM, Memphis, is setting the stage for its third "Grand Ole Opry" show to be held June 4 at Ellis Auditorium. Headlining will be Little Jimmy Dickens, along with Lefty Frizzell, Grandpa Jones, Warrar Mack, George Morgan, the Osborne Brothers, Merle Travis and all the KWAM disk jockeys. Tickets are offered free to the public through the courtesy of the station's advertisers.

Country Package For Hwd. Bowl
HOLLYWOOD—A package of country music talent will appear in the Hollywood Bowl June 18, according to Eddie Cummings, of Gerald W. Purcell Associates, Ltd., Nashville. Headlined by Lorne Green, Boots Randolph and Billy Walker, the show will also feature Pat Buttram, Justin Tubb, Stonewall Jackson, Skeets McDonald, Warrar Mack, Jo and Rose Lee Maphis, Billy Mize, Tex Williams, Marion Worth, the Canadian Sweethearts, Jerry Wallace and Bonnie Guitar.

YESTER YEAR'S COUNTRY HITS
Change-of-pace programming from your library's shelves, featuring the disks that were the hottest in the Country Field 8 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES—10 Years Ago May 29, 1956
1. Heartbreak Hotel, Elvis Presley, RCA Victor
2. Blue Suede Shoes, Carl Perkins, Sun
3. You Ain't Gonna Change Me, Carl Perkins, Sun
4. Don't Be Ashamed, Red Foley, & Kitty Wells, Decca
5. That's My Desire, Slim Dusty, Decca

COUNTRY SINGLES—8 Years Ago May 29, 1961
1. Hello Walls, Faron Young, Capitol
2. Foolin' Around, Buck Owens, Capitol
3. I Fell In Pieces, Patsy Cline, Decca
4. Three Hearts In A Tango, Roy Drusky, Decca
5. The Blizzard, Jim Reeves, RCA Victor

YESTERYEAR'S COUNTRY HITS

Billboard SUBSCRIPTION ORDER
The International Music-Record Newsweekly 2160 Patterson St., Cincinnati, Ohio 45214

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Rate Outside USA for 1 year

Hawaii, Alaska, Puerto Rico (via Air Mail) $30
Europe and Great Britain (via Air Mail) $50
Mexico, Caribbean, Can. America (via Air Mail) $45
South America & Africa (via Air Mail) $65
Asia and Pacific (via Air Mail) $55
All Countries (via Sea Mail) $10

Name
Company
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State Province Country Zip Code
Nature of Business
Payment Enclosed
Bill Me
New
Renewal
Signature

Billboard
MAY 28, 1966, BILLBOARD

CAB Told Fox Cut Would 
Herald New Disaster Era

Walt Disney World Plans 
Response to New Theme Park

ABC Will Stage Massive Sales 
Campaign on Its New System

News and Reviews

Bennett, Cullum, and 
Gaudino Lead '55 Nation

3M Will Stage Massive Sales 
Campaign on Its New System
SANDY BARON, center, billed as a "New Generation Connector," signs his first recording contract with Capitol Records, in the presence of personal manager, Harvey Miller, left, and Capitol's artist & repertoire producer, Marvin Holtzman.

**Righteous Bros. Severinsen A Blockbusting Package**

NEW YORK—Barnes Street East came up with a blockbuster bid (19) featuring the Righteous Brothers and the Doobie Brothers Sextet. The clean-cut, dynamic duo, backed by the full Righteous Brothers’ Orchestra made its record high come to life in emotion, excitement and drive. The usual opening night problems of sound and lights were overcome by the boys’ ingratiating personality and their performances of such standards as "You’ve Lost That Loving Feeling," "Soul and Inspiration" and a medley comprising "Bye, Bye Blackbird" with "Up a Lazy River." The evening of the comedy very nearly reached a shocking peak in their take-off of Nelson Eddy and Jeanette MacDonald. In expressing their gratitude to the individual talents, Bill Medley won tremendous applause with his soulful blues "Georgia on My Mind" as did Bobby Hatfield with his presentation, "Unchained Melody." Although, booked primarily for the school prom set, voices of the Righteous Brothers have a solid foot in the door with the older crowd as well.

Doc Severinsen of NBC-TV’s "Tonight" show orchestra, made an auspicious club debut with a sextet that came on strong with a vibrant new sound combining jazz with today’s pop style music. The sound is all their own, with touches of the Tijuana Brass. From "Johnny One Note" to "If I Had a Hammer," the Command Records’ group keeps the scene toe-tapping throughout their program, which was well planned and featured effective light changes. The sextet comprised of Arnie Lawrence, sax; Dennis Ganis, organ and piano; Mooney Alexander, drums; Al Ferrari, bass; Joe Puma, guitar, and the golden horn of Severinsen closed their set with a rousing gospel medley consisting of "He’s Got the Whole World in His Hands," and "When the Saints Go Marching In." If the sound of the group in Basin Street can be transferred to records, the group has the earmarks of becoming a hot record seller, as well as a top club act.

**Tony Bennett Gives Out in Groovy Style at the Grove**

HOLLYWOOD—The mellow bellow of Tony Bennett both rocked and soothed an opening night crowd (10) at the Cocosnut Grove. Bennett, happily, is one of a handful of singers who is comfortable both with ballads and a beat. He treated the celebrity-packed first show to an almanac of songs which clearly bear the Bennett label. Recognition greeted the opening number.

Charles Makes 67G

NEW YORK—Five weekend Ray Charles concerts early this month by the New York Rensselaer Polytechnic Institute in Troy on May 6 the group was to do its following concert at two of the concerts at Carnegie Hall, he played $125,000 at Fair-field (Connecticut) University he brought $10,500 at an afternoon concert on Sun-day, May 8. That night $19,000 was paid in by a sold-out house at the Mosque Theatre in New-ark.

**Talents Needed for Viet Troops: Rivers**

In a few weeks the United States Army will begin its second world tour in support of American troops engaged in Vietnam. To that end the military band has been planning a tour with music that includes a large portion of American pop hits. The band will include Tony Bennett, who is expected to perform several of his hits, including "The Good Life." Bennett will be accompanied by the band's saxophonist, Mike Hatfield, and the group's drummer, Mike Ponce. The tour will also feature the band's vocalist, Jerry Lee Lewis, who is scheduled to perform the song "Women." The tour is expected to last for several weeks and will include stops in major cities across the United States. The band is looking for additional soloists and vocalists to join them on the tour. They are currently searching for talent in various genres, including pop, rock, and soul. The band is looking for musicians who can sing and play their instruments with enthusiasm and skill. The tour will provide an opportunity for musicians to showcase their talents and gain valuable experience performing in front of a large audience. The military band is seeking to create a positive atmosphere for American troops by providing them with a sense of home and a connection to their families back home. The band is committed to providing a high-quality musical experience for the troops and is dedicated to supporting them in any way possible. The band is looking forward to bringing their talent and energy to the troops and providing them with a much-needed boost during a challenging time. The band is grateful for the support of the military and is honored to be able to serve the troops in this way. They are excited to be able to make a difference and to provide a sense of hope and inspiration to those who are far from home.
OTIS REDDING, a soul sensation, is shown here with manager Phil Walden (right), who told him when he was in Macon, Ga., high school students in 1958, Walden, along with brother Alan (left), also manages Percy Sledge, Sam and Dave, and various other rhythm and blues acts. Walden brothers told they believe the "new R&B wave" is beginning to establish itself as the leading musical sound of our times.

**THE JAZZ BEAT**

By ELIOT TIEGE

Now that Woody Herman and a State Department tour into the USSR has gone splendidly, pianist Earl (Fatha) Hines, 1956's comeback kid, has given his okay for a Russian play-a-long series, commencing July 1 for six weeks. Hines has assembled a seven-piece band consisting of tenor saxman Bold Johnson (who played with Hines' band in the '30s and '40s), almost destined to be recorded, and a Russian with Benny Goodman in 1944, trumpeter Mike Sevora, trumpeter Bunny Young (a swing era bankey), and a Russian who played with Oliver Jackson (a periodic hitman), bassist Bill Newberry and vocalist Chuck Kibie, this second American jazzman to visit the Soviet Union service for an exchange program, Benny Goodman having opened the door.

With many jazz players turning to religious music as a source of repertorial inspiration, insiders knew it wouldn't be too long before venerated Dave Brubeck bled liturgical sounds with jazz. San Francisco Ralph Gusman reports that Brubeck is hard at work composing a religious service for a fall debut at the Unitarian Church in Westport, Conn. Brubeck's home away from the Bay City. Theme of Dave's work is the testament of Christ and his 40 days in the desert. It is reported that the trumpet is written. Each bell will have its own sound. Five years ago Brooks invented another instrument, the mezzo horn, a trumpet with two bells of equal size. Brooks' latest invention is as yet unentitled.

Vocalist-pianist Nellie Lutcher comes out of retirement June 6 for a concert in her honor at the Santa Monica, Calif., Civic Auditorium. The concert will be broadcast live via the NBC network. Of particular interest to jazz aficionados will be Gale Ellingson, of the Hollywood Bowl, and the rest of Herb Ellis and the Hi-Hats. She is perhaps best known for two of her own compositions, which closed out for Capitol Records, "Hurry on Down" and "A Real Gone Guy."**

A Jazz Musicians Guild is being talked up by none other than Miles Davis, who himself espouses public demonstrations. The trumpeter-leader is in cooperation with J. J. Johnson, John Lewis and Horace Silver about the idea for a lobby group to press for club improvements and to arbitrate problems which plague the night workers.

The Newport Jazz Festival will emphasize a retrospective look at big-band history. Duke Ellington, Woody Herman and Count Basie will each level down a musical memory lane during the July 1-4 weekend. Herman will trace the life and demise of his Band, retracing Sun Sets, Al Cohn and Zoot Sims, among the players. The New York-based Mel Lewis- Thad Jones band will be a large group on the agenda, and the outing will be their debut at a major festival.

Drummer Stacey Manne and his men performed Gerald-Fried's jazz adagio, "Let the Least Straight- en the Lord," in its world premiere at the Los Angeles Music Festival Sunday evening (15) at UCLA's Royce Hall. The group included drummer Frank Cerasolo, Jack Nimitz, horns in 11, and bassist, saxman and tenor saxman, Rod Brown, ex-Cosmo Peter- son, bass.

**

Frieda's Gallery formed a big band in Europe of international all-stars for a week of concerts in late May. Americans include trumpeter Don Ellis, drummer Billy Cobin, bassist Herb Celler, bassist Ron Carter and drummer Mel Lewis. The band was performed with Claude at the first International Competition for Modern Jazz in Vienna, May 17-24.

**

West Montgomery, rated by many of his fellow musicians as the finest jazz guitarist in the busi- ness, has a chart hit in his latest Vestiges recording, "Miles Out of My Head" (Verve V 8642). The hit LP of the West was preceding best selling albums called "Sequoyah" and "Bumpin.'" Part of the reason for Wes's new success is the fact that his albums are played on R&B and jazz and even listened to on the radio stations. For re- cordings, club and concert dates, Wes Montgomery plays a Gibson L-5, a deluxe quality, carved top guitar with custom fitted electronic pickups. Gibson—choice of professional artists and acknowl- edged world leader in fine guitars.

(Advertisement)

**

The Billboard special survey for the week ending May 28, 1967.
In-Store Radio Broadcast Keys Milwaukee Promotion

MILWAUKEE—The record department of Treasure Island store here recently tied in with local disc radio station WYLO to run an RCA country music promotion.

Peter D. Stocke, manager of the record division, Taylor Electronic Co., RCA distributors in Wisconsin and upper Michigan, told Billboard that his firm and the dealer have been working with WYLO deity Chuck Philips to do an hour of his broadcast from the store's record department.

"All that day," said Stocke, "RCA country albums were sold at a special price. During the broadcast we held a drawing for free records and a free guitar. It was an outstanding promotion because it sold a large number of records, and it attracted attention to the record department in a competitive market area."

Excitement

"Our purpose in promoting was first, to move product and, second, to create excitement," he said. "I believe creating excitement is the most important and productive results of a promotion. We were even planning an all radio program cut to this."

In the store, the RCA department featuring the promotions received an estimated 20,000 people. The promotion also featured a free graph and a free magazine.

The store has a record department for country music, and the promotion was featured there. The promotion was also featured on the radio station.

DEJAY CHUCK PHILLIPS, of Milwaukee radio WYLO, is shown here interviewing winner of free guitar during special promotion between the record department of the Taylor Electronic Co. and the radio station. The station did a remote broadcast from the store which featured a country and western promotion.

Kodak Test-Markets Check Device for Stereo Systems

SAN FRANCISCO—Eastman Kodak Co. is currently winding up a month-long test campaign of a stereo tape recorder sound evaluating and balancing system in the Bay Area. The new product, called "Testape," is a 5-inch roll of tape which is programmed with instructions and sounds necessary to check the workings of a stereo tape system. It is being given away free with each purchase of a 7-inch reel of Kodak Recording Tape, type 31A12 (retail value of approximately $3).

C&W Program Announced by Mercury VP

CHICAGO—Kenney Myers, Mercury Records vice-president and product manager, announced a country music promotion, "America's Brand of Country Music—Mercury '66," which will begin this week and will continue until July 1, 1966.

Decca Shows Seven Models Of Phoneline

NEW YORK—Decca Records introduced its 1967 line of phonographs last week, adding seven new models and keeping 11 of its models from last year's line of current products on the market. The new models include six portables and one complete which range in price from $16.95 to $99.95. Continuing the firm's policy of introducing phonographs and record players with no general consumer interest.

New Amplifiers

In addition, the company announced the introduction of three new amplifiers, carrying suggested list prices of $79.95, $99.95 and $149.95. The amplifiers are an addition to Decca's music entertainment line which the company started at the beginning of this year. Guitars and amplifiers for the consumer have been the only products sold under the Decca label so far.

All the new model Decca phonographs are made in solid-state circuits. At the retail level, list prices are $19.95.

The new line is the DPF 2S, "Challenger II," with a list price of $16.95. The DPF 647, "Pryor X," and the DP 733, Tuxedo VI, are suggested list prices at $49.95. The DP 494, "Randolph II" and the DP 681, "Announcing," are priced at $59.95, and the DP 669, "Sheldrive VI" (Continued on page 2).

RHYTHM AND BLUES RECORDINGS are the fastest selling items at the E. B. Schley record store in Glens Falls, N. Y. Assistant manager of the store, told Billboard that " Ottis Redding records are especially easy to sell"—and that the fact that his a native of Macon has nothing to do with it." Pictured above, Miss Stevens is flanked by WIBR radio disc jockey Hump Swain (left), who claims the honor of being the first to put James Brown and Ottis Redding on the air, and Phil Waid, manager of Redding, Percy Sledge and several other popular R&B acts.

Decca's new record line includes 23 of the 125 records in the company's current line, and is expected to be on sale in recording stores by early September.
New Products

Decca '67 Line

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.

Decca has introduced a new line of three amplifiers. One pictured above sells for $149.95. Others at $79.95 and $99.95.


Tuxedo III stereo console by Decca. Solid-state automatic phonograph. Features tilt down front, two detachable 5-inch matched speakers. Available in solid walnut with black wings and brown walnut with gold wings. Price $59.95.

Essex III stereo console by Decca. Solid-state automatic phonograph. Features tilt down front, simulated wood finish in walnut or mahogany. Can be used as a room divider, hang on wall, on table top or stand on legs. Price $99.95 includes necessary hardware.

Scanning the News

Continued from page 51

Bishop the title of national ad director. Bishop, also the sales promotions manager, is in charge of selecting the recorded material to be used on Ampex stereo tapes.

Olympic Radio and Television Division of Lear Siegler has consolidated two of its sales branches, with the New York branch absorbing the territory of the defunct Olympic of New Jersey which previously handled northern New Jersey, New York State. PAUL ZARKAS

Beatles U.S. Tour Dates

Chicago—The Beatles will open a three-week concert tour of the U.S. by appearing in Chicago Aug. 12. For promotion tie-in purposes, record dealers are notified that the British group will play the following dates: Detroit, Aug. 13; Cleveland, Aug. 14; Washington, Aug. 15; Philadelphia, Aug. 16; Toronto, Aug. 17; Boston, Aug. 18; Miami Beach, Aug. 19; Cincinnati, Aug. 20; St. Louis, Aug. 21; New York, Aug. 22; Seattle, Aug. 23; Los Angeles, Aug. 24; San Francisco (following a five-day rest in Los Angeles), Aug. 25.

May 28, 1966, Billboard
BETTER OPERATING

How to Control Your Inventory

By PAUL ZAKARAS

ATLANTA—H. B. Hutchins-
son, distributor of Northwestern, Oak, Victor and Guggenheim
products in the Southeast, re-
cently gave Billboard details of the "Route- man Control System" he
introduced at the recent Na-
tional Vendors Association Con-
vention in Chicago.

Hutchinson, who also owns
an operating route, said that
some sort of inventory control
system vital to the vending busi-
ness and that "most companies have
devised methods of keeping
track of their money and their
merchandise.

"Mine is a relatively simple
method. All my route men have
tags for the merchandise they
sell out. If it is capsules, they
sign for the number of capsules.
If it is penny merchandise they
sign it out by bag.

Retail Value

"After they service the route
they turn in their cash collection
and the merchandise they have
not used. The amount they turn
in should be equal to the retail
cost of the merchandise they
have put out on the route.

"Let's say a man signed out
for a thousand 10-cent capsules.
When he turns in his mer-
chandise we count the number
of capsules he has left. If he has
90 capsules left, for example, we
know he has put out 10 on the
route. This means that 910 capsules
have been sold from

the machines since the last
inventory."

"If a route man has a broken
machine, we ask him to bring
a signed statement from the loca-
tion manager and we take the
machine has been broken. If the
route man cannot account for
cash on his report, we start
deducting them from his pay.

"I believe this system is good
for the small operator," said
Hutchinson. "If he has no in-
ventory control he has no way
of knowing whether he is losing
merchandise and money. He
might accidentally lose a bag of
coins laying around on his
route. If he has no check system
he will not even realize it is
gone. Money and merchandise
left laying around might not
always be possible to get back
but the operator with a check
system will know what he is
missing and he will also learn
what his biggest mistakes are
and how he can correct them.

Hutchinson adds that he is
"honored to have been elected
vice-president of the NVA" and
predicted a good future for the
association as well as the bulk
vending business.

THE BEST IN VENDING

Exciting is the word for
Harby's NEW KOMPAK
STAND.

Single lock—
RFapid Servicing.
Operators may
service one or
four units in
seconds by just
turning the key.
Long lasting
finish, with
neat control panel
and heavy duty
chrome plating.
Size 15½" x 16½" x 48" Boxed
Shipped in one case
56 lbs. assembled.

KOMPAX STAND
and four UNITS
"YOUR PROFIT IS OUR BUSINESS"

HARBY INDUSTRIES
2522 Alvarado Street
San Francisco, Calif.

(Continued on page 61)

OAK TREE

The Oak Tree makes an ideal stand
for Vista Model Cabinet Machines.
This multiple vending unit makes
your merchandise really stand out.
There is no upper row of machines
to service the bottom machines.
The wheel-mounted model is 16" x 16"; the
entire height is 50 inches. Shipping
weight is 136 lbs. It is available in
either enameled cream enamel or
automotive chrome finish.

Time payments available on OAK
Machines through all distributors.
STONER, ROWE, STONER, ROWE

ALCO LEASING
RALLY-USED

Bafman
Marvel
MACHINES

Model
Volume

Acorn
SEEBURG
Newark,

TARZAN, Calif. — Tarzan will come to TV in an NBC series this fall, and merchandisers hope that once the series starts a Tarzan crowd approximating the Batman mob in size and buying power will materialize.

Batman products are expected to generate some $7 million in sales in 1966. Those statistics are returning old Tarzan movies about 5,000 times a year now and Tarzan comic strips appear in 190 newspapers around the world.

GHAZIANTEP, Turkey — In late August and early September nights pairs of lovers in the mayor city strolled through moonlit pistachio orchards to listen to the sounds of ripe nuts cracking their shells. Local legend has it that such lovers will be blessed with abundance and happiness to the end of their days.

In the daytime the lovers are replaced by native workers who carefully cut the clusters of nuts from the trees (similar to our apple tree in appearance) and begin the long process of cracking the nuts. Many of these nuts in American bulk vending machines serve the purpose of blessing the operator with profits.

After the nuts are cracked, the nuts are rubbed together between sections of burlap to remove a fleshy covering (burr) from the inner shell and are then washed, dried and sorted in the sun. About 80 per cent of the nuts are found to be naturally split. The ones that are closed are cracked by Moslem women wielding pairs of pliers.

Loaded into huge burlap bags and hoisted on the humps of camels, the nuts go from the countryside to cities like Ghaizantep by caravan. Eventually these bags reach the hands of local merchants who sell them to the importers, roast, salt and package them for American markets around the country.

Turkey is the principal supplier of pistachio nuts, followed by Sicily, Syria and Afghanistan. In following Iran, pistachio nuts grow in a small area, include the giant 8-star size. Afghan nuts are the smallest available. The Sicilian variety is the most expensive because of its dark green color.

Pistachios first made their appearance in the U. S. shortly after the turn of the century. Farfalla Zaloom, a Syrian and one of the first to emigrate and establish pistachio farms and orchards in California, became one of the first to import pistachios commercially. In 1917 Joseph A. Zaloom, founder of the present New York firm of 35 years, developed a new roasting and salting process and began an import run in 1927 of about 50 pounds. Since then, U. S. consumption of pistachios has increased to about 10 million pounds annually.

Pistachios are commercially available in most U. S. cities—roasted and salted, in the "red" state which adds food coloring, which is supposed to make them more attractive, and the "white" state in which heavy amounts of the red corn-syrup and corn-starch are coated over the nuts.

Form Vending Group in Miss.

SCHOENBACH CO.
116 Logan Ave., Cambridge, Mass. (335) President: S. W. D. I. G. I. I.:

MACHINES

GREAT TIME
SAVERS

COIN WEIGHING
SCALE

$22.00

HOT — HOT VEND ITEMS

(Two per display)

HOT-S. VEND ITEMS

(Two per display)

Will Tarzan Be Next Big Item?

Reynolds Hikes Cigaret Prices

Winston-Salem, N. C.—The R. J. Reynolds Tobacco Co., which recently rezoned cigarette price increases, has announced that it is boosting prices on all brands.

The increase, effective immediately, will bring the price of the firm's regular cigarettes to $9 per thousand from the old price of $8.90, and king-size brands up from $9 to $9.20 per thousand.

The new prices will put the company at the same level as the Jim Harvey major firms who did not agree to eliminate their price increases two months ago.

Explaining the reason for the sudden change of heart, Reynolds spokesmen said "our existing prices haven't avoided increases in prices consumers pay for cigarets." Spokesmen indicated that many retailers and wholesalers were passing along Reynolds reduced prices to the consumer.

Reynolds spokesmen noted that the price increase represents only half of the 40-cent increase which had originally been announced in March. Reynolds had been the only firm to call off the price hike at the request of the government. The other companies had already raised their prices by 20 cents per thousand wholesale price.

Oak Sprouts A Leaflet

LOS ANGELES—Oak Manufacturing Co. here has begun quarterly publication of the "Oak Family Tree," a house organ for distributors and operators for customers.

Edited to "solidify the relationship between the manufacturer and the operator," the four-page booklet, first issue of an Oak factories, news and previews from the factory engineering department..." will feature interviews with factory personnel, stories on Oak products, announcements of new products, and for operators..." will be distributed by the Oak factories, news and previews from the factory engineering department..." will be distributed by the firm's national advertising office.

PIERSON TO HEAD VEND SUBSIDIARY

KANSAS CITY, Mo.—John T. Pierson Jr. has been named president of Vendo Corp.'s newly formed Vendo Subsidiary, Vendo International, Inc.

Pierson will continue as vice-president of the parent company and member of the directorate of the parent firm. For the past three years, he headed a sales division of equipment for the Coca-Cola Co.

The international subsidiary was reportedly formed by Vendo because of the firm's commitments ranging from 20 cents to 200 cents per thousand whole-
COIN MACHINE NEWS

Video; The Industry Is Taking a Second Look

By RAY BRACK

CHICAGO—Well, it's not really a second look, old-timers will say, because four coin-op, sight-and-sound machines were introduced during a single week in 1940. (And a picture machine was premiered at a Chicago trade show in the mid-'30s, old-timers will recall.) But for practical business purposes, coin machine operators are taking their second look at the coin-operated cinema-jukebox concept, circa '60s. Their varied reactions taken to task, it has led to the firm conclusion: Video will make it this time!

Observers who have considered the concept carefully tell us there are seven new developments that have greatly enhanced the real coin machine distributors by the time of the American Convention this fall.

Scopitone Turns to The Coin Industry

CHICAGO—Scopitone, Inc., subsidiary of Tel-A-Sign, Inc., which began marketing its cinema-jukebox primarily through distributor-operators outside the traditional coin machine industry, is turning aggressively to jukebox distributors to make faster progress in the U.S. market. Scopitone has appointed genuine coin machine distributors here in Miami, Cincinnati and Milwaukee and expects to have, in the words of Tel-A-Sign chairman A. A. Steiger, "a line of machines for the trade.

Rosen to Distribute Cinejukebox World-Wide

By MAURIE ORODENKER

PHILADELPHIA—Returned last week from Milan, where he watched the first mass production of new music-movie machines rolling off the assembly lines at the Innocente plant, David Rosen announced plans for the American premiere of the newly designed Cinejukebox machine.

The new machine, which combines the elements of the motion picture machine and the jukebox for the coin-operated audiovisual appeal, is the creation of the Society of Milan, Italy, headed by Angelo Bottani, Rosen, who heads the coin machine-distributing firm bearing his name, created the film-theater-discotheque concept which provides for the combination of the movie machine and the jukebox in a single unit.

While Rosen is the exclusive United States distributor for the new Cinejukebox, it is expected that when the American premiere of the new machine is staged, the Rosen firm will be designated as world-wide distributor. In addition to the machine, Rosen also is the exclusive manufacturer for the more than 700 film subjects produced by Bottani's firm, in addition to other films which he has added to the Rosen film catalog from sources both in Europe and in this country.

New House Bill to Repeal the Phono Exemption


In answer to Billboard query, Rep. Rees said there was no particular reason for introducing his bill. "I introduced it," he explained, "because there is a perception that you don't have to pay on the audio part of the machine. Rep. Rees is not on the Judiciary committee, but of the Banking and Currency committee.

Correction

On pages 30 and 32 of the May 26 Billboard International Coin Machine Directory (mailed to subscribers last week), three bingo games manufactured by Bally Mfg. Co., Chicago, were grouped with the firm's "Hitman" games. This is in error. The three bingo games, Beauty Beach, Border Beauty and Folks Berger, should have appeared in a distinctly separate equipment category.
So what's in it for me?

Profits, aplenty. That's what.
The Rowe AMI Band Stand has been designed and built with you...the operator...in mind.
The Band Stand has everything you want for your locations...from the exciting sound of Stereo Round*...play-inviting styling...plus exclusive features that make service easier and minimize maintenance.

 Rowe AMI BEAUTY AND DESIGN • Duplex nickel chrome—the heaviest in the industry—all stainless steel trim, indestructible bonded vinyl plastic finish adds years of life plus contemporary styling. The Rowe-Ami Band Stand is built to last longer than any other phonograph on the market with fewer service calls and to stay new longer. AN AMI EXCLUSIVE!

 Rowe-AMI GOLD STANDARD • Band Stand switches have gold-plated points—no pitting, no seizing, no corrosion, no tarnish for better contact, longer life and fewer service calls. We even have a gold-plated screw on the automatic cancel switch. AN AMI EXCLUSIVE!

 Rowe-AMI LONGEVITY • All Band Stand components are designed and tested to operate for more than 1,000,000 plays. AN AMI EXCLUSIVE!

 Rowe-AMI SELECTIVITY • The Rowe-Ami Band Stand is built to play 100, 160 or 200 selections with other variations easily adaptable. AN AMI EXCLUSIVE!

 Rowe-AMI SELF-MAINTENANCE • Band Stand components are designed to virtually eliminate maintenance. Nylon bushings used throughout—Teflon® coated selector pins—solenoid plungers and toggles require no lubricant. AN AMI EXCLUSIVE!

 Rowe-AMI EXCLUSIVE! Trademark of DuPont

 www.americanradiohistory.com
Hanover Fair Attracts Over 6,000 Exhibitors

By PAUL ZAKARAS

HANOVER, W. Germany—Thousands of visitors from 105 lands flocked to this German city in the early part of this month to see and buy the products of $2,878 exhibiting firms and 644 companies whose products were shown by representatives.

The coin machine exhibits, split between buildings 8C and 9 opposite the central east gate officially listed only three American firms—National Rejektor, Coin Acceptors (Radeo) and American Can Co.—but most major U.S. manufacturers were represented by European distributors.

The Rock-Ola display, put on by Nova of Hamburg, topped the American part of the show by using a color photo vendor, a coffee vendor and the new Grand Prix Imperial jukebox. Seeburg's Electra, Wurlitzer's current line and Rowe's 1966 models were also on display.

Old equipment of all the firms was shown—indicating that it is still on inventory on the continent.

Monital International Games and jukeboxes made up only a small part of the coin exhibits which was dominated by vending firms. Monital International of New York showed Chicago Coin's new Hula-Hula and Midwest's Premier shuffle as well as older products such as Midwest's Monster Gun and Chicago Coin's Corvette Ball Bowler and Bel-Air shuffle alley.

Americans products constituted about one-third of the total above. Leading the American manufacturers in the phonograph line were Nasm and Jupiter. Most European games displayed were of the roto-mint type gambling equipment.

The German chamber of commerce reported good results for the Automatic Vending Machine display saying that "although this industry does not regard Hanover as a salient, it still closed remarkably good contracts. Prices were about the same last year. The attendance correspondent to the growing importance of this industry. Americans visitors to the fair reported terrific crowds at all exhibits. American figures were undoubtedly boosted by the excellent weather temperatures reached the 70's which attracted thousands to discuss business at such outdoor spots as the beautiful Garden Cafe located in the center of the grounds.

Hannover's city of Lower Saxony and former seat of the Kings of Hanover with whom the visitor's family is related, is a major industrial center of over half a million population located just 90 miles south of Hamburg. The Hanover Fair was founded in 1947 as a re- placement for the world-famous Leipzig Fair which was then fading out in East Germany.

While it is still mostly a show-case of German products, out of four exhibitors are German, the fair attracts industry from all over the world—indicating a number of large U.S. firms such as Bally, Bu Pont, Lockhard Aircraft and many others.

Foreign visitors to the fair were greeted at a special reception room by "Monsieur" where a multi-lingual staff provided excellent practical assistance and issued tickets and catalogs to those who had not obtained them in advance. Some 10 interpreters were also on hand to accompany non-German visitors, free of charge, on their tour of the fair.

WASHINGTON—Exports of new U.S. machines to West Germany during 1965 climbed $2.2 million in value over 1964. Total value of phonograph and games off American assembly lines that found its way to West Germany during the past year was $9,245,283. The previous year's figure was $6,992,000.

These figures are released by the U.S. Department of Commerce, Bureau of the Census, in the U.S. Export Statistics.

"This dramatic growth establishes West Germany as perhaps the most lucrative foreign market for U.S. equipment. When sale of used U.S. equipment to West Germany is considered (the above figures do not reflect used equipment sales), West Germany was clearly a $100-million plus market for U.S. firms during 1965. Music and game exports to West Germany, in terms of dollar value, stack up as follows for the past three years:

1963
Music $3,677,092
Games 2,199,195

1964
Music $4,064,687
Games 2,927,313

1965
Music $4,133,241
Games 4,448,285

It becomes obvious that the marked growth in exports to the West German market grew primarily from game shipments. This perhaps reflects the lack of a competitive attitude on the part of German game manufacturers as far as putting hands with U.S. firms. And U.S. jukebox manufacturers continue to make inroads in West Germany despite concerted efforts by indigenous firms to capture more of the home market.

The pattern of German game imports during 1964 shows a summer boom period; a winter slack spell. U.S. games valued at $161,891 were imported in August, the most during any 1964 month (see chart elsewhere, this issue). The 1964 peak game import month was September, when games valued $591,997 were brought in.

Least game import activity occurred in January of both years. In January 1964, new games valued at $44,590 were shipped in from the U.S. A year later the figure was $80,984.

Jukebox imports reached their zenith in West Germany during March of 1965, nearly doubling the volume of the best month in 1964. The most active month during both years was March. In March of 1965, West Ger many imported $870,392 worth of new U.S. phonographs. A year earlier the figure was $520,266.

Next week: Analysis of U.S. exports to the United Kingdom.

DOLLAR VOLUME comparison of exports of new coin-operated phonographs from the United States to West Germany during the years 1964-1965. (See adjoining story.)
IT WILL BE THE APPLE OF YOUR EYE

- Once you get a taste of the money that patrons put in a Wurlitzer 3000 for you to take out, you'll know what we've been telling you all along — Wurlitzer's styling excellence and stereophonic sound bear fruit in the form of the highest earnings in phonograph history.

SEE YOUR WURLITZER DISTRIBUTOR NOW.

Wurlitzer
MODEL 3000 STEREO CONSOLE

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK
A Second Look at Video
• Continued from page 55
appeal of picture machines from the standpoint of the true coin machine operator:
1. Handsome, relatively trouble-free equipment is now available; the size of the machine has shrunk and the appeal of being housed in an existing building.
2. The trade is convinced that a major jukebox manufacturer will soon enter into competition with the four firms currently active.
3. Prices, supply, quality and cost problems are now being largely eliminated.
4. Genuine coin machine distributors have begun, or are about to begin, buying picture lines.
5. Genuine coin machine operators are issuing verified reports of reasonable profit with picture machines in the "right" locations.
6. Operators have discovered new market areas and found a major means of breaking through to a sane commission policy.
7. Diversification has become a standard business practice in the coin machine industry.

The Equipment
Scopitone, Cinematic and Cinebox machines that came into the U. S. operating picture with the 50s were a far cry from the currently today's standard unit called Scopitone, Talk-A-Vision, Phonevision and Panoram which appeared two decades earlier.

But the first wave of machines in the '50s were all foreign make. Scopitone and Cinematic were French made; Cinebox was Italian made. The machines looked foreign and operated in the erratic manner that frequently characterizes foreign-made coin machines. (Worst of all, perhaps, were films—European subjects, often demonstrating most dismally that there is yet nothing comparable to there is yet nothing comparable to American color-film processes.)

U. S. operators, however, showing the spark for innovation that they are accused of not having, gave the first machines a fair trial. Operators were willing to experiment despite the fact that a picture machine cost more than two new jukeboxes—with hundreds of dollars of film charges to boot. Then, finding the machines wanting, distributors dropped the lines operators unloaded their machines.

Today the mechanical and esthetic (see photo) flaws in the machines appear to have been eliminated. And the prices are coming down. Scopitone, the leading concept from the beginning, took the lead in this area. After an aborted distribution attempt in the U. S. of the original unit designed and built by the Camera division of France's C.S.F. Corp., Western Hemisphere rights were acquired by the Ted-A-Sign Corp. of Chicago. Ted-A-Sign and Camera modernized the Scopitone cabinet and worked the bugs out of the ingenious but erratic (from the operator view) mechanism. Scopitone is now manufactured in Chicago, and Ted-A-Sign now has world distribution rights.

Current price of a Scopitone machine is about $3,500. This is at least $2,000 less than some foreign officials indicate that this price will come down. Current product development by Ted-A-Sign has led to the introduction of a "home" model that is 8mm. cartridge-film fed. Ted-A-Sign is expected, because of emergency competition, to introduce a cartridge-fed, 8mm. coin-op unit in the $2,000 range. The cartridge to be used in the machine, and developed and now being licensed by Camera, is said to be the most advanced to date.

While Scopitone was evolving from a French novelty product into a serious coin machine, Cinebox was quietly trying, to be reborn in two forms. These forms have since undergone extensive evolution. When the first wave of picture machines hit the U. S., the Italian-made Cinebox was distributed by the Cinevision Corp., a division of the Ester Co. This division was headed by Henry Schwartz, who, after Ester fell on evil days and Cinevision was dissolved in 1964, popped up again in the cinema-jukebox field as president of Intersphere Development Corp. Intersphere began marketing a digitized version of Cinevision called the "U. S. and announced plans to introduce an all-new, U. S. made cinema-jukebox called Colorama. The announcement was that one Colorama model would be a combination picture machine (color, sound-film) and coin-operated phonograph—no introduction of the machine was set for fall, 1965 but the machine to be 8mm. cartridge-fed and priced at around $2,000, did not appear. Reports indicated that Intersphere was under-financed.

In January of this year, Intersphere announced that it had joined with two other firms in ownership of a company called Coloramic, Inc., to develop, manufacture and market the machine.

(Continued on page 62)

Million Dollar Contract To Murrey & Sons Firm
LOS ANGELES—Murrey & Sons Co. of Gardena, Calif., primarily a bowling and billiard equipment manufacturer, received close to a million-dollar contract from the government to supply billiard equipment to military installations.

Gordon W. Murrey, president of the firm, confirmed the announcement of the one-year contract issued by the General Services Administration. The West Coast manufacturer, the largest bowling and billiard equipment firm in the 11 Western States, operating in California since 1940, said the contract calls for him to supply billiard equipment to military bases in the United States, Puerto Rico, the Orient and in Europe.

Murrey & Sons recently made its initial venture into the coin machine field with the release of coin-operated pool tables. The tables, which will be distributed primarily in the 11 Western States, will be on the market in several weeks.

Murrey revealed plans to manufacture "about 50 tables per week."

He said his entrance into the coin machine field will be restricted to the coin-operated table, but hints of future expansion.

"We're leaving the door open to all expansion possibilities," he said. "But we have nothing on the drawing board right now for further exploration of coin machines."

INSIDES OF THE MACHINE reveals two racks of film reels as Scopitone employs inspects mechanism at assembly line check point.

END OF THE LINE shows the last stage of the assembly. The interior of the Scopitone machine is carefully mated with the cabinet.

New House Bill
Continued on page 55
authoring legislation introduced by his fellow Californian, Rep. Ruman (H.R. 2793).

Rep. Rees was a member of the California Senate, and worked on the California Arts Commission, before succeeding Rep. James Long as congressman for the 26th District.

Bill to end outright the jukebox overage exemption in the present copyright law appear fairly certain to remain in legislation in its current form. The Copyright Rights Subcommittee, in working on the over-age Copyright Revision bill, is trying hard to work out a statutory compromise arrangement that will serve both creators and users of the music played in jukeboxes, rather than simply deleting the traditional exemption.

SCHOOL FOR OPERATORS is frequently held by Scopitone to acquaint operators with the special characteristics of the video-audio product which is a relatively new entry into the business.

MAY 28, 1966, BILLBOARD
Scopitone Turns to The Coin Industry

Scopitone exposure, Steiger said, is beginning to mean something to the artists. One agent, he said, reports that certain acts’ worth per week has taken a big jump to $5,000 since its appearance on Scopitone.

Artists receive a royalty of 40 cents on each film print. Record companies receive 15 cents per print. Star performers get about $1,000 for work on a film and are guaranteed a minimum of $250.

Originally film content was slanted toward adults, but attention—by evidence by the agent of Gary Lewis and the Playboys—is now being paid to kids.

Here are the highlights of a speech delivered by Bill Cannon at the recent convention of the Illinois Coin Machine Operators Association in Chicago. Cannon is president of the New Jersey Council of Coin Machine Operators, treasurer of the Music Publishers of America and owner of Cannon Coin Machine Co., Haddonfield, N.J.

I'm sure that one reason you invited me to talk about contracts is that here, as throughout the country, the loan and gift situation has gotten out of hand.

In this connection we have used contracts to great advantage for many years in New Jersey. I can't go into the legal aspects—by your laws (like most States) differ widely from ours and the legal precedents in your courts are, of course, much different. But I can give you a brief story of our experiences since the inception of contracts and show you the results of 10 or 12 years of using contracts to our best advantage. Also, I can show you where we made our mistakes.

CONTRACTS
Use Them to Gain Security You're Entitled to: Bill Cannon

In New Jersey, I guess because the loan and gift evils evolved early, we find ourselves at a very advanced stage of the problem and are taking steps which we hope will continue the security of our industry there.

I was one of the first to use contracts in my area, and I have found them my single most valuable asset. A contract should be your primary aim in every case, and the contract should be as good as an attorney can make it.

No operator should be with-

(Continued on page 64)
CMMA Leaders Meet On LA Tax Proposals

By BRUCE WEBER

LOS ANGELES — George Miller, president emeritus of the California Music Merchants Association, will meet this week with the organization’s board of directors here to discuss the proposed amusement tax hike recommended by the Los Angeles Revenue and Taxation Commission.

Mayor Samuel W. Yorty indicated support for the hike in business license taxes and called for an additional 2-cent tax on each package of cigarettes. The city currently imposes a tax of 2.5 cents on cigarettes in addition to the State tax of 3 cents.

In a recent statement, Mayor Yorty made it clear he would back the measure when it comes before the full city council. It was the first indication of his position on the proposed cigarette and gross receipts taxation.

Miller in L. A.

Miller was unavailable for comment, but a spokesman at the CMMA Los Angeles office said, “Mr. Miller is in town to meet with the board on the tax issue, and to take care of several other matters.”

The tax proposal would impose a levy on total gross receipts from each machine at each location. Prior to this the city was taxing coin machine operators only on gross receipts shown on the operators’ books, not the entire amount.

“The fairest solution,” the CMMA spokesman said, “would be to tax the operator on his share of the gross business receipts and to tax the location owner on his share.”

Cigarette Boost

Meanwhile Yorty’s endorsement of the cigarette tax puts pressure on vending machine operators. It is estimated by Councilman John C. Holland, who first proposed the cigarette tax hike, that the cigarette and other tobacco products tax will bring in about $6 million.

Vending operators also fear of a proposed 2-cent-per-pack hike on cigarettes in nearby Riverside, Calif. Several vendors in both communities now say they may have to raise the price of cigarettes in vending machines to offset the proposed tax.

The Riverside city council has yet to approve the tax formally, but did vote to approve plans for the city manager to raise the

THE LAW SAYS...

Count Some Taxes In Computing Sales

We dealt last week with possible relevance of the "Wirtz vs. Chicago" case. Now let’s look at how it relates to coverage of your Routemen. (Billboard, May 21, page 57.)

Contrary to many of your comments we feel that the case indicated that the court showed that if sufficient proof were presented, routemen—and even routemen helpers—may qualify as "outside salesmen" for purposes of sales tax.

Because the question of whether the employees would be exempt is what the court centered upon, the court decision is normally discussed without much regard to the route men’s's drink sales. This is another way in which this critical case could effect your business.

YOU WOULD HAVE TO COUNT SOME TAXES ON INCOME FROM DRY GOODS AND MEAT

Some routine firms, in deciding whether or not they meet the volume requirements, exclude from gross sales, or at least, certain taxes. These may include State excise taxes on products or the machines the products sell through vendors. This is especially important in the case of cigarette vending firms where so much of the dollar volume really represents State and Federal taxes collected by the company and remitted to the governments involved.

ISLANDA

The State Supreme Court has also been involved in the "crown" taxes that are to say, State soft drink taxes) could not be excluded from the company gross sales in determining what its sales volume was and the taxes be levied on the sales.

Irrespective of the position of the Wage-Hour division of the Department of Labor in your area, the Charleston Coca-Cola case now raises the question of what taxes, license fees and related items may lawfully be excluded by you in figuring your sales volume for Wage-Hour coverage. The particular decision of the court is that any taxes be cast upon excluding excise taxes on the sale of certain products such as cigarettes, cigarets and tobacco products. These taxes are in many cases tax exemptions or under license fees imposed to help pay for the cost of enforcing an excise tax law. It is as if you were excluding any legitimate item that taxes, the time being at least, been put in doubt.

Although the Charleston Coca-Cola case involved soft drink "crown" taxes, comparisons which the courts and wage-hour administrators might make in the future using the case as precedent are uncertain.

The lesson to be learned here: HAVE YOUR LAWYER REVIEW YOUR WAGE-HOUR STATUS IN ANY CASE ARE IN ANY WAY RELATING TO THE CONCLUSION IT COMES TO THE JURISDICTIONAL MINIMUM IN THE LAW AND YOU ARE RESPONSIBLE FOR YOUR LICENSE FEES TAXES ETC FROM YOUR COMPUTATIONS.

Mr. Insalata, a former member of the staff of the National Automatic Merchandising Association, holds his law degree and a Masters degree in industrial relations from Loyola University in Chicago. He is a member of the Illinois, Federal and United States Supreme Court Bars.

If you or your attorney should desire full particulars and legal citations on the case cited in this article, write: S. John Insalata, Billboard Magazine, 185 West Randolph Street, Chicago, Ill. 60601.

Next: How to break "blue laws" without getting out of bed.

A Second Look at Video

Previously announced (Colorama). Other principals are National Co., Inc., manufacturer of specialized electronic equipment and official film, a television film production firm, Inc, and distributor of film series and features.

Today, Color-Sonics declares it is already ready to market its machine, called Color-Sonics. Heart of the machine, Color-Sonics says, is a Fairchild Camera, cut-under-fed projection system and solid-state circuitry. Plans call for manufacturing equipment and circuits of the future as National Co. facilities in Melrose, Mass., with marketing set up for May or June, 1966. Presumably, models of the Color-Sonics unit have been location tested, but operations have yet had opportunity to run through its paces.

Meanwhile the reincarnation of the Cinemex concept was overseen in Philadelphia by well-known coin machine distributor David Rosen. Rosen’s involvement has led to development of a completely restyled Cinemex that has been rechristened The machine is manufactured in Milan and will be distributed in the U.S. by Rosen. The unit offers new options of combination picture machine and automatic phonograph play.

Rosen is working in the combination music-film-jukebox concept for the last year, taking over of the right of the company in National Co. facilities in Melrose, Mass., with marketing set up for May or June, 1966. Presumably, models of the Color-Sonics unit have been location tested, but operations have not had opportunity to run through its paces.

Meanwhile the reincarnation of the Cinemex concept was overseen in Philadelphia by well-known coin machine distributor David Rosen. Rosen’s involvement has led to development of a completely restyled Cinemex that has been rechristened The machine is manufactured in Milan and will be distributed in the U.S. by Rosen. The unit offers new options of combination picture machine and automatic phonograph play.

UNITED’s

Tango Shuffle Alley

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Parts catalog now available
Seeburg “Electra” is powerful in patron allure.

The great voice—you know it!—is plenty powerful. (Remember eight driving built-in stereo speakers—a Seeburg exclusive.) But equally powerful is “Electra’s” sheer allure—that exciting exclusive set-up of style, beauty, and intriguing Black Light. Night & day, it’s irresistible with all-out allure for patrons. It turns them on. Gets their money out. Isn’t that what you’re looking for?

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Everything you want in a phonograph.
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Cinematic
HIGH QUALITY PICTURES
UNEQUALLED SOUND
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OUTSTANDING FEATURES of Cinematic

- PANORAMICVISION with large 65 cm (approx. 25½") screen—LUMINOUS POWER guaranteeing high quality projection even in illuminated rooms—PERFECT SAND of the picture through precision play mechanism of the films—28 colored films can be preselect—quick change of films 15 Watt Hi-Fi AMPLIFIER BAXANDALL sound control—SCANNER guarantees 1000 hours operation—PROJECTION LAMP does not change colors for 10 to 12 months—Two-shade DE LUXE CASE unchangeable inox—Kodachrome stills of the colored films permanently illuminated—16mm films with magnetic sound track—NATIONAL COIN REJECTORS guarantee perfect working with all coins—.

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GOTTlieb's 1-player CENTRAL PARK

7 Bell-ringing features...

- 10 bell-type targets advance value of yellow and green center targets.
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- Advancing either target 5 times scores special and then target itself scores special when hit.
- Additional advances also scores special.
- 4 Pop bumpers light in pairs for fast execution high score.
- Comical animated organ-grinder's monkey strikes bell in lightbox for every 100 points scored.

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"Available in Add-A-Ball Model "HURDY GURDY"

CONTRACTS
Use Them to Gain Security
• Continued from page 61

out continuing experience with an attorney, to permit the attorney to become experienced with the business.

Enforce your contracts. They are worthless unless you do. But use litigation only as a last resort.

Two Ways

I believe that there are two ways to survive and prosper in this atmosphere of cut-throat competition. One is to use contracts to the fullest extent of their possibilities to protect the insecure you are entitled to. The other is to become a better operator so that your function as an operator is more valuable than your role as the man who brings the money.

A word of caution. Unless the operator has a great deal of forethought, he may find himself in trouble. For he who operates completely on contracts to hold customers and does not develop his image as an operator desirable to do business with—he will find himself forced to buy his way in. And if he buys his way in he is using his potential profits as the purchase price. This is the general practice throughout the country and the industry is in trouble everywhere. We are destroying ourselves if we do not get back in the operating business and get out of the Santa Claus business. And the way to do it is to get back to performing all of the functions of an operator.

Functions

Basically, these functions are supplying the proper equipment, the necessary repairs and—most important of all—programming. The most successful operator is the one who does these in such an outstanding way that the public recognizes him. (I know of no other business which does so much complaining about poor public relations—and does so little to seek public recognition of its services or of themselves.)

By performing these functions, the operator can get back in the musical business. With active promotion of an image of integrity and service, the operator can decrease the loan problem to some extent. There is no doubt it will put more money in the cash box.

Let me say in conclusion, our experience shows that contracts should be exploited in all possible ways. They should be as airtight as the best legal talent can make them. They are your most valuable tool. Use them at every opportunity, but use the time you gain, thereby, to make yourself a better operator. And make damn sure the public knows that you're the best operator in town.

Mary Gillette
A Grandmother

CHICAGO—While Mary Gillette was busy keeping minutes of the meeting of the Illinois Coin Machine Operators Association here last week, her daughter gave birth to a 6 lb 14 oz. girl in St. Paul, Minn. It is the first grandchild for Mary, a founding member of the ICMOA, its current secretary-treasurer, a highly respected Chicago operator and one of the great women in the industry.

The baby, Shawn Marie, is the daughter of Mr. and Mrs. George Faricy of St. Paul.

MAY 28, 1966, BILLBOARD
III. Group Talks Programming

*Continued from page 55*

The most effective way for the jukebox operator to demonstrate his value to his customers, according to Fred Granger, adding that the first dividends from the MOA insurance program are now being paid. (See photo, this issue.) Granger also noted that the MOA membership campaign is nearing the halfway point in its drive for 250 new members.

Dividends

Also addressing the group was MOA executive vice-president Fred Granger, announcing that the first dividends from the MOA insurance program are now being paid. (See photo, this issue.) Granger also noted that the MOA membership campaign is nearing the halfway point in its drive for 250 new members.

Special guest at the meeting was Clinton Pierce, MOA vice-president and president of the Wisconsin Coin Machine Operators Association. Pierce invited his members to attend the meeting of the Wisconsin group on June 19 at the Dellview Motel, Wisconsin Dells, Wis. The meeting was presided over by Low Castrine of Rockford, Ill., top official of the association and chairman of the board of MOA. The ICMA will meet next at the MOA show here.

**The FIRST of A Succession of Money-Making 1, 2, and 4-Player Pin Ball Games**

**Loaded with ACTION!**

**CHICAGO COIN'S NEW 2-Player**

**Hula-Hula**

**CENTER HOLE FEATURE SCORES**

- SPECIAL
- SHOOT AGAIN
- FLASH SCORES

Flash Score Traveling Lites on Playfield Vary from 10 to 100 Points.

**5 SCORING TARGETS**

- 5 POP BUMPERS with Changing Score Values
- 3 INDIVIDUAL COIN CHUTES—5c-10c-25c
- Extra Large Cash Box with Individual Coin Separators
- AUTOMATIC BALL LIFT
- Adjustable Tilt for Complete Game or Only Ball In Play
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- Stainless Steel Moulding and Trim
- Number Match

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MAY 28, 1966, BILLBOARD
Rosen to Distribute Cinejukebox World-Wide

- Continued from page 55

after the arrival in this country of the first shipment of the new Cinejukebox. The new machine was introduced earlier this month at the Milan Fair in Italy, and the reception was so tremendous, said Rosen, "that it will skyrocket the concept the world over."

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The Finest Name On PRECISION CUE STICKS

We manufacture accurate, durable, quality Cue Sticks... Exclusively

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Shakopee, Minnesota

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HIGH QUALITY PICTURES UNQUALIFIED SOUND ELEGANT SHAPE

PANORAM/IVISION with a large 65 cm. (approx. 25"") screen—LUMINOUS POWER guaranteeing high quality projection even in illuminated rooms—PERFECT STAND of the picture through precision play mechanism of the films—28 colored films can be preselected—quick change of films—15 Watt Hi-Fi AMPLIFIER BAXANDALL sound control—SCANNER guarantees 1000 hours of operation—PROJECTION LAMP does not change colors for 10 to 12 months—Two-shade de LUXE CASE unchangeable, smooth—Kodachrome stills are permanently illuminated—16mm films with magnetic sound track—NATIONAL COIN REJECTORS guarantee perfect working with all coins—

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A Second Look at Audio

- Continued from page 52

Milan and will be tendered its American premiere soon, Rosen says. The company hopes that the U. S. operators have no opportunity to "kick the tires" of Cinejukebox.

A fourth picture machine, Cinematic, is now being marketed by the American Radio History Co., Inc., in France. But, due to a recent court ruling in France involving Cinematic (Paris, France), the licensing agreement Cinematic has with Cameca (France) has ended, at least until the U. S. (Components are licensed from Cameca.)

Cinematic, incidentally, is being marketed utilizing a 25-inch "luminous-power" screen. The film is mounting a marketing drive for areas outside the U. S.

Coin Distributors, which includes Color-Sonics, Cinejukebox and Cinematic, are greatly improved picture machines when compared to units available just one year ago.

Speculation at one time or another has indicated that every major jukebox manufacturer and even such giants as RCA were soon to enter the manufacture of cinema-jukebox. This speculation has crystallized into virtual certainty. A major firm will soon enter the field with products that are geared with a marketing which, we prefer not to print such reports at this early date. The product, for all practical purposes, is yet in the experimental stage. The most realistic see with a model combining both film machine and automatic phonograph.

Film Supply

Film supply and quality problems are now being generally eliminated. Scopitone has a library of 300 films, about half of them produced in Hollywood by Harmon-EH Productions, with U. S. records originated on the Paramount Studios for the production of cinema-jukebox films. Independently produced films are being marketed by Topline, of Philadelphia, A.C.A. Productions of Los Angeles and Hollywood Film Associates are also contracting for cinema-jukebox subjects. And the extension of home cinemats in Holland, France, and the other major European cities are also now turning out picture machine products.

New Equipment

By contrast, the Rosen Vending Co. rents only brand-new machines, works out the mathematics carefully with each customer, delivers the machine at exactly the appointed time, carefully wrapped and padded against damage, and picks it up at precisely the appointed hour. Hughes never backs down on this policy. "Once the machine is even if it means losing a rental or two, simply because he is not willing to set a precedent which might result in lower profit rentals later on."

Our experience has been that customers will cheerfully pay more for quality, and that quality in terms of rental phonographs means good, reliable machines, made by a professional, and a solid, diversified manufacturer, rather than shoddily and professionally chosen, and incorporating all of the requests which a customer may make.

Even if we can be sure that the customer will talk appreciatively of our service to others.

CMMA Leaders

- Continued from page 62

levy on cigarettes in an informal session.

Major Yorty pointed out the combined city and State tax on cigarettes is lower than the tax rate in most other States and municipalities.

He added: "In view of our need for additional revenue, I propose an increase of 2 cents per pack on cigarettes and the imposition of the equivalent of 4 cents on other packaged tobacco products." The City revenue from the tobacco tax this year will be about $6.4 million.

The L. A. business tax was last increased Jan. 1, when the council hiked it by 60 per cent.

Automatic Move

- Continued from page 62

squeezed few feet now, according to Late Hunt, vice-president and general manager.

He also reports that two more salesmen and routemen will be added later in the spring to keep up with an expanding business.


- Continued from page 65

this game, we found that the rental market was being decreased by the fact that operators had a tendency toward cutting out the oldest still-operational phonographs in their stock, throwing on the first 100 records to hand, or delivering the machine carelessly, or leaving it loaded with coins when it was installed until another rental customer forced its move. I think this is very poor business indeed."

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Even if we can be sure that the customer will talk appreciatively of our service to others.
Color-Sonics adds a new dimension to the sound of music. Called money.

The video jukebox is proving the most provocative new idea in audio-visual entertainment throughout the world and among the knowing In go-ers in America. Now Color-Sonics makes it the most profitable for you.

Here's why!

Color-Sonics Gives You—and your Audience—The Performers Americans Want...the Performance Americans Demand!

Here at last is the first machine of its kind created and manufactured in America to highest American performance standards—starring exclusively the greatest names in American Show Business in continuous productions.

Here Is the Machine That Lets You Drop in a Film Cartridge as Easily as a Record

Here is a trouble-free, low-cost 26-selection machine that goes through any standard door. And the first priced low enough to assure profitable return on good replacements —almost half the price of more complicated, bulky machines.

Naturally, it incorporates every proven device for maximum performance—including fast pick up and play of the proven Fairchild projector.

The Color-Sonics exclusive automatic continuous loop cartridge requires no re-wind, plus automatic reject in case of breakage—with no expensive downtime. Solid state amplifier, and off the shelf components for trouble free servicing.

Color-Sonics Brings You America's Top Performers

Stars who literally need no introduction—entertainers Americans know—love—and want to see—again and again! They'll want them over and over—singing and swinging in hi-fidelity color and sound—dancing and romancing on a giant-sized screen.

Color-Sonics starts you off with a full barrage of 26 film cartridges produced at Paramount Studios in Hollywood—a full theatre of entertainment with the same kind of stars who made the jukebox yesterday's favorite American entertainment—ready to rack up coins from today's TV-trained generation!

Put Color-Sonics Where the Action Is

And get the lion's share of the action! Put it in cocktail lounges, theatres, hotels, Bars and grills, terminals, coffee shops, Discotheques, key clubs, arcades. Wherever spirited people gather to wait for the next plane or show—or spend hour after hour enjoying themselves.

Just Who Is Color-Sonics?

The manufacturing arm is The National Company*, for more than half a century, leader in the development of wide dynamic range equipment and fully synthesized receivers for precise frequencies...for many years an important supplier of such precision equipment to the Armed Forces.

The film production arm is Official Films*, producers and syndicators of many of TV's top specials and award-winning series—whose Hollywood-based facilities, including name directors, choreographers and cameramen, assure you that every Color-Sonics performance represents finest film production values.

Get into the picture...and let Color-Sonics make music for you. For full information, call or write today! Several distributor territories available.

COLOR-SONICS INC.
122 East 42nd Street, New York, N.Y.
Telephone 212 986-7660

The Shadow of Your Smile

Atlantic 8121 (AU); SD 8121 (5)

Deris tackles the fine Academy Award song beautifully. His style, underlining the importance of each combination. Deris included any three of his songs on the album, "After You've Gone" in this highly suitable and programming LP.

The Shadow of Your Smile

The greatest flak-fallon hits that earned the group their admiration are highlighted in this same-first hits "Silver Thread, Silver Comb and Silver Song" and "I'm Confused." This proves Deris excellent taste in song selection.

HATTIE OFF

Mental Health, World Pacific, WP 1843 (AU); MPS 21842 (5)

Chez Baker's brilliant trumpet brightens the Marcius Brax's just as the right combination of pop and jazz arrangements George Call and Jack Delius. "The Shadow of Your Smile," "Dancing in the Street," "For Once in My Life," "Shine On," and "Even a Raindrop" are all well produced, well-produced recordings.

A TASTE OF THE FANTASTIC

Ritchie Lee, Columbia CL 4286 (AL); CS 9286 (5)

Working for Columbia studio, the vocal style of the Broadway jobs has been artistic and commercial without. He is producing from material of Broadway musicals, the vocals, vocal groups, and other hits in a fun, with marketing style in this collection, but perfect marketing and sound appeal.

THE VERY SPECIAL WORLD OF LEE HAZELWOOD

Alaska E-9524; SE 4524 (5)

The present of "These Boots Are Made for Walking," "Breakfast," and other hits in a rich, words and vocals style in this collection. Lee Haze's character is well suited to the present material with sensitivity, humor and creativity. His own conception of the co-produced project, "These Boots Are Made for Walking," has been recorded. The superbly written and produced songs are sure to sell in both rock and the charts.

LEE HAZELWOOD

Columbia CL 2484 (AL); 0724 (5)

For the past 15 years the quartet has one of the most popular groups in the field. How will they make their return with their "Tales of a Troubadour" and "Blue Birds of Happiness?"