

Billboard

The International Music-Record Newsweekly

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

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 Ales and Cornelius Keating, Motown and Columbia Record Club vice-presidents, respectively. Ales 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.

Ales 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."

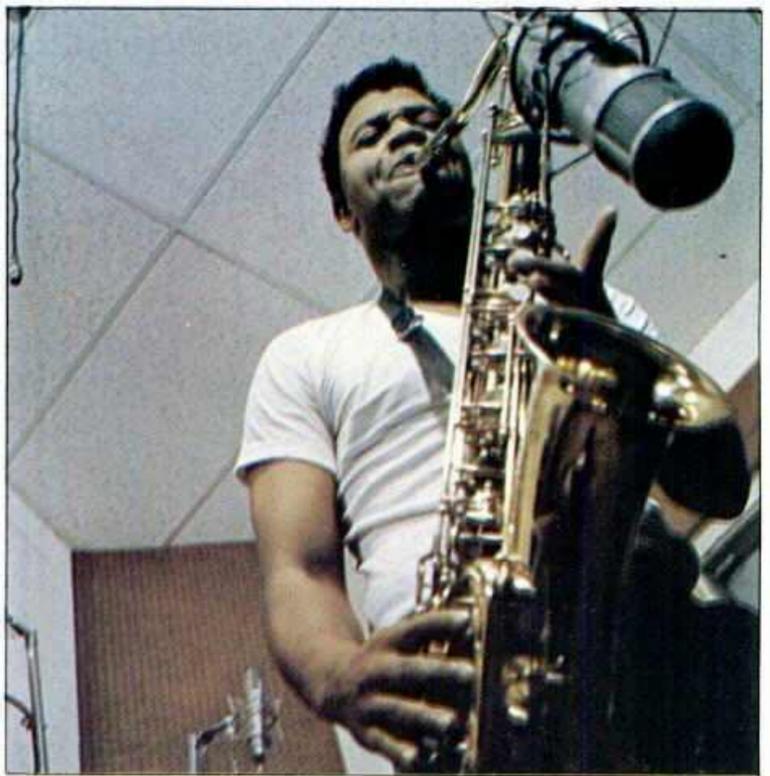
Ampex Licensed

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

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

Some new licensing arrangements are virtually completed; others are being set. The review, Ales continued, "will continue for at least six months and will entail visits to the Far East, Europe and South America by Motown executives."

(Continued on page 10)



JR. WALKER, an amazing young man, and His All-Stars have sold millions of records since their first national hit of "SHOTGUN." He has captivated audiences from coast to coast and presently has a new smash single topping the charts, "(I'm a) ROAD RUNNER," Soul 35015. His latest album is "SOUL SESSION" S-702. (Advertisement)

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 presiding 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

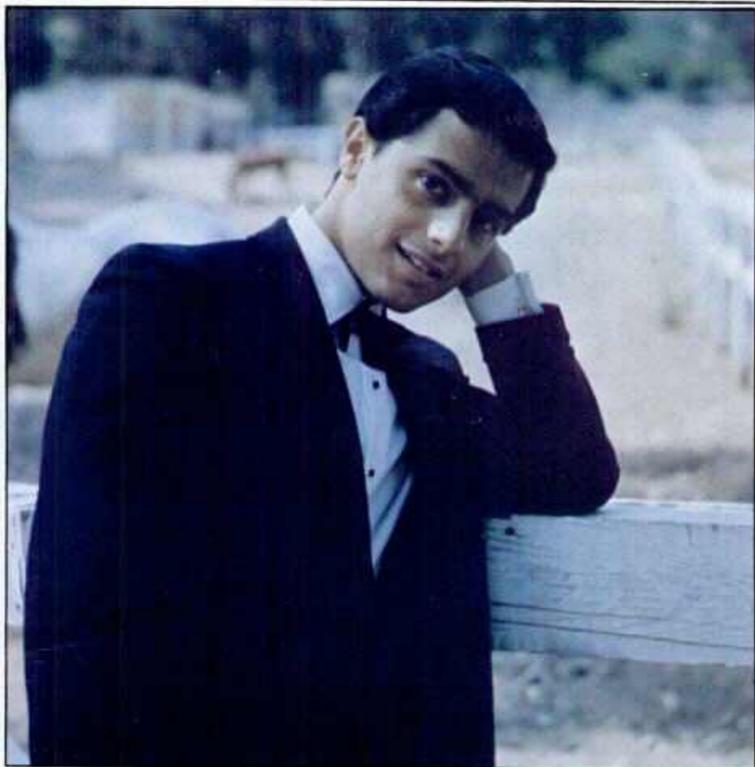
weight to facts already gathered by the FCC's field probers of payola and plugola ("hidden" advertising), the Commission would take no action. In any event, the case by case inquiry into any and all payola allegations will continue, staffers point out.

No Cities Mentioned

The FCC did not mention any particular cities by name, but it has been carefully studying the Al Huskey accusations against broadcast station 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. (Continued on page 16)



VIC DANA, one of the industry's top singers, has added "I LOVE YOU DROPS" to his string of hits (Dolton #319). Vic's rendition of the country-flavored smash is now #43 on this week's HOT 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 firms, and Sy 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 have two wings, Tarcus Music (ASCAP) and Pin-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)

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

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

The deal, agreed some weeks ago, was due to become effective May 21. 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.

Vienna-born Bienstock, who is related to the Aberbachs, has been a key figure in the London operation as well as maintain-

ing duties in the New York office.

The sale by the Aberbachs in no way indicates intention of moving out of the music business as further shown by their recent purchase of the Joy music catalog and the co-publisher arrangement with NBC.

As part of this latter arrangement, Aberbach has been making private recordings for NBC in London—some are now being used on the network—under the direction of British professional manager Franklyn Boyd.

Boyd will be a member of the British executive board which will include accountant Derek Nibbs and copyright controller Chris Ford as well as Bienstock who will spend most of his time in New York. (Advertisement)



GOLDEN YEARS
BRENDA LEE





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Now being heard 'round the country
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c/w "I Didn't Cry Today" #8833.
"Chicken Feed" is published
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ABC-Par. Purchase Of Dunhill Official

NEW YORK — ABC-Paramount's purchase of Dunhill Records, Trousdale Music and Dunhill Productions, reported in Billboard two weeks ago and denied by another publication last week, was confirmed Thursday (19).

Larry Newton, ABC-Paramount president, signed the deal Wednesday (18) with Jay Lasker, Lou Adler and Bobby Roberts, principal partners in the Dunhill entities.

The Dunhill purchase was accompanied with the acquisition of the New Deal distributing, one-stopping and rack jobbing complex (Billboard, May 14), and the expansion of the label into the soundtrack business (see separate story).

Lasker and Adler will continue to run the Dunhill operations, while Roberts will devote all his time to his own management firm and to film productions.

Dunhill Productions and Trousdale were formed less than two years ago, while the record label, which had been distributed by ABC-Paramount, is 13 months old.

Dunhill Productions will still

produce all Johnny Rivers recordings, which will continue to be released through Imperial Records.

Adler will be creative head of the three firms. In 1949 he introduced Jan and Dean with "Baby Talk," and since then has produced more than 70 chart records, including eight chart toppers and four million-selling records.

Trousdale's writing stable includes John Phillips, who writes The Mama's & the Papa's material, and P. F. Sloan and Steve Barri, who between them have written "Eve of Destruction," "Let Me Be," "You Baby," "A Must to Avoid," "Hold On," and "Secret Agent Man."

Newton said the Dunhill operating procedure will remain intact, with Lasker and Adler serving as vice-presidents.

While Roberts, one of the original partners, will be out of the operation, he will continue to work with Lasker and Adler as manager of The Mama's & the Papa's, Barry McGuire and Johnny Rivers.

The Dunhill operation will be headquartered in new offices at 449 South Beverly Drive, Beverly Hills.

Lib. Pulls Triple (Expansion) Play

HOLLYWOOD—In a three-pronged expansion drive by Liberty Records last week, ground was broken in Omaha for a new plant for TDC Electronics, its tape CARtridge duplicators, and Blue Note and All Disc, a New Jersey pressing plant, were acquired.

The West Coast independent purchased Blue Note, the "Cadillac of the jazz lines" and the Roselle, N. J., pressing plant in two separate seven-figure transactions. These two moves offers the company a basis for launching a New York operation again. The company previously had a promotion-sales office in Manhattan which was shuttered several years ago.

The new TDC facility, under construction for Liberty on a long-term rental basis, should be ready in August, corporate president Al Bennett said. When it is fully operational, TDC's current five-year old plant will be closed.

6 Lines of Duplicators

The new plant, located at the corner of 12th and Pacific, will have six lines of duplicators. They will be capable of turning out 9,000 cartridges per shift, according to Ron Bledsoe, Bennett's assistant who negotiated the purchase of the company last April. The six production lines will be broken down thusly:

three for 8-track, two for 4-track and one for reel-to-reel merchandise.

Liberty will utilize 12,500 feet of space on the building's upper level and initially 2,500 feet downstairs, with an option to rent an additional 10,000 feet. Once the plant is completely operational, it will "quadruple our current production," Bennett noted.

Blue Note, which Bennett calls the "Cadillac" of the jazz business, has been operating since 1939. Its two founders, Alfred Lion and Frances Wolf are being retained under a two-year contract as co-division managers. The modern jazz-avant-garde label is the second jazz company acquired by Bennett within the last year. Pacific Jazz entered Liberty's coffers as part of the purchase from Dick Bock of his World Pacific operation. There are approximately 350 mono and 200 stereo LP's in Blue Note's catalog.

Sales Manager

A sales manager will be brought in to handle Blue Note, which does in excess of \$1 million a year, according to Bennett. The company has one year left in its lease for offices at 43 W. 61 Street.

Bennett is sending four Hollywood executives to New York shortly to co-ordinate Eastern

activities of the new acquisitions with headquarters. Scheduled for the trip are executive vice-president Phil Skaff; his brother Bob, a&r-promotion v.-p.; a&r administrator Dave Pell and credit manager Irv Kessler.

The pressing plant becomes Liberty's second owned and will be operated by owner Van Amo as a division general manager. Liberty entered the pressing business by buying Research Craft in L.A. last August.

Hearing June 3 For Bid to Buy 'Chapter' II VJ

LOS ANGELES — June 3 has been set as the date for Chicago bankruptcy referee Shaeffer to hear local attorney William Bluestein's formal proposition for the purchase and reorganization of Vee Jay Records, currently in chapter 11 status.

Bluestein represents a group of individuals who are interested in reorganizing the label. He said that referee Shaeffer had "tentatively approved as feasible," his program for rejuvenating Vee Jay last Tuesday (17) but then continued the hearing into June. The matter of who gets possession of 69 Four Seasons masters was also continued until June 3.

Bluestein revealed that Vee Jay owes the government \$1½ million and has \$1.8 million in creditor's debts. The attorney said he has worked out a plan with the government to liquidate the tax claims and that all creditors would receive a percentage of the moneys owed them.

The label would be brought back to L. A. Bluestein intends to purchase all the stock owned by James and Vivian Brackens and the small per cent owned by Mr. Bracken's brother. Bluestein's combine is interested in operating Vee Jay's r&b and gospel catalog.

Dot Opens a Sales Office On W. Coast

SAN FRANCISCO — Dot Records has opened a company-owned sales office here, staffed by Guy Haines, formerly with Capitol Records 11 years. Haines will handle both sales and promotion in his role as office manager. His territory includes Northern California, Reno and Northwest Nevada.

Concurrent with this move, Dot has terminated its relationship with Chaton Distributors, which held the line three years. Haines will now take orders with Dot's Los Angeles warehouse shipping product direct to accounts.

The local office is the first Dot has opened in the Bay City and is the third company owned sales outlet created since March. In line with president Randy Wood's concept for strength on a local level, the company has opened a Manhattan outlet headed by Seymoure Spiegelman in sales and Charles Grean in a&r covering the East; a Boston branch headed by Richard Masters and a Chicago office directed by Morrie Goldman.

BRENDA LEE

Decca Gearing Brenda Lee Pitch on Special 'Years' LP

NEW YORK—The week of May 23 is "Brenda Lee Week," according to Decca Records. The label has made the designation in honor of Miss Lee's 10th anniversary as a Decca

artist and the release of a deluxe limited edition album titled "10 Golden Years," a compilation of her top record hits through the years. (There is a special Brenda Lee Anniversary Report in this issue.)

A coast-to-coast program of sales and promotion activities has been designed to honor the 21-year-old singer who has a successive string of 24 chart records. Decca field representatives are co-ordinating efforts to insure maximum exposure for the album. They will cover radio stations in their respective areas with sample copies of the "10 Golden Years" album and an official Brenda Lee open-end interview to add additional promotional values all geared to the celebration week.

Dealer promotions will revolve 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 country will begin receiving stock of the "10 Golden Years" album on May 23. Radio and TV stations are also receiving their copies for air play. Special dealer incentive plans are in effect on the new set, plus her complete Decca LP catalog, details of which are available to qualified dealers from their local Decca branch.

Chappell Disks Off to the Races

NEW YORK—Chappell Music is perking on the singles front with more than a dozen singles set for release by different companies. The new recordings of Chappell songs, lined up by the firm's general professional manager, Stan Stanley, exposes for the first time efforts of several new writing talents.

Among the new writers being promoted by Chappell are Jim Dale, Rolf Araland, Susan Haber, and Jack Boring. Chappell is also setting up singles releases from the Broadway score of "A Time for Singing," which has music and lyrics by Gerald Freedman and John Morris.

CARtridges Seen as Boon To Stereo Radio in Home

NEW YORK—The booming CARtridge tape industry for automobiles may prove to be a boon to stereo FM radio, believes Lynn A. Christian, station manager of WPIX-FM. "FM radio has never been received in cars to any great extent before . . . we're just now making these inroads. It's estimated that about 20 per cent of all new cars coming out this year will have FM radios, some of which will be multiplex units capable of receiving stereo. After drivers become used to stereo from cartridge units, they'll also demand it on their home radios. I feel that the cartridge boom can only help us."

He also foresaw a future when the cartridge playback units in cars would be blended with a multiplex radio; the stereo radio would benefit from the same speakers installed for the stereo cartridges.

The stereo cartridge systems would boost the taste for stereo

radio in the homes, too, he felt. And he felt they would be compatible, the same as record players and AM radios in the home today.

"Stereo radio has to be the medium of the future," Christian said. "FM and stereo are one and the same in my mind . . . stereo is the one thing that has separated us from the average run of FM stations in the minds of both the listeners as well as the advertisers. By adding stereo we're giving the audience the best kind of radio that man has devised."

The stereocaster has been "holding on" . . . trying to develop sales and audience, Christian said. "But all along he knows he's the future if he can just hold out and let the audience catch up to him." WPIX-FM, in a January ARB audience survey cropped up as the major stereo-only operation in Manhattan; it was the third FM station among all FM's.

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CAPITOL RECORDS RE-SIGNED Tennessee Ernie Ford to a new long-term contract last week. From left, Alan W. Livingston, president of the firm; Ford, and Voyle Gilmore, vice-president of a&r for the label.

'Life' of a Salesman Accented by Draper at Merc. Promo Meet

By PAUL ZAKARAS

CHICAGO—The record promotion man should be a salesman not a messenger boy, Ken Draper, WCFL radio program director, told a Mercury Records promotion seminar last week.

"There's a myth in the industry today," said Draper, "which says that a promotion man's job is not to sell but merely to bear information and carry records to the radio station."

"The real value of the promotion man is getting a record played," said Draper. "You ought to sell radio stations. If I were your boss, I'd want you to sell."

Draper suggested the following guidelines: observe radio station rules; keep all appointments punctually; be honest; don't seek personal favors; don't grant exclusives; provide a sta-

tion with information as to why a particular record is valuable for their specific market rather than stressing statistics on what is happening elsewhere; and, finally, "work five full days a week and try not to work a 'system' to get music played."

Key Executives Speak

Also speaking to the 31 Mercury, Philips, Smash and Fontana promotion representatives from 24 different distribution centers were key executives of the parent firm.

Irving B. Green, Mercury president, emphasized "habit" buying patterns and said today's teen customers would 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.

Pre-Sell Role

Kenny Myers, Mercury vice-president and product manager, discussed the importance of the "pre-sell" function of local promotion, and said that the industry is spending \$50 million annually to supply recorded product to radio stations.

Charles Fach, vice-president and director of recorded products for Mercury, urged the promotion men to seek new talent and told them to be on the lookout for new masters locally. He announced incentive awards of two-week, all-expenses-paid trips to Europe for personnel responsible for bringing hit masters to the firm.

Hugh Dallas, national promotion manager for Philips; Mercury promotion manager Alan Mink, and the corporation's publicity director, John Sippel, discussed relations with radio stations and various types of printed media. Lou Dennis, Smash product manager, explained a program of gathering local and regional data on recorded products.

Marvin Wolfberg, the corporation's comptroller; Mike Kerr, plant co-ordinator, and Lou Simon, product manager of Philips, also addressed the group. The meeting was deemed so successful that Mercury said it decided to change it from an annual to a semi-annual program.

KLIF's Formula Is Ruled 'Trade Secret'

DALLAS — KLIF's formula for its Top 40 survey is a "trade secret," Judge D. Brown Walker said Thursday (19) in the opening day of testimony in the temporary injunction hearing called against KLIF by ABNAK Music Enterprises.

However, station manager Charles Payne did mention the five ingredients involved in compiling the singles survey, but Walker ruled that the station did not have to explain how much weight is put on each individual ingredient. The five ingredients, explained Abnak's attorney G. Kelsoe, were sales, requests, audience reaction, national charts and personal preferences.

Payne stated the reason the Five Americans' single "Evol-Not Love" was pulled off the station's playlist was that it was a "mediocre effort."

Payne said he had heard the song played twice an hour one morning and had asked for a report on the single's merit since he thought the exposure was too much. The report called the single "mediocre."

When Payne was asked if the

station had called a meeting on March 25, 1966, of local distributors to tell them that if any of their artists appeared on the Ron Chapman TV show over WFAA, or on any show sponsored by KBOX (KLIF's chief competitor), KLIF reserved the right not to play the record, Payne answered, Yes, according to the testimony.

Kelsoe then asked Payne if he had exercised that right on the song "Elvira," by Dallas Frasier, who had appeared on the Chapman show and then appeared at a KBOX-sponsored charity show. Payne answered he had.

Payne was followed on the stand by Henry Combs of the Coghill-Simmons Record Store. He testified to reporting to KLIF that "Evol" had been among his top 20 songs during a five-to-six-week period and could not understand why the record was not played.

Kelsoe was scheduled to call an additional number of retailers, distributors and Abnak's principal voice, John Abdnor, to the stand on Friday (20). KLIF's attorney Lester May, would then begin calling his witnesses.

Connery Moves From Agent To Artist in Phase 4 Series

NEW YORK — Sean Connery, movies' James Bond, is going from Agent 007 to Phase 4. He's been teamed with Antal Dorati for London Records' Phase 4 series album of "Peter and the Wolf" and "Young People's Guide to the Orchestra." Connery does the narration and Dorati conducts the Royal Philharmonic. It's a debut for both on the label.

Another debut for London's Phase 4 is Charles Munch conducting the new Philharmonia in "Gaité Parisienne." Also in this month's Phase 4 release are packages by Edmundo Ros and Werner Muller.

Herb Goldfarb, London's national sales and distribution manager, has blueprinted a powerful merchandising campaign to spotlight the performers new to the label in the four-

LP release. A special four-color window blowup of the "Peter and the Wolf" album has been set for retailers. A special demonstration LP has been prepared, consisting of segments of each of the four new albums, for in-store and FM station use. In addition, monaural copies are being sent to AM stations. The label is also supplying a pocket-size card catalog, listing the more than 80 titles in the Phase 4 catalog.

Goldfarb also noted the strong response to the entire Phase 4 line at the rack jobber and discount chain level. "We've had a pleasant surprise," he said, "because the racks have always been equated as outlets for only cream items at discount prices. Yet, we're now seeing a continual expansion of sales of this high ticket \$5.79 product,

NARM Board Sets Up An Ambitious Agenda

LOS ANGELES — The next meeting of the Board of Directors of the National Association of Record Merchandisers (NARM) is listed for June 2 and 3 at the Century Plaza Hotel, the first meeting of the directors since the annual NARM convention in March. The agenda will include applications for membership in both regular (rack jobbers) and associate (manufacturers and distributors) categories.

Also to be discussed are plans for the forthcoming year, including a report by Jules Malamud, NARM executive director, on the results of the membership questionnaire sent out following the convention; plans for implementing the association program for distributors and the newest categories of membership, record pressing plants and publishers. Earl W. Kinter, new NARM general counsel, will present a complete report on the current status of the record industry with the Federal Trade Commission.

Others in attendance at the directors session will be John Billinis of Billinis Distributing Co. of Salt Lake City, NARM president; Stanley Jaffee of Gordon Sales Co. of Seattle, vice-president; Amos Heilicher of J. L. Marsh Co. of Minneapolis, secretary; Jack L. Geldbart of L and F Record Service

with turnover that compares well with any pop or rock item they have."

The Phase 4 release is timed to be available under terms of the company's SP-66 program, which remains in effect until May 31.

London to Unleash Global Disks at U.S.

NEW YORK—Walt Maguire, single sales and artists and repertoire chief for London Records, has blueprinted the biggest single period of British-originated product in the firm's history. The release comes on heels of Maguire's recent 10-day round of meetings in England.

More than a dozen major British acts will have new London singles in upcoming weeks and in virtually all cases, the new product has been painstakingly tailored for broad acceptance in the U. S. and world-wide markets as well 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 Ivor Raymonde and Tony Clark, two producers new to the British Decca fold. Raymonde is already at work on new records for the Bachelors and Kathy Kirby, with Dick Rowe, a&r chief of Decca, Ltd. Clark is part of the Reg Calvert-Terry King production team, which also includes Noel Walker, producer for the Fortunes. Maguire also conferred with the Zombies, Jonathan King, the Hedgehopper Anonymous group; Mike Leander, who produces Marianne Faithfull's disks, and Tom Jones and his manager, Gordon Mills, and disk producer Peter Sullivan.

On Maguire's release schedule within the next three weeks are disks by the Rolling Stones, the Bachelors, Them, the Second City, Hedgehoppers Anonymous, Jonathan King, the Fortunes, the Moody Blues, Kathy Kirby, Marianne Faithfull, the Small Faces and Unit 4 Plus 2. All the records will appear on either London or the affiliated Parrot and Press labels.

Billboard

Published Weekly by

The Billboard Publishing Company
2160 Patterson St., Cincinnati, O. 45214
Tel.: 381-6450

Publisher

Hal B. Cook New York Office

Editorial Office

165 W. 46th St., New York, N. Y. 10036
Area Code 212, PL 7-2800
Cable: BILLBOARD NEWYORK

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Send Form 3579 to
2160 Patterson St., Cincinnati, O. 45214
Fulfillment Manager Joseph Pace

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Subscription rates payable in advance. One year, \$20 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1966 by The Billboard Publishing Company. The company also publishes Vend, Amusement Business, High Fidelity, American Artist, Modern Photography. Postmaster, please send Form 3579 to Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Vol. 78 No. 22



MAY 28, 1966, BILLBOARD

of Atlanta, treasurer; and directors George A. Berry of Mod-
(Continued on page 10)

EXECUTIVE TURNTABLE

Herb Linsky has appointed product manager for Pickwick/33,



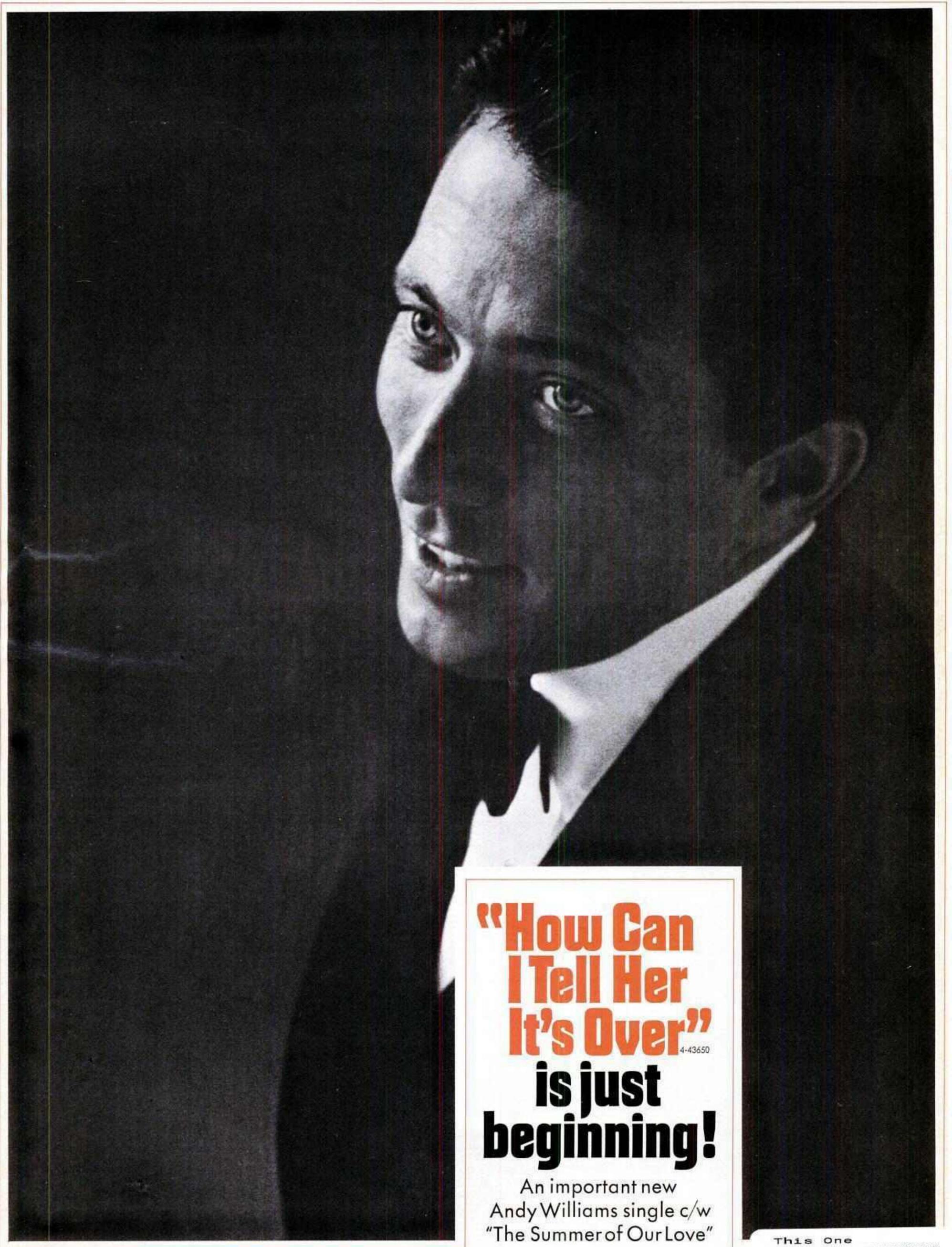
"Instant" Learning and Pickwick tapes by Pickwick International. Linsky previously served in sales and promotion positions with RCA Victor, Epic, London and Kapp. Melinda Ricci has been named production assistant and Barney Fields, in charge of production by MBD Productions, independent recording company.

Johnny Dentato has been named to head the promotion department of Galiko Music and Film Production Enterprises. He's been in the business for 25 years. Had been with Robbins Music and had been an independent producer and song writer.

Charles Nuccio has been appointed district sales manager for Capitol's New York coverage. He moves to Manhattan from Chicago where he had been territory representative and singles promotion manager, respectively.

Calvin Carter, veteran r&b producer, has joined Liberty Records' Hollywood a&r staff to produce disks for all the company's divisions. He was formerly with Vee Jay from 1953 through 1966 and rose to the post of vice-president. He comes to Liberty with a strong list of chart records.

Robert D. McEdwards has joined Capitol's personnel staff to handle recruitment.



**“How Can
I Tell Her
It’s Over”**
4-43650
**is just
beginning!**

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

This One



ZAS6-U22-3CC0

Where the action is. On COLUMBIA RECORDS 

Conqueror of 2 Musical Worlds

"I'm walkin' in high cotton!" That's how RCA Victor's hit-maker, Eddy Arnold, described the thrill of being booked into Carnegie Hall Thursday (19).

And the event, in a very real way, was a milestone in the music business. It brought home the truth of Steve Sholes' remark, years ago, that Arnold was a bridge between the pop and country fields. Sholes, currently RCA Victor division vice-president, pop a&r, really knew—for it was he who made the early Eddy Arnold smashes, such as "That's How Much I Love You," "Bouquet of Roses," and "Anytime."

The wheel has come full circle. "That's How Much I Love You" was cut in Chicago in 1946, and in the past year, Arnold has had four hits, "What's He Doing in My World," "Make the World Go Away," "I Want to Go With You" and "The Last Word in Lonesome Is Me"—all of which scored on both the pop and country charts. Meanwhile, Eddy's album, "My World," has been given the RIAA Award as a million seller. These hits were made by Chet Atkins, with arrangements by Bill Walker.

"Audiences today are hipper than they used to be, and so are the record buyers. My own audiences range from 16 years of age to adults of all ages, and they represent a broad social cross section," Arnold said. He added: "To please them, you have to work harder and keep on your toes. Good song material is important and Atkins, Walker and I listen to countless songs. For a recent album of 12 songs, we screened more



EDDY ARNOLD

than 200 pieces of material. If you want to live as an artist, you must go with the best songs . . . one cannot be 'political' about songs."

Arnold in recent months has done a lot of touring both overseas and in the States. He recently played Vancouver, Seattle, Spokane, San Diego, Kansas City, Peoria, Pittsburgh and Los Angeles, and in February his overseas dates included Edinburgh, Glasgow, Belfast and other areas. The importance of these promotional tours to record sales is inestimable, Arnold states. "Make the World Go Away," which was a hit here, was doing poorly overseas, "but I made it a big hit via appearances on radio and TV."

Sold-Out Dates

In March, Arnold sold out in Symphony Hall, Boston, and

Municipal Hall, Milwaukee, just as he did a couple of weeks earlier at the Shrine Auditorium in Los Angeles.

Arnold reminisced: "Frank Walker in the 1940's told me he was leaving RCA Victor to set up a record company to be known as MGM, and that Steve Sholes would take care of my record dates. I thought it was the end of the road, but it turned out great. I met Steve for the first time in Chicago, where we cut "That's How Much I Love You." The other early hits like "Bouquet of Roses," were cut by Steve in New York. Steve had told me on the telephone that he intended to make a star of me, but I did not believe it until it actually began to happen at that Chicago date. Owen Bradley, by the way, came along with me on that trip and played piano for the session."

Since those days, Arnold continued, "Nashville has contributed so much to the pop field . . . one might say Nashville is the mother of so many hit records and the source of so much material."

Arnold's records have sold more than 40 million singles and albums combined. In 1966, 23 of his albums were in the Victor catalog.

Arnold does not relish being away from Nashville and the State of Tennessee for extended periods, but the global nature of the music business is forcing him to travel more and more. Early in June he is scheduled to take another trip to do appearances and promotion in the key record markets in England and the Continent.



AT DECCA RECORDS signing were, seated from left: Martin P. Salkin, Decca vice-president; Loretta Lynn; Milton R. Rackmil, Decca president; Owen Bradley, Decca's Nashville a&r executive; and Leonard W. Schneider, Decca executive vice-president. Standing, from left, Doyle Wilburn; Sydney N. Goldberg, vice-president and general sales manager of Decca Distributing Corp.; Teddy Wilburn; Lenny Salidor, Decca director of publicity and promotion, and Harry Silverstein, of Decca, Nashville.

Wilburn Bros., Loretta Lynn Join Decca's Lifetime List

NEW YORK — Decca Records last week signed two of its major country music acts to lifetime contracts — the Wilburn Brothers and Loretta Lynn. This brings to six the number of artists who have lifetime pacts, with the other four being Brenda Lee, Ernest Tubb, Red Foley and Kitty Wells. All except Brenda Lee are country music artists.

The Wilburn Brothers — Teddy and Doyle—have been exclusive Decca artists since May 1954. They brought Loretta Lynn to the label in 1961; she is one of the regulars of "The Wilburn Brothers Show" on syndicated TV.

At the same time Johnny Russell, professional manager for Sure-Fire Music, announced that he had signed both acts to lifetime writing contracts; Smiley Wilson, general manager of the

Wil-Helm Agency, signed both acts to lifetime booking contracts. Both firms are owned by the Wilburn Brothers.

The lifetime signing of the artists to Decca Records "is just one more way that we have shown our faith in the continued growth of country music, which we pioneered so many years ago," said Milton R. Rackmil, president of Decca Records on announcing the new contracts Tuesday (17). "Our consistent strength in this particular area has justified our belief in its future, and with the ever-broadening exposure of country music, as evidenced by the great number of radio stations now programming this music on a full-time basis, the possibilities of reaching an ever greater scope of success seems certain."

Monument's Foster Calls for Grammy Show With Sparkle

NASHVILLE — Monument Records President Fred Foster called last week for "an in-depth re-thinking of the total Grammy awards program with the view towards developing a more valuable and more meaningful awards vehicle for the recording industry."

Foster, a member of the national board of trustees of the National Academy of Recording Arts and Sciences (NARAS), said last week's NBC-TV colorcast of "The Best on Record," featuring some of the top

Grammy award winners, fell "far short of what the recording industry, through NARAS, is capable of producing."

Creative Industry

"The recording industry is a creative industry, and we, above all, should offer an exciting, creative production," Foster said.

"While recognizing the difficulties involved," Foster said, "the potential value of the Grammy concept to the record industry should compel us to plan now for live, annual awards' programs."

Foster said the show must have suspense and spontaneity. He said the present Grammy TV format "is like watching a ball game when you already know the final score." He said the movie academy's Oscar telecasts "are the right approach if properly produced."

Foster said the industry has a responsibility to the public to present an artistic and entertaining show. He said "anything less is unfair to the public and unfortunate for the industry and artists."

"From a purely selfish view," Foster said, "all in the industry should seek to better the Grammy program since it can be a strong motivator in the marketplace, spurring more public interest in records, and consequently more sales."

He emphasized his support of the work NARAS is performing calling it "a valuable asset to the industry, worthy of our continuing support."

Gold Record Arnold's World

NEW YORK—Eddy Arnold's RCA Victor album "My World" released in September 1965, has been awarded an RIAA Gold Record Award for having sold in excess of \$1 million. The award was presented to Arnold by Johnny Carson on the NBC-TV "Tonight Show." The following night (19), Eddy made his Carnegie Hall debut which also marked his first "live" New York appearance.

Arnold, who is currently represented on the charts with "The Last Word in Lonesome Is Me," has, this past year, had a succession of single and album hits unprecedented in his long association with RCA Victor. Two of these single hits, "What's He Doin' in My World" and "Make the World Go Away," are included in the "My World" album.

Recently, Arnold's popularity has spread to England, where he is currently represented on the best selling charts there with the single "Make the World Go Away."

Poets' 10-Day Tour

NEW YORK—Based on their r&b hit "She Blew a Good Thing" on Symbol Records, the Poets have been signed to a 10-day tour that will include Baltimore, Pittsburgh, Columbus, Ga.; Memphis, Richmond, Norfolk and Washington. Next in line is a week at Pine Grove in Buffalo, N. Y., and the Apollo Theater, New York.

A&M Putting Cameras on Alpert With Eye on TVer

LOS ANGELES—A&M Records is shooting 35mm color movies of its top attraction, Herb Alpert and the Tijuana Brass, with the aim of selling the footage to TV as a special next January-February.

During the TJB's two recent smash Carnegie Hall concerts, a camera crew shot footage. When the group makes its first extended European concert tour in September and October, the crew will junket with the musicians. A&M's co-owner Jerry Moss explained the company planned to create a special and lease the show to the top bidder. "We've already received many offers to do a TV special," he said. TV exposure, Moss emphasized, can ruin an artist unless it's done properly. The special would either portray the hot American act in concert or on a tour. The story line decision will depend to a great extent on the footage received after the European trip.

Significant in A&M's decision to shoot in 35mm as opposed to 16mm, is the fact that motion pictures are 35mm, allowing the concert footage to be dropped into any picture projects the Brass signs for. The group has been offered film options, but has refused, offering the stipulation that it must have soundtrack rights to the music.

On an international note, A&M has just opened Rondor Music, Ltd., in London in af-

filiation with Helbeck. Cyril Simons will operate the American sublicensee.

It is in the area of publishing that Moss and Alpert are thinking of diversifying into, Moss revealed. The label has two publishing wings, Almo and Irving Musics, with 16 folios in preparation, covering many of the artists.

With its windfall of success, A&M has to invest its capital in diversification. The three and one-half year old label grossed between \$7-\$8 million in its last fiscal year ending Oct. 31 and including November and December. "It's conceivable we could do \$20 million this year," noted Moss in his underemphasized way.

The company has been the *(Continued on page 16)*

Decca Coast A&R Office in Build-Up

LOS ANGELES — Decca's West Coast a&r office is undergoing a change, with producer Gary Usher leaving to go independent and Nick Venet being hired to cut three sessions with a reported budget of \$7,500. Coast producer Bud Dant continues handling the majority of adult-oriented artists, with Usher a teen specialist.

Venet is supposed to have Carte Blanche in deciding which three acts he brings to Dant.

MGM KENNEDY LP ROYALTIES TO MEMORIAL

NEW YORK — MGM Records presented a \$52,954 check Thursday (19) to the John F. Kennedy Memorial Library Fund, representing royalties of sales of "The Kennedy Years," a special memorial album by the label distributed through the Longines Symphonette Recording Society.

Turning the check over to Sen. Robert F. Kennedy (D., N. Y.) was Robert H. O'Brien, president of the record company's parent firm of Metro-Goldwin-Mayer, Inc. The deluxe three-record album set features speeches by the late President with narration by Secretary of State Dean Rusk and commentary by Chet Huntley.

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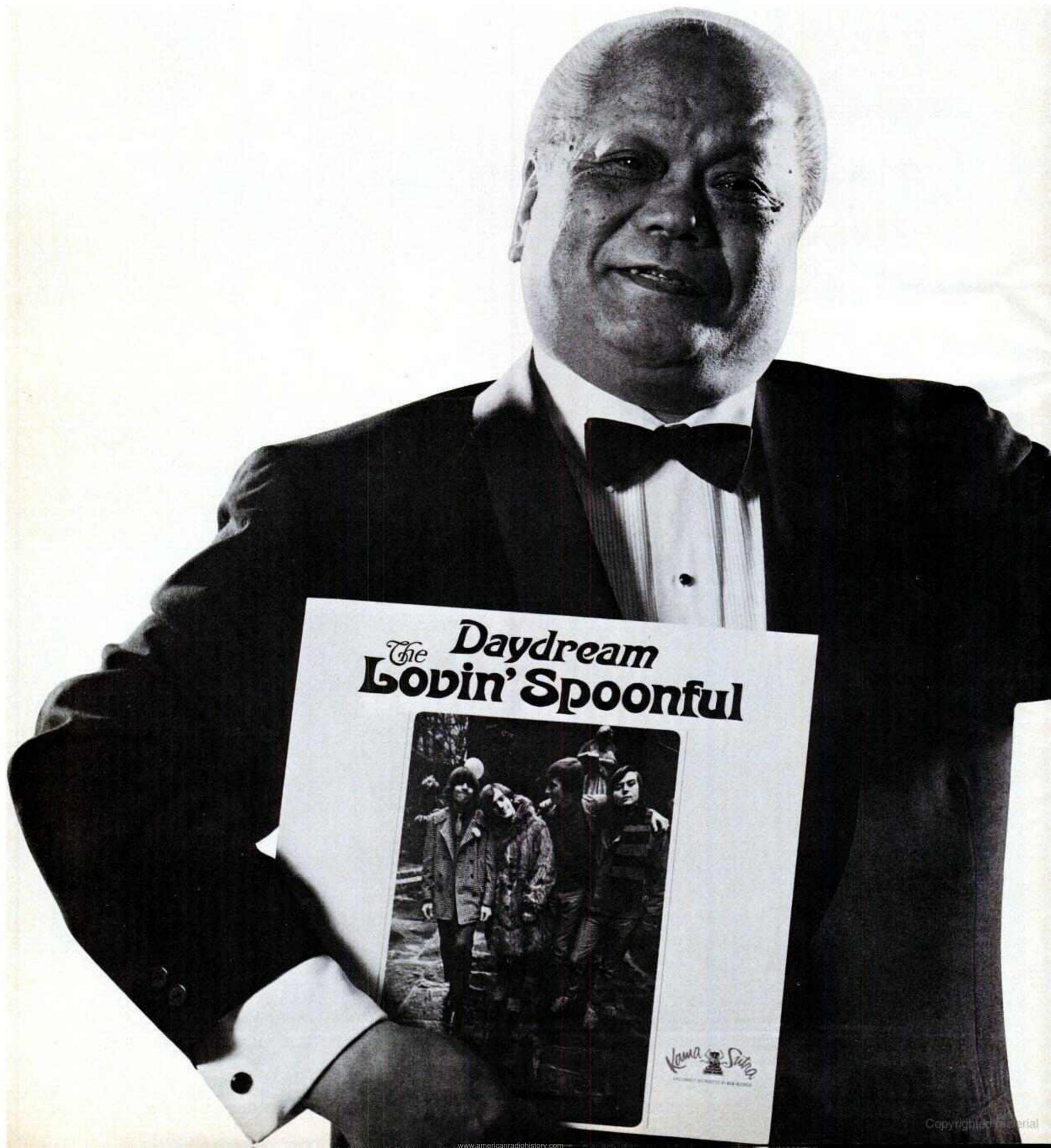
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Labels See Jukeboxes' Value: Op

CHICAGO—Record companies are not underestimating the importance of the jukebox, said Bill Cannon, a Haddonfield, 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 ugly rumor 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 juke boxes—that's half of a million seller!"

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 coinmen to talk business.

One of the major weaknesses in jukebox programming today, Cannon said, is lack of indi-

viduality and professionalism.

"Our title strips are all identical, and we buy our records at the same places, accepting the advice of the same suppliers as to what records to buy," he observed, "so our machines are all programmed the same. The result is that the programming expresses neither the operator's individuality nor the location's preferences."

"I believe this is the most dangerous situation confronting our industry today. If all machines are 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 other very worthwhile records 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-issues of old hits currently available. Thanks to M.O.A., some very co-operative record companies, Seeburg and the trade papers, little LP's are available again in quantity."

Costa Eyeing Move Back in Disk Trade

NEW YORK—Don Costa is planning to either revive DCP Records or launch a new label in the next few weeks. The label formerly featured Little Anthony and the Imperials, but Costa recently sold the group to United Artists Records for their Veep label. DCP was started two years ago. Costa had intended it strictly for foreign product, but ended up with mostly American artists. As his other business interests grew, the label was used primarily for Anthony.

The reason for getting back into the 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 the label lie dormant, he's going to do something with it. This time, he said, the record company will be handled in a different way.

Costa was engaged last week in producing a Julius La Rosa album for MGM, then he's

slated to do a Mimi Hines album for Decca. June 15, he leaves for Europe to produce an album featuring Trini Lopez—his 12th for the performer—who's in England making a movie.

Costa will visit Spain, Italy and France also on the trip, mainly in the search for songs for South Mountain Music and Fling Music, two publishing wings he operates in partnership with Teddy Randazzo. He also has Tridon Music with Dennis Lambert. Costa has just acquired publishing rights on the score of the "Study in Terror" movie and has issued a record featuring the Don Costa Orchestra.

Among all of the other projects Costa is involved in, along with plans for producing movies 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 with Columbia Records. Four-A was founded recently by Rene Cardenas, former vice-president of the Kingston Trio's Trident Productions and publishing affiliates. Cardenas will function as artist-producer.

Cardenas also announced the exclusive agency tie-in between the Four Amigos, whom he manages, and Ashely Famous, for artistic representation. The Four Amigos also signed a recording contract with Capitol Records.

Jackson Square and Hopskotch have been established as BMI publishing affiliates of Four-A.

NARM Board

• Continued from page 4

ern Record Service of New Orleans; Cecil H. Steen of Recordwagon of Woburn, Mass., and Don Ayers of Record Wholesalers of San Francisco.

On June 1, the Distributors Committee will meet to discuss plans the committee will present to the board for distributor participation in the coming year. Billinis heads the committee which includes Jaffee, Heilicher, Harry Apostoleris of Alpha Distributing Co. of New York City, and Henry Hildebrand of All South Distributing Co. of New Orleans. Apostoleris and Hildebrand are both associate-director members of NARM.

MAE WEST IN SINGING FORM

HOLLYWOOD—Mae West, the robust queen of vaudeville, is embarking on a new facet of her show business career by turning into a rock'n' roll singer for Tower Records. The venerable performer has recorded an album of current top 40 songs in an album titled "Way Out West" which will be released in early June.

It is the first time Miss West has taken current hit parade material and given it her own interpretation. It is also the first time that Tower, the Capitol subsidiary, has created an LP of top 40 tunes sung by such a veteran of the entertainment world.

Monument Executives to Hold Expansion Huddle

LOS ANGELES—Fred Foster, Monument's president; counsel Franklin Goldstein, and Bob Weiss, international director, convene here in June to discuss international expansion based on their recent overseas junket.

While in Europe for nine weeks, Weiss compiled a survey of distribution patterns. The label's pact with British Decca expires in October. Weiss said the company has established liaison with foreign companies for masters and publishing rights.

"Conditions are changing very rapidly," he said last week. "In England, American records are beginning to swing back in popularity, whereas over the past two years, American acts had to do English beat stuff. In Germany, English language acts

can get away without recording in German. Teen-agers are educated in English and they want the original record, not a makeshift one with improper pronunciation and bad accents."

Weiss calls this de-emphasis for recording in German a "startling change." In Italy, however, a hit has to be in the native tongue. While the Europeans are following suit with big beat recordings, they are, in addition, developing strong ballad writers, Weiss says. In France, leading composers are Charles Aznavour, Gilbert Becaud and Henri Salvador; in Italy the team of Donida and Mogol, and in Germany, Hans Bradthe.

Weiss credits the European manufacturers with taking great strides in packaging. In 1952, LP covers were all print and two colors. Today, full color photos with a laminated finish are commonplace. Liner information is often printed in four languages. The slick packages are a far cry from early merchandising concepts.

Richmond Inks 4 to Contracts

NEW YORK—Steve Elliott, Bob Cameron, and Mike and Judy Callahan, a husband-wife team, have been signed to personal management contracts by the Richmond Organization. Elliott, 18-year-old singer-songwriter-guitar player, recently recorded his first sides for Warner Bros. under the supervision of Jerry Ragovoy, Warner's recently appointed Eastern a&r head.

Cameron has been signed to an Epic recording contract and may make his Broadway musical debut next season. Manny Kellern will produce his records. The Callahans, writers as well as singers, will record for Decca. Mrs. Callahan also is being set for TV appearances by MCA Revue Productions. Buddy Russell, who was signed by Richmond last fall, has been signed with Decca by Mitch Miller, who will produce his recordings.

Motorola Goes Columbia Club

• Continued from page 1

Consistent with these expansion activities has been the addition of personnel to key Motown and Jobete departments. One of these appointments, of course, was Archie Levingston, veteran music man, who will seek broader exploitation of the Jobete catalog.

Ales noted that his company in 1965 had 42 chart singles and 16 chart albums. "The pace in 1966 is even faster," Ales said.

Jobete for three years has been the top BMI award winner, and scored with 12 songs in 1965.

The agreement with Motown is obviously a plum for the Columbia club, giving them tremendous added power in the youth market, with such acts as the Supremes, Martha and the Vandellas, Marvin Gaye, Four Tops, Temptations, the Marvelettes, Smokey Robinson, Stevie Wonder and Junior Walker and the All Stars.

George Schiffer was counsel for Motown and Herbert Chetty for Columbia in setting the deal.



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

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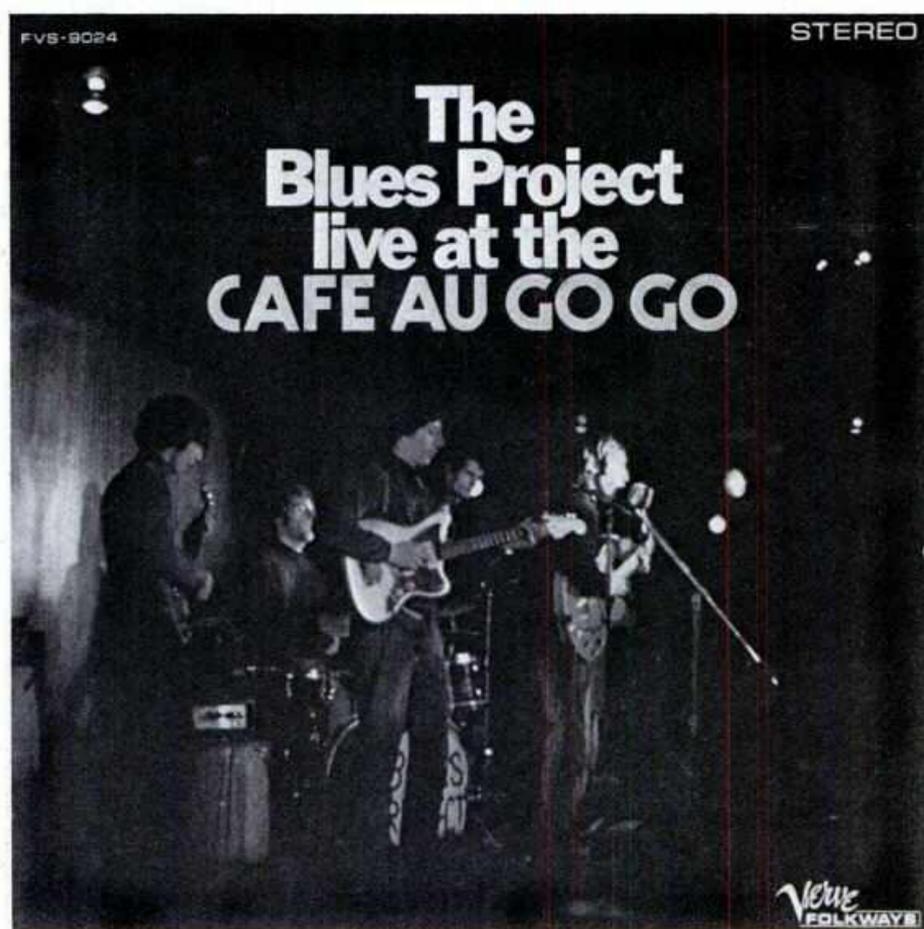
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COLLEGE CIRCUIT

ARTIST(S), Label	SCHOOL (Correspondent)	DATE	ATTENDANCE	REVIEW	DEALER REACTION
MITCHELL TRIO Mercury	FAIRLEIGH DICKINSON Madison, N. J. (Ron Farber)	April 29	471	Songs ranged from "Mr. Tambourine Man" to "Can't Help But Wonder." Well done show.	John Huemer at Graymat's—no sales. Sid Sacks at Madison Photo Shop—nothing in stock. Record Centre—none. Rip Wagner at E. J. Korvette—none.
BEACH BOYS Capitol (Wm. Morris)	CORNELL Ithaca, N. Y. (Darryl A. Sragow)	April 29	5,500	Rock 'n' roll concert hindered by bad sound system; gained only mild applause.	Mrs. Ralph Lent at Lents—no reaction. Fred Abraham at Fred's—no action.
KINGSTON TRIO Decca (Joseph Grannow)	UNION Schenectady, N. Y. (Mark Polansky)	April 23	2,500	Trio successfully mixed their hits like "Tom Dooley" and "MTA" with lesser known tunes for large applause.	Dorothy Priddle and Larry Grandy at Apex Music Korner—no reaction. Charlie Brown at Van Curler Music Store—only normal sales activity.
DICK GREGORY	SETON HALL South Orange, N. J. (John Gallagher)	April 18	300	Comments about the draft were enjoyed by students. It seemed to be his nightclub act.	Allan Hyman at Village Record Shop—no action. Fred Baker at Discorama Record Shop—no sales.
RAMSEY LEWIS TRIO Cadet (Associated Booking)	UCLA Los Angeles (Les Scher)	March 21	1,892 SRO	Tumultuous applause on his "The In Crowd" and "Hang on Sloopy" hits.	Norm Litter at Disc Count Records—no sudden flurry, but his LP's sell steadily about two a day. Jeffery Grobart at Discount Record Center—no splurge, sell three LP's a week.
TEMPTATIONS Gordy FOUR TOPS Motown (Famous Artists)	GEORGIA TECH. Atlanta (Louis Funkenstein)	May 6	4,200	Four Tops were the show's highlight.	
PETE FOUNTAIN Coral	OHIO STATE Columbus (Volker Snow)	May 6	2,200	Show consisted of emotional blues and with jazz . . . an exceptionally entertaining evening.	Lazarus Dept. Stores (three branches)—heavy stock up for sale; records are hot. Marco Records—as expected, sales are "very good." University Records—sales poor.
DAVE BRUBECK Columbia DICK GREGORY (Associated Booking)	ITHACA Ithaca, N. Y. (Lance Wheeler)	May 6		Gregory at his best; Brubeck's "Take Five" received wild applause.	Mrs. Joyce Cook at Lent's Records—no sales. Helen Kachnycz at Fred's Records—no sales.
FOUR SEASONS Phillips (Ashley Famous)	RHODE ISLAND Kingston, R. I. (Jeffrey Feinman)	May 8	1,200+	Group provided excellent variety; their "Sherry" song went over very well.	George Marsh at Campus Bookstore—placed rack of Four Seasons' LP's at checkout counter, sales were favorable.
ANIMALS MGM	HARVARD Cambridge, Mass. (Bob Foulkes)	May 6	1,502 SRO	Only "House of the Rising Sun" and "We've Got to Get Out of This Place" were well received.	Wayne Southends at Harvard Co-Operative Society—no noticeable pickup in sales, though their LP's sell steadily. Briggs & Briggs—no reaction.
JAY & THE AMERICANS United Artists (Wm. Morris)	EAST CAROLINA Greenville, N. C. (Gregory DeVido)	May 5	2,900	Good, well-rounded show featuring such of their hits as "Sunday and Me," "Cara Mia" and "She Cried."	C. Bodkin at Bodkins Music Co.—no sales. J. Sheldon at Music Arts—no sales.
BILL COSBY Warner Bros. BRANDEYWINE SINGERS Mainstream	NEBRASKA Lincoln (Lynne Morian)	April 30	6,800	Great show by Cosby; Brandeywine Singers very good.	Mrs. Laverne Sanborn at J. C. Penney's—Cosby's LP's sell steady all the time. Record Discount Center—sales good, as usual.
DAVE BRUBECK Columbia (Associated Booking)	WISCONSIN Madison (Arnold Hewes)	April 30	3,300 SRO	Show well paced with new as well as familiar tunes. Highpoints were drum solo "Shim-wa," "Space Walk" and "Take Five."	Skip Nelson at Skip's Music City—no increase though Brubeck is a fairly steady seller. Gene Blinick at Discount Records—no sales. Charles Lunde at Victor Music—slight response, but Brubeck is a constant seller, one of our biggest. Arlene Edwards at Victor Music (different branch)—no response.
SIMON & GARFUNKEL Columbia	COLUMBIA New York (David Schaengold)	May 1	700	Performed their hits, including "Sounds of Silence" and "Homeward Bound." Called back for two encores.	Lee Manning at Columbia University Bookstore—pleased with sales reaction, intends to expand whole LP line with concentration on pop artists.
BEACH BOYS Capitol	DUKE Durham, N. C. (Bill Raynor)	April 28	8,000	"Barbara Ann" and "Sloop John B" went over well.	Harry Pergman at the Record Bar—sales up slightly. Jerry Solomon at Record & Tape Center—sales milder than expected, but above normal for the group.

Pincus Swings With Tarzan

• Continued from page 1

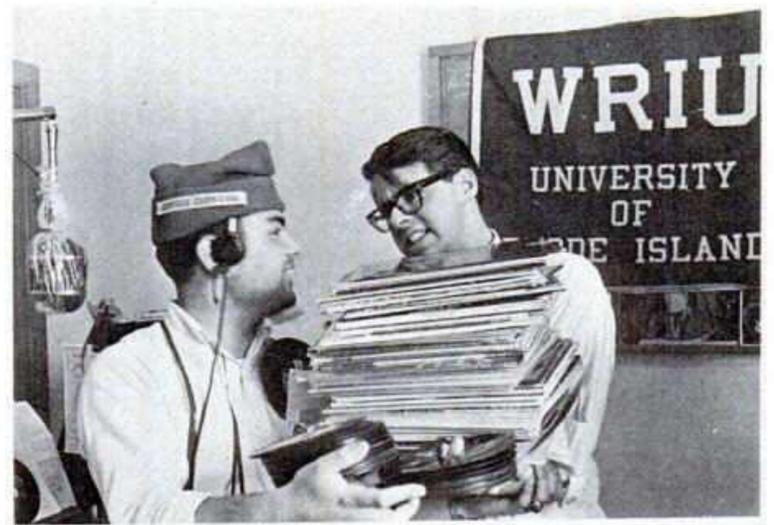
work, Fridays, 7:30-8:30 p.m., beginning Sept. 16. Ron Ely portrays Tarzan.

The "Tarzan" series will be distributed world-wide, with the music intact. Sales will be handled on a global basis by Banner Films, Inc., headed by president Charles McGregor.

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 clefted 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," to be released in early fall by MGM. Columbia Records has the soundtrack and a single, cut by Jerry Vale, is scheduled to be released with the film. The theme song cut by Vale is "Somewhere." The music is by Garvarentz with a lyric by Sydney Lee and Charles Aznavour.

Pincus is also working on



RHODE ISLAND U.'s MIKE MONTEFUSCO (with hat) during broadcasting marathon on college radio WRIU with Billboard campus correspondent, Jeff Feinman, at the 63d hour of non-stop broadcasting.

MUSIC ON CAMPUS

By JIM FRAGALE

If Yale goes co-ed will the "gentlemen 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 swinging rendition by Buddy Morrow on his Epic LP, "Campus After Dark."

Speaking of Epic, Godfrey Cambridge, one of their recording stars, recorded a concert at Fairleigh Dickenson 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 Plague, headed by Brian Foley, also of Harvard, is getting some notice in the music world with a recent appearance on the Merv Griffen Show. Foulkes, incidentally, was recently elected president of the Harvard Wireless Club.

Today's colleges are burgeoned with speak-outs, sit-ins, sing-outs, sit-downs and the latest craze, a

"talk-in." The collegiate championship "talk-in" was recently captured by the University of Rhode Island junior, 20-year-old Mike Montefusco, an engineering major who stayed awake for 75 hours of non-stop broadcasting on college radio WRIU. During the stint he got 1,400 telephone calls, 100 co-eds to massage his back, 162 cups of coffee, and 41 cheeseburgers. After the feat, he drove home, but missed his 9 o'clock class the next morning, reports Billboard college representative Jeff Feinman, the station's program director.

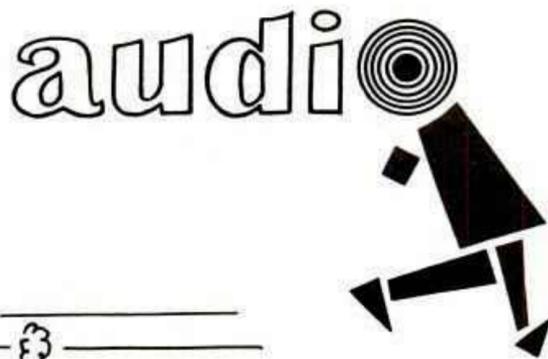
Three Duke University students, Ormand Harin, of Rock Hill, S. C.; John Chesnut, Louisville, Ky., and John Ruggero, of Raleigh, S. C., have been named co-winners of the Henry Schuman Prize for music.

There's something in the wind in the way of new broadcasting at WNYU, college radio at N. Y. University. It will be reported as soon as it is completed. The station has elected a new staff with Jon Nelson and Dick Robbins as station managers; Jerry Carrou, chief announcer; Lee Rudnick, promotion director. . . . The University of Virginia in Charlottesville's college radio station choose a new staff for the 1966-1967 school year with Peter Blumberg, chairman of the board; Frank Snedaker Jr., vice-president; Wesley Steen, program director and secretary; William Gentry, business manager and chief engineer. . . . Don Freeman, Billboard's correspondent at Colorado State U., reports that KCSU has a "Bright New Sound" and has adopted a middle-of-the-road format. . . . Murray State College at Murray, Kan., is conforming to a "pop" format but is having difficulty procuring records for programming, writes Ellis Mueller, Billboard's campus cub at Murray State. . . . University of Nebraska recently put in their bid for FM college radio station.

Correspondence to this column should be addressed to Billboard College Bureau, 165 West 46th Street, Box H, New York, N. Y. 10036.

"How Can I Leave You?" by Garvarentz and Sydney Lee, from the French film, "Le Tonnerre de Dieu." Records on this tune have already been cut by Robert Goulet on Columbia and Adam Wade on Epic. The film is currently playing in Europe.

Pincus, who owns such prime copyrights as "A Taste of Honey," and a good block of the Beatles' copyrights here, expanded for London and the Continent late last week. He will visit his London office and recording and producing execs in key music centers. Pincus' co-directors, Lee and Irwin Pincus, are becoming increasingly active in the film and TV areas.



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LEFT TO RIGHT: George Pincus and Sy Weintraub wrap up "Tarzan" deal.

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TOMMY McLAIN

MSL #197

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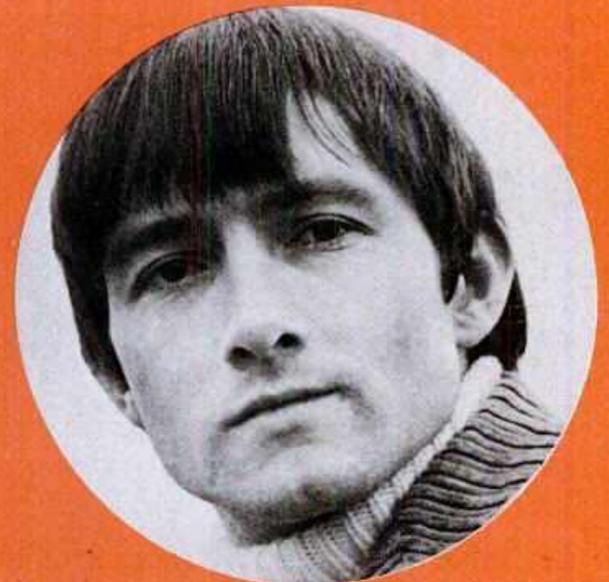
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by

CRISPIAN ST. PETERS

Jamie #1320

Published by CHARDON Music, B.M.I.



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4/15/66 33,000

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Word Records Into CARtridge Market

WACO, Tex. — Word Records, one of the nation's largest religious record lines, is entering the 8-track stereo CARtridge business. First release will be 13 cartridges. Liberty Records will manufacture the cartridges from masters supplied by Jarrell McCracken, president of Word.

Word will handle distribution through its regular distributors, its four record clubs—the Fam-

ily Record Club, the Young American Record Club, the Great Sermon Series Club and Canaan Record Club, plus a direct mail service.

The product will include releases from not only Word, but its subsidiary labels of Canaan, the Sword budget line, and Sacred, another line owned by McCracken and others. The cartridges will be ready for distribution, McCracken said, by Aug. 1.

"I foresee a big market for religious music in cartridges," McCracken said, "and I have no doubt that 8-track is the way to go." He said he had a playback unit in his car. "It's one of the greatest developments in the industry... the next great breakthrough."

Artists featured in the first cartridge release will include

(Continued on page 16)

Reeves Selling Tape for Units

DANBURY, Conn. — Reeves Soundcraft is supplying a new economy-priced lubricated tape for 4 and 8-track CARtridge duplicators. Companies being supplied are Muntz, Magnetic Tape Duplicators, Musictapes, McCarta, Mercury Records and Columbia. George Petetin, product manager, said Reeves can supply tape for all currently popular car and home systems.

The Type 444 continuous-loop tape, available immediately for OEM, duplicator and cartridge-loader use, contains a single one-mil mylar base with a heavy-duty oxide instrumentation for long wear. The tape is designed for wide dynamic range and frequency response.

Reeves is packaging the tape in 1,700-foot lengths on seven-inch plastic reels, and in 3,600-foot lengths on 10½-inch plastic reels. Customers have a choice of 5/16-inch RIAA or 3-inch NAB center holes with the longer tapes. The product is packaged in cartons of 25 and 50 reels.

Reeves also manufactures sound recording tapes, videotapes, and computer and instrument tapes.

Cap. Will Sell Lear Home Unit

HOLLYWOOD—Capitol will begin selling a Lear Jet manufactured 8-track home CARtridge player by month's end. Capitol's unit is called the Custom 8. Oris Beucier's special products division is doing the purchasing.

Capitol's debut home player will be followed by another Lear-made unit with a fancier front cabinet. The units carry an \$89.95 suggested list.

Ironically, the company's release of 8-track product is still weeks away, but its Jacksonville, Ill., factory has begun duplicating tapes for the first release.

The Custom 8 player plugs into any tape input receptacle and may be mounted either horizontally or vertically. It features push-button programming selection.

GRUNDIG BOWS NEW MODEL

NUREMBERG — Grundig, Europe's largest tape recorder manufacturer, has introduced a new Model C 110 CARtridge player. Grundig is competing with Philips, Telefunken and Saba for leadership in the cartridge race in this country. Grundig's sales strategy is to build car record player sales offering a series of cartridge players not only for the car but also for home, travel, and specialized auto use. Tape cassettes can be played on four models in the series to date. Aside from the Model C 110, Grundig has introduced recently a travel model cartridge player.

UTI Selling Home Players To May Chain

LOS ANGELES — United Tape & Instrument Co., Lear Jet's supplier in Southern California, has begun selling 8-track home players to the May chain. The \$89.95 unit plugs into the tape input jack of any amplifier or portable stereo phonograph. UTI is also supplying the 12-store White Front chain with units, the Discount Record Center with car and home units, the Saveco chain with car and home players and Rayco outlets with both units.

May's initial order was for 100 players, White Front's for 200. The Discount Record Center has opened a de luxe tape CARtridge retail store at the corner of Wilshire and LaCienega Boulevards.

UTI's general manager Norm Skolnick said the company is servicing around 225 dealers in

RCA Players Tested for Motorcycles

LONG BEACH, N. Y.—Tape CARtridge players are on a new field on Saturday (21) with the scheduled installation of a 4-track playback in a Honda motorcycle at Tape Town. The player, an RAC Electronics 503 with deck speaker, was installed on a two-week test basis. Plans called for speakers to be blasting, but a headset will be supplied if necessary.

Bob Berger, RAC president, discussed the motorcycle setup during his recent trip to Japan. He is trying to tie in with two leading Japanese motorcycle manufacturers with the cartridge idea. Berger also met with officials of the Japanese firm which manufactures his players, but refused to reveal the name of the manufacturer. Berger returned to New York from Japan last Thursday.

Don Avrut has been appointed general sales manager for RAC. Avrut previously was manager of sales, advertising and sales promotion for the Tauker Corp. He's been in advertising for six years.

Muntz Player On the Riviera

LOS ANGELES — Muntz Stereo-Pack car players have caused a stir on the Riviera. Prince Rainier of Monaco has a Muntz player in his car, reports Monument Records international director Bobby Weiss, whose wife, Marthou, was the first person in the small princi-

(Continued on page 16)

Southern California and the firm is handling 8-track tapes by Decca, Mercury and RCA.

Billboard

America's only weekly business newspaper published for any industry in FULL COLOR.

UP UNTIL NOW THE BASIC DIFFERENCE BETWEEN 4 AND 8 TRACK HAS BEEN A WHEEL.

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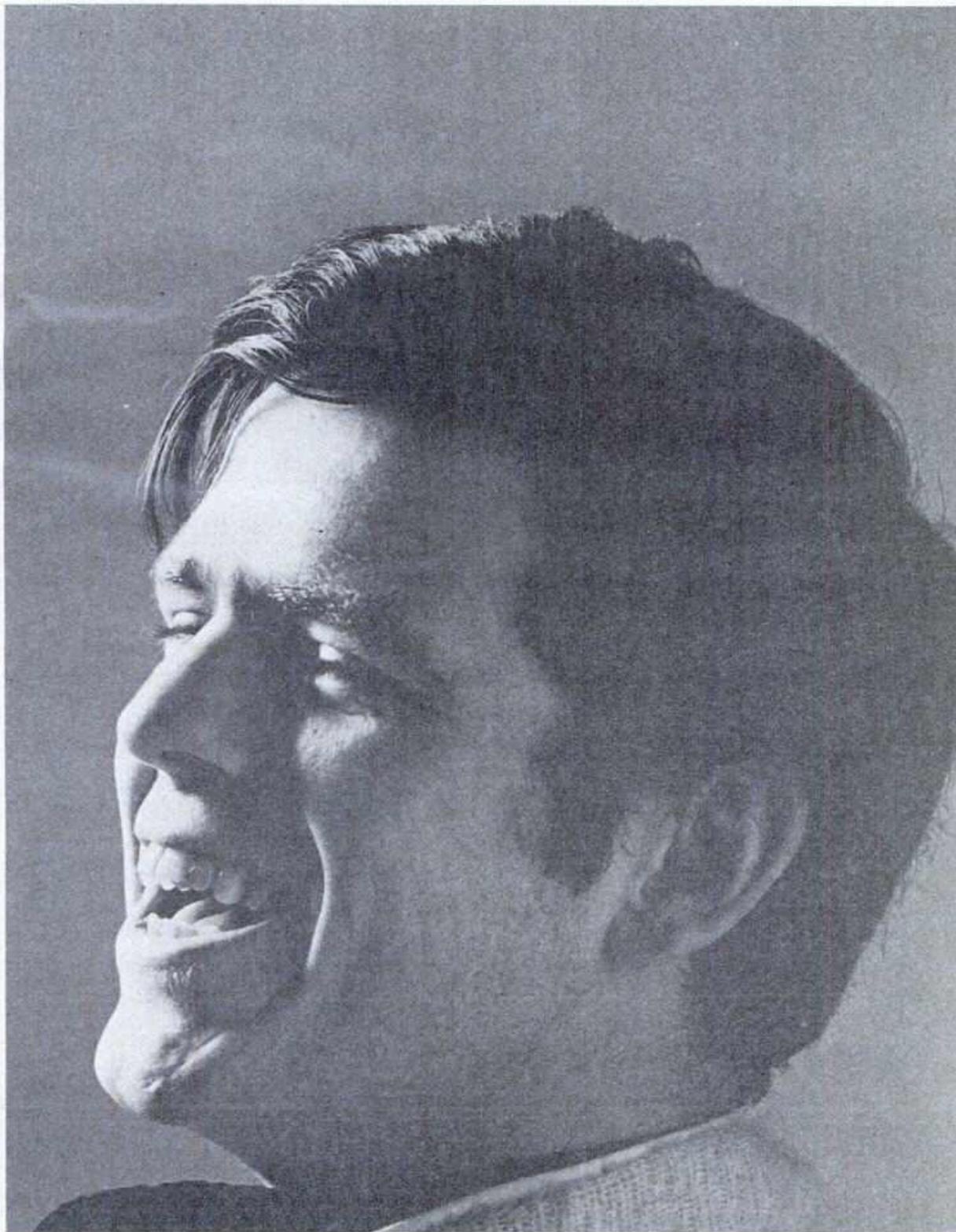
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Billboard

TOP LP'S

BILLBOARD CHART POSITION

MUNTZ CATALOGUE NO.

BILLBOARD CHART POSITION	ARTIST	Label	MUNTZ CATALOGUE NO.
1	IF YOU CAN BELIEVE YOUR EYES AND EARS	Mama's and the Papa's	Dunhill 21-270
2	WHAT NOW MY LOVE	Herb Alpert's Tijuana Brass	A&M 66-169
4	GOING PLACES	Herb Alpert's Tijuana Brass	A&M 66-159
7	SOUL AND INSPIRATION	Righteous Bros.	Verve 21-298
8	WHIPPED CREAM	Herb Alpert's Tijuana Brass	A&M 66-141
12	BOOTS	Nancy Sinatra	Reprise 10-366
17	SOUTH OF THE BORDER	Herb Alpert's Tijuana Brass	A&M 66-134
20	THE LONELY BULL	Herb Alpert's Tijuana Brass	A&M 66-132
30	CRYING TIME	Ray Charles	ABC/Para 10-379
31	A MAN AND HIS MUSIC	Frank Sinatra	Reprise QR-4
32	SEPTEMBER OF MY YEARS	Frank Sinatra	Reprise 10-287
34	HANG ON RAMSEY	Ramsey Lewis Trio	Cadet 21-334
38	THAT WAS THE YEAR THAT WAS	Tom Lehrer	Reprise 72-122
39	WHY IS THERE AIR?	Bill Cosby	W-B 72-120
40	SOMEWHERE THERE'S A SOMEONE	Dean Martin	Reprise 10-376
43	GOT MY MOJO WORKING	Jimmy Smith	Verve 26-252
45	DR. ZHIVAGO	Soundtrack	MGM 46-135
49	WONDROUS WORLD OF SONNY & CHER	Sonny & Cher	Atco 21-299
56	THE YOUNG RASCALS	Young Rascals	Atlantic 21-339
59	MOONLIGHT SINATRA	Frank Sinatra	Reprise 10-369
60	THE IN CROWD	Ramsey Lewis	Cadet 21-333
64	TIJUANA BRASS	Herb Alpert's Tijuana Brass	A&M 66-135
67	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?	Bill Cosby	W-B 72-110
71	MY LOVE	Petula Clark	W-B 10-371
82	HOUSTON	Dean Martin	Reprise 10-340
86	THE SINGING NUN	Soundtrack	MGM 46-130
91	BACK TO BACK	Righteous Bros.	Philles 21-269
92	SEE WHAT TOMORROW BRINGS	Peter, Paul & Mary	W-B 56-169
99	TRINI	Trini Lopez	Reprise 10-381
101	I STARTED OUT AS A CHILD	Bill Cosby	W-B 72-116
107	ARTHUR PRYSOCK/COUNT BASIE	Arthur Prysock Count Basie	Verve 28-152
108	THE BATMAN THEME	Marketts	W-B 21-275
114	THE SOUL ALBUM	Otis Redding	Atco 21-331
117	LIGHTNIN' STRIKES	Lou Christie	MGM 21-282
122	I'M THE ONE WHO LOVES YOU	Dean Martin	Reprise 10-288
125	THE LOVE YOU SAVE	Joe Tex	Atlantic 21-338
128	LOOK AT US	Sonny & Cher	Atco 21-203
134	THE BEST OF THE RIGHTEOUS BROTHERS	Righteous Bros.	Moonglow 21-343
135	THE KINK KONTROVERSY	Kinks	Reprise 21-273
136	I SEE THE LIGHT	Five Americans	HBR 21-329
140	UNBELIEVABLE	Billy Stewart	Chess 10-417
141	SOLID GOLD SOUL	Various Artists	Atlantic 21-284
142	ROY ORBISON'S GREATEST HITS	Roy Orbison	Monument 10-361
143	FOR ANIMALS ONLY	Baja Marimba Band	A&M 66-160

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TAPE CARTRIDGE

Payola Probers Plot Hearings

• Continued from page 1

which also provided for non-public hearings but gave no power of subpoena to the examiner in charge.

The further move announced last week does not indicate a "sweeping" or nationwide payola investigation—the FCC doesn't have the manpower or money to undertake one, said Ray. But it does indicate that in certain cities—which the FCC refuses to name—there are "more than one group" involved in payola or plugola complaint, while in two other cities only "one set of people" is involved in each case.

Should any criminal violations of the Communications Act develop, the record would be turned over to Justice Department for prosecution.

Hearings Non-Public

The Complaints and Compliance chief said the hearings were non-public because "we do not intend to permit public character assassination" that results when accusations are publicized without substantiation. The Commission's field staff has encountered the usual reluctance

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 record people who say deejays have kept tune off the air in favor of some others. They make payola accusations but rarely provide proof.

During the tenure of E. William Henry, who recently left the FCC, the chairman of the commission insisted publicly and frequently that the Federal Communications Commission was not undertaking any large-scale investigation of payola. Chairman Henry never requested any extra appropriation for a payola probe, or even mentioned it at appropriations hearings.

However, with Henry's departure, the FCC members have apparently decided to take a further look into the payola-plugola 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 CARtridge information bulletins is being provided Liberty Stereo-Tapes field personnel in an educational move to acquaint the record people with cartridges and how they work.

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 to illustrate the operation of the Fidelipac and Lear cartridges. "We're not trying to make engineers out of our people," Elliot said, "but we want them to be able to understand what they're talking about." The bulletins, one a week for five to six weeks, will be provided to all company employees exposed to the new product which is being groomed for release within the next few weeks.

A&M and Alpert

• Continued from page 6

subject of great chatter within the past week that it was being purchased by a score of major labels for several millions of dollars. "It's unbelievable," Moss said, in discussing this subject, "to imagine just two guys sitting on top of this thing."

Muntz Player On the Riviera

• Continued from page 14

pality to have a Muntz player in Monte Carlo.

Mrs. Weiss had a 4-track player installed in a white Mustang last year. Then when Trini Lopez and his manager Bullets Durgom were in Monte Carlo for a benefit, Durgom presented the Prince with a unit, according to Weiss. Mrs. Weiss was requested to bring her car to the palace to show the Prince how the unit was installed.

Mrs. Weiss next loaned her cartridge-equipped car to the Rank Organization for inclusion in their film, "That Riviera Touch" just released in England.

Word Records

• Continued from page 14

Burl Ives; Jerome Hines; the duet of Jim Roberts and Norma Zimmer, stars of the "Lawrence Welk Show" on TV; the Happy Goodman Family, Ted Smith and Don Hustad, the Ralph Carmichael Orchestra, the Kurt Kaiser Orchestra, and a sing-along cartridge featuring Cliff Barrows. The Jim Roberts and Norma Zimmer cartridge will be taken from the just-released "Whispering Hope" album by the duo that will be promoted on the TV show May 28.

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TAPE CARTRIDGE TIPS

by Larry Finley

DID YOU KNOW THAT . . .

International Tape Cartridge Corporation has a complete, new facility in Fort Worth, Texas, to service distributors in Texas, Oklahoma and Louisiana?

DID YOU KNOW THAT . . .

As part of a very extensive expansion move, ITCC has entered into an agreement with Texas Tape Cartridge Corporation so that TTCC will serve as a distribution center for tapes for Texas, Oklahoma and Louisiana?

DID YOU KNOW THAT . . .

Texas Tape Cartridge Corporation is headed by George Slaughter, a veteran in automobile stereo and acknowledged to be one of the most knowledgeable people in the stereo tape cartridge field?

DID YOU KNOW THAT . . .

Texas Tape Cartridge Corporation has over 15,000 square feet devoted exclusively to the warehousing of ITCC cartridges?

DID YOU KNOW THAT . . .

Texas Tape Cartridge Corporation's warehouse is stocked with over 125,000 ITCC four and eight track cartridges?

DID YOU KNOW THAT . . .

Texas Tape Cartridge Corporation is completely staffed and able to service all distributors (with overnight delivery) in the aforementioned States?

DID YOU KNOW THAT . . .

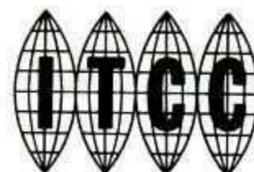
Texas Tape Cartridge Corporation, as well as International Tape Cartridge Corporation, can service distributors with 57 labels in both the four and eight track configurations?

DID YOU KNOW THAT . . .

If you are in Texas, Oklahoma or Louisiana, Texas Tape Cartridge Corporation at 2615 B West Seventh, Fort Worth, Texas, (Phone 817: ED 2-6651) would like to hear from you?

DID YOU KNOW THAT . . .

If you are a distributor in any one of the remaining 47 States, you should contact International Tape Cartridge Corporation, NUMBER 1 FIRM IN THE FOUR AND EIGHT-TRACK CARTRIDGE FIELD, at 1290 Avenue of the Americas, New York, New York (Phone 212: 581-1040—TWX 710: 581-3498) OR 1434 Westwood Boulevard, West Los Angeles, California (Phone 213: 474-5443—TWX 213: 490-3992).



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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



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 162—Last Week, 112

* This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

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

DAVE CLARK FIVE—PLEASE TELL ME WHY (Prod. by Dave Clark) (Branston, BMI)—**LOOK BEFORE YOU LEAP** (Branston, BMI)—Top sides from the group with a unique, off-beat ballad with bouncy rhythm support backed by a dance beat rocker that should equal the top side in action. Epic 10031

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

SONNY & CHER—HAVE I STAYED TOO LONG (Prod. by Sonny Bono) (Cotillion-Chrismarc-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" (Gallico, BMI). Atco 6420

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

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

OTIS REDDING—MY LOVER'S PRAYER (East-Time-Redwal, BMI)—Hot on the heels of his "Satisfaction" smash comes this shuffle-blues wailer with top Redding vocal. Flip: "Don't Mess With Cupid" (East-Time-Redwal, BMI). Volt 136

THE STRANGELOVES—HAND JIVE (Prod. by Feldman, Gotteher & Goldstein Prod.) (El Dorado, BMI)—The Johnny Otis oldie gets a solid beat, 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 HONEY (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 GANTS—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" (Cigma, BMI). Liberty 55884

CHART Spotlights—Predicted to reach the HOT 100 Chart

DOC SEVERINSEN & HIS SEXTET—Mothers and Daughters (Eastlake, ASCAP). COMMAND 4084
ROBERT GOULET—Daydreamer (Morris, ASCAP). COLUMBIA 43668
JANE MORGAN—One-Two-Three (Double-Diamond, BMI). EPIC 10032
THEM—Richard Cory (Eclectic, BMI). PARROT 3003
PATTI LABELLE AND THE BLUEBELLS—Ebb Tide (Robbins, ASCAP). ATLANTIC 2333
PAUL REVERE & THE RAIDERS—So Fine (Eldorado, BMI). JERDEN 807

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

MERSEYS—SORROW (Prod. by Kit Lambert) (Grand Canyon, BMI)—Currently one of the top ten songs in England, this rhythm rocker from the pen of the Strangeloves should hit just as hard in the U. S. market. Flip: "Some Other Day" (Near North, BMI). Mercury 72582

THE STATLER 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 rouser has excellent rhythm backing. Flip: "Is That What You'd Have Me Do" (Southwind, BMI). Columbia 43624

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: "What Am I Gonna Do?" (Ridge, BMI). MGM 13519

CHUCK BERRY—RAMONA, SAY YES (Isalee, 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" (Isalee, BMI). Chess 1963

DAVE (BABY) CORTEZ—COUNT DOWN (Prod. by Henry Glover) (Frost, BMI)—Two market action for Cortez in this swingin' blues number with funky guitar backing. Excellent airplay disk should hit both pop and r&b sales markets as well. Flip: "Summertime" (Gershwin, ASCAP). Roulette 4679

KUI LEE—AIN'T NO BIG THING (Prod. by Mike Berniker) (Kahana, BMI)—Exciting, hard-driving disk debut for the Hawaiian vocalist on this teen aimed rocker with solid dance beat. Flip: "All I Want to Do" (Sunbeam, BMI). Columbia 43669

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

REX GARVIN—SOCK IT TO 'EM J.B. (Prod. by Johnson & Shephard) (Verdunn, BMI)—Unique, blues-tinged rocker with excellent sax backing could prove a big one. Disk is distributed by Atlantic. Flip: "Sock It to 'Em J.B. Part 2" (Verdunn, BMI). Like 301

HEDHOPPERS ANONYMOUS — Baby (You're My Everything) (Grocalla, BMI). PARROT 3002
KING CURTIS—You've Lost That Loving Feeling (Screen Gems-Columbia, BMI). ATCO 6419
PAT BOONE—Five Miles From Home (Acuff-Rose, BMI). DOT 16871
GUY MITCHELL—If I Had My Life to Live Over (General, ASCAP). REPRISE 0477
RAY CONNIF & THE SINGERS—Somewhere My Love (Robbins, ASCAP). COLUMBIA 43626

COUNTRY SPOTLIGHTS

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

ROY DRUSKY — TOO MANY DOLLARS, NOT ENOUGH SENSE (Prod. by Jerry Kennedy) (Yonah, BMI)—Liz Anderson's didactic lyric number slaps at the unwise wealthy in this top-of-the-chart entry for Drusky. Flip: "Rainbows & Roses" (Harbot, SESAC). 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 rouser that could top his "A-ll" smash. Flip: "Pride Covered Ears" (Mayhew, BMI). Little Darlin' 008

GENE PITNEY & MELBA MONTGOMERY—BEING TOGETHER (Prod. by Pappy 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). Musicor 1173

TED HARRIS—PICKIN' FLOWERS (Prod. by Roy Dea) (Harbot, BMI)—Top of the country chart potential in this lyric ballad weeper with a warm emotional vocal. Flip: "The Door That Leads to Heaven" (Harbot, BMI). Philips 40360

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY SEA—Day for Decision (Moss Rose, BMI). WARNER BROS. 5820
BUDDY STARCHER—Day of Decision (Moss Rose, BMI). DECCA 31975
NED MILLER—Summer Roses (Central Songs, BMI). CAPITOL 5661
GEORGE MORGAN—No Man Should Hurt as Much as I Do (Cedarwood, BMI). COLUMBIA 53653
MELBA MONTGOMERY—Crossing Over Jordan (Stoker, SESAC). MUSICOR 1175
WILMA LEE & STONEY COOPER—Each Season Changes You (Acuff-Rose, BMI). DECCA 31971
BUDDY STARCHER—Ace of Hearts (Starday, BMI). STARDAY 763
THE WILLIS BROTHERS—Three Sheets in the Wind (Red River, BMI). STARDAY 760
CHUCK REED—The Hurt Looks Good on You (Cedarwood, BMI). UNITED ARTISTS 50017
JIMMY GATELEY—Old Faithful (Stallion, BMI). DECCA 31958
KAY ARNOLD — What's a Honky Tonk Woman (Soulsongs, BMI). WIZARD 210
CHRISTY LANE—Janie Took My Place (Mariposa, BMI). K-ARK 686

R&B SPOTLIGHTS

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

THE VIBRATIONS—GONNA GET ALONG WITHOUT YOU NOW (Prod. by Manny Kellam) (Reliance, ASCAP)—Exciting group vocal on this 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 Spotlights—Predicted to reach the R&B SINGLES Chart

BILLY BUTLER—Right Track (Jalynne, BMI). OKEH 7245
THE MIGHTY HANNIBAL—The Right to Love You (Champion, BMI). DECCA 31955
YOUNGBLOOD—I Had a Dream (Progressive, BMI). TANGERINE 962
FRANK FROST—My Back Scratcher (Su-Ma, BMI). JEWEL 765

ARTHUR GODFREY—Tomorrow's O.K. By Me (Leo Feist, ASCAP). MGM 13517
JOEY HEATHERTON—When You Call Me Baby (Double Diamond, BMI). DECCA 31962
THE PALACE GUARD—Falling Sugar (P.M., BMI). VERVE 10410
BRIAN STACY—High School Days (Group 1, BMI). ATCO 6418
THEOLA KILGORE—It's Gonna Be All Right (Screen Gems-Columbia, BMI). MERCURY 72564
PORGY & THE MONARCHS—If It's for Real Baby (South Mountain, BMI). MUSICOR 1179
BOBBY LEE TRAMMELL—Shimmy Loo (Rolando, BMI). ATLANTIC 2332
THE CHAPS—Forget Me (Su-Ma, BMI). PAULA 236
FRANK PORRETTA—Let Me Love You (Chappell, ASCAP). GALLERY 100
BLACK SHEEP—It's My Mind (Jerell, BMI). COLUMBIA 43666
GARI AND THE PRISTINES—Losers' Club (Precedent, BMI). CAMEO 408
THE PROPHETS—Fightin' for Sam (Keterina, BMI). STONEL 10001
JERRY PALMER—The Ice Cream Man (Garpax, BMI). GAITY 113

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

Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	5	8	BAND OF GOLD	Mel Carter, Imperial 66165 (Ludlow, BMI)	8
2	5	8	12	THE MORE I SEE YOU	Chris Montez, A&M 796 (Bregman, Vocco & Conn, ASCAP)	7
3	3	6	7	LOVE ME WITH ALL OF YOUR HEART	Bachelors, London 9828 (Peer Int'l, BMI)	9
4	7	13	22	STRANGERS IN THE NIGHT	Frank Sinatra, Reprise 0470 (Roosevelt-Champion, BMI)	5
5	2	4	6	I'M COMIN' HOME, CINDY	Trini Lopez, Reprise 0455 (Tridon, BMI)	9
6	6	9	10	THE "A" TEAM	S/Sgt. Barry Sadler, RCA Victor 8804 (Music, Music, Music, ASCAP)	6
7	10	14	16	MAME	Bobby Darin, Atlantic 2329 (Morris, ASCAP)	7
8	8	2	4	THE BALLAD OF IRVING	Frank Gallop, Kapp 745 (Thirteen, ASCAP)	7
9	4	7	11	THE CRUEL WAR	Peter, Paul & Mary, Warner Bros. 5809 (Pepamar, ASCAP)	7
10	11	17	23	COME RUNNING BACK	Dean Martin, Reprise 0466 (Richbarr/Kita, BMI)	4
11	9	11	14	DOWNTOWN	Mrs. Miller, Capitol 5640 (Leeds, ASCAP)	5
12	14	16	17	MESSAGE TO MICHAEL	Dionne Warwick, Scepter 12133 (U.S. Songs, ASCAP)	8
13	17	23	—	SAM, YOU MADE THE PANTS TOO LONG	Barbra Streisand, Columbia 43612 (Shapiro-Bernstein, ASCAP)	3
14	19	25	34	THE IMPOSSIBLE DREAM	Jack Jones, Kapp 755 (Fox, ASCAP)	4
15	18	19	24	LESS THAN TOMORROW	Jerry Vale, Columbia 43605 (South Mountain, BMI)	6
16	20	26	40	MAME	Louis Armstrong, Mercury 72574 (Morris, ASCAP)	4
17	13	15	18	A LOVER'S CONCERTO	Mrs. Miller, Capitol 5640 (Saturday, BMI)	6
18	16	20	26	PLEASE DON'T SELL MY DADDY NO MORE WINE	Greenwoods, Kapp 742 (Third Story, BMI)	7
19	26	37	—	WIEDERSEH'N	Al Martino, Capitol 5652 (Roosevelt, BMI)	3
20	22	32	39	THE LAST WORD IN LONELY IS ME	Eddy Arnold, RCA Victor 8818 (Tree, BMI)	4
21	12	1	1	TOGETHER AGAIN	Ray Charles, ABC-Paramount 10785 (Central, BMI)	10
22	25	29	32	STRANGERS IN THE NIGHT	Bert Kaempfert & His Orchestra, Decca 31945 (Champion, BMI)	4
23	15	3	5	I CAN'T GROW PEACHES ON A CHERRY TREE	Just Us, Colpix 803 (April Music, ASCAP)	10
24	24	27	30	DUM-DE-DA	Bobby Vinton, Epic 10014 (Gallico, BMI)	4
25	30	31	33	LARA'S THEME	Roger Williams, Kapp 738 (Robbins, ASCAP)	5
26	21	12	9	WHAT NOW, MY LOVE	Herb Alpert & the Tijuana Brass, A&M 792 (Remick, ASCAP)	11
27	28	30	31	THE MINUTE WALTZ	Barbra Streisand, Columbia 43612 (Arch, BMI)	5
28	33	35	38	LARA'S THEME	Teddy Randazzo, MGM 13447 (Robbins, ASCAP)	4
29	34	34	37	I'M GONNA CHANGE EVERYTHING	Jimmy Roselli, United Artists 996 (Tuckahoe, BMI)	5
30	39	—	—	IT'S OVER	Jimmie Rodgers, Dot 16861 (Honeycomb, ASCAP)	2
31	40	—	—	COO COO ROO COO COO PALOMA	Perry Como, RCA Victor 8823 (Peer Int'l, BMI)	2
32	27	24	25	DON'T LET THE MUSIC PLAY	John Gary, RCA Victor 8906 (Gallico, BMI)	6
33	36	38	—	BLACK FOREST HOLIDAY	Horst Jankowski, Mercury 2567 (MRC, BMI)	3
34	35	40	—	LET'S START ALL OVER AGAIN	Ronnie Dove, Diamond 193 (Picturstone, BMI)	3
35	38	39	—	YOU'RE GONNA HEAR FROM ME	Julius La Rosa, MGM 13497 (Remick, ASCAP)	3
36	—	—	—	I LOVE YOU DROPS	Vic Dana, Dolton 319 (Moss-Rose, BMI)	1
37	32	36	36	HAPPINESS IS	Joe Sherman & Arena Brass, Epic 10008 (Mills, ASCAP)	6
38	—	—	—	STAGECOACH TO CHEYENNE	Wayne Newton, Capitol 5643 (Miller, ASCAP)	1
39	—	—	—	DON'T TOUCH ME	Jeanie Seely, Monument 933 (Pamper, BMI)	1
40	—	—	—	RAT RACE	Righteous Brothers Band, Verve 10403 (Famous, ASCAP)	1

**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

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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

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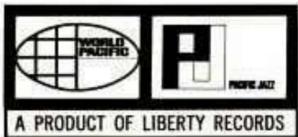
For your share of coin-power ■ Call your Liberty,

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LITTLE LP'S



IMPERIAL



WORLD PACIFIC



Imperial and World Pacific Distributors ■ **NOW'S THE TIME!**

HOT 100

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

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

Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'When a Man Loves a Woman' and 'A Groovy Kind of Love'.

Table with columns: 32, 35, 41, 47, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'Band of Gold' and '(You're My) Soul and Inspiration'.

Table with columns: 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'Crying' and 'Ain't Too Proud to Beg'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs starting with 'A' through 'Z' and their corresponding chart positions.

Table listing songs starting with 'A' through 'Z' and their corresponding chart positions.

Table listing songs starting with 'A' through 'Z' and their corresponding chart positions.

Table listing songs starting with 'A' through 'Z' and their corresponding chart positions.

...and now for the first time!

on

phase **4** stereo



**SEAN
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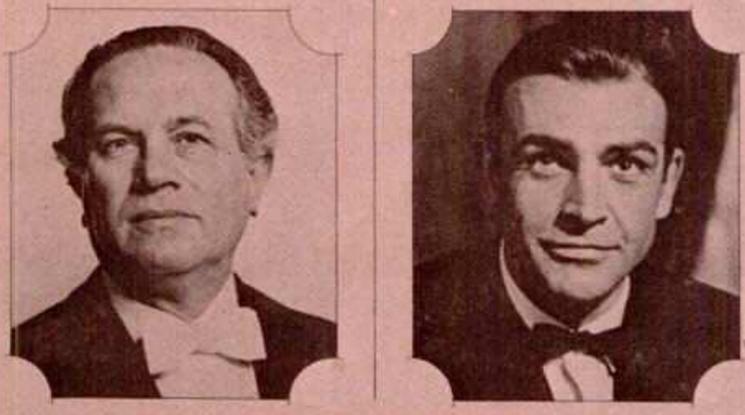
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OFFENBACH
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New Philharmonia Orchestra



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

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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 WOR-FM, which have AM affiliates and are not, at present, separately programmed. WPIX-FM, a separately programmed operation, had a total audience of 438,900, including a metropolitan listenership of 422,100. "The three ARB studies since we went on the air show audience grew 100 per cent between the first and second survey, 53 per cent between the second and third."

There's no question but that the stereo radio audience is growing Christian said. "More important, the interest with advertisers is growing. Ford just came on with us—their first FM buy. P. Lorillard bought their first FM buy with us for Newport; now they've just added Kent." The station also has Delta Airlines, Squibb, and Equitable Life Assurance Society, among others.

The FM situation will improve when researchers are able to give a true picture of audience ratings. In New York, most researchers can't get past

the doorman in most apartment buildings, he said, and he felt much of his audience was in these high-rent buildings. Too, many New Yorkers maintain unlisted phone numbers, crimping the phone type surveys.

One thing that would help New York stereo stations is a stereo operation using a Hot 100 format, he said, because it would possibly draw some of the teen audience of the AM Hot 100 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, contemplated using a Hot 100 format.

An evaluation of the New York market showed three FM format possibilities—rock 'n' roll, country music, and Easy Listening like Christian was using on KODA in Houston. There was a rumor that an AM station was going country music and personal preference brought about the Easy Listening format of WPIX-FM. The station went stereo part-time in Oct. 1965, then switched to full-time stereo

24 hours a day on Jan. 1, 1966.

The station is programmed by Charlie Whitaker, who was program director under Christian at KODA. The basic idea behind WPIX-FM, Whitaker said, is to expose every possible type of musical arrangement within a half-hour—small band, dance band, vocal group, vocal, Latin tempo. Records are arranged



WPIX-FM PROGRAM DIRECTOR Charlie Whitaker had Harry James, of Dot Records, as a guest artist during one of his radio shows. Whitaker is on 6-8 p.m. on the New York stereo station, followed by Lee Murphy, 8-midnight, with Ken Harper the all-night man.

in this manner and according to tempo. Records played in the morning feature primarily a bright sound, the daytime sound mostly medium. Late at night, the sound is slower, softer.

Whitaker will play the good music versions of rock 'n' roll hits. "There's so many vocal and instrumental versions of hits that we have no problem keeping up-to-date with records as well as being entertaining." The records on currently include almost anything by Herb Alpert & the Tijuana Brass and, "Bang Bang" by Nancy Sinatra. The sound image of the station includes a "Pix Pair," a vocal selection backed by an instrumental with the air personality identifying at the beginning or the end of the two records. Air personalities follow a "pattern" showing what type of record to play, but make their own choice within these limits; Whitaker tags each LP jacket with a list of the cuts from that album which may be played. He checks a list of the tunes played at the end of the week to see if the air personalities are following the pattern suitably. Success of the format can be traced by the fact that two FM stations have changed their formats to follow the same trend, Whitaker said, since WPIX-FM went on the air.

His only complaint was that most advertising agencies were taking advantage of the stereo medium for their commercials. Two great commercials in stereo was the Newport commercial now on the station, he said, as well as an Iberia Airlines commercial the station had just received. Both were from the firm of Lennen & Newell. "No question in the world but stereo adds something to an advertisement . . . an added attention value."



CARDINAL SPELLMAN received a personal delivery of the first copy off the press of MGM Records' "Cardinal Spellman—50th Anniversary Tribute" marking his 50 years as a priest. Presenting the LP to the cardinal, center, were TV personality Merv Griffin, who narrated the LP; MGM president Mort L. Nasatir, Thomas F. White, director of administration for the label, and Thomas Kearns, associate producer of the album.

WLIB-FM Jazz Concert Rocks Carnegie Rafter

NEW YORK—An enthusiastic, capacity house took in nearly four hours of top-flight jazz at Carnegie Hall Monday (16) as jazz-formatted WLIB-FM launched its First Annual Jazz Concert. The \$6,000 raised at the benefit goes to the Jazzmobile project, sponsored by the Harlem Cultural Council.

The Jazzmobile, started last year to bring live jazz to the residents of Harlem, this year will be expanded to cover the five boroughs of New York. Musicians from Local 802 of the American Federation of Musicians donate their services.

Three leading jazz groups, and three relatively new acts, shared the billing. Featured group was the Dizzy Gillespie Quintet, whose spirited performance was spiced by Gillespie's zany antics. The quintet's treatment of "Shadow of Your Smile" was one of the evening's highlights.

Billy Taylor doubled in brass, sharing emcee chores with Del Shields, and leading the Billy Taylor Trio through "You Came a Long Way From St. Louis" and "Satin Doll." Both Taylor and Shields are WLIB-FM personalities. In his introduction, Shields said that Taylor is a pianist first and an air personality second. After his performance, the audience seconded Shields' evaluation.

Masterful performances were turned in by the Horace Silver Quintet, and by a new group, Pucho and the Latin Jazz Quartet. The latter had the house rocking with a way-out treatment of "Goldfinger."

Rounding out the show were the Donald Byrd Voices and Duke Pearson and His Big Band. Byrd, a trumpeter, got wordless backing from an eight-voice ensemble, with additional help from the Pearson band.

Harry Novik, WLIB-FM general manager, was presented with a plaque by Mrs. Constance Baker Motley, Manhattan Borough President. The plaque was in recognition of Novik's service to the Harlem community. Novik paid all expenses for the concert, so that all gate receipts went directly to the Harlem Cultural Council. WLIB-FM announced it is going on a noon-to-midnight jazz format and expects to go on a 24-hour operation by fall.

AARON STERNFIELD

Grammy Awards TVer: Million \$ Worth of Talent

NEW YORK—The record industry with its National Academy of Recording Arts and Sciences Grammy Awards show counted coup Monday night (16) on one of the largest TV audiences of any show of the season—39 per cent share of the audience in the New York metropolitan area, according to A. C. Nielsen. The average audience for the night was 27 per cent. And rightly so; the entertainment presented was a million-dollar line-up. With a few exceptions, even the introductions were made by big name record artists. The show was smooth, revealing excellent writing, directing, and production. Without doubt, it was a slick polished show . . . the kind that can keep an audience interested as well as entertained.

Bob Hope, who has an award's image from similar duties connected with Oscar

presentations, brought the audience into the spirit of the show with a humorous dialogue. Highlights of the show included an emotional "Shadow of Your Smile" by Tony Bennett, who boosted the winning song to fame, and the bombastic, yet melodic, instrumentals of Herb Alpert and the Tijuana Brass on "A Taste of Honey" and "What Now My Love." Bill Cosby presented a monologue that left no doubt why he was a Grammy winner for best comedy performance.

The hour show was extremely well done and, undoubtedly, will reap a lot of good will for the entire industry. Two things, however, are to be regretted. This is not a reflection on any of the artists nor on the craftsmen behind the scenes, who did a superb job. But lipsync can be both a benefit as well as a

(Continued on page 30)

WSGN the Champ As Singles Influence

BIRMINGHAM, Ala.—Since Birmingham is a very big market for r&b records, WSGN's playlist often features as high as 30-40 per cent r&b-oriented records. R&b records often sell better in the market than some pop tunes, said music director Dave Roddy.

The Hot 100 format station was named the No. 1 influence on singles record sales in Billboard's latest Radio Response Rating survey—receiving 49 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives. Roddy, who doubles as an air personality, was named the major personality influence on singles sales with 48 per cent of the votes.

Alabama is also noted for its production of records and WSGN pays special attention to local groups. The station has contributed to the regional success of "Losing You" by the Hard Times on Ultimate Records as well as "Smoke Stack

Lightning" by the Distortions. "Neighbor, Neighbor" by Jimmy Hughes on Flame Records, now being played by the station, should become a national hit, said Roddy.

The station plays five to 20 new records each week. A highly competent and compatible air staff headed by program director Jim Tabor maintains a fresh, new sound on the station. Tabor even writes jingles himself and follows through with Pams in their production.

As far as records go, the air personalities are allowed to play them as they wish as long as they follow a "fast-slow-fast" pattern. The exception is the No. 1 record on the station's charts, the pick hit of the week, and the "bomb" of the week, which are played at designated times. Among the bombs of the station, incidentally, was "Louie, Louie" two years ago when it became a national hit. Deejays try not to repeat a record in any two-hour period.

WNEW-FM STEREO: IT'S WHERE THE GIRLS WILL BE

NEW YORK—WNEW-FM, after an experiment taping intros by its powerhouse AM air personalities, is changing to female personalities for its stereo operation. Girls will broadcast live 14 hours a day, seven days a week. Five girls will aim at the same programming appeal of the Easy Listening format on AM. Only gal personality signed so far is Arlene Kieta.

The all-female concept follows in the footsteps of WSDM-FM in Chicago, which has been extremely successful with female personalities in stereo. Female personalities have also been successful on stations owned by Sam Phillips in Tennessee and Florida, both of which are AM stations. WNEW had received friction from the American Federation of TV and Radio Artists, who argued that the station's personalities would have to work on two stations.

**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



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 record 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 a hefty 72 per cent of the votes of record dealers, distributors, local and national record company executives, and one-stop operators. Duke Rumore re-

ceived 60 per cent of the votes in the air personality category for influencing country music record sales. WYDE was only second in 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; sound is fast and bright; tight control is maintained of the music which includes "the currently recognized leading country artists."

But as big as it is now Fraser

Radio, TV Gals Install

NASHVILLE—Juanita Jones was installed May 17 as president of the local chapter of American Women in Radio and TV. She is a member of the American Society of Composers, Authors and Publishers; the Country Music Association; the National Academy of Recording Arts and Sciences; and the Gospel Music Association.

saw a continued growth pattern for country music on radio. "It's only begun to move." Birmingham is a unique market, Fraser said, in that it's one of the few markets in the Southeast where air personalities have such a big influence with the public . . . such as Rumore. "He comes on like gangbusters . . . I think he's going to get even bigger."



DON STEELE, air personality on KHJ, Los Angeles, looks over the movie script on stage of "C'mon, Let's Live a Little," with its stars—Jackie DeShannon and Bobby Vee, center—who both record for Liberty Records.

WILZ Offers 'Camp' Music

TIERRA VERDE, Fla.—To satisfy the musical tastes of an older audience in the retirement-prone beach area of St. Petersburg without alienating its youthful audience potentials, WILZ has launched a "camp" phase.

Scraping together some older albums and Capitol Records' "Camp" LP, air personality Pat Chamburs and program director Jim Boynton are now playing such songs as "I'm Just a Vagabond Lover," by Rudy Vallee, "Tiptoe Through the Tulips," by Nick Lucas, "Old Buttermilk Sky" featuring Kay Kyser with a vocal by Mike Douglas, and "Heartaches," by Ted Weems.

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

RADIO RESPONSE RATING

BIRMINGHAM, ALA. . . . 3rd Cycle
MAY 28, 1966

TOP STATIONS

Call Rank Letters	% of Total Points
★ POP Singles	
1. WSGN	49%
2. WVOK	27%
3. WAQY	24%
★ POP LP's	
1. WBRC	37%
2. WAPI	35%
3. WCRT	28%
★ R&B	
1. WJLD	58%
2. WENN	42%
★ JAZZ	
1. WJLD (Lewis White)	100%
★ COUNTRY	
1. WYDE	72%
2. WYAM	24%
3. WVOK	4%
★ CONSERVATIVE	
1. WCRT-FM	82%
2. WBRC-AM-FM	18%
★ COMEDY	
1. WAPI (tie)	35%
2. WBRC (tie)	35%
3. WVOK	18%
3. WAQY	12%
★ FOLK	
Note: No folk show in Birmingham area.	
★ CLASSICAL	
1. WFSM-FM	75%
2. WCRT-FM	25%

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Dave Roddy	WSGN	48%
2.	Joe Rumore	WVOK	29%
3.	Doug Layton & Tommy Charles	WAQY	12%
	Others		11%
	(Ron Childers, WAQY; Steve Norris, WSGN; Herb Steadman, WSGN)		
★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN			
(Most co-operative in exposing new records)			
	Ron Childers	Music Director, WAQY	
	Dave Roddy	Music Director, WSGN	
BY TIME SLOT			
Morning	Jim Taber	WSGN	
Mid-Morning	Joe Rumore	WVOK	
Early Afternoon	Walt Williams	WSGN	
Traffic Man	Steve Norris	WSGN	
Early Evening	Dave Roddy	WSGN	
Late Evening	Herb Steadman	WSGN	
All Night	Glen Powers	WSGN	
★ TOP TV BANDSTAND SHOW			
Note: No TV Bandstand show in Birmingham area.			
★ POP LP's			
1.	Ron Carney	WAPI	100%
★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN			
(Most co-operative in exposing new LP's)			
	Dick Deason	Program Director, WBRC	
	Peggy Ferebee	Program Director, WCRT	
	Henry Kimbrell	Production Manager, WAPI	
★ R&B			
1.	Willie McKinstry	WJLD	48%
2.	"Tall" Paul Dudley White	WENN	26%
3.	Johnny "J.J." McClure	WJLD	17%
★ COUNTRY			
1.	Duke Rumore	WYDE	60%
2.	Berk Fraser	WYDE	16%
3.	Joe Rumore	WVOK	10%
	OTHERS		14%
	(Roland Goodwin, WLPH; Johnny Gray, WYDE)		

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

STATIONS BY FORMAT

AM RADIO FREQUENCIES			
WSGN	610	WBRC	960
WVOK	690	WAPI	1070
WYDE	850	WAQY	1220
WATV	900	WCRT	1260
		WENN	1320
		WJLD	1400
		WYAM	1450
		WLPH	1480
FM RADIO FREQUENCIES			
WFSM-FM	93.7	WCRT-FM	96.5
WAPI-FM	94.5	WJLN-FM	104.7
		WBRC-FM	106.9

BIRMINGHAM, ALA. Country's 46th Radio Market (12 AM; 5 FM).

WAPI: 50,000 watts. NBC affiliate. Music format: Pop-Standard (100%). Gen'l mgr., Donald Wear. Prog. dir., Charles Davis. Production mgr., Henry Kimbrell. Box 1310, Birmingham, Ala. 35202. Phone: (205) 323-6141.

WAPI-FM: ERP 50,000 watts. Music format: Standard (100%). Address and all other information same as WAPI.

WAQY: 1,000 watts. Independent. Daytimer. Music format: Contemporary (100%). Editorializes occasionally. Special Programming: "Wacky Open Mike," with Doug Layton & Tommy Charles, discussions, 10:30 a.m. Sat. Hank Rust is director of 3-man news dept. Special equipment: mobile units available. 5-min. news at 40 past the hr., headlines at 20 past the hr. Cuts from Comedy LP's and Folk Music programmed occasionally. New records are selected for air-play by committee of station personnel. Play list published weekly. 25-30 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Tommy Charles. Prog. dir., Dave Lloyd. Music dir., Ron Childers. Send 3 copies of 45's and 2 copies of LP's to Mr. Childers, Penthouse, 2121 Building, Birmingham, Ala. Phone: (205) 781-2627.

WATV: 1,000 watts. CBS affiliate. Music format: Pop-Standard (80%)-Standard (20%). Editorializes occasionally. Special Programming: "Joe Pyne Show," interview, 12-2 p.m., M-F. "Dialogue," with Horace Pumphrey, interview, audience call-in, 2-4 p.m., M-F. "The Second Cup," with Bea McCutchen, women's show, interviews, audience call-in, 9-10 a.m., M-F. "Morning Newstand," with Buddy Moore & Tom Whitley, news & information, 6:30-9 a.m., M-F. Bob Ivy is director of 4-man news dept. Special equipment: Teletype to weather bureau, beeperphone, portable tape recorders. 10-min. news on the hr. Continuous news a.m. & p.m. traffic times, 15-min. other hrs. Segment features Comedy LP's week-ends, Folk Music programmed occasionally week-ends. New records are selected for air-play by prog dir. Approximately 12 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Than Holt. Prog. dir., Buddy Moore. Send 1 copy of 45's and 1 copy of LP's to Mr. Moore, Thomas Jefferson Hotel, Birmingham, Ala. Phone: (205) 324-2541.

WBRC: 5,000 watts. Mutual affiliate. Owned by Taft Broadcasting. Music format: Pop Standard (60%)-Standard (20%)-Conservative (10%)-Country (10%). Editorializes daily. Special Programming: "Barbara Palmer Show," women's talk, 10 a.m., M-F. "Party-line," with Dick Deason, guests, audience call-in, 10:35 a.m., M-F. "Town Talk," with Davenport Smith, on-the-street interviews 12:15 p.m., M-F. TV outlet is WBRC-TV, Channel 6. Davenport Smith is director of 3-man news dept. 5-min. news on the hr., extended news 7 times daily. Comedy LP's featured mornings. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., James E. Bailey. Prog. dir., Dick Deason. Send 1 copy of 45's and 1 copy of LP's to Mr. Deason, 1729 Second Ave. N. Birmingham, Ala. 35203. Phone: (205) 252-3172.

WBRC-FM: ERP 13,000 watts. Music format: Pop Standard (85%)-Standard (5%)-Conservative (5%)-Country (5%). Simulcast with WBRC evenings. Address and all other information same as WBRC.

WCRT: 5,000 watts. Independent. Daytimer. Music format: Pop Standard (100%). Special Programming: "Ask the Expert," with Tom Doran, audience participation, 10 a.m., M-F. "Peggy Gerebee Show," women's show with guest, 11 a.m., M-F. "Strictly for the Ladies," with Tom Doran, audience participation, 1 p.m., M-F. "Canine Talk," with John Saucier & Peggy Ferebee, dog show with audience participation, 11 a.m., Sat. Fred Mullen is director of 4-man news dept. Special equipment: Mobile equipment with portable receivers. 5-min. news on the hr., headlines on the half-hr. Extended news 7, 8 a.m. & 12 noon. Folk Music programmed occasionally. New records are selected for air-play by committee of station personnel. Record promotion people are seen M-F. Gen'l mgr., W. R. Kennedy. Prog. dir., Peggy Ferebee. Send 2 copies of 45's and 2 copies of LP's to Miss Ferebee, 203 Town House Hotel, Birmingham, Ala. Phone (205) 251-5117.

WCRT-FM: ERP 50,000 watts. Music format: Pop Standard (50%)-Conservative (50%). Simulcast with WCRT 11:30 a.m. & 12:15 p.m. Send 2 copies of LP's to Miss Ferebee. Address and all other information same as WCRT.

WENN: 5,000 watts. Owned by McLenon Broadcasting Co. Daytimer. Music format: Rhythm & Blues (50%)-Negro (50%). Special Programming: Miles College Football. Paul White is director of news dept. 5-min. news on the hr., headlines on the half-hr. New records are selected for air-play by committee of station personnel. Play list published weekly. Record promotion people are seen M-W. Gen'l mgr., J. M. Lackey. Prog. dir., E. R. Faush. Send 4 copies of 45's and 2 copies of LP's to Mr. Lackey, P. O. Box 1469, Birmingham, Ala. Phone: (205) 324-1122.

WJLD: 1,000 watts days, 250 watts nights. Independent. Music format: Rhythm & Blues, Jazz, 5-min. news at 55 past the hr., headlines at 25 past the hr. New records are selected for air-play by individual DJ. Play list published weekly. Approximately 10 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Otis Dodge. Send 8 copies of 45's and 1 copy of LP's to Mr. Dodge, 109 North 19th St., Birmingham, Ala. 35203. Phone: (205) 324-3468.

WJLN-FM: ERP 23,000 watts. Simulcast with WJLD.

WLPH: 5,000 watts. Independent. Daytimer. Music format: Country (50%)-Gospel (50%). Roland Goodwin is director of 3-man news dept. Headlines on the hr. New records are selected for air-play by prog. dir. Approximately 20 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., James Lang. Prog. dir., Roland Goodwin. Send 2 copies of 45's and 2 copies of LP's to Mr. Goodwin, P. O. Box 6787, Irondale, Ala. 35210. Phone: (205) 592-9697.

(Continued on page 30)

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad. FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%. BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address. CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard
188 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

ANNOUNCER-CHIEF ENGINEER: Immediate opening. Send tape, photo and background to Carl Yates, KSIS AM-FM, Sedalia, Mo.

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 Men, Salesmen, D. J.'s., call or write Bill Weaver for full particulars.

KWIZ

105 East 5th St., Santa Ana, Calif.
Phone (714) 547-0951

SITUATION WANTED

BRIGHT SOUNDING, DEPENDABLE, top forty personality is looking for a permanent position in a well established contemporary operation in the West or Southwest. Six years' experience, four at present position, two years as program director. Box 255, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

NEGRO AIR PERSONALITY ON EASY listening FM station desires to move up to larger market. College education, plus specialized training. Box 255, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

ONE OF AMERICA'S BEST-KNOWN DJ's & PD's seeks permanent association with "good people." Also experienced as Manager. Call: (213) 876-6248.

TOP 40 DISK JOCKEY AVAILABLE June 15. Major market experience. Documented audience builder. Funny, fast and gimmicks galore. Wife, 3rd ticket and undraftable. Wanna tape? Johnny Walker, WNUR, Evanston, Ill.

when answering ads . . .
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**BUDDY
STARCHER**

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BRAND NEW SINGLE Follow-up to **'HISTORY REPEATS ITSELF'**

'DAY OF DECISION'

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DECCA RECORDS, A Division of MCA INC., New York, N. Y., USA

*The Only Brand New Album
Containing His Smash Hit*

'HISTORY REPEATS ITSELF'

*and 11 Other Great New
Buddy Starcher Sides*

DL 4796 (M) DL 74796 (S)



CAPITOL RECORDS' NANCY WILSON presents WFAS disk Jockey Johnny Michaels with a rose from her opening-night bouquet at the reception following her opening recently at the Royal Box, New York. At the left is Miss Wilson's manager, Jay Cooper.

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 Tellers Handbook or 1,999 Belly Laughs," the 212-page book contains a wealth of gags, one-liners and bon mots especially adapted for the radio and TV deejay, stand-up comic and nitery emcee, all arranged in categories. Material is timely and professionally couched, 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 in Baldwin, N. Y., has sold more than

VOX JOX

Thomas A. Reynolds has been named program director for WOR-FM, New York; Reynolds joined the station in 1955 as musical director for radio and TV. He is a former bandleader, having played New York's Paramount Theater, the Hotel New Yorker, Frank Dailey's Meadowbrook, and other leading hotels and nightclubs. Since 1963 Reynolds has been director of operations for WOR-TV and radio. He headed the "Bandstand

500,000 copies of his works over the years, including his successful "Ad-Libs," "Best of Current Comedy," "Complete Comedian's Encyclopedia," "Emcee's Handbook" and "Rapid Fire Comedy." **BILL SACHS**

U.S.A." show which was carried on 500 stations. Besides a Columbia Records artist, Reynolds is also a noted songwriter, having done "I Tell It to the Breeze" and "Pipe Dream."

Lee Diamond, alias Bill Goodman of WORC, Worcester, Mass., is now an air personality 8-midnight with WKBR, Manchester, N. H. . . . Walter L. Follmer Jr., general manager of WCNW, Hamilton-Fairfield, Ohio, has been appointed vice-president of the parent firm of W. L. Follmer Inc.; new WCNW general manager is John H. Bohlen.

Michael B. Anthony has departed KOOK, Billings, Mont., to join KIXZ, Amarillo, Tex. . . . WETZ, New Martinsville, W. Va., is trying to keep competitive by exposing new records and needs Hot 100 singles to: Program Director, WETZ, Box 249, New Martinsville, W. Va. 26155.

KNEW in Spokane becomes KJRB; its own call letters went to the new Metromedia operation in San Francisco, which will follow the same programming pattern of its sister Easy Listening station WNEW, New York. . . . WIXX in Fort Lauderdale, Fla., presented a live talent and movie country music show May 22 at a local drive-in theater. Star of the show was Decca's Bill Phillips and the label provided albums and singles to use as give-aways, said station manager Lyle Reeb Jr.

WXTN, Lexington, Miss., the only station within a 50-mile radius, needs Hot 100, country music and Easy Listening singles and albums. Send care of program director Dave Roberts. . . . Tom N. Tyler is now program director of KILE in Galveston, Tex.; he was with WJPS, Evansville, Ind.

The Mike Douglas TV show has grown to 86 stations across the nation; executive producer Woody Fraser said this represents a total coverage of 80.2 per cent of the viewing public, making the show the largest syndication effort in the nation. . . . Charles F. Appel is the new traffic manager of WOR-AM-FM-TV, New York; he was assistant director of operations.

Woody Roberts, previously program director and air personality at KONO, San Antonio, has switched to KTSA, same city, same job.

Grammy Awards

Continued from page 26

plague. Obviously, some of the artists who only acted out their songs fared better Monday night in appearance than others who did their part live; yet the lip-sync-users, in return, lost a lot of the impact of a live performance.

Also it is a pity that the record industry cannot benefit from the same prestige awarded the Oscar presentations 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 cinema field. Live presentations, with resulting unrehearsed and spontaneous excitement would have, indeed, been a better show. The show on TV sadly lacked as fine an extemporaneous performance by Roger Miller as he presented on the spur of the moment in Nashville the night of the awards . . . or the show Don Bowman gave in Nashville . . . or the live entertainment given in Chicago, New York, or Hollywood. And, certainly, an award announced on TV weeks after the presentation night, lacks mystery. Commemorating the Grammy Awards, NARAS' first issue of Surface Noise featured pictures of the award presentations as well as stories about the events. **CLAUDE HALL**

MAY 28, 1966, BILLBOARD

STATIONS BY FORMAT

Continued from page 18

WSFM: ERP 20,000 watts, stereo. Independent. Music format: Classical (95%). Editorializes occasionally. Special Programming: "Assignment People," with Gene Crutcher, interviews, 12:55-1:30 p.m., M-F. "Inside Books," with Gene Crutcher, book reviews, 6:55-7 p.m., M-F. "Robert St. John," commentary, 5-5:05 p.m., M-F. "This Week at UN," news, 6:45-7 p.m., Sat. "UN Perspectives," news, 6:45-7 p.m., Sun. "NASA" news, 4:30-5 p.m., Thurs. New records are selected for air-play by Gen'l mgr. Play list published quarterly. 2-3 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., John E. Macon. Prog. dir., John E. Macon. Send 1 copy of stereo LP's to Mr. Macon, 2005 5th Ave. N. Birmingham, Ala. 35203. Phone (205) 252-8161.

WSGN: 5,000 watts. Owned by Southern Broadcasting, Inc. On the air 24 hrs. a day. Music format: Contemporary (100%). TV outlet is WBMG, Channel 42. Elvin Stanton is director of 4-man news dept.. Special equipment: Airplane for traffic reports. 2 mobile units, 3 walkie-talkies. 5-min. news at 55 past the hr., headlines at 25 past the hr. Cuts from Comedy LP's and Folk Music programmed occasionally. New records are selected for air-play by music dir. Play list published weekly. 5-15 new records programmed weekly. Record promotion people are seen M-F. 3-5 p.m. Gen'l mgr., Ben K. McKinnon. Prog. dir., Jim Tabor. Dave Roddy, music dir. Send 5 copies of 45's and 1 copy of LP's to Mr. Roddy, Penthouse-City Federal Building, Birmingham, Ala. Phone (205) 322-3434.

WVOK: 50,000 watts. Independent. Music format: Contemporary. Gen'l mgr., Iralee Bennis. Prog. dir., Ira Leslie. Box 2468, Birmingham, Ala. 35201. Phone: (205) 787-2601.

WYAM: 1,000 watts. Independent. Music format: Country (100%). Gen'l mgr., Dave Binns. Prog. dir., Fred Lehner. Box 1053, Birmingham, Ala. 35201. Phone: (205) 428-0146.

WYDE: 10,000 watts. ABC affiliate. Owned by Basic Communications, Inc. On the air 20 hrs. a day. Music format: Country (100%). Wynne Alby is director of news dept. 5-min. news at 55 past the hr., headlines on the half-hr. Extended news twice daily. Cuts from Comedy LP's included in all regular programming. New records are selected for air-play by committee of station personnel. Play list published weekly. Approximately 7 new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., George Faulder. Prog. dir., Berk Fraser. Send 2 copies of 45's and 1 copy of LP's to Mr. Fraser, 1901 Montgomery Hwy., Birmingham, Ala. 35209. Phone: (205) 322-4511.

Owens Show Debut

DALLAS—"The Buck Owens Show," a country music variety show, has made its bow on WFAA-TV and will be seen Saturdays from 9:30 to 10 p.m. in the spot formerly occupied by the studio show, "The Group and Chapman," which has gone off the air for the summer.

Photo's-Eye View of KHJ Show

KHJ, Los Angeles, which celebrates its first anniversary as a Hot 100 format station May 5, held a benefit show recently featuring top record acts.



THE MAMA'S AND THE PAPA'S of Dunhill Records hold gold disks just received from KHJ air personalities Frank Terry, middle, and Don Steele, right. The awards were presented during show promoted by the radio station at the Hollywood Bowl.



KHJ AIR PERSONALITY Johnny Williams presented a concert souvenir—a replica of \$18,000 check given to Braille Institute of America—to Donovan.



HEADLINERS OF SHOW were Sonny & Cher, of Atco Records, offering their "I Got You, Babe" hit to SRO audience at Hollywood Bowl.



OTIS REDDING and his band gave a tremendous performance of "Satisfaction" for the show. Other acts included the Modern Folk Quartet and the Turtles.



THE "ELUSIVE BUTTERFLY" was one of the tunes sung by Bob Lind of World Pacific Records. Another act was the Knickerbockers of Challenge Records.

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago May 29, 1961

1. Travelin' Man, Ricky Nelson, Imperial
2. Daddy's Home, Shep & the Limelites, Hull
3. Running Scared, Roy Orbison, Monument
4. Mama Said, Shirelles, Scepter
5. Mother-in-Law, Ernie K. Doe, Minit
6. Runaway, Del Shannon, Big Top
7. Dreamin' in a Brand New Broken Heart, Connie Francis, MGM
8. One Hundred Pounds of Clay, Gene McDaniels, Liberty
9. I Feel So Bad, Elvis Presley, RCA Victor
10. Tragedy, Fleetwoods, Dolton

R&B SINGLES—5 Years Ago May 29, 1961

1. Stand by Me, Ben E. King, Atco
2. Mother-in-Law, Ernie K. Doe, Minit
3. Mama Said, Shirelles, Scepter
4. Every Beat of My Heart, Pips, Vee Jay
5. Daddy's Home, Shep & the Limelites, Hull
6. Tossin' and Turnin', Bobby Lewis, Beltone
7. Barbara Ann, Regents, Gee
8. Hideaway, Freddie King, Federal
9. Raindrops, Dee Clark, Vee Jay
10. Heart and Soul, Clefones, Gee

POP SINGLES—10 Years Ago May 26, 1956

1. Heartbreak Hotel/I Was the One, Elvis Presley, RCA Victor
2. Moonglow & Theme From "Picnic," Morris Stoloff, Decca
3. Hot Diggety, Perry Como, RCA Victor
4. The Wayward Wind, Gogi Grant, Era
5. Moonglow & Theme From "Picnic," George Cates, Coral
6. I'm in Love Again/My Blue Heaven, Fats Domino, Imperial
7. Ivory Tower, Cathy Carr, Fraternity
8. Standing on the Corner/My Little Angel, Four Lads, Columbia
9. Blue Suede Shoes, Carl Perkins, Sun
10. The Magic Touch, Platters, Mercury

POP LP'S—5 Years Ago May 29, 1961

1. G. I. Blues, Elvis Presley, RCA Victor
2. Camelot, Original Cast, Columbia
3. Calcutta, Lawrence Welk, Dot
4. Exodus, Soundtrack, RCA Victor
5. Great Motion Picture Themes, Various Artists, United Artists
6. The Button-Down Mind of Bob Newhart, Warner Bros.
7. All the Way, Frank Sinatra, Capitol
8. Make Way, Kingston Trio, Capitol
9. Ring-a-Ding Ding, Frank Sinatra, Reprise
10. Happy Times Sing Along With Mitch, Mitch Miller, Columbia



The
BROTHERS
FOUR team up with
Lennon-McCartney tunes
to turn out a "IF I FELL"
top-notch single!
"Nowhere Man" 4-43621

WHERE THE ACTION IS. ON COLUMBIA RECORDS 

PARIS 'BATTLE' RAGES

Longhair Idols Stage 'Snipefest'

By MIKE HENNESSEY

PARIS — The French disk scene is currently being enlivened by a shrewdly publicized three-cornered battle among current idols — Johnny Hallyday (Philips), the long-haired folk-rock specialist, Antoine Vague and the even longer-haired newcomer, Edouard (CBS).

The rivalry began when, in the lyrics of his big-selling hit record, "Les Elucubrations d'Antoine," Antoine suggested that Johnny Hallyday was old hat and ought to be put in a cage at the Medrano Circus. Hallyday hit back by recording a song called "Cheveux Longs et Idees Courtes" ("Long of Hair, Short of Ideas") which was clearly a snipe at Antoine.

Then into the ring, narrowly avoiding tripping over his hair (it hangs down to his knees), stepped Edouard, making Antoine look as if he had a crew cut. Edouard sent up the Antoine hit in a song called "Hallucinations." Antoine replied by having the disk symbolically seized for alleged plagiarism — though CBS says it is still in the shops and selling at a rate of 2,500 a day. CBS kept the pot beautifully boiling by surrounding the identity of Edouard, whose face is practically obliterated by his four-foot-long wig, in mystery.

Various French papers offered suggestions as to the real identity of Edouard — they include Jo 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, relishing the publicity, insists that Edouard is real, that he will be appearing on TV and has given a number of interviews. They rushed out a new record by the singer, destined to keep the rivalry going, which is called "N'Ai Pas Peur, Antoinette" ("Don't Be Afraid, Antoinette").



GEORGE MAHARIS, Epic Records artist, recently made a return engagement to Latin America. While in Buenos Aires, Maharis was feted at a cocktail party given by Discos CBS at the Swedish Club.

Hot Roster Making Barclay a Pop Giant

PARIS — With the international success of 19-year-old Mireille Mathieu and the signing of a top, not yet revealed, disk star, Barclay, through artistic director Jean Fernandez, is now claiming 40 per cent of the pop disk market in France.

"No other company in France, said Fernandez, "has such a big-selling line-up in the pop field. We have 10 artists whose disks regularly get into the top five."

Fernandez listed the artists as Charles Aznavour, Jacques Brel, Jean Ferrat, Dalida, Hughes Aufray, Eddy Mitchell, Monty,

Mireille Mathieu, Leo Ferre and the as yet unrevealed newcomer to the label.

"We are convinced," he said, "that within a year Mireille Mathieu will be France's top disk star. We have been overwhelmed with offers from the States following her visit there. Her first record held the No. 1 spot here for five weeks and her new EP will, I am sure, be at least as big."

New EP Titles

Titles of the new EP to be released this month are "Pourquoi Mon Amour," "Qu'elle est Belle," "Le Funambule" and "Messieurs les Musiciens." On May 25, 100,000 copies of her first LP will be on sale in 674 towns in France.

Meanwhile, Leo Ferre scored at the Bobino Theater in Paris, where he played to packed houses for four weeks.

A new signing by Barclay is Maurice Fanon from CBS. Fanon's first album for his new label is released this week.

On the recent Philips price cuts on albums, Fernandez said Barclay had no intention of reducing prices. He thought the cuts had come at a bad time and had had a generally 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 Lovin' Spoonful's current hit, "Daydream," released on Pye-International.

At the beginning of the year, with Koppleman-Rubin Associates to handle Kama-Sutra products in Britain, Pye managing director Louis Benjamin agreed that the label would get its own logo here after a certain volume of business was reached.

The Lovin' 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 exclusive contract with a Japanese record company — Nippon Columbia in Tokyo. Above, McGrath is shown at the signing with Shoo Kaneko, right, general manager of the international repertoire division of the label.

EMI CLASSICAL LEADERS DISCUSS REPERTOIRE IDEA

LONDON — Leading EMI executives concerned with classical repertoire and marketing converged here last week to co-ordinate long-term planning. They include delegates from the U. S., France and Germany, as well as the host company.

The object of the meeting was to discuss repertoire policy, which will include classical releases during the next two to three years. The annual meeting is designed to select material likely to be acceptable in all territories, and avoid duplication of expensive recordings.

L. G. Wood, EMI group records director, headed the opening session. In the chair subsequently were M. W. Allen and Peter Andry of EMI Records.

From the U. S., Capitol was represented by Lloyd Dunn, Brown Meggs, Bob Myers and John Coveney. From France, G. E. Cross, head of Pathe-Marconi, was joined by Peter de Jongh and Francois Yelebart. Helmut Sterjohann and W. Yung represented Electrola. Among the British attending were G. N. Bridge, head of EMI Records, Ron White and David Bicknell, repertoire chiefs.

Bonn Radio-TV Industry Sponsors Stereo Tourney

FRANKFURT — West Germany's radio-TV industry has announced sponsorship of nationwide stereo music competition, which sponsors predict will compete for attention with the Baden Baden 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 im Zentral Verband der Electro 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 should submit entries on 2-track tape before Sept. 1 to Hessische Rundfunk (Abteilung Archivwesen), 8 Bertramstrasse, Frankfurt.

Contestants may seek assistance in preparing their entries from any station affiliated with the Germany-wide ARD network.

EMI Inks Deal With Yardbirds

LONDON — EMI has completed a deal with the Yardbirds for the hot British outfit to record exclusively for the firm. In addition, members will produce other artists for EMI release.

The group recently ended its association with independent producer-manager Giorgio Gomelsky who had licensed different territories including EMI Records here.

Ron White, EMI's repertoire chief, is now engaged in a series of negotiations to meet the group's request that it continue wherever possible with its former licensee.

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

work. Music entries may be submitted with or without text and lyric entries with or without music.

Entries will be judged solely on what they contribute to the advancement of stereophonic sound. Entries may have been previously produced or not produced.

The jury will consist of seven judges, consisting of one representative each from the fields of music, literature and drama, 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 time being, color TV is taking a back seat to stereo sound promotion on the part of the German radio-TV networks and the electronics industry.



RICHARD BURTON records title role of Marlowe's "Dr. Faustus" in excerpts for EMI in London. Burton appeared in the play recently in a production by the Oxford University Dramatic Society. His wife, Elizabeth Taylor, who appeared with him in the Oxford production, did not take part in the recording.

U. K. AWARD TO ARNOLD DISK

LONDON — "Make the World Go Away," with Eddie Arnold on RCA Victor, won the Disc and Echo Silver Disc award for unit sales of more than 250,000 in the United Kingdom. Arnold made personal appearances in England earlier this year and appeared on BBC-TV.

JAY AND THE AMERICANS

Their eleventh consecutive smash

'CRYING'

UA 50,016

Produced by Gerry Granahan

on



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-ager

magazine and columns in dailies and weeklies proclaimed it's "LP of the Year." . . . Horst Jankowski Singers, 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 & Pim Jacobs Go Go Club near Hilversum. . . . The "Wait a Minim" show was recorded by Decca and released here this week. . . . Nationwide enthusiasm greeted the re-release by Phonogram of the famous Ella Fitzgerald-Ink Spots recordings of 20 years ago on "Golden Aces" LP as well as the re-releases of old Danny Kaye success-songs. . . . Phonogram also reissued special

singles of old Glenn Miller successes 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 Harlem 1926-1930," Louis Armstrong with "L.A. at the Crescendo" and the historic jazz recordings of Red Nichols and His Five Pennies, featuring such celebrities of the 1929's and 1930's, like Glenn Miller, Jack

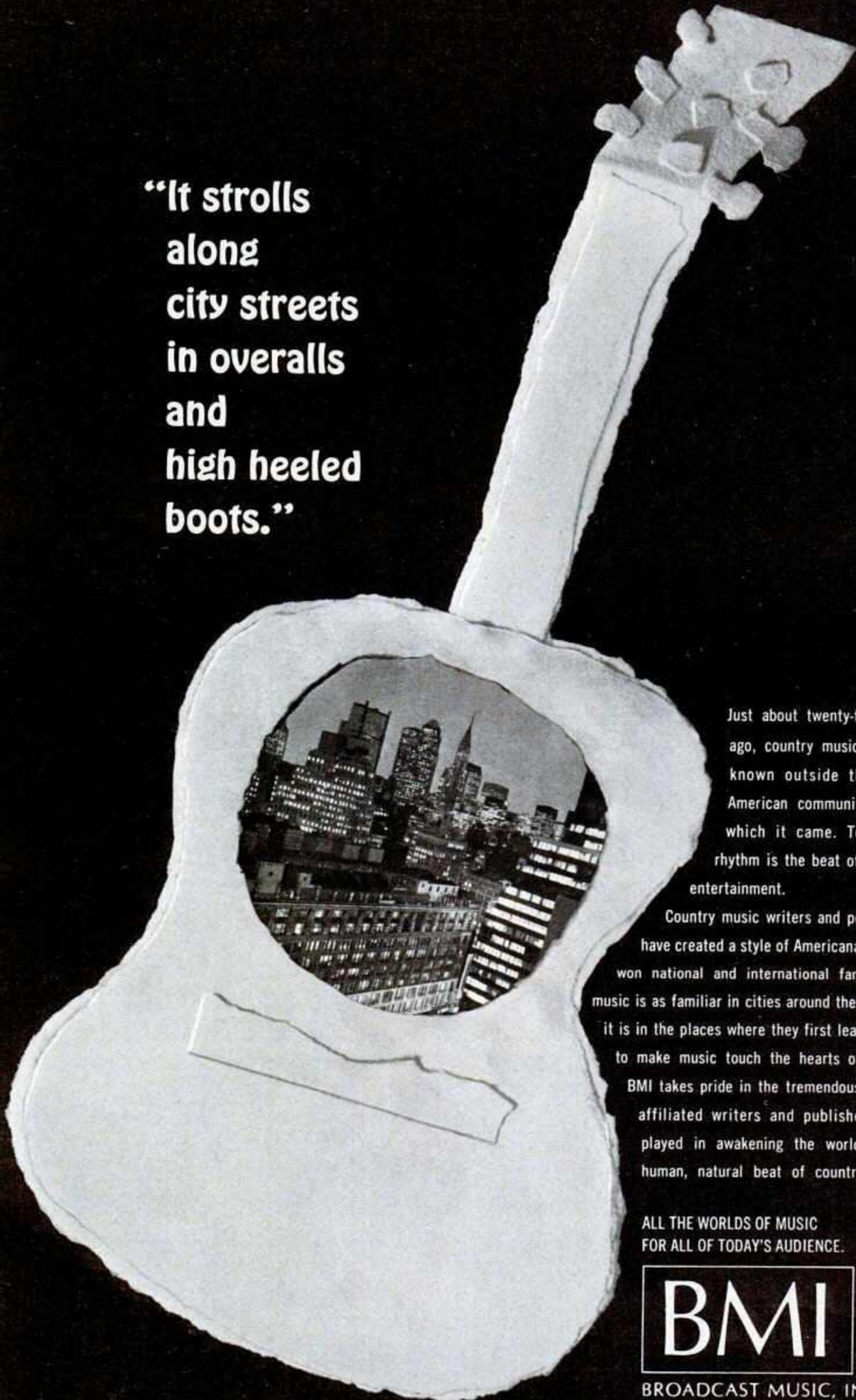
Teagarden, Bud Freeman, Benny Goodman, Pee Wee Russell and Jimmy Dorsey. . . . Pierre Dam of Inelco said that a publishing company is busy for the release of a special "Joan Baez Songbook," containing details of her life and music. . . . U.S.-topper "Monday, Monday," by the Papa's and the Mama's will enter the nation's Top 40 this week. . . . Last week's TV performance by the British Salvation Army beat group the Joy Strings was a success. Bovema-controlled Regal label released one of the group's EP-disks. . . . Rijn Heermans of Bovema's HMV department is expecting favorable results of Manfred Mann's British topper "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 broke the story here about the hate 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. Labels are called Rebel Records, Big K Records, Conservative Records, Reftime 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 Rossi. . . . Shunning Big John's, Paul Butterfield Blues Band, Chicagoans all, spent 11 good days at Poor Richard's, ended this past weekend. PR's second summer festival of folk music opens tomorrow (24) with Margaret Berry, Michael Gorman 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 Ste. Marie, Josh White, Jack Elliott, Fred Neil and the Clancy Brothers.

Ann Howard, girl singer currently appearing at the Playboy Club, has just signed with RCA Victor and appears on the John Gary show (television) this summer. . . . Bill Bishop has been named a&r director at Ampex. . . . Chad Mitchell is back at Mother Blues for three weeks, leading off a summer series that'll bring in Amanda Ambrose (June 7-12), the Mitchell Trio and Maxine Sellers (June 14-26), Ian Tyson (June 28-July 10), Judy Henske (July 12-24), Josh White (July 26-Aug. 7) and Jose Feliciano (Aug. 9-21). . . . Johnny Nash is expected at The Club this Memorial Day weekend. . . . Keith Everett's "Don't You Know" hit 8 on LS

"It strolls
along
city streets
in overalls
and
high heeled
boots."



Just about twenty-five years ago, country music was unknown outside the small American communities from which it came. Today, its rhythm is the beat of big-time entertainment.

Country music writers and performers have created a style of Americana that has won national and international fame. Their music is as familiar in cities around the world as it is in the places where they first learned how to make music touch the hearts of people. BMI takes pride in the tremendous part its affiliated writers and publishers have played in awakening the world to the human, natural beat of country music.

ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE.

BMI

BROADCAST MUSIC, INC.

**Big 3 Scoring
On U. K. Charts**

LONDON—The Big 3 publishing combine is scoring on the British charts with five numbers, 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. 35"; and "Hey There" by the Small Faces.

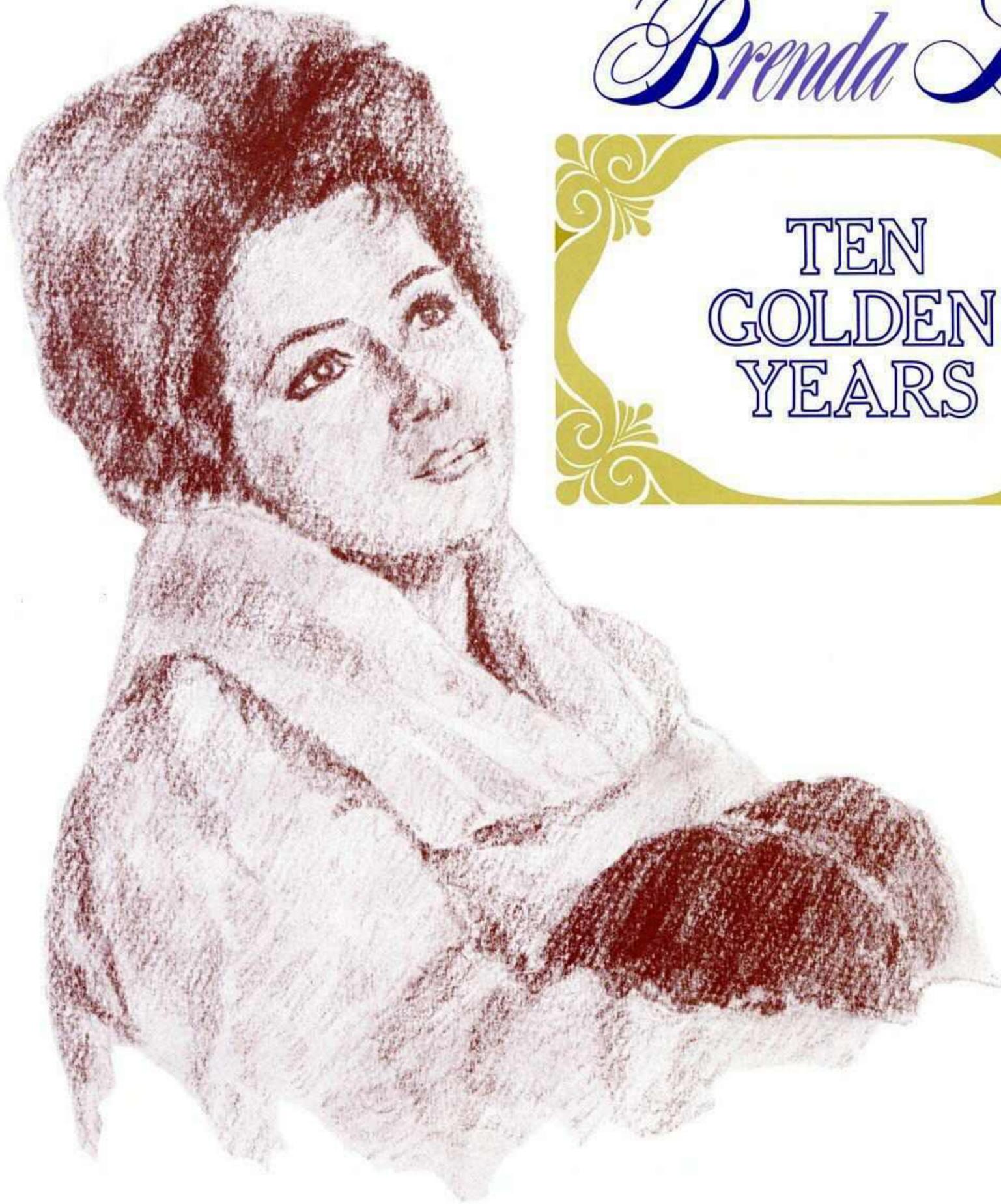
Arnold Maxin, head of Big 3, recently spent a 10-day trip surveying European offices. While in Europe, Maxin closed negotiations with the Small Faces and is planning similar deals with other global artists and their publishing interests. He previously closed a deal with Koppleman and Rubin's Faithful Virtue Music, which included "Daydream" and "The Pied Piper" and one with Bob Dylan. The combine, centered in London, consists of B. Feldman & Co., Francis, Day & Hunter Ltd., and Robbins Music Corp. Ltd.

BILLBOARD PRESENTS



Brenda Lee

TEN
GOLDEN
YEARS





Brenda Lee
... heroine

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.

K. GIBRAN

FRED FOSTER

The Brenda Lee Story



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 come 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 hushed 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 showbusiness. 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 down the road from the silent monks.

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 fox-holes 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 years radio was king. Most homes in America had one—often in the most conspicuous
(Continued on page BL-4)

ABOUT THE AUTHOR



Joseph Sweat

Joseph Sweat, as director of the Vanderbilt University News Bureau, is responsible for news, public information, and public relations concerning the University. He was named to the post July 1, 1965, by Vanderbilt Chancellor Alexander Heard.

Sweat, 30, resigned a post with the Associated Press in September, 1964, to join Vanderbilt as Science Editor. He served with AP in the Chattanooga and Nashville bureaus as editor of newspaper, radio, and television news, and reported a wide range of news and feature stories. While serving in the Nashville AP bureau, Sweat wrote a nationally syndicated weekly column on the music industry centered in Nashville.

Before joining AP, Sweat was a reporter-photographer for the Memphis Press-Scimitar. He is a graduate of Memphis State University and served in the Navy as a photographer and as editor of a base newspaper.

Sweat is currently serving as a member of the board of directors of the Middle Tennessee Professional Chapter of Sigma Delta Chi, National Journalistic Society. He is a member of the American Association for the Advancement of Science.

Sweat and his wife, the former Mary Josephine Laughter of Memphis, reside at 7163 Old Harding Pike, Nashville. They have three sons and a daughter.



This gold record, her second, came to Brenda in 1960 for "I'm Sorry." She already had one, for "Rockin' Around the Christmas Tree" in 1958, and she would get another one in 1962, for "All Alone Am I." With her is Milton Rachmil, President of Decca Records.



Brenda was a good student and made top grades. Dub Allbritten, who Brenda says "has been like a father to me," was on hand when she graduated from the Hollywood Professional School.



The New Musical Express gave Brenda its award in 1963-64 for World's Number One Female Vocalist. She won Billboard's top female award the same year.



Brenda was part of a command performance for the Queen of England Nov. 2, 1964. The occasion was the Royal Variety Show, in which Brenda appeared on a revolving stage, stepped from a new car, and sang "All the Way." Said Brenda beforehand: "I'm really very excited about it. This is just not an everyday thing." Here she waits to chat with Queen Elizabeth in a reception line.

• Continued from page BL-3

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 the "Lucky Strike Hit 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 she 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.

"Would you 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 dumfounded 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 about 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, she and her mother were 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.

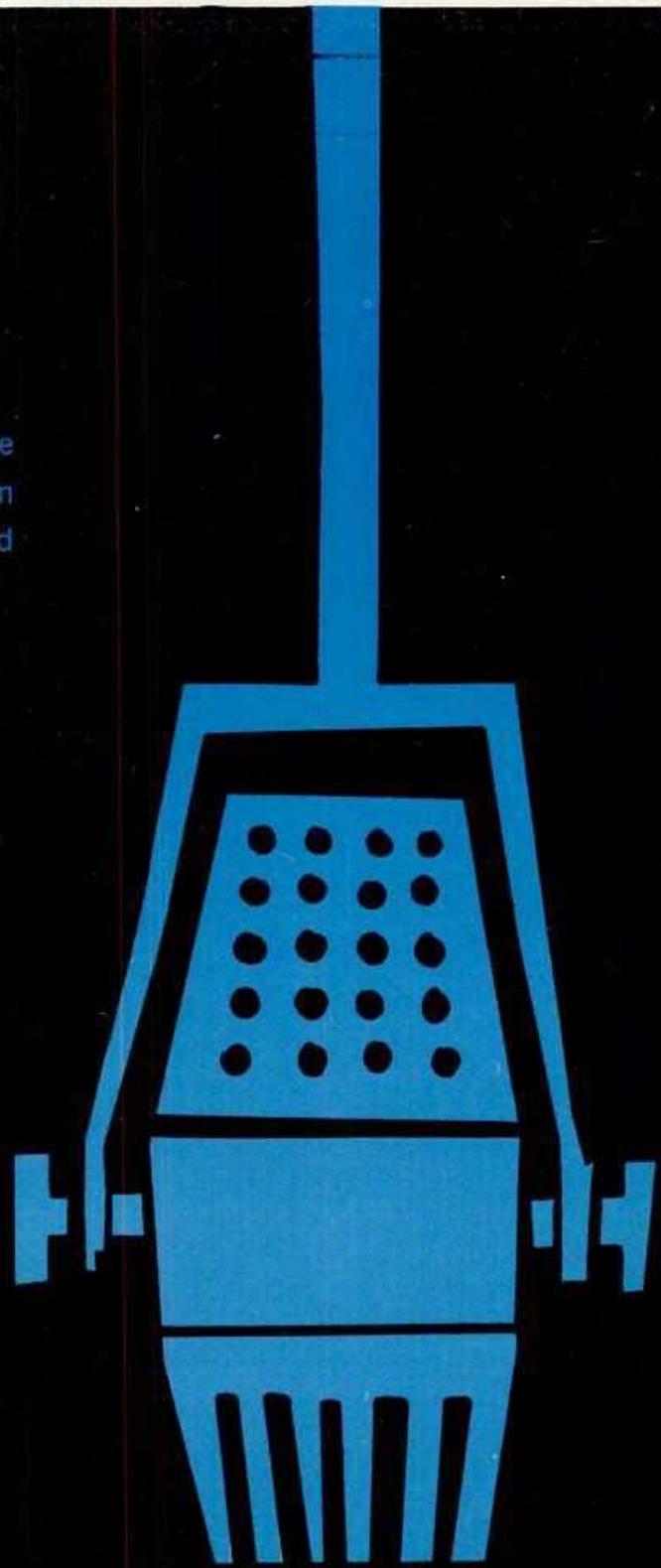
The producer at WAGA-TV told Yarbrough that the show had never had a child singer, that many mothers had brought in children they thought could sing and, invariably, the kids just couldn't put it over. But Yarbrough was insistent.

"This little girl won't foul up," he said. "She really knows how to sing."

The producer gave in and granted Brenda an audition the following Saturday at an auditorium show. The show began at 2 p.m.; she and her mother arrived at 12:30. When the producer asked her what songs she knew, she rattled 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-8)

You cut them here
... all of them
and we're proud



Congratulations, Brenda!

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

Columbia Recording Studios/Nashville, Tenn.

10

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...



We love you!

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

LEEDS MUSIC COMPANY
DUCHESS 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 her his stuff during an audition. He was so bad that she suggested that he might someday make it as a comic.



Even here, at age 12, Brenda was being compared to Judy Garland. They are two of the very few that have been able to carry childhood stardom into adulthood.

• Continued from 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 thus began six-year-old Brenda Lee's regular appearances on TV Ranch, where all previous kid acts had been bombs. She didn't get paid for the TV show, but her exposure there over the next few years paid off in the gold called experience. And it got her on the luncheon club circuit—her first professional fee was \$20 for singing at a Shrine Club luncheon.

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-in-stride attitude once led *Esquire* magazine to quip: "Apparently it never occurred to either of them that parents have any business trying to influence a six-year-old child."

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 hand 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 bantam 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.

THIS WAS ONE of the many great turning points in Brenda's life. She was about as big as she would ever get in the Augusta 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. With him was his manager, Dub Allbritten. Allbritten remembers it well:

"We got into Augusta late and Red had about five minutes to get dressed. This local dj 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 sayin'. You know, we heard that kind of stuff everywhere we went. But this guy was insistent. He all but 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 'Junior Jubilee,' which featured younger entertainers. Red had me sign her immediately for the next show."

From the first, Allbritten said, they knew they had hit on a great little entertainer.

"When you're in this business and you see someone with talent," he said, "you know it. It's like a good mechanic listening to a car. Harry Kalchiem, 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. Kalchiem said. 'Buyers are leery of 'em because other performers don't care to work with 'em. You know the old saw: don't ever follow a kid or a cripple.' But Kalchiem 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 Allbritten had listened right when they heard that little motor humming in Augusta, and it was equally obvious that Kalchiem had given them some good advice.

"She was a trouper from the start," Allbritten 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 Allbritten 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, Steve Allen 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 important step came in 1956 when Allbritten and Foley got her a contract with Decca, the label with which Foley had been associated for years. But even then, with a recording contract in her purse and a string of television performances behind her, she couldn't resist the urge to perform before an audience—even without pay. Abe Stein, the Nashville promoter who has become a legend with his tales of hard luck, recalls the story:

"Brenda had just come into Nashville from the Foley show and found out that I was helping WMAK-Radio promote a 99-cent Saturday dance for kids. The headliner was Jerry 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 was bound to be a big star someday."

Brenda's Decca contract had come about after Allbritten and Foley took her to Paul 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 Dub Allbritten 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.

Chip
Dale
Bobby
Randy

THE FOUR FULLER BROTHERS

**BRENDA,
STEEL
PIER
IS PROUD
TO BE YOUR
ATLANTIC
CITY
SHOWPLACE**

Sincerely,

GEORGE A. HAMID, JR.
Executive Vice-President

Dear Dub...
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"

Bill
P.S. 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 America ever had." She spent a month in Brazil and gave 21 performances.



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



• 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, goo, goo.' 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 "Christy Christmas." Early the next year she did "Fairylane," "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 a&r man 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 Broomstick."

Meanwhile, Brenda had played the Flamingo Hotel in Las Vegas, more television variety shows and a few other dates. But in general her bookings



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.



were beginning to fall off sharply. There have been many explanations for this—and it does seem ironic in light of her growing record sales—but the best reasoning seems to go like this: Mother Nature had gotten into the act. Brenda was now moving into her teens and beginning to lose some of that baby girl look. Instead of being a cute little girl who could sing, she was becoming just another singer too young to be sexy. On the other hand, Allbritten argues that Brenda's great strength in the record market has been that she's everybody's kid sister, that precisely because she seemed too young to be sexy she has not been competition for the girls who make up the majority of the record-buying public.

"The girls wouldn't take it out on Brenda when their boyfriends swooned over her singing," Allbritten said. "They'd shrug off her attraction as that of a kid sister and still go out and buy her records."

But this new image was not the ticket for the nightclub circuit. The people who want to be entertained in those places are not girls who can be sold a kid sister; they are adults who want a big name, or a sex kitten, or preferably both.

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 de-



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



A million Frenchmen 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 midget.



cided 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," "Rockaby 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," "Ballin' the Jack," "Just Because," "Side by Side," "A Good Man Is Hard to Find," "Some of These Days," "Back in Your Own Backyard" and "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 furor 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."

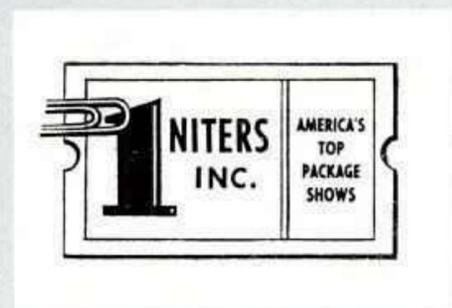
BREND A after Paris was like Roosevelt after Chicago. She was held over at the Olympia Music Hall in Paris for five weeks and from then on, with the expert shot-calling of Allbritten, she stopped being a comer and started being a win-

(Continued on page BL-19)

To Brenda:

Our Congratulations

(& thanks)



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NASHVILLE, TENN.

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

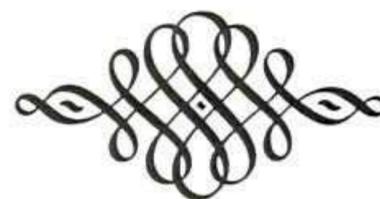
BOB MITTEN

**Cave Theatre Restaurant
Vancouver, Canada**



**CON
GRAT
U
LA
TIONS**

**to a
great
artist**

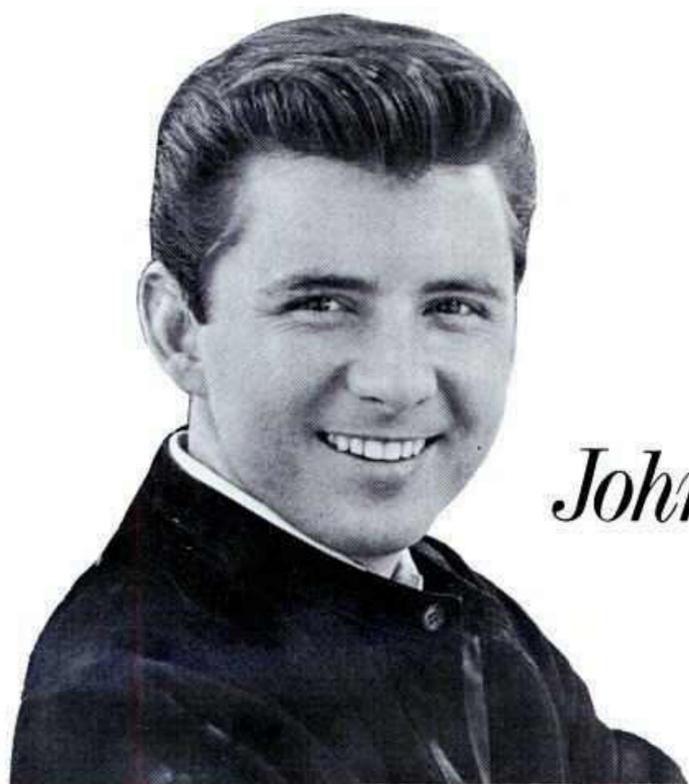


Dave Bartholomew

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*Congratulations
Brenda*



Johnny Tillotson

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HOLLYWOOD

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VERY SPECIAL...
SOMETHING
VERY SPECIAL!**

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

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

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BRENDA LEE

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- 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

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**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

CONGRATULATIONS!



The Tikis

ner. 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 Allbritten to get some quick attention, also proved to be 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. Allbritten 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 entertainer as she made a month-long tour with 21 performances (16 live, the rest on radio and television) in such cities as Rio de Janeiro, Sao Paulo, Bello 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 Juscelino

Kubitschek De Oliveira, who assigned six policemen to guard her around the clock, said that she was "the best goodwill ambassador that America ever had."

Brenda returned for five European tours, made another South American tour in 1965, added Australia 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 a&r man showed up at one of her sessions in Nashville with tapes of voices in German for all the songs she was doing for the market in that country.

One indication of her foreign following is the fact that Brenda has experienced more mob scenes abroad than at home. A typical one was in Melbourne, Australia, on January 23, 1961, when 500 screamers besieged Brenda and singer Oliver Cool for three hours in a room at the Melbourne Airport. Police and firemen finally had to threaten to use fire hoses, and even that didn't keep Brenda from being trampled and Cool mauled.

But those mob scenes can have both their touching and their humorous moments. Allbritten remembers a particular one in Montevideo, Uruguay:

"She was doing this radio show and was standing just off stage getting ready to go on. The audience was jammed in there and getting pretty restless. Just before she was to walk on stage, she said 'Dub, I can't see.' Then she fell over in my arms. We laid her on the floor and, when it became apparent that she

(Continued on page BL-22)



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



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 Milky 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 Lenon Sisters, and Tommy Retig ("Lassie"). To Lauren's right is Jon Provost (who stepped into aging Tommy Retig's role on "Lassie"), Richard Eyer ("Friendly Persuasion"), Tim Hovey ("Man Afraid"), the Lenon Sisters' father, and Dub Allbritten, Brenda's manager. Behind the Lenon Sisters is Art Linkletter, who has been at the game a few years longer than most of these people.

Congratulations

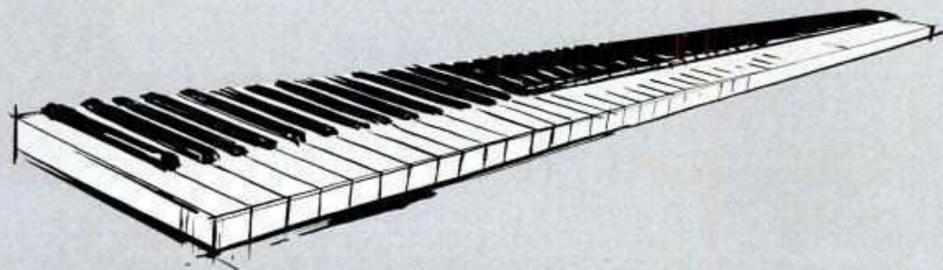
Brenda
Lee

On Your
10th Anniversary.

Teichiku
Records
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Tokyo, Japan

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 Casuals 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 battle all the way, but you know they parted like the ocean waves and gave us plenty of room, and then the entire audience followed us the three blocks to the hospital and waited all night long to hear that she was going to be all right."

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 these 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 big Paris 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," August, 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 not only sing to you, she'll preach to you. The first thing she gives you is 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 more 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 sensationalism 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 instrumentals, 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 like 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."

BRADLEY remembers that when Brenda returned from Paris, he, Brenda and Allbritten 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 faked it but the fiddle players. On Brenda's sessions we usually get Bill McElhiney or Cam Mullins to do the arranging, 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



Before she was 11, and even before she made her first record, Brenda was appearing on network television shows. It started with an appearance on the Perry Como Show. She came back many times.



During a rare visit to the "Grand Ole Opry," Brenda chats backstage with the Everly Brothers. People are sometimes surprised to hear that Brenda has appeared only once on the "Opry," fewer times than some Metropolitan Opera singers.

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 Eddington on guitars; Floyd Cramer, piano; Bobby Moore, bass; Buddy Harmon, drums, and the Anita Kerr Singers. And with few exceptions, Engineer Selley 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 a&r men 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 Blinstrubs, 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 Terrazo Cassino, Caracas, Venezuela's Hotel Tamanaco, Hollywood's Bowl and New York's Concord Hotel. His name is Dub Allbritten.

"I think he's a very intelligent person," says Brenda. "He has certainly been intelligent in handling my 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"



During the 1964 Presidential campaign, Brenda was hostess for Lynda Bird Johnson when the President's daughter paid a visit to Nashville. Next to Miss Johnson is Sen. Ross Bass of Tennessee; next to him, Rep. Joe Evans of Tennessee.

• Continued from page BL-22

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

When Brenda gets started talking about the men in her professional life, she quickly gets to the subject of the Casuals, her stage combo and backup 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 Himmel, Joe Watkins, Dave Ernest and John Orr.

It all started when Brenda was beginning to move upward and Allbritten was combing the nation for a group with enough talent and enough character to double as "on-stage combo and off-stage mother hen." Brenda suggested a group of her school chums in the Nashville City School system. They were then just beginning to play for dances in the area. Allbritten 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 Casuals 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 Allbritten in his Hollywood hotel room.

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

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

The Casuals never argue back, so with a shrug of the shoulders, the Casuals hopped into two cabs and took off. So, Dub Allbritten 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 Casuals 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 Allbritten couldn't understand why they all fell out laughing when he banded up and asked: "What kept you?"

"The Casuals 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 Allbritten 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 does not make a movie.

Brenda made a movie for 20th Century-Fox in

1961 titled "Two Little Bears." Others in the cast were Eddy Albert, Jane Wyatt and Jimmy Boyd. But she says she does not intend to make another movie till the right story comes along.

"We have repeatedly refused to do films," says Allbritten. "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. It will suffice to mention just a few of the hits that have come hot and heavy in the last few years. 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," "Dum 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: "She'll Never Know," "Losing 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 "Rusty Bells" 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 refreshingly ordinary, well-rounded and, consequently, 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 Allbritten 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 Allbritten, "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 Schacklett, 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's wife described the whole affair in anything but lavish terms: "She looked mighty pretty.

She was nervous, but happy." Allbritten made one terse comment: "I don't think the marriage will 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 and Mrs. 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 transacts 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, Allbritten feels they have broken down the barrier 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. Allbritten 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 Copacabana eight days after her marriage. Billboard summed up her appearance with these words:

"Brenda Lee took New York's Copacabana by storm last week. Brenda has the fire, the drive, the movement and the vocalistics that led one ringsider 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 Casuals. The gal works in a number of her record hits, but unlike many disk-based acts it's done subtly and without ostentation."

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 bantam 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:

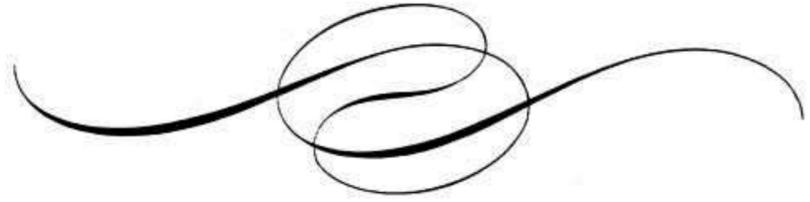
"If the walls are still standing, I'll be singing."



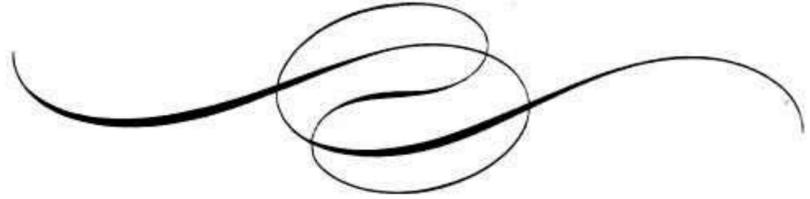
*All
The Best
Brenda*



*Jack Stapp
Buddy Killen*



BRAVO BRENDA!



FORREST HILLS MUSIC, INC.
JERRY BRADLEY
HAROLD BRADLEY

ZANETIS PUBLICATIONS
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Brenda,

*Your friends
at*

GIL-PINCUS
Music Corp.
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*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

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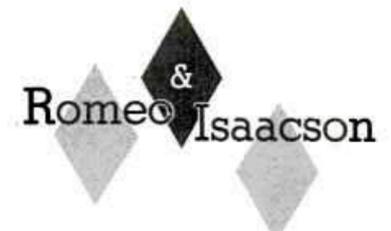
"Congratulations, Brenda Lee, on your fantastic ten years in show business and continued success in your bright future.

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."

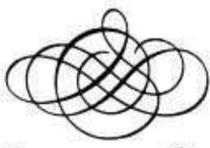
Sincerely



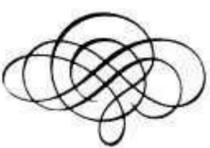
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to the next
million or
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INTERNATIONAL NEWS REPORTS

and 10 on FL last week. . . . And Gary Walker, alone on Date, came on LS at 39. . . . The Beatles' concert August 12 at the Amphitheater will be emceed by WCFL deejays Jim Runyon, Joel Sebastian, Dick Williamson, 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 Kearney has bought out Orchestras, 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" released by Mercury, just concluded two good weeks at the Pussycat in the Happy Medium. . . . Salem-Nation's Tammy LeVon invaded Detroit last week with her Chicago-sounding "School Girl's Dream." A unique series of post-season concerts by the Chicago Symphony Orchestra will run three weeks beginning June 1. Guests will include Henry Lewis, Morton Gould, Benny Goodman, Whittemore and Lowe, and Swiss soprano Maria Stader. . . . The Ramsey Lewis Trio opens at the London House June 7 for two weeks.

RAY BRACK

COLOGNE

Electrola has just unveiled "the new Billy Ramsey," a "serious" singer dedicated to American folk songs and jazz. The ex-GI rose to fame in Germany as "Crazy Bill," always good for gags. He's featured in two releases: "Bill Ramsey sings Lieder seiner Heimat" (Songs from Home) and "Ballads and Blues." . . . CBS Schallplatten's big pop singing discovery was Bernd Spier, who has been advanced by CBS to Europe's youngest disk producer. For his first production, Spier has picked as the artist his youngest brother, Uew, 20, a director. Title is "Sloop, Sloop Looby." . . . Vicky, Philips' 16-year-old singer, has scored with her latest release "Wenn Du Gehn willst, dann geh," which has sold

over 60,000 copies. . . . Kid Clausen is not a boxer but Polydor's 19-year-old pop artist, whose latest release is "Das laeuft mir immer hinterher." Clausen is a student at the Cologne Institute of Music. . . . Paul Siegel, American producer in West Berlin, broadcast his "Paul Siegel Show" over the West Berlin radio station (Sender Fris Berlin) from the Mediterranean aboard a liner. . . . Peer Musikverlag has three tunes on the German hit list: "Georgia on My Mind," "Ave Maria No Morro" and the "Universal Soldier."

OMER ANDERSON

LONDON

CBS recording manager Ettore Stratta was due here at the weekend from Israel (where he has been waxing a Hebrew version of "The King and I") to complete an album of French songs with Barbra Streisand started in New York. Also here for Sunday's sessions (22), for which CBS hired EMI's studios, was French musical director Michel Le Grand. . . . Also recording here last week were the Everly Brothers—waxing an album, "Two Yanks in England," under the supervision of visiting Warner Bros. a&r chief Dick Glasser at the Pye Studios. . . . Preceded by Jerry Franken of Desilu Productions Lucille Ball arrived (15) for a two-week stay during which she will film an hour-long TV program, "Lucy Looks at London," with Anthony Newley as her singing host and the Dave Clark Five heading an impressive list of guest artists. . . . Two hits which P. J. Proby scored on Decca are being reissued by EMI on a Liberty EP of his hits. Liberty had an agreement with Decca that it would wait one year after they're deleted from the Decca catalog before reissuing them. . . . Former Radio Luxembourg P.R.O. Barbara Hayes has joined April Music as administration executive.

British songwriter-record producer 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 songwriting activities but may well have a bearing on his production career. . . . The Beatles will undertake one concert in Manila on July 4 before returning home following their concerts in Tokyo. . . . The Hollies return to America for a five-week tour from July 28. Another British group, the Mindbenders, undertakes its first U. S. tour July 1. It's being set up by Dick Freidburg of Premier Talent Associates, Inc. Pye Records is handling a big hit with Frank Sinatra's "Strangers in the Night" (Reprise), which is expected to give the singer at least a Top Five placing on current sales. On London, Decca has issued another version of the song by Jack Jones.

CHRIS HUTCHINS

LOS ANGELES

KGBS and Gerald Purcell Associates are teaming on a country music spectacular for the Hollywood Bowl June 18. Artists reported signed are Lorne Greene, Eddy Arnold, Stonewall Jackson, Marion Worth, Warner Mack, Bonnie Guitar, Jerry Wallace, Billy Walker, Justin Tubbs, Wynn Stewart, Freddy Hart, Jan Howard, Billy Mize, Boots Randolph, Skeets McDonald and the Canadian Sweethearts.

Walt Disney Music has prepared a special collector's item LP for radio play, featuring songs from "Mary Poppins." The LP includes interpretations by artists on other labels, such as Ray Conniff (Columbia), Duke Ellington (Reprise) and soundtrack stars Julie Andrews and Dick Van Dyke. The LP is a limited-edition pressing and is supposed to help spur disk sales for the picture which is being re-released this summer, thus breaking the company policy of waiting seven years before releasing a film.

Dealers can win a Caribbean



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

cruise for two by building a window or in-store display promoting Hohner harmonicas. Capitol distributes the instrument and is working up the national promotion. The Paris Sisters attire reportedly threw the producer of "Ninth St. West," a syndicated TV teen-dance show, into a tither, and he asked the trio to put on sweaters over their two-piece outfits. The outcome was that the sisters did not appear on the show. Clancy Grass, their manager, said there was nothing wrong with their dress.

Vikki Carr has been set for the new Century Plaza Hotel in Beverly Hills Aug. 9-29. . . . Joe Tex begins his first European tour in London June 20, with dates in Sweden, France, West Germany and Italy.

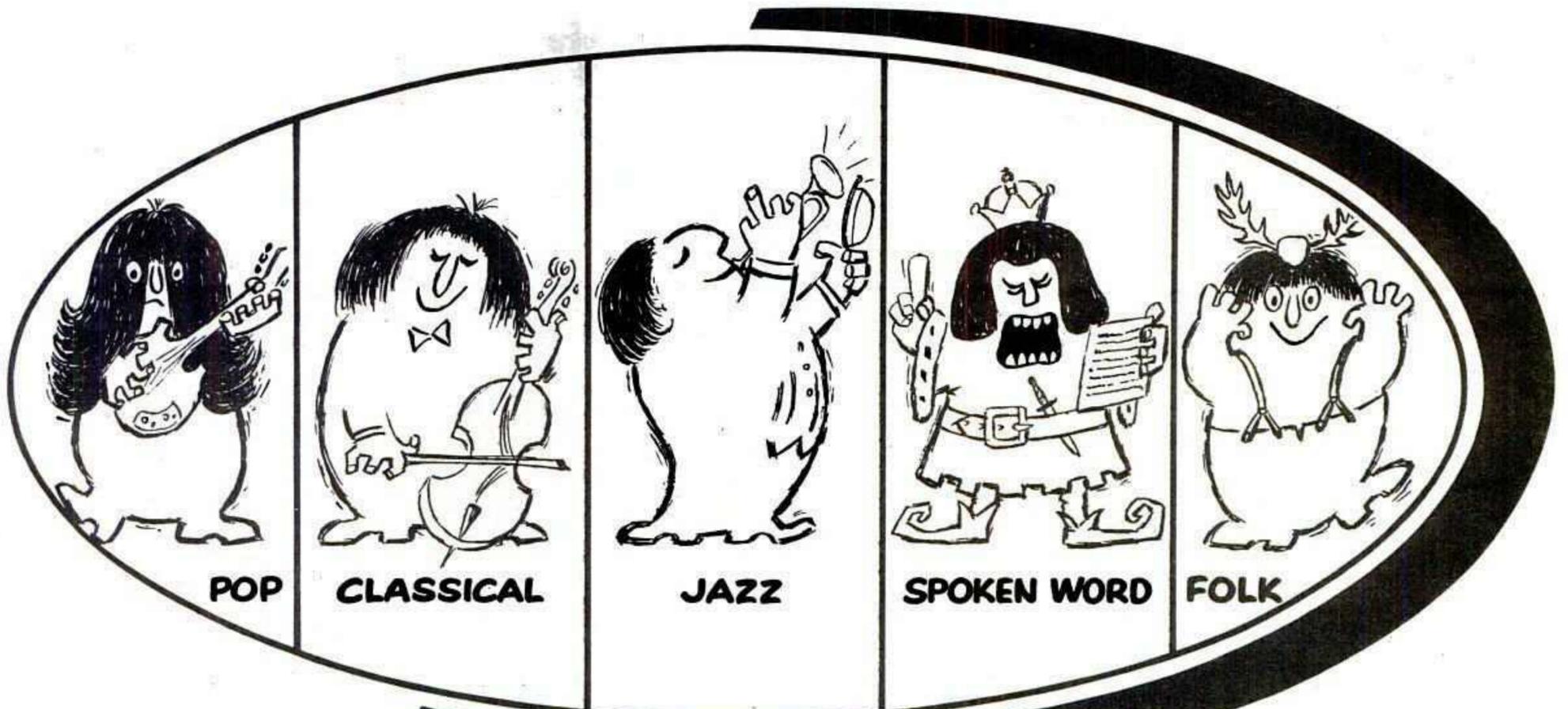
Five bands will entertain at Disneyland's Memorial Day weekend.

Set at Xavier Cugat, Harry James, Nelson Riddle, the Elliott Brothers and the Disneyland Mustangs. Cugat's new singer is 20-year-old Charo, who joins the band in its first Disneyland appearance. The booking is also Riddle's first in the play park. ELIOT TIEGEL

MEXICO

Enrique Guzman, who became the outstanding teen-ager idol through his many recordings for the Mexican CBS and a series of motion pictures, signed a contract with Columbia Records for his recordings in English. His first single, produced by Ernie Altschuler will be released this month in the U. S. . . . During his stay in Mexico, Ray Conniff received a silver plaque for his many recordings of Latin music. . . . Starting July 1

(Continued on page 36)



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FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 35

the Musart catalog will be distributed in Central America by **Roberto Galvez Gutierrez**, owner of Dideca (Discos de Centroamerica), Guatemala.

A real boom has started for the latest hits of **Javier Solis**, the popular bolero ranchero singer who died recently. . . . Discos Capitol is heavily promoting the first recording of **Nacho Mendez**, **Matilde** and the group of **Los Profetas**. Mendez, an admirer of the Beatles and bossa nova, is writing protest songs in the **Bob Dylan** manner. . . . Many visitors are expected this month. **Ladislav Veder**, general manager of Electrola, Cologne, Germany; **Lou Reizer**, international director of Philips, Chicago; **Ricard J. Rising**, vice-president of Capitol, Hollywood.

OTTO MAYER-SERRA

MILAN

Following up the agreement reached by Ricordi with **Phil Solomon**, manager of the **Bachelors**, **Paolo Ruggieri**, a&r international, was in London for two weeks to supervise the recordings of six Italian songs and the Italian dubbing of "The Sounds of Silence." **Mariano Detto**, who makes the arrangements for all **Adriano Celentano's** recordings and is exclusively signed with Clan Records by a friendly agreement with Ricordi, made the arrangements for the Bachelors recordings, two of which include songs penned by himself. This production will be released here under the R-International label, starting with a single including "La Tua Immagine" b-w "Oh Mio Dolce Amore" and an LP, "Hits of the '66." More Italian recordings are forecasted, as well as the release of an entire Italian LP next fall. . . . The American duo **Santo and Johnny**, formerly with Canadian-American, was worldwide exclusively signed 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 reached the 605,618 singles mark and 42,361 on albums. **Tony Casetta**, 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 forecast throughout Europe in July and South America in September. . . . **Umberto Bindi**, singer and author of several hits among which is "You're My World," switched from CGD to Ariston Records and Publishing. . . . Everest Records' catalog will be distributed in Italy by Ariston Records. . . . Ariston signed with Kassner Productions, London. . . . **Krigger and Elisabeth Mintang'an**, Durium president and foreign department manager, respectively, just back from Paris where they met with **Leon Cabat** (Disques Vogue), **Louis Benjamin** (Pye Records), **Jim Bailey** (Pye Records), **Mike Maitland** (Warner Bros.) and **Phil Rose** (W. B. International Division). . . . Durium announced **Little Tony's** latest record "Ridera" (Italian version of French "Fait-la-rire") sold 50,000 copies during 10 days after release. . . . **Little Tony**, back from the U. S. will fly to London to record four pieces under the direction of **Tony Hatch**.

The **Marcellos Ferial**, Durium, are back from their Japanese extensive tour. . . . Ricordi released the first record by their latest discovery, **Lucio Battisti**, "Dolci Giorno" b-w "Per Una Lira." . . .

Ricordi signed the **Honeybeats**, whose three most recent recordings "Peaches and Cream," "A Well Respected Man" and "If You Gotta Go, Go Now" will be released under the R-International label. . . . The **Equipe 84**, a now-climbing-the-charts group signed by Ricordi immediately after their participation in the latest San Remo Festival, are recording a new production in English, in view of their forthcoming tour in U. S. and Great Britain.

. . . Radio Records of Sidet Publishing Group released the first Records by the **Geordies**, "Shavada" b-w "My Generation." **GERMANO RUSCITTO**

NEW YORK

Bobby Vinton returns to the Copacabana on May 26. Also on the bill will be the **Village Stompers**, who were recently purchased from **Duke Niles** by Vinton and his manager, **Allen Klein**. . . . **Xavier Cugat**, his orchestra and his singer **Charo Baeza** are back in the U. S. after a five-week stay in Madrid where they completed a motion picture stint and also taped a TV special which will be shown later this year. . . . **Neil Sedaka** will participate in the Third International Competition in honor of Tchaikovsky, as a competing pianist, which will be held in Moscow from June 10 to 29. . . . **Johnny Nash**, Joda Records artist, is set for a date at the Sheraton Tel Aviv, Israel, beginning Sept. 1. . . . Singer **Diane Yates** currently at the Duplex in Greenwich Village. . . . **Bobby Sergeant** goes into Act Four in Detroit on June 27 for two weeks. . . . The **Three Coins** have a two-weekender set for the Holiday House, Pittsburgh, starting July 5.

Larry Spier became the father of a girl, **Roberta Ellen**, on May 10. . . . **Marty Waltshine**, waiter at Lindy's, is doubling as personal manager for singer **Johnnie Miller**, a former Copacabana girl. . . . **Erroll Garner** has been set for a concert at the University of Indiana in Bloomington on July 9. This will be his first college date since his return from an extended concert tour of Europe. . . . **Jimmy Rogers** has been set to appear with the Smothers Brothers at the Houston Music Theatre in Texas from July 13 through July 17. . . . **Nicholas Ray** will direct the **Rolling Stones'** movie, "Only Lovers Left Alive." . . . **Stan David** has been signed by personal manager **Fred Bock** to write a special nightclub act for **Mrs. (Elva) Miller**, new Capitol artist. . . . Singer **Vic Dana** has been signed by producer **Jack Laird** for the featured role in Universal Television's feature "Shadow Over Elveron."

Larry Martire, vice-president of Phantom Productions and manager of the Shangri-La's, is out on a promotion trip plugging the group's "Past, Present and Future." . . . **Ray Lawrence**, who heads his own record promotion and merchandising firm, will act as sole marketing agent for the Bell Adventure Series in 11 western States. . . . **Richard Perry**, president of Dynamite Productions, has signed independent production deals with Bang Records and with **Ollie McLaughlin**, producer and artists manager. . . . FGG Productions recently signed an independent production pact with Cameo-Parkway Records. . . . Laurie Records has signed an independent production deal with



PYE RECORDS' managing director **Louis Benjamin**, right, seems totally unconcerned by **Sammy Davis Jr.'s** sparring. Pye held a press party for Davis, who was in London for a two-day stopover for talks on film, TV and recording plans.

IYB Productions. . . . **Chuck Chellman**, national promotion manager of Monument Records based in Nashville became the father of a son, **Eric Lawrence**, on May 1. . . . **Bryce Bond**, who is heard on WFM, has just finished his fifth album for Folkways, titled "Fly Away Heart." . . . The Israeli Cafe Sahbra has started a series of Sunday Night Celebrity Affairs. . . . Singer **Don Anthony** opens the season at the Colony Beach and Cabana Club in New Rochelle on Decoration Day. . . . **Gene Krupa** and his quartet at Diamond Lil'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 Prophets** held over at the Downtown discotheque until May 29. . . . **Robert De Cormier** in London for a new BBC-TV series. . . . **Arlo Guthrie**, 18-year-old son of **Woody Guthrie**, signed with the **Harold Leventhal** office for personal management. . . . Singer **Jill Sinclair** went for two one-night dates at the Concord in June and July. . . . **Trude Heller** will stage a rock 'n' roll festival party, "Heller Baloo," at New Jersey's Palisades Amusement Park on May 21 and May 22.

Two Little Darlin' recording artists, **Johnny Paycheck** and **Sam Teardrop**, were in town this week. Paycheck, who promotes the Baldwin guitar, visited Baldwin dealers and acted as a consultant on a Teardrop recording session.

MIKE GROSS

OSLO

Jack Dailey, American-born singer now a resident in Norway, is on a one-nighter tour covering Norway, Sweden and Finland. He's brought over from the U.K. the beat group, the **Lizards**, to accompany him. . . . **Nancy Sinatra's** "These Boots Are Made for Walkin'" is doing great here. The record, this week No. 3 on the Top 10, after 12 weeks run, may even have a longer run on the parade: This week the artist sang her hit on Norway's most popular



NEWLY SIGNED from Polydor by CBS, the famous French singing group, **Les Compagnons de la Chanson**, takes a stroll through a Paris street with **Jacques Souplet**, President-Directeur-General of CBS-France (sixth from right), **Peter de Rougemont**, vice-president of European operations (sixth from left), **Harvey Schein**, vice-president and general manager of International operations (fifth from right) and publicity chief **Christian Deffes** (second from right).

Who's running away with the action?



INTERNATIONAL NEWS REPORTS

teen-age TV program in a film bought from Reprise. . . . Hot records are "Bang Bang," by Cher on Liberty, published by Kassner Music; "Pretty Flamingo," by Manfred Mann on HMV, published by Philips-Sonora, and "Paint It, Black," by the Rolling Stones, published by Essex. All these publishing houses are in Stockholm. Norwegian publishers seldom get international hits. The British TV series, "Tim Frazer," is very popular in Norway, and Norsk Phonogram issued the signature tune, "The Willow Waltz," played by Tony Hatch and his Orchestra, on the Pye label. . . . With their record "Barbara Ann" on Capitol, the Beach Boys at last hit in Norway. Now they have two platters on the parade; the second one is "Sloop John B."

ESPEN ERICKSEN



CBS RECORDS' FRANS VAN SCHAIK greeted the Charles Lloyd Quartet at the Amsterdam airport as they arrived for a recent performance at the Persepolis Club in Utrecht. From left: Schaik; George Avakian, manager of the Quartet; Charles Lloyd and quartet members Keith Jarrett, piano; Cecil McBee, bass, and Jack DeJohnette, drums.

PARIS

Riviera has released a new LP by Frank Alamo recorded just before he went into the army. . . . Sammy Davis will be the star at a gala in aid of polio victims at the Palm Beach, Cannes, on Aug. 8. . . . Johnny Hallyday scored a big triumph before 20,000 spectators in Dakar during his tour of Africa. . . . Top Pathe-Marconi star Adamo was back in the recording studios this week following a five-week lay-off with a fractured jaw sustained in an auto accident. . . . Barclay's Mireille Mathieu, "the new Edith Piaf" will sing "La Marsaillaise" at the Bastille on July 14. . . . Philips has released the official album of the First World Festival of Negro Arts held in Dakar. . . . The Juliette Greco show is playing to packed houses at the Olympia Theater. Second on the bill is Festival star Jacques Bodoin. . . . Dick River's latest for Pathe-Marconi, "Mr. Pitiful," is a big hit here and getting good exposure on Radio Luxembourg, Europe No. 1 and France Inter. . . . Andre Verchuren has recorded the Stella song "Le Folklore Auver-

gnat" for Festival. . . . Decca's new releases this week include disks by the Who, the Alan Price Set and Crispian Saint-Peters and an LP, "North Country Maid," by Marianne Faithfull. . . . Pathe-Marconi is still pressing 78's of Tino Rossi for Central African countries where phonographic equipment is largely primitive. . . . The Olympia Theater's summer music hall program will include variety bills from France, U. S. (featuring Liza Minelli), Yugoslavia, Egypt, Russia and Canada.

MIKE HENNESSEY

RIO DE JANEIRO

Visiting Rio this week were Aime Barelli and German jazz expert Joachim Ernst Berendt. They are gathering modern samba musicians to tour Europe in August and October. . . . Ivo Ertel quit RCA Victor promotion department. New Man is Fernando Gomes. . . . Paulo Jorge is now assistant of Copa Capana's a&r man, Paul Rocco. . . . Veteran composer Jose Maria De Abreu died of a heart attack. He was 60 and composed the famous ballad "Boa Noite, Amor" (Goodnight My Love). . . . Poet and producer Herminio Bello de Carvalho is running a Composers Fair in Teatro Jovem every Friday, at midnight. New compositions are shown in the fair. . . . With the raise in their royalties, Beatles LP's are costing now 11,000 cruzeiros each (about \$5.50). Records are pressed by Odeon in a special white label. . . . Aloysio de Oliveira and Ray Gilbert gave a cocktail party in the Zum Zum nightclub to show new LP's by Tom Jobim, Sylvia Telles, Roberto Menescal, Baden Powell and Quarteto Em Cy, for Warner Bros., Reprise and Kapp Records. Platters will be released first in the States. Later in Brazil. . . . Robert Celerier, Luis 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.

SYLVIO TULLIO CARDOSO

TORONTO

Two Montreal groups from the Ben Kaye Associates management stable make their disk debut on Columbia this month, the Munks with "Heartaches Over My Head," and the Footprints with "The Only Way." . . . Winnipeg-based Eagle Records fly again with a new group the Quid, and "Crazy Things" and "Mersey-side," with U. S. release under negotiation. . . . International bookers are showing interest in a Calgary group, the Stampede, who combine beat music with Old West attire and call it the West Beat. The group plans its second disk soon. . . . Les Classels, French-Canada's hot eye 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 Cailloux, Capitol's French-Canadian folk group, will have their own TV'er on the CBC French TV web this summer. . . . Capitol has signed Ray St. Germain, host of the Winnipeg edition of CBC-TV's "Music Hope," to a disk contract. . . . Barry Allen, whose "Lovedrops" on Capitol (Dot in the U. S.) is one of the hottest Canadian singles around, came east for two weeks of promotional radio and TV 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.

Le 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 Mireille Mathieu's "C'est ton nom" and "Mon Credo" from Barclay for the French-Canadian market, following the singer's success in the U. S. on the Ed Sullivan TV'er and in nightclubs. . . .

KIT MORGAN



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 Lutz, Faith's manager. Tour was booked by Nippon Columbia Musical Enterprises, Tokyo.

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ARGENTINA

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This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	NESSUNO MI PUO'	GIUDICARE—Caterina Caselli (Music Hall); Gene Pitney (CBS); *Violeta Rivas (RCA); *Elio Roca (Polydor); Aldo Perricone (RCA)—Korn
2	3	1	2	LA BOHEME	*Juan Ramon (RCA); Charles Aznavour (Barclay); Franck Pourcel (Odeon); *Los 5 Latinos (Quinto); Vincent Morocco (Polydor); *Ricardo Roda (CBS); *Claudio (Disk Jockey)—Korn
3	6	1	2	MANUEL BENITEZ (EL CORDOBE)	Dalida (Barclay); Franck Pourcel (Odeon); *Richard Davis (Microfon); *Los Nocturnos (Music Hall); *Fats Fernandez (CBS)—Korn
4	2	1	2	MICHELLE	The Beatles (LP) (Odeon); Billy Vaughn (Music Hall); *Los Vip's (Ala Nicky); Barbara & Dick (RCA); *Vincent Morocco (Polydor); *Mr. Trombone (CBS); *Gino Bonetti (Microfon)—Fermata
5	4	1	2	QUE QUIERES TU DE MI	Altamar Dutra (LP) (Odeon)
6	5	1	2	DIO COME TI AMO	Gigliola Cinquetti (Music Hall); Domenico Modugno (Disc Jockey); *Violeta Rivas (RCA); *Nancy Li (CBS); *Elio Roca (Polydor)—Korn
7	7	1	2	UNA CASA EN LA CIMA DEL MUNDO	Pino Donaggio (Odeon); Mina (Philips); *Jose Antonio (Microfon)—Fermata
8	8	1	2	THUNDERBALL	Tom Jones (LP Original Sound Track) (United Artists-CBS); Jimmy Sedlar (Music Hall); Bob Mitchell (Fermata); Jimmy Ferguson (Microfon); Billy Strange (Dial); Santo & Johnny (Mercury)—Korn
9	11	1	2	LOS QUE ESPERAN AMOR	*Vico Berti (Diskorn); *Horacio Molina (CBS); *Victor Alfonso (Odeon)—Korn
10	10	1	2	EL CORRALERO	*Herman Figueroa Reyes (Odeon); *Los Cantores de Quilla Huasi (Philips); Ginette Acevedo (RCA); *Los Trovadores del Norte (Music Hall)—Korn

AUSTRALIA

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	NORWEGIAN WOOD	The Beatles (Parlophone)—Leeds
2	—	1	2	ELUSIVE BUTTERFLY	Bob Lind (Festival)—Chappells
3	2	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—Boosey & Hawkes
4	4	1	2	LIGHTNIN' STRIKES	Lou Christie (MGM)
5	—	1	2	RAINY DAY WOMEN NOS. 12 and 35	Bob Dylan (CBS)
6	8	1	2	HITCHHIKER	Bobby & Laurie (Parlophone)—Castle
7	6	1	2	SAD DAY	Rolling Stones (Decca)
8	10	1	2	THE CHEATER	Bob Kuban (Stateside)
9	—	1	2	GYPSY WOMAN	The Allusions (Parlophone)

CANADA

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	MONDAY, MONDAY	Mama's & Papa's (RCA Victor)
2	2	1	2	LEANING ON THE LAMP POST	Herman's Hermits (MGM)
3	3	1	2	SLOOP JOHN B	Beach Boys (Capitol)
4	4	1	2	HOW DOES THAT GRAB YOU, DARLIN'	Nancy Sinatra (Reprise)
5	5	1	2	GROOVY KIND OF LOVE	Mindbenders (Fontana)
6	6	1	2	GOOD LOVIN'	Young Rascals (Atlantic)
7	7	1	2	KICKS	Paul Revere & the Raiders (Columbia)
8	8	1	2	LOVE IS LIKE AN ITCHING IN MY HEART	Supremes (Tamla-Motown)
9	9	1	2	RAINY DAY WOMEN NOS. 12 & 35	Bob Dylan (Columbia)
10	10	1	2	SHAPES OF THINGS	Yardbirds (Capitol)

CANADIAN RECORDS

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	LOVE DROPS	Barry Allen (Capitol)
2	2	1	2	MY KINDA GUY	Willows (MGM)

EIRE

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	THE FLY	Royal Showband (HMV)—West One
2	4	1	2	UP WENT NELSON	Go Lucky Four (Emerald)—Pat
3	7	1	2	AMONG THE WICKLOW HILLS	Mighty Avons (King)—Clarence
4	2	1	2	BLACK AND TAN GUN	Johnny Flynn Showband (Emerald)—Pat
5	3	1	2	THE SEA AROUND US	Ludlows (Pye)—Coda
6	5	1	2	ELUSIVE BUTTERFLY	Val Doonican (Decca)—Metric
7	8	1	2	DEDICATED FOLLOWER OF FASHION	Kinks (Pye)—Belinda
8	—	1	2	BANG BANG	Cher (Liberty)—Kassner
9	—	1	2	YOU DON'T HAVE TO SAY YOU LOVE ME	Dusty Springfield (Philips)—Feldman
10	—	1	2	TWO OF A KIND	E. P. Drifters (Pye)—Various

FRANCE

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	LE CINEMA	Shelia (Philips)—Claude Carrere
2	5	1	2	UNE MECHE DE CHEVEU	Adamo (Voix de son Maitre)—Pathe
3	2	1	2	LES ELUCBRATIONS D'ANTOINE	(Vogue)—Vogue International
4	3	1	2	MON CREDO	Mireille Mathieu (Barclay)—Prosadis
5	8	1	2	MOURIR OU VIVRE	Herve Vilard (Mercury)—Dany Music
6	4	1	2	JUANITA BANANA	The Peels (Karate)—Pathe
7	9	1	2	LE JOUET EXTRAORDINAIRE	Claude Francois (Philips)—Olympia Tutti
8	7	1	2	LA POPEE QUI FAIT NON	Michel Polnareff (A. Z.)—Semi
9	—	1	2	JE L'AIME	Johnny Hallyday (Philips)—Ami
10	12	1	2	CA NE FAIT RIEN JE T'AIME	Franck Alamo (Riviera)—Salvet

GERMANY

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	100 MANN UN EIN BEFEHL	Freddy (Polydor)—FDH
2	2	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—Criterion
3	4	1	2	NIMM MICH SO WIE ICH BIN	Drafi Deutscher (Decca)—Dakota
4	5	1	2	EINE KLEINE TRANE	Ronny (Telefunken)—Idee Musik
5	6	1	2	NOWHERE MAN	The Beatles (Odeon)—Budde
6	7	1	2	100 MANN UN EIN BEFEHL	Heidi Bruhl (Philips)—Francis, Day & Hunter
7	3	1	2	BARBARA ANN	The Beach Boys (Capitol)—Shoe String
8	—	1	2	MUSSEN FRAUEN EINSAM SEIN	Peter Alexander (Polydor)—Rialto/Radio Music Intern
9	8	1	2	TO WHOM IT CONCERNS	Chris Andrews (Vogue)—Intro
10	13	1	2	THE BALLAD OF THE GREEN BERETS	S/Sgt. Barry Sadler (RCA)—Francis, Day & Hunter

HOLLAND

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	DEDICATED FOLLOWER OF FASHION	The Kinks (Pye)—Ed. Belinda
2	8	1	2	SLOOP JOHN B	The Beach Boys (Capitol)—Ed. Melodia
3	2	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)—No pub. in Holland
4	3	1	2	HOMeward BOUND	Simon & Garfunkel (CBS)—Ed. Basart
5	6	1	2	SUBSTITUTE	The Who (Polydor)—Ed. Essex/Basart
6	4	1	2	SECOND HAND ROSE	Barbra Streisand (CBS); *Tweedehands Jet-Corry Brokken (Philips)—Ed. Basart
7	5	1	2	19TH NERVOUS BREAKDOWN/AS TEARS GO BY	The Rolling Stones (Decca)—Ed. Basart/Ed. Altona
8	—	1	2	THE SUN AIN'T GONNA SHINE ANYMORE	The Walker Brothers (Philips)—Ed. Anagon
9	7	1	2	YOU WERE ON MY MIND	Christie (Capitol)—Ed. Basart (Decca)—Ed. Basart
10	9	1	2	IK BEN GELUKKIG ZONDER JOU	*Conny van den Bos (Philips)—Ed. Altona

HONG KONG

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	LISTEN PEOPLE	Herman's Hermits (Columbia)
2	2	1	2	SECRET AGENT MAN	The Ventures (Liberty)
3	6	1	2	FRANKIE AND JOHNNY	Elvis Presley (RCA Victor)
4	7	1	2	YOU WERE ON MY MIND	Christie (Capitol)—Ed. Basart (British Decca)
5	10	1	2	SURE GONNA MISS HER	Gary Lewis (Liberty)
6	—	1	2	THE SLOOP JOHN B	The Beach Boys (Capitol)
7	3	1	2	SOUNDS OF SILENCE	Simon and Garfunkel (CBS)
8	4	1	2	MICHELLE	The Beatles (Parlophone)
9	8	1	2	TELL ME WHAT YOU SEE	The Beatles (Parlophone)
10	5	1	2	WHERE THE BLUE TURNS TO GREY	Cliff Richard (Columbia)

ITALY

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	MICHELLE	Beatles (Parlophone)
2	3	1	2	RESTA	*Equipe 84 (Ricordi)
3	14	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
4	2	1	2	MI VEDRAI TORNARE	*Gianni Morandi (RCA)
5	10	1	2	RIDERA	*Little Tony (Durium)
6	5	1	2	IL RAGAZZO DELLA VIA GLUCK	*Adriano Celentano (Clan)
7	—	1	2	LA FISARMONICA	*Gianni Morandi (RCA)
8	8	1	2	LEI	Adamo (VdP)
9	4	1	2	JOHN BROWN	*Marcellos Ferial (Durium)
10	—	1	2	19TH NERVOUS BREAKDOWN	Rolling Stones (Decca)
11	6	1	2	NESSUNO MI PUO' GIUDICARE	*Caterina Caselli (CGD)
12	9	1	2	PENSIAMOCI OGNI SERA	*Jimmy Fontana (RCA)
13	12	1	2	CON LE MIE LACRIME	Rolling Stones (Decca)
14	11	1	2	UNA CASA IN CIMA AL MONDO	*Mina (Ri Fi)
15	15	1	2	IN UN FIORE	*Wilma Goich (Ricordi)

JAPAN

This Week	Last Week	Week	Week	Title	Artist
1	2	1	1	KIMI TO ITSUMADEMO	*Kavama Yuuzo (Toshiba)—JASRAC (Watanabe)
2	1	1	2	HONEMADE AISHITE	*Jyo Takuya (Toshiba)—JASRAC
3	3	1	2	AITAKUTE AITAKUTE	*Sono Mari (Polydor)—JASRAC (Watanabe)
4	6	1	2	TOKYO NAGAREMONO	*Takekoshi Hiroko (King)—Toshiba
5	4	1	2	FUTARI NO SEKAI	*Ishihara Yujiro (Teichiku)—JASRAC
6	5	1	2	AME NO NAKA NO FUTARI	*Hashi Yukio (Victor)—JASRAC
7	9	1	2	YOGIRI NO BOJYO	*Ishihara Yujiro (Teichiku)—JASRAC
8	8	1	2	SHANSHAI GAERI NO RIRU	*Bob Satake (King)—JASRAC
9	7	1	2	KOIGOKORO	*Kishi Yoko (King)—JASRAC
10	—	1	2	ANATA NO INOCHI	*Jyo Takuya (Toshiba)—JASRAC

MALAYSIA

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	LISTEN PEOPLE	Herman's Hermits (Columbia)
2	4	1	2	MICHELLE	Overlanders (Pye)
3	5	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
4	2	1	2	SOUNDS OF SILENCE	Simon & Garfunkel (Columbia)
5	7	1	2	BLUE TURNS TO GREY	Cliff Richard (Columbia)
6	—	1	2	THUNDERBALL	*Trailers (Cosdel)
7	6	1	2	I KNOW	*Naomi & the Boys (Philips)
8	—	1	2	FRANKIE AND JOHNNY	Elvis Presley (RCA)
9	—	1	2	BARBARA ANN	Beach Boys (Capitol)
10	9	1	2	AT THE SCENE	Dave Clark Five (Columbia)

NEW ZEALAND

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	HOMeward BOUND	Simon and Garfunkel
2	2	1	2	FIVE O'CLOCK WORLD	The Vogues
3	6	1	2	BARBARA ANN	The Beach Boys

4	3	1	2	LIGHTNIN' STRIKES	Lou Christie
5	5	1	2	A GROOVY KIND OF LOVE	The Mindbenders
6	7	1	2	YOU WERE ON MY MIND	Christie (Capitol)—Ed. Basart (Crispian St. Peters)
7	8	1	2	THE SUN AIN'T GONNA SHINE ANYMORE	The Walker Brothers
8	4	1	2	MICHELLE	The Beatles
9	9	1	2	I CAN'T LET GO	The Hollies
10	13	1	2	HOW IS THE AIR UP THERE	The La Di Das

NORWAY

*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	BARBARA ANN	Beach Boys (Capitol)—Thore Ehrling
2	2	1	2	I CAN'T LET GO	Hollies (Parlophone)—Sonora
3	4	1	2	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
4	6	1	2	SUNNY GIRL	Hep Stars (Olga)—Europaproduktion
5	5	1	2	SAB INTE SAG KANSKE	Sven-Ingvars (Priilips)—Sonora
6	8	1	2	THE SUN AIN'T GONNA SHINE ANYMORE	Walker Brothers (Philips)—Carl M. Iversen
7	9	1	2	LYKKEVEIEN	*Vanguards (Triola)—Palace Music/Stig Anderson
8	3	1	2	MICHELLE	Beatles (Parlophone)—Edition Lyche
9	—	1	2	SLOOP JOHN B	Beach Boys (Capitol)
10	10	1	2	GOOD MORNING TEARS	Larry Finnegan (Svenk-American)—Seven Bros.

PHILIPPINES

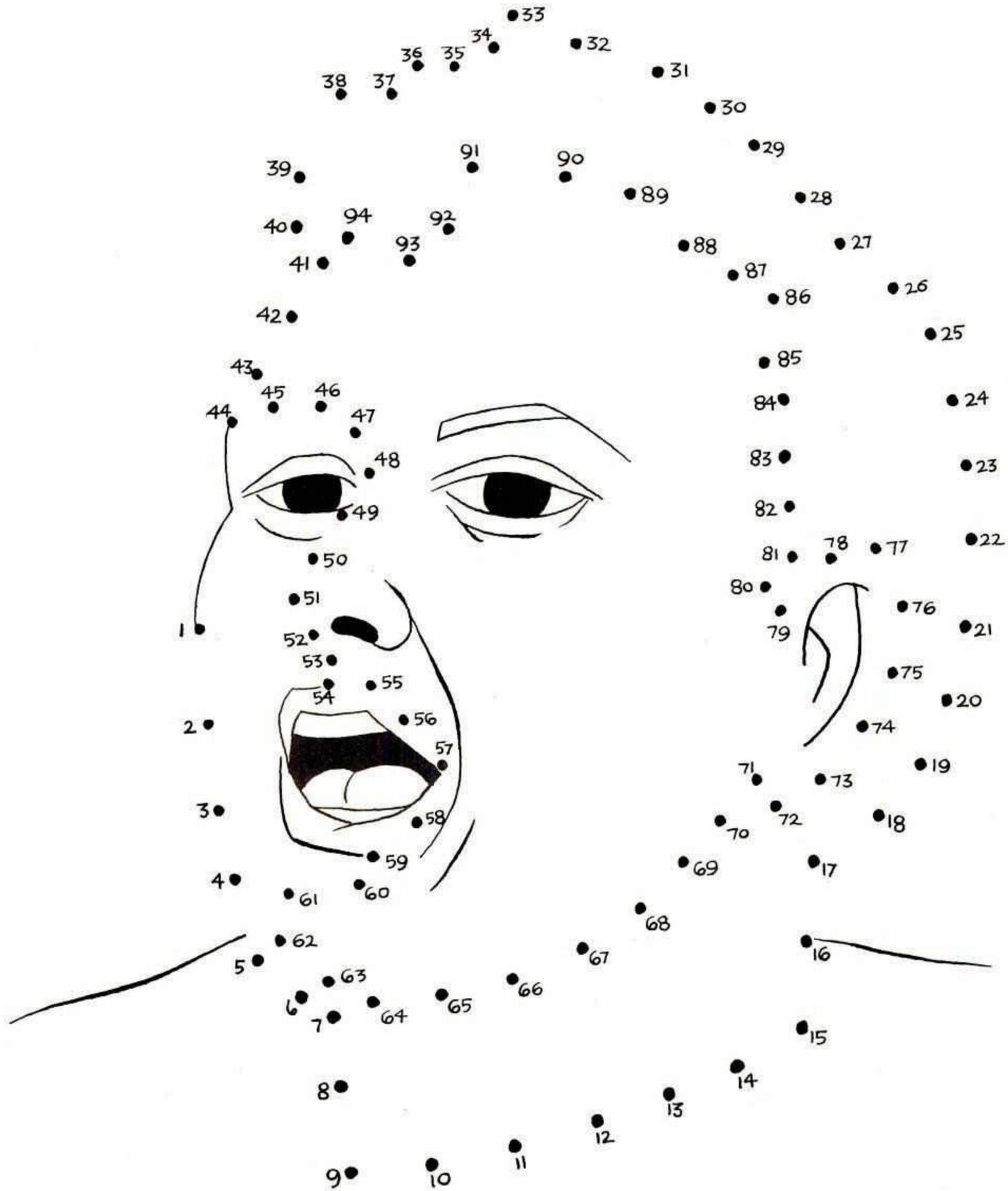
*Denotes local origin

This Week	Last Week	Week	Week	Title	Artist
1	1	1	1	MR. TAMBOURINE MAN	The Byrds (CBS)—Mareco, Inc.
2	2	1	2	HANG ON SLOOPY	The Newbeats (Hickory)—Mareco, Inc.
3	3	1	2	WELCOME, YANKEE WELCOME	*Ronnie & Gene (Mabuhay)—Mareco, Inc.
4	4	1	2	MOMENT TO MOMENT	Henry Mancini, Orchestra & Chorus (RCA)—Filipinas Record Corp.
5	5	1	2	RING DANG DO	Sham the Sham and the Pharaohs (MGM)—Mareco, Inc.
6	7	1	2	BORN FREE	Matt Monro (Capitol)—Mareco, Inc.
7	6	1	2	WISHING IT WAS YOU	Connie Francis (MGM)—Mareco, Inc.
8	9	1	2	500 MILES	The Brothers Four (CBS)—Mareco, Inc.
9	8	1	2	CALIFORNIA DREAMIN'	The Mama's and the Papa's (RCA)—Filipinas Record Corp.
10	10	1	2	YOU WON'T HAVE TO CRY	The Byrds (CBS)—Mareco, Inc.

NEW ALBUM RELEASES

<input type="checkbox"/>	ANGEL	BENIAMINO GIGLI—Arias and Duets Vol. 2; COHL 144
<input type="checkbox"/>	HANDEL: DIXIT DOMINUS—English Chamber Orch. (Willcocks); 36331, \$ 36331	
<input type="checkbox"/>	KODALY-BARTOK: HUNGARIAN SONGS—Kodaly Girls' Choir (Andor); 36334, \$ 36334	
<input type="checkbox"/>	MOZART: CONCERTO NO. 1 FOR FLUTE & ORCH.—Moscow Chamber Orch. (Barshai); 36339, \$ 36339	
<input type="checkbox"/>	SCHUBERT: THE TROUT & OTHER SONGS—Fischer-Dieskau; 36341, \$ 36341	
<input type="checkbox"/>	VARIOUS COMPOSERS—Twentieth Century Classics for Strings; 36335, \$ 36335	
<input type="checkbox"/>	ATCO	DEON JACKSON—Love Makes the World Go Round; 33-188, SD 33-188

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Billboard

TOP LP'S

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

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

This Week	Last Week	Title, Artist, Label & No.	Wks. on Chart
Billboard Award	2	WHAT NOW MY LOVE Herb Alpert & the Tijuana Brass, A&M LP 114 (M); SP 4114 (S)	3
2	1	IF YOU CAN BELIEVE YOUR EYES AND EARS Mama's and the Papa's, Dunhill D 50006 (M); DS 50006 (S)	12
3	3	BIG HITS (High Tide and Green Grass) Rolling Stones, London NP-1 (M); NPS-1 (S)	7
4	5	COLOR ME BARBRA Barbra Streisand, Columbia CL 2478 (M); CS 9278 (S)	8
5	6	THE SOUND OF MUSIC Soundtrack, RCA Victor LOCD 2005 (M); LSOD 2005 (S)	63
6	4	GOING PLACES Herb Alpert & His Tijuana Brass, A&M LP 112 (M); SP 4112 (S)	13
7	7	SOUL AND INSPIRATION Righteous Brothers, Verve V 5001 (M); V6-5001 (S)	5
8	8	WHIPPED CREAM AND OTHER DELIGHTS Herb Alpert's Tijuana Brass, A&M LP 110 (M); SP 4110 (S)	55
9	10	THE BEST OF THE ANIMALS MGM E 4324 (M); SE 4324 (S)	16
10	9	I HEAR A SYMPHONY Supremes, Motown MLP 643 (M); SLP 643 (S)	11
11	15	DAYDREAM Levin' Spoonful, Kama Sutra KLP 8051 (M); KLP5 8051 (S)	9
12	12	BOOTS Nancy Sinatra, Reprise R 4202 (M); RS 4202 (S)	12
13	14	THE DAVE CLARK FIVE'S GREATEST HITS Epic LN 24185 (M); BN 26185 (S)	14
14	16	HOLD ON! Herman's Hermits, MGM E 4342 ST (M); SE 4342 ST (S)	10
15	13	JUST LIKE US! Paul Revere & the Raiders, Columbia CL 2451 (M); CS 9251 (S)	17
16	20	THE LONELY BULL Herb Alpert & His Tijuana Brass, A&M LP 101 (M); ST 101 (S)	51
17	19	SPANISH EYES Al Martino, Capitol T 2435 (M); ST 2435 (S)	15
18	18	RUBBER SOUL Beatles, Capitol T 2442 (M); ST 2442 (S)	23
19	11	BALLADS OF THE GREEN BERETS S/Sgt. Barry Sadler, RCA Victor LPM 3547 (M); LSP 3547 (S)	14
20	21	FRANKIE AND JOHNNY Elvis Presley, RCA Victor LPM 3553 (M); LSP 3553 (S)	6
21	17	SOUTH OF THE BORDER Herb Alpert's Tijuana Brass, A&M LP 108 (M); ST 108 (S)	47
22	22	WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH Various Artists, Kapp KRL 4506 (M); KRS 4506 (S)	9
23	24	MANTOVANI MAGIC Mantovani & His Ork, London LL 3448 (M); PS 448 (S)	13
24	29	THE MOVIE SONG ALBUM Tony Bennett, Columbia CL 2472 (M); CS 9272 (S)	12
25	26	SOUNDS OF SILENCE Simon & Garfunkel, Columbia CL 2469 (M); CS 9269 (S)	15
26	30	CRYING TIME Ray Charles, ABC-Paramount ABC 544 (M); ABCS 544 (S)	12
27	33	THE SHADOW OF YOUR SMILE Johnny Mathis, Mercury MG 21073 (M); SR 61073 (S)	9
28	25	MY NAME IS BARBRA, TWO Barbra Streisand, Columbia CL 2409 (M); CS 9209 (S)	30
29	36	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	10
30	23	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	33
31	27	MUSIC—A PART OF ME David McCallum, Capitol T 2432 (M); ST 2432 (S)	14
32	28	THE 4 SEASONS GOLD VAULT OF HITS Phillips PHM 200-196 (M); PHS 400-196 (S)	25
33	45	DR. ZHIVAGO Soundtrack, MGM 1E-65T (M); 1SE-65T (S)	11
34	32	SEPTEMBER OF MY YEARS Frank Sinatra, Reprise F 1014 (M); FS 1014 (S)	41
35	31	A MAN AND HIS MUSIC Frank Sinatra, Reprise F 1016 (M); FS 1016 (S)	23
36	34	HANG ON RAMSEY! Ramsey Lewis Trio, Cadet CLP 761 (M); CLPS 761 (S)	14
37	43	GOT MY MOJO WORKING Jimmy Smith, Verve V 8641 (M); V6-8641 (S)	12
38	39	WHY IS THERE AIR? Bill Cosby, Warner Bros. W 1606 (M); (No Stereo)	40
39	37	THE BEST OF HERMAN'S HERMITS MGM E 4315 (M); SE 4315 (S)	28
40	35	MARY POPPINS Soundtrack, Vista BV 4026 (M); STER 4026 (S)	87
41	50	THE BATMAN THEME Neal Hefti, RCA Victor LPM 3573 (M); LSP 3573 (S)	12
42	42	THE VENTURES Dolton BLP 2042 (M); BST 8042 (S)	13
43	48	THE BEST OF RONNIE DOVE Diamond D 5005 (M); SD 5005 (S)	9
44	41	DECEMBER'S CHILDREN Rolling Stones, London LL 3451 (M); PS 451 (S)	25
45	47	ROGER MILLER/GOLDEN HITS Smash MGS 27073 (M); SRS 67073 (S)	29
46	49	THE WONDROUS WORLD OF SONNY & CHER Alco 183 (M); SD 183 (S)	7
47	40	SOMEWHERE THERE'S A SOMEONE Dean Martin, Reprise R 6201 (M); RS 6201 (S)	12
48	46	SUPREMES LIVE AT THE COPA Motown 636 (M); ST 636 (S)	29
49	38	THAT WAS THE YEAR THAT WAS Tom Lehrer, Reprise R 6179 (M); RS 6179 (S)	30
50	79	MRS. MILLER'S GREATEST HITS Capitol T 2494 (M); ST 2494 (S)	4

This Week	Last Week	Title, Artist, Label & No.	Wks. on Chart
51	56	THE YOUNG RASCALS Atlantic 8123 (M); SD 8123 (S)	4
52	53	THE MAN FROM U.N.C.L.E. Hugo Montenegro, RCA Victor LPM 3475 (M); LSP 3475 (S)	18
53	44	HOW GREAT THOU ART Kate Smith, RCA Victor LPM 3445 (M); LSP 3445 (S)	20
54	59	MOONLIGHT SINATRA Frank Sinatra, Reprise F 1018 (M); FS 1018 (S)	6
55	52	MY FAIR LADY Soundtrack, Columbia KOL 8000 (M); KOS 2600 (S)	86
56	69	THE SONNY SIDE OF CHER Cher, Imperial LP 9301 (M); LP 12301 (S)	6
57	54	TEMPTIN' TEMPTATIONS Gordy G 914 (M); GS 914 (S)	27
58	57	THE MIRACLES GOING TO A GO-GO Tami T 267 (M); ST 267 (S)	27
59	67	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo)	14
60	72	AND I KNOW YOU WANNA DANCE Johnny Rivers, Imperial LP 9307 (M); LP 12307 (S)	7
61	90	THE SHADOW OF YOUR SMILE Andy Williams, Columbia CL 2499 (M); CS 9299 (S)	3
62	64	TIJUANA BRASS Herb Alpert & the Tijuana Brass, A&M LP 103 (M); ST 103 (S)	20
63	58	WHERE THE ACTION IS! Ventura, Dolton BLP 2040 (M); BST 8040 (S)	16
64	63	ANDY WILLIAMS' NEWEST HITS Columbia CL 2383 (M); CS 9183 (S)	17
65	68	BYE BYE BLUES Bert Kaempfert & His Ork, Decca DL 4693 (M); DL 74693 (S)	12
66	86	THE SINGING NUN Soundtrack, MGM 1E-7 ST (M); 1SE-7 ST (S)	5
67	62	TURN! TURN! TURN! Byrds, Columbia CL 2454 (M); CS 9254 (S)	22
68	60	THE IN CROWD Ramsey Lewis Trio, Cadet CLP 757 (M); CLPS 757 (S)	42
69	51	CHOICE John Gary, RCA Victor LPM 3501 (M); LSP 3501 (S)	12
70	71	MY LOVE Pet Clark, Warner Bros. W 1630 (M); WS 1630 (S)	8
71	83	THE BEST OF CHAD & JEREMY Capitol T 2470 (M); ST 2470 (S)	6
72	66	THUNDERBALL Soundtrack, United Artists UAL 4132 (M); UAS 5132 (S)	25
73	55	THEY'RE PLAYING OUR SONG Al Hirt, RCA Victor LPM 3492 (M); LSP 3492 (S)	16
74	85	WOMAN Peter & Gordon, Capitol T 2477 (M); ST 2477 (S)	7
75	89	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	4
76	70	MY CHERIE Al Martino, Capitol T 2362 (M); ST 2362 (S)	38
77	75	MICHELLE Bud Shank, World Pacific WP 1840 (M); WPS 21840 (S)	16
78	61	MORE HIT SOUNDS OF THE LETTERMEN Capitol T 2428 (M); ST 2428 (S)	15
79	73	HERE I AM Dionne Warwick, Scepter 531 (M); S 531 (S)	22
80	78	HELP Beatles, Capitol MAS 2386 (M); SMAS 2386 (S)	40
81	88	FIDDLER ON THE ROOF Original Cast, RCA Victor LOC 1093 (M); LSO 1093 (S)	33
82	74	ZORBA THE GREEK Soundtrack, 20th Century-Fox TFM 3167 (M); TFS 4167 (S)	57
83	84	THE ACADEMY AWARD SONGS Henry Mancini, RCA Victor LPM 6013 (M); LSP 6013 (S)	12
84	81	MAN OF LA MANCHA Original Cast, Kapp KRL 4505 (M); KRS 4505 (S)	19
85	87	THE MARVELETTES' GREATEST HITS Tami TLP 253 (M); SLP 253 (S)	11
86	77	IT'S MAGIC Jerry Vale, Columbia CL 2444 (M); CS 9244 (S)	16
87	76	OUT OF OUR HEADS Rolling Stones, London LL 3429 (M); PS 429 (S)	43
88	65	FROM BROADWAY WITH LOVE Nancy Wilson, Capitol T 2433 (M); ST 2433 (S)	17
89	96	JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133 (M); CS 8634 (S)	399
90	82	HOUSTON Dean Martin, Reprise R 6181 (M); RS 6181 (S)	28
91	91	BACK TO BACK Righteous Brothers, Philips PHLF 4009 (M); PHLP 4009 (S)	23
92	101	I STARTED OUT AS A CHILD Bill Cosby, Warner Bros. W 1567 (M); (No Stereo)	34
93	93	SWEET CHARITY Original Cast, Columbia KOL 6500 (M); KOS 2900 (S)	12
94	95	BYE BYE BLUES Brenda Lee, Decca DL 4755 (M); DL 74755 (S)	8
95	97	DIONNE WARWICK IN PARIS Scepter SRM 534 (M); SPS 534 (S)	6
96	99	TRINI Trini Lopez, Reprise R 6196 (M); RS 6196 (S)	4
97	92	SEE WHAT TOMORROW BRINGS Peter, Paul & Mary, Warner Bros. W 1615 (M); WS 1615 (S)	31
98	94	DEAR HEART Andy Williams, Columbia CL 2338 (M); CS 9138 (S)	60
99	103	BEST OF LITTLE ANTHONY & THE IMPERIALS DCP DCL 3809 (M); DCS 4809 (S)	12
100	104	A TASTE OF HONEY Pete Fountain, Coral CRL 57486 (M); CRL 757486 (S)	6
101	98	HAVING A RAVE UP WITH THE YARDBIRDS Epic LN 24177 (M); BN 26177 (S)	24

This Week	Last Week	Title, Artist, Label & No.	Wks. on Chart
102	—	A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)	1
103	—	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); 1634 (S)	1
104	80	HAPPINESS IS Ray Conniff, Columbia CL 2461 (M); CS 9261 (S)	9
105	105	HIGHWAY 61 REVISITED Bob Dylan, Columbia CL 2389 (M); CS 9189 (S)	35
106	—	PET SOUNDS Beach Boys, Capitol T 2458 (M); ST 2458 (S)	1
107	106	ON A CLEAR DAY YOU CAN SEE FOREVER Original Cast, RCA Victor LOCD 2006 (M); LSOD 2006 (S)	25
108	100	MY NAME IS BARBRA Barbra Streisand, Columbia CL 2336 (M); CS 9136 (S)	54
109	126	JAMES BROWN PLAYS THE NEW BREED Smash MGS 27080 (M); SRS 67080 (S)	7
110	114	THE SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	5
111	115	LOVE Elektra, EKL 4001 (M); EKS 74001 (S)	3
112	107	ARTHUR PRYSOCK/COUNT BASIE Verve V 8646 (M); V6-8646 (S)	10
113	109	TONY BENNETT'S GREATEST HITS, VOL. III Columbia CL 2373 (M); CS 9173 (S)	41
114	120	GLORIA Shadows of Knight, Dunwich 666 (M); S 666 (S)	3
115	111	EVERYBODY GOTTA BE SOMEPLACE Myron Cohen, RCA Victor LPM 3534 (M); LSP 3534 (S)	9
116	119	I REMEMBER YOU Robert Goulet, Columbia CL 2482 (M); CS 9282 (S)	5
117	112	EXCLUSIVE ORIGINAL TELEVISION SOUNDTRACK ALBUM "BATMAN" Various Artists, 20th Century-Fox TFM 3180 (M); TFS 4180 (S)	6
118	124	SHE'S JUST MY STYLE Gary Lewis & the Playboys, Liberty LRP 3435 (M); LST 7435 (S)	12
119	116	RAMBLIN' ROSE Nat King Cole, Capitol T 1793 (M); ST 1793 (S)	156
120	113	HERE THEY COME Paul Revere & the Raiders, Columbia CL 2307 (M); CS 9107 (S)	39
121	102	WHERE DID OUR LOVE GO Supremes, Motown MT 621 (M); S 621 (S)	89
122	117	LIGHTNIN' STRIKES Lou Christie, MGM E 4360 (M); SE 4360 (S)	13
123	139	ONE STORMY NIGHT Mystic Meads Ork, Phillips PHM 200-205 (M); PHS 600-205 (S)	5
124	121	SOUL MESSAGE Richard "Groove" Holmes, Prestige PR 7435 (M); PRS 7435 (S)	3
125	123	BOOTS RANDOLPH'S YAKETY SAX Monument MLP 8002 (M); SLP 18002 (S)	44
126	118	THEM Parrot PA 61005 (M); PAS 71005 (S)	23
127	125	THE LOVE YOU SAVE Joe Tex, Atlantic 8124 (M); SD 8124 (S)	4
128	129	FILET OF SOUL Jan & Dean, Liberty LRP 3441 (M); LST 7441 (S)	3
129	142	ROY ORBISON'S GREATEST HITS Monument MLP 8000 (M); SLP 18000 (S)	138
130	134	THE BEST OF THE RIGHTEOUS BROTHERS Moonglow 1004 (M); S 1004 (S)	2
131	128	LOOK AT US Sonny & Cher, Atco 177 (M); SD 177 (S)	41
132	—	TIME WON'T LET ME Outsiders, Capitol T 2501 (M); ST 2501 (S)	1
133	127	THE FOUR TOPS SECOND ALBUM Motown 634 (M); ST 634 (S)	29
134	135	THE KINK KONTROVERSY Kinks, Reprise R 6197 (M); RS 6197 (S)	5
135	150	THE BLUES PROJECT LIVE AT THE CAFE AU GO GO Verve Folkways FV 9024 (M); FVS 9024 (S)	2
136	—	HITS AGAIN Gary Lewis & the Playboys, Liberty LRP 3432 (M); LST 7432 (S)	1
137	110	WEDNESDAY MORNING, 3 A.M. Simon & Garfunkel, Columbia CL 2249 (M); CS 9049 (S)	19
138	108	THE BATMAN THEME Markets, Warner Bros. W 1642 (M); WS 1642 (S)	12
139	140	UNBELIEVABLE Billy Stewart, Chess LP 1499 (M); ST 1499 (S)	4
140	—	OUR HERO Pat Cooper, United Artists UAL 3446 (M); UAS 6446 (S)	1
141	131	CHET ATKINS PICKS ON THE BEATLES RCA Victor LPM 3531 (M); LSP 3531 (S)	8
142	148	LITTLE WHEEL SPIN AND SPIN Buffy Sainte-Marie, Vanguard VRS 9211 (M); VSD 79211 (S)	2
143	143	FOR ANIMALS ONLY Baja Marimba Band, A&M LP 113 (M); SP 4113 (S)	14
144	144	PERSUASIVE PERCUSSION 1966 Various Artists, Command RS 895 (M); RS 895 SD (S)	2
145	146	THE DUKE AT TANGLEWOOD Duke Ellington/Boston Pops Orchestra (Fiedler), RCA Victor LM 2857 (M); LSC 2857 (S)	3
146	147	AN EVENING WITH BELAFONTE/ MOUSKOURI Harry Belafonte & Nana Mouskouri, RCA Victor LPM 3415 (M); LSP 3415 (S)	8
147	136	I SEE THE LIGHT Five Americans, MBR HLP 8503 (M); MST 9503 (S)	5
148	149	I HEAR TRUMPETS BLOW Tokans, B. T. Puppy BTP 1000 (M); BTPS 1000 (S)	2
149	146	MEMPHIS BEAT Jerry Lee Lewis, Smash MGS 27079 (M); SRS 67079 (S)	3
150	—	PLAY ONE MORE Ian & Sylvia, Vanguard VRS 9215 (M); VSD 79215 (S)	1



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** **B/W**

"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 3069

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





POP SPOTLIGHT

HOW DO YOU SAY I DON'T LOVE YOU ANY MORE

Freda Payne, MGM E 4370 (M); SE 4370 (S)

Freda Payne incorporates the zest of the contemporary pop singer with the discipline of the old pro. She sings big beat and ballad with taste and understanding. On "Let It Be Me," the bluesy treatment takes over. "Yesterday" is delivered in approved pop standard style. Miss Payne is a versatile and polished performer who understands a lyric.

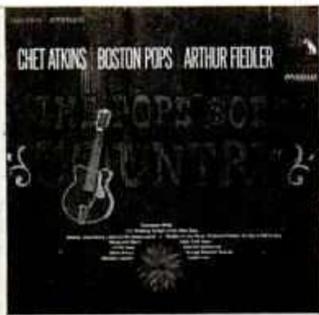


CLASSICAL SPOTLIGHT

VERDI ARIAS

Joan Sutherland, London 5939 (M); OS 25939 (S)

The brilliant vocalist gives out here in triumphant style. Selections here were culled from previous albums and the listener gets the benefits under one cover. Outstanding are the "Erani," "Caro Nome" and "Sempre Libera."

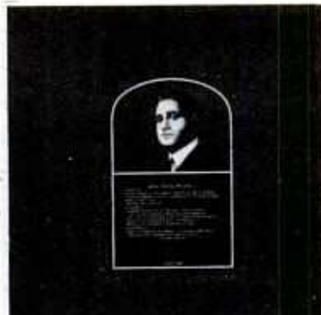


POP SPOTLIGHT

THE "POPS" GOES COUNTRY

Chet Atkins/Boston Pops (Fiedler), RCA Victor LM 2870 (M); LSC 2870 (S)

One of the nation's leading classical orchestras—the Boston Pops, conducted by Arthur Fiedler—teams up with a self-taught genius of the guitar—Chet Atkins—on country music favorites. Such as "Tennessee Waltz," "Cold, Cold Heart" and "Orange Blossom Special."



CLASSICAL SPOTLIGHT

BENIAMINO GIGLI ARIAS AND DUETS, VOL. 2

Angel COHL 144 (M)

Angel follows up their previously successful disk with another collector's goodie by the great Gigli. Selections here were recorded between 1932-1949 and are reproduced with excellent results. A special bravo to Dusolina Giannini and Iva Pacetti who sing with Gigli in two separate works.

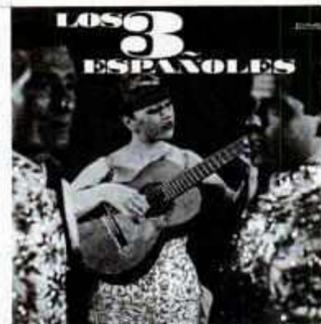


COUNTRY SPOTLIGHT

THE GUITAR STYLINGS OF HANK SNOW

RCA Victor LPM 3548 (M); LSP 3548 (S)

The great Hank Snow, best known as a vocalist, is also a fine guitarist. This package focuses attention on his instrumental style, with such sides as "Whispering Hope," "Wabash Blues," "Among My Souvenirs," etc. Album has a lush sound.



INTERNATIONAL SPOTLIGHT

LOS 3 ESPANOLAS

Polydor 84043 (M); 184043 (S)

Beautiful harmony with a tangy flavor by a Spanish trio known throughout Europe. Tunes are from around the world, including "Maria" from "West Side Story," "Si Lloras, Si Ríes," winner of the 1965 San Remo Fest; "Porque Tardas Amor," from Argentina, and "El Pecador," from Mexico.



COMEDY SPOTLIGHT

ANY NEWS FROM NASHVILLE?

Homer & Jethro, RCA Victor LPM 3538 (M); LSP 3538 (S)

A laugh riot from the first plunk of a getbox and slaughter of a lyric. In this LP, the famous duo picks on Don Bowman, Nashville, country music fans, Buck Owens and themselves. Another Chet Atkins production, a guarantee of high sales right there.



INTERNATIONAL SPOTLIGHT

LECUONA CUBAN BOYS

Polydor 84041 (M); 184041 (S)

The Lecuona Cuban Boys, founded more than 30 years ago by Ernesto Lecuona, noted as the composer of tunes like "Siboney" and "Malaguena," cumbias, cha chas and rumbas through tunes like "La Cumbia del Amor," "Caribia" and "La Comparsa." Will be a big seller in Latin American markets.

SEE ALBUM REVIEWS ON BACK COVER

BREAKOUT ALBUMS

NATIONAL BREAKOUTS

A TOUCH OF TODAY

Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)

WONDERFULNESS

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

PET SOUNDS

Beach Boys, Capitol T 2458 (M); DT 2458 (S)

NEW ACTION LP's

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

NEW BEATLES SONGBOOK . . .

Hollyridge Strings, Capitol T 2429 (M); ST 2429 (S)

DON'T GO TO STRANGERS . . .

Eydie Gorme, Columbia CL 2476 (M); CS 9276 (S)

DISTANT DRUMS . . .

Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)

GREAT MOMENTS ON BROADWAY . . .

Jerry Vale, Columbia CL 2489 (M); CS 9289 (M)

MARTHA & THE VANDELLAS GREATEST HITS . . .

Gordy 917 (M); GS 917 (S)

WAIT A MINIM . . .

Original Cast, London AM 58002 (M); AMS 88002 (S)

HOW DOES THAT GRAB . . .

Nancy Sinatra, Reprise, R 6207 (M); RS 6207 (S)

UP TIGHT . . .

Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)

WAYNE NEWTON—NOW! . . .

Capitol T 2445 (M); ST 2445 (S)



SPECIAL MERIT PICKS

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



ORIGINAL CAST SPECIAL

MERIT

THE PERSECUTION AND ASSASSINATION OF MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE

Royal Shakespeare Company, Caedmon TRS 312 (M); TRS 312S (S)

"Marat-Sade" was the artistic success of the Broadway season. The Royal Shakespeare Co.'s superb cast is nearly as effective on record as it is on stage. While the sale of this three-record set will probably be limited to serious theater lovers, it still should have good sales.



SOUNDTRACK SPECIAL MERIT

OUT OF SIGHT

Soundtrack, Decca DL 4751 (M); DL 74751 (S)

This is the original soundtrack LP of "Out of Sight," a teen-aimed movie slated for heavy summer exposure. LP features such artists as Gary Lewis and the Playboys, the Turtles, the Knickerbockers, and Freddie and the Dreamers. Strong dance beat throughout, plus some hit-potential tunes.



POP SPECIAL MERIT

SPANISH BRASS

Roy Etzel, MGM E 4349 (M); SE 4349 (S)

Roy Etzel, who ranks with the top among European trumpet players, follows up "The Silence," his U. S. debut album, with a solid selection of Latin classics such as "Mexican Hat Dance," "La Paloma," "Andalucia" and "Cielito Linda."



POP SPECIAL MERIT

LET'S GET AWAY FROM IT ALL

Robert Maxwell, Decca DL 4723 (M); DL 74723 (S)

Robert Maxwell is a master of the pop harp, and Maxwell and his orchestra come through with tasteful arrangements of standards like "Canadian Sunset," "Lisbon Antigua," "Clair de Lune" and "Ebb Tide." It's a travel motif, and it adds up to superior background music.



POP SPECIAL MERIT

SING THE TOP-40 HITS

None, Capitol T 2504 (M); ST 2504 (S)

Designed especially for teens who like to sing along, this LP features danceable instrumentals just like those supporting hit-record tunes by major artists. Jacket contains a set of the lyrics of the tunes "Daydream," "Sure Gonna Miss Her," "Sloop John B," "California Dreamin'."



COUNTRY & WESTERN

SPECIAL MERIT

SING THE TOP COUNTRY & WESTERN HITS

None, Capitol T 2503 (M); ST 2503 (S)

This is a package of instrumentals, with a brochure of lyrics whereby fans can sing along with such performances as "May the Bird of Paradise Fly Up Your Nose," "King of the Road," "I've Got a Tiger by the Tail" and others. The sides are well produced by Ken Nelson and Marvin Hughes and undoubtedly will prove an attractive item.



JAZZ SPECIAL MERIT

THUNDERBIRD

Louis Bellson, Impulse A 9107 (M); AS 9107 (S)

The famous drummer (now with Harry James) sparks an exciting octet in a program of swinging compositions from Hefti to Ellington. Notable sidemen are Harry Edison (trumpet), Carl Fontana (trombone) and Sam Most (alto sax). Tight arrangements, a common drive among the players and up-tempo make this a sure-fire album for the jazz-pop buyers.

ALBUM REVIEW POLICY

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



FOUR-STAR ALBUMS

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

GREAT COUNTRY HITS

Billy Vaughn, Dot DLP 3698 (M); DLP 25698 (S)

STEVE ALAIMO SINGS & SWINGS

ABC-Paramount ABC 551 (M); ABCS 551 (S)

LOVE, STRINGS AND JOHIM

Antonio Carlos Jobim, Warner Bros. W 1636 (M); WS 1636 (S)

KING OF THE ROAD

Billy Strange, Crescendo GNP 2024 (M); GNPS 2024 (S)

EARL GRANT SINGS AND PLAYS SONGS MADE FAMOUS BY NAT COLE

Decca DL 4729 (M); DL 74729 (S)

THE ROCK-JAZZ INCIDENT

Marty Paich, Reprise R 6206 (M); RS 6206 (S)

I REMEMBER YOU

Frankie Randall, RCA Victor LPM 3513 (M); LSP 3513 (S)

THE SEEDS

Crescendo, GNP 2023 (M); GNPS 2023 (S)

BROADWAY EXPRESS

J. J. Johnson, RCA Victor LPM 3544 (M); LSP 3544 (S)

SHALL WE DANCE?

Sammy Kaye and His Orchestra, Decca DL 4754 (M); DL 74754 (S)

FLAMENCO

Anita Sheer, Metro M 542 (M); MS 542 (S)

ANOTHER RAINY DAY

Steve Perry, MGM E 4369 (M); SE 4369 (S)

DANCE DATE

Wayne King, Decca DL 4702 (M); DL 74702 (S)

LOW PRICE POPULAR

DANCING WITH SAMMY KAYE
Harmony HL 7187 (M); HS 11087 (S) (e)

THE LIBERACE SHOW
Harmony HL 7154 (M); HS 11054 (S) (e)

THE SINGING NUN
Living Voices, Camden CAL 974 (M); CAS 974 (S)

COUNTRY

COUNTRY GUITAR GOES TO THE JIMMY DEAN SHOW
Joe Maphis, Starday SLP 373 (M)

MAY 28, 1966, BILLBOARD

LOW PRICE CLASSICAL

- BEETHOVEN: FIDELIO**
Various. Nonesuch HB 73005 (S)
- RENAISSANCE MUSIC FOR BRASS**
Various. Nonesuch H 1111 (M); H 71111 (S)
- THE DOVE DESCENDING**
Canby Singers (Canby). Nonesuch H 1115 (M); HS 71115 (S)

JAZZ

- THE WALT HARPER QUINTET ON THE ROAD**
Gateway GLP 7016 (M)
- THE AMERICANIZATION OF OOGA BOOGA**
Hugh Masekela. MGM E 4372 (M); SE 4372 (S)

FOLK

- TOM ASHLEY & TEX ISLEY**
Folkways FA 2350 (M)

GOSPEL

- THE TRAILSMEN SING COUNTRY GOSPEL**
Crown. CV 1070 (M)
- NEGRO SPIRITUALS, VOL. 1**
Various. International Polydor 423205 (M)
- NEGRO SPIRITUALS, VOL. II**
Various Artists. International Polydor 423206 (M)

INTERNATIONAL

- CUANDO CALIENTA EL SOL**
The Copacabana Trio. ABC-Paramount ABC 546 (M); ABCS 546 (S)

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

POPULAR

- DANCE AND SWING OUT TO THE MUSIC OF DON PEACHEY AND HIS ORCHESTRA**
Cadet LP 102 (M)
- MUSIC WE ALL LOVE BEST**
Living Strings. Camden CAL 958 (M); CAS 958 (S)
- CONCERT IN THE PARK**
Durand Area High School Band. Vista BV 3336 (M)
- NIGHT TRAIN TO ORISONIA**
Ralbar LBP 1013 (M)
- MODERN STEAM**
Semaphore SRLP 2102 (S); RLP 2102 (M)

COUNTRY

- THE SUNSHINE SPECIAL**
The Chuck Wagon Gang. Harmony HL 7339 (M); HS 11139 (S) e

CLASSICAL

- LIZZIE BORDEN**
Various Artists. Desto D 455/56/57 (M); DST 6455/56/57 (S)

LOW PRICE CLASSICAL

- BERWALD: PIANO QUINTET NO. 1 IN C MINOR, NO. 2 IN A MAJOR**
Benthen Quartet (Fleefling). Nonesuch H 1113 (M); H 71113 (S)

HYMN

- IT'S NOT AN EASY ROAD**
Jerry Barnes. Zondervan ZLP 686 (M)

- ACCORDION MELODIES**
Dixie Dean. Zondervan ZLP 688 (M)

- JACK HOLCOMB TENOR**
Zondervan ZLP 687 (M)

INTERNATIONAL

- CLASSICAL MUSIC OF IRAN, VOL. 1**
Ella Zonis. Folkways FW 8831 (M)

SPOKEN WORD

- THE NEGRO WOMAN**
Folkways FH 5523 (M)

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

CRYING

Jay & the Americans, United Artists 50016

AIN'T TOO PROUD TO BEG

Temptations, Gordy 7054

★ REGIONAL BREAKOUTS

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

WHEN A WOMAN LOVES A MAN . . .

Esther Phillips, Atlantic 2335 (Pronto-Quinvy, BMI) (New York)

DON'T STOP NOW . . .

Eddie Holman, Parkway 981 (Harthon, BMI) (New York)

NEIGHBOR, NEIGHBOR . . .

Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI) (San Francisco-Memphis)

FUNNY HOW LOVE CAN BE . . .

Danny Hutton, MGM 13502 (Southern, ASCAP) (Los Angeles)

GOODBYE LITTLE GIRL . . .

Junior Parker, Duke 398 (Don, BMI) (San Francisco)

SECOND-HAND MAN . . .

Back Porch Majority, Epic 9879 (New Christy, BMI) (Chicago)

BECAUSE OF YOU . . .

Rome and Paris, Roulette 4681 (Gower, BMI) (Pittsburgh)

TRULY YOURS . . .

Spinners, Motown 1093 (Jobete, BMI) (Detroit)

I LOVE ONIONS . . .

Susan Christie, Columbia 43595 (Blackwood, BMI) (Atlanta)

STAGECOACH TO CHEYENNE . . .

Wayne Newton, Capitol 5643 (Miller, ASCAP) (Boston)

SOMEWHERE . . .

Johnny Nash, Joda 106 (Schirmer, ASCAP) (New Orleans)

NEW ALBUM RELEASES

• Continued from page 38

- CREATIVE SOUND**
THE GREEN LAKE CHOIR & THE LAYMAN SINGERS—Sing a New Song; CSM 1502
- CRESCENDO**
CHALLENGERS—California Kicks; GNP 2025, GNPS 2025
THE SEEDS; GNP 2023, GNPS 2023
BILLY STRANGE—King of the Road; GNP 2024; GNPS 2024
- CROWN**
THE TRAILSMEN Sing Country & Gospel; CV 1070
- DECCA**
EARL GRANT Sings & Plays Songs Made Famous by Nat Cole; DL 4729, DL 74729
SAMMY KAYE & HIS ORCH.—Shall We Dance?; DL 4754, DL 74754
WAYNE KING—Dance Date; DL 4702, DL 74702
ROBERT MAXWELL—Let's Get Away From It All; DL 4723, DL 74723
SOUNDTRACK—Out of Sight; D 4751, DL 74751
- DESTO**
VARIOUS ARTISTS — Lizzie Borden; D 4565657, DST 64555657
- DISNEYLAND**
MARY MARTIN—The Sound of Music; ST 3936
- DOT**
BILLY VAUGHN—Great Country Hits; DLP 3698, DLP 25698
- EPIC**
ORIGINAL SOUNDTRACK — The Swingin'est Gals in Town "Sweet Charity," "Mame"; FLM 13107, FLS 15107
- FRAN**
FEENJON GROUP—Recorded Live at Cafe Feenjon; FR 106, FRS 106
- GORDY**
MARTHA & THE VANDELLAS Greatest Hits; 6917
- HARMONY**
THE CHUCK WAGON GANG'S Best; HL 7318, HS 11118
THE CHUCK WAGON GANG—The Sunshine Special; HL 7339, HS 11139
The Best of VIC DAMONE; HL 7328, HS 11128
Swing With BENNY GOODMAN & HIS ORCH.; HL 7190, HS 11090
Dancing With SAMMY KAYE; HL 7187, HS 11087
MICHEL LeGRAND—I Love Paris; HL 7331, HS 11131
THE LIBERACE SHOW; HL 7154, HS 11054
THE NORMAN LUBOFF CHOIR—Greensleeves; HL 7343, HS 11143
- HELIODOR**
ARNE: JUDGMENT OF PARIS OVERTURE—Chamber Orch. (Surinach); H 25022, HS 25022

- BACH: THE ART OF THE FUGUE—Winegrad String Orch. (Winegrad); H 25019, HS 25019
- BOISMORTIER: DAPHNIS AND CHLOE—Various Artists/Chamber Orch. (Seiler); H 25018, HS 25018
- WEILL: JOHNNY JOHNSON—Various Artists; H 25024, HS 25024
- INTERNATIONAL POLYDOR**
VARIOUS ARTISTS—Negro Spirituals Vol. 1; 423205
VARIOUS ARTISTS—Negro Spirituals Vol. 2; 423206
- KAPP**
LENNY WELCH—Rags to Riches; KL 1481, KS 3481
- LONDON ARGO**
EWAN MacCOLL/VARIOUS ARTISTS—The Ballad of John Axon; RG 474
VARIOUS ARTISTS—Yeats' Noh Plays; ZRG 5468
- L'OISEAU-LYRE**
RAMEAU: HIPPOLYTE ET ARICIE—Various Artists/The English Chamber Orch. & The St. Anthony Singers (Lewis); OL 286/7/8, SOL 286/7/8
- MGM**
ROY ETZEL—Spanish Brass; E 4349, SE 4349
The Very Special World of LEE HAZLEWOOD; E 4362, SE 4362
HUGH MESEKELA—The Americanization of Ooga Booga; E 4372, SE 4372
FREDA PAYNE—How Do You Say I Don't Love You Anymore; E 4370, SE 4370
STEVE PERRY—Another Rainy Day; E 4369, SE 4369
The Elegant Sound of THE ROYALETTES; E 4366, SE 4366
- MONITOR**
HAYDN: SONATAS FOR PIANO VOL. 1—Sophie Svirsky; MC 2094, MCS 2094
HAYDN: SONATAS FOR PIANO VOL. 3—Sophie Svirsky; MC 2096, MCS 2096
HAYDN: SONATAS VOL. 4—Nadia Reisenberg; MC 2097, MCS 2097
HAYDN: SONATA FOR PIANO VOL. 1—Sophie Svirsky; MC 2094, MCS 2094
PROKOFIEV: SUITES NOS. 1 AND 2 FROM THE BALLET CINDERELLA—Bolshoi Theater Orch. (Rozhdestvensky); MC 2099, MCS 2099
SCARLATTI/CORELLE/VIVALDI — Collegium Musicum of Paris (Douatte); MC 2102, MCS 2102
TCHAIKOVSKY: THE NUTCRACKER (Highlights)—Bolshoi Theater Orch. (Rozhdestvensky); MC 2104, MCS 2104
- NONESUCH**
BEETHOVEN: FIDELIO—Various Artists; HB 73005
- POLYDOR**
LEQUONA CUBAN BOYS; 84041, 184041
LOS 3 ESPANOLES; 84043, 184043
- PRESTIGE**
JOHNNY (HAMMOND) SMITH WITH BYRDIE GREEN—The Stinger Meets the Golden Thrush; 7464, 74645

- WILLIS JACKSON—Live!; 7380, 73805
JAMES MOODY'S Greatest Hits; 7431, 74315
YUSEF LATEEF—Plays for Lovers; 7447, 74475
ERIC DOLPHY—Here and There; 7382, 73825
THE HOLY MODAL ROUNDERS; 7451, 74515

- RALBAR**
Night Train to Orisonia; LBP 1013

- RCA VICTOR**
BOSTON POPS ORCH. (Fiedler)—More Highlights From an Evening at the "Pops"; LPM 2882, LSC 2882
DEREK & RAY—Interplay; LPM 3530, LSP 3530
SERGIO FRANCHI—La Dolce Italy; LPM 3500, LSP 3500
JOHN GARY Sings Your All-Time Country Favorites; LPM 3570, LSP 3570
The Best of AL HIRT Vol. 2; LPM 3556, LSP 3556
THE SONS OF THE PIONEERS Sing the Songs of Bob Nolan; LPM 3554, LSP 3554
SSGT BARRY SADLER of the Green Berets Sings the "A" Team; LPM 3605, LSP 3605

- REPRISE**
MARTY PAISH the Rock-Jazz Incident; R 6206, RS 6206

- ROULETTE**
SOUNDTRACK—A Study in Terror; OS 801, OSS 801
SOUNDTRACK—Cinerama's Russian Adventure; OS 802, OSS 802

- SEMAPHERE**
Modern Steam; RLP 2102, SRLP 2102

- SMASH**
ROGER MILLER Presents Thumbs Carlisle; MGS 27074, SRS 67074

- TIME-LIFE**
The Story of Great Music: The Romantic Era; Various Artists; TL 140, STL 140

- TOWER**
JOHN STEWART & SCOTT ENGEL—I Only Came to Dance With You; T 5026, ST 5026

- UNITED ARTISTS**
SHIRLEY BASSEY Belts the Best; UAL 3419, UAS 6419
PATTY DUKE—Patty; UAL 3492, UAS 6492
SOUNDTRACK—Duel at Diablo; UAL 4139, UAS 5139

- VERVE FOLKWAYS**
The Legendary DOCK BOGGGS; FV 9025, FVS 9025
JEAN RITCHIE & DOC WATSON—Jean & Doc at Folk City; FV 9026, FVS 9026

- VISTA**
DURAND AREA HIGH SCHOOL BAND—Concert in Paris; BV 3336

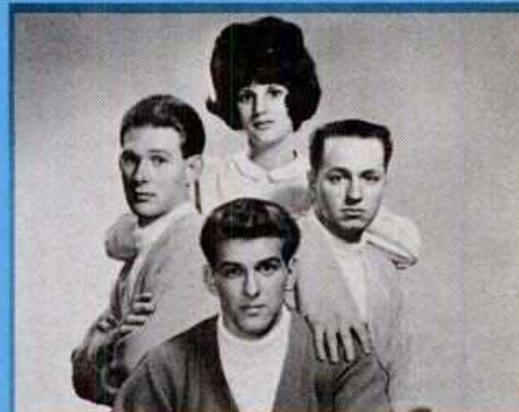
- VOLT**
THE MAD LADS in Action; 414, S 414

- WARNER BROS.**
ANTONIO CARLOS JOBIM—Love, Strings and Jobim; W 1636, WS 1636
And Now . . . The ANITA KERR ORCH.; W 1640, WS 1640
SOUNDTRACK—Stop the World I Want to Get Off; B 1643, BS 1643

- ZONDERVAN**
JERRY BARNES—It's Not an Easy Road; ZLP 686
DIXIE DEAN—Accordion Melodies; ZLP 688
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Say You Saw It in the Billboard

CLASSICAL MUSIC

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	VERDI: DON CARLO (4-12" LP) Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S)	8
2	2	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	8
3	3	IVES: SYMPHONY NO. 4 Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)	8
4	6	BLESS THIS HOUSE Mormon Tab. Choir/Phila. Orch. (Ormandy), Col. ML 6235 (M); MS 6835 (S)	8
5	4	MAHLER: SYMPHONY NO. 4 IN G Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S)	8
6	5	PRESENTING MONTSEERAT CABALLE RCA LM 2862 (M); LSC 2862 (S)	8
7	17	RODRIGO: CONCIERTO DE ARANJUEZ/TEDESCO: CONCIERTO IN D Williams, Col. ML 6234 (M); MS 6834 (S)	8
8	13	BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S)	5
9	9	HOLIDAY FOR STRINGS Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S)	8
10	10	PUCCINI: TURANDOT (3-12" LP) Nilsson, Corelli & Various Artists, Angel CL 3671 (M); SCL 3671 (S)	8
11	7	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	8
12	8	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	8
13	12	PUCCINI: LA BOHEME (2-12" LP) Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S)	8
14	14	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	8
15	11	MUSSORGSKY-STOKOWSKI: PICTURES AT AN EXHIBITION New Philm. Orch. (Stokowski), Lon. PM 55004 (M); SPC 21006 (S)	8
16	16	REVERIE Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)	7
17	24	BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675	3
18	18	NIELSEN: SYMPHONY NO. 3 Royal Danish Orch. (Bernstein), Col. ML 6169 (M); MS 6769 (S)	8
19	21	BRAHMS: LIEBESLIEDER WALTZES Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S)	7
20	19	DONIZETTI: LUCIA DI LAMMERMOOR (3-12" LP) Moffo & Various Artists, RCA LM 6170 (M); LSC 6170 (S)	8
21	22	THE BAROQUE OBOE Gomberg/Col. Chamber Orch. (Ozawa), Col. ML 6232 (M); MS 6832 (S)	8

Billboard Award

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
22	15	TCHAIKOVSKY: CONCIERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	8
23	23	LISZT: SONATA IN B MINOR/SCHUBERT: WANDERER FANTASY Rubinstein, RCA LM 2871 (M); LSC 2871 (S)	3
24	25	GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S)	3
25	20	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	8
26	28	BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	4
27	33	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	5
28	—	SOUVENIR OF A GOLDEN ERA (2-12" LP) Marilyn Horne, Lon. A 4263 (M); OSA 1263 (S)	1
29	26	THE DUKE AT TANGLEWOOD Ellington/Boston Pops (Fiedler), RCA LM 2857 (M); LSC 2857 (S)	8
30	27	THE ART OF EUGENE ORMANDY (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 338 (M); M2S 738 (S)	8
31	38	BEETHOVEN: THE FIVE PIANO CONCERTOS/THE CHORAL FANTASY (4-12" LP) Serkin, Phila. Orch. (Ormandy), N. Y. Phil. (Bernstein), Col. D4L 340 (M); D4S 740 (S)	2
32	32	RIMSKY-KORSAKOV: SCHEHERAZADE Lon. Symp. Orch. (Stokowski), Lon. PM 55002 (M); SPC 21005 (S)	7
33	34	BRUCKNER: SYMPHONY NO. 9 IN D MINOR Vienna Philm. (Mehta), Lon. CM 9462 (M); CS 6462 (S)	2
34	30	MIRELLA FRENI—OPERATIC ARIAS Angel 36268 (M); S 36268 (S)	7
35	36	ROSSINI: WILLIAM TELL OVERTURE N. Y. Phil. (Bernstein), Col. ML 6143 (M); MS 6743 (S)	6
36	29	STRAVINSKY: SACRE DU PRINTEMPS (Rite of Spring) R.T. F. Orch. Nat'l (Boulez), Nonesuch H 1093 (M); H 71093 (S)	6
37	—	SCHUBERT: PIANO SONATA IN G P. Serkin, RCA LM 2874 (M); LSC 2874 (S)	1
38	—	DEBUSSY: LA MER Ansermet, Lon. CM 9437 (M); CS 6437 (S)	1
39	39	MOZART: PIANO CONCERTOS NOS. 14 AND 17 Serkin, Col. Symp. Orch. (Schneider), Col. ML 6244 (M); MS 6844 (S)	2
40	—	IVES: SYMPHONY NO. 3 N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	1

NEW ACTION LP's

SIBELIUS: SYMPHONY NO. 2 . . .
Concertgebouw Orch. Amsterdam (Szell), Philips PHM 500-092 (M); PHS 900-092 (S)

BEST SELLING CLASSICAL LP's (By Category)

OPERA, VOCAL AND CHORUS

- | This Week | Title, Artist, Label & No. |
|-----------|---------------------------------------------------------------------------------------------------------------------|
| 1. | VERDI: DON CARLO (4-12" LP) —Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S) |
| 2. | BLESS THIS HOUSE —Mormon Tabernacle Choir/Phila. Orch. (Ormandy), Col. ML 6235 (M); MS 6835 (S) |
| 3. | PUCCINI: TURANDOT (3-12" LP) —Nilsson, Corelli & Various Artists, Angel CL 3671 (M); SCL 3671 (S) |
| 4. | PRESENTING MONTSEERAT CABALLE —RCA LM 2862 (M); LSC 2862 (S) |
| 5. | PUCCINI: LA BOHEME (2-12" LP) —Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S) |
| 6. | BRAHMS: LIEBESLIEDER WALTZES —Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S) |
| 7. | SOUVENIR OF A GOLDEN ERA (2-12" LP) —Marilyn Horne, Lon. A 4263 (M); OSA 1263 (S) |
| 8. | DONIZETTI: LUCIA DI LAMMERMOOR (3-12" LP) —Moffo, Various Artists, RCA LM 6170 (M); LSC 6170 (S) |
| 9. | BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP) —Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S) |
| 10. | BIZET: CARMEN (3-12" LP) —Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S) |

SYMPHONIC AND ORCHESTRAL

- MAHLER: SYMPHONY NO. 10 (2-12" LP)**—Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)

- IVES: SYMPHONY NO. 4**—Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)
- MAHLER: SYMPHONY NO. 4 IN G**—Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S)
- MUSSORGSKY-STOKOWSKI: PICTURES AT AN EXHIBITION**—New Philm. Orch. (Stokowski), Lon. PM 55004 (M); SPC 21006 (S)
- NIELSEN: SYMPHONY NO. 3**—Royal Danish Orch. (Bernstein), Col. ML 6169 (M); MS 6769 (S)
- THE ART OF EUGENE ORMANDY (2-12" LP)**—Phila. Orch. (Ormandy), Col. M2L 338 (M); M2S 738 (S)
- GERSHWIN: RHAPSODY IN BLUE**—N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)
- REVERIE**—Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)
- GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS**—Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S)
- BRAHMS: 16 HUNGARIAN DANCES**—Lon. Symp. Orch. (Dorati), Merc. MG 50437 (M); SR 90437 (S)

SOLO INSTRUMENT AND CONCERTI

- RODRIGO: CONCIERTO DE ARANJUEZ/TEDESCO: CONCIERTO IN D**—Williams, Col. ML 6234 (M); MS 6834 (S)
- BACH ON THE PEDAL HARPSICHORD**—Biggs, Col. ML 6204 (M); MS 6804 (S)
- HOROWITZ AT CARNEGIE HALL—AN HISTORIC ALBUM (2-12" LP)**—Col. M2L 328 (M); M2S 728 (S)
- CHOPIN WALTZES**—Rubinstein, RCA LM 2726 (M); LSC 2726 (S)
- BAROQUE GUITAR**—Bream, RCA LM 2878 (M); LSC 2878 (S)

Variety Will Spice Philly Concert Life

PHILADELPHIA — An 11-concert subscription series is set for next season at the Academy of Music. Performers include orchestras, instrumental and vocal soloists, and dance groups. Another 11 programs are slated as special events.

The Chicago Symphony under Jean Martinon and the Boston Symphony under Erich Leinsdorf, both RCA Victor artists, will give concerts during the subscription series. The Columbia trio of violinist Isaac Stern, pianist Eugene Istomin and cellist Leonard Rose will perform. Appearing as pairs will be violinist Zino Francescatti and pianist Robert Casadesu, both Columbia, and Robert Merrill, baritone, and Richard Tucker, tenor. Series soloists will be pianist Van Cliburn (Victor), guitarist Andres Segovia (Decca), mezzo-soprano Marilyn Horne and cellist Mstislav Rostropovich.

Orchestras listed for special concerts are the New York Philharmonic under Leonard Bernstein (Columbia), Vienna Johann Strauss Orchestra, Mantovanni and his Orchestra (London) and the Los Angeles Philharmonic under Zubin Mehta. Soprano Anna Moffo (Victor) and pianist Arturo Benedetti Michelangeli (Angel) will give recitals. Other performers will be Ferrante & Teicher, duo pianists (United Artists); Robert Shaw Chorale (Victor), and the Vienna Choir Boys.

12 Programs Set In Newark Series

NEWARK, N. J. — Twelve programs are slated for next season at Symphony Hall with tickets available for series of nine or 10 concerts. Two special events also are listed, a program by soprano Joan Sutherland with orchestra conducted by Richard Bonyng, both London artists, and a program by pianist Artur Schnabel (RCA Victor).

Included in the regular series will be the Philadelphia Orchestra under Eugene Ormandy (Columbia); the New York Philharmonic, Leonard Bernstein conductor (Columbia); D'Oyly Carte Opera Co. (London); violinist Isaac Stern (Columbia); mezzo-soprano Marilyn Horne (London); pianist Van Cliburn (Victor), and pianist Andre Watts (Columbia).

YEAGER WILL LEAD ABILENE

SAN ANTONIO — George Yeager, associate conductor of the San Antonio Symphony, has been named conductor of the Abilene Philharmonic Orchestra. Yeager, a native of Rochester, N. Y., who has played French horn with the local orchestra since 1950, will begin his new duties in the fall. Before coming to San Antonio, Yeager, who conducted the annual pops concerts with the symphony, performed with the Rochester Civic Summer Orchestra and the Oklahoma City Symphony. He also served on the music faculty at St. Mary's University here.

N. J. Area Retailers Paint Mixed Picture of Classical Disk Sales

By FRED KIRBY

JERSEY CITY — Classical record sales in Northern New Jersey close to the New York and Newark markets show a mixed picture, according to a Billboard survey, but few outlets report serious effects from discount houses. Releases of the same repertoire is a major reason given for declines in sales, while display, stock and service are main reasons for increases.

The limited repertoire was cited by Bob Perdue of Perdue Radio of Montclair. Calling himself "surfeited with good music," Perdue said, "There are no new composers coming along to fill in the gap. . . no new exciting stuff. Some of the customers who were great classical fans are buying pop because of different, interesting sounds."

Perdue thinks the success of the Longine's Symphonette and Readers Digest mail programs also has cut into classical sales. But basically he feels customers don't want "another" recording of the same work.

A similar reaction was expressed by Irving Randolph of the Bandwagon in East Orange. "How many Beethoven 'Fifths' can they (customers) buy?" he asked: "Customers say, 'What, not another 'Carmen' or 'Madama Butterfly.'"

"Record manufacturers neglect to seek new stuff. We get the same old releases every month. The companies should orchestrate chamber music. Things that are different don't get air time."

Randolph also said, "Up and coming customers are not getting any background in classical music. New customers are not being created. There should be concerts for kids even if it means taking them out of school during the day. Don't play down to the kids. The kids should play up."

Randolph explained discount store prices "aren't that different" to create any long-range effect. "At one time people went to discount centers, but they come back. They're certainly not served by competent help (at discount stores). That's half the battle: know your product. Sound like you know what the customer is looking for."

At Jochem's of West New York, classical business has improved substantially under new management, according to Sy Denburg. More displays, including browsers, were credited with much of the upswing.

Pickup Reported

Bill Bird at Gregory Music Center in Plainfield also reported a pickup. On a short-term basis, he credited Mother's Day and graduations as major reasons. Calling his outlet the only dealer in his immediate area specializing in classical product, Bird said Gregory "joined" the discount houses by offering regular reductions.

Reasons given for long-range sales rises were the full use of a front window for classical displays and the suggesting and recommending of disks to customers who "like personal service."

The Jersey City picture is mixed like the rest of this section of the State. William Skutches at Liss' reported a decrease in classical sales with only opera sets still moving. At Elliot Music, Peter Brogna found the many Italian buyers

going for pressings by tenors Giuseppe Di Stefano and Franco Corelli (Angel).

Brogna Up

Brogna reported a slight increase in sales. He felt the publicity on closing of Metropolitan Opera House in New York had stimulated interest. He reported several orders for the forthcoming RCA Victor three-record package, "Opening Nights at the Met," which will include a piece of the curtain of the old opera house.

Gray Gorlin of Graymat's in Morristown charged, "Record clubs siphoned off customers. I've been in business for 20 years and have seen the classical market gradually decline." Noting classical disks used to account for about 50 per cent of gross sales, Gorlin said, "It's not in the cards for us to continue to keep a large stock."

He pointed out artists, such as Vladimir Horowitz (Columbia), Van Cliburn (Victor) and Otto Klemperer (Angel) sell, but even here, he orders from two to five copies of releases instead of 10-15. Gorlin said the Angel disk of operatic arias by Mirella Freni went well and thought the new Victor Red Seal release, "The 'Pops' Goes Country" with Chet Atkins and the Boston Pops, "could be a blockbuster."

Tony Scotti of Scotti's of Summit called classical sales "as strong as ever." He said, "My demand has increased even among younger customers. Kids back from college have their minds opened a little. They start out by asking for old war-horses. They find out we're the store older people come to for classical records because we offer five or six interpretations of a particular piece."

"People who buy week after week have their pets. They don't care what reviewers say. Others hear selections on radio. We do not play them in the store. While this is a wealthy area, we split about 50-50 in mono and stereo sales. Many people have big investments in big cabinet hi-fi sets. Some people get two or three copies of the same work according to reviews."

Future Artist

"We run sales featuring specific artists, such as Eugene Bernstein and Leonard Bernstein (both Columbia artists). We use a lot of store space, featuring classical window display and browsers."

Robert Daniels at Englewood's Music Manor said a new location helped keep classical sales high. The new store includes carpeting and chandeliers as "things to make the classical customer feel at home." Notices of concerts are posted as are reviews from "High Fidelity" and the "New York Times." These reviews draw customers who know they can get information on the latest concerts and records at Music Manor.

Knowledgeable salesmen also are a key to sales as the store keeps close tabs on the tastes of certain customers so they can be informed of the latest releases by their favorites. Daniels said at highway discount stores, "Chances are customers will not find what they're looking for or will find clerks who don't know what they (the customers) are talking of."

Music Manor specializes in elaborate displays. For the Met's closing, the store presented a

private autograph collection of former opera stars in the window. Pictures also were taken of the new opera house, which is nearing completion, for the window. Next season, pictures will be run of the old and the new opera house.

Budget OK

Daniels reports good sales in budget records on Nonesuch, Victrola, Everyman and Heliodor, where "performances are good and reviews are excellent." Other disks are discounted but not as much as in the discount chains. Discounts usually are \$1 off list.

At Rivoli in New Brunswick, Herman Goldfine reported classical sales affected by discount stores for the last 10 years, but

business continues to be steady. He considered proximity to New York City a detriment, because of the number of commuters in the area who shop in the city.

One dealer reporting a sharp sales drop because of discount stores was Bergenfield Music of Bergenfield, where Aaron Applebaum said, "Classical has dropped way off. It's nothing to speak of except at Christmas. The highway stores are close. They offer a greater selection. We sometimes get the beginner, not the hep classical buyer. They (regular buyers) wait for sales. We just skip new releases. Why beat a dead horse?"

The survey results contrast with an analysis of another suburban area, Westchester County, N. Y. (Billboard, May 21), where discount chains were reported to have a marked effect on reduced classical disk business. Reports similar to those from Westchester have been received from outlets in other parts of

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; John Barrows, horn; Robert Bloom, oboe; David Dawson, viola; Gaston Dufresne, bass; Leslie Parnas, cello; Gabor Rejto, cello; Patricia Stenberg, winds, and Walter Trampler, viola.

the United States. For example, one Texas dealer told Billboard "People do not buy classical records from local shops. They get them at less than our cost from scrounge houses in New York. Also, record clubs have killed business."

ATTENTION RECORD DEALERS, DISC JOCKEYS, PROGRAM DIRECTORS:

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DGG
 OPERA RECITAL Rita Streich 19-495, 136-495; Mozart DIVERTIMENTO NO. 17 39-008, 139-008; HARPSICHORD PROGRAM BY RALPH KIRKPATRICK 39-122, 139-122; Schubert STRING QUINTET IN C, OP. 163 39-105, 139-105; Brahms SYMPHONY NO. 2 IN D 18-925, 138-925; Beethoven SONATAS NOS. 11, 13 AND 27 18-939, 138-939.

HELIODOR RECORDS
 Weill "JOHNNY JOHNSON" H/HS 25024; Purcell ABDELAZAR SUITE/Arne JUDGEMENT OF PARIS OVERTURE/Byrd FANTASIE NO. 1 FOR STRINGS H/HS 25022; Boismortier DAPHNIS AND CHLOE H/HS 25018; Bach THE ART OF THE FUGUE/Beethoven GROSSE FUGE H/HS 25019-2; Mozart VIOLIN CONCERTO NO. 5/CLARINET CONCERTO H/HS 25017.

LONDON RECORDS
 Verdi DON CARLO OSA-1432/A-4432; Britten CURLEW RIVER OSA-1156/A-4156; Bruckner SYMPHONY NO. 4 IN E FLAT MAJOR CS-6480/CM-9480; RENATA TEBALDI — GREAT MOMENTS FROM PUCCINI OPERAS OS-25950/5950; NANCY TATUM OPERATIC RECITAL OS-25955/5955; JOAN SUTHERLAND COMMAND PERFORMANCE Vol. 1 OS-25776/5776; Vol. 2 OS-25777/5777; Beethoven PIANO CONCERTO NO. 1 IN C MAJOR/SYMPHONY NO. 1 FANTASIA CS-6451/CM-9451; Mozart SYMPHONY NO. 40 IN G MINOR/SYMPHONY NO. 41 IN C MAJOR CS-6479/CM-9479; SOUVENIR OF A GOLDEN ERA Marilyn Horne OSA-1263/A-4263; Tchaikovsky ROMEO AND JULIET/HAMLET FANTASY OVERTURES CS-6463/CM-9463; Schubert SYMPHONY NO. 3 IN D MAJOR/SYMPHONY NO. 6 IN C MAJOR CS-6453/CM-9453; Mendelssohn SYMPHONY NO. 4 IN A MAJOR/THE HEBRIDES, RUY BLAS, FAIR MELUSINE OVERTURES CS-6436/CM-9436; Debussy LA MER/KHAMMA/RHAPSODY FOR CLARINET AND ORCHESTRA CS-6437/CM-9437; MUSIC OF BERLIOZ CS-6439/CM-9439; Ravel DAPHNIS ET CHLOE CS-6456/CM-9456; Schumann SYMPHONY NO. 2 IN C MAJOR/MANFRED OVERTURE CS-6457/CM-9457.

RCA Victor
 Tchaikovsky SYMPHONY NO. 2 "LITTLE RUSSIAN"/Liadov EIGHT RUSSIAN FOLK SONGS André Previn LM-LSC 2884; Shostakovich SYMPHONY NO. 5 André Previn LM-LSC 2866.

VANGUARD
 IAN & SYLVIA PLAY ONE MORE VRS-9215/VSD-79215; BUFFY SAINTE-MARIE "LITTLE WHEEL SPIN AND SPIN" VRS-9211/VSD-79211; CHICAGO/THE BLUES/TODAY VOL. 1 VRS-9216/VSD-79216; VOL. 2 VRS-9217/VSD-79217; VOL. 3 VRS-9218/VSD-79218.

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COUNTRY MUSIC

Mississippi to Honor Rodgers

LUCEDALE, Miss. — This small Mississippi city will be headquarters for a national Jimmie Rodgers Memorial Day Thursday (26), with a country music memorial program set for Thursday through Saturday (28). Co-ordinating radio play for the event is Roy Horton of Peer-Southern, which published virtually all of Rodgers' material. The country immortal died May 26, 1933.

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

Country artists appearing during the three-day program here are Hank Snow, George Morgan 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 Owens, Boots Barnes, Carl Sauceman, Kitty Hawkins, Jimmy Swain, Jack Cardwell, Gene Autry Leachman, Romeo Sullivan, 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.

Fred Foster Gives 10G to Hall of Fame, Museum

NASHVILLE—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.

Bill Denny, 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. Of this, music industry leaders have already contributed \$338,000.

A Nashville drive headed by



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, from left: Billy Denny, CMA president; Foster, president of Monument Records; Andrew Benedict, prominent Nashville banker who is heading the Nashville campaign, and BMI Vice-President Frances Preston, executive vice-president of the CMA.

Andrew Benedict, president of First American National Bank here, is under way to raise the balance of the needed funds. Already, \$50,000 has been raised from the Nashville business community.

The museum is about 20 per cent completed, Denny 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.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 5/28/66

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		DISTANT DRUMS Jim Reeves, RCA Victor 8789 (Combine, BMI)	9	27	27	I JUST CAME TO SMELL THE FLOWERS Porter Wagoner, RCA Victor 8800 (Acclaim, BMI)	4
2	5	TAKE GOOD CARE OF HER Sonny James, Capitol 5612 (Paxton-Recherche, ASCAP)	8	28	29	THE SHIRT Norma Jean, RCA Victor 8790 (Stallion, BMI)	7
3	2	HISTORY REPEATS ITSELF Buddy Starcher, Boone 1038 (Glaser, BMI)	8	29	34	THE LAST WORD IN LONESOME IS ME Eddy Arnold, RCA Victor 8818 (Tree, BMI)	3
4	4	I LOVE YOU DROPS Erl Anderson, Decca 31890 (Moss-Rose, BMI)	16	30	35	(Yes) I'M HURTING Don Gibson, RCA Victor 8812 (Acuff-Rose, BMI)	4
5	7	TALKIN' TO THE WALL Warner Muck, Decca 31911 (Pageboy, SESAC)	10	31	40	DON'T TOUCH ME Wilma Burgess, Decca 31941 (Pamper, BMI)	4
6	3	TIPPY TOEING Harden Trio, Columbia 43463 (Window, BMI)	16	32	37	TONIGHT I'M COMIN' HOME Buddy Cagle, Imperial 66161 (Central, BMI)	6
7	8	WOULD YOU HOLD IT AGAINST ME Dottie West, RCA Victor 8770 (Tree, BMI)	12	33	33	THE COUNT DOWN Hank Snow, RCA Victor 8808 (Hank's, BMI)	4
8	12	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca 31901 (Combine, BMI)	9	34	24	HUSBANDS AND WIVES Roger Miller, Smash 2024 (Tree, BMI)	14
9	10	I'M LIVING IN TWO WORLDS Eonnie Guitar, Dot 16811 (Forest Hills, BMI)	13	35	45	THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI)	2
10	13	BACK POCKET MONEY Jimmy Newman, Decca 31916 (New Keys, BMI)	10	36	41	EVIL ON YOUR MIND Jan Howard, Decca 31933 (Wilderness, BMI)	6
11	11	DON'T TOUCH ME Jeannie Sealey, Monument 933 (Pamper, BMI)	7	37	38	STEEL RAIL BLUES George Hamilton IV, RCA Victor 8797 (Wilmark, ASCAP)	6
12	6	I'M A PEOPLE George Jones, Musicor 1143 (Blue Crest, Huskey, BMI)	12	38	30	VIET NAM BLUES Dave Dudley, Mercury 72550 (Buckhorn, BMI)	12
13	15	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol 5585 (Mimosas, BMI)	13	39	32	COMMON COLDS AND BROKEN HEARTS Ray Pillow, Capitol 5597 (Papa Joe's, SESAC)	6
14	9	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor 8749 (Pamper, BMI)	16	40	43	I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol 5633 (Mimosas, BMI)	3
15	16	CATCH A LITTLE RAINDROP Claude King, Columbia 43510 (Gallico, BMI)	7	41	49	I'LL LEAVE THE SINGIN' TO THE BLUEBIRDS Sheb Wooley, MGM 13477 (Blue Echo, BMI)	2
16	19	A WAY TO SURVIVE Ray Price, Columbia 43560 (Pamper, BMI)	6	42	31	WAITIN' IN YOUR WELFARE LINE Buck Owens, Capitol 5566 (Central Songs, BMI)	19
17	14	THE ONE ON THE RIGHT IS ON THE LEFT Johnny Cash, Columbia 43496 (Jack, BMI)	16	43	39	BRACERO Stu Phillips, RCA Victor 8771 (Hill & Range, BMI)	5
18	18	GUESS MY EYES WERE BIGGER THAN MY HEART Conway Twitty, Decca 31897 (Wilderness, BMI)	10	44	44	TILL MY GET UP HAS GOT UP AND GONE Ernest Tubb, Decca 31908 (Tuckahoe, BMI)	9
19	20	STOP THE START (Of Tears in My Heart) Johnny Dollar, Columbia 43537 (Zanetis, BMI)	11	45	46	WHY SHOULD I CRY OVER YOU Freddie Hart, Kapp 743 (Hill & Range, BMI)	4
20	26	SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI)	8	46	48	BORN TO BE IN LOVE WITH YOU Van Trevor, Band Box 367 (Stonethrow, BMI)	6
21	21	SOMEONE BEFORE ME Wilburn Brothers, Decca 31894 (Sure-Fire, BMI)	17	47	47	ONE BUM TOWN Del Reeves, United Artists 50001 (Moss-Rose, BMI)	7
22	17	NOBODY BUT A FOOL Connie Smith, RCA Victor 8746 (Stallion, BMI)	16	48	50	YOU AIN'T NO BETTER THAN ME Webb Pierce, Decca 31924 (Cedarwood, BMI)	3
23	23	GO NOW PAY LATER Liz Anderson, RCA Victor 8778 (4 Star Sales, BMI)	9	49	—	STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI)	1
24	25	THE TWELFTH OF NEVER Slim Whitman, Imperial 66153 (Express, ASCAP)	12	50	—	THE "A" TEAM S/Sgt. Perry Sadler, RCA Victor 8804 (Music, Music, Music, ASCAP)	1
25	28	THE M'NUTE MEN (Are Turning in Their Graves) Stonewall Jackson, Columbia 43552 (Wilderness, BMI)	5				
26	22	RAINBOW AND ROSES Roy Drusky, Mercury 72532 (Harbot, SESAC)	14				

HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY for Week Ending 5/28/66

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		ROLL OUT THE RED CARPET FOR BUCK OWENS AND HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	14
2	3	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	12
3	2	MISS SMITH GOES TO NASHVILLE Connie Smith, RCA Victor LPM 3520 (M); LSP 3520 (S)	9
4	5	I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	6
5	10	JUST BETWEEN THE TWO OF US Bonnie Owens and Merle Haggard, Capitol T 2453 (M); ST 2453 (S)	6
6	9	TALK ME SOME SENSE Bobby Bare, RCA Victor LPM 3515 (M); LSP 3515 (S)	8
7	11	CHET ATKINS PICKS ON THE BEATLES RCA Victor LPM 3531 (M); LSP 3531 (S)	8
8	4	MEAN AS HELL! Johnny Cash, Columbia CL 2446 (M); CS 9246 (S)	9
9	6	BEHIND THE TEAR Sonny James, Capitol T 2415 (M); ST 2415 (S)	27
10	12	ARTIFICIAL ROSE Jimmy Newman, Decca DL 4748 (M); DL 74748 (S)	6
11	7	ROLL, TRUCK, ROLL Red Simpson, Capitol T 2468 (M); ST 2468 (S)	9
12	13	ROGER MILLER/GOLDEN HITS Smash MGS 27073 (M); SRS 67073 (S)	28
13	8	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	34
14	14	THE BEST OF JIM REEVES, VOL. II RCA Victor LPM 3482 (M); LSP 3482 (e) (S)	10
15	17	FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S)	8
16	23	DOTTIE WEST SINGS RCA Victor LPM 3490 (M); LSP 3490 (S)	14
17	18	COUNTRY FAVORITES—WILLIE NELSON STYLE RCA Victor LPM 3528 (M); LSP 3528 (S)	5
18	24	TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S)	2
19	19	A SIX PACK TO GO Hank Thompson, Capitol T 2460 (M); ST 2460 (S)	7
20	20	LOVE BUG George Jones, Musicor MM 2088 (M); MS 3088 (S)	13
21	16	BALLADS OF THE GREEN BERETS S/Sgt. Barry Sadler, RCA Victor LPM 3547 (M); LSP 3547 (S)	12
22	25	A DEVIL LIKE ME NEEDS AN ANGEL LIKE YOU Dick Curless & Kay Adams, Tower T 5025 (M); ST 5025 (S)	3
23	15	GIDDY-UP GO Red Sovine, Starday SLP 363 (M); SLP 363 (S)	17
24	—	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	1
25	30	THE WILBURN BROTHERS SHOW Decca DL 4721 (M); DL 74721 (S)	7
26	27	TWO SIDES OF TEX WILLIAMS Tex Williams, Boone LP 1210 (M); LPS 1210 (S)	4
27	29	BRYANTS BACK IN TOWN Jimmy Bryant, Imperial LP 9310 (M); LP 12310 (S)	2
28	—	DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	1
29	22	THE OTHER WOMAN Ray Price, Columbia CL 2382 (M); CS 9182 (S)	35
30	—	TWO WORLDS Bonnie Guitar, Dot DLP 3596 (M); DLP 25696 (S)	1

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 c&w and in need of records.

Chuck Glaser working with Buddy Starcher 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. . . . Jimmie Klein due here to set up shop in about four weeks. . . . WELW, Cleveland, now on the c&w bandwagon.

Carl Smith's "(Is My) Ring on Your Finger," Earl Scott's "Wan-

dering Boy" and Bob Luman's "Poor Boy Blues" are latest single releases out of Cedarwood Publishing. . . . Next in line to release Tom T. Hall's "Billy Christian" is England's the Fadin' Colours. Hall is one of Newkeys Music's most prolific young writers. . . . Chuck Chellman 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 a&r director for Victor in Japan. . . . Mom and Scotty Stoneman join the Stonemans here, bringing act to seven members. Stonemans' TV show clicking with three new outlets, Louisville, Sa-

vannah and Knoxville. . . . Guitarist Shirl Milete, of Salt Lake City, has joined the Waylors here. They are back-up group for Waylon Jennings. . . . Hubert Long due back from Germany this week. He visited Continent the last couple weeks, firming 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. . . . Billy Grammer's

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"

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"BACK POCKET MONEY"

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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 Okla, 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, Kay 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

Klein to Nashville

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

making the journey from Buffalo to Wheeling.

On June 4, Ramblin' Lou emcees the annual "Funorama" 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, Dottie West, Dave Dudley, Archie Campbell and Bobby Helms.



JOE AND ROSE LEE MAPHIS have a new release on a new label, Mosrite Records, Bakersfield, Calif., country music capital of the West. "Write Him a Letter" b/w "Send Me Your Love A.P.O." M-150. Contact: Mosrite Records, 1424 P. Street, Bakersfield, Calif. 93301. Phone: (805) 327-7281. (Advertisement)

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 Prison 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

YESTERYEAR'S COUNTRY HITS

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

**COUNTRY SINGLES—
5 Years Ago
May 29, 1961**

1. Hello, Walls, Faron Young, Capitol
2. Foolin' Around, Buck Owens, Capitol
3. I Fall to Pieces, Patsy Cline, Decca
4. Three Hearts in a Tangle, Roy Drusky, Decca
5. The Blizzard, Jim Reeves, RCA Victor
6. Window Up Above, George Jones, Mercury
7. Don't Worry, Marty Robbins, Columbia
8. Heart Over Mind, Ray Price, Columbia
9. Sleepy-Eyed John, Johnny Horton, Columbia
10. I'll Just Have Another Cup of Coffee, Claude Gray, Mercury

**COUNTRY SINGLES—
10 Years Ago
May 26, 1956**

1. Heartbreak Hotel, Elvis Presley, RCA Victor
2. Blue Suede Shoes, Carl Perkins, Sun
3. Yes, I Know Why, Webb Pierce, Decca
4. You and Me, Red Foley & Kitty Wells, Decca
5. I Forgot to Remember to Forget, Elvis Presley, RCA Victor
6. Blackboard of My Heart, Hank Thompson, Capitol
7. Folsom Prison Blues/So Doggone Lonesome, Johnny Cash, Sun
8. Why Baby Why, Red Sovine & Webb Pierce, Decca
9. Little Rosa, Red Sovine & Webb Pierce, Decca
10. I Don't Believe You've Met My Baby, Louvin Brothers, Capitol

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, Warner 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.

until 16 years later when he cut the now legendary, "I'm Moving On."

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, Warner Mack, Jo and Rose Lee Maphis, Billy Mize, Tex Williams, Marion Worth, the Canadian Sweethearts, Jerry Wallace and Bonnie Guitar.

Billboard SUBSCRIPTION ORDER

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

- 3 yrs. (156 weeks) \$45.
- 2 yrs. (104 weeks) \$35.
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Europe and Great Britain (via Air Jet)	<input type="checkbox"/> \$40
Mexico, Caribbean, Cen. America (via Air Jet)	<input type="checkbox"/> \$45
South America & Africa (via Air Jet)	<input type="checkbox"/> \$65
Asia and Pacific (via Air Jet)	<input type="checkbox"/> \$55
All Countries (via Sea Mail)	<input type="checkbox"/> \$30



TALENT



SANDY BARON, center, billed as a "New Generation Comedian," signs his first recording contract with Capitol Records. He's flanked by his personal manager, Harvey Miller, left, and Capitol's artists & repertoire producer, Marvin Holtzman.

Righteous Bros., Severinsen A Blockbusting Package

NEW YORK—Basin Street East came up with a blockbuster bill (19) featuring the Righteous Brothers and the Doc Severinsen Sextet. The clean-cut, dynamic duo, backed by the full Righteous Brothers' Orchestra made its record hits 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 standouts as "You've Lost That Loving Feeling," "You're My Soul and Inspiration" and a medley combining "Bye, Bye Blackbird" with "Up a Lazy River." Surprise of the evening was their comedy flair which reached a hilarious peak in their take-off of Nelson Eddy and Jeanette McDonald. In expressing their individual talents, Bill Medley won tremendous applause with his soulful blues "Georgia On My Mind" as did Bobby Hatfield with his dramatic solo, "Unchained Melody." Although booked primarily for the school prom set, it was evident 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 music style. 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 kept the room toe-tapping throughout their program, which was well planned and featured effective light changes. The sextet comprised of Arnie Lawrence, sax; Derek Smith, organ and piano; Mousy 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 all the earmarks of becoming a hot record seller, as well as a top club act. **DON OVENS**

IN FORM ALL THE WAY

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 Coconut 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. Applause of recognition greeted the opening

Charles Makes 67G

NEW YORK—Five weekend Ray Charles concerts early this month grossed \$67,000. At Rensselaer Polytechnic Institute in Troy on May 6 the gross was \$10,000. The following night two concerts at Carnegie Hall here grossed \$28,000. At Fairfield (Connecticut) University the box office took in \$10,500 at an afternoon concert on Sunday, May 8. That night \$19,000 was paid in by a sold-out house at the Mosque Theatre in Newark.

strains of nearly every song, but the warmest applause was reserved for Bennett standards.

Backed ably by the Dick Stabile orchestra and beautifully by jazzman Paul Horn on flute, Bennett romped through familiar readings of "Taking a Chance on Love," "One for the Road," "Sing You Sinners," and "Trolley Song."

Tender was the treatment for the ballads "Cold, Cold Heart," "Who Can I Turn To?" and "The Good Life." On all of the songs, Horn and his flute wove melodic patterns behind, around and in and out of Bennett's vocalizing. It was a winning combination.

Bennett is at his best in just such a setting as he had opening night: an intimate and responsive audience, a swinging band and close support by a jazz-oriented soloist (Horn). It took only the two opening numbers to convince the singer it was time to once again shed his tie, loosen his shirt and open his heart. **WEBER**

Sammy Davis Shows Sparkle At Sands Stint

LAS VEGAS—Sammy Davis, who recently closed on Broadway in "Golden Boy," has returned home after two years to his own gold mine, the Sands Hotel. Marking his 30th appearance at the Sands in 13 years, Davis unwinds his canopy of skills with refreshing verve.

His 11 songs are intertwined with satiric jabs at his short-lived NBC-TV show and life in the Negro-Caucasian society. The remarks are accepted well by the gaming patrons who provide Davis with their own spark of approval which spurs him on.

His voice is strong and powerful; his hoofing unfortunately plays a minor role. On "What Kind of Fool Am I," he presents the song through the voices of Nat Cole, Billy Eckstine, Vaughn Monroe, Mel Torme, Frankie Laine, Louie Armstrong, Dean Martin and Jerry Lewis.

Davis enjoys dynamic support from the 30-piece Antonio Morelli orchestra conducted by George Rhodes, his personal leader.

A featured spotlight from the TV series is Davis' pantomime to Robert Preston's singing of "Trouble in River City." Davis' repertoire cuts a wide swath—"With a Song in My Heart," "In the Still of the Night," "On a Clear Day," "Girl From Ipanema" (with only drummer Michael Silver wailing on tom toms) and the inevitable "Birth of the Blues."

ELIOT TIEGEL

Carroll to Head SAC Division

NEW YORK—Tom Carroll has been named to head the new Ray Charles Department by Don Soviero, president of Shaw Artists Corp. (SAC). The department will be devoted to the creative direction of all aspects of the artist's career and show business activities. In addition to his new post, Carroll is expected to be active in the college and TV areas for SAC.

Carroll was vice-president and treasurer at the personal management office of Kragen-Carroll, Inc., before the SAC appointment. Among performers whose careers he's been associated with are the Smothers Brothers, the Limeliters, Glenn Yarbrough, the J's with Jamie and Harry Blackstone Jr. Before becoming a personal manager, Carroll was president of Productions East, a concert promotion firm in Boston, and a production manager for Westinghouse Broadcasting there.

SIGNINGS

Maureen Tomson has signed with Audio Fidelity Records. Her first release will be the title song from the film, "Gypsy Girl." A nationwide promotion tour, tying in the film with the record, is planned for Miss Thomson. . . . **Jonna Gault** to Reprise. Her debut single is "From My Window."

Christy Lane signed to K-Ark Records. Miss Lane is known in the Midwest for her work on the "GN Radio Barn Dance" program. . . . **The Tigermen** to Buff Records, which is headed by **Art Dedrick** in Delvan, N. Y.

Larry Lee has signed a long-term, exclusive writing contract with Pickwick International's music publishing firm in Nashville.

Troupes Needed for Viet Troops: Rivers

LOS ANGELES—The U. S. Army is looking for professional small groups to perform for servicemen fighting in Vietnam, reports singer Johnny Rivers, recently returned from 18 days of entertaining in the war-torn nation.

The Army would like "groups with a name," Rivers noted in revealing that transporting the huge entertainment packages which have previously volunteered their time and talents often can be burdensome.

Rivers performed for an estimated 86,000 American fighting men at 24 shows. Accompanying him were his bass and drummer and singer Ann Margret.

The young servicemen knew his songs and Rivers said it was "weird hearing 8,000 guys singing along with him on 'Ole Lonesome Me.'" Several of the soldiers knew his current hit, "Secret Agent Man." The troupe played one show at 2 p.m. (it was usually 115-120 degrees) and another show at 8 p.m. Especially appreciated by the troops was a duet between Miss Margret and Rivers on "Stop in the Name of Love."

Rivers said the front lines begin when you get off the plane. "You're told the VC's are all around you." The 23-year-old Imperial artist would like to schedule another trip there in November.

On the domestic front, he is concerned with developing his own record company, Soul Town, which will specialize in rhythm and blues product.

Hired as a&r director is Marc Gordon, formerly Tamla-Motown's Hollywood office chief. While Rivers will not sing on his own label, his contract with Dunhill Productions allows him to act as sideman on other dates, he says. He also plans a&r sessions. Phil Turetsky is working with Rivers in the formation of the company. Distribution is being discussed with a number of companies.

First artist to appear on Soul Town will be J. B. Bingham, whose own composition "The Bottomless Pit" is being groomed as the label's debut disk. Gordon will retain his own production operation and will receive a production percentage and salary from Rivers for his efforts.

National Arts Council Gives Grants to Music Industry

NEW YORK—Projects approved by the National Council on the Arts include several devoted to music. Included, according to an announcement last week, is a \$310,000 federal grant for 12 young musicians to perform a maximum of 35 concerts in a 10 to 12-week period in large urban centers.

Under way, according to Roger L. Stevens, council chairman, in a program of grants to as many as 25 composers to defray costs of copying scores and parts for orchestral presentation of their works. Also approved previously were grants for up to 25 orchestras to commission new works and prepare them for performance.

The projects come under a new federal program allocating \$4 million in matching funds under the National Foundation on the Arts and Humanities, which is administered by the council. Stevens noted not much was earmarked for symphony orchestras because of a recent \$82 million grant for that purpose by the Ford Foundation. He conceded that smaller orchestras needed assistance.

Jerome Robbins, director and choreographer, was allocated \$300,000 to set up an American Lyric Theatre Workshop, probably in New York. Robbins, who plans to create a "new type of lyric theatre," said he will ask composers, authors, poets and painters to collaborate on ideas. Robbins explained he was freeing himself completely of other commitments to devote his time to the project.

Among the other funds allocated are \$800,000 to educational television, \$174,000 to establish the first United States regional opera, planned for the southwest, and grants for musical education. Among representatives from the music field on the council are composer Richard Rodgers, violinist Isaac Stern, conductor and composer

Leonard Bernstein; Anthony Blis, president of the Metropolitan Opera Association, and Herman David Kenin, international president of the American Federation of Musicians.

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic 2326 (Pronto-Quinvy, BMI)	7	24	—	S.Y.S.L.J.F.M. (The Letter Song) Joe Tex, Dial 9902 (Tree, BMI)	1
	2	IT'S A MAN'S MAN'S MAN'S WORLD James Brown & Famous Flames, King 6035 (Dynatone, BMI)	4	25	40	TRULY YOURS Spinners, Motown 1093 (Jobete, BMI)	2
	3	HOLD ON! I'M COMIN' Sam & Dave, Stax 189 (East-Pronto, BMI)	8	26	21	SATISFACTION Otis Redding, Volt 132 (Immediate, BMI)	11
	4	NOTHING'S TOO GOOD FOR MY BABY Stevie Wonder, Tamla 54130 (Jobete, BMI)	6	27	17	THE LOVE YOU SAVE Joe Tex, Dial 4026 (Tree, BMI)	11
	5	BAREFOOTIN' Robert Parker, Nola 721 (Bonatemp, BMI)	5	28	24	GREETINGS (This Is Uncle Sam) Monitors, V.I.P. 25032 (Jobete, BMI)	5
6	12	(I'm a) ROAD RUNNER Jr. Walker & All Stars, Soul 35015 (Jobete, BMI)	4	29	18	(You're My) SOUL AND INSPIRATION Righteous Brothers, Verve 10383 (Screen Gems-Columbia, BMI)	9
7	11	LOVE IS LIKE A ITCHING IN MY HEART Supremes, Motown 1094 (Jobete, BMI)	4	30	35	YOU WAITED TOO LONG Five Star-Steps, Windy C 601 (Camad, BMI)	4
	8	MESSAGE TO MICHAEL Dionne Warwick, Scepter 12133 (U. S. Songs, ASCAP)	6	31	32	I'LL RUN YOUR HURT AWAY Ruby Johnson, Volt 133 (East, BMI)	4
	9	COOL JERK Capitols, Karen 1524 (McLaughlin, BMI)	8	32	36	I'M WALKING OUT ON YOU Reuben Wright, Capitol 5588 (Liberty-Belle, BMI)	3
	10	WANG DANG DOODLE Ko Ko Taylor, Checker 1135 (Arc, BMI)	7	33	33	PHILLY DOG Mar-Keys, Stax 185 (East, BMI)	14
11	25	I'LL LOVE YOU FOREVER Holidays, Golden World 36 (Myto, BMI)	7	34	—	OH HOW HAPPY Shades of Blue, Impact 1007 (Myto, BMI)	1
12	27	I LOVE YOU 1,000 TIMES Platters, Musicor 1166 (Ludix, BMI)	3	35	22	SHARING YOU Mitty Collier, Chess 1953 (Renfro, BMI)	9
	13	SHE BLEW A GOOD THING Poets, Symbol 214 (Sagittarius, BMI)	9	36	39	MINE EXCLUSIVELY Olympics, Mirwood 5513 (Keymen/Mirwood, BMI)	2
	14	GET READY Temptations, Gordy 7049 (Jobete, BMI)	10	37	37	SOMEWHERE Johnny Nash, Joda 106 (Schirmer, ASCAP)	3
	15	I'LL TAKE GOOD CARE OF YOU Garnet Mimms, United Artists 995 (Rittenhouse & Web IV, BMI)	8	38	—	WHEN A WOMAN LOVES A MAN Esther Phillips, Atlantic 2335 (Pronto-Quinvy, BMI)	1
16	29	LET ME BE GOOD TO YOU Carla Thomas, Stax 188 (East, BMI)	4	39	—	NEIGHBOR, NEIGHBOR Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI)	1
17	20	GOT MY MOJO WORKING Jimmy Smith, Verve 10393 (Arc, BMI)	7	40	—	BOYS ARE MADE TO LOVE Karen Small, Venus 1066 (Money, BMI)	1
	18	YOU'VE GOT MY MIND MESSED UP James Carr, Goldwax 302 (Rise, BMI)	7				
	19	634-5789 Wilson Pickett, Atlantic 2320 (East-Pronto, BMI)	15				
	20	TOGETHER AGAIN Ray Charles, ABC-Paramount 10785 (Marks, BMI)	7				
21	34	YOU'RE THE ONE Marvelettes, Tamla 54131 (Jobete, BMI)	2				
22	—	AIN'T TOO PROUD TO BEG Temptations, Gordy 7054 (Jobete, BMI)	1				
	23	SEARCHING FOR MY LOVE Bobby Moore & the Rhythm Aces, Checker 1129 (Chevis, BMI)	13				

NEW ACTION R&B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B Singles chart above. All records on the chart are not eligible for a listing here.

NO NEW ACTION R&B SINGLES THIS WEEK

Billboard SPECIAL SURVEY for Week Ending 5/28/66

TOP SELLING R&B LP's

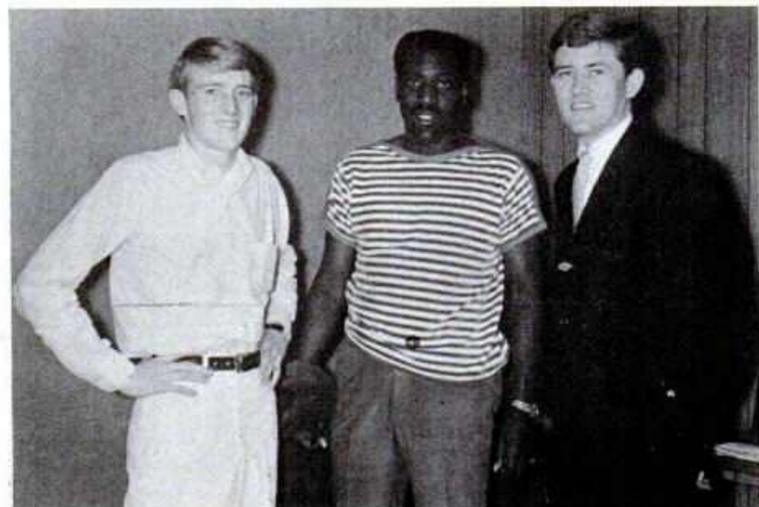
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	5	13	16	SOUL SESSION Jr. Walker & the All-Stars, Soul 702 (M); S 702 (S)	9
	2	GOT MY MOJO WORKING Jimmy Smith, Verve V 8641 (M); V6-8641 (S)	12	14	12	THE MARVELETTES GREATEST HITS Tamla TLP 253 (M); SLP 253 (S)	11
	3	DIONNE WARWICK IN PERSON Scepter SRM 534 (M); SPS 534 (S)	6	15	9	SOLID GOLD SOUL Various Artists, Atlantic 8116 (M); SD 8116 (S)	6
4	6	Joe Tex, Atlantic 8124 (M); SD 8124 (S)	4	16	17	JAMES BROWN PLAYS THE NEW BREED Smash MGS 27080 (M); SRS 67080 (S)	2
	5	CRYING TIME Ray Charles, ABC-Paramount ABC 544 (M); ABCS 544 (S)	13	17	—	UP-TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	1
	6	TEMPTIN' TEMPTATIONS Gordy G 914 (M); GS 914 (S)	26	18	18	MIRACLES GOING TO A GO-GO Tamla T 267 (M); ST 267 (S)	26
	7	RIDIN' HIGH Impressions, ABC-Paramount ABC 545 (M); ABCS 545 (S)	12	19	—	A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)	1
	8	UNBELIEVABLE Billy Stewart, Chess LP 1499 (M); ST 1499 (S)	10	20	—	OVER THE RAINBOW Patti LaBelle & the Bluebelles, Atlantic 8119 (M); SD 8119 (S)	1
	9	SOUL ALARM Otis Redding, Volt 413 (M); S 413 (S)	4				
	10	GOIN' OUT OF MY HEAD Wes Montgomery, Verve V 8642 (M); V6-8642 (S)	10				
	11	I HEAR A SYMPHONY Supremes, Motown MLP 643 (M); SLP 643 (S)	11				
12	15	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	4				

NEW ACTION R&B LP's

Other albums registering solid sales in certain markets and appearing to be a week away from meriting a listing on the national Hot R&B LP chart above. All records on the chart are not eligible for a listing here.

NO NEW ACTION R&B ALBUMS THIS WEEK



OTIS REDDING, r&b sensation, is shown here with manager Phil Walden (right) who signed him up when both were 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 said 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 TIEGEL

Now that Woody Herman and a State Department tour into the USSR has gone splittsville, pianist Earl (Fatha) Hines, 1965's comeback kid, has given his okay for a Russian play-along series, commencing July 1 for six weeks. Hines has assembled a seven-piece band consisting of tenor saxman Budd Johnson (who played with Hines' band in the '30's and '40's), altoist Jerry Dodgion (who visited Russia with Benny Goodman in 1961), trombonist Mike Zwerin, trumpeter Snooky Young (a swing era band vet), drummer Oliver Jackson (a periodical Hinesite), bassist Bill Newbath and vocalist Clea Bradford. Hines will become the second American jazzman to visit the Soviets under the cultural 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 virtuoso Dave Brubeck blended liturgical sounds with jazz. San Franciscan Ralph Gleason 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 temptation of Christ and his 40 days in the desert. Once the piece is written, how long will it take Teo Macero, Dave's Columbia Records producer, to get the quartet into a Manhattan studio to cut the LP?

★ ★ ★

Billy Brooks, currently working in L.A., has applied for a patent for a two-belled trumpet. The top bell is slightly smaller and shorter than the bottom one. Each bell has its own sound. Five years ago Brooks invented another instrument, the snoonium horn, a trumpet with two bells of equal size. Brooks' latest fanglement is as yet untitled.

★ ★ ★

Vocalist-pianist Nellie Lutcher comes out of retirement June 6 for a concert in her honor at the Santa Monica, Calif., Civic Auditorium. Artists tributing the veteran show gal are Duke Ellington and his orchestra and Sue Stevens and the Hi-Hats. She is perhaps best known for two of her own compositions, which clicked for Capitol Records, "Hurry on Down" and "He's a Real Gone Guy."

★ ★ ★

A Jazz Musicians Guild is being talked up by none other than Miles Davis, who himself eschews public remonstrations. The trumpeter-leader is reported chatting 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 travel down a musical memory lane during the July 1-4 weekend. Herman will trace the life and demise of his Herds, reuniting Stan Getz, Al Cohn and Zoot Sims, among the players. The New York-based Mel Lewis-Thad Jones band is the fourth large group on the agenda, and the outing will be their debut at a major festival.

★ ★ ★

Drummer Shelly Manne and his men performed Gerald Fried's jazz oratorio, "Les Least Straightens the Lord," in its world premiere at the L.A. Music Festival Sunday evening (15) at UCLA's Royce Hall. The group included drummer Frank Carleson; Jack Nimitz, baritone sax; Willy Greene, alto sax; Milt Bernhart, trombone; Al Porcino, trumpet; Ray Sherman, piano-harpsichord, and Ray Brown, ex-Oscar Petersonite, bass.

★ ★ ★

Friedrich Gulda formed a big band in Europe of international all-stars for a week of concerts in late May. Americans include trumpeter Ernie Royal, altoist Herb Geller, bassist Ron Carter and drummer Mel Lewis. The band was formed to play at the first International Competition for Modern Jazz in Vienna, May 17-24.



Wes Montgomery, rated by many of his fellow musicians as the finest jazz guitarist in the business, has a chart hit in his latest Verve release "Goin' Out of My Head" (Verve V 8642). The hit LP follows Wes' two preceding best selling albums "Movin'" and "Bumpin'." Part of the reason for Wes' new success is the fact that his albums are played on jazz, r&b and easy listening stations alike. For recordings, club and concert dates, Wes Montgomery plays a Gibson L-5, a deluxe quality, carved top Gibson with custom fitted electronic pickups. Gibson—choice of professional artists and acknowledged world leader in fine guitars. (Advertisement)

In-Store Radio Broadcast Keys Milwaukee Promotion

MILWAUKEE—The record department of the 108th Street Treasure Island store here recently tied in with local c&w radio station WYLO to run an RCA country music promotion.

Peter D. Stocke, manager of the record division, Taylor Electric Co., RCA distributors in Wisconsin and upper Michigan, told Billboard that his firm and the Treasure Island store invited WYLO deejay Chuck Phillips 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 this particular 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 one of the most important and productive results of a promotion. We were even planning to ride up to the store on horses but shelved the idea because of various restrictions by local authorities.

"It turned out well enough though. The store, the station and RCA each benefited from it and the customers enjoyed it," Stocke said.

Managers at the Treasure Island store told Billboard that "we were very pleased with the way the promotion turned out. We had underestimated its potential and were happy to see we had been wrong."

Chuck Phillips said that his station had announced the coming of the remote broadcast for one week prior to the promotion and had printed news about it on the back of WYLO's "Top 54" sheet. "It was a very cold and wintry day," said Phillips, "and we thought that we might not have a single customer in the store. But they really packed in there—filled up the whole record department—and seemed to have a lot of fun."

"This type of radio tie-in is one of the best promotional ideas we've ever used," said Stocke. "About two years ago we arranged for a remote broadcast at Milwaukee downtown Gimble store in connection with an Eddie Albert appearance and we sold over \$1,500 worth of record merchandise.

"However, you don't need a big star," Stocke added, "the tie-in between a record store or record department with a radio station is a natural one and records are an easy item to move when you establish a little excitement."



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

Decca Shows Seven Models Of Phono Line

NEW YORK—Decca Records introduced its 1967 line of phonographs last week, adding seven new models and keeping 11 of its most successful current products on the market.

The new models include six portables and one console and range in price from \$16.95 to \$99.95—continuing the firm's policy of merchandising phonographs with 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 musical instrument line which the company started at the beginning of this year. Guitars, amplifiers and accessories 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 bottom of the line is the DPS 42, "Chandler II" with a list price of \$16.95. The DP 647, "Perry X" and the DP 732, "Tuxedo VI" are suggested to sell at \$49.95.

The DP 494, "Randolph II" and the DP 681, "Anniversary IX" carry list prices of \$59.95, and the DP 669, "Sheldrake VI"

(Continued on page 52)

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 item, 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 7½-inch reel of Kodak Recording Tape, type 31A12 (retail value of approximately \$3).

General Consumer

Kodak spokesmen said that "Testape, unlike testing systems currently being marketed by several firms, is aimed at the home user rather than the audiophile. The audiophile would probably like to have it but we are stressing the product's general consumer interest. It is very easy to use—instead of the typical series of tests it has a little music and some simple tones which allow the consumer to adjust his stereo system into the best working order. Together, the two sides of the tape make up about a 12-minute program."

"We have no plans to market Testape as a distinctive product. At present our plans include only the possibility of giving it away as a promotional item in other market areas, but absolutely nothing has been decided on this yet, nor will it be, until there has been time to evaluate the San Francisco test program."

Testing Well

Kodak representatives indicated that the San Francisco test is going well. "The product has been accepted very well by dealers and there have been a number of re-orders. However, any conclusion about Testape's future would be premature at this time," spokesmen said. "It will take about five weeks to properly study the results."

Testape is currently included in specially designed packages of the tape used for the promotion. Several thousand of these packages have been distributed to approximately 300 dealers in and around San Francisco.

Ad Support

The promotion is receiving support by advertisements in both San Francisco daily news-

papers and from a series of spots on six of the area's FM radio stations.

Kodak spokesmen stressed that the item is available only in "limited quantity" and that the firm has "no immediate plans for making Testapes available in other market areas in the immediate future."

Although Kodak is not currently planning to sell the item and declined to estimate its value, industry representatives said that retail value of the Testape would lie somewhere between \$2.50 and \$5.

C&W Program Announced by Mercury VP

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

Dealers will be given their choice of over 70 country and western packages. Some of the top names and the number of albums available from each include: Dave Dudley, 11 albums; Roy Drusky (10), Faron Young (8), George Jones (14), Lester Flatt and Earl Scruggs (3), Leroy Van Dyke (5) and an assortment of all-time favorites and golden hits albums totaling to more than a dozen.

Mercury distributors, Myers said, will be offered special marketing features for the sales promotion. A special hanging wall display, showing the major artists and their chief works in c&w music will be made available to participating accounts. Attractive discounts, said Myers, will be given to Mercury distributors.

Included in the promotion will be two new Mercury c&w albums: "Lonelyville," by Dave Dudley, and "Together Again," by Priscilla Mitchell and Roy Drusky.

Scanning The News

In the fact of recent signs of a slowdown in the national economy, stockbrokers are telling customers that most firms in the electronic home entertainment industry are on a sound footing "intrinsicly" and the industry as a whole is one of the best bets to suffer least during any possible "low" period.

A sign of the continuing success of home entertainment products is a recent announcement by the entertainment division of Sylvania that boasts of a 100 per cent increase in sales in the first four months of 1966 over the comparable 1965 period.

The D. H. Baldwin Co. is another of the many electronic firms to become involved with government work. Its subsidiary, Baldwin Electronics, Inc., recently was awarded a Department of Defense contract to make rockets. The parent firm meanwhile has opened up production facilities for guitars in De Queen, Ark.

RCA recording star John Gary will open on CBS-TV with his own show on June 15. The program is the summer replacement of the Danny Kaye show.

The National Appliance & Radio-TV Dealers Association (NARDA) tie-in with the Electronics Industries Association (EIA) for the 1967 convention appears to be short-lived even before it begins. Industry sources report that the two organizations are already making separate plans for 1968.

Ampex has recently given Bill *(Continued on page 52)*



RHYTHM AND BLUES RECORDINGS are the fastest selling items at the Fifth Avenue Record Shop in Macon, Ga. Kay Brenda Stevens, assistant manager of the store, told Billboard that "Otis Redding records are especially easy to sell—and the fact that he's a native of Macon has nothing to do with it." Pictured above, Miss Stevens is flanked by WIBB radio deejay Hamp Swain (left), who claims the honor of being the first to put James Brown and Otis Redding on the air, and Phil Walden, manager of Redding, Percy Sledge and several other popular r&b acts.

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EMPLOYMENT SECTION

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WANTED: HOLLY CRANES AND EXHIBIT Pusher Cranes. Will pick up. Seyco Sales, 606 Main St., Bradley Beach, N. J. (201) 774-2766.

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. New Stones L.P., \$6.15 airmail; new Beatles L.P. soon. Pop catalogue, 300 pages, \$1. U.K. albums, 14 cuts or more. For A-1 L.P.S., John Lever, Gold St., Northampton, England. se10

BEATLES NEW ALBUM SOON! Stones' new English album, "Aftermath," English "Rubber Soul," 14 cuts on each, and any other English album, mono or stereo: \$6. airmail. Stones' "Polson Ivy" E.P.: \$2.20. Pop catalogue airmail: \$2. Record Centre, Ltd., Nuneaton, Eng.

"AFTERMATH" BRAND NEW STONES album. Beatles' "Rubber Soul." Any album of choice \$6 incl. air mail. Cash with order. Berkeley Records, 5, Lansdowne Row, Berkeley Sq., London W.1. England.

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England. Jy2

STRICTLY CONFIDENTIAL: THREE leading music publishers' contact men interested. Music Promotion Team. Complete coverage: TV, radio, record companies. Only legitimate offers considered. Box 259, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

TAPE RECORDER OWNERS: EX-change message tapes with British tape-pals. Send \$1.25 and requirement details to: Ward Allen, 55 Great North Rd., Barnet, U. K.

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BROADCASTERS!

Check the Radio-TV Programming Section for HELP WANTED and SITUATION WANTED ads in the RADIO-TV MART

NEW PRODUCTS

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

Decca '67 Line



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



Tuxedo VI stereo high-fidelity phonograph. A Decca solid-state, automatic portable. Maestro American made four-speed changer. Wood grain covering in walnut and mahogany. Price \$49.95.



Four-speed, full-stereo, solid-state phonograph by Decca. Called Anniversary IX, features Maestro changer, drop-down front, two detachable 5-inch matched speakers. Available in gold twill with black wings and brown twill with gold wings. Price \$59.95.



Solid-state monaural portable phonograph by Decca. Called Chandler II, four speeds. Available in red or green at \$16.95.



Decca automatic solid-state phonograph, Sheldrake VI. Stereo, two detachable speakers, two-tone cabinet. Easy to carry portable. Price \$79.95.



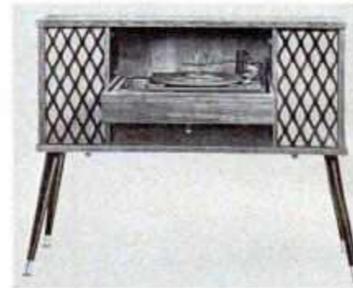
Monaural portable Decca phonograph, the Randolph II. Plays on battery and AC current, four-speed, automatic solid-state. Available in charcoal and white. List price \$59.95.



Automatic monaural Decca phonograph. Perry X model features two speakers in removable lid, solid-state, instantaneous play. Available in gold/walnut. List price \$49.95.

Decca's 7 Models

Continued from page 51
is suggested to retail at \$79.95. The price leader is the DP 696, "Essex III" consolette model at \$99.95. The whole 1967 line, including the three amplifier units, are available immediately at all local Decca branches.



Essex III stereo consolette by Decca. Solid-state automatic phonograph. Features tilt down front, simulated wood finish in walnut or mahogany. Can be used as 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 a&r director. Bishop, also the sales promotion director of the firm, is in charge of selecting the recorded material to be used on Ampex stereo tapes.

Olympic Radio and Television Division of Lear Sigler 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 and parts of New York State. PAUL ZAKARAS

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; Memphis, 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. 29.

CLASSIFIED ADVERTISING & RADIO-TV MART RATES

REGULAR CLASSIFIED AD: 25c a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.

FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c per word) for box number and address.

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International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

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DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

Classified Advertising Department

BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

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REGULAR CLASSIFIED DISPLAY CLASSIFIED



H. B. HUTCHINSON, head of the Atlanta bulk distributing firm bearing his name, is shown here in his offices shortly after returning from the National Vendors Association convention which elected him vice-president. Standing (left to right) are members of Hutchinson's staff: Mrs. Vanderford, Todd Harris, John Mooney and Mel Jones.

Low Fat Peanut Talk at NCA Show

WASHINGTON — The subject, "Low-Fat Peanuts," will

be one of several discussed at a joint technical session of the National Confectioners Association and the American Association of Candy Technologists—June 11 here.

The meeting is being held in conjunction with the 83d annual NCA convention at the Washington Hilton.

The low-fat peanut topic will be handled by Henry L. R. Vix, chief, engineering and development laboratory, Agricultural Research Service, Southern Utilization Research & Development Division, U. S. Department of Agriculture.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 14 or 54	\$14.50
N.W. Deluxe, 14 or 54 Comb.	12.00
N.W. 10-Col. 14 Tab Gum Mach.	18.00
Atlas 14 & 54 100 Ct. Ball Gum.	12.00
Acorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

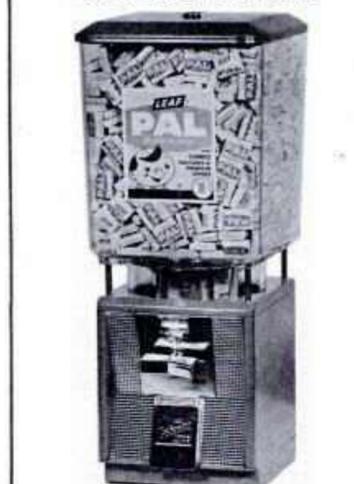
Pistachio Nuts, Jumbo Queen, Red	.92
Pistachio Nuts, Jumbo Queen, White	.87
Afgan Crown Red Lip Pistachio Nuts	.70
Afgan Prince Red Lip Pistachio Nuts	.60
Indian Nuts, 5 lb. bag, per lb.	1.10
Cashew, Whole	.86
Cashew, Butts	.79
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.39
Hershey-ets	.47

Wrapped Gum—Fiebers Topps, Bazooka & Pal, 4M pcs.	\$14.00
Malt-ette, 100 ct., per 100	.35
Rain-Blo Ball Gum, 140 ct., 170 ct. 210 ct., 25-lb. carton	8.35
Rain-Blo Ball Gum, 100 ct.	6.25
300 lb. minimum prepaid on all Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Hershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-third Deposit, Balance C.O.D.

MODEL 60 BULK-PAK



The popular Model 60 . . . now adapted to vend wrapped confections. Write for circular and prices.

Stamp Folders, Lowest Prices, Write MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOnacre 4-6467

BETTER OPERATING

How to Control Your Inventory

By PAUL ZAKARAS

ATLANTA—H. B. Hutchinson, distributor of Northwestern, Oak, Victor and Guggenheim products in the Southeast, recently gave Billboard details of the "Routeman Control System" he introduced at the recent National Vendors Association Convention in Chicago.

Hutchinson, who also owns an operating route, said that some sort of inventory control is vital to the vending business and that "most operations have devised methods of keeping track of their money and their merchandise."

"Mine is a relatively simple method. All my routemen have to sign for the merchandise they take 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 value 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 merchandise we count the number of capsules he has left. If he has 90 capsules left, for example, we know he has put 910 out on the route. This means that 910 capsules have been sold from

the machines since the last time they were filled up. We know then that he should be turning in 910 dimes, or \$91. If he has less than that, we know something is wrong.

"On the penny mix we have to have a different arrangement because we do not count the actual number of items in the mix. However, we do know the retail value of a machine-full of mix. If a machine is brought in half empty we know that approximately half the cash value has to be returned. Our experience has shown us, in fact, that a 7 per cent overage exists in penny mix. That is, that slightly more money should be collected than the value of product sold. This is due to the fact that a machine will occasionally vend only the charm and not the gum—thus giving out not quite enough product for the money put in.

"This means that if a fully sold out machine is supposed to bring in \$10 it actually will bring in at least \$10.70. A half-empty machine of this example should bring in a little over \$5 and so on.

"Our routemen sign for all the merchandise they receive and are inventoried on all the merchandise they return. If the amount of money they turn in does not match with the retail value of the merchandise sold, we know something is not right and we try to find the problem.

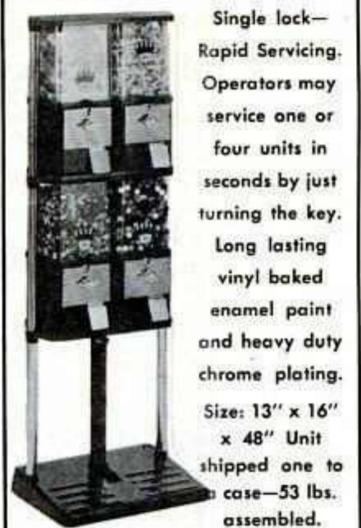
"If a routeman has a broken machine, we ask him to bring a signed statement from the location manager saying that the machine has been broken. If the routeman cannot account for cash shortage a few times, we start deducting them from his pay.

"I believe this system is good for the small operator too," said Hutchinson. "If he has no inventory control he has no way of knowing whether he is losing merchandise and money. He might accidentally leave 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 added 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—Rapid Servicing. Operators may service one or four units in seconds by just turning the key. Long lasting vinyl baked enamel paint and heavy duty chrome plating. Size: 13" x 16" x 48" Unit shipped one to case—53 lbs. assembled.

KOMPAK STAND and FOUR UNITS

"YOUR PROFIT IS OUR BUSINESS"
HARBY INDUSTRIES
702 North Mariposa Street
Burbank, California 91502

Form New Illinois Assn.

CHICAGO — Illinois vendors met here Friday the 13th to organize an Automatic Merchandising Council of the National Automatic Merchandising Association.

The vendors, in founding the association, expressed grave concern about scattered municipal license ordinances imposing exorbitant license fees on vending machines.

"We face our biggest threat," said Matthew L. Cockrell, Cockrell Coffee Service, Arlington

Heights, who was elected president of the new group.

Officers

Officers elected with Cockrell were B. M. Montee, Cater-Vend, Inc., Jacksonville, vice-president; William Grant, J-G Vending Service, Inc., Streator, secretary; Leonard P. Leverich, Eastern Illinois Canteen Service, Inc., Champaign, treasurer.

Elected to the council's board of governors were John K. Auld, The Barrington Vending Co., Barrington; Lou Cappello, Interstate-Chicago Vending Co., Chicago; Cockrell; A. R. DeCicco, Acme Vendors, Alton; S. A. Domack, Vend-Omack Sales, Inc., Morrison; John Elliott, Decatur Vending Service, Inc., Decatur; A. J. Faletti, ARA Serv-

(Continued on page 61)

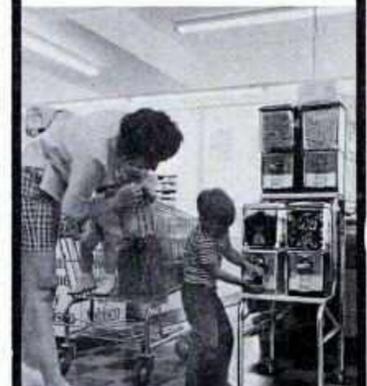


PRESIDENT ELECT Irwin Nable (left) and new secretary Nick Schiro are installed during recent convention of the National Vendors Association in Chicago. Absent at the installation were vice-president elect H. B. Hutchinson and treasurer Hy Fischer. Nable is a Brooklyn distributor. Hutchinson is an Atlanta distributor. Schiro is a New Orleans operator and Fischer is a Chicago operator.

EVERY LOCATION
a "PROFIT-LAND"
with
NORTHWESTERN
60
BULK-PAK

New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers—any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise—suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete details.

Northwestern
2654 East Armstrong St.,
Morris, Ill.
Phone: WHitney 2-1300



Say You Saw It in
Billboard

YOU COUNT MORE WITH OAK

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 need to disassemble the upper row of machines to service the bottom machines. The wheel-mounted base is 13" x 16"; the overall height is 50 inches. Shipping weight is 19½ lbs. It is available in either baked red epoxy enamel or automotive chrome finish.

Time payments available on OAK Machines through all distributors.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 71, LOS ANGELES 1, CALIFORNIA 90031

USED VENDING MACHINES

COLD DRINK	
APCO, 9 oz., 4 sel.	\$495.00
APCO, 9 oz., 6 sel., w/ice	595.00
ROWE L1000, 7 oz., 4 sel.	495.00
CORONADO pre-mix, 9 oz., 15c, 3 sel.	595.00
CANDY	
STONER, 7 col. + G & M	\$195.00
STONER, 8 col.	175.00
STONER, 6 col.	95.00
ROWE, 8 col. + G & M	195.00
CIGARETTES	
NATIONAL, 9 col.	\$125.00
NATIONAL, 22 col.	295.00
SMOKE SHOP, 18 col.	195.00
CORSAIR, 20 col.	195.00
DUGRENIER, 12 col.	175.00
COFFEE	
BALLY-SEEBURG S. CUP, Model 664	\$795.00
BALLY-SEEBURG S. CUP, Model 662	595.00

Write for complete list
Discount to
Volume Buyers
ALCO LEASING & SALES CO.
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SCHOENBACH CO.

Manufacturers Representative
Acorn - Amco Distributor

MACHINES

GREAT TIME
SAVER!

COIN
WEIGHING
SCALE

\$22.00



HOT - HOT

10¢ VEND ITEMS
(all 250 per bag)

Go-Go Rings	\$8.00
Marvel Mini-Books (3 Books per Capsule)	9.50
Batman	9.50
Key Chain Assmt.	9.00
Necklaces, Brooches, Bracelets (Penny King)	8.00

HOT 5¢ VEND ITEMS

(From \$4 to \$5 per bag)

Batman Items	\$5.00
--------------	--------

1¢ VEND ITEMS

(all price per M)

Mini-Books	\$10.00
Batman Buttons	11.50
Batman Emblems	5.95
1¢ mixes from	3.50

Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
balance C.O.D.

SCHOENBACH CO.

715 Lincoln Pl., Brooklyn 16, N.Y.
(212) PResident 2-2900



PAUL CRISMAN (left) who just completed two terms as president of the National Vendors Association, will soon retire from the business. A partner in King & Co. in Chicago, Crisman will make his home in Florida. He's pictured here at the recent NVA show in Chicago with his partner Tom King (wearing hat) and Jim Hardy (right), president of the new Upstate New York Bulk Vendors Association.



ART BIANCO was honored during the recent NVA show in Chicago for his long service on behalf of the national association. He had just completed a term as NVA treasurer.



MIKE SPARACINO (left) was elected to the newly created post of sergeant at arms during the 1966 National Vendors Association convention in Chicago. He's pictured here with H. R. Rich of Salt Lake City, 1965 Bulk Vending Operator of the Year.

Form Vending Group in Miss.

JACKSON, Miss. — Vending operators in this State organized the Mississippi Automatic Merchandising Association at a recent meeting here. Paul Daniels, Capitol Vending Service, Jackson, was elected president of the group.

The association will soon affiliate with the National Automatic Merchandising Association (NAMA) as a State council, according to Thomas B. Hungerford, NAMA executive director. Hungerford said Mississippi is the 18th State vending group to be organized under NAMA's State council program.

Other officers of the new State group are Albert Ajax, Ajax Vending Service, Corinth, vice-president; Robert W. Lott, Lott Vendors, Inc., Jackson, treasurer, and Ralph Green, Brookhaven Electric, Brookhaven, recording secretary.

Elected to the Mississippi Association's board of governors were W. H. Abraham, Frank P. Corso, Daniels, Green, Sam W. Jones, Lott, Paul F. Maucelie and D. O. Thoms.

Will Tarzan Be Next Big Item?

TARZANA, 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 \$75 million in sales during 1966.

TV stations are rerunning old Tarzan movies about 5,000 times a year now and Tarzan comic strips appear in 190 newspapers around the world.

Reynolds Hikes Cigaret Prices

WINSTON-SALEM, N. C. — The R. J. Reynolds Tobacco Co., which recently rescinded 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 \$8.80, 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 other five 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 cigarettes." Spokesmen indicated that many retailers and wholesalers weren't 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 only reduced the increase to 20 cents per thousand wholesale price.

COMING EVENTS

June 12-15—National Confectioners Association annual convention, Washington Hilton, Washington, D. C.

Pistachios: Camelback Ride to Bulk Routes

GAZIANTEP, Turkey — In late August and early September nights pairs of lovers in the Middle East stroll 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 pistachio trees (very similar to our apple tree in appearance) and begin the long process which eventually puts many of these nuts in American bulk vending machines—for the purpose of blessing the operator with profits.

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

Caravan

Loaded into huge burlap bags and hoisted on the humps of camels, the nuts go from the countryside to cities like Gaziantep by caravan. Eventually these bags reach U. S. ports where importers roast, salt and package them for delivery to various markets around the country.

Turkey is the principal supplier of pistachios, with Iran, Sicily, Syria and Afghanistan following in order. Iranian pistachios, best in size and taste, include the giant 8-star size. Afghanistan 3-star variety are the smallest available. The Sicilian variety is the most expensive because of its dark green color.

Pistachios first made their ap-

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 operator customers.

Edited to "solidify the relationship between the manufacturer and the operator," the 4-page booklet, first issue of which appeared April 15, will feature interviews with factory personnel, stories on Oak distributors, news and previews from the factory engineering department and money-making ideas for and from operators.

The first issue was dedicated to the late Sidney H. Bloom, former president of the company.

Pierson to Head Vendo Subsidiary

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

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

The international subsidiary was reportedly formed by Vendo because of the firm's commitments abroad, where it now has customers in 60 countries.

pearance in the U. S. shortly after the turn of the century. Farjalla Zaloom, a Syrian and trader in pistachios, filberts and walnuts who carried his products by camel from Aleppo, Syria to Gaziantep, emigrated to America and began importing processed pistachios commercially in 1906.

In 1917 Joseph A. Zaloom, founder of the present New York pistachio firm, developed a new roasting and salting process and began to import raw nuts. Today, 50 years later, U. S. consumption of pistachios has grown to about 10 million pounds annually.

Pistachios are commercially available in their "natural" state—roasted and salted, in the "red" state which adds food coloring that is supposed to make them more attractive, and the "white" state in which heavy amounts of pure salt and cornstarch are coated over the nuts.

BULK BANTER

Some cheerful news locally in the wedding of Loretta Green, long-time bulk gal-Friday for Sam Phillips at the Samuel J. Phillips Co., to Howard Rains. Sam will be lost without Loretta.

The MBVA of St. Louis continues to hold the attention of local vendors and more and more are joining the newly formed organization which holds its regular meetings at the Town Hall Restaurant in Clayton, Mo. The group met May 2-3, a two-evening affair to enable operators to adjust their schedules so as to attend. An election of officers will be the main topic.

President Douglas S. Steinberg of the National Confectioners Association has announced the election of five new directors. They are Emilio G. Chiodo, Chiodo Cando Co., Inc., Oakland, Calif.; Nello V. Ferrara, Ferrara Candy Co., Forest Park, Ill.; William J. Powers, Thos. D. Richardson Co., Philadelphia, Pa.; and Nathan Sloane, Fox-Cross Candy Co., Everett, Mass. The preceding are newly elected for three-year terms.

Re-elected for a three-year term was R. T. McClain, Bunte Candies, Inc., Oklahoma City. Continuing directors are Russell D. Albers, Macfarlane's Candies of Southern California, Los Angeles; Paul M. Beich, Paul F. Biech Co., Bloomington, Ill.; Tico Bonomo, Bonomo Candy Div., Gold Medal Candy Corp., Brooklyn, N. Y.; John A. Buzzard, New England Confectionery Co., Cambridge, Mass.; Robert W. Minter, Minter Brothers, Inc., Bridgeport, Pa.; Fred Sealy, Johnson-Fluker Co., Atlanta, and Louis L. Ward, Russell Stover Candies, Inc., Kansas City. These will serve through 1967.

Serving as directors through 1968 will be J. Creighton Drury, National Licorice Co., Brooklyn, N. Y.; Fred T. Haley, Brown & Haley, Tacoma, Wash.; S. O. Maguire, Fine Products Corp., Augusta, Ga.; R. Neal McDonald, Mrs. J. G. McDonald Chocolate Co., Salt Lake City, Utah, and George E. Pearson, Pearson Candy Co., St. Paul, Minn.

Current NCA officers are Chairman Fred W. Amend, Fred W. Amend Co., Evanston, Ill.; president Steinberg; vice-presidents Robert C. Daugherty, James O. Welch Co., Div. of National Biscuit Co., Cambridge, Mass.; J. W. Feighner, Tom Huston Peanut Co., Columbus, Ga.; L. R. Hopkins, Whitman Div. Pet Milk Co., Bala Cynwyd, Pa.; Cecil H. McKinstry, Societe Candy Co., Seattle, Wash., and S. Burr Sifers, Sifers Valomilk Confection Co., Kansas City, Mo., and secretary-treasurer D. S. Farquharson, Mars Candies, Div. of Mars, Inc., Chicago.

Now is the time to upgrade every top-notched location with
NEW VICTOR MULTIPLE STANDS AND EQUIPMENT
You'll immediately get BIGGER COLLECTIONS.
Write for free color circular.
LOGAN DISTRIBUTING, INC.
1850 W. Division St., Chicago, Ill. 60622
Phone: (312) HU 6-4870

MEN WHO READ BUSINESS PAPERS MEAN BUSINESS



PROGRAMMING EXPERTS BILL CANNON (left) of Haddonfield, N. J., and Wayne Hesch, Arlington Heights, Ill., compare notes before addressing last week's meeting of the Illinois Coin Machine Operators Association in Chicago. (See story below.)

Illinois Group in Programming Talks

CHICAGO — The Illinois Coin Machine Operators Association meeting here last week got down to the nitty gritty of jukebox programming in a way few old-timers could recall.

The ICMOA group also heard the finest discussion of location contracts ever presented in these parts (see story elsewhere).

Dealing with the subject of programming were Bill Cannon, Haddonfield, N. J., operator and president of the New Jersey Council of Coin Machine Operators, and Wayne Hesch, son of Arlington Heights, Ill., operator Andrew Hesch.

Both linked better jukebox programming to professionalism and called for greater individuality, innovation and co-operation with record companies.

Function

Said Cannon, "One way to survive and prosper in the business 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."

"There are hundreds of examples of products which differ very little from brand to brand, like food and soap and gasoline, or services like restaurants and laundries — where the field is

TRUCANO TELLS PROGRAM PLAN

DEADWOOD, S. D. — John Trucano, chairman of the Music Operators of America convention forums committee, has announced some of the details for the annual meeting in Chicago Oct. 28-30. Highlighting the speaker line-up will be Dr. Herbert True, writer, lecturer and research psychologist and professor at Notre Dame University, South Bend, Ind. Committee member Bob Nims, of New Orleans, is setting up the annual "carnival of ideas," Trucano said, and Mrs. Millie McCarthy, Hurlyville, N. Y., is enlisting a national celebrity to address the operators. "We're open to ideas from members," Trucano said. "Any forum ideas may be sent to Fred Granger, MOA executive vice-president, 228 North LaSalle Street, Chicago, Ill. 60601."

dominated by firms with imagination—who built reputations by demonstrating individuality. We can profit by these examples.

(Continued on page 65)

Color-Sonics Ships in June

By HERB WOOD

NEW YORK—The first shipment of Color-Sonics cinema jukeboxes will go out to distributors in June, according to Henry Schwartz, the company's executive vice-president. The machines were originally scheduled to be shipped this month, but production of the film features were not completed in time.

Schwartz said that initial reaction to demonstrations of the machine has been remarkable, resulting in distributor commitments. Though a projected production figure was unavailable at press time, Schwartz estimates that the firm will have 5,000 machines on the market in the next 18 months.

Since the cinema jukebox is manufactured in the U. S. and the film features are produced only in the U. S., Schwartz said that the cost to the operator of the Color-Sonics unit will be much lower than competitive models. The machine is being produced in Melrose, Mass., by the National Co., well-known manufacturer of electro-mechanical equipment.

Filming of the Color-Sonics features is taking place at the Paramount Studios in Hollywood. With four films scheduled for completion each month, the firm will be able to supply operators with an equal number of replacements to augment the machines 26 selections. The firm has signed contracts with Nancy Sinatra, Fran Jeffries, Connie Francis, Lainie Kazan and other recording stars.

With the coin-operated aspects of the machine in full production, the company is exploring other areas in which to utilize the film presentation technique. Stanley Green, president of Color-Sonics, is planning an extensive fall program that will

(Continued on page 61)

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-soundie machines were introduced during a single week in 1940. (And a picture machine was premiered at a Chicago trade show in the mid-'30's, old-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 '60's. Their varied reactions taken in total have led us 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

(Continued on page 60)

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 energetically 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

real coin machine distributors by the time of the Music Operators of America convention this fall."

Scopitone promises to make quite a splash at the MOA show this fall with its big-screen concept utilizing wallboxes (Billboard, May 14) and perhaps with a new model utilizing 8mm cartridge film.

"We have never considered Scopitone as competitive with the juke box," Steiger said. "It is often most effective in prime

(Continued on page 61)

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 Innocenti 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 juke box for the coin-operated audiovisual appeal, is the creation of the International Phonovision Society of Milan, Italy, headed

by Angelo Bottani. Rosen, who heads the coin machine distributing firm bearing his name, created the Filmotheque-Discotheque concept which provides for the combination of the movie machine and the juke box 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 distributors. In addition to the machine, Rosen is also the exclusive distributor 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.

Premiere

The American premiere, said Rosen, will be staged shortly

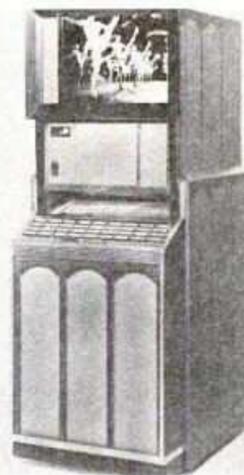
(Continued on page 66)

New House Bill To Repeal the Phono Exemption

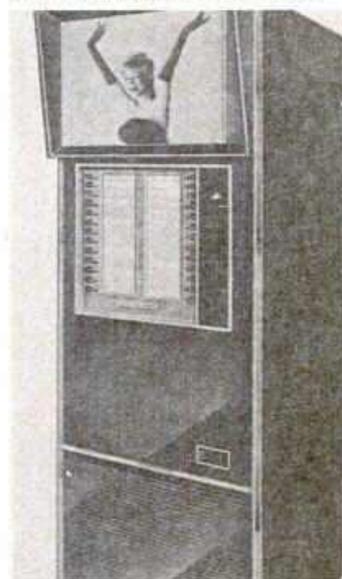
WASHINGTON — Rep. Thomas Rees (D., Calif.) has introduced another bill to end the jukebox performance exemption. It duplicates those introduced in January 1965 by Rep. Emanuel Celler (D., N. Y.), chairman of the House Judiciary committee, and Rep. James E. Corman (D., Calif.), member of the committee. Rep. Rees is not on the Judiciary committee, but serves in the House Banking and Currency committee.

In answer to Billboard query, Rep. Rees said there was no particular reason for introducing his bill (H.R. 15004) at this time, except to express his belief that the songwriter is entitled to some payment for profitable use of his music in juke boxes. Rep. Rees is in effect co-

(Continued on page 60)



SCOPITONE: Made in U.S.A.



COLOR-SONICS: Also made in U.S.A.



CINEMATIC: Made in France.



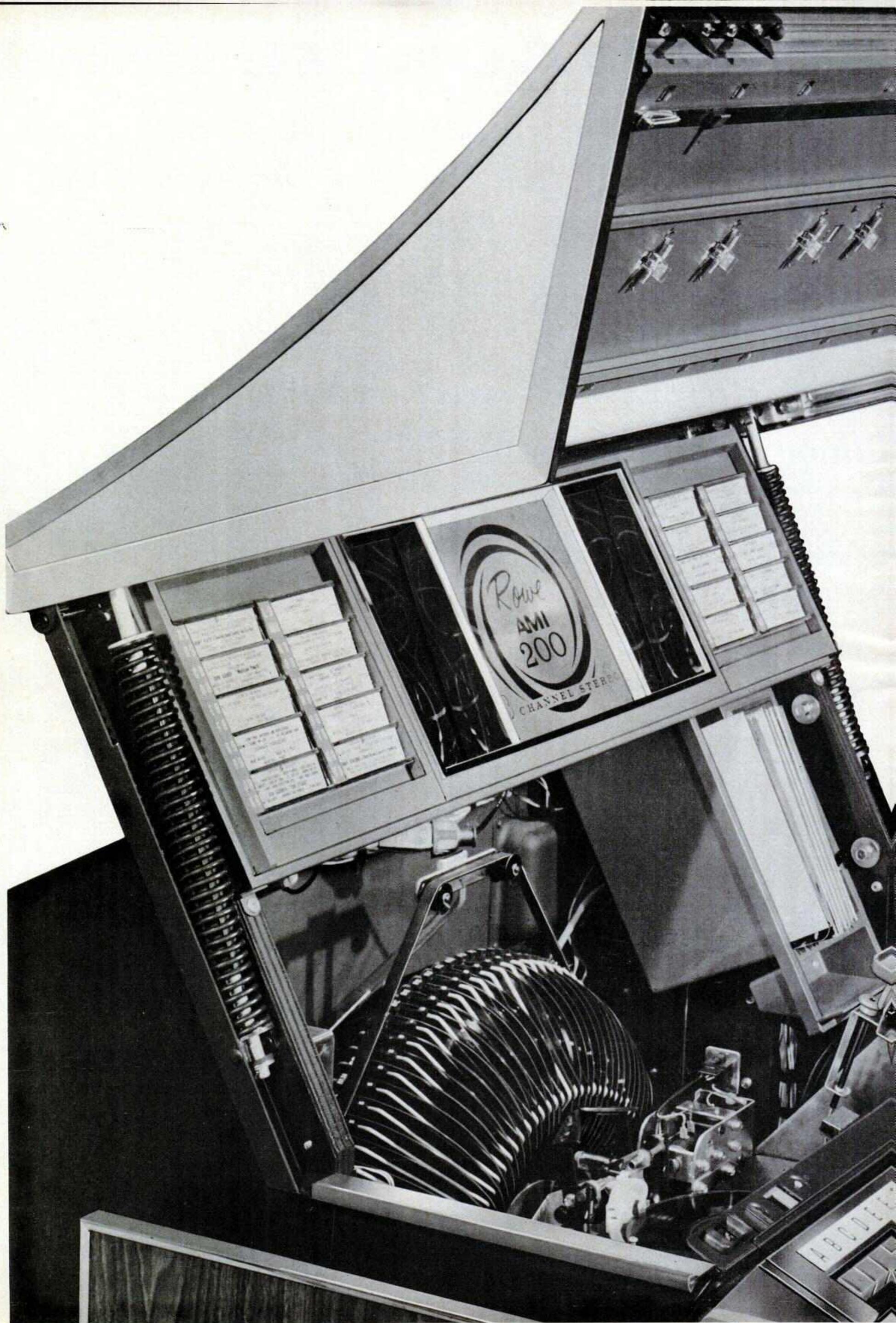
jukebox maker enter the picture. WHAT NEXT: will a major U. S.

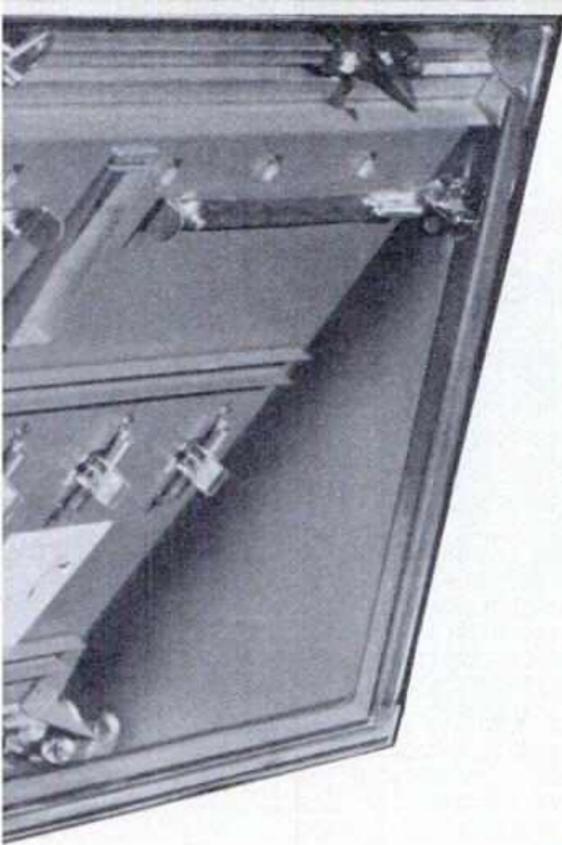
Correction

On pages 30 and 32 of the 1966 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 "flipper" games. This is in error. The three bingo games, Beauty Beach, Border Beauty and Folies Bergere, should have appeared in a distinctly separate equipment category.



CINEJUKEBOX: Dave Rosen and his Italian-made combination model.





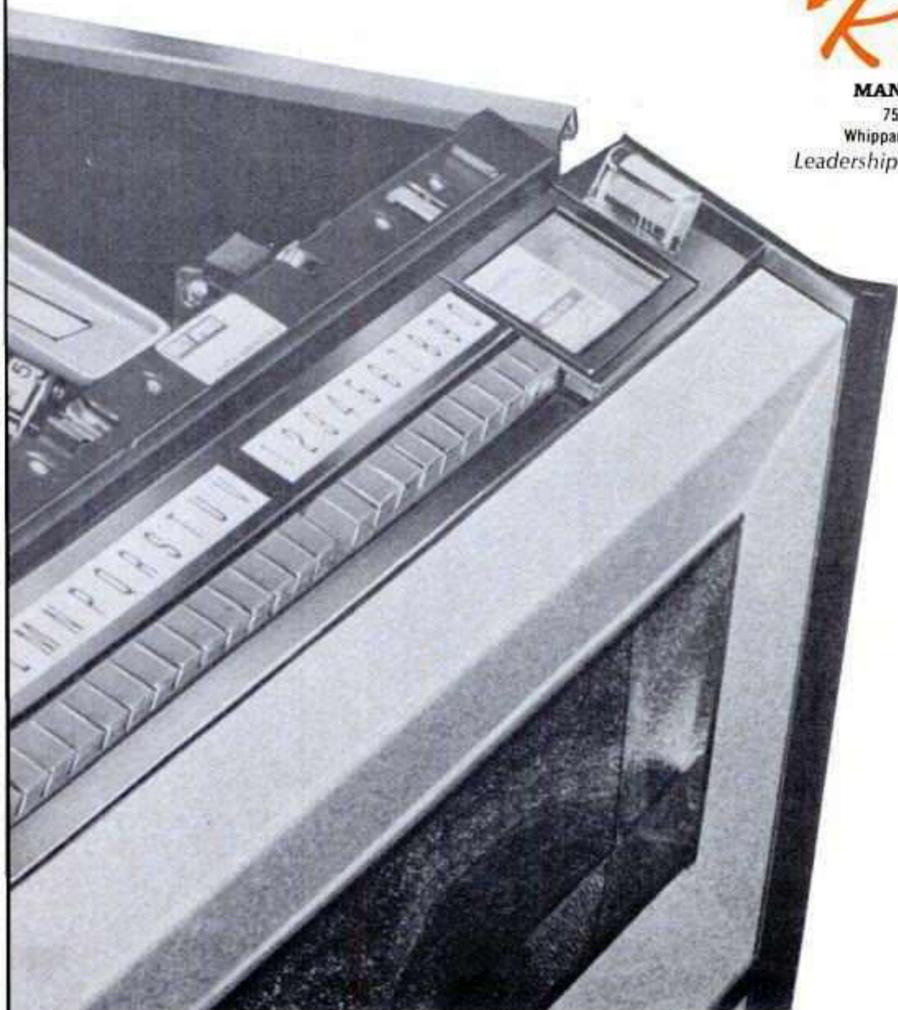
So what's in it for me?

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.

*U.S. Patent No. 3,153,120



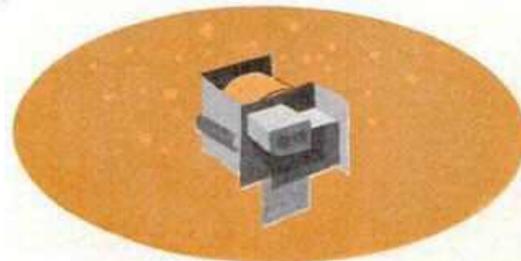
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ROWE-AMI SELECTIVITY • The Rowe-AMI Band Stand is built to play 100, 160 or 200 selections with other variations easily adaptable. AN AMI EXCLUSIVE!



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ROWE-AMI GOLD STANDARD • Band Stand switches have gold-plated points—no pitting, no arcing, 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 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!

*Trademark of DuPont



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!

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 5,287 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 Rejectors, Coin Acceptors (Jaclo) 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 unveiling a cold drink 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.

Mondial International

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

Americans products constituted about one-third of the total shown. Leading the European exhibitors in the phonograph line were NSM 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 salesfair, it still closed remarkably good contracts. Prices were about the same as last year. The attendance correspondent to the growing importance of this industry.

American visitors to the fair reported terrific crowds at all exhibits. Attendance 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.

Hanover, the capital of Lower Saxony and former seat of the Kings of Hanover with whom the British royal 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 replacement for the world-famous Leipzig Fair which was then fading out in East Germany.

While it is still mostly a showcase of German products (three out of four exhibitors are German), the fair attracts industry from all over the world—includ-

West German Imports of New U. S. Machines Up \$2.2 Million

WASHINGTON—Exports of new coin machines from the United States to West Germany during 1965 climbed \$2.2 million in value over 1964. Total value of phonographs and games off American assembly lines that found its way to West Germany during the past year was \$9,245,583. The previous year's figure was \$6,992,000.

These are figures released by the U. S. Department of Commerce, Bureau of the Census, 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 exports), West Germany was clearly a \$10-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	\$4,800,698
Games	4,444,885

It becomes obvious that the marked growth in exports to West Germany resulted primarily from game shipments. This perhaps reflects the lack of a competitive attitude on the part of German game manufacturers as far as butting heads with U. S. firms. And U. S. jukebox manufacturers continue to make inroads in West Germany despite

ing a number of large U. S. firms such as IBM, Du Pont, Lockheed Aircraft and many others.

Foreign visitors to the fair were greeted at a special reception bureau in "Messehaus" 19 where a multi-lingual staff provided excellent practical assistance and issued tickets and catalogs to those who had not obtained them in advance. Some 50 interpreters were also on hand to accompany non-German visitors, free of charge, on their tour of the fair.

concerted efforts by indigenous firms to capture more of the home market.

The pattern of German game imports during 1965 shows a summer boom period; a winter slack spell. U. S. games valued at \$616,895 were imported in August, the most during any 1965 month (see chart elsewhere, this issue). The 1964 peak game import month was September, when games worth \$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 \$89,084.

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 Germany imported \$870,392 worth of new U. S. phonographs. A year earlier the figure was \$520,260.

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

ALL MACHINES READY FOR LOCATION

Bally Deluxe Jumbo Shuffle	\$ 65.00
CC 4 Game Shuffle	95.00
CC Pro	150.00
CC Red Dot Shuffle	250.00
CC 6 Game Shuffle	125.00
United Crystal Shuffle	365.00
AMI H 120	165.00
AMI I 120	195.00
Seeburg G	115.00
AMI WQ 120 Wall Box	35.00
Seeburg 3W1 Wall Box	9.95

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- Minimum lease —25 weeks
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- All moneys can be applied to purchase
- Immediate delivery

THE ONLY 2-in-1 MACHINE COMBINING MOVIES & JUKE BOX IN A SINGLE UNIT

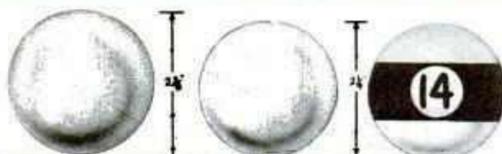
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 before you buy it!

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DAVID ROSEN INC

855 N. BROAD ST., PHILA., PA. 19123
 Phone: (215) Center 2-2900

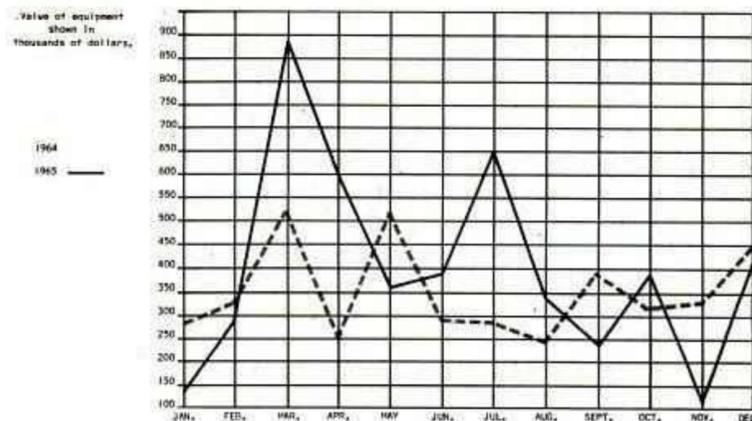


2 1/4" MAGNETIC CUE BALL

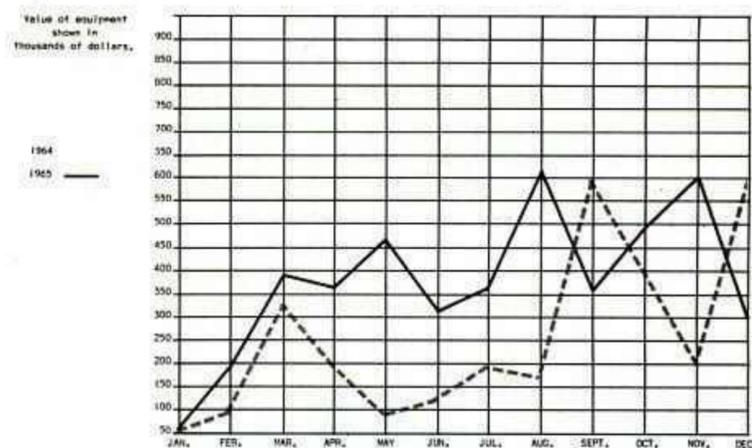
ALL 16 BALLS NOW SAME SIZE

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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.)



DOLLAR VOLUME comparison of exports of new coin-operated amusement games from the United States to West Germany during the years 1964-1965. (See adjoining story.)

INCOMAT Plans Vienna Convention

VIENNA—The International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMAT) will be held here on Nov. 12 to 15 at the Kunstlerhaus. In addition to the meeting, the trade will hold a concurrent coin machine products exhibition.

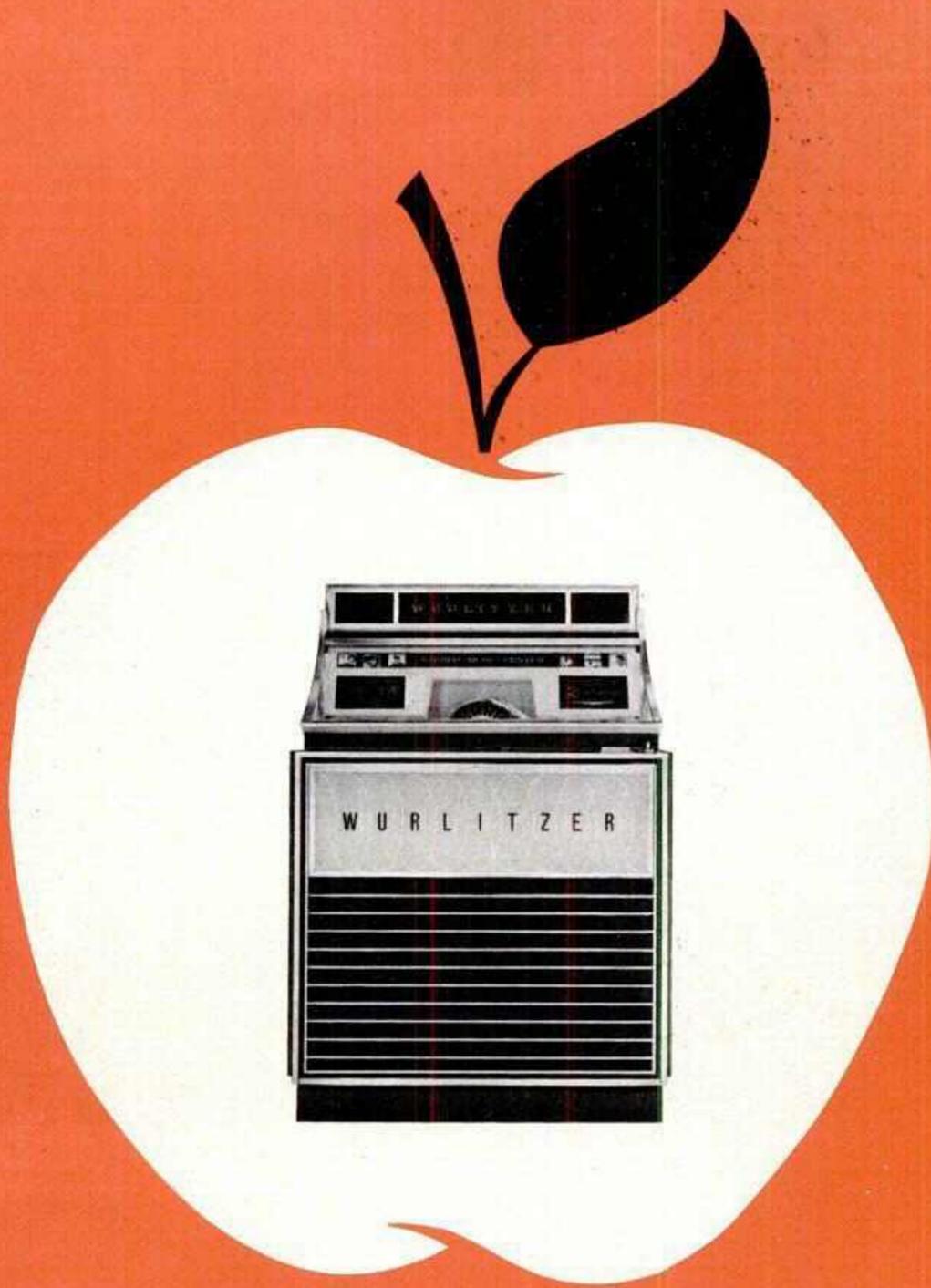
Among the features planned for the congress will be discussions of the influence of coin machines on tourist trade and the matter of international coin machine legislation.

Approximately 100 firms, from 15 countries, are expected to display their products at the exhibition. The international flavor of the affair is evidenced by the preparation of official catalogs and programs in three languages—French, German and English.

The initial INCOMAT convention was held in this Austrian city in 1964.



FOREIGN VISITORS to the Hanover Fair were greeted with this view as they emerged from a special reception station (extreme left) and faced the giant "Messehaus" 18, home of the famous porcelain, glass and ceramics exhibit.



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.

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MODEL *3000* STEREO CONSOLE

Model 5220
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4 SCOPITONES FOR SALE

Four late model Scopitone movie machines for sale. Used a very short time.

Like New Condition.

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big sound!
100 selections!
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music products for profits
for 30 years

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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 investment is being brought within reach.
2. The trade is convinced that a major jukebox manufacturer will soon enter into competition with the four firms currently active.
3. Film supply, quality and cost problems are now being largely eliminated.
4. Genuine coin machine distributors have begun, or are about to begin, handling video lines.
5. Genuine coin machine operators are issuing verified reports of reasonable profit with picture machines in the "right" locations.
6. Operators have discovered that picture machines afford them 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

The Scopitone, Cinematic and Cinebox machines that came into the U. S. operating picture with the '60's were a far cry from the crude (by today's standards) units called Visiontone, Talk-A-Vision, Phonovision and Panoram which appeared two decades earlier.

But the first wave of machines in the '60's 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, the films were European subjects, often demonstrating most deplorably that there is yet nothing comparable to American color-film processes.)

U. S. operators, however, showing the spunk 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 and operators unloaded their machines.

Today the mechanical and esthetic (see photos) 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 Cameca division of France's C.S.F. Corp., Western Hemisphere rights were acquired by the Tel-A-Sign Corp. of Chicago. Tel-A-Sign and Cameca 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 Tel-A-Sign now has world distribution rights.

Current price of a Scopitone machine is about \$3,500. This is 16mm. unit. Company officials indicate that this price will come down. Current product development by Tel-A-Sign has led to the introduction of a "home" model that is 8mm. cartridge-film fed. Tel-A-Sign is expected, because of emerging competition, to introduce a cartridge-fed, 8mm. coin-op unit in the \$2,000 range. The cartridge to be used in the machine, developed and now being licensed by Cameca, is said to be the most advanced to date.

While Scopitone was evolving from a French novelty product into an American coin machine, Cinebox was quietly dying, 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 Estey Co. This division was headed by Henry Schwartz, who, after Estey 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 slightly altered version of Cinebox (still Italian-made) in the U. S. and announced plans to introduce an all-new, U. S.-made cinema-jukebox called Colorama. The most arresting part of the announcement was word that one Colorama model would be a combination picture machine (color, sound-films) and coin-operated phonograph. 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 Color-Sonics, Inc., to develop, manufacture and market the machine

(Continued on page 62)

Million Dollar Contract To Murrey & Sons Firm

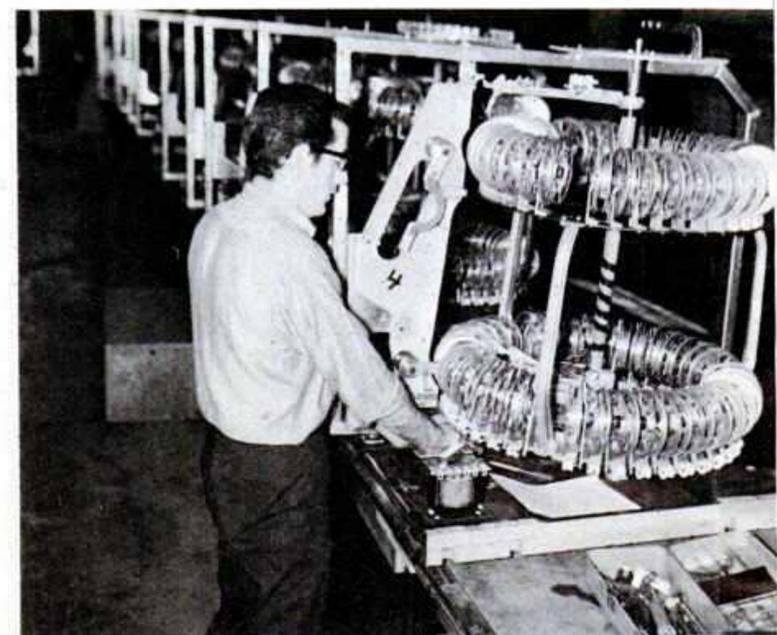
LOS ANGELES—Murrey & Sons Co., of Gardena, Calif., primarily a bowling and billiard equipment manufacturer, received close to a million-dollar contract from the government to supply billiard equipment to military installations.

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.

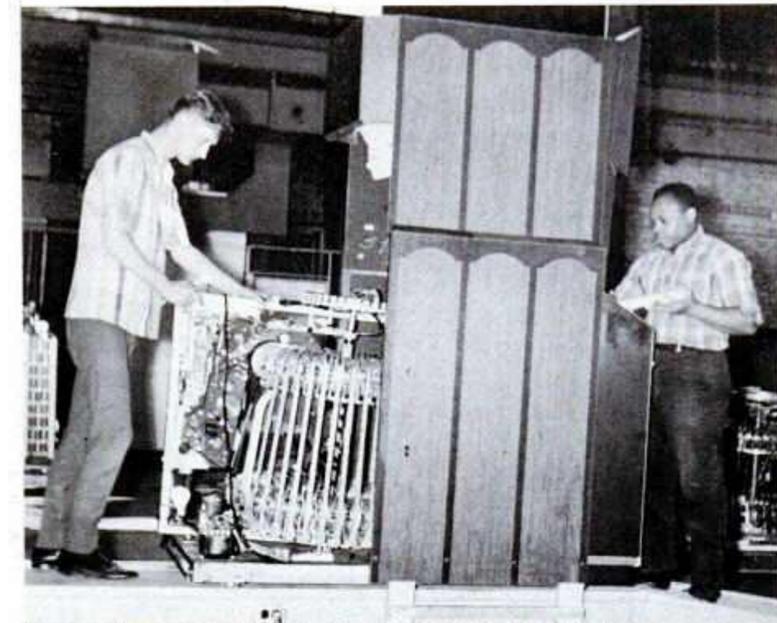
Murrey & Sons recently made its initial venture into the coin machine field with the release of coin-operated pool tables. The tables, which will be distributed primarily in the 11 Western States, will be on the market in several weeks.

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 tables, 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 employe 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.



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

WANTED — WURLITZER 2150 — A.M.I. models J & K-200, ROCK-OLA 1484 & 1494 and LATE MODEL ADD-A-BALLS

PIN GAMES

GOTTLIEB

Big Top AB	\$325
Bonanza	325
Egg Head	195
Fashion Show	275
Flipper AB	125
Flipper Clown AB	225
Flipper Cowboy AB	250
Flipper Fair AB	195
Flipper Parade AB	175
Flipper Pool AB	375
Flipper Circus	225
Gauche	295
Hi Diver	125
Ice Revue	395
Kewpie Doll	135
Lancer	245
Lightning Ball	125
Maigarette AB	295
Masquerade	595
Melody Lane	195
Miss Annabelle	125
North Star	315
Oklahoma	250
Queen of Diamonds	125
Seven Seas	195
Shipmates	325
Sky Line	345
Square Head AB	225
Swing Along	345
Texas	175

WILLIAMS

Big Deal	\$325
Friendship 7, AB	150
Jolly Joker, AB	135
Kismet	195
Musical Man	210
Ski Club AB	325
Soccer	225
Space Ship	175

SPECIAL PRICE BULLETIN
No. 466 Now Available. Write or wire.

SPECIAL OF THE WEEK

ROCK-OLA PRINCESS MODEL 1493...\$445
WMS. BOWL-A-STRIKE AB...\$395
SEEBURG AY-100 525

VENDING

National 222 Cigaret.	\$295
National 113 Cigaret.	195
National 111 Cigaret.	165
National 11 ML Cigaret	130
Seeburg Cold Drink Snowman model	795
Rowe 1010A crushed Ice Cold Drink	895
Stoner 8 col. Candy	150
Rowe Model 77 Candy	145
U-Select-It 74 tel.	75
Bally 662 CH Coffee special	495
Bally-Seeburg 664-D	845

ARCADE EQUIPMENT

Auto Photo #9	\$695
Capital Auto Test	475
C. C. Pro Basketball	295
Dale Desert Hunter	295
Keeney 2 Gun Fun	195
Mid. Raceway	275
Muto. Sit Down Drivemobile	250
Waiting Question & Answer Scale	125
Wms. Mini-Golf	295
Muto. Lord's Prayer	150
C. C. World's Fair Rifle Gallery	345
Genco Pony Express	295

KIDDER RIDES—

Southland X-17	\$695
Bally Champion Horse, metal base	375
Tusko Elephant	495
All Tech Hiway Patrol	450
Bally Western Express	350
All Tech Satellite	395
All Tech Whirlybird	395
Sandy Horse	325
Jr. Jet Rocket	125

CLEVELAND COIN

International
2029 PROSPECT AVE. CLEVELAND 15 OHIO
All Phones Tower 1 6715

New House Bill

(Continued on page 55)

authoring legislation introduced by his fellow Californian, Rep. Corman (H.R. 2793).

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

Bills to end outright the jukebox performance exemption in the present copyright law appear fairly certain to remain in legislative limbo. The House Copyrights Subcommittee, in working on the over-all Copyright Revision bill, is known to be 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.

Scopitone Turns to The Coin Industry

• Continued from page 55

locations and luxury spots where juke boxes have never been admitted. It is a completely new entertainment medium."

Coin machine distributors picking up the Scopitone line, Steiger said, will be handed present distributor-operator contracts in their area.

"These contracts," Steiger said, "can prove quite lucrative. It gives the distributor a ready-made market."

Originally, distributor-operators signed five-year contracts to accept a certain number of machines and films.

Steiger said he expects to have 2,000 machines out in the U. S. by the time of the MOA show this fall.

Tel-A-Sign has just acquired world distribution rights to Scopitone and is planning to step up production at its Chicago plant here considerably. Production may be boosted to 250 units per week. The firm is also in the process of organizing a world-wide sales organization.

Steiger said that 15 per cent of the Scopitone machines now located in the U. S. are operated by genuine coin machine operators.

Talent presently on Scopitone film includes Debbie Reynolds, Barbara McNair, James Darren, Vic Damone, Joi Lansing, January Jones and, as of last week, Gary Lewis and the Playboys. Irving Briskin, executive producer of Scopitone's film supplier, Harman-EE Productions, announced the signing of the Playboys to a five-year contract. Briskin also announced that production will increase by 22 films this year. The firm has been filming one subject per week.

Color-Sonics

(Continued on page 55)

make the unit available for business, industry and educational applications. Ideas currently being explored are for the recruitment of corporation personnel on campus and for airline and travel agencies to display package vacation trips visually.

Green is negotiating with Broadway producers for acts for his coin-operated film jukebox.

A spokesman for Green said negotiations with Broadway producers are near completion to record sequences from shows for Color-Sonics distribution. Green has been negotiating with the producers of "On a Clear Day You Can See Forever" and Harold Prince's "It's a Bird, It's a Plane, It's Superman."

Green said the signing of Miss Sinatra is just another step in trying to offer jukebox operators and listeners exclusive product by established performers. Green also announced that Robert Sidney will stage, direct and choreograph several planned Color-Sonics features.

New Ill. Assn.

• Continued from page 53

ice of Chicago-North, Chicago; Earl A. Fohrman, Pepsi-Cola General Bottlers, Inc., Chicago; Grant; B. J. Kiley, Jr., Mid-States Vending Service, Inc., Cicero; Leverich; Darrell C. McCleary Coffee Vending Co., Bloomington; Mrs. Gertrude H. Miller, Miller's Vending Machines, Freeport; Montee and Frank J. Newman, Canteen Corp., Chicago.

CONTRACTS

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

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 Operators 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

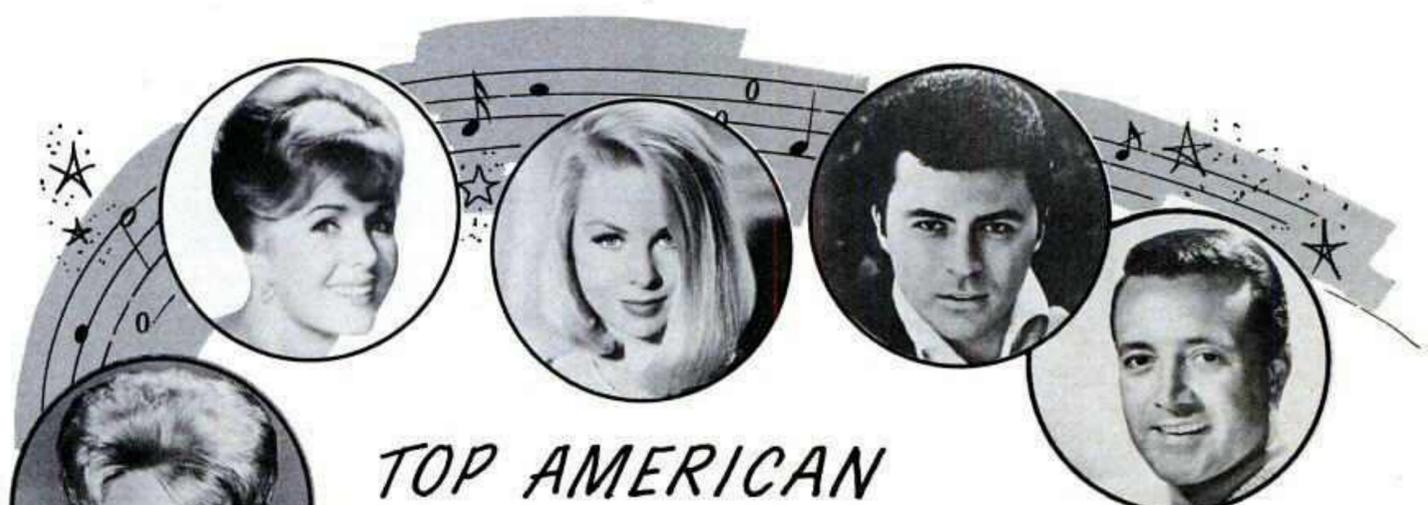
situation has gotten out of hand. In this connection we have used contracts to great advantage for many years in New Jersey.

I can't go into the legal aspects—as 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.

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)



TOP AMERICAN AND INTERNATIONAL STARS

Featuring DEBBIE REYNOLDS, BARBARA McNAIR, JAMES DARREN, VIC DAMONE, JOI LANSING, JANUARY JONES and many other national and international artists, all in dazzling productions in full-color, full-sound.

NOW See and Hear Your Favorite Stars on Scopitone's

Carousel of Stars!

THE RECOGNIZED WORLD LEADER IN THE FIELD OF COIN-OPERATED AUDIO-VISUAL ENTERTAINMENT

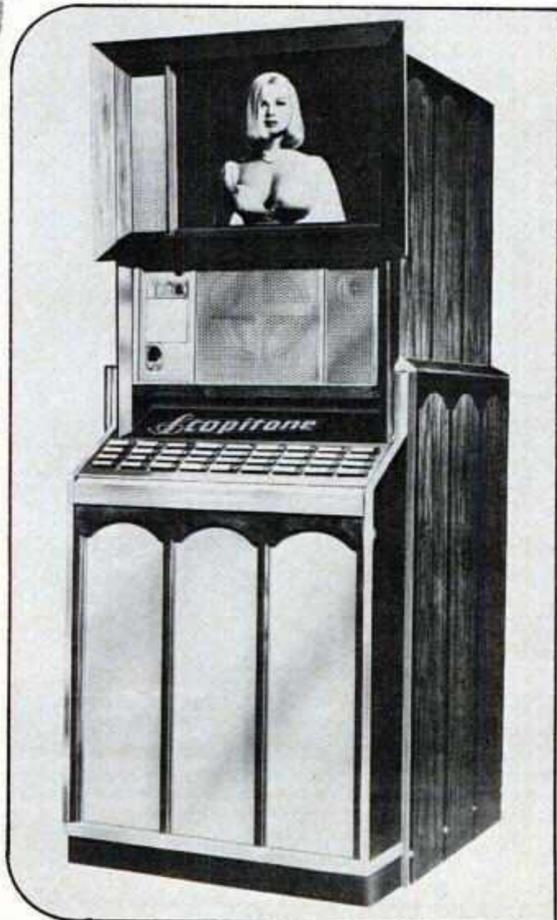
In night clubs, lounges and hotels throughout the country, hundreds of American-made Scopitones already on location are established profit-makers for their operators. Thousands of Scopitones have been proven in operation throughout the world for many years. The first and finest coin-operated audio-visual entertainment medium, Scopitone is available for immediate delivery with a library of over 300 film titles including a vast selection of dazzling American hit productions.

Scopitone now has world-wide distribution for this unit (except France).

For information, write or call

National Sales Manager
Scopitone

(Division of Tel-A-Sign, Inc.)
3401 West 47th Street, Chicago, Illinois 60632
(312) 376-8800



Automatic Move

SAN JOSE, Calif. — The Automatic Merchandising Co. has moved to expanded quarters at 1309 Bayshore Boulevard, San Jose, from 442 Queens Lane, where the company had been located for the past five years. The new offices and warehouse are larger by 2,000 square feet and cover about 6,600

(Continued on page 66)

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 Committee.

Mayor Samuel W. Yorty indicated support for the hike in business license taxes and called for an additional 2-cent tax on each pack of cigarettes. The city currently imposes a tax of 2 cents a pack 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." Henry J. Leyer, president of CMMA, is on a European trip and will return to his Oakland, Calif., office June 15. He and Miller have been in contact on the tax issue.

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 are leery of a proposed 2-cent-per-pack hike on cigarettes in nearby Riverside, Calif. Several venders in both communities now say they may have to raise the price of cigarettes in vending machines to offset the cut proposed by Los Angeles and Riverside.

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

(Continued on page 66)

THE LAW SAYS . . .

Count Some Taxes In Computing Sales

We dealt last week with possible relevance of the "Wirtz vs. Charleston Coca-Cola Co., Inc." case to the Wage-Hour Law as it relates to coverage of your routemen. (Billboard, May 21, page 57.) Contrary to the opinions of some industry experts, we suggested that the case showed that if sufficient proof were presented, routemen—and even routemen helpers—may qualify as "outside salesmen" for exemption from the Wage-Hour Law.

Because the question of whether the employees would be exempt is what the case centered upon, the court decision is normally discussed as a soft drink routeman-helper type case. But there is another way in which this critical case could effect your business:

YOU MAY HAVE TO COUNT CERTAIN TAXES OR LICENSE FEES IN DECIDING WHAT YOUR DOLLAR VOLUME IN SALES IS FOR FEDERAL WAGE-HOUR PURPOSES.

The Federal Wage-Hour Law says that your employees may be covered by the law if, among other things, your company is part of an "enterprise" engaged in interstate commerce where the "enterprise" does more than \$1 million in business annually.

Some coin machine firms, in deciding whether or not they meet the volume requirement, exclude from their gross sales, for this purpose, certain taxes. These may include State excise taxes on their machines or the products they sell through venders. This is especially important in the case of cigarette vending firms where so much of the dollar volume really represents State and municipal excise taxes collected by the company and remitted to the governments involved.



INSALATA

The Court of Appeals in the Charleston Coca-Cola case, while dealing with the "outside salesman" question, also got into the matter of the bottling company's gross sales for purposes of coverage under the Federal Wage-Hour Law. The Court of Appeals held that State "crown" taxes (that is to say, State soft drink taxes) could not be excluded from the company's gross sales in determining what its sales volume was under the law.

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. Particular doubt would seem to be cast upon excluding excise taxes on the sale of certain products such as cigarettes, cigars, soft drinks, upon certain activities, upon license fees which are in the nature of excise tax measures or upon license fees imposed to help pay for the cost of enforcing an excise tax law. The validity of excluding any license fees or taxes has, for 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 IF YOU ARE IN ANY WAY RELYING UPON THE CONCLUSION THAT YOU ARE BELOW THE JURISDICTIONAL MINIMUM IN THE LAW AND YOU ARE CURRENTLY EXCLUDING 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, 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, 188 West Randolph Street, Chicago, Ill. 60601.

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

A Second Look at Video

• Continued from page 60

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

Today, Color-Sonics declares it is almost ready to market its machine, called Color-Sonics. Heart of its machine, Color-Sonics says, is a Fairchild Camera, cartridge-fed projection system and solid-state circuitry. Plans called for manufacture of the machine at National Co. facilities in Melrose, Mass., with marketing in May or June, 1966. Presumably, models of the Color-Sonics unit have been location tested, but operators as yet have had no opportunity to run it through its paces.

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

Rosen pioneered in the combination music-film-jukebox concept, last year, taking over distribution rights to the floundering Cinebox and announcing plans to market a combination unit called Filmtheque-Discotheque. This machine consisted of the basic Cinebox mechanism wedded to jukebox mechanism. A quantity of these units were actually sold, but with somewhat limited success because of the rather archaic appearance of the old Cinebox cabinet and the somewhat substandard functioning of its mechanism.

The new Cine-Jukebox machine is reportedly now coming off the assembly lines at the International Phonovision Society plant in

(Continued on page 66)



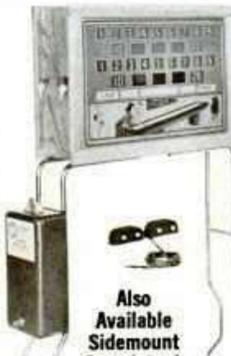
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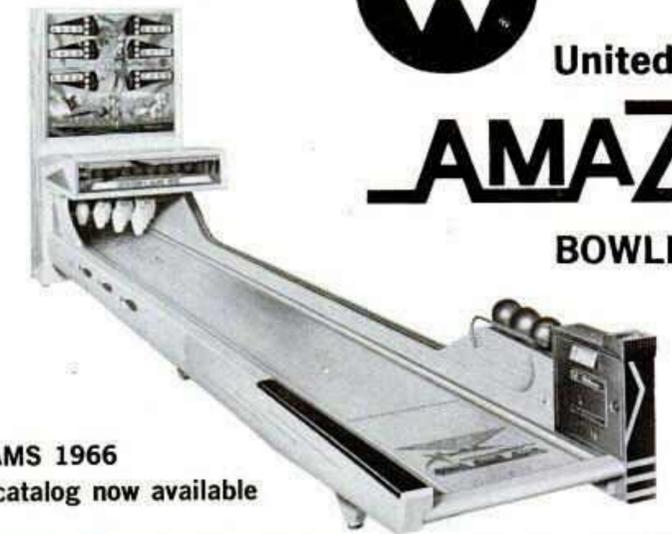




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CONTRACTS

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 gain the security 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 if he depends 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 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 music 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 was giving 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.



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7 Bell-ringing features...

10 bulls-eye targets advance value of yellow and green center targets.

Hitting targets numbered 1 to 5 advances value of yellow target; targets 6 to 10 advances green target.

Advancing either target 5 times scores special and then target itself scores special when hit.

4 Pop bumpers light in pairs for fast action high score.

Additional advances also scores special.

10 rollovers spots bulls-eye target groups.

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Ill. Group Talks Programming

• Continued from page 55

"The most effective way for the jukebox operator to demonstrate his value to his customers," Cannon said, "is in the area of supplying individual music programming for his individual locations. But all over the country, operators have abdicated this most important function.

Dangerous

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

Cannon, who is treasurer of the Music Operators of America and chairman of the MOA committee on record company communication and programming, continued, "Out of the hundreds of releases every week, someone who knows nothing about our individual locations chooses two or three records for you to put on your machines. Not knowing your locations, the one-stop has to do it this way.

"Now, to use all of these records effectively, the operator has to re-educate himself or his employees. But operators used to do complete programming and more services are now available for this purpose than at any other time.

Testing

"We have much more comprehensive charts and reviews in the trade papers. The one-stop makes the job of record buying a tenth of the effort it used to be, and the new Record Source International sampling service can make listening and testing samples available at a very nominal cost."

He concluded, "With these services, together with play-meter readings, a knowledgeable operator can get back in the music business."

Mesch touched on many of the same points that Cannon brought up and also reported that the location dancing promotion instituted by his father is going well in municipalities that do not require licenses for dancing to jukeboxes.

Poss Leaves Coin Industry

AURORA, Ill.—Bill Poss, an 18-year veteran of the coin machine business, has sold his interest in the Valley Music Co. of Aurora to devote all of his time to the sound communications business which he entered on a part-time basis five years ago.

"My business has expanded so much recently," said Poss, "that I did not feel I could continue in the operating field. The name of my firm is Tele-Sound and I am a distributor and installer of products, such as language labs of the DuKane Corp., one of the nation's largest makers of sound communications systems.

"My time spent in the coin machine business has been interesting and enjoyable. Some aspects of my new business, especially background music, will keep me in a related field," he said.

Poss was very active in the coin machine industry. At the date of selling his interest in the operating firm he was a board member of the Music Operators of America and a district chairman of the association's current membership drive. He was also a board member and former president of the Illinois Coin Machine Operators Association (ICMOA).

"We definitely see an improvement in collections," he said.

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 said 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 the Illinois people to attend the meeting of the Wisconsin group on June 19 at the Delleview Motel, Wisconsin Dells, Wis.

The meeting was presided over by Lou Casola of Rockford, Ill., top official of the association and chairman of the board of MOA. The ICMOA will meet next at the MOA show here.

Alabama Operator Profits From Phonograph Rentals

BIRMINGHAM, Ala.—There is hope for rental profits yet, provided the operator takes a "quality approach" to this highly competitive market, according to Artie Hughes, of Hughes Vending Company, jukebox operators here.

Hughes, whose routes are spread equally between vending

equipment and phonographs, runs a classified ad in the yellow pages of the Birmingham telephone directory year after year, offering phonograph rentals for parties, entertainments and similar purposes. Despite the fact that the average rental charge for phonograph and rec-

(Continued on page 66)

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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."

prospect for world-wide distribution, Rosen is reassessing his projected distributor program. Final decision as to the appointment of distributors is expected to be made at the American premiere of the machine tentatively planned for next month.

While in Europe, Rosen also met with film producers in Italy, France and England. Many new films for coin-operated audio-visual play, said Rosen, have been made with an eye for the American market. And the pro-

ducers, he added, "are certainly on the beam." He screened dozens of new film titles and negotiated for additions to his own film catalog.

Rosen pointed out that many of the popular film titles have been getting exposure on television—enhancing their appeal for coin-operated play. He feels that television stations in this country will also prove a market for these three-minute color musical movies.

Rosen was also impressed with the growing popularity of the audio visual machine in Europe for education and advertising use as well as for entertainment—indicative of the potential audio visual holds for the coin-machine industry in this country.

A Second Look at Video

• Continued from page 62

Milan and will be tendered its American premiere soon, Rosen says. But, like the Color-Sonics machine, U. S. operators have had no opportunity to "kick the tires" on Cine-Jukebox.

A fourth picture machine, Cinematic, is now being marketed by the Societe Francaise de Radio Television of Montreuil, France. But, due to a recent court ruling in France involving Cinematic and Cameca (Scopitone, France), the licensing agreement Cinematic has with Cameca will not permit marketing of the Cinematic unit in the U. S. (Components are licensed by Cinematic from Cameca.)

Cinematic officials are touting the machine's "panoramic vision," utilizing a 25-inch "luminous-power screen." The film is mounting a marketing drive for areas outside the U. S.

All four machines, Scopitone, Color-Sonics, Cine jukebox and Cinematic, are greatly improved picture machines when compared to units available just one year ago.

New Entry?

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-jukeboxes. Today speculation has crystallized into virtual certainty. A major firm will soon enter the field. Though many observers are boldly stating which firm, we prefer not to print such reports at this early date. The product, for all practical purposes, is yet in the experimental stages. Best guess is it will be 8mm., cartridge-fed, compact, 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-EE Productions, with U. S. recording and film stars. Color-Sonics says it has linked with Paramount Studios for the production of cinema-jukebox films. Independent producers such as Deborah Television Productions of Philadelphia, A.C.A. Productions of Los Angeles and Hollywood Film Associates are also contracting for cinema-jukebox subjects. And the excellent TV film studios in Hamburg, Wiesbaden, Munich and other major European cities are also now turning out picture machine product.

Coin Distributors

It is significant, many operators say, that coin distributors of the stature of Eddie Ginsburg (Atlas Music Co., Chicago) and David Rosen are sold on the concept as a supplementary line. Ginsburg has picked up Scopitone, and Rosen, who hold U. S. distribution rights, is soliciting other distributors. Rosen, being the coin machine veteran he is, seeks genuine coin machine distributors for the Cine-Jukebox machine he now plans to introduce.

A. A. Steiger, president of Tel-A-Sign, is pushing actively for true coin machine distributors and has landed them in Miami, Cincinnati, Chicago and Milwaukee. Others are about to pick up the line, he says.

Color-Sonics is expected to announce the appointment of traditional coin machine distributors for its line. President Stanley Green has said the company wants genuine coin machine distributors for their product is intended for coin machine operators. Color-Sonics is reportedly about to sign Henry Leyser's Associated Coin Amusements Co., Inc., with offices in Oakland and Los Angeles, as its West Coast distributor. Leyser, also heads A.C.A. Productions, a cinema-jukebox film firm.

Operators Report

Verified reports of a single cinema-jukebox grossing \$10,000 in a year are hard for the jukebox operator to ignore. Such locations are rare, of course, but operators say that "in the right" location, annual grosses of \$4,000 are not the lowest average. What pleases many operators is that some of these spots are class sites that previously rejected placement of a jukebox.

Other operators are swayed for the first time to the concept because of the combination film-record alternative.

Still others are taking interest because the machine price is coming down and the supply of U. S.-made film with U. S. talent is now a reality.

No operator has expressed the willingness to route picture machines wholesale. Even the makers of the machines admit that the best estimate of the number of good locations in the U. S. is something like 50,000. In five years there may be 100,000 picture machines out.

At this time, there are an estimated 3,000 cinema jukeboxes on locations in the U. S., compared to 500,000 jukeboxes. Best estimates indicated that 5,000 picture machines are operating in Europe. The great majority in both the U. S. and Europe are the Scopitone make.

And most operators were leery of the "three-month" slump in collections that the machines experienced in most locations as the novelty wore off. Part of this was due to placement in the wrong type of locations, operators found, and part was attributable to lack of good films. Operators have corrected the first mistake and manufacturers are taking care of the latter matter.

Commission Breakthrough

A machine (any machine) that may be placed on a 20 per cent commission basis is attractive to the operator—its faults notwithstanding. And 20 per cent is what operators have been arranging consistently with the picture machine. (Though one Springfield, Ill., man managed to have the location pay him a commission for the privilege of having a cinema-jukebox!)

Operators are intrigued with the prospect that even one or two film machines in town will act as a wedge to open the door of escape from the traditional 50-50 split. And in the long run it may be that the impact of the picture machine on this industry's commission structure will be the most significant aspect of its introduction.

Scopitone, Color-Sonics and Cine-Jukeboxes lines will likely be displayed at the 16th annual trade show of the Music Operators of America in Chicago Oct. 28-30. The machines are certain to draw more serious interest than ever before, particularly if a fourth make, from a major jukebox firm, is also on display.

While it appears that the concept of coin-operated sound film entertainment is with our industry to stay, many observers are sure that it will undergo steady evolution. The more radical see the demise of the jukebox eventually in favor of a compact machine—utilizing video and sound tape—incorporating both the jukebox and picture machine concepts.

Ala. Op. Profits From Rentals

• Continued from page 65

ords in the Birmingham area is \$15, Hughes consistently gets \$25 and \$35, with the bulk of rental income concentrated during the Christmas holidays, of course.

"The secret is simply renting good equipment, and giving the customer the exact choice of records he wants," Hughes said. "When we first started out in

this game, we found that the rental market was being depressed by the fact that operators had a tendency toward culling out the oldest still-operational phonograph in their stock, throwing on the first 100 records which came to hand, delivering the machine carelessly, and often letting it sit where it was installed until another rental customer forced its move. I think this is very poor business indeed."

New Equipment

By contrast, Hughes Vending Co. rents only brand-new machines, works out the music menu 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 the price set, sticking to it 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, properly installed by a professional, and a solid, diversified music menu, likewise professionally chosen, and incorporating all of the requests which a customer makes. Only then can we be sure that the customer will talk appreciatively of our service to others."

CMMA Leaders

• Continued from page 62

levy on cigarets in an informal session.

Mayor Yorty pointed out the combined city and State tax on cigarets is lower than the tax rate on cigarets 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 cigarets and the imposition of the equivalent of 4 cents on other packaged tobacco products." City revenue from the tobacco tax this year will be about \$6.4 million.

The L. A. business tax was last increased Jan. 1, 1960, when the council hiked it by 60 per cent.

Automatic Move

• Continued from page 62

square feet now, according to Lane Hunt, vice-president and general manager.

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

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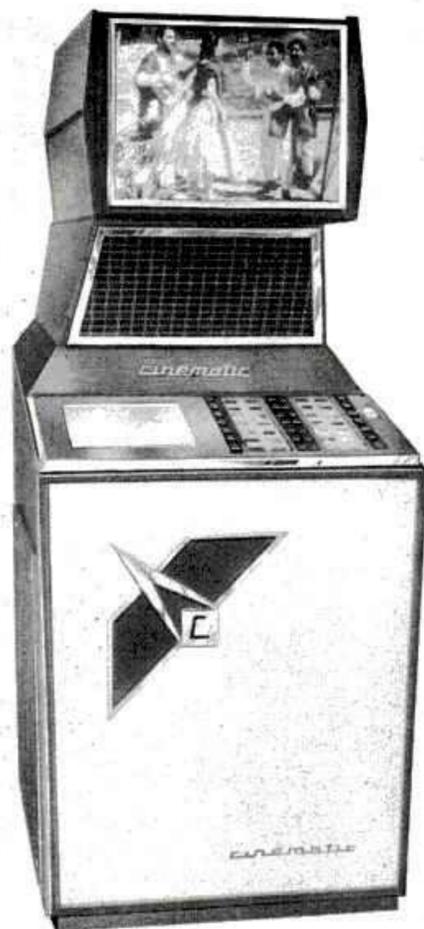
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- LUMINOUS POWER guaranteeing high quality projection even in illuminated rooms—
- PERFECT STAND of the picture through precision play mechanism of the films—28 colored films can be preselected—
- quick change of films
- 15 Watt HI-FI AMPLIFIER
- BAXANDALL sound control—SCANNER guarantees 1000 hours 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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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
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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 rewind, plus automatic reject in case of break-

age—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?

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ALBUM REVIEWS

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Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POTLIGHT

57301. **BARRY SADLER OF THE GREEN BERETS SINGS "THE 'A' TEAM"**
RCA Victor LPM 3605 (M); LSP 3605 (S)

Sadler mixes a potent blend of lyric ballads, with his singles hit, "The A Team," heading the list. Not all are "war" songs, with "Time" and "Chains on a Man" the notable exceptions. Should outsell his initial LP, "The Ballad of the Green Berets."



POP SPOTLIGHT

PET SOUNDS

Beach Boys. Capitol T 2458 (M); ST 2458 (S)

Exciting, well-produced LP contains the group's two recent hits, "Sloop John B" and "Caroline No," plus two superb instrumental cuts including the title tune. "Wouldn't It Be Nice," has strong single potential.



POP SPOTLIGHT

MIDNIGHT RIDE

Paul Revere & the Raiders. Columbia CL 2508 (M); CS 9308 (S)

The hot group spotlights its singles smash, "Kicks," in this package of hard driving, pulsating rockers, including "There She Goes" and "Stepping Stone," which have definite singles possibilities. Top-of-the-chart LP.



POP SPOTLIGHT

THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP

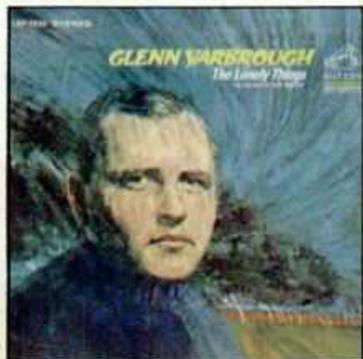
Al Martino. Capitol T 2528 (M); ST 2528 (S)

The vocalist adds to his long list of top selling albums with this excellent programming item that spotlights the country-oriented tunes "Together Again," "The Minute You're Gone," "Crying Time" and "Anita, You're Dreaming."



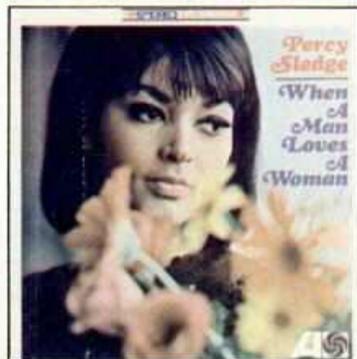
POP SPOTLIGHT
JOHN GARY SINGS YOUR ALL-TIME COUNTRY FAVORITES
RCA Victor LPM 3570 (M); LSP 3570 (S)

Gary treats top country tunes to his warm, sincere vocal style and the result is a satisfying, easy-listening package, perfect for dealers and listeners. Another LP chart disk for the talented singer.



POP SPOTLIGHT
THE LONELY THINGS
Glenn Yarborough. RCA Victor LPM 3539 (M); LSP 3539 (S)

Glenn Yarborough weaves a musical spell from the poems of love and loneliness written by Rod McKuen. Here are "The Summer-time of Days," "People Change," "The Word Before Goodbye" and "Night Song." Yarborough's deft vocal interpretations enchant the listener.



POP SPOTLIGHT
WHEN A MAN LOVES A WOMAN
Percy Sledge. Atlantic 8125 (M); SD 8125 (S)

"When a Man Loves a Woman," currently among the top 10 singles, skyrocketed Sledge to national prominence and is featured in this debut album for the talented soul singer. Other outstanding blues numbers are "Love Makes the World Go Round" and "Love Me Like You Mean It."



POP SPOTLIGHT
LOVE THEME FROM THE FLIGHT OF THE PHOENIX
The Brass Ring. Dunhill D 50008 (M); DS 50008 (S)

As a spinoff from the group's instrumental chart-topper, "The Phoenix Love Theme," the Brass Ring have wrapped up a mood music package of themes from popular movies. It's got to be a sales winner with such tunes as "Moon River," "The Shadow of Your Smile" and "Unchained Melody."



POP SPOTLIGHT
LOVE MAKES THE WORLD GO ROUND
Deon Jackson. Atco 33-188 (M); SD 33-188 (S)

Jackson's single hit serves as the title tune and basis for his initial album, a well-performed package of exciting blues-rockers, current pop hits and semi-standards. Sure to sell well in both pop and the r&b markets.

POP SPOTLIGHT
BOBBY DARIN SINGS THE SHADOW OF YOUR SMILE
Atlantic 8121 (M); SD 8121 (S)

Darin tackles the five Academy Award song nominees of 1965 with excitement, understanding and respect for the importance of each composition. Also included are fresh treatments of such greats as "Liza" and "After You've Gone" in this highly salable and programming LP.



POP SPOTLIGHT
GREATEST HITS
New Christy Minstrels. Columbia CL 2479 (M); CS 9279 (S)

The great folk-flavored hits that earned the group their international fame are highlighted in this sure-fire seller. "Green, Green," "We'll Sing in the Sunshine," "Chim, Chim Cher-ee" and "Mighty Mississippi" add up to a varied program that should appeal to everyone.



POP SPOTLIGHT
HATS OFF
Mariachi Brass. World Pacific WP 1842 (M); WPS 21842 (S)

Chet Baker's brilliant trumpet brightens the Mariachi Brass to just the right combination of pop and jazz. Arrangers George Tipton and Jack Nitzsche provide superb settings for the Brass on "Happiness Is," "Bang, Bang" and "These Boots Are Made for Walkin'."



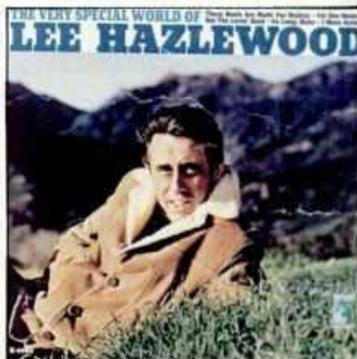
POP SPOTLIGHT
A TASTE OF THE FANTASTIC
Michele Lee. Columbia CL 2486 (M); CS 9286 (S)

Marking her Columbia debut, the vocal stylist from the Broadway stage has an artistic and commercial winner in this package of material from Broadway musicals. She exudes vocal power, lyric understanding and rhythm feel. Backed by lush Ray Ellis arrangements, Miss Lee should become an important LP seller.



POP SPOTLIGHT
THE VERY SPECIAL WORLD OF LEE HAZLEWOOD
MGM E 4362 (M); SE 4362 (S)

The composer of "These Boots Are Made for Walkin'," "Houston" and other hits is a rich, warm vocal stylist in this commercial LP debut. He performs his own material with sensitivity, humor and artistry. His own interpretations of the Hazlewood hits are exceptional with "Boots" a stand-out. Much programming and sales appeal here.



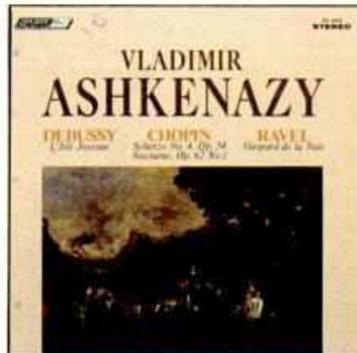
SOUNDTRACK SPOTLIGHT
STOP THE WORLD I WANT TO GET OFF
Soundtrack. Warner Bros. B 1643 (M); BS 1643 (S)

The film version of the Broadway hit stars Tony Tanner and Millicent Martin, two talented performers. The two hits from the stage show, "What Kind of Fool Am I" and "Gonna Build a Mountain," have lost none of their appeal, and the stars do a magnificent job with "Typically English."



COUNTRY SPOTLIGHT
PLEASE DON'T HURT ME
Norma Jean. RCA Victor LPM 3541 (M); LSP 3541 (S)

Norma Jean, a darlin' of country music fans across the nation and a star of the "Grand Ole Opry" as well as the "Porter Wagoner Show" on TV, has another sales winner in this LP. Tunes include her current release "The Shirt," as well as heartachers like "The Box It Came In," "Please Don't Hurt Me" and "Then Go Home to Her."



CLASSICAL SPOTLIGHT
VLADIMIR ASHKENAZY PLAYS DEBUSSY, CHOPIN & RAVEL
London CM 9472 (M); CS 6472 (S)

Ashkenazy's precise and direct style fits these works perfectly. The shorter pieces on side one are brilliantly executed. On side two Ashkenazy turns in a virtuoso performance. His subtle shadings ripple with elegance. The Searbo movement, especially, is a highpoint.



CLASSICAL SPOTLIGHT
SALVE REGINA
Roger Wagner Chorale. Angel S 36008 (S)

The superb chorale brings these neglected archives into the world of contemporary music with their fine performances. Spanning 1550-1750, these songs will bring pure joy to listeners. As the cover aptly puts it... this album will hopefully encourage others to join in a search for musical glories.



JAZZ SPOTLIGHT
DAVE BRUBECK'S GREATEST HITS
Columbia CL 2484 (M); 9284 (S)

For the past 15 years the quartet has one of the most popular groups in the field. Now what made them famous appears in one package, including "Take Five," "Trolley Song" and "Blues Rondo Turku."