ZENITH, ADMIRAL INTO HOME CARTRIDGE FIELD

Payola Probe Spins to DJ's

By ELIOT TIEGEL

LOS ANGELES—A touch of showbusiness color was pre-
vided at the Federal Communications Commission's closed
door hearings into alleged pay-
ola activities when disk jockeys began appearing to present their
testimony. The hearings went into their 12th day at the U. S.
Court House with sworn testi-
mony taken by FCC Examiner Jay Kyle.

After Sam Riddle, Gene
Weed, Wink Martindale, Roger Christian, Jimmy O'Neill and
Don Anti, a librarian, appeared,
accompanied by attorney Carl Shuck, it became apparent that the
FCC was systematically calling down people by categ-
yory. During the first eight days,
FCC attorney Joe Sienk ex-
amined promotion men and rec-
cord manufacturers. Then the pa-
rade of DJs began, initiated by
Riddle, who appeared on Friday (1)
(Continued on page 7)

NEW Low-Price Cartridge System Unveiled at MGM Distrib Meet

By LEE ZHITO

NEW YORK—A revolution-
ary low price endless loop 1/4-
inch tape CARtridge system was
unveiled here last week at the
MGM Records distributors' sem-
inar.

The system was developed by
Playtape, Inc., owned by New
York industrialist Frank
Stanton. It will be 2-track mon-
naural and look like a reel. It
will offer stereo versions in 4-track
form on the 1/4-inch tape next
spring. Tape plays at 33 1/2 Lps.

The Playtape cartridge me-
asures 3 1/8 x 2 1/8 inches. and
is less than half as thick as the
Fidelipac. The monaural 2-track
cartridge will offer four pop-
tunes or the equivalent of an
LP disk, and will list at $2.29.

The portable, weighing approx-
imately three pounds, is
powered by four C cells, and
will list at $29.95.

Oct. 1 Date

Cartridges and units will be
on the market by Oct. 1, offer-
ing music from the MGM-Ver-
ve family of labels, and the ABC
Records labels. Stanton is cur-
rently negotiating with other
firms for cartridge rights to
their product.

The playback is equipped with
a stereo control button which
will allow the use of
forborne Playtape stereo
cartridges in the mono unit. The
stereo cartridges will be heard
in mono form when played in
the $29.95 unit, but this feature
protects the consumer from ob-
solence.

Stanton, addressing the MGM
distributors, stressed the fact
that at no time will the Play-
tape system become obsolete.

Stanton said the consumer will
be protected so that any
developments in the future will
be available to Playtape's initial
buyers. Thus, he said, when
Playtape issues stereo product
for scheduled stereo machines,
the cartridges will be usable
in the mono equipment. Stan-
ton also revealed that at a future
date the same size Playtape car-
tidges will be able to offer a
full LP's recording by using
thinner tape now being tested.

Another feature of the Play-
tape system is its equipment
(Continued on page 10)

EDITORIAL

Fountain of Education

Billboard is gratified by the industry's response to the
forthcoming tape CARtridge seminar, Aug. 29-30,
at Chicago's Edgewater Beach Hotel. Registrations are
coming in at a good rate and key executives are being
set for the panel and discussion sessions.

The staging of such a seminar is unprecedented
in the music industry. Billboard is sponsoring such a
seminar because the new cartridge industry will affect
virtually every segment of Billboard's readership: record
manufacturers, distributors, dealers, rack jobbers, one-
stops, music publishers and songwriters. In addition,
the new tape cartridge industry will involve other than-music industries and marketing areas, such as
the automotive and the electronic fields.

The need for education is paramount. Realizing
this, Billboard has led the way in carrying news of the
upcoming event to the trade. It will provide every-
body—from music publisher to duplicator to manu-
facturer—with a comprehensive education on the
new product.

(Continued on page 19)

1967 Market Target Date

By RAY BRACK and PAUL ZARAKAS

CHICAGO—The inevitability of the tape cartridge player as
home entertainment has never been questioned, but the market
took on new dimensions last
week with the disclosure that
Admiral and Zenith are develop-
ing home player lines.

The home electronics giants
join some 20 old major and
minor firms who have home
players ready to market and an-
other 20 or so companies with
home units on the drawing board.

Because the rapid product
introduction pace makes it vir-
tually impossible to tell the
home players without a score-
card, it should be pointed out
that "home" tape CARtridge
players include portable and
console units that contain ampli-
fication or decks that plug into
existing amplification—and ac-
cept existing pre-recorded music
in cartridge form.

(Continued on page 55)
PAUL ANKA has a hard-rockin' new single with that drivin' Detroit beat!

"I CAN'T HELP LOVING YOU"

© "Can't Get Along Very Well Without Her" #8893

Combine Paul's great vocal talent with this fresh material arranged by Charles Calello and you've got a combination that adds up to a winning sound and strong sales activities.
CARtridge Seen NAMM Parley's Show-Stopper

CHICAGO—The biggest assembly of tape CARtridge players known to man was one of the major attractions at the gigantic 65th annual music show staged at the Conrad Hilton Hotel here by the National Association of Record Merchandisers.

Numerous innovations in the cartridge field (see story in special NAMM section) as well as in other areas of electronic equipment and musical instruments are expected to draw a record attendance of over 20,000 for the show which began at noon and will run through Thursday (14). William R. Gard, executive vice-president of NAMM, said before the show that it "will be the biggest show in our history. Every bit of space available for exhibits has been hard put to contend with the flood of equipment and innovations close to the show. (Continued on page 9)

MGM: Lion's Share (5.5 Mil) in Orders

By CLAUDE HALL

NEW YORK—MGM Records took orders for more than $5 million during its three-day sales meeting last week here—the largest sale in the label’s history.

At the Wednesday (5) meeting of the 160 executives in the MGM Records, cited the firm’s sales as "keys to its future prosperity." A Theme of the meetings in the Waldorf-Astoria was “It’s MGM RCA, BY DEAL

NEW YORK—RCA Victor is releasing Stereo 8 CARtridge Reels of Frank Sinatra’s "Have You Heard the Music?" original soundtrack album of "Mary Poppins" and Diane, starring Marion and Ronnie Dove. These are the first Bioscope Releases re leased on Stereo 8 CARtridges.

Artists included Erroll Garner, Hank Williams, Connie Francis, Tony Bennett, Orbi- son, Lani Kisan, Herman’s Hermits, Hank Williams Jr., Johnny Tillotson, etc.

(Continued on page 8)

Newport Jazz Proves Jazz Is Here to Stay

By GEORGE SIMON

Jazz may be dead, dying or suffering from economic malnutrition, depending upon which self-appointed ex- perimentalists you talk to. Yet it seems to me that we can prove it by the 5,000-plus dedicated, delighted and typically well-behaved jazz fans who made the pilgrimage into George Wein’s spanking new Festival Park in Newport last weekend to pay homage to the wide range of musicians in residence. It is a unique and actual mixing of the blue bloods and the red bloods into one helluva healthy off-spring.

It seems that more strongly than ever jazz, in general, is here to stay and that Wein, in particular, is strongly in Newport for years to come. For this year he produced his most successful all-star jazz bash in a gorgeous, permanent setting. The gigante, new Festival Park, with its marquise lighting and excellent acoustical equipment, plenty of dressing rooms, up-to-date plumbing (though never officially checked), Chick Sales had been there in spirit throughout the first dozen years), plus an elegant, modern administration building that has been an asset, and lastly an effort on the part of Wein to create a “we’re here to stay” aura that per- meated the entire four-night, three-day conclave.

The more-concert, less-carnival-like atmosphere seemed to affect the crowd, for this proved to be the best attended and most responsible audience in years. Obviously they came to listen, rather than to be heard, and the way they reacted to the better artists who were playing any displays of exhubertism, proved that discrimination isn’t a dirty word.

As in all affairs of this sort, the more emotional sounds drew the greatest reaction. This year the more emotional sounds happened to be among the best, so that the ecstatic, roaring, standing ovations—yes, there were two more of them this time—were in the order of the day. Afternoon performance was entirely called-for on all sorts of grounds.

The Elvin Jones set the mood for the entire day—over-all the most consistently exciting in Newport history. For this was a day when the real prem took over, when top artists who were anxious about communicating with an audience established the magnificent kind of rapport that separates the professionals from the amateu rs.

The early session began with a splash-up set from two Herman alumnus, Al Cohn and Zezz Zims, whose two tenors worked together with regular pianist Dave Frischberg and guest drummer Buddy Rich (some more words about Rich later), played a set that had everyone who could get into the room in its thrall. Rich at the time was on a roll. Unlike some other drummers, Rich will not make a room happen, he makes people want to come to the room to hear Scher. The new marketing director unveiled a barrage of all the new labels except DGG, which had been introduced the day before.

Artists included Erroll Garner, Hank Williams, Connie Francis, Tony Bennett, Orbi- son, Lani Kisan, Herman’s Hermits, Hank Williams Jr., Johnny Tillotson, etc.

(Continued on page 8)

BILLBOARD LP CHART ADOPTS NUMBERS CODE

NEW YORK—Starting with this issue, Billboard top LP chart will carry, in addition to regular label number, equivalent information in the form of a numeric ordering code. The codes used are those that have been in operation by Cicely Steen’s Recordwagen firm for this past year, and it is hoped this will encourage use, and ultimate adoption of an industry-wide universal number system which will be of benefit to dealers, distributors, music companies, manufacturers. Such a universal numbering system has been long overdue in the music business in matters of inventory control and buying.

Billboard will make available to anyone who requests it, a list of the various label codes used by Steen.

2 Masters Bought By Hanna-Barbera

LOS ANGELES—Hanna- Barbera Records has purchased two masters.

The two singles are “You’re Gonna Miss Me,” a Floor Elevation, obtained from Ken Scott, and “Creole of Cradle of Love,” by Ronnie and Robin from Bob D’Orleans in Detroit.

The acquisition of the Detroit master is the label’s second from that city after the “Love, Baby” single, which has concentrated heavily on buying local hits from Texas cities, but according to general manager Don Bohanan, “we will search for hits from the rest of the country also.”

Several popular songs by Ray Price, Bob Wills, “Three Floyds,” and “W Henry,” by the Tidal Waves from another Detroit producer.

STRIKE CRABS UA MEETING; SWITCH TO N. Y.

NEW YORK—First record company casualty in the airlines strike was United Artists Records. UA, which had scheduled its annual sales convention for this past Friday (9), fired the event, deciding to switch to New York when the airlines shut down last Friday (8).

UA will now kick off its convention at the Sheraton Four Seasons Hotel, a cocktail party on Sunday night (10). The busi- ness will begin the following morning.

Epic Again Enjoying A Sizzling Summer

NEW YORK—Epic Records is rolling into its fifth consecutive hot selling summer season. According to Len Leip, Epic’s vice-president, the label is hitting a top sales pace with its singles product and its album sales are at an all-time peak for the year.

Highlighting the singles surge is the release of “Almost Persuasion,” title song and western singer David Houston. In addition to the c&w market, the record is beginning to show strength in the pop field to the point where the unusual heavy demand in both markets has forced Epic to release a new Houston LP, also entitled “Almost Persuasion.”

Also scoring in the singles market is the label’s new single by the trio of Eddie Rabbitt, John Conlee and Mac McAnally, entitled “If You’re Not In It For Love.”

The field for Epic are the Yardbirds’ “Over Under Sideways Down,” the Dave Clark Five’s “Pleatree” and “Yellow Brick Road” with Little Richard’s “Poor Dog” and Walter Jackson’s “It’s All Right.”

Scoring in the album field are “The Dave Clark Five’s Greatest Hits,” and “Hair of the Dog,” by The Who.

(July 18, 1966, BILLBOARD)
Cap. Sharpens Regard for B'way With Agreement With Elkins

By MIKE CROSS

NEW YORK — Capitol Records will release the soundtrack from the Broadway production "Elmer" on December 1 as "The Hundred Dollar Misunderstanding," based on the novel by Robert Gover, with music by Jerry Lieber and Mike Stoller, a top pop singing group vying for Broadway stardom. The book writer is still to be set, but Elkins has scheduled the show for Broadway in the spring of 1965.

Through its arrangements with Feuer and Martin, Capitol has on tap for its London premiere in December. "The Hundred Dollar Misunderstanding," a new song by Jerry Lieber and Mike Stoller, is coming out on Capitol in March.

To secure the option on the original cast album, Capitol has provided Elkins with $250,000 to develop his musical properties. Capitol's previous tie with Elkins was a $200,000 deal for "Golden Boy," which was produced during the 1964-65 season with Sammy Davis in the starring role. Elkins is planning to put on another version of "Golden Boy" in London next winter with Davis repeating his starring assignment. Elkins is hoping for an original cast album of the West End production, similar to Capitol's parent company.

ATLANTIC INTO SPOKEN WORD

NEW YORK—Atlantic Records has entered the spoken word field with the Verbona Series, 12 albums of contemporary works of poetry, drama and other literary forms. First release is "Allen Ginsberg Reads Kaddish," the recording was made at Brandeis University in 1964. It was the only time Ginsberg performed his entire work, and on only two other occasions has he read the entire piece to his entire audience. The album will be packaged in a double-fold cover.

BURSTING' MTD TO EXPAND

LOS ANGELES—Magnate Tape Duplicators is burst- ing for a second location as a result of the press of CARtridge and reel-to-reel business. President Clift Whonnell revealed he had a realtor looking for locations around the Santa Monica Boulevard site of the company's main duplication plant.

"We're bursting at the seams," Whonnell said. "We just don't have any room. I'm sure the future building is estimated in the $200,000 to $300,000 range and does not include the price of any equipment the company would design and construct. MTD is currently turning out 3,500 4-track cartridges a day with one bank of machines working one shift. The current factory is still three-quarters devoted to reel-to-reel product. Whonnell indicated, adding there were six companies working to have their cartridges duplicated, but the company was unable to handle their business.

In order to accommodate cartridge business, MTD has just extended the assembly line 160 feet and when the line is fully staffed, Whonnell said, he will be able to turn out 5,000 cartridges a day.

The company has not duplicated 4-track cartridges, principally because the executive

EXECUTIVE TURNBARBLE

Al Rosenblum will be the new president of Cameo/Photo Records, Inc. He joined the label as executive vice-president in late January in Los Angeles. Rosenblum was previously president of Remko, Inc., an independent music label. He has served in a variety of capacities at the label, including production, marketing, and sales. Rosenblum will be responsible for all aspects of Cameo/Photo Records' operations, including finance, marketing, and distribution. His experience in the music industry spans over 30 years, and he has worked with major labels such as Warner Bros., Atlantic, and Motown. His appointment is effective immediately.

The company is committed to expanding its presence in the market, and Rosenblum is well-positioned to lead the company to new heights. He has a proven track record of success in the music industry and is well-regarded for his strategic thinking and leadership abilities. He will work closely with the company's management team to ensure continued growth and success.

The company's commitment to quality and innovation is what sets it apart in the market, and Rosenblum will continue to drive the company's efforts in these areas. He is dedicated to building relationships with artists and industry partners and will work tirelessly to ensure the company is well positioned for future growth.

Rosenblum's appointment is a testament to the company's commitment to excellence and innovation. He brings a wealth of experience and expertise to the role and will be a valuable asset to the company. The company's management team is confident that Rosenblum will lead the company to new heights and drive it to continued success.
There's something definitely different about the new Joanie Sommers single. Joanie belts out a deeply moving version of a dramatic ballad. Some of her fans may gasp at her unusual performance. You may, too. But we're sure you'll agree. She's great. And her rendition is the best by far!

"ALFIE"
(From the Paramount Picture "Alfie")
4-43731
by Joanie Sommers
Where the action is.
ON COLUMBIA RECORDS®
Deems Taylor Is Dead at 80

NEW YORK—Deems Taylor, composer, conductor and presi-
dent of ASCAP, died at the Medical Arts Hospital here on July 3. He was 80. The composer of more than 50 works, Taylor's greatest success was for two of his operas, "The King's Henchmen" and "Peter Bitten," which were commissioned by the Metropoli-
tan Opera. Taylor was president of ASCAP from 1942 to 1948. He also was general manager for Metropolitan Opera and New York Opera Company and was a regular panelist on "Information Please." Taylor's other positions included newspaper editor, war correspondent and translator. His best known works were "May Day Carol" and the w.c. "Through the Looking Glass."
Stirmer Ties Payola Inquiry to Grand Jury Probe in Procedure

LOS ANGELES—The headline-snatching Federal Communications Commission closed-door inquiry into alleged payola activities in Southern California is similar to a grand jury investigation in that all testimony is accepted prior to deciding whether a crime has been committed.

Presiding over the inquiry is Jay A. Kyle, assistant chief hearing examiner, who has been facing broadcast advertisers and station owners for 14 years. The Government's attorney, Joe Stirmer, has had his own share of FCC proceedings and prior to joining the Commission was Hearing Division of its Broadcast Bureau four and one-half years ago, was an attorney with the Fraud Section, Criminal Division, Department of Justice in Washington for five years.

As a Justice Department lawyer, Stirmer has had experience trying cases and conducting grand jury proceedings.

"In this type of investigation we are trying to find out what's happening within an area of inquiry," Stirmer said. "It is not unlike a grand jury procedure."

Stirmer had just completed nine weeks on a license renewal hearing when he was given the assignment to join the FCC's team probing into the payola allegations. This hearing is entirely different from the usual "adjudicatory" type of hearings in which both Stirmer and Kyle are involved and which are centered around a specific issue such as license revocation or renewal or ownership transfer. These normal hearings involve parties with different interests, Stirmer explained.

"Here there are no parties, only the Commission itself. I am allowed to confer with Kyle and I am the Commission counsel.

Forbidden to Talk

In adjudicatory type of the section Stirmer represents the Broadcast Bureau and may not discuss points of information with the examiner, who hears arguments from all parties. He is forbidden to converse with the presiding officer over merits of the proceedings.

But during these payola sessions, Kyle and Stirmer can discuss future avenues of inquiry, whether additional witnesses should be called and how the evidence is being developed.

Both Government officials admit they carefully scrutinize a witness' testimony in the section.

Signs: "Human reactions can give a person away," according to Stirmer, appointed to the FCC by Attorney General Herbert Brownell in 1957.

A furtive glance, a dropped brow, a person who swears a lot or gets embarrassed when asked a question. These are some of the characteristics which may tip a witness' hand. Says examiner Kyle: "I can size up people and see what stands from my conclusions as to how much factual information they're giving as well as not giving it. I sometimes remind people (in other hearings) I don't think you're telling the truth. They sometimes sweat, get embarrassed and come up with the same role of a judge. A court won't put up with it.

Costs

Cosnat Changes Corporate Name

NEW YORK — Cosnat will change its corporate name to Jubilee Industries Aug. 1, President Jerry Blaine said last week. The firm's subsidiary, Jay-Gee Records, signed record production deals with Wendell Parker, Shel Talmy and Lou Guarino.

Parker will produce Eddie Brickower, Graner Mitchell, Lon Grand, Dee Brown and John Standberry; Shel Talmy, head of Planet Trust Funds, signed a deal with Blaine to distribute Planet in the U.S. and Canada.

Blaine also announced the opening of a Pittsburgh office, headed by Guarino, who will produce exclusively for Jay-Gee, including the record of Jimmie Massey, the Righteous Brothers and Mickey Cassian.

RIMP Makes Fund Changes

NEW YORK — Samuel R. Rosenbaum, trustee for the Recording Industries Music Performance Fund, has sent a letter to trust agreement signatories advising them of a policy change.

Essence of the change is that strokes must be given for album packaging costs, which had been subtracted from royalties, and that the same computation would be made on total sales, and it is retroactive from Jan. 1, 1964.

Slim Willet Dies, Writer, Artist

ABILENE, Tex.—Slim Willett, 47, songwriter and recording artist, died Friday (1). Willett, whose real name was Winston Moore, was best known for penning the country song, "Don't Let Those Tears Get in Your Eyes," a hit for Perry Como.

Cause of death was reported to be a heart attack. Willett also owned radio station KCAD here.

MGM: Lion's Share

(5.5 Mil) in Orders

and Lou Christie on MGM; the Good Times and the Lovin' Spoonful on Kama Sutra; the Righteous Brothers, Cal Tjader and Eddie Palmieri, Wes Montgomery, Bill Evans and Jim Hall, Walter Wanderley, Oscar Peterson, Kai Winding, Ed Thigpen and Jimmy Smith on Verve; and Jim and Jean, Don Crawford, John Lee Hooker, Tim Hardin, the Pennaways and Son House and J.D. Short on Verve-Folksway.

On DGG, the firm introduced LP's featuring the Berlin Philharmonic, an opera conducted by Ettore Garain, Fritz Wunderlich, Wilhelm Kempff, Hans Werner Henze and Tamás Vasyar.

The product was unveiled via a sound demonstration using circular and rectangular screens at the same time. But the sound—parts of the records—really sold the dealers.

And the same story held true Thursday morning when the label introduced new singles by artists like the Righteous Brothers, Roy Orbison, Howard Tate, Hank Williams, the Innocents and the Tradewinds.

Nasatir also told the distributors that the product was "the most powerful assembly of product—like a line—album by album—that we have ever offered you. In our opinion it is one of the strongest releases ever offered to any group of distributors by any record company in the business. This release will, along with the other product we will release from now until next June, give you the best year with our product you have ever had.

Seema Shapiro Dies

JERSEY CITY, N. J.—Seema Shapiro, well-known record retailer in the city, died July 4. Lou Shapiro operates the Music Center here and functions as treasurer of the Association of Record Dealers of New York and New Jersey.

LISTENING TO THE AMPLEX presentation Thursday (7), in New York, during the MGM Records' three-day sales meeting were label president Mort Nasatir, left, and Ivy Stirmer, head of MGM branches. MGM Records has signed for 8-track CARRidges with Ampex.

OUTLINING NEW DGG releases to the distributors and MGM Records personnel is MGM Records president Mort Nasatir, standing, from left are Lenny Scheer, whose information to director of marketing was announced during the meeting, Jerry Schoenbaum, manager of DGG and Verve/Folksways, and Sid Love, sales manager of DGG.

LISTENING TO THE MGM RECORDS presentation of new product Wednesday (6) were nearly 100 distributors from across the nation. Thursday night, distributors saw Johnny Tillotson open at the Copacabana.
ATLANTIC IS HOT
AND GETTING HOTTER!!!

NEW ON ATLANTIC

DON COVAY
You Put Something On Me
#2340

SOLOMON BURKE
Suddenly
#2345

PATTI LaBELLE & THE BLUEBELLES
I’m Still Waiting
#2347

NEW ON BRIGHT STAR

RICKY ALLEN
Nothing In The World Can Hurt Me
(Except You)
#147

NEW ON STAX-VOLT

JOHNNIE TAYLOR
I Got To Love Somebody’s Baby
Stax #193

THE MAD LADS
What Will Love Tend To Make You Do
Volt #137

MABLE JOHN
Your Good Thing (Is About To End)
Stax #192

WILLIAM BELL
Share What You Got (But Keep What You Need)
Stax #191

www.americanradiohistory.com
Stirmer Ties Payola Inquiry to Grand Jury Probe in Procedure

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any nonsense; we won’t do either. You have to do a lot of craftsmanship to get to the bottom of things, Kyle contends. Each hearing examiner has come in his own way to uncovering Payola. There is no supervision from Washington, so Kyle sees the pace for the investigation.

Testimony Accepted

All testimony is accepted, including hearsay, explained Kyle, formerly the Assistant Attorney General in his native State of Kansas. Kyle’s further legal experience includes nine years as general counsel for the Kansas Corporation Commission, a State utility regulatory body.

There is the possibility of a station’s revocation of its license if the hearing produces criminal action, Kyle said. He once called for the revocation of the license of a Louisiana station whose operations he felt were not to the truth of the FCC.”Recalls Kyle in determined tones: “I didn’t give a damn who profited.”

While most of the first day’s witnesses have repeated the charges against the station, Kyle and Stirmer were asked what would happen if a witness refused to answer a question and made a statement against the First Amendment. (There is a section of the Communications Act, 47CFR 300, which gives the FCC power to compel an answer, but the witness, once he invokes Constitutional privilege against self-incrimination, is granted immunity against criminal action for testifying at the inquiry. Unconstitutional.

Kyle said he would ask the witness to step down and turn the matter over to the judicial branch of the Government. If that witness clarified the matter further by stating a Federal judge would have to be brought in who would order the witness to testify. If the witness refused, he could be cited for contempt of court.

Civilian Defense

Stirmer pointed out the lack of a Section 17 of the Communications Act which makes it a civilian offense if a station violates the purpose of the broadcast matter. A station that properly identifies the sponsorship of any gift or item, he said, “should have a clear conscience.”

As I read that statute, the giver or taker just has to tell the station (about the remuneration).

The New Low-Price Cartridge System Unveiled at MGM Distribute

Continued from page 1

New servicing arrangements, which, in effect, gives the consumer a lifetime guarantee, will be employed the “bank” system in servicing units. When a playback needs servicing, the consumer will send the factory with $3 for handling, and another will be mailed, free of charge, to the customer within 24 hours.

Units Out by Jan. 1

Stanton announced that several car units will be on the market by Jan. 1. One will be similar to the $29.95 unit, but will come with a sleeve which holds underneath the car dash as a hang-on unit. This will list at $34.95 and will operate on high power. The other will be the $39.95 unit which will operate on the car’s electrical system while in the hang-on sleeve, and will automatically revert to the car unit if the car is turned off from the sleeve. In either case, the user can listen to the playback as a car cartridge unit, or pull it out as it will for use as a portable unit. A portable.

According to Stanton, about 250,000 units will be on the market by Oct. 1, with the lion’s share going through MGM distributors. The player will be shipped via 100 cases the name MGM Play 2. Units will be available through other distribution outlets, but Stanton said, at this time no other deals are firm and have distribution policies been set.

Introduction of the Playtape came as the climax of MGM’s distributor meetings here. It was part of MGM’s announce- ment of its new monaural cartridge, which include red-to-blue 4-track pre-recorded tape, 4-track dedicated tape, and 4-track cartridge systems. Thus the MGM cartridges will have its product available in monaural 2-track, 4-track stereo open reel, and in the 4 and 8-track stereo cartridge systems.

Sound of Today

Mort Naslat, MGM Records president, told the distributors that the tape is the sound of today, and that the cartridge promises untold potential to the recording industry. However, he repeatedly affirmed his faith in the disk form as the basic medium whereby recorded sound will be delivered to the consumer.

Naslat told the distributors that a basic problem in the tape industry is the assurance that what will be a duplicated product can be delivered in quantities to satisfy the demand. MGM, he said, in the use of the highest quality cartridge product by leading manufacturers such as them, will assure that it will be delivered to the consumer.

In addition to Naslat, the tape, portion music of the new market to distributors at 200 a point-of-purchase display and sales rack featuring unit and cartridges.

Weinstroer is also president of Norman Records, a St. Louis production company recording local talent. Previously he served as sales general manager of the Coral and Brunswick Division of Decca Records. Haustroer, whose father is president of the company, is vice-president of Missouri Discs, Inc., supervising over-all merchandising on a national basis.

Hi Lo, H & R Sue

NEW YORK—Hi Lo Music, Inc., and Hill & Range Songs, Inc., have filed suit in Federal Court here against the J. Walter Thompson advertising agency and Libby MacNeil & Liberty. The plaintiffs charged infringement on “Blue Suede Shoes.” In Oct. 1955, the suit charges that the defen- der, a record, infringed copyright by using in a TV com- mercial a song called “Blue Suede Shoes.” The commer- cial was broadcast over the ABC, NBC and CBS networks.

Editorial

Continued from page 1

of the cartridge field: facts, figures, merchandise, procedure and techniques.

It is certain that everyone who attends the Chicago sessions will come away with a clear understanding of what his stake is in the new industry and how to achieve his goals. James C. Rice, associate specialist in presenting conventions of this type, is designing this one with strictly educational values in mind. There will be no panel discussion, but a lot of solid information and guidance as to the cartridge’s potential.
WE'RE TELLIN' IT LIKE IT TIS!

RICHARD 'GROOVE' HOLMES

IS HOT!

Groovin' With Jug
RICHARD HOLMES & GENE AMMONS

Also: YOU BETTER BELIEVE IT (with the Gerald Wilson orch.)
TALENT

‘No Gimmick’ Artists Up Disk Sales With an Adult Approval

By AARON STERNFIELD

NEW YORK — While personal appearances, record hops, radio interviews and guest television shots undoubtedly contribute to the success of a pop recording artist, it’s possible to get the same results through sales with little or none of this exposure.

Dot Records has added two exciting new albums to its extensive catalog of organ LPs. Lowrey organist Eddie Baxter’s “Organ Music of Love” (Dot DLP 3708) is a beautiful collection of famous love themes played in the unique and interesting Baxter style. Eddie’s second new entry is a collection of a wide variety of styles and songs titled “Organ Sounds Incredible!” (Dot DLP 3706). For recording, television and personal appearances, Eddie plays a Lowrey Theater Deluxe Console organ. The keys to the world of music for both professional and amateur musicians — Lowrey, pianos and organs.

Artists like Ronnie Dove, Len Barry, Vic Dana and Tommy Roe, among others, have been the general public’s, but they consistently come up with personal appearances, record hops, radio interviews and guest television shots, and this has resulted in the accepted image.

There are adults, and they dress like adults. They don’t wear organ clothing, exposing their bald heads or combing their hair, and they are circumspect in their conduct. As a result, these personal appearances are some of their more flamboyant Coun- terparts.

Part of Package

When these artists do make personal appearances, it’s generally on one-nighters as part of a package, with a more color- ful artist (who might be less of a record seller) heading the list. According to Don Sessions of Shaw Artists Corp., most rock artists who sell recordings fail to get bookings because of prejudice due to ignorance of the part on booking agents. Vic Dana pointed out that the rock situation today is similar to the situation in country music a few years ago, when a country artist couldn’t get radio play because of the lack of records and the narrow, regional appeal.

Many booking agents are un- favorable to rock bands, according to Vic Dana.

(Continued on page 14)

Patti Adds Another Page To Her List of Solid Acts

NEW YORK — Patti Page came to Lewiston Stadium, Wednesday (6), and brought a pleasant and informal evening to the stadium. Miss Page performed an easy-going medley with shades of a command performance. Backed by an ex- cellent Metropolitan Opera Orchestra, the evening’s program included the audience in the proceedings. Miss Page’s version of “Scarlet Ribbons” brought the audience to its feet. The penetrant drums accompanying

Jackie Wilson Floors Crowd

LOS ANGELES — Jackie Wilson is a hit-maker. He jumped, boogied, fell to the floor while screaming and shouting a program of blues songs at the Fillmore West Saturday night (30). His voice is full of the dramatics of gospel music, but it often gets lost in his own screeching.

His musical director, Bobby Johnson, kept an accompanying sextet in a constantly blazing tempo. The Bruckner artist’s routine is that of the oldies but goodies variety. There was little improvising, "To Be Loved," "Work Out," "Doggin’ Around." Because of Wilson’s gimmick of kneeling and/or lying on the floor, an up-front table is necessary.

His close is "Danny Boy." On the bill with Wilson are Joe Swift and the Internationals, an instrumental sextet (one trumpet two tennor saxes and drums) which showed great potential and the Teddy Neely Five, which held well and was popular.

HANK FOCK

Rheingold Fest Take: Heady

NEW YORK — The Rheingold Central Park Music Festival grossed over $15,000 over its first weekend. The July 1 concert featured Wilson Pickett and Jesse Cains Young grossed $4,400, on July 2, The Beau Brummels played $2,800, on July 3, a Salute to Broadway with Oscar Dear Brown Jr. hit $4,450. The seating capacity at the Festival is 4,200 and the admission price is $1 for all locations.

Dionne Warwick is Doing Global Trek

NEW YORK — Dionne Warwick, now riding on the Spector label with "Trains, Boats and Planes," is hopping around the globe these days. After a recent appearance in Jamaica, Miss Warwick returned to New York to open the concert series at Central Park on July 1. She then left for a two-week engagement at the Caribe Hilton in San Juan, Puerto Rico, and from there goes to the Chequers Theater Restaurant in Sydney, Australia, for a July 21 opening. She’s due back in New York on Aug. 13 for a jazz concert on the Randalls Island on Aug. 13 and then on to Bermuda 10 days later. She will be followed by a date at the Rooster Tail in Detroit starting on Aug. 29.

HERMITS PULL MOB

HONOLULU — Herman’s Hermits drew a turn-away crowd of 14,000 fans to the Astrodome here on July 1, kicking off their cross-country tour. In addition to their guarantees, the MGM artists received a percentage of the 8,600-person gate. The Animals were also featured.

EMILE GRIFFITH, center, world middleweight boxing champion, signs an exclusive recording contract with Columbia Records. Present at the signing were Howard Rumsey of Rumsey & Associates, with recordings, and Jack Wiedemann, Columbia A&R director of administration. The champ’s debut single, "A Little Bit More" coupled with "Always on My Mind," is listed for immediate release. Other singles and an album are planned.

Becaud Songs Going The English Route

LOS ANGELES — Gilbert Becaud, a leading French performer, who recently recorded "Je T'aime, Maman," has now set his sights on English. He is working with Jack David, a West Coast lyricist.

Becaud has begun recording an album of his best-known songs in English. This album will be released in France in the fall. His first LP release in the U.S. will be a package cut by Dick Marconi, with the English language LP to follow.

Becaud was in Hollywood recently to begin work on the English album. A press writer, 120 of his works will be available here by Liberty's publishing company, Music-Trade.

Glossy Photos

Unsurpassed in Quality at Any Price

SIGHTINGS

The Trojans have been signed to ABC Records by Johnny Pat- tucket, who is the new executive vice president of the corporation. The Trojans are an at- tractive in the Midwest First "Black Panther" will hit on Palm Records, Howard’s label owned by Mickey Gold. His first single is "Tiny Bubbles." Gary LeMoli, formerly in Visions, will debut on Rally Records, Howard’s label. A new recording contract has been signed with Warner Brothers for Dave and Pat, a new recording contract. Both acts will be on ABC Records.

The Lively Set, featured on the "Kraft Music Hall" network, will be on to Capitol. Group is comprised of seven girls, including two girls. The group was formed at U. of M., where all the tele- vision shows and songs are performed.urope. Free Reasons to Mon- arties of Regina, Canada, and a single product. One aspect of her career is that she currently performs in Italian, German, French, Span- ish, Portuguese, and Fren- de-speaking. She appeared in the film "Cavatina" and on the Centa- tion for the Color-Sonic film "Waltz." Her first disk was recently on Nashville.
New Stereo 8 Cartridge Tapes for July from RCA VICTOR

Including for the first time product by Buena Vista and Diamond

New Buena Vista Stereo 8 Cartridge Tape

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A SUNDAY SERENADE with THE ANITA KERR QUARTET

THE BIG ONES FLOYD CRAMER

A BAG FULL OF SOUL with JOSE FELICIANO

AN EVENING WITH BELAFONTE AND MOUSKOURI

Another RCA Stereo 8 first!

Exclusive new Head Cleaning Tape Cartridge—cleans and polishes tape head instantly, prevents loss of volume and stereo sound quality. Every Stereo 8 player owner needs one.

RCA STEREO CARTRIDGE TAPES

The most trusted name in sound
Jazz Goes to College

ST. LOUIS—The Midwest's jazz outlook is brightened by the work of Oliver Nelson, who's spreading the gospel to students at Washington University here.

The arranger, who's teaching three courses as part of an "In-Music of the Mass Media" program, was joined Saturday (9) by trumpeter Clark Terry with a regular show on the "Tonight" show (regularly with the "Tonight" show). He talked about his work with the "Tonight" show, and his time spent with the "Tonight" show, and his time spent with Nelson.

Performing in addition to his arranging and leadership assignments, Nelson composed and arranged new compositions for the University concert. Usually he sketches out the beginning and end of a number, he comments, letting his sidemen improvise over rhythm. At Washington University there's a special significance for Nelson, since he attended the school in the late 1950's while pursuing a studies program with emphasis on music.

While the emphasis is on jazz on campus in St. Louis, the music appears to be on the approach in the local community as well. A new group, the "Tonight" show, has begun appearing in local group holding forth in area clubs.

Mike Shankman, president of the Freshman neighborhood club, the Emmett Finney Quartet has displaced country music as the main attraction. Finney plays the vibes and trumpet backed by Bennett Hall, who also fills in on the vibes, bass and saxophone; Ethbert (Con) Dye on organ and Adolph Roulette on drums. All four have been working around the Kansas City area for several years, mostly working private parties and country club dates.

Down the street at Mother's, the Darrell DeVore Quartet plays on weekends. DeVore plays piano, Travis Jenkins, tenor sax; Dick Youngstein, bass, and newcomer Chuck McFarlan is on drums.

Onths making the K.C. scene are a quartet headed by George Salignour, considered one of the best piano men in town. Frank A. Olson, a girl from the valley, and the Baby Lovet Quartet which features traditional Dixieland sounds.

The action in these two major U. S. cities indicates that jazz, along with other musical styles, is being artistically practiced and reaching audiences on different levels.

MUSIC ON CAMPUS

At a time of the year when college concerts are quite sparse, Parsons College, Fairfield, Iowa, has a line-up of musical talent on campus within a short time. On April 20, the Starchilders, a group of 4,000 new students as part of the school's orientation program. The high point of the concert, according to Gary Green, campus correspondent, was the Colestandard, "The Minstrels." A group of 14, recordists Music Store reported all Coleta albums were sold out following the concert. Eleanor Stehle, Metropolitan Opera soprano, was featured on June 21. Her songs ranged from folk to classical, and met with warm applause. There wasn't any sales reaction reported, due to the lack of local radio stations to stock any of her albums. A small number of interested students at East Carolina College, Greenville, N. C., were "enchanted" by Jane White Jr., on June 17, according to Gregory DeFalla of the College Bureau. White Jr. showed talent and humor in his selection of folk songs. The concert received excellent promotion from three radio stations, posters, and the daily paper.

WOBW-TV, the educational, nonprofit station of Ohio University, is starting a new series called Teen Beat. The show is intended for syndication to a potential audience of 300,000 in southern Ohio and northern West Virginia. The show will be produced and directed by students, "Teenagers," such as whenever a "Teen-ager" Crisis and "Tommie" is also a potential for arrangements for the G Clefs on Seville, Frank Lyndon on Barng, and the Daydreamers and Sonji Clay on American Music Maker.

WNEW-TV Bow a Musical Series

NEW YORK—WNEW-TV launched a summer series Thursday night with "A Night in Music"—of TV hour shows produced in England by the BBC. First show featured the Count Basie. Others slated to appear include Milt Gabriele, Shirley Bassey, Buddy Greco, Duke Ellington, Peter Nero, Johnny Mathis, Vikki Carr and Lena Horne. The Lena Horne show is reportedly the only one previously seen by American audiences.

John Abbott Joins Laurie

NEW YORK—Arranger John Abbott has joined Laurie Records, where he will be working directly with Gene Schwartz. In his previous association with the label, he handled arrangements for "I'll Never Love Again" by the Four Coins and "Gingerbread," by the Four Tops.

Other arrangements included the recent Reperata and the Delton duet, "Whenever a Teen-Ager Crisis" and "Tommie." Abbott also was responsible for arrangements for the G Clefs on Seville, Frank Lyndon on Barng, and the Daydreamers and Sonji Clay on American Music Maker.

PETULA CLARK celebrates her London cabaret success at the Savoy. Left to right are: Alan Freeman, British representative; Peter Knight, Pye international manager; Martin Wyatt, Freeman's associate; Andre de Veyde, Billboard European director; and, seated, Cloud Wolf, her husband-manager.

No Gimmick!

"Continued from page 12"

Sovario, or, if they are familiar with these performers, they feel they do not appeal to a mass audience.

However, if record sales are an indication, this artist can and do appeal to more people than booking agents realize. The unknown status of these artists will often change with a change of material. For example, when Bobby Darin did teen material, his image did not square with his songs, and Darin wasn't much of a club draw. However, when he broke with "Mack the Knife," Darin became an adult artist doing adult material, and the generated appearance bids came rolling in.

The personal appearance and TV scene will come in good time for the artist who relies on more than a grotesque appearance for his draw. It will come in the case of pop artists with the switch from teen to adult material. It has already come to country artists. It certainly will come to rock artists.

Help Wanted LONDON RECORDS seeks Administrative Assistant Terrific with figures and paper work. Handle distributor credits and returns.

Write to: MARTY MARSH London Records 539 West 25th St., N.Y.C.

ELEKTRA sizzles with 3 CHART ITEMS

AGAC Assigns Writers for Ball

NEW YORK—AGAC, Inc., plans a party for the 35th Anniversary Ball of the American Guild of Authors and Composers. The music and lyrics by Harnick, "If I Loved You," "Fiddler on the Roof," and Strouse and Adams, "The Best of Broadway" will be produced by the writers' guild on Oct. 27.

Stroope has been appointed head of the entertainment committee which will plan the organization's formation as the Songwriters' Association 35 years ago.
"Score another full-blown triumph for Ethel Merman..."
—Variety

"Miss Merman and those Berlin songs remain national treasures."
—New York Post

"...will find a new, young audience..."
—Daily News

"...Broadway musical comedy-making at its best."
—New York Times

"Annie" scores direct hit with critics!


RCA Victor® The most trusted name in sound
TOP 20

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

BEACH BOYS—WOULDN'T IT BE NICE (Writers: Wilson-Asher (Son of Tunes, BMI)—GOD ONLY KNOWS (Writers: Wilson-Asher (Son of Tunes, BMI)—Two hits on the Billboard Hot 100 this week, comes this catchy toe-tapper to quickly replace it. Flip: "I Want You" (Dick James, BMI). Fontina 1552

"AL MARTINO—JUST YESTERDAY (Writers: Faioli-De Angela (Dunian, ASCAP)—Programmer's hit in a ballad with a touch of the flavor of "Strangers In The Night." Across-the-board airplay should boost this one quickly to the top of the charts. Flip: "By The River Of The Roses" (Shapiro-Bernstein, ASCAP). Capitol 5702

PETER & GORDON—TO SHOW I LOVE YOU (Prod. by John Burgess) (Writer: Hatch) (Leeds, ASCAP)—Easy rockin', big beat ballad penned by Tony Hatch gets a top reading by the duo. Latino-flavored production backing. Flip: "Start Trying Someone Else" (P & G, ASCAP). Capitol 5684

MITCH RYDER—TAKIN' ALL I CAN GET (Prod. by Bob Crewe) (Writers: Crewe-Knight) (Saturday, BMI)—Wailin' vocal on this blue-based rocker and exciting instrumental production combine for a top-of-the-chart contender. Flip: "You Can Get Your Kicks" (Saturday, BMI). New Voice 814


DEAN MARTIN—A MILLION AND ONE (Prod. by Jimmy Bowen) (Writer: Devaney) (Silver Star, BMI)—Country-flavored ballad penned by Yvonne Devaney gets the smooth Martin vocal touch. In the vein of "I Can't Stop Loving You" the tune should equal Martin's last hit "Come Running Back." Flip: "Shades" (Granite, ASCAP). Reprice 0560

VIC DANA—A MILLION AND ONE (Prod. by Bob Reidarff) (Writer: Devaney) (Silver Star, BMI)—Dana adds more pop sounds to the Devaney ballad and makes a solid kid hit for the top of the chart. In the vein of his hit, "I Love You Deep," Flip: "My Baby Wouldn't Leave Me" (Guardian, BMI). Dolton 322

LOVE—7 AND 7 ES (Prod. by Jac Holzman) (Writer: Lee) (Grass Roots, BMI)—Kauconga rocker that never stops and should hit fast and hard. Will surpass the successful "My Little Red Book." Flip: "No Fourteen" (Grass Roots, BMI). Elektra 45665

TOP 60

Spotlights—Predicted to reach the top 60 of the Hot 100 Chart

THE TROGGS—WITH A GIRL LIKE YOU (Prod. by Roddie Ray) (Writer: Presley) (Dick James, BMI)—Hot on the heels of their chart-climbing smash (No. 2 in the Hot 100 this week), comes this catchy toe-tapper to quickly replace it. Flip: "I Want You" (Dick James, BMI). Fontina 1552

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TOP 10

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

NO COUNTRY SPOTLIGHTS

CHART

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

COUNTRYTOP 10

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NO COUNTRY SPOTLIGHTS

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

NO COUNTRY SPOTLIGHTS

CHART

Spotlights—Predicted to reach the top 10 on the HOT COUNTRY SINGLES Chart
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Jamaica Farewell — HARRY BELAFONTE
Don't Let the Stars Get in Your Eyes — PERRY COMO
You Send Me — SAM COOKE
Last Date — FLOYD CRAMER
Ringo — LORNE GREENE
Java — AL HIRT
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He'll Have to Go — JIM REEVES
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JULIUS La ROSA

WE'RE GONNA HEAR FROM ME
IS BUILDING STEADILY
INTO A BIG HIT SINGLE!

From his MGM album

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<td>Ray Charles</td>
<td>Oh, I Do Love You</td>
<td>Columbia</td>
<td>6/25</td>
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<tr>
<td>15</td>
<td>Ray Charles</td>
<td>I'm Gonna Love You</td>
<td>Columbia</td>
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<td>16</td>
<td>Ray Charles</td>
<td>Now It's My Turn</td>
<td>Columbia</td>
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<td>17</td>
<td>Ray Charles</td>
<td>See You In September</td>
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<td>18</td>
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<td>Some Of These Days</td>
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<td>Ray Charles</td>
<td>Once Upon a Time</td>
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<td>Ray Charles</td>
<td>I'll Remember</td>
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<td>Let's Stay Together</td>
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<td>Ray Charles</td>
<td>Her Every Mood</td>
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<td>24</td>
<td>Ray Charles</td>
<td>Why You're The One</td>
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<td>25</td>
<td>Ray Charles</td>
<td>The First Time</td>
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<td>26</td>
<td>Ray Charles</td>
<td>Please Tell Me Why</td>
<td>Columbia</td>
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<td>Ray Charles</td>
<td>Whole Lotta Lovin'</td>
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<td>Down Home With You</td>
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<td>My Baby's Just Like Mine</td>
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<td>Behind The Mask</td>
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<td>Ray Charles</td>
<td>The Life Is Wonderful</td>
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<td>Ray Charles</td>
<td>I'll Find My Place</td>
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<td>Ray Charles</td>
<td>A Pain In My Side</td>
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<td>Don't Take It Out On Me</td>
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<td>Ray Charles</td>
<td>You're On The Brink Of A Raiding Squad</td>
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<td>36</td>
<td>Ray Charles</td>
<td>My Heart Is As Black As A Tulip</td>
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<td>37</td>
<td>Ray Charles</td>
<td>It's All In The Game</td>
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<td>Ray Charles</td>
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<td>Ray Charles</td>
<td>You've Got To Love Me</td>
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<td>42</td>
<td>Ray Charles</td>
<td>We're Gonna Need You</td>
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<td>43</td>
<td>Ray Charles</td>
<td>With You I'm Born</td>
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<td>Ray Charles</td>
<td>Feelin' So Good</td>
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<td>Ray Charles</td>
<td>The Same Old Story</td>
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<td>46</td>
<td>Ray Charles</td>
<td>You're My Only Love</td>
<td>Columbia</td>
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<td>47</td>
<td>Ray Charles</td>
<td>The Night Before We Leave You</td>
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<td>48</td>
<td>Ray Charles</td>
<td>You're The One That I Love</td>
<td>Columbia</td>
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**Billboard Hot 100 Hits for Week Ending July 16, 1966**

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.
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-a company which provides broadcasters with monaural and stereo records of the new releases (albums & singles) through the co-operation of all record labels.

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6. Your selection of 5 new JAZZ albums each month selected by BILLBOARD'S Review Panel

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11. Comedy 17. Classical
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JULY 16, 1966, BILLBOARD
A ONE IN A MILLION HIT BY VICTOR "VIC" DANA

"A MILLION AND ONE"

#322
The five Americans of HBR Records discuss their repertoire with KBOX air personalities shortly before doing a benefit for the Danny Thomas Teenagers March Against Leukemia in Dallas. About 10,000 fans attended the dance/ show. From left, KBOX program director Keith Varron, Jimmy Wright, Norman Ewell, KBOX's Frankie Jule, Jim Grant, Mike Raben, and John Durrell. Sitting on car's top are KBOX's Bill Ward and Terry Byrd.

Classical Not Our Cup of Tea: 2 St. Louis Stations

ST. LOUIS—This city's two FM stereo multiplex radio outlets have practically deserted classic music programming for more conventional sounds. "You can't even pay the electric bill with classical music," said Ed Crites, general manager of KSHE-FM, a six-year-old station.

Programming at KSHE-FM and KCFS-FM centers on pop, standard and standard record-ings interspersed with news, weather, and features. KCFS-FM, new broadcasting its third year of 24-hour stereo, classical recordings are allotted one hour four nights of the week. "We used to carry the Boston Sym-phony, but we're not even pro-gramming that anymore," said Sidney Smith, program director. Only one hour in KSHE's 24-hour daily schedule is devoted to classical recordings.

The result, both stations admit, has been to turn classical purists to buying albums or listening to KFUO-FM, a non-commercial 6,700-watt operated by the Lutheran Church-Missouri Synod. KFUO-FM simulcasts with its AM side during the daylight hours with the FM continuing to 11 p.m. after AM sign-off.

However, the two FM stereo outlets claim they're still able to attract classical fans because of their stereo broadcasts. "There's no place else in the area they can turn to for stereo," Miss Smith said. Moreover, classical listeners are perhaps more "faithful" to the stations than devotees of standard music.

Potential Great:
The potential for FM stereo is great, both stations say. KCFS-FM blankets a 100-mile radius while the smaller KSHE-FM will be up to that range when its new 500-foot-high antenna is completed late this month. According to KSHE-FM survey last year, about 76 per cent of the station's listeners owned FM stereo equipment, Crites commented.

KSHE began broadcasting as a straight FM outlet in 1940 and converted to stereo the next year, "We felt if you were going to go stereo you had to do it all at once and 24 hours a day," Crites said. KCFS-FM has been broadcasting since 1955 but switched over to stereo initially after KSHE-FM made its transforma-tion.

KSHE-FM's "uptempo pop" format successfully makes the outlet sound much like an AM station. "That's probably our biggest problem because we're afraid of being excessively com-mercial," Crites explained. Miss Smith has directed the KCFS-FM transformation from a typ-ical FM format of classics and spoken word to what she calls "real good" pop and modern music programming.
...broke late out of the gate---
but look who's leading in the stretch!

DINO'S
GREAT
VERSION OF
"A MILLION
AND ONE"

# 0500
KREP-FM Favorite
In the Store and Out

SAN JOSE, Calif. — KREP-FM, a 35,000-watt stereo station, proves one of the stiffest audience tests of any radio station—besides its regular audience, it has a captive audience of retail outlets in local retail areas. Sherman Clay, one of the area's largest record and instrument chains, uses KREP-FM on its external speakers at their San Jose and Santa Clara stores. And, so popular is the station with in-store listeners, said KREP-FM owner Robert Podesta, "The record shop can see an increase in sales in San Jose. They let us put up our posters about KREP-FM programming in the store." The station also distributes a playbill of LPs each week to stores and listeners.

The West Coast has long been considered the parameter for stereo broadcasting. KREP-FM has evolved a format to fit a special audience. Our average age in Santa Clara is under 35 years," said Podesta. "We have more four-year college graduates over 25 years of age per capita than any other county in the nation. There are about 950,000 people in our county and they capture because we are a space industrial center. The program features that this people "appreciate light swing and the new renditions of rock 'n' roll standards. We make great use of Billboard in mapping our adult popular music playlist each week. We hold on to the LPs that have a spot on the charts and conform to our adult programming. Promotion men might tag us as chicken rock." The station uses a formula that features each quarter-hour an up-tempo start, big band, vocal, solo or group instrumental, big band "cluck," and or group vocal closer. "Once in a while we throw a Bill Cosby or other comedy cut to spice things up. A soft folk music is played on KREP-FM too." Jean Schwable directs the programming following a pattern of requests received by telephone throughout the week. Mike and Paul calls come from as far north as Eureka, 300 miles away, said Podesta, and Carmel, on the Monterey Bay Peninsula, to the south. Patsy Segovia, of San Francisco, Dee Jays include Ralph Hamilton, Mike Peterson, and John Lesner.

Day of Specialist Here: Herson

NEW YORK — The radio field has grown so specialized that markets in which two or more stations have the same format are now the exception rather than the rule. Mark Herson, president of Mark Century, said yesterday that for the first time in a market radio stations have been switched to a new format on a programming format to reach an audience. The days of the all-around station are numbered. Nothing for everybody is simply over. But there's an audience for everybody.

In most markets, stations with too many personalities are losing the majority of the audience, he felt, and believes this will continue to be the future. He said, "There is something provided to the audience, which provides jingles, deejay introductions, station identifications, contests, contests, contests, and features to radio stations in the U.S., Canada, Australia, Puerto Rico, the Virgin Islands, and Radio Madrid in Spain, maintains communications with 500 radio stations a month. Twice a week, the firm conducted a survey. Herson said, brought out the fact that "Contrary to general belief, that a good program results in stations are not interested in talk programming. The stations said they might consider some form of talk programming wanted it. It may result in more popular fare, Dave McCormick, program director, said yesterday. The station's suggestion, "Those who would fulfill the educational or discussion, FCC license requirements and yet be entertaining to a rock audience—perhaps discussions with record, TV, or movie stars." Mark Century, formed in 1962 by Herson, is now shopping for a "full complement of radio stations." Herson said he was in negotiations for two different stations at present. Mark Century serves 92 of the radio stations in the top 100 markets of the U.S., plus 400 other stations.

Faith in Radio

Herson had a lot of faith in radio. "Radio has to do well over the long run, if for no other reason than the fact that there are a limited number of advertisers who can afford TV and a limited number of spots available on TV for advertising. The only solution, in order to reach a mass audience, is to go to radio," Herson said. He pointed out that people depend on radio. "In emergency, people always go to radio. Radio underlies itself... has had an inferiority complex since the popularity of TV... and it's time it lost it."

Mark Century holds a programming seminar each year, generally right before the annual convention of the National Association of Broadcasters. Next year's seminar, Herson said, will discuss radio problems in ever greater depth and offer more ideas on the value of radio to broadcasters than ever before.

WFAS Is Again No. 1 In Commuting With Suburbs

BY HERB WOOD

WHITE PLAINS, N. Y. — Westchester County's WFAS has emerged once again as the most-listened-to outlet in this populous suburban county—largely because of its fits and starts in the personal tastes of cosmopolitan audiences. The Easy Listening operation on new owner Columbia Pictures, has doubled its revenue in the last year and a half, to lead the nation's suburban radio station.

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Within the same period, WFAS has increased its audience to take first place in the suburban population poll. The ABC survey of the station's programming, promotion and professional quality. Basically an Easy Listening station, WFAS allows its air personalities freedom to interject current hit tunes, folk music, jazz and show songs into the standard good music programming. The effect is a format

Jet Stream High on 'Train'

NEW YORK — Jet Stream Records, which is distributed by Scepter Records, cut more than 40 different versions of its "Go Go Go" train, featuring Jackie Paine. The different versions were cut for radio stations in the nation's major musical markets. "Jet Stream" is the label name of Marvin Schlachter. The strictly promotional disks feature lyrics by Richard Wyler and music by John Gallagher. Since receiving the special versions in New York were WMCA and WWR. The record was produced by Huey P. Meaux of Houston.

KHFH-FM Sets
Music Festival

AUSTIN, Tex. — KHFH-FM here is presenting its third annual Summer Music Festival June 17-19, its first summerфор. Directed by Rod Kennedy, the shows will feature everything from folk music to symphony music. Artists include The Beers Family, Jimmy Driftwood, Mark Spuckler, the University of Texas Jazz Band, the Blue Crew, the Festival String Quartet, plus members of the Houston Symphony Orchestra.

JULY 16, 1966, BILLBOARD

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They may forget their socks or shirts...

BUT BUSY MUSIC MEN ON THE MOVE NEVER FORGET THEIR

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The most frequently consulted world-traveler in the record industry.

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www.americanradiohistory.com
RADIO-TV PROGRAMMING

Programmer Randal's Top Five

By ELIO TIEGEL

HOLLYWOOD — The programming pendulum appears to be swinging away from top 40 and expanding into smaller radio categories — rock, country, easy listening and talk — as means of attaining ratings, reports Ted Randal, free-lance radio program director.

"Radio is becoming so specialized," he said, "that the future looks great for programming specialists who can work all five areas. Randal, who programs 40 domestic radio stations, mostly in secondary markets, claimed there is no programming consulting company working in all areas despite a definite need. He is especially critical of the East Coast mitter.'

Mel Ryan has been named station manager of KORK-FM in Las Vegas, Nev. Ryan, former program director of WDHA-FM, Dover, N.J., will handle midday air chores. Ryan has handled programming for a number of stations and has been a frequent guest on local TV and radio shows.

WIP-FM, Philadelphia, has a station manager for WMMR-FM, the stereo station program. Easy Listening music is broadcast daily on WIP-FM, Philadelphia, has been named general manager of KWLS-FM stereo, Oklahoma City, Okla.

Gary Stevens, a personality on WMCA in New York, is negotiating to do a daily hour show for Radio England, a new American-owned rock station in Britain. Stevens will record a one-hour show in New York on tape. All disks used will be approved in advance by the British commercial station, but Stevens will be presenting a picture of the New York music scene.

* * *

Randy H. Todd, with WCLI in Columbia, Mo., five years, has been upped to program manager and station manager. Todd's programming has been credited with helping the station become one of the nation's leading stations.

Robert G. Jones, with WILK in Wallingford, Conn., four years, has been appointed general manager of WMQR-FM in Washington, D.C., a WIP-FM affiliate.

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William F. Johnson has been appointed general manager of WFIL-FM in Philadelphia, Pa., a WIP-FM affiliate. "Rudolph the Red-Nosed Reindeer" will feature a new song when the TV special airs on NBC in December. Johnny Marks, the man who created the "Rudolph" story, is writing the new tune, which will be titled "Furball the Reindeer." The song will be released as a new single.

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* * *

Edwin T. Trowell has been appointed general manager of WLS-FM in Chicago, Ill., a WRW-FM affiliate. Trowell has been with WLS-FM for 10 years.

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The Master of the Ballad with a big new single!

AL MARTINO'S JUST YESTERDAY
b/w By The River of the Roses
5702

His latest album—already zinging up the charts.

I THINK I'LL GO AND CRY MYSELF TO SLEEP
(S)T 2528
Radio-TV Mart

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, Clerks, O. J. 's, call or write Bill Weaver for full particulars.

** **

FEMALE JOCKS ARE YOU TALENTED? Do you have a sweet, feminine, different sound and style? If so, we have a dynamic radio station that is looking for you to fill a hole in our schedule. Please apply to our Station Manager, Ray Crewe, at 413 N. Western Ave., Chicago, Ill. 60611.

** **

All-Afternoon People. This station is looking for an all-afternoon personality who can fill the gap in our late afternoon slot. We are looking for someone who can bring in the people and keep them tuned-in throughout the afternoon. Please send your resume and references to: Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

SITUATION WANTED

One of America's best-known disc jockeys in the Midwest is looking for a new challenge. He is a veteran of the radio business and brings with him years of experience in programming, sales, and station management. His past positions include headlining at some of the top stations in the Midwest. He is looking for a new opportunity to bring his talents to a new audience. Contact Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

Denny Randell and Sandy Linder have come up with another one of their great ideas for a radio station. They are looking for a DJ who is creative, has a great sense of humor, and can keep the audience tuned in. They believe in playing music that is fun and exciting. They are located at 413 N. Western Ave., Chicago, Ill. 60611.

** **

YOU, TOO, CAN BE A STAR DJ! With the right mix of music and personality, anyone can become a successful radio personality. This station is looking for someone who can fill the gap in their late afternoon slot. We are looking for someone who can bring in the people and keep them tuned-in throughout the afternoon. Please send your resume and references to: Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

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We specialize in a complete line of Pop, R&B, Spirituals, C&W, and Gospel music. Call Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

HELP WANTED

ANNOUNCER-ENGINEER IN NEED OF A GOOD VOICE AND A CREATIVE MIND. Must have a strong background in music, sound, and staging. Contact Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

ANNOUNCER-READER NEEDED FOR TOP-GRADE NEWS BROADCASTS ON DOMESTIC AND INTERNATIONAL LINES. Must be able to communicate clearly and concisely. Contact Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

DANNY RANDELL & SANDY LINER, the dynamic team behind the hits at WUKW, are looking for new members to join their growing family of successful radio personalities. If you have what it takes to join the team, call Ray Crewe, 413 N. Western Ave., Chicago, Ill. 60611.

** **

MUSIC

"I CAN'T HELP MYSELF" THE MANHATTANS C-916

CARNIVAL RECORD CORP.

539 Chadbourn Avenue
Newark, N. J. 07102

Russ Miller-Roger, MGR.

SALES AT THE RECORD STORE.

when answering ads...Say You Saw it in Billboard.
The teen scene is flipping out to the sound of Date's boss singles!

'Tell It to the Preacher'
London and The Bridges
A mesmerizing beat that will knock 'em for a loop!

'The World I Used to Know'
The Will-O-Bees
A great new group invades the teen scene!

If You Ever
C/w Eternally
The Charmaines
The Charmaines reign supreme!

Contact your Columbia Records distributor. Like now!
WESTERN LP—ITALIAN STYLE
FRANKFURT — There is something new on the country racks in West Germany: disc shops—the first Italian-produced Western music. Although entirely of Italian origin, it is being sold under West German promotion as "Authentic American-type Western music." This new product comes down the record track of the Italian "instant Western," a "Hole in the Silver Dollar."""

The film is called "An Italian Western." It was produced in a few weeks. The film story has an American Civil War setting. The life of the hero, "John Ulysses," is documented in great detail, with Austrian (Gianelli Gemma) is saved in a pistol duel by a silver dollar. The theme melody is titled, "A Man, a Man," in Italian, "A Man, a Man," the film shot in Rome with Italian actors, was produced by Adria.

Petula Clark Heading for U.S. and TV, Club Dates
LONDON—A series of major American engagements in the fall has been scheduled for Petula Clark. Current dates scheduled include the Rodgers and Hart special with the Count Basie orchestra and spots on the Andy Williams, Roger Miller and Ed Sullivan shows. These are being taped early in October with a Danny Kaye shot in November. She appears with Dean Martin in January, then does a big revival run.

She has a two-week return booking at the Copacabana in New York, which attempts to follow with a two-week concert tour and a month in London. Miss Clark has just completed a month at the Savoy Hotel, London, her first British cafe date. She also took part in several of the major British tours, and is now back in France, which she makes her home, doing the continental summer circuit, shorted this year by her British and U.S. commitments.

Ariola Adding to European Sales Network
GUETERSLOH — Ariola is expanding its European sales operations. Ariola's general manager, Dr. Werner Vigl, is visiting the four company managers of Ariola in England, France, Italy and Spain to discuss Ariola's policies for 1967. Ariola's operation in France is being expanded to bring it up to the level of the other major European labels, and is expected to go into the first class territory in the next few months.

Stone Label Set Up In Belgium, Holland
TORONTO — Following an eight-day European trip last month, Robert J. Stone Associates has announced the establishment of the Stone label in Belgium and Holland, to be distributed by Discoul. The label will feature Canadian and U.S. material, including some of the sounds with "That's Why I Love You Like I Do" by Canadian Tony Mule, "Amélie" and "Dance Girl!" by Tony C. from Jamaica in the U.S. The new Stone label is distributed in Canada by Sparon

LONG ON RULES, SHORT SIGHT
BIELA—The slight difference in appearance between beat musicians and women brought embarrassment to a downtown sheet music supplier who gave a reception for the participants of the Canandaigua Music Festival opening night here.

All of the top singers, organists, groups or duos, but the doorman was given the job of passing out the "Million Dollar" cap, the long-haired beat musicians are known as "the beat generation" and were met with one invariable individual who was barred the entrance because he looked like an alligator out what was wrong.

"I'm going to make your orders," said the doorman before the man could explain the explanation. "That's my rule!"

'Apple the Apple of German Fest's Eye
BADEN-BADEN — "Beiss nicht in den Apfel" (Don't Bite in Every Apple), sung by the Norwegian Wencke Myhre—has captured the 1966 German Song Festival, the song was the winning entry in this year's "Bite the Apple" contest, and in particular, in the film "La Vida es un Fin." A. M. (music) and Werner Raschke (lyrics), Raschke is international ad manager of Electrons, the president of three of the disc companies boycotting the festival. The winning title is released by Polydor. The surprise is that the first five titles are sung by Polydor singers.

The top three titles were: (1) "Bane nicht, gleich in jeden Apfel" Wencke Myhre; Polydor; Hans Blum (music); Werner Raschke (lyrics); Napo, 146 points; (2) "Wenke du bei mir bist; Elin Gabbai; Hans-Arno; Kurt Lindem (music); Rolf Pfo (lyrics); Tatti, 79 points; (3) "Egge mand" lied auch dich; Roy Black; Polydor; Christian Brugs (mu-

The newcomer titles were: "So alt war die Welt," sung by Britta Perley (Polydor), written by Horst-Helmer Henning (lyrics), 51 points; "Weih an mich mein" sung by Lili Lindors (Polydor), written by Piet Jacobsen (Polydor); "Für dich in meinem Herzen," sung by Johnny Carlson (lyrics), 49 points.

Tapes were chosen by the public here, by 11 judges in several German radio and TV stations, and by a public opinion research of 3,000 TV listeners, music fans, and". About 70 newborns and 150 publishers, songwriters, composers, record company representatives, artists and radio and TV people (attend). Festival officials stated that it was a competition of young artists, not for singers. But the experts stated that interpreter, the singer, becomes the winner. This festival showed that some titles are good music and lyrics had the chance to be seen. But they were not as good as they were. The first new association for the festival (Verein zur Förderung der Deutschen Tanz-und Unterhaltungs-Musik), that starts like Peter Alexander or Cathrine Valente would participate as interpreters. But this was not so. The disk companies must have artists of high quality if big festivals are to suc-ceed.

MANY LP MARKETS, SAYS EMI'S WALL OF U.K. SPURT
OSLO — "The thing that's happening in England today is the increase in the sales of L.P.'s. This is the main reason why it's important to offer the public LP's in all price cate-

This is the view of EMI managing director John E. Wall, who came to Norway this week to visit the company's Norwegian outlet, Carl M. Iver sen A./S. He was accompanied by his regional division director, E. B. Carl S. Staford and 20 employees, and made a point of visiting every country to look things over. That is more impor-
tant than only writing reports. Last year, for the first time, all 26 branch offices listed a profit. One of the problems we discussed was the exporting of music for Pleasure Series. These LP's sell for $1.80, while the price for singles is around $1. We started losing this series because the weather to cover all fields of the LP market. Some want Beeteto's 5th regard-
less, and buy any record version, other sell a special re-

Without a doubt, American pop music is again gaining in the U. K. But on the other hand it is easier for an American pop artist to break through in the U. S. That is the most im-
portant result of the British invasion a couple of years ago. On the other hand, many Brit-
ish artists today are more popular in the U. S. than they are in England, for instance the Herman's Hermits, the Dave Clark Five, etc.

DISK ARTISTS SWEET AT MERITAS
BY RIT MORGAN
MONTREAL — The dominant position of the record industry in the French-Canadian entertainment scene was well illustrated at the annual gala dinner last month. The gala, sponsored by 28 Meritas trophies went to record companies. The final distri-

ance were spread among radio, TV, theater, film and sports. The gala dinner was served by the Peladis Publications, publishers of four weekly tabloid newspapers in the entertain-

ment scene, and it has all the ingredients of a gala re-

tation of the Oscars, Grammys, etc., in the U. S. The awards presentations packed the 3,000-

Meritas-organized theme concert. A majority of the awards were in the "Best Actress," "Best Actor," "Best Director," "Best Screenplay," "Best Song," and "Best Album." The awards were presented by the gala reception at the Chateau Mont Royal, a five-star hotel in the heart of Montreal.
Curtain’ Fests Wooing the West

COLOGNE — For the first time, western disk firms and artists have decided to take part in Iron Curtain countries such as Hungary and Poland are rolling out the Red carpet for the Baltic nations. Poland will host the first Curtin Fest on 20th and the Zopot Festival from Aug. 5 to 8. Promotion material received here is lath ed with praise for western pop artists, and the sponsors of both festivals refer to their events as being "the first of its kind" (communist) answer to San Remo.

In fact, the Zlachem festival closely follows the format of the recent Curtin Fest in a similar area, a first in its purpose is to develop pop music talent. It is backed by the West German TV network and is open to all composers and artists, each contestant being permitted two entries, either chances or dance numbers.

This year, the Hungarian festival is dedicated to promoting a western accent to contacts with the western market. Zlachem hopes to use this as an orientation year. Press material being flooded into West Germany describes it as the "international chanson fest," and claims that Zlachem is gaining international interest year by year.

37 Nations

Thirty-seven nations will be represented at Zlachem. Each nation will be represented by not only a composer and artist, but one member of the jury and one choreographer.

The strong international accent being given Zlachem is underlined by the fact that the first festival of the year will be an international "day." The second is "the Polish Day." The third, "the French Day."

IFPI Chief’s ‘White Paper’

LONDON—Stephen Stewart, chief executive of the International Federation of Phonographic Industry, has taken up the year to go to North America next month to present a paper, "Blanket Agreement to Recording," at the annual convention of the American Bar Association meeting in Montreal.

Other presenting papers on the same subject will be by Canadian counsel Helfine Finkley (and Clark)

They will cover the whole field of contracts made for an entire industry, or country, with entrants to sing a Polish song of their choice in their own language. The first day will have contestants singing one entry each, and the second judge from the repertory of the record company which they represent. The second day will be open to all business between Polish and international.

German record industry will be represented by Electrola; CBS (Philips), Continental, Germany, Philips, and the East German VE A Deutsche Schallplatten.

NETWORKS

by societies representing record, manufacturers, publishers, broadcasters and authors.

A day has been set for the papers and subsequent discussion. U. S. copyright registrants, American Labels, will take it from there.


Continued on page 32

from the music capitals of the world

CHICAGO

Welcome musicians! Chicago music center international this week with goings on of the 65th National Association of Music Merchants. The annual trade show is at the Conrad Hilton Hotel. Music world leaders and top recording artists of the industry wer en on hand.

Roger Williams, with Lou Breese and Artie Butler of Warner Brothers Music. Meanwhile, tonight, in Chicago, the use of the tape CARIDAC marketers are shaming out all the concepts that appear to be promising. The tape industry will take great interest.

NAMM show... Inventors Elvis Rich and Altron of Wihne Radio Net, have some new system used by some 470 stations. The Automatic Contractless Chuck Mishell is expected to sign any music. Kate Guitar comes back from Vietnam with a new song, "She'll Do Anythin' I Say." Kate Guitar was written while languishing in a foxhole near Dakar. Here's another: Summertime in the city of summer, long WINO Radio is presenting a series of interviews with record artists, such as Frank Milesc, Tony Bennett, and Joe Jackson.

Some good news from Anita Kerr, Jack Jones, Jerry Leiber and Mike Stoller, and Red Lewis and Eddy Arnold. Producer Bob Emery guarantees these are "different." Starting last week, WSDM-FM in Detroit was spreading the gospel of the new band.晚间 News, "WCIL Radio in Peoria reported the same thing. This is a new band, involving Neil Miller's Capitol recording artist, a girl, and a boy. The people of the show is of modern country format.

A jazz event is coming up the weekend of Aug. 15. You can't miss it. The Milt Hinton Jazz Band will be in town playing at the Varsity. James Wilbur is the director of the event.

MEXICO

Frank Soutas's new hit, "Strangers in the Night," has been released on the Italian EP. Orfeon has a 20-year history in Mexico.

Yet another Chicago group has a reasonable "I Can't Help Myself." The song, written by Ken Darby and published in the U.S. on IRC Records and aired on WLS, has sold in McCormick Place. The show at McCormick Place is now. Jerry Ann Man is currently coaching the boys' team.

GERMANIANS

GERMANIANS

NYSPHORON

The Wild Ones, United Artists Records, are set to make their country tour under the sponsorship of the Germania. The Sowber Brothers have been singing their songs in seven cities in Canada. A National Exhibition in Toronto, where they will open their tour tonight. The record company, West Germany, will distribute here in the U.S. of their record. Joe Giannini, CGD, says the record company, West Germany, and are making records in Canada. CGD, is the producer and the song company, West Germany, with divorce rights, will be the distributors.

FROM THE MUSIC CAPITALS OF THE WORLD

* Continued form page 31

Itential success, "Juana Banta" on the Nor-Disc label. The tune is one in a series of recently released versions. Sweden Music is publishing and has obtained local versions in Scandinavian coun-
ti. The soundtrack from the Swedish movie "Dear John," cur-
rently a success in New York and on its way to general re-
lease, has been recorded in and will be presented in both Europe and the United States. No label has been chosen. Sweden Music, which runs both a publishing house and a disc firm, has the world rights to the music.

Bernard, previously senior sales manager with Arne Bendiksen A.S. has taken over the record company's "The Beatles Baroque Book," on the Elektra label, is out in Norway, issued by Nor-Disc. Bendiksen is head of the firm, which also includes the Kallgruppen 4, on the Triolli label, "Journey to the Ends of the Earth," and "2 Best A. R. Bernard's arrangement, producer and orches-
ta leader, is now with Nor-Disc, and has recorded the old Norwegian favorite, "Sammen og sommeren," on Polydor label. John Hamada, present on "Swedish Stars," a Swedish version of "The Sound of Music," is now also on Polydor. The Young Nor-wegians, they are often heard together with "Viaggio for Viaggio," on the Trol label.

ESPER ERIKSEN

PARIS

Vogue stars Michel Pujol and Pierre Perret appeared in a big way in Monte Carlo July 3 as part of the opening of St. Jean of Monte Carlo. . . . Dorothea. François Hardy is star-
ring with Yves Montand in the Frankhenske film, "Grand Prix.

DIOSO ODEON

RIO DE JANEIRO

Discos Odeon is moving its office to a five-story building, in downtown Rio. . . . Pro-
ducer Narciso Portugal, together with Guarin. . . . Baldwin Powell flew to New York, where he is going to complete his record-
ing of his LP with Stan Getz. . . . Poroducer Narciso Portugal, now with Discos Mocambo.

Bill Evans

Mexico City

"Jazz improvisation: Contemporary, Trends in Styles"

Introduction by Bill Evans

Preface by Tom Glazer.

No serious student of jazz improvisation can afford to miss reading this important and valuable work.

The presentation of materials to be found in John Mehegan's book on jazz improvisation is a very)

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Bill Evans

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by John Mehegan

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AND THE DETROIT WHEELS

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ARGENTINA

DENOTES LOCAL ORIGIN

LAST WEEK

1. GIRL--The Beatles (LP)
2. MAMA--The Beatles (LP)
3. LUCERO--Los Vivancos (LP)
4. AMOS--Les pavés (LP)
5. DAD--Antonio Aguero (LP)

THIS WEEK

1. GIRL--The Beatles (LP)
2. MAMA--The Beatles (LP)
3. LUCERO--Los Vivancos (LP)
4. AMOS--Les pavés (LP)
5. DAD--Antonio Aguero (LP)

ADVERTISING

BUFFALO BRITISH

CANADA

DENOTES LOCAL ORIGIN

LAST WEEK

1. PAPERBACK WRITER--Beatles (Capitol)
2. ALL RIGHT NOW--Headline Hunters (Capitol)
3. GROOVIN'--Sly & Robbie (Crown)
4. LOVE--Paul Kantner (RCA)
5. SMELL THE ROSES--Dave Dudley (Decca)

THIS WEEK

1. PAPERBACK WRITER--Beatles (Capitol)
2. ALL RIGHT NOW--Headline Hunters (Capitol)
3. GROOVIN'--Sly & Robbie (Crown)
4. LOVE--Paul Kantner (RCA)
5. SMELL THE ROSES--Dave Dudley (Decca)

ADVERTISING

BUFFALO

DENMARK

DENOTES LOCAL ORIGIN

LAST WEEK

1. PAPERBACK WRITER--Beatles (Matin)
2. ALL RIGHT NOW--Headline Hunters (Matin)
3. GROOVIN'--Sly & Robbie (Matin)
4. LOVE--Paul Kantner (RCA)
5. SMELL THE ROSES--Dave Dudley (Decca)

THIS WEEK

1. PAPERBACK WRITER--Beatles (Matin)
2. ALL RIGHT NOW--Headline Hunters (Matin)
3. GROOVIN'--Sly & Robbie (Matin)
4. LOVE--Paul Kantner (RCA)
5. SMELL THE ROSES--Dave Dudley (Decca)

ADVERTISING

BUFFALO

FRENCH (IOWOON) BELGIUM

DENOTES LOCAL ORIGIN

LAST WEEK

1. LA POUPEE QUI FAIT NON--Michel Polnareff
2. LE FELT Rouge--Julien Clerc
3. MOEUR DE VIVRE--Rene
4. LES EMBRACEMENTS--Michel Preau
5. JEANNE BANANI--Jeanne

THIS WEEK

1. LA POUPEE QUI FAIT NON--Michel Polnareff
2. LE FELT Rouge--Julien Clerc
3. MOEUR DE VIVRE--Rene
4. LES EMBRACEMENTS--Michel Preau
5. JEANNE BANANI--Jeanne

ADVERTISING

BUFFALO

GERMANY

DENOTES LOCAL ORIGIN

LAST WEEK

1. SLEEP JOHN B--The Beach Boys (Capitol)
2. LE ROLL--Bauhaus (RCA)
3. PAINTER--The Rolling Stones (Decca)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

THIS WEEK

1. SLEEP JOHN B--The Beach Boys (Capitol)
2. LE ROLL--Bauhaus (RCA)
3. PAINTER--The Rolling Stones (Decca)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

ADVERTISING

BUFFALO

ITALY

DENOTES LOCAL ORIGIN

LAST WEEK

1. TEMA--Gianni (Ri)
2. CHE--Gino e Ugo (RCA)
3. AMO--Adamo (Vig)
4. OGGIONI--Gianluigi (RCA)
5. BONG - THE FUTURE--Tina (RCA)

THIS WEEK

1. TEMA--Gianni (Ri)
2. CHE--Gino e Ugo (RCA)
3. AMO--Adamo (Vig)
4. OGGIONI--Gianluigi (RCA)
5. BONG - THE FUTURE--Tina (RCA)

ADVERTISING

BUFFALO

MALAYSIA

DENOTES LOCAL ORIGIN

LAST WEEK

1. PAINT IT BLACK--The Rolling Stones (Decca)
2. LEAD--Bauhaus (RCA)
3. PAINTER--The Rolling Stones (Decca)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

THIS WEEK

1. PAINT IT BLACK--The Rolling Stones (Decca)
2. LEAD--Bauhaus (RCA)
3. PAINTER--The Rolling Stones (Decca)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

ADVERTISING

BUFFALO

PERU

DENOTES LOCAL ORIGIN

LAST WEEK

1. TULANDA--Tula Enrique Leon (Odeon)
2. CAROL--Carlos Fuentes (EDE)
3. SOLO--Peruvian (Odeon)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

THIS WEEK

1. TULANDA--Tula Enrique Leon (Odeon)
2. CAROL--Carlos Fuentes (EDE)
3. SOLO--Peruvian (Odeon)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

ADVERTISING

BUFFALO

RIO DE JANEIRO

DENOTES LOCAL ORIGIN

LAST WEEK

1. SATISFACTION--Rolling Stones (Decca)
2. MEXICO--The Beatles (RCA)
3. MITE--The Beatles (RCA)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

THIS WEEK

1. SATISFACTION--Rolling Stones (Decca)
2. MEXICO--The Beatles (RCA)
3. MITE--The Beatles (RCA)
4. PAPYRUS--Frans Statza (RCA)
5. HOW DO THAT GRAB--The Beatles (Matin)

ADVERTISING

BUFFALO

NEW ZEALAND

DENOTES LOCAL ORIGIN

LAST WEEK

1. PAPERBACK WRITER--The Beatles
2. THE PAPER--Creedence Clearwater
3. THE TRAP--The Who
4. BACKSTAGE--George Frith
5. LITTLE ONES--The Head

THIS WEEK

1. PAPERBACK WRITER--The Beatles
2. THE PAPER--Creedence Clearwater
3. THE TRAP--The Who
4. BACKSTAGE--George Frith
5. LITTLE ONES--The Head

ADVERTISING

BUFFALO

NORWAY

DENOTES LOCAL ORIGIN

LAST WEEK

1. PAPERBACK WRITER--The Beatles
2. THE PAPER--Creedence Clearwater
3. THE TRAP--The Who
4. BACKSTAGE--George Frith
5. LITTLE ONES--The Head

THIS WEEK

1. PAPERBACK WRITER--The Beatles
2. THE PAPER--Creedence Clearwater
3. THE TRAP--The Who
4. BACKSTAGE--George Frith
5. LITTLE ONES--The Head

ADVERTISING

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*3.79 mono-4.79 stereo suggested list
Chasm Between Jazz and Popular Music Narrows

BY HANK FOX

NEW YORK — Jazz, with all its myriads of extraneous directions as there are jazz musicians, appears headed toward a single path regarding the source of repertoire. The trend is toward a form of commercialism closely associated with popular and rock 'n' roll music.

Many jazz musicians are trying to move into rock and roll compositions. According to John Levy, president of the Blue Note, one of the key locations of the pop sound with jazz interpretation. People who aren't jazz fans go for their material.

"Their music has commercialized much," Levy says. "It's becoming more and more commercial sound. That's not necessarily a bad thing, but it's something that we need to be aware of and listen to; a record; they want to participate. Jazz as a spectator, never will go over with them."

Levy says many jazz artists are trying to keep jazz and rock and roll a commercial sound. "Since Wes Montgomery has been on the scene with his "[My Head] and it came a full jazz treatment, which this nightclub player is taking. We all know that the response can be measured in increased sales.

"important media of exposure are cast aside when AM radio and jukebox steers clear of long cuts. In the three albums mentioned above, most cuts are kept between two and three and a half minutes.

Jazz musicians are finding their way into the pop field in other ways than straight recording. Although jazz artists such as Russell Blakey and Kai Winding have become popular personalities in pop while maintaining a career in the jazz market, many other jazz artists are going behind the scenes, but the cards list all groups and doing TV commercials.

"It's not going to be down to Levy insists. Some of today's jazz can be heard on commercials as the Douglas "Four"). Bert "This Can't Be Love" on his "Lion's Voyage" LP takes time to explore new ground, but the cards list all groups.

"The true artist shouldn't worry about commercialism. If he's going to do it, he shouldn't be confined to two minutes and 28 seconds. For example, "The Lion's Voyage" in his "Lion's Voyage" LP takes time to explore new ground, but the cards list all groups.

"It's all length of the major stumbling block to following new listeners, so we try to get Records. Most Blue Note records have two or more cuts per side. "We feel it's good enough time and also provides variety for the public. If someone doesn't like one song, he is given several others on the same track.

Promotion isn't a problem to the Blue Note with an artist list including Art Blakey, Louie Bellson, Jimmy Smith, Hank Mobley, and others. Blue Note relies on advertising in jazz magazines, trade papers for dealer, and newspaper, and magazine critical reviews. "Marketing is the name of the game. A key is our sales."

Levy lists some of his label's records as bestsellers as a matter of convenience and simply believe most other people do. "Tasteful and styles change. What's looked at as avant-garde at one moment can be completely common the next. The same holds true for jazz. Ornette Coleman's style was thought of as far out just a few years ago but today his records are doing well. Time has a way of catching up."

Lion's sales are soaring to new heights, but the sales manager for Blue Note's national sales manager, Under, the company, says there will be plenty of more sales, 11 coming in August.

1966 Jazz Albums

Alfa-Soul/Domin Ego—A. K. Salem—Prestige PR 7379; FPR 7377
After Hours—Hank Crawford—Atlantic 1455; SD 1455
After This Message—Mitchell—Ruff Tria—Atlantic 1458; SD 1458
Am's That Groove—Billy Liber and the Miracles—World Pacific WP 143; WPS 2164
Mose Allan Plays For-Lovers—Prestige PR 7440; FPR 7446
Mose Allan Plays For-Lovers and Thelonious—Prestige PR 7445; WPS 286
The Americanization of Oogoose—Bugs—MGM SP 3472; SD 4372
Accension—John Coltrane—Impulse! A 55; AS 55
Air—Ma Vail—Russell Quantum ER 4200; 92; AS 96
The Avant-Garde—John Coltrane & Don Cherry—Atlantic 1451; SD 1451
Bagpipe Blues—Bugs—Harley—Atlantic 3001; J 3001
Andy Bey With Four—Sun Ra—Vanguard VI 67; 82; 95
Bouncing With—Red Powell Trio—Delmark DL 406; DS 9406
Brazilian Debut—Paul Winter—Brusher W. 1626; WS 1626
With the Max Roach Quintet—Prestige PR 7382; FPR 7382
All The Go's to Nothing—An Other—Big Band—JCL 3524; UNS 3524
Dave Brubeck's Greatest Hits—Columbia (S) 1035; 95; 96; 97
The Byrd & The Herd—Charlie Byrd & Woody Herman—Pickwick 39; PC 3942; 3012
The Cape Verde Blues—Horace Silver Quartet & J. J. Johnson—Blue Note 4230 (N)
Chicken & Dumplin's—Bobby Timmons—Prestige PR 7429; FPR 7429
Christian Jazz—John Coltrane—Blue Note 4231 (N)
The Count Basie Sextet—Blue Note 4232 (N)
The Count Basie Orchestra—Blue Note 4233 (N)
The Steve Lacy Quintet—Blue Note 4234 (N)
The Ornette Coleman Trio at the Golden Gate—Blue Note 4235 (N)
The Ornette Coleman Trio at the Golden Gate—Blue Note 4236 (N)
John Coltrane's Blue Train—Prestige PR 7378; FPR 7378
John Coltrane Plays For-Lovers—Prestige PR 7462; FPR 7462
Come On In Love—My Love—Blue Note 4100; 70; 7008
On All—Charles McPherson—Prestige PR 7427; FPR 7427
Consort Ensemble—Blue Note 4237 (N)
Miles Davis Plays Jazz Classics—Prestige PR 7373; FPR 7373
Billie Holiday—Billie Holiday at Basin Street—RCA PRL 3578; LSP 3578
Eric Dol津cey—Prestige PR 7462; FPR 7462
Down with It—Blue Mitchell—Blue Note 4212 (N)
Dreams and Explorations—Don Friedman Quintet, Riverside 485 (N)
Easy Likes—Chuck Mangion—Prestige PR 7487; FPR 7487
El Chico—Chico Hamilton—Impulse A 912; AS 912
Ellie's at Duke's Place—Ellie Fitzgerald & Duke Ellington—Verve 46090; V 46090
Bill Evans—Bill Evans—Prestige PR 7415; FPR 7415
Fearless Frank Foster—Prestige PR 7463; FPR 7463
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
Feelin's—Paul Bowley & Charles McPherson—Prestige PR 7437; FPR 7437
(Continued on page 40)
BACK ON THE CHARTS AGAIN!

PET CLARK

I COULDN’T LIVE WITHOUT YOUR LOVE

5835

WARNER BROS. RECORDS
Newport Jazz Proves Jazz Is Here to Stay

Continued from page 3
And then, of course, there were the wild, scatting renditions of "Sweet Georgia Brown," a scintillating performance by Billie Holiday and Lionel Hampton at the Ellington standard, "Cottontail," during which Ella and the trumpet player were packed with wild enthusiasm.

Both Ella and the Duke worked hard throughout, but probably their toughest task was getting off the stage gracefully. At one point, Duke could only smile as someone kept asking him to let them go.

Sunday stood out as one of the greatest of all Newport days, the other sessions also provided some sparkle. Some also produced heights of Dullville.

The Newport band, featuring a late-night session unleashed the Florida State Jazz Quartet for an opener, with the prize-winning collegiate group improving their already high reputation with Al Hall's trombone a standout, especially during a "Trombone Midge." As usual, the Newport All Stars appeared on the first night. Apparently, the only permanent man in the group is impresario Wein, who happens to be a fine, two-handed jazz pianist of the Elekine school, surrounded by the best group in the band's checkerboard.

The creative time changes that have always featured Dave Brubeck's music were much in evidence during his quartet. "Take Five," "Blue Shades," "Louis Blues" and reached its musical highlight during "Submarine" in which kettle drums were left off his gliss at the beach and who was playing with bathing suits under his suit, seemed to have tightened his headwear and he described it as more as a solo instrument than an extension of a complete orchestra. His companion, Paul Desmond, Joe Morello, and Bob Brookmeyer joined him in an elegant style.

Concerts, who can such sing great blues, followed and it was immediately discernible that the not her. Not that she didn't sing the blues well (her voice was husky on the first evening, however), but she was backed atrociously by a trio that included one of the most oversung levels of the kind of music which her performance so well over the years. Providing this basic, down-home blues singer with such a group is a sin.

The evening ended earlier for some than others. That's what happens when a jazz band is playing a group was doing - including some tasteless take-offs on a couple of well-worn standards but the Newport, Lawrence Brown—hung around longer than others who eventually gave up trying to determine whether Shepp was singing a song or reading his own music. Certainly Shepp wasn't about to let on, that he was there. But he promised he would come to hear him was repaid in kind. At least he helped ease the usual auto exodus crush!

The show was held over on Saturday afternoon before an audience of perhaps 2,000 strong and weak. Following a hard-hitting session by the Newport Band, the next item, moments produced by the Bill Dixon Quartet and a dancer named Judith Dunn, who spent most of the time lying on the floor or else striking poses that looked as though she was trying to spell out, letter by letter, what she was saying.

To this observer she never did spell out c-a-c-o-p-h-o-n-y—not even the last five letters—so that those who had not been possessed of such a fetish not to communicate with their audience, it was impossible for them to follow the words. She was churning, grunting and waiving her arms.

Toward that end, which followed was something else. It was modern, too, but this by no means a "closed club" performance, as the four men actually seemed to be talking to the audience. There was no display of silliness—in fact, the man even smiled and seemed to enjoy each other's company. His music moved in and out as he followed their spirit to the audience. They also produced some exciting effects on the woodwinds, the soulful flute and the piano-playing of Keith Jarrett. Of the three lengthy pieces, the closing "Forest Flower" proved to be the most interesting, and it was capped by some tremendously exciting rhythmic effects.

Herbie Silver's hard-driving, sometimes funky, sometimes strident quintet kept up the pace, with Woody Shaw's trumpet and Horace's piano leading the way. The afternoon then wandered to a close.

John Coltrane Quintet weaned its way through two selections that, according to hardy souls who were able to brave the heat and the monotony, lasted about an hour and a half. Coltrane, who proved to be a counter to Pharaoh Sanders' sax was not far removed from what many call "Free Jazz." He's been at it for a few years now when he had been rating territory.

The Saturday evening session, which attracted a huge crowd, began with a set of standards by the Gary Byrd Trio, during which the talented guitarist swung gently. Following them was a spirited, light, delicate and highly musical brushstrokes of Bill Reichenbach. But it remained for two singers to make the evening...Snare lids...

The first of these was one or not normally associated with jazz festivals. This was Nina Simone, who just a few weeks earlier sang "My Baby Just Cares For Me" for the Atlanta Jazz Festival. Again her emotion charged rendition was accompanied by the dulcet tones of her listeners. Elegantly garbed and displaying a great sense of showmanship, she began with a dramatic rendition of "My Baby Just Cares For Me," the version of Gereshwin's "Porgy" leapt into a hit-bucket "Blues for Mama," which she co-authored with Abby Lincoln, then got away from her piano and did an effective stand-up blues, followed by an even faster and more intense blues which brought the house down. "More, more, more..." Unable to get off, as she followed with a great version of "Mama," the house just got wilder still, which was by only a bass, and wound up on one of the big hits of the entire festival.

A amusingly oblique joke, though he did nodly, settling his group into some great grooves, helped by Charlie Rouse on tenor and Ben Riley's drums, the group went over again after a break was considered "almost-garde" but which since, because of its oblique character, it is considered to be closer to the mainstream of jazz. Certainly Monk's angular sounds, with their unexpected accouts, have been an important part of the new, free jazz.

In addition, he has learned just how far he can go when he wants to and how far he can go and still have knowledge wary. His closing number, which had Russian and Hebrew overtones, but which eventually was reduced to a cello of some kind, was almost entirely a solo. The cello, with its dissonant, rhythmic passages, was a very exciting feature of the evening.

The next session called Stan Getz Quartet in a performance that must have surprised many of his fans, for, instead of the light,pretty, air, intimate jazz quartet that Getz is known for, the group reverted to a harder, more rasqueable style, complete with reed squeals that reminded one more of the Getz of 15 years ago. This was a Getz with his drumming, the charm of Stan's current style was almost totally gone. Gaston Burton, the wonderfully tasty, flowing vibraphonist, just never had a chance to be heard. It was all quite disappointing.

Then came the evening's other singing star, Joe Williams, During the 'Mac-Hour', he would World With "Well, All Right," the audience knew that here was a man who definitely was in charge. With wonderful support from the rhythm section, the audience, the crowd with five blues or blues-ringed numbers and then went off into a high-swinging version of "What A Diff'rence A Day." Joe returned to keep his rhythm in remaining just a step ahead of his group, as if he were singing with some who stayed behind the beak. His closing numbers, "Nightime Is The Right Time," during which he sang in a bouncy, electrifying fashion, the charm of Stan's current style was almost totally gone. Gaston Burton, the wonderfully tasty, flowing vibraphonist, just never had a chance to be heard. It was all quite disappointing.

His concert Berman's "I'm Gonna Say It Now," with the backing of calls for "more!" Mann played four selections, including a moody "Mood Indigo," and a closing "SummerTime" that began with an exquisite, bowed bass solo by Reggie Workman, and culminated with an explosive drumming by Elvin Jones.

Dizzy Gillespie's set was a masterful blending of outstanding jazz and superb showmanship. Dizzy played great music, and all the way, including a solo of "Vim, If You Can Do It, We Can Do It Better" and a wild solo of "Pharaoh's Dance," which was sounded so great with just bass and drums (maulitary only) for backing. Gillespie also featured his fine young pianist, Jo Jones (who proved once and for all that the Fender bass is a far more receptive tone generator), and a more respect and consideration than any of today's pop groups have ever even hinted.

The Big band closed out the evening with the Count Basie band swinging through a series of numbers, some of the time, tabled novices to the all-time "Special," bringing back memories of the band of 30 years ago. That particular mood was further enhanced by the welcome return of Jimmy Rushing for a few numbers. The band also scored with its current book, with such gems as "All For Chicago," supplying fine trumpet solos, Al Grey contributing his usual mirth-provoking trombone sounds, Sonny Payne displaying some magnificent trumpet, Duke Pearson, and the Count, himself, playing piano no less than usual.

The Basie segment closed the current on one of the greatest evening, the best of the band, but, of course, a few drawbacks, especially the marked lack of communication between some of the musicians and their listeners. The latter also were subjected to too many frustrations occasionally, perhaps a result of their being without selection, among some of the groups and their listeners.

But these failing were minor in the whole picture and certainly the band's lack of communication may require an optimum of tact, but Wein is enough of a musician and showman, and enjoys enough respect among his fans, to be able to right these minor wrongs.

Certainly he and his staff are to be congratulated for putting on an amazingly smooth-flowing, well-paced, well-balanced affair, replete with a big array of top talent. And as long as there remains a Newport, jazz can never die.
Caught at Newport

GERRY MULLIGAN and his saxophone look like a trio through the aid of a prism lens.

JAZZ SERVICE at the Newport festival is conducted by The Rev. Malcolm Boyd, Episcopal priest from Washington, D.C., with background music strummed by jazz guitarist Charlie Byrd.

BUDDY RICH gets it as the drummer's face is framed by his instrument at the festival.

JAZZ 'N' SAND are part of the beach scene at Newport as a group of amateur musicians perform and bathers listen.

FEET AT FEST on Michael Massey, 14, one of the first arrivals at the Newport Jazz Festival, relaxes.

BLAZING SUN provides a spotlight for drummer Buddy Rich, left, and Paul Nordberg on bass.

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July 16, 1966, Billboard
**Record Firms See FM Radio as Major Dish Sales Influence**

**JAZZ SWINGS ON WEST COAST**

**NEW YORK**—Record companies now know the growing FM radio field as the major supporter of jazz—and the major influence on jazz record sales.

"There used to be a lot of AM stations," said one record producer who has followed the industry closely. "But in the FM field, they've mostly faded away," said Fred Mason, director of advertising and marketing of Prestige Records. "Fortunately, FM has come along to replace AM as a jazz exposure medium."

He named WABA in Chicago, WFAN in New York, and WFTM in Philadelphia, all FM stations contributing to the success of "Misty," by Groove Holmes on Prestige.

"It was Billy Taylor of WABA who really pushed 'Misty' and contributed to the album cut as a single," said Fields. "He had the label prepared to produce a record on the work with the singer.

The California Arts Commission has advertised the kitto by adding jazz to its program. The California Arts Commission has also announced that it will send three jazz groups on a State-wide tour. The commission was established in 1963 and does not book or sponsor artists. It does work with local communities in underwriting costs. The three jazz organizations advertised have not yet been announced, but the fact that the State has included jazz in its program for the coming year is a significant accomplishment.

The State is allocating $157,000 toward the arts program (including administrative costs which includes three dance troupes and six dramatic shows. The National Arts Foundation is granting the State $5,000 to help underwrite the program. The Commission mails out a list of its programs to cities which then request the performances.

The municipalities estimate the amount they can raise from ticket sales, with the Commission providing matching funds. The ninth annual Monterey festival (Sept. 16-18) will feature a resident orchestra under the leadership of composer-arranger Gil Evans who is lining up guest artists associated with him on recent tours. The concerts are sponsored by Miles Davis and also saxophonist Julian (Cannonball) Adderley. For Evans, the Monterey assignment marks his return to the Coast after several years in New York. He has been based in the West Coast, Stockton, Calif.

The Evan-led orchestra will feature several new players who were composers who were commissioned by the Festival, a non-profit educational organization. The commission is sponsored by Untrepport Miles Davis and also saxophonist Julian (Cannonball) Adderley. For Evans, the Monterey assignment marks his return to the Coast after several years in New York. He has been based in the West Coast, Stockton, Calif.

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Jazz Singles Have Chart Potential

NEW YORK — A three-pronged shift in record manufacturing and the subsequent introspection of the jazz single into a position where it can receive maximum exposure have produced a new pop chart potential. An immediate result has been the forming of at least two strike actions against the product.

The time element has long been a major deterrent to sales exposure. Jazz has received little airplay on radio stations because of its lack of commercialism and, primarily, because of the longevity of virtual numbers. More time availability on FM stations, some of which have been able to use the stations use albums as their major music source. The jazz single, however, is another one would shun jazz. Programming jazz on a jukebox would cut into a location's profits as no record would run for four to six months, thereby making the most of that long playtime for other records.

Field cites Prestige’s latest singles, which show a sharp jump and an increase of the sample time problem factor. The company is now reissuing the chart, as formed by organized Groove Holmes, ran some four and half minutes. "The pop

stations wouldn’t play it," Field said. "It’s too long," was the reply to the station. "It plays. It has a good rhythmic sound. Cut it down and we'll use it."

On the challenge and issued a 1:53 release of the same record. "Misty" hit the Hot 100 chart four weeks ago and is still selling. The well-known pop song has been around for some 19 years, in its abbreviated form, rock 'n' roll, good music, and R&B stations, as well as jazz outlets, have added the song to their playlists. "Misty" first broke at an R&B station.

The jazz single market has received a major boost from the number of record manufacturers entering the field. Prestige, a forerunner in the market, has shared the market with others.

According to the Trail of the Wailer - Duke and, consequently, Illinois Vinyl, has "Rainy Day Women No. 12 & 35," and "Pledging My Time," which will top off the lineup. The four of the four sides devoted to "Sad-Eyed Lady of the Lowlands," the single and the catalogue number on the album cover, while the title appears only on the price and record labels. A merchandising aid is a sticker on the removable skin wrap promoting the two hit singles.

"Blonde on Blonde" was recorded in Columbia’s Nashville studio in 1966 on a 5,000 Delaware Avenue Telechron with Bob Johnston, Columbia pop producer/ad

Dylan Disks Showcased

NEW YORK — "Blonde on Blonde," a new two-LP Columbia package, features Bob Dylan in an all acoustic approach, performed by Dylan, contain all original Dylan songs, most of which have not been recorded before. The package includes a few back covers of the album unfold and form a full-color 12-by-26-inch photo of the artist. The inside double cover contains black-and-white photos of Dylan and others.

Only three of the 14 selections have been wanted before, hit singles "I Want You" and "Rainy Day Women Nos. 12 & 35." "Pledging My Time," which will top off the lineup. The four of the four sides devoted to "Sad-Eyed Lady of the Lowlands," the single and the catalogue number on the album cover, while the title appears only on the price and record labels. A merchandising aid is a sticker on the removable skin wrap promoting the two hit singles.

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The Supremes

MOT-8-1616 GREATEST HITS
Mary Wells

MOT-8-1617 MY GUY
Mary Wells

MOT-8-1618 HITS OF THE SIXTIES
Choker Campbell

MOT-8-1621 WHERE DID OUR LOVE GO
The Supremes

MOT-8-1622 FIRST ALBUM
The Four Tops

MOT-8-1623 A BIT OF LIVERPOOL
The Supremes

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The Supremes

MOT-8-1627 MORE HITS
The Supremes

MOT-8-1629 WE REMEMBER SAM COOKE
The Supremes

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Earl Van Dyke

MOT-8-1632 THE PRIME OF MY LIFE
Billy Eckstine

MOT-8-1634 SECOND ALBUM
The Four Tops

MOT-8-1636 AT THE COPA
The Supremes

MOT-8-1638 I HEAR A SYMPHONY
The Supremes

GORDY-8-1907 HEAT WAVE
Martha & The Vandellas

GORDY-8-1911 MEET THE TEMPTATIONS
The Temptations

GORDY-8-1912 SING SMOKY
The Temptations

GORDY-8-1914 TEMPTING TEMPTATIONS
The Temptations

GORDY-8-1915 DANCE PARTY
Martha & The Vandellas

TAM-8-1251 WHEN I'M ALONE I CRY
Marvin Gaye

TAM-8-1252 GREATEST HITS
Marvin Gaye

TAM-8-12523 GREATEST HITS
Martha & The Vandellas

TAM-8-1254 GREATEST HITS, Vol. 1
The Miracles

TAM-8-12254 GREATEST HITS, Vol. 2
The Miracles

TAM-8-12257 EVERY LITTLE BIT HURTS
Brenda Holloway

TAM-8-12258 HOW SWEET IT IS
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>WHAT NOW MY LOVE</td>
<td>Cilla Black</td>
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<td>STRANGERS IN THE NIGHT</td>
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<td>THE MAN WITH INSURANCE</td>
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<td>6/6/66</td>
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<td>29</td>
<td>THE SONG OF A CHICAGO</td>
<td>The Man With A Mission</td>
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<td>30</td>
<td>RUBBER SOUL</td>
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<td>31</td>
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<td>32</td>
<td>BALLADS OF THE GREEN BERETS</td>
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<td>33</td>
<td>BILL COSBY IS A VERY FUNNY FELLOW</td>
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<td>34</td>
<td>THE DAVE DARE RECORDS OF THE GREATEST HITS</td>
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<td>35</td>
<td>A TOUCH OF LOVE</td>
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<td>DO YOU BELIEVE IN MAGIC</td>
<td>The Man With A Mission</td>
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<td>39</td>
<td>DAYDREAM</td>
<td>The Man With A Mission</td>
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<td>DISTANT DRUMS</td>
<td>The Man With A Mission</td>
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<td>41</td>
<td>DON'T GO TO STRANGERS</td>
<td>The Man With A Mission</td>
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<td>42</td>
<td>TIME WON'T LET ME</td>
<td>The Man With A Mission</td>
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<td>43</td>
<td>JUST LIKE ME</td>
<td>The Man With A Mission</td>
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<td>TUSCANY RAP</td>
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<td>45</td>
<td>BOOTS</td>
<td>The Man With A Mission</td>
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<tr>
<td>46</td>
<td>SEPTEMBER OF MY YEARS</td>
<td>The Man With A Mission</td>
<td>6/6/66</td>
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<td>HOW DOES THAT GRAB YOU?</td>
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<td>THE SINCERE MEN</td>
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<td>49</td>
<td>SPANISH EYES</td>
<td>The Man With A Mission</td>
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<td>50</td>
<td>FRANKIE AND JOHNNY</td>
<td>The Man With A Mission</td>
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<td>51</td>
<td>THE WONDROUS WORLD OF SONNY &amp; CHER</td>
<td>The Man With A Mission</td>
<td>6/6/66</td>
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<td>52</td>
<td>THE REST OF RONNIE DOVE</td>
<td>The Man With A Mission</td>
<td>6/6/66</td>
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<tr>
<td>53</td>
<td>GLORIA</td>
<td>The Man With A Mission</td>
<td>6/6/66</td>
</tr>
</tbody>
</table>

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

**NATIONAL BREAKOUTS**

SOMEBODY ELSE LOVE ME

Roy Chevalier & The Singers, Columbia CL 3219 (M); CS 3219 (300-02517-3, 300-02517-2)

**NEW ACTION LP's**

"These new albums, not yet on Billboard's Top LPs chart, have been receiving strong sales action by dealers in major markets."

THE VERY BEST OF ROY ORBISON

MAMIE 4054 (M) & S1P 10453 (S); 67-09242-3; 70-09242-1

WAY OUT WEST

Max West, Tower T 3028 (S); ST 30285 (S); 873-00316-3; 67-00315-8

INTERNATIONAL

MIT PETER ALEXANDER DURCH

"This new album, not yet on Billboard's Top LPs chart, has been receiving strong sales action by dealers in major markets."

THE MIXED-LP WORLD OF BACHARADIAN

"This new album, not yet on Billboard's Top LPs chart, has been receiving strong sales action by dealers in major markets."

ALBUM REVIEWS - POPULAR

![JAZZ](image1)

**EASY GROOVE**

Was Montgomery, Pacific Jazz PJ 10104 (M) ST 10104 (S)

"As a welcome distraction from the usual tired old cat, and the ensemble plays solid and modest jazz in a beautifully crisp style. On many days, it can be called from 'Redland, Songs and Blues', or 'Ode, Roundabout' (Vladimir Horowitz), or 'Better Brew'n Than Never'. The album should appeal to both jazz and 'easy listening' devotees."

**JAZZ SPECIAL MERIT**

THE ZIMBO TRIO

Pacific Jazz PJ 10105 (M) ST 10105 (S)

"A very commercial, driving, driving his from Brazil, this group brings a fresh, jazz-like ensemble that has that special quality. Playing the works of Bebop and Latin ("Queen from the East"), they break new ground and show their originality."

ALBUM REVIEW - POLICY

"Every album sent to Billboard for review is based on the Record Review Panel, and its sales potential is noted within this section. Full reviews are presented for Spotlight Picks or Special Mackie Picks, and all other LP's are listed under their respective categories."

**HITS OF THE WORLD**

3 6 DO IT RIGHT—Texas
4 1 BLESS ME BUTTERFLY—Bob Lind (Philips)
5 7 YOU ARE MY MAN—Queens (Columbia)
6 8 HOW DOES THAT GRAB YOU DARLING—Nancy Wilson (Cloe)
7 9 THE MORE I SEE YOU—Rene Guerra, Like 201 (Palo Alto, Columbia)
8 10 I AM A ROCK—Simon & Garfunkel (Columbia)
9 11 DOUBLE SHOT—Shadows, Motions (Decca)
10 12 BORN FREE—Moore (Philips)

**SWITZERLAND**

This Last Week Week
1 1 PETER-BACK-Writer
2 5 SLEEP JOHNNIE—The Beach Boys (Capitol)
3 4 STRANGERS IN THE NIGHT—Norma Winstone (Regent—Gery)
4 8 RUNAWAY—The Knack (Casablanca)
5 2 EIN BRIEF—Fredy Studer (Philips)
6 6 ROGER WATTS—Gary Burton (Decca)
7 7 MONDAY—The Pop & the Paper's (Dcca)--Larry
8 3 ZOOT SUZETTE BANANA
9 9 ZOOT SUZETTE BANANA
10 10 LES ECLATATIONS—Antoine (Yugoslav)

**BREAKOUT SINGLES**

**SUMMER IN THE CITY**

Leavin' Spoonful, Kama Sutra 211

"Cash McCall, Thomas B020 (Singly & Special Agent, BPL (Baltimore))

YOU'RE GONNA MISS ME

The Thirteenth Floor Elevator, International Artists 107 (Ampex, BPL (Baltimore))

OPEN THE DOOR TO YOUR HEART

Darrell Banks, Revol 201 (Myla, BML (Baltimore))

SOCK IT TO 'EM J. B.

Delaware State, Revol 101 (Dion, BPL (Baltimore))

I'VE GOT TO GO ON WITHOUT YOU

Von Zuses, Melo 320 (Ain, BML (Baltimore))

DIRTY WORK GOING ON

Little Joe & The Statics, Checker 1114 (Chess & Little M, BML (Baltimore))
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AT POPULAR PRICES... Just $22.50
For the completely up-dated re-issue of
the
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Containing the full 3rd Cycle (to July 9, 1966) of ratings reports on the 41 major radio markets throughout America—as compiled by the Research Department of Billboard’s Special Projects Division.

CONTENTS

THE 41 MAJOR MARKETS
Ratings indicate position held by each station and disk jockey by their musical format in influencing the record buying habits of their listeners—based on actual air play and over-the-counter record sales.

ALBANY—SCHENECTADY—TROY, N. Y.
ATLANTA, Ga.
BALTIMORE, Md.
BIRMINGHAM, Ala.
BOSTON, Mass.
BUFFALO, N. Y.
CHARLOTTE, N. C.
CHICAGO, Ill.
CINCINNATI, Ohio
CLEVELAND, Ohio
COLUMBUS, Ohio
DALLAS, Tex.
DAYTON, Ohio
DETROIT, Mich.
FT. WORTH, Tex.
HARTFORD, Conn.
HOUSTON, Tex.
INDIANAPOLIS, Ind.
KANSAS CITY, Mo.
LOS ANGELES, Calif.
MEMPHIS, Tenn.
MIAMI, Fla.
MILWAUKEE, Wis.
MINNEAPOLIS—ST. PAUL, Minn.
NASHVILLE, Tenn.
NEW ORLEANS, La.
NEW YORK, N. Y.
NEWARK, N. J.
OKLAHOMA CITY, Okla.
PHILADELPHIA, Pa.
PITTSBURGH, Pa.
PORTLAND, Ore.
PROVIDENCE, R. I.
ROCHESTER, N. Y.
ST. LOUIS, Mo.
SAN DIEGO, Calif.
SAN FRANCISCO, Calif.
SEATTLE, Wash.
SYRACUSE, N. Y.
WASHINGTON, D. C.

CROSS-REFERENCE RECAP
BY MUSICAL FORMAT

POP SINGLES
POP LP'S
R & B
JAZZ
COUNTRY
CONSERVATIVE
COMEDY
FOLK
CLASSICAL

DJ RANK
STATION RANK
STATION ADDRESS,
ZIP CODE,
AREA CODE &
PHONE NUMBER

SPECIAL LISTINGS
NATIONAL BANDSTAND SHOWS
Name of Show & Personality
Current number of markets
Producer & Talent Co-ordinator
Full address, area code & phone number

LOCAL TV BANDSTAND SHOWS
City & State
Name of Show & Personality
Station Call Letters & Time Slot(s)
Full address, area code & phone number

COUNTRY TV SHOWS
City & State
Name of Show & Personality
Station Call Letters & Time Slot(s)
Full address, area code & phone number

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Who's Who in Tape CARtridges

CHICAGO—A host of impressive “firsts” in the tape CARtridge industry are being spotlighted by the 30 firms showing cartridge products at the AES Show scheduled in Chicago’s Conrad Hilton Hotel this week.

Dramatic entries into the cartridge field were being viewed for the first time included:

- Single cartridges, expensive (98 cents to $1.19 retail) continuous loop cartridges which will play either two or four sides (one or two 45s) of a record. By TelePro and Muntz.
- Flexible cartridge (real - reel within a cartridge) auto players. By Norelco and Mercury.
- Eight-track players. By RCA (SIB Division) brought the most complete line of continuous by the use of the auto. (Continued on page 55)

Spotlight on Tape CARtridges

HOME ENTERTAINMENT EXHIBITORS
(Selected list, based on interest of products to phonograph record dealers.)

AmpeX Corp. East Hall 227
Artic Imports West Hall 216
Arvin Industries West Hall 205-209
B.S.R. (USA) Ltd. Mid. Room 423
Budova Watch Co. East Hall 117
Califone-Roberts (Div. Rheem Mfg.) West Hall 204, 862
Concord Electronics West Hall 213
Craug-Panamara East Hall 121
Crown Radio Corp. West Hall 234
Delmonico Int. East Hall 427-428
EMI Intl. Continental Room 113-115
Elgin Radio Div. East Hall 238
Grundig-Triumph-Aidler Sales Corp. East Hall 125-126
GE Consumer Electronics Div. Int. Hall 419-422, 424-425
HitchCo Sales Corp. West Hall 239-241, 243-246
J.M. Co. East Hall 420-421
Magnavox Co. Williford Rm., Parlor A, B, C
Major Electronics West Hall 231
Matsushita Electric (Panasonic) East Hall 423-425
Mercury Records East Hall 111
Midland International Midland Hall 49
Midwest Audio Mfg. East Hall 239-241
Olympic Radio East Hall 211
Packard - Continental Room 326-327, 330-331
RCA Continental Room 328-329
Selection Int. (AITA) East Hall 415-417
Sony Int. Continental Room 328
Standard Radio Corp. West Hall 229
SuperScope, Inc. Continental Room 329
Symphonic Radio East Hall 218-220, 223-225
Trans-World Corp. East Hall 105A
V-M Corp. East Hall 404-405
Webcor Int. East Hall 426, 429
Viking of Minneapolis East Hall 120
Westinghouse East Hall 125-126, 132-134

Philips System Grew Overseas

CHICAGO—Wybe Semmlink, vice-president and manager of the high-fidelity products department of the North American Philips Co. (Norelco), told Billboard prior to the Music Show that “over 1 million Philips-type units have been sold around the world” and predicted that “250,000 to 300,000 will be sold in this country before the end of the year.”

Semmlink, who also refers to his new style units as “cartridge” instead of “cassettes” said “we have different lines for different types of market, in our case high-fidelity units, to which in addition to the market, we tell them that Phillips products of Holland "began manufacturing and testing-marketing products developed for this concept early in 1964. After several months of test sales in the European market, during the past several months of our new system of Philippine dealers all over the Philippines. We have brought to the United States and placed on the market in November 1964.

"We are also selling used units for a few months," Semmlink said, “and for limited production capability. But that problem was overcome, and we now sell a product in low production and has been the Philips CARtridge concept.”

"Since then we have developed single units, both for home and automobile, which will be shown for the first time during the Music Show. Also, in the past year, Philips has signed standardization agreements with 39 manufacturers and has such agreements pending with other companies.

(Continued on page 58)

Mercury Pushes Philips Concept

CHICAGO—Perry Winokur, product manager of Mercury Corp.'s Home Entertainment Products Division, told Billboard that "Mercury is going ahead full speed with the Philips CARtridge concept and the home and automobile fields. Part of our plan is to expand our base of distribution so that we will be able to utilize the graph record dealers as retailers of our cartridge products. We are looking into the development of a new system in the field of tape-recording, and we are working on a unit which will be able to record and play back music on a single cartridge. The Philips system, he said, "is not something that sprang up overnight. It is an improvement on the original tape field. It has been tested and marketed extensively before its introduction in the country and was tailored for U. S. consumer needs."
### MUNTZ STEREO-PAK BEST SELLERS!

#### WEEK OF JULY 16, 1966

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<tr>
<th>QTY ORD</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>MUNTZ CAT.</th>
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<td>STRANGERS IN THE NIGHT</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
<td>10.427</td>
<td>A</td>
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<td>IF YOU CAN BELIEVE YOUR EYES AND EARS</td>
<td>The Manhattans and The Pacemakers</td>
<td>Dunhill</td>
<td>21.210</td>
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<td>BLUE EYES SOUL</td>
<td>The Righteous Brothers</td>
<td>Moonglow</td>
<td>21.179</td>
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<td>YOU'VE LOST THAT LOVIN' FEELIN'</td>
<td>The Righteous Brothers</td>
<td>Philips</td>
<td>21.244</td>
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<td>LOOK AT US</td>
<td>Sonny &amp; Cher</td>
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<td>SOUL AND INSPIRATION</td>
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<td>Verve</td>
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<td>Frank Sinatra</td>
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<td>RIGHT NOW!</td>
<td>The Righteous Brothers</td>
<td>Moonglow</td>
<td>21.178</td>
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<tr>
<td>GOT MY Mojo Workin'</td>
<td>Jimmy Smith</td>
<td>Verve</td>
<td>26.262</td>
<td>A</td>
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<tr>
<td>BOOTS</td>
<td>Nancy Sinatra</td>
<td>Reprise</td>
<td>10.366</td>
<td>A</td>
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<td>WONDERFULNESS</td>
<td>Bill Cosby</td>
<td>Warner Bros</td>
<td>72.131</td>
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<tr>
<td>PIPELINE</td>
<td>The Chantays</td>
<td>Dot</td>
<td>21.117</td>
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<td>JUST ONCE IN MY LIFE</td>
<td>The Righteous Brothers</td>
<td>Philips</td>
<td>21.242</td>
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<td>BACK TO BACK</td>
<td>The Righteous Brothers</td>
<td>Philips</td>
<td>21.269</td>
<td>A</td>
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<tr>
<td>EVERYBODY LOVES SOMEBODY</td>
<td>Dean Martin</td>
<td>Reprise</td>
<td>10.200</td>
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<td>TRINI LOPÉZ AT P.J.'S</td>
<td>Trini López</td>
<td>Reprise</td>
<td>10.117</td>
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<td>WOOLY BULLY</td>
<td>Sam the Sham &amp; The Pharaohs</td>
<td>MGM</td>
<td>21.186</td>
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<td>SINGING NUN</td>
<td>Sandtrack</td>
<td>MGM</td>
<td>40.140</td>
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<td>ROY ORBISON'S GREATEST HITS</td>
<td>Roy Orbison</td>
<td>Monument</td>
<td>10.561</td>
<td>A</td>
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<tr>
<td>PETER, PAUL AND MARY</td>
<td>Peter, Paul &amp; Mary</td>
<td>Warner Bros</td>
<td>56.108</td>
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<tr>
<td>A MAN AND HIS MUSIC</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
<td>08.4</td>
<td>QA</td>
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<td>THE IMPRESSIONS' GREATEST HITS</td>
<td>The Impressions</td>
<td>ABC Records</td>
<td>21.156</td>
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<td>KEEP ON PUSHING</td>
<td>The Impressions</td>
<td>ABC Records</td>
<td>21.158</td>
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<td>THIS IS MY HOME</td>
<td>The Righteous Brothers</td>
<td>Moonglow</td>
<td>21.177</td>
<td>A</td>
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<tr>
<td>THE SOUL ALBUM</td>
<td>Otis Redding</td>
<td>Verve</td>
<td>21.331</td>
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<td>SOMEWHERE THERE'S A SOMEONE</td>
<td>Dean Martin</td>
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<td>10.376</td>
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<td>WIPE OUT &amp; SURFER JOE</td>
<td>The Surfaris</td>
<td>Dot</td>
<td>21.120</td>
<td>A</td>
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<td>MY LOVE</td>
<td>Petula Clark</td>
<td>Warner Bros</td>
<td>72.110</td>
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<td>THE WONDROUS WORLD OF SONNY &amp; CHER</td>
<td>Sonny &amp; Cher</td>
<td>ABC</td>
<td>21.299</td>
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<td>THE BLUES PROJECT AT THE CAFE AU GO GO</td>
<td>The Blues Project</td>
<td>Verve/Fellows</td>
<td>21.355</td>
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<tr>
<td>SEE WHAT TOMORROW BRINGS</td>
<td>Peter, Paul &amp; Mary</td>
<td>Warner Bros</td>
<td>56.149</td>
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<td>OLDIES BY THE DOZEN</td>
<td>Various</td>
<td>Parkway</td>
<td>21.224</td>
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<tr>
<td>BLOWIN' IN THE WIND</td>
<td>Peter, Paul &amp; Mary</td>
<td>Warner Bros</td>
<td>56.110</td>
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<td>THE SILENCERS</td>
<td>Dean Martin</td>
<td>Reprise</td>
<td>10.372</td>
<td>A</td>
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<tr>
<td>CRYING TIME</td>
<td>Ray Charles</td>
<td>ABC Records</td>
<td>10.379</td>
<td>A</td>
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<td>DAYS OF WINE AND ROSES/MOON RIVER/AND OTHERS</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
<td>10.153</td>
<td>A</td>
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<td>HOUSTON</td>
<td>Dean Martin</td>
<td>Reprise</td>
<td>10.340</td>
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<tr>
<td>A SUMMER PLACE</td>
<td>Billy Vaughn</td>
<td>Dot</td>
<td>14.275</td>
<td>A</td>
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<tr>
<td>WHY IS THERE AIR?</td>
<td>Bill Cosby</td>
<td>Dot</td>
<td>72.120</td>
<td>A</td>
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<tr>
<td>THE BEST OF THE RIGHTOUS BROTHERS</td>
<td>The Righteous Brothers</td>
<td>Moonglow</td>
<td>21.343</td>
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<td>TRINI</td>
<td>Trini Lopez</td>
<td>Reprise</td>
<td>10.361</td>
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<tr>
<td>SOLID GOLD SOUL</td>
<td>Various Artists</td>
<td>Atlantic</td>
<td>21.284</td>
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<td>MGM</td>
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<td>REMEMBER ME I'M THE ONE WHO LOVES YOU</td>
<td>Dean Martin</td>
<td>Reprise</td>
<td>10.208</td>
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<tr>
<td>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC</td>
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<td>ABC Records</td>
<td>10.140</td>
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<td>SINATRA'S SINATRA</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
<td>10.132</td>
<td>A</td>
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**FROM THE WORLD'S LARGEST 4 & 8 TRACK CARTRIDGE LIBRARY. FROM $1.19 PER CARTRIDGE.**

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

Copyrighted material
NEW LEAF-JET portable 8-track stereo cartridge player shown at Music Show. This unit (Model PS-5B) includes two speakers and operates on either battery or AC current.

SOUNDIX RADIO CORP., which introduced the world's first 8-track recorder-player at the Music Show, here gives visual evidence of what material can insert cartridges into Soundex Model TD-3000.

MERCURY RECORD CORP. is exhibiting this stereo Philips-type portable home unit. The ma-chine (Model TK-8700) records, plays back, has full tape recorder capability with the advantages of the cartridge's ease of handling, and comes with two speakers. This unit is one of the first models of the Philips-type system to be available in stereo.

EIGHT-TRACK PACKARD-BELL cartridge player (above) has been built into three of the firm's stereo phonograph models and can be purchased as optional built-in equipment for 10 other products the firm offers. In addition, the unit (Model TPA-4) is available for $69.93 as a table-top plug-in accessory.

DEALER DISPLAY for Trans-World auto units (above) can be used with the firm's 4-track, 8-track or compatible models. Trans-World is also introducing several new home players at the Music Show.

SIB INC. Automotive Division of Surtel Electronics, introduced this new auto-sound stereo (available in 8-track, 4-track or compatible versions) auto-stereo unit which requires no installation. This unit, called SIB Model 452M Tape Deck, is designed to fit over the hump on the floor of any car and plugs directly into cigar lighter. A 25-foot extension cable permits portability. SIB topped all cartridge exhibitors at the Music Show by introducing more than a dozen new units.

NEW NOBELCO Philips-type cartridge player-recorder, the "NSX," is one of a group of Nobelco units shown for the first time at the Music Show. The above model is manual. Other new Nobelco models include a stereo home player and an automobile unit.

CONCORD'S CARTRIDGE ENTRY is this portable F-100 model of new unit. The unit is manual, and the Fisher and the other Philips-type players operate at 1 1/4 ips. This model runs on standard batteries but may be adjusted for house current use. Price is expected to be about $75.

NEW LEAF-JET portable 8-track stereo cartridge player shown at Music Show. This unit (Model PS-5B) includes two speakers and operates on either battery or AC current.

COMPATIBLE UNIT FROM TENNA will use either 4-track (Wardensia) or 8-track (Fidelipac) Music products the firm exhibited at the Music Show.

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GENERAL ELECTRIC'S sole entry in the cartridge field to date is this solid state, monaural Philips-type unit. The machine, Model AE3000, has both record and playback capability.

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BORG-WARNER CORP. (Spring DIn.), which makes 8-track auto players, also introduced a new 8-track model for the car. This model includes a new Philips-type cartridge player-recorder, the "NSX," which is one of a group of Nobelco units shown for the first time at the Music Show. The above model is manual. Other new Nobelco models include a stereo home player and an automobile unit.

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# Singles

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<tr>
<td>5118</td>
<td>Fun, Fun, Fun, Why Do Fools Fall In Love</td>
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<tr>
<td>5174</td>
<td>I Get Around, Don’t Worry Baby</td>
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<tr>
<td>5245</td>
<td>When I Grow Up (To Be a Man)</td>
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<td>5306</td>
<td>Dance, Dance, Dance, The Warmth Of The Sun</td>
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<td>5312</td>
<td>The Man With All The Toys, Blue Christmas</td>
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<tr>
<td>5372</td>
<td>Please Let Me Wonder, Do You Wanna Dance?</td>
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<tr>
<td>5395</td>
<td>Help Me, Rhonda, Kiss Me, Baby</td>
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<tr>
<td>5464</td>
<td>California Girls, Let Him Run Wild</td>
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<tr>
<td>5540</td>
<td>Little Girl I Once Knew, There’s No Other</td>
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<td>5602</td>
<td>Sloop John B, You’re So Good To Me</td>
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<td>5610</td>
<td>Caroline, No, Summer Means, New Love</td>
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<tr>
<td>6059</td>
<td>Be True To Your School, In My Room</td>
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<tr>
<td>6060</td>
<td>Ten Little Indians, She Knows Me Too Well</td>
</tr>
<tr>
<td>R-5267</td>
<td>4 - By The Beach Boys: Wendy, Don’t Back Down, Little Honda, Hushabye</td>
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# Albums

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<th>(S)T 1981</th>
<th>(S)T 1998</th>
<th>(S)T 2027</th>
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<td>Shut Down</td>
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<td>Surfer Girl, Little Deuce Coupe</td>
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<td>Little Saint Nick, The Lord’s Prayer</td>
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A special thanks for the wonderful response from the entire music trade throughout the world for making these possible...

Murray (Dad) Wilson

SEA OF TUNES MUSIC PUB. CO.

and The Beach Boys
Spotlight on Tape Cartridge

Craig Panorama showed several models of Lideliapc (4-track) auto players and a 4-track home unit. BSR (USA), Ltd., announced it has developed a new 8-track tape deck which it demonstrated at the show. Symphonio Radio, Inc., and Kimex both appeared with brand new 8-track auto players.

Ten firms appeared at the Music Show with versions of the Philíc-type cartridge system. Norelco and Mercury had complete lines, including the first automobile players, and stereo units to be used with this concept.

Mercury showed a plug-in stereo home unit for $49.95 (playback only) and a home unit with both playback and record capability for a list of $59.95.

Also exhibited was a stereo self-contained, portable home unit, powered by either batteries or AC current, with two speakers. There was no price set for the unit. Mercury's ear player, Model 3307, is a slot-loading, pop-out cartridge, fast forward and fast reverse unit is listed priced at $99.95.

Norelco exhibited portable, home and auto stereo units as well as up-dated versions of its monaural Carry-Corder.

Prices range from $90 to $220.95 for the Norelco portable AM/FM/SW cartridge combination unit.

Sony was expected to show a stereo unit—but there was still some doubt at show time whether the tape recorder giant would have its model ready for viewing. In any case, Sony's Philips-type home unit is scheduled to be on the market before the end of the year.

Concord, General Electric, Hitachi, 2M (Wollensak), Matsushita (Panasonic), Seletron (Aiwa), and Standard Radio are showing Philips-type monaural units in various styles, mostly for home and portable use. Several of these firms reportedly will have stereo home and auto units available before the end of the year.

For use with the Philips-type cartridge, Mercury Records Corp. is releasing a library of 50 prerecorded stereo cartridges on the compact cartridges. The music which is duplicated directly by Mercury is being made available at the show. Cartridge prices were not announced prior to the show but are expected to be somewhat lower than prices of the 8-track and fideliapc 4-track cartridges.

Duplicators and Distributors at Music Show

CHICAGO - Besides the many player manufacturers that are exhibiting tape CARTRIDGE products at the National Association of Music Merchants 65th annual Music Show this year, several cartridge duplicators and distributors have also taken out exhibit space in order to sell their particular type of recorded music product.

Included in this category of exhibitor are Larry Finley of International Tape Cartridge Corp., James J. Linn of National Tape Distribution, Bernie Clapper of Universal Recording Studios, Jack Woodman of Ampex and Roy Boyer of General Recorded Tape.

Clapper is pushing on a particularly impressive demonstration, showing the actual 8-track duplicating process at work in exhibit room 728A.

If you want...

"Herb Alpert and The Tijuana Brass," "Baja Marimba Band" and all of the "greats" of the A & M line in both 4 and 8 track . . .

If you want...

Roger Williams, Jack Jones, the original soundtrack of the "Man of LaMancha" and all of the "greats" of the Kapp catalog in 4 and 8 track . . .

If you want...

David Rose, Connie Francis, The Animals, Herman's Hermits, The Righteous Brothers, Cal Tjader, Ella Fitzgerald, the original soundtracks of "Doctor Zhivago" and "The Singing Nun," Sam the Sham and the Pharaohs, The Gentrys and all of the "greats" of the MGM/Verve line in 4 and 8 track . . .

If you want...

Billy Vaughn, Lawrence Welk, The Mills Brothers and all of the "greats" of the Dot line in 4 and 8 track . . .

If you want...

the original soundtracks of "The Bible," "Zorba the Greek," TV's "Batman," "Our Man Flint" and all of the "greats" of the 20th Century-Fox line in 4 and 8 track . . .

If you want...

Bobby Darin, Acker Bilk, Bent Fabric, Sonny & Cher and all of the "greats" of the Atco line in 4 and 8 track . . .

If you want...

Louis Armstrong, The Dukes of Dixieland, Al Hirt and all of the "greats" of the Audio Fidelity line in 4 and 8 track . . .

If you want...

The Cliffhongs, Dion, Petula Clark and all of the "greats" of the Laurie line in 4 and 8 track . . .

If you want...

Tony Bennett, Count Basie, Duke Ellington, Dinah Washington and all of the "greats" of the Roulette line in 4 and 8 track . . .

If you want...

all of the "greats" of 61 important labels in both 4 and 8 track . . .

If you want...

"Do You Believe in Magic"-or "Daydreams" by the Lovin' Spoonful on Kama-Sutra in 4 and 8 track . . .

IF YOU WANT . . .

to see the most beautiful packaging, the FIRST PRACTICAL LINE OF "PILFER-PROOF" fixtures designed expressly for tape cartridges . . .

Visit ITCC in Space 106 at the Conrad Hilton Hotel in Chicago, July 10th thru 14th

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Lear Jet Stereo 8*
The original 8-track cartridge player for auto and home.

The finest, most profitable tape cartridge system you can handle.

Auto—The most complete line of 8-track automatic tape players on the market. The only line to offer a wide selection of models including integrated AM or FM Radio with FM Multiplex—solid state. Easy installation with 2 or 4 speakers. The line that set the standard for the major auto manufacturers.

Home—Plugs into existing home stereo equipment and plays the same Stereo 8 tape cartridges. It's the most completely automatic, continuous stereo music system ever devised for the home. So simple to operate, even a child can do it. Stereo 8 is the tape cartridge system endorsed by over 40 leading record companies.

Lear Jet Stereo 8 Model ASFM-830-H (Tape Player with FM Radio)
Lear Jet Stereo 8 Model HSA-900 (Home Tape Player Attachment)

BE SURE TO VISIT US AT THE MUSIC SHOW. SEE THE FULL LEAR JET STEREO 8 LINE, INCLUDING EXCITING NEW PRODUCTS, AT BOOTH NOS. 101 AND 102, EAST HALL

ACT NOW! Contact us for the name of your Lear Jet Stereo 8 Distributor. 13131 Lyndon Avenue, Detroit, Michigan 48227. Telephone (313) 272-0730.
The Reasons for
"Compatibility"
• Continued from page 50

"We don’t have that good a feel of this new market yet, I hesitate to say. Right now the Stereo 8 auto market is just building up.

When it happens, what will the home market represent in annual unit sales?

"Again, we don’t have a feel for this market. It’s so new. But I don’t believe that initially you’ll measure this market in millions of units."

Is the present home player the target of research and development?

"Yes, our company and the industry as a whole are seeking to improve the cartridge music system in many ways."

For example?

"We think the concept can be made more interesting through increased selectivity. But at the same time, we do not believe that lack of selectivity will be a deterrent to sales."

What about improved sound?

"We do not have that much fault to find with the sound in the home player. You Billboard people heard our home player demonstrated in Chicago. It sounds fine. And we do not expect the audiophile to be the buyer of this concept at first. The buyer of the home cartridge player is seeking an extremely convenient way to have long-duration music."

What home units will you exhibit at the show?

"Our self-contained unit and our tape deck for existing sound systems. The former carries a suggested list of $150 and for the latter a price of $99.95 is suggested. The self-contained unit will work with existing systems too, by the way."

Shipments will begin . . . "In August." Distribution?

"We’ll stay with our current distribution system. Our distributors may find new and unusual outlets, of course."

sales of home players will be stimulated when "several large manufacturers introduce handsome home units that will really be desirable for the living room."

Rabin said he expects record companies to make more music available on cartridges as the time goes on.

"We have had excellent results with cartridge sales—very few returns. We have found that cartridge music that does not sell in one part of the country sells well in another. The demand for this music has been great—and looks like it will continue to be strong in the future because many markets have hardly been touched yet.""

William P. Mulcahy, president of Telepro Corp., Cherry Hill, N.J., said that "compatibility is necessary for this industry at the present time. In time, when all music is made available on both 8 and 4-track cartridges, there will be no need for the more expensive compatible unit. A consumer would buy the unit they want and would be able to get music in the proper configuration. Today, the compatible unit fills a vital area. Some of the music available in one form is not available in another and the only way a person can take full advantage of the cartridge system is to have a compatible machine."

"The compatible unit might also serve the important function of uniting the industry which is now split into two camps. In some cases this split is certain to be short-lived but there are several firms who have committed themselves one way or the other and do not wish to compromise. The compatible unit could eliminate this divisiveness which is entirely unnecessary."

Mulcahy also commented on the cartridge music system as compared to the phonograph record system.

"Cartridges are easier to handle, more durable, and for these reasons would tend to have more of a mass appeal than phonograph records. However, cartridge costs will never he as low as those of records—a cartridge is simply that much more expensive to make. It's continuing play factor might go the same distance. There's a difference in function in the home. I can imagine a busy housewife, or people having a party, appreciating the fact that the cartridge provides music—and does not stop—until it is convenient for someone to change it. This, of course, is one of the chief reasons for the success of this product in automobiles."

"We feel that the dealer who has the compatible system is protecting himself no matter which course the industry decides to take," Rabin said.
4-TRACK OR 8-TRACK...

TENNA STEREO PLAYS BOTH!

TENNA STEREO...NEW* CONCEPT IN TAPE PLAYERS...PLAYS 4 AND 8 TRACK CARTRIDGES INTERCHANGEABLY...AUTOMATICALLY

Tenna Stereo for the car...Tenna Stereo for the home.

See both at the NAMM Show...Tenna Booth Nos. 12-13-14.

TENNA CORPORATION
19201 CRANWOOD PARKWAY - CLEVELAND, OHIO 44128

* PAT. PEND.
Mercury Pushes Philips Concept

*Continued from page 50*

“Our units allow the kind of selectivity,” said Winokur, “that is an important part of every type of music system with the exception of the continuous loop cartridge. While selectivity might not be of major importance for automotive use, it is vital for home use. For this reason, I believe that the continuous loop cartridge, while having a certain amount of applicability in the automobile, cannot last in the home in its present form. Already there are attempts being made to improve the continuous loop cartridge by introducing the element of selectivity—an element which already exists in the Philips system.”

Winokur added that the selectivity feature plus “the very simple manner with which an individual can record music on these cartridges” should be the main attractions of the Philips-type units. “This record feature is something else that the continuous loop systems are now attempting to incorporate,” said Winokur, “but are finding rather costly.”

Record dealers, said Winokur, have long had a reputation of inability to sell electronic home entertainment products. “But I think this is our fault,” he said. “We have not provided them with a proper selling program. Prior to the Music Show I am going to talk with my distributors about a concrete program aimed to get the record dealer as a retailer of our products.”

“We are going to try to equip him with the tools, knowledge and desire to sell the types of home entertainment products that his customers have been buying somewhere else. The record dealer has one great advantage over many other types of retail operations—he has a good volume of traffic. The fact that he is not fully exploiting his volume is not doing him any good nor is it doing us any good,” Winokur said.

Winokur added that “Mercury also will be looking at the automotive products market as an area of distribution for our cartridge units. We don’t underestimate the importance of the automotive market—and we will be in the after-market field before the end of the summer.”

Philips ‘Cassette’ Grew Overseas

*Continued from page 50*

at least eight other firms. Many of these companies are now in various stages of production of units using the Philips concept. Some of these will be showing models at the Music Show and most of them will begin full-scale marketing in this country within several months.

“I believe that the Philips system,” said Semmelink, “because of its many advantages over other types of ‘corded tape’ music devices, will be as well accepted here as it has been overseas.”

Semmelink listed “recording capability, smaller size, longer playing tape, simpler and more trouble-free cartridges, reasonable control, and lower over-all price,” as his reasons for believing the Philips system superior to competing concepts.

“Our tapes now give only 60 minutes of playing time,” he said, “but we will soon have 90 and 120-minute tapes—for more music than will be available on comparably priced 4 and 8-track continuous loop cartridges. Also, all this music will be available in a container which is only one-fourth the size of the continuous loop cartridges.”

The fact that our unit is a real tape recorder,” said Semmelink, “which has recording and selectivity features that are absent in continuous loop players, enables us to say that we have a product which offers all the compactness and handling ease of tape cartridges plus the added performance capability of reel-to-reel tape.

“Finally,” he said, “the cost of a Philips cassette will very likely be lower than that of a continuous loop cartridge. We are developing an inexpensive method of quality mass-recording within the cartridge itself. This will make it possible for undelayed and returned prerecorded cartridges to be reprogrammed at a cost not greatly in excess of present phonograph record re-use methods.”

Semmelink said that Philips believes it has an excellent product which will help the industry all over the world, by allowing the tape recorder market to be expanded to its fullest capacity—and this expansion will help sales of Philips products as well. This is the reason Philips has made its concept available to others. As an analogy I would offer RCA’s sharing of its color television concept with other manufacturers in order to help that product achieve the market importance it has today.

Semmelink predicted an equally strong feature for the cartridge market—both for automobile and home use. “I believe auto and home unit sales will go hand in hand for a while and we will be providing products across the board so that they will be available for all types of consumer needs.”

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2. They are handled fewer times.
3. There is less chance of damage.

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NAMM—Special Section

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BUCK OWENS
Has Three Great Chart Hits...
1. "THINK OF ME" b/w "HEART OF GLASS"
   Capitol #5647

- 2 -
"ROLL OUT THE RED CARPET FOR BUCK OWENS AND HIS BUCKAROOS"
Capitol 2443 (M) ST 2443 (S)

- 3 -
"DUST ON MOTHER'S BIBLE"
Capitol T-2497 (M) ST 2497 (S)

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BUCK OWENS
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ACOUSTIC ELECTRIC GUITARS are becoming increasingly popular with nation's youth. Above are four models of this type displayed by Fender Musical Instrument Co. at the Music Show. Fender is affiliated with Columbia Records.

CHICAGO — The retailer wandering through small instrument exhibitors at the Music Show will probably keep in mind that guitars, drums and harmonicas have been selling as never before. He will know that these sales are up, in large part, to the burgeoning teen market, and he will be comparing features of different brands to see which have the most appeal to the nation's music-minded youth.

If he reviews last year's statistics in an attempt to forecast next year's sales pattern, he will remember that the guitar, one of the easiest of all instruments to learn, sold 1 million units in 1965. Of these, acoustic guitars sold 420,000, electric 175,000 and grands 400,000. However, the more expensive electric units brought in almost as much money ($65 million), as the cheaper acoustics ($75 million).

Therefore, average cost of an acoustic guitar sold in 1965 was about $17 and average cost of an electric guitar (including amplifier and cabinets) was about $155. The most popular sellers were generally in the lower price bracket (under $50 for acoustic and under $120 for electric).

Now, since the average was quite a bit above the $10 acoustic and $45 electric low points in price, it is apparent that guitars in the middle and upper price ranges also had a healthy share of the market.

The trend? Low-priced imports are reportedly showing down slightly in sales and lower-to-mid-priced units, of both American and overseas origin, seem to be picking up.

What is even more surprising, industry spokesmen are convinced that increasing popularity of country music and "folk-rock-blues" music, as indicated by radio programming and phonograph record sales, will keep stimulating guitar sales among young people who have such musical tastes. This relationship between music listening groups and potential guitar buyers is so close, some spokesmen feel, that the music-instrument industry is begun advertising in a big way on radio stations before the end of the year. Research on effectiveness of such air messages is being carried on at this time by at least one large U.S. firm.

Besides guitars, which sell equally well in both country music fan and teen listener, combos playing for the latter audience, solid-state organs, electric organs and harmonicas. Drum sets, in very high demand last year, should continue to move at an equally fast pace in 1966. Low-priced models are being coming more readily available this year and there is a good chance that the $250 to $350 imports will gain a larger share of the market. Many firms will sell drums as well as guitars and a quite a few are also planning to market one product. At least one manufacturer, Hornstein, Inc., is basing its sales campaign on a "total" combo appeal—marketing all the instruments and accessories, including the harmonica, to get a good deal on a modern teen music combo.

Both dealers and manufacturer are optimistic as well as the teen and youth interest in musical instruments is only beginning and expect the buying boom to continue into the foreseeable future.

ACOUSTIC GUITARS which sold by the tune of 1.1 million units in 1965 are also expected to be the biggest musical instrument in 1966. Above are seven models which are being displayed by the Fender Musical Instrument Co. at the Music Show.

AMERICAN GUITAR MAKERS are showing several lower-priced versions of their electric guitars this year. Above is Voxet Guitars, Inc., Model 5070 which is listed at $75. The firm's lowest-priced unit is the Model 500 of $35.

MUSICAL INSTRUMENT MANUFACTURERS of the middle price range (about $100) were top sellers last year. Above is the Gregor Amplifier Corp., entry into that price area, the Mark VIII, a solid-state amp with 12" speaker with tremolo and reverb which lists for $109.95.

HOHNER HARMONICA, called the Blue Hop, is a new 10-hole electronic model. The unit includes precision modifications based on needs of modern blues musicians. The Blue Hop is available in the same keys as the Marine Band and carries a suggested retail price of $3.

Guitars and Drums Set Instrument Sales Pace

CHICAGO — The retailer wandering through small instrument exhibitors at the Music Show will probably keep in mind that guitars, drums and harmonicas have been selling as never before. He will know that these sales are up, in large part, to the burgeoning teen market, and he will be comparing features of different brands to see which have the most appeal to the nation's music-minded youth.

If he reviews last year's statistics in an attempt to forecast next year's sales pattern, he will remember that the guitar, one of the easiest of all instruments to learn, sold 1 million units in 1965. Of these, acoustic guitars sold 420,000, electric 175,000 and grands 400,000. However, the more expensive electric units brought in almost as much money ($65 million), as the cheaper acoustics ($75 million).

Therefore, average cost of an acoustic guitar sold in 1965 was about $17 and average cost of an electric guitar (including amplifier and cabinets) was about $155. The most popular sellers were generally in the lower price bracket (under $50 for acoustic and under $120 for electric).

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CHICAGO — Barry Hornstein of WMJ Corp. of Evanston, Ill., gave {Bildboard} the importer's point of view about the guitar market in this country. A significant part of that point of view was Hornstein's desire to get more dealers interested in handling musical instruments.

Hornstein's firm, which distributes some American products as well as those of overseas origin, is the importer of Teisco guitars. "Teisco," Hornstein, "has the largest electric guitar factory in the world and is the largest selling single brand of electric guitars anywhere."

When talking about Japanese guitars," said Hornstein, "you have to make an immediate distinction between acoustic and electric. The acoustic, hollowbody and semi-hollow, is very close put together with glue. Whether it's from Japan, Spain or anywhere else, it's very susceptible to damage during shipping and due to differences in the design and construction of the electric guitar."

"Sellers of electric guitars, on the other hand, are solidly constructed and not susceptible to such damage. Our research is putting an electric guitar together, and the amplifier — and we offer a five-year guarantee on the pickup."

"Sellers of electric guitars in this country have dramatically increased," said Hornstein. "I think that the big sales trend is going to be in mid-priced prototypes. Our own research shows us the lowest priced units are not selling as fast as they were, and the reason for this is that last year there weren't enough low-priced models to go around, so now there are many out on the market. A guitar doesn't fail apart in a year, so many dealers are getting these used guitars as good buys or hand-me-downs from the former owners who are moving up to better instruments."

"Of course," he added, "the kids that have learned to play a little bit of guitar will buy better products."

Hornstein continued that poorer quality imported guitars will eventually become available in great quantities before the year is over. "Last year," he said, "the few Japanese firms that were in the drum business were able to market the top of their lines easily because there was a shortage of drums. Recently, more Japanese companies have entered the field and the very, very, very, low priced product becomes a factor as competition gets tougher."

Hornstein said that we would be quite anxious to have record dealers interested in handling our products. Many people in the industry don't believe that a record dealer can do anything but sell, but this is not true. The one basic weakness of record dealers is lack of knowledge about certain types of products. But this is not their fault — a little effort on the part of the manufacturer we offer an umbrella to the record dealer so he can decide to sell those products he wants to sell. It requires a little reorientation."

"Our firm," said Hornstein, "will be glad to talk to any interested record dealer. We, along with our distributors, would be happy to spend any time with dealers interested in getting into this music instrument business is the right way. I think it would be a great deal of arrangement for both of us."
At Exhibit 112 and 113 (East Hall) you will find SJB Autosonic Tape Players that are compatible 4 plus 8 track, 4 track only, 8 track only, permanent installation and no installation (portamount) units, home units... and all available with FM tuners, plus immediate delivery. Don’t miss it!

We kid you not.
The introduction of lower priced guitars, electric guitars and other instruments, a trend that has to some extent been forestalled by low cost Japanese imports, will not, however, reach any excesses. Most American manufacturers say they will offer cheaper products—but not very much cheaper.

"The reason that many of the lower priced imports sold at such volume is because they appealed to young buyers," said Russell Kirk, product manager of the guitar department of the Baldwin Instrument Co., "but many of these buyers are ready for their second guitars and will be seeking products in a higher price category.

"The youth market is no illusion," said Kirk. "About 85 per cent of our guitar sales are to the age group between 16 and 25. But I believe they are becoming more sophisticated now and are beginning to shop for higher quality musical instruments."

Allen Link, vice-president of the Valco Guitar Co., told Billboard that "dealers often prefer the higher priced models because they are more profitable and less troublesome. Today, however, they know that the volume is in the lower priced lines and they would be happy to see an American firm come out with a less costly line.

"American manufacturers," he said, "would like to make lower priced models—but cost of labor in this country as well as minimum quality with so many models do not allow us to go that low. So we will introduce a $69.50 electric guitar (without amplifier) this year and we feel that's about as low as any U. S. company will be able to go."

Link said he felt the teen market was the "reason for the guitar boom. I know that at least 50 per cent of the guitar buyers in this country are between the ages of 10 and 20."

"Certainly the kids prefer the cheaper models," said Link, "and it is true that many of them probably would never have bought a guitar if it hadn't been for the influx of the low cost imports. However, you can't attribute the growing market to the arrival of cheap overseas products. Many imported models proved to be difficult to play, hard to get serviced and troublesome in various other ways. In some cases they may have been so bad that they discouraged people from ever buying a musical instrument again."

Bill Sarnoff, advertising manager of Kay Musical Instrument Co., told Billboard that "the trend in guitar sales now seems to be more toward higher priced equipment. I think this reflects the fact that many kids are starting to form combos. They are no longer beginners. They have learned to play and have graduated out of their first instruments."

Clyde Rounds, of Chicago Musical Instrument Co., summed up the general feeling of U. S. manufacturers prior to the Music Show. "The instrument business being what it is today," said Rounds, "with many back orders for existing products, manufacturers are finding many firms sticking their necks out with radically new features or ideas. It's too early to say what changes and modifications will be the theme of the show."

Chicago Firm to Show Revolutionary Tuner

CHICAGO—A new musical instrument tuning concept that could sweeten up sour-sounding musical aggregations all around the country is being premiered at the NAMM show by Universal Records, Inc. The device consists of a disk recording of play-along exercises for all instruments of the orchestra. Designed to "train the ear" of the musician, the disk is dubbed the "Intronator." It will retail about $10. A national distributor will soon be appointed. Inventors of the "Intronator" say that so the student plays along with the recorded exercises he probably will improve his intonation. Developers are A. B. Chipper, Universal president; Morris Allen, James C. Cunningham and Dennis Aulenbach.

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Accessories—for Complete Service to the Consumer

CHICAGO—Accessories, the products often stocked as an afterthought, represent an added source of income for many record dealers who are concerned with building customer traffic by offering "complete" service. At the Music Show, guitar accessories are being exhibited by a large number of firms—indicating that the booming guitar market is being reflected by a demand for satellite products. These include strings, straps, amplifiers, picks, microphones as well as more slightly removed products like music sheets, sheet music and headphones.

Oak Publications, one of the nation's leading suppliers of sheet music and music books for the younger set—especially the younger blues and folk-ori-ent musicians, reports that si-
tated music sales for fretted in-
struments and harmonicas have been doing especially well in the past year.

Koss Electronics and Shure Bros. are showing a set of com-
peting products, Beetlesphones and Solo-Phone, which are to be used by guitarists young and old for "quiet" practicing as well as serving a variety of other uses.

A second new product being featured by Shure is a transistorized, portable "mixer" that is intended to serve as an effective and economical way to use five electrified instruments or micro-
phones—or any combination of

(Continued on page 66)
Broadcasters, Program Directors, Music Directors, and Groovy Disc Jockeys...

Thank you for your cooperation and wonderful assistance in helping us with our records.

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THE SUNRAYS
COME ROARING BACK WITH...
"DON'T TAKE YOURSELF TOO SERIOUSLY"

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SUMMER CONCERT TOUR COMMENCES—JULY 20th thru AUGUST 30th
Two Electronics Giants
Into Home Player Field

• Continued from page 1

Admiral and Zenith will have self-contained home players—probably self-contained portable and slave deck—ready for market early in 1967. Neither firm is interested in the auto-player market. But spokesmen for both companies join the consensus of home entertainment authorities who say that it is the rapid growth of rolling stereo cartridge stock that has made the home cartridge market a reality.

Console

Zenith spokesmen say the firm has no plans at present to carry the home cartridge concept farther than self-contained portable and slave deck players. But Admiral will likely go all the way with a complete line of portable, decks and consoles with cartridge capability before the end of next year.

Meanwhile, it was also disclosed that Zenith is coming out next year with a tape cartridge player concept that a spokesman described as "going a step or two farther than present systems." There was no elaboration. It was learned, however, that Webcor will go the 8-track, endless-loop route, offering home and automobile models.

It is anticipated that the new Zenith and Admiral players will also be of the 8-track, endless-loop genre for fullest benefit of the market potential inherent in the current RCA and coming Columbia and Capitol cartridge libraries. (Not to mention the 8-track libraries of Liberty, Decca and Mercury and the extensive title lists of the independent tape manufacturers such as ITCC.)

Declared S. R. (Ted) Herkes, president of Motorola Consumer Products, Inc., in an exclusive statement to this magazine:

"Considering the early popularity of the stereo tape cartridge player in the automobile market, and the number of manufacturers introducing products in the field, it appears that the home market will develop rapidly.

"The fact that the consumer can use cartridges in both the auto and home player will foster development of the home market. The self-contained portable home player, which Motorola has already introduced, will attract most attention initially, and then the deck, or slave, which plays through other amplification (Motorola will introduce this in the fall) will also catch on. And down the road, the stereo tape played will show up in console form.

"As with other major companies, however, Motorola market research has come up with no figures on the potential annual unit sales in the home market place.

"The 8-track tape market is creating the home market rapidly," declared Ken Miller, vice-president of Lear Jet Corp. Lear led in Detroit's 8-track system acceptance and is introducing home models at the NAMM show here this week. "The home market should really begin to appear by the end of the 1967 automobile model year, for a fourth of the estimated auto tape buyers for the coming year are going to want home players—most of which will be decks for existing amplification." Lear is supplying its decks to Califoog-Robert, Hoffman, Capitol, Talon and others.

Evolution

B. S. Durand, president of RCA Victor Sales Corp., which has just introduced a self-contained miniature console home cartridge player, says his firm has not yet got enough of the "feel" of the cartridge market to predict its potential.

"But we think the natural evolution of this concept is from the automobile to the home," he said. "The owner of the automobile cartridge player will accumulate a music library which he wishes to enjoy at home as well as on the road."

Extensive Admiral Corp. market research is currently going on to determine the home cartridge player potential. Early information indicates to the firm which recently introduced its first portable radio-to-tape player that the market is worthy of attention.

Zenith executives say the firm has been studying the tape cartridge field for some time. The company plans to enter the field as a mild surprise to some observers in light of recent strong statements about the concept from top Zenith executives.

The NAMM Show

Firms that have introduced home cartridge model players, many of which are appearing for the first time at the NAMM show, include the following firms in the endless-loop category: Lear, Motorola, Philco, RCA Victor, Craig Panorama, Jay Electronics, Munt, Packard-Bell, Telepro, TransWorld, Symphonics Radio, Capitol/Jet, Continental, Metro Electronics, Ortronics, Califoog-Robert and Livingstone. Each of these firms will deliver in a matter of weeks.

Firms now ready to deliver the Philips "caisse" type players, which are at the NAMM show, include Aiwa-Selektor, Columbia, Coronado, General Electric, Hitachi, Mercury, Nor-logic, Radio Shack, Phil- ies, Revere-Wellsenka, Sony, Standard Radio and Victor. The concept is based for introduction soon by about 20 other firms.

Accessories—Complete Service for Consumer

• Continued from page 64

five—with a guitar or public address amplifier. The device, an extra-length guitar strap which can be used with all types of guitars.

Record Tree is showing several new record rack models—including the Disc-Pro-Toque for 45's, records and the Browser for LP's.

The 3M Co. is exhibiting a variety of tape displays for dealers, including two new models, the WCD-5 and WCD-7. The firm is also displaying "Living Letters" tapes which have gained recent popularity with U. S. service men in Vietnam and have enjoyed world-wide use for voice correspondence.

Electro-Voice is offering one of the show's widest selections of microphones, speakers, phonograph cartridges and needles as well as "impulse" items such as cloth record cleaners and dust brushes.

No Ideal Needle

Says Pflanstahl

• Continued from page 64

told Billboard that visitors to the Music Show "won't find endless life needle this year or anytime in the conceivable future.

"There is no such thing as the perfect needle," said Wight. "It is now clear to the industry that a needle cannot be experienced no matter how light the tone arm or how perfectly the tone arm is balanced and polished.

"For this reason," he said, "thereby minimally eliminate the major innovations or changes of needle production this year. I do not expect any price changes either. Prices in this industry—for other types of products—seem to have stabilized at a very low level and will probably stay that way.

Wight was optimistic about the future of the Monarch. "The whole industry seems to be healthy in 1967," he said. "Our sales for the first six months of 1966 have been up 25 per cent over the first six months of 1964. This means that more phonographs are being sold and that people are becoming aware of the fact that no needle can last forever. In order to get the best sound and to protect the instruments, it is necessary to occasionally purchase a new one."

JULY 16, 1966, BILLBOARD

Mail this coupon now and find out how you can get an exclusive distributorship for Borg-Warner's new 8-track Stereo Car Tape Player.

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Compactness Is Key Trend of 1967 Lines

CHICAGO — The trend toward miniaturization, combination and portability of phonographs, tape recorders and radios is in evidence again this year at the exhibit booths of home entertainment products manufacturers at the NAMM Music Show.

General Electric Corp. is making one of the biggest radio splashes of the show with a new line of compact portables that use the same type of integrated circuitry which RCA Victor first introduced several months ago for several of its television models.

Radio combining AM and FM for portable models, and AM/FM/FM Stereo for table units are being made available by most manufacturers this year. Many firms are also introducing units which may be powered either by batteries or by standard (AC) house current.

Some of the combinations introduced this year include the integration of a television receiver, radio and phonograph (Deluxinno) and various other arrangements which combine radios with tape recorders and/or tape cartridge players (Packard-Bell).

Minutization of phonographs, as evidenced by the popularity of slim, lightweight models (like those using the BSR Minichanger), continues this year as manufacturers pursue the hot portable trend. New design features, such as the Mercury Records simplified changer, are making the inexpensive phonograph line an even better, more trouble-free product for the record dealer to put on his shelf.

Japanese imports, always an important factor—especially in the tape recorder field—are making another strong appearance at this year's show. Prices of imported, compact portable tape recorders are generally down this year.

TAPE CARTRIDGE PRODUCTS EXHIBITORS

Ampec, Marketer of Prerecorded Cartridges

Bong-Warner, 8-track and compatible players

BSR (USA), Ltd., 8-track decks

Cattelino-McIntyre, 8-track players

Concord, Philips-type players

Craig-Panasonic, 4-track tapeola players

General Electric, Philips-type players

Int'l. Ballroom, 419-422 & 424-425

General Recorded Tape, prerecorded cartridges

Int'l. Ballroom, North Hall, 31

Hitachi, 4-track players

Int'l. Tape Cartridge Corp., prerecorded cartridges

Int'l. Ballroom, East Hall, 106

Joy Electronics, 4-track and compatible players

Kinetonics, 8-track players

Int'l. Ballroom, North Hall, 24

Leek, 8-track players

Int'l. Ballroom, East Hall, 101-102

Matsushita (Panasonic), Philips-type players, plus own cartridge system

Int'l. Ballroom, 430-431

Martel (CIB Sx), 4-track, 8-track and compatible players

Int'l. Ballroom, East Hall, 112-113

Matsushita (Panasonic), Philips-type players

Int'l. Ballroom, 423-435

Matsushita, Philips-type players

Int'l. Ballroom, East Hall, 113

Manta*, 4-track and compatible players

Int'l. Ballroom, North Hall, 239

National, Radio Distribution, tape distributor

National, Philips-type players

Int'l. Ballroom, 407-408

Panasonic Corporation

Central Room, 339-340

PhonoPac, 8-track players

Central Room, 339-340

Philips, Philips-type players

Central Room, North Hall, 328

Philips, Philips-type players

Central Room, North Hall, 324

Philips, Philips-type players

Central Room, North Hall, 328

Powerking, 8-track players

Central Room, 339-340

RCA Victor, 8-track players

Central Room, 318-325

Selecon, Philips-type players

Int'l. Ballroom, 414-415

Sony**, Philips-type players

Central Room, North Hall, 328

Sundae, 8-track players

East Hall, 201

Standard Radio, Philips-type players

East Hall, 229

Symphonics, 8-track players

East Hall, 218-229, 223-225

Tele-Pac, 8-track and compatible players

Int'l. Ballroom, 434-435

Tennco, 4-track and compatible players

North Hall, 12-14

Trans-World, Sony-type and compatible players

East Hall, 101A

Universal Recording Corp., tape duplicator

Central Room, 738A

*These two firms will also be exhibiting a "single" cartridge.

**May not have cartridge unit available by show time.

NOTE: Compatible units mentioned above combine only the 8-track and fidelipac 4-track systems. All 8-track systems mentioned above are of the RCA-Ford line type.
CARtridge Seen NAMM Parley's Show-Stopper

- Continued from page 3

haven't seen anything like this in all my years with NAMM—Gardiner that more than 350 manufacturers will be showing nearly 8,000 different products

Mercury Issues 49 'Cassettes'

CHICAGO — Mercury Records, which has already been making its music available on 8-track and 4-track stereo cartridges, has announced a release of 49 prerecorded stereo tape albums for the new Philips-type (cassette) tape cartridge system.

The release includes three albums each by Johnny Cash and Roger Miller, two each by Bill Just and the Smothers Brothers.

Other vocal artists in the release include Lee Greenwood, the Chad Mitchell Trio, Gloria Lynne, Nina Simone, the Swing Singers, the Playboys, the Serendipity Singers, Brook Benton, Dinah Washington, Sarah Vaughan, Eddy Howard, Teresa Brewer, Nana Mouskouri and Putti Patti.

Additional instrumental albums in the release are from artists like Horst Jankowski, Ramsey Lewis, Cleobanoff and his Orchestra, David Carroll and his Orchestra, Quincy Jones, James Brown, Oscar Peterson, Carmen Cavallaro and John Coltrane, Xavier Cugat, Les McCann, Gerry Mulligan, Dizzi Gillespie, Art Farmer, Lewis, the Mystic Mood Orchestra, and the soundtracks from "Black Orpheus" and "The Sandpiper."

Six classical albums rounded out the release. These included three major symphony orchestras batoned by Antal Dorati and one each by Pierre Monteux and Paul Paray and one album by the Opus Russian Folk Orchestra.

at the show. Musical instrument companies and home entertainment product firms made up the largest two groups of exhibitors.

Booming sales of the "music" industry were cited by NAMM officials as the chief reason for the spectacular success of this year's music show. 1965 sales, according to NAMM statistics, reached a record $892 million, and 1966 sales are expected to exceed that figure by about 20 per cent.

Sales of music instruments this year are being again paced by guitars in units and pianos in dollar volume, NAMM statistics reveal. Guitar sales in 1965 reached 1.4 million units—one-third of all instruments sold in the U.S. last year. Piano sales volume, over the 200,000-unit mark for the fourth year in a row, exceeded $186 million.

The electronic home entertainment industry also expects 1966 to be a banner year. The tremendous sales rate of 1965 has not slackened off in the early part of 1966. Next to the booming color TV market, the tape recorder field—given a shot in the arm by cartridge players—is the most improved part of the industry this year, with total unit sales expected to exceed 5 million.

Late arriving visitors to the show will find it difficult to make hotel arrangements in the Windy City due to the fact that the annual Housewares Show being held this week at McCormick Place is bringing thousands of additional buyers to Chicago.

ARIOLA GEARS DISK TO SAFETY

GUETERSLOH—Ariola has just released a safe-driving disk keyed to the controversy sparked by Ralph Nadler's book "Unsafe at Any Speed."

The controversy in Europe concerns whether the car or the driver is the primary cause of accidents. Ariola's LP is "Warmest Congratulations on Getting Your Driver License."

The disk is an anthology of safe-driving tips supplied by police traffic experts and presented in an entertaining manner with a musical background.

Ariola believes there is a substantial market for the LP because this country has Europe's fastest-growing auto ownership.

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Hap Pfeebles Lauded for Aid Effort

Topka, Kan.—Harry (Hap) Pfeebles, Wichita, Kan., theatric-
ical agency head who lost his Topka office in the recent $100-
million tornado which struck the Capital city, last week was cited as "VIP" by Topka radio station for his efforts in aiding the disas-
ster-stricken city.

Pfeebles volunteered the serv-
ices of his country music show on tour to Ferlin Husky, Wilma Lee and Stone Cooper and the Closh Mountain Clan, Stringbean, the Tay-
lor Sisters, Leon Douglas, Mar-
ya Thompson, Vern Stovall and Janet McBride, for a 11-hour telethon on the combined Kans-
sas State radio and TV network. The telethon raised over $100-
000 for the Red Cross and Sal-
vation Army in their rehabili-
tation work in Topka.

Charles McAlte, State penal director, has asked Pfeebles to continue his goodwill campaign by present-

ing shows for the im-
mates of the U. S. penitenti-
ary at Leavenworth, Kan., and the Kansas State prison in Lansing. Pfeebles has agreed to take George Morgan, Johnny Western, the Castrells, Alex Hous-
ton, Kathy Perry, along with Larry Good and the Country-
men to the State prison July 25. Immates of the U. S. penitenti-
ary will see Red Sovine, the Duke of Paducah, Ronnie Dean and Gary Van and the Western Caravan July 25.

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WEM-TV AND RADIO personality Ralph Emery celebrates the third anniversary of his morning TV show "Opry Almanac" on the Nash-
ville station with a tremendous country music cast. From left, two of the Hardin Trio (the other was there, too), Waylon Jennings, Bill "Elvis" and Dylan, Bobby Bare, LeRoy Van Wyke, Del Reeves, Bobby Lord, Ralph Emery, Don Bowman, and Eli Possumbut. Emery also co-hosts with Tex Ritter the "Opry Star Spotlight" all-night show on WSM radio.

YESTERYEAR'S COUNTRY HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the biggest in the Country Field 2 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time:

COUNTRY SINGLES—2 Years Ago July 17, 1961
1. Heathen, U. S. A., Kitty Wells, Decca
2. I Fall to Pieces, Patsy Cline, Decca
3. Three Hearts in a Tangle, Roy Drusky, Decca
4. Halls, Wells, Vernon Young, Capitol
5. Sweet lips, Webb Pierce, Decca
6. Tender Years, George Jones, Mercury
7. Loose Talk, Buck Owens & Rose Maddox, Capitol
8. Oklahoma Hills, Hank Thompson, Capitol
9. San Antonio Rose, Floyd Cramer, RCA
10. I've Got Five Dollars, Faron Young, Capitol

COUNTRY SINGLES—10 Years Ago July 14, 1956
1. I Want You, You Need You, I Love You, Decca Presley, RCA Victor
2. Heartbreak Hotel, Elvis Presley, RCA Victor
3. Gray's Anna, Ray Price, Columbia
4. I Walk the Line, Johnny Cash, Sun
5. Blue Suede Shoes, Carl Perkins, Sun
6. You and Me, Red Foley & Kitty Wells, Decca
7. I've Got Five Dollars, Faron Young, Capitol
8. I Take the Chance, Machine & Jim Edwards, RCA Victor
9. Sincerely, Kitty Wells, Decca
10. Breakdown, My Heart, Hank Thompson, Capitol

ROY ACUFF—Lincoln, Nebr.; July 29, Milford, Conn., 30, and West Grove, Pa., 31.
BILL ANDERSON—Franklin, Ohio, July 17; Lakeland, Fla., 31; Plattsburg, N. Y., 30, 31.

Margie BOWES—Arthur, Ill., July 14; JIM EDWARD BROWN—Park concert, Nashville, July 17; Dublin, Ga., 19, and Danville, Ill., 23.
ARCHIE CAMPBELL—Ross (Cincinnati), Ohio; Columbus, Ohio, 24; Lewistown, Ill., 25; Tomahawk, 30, and Hartford, Mich., 31.
CARTER FAMILY—Hart-
WILMA LEE AND STONEY COOPER—Angola, Ind., July 17; Marshalltown, 1a., 19, and McAleer, N. J., 23.
SKEETER DAVES—Ta-
ylorsville, Ill., July 16; Minton, N. D., 17-20, and park concert, Nashville, 24.
ROY DRUSKY—Young-
town, Ohio, July 17; Hartford, Mich., 24; Greenville, Mich., 24; Laurel, Miss., 29, and Shreveport, La., 30.
PLATT AND SCRUGGS—Cent-
ral Ala., July 12; Moulton, Ala., 13, and Amissa, Ala., 14; Jasper, Ala., 15; Chester, Ill., 16; Anderson, Ind., 17; Newport, R. I., 17, 22; Stark, Ark., 23; Kussellville, Ark., 23, and Angola, Ind., 31.
GEORGE HAMILTON IV—
Torrance, Calif., July 12-14; Mechanicsburg, Pa., 17; Clear-
spring, Md., 19; Stilwell, Okla., 20; Wauseon, Ohio, 21; Harris-
burg, Pa., 22; Salers, Ohio, 24; Glens Falls, N. Y., 28-29, and Plattsburg, N. Y., 30-31.
BILL HENDERSON—Man-
chester, Md., July 13; Cam-
bridge, Mass., 18-20; newspaper, R. I., 21-23; Hyattstown, Md., 29, and Columbus, Ga., 31.
GRANDPA JONES—Flo-
rence, Ala., July 17; Bowling Green, Ky., 20-23, and Mon-
roe, W. Va.
CHARLIE LOUVIN—Grand Rapids, Mich., July 16; Flint, 17; Muncie, Ind., 17, and park concert, Nashville, 31.
BOB LUMAN—Chesapeake, Va., July 22.
LORETTA LYNN—Dallas, July 12; Houston, 22, and Mount Airy, Md., 27.
COUNS JODY—New-
Athenas, Ill., July 16; Chico, Ill., 24.

(Continued on page 71)
### HOT COUNTRY MUSIC

#### HOT COUNTRY SINGLES

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number &amp; Member</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>THINK OF ME</td>
<td>voc. (Duane Allen</td>
<td>voc. (Elliott)</td>
<td>Capitol 15067</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>DON'T TOUCH ME</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>THE LAST WORD IN LONESOME IS ME.</td>
<td>voc. (Gene Page)</td>
<td>voc. (Donna Fargo)</td>
<td>Capitol 15067</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>TAKE GOOD CARE OF HER</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>SWINGING DOORS</td>
<td>voc. (Fred &amp; Rose)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>TALKIN' TO THE WALL</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>4</td>
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<tr>
<td>7</td>
<td>7</td>
<td>DON'T HAVE NO LOVIN'</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>I'LL TAKE THE DOG</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>YOU AIN'T WOMAN ENOUGH</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>EVIL ON YOUR MIND</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>10</td>
</tr>
</tbody>
</table>

#### HOT COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number &amp; Member</th>
<th>Weeks on Chart</th>
</tr>
</thead>
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<tr>
<td>1</td>
<td>4</td>
<td>DISTANT DRUMS</td>
<td>voc. (Kathy Griffin)</td>
<td>voc. (Bobby Bare)</td>
<td>Capitol 15067</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>DON'T TOUCH MY BIBLE</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>TRUE LOVE'S A BLESSING</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>I LIKE 'EM COUNTRY</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>EVERYBODY LOVES A NUT</td>
<td>voc. (Bobby Bare)</td>
<td>voc. (Donny &amp; Marie)</td>
<td>Decca 73691</td>
<td>8</td>
</tr>
</tbody>
</table>

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**Where They’re Showing**

*Continued from page 70*

- **BOBBY LORD**-Winchester, Ky.
- **PORTFOLIO**-Portsmouth, Ohio
- **OBSORNE BROTHERS**-Portsmouth, Ohio
- **ADO ROBERTS**-Portsmouth, Ohio

**NORMA JEAN—Akron, Ohio**

**OSBORNE BROTHERS**-Portsmouth, Ohio

**TEX RITTER**-Kekuk, La.

**ADRIAN ROLAND**-Dies of Injuries

---

**Baltimore, 21; Raleigh, N. C.; Harrisburg, Md.; Miami, 26; Denver, 27; Sturgis, Ky.; Oklahoma City, 28;**

**Baton Rouge, La.**

**ST. LOUIS—Following the trend of country music radio stations to present live talent shows, K-RTV here will hold a country music spectacular Aug. 30. The 90-minute show will be shown.**

**Where They’re Showing**

**NORMA JEAN**-Akron, Ohio

**OSBORNE BROTHERS**-Portsmouth, Ohio

**TEX RITTER**-Kekuk, La.

**JULY 16, 1966, BILLBOARD**
Westminster Marks Scherchen's Death

NEW YORK — Two July releases by Westminster, including a three-record set, are commercial successes, and individual customer services are keys to the success of the company's releases, conducted at Music Manor. Robert Daniels, store manager, pointed out that Westminster's reviews of records and concerts, and concert and opera schedules, can help customers practice a music related hobby. Westminster also listed the latest classical music news.

One rack at the center of the floor contained best sellers, including the latest London Phase 4 releases, which Daniels said move well. He cited the Prokofiev "Peter and the Wolf," with Serafin and the Philharmonic Radio Orchestra, as an LP which had sold beyond expectations. A shadow box feature to be sold at the release of two by Julian Bream, Victor Guerin and Edith Mathis, with Shirley Verrett and Judith Kinzin, other albums, included.

"The Art of En-" and "The Art of En-" on Columbia also are in wall displays.

Classical releases, including those of Nonesuch, Every-" and "Every-" are active, in rack facing the front of the store. While most records are represented, Daniels said this policy did not apply to individual artists, which are sold well. He credited the lowered priced recordings with making classical music available to younger audiences, such as those in college.

On Met Closing

Past Ocean, early Sound, an elabor-" one on the closing of the old Metropolitan Opera. Included was a private photo and picture collection of some of the artists in the "width. Pictures also were included of the Lincoln Center, which is nearing completion. Photos of the old and new stages were included in a major store display for the fall. Also in the display will be new albums of Max Wilkins, from Met recording stars, including Leonard Price, Eileen Farrell, Dorothy Kirsten.

Daniels cited the importance of having the most up to date informa-" tion of a particular artist, if possible, such as having a "Re-" view from customer preferences.

In addition to Schwann catalog, Music Market has it's own catalog, including several out-of-print items. Also, Daniels has a section of smaller, less expensive records, indicating that they include them as well as artists.

While there is less overall record buying, there actually is more room for re-" cord buying as an audio display. (Continued on page 72)

Milhaud Disk On Nonesuch

NEW YORK — Two Daniels Manuscript Pressings by Milhaud composer are among the July Nonesuch releases. 

11 a.m. leads the premiere of "The King's Supper," by Delteil, a French opera in two acts, and by Jean "Paillard, three Haydn string quartets by the Allegri String Quartet, the complete "Six Sonatas for Cello and Harpsichord" with cellist Paul Tortelier and harpies-" chordist Robert Veyron Lac-" roix; and Mozart Symphonies Nos. 25, 26, 27 and 28 re-" channeled for stereo, with Erich Leinsdorf and the Lon-" don Philharmonic Orchestra. The last set is the seventh of Mozart sym-" phonies reissues. Westminster has also rechanneled its catalog.

At least one of these, featuring also Maureen Forrester, are included in the September release, one (Continued on page 74)

Cincy OKs New Pact; Minimum Is Increased

CINCINNATI — A two-year contract calling for an increase of more than $3,000 in annual minimums was accepted by members of the Cincinnati Symphony Orchestra last Monday at negotiations. The complete "Six Sonatas for Cello and Harpsichord" with cellist Paul Tortelier and harp-" chordist Robert Veyron Lacroix; and Mozart Symphonies Nos. 25, 26, 27 and 28 re-" channeled for stereo, with Erich Leinsdorf and the Lon-" don Philharmonic Orchestra. The last set is the seventh of Mozart sym-" phonies reissues. Westminster has also rechanneled its catalog.

At least one of these, featuring also Maureen Forrester, are included in the September release, one (Continued on page 74)

Italian Parliament To Put Grant Bill into Law

VENICE — Prime Minister Aldo Moro announced in a meeting here with Mayor Faver-" retto Ficca and Superintendent Pauli, the "Tecnico," and the "Le Figaro" that the new bill regarding opera companies would be en-" acted during the 1966 session of Parliament.

Opening under the old law, the 13 major Italian opera and symphony companies were able to complete their 1965-1966 sea-" sons only with an emergency grant of $9,000. The Parliament has yet to see a new law.

Moro and the "Tecnico," and the "Le Figaro" have both promised better provisions.

In addition to the subsidies provided by the federal Italian government, the companies also receive aid from the city and provincial governments as part of their cultural program.

Philips Accent on 'Triptych'

PHILADELPHIA — The Philad-" elphia Orchestra is performing William Schuman's "New England Triptych" frequently during its current South American tour. The work, which had its world premiere on Oct. 28, 1958, has been played more than 360 times since, believed to be a record for a contemporary American symphonic work. It has been included in five world tours by American orchestras. The work is pub-" lished by the Theodore Presser Co. of Bryn Mawr, Pa.

July 16, 1966, BILLBOARD

Israel Orchestral Lifting Ban on Wagner Strauss

TEL-AVIV — The management of the Israel Philharmonic Orchestra has lifted the ban on playing works by German composers Richard Wagner and Richard Strauss. The works of Wagner and Strauss will be in-" cluded in the orchestra's sched-" ule for the 1967-1968 season. 

Wagner and Strauss were banned in Israel because their works were identified with Nazi connotations. The last time one of Wagner's compositions was played in Israel was in 1933 when Arturo Toscanini con-" ducted the Israel Philharmonic Orchestra which played the

Tannhauser Overture. The last person to perform the works of Richard Strauss in Israel was violinist Jascha Heifetz, in 1953, while giving a series of concerts in Tel-Aviv, Haifa and Jerusa-" lem.

A few years ago, the Israel Philharmonic Orchestra decided to play Richard Strauss' Don Juan, but canceled it after pub-" lic protest.

Italian Parliament To Put Grant Bill into Law
NEW ACTION LP's

No New Action

Classical LP's This Week

**BEST SELLING BUDGET-LINE CLASSICAL LP's**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label &amp; #</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>STRAVINSKY: LE SACRE DU PRINTEMPS (Rite of Spring)-R.T.F. Orch. (Bruges).</td>
<td>KON 1009 (M); TWR 0095 (S)</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>OFFENBACH: GUTE MÜHLEN-Detroit Pops (Fielder).</td>
<td>RCA Victor VG 1012 (M); MTS 1012 (S)</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>BRAHMS: MUSIC OF THE RENAISSANCE-Bassons (Marseille).</td>
<td>Fonè (Marseillaise).</td>
<td>8</td>
</tr>
<tr>
<td>4.</td>
<td>WELL: JOHNNY JOHNSON—Hendrix, Stewart &amp; Various Artists.</td>
<td>Teldec 1002 (M); 13014 (S)</td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td>RIELSEN: CONCERTO FOR YOUTH—Vargr Royal Danish Orch. (Sørensen).</td>
<td>Teldec 1004 (M); 13046 (S)</td>
<td>8</td>
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</tbody>
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**BEST SELLING CLASSICAL LP's**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label &amp; #</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>23.</td>
<td>E. PONOR BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN</td>
<td>Columbia CL 2553 (M); MS 0055 (S)</td>
<td>4</td>
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<tr>
<td>24.</td>
<td>KOROWITZ AT CARNegie HALL—HALL'S HISTORIC RETURN</td>
<td>Columbia CL 2555 (M); MS 0055 (S)</td>
<td>15</td>
</tr>
<tr>
<td>25.</td>
<td>MOZART: SYMPHONIES Nos. 2 &amp; 3</td>
<td>Columbia CL 2555 (M); MS 0055 (S)</td>
<td>3</td>
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<tr>
<td>26.</td>
<td>BRENDEL: CURLEG RIVER (Pears, Shilling).</td>
<td>Columbia CL 2555 (M); MS 0055 (S)</td>
<td>15</td>
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<tr>
<td>27.</td>
<td>KIRSTEIN: CONCERTO NO. 5 (SCHUMAN)</td>
<td>Decca DL 7255 (M); MS 0055 (S)</td>
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<tr>
<td>28.</td>
<td>BACH ON THE PEBAL HARPSICHORD (Biggs, Col. ML 2004 (M); MS 0055 (S)</td>
<td>12</td>
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<tr>
<td>29.</td>
<td>LIEZ: SONATA IN B MINOR SCHUBERT—WANDERER FANTASIA</td>
<td>Decca DL 7255 (M); MS 0055 (S)</td>
<td>10</td>
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<tr>
<td>30.</td>
<td>MUSSORGSKY-STRAINSKI: PICTURES AT AN EXHIBITION</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
</tr>
<tr>
<td>31.</td>
<td>PUCINNI: LA BOHEME (2.12&quot;)</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<tr>
<td>32.</td>
<td>CERSINSKI: Rhapsody in Blue</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<tr>
<td>33.</td>
<td>CERSINSKI: Rhapsody in Blue/AMERICAN IN PARIS</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<tr>
<td>34.</td>
<td>TAMASONOSKI: CONCERTO No. 1</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<tr>
<td>35.</td>
<td>RODRIGO: CONCERTO DE ARANJUEZ/TEDESCO—CONCERTO IN G</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<td>36.</td>
<td>SCHUETZ: THE TRUTHER AND OTHER SONGS</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<td>37.</td>
<td>MOZART: PIANO CONCERTOS Nos. 1 &amp; 17</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
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<tr>
<td>38.</td>
<td>THE WONDERT HDW ALFALWALSER OF TAMASONOSKI</td>
<td>RCA Victor LSP 6004 (M); SLP 2001 (S)</td>
<td>15</td>
</tr>
</tbody>
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**NEW ACTION LP's**

**No New Action**

**Classical LP's This Week**

1. **STRAVINSKY: LE SACRE DU PRINTEMPS**—R.T.F. Orch. (Bruges).
2. **OFFENBACH: GUTE MÜHLEN**—Detroit Pops (Fielder).
4. **WELL: JOHNNY JOHNSON**—Hendrix, Stewart & Various Artists.
5. **RIELSEN: CONCERTO FOR YOUTH**—Vargr Royal Danish Orch. (Sørensen).

**BEST SELLING BUDGET-LINE CLASSICAL LP's**

1. **STRAVINSKY: LE SACRE DU PRINTEMPS**—R.T.F. Orch. (Bruges).
2. **OFFENBACH: GUTE MÜHLEN**—Detroit Pops (Fielder).
4. **WELL: JOHNNY JOHNSON**—Hendrix, Stewart & Various Artists.
5. **RIELSEN: CONCERTO FOR YOUTH**—Vargr Royal Danish Orch. (Sørensen).
Westminster Marks Scherchen's Death

• Continued from page 72

with songs and arias of Purcell, and the other with arias and other excerpts from Handel's "Messiah" and "Rodelinda." Also planned for September are Bach's "Secrecy Concert," Scherchen's "Wanderer Fantasie" and "Moments Musicaux," and two orchestras with vocal and instrumental soloists conducted by Fritz Wanner. A three-LP set on the Columbia label featuring a London Philharmonic in Tchaikovsky's 4th, 5th and 6th symphonies rounds out the September list.

2. Handel Releases

Two Handel releases are set for October, both with Brian T. Wallis conducting the Vienna Radio Orchestra. In one, soprano Teresa Stich-Radlott sings "Rodelinda" arias. The other contains highlights from "Kerzen" with soloists Lucia Popp, Marilyn Tyler, Mildred Millington, Massinshan, Hemsley, Owen Brannigan and Miss Forrester. Also listed are excerpts from the debut of guitarist Ramon Yebra in "Music Hall," featuring soloists Roberta Lippitt, Anthony Cox, composer Andre Jolivet conducted by the London Iberna Orchestra in three of his concertos, and Charles Munch conducting the Sinfonie in Paris and the Dutilh in "Symphony No. 9." The month's releases on the budget Music Guild label are Piaull conducting the Mozart "Concerto in C Major for Flute and Harp" with Ruot Jean-Pierre Rampal and harpist Lily Laskine, and a disk of "Gregorian Chants" conducted by the Russian Orthodox Church with soloists and monastic choirs. Next month the budget line will put out "Vivaldi's and Matias" conducted by the"Gregorian Chants" by the Russian Orthodox Church with soloists and monastic choirs. Next month the budget line will put out "Vivaldi's and Matias" conducted by the

Salmzburg First-Easter Festival

SALZBURG — An Easter Festival will take place here for the third time, April 17-27, 1967, under the direction of Arsenio Rodzinski. Three performances of the "Walkura," staged and conducted by von Karajan, which will be the world premiere of the Symphonic-Musical "Rodelinda," will be performed by the Sinfonie in Paris and the Dutilh in "Symphony No. 9." The month's releases on the budget Music Guild label are Piaull conducting the Mozart "Concerto in C Major for Flute and Harp" with Ruot Jean-Pierre Rampal and harpist Lily Laskine, and a disk of "Gregorian Chants" conducted by the Russian Orthodox Church with soloists and monastic choirs. Next month the budget line will put out "Vivaldi's and Matias" conducted by the

Schachner Tour

MOSCOW — Composer Aram Khatchaturian plans to conduct his own works in the U.S. for the first time, in 1968. Khatchaturian's New York debut will take place in the fall, and his American orchestras in a concert four be held for February and March of that year. His most popular piece is the "Sabre Dance," which is a ballet "Goyke." He is also scheduled to perform his own program, Conert music will include his "Boris Godunov" on the operatic concert, Concert music will include his "Boris Godunov" on the operatic concert, and orchestral and chamber works.
WASHINGTON — The non-nutritive candy additive bill, which could have significant implications for the vending industry, was passed by the House last week and received approval by the Senate Saturday. After the Senate rejected minor Senate changes with respect to "functional additives" and exhibited no interest in confections, the bill went to the President last week.

Though the Senate's chief purpose is to amend the Food, Drug and Cosmetics act to give candy makers the privilege of using non-nutritive additives in confections, it also carries specific language allowing跟踪 mixed candy packages and vending machines, provided the items are not imbedded in the candy products.

The Senate committee on Labor and Public Welfare, in reporting out the bill for a vote, said it had rejected an amendment suggested by the Department of Health, Education and Welfare, that only wrapped trinkets be allowed in vending. The committee decided this was a separate matter, not germane to its consideration of non-nutritive substance in candy.

The bulk vending industry was alarmed last summer when it learned that the Food and Drug Administration had made such a suggestion to the Senate committee and, under the auspices of the National Vendors Association, a national letter-writing drive was launched to acquaint committee members with the threat to the business the proposal represented.

The official industry statement, in response to an FDA suggestion that confectioners might result in possible tooth damage or ingestion of trinkets, made the point: "It is true that children are prone to inedible objects such as stones, marbles, pins, rattle, and other small objects, but neither the FDA nor any congressmen only presume that a child old enough to master the operation of a vending machine is old enough to distinguish between a trinket and a piece of candy or gum.

The Senate committee, in ruling out the bill without the FDA amendment, said that the trinkets question would have to be taken up in a separate hearing, if it should become necessary. At the time, the committee said, "it did not feel that sufficient evidence of the possible hazards of commingling trinkets was offered to justify extending the law." It should be noted, the report added, "that the vending machine industry has one of the lowest product liability rates in the industry."

The committee's report (Continued on page 76)
Secret Service Letter Aids N. Y. Slug Problem

NEW YORK—The U. S. Secret Service, in response to local bulk vendors' complaints that they were losing as much as $2,000 annually due to use of a certain type of bingo chip for slugs, has sent a letter to a number of known chip manufacturers in the field. Citing them to co-operate in eliminating the problem by changing the sizes of their discs.

The letter, signed by James J. Rowley, Special Agent in Charge of Vending, was sent in response to pleas by Robert Foltz and the New York Bulk Vendors Association.

The text of the letter is as follows:

"Gentlemen:

The United States Secret Service recently received frequent complaints from the operators and owners of vending machines dealing in plastic disks and tokens used in place of coins to manipulate the machines. Usually, an investigation disclosed that the slugs are being made into chips or poker chips legally manufactured by the plastic industry and available to large and small retail outlets.

"Section 491 of Title 18, United States Code, does not prohibit the manufacture of disks and tokens for legitimate purposes but provides penalties for so-called counterfeit devices. It has been made that a manufacturer's product is being used fraudulently to procure anything of value, etc., and the manufacturer learns of such facts. He is not required to have such information of such fraudulent use and can continue to manufacture the item. This section also provides penalties for anyone over 18 years of age who takes the said chips to manipulate vending machines.

"While the Secret Service is required to investigate these investigations under criminal statutes, it is our opinion that a much broader range of methods of suppressing these violations would be to secure the cooperation of disc and chip manufacturers and request them to refrain from manufacturing articles in the approximate sizes of coins of the United States which can be used as 'slugs.'

"More than the problem of the slug is suffered by the vending machine industry and the expense of criminal investigations. In the opinion of the Secret Service, it is a loss to the country and the viability of such discs has upon children. Bulk vending machine industry statistics indicate that many children of the ages of five to 12 constitute over 85 per cent of their sales. Children buying these 'slugs' are so readily available to children to substitute for money and encourage in the young the notion that honesty is nothing."

"Very truly yours,

James J. Rowley"
Vendors Fight, L. A. Switches; California Faces Cig. Tax Chaos

LOS ANGELES—Cigarette tax confusion reigns in California that may not be straightened out until the Legislature convenes next January.

Here are the latest developments:

- Los Angeles, which has backed off on four cigarette tax increase proposals in as many weeks in the face of strong industry opposition, will try to double its present levy in a council meeting tomorrow (12).
- Pomona has increased its cigarette tax to 5 cents, effective July 1.
- Torrance has raised its levy to 4 cents, effective July 1.
- Newport Beach has gone up to 3 cents, effective Aug. 11.
- Santa Barbara, Sunnyvale and Tulle have instituted their first 2-cent cigarette taxes.
- The city council in Oakland has gone into effect.
- Redondo Beach has approved a 2-cent cigarette effective Sept. 1.
- Cigaret vendors fear that a crazy quilt pattern of special city levies will throw the industry into chaos until uniformity can be legislated at the State level.

The chaotic conditions are developing despite massive and well-organized citizen and business protests.

Jazz Singles Score in Jukebox Market

NEW YORK — In an effort to promote jazz, the record manufacturer has turned steadily and successfully to the jukebox as a prime source of exposure.

The jazz single, by itself, has no retail market. But independent companies that own or control the machines and almost all jukebox manufacturers are now using the machines to promote particular artists.

Jukebox operators, like AM radio programmers, give their favorites top play, so jazz is growing at the expense of the commercialized sound, frequently based on pop music with jazz interpretations.

The emergence of Stan Getz, Ramsey Lewis and Herb Alpert into the pop field has caused many jazz artists to take more interest in their own work.

The upsurge of jazz has led to a demand for records that have become popular in the last few years.

The only thing left to find is a way to make money on them.

The shift to full-length 45's, which have been successful in most other markets, has spurred a wide increase in the number of records.
Seeburg phonographs give the most value for the dollar, franc, guilder, krona, lira, mark, markka, peseta, peso, pound, schilling, and yen.

That's why, new or used, Seeburg is the world's preferred coin-phonograph.
BOMB FUSE CONTRACT TO WURLITZER

NORTH TONAWANDA, N. Y.—Some $6.5 million in new contracts for the production of component parts for bomb fuses have been awarded the Wurlitzer Co. Hiring of 300 additional employees at the company's plant here has commenced. Wurlitzer is currently producing at a rate of 60 per cent of the type. The new contracts call for delivery of the components in about a one-year period. The contracts were awarded by Zenith Radio Corp., Motorola, Inc., and Raytheon Co.

the innovation that changes the coin-operated industry

New Cue Ball shown and compared to regulation billiard ball and oversized cue ball, used on other coin operated pool tables. All 16 balls now same size.

NEW PLAYERS • NEW GAME INTEREST • GREATER PROFITS
After 4 years of research and actual field testing, Valley® has perfected the regulation 2 1/4" Magnetic Cue Ball (Patent Pending)...the same size and weight used for professional billiards...Now furnished on Valley® coin-operated tables!

Here's why Valley® Magnetic Cue Ball will add profits for you!... 
• The home and professional player will now play coin-operated pool with the same cue ball affecting their game.
• Magnetic Cue Ball will become trapped as it separates itself from other balls.
• Regulation size and weight assures player more accuracy.

for information write or call

the Valley

MAGNETIC CUE BALL

2 1/4"}

patent pending

July 16, 1966, Billboard
Easier installation and faster service make the new Rowe AMI Wall-Ette a collector’s dream. Its high-speed service-on-the-spot means greater profits for you. Saves a minimum of five minutes service time per box. On a 12-box location you’ll save an hour’s labor.

On the other side of the coin... the new Wall-Ette’s sleek, compact design, “soft-touch” selector buttons and personalized stereo sound will captivate your customers. Results: more play, bigger collections!

Many exclusive features make service a breeze. When used on counter, the Wall-Ette can be serviced from back without disturbing customers.

Winking waitress call-to-service light she can’t ignore.

Most compact of all wallboxes. Smallest in depth and height. With handy above-table mounting, salt, pepper, sugar can be stored underneath.

30° Stereo Round* Sound offers the finest play-promoting remote stereo reproduction available.

Rowe®
MANUFACTURING
Troy Hills Road, Whippany, New Jersey
*U.S. Patent No. 3,153,120
Jazz Singles Scoring Big
- Continued from page 77
the above named performers have lowered their standards to record for the pop market. They have taken pop tunes and converted them into their own arrangements in their own individual styles. Operators report that 10 to 20 percent of their locations have jazz selections in their boxes. Most of the 3,000,000-4,000 copies of each jazz single manufactured by Prestige are sold for jukebox operation. Blue Note also now sells its entire production for jukebox play. Other companies in the jazz 45 mar-
ket are Argo, Mercury (through its Limelight series), Capitol and Columbia.
The importance of programming has awakened many operators to the need for jazz singles. The sophisticated atmosphere of the cocktail lounge makes it a fundamental outlet for jazz. Also, because of its close relationship to rock, the jazz single on a jukebox is a must in areas with large Negro populations. The jazz single serves a twofold purpose to the manufacturer, aside from the value of selling singles to operators. The jukebox plays may spark enough demand in an area to warrant cutting copies for retail sale. Being a major media for the jazz single, jukeboxes have helped launch many a hit. Operators point to the huge success of Ramsey Lewis' "The In Crowd" as receiving its initial impact from the jukebox.
But since most jazz singles don't attain the status required to market them individually, jukebox play is said to very positively influence album sales. Ideally, the operator should select the singles for his locations. But since most jazz singles are not cover records and don't make up a major part of the operator's purchases, he relies heavily upon the one-step to point out his quality cuts. Most operators keep up only with the top songs in the Hot 100.
Operators are also taking advantage of the jazz little LP's. The same problem exists here, however, as with the long cuts. To attempt time cutting corresponds to other little LP's, and the operator's individual cuts. Operators tend to limit their use since the customer only sees the number of selections and not the time. He is led to believe, then, that he is getting more for his money elsewhere.

THE LAW SAYS...
High Fees Favor Low Businesses
By S. JOHN INSALATA
In our last column we discussed the key 1966 lower court decision of Vrann vs. BVI. This case serves to illustrate many lingering problems involved in the licensing of coin-operated equipment. One of the points raised by this litigation (in which the lower court ruled in favor of Vrann, thereby invalidating, as being unconstitutional, a municipal license fee of $1,500 per year for the first machine owned or operated and an added $3 per machine per year for each additional device) was the myth that high fees can keep undesirable persons out of the business and community.

The Municipal Myth

ACCOUNTS-

INSALATA

Many communities in our nation are rightfully and misguided about the spread of coin-operated legitimate businesses. They also fear a variety of other types of "undesirables." These include fly-by-night promoters and unsupervised operators who might market products upon unsuspecting persons or otherwise disrupt the economy of the village, town or city.

It is widely believed by city councilmen and others connected with municipal government that enacting a local license law which includes high fees is an infallible method of keeping the wrong kind of people from doing business in their areas. The opposite is actually true. Although lawyers and operators representing legitimate coin-operated operators have not really clarified the point be-

fore, the enactment of high fees is one of the best ways to keep the legitimate establishments out and invade thejukebox element into town. Local license laws represent, in essence, the keys to your city. An undesirable is handed the key to the city whenever a high fee license is slapped on the books.

Who Supports High Fees?

In general, three categories of persons welcome or support high fee laws:
1. Persons who really believe that high fees give a community more control over who does or can do business there.
2. Persons who don't believe that high fees help to keep undesirable persons from somehow using some sort of illegal motive for passing a high fee, such as giving the appearance of having done[''], in response to public pressure, or using "keeping out undesirables" as an excess for illegal running, etc.
3. The undesirable themselves.

As to whether high fees are the wrong element out of the business, just review these economic facts and background given us by Billboard while the Youngstown case was still in progress:

1. A $1,500, simple arithmetic indicates that a location in the city would need to have at least three machines to show any profit. (Figuring an average weekly take of $15 per machine, we get a yearly total of $540 for each machine. Three machines would take in $2,400. Minus the $1,500 in license fees, this leaves an annual gross of $900 or $300 per month. Of this, the operator, who splits the take with the location, would need at least six machines to break even, and would have to have at least 20 machines to recoup a reasonable return on his investment.)
2. One large operator, who did not wish to be identified, told Billboard: "As far as I know, there is no regulation has obvious "benefits" to him, but he fears that questionable persons would benefit by the fee even more.

This same operator, as well as various other local ob-

servers, speculated to Billboard that the new licensing law might have been tailored by undesirable individuals attempting to gain influence over a number of locations. Location owners who, due to the high fee, would be unable to operate their own machines, may have become targets for pressure by undesirable persons totally foreign to the industry, it was suggested.

Alluvots Open
- Continued from page 79
and immediately adjacent to the store.
The exterior facing of the building, which is of steel and concrete construction, is in con-

trast to the other metalic section for this use. Light green and blue tones are used in an apparent random pattern.
Specialty of the Frank's Mu-

sic operation is music, musi-
cating and record department, which was the subject of an earlier feature in Billboard. The organization, with its several de-

partments, now numbers 25 em-
VENDNG NEWS DIGEST

BOULEVARD MUSIC

Here's Secret of K. C. Firm's Success in Cigaret Vending

By EARL PAIGE
KANSAS CITY, Kan.—Boulevard Music Service Co., which has just recently moved into their new spacious location here at 2429 South Mill, represents a type of operation typical of the trend to diversification.

Formerly operating only photograph and games, Boulevard went into cigarettes about nine years ago. Recently the company bought out a wholesale tobacco operation, having become the tobacco outlet's largest customer.

"Talking with the personable young president of Boulevard Music, Charlie Eagan, one quickly gathers that the move into cigarettes has been a most profitable one.

"It wasn't entirely a holding operation," Eagan explained, "that is, to protect locations. Our customers quite frankly wanted to do business with one company. They liked our service and in most cases kept insisting that we set up in cigarette machines.

"Today, cigarettes represent 60 per cent of Boulevard's business volume. Of the machines on location serviced by the 15 members of Boulevard's roving personnel roster, over 30 per cent are cigarette machines.

"While Boulevard Music doesn't operate any one brand of cigarette machine, Eagan is quite specific about the importance of a cigarette machine's appearance. "We've operated every kind," Eagan said, "but we've learned to Rowe quite a bit because of the appearance of the machine and because we've found them to be fairly trouble-free.

"Eagan, along with vice-president and treasurer Louis Ronner, admits that the early large 1,300-pack capacity of the Rowe machines was a factor, too. "And we liked the location deal that Rowe came up with," Eagan said. "This means more than some operators may think. Locations like that personalized touch on machines. It creates the impression that the operator has purchased the machine expressly for the location rather than just having hauled another machine in off the route somewhere," Eagan said.

"Boulevard secretary Delores Davis, another stickler for neat and attractive machines, pointed out still another factor of more recent importance in cigarette machine appearance. "It's a small thing but it can be very important in certain locations," Delores noted, referring to the label covering the sale of cigarettes to minors.

"Boulevard, with many teenage stops on its routes, has had no problems since the recent cigarette laws have gone into effect.

Sales Increase

As mentioned in the national trends, Boulevard has experienced an increase in cigarette sales during the past "warning on cigarette labels" period. "We have found," said Eagan, "that filter tips remain at the top of our charts, but over-all sales are definitely increasing.

"Boulevard, like many companies, pays its commissions monthly, explaining to new locations that it is simply more efficient than stopping to count money while the route man refills the machine. And with meters on most machines, the on-location payment really isn't necessary, Eagan pointed out.

As for commissions, they vary quite widely, depending on the competitive situation surrounding various types of locations.

Checks

Another aspect of Boulevard's efficiently organized system is seen in their use of exclusive cigarette checkers, men who specialize in servicing and collecting from vendors. The checking of music and games is done by a smaller group of men at Boulevard.

Boulevard is a member of the newly organized Kansas City Vending Council, a counterpart of the NAMA-affiliated Metropolitan Automatic Merchandising Council in St. Louis. Additionally, Boulevard is a member of the Music Operators of America and the Kansas City Music Operators Association.

50-Cent Cigarettes

As for tax problems, the situation here, while involving two States, is one of uniformity. Both Kansas City, Mo., and Kansas City, Kan., have a 4-cent per pack tax and the various municipalities in the sprawling

(Continued on page 92)

CONCESSION CONTRACT negotiated with nationwide Loew's Theaters chain is signed by Automatic Retailers of America president William S. Fishman. At his left and right, respectively, are theater company executives Bernard Myerson and Arthur M. Tolchin. (See story below.)

Special Health Meetings Commence

PHILADELPHIA—A special series of seminars on Pennsylvania public health regulations begins here this evening (11). Sponsored by the Pennsylvania Automatic Merchandising Council, the meetings, open to operators, suppliers and machine manufacturer representatives, will be devoted to discussion, review and study of the State Department of Health Regulations covering vending machines.

New regulations were adopted March 25 of this year and became effective the same date. Enforcement begins Oct. 1. Present at the three meetings in the series will be Dave Hartley, National Automatic Merchandising Association public health director and Herb Beilg, PAMC secretary.

Tonight's meeting will be held at the Sheraton Hotel at 7:30 p.m. On Wednesday, July 13, a second meeting will be held in Harrisburg at the Harrisburger Hotel beginning at 1:30 p.m. The third meeting is to be held on July 15 at the Webster Hotel in Pittsburgh, commencing at 7:30 p.m.

Vender Puts You in Driver Seat

DETROIT.—The Automobile Manufacturers Association publication Automotive Information carried an article recently stating about auto transport of the future. In the piece a Canadian writer quoted one expert as saying, "as we know it today, may become extinct. In its place will be the Urmobile, a battery-operated vehicle which one scientist describes as an engineering compromise between a supermarket shopping basket and a living room easy chair."

The article went on to suggest that this transportation concept would fit into a system which, "... would utilize cars that could be rented from a vending machine and driven automatically on enclosed highways. The electrically powered car could be attached to parking posts from which they would obtain power for recharging the car's batteries."

NAMA Establishes Nolan Award

CHICAGO—Public health pioneer Arthur J. Nolan has been honored by the National Automatic Merchandising Association. NAMA President W. J. Manning has announced the establishment of a Public Health Award in recognition of Nolan's many achievements in the field of vending sanitation.

"By establishing this award, we are honoring one of the outstanding leaders in the history of NAMA," Manning declared. "Arthur J. Nolan was largely responsible for the extensive public health program carried on by the association since 1947. A vice-president of Dixie Cup Products, division of American Can Co., Nolan died in July of last year."

"The award will be presented periodically to those individuals who have made meritorious contributions to the field of vending sanitation and public health," Manning said.

Cigaret Shorts . . .

The Federal Trade Commission is to begin testing filter type cigarettes to determine whether they really hold back more tar and nicotine than unfiltered varieties . . . Sen. Warren Magnuson (D., Wash.), Senate Commerce Committee chairman, has requested that the Department of Health, Education and Welfare report on the desirability of a Federal law requiring tar and nicotine content labelling on cigarette packages . . . Utah State Tax Commission members are pondering the question of whether or not nicotine-free smoking items are subject to tobacco tax laws. A Texas firm has contracted the Commission, indicating it would like to market lettuce-leaf cigarettes in the state. "I'd think off hand it would depend on whether you ordered the smokes with Italian, Roquefort or Thousand Island dressing," remarked one bureaucrats.
COMPANIES EXHIBITING AT NAMA TRADE SHOW

CHICAGO—As of June 20, 134 firms had reserved booth space at the 30th Anniversary Convention and Trade Show of the National Automatic Merchandising Association.

According to Robert Thompson, chairman of the trade show administrative committee, the 60,000 square feet of space available for the event to be devoted to the Oct. 29-Nov. 1 event is virtually sold out.

The following firms have reserved booths at McCormick Place for the show:

**Company** | **Booth Number**
--- | ---
American Automatic Merchandiser | 760
American Can Co., Dixie Cup Products | 306, 307
American Paper Company | 712, 713
Applied Research & Development | 613, 614
Armour and Company | 361, 362
Austin Biscuit Co., Div. Fairmont Foods | 253, 254
Automatic Vendors of America | 666
AVenco (Advanced Engineering Co.) | 763, 764, 765
Beach-Nut Eaking | 761
Borden Foods Co., Div. The Borden Co. | 215
Bowery's, Inc. | 549, 605
Brown & Williamson Tobacco Corp. | 505
Burry Biscuit Co. | 160, 161
Canada Dry Corporation | 305, 306
Cardinal | 718
Chicago Lock Company | 352
Choice-Vend, Div. Seeburg Corp. | 112
The Church & Dwight Co. | 626
Clark Gum Company, Div. Philip Morris, Inc. | 209
Coca- Cola Manufacturing Co. | 304
The Coca-Cola Company | 653 through 656, 705 through 708
Coffee-Mat Corp. | 401, 402
Cone Amusement Co. | 554
Cone Div., Illinois Tool Works, Inc. | 114
Continental Can Company | 654, 655
Continental Coffee Co. | 213
Cook Chocolate Company | 667
Corinthian Coffee Company | 574, 548
Curtiss Candy Company | 200, 201
Daland Products Co. | 800
DeVilbiss, Inc. | 403
Delicia, Inc. | 564
Delta-Solar Industries, Inc. | 744
Diamond Match Company | 86, 87, 88
Dr Pepper Company | 556, 557, 558
Econometric Corporation, Inc. | 117
Electric Counter & Motor Co. | 205
Evenwire, Inc. | 816
F & F Plastics, Inc. | 648
Fearn Foods Inc. | 214
Features Mfg. Corp. | 617
Frito-Lay, Inc. | 618, 619
General Cigar Co., Inc. | 535
General Foods Corp. | 504
Gierke Associates, Inc. | 116
Gold Medal Products | 362, 583
Gordon Foods, Inc. | 617
Great Lakes Equipment Company | 719
Green River Company | 305
Guardian Filter Co. | 166
Hamilton Scale Corp. | 720
Hart-NeX, Inc. | 238
H. J. Heinz Company | 354
Hershey Chocolate Company | 660, 661
Hills Bros. Coffee Co. | 676
Holiday Cup Corporation | 580
Hollywood Bracchini | 609
Illinois Ladd Company | 118, 119
Inter County Industries, Inc. | 768
Johnson Fare Box Company | 150, 151
K-Way Dispensing Equipment | 824
Klahr's, Inc. | 624
Kraft Foods | 721, 722, 723, 724
LaTourraine Coffee Co., Inc. | 561
Lemmon Company | 749
Liggett & Myers Tobacco Co. | 615, 616
Lil-Rite Coffee Co. | 465
Linton Industries, Atherton Division | 501, 502
P. Lorillard Company | 400
Ludicorp, Inc. | 663
M & R Food Service Company | 662
Mars Candies, Inc. | 364, 357
Mars, Inc. | 811
Maryland Cup Corporation | A6, A7
Mason Candles, Inc. | 717
McGinn Time Lock & Safe Company | 664
Mechanical Arts, Inc. | 383, 393
Merkle-Kiffert Gear Company | 358, 359
Model Vending Controls, Inc. | 216
Monsanto Company | 663
National Biscuit Company | 606, 607, 608
National Rejectors, Inc. | 300, 301
National Vending Machine Company | 555
The Nestle Company, Inc. | 350, 351
New England Encyclopaedia Company | 558
No-Cal Corporation | 115
The Northwestern Company | 610, 611
Old World Vending Co. | 800
Omnivend Company | 770, 771
Omnivend Company | A7
Pepsi-Cola Company | 771
Philip Morris, Inc. | 210, 211

**JULY 15, 1965, BILLBOARD**
Rowell Stresses Distributor's Leadership Role in Industry

By PAUL ZAKARAS

NORTH BIRMINGHAM, Ala. — Johnny Rowell, who opened a coin machine distributorship here on May 1, says that “distributors have to be the real leaders of this industry and I hope to help the coin business in this State by trying to assume the duties of a responsible distributor.”

Rowell, whose firm is in his name, said that “Alabama and the rest of the South have always been great for the coin business — but I don't think we've even scratched the surface yet.

"Right here in Alabama the potential hasn't been fully exploited. This is my home State, I know what can be done. And I know that one of the reasons it hasn't been done yet is that there has been only one distributor in Alabama in recent years. Rowell has the Rowe line.

"The distributor's role is vital," said Rowell. "Sometimes distributors are the operator's only link with the rest of the industry. It is up to them to tell a new operator how to get started. It is up to them to help the operator run a profitable program. It is up to them to keep the operator informed, to get him into the mainstream of the industry and to get him involved in trade association activity."

Rowell, who has been in the coin machine business since he was "six years old," said there are three main points he tries to put across to operators. "First of all, they shouldn't be under-capitalized. A man entering this business, or attempting to expand, should have a very clear idea of how much his capital can do. And he must be told he's trying to do too much.

"Secondly, I tell them about product knowledge and programming. These are two parts of the same thing. A successful operator must know about the products that the industry is making available. He must have access to sources which will keep him up to date on all of these products."

"Also he must understand exactly what good programming is. He must know that programming is the key to profit in this industry. He must realize that the public knows what it wants and that he will be successful if he gives it to them."

Classic Example

"A classic example of the power of programming happened to me recently," said Rowell. "An operator let me take over his location because it was growing only about $20 a week. I installed a new photograph, put in stereo speakers and programmed the music to suit the needs of this location. In one week, that's all it took, the gross had gone up to $147. And it hasn't dropped below $110 since then."

"Third," said Rowell, "I tell them about the importance of contracts. With a new location this is no problem. You just..."
It's a lesson of importance to every operator interested in servicing the growing Spanish language markets in scattered areas of the U. S. For mistakes are made, Money mistakes. For example, now and then a Texas operator will program Rio Grande Valley locations with music popular in Southern California Mexican locations—with disappointing results. In the cash box, Southern California operators have been known to turn the error the other way around. And neither of these Latin groups would take any interest in a jukebox that was programmed properly for the large Puerto Rican patronage to be found in New York, Miami or Chicago—or vice versa.

All-Alike Music in Latin Locations Is Loco

**Continued from page 77**

key fact that the three Pan American partners will harmonize harmonica in this Latin musical tastes vary widely from country to country, and even within each country there are sometimes a great variety of musical preferences. (Tulsa Grande)

**Robert Ferguson**

Please note that if you sign a contract with the same operator, the new operator of that location is an accepted part of American operation. And operators would have more profit and less headaches if they changed some of these old ideas. Each Pan American business they still cling to.

**Billboard's Music Section**

For Cuban location programming today, one must not overlook such folk artists as Jose Arredondo, Guillermo Porlares (Gemas Records), Carlos Cruz (Seeco Records) and the composer-artist Emilio Metamoros. Should your locations get good Pan American patronage, you can offer folk music by Ramon and Roberto, Carlos and Calandria (Ansonia) or the Cuarteto Mayar.

Some well-known folk artists from South America are the Chilean Hernan Baptista (RCA Victor), the Argentinian Jorge Gonzalez (RCA Victor), the Peruvian Yaguar (RCA Victor) and the Mexican Enrique Reid (EMI).

When playing Latin music for the opera to know that the fact today among Spanish-speaking people in the U. S. is to purchase their music in Spanish. In this complete guide, such has been recorded by many companies and a couple of any Latin jukebox do very well. No good jukeboxes is Latin music (although the opera would be complete, the folks at Pan American suggested). Because there is some attention to indigenous music other countries have indigenous musical traditions that—though they cannot easily adapted to jukebox programming—are worth examination by the operator for general background with respect to differing Latin musical tado.

**MONEY PROGRAMMING**

**Continued from page 83**

Johnny Rowell

stall the equipment, push a contract button, or even shout "This one's on the house," sign that's just the way Pan American operates. But that's another story and there's no sense for the operator to be different. But the one thing you just have to try to sell them is a contract update. That's the Pan American concept. Most operators have a very negative attitude about contracts, because of the lack of luck in sales and the tendency to become cash strapped. In fact, the Pan American approach is accepting a new concept of Pan American leasing.
The regal look of dependability...

new Rock-Ola GP/Imperial

Now a new look comes to phonographs! Sleek, modern, plush. Inside, it's all quality. The same kind of reliable quality that has made Rock-Ola phonographs the most profitable to operate. 160 selections of stereo-monaural excellence, 7" LP albums, 33 1/3 and 45 RPM records.

Built in the Rock-Olas tradition with simple mechanical components that perform flawlessly. That's why Rock-Olas are so profitable to operate.

A magnificent blend of fashionable styling and stereophonic high fidelity. Designed to be comfortable in plush surroundings. The new Rock-Ola GP/Imperial is the beautiful answer for prestige locations. Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.

FAMOUS MECH-O-MATIC INTER-MIX. Completely automatic changer intermixes 7" LP albums, 33 1/3, 45 RPM, stereo, monaural records. No wires, no micro-switches or electronic aids for changing turntable speeds.

TRANSISTORIZED AMPLIFIER. All new Rock-Ola engineered and built transistORIZED amplifier provides lifelong service for phonograph. Saves money on tube replacements. Simplifies service. Elimination of excessive heat saves wear.
BILDBOARD SPOTLIGHT PICK

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 albums in other categories are selected on the basis of their potential to become top sellers in their respective areas.

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 and proprietors' picks are selected on the basis of their potential to become top sellers in their respective areas.

STOCKMARK SPOTLIGHT

PARADISE, HAWAIIAN STYLE

Elvis Presley. RCA Victor LPM 3645 (Al). LSP 3643 ($)

Elvis has another LP chart winner in this soundtrack from his latest film venture. "Paradise, Hawaiian Style," which has excellent singles potential.

POP SPOTLIGHT

BLONDE ON BLONDE

Bob Dylan. Columbia C-234 41 (M). C-234 813 ($)

Uniquely packaged, two-record set containing 14 Dylan-performed tunes, including his hit "Maggie Bell," and the current chart-climbing single "I Want You." With a producer, 12 by 20-inch group of the bulk centerfold of the single inside, the LP will be an immediate smash hit with his multitude of fans.

POP SPOTLIGHT

THE HAPPY TRUMPET

All That's the King's Hirt. RCA Victor LPM 3379 (M): LSP 2579 ($)

One of the best and most commercial of the many LPs in the current program of infectious hits, this recording is ideal for the foundations of "Merry Go Round," which has a single on the single market, and Bob Hirt's newest album, "The Film." "Man Don't Toss Me the Sign" and "A Little Tickle Trumpet Vehicle for the King.

POP SPOTLIGHT

JOHN BARRY PLAYS FILM AND TV THEMES

Capitol T 2527 (M): ST 2527 ($)

John Barry conducts two of his brilliant soundtrack compositions. "From Russia With Love" and "007." then for good measure tames the exciting score he wrote for "Alley," a Greek film, and some of his dazzling television material.

POP SPOTLIGHT

LITTLE GIRL

Syndicate of Sound. Bell LP 6091 (M). LSP 6091 ($)

Presenting their Top 10 single, "Little Girl," as the title tune and backing for the album, the five boys from San Jose, Calif., elaborates the catchy title phrase in an impressive LP debut. One cut, "Rag," rearranged as a single, would have top commercial potential.

POP SPOTLIGHT

ELVIRA

Dallas Frooker. Capitol T 3552 (M): ST 3552 ($)

The successful country-blues composer and arranger displays his worth by this package aimed at those who like their "Elvis," but in a more rugged sort of way. "Elvis" has more savage guitars and electrically intense background. "Walkin' My Baby Back Again," "All Over Again," and "The Blues" are included.

POP SPOTLIGHT

THE BEST OF SIR DOUGLAS QUINTET

Tribe TR 27001 (M): TRS 47001 ($)

The quintet's best rounds are contained in this hardrockin' rock package of their singles "Quarter to Three," "She's About a Woman," "The Tracker," and "The Rainy Car." Top fem sales appeal with this exciting forces band material.

COUNTRY SPOTLIGHT

WHEN THE SAINSTS GO MARCHING IN

Plett & Scruggs. Columbia CL 2513 (M). CS 1733 ($)

The top-stirring son of the bluegrass tradition to send their unique talents to a collection of their best hits, including their well-known rendition of "The Call of the Hills," "Leadin' Notes," "Eagles," and "Big Even Maud the Sign." Standard performances.

CLASSICAL SPOTLIGHT

ELGAR, VIOLIN CONCERTO

Tahadi Mangini/New Philharmonic Orch. (Boulting). Angel 63309 (M): S 63309 ($)

Admirers of superior violin playing should make this new pressing one of the best the orchestra's most famous specialist and the new recording is an improvement on the old. The violin is finely reproduced to express well the rich, crisp sound of Elgar's music. The orchestra's precision is impressive, and the resulting ensemble is quite thrilling.

CLASSICAL SPOTLIGHT

O P R A A R I A S

Victoria de Los Angeles. Angel 36351 (M): S 36351 ($)

This record is a compilation of arias for various opera recordings. It's a collection of some of the best arias from the last hundred years. The orchestra is fine, the singing is good, and the recording is excellent.

FOLK SPOTLIGHT

RANCIOUS SONGS!

Pete Seeger. Columbia CL 2503 (M). CS 1903 ($)

Using protest songs as the theme, Seeger has compiled a brief anthology tracing four centuries. Fascinating should be a hit seller with these fans of folk music, "The Stark Digger Bug." Seeger's current single is featured.