Fight Bootlegging: Merrimac to FCC

LOS ANGELES—Utilizing what it calls analogous situations in the community antenna television industry and the background music field, Merrimac Music Industries has requested FCC Chairman Rosel Hyde to act in the public interest in helping thwart the use of bootlegged music by radio-owned background companies.

Merrimac’s sales manager, Neal Ames, had previously written Hyde pointing out widespread use of unauthorized duplicated music by broadcasters in the background industry. FCC Secretary BenWaple answered that letter, stating the FCC felt bootlegging was, primarily tied to the Copyright Act.

In his latest correspondence to Hyde, dated Aug. 3, Ames first notes that the bootleggers copy recorded (Continued on page 8)

BB Seminar Drawing Industry Who’s Who

NEW YORK—Strong representation from record companies, distributors, leading industrial firms and merchants of tape and equipment was indicated by the preliminary list of registrants for the Billboard forum Tape CARdridge Conference, to be held Aug. 20-23 at the Edgewater Beach Hotel, Chicago.

The record companies to attend run from A to Y—AB, Atlantic, Capitol, Columbia, Chess, Columbia, Columbia Record Club, Decca, La Discoteca, Double R, Falcon, Fabreks de Discos, Peerless, Kapp, Mercury, MGM, Motown, Movietrend, RCA Victor, Starday and Verve sending emissaries.

And two corporate giants—the Radio Corporation of America and the 3 M Co., together with its Revere Microfilm Division—will also grace the roster.

Among the leading industrial firms who will learn the intricacies of the infant tape cartridge industry are (Continued on page 72)

Cap. in SE (Social Education) With Documentary on LSD

By ELIOT TIEGEL

LOS ANGELES—Capitol Records has entered the social field with its probe into a burgeoning problem, the

Licensors Assail Exemption Bid

By MILDRED HALL

WASHINGTON—A House Copyrights Subcommittee proposal to exempt local community antenna television services from Copyright liability brought eloquent and anguished protest from music licensors here last week.

Sidney Kaye, board chairman of Broadcast Music, Inc., said the “well intentioned but very wrong House Subcommittee proposal would not only exempt CATV re-transmissions, but could knock out liability for wired background music services. Worldwide music use on satellite broadcasts when fully developed could also be exempt under the broad wording.

Spokesmen for BMI, ASCAP and SESAC brought these, among other points, before a special hearing on the complex CATV copyright problems by the Senate Copyrights Subcommittee last week. (Continued on page 14)

Nasatir Examines UK Distrib Scene

By DON WEDGE

LONDON—The recurring problem of finding the most profitable method of overseas tracking is getting a fresh airing here following the visit of MGM Records chief Merr Nasatir.

MGM has licensed its label with EMI in the U.K. for almost two decades. Its Verve subsidiary has operated under its own logo more recently. The contract, however, terminates next summer. Nasatir is now taking a long, hard look at the British market to formulate a future policy.

He has had talks with EMI executives and has contacted other firms. Part of this was in the natural course of business. MGM and British Decca share contracts with Roy Orbison and the Animals. Pye is the licensee of Kama-Sutra which MGM distributes in the U.S.

Nasatir is planning to return to Britain next month to study in more detail the new patterns of distribution emerging now that EMI, Decca, Philips, Pye and CBS have independent, or near independent arrangements.

The MGM situation is one faced by many U.S. firms who wish to get maximum benefit from the British market. To what extent is it possible to get best returns from the various combinations of owning pressing and distribution; owning control with a local firm responsible for production and shipping; or licensing on a cost, honor deferred basis?

As Nasatir sees it, MGM has emerged over the (Continued on page 77)

Follow the leader . . . Crispin St. Peters and his brand-new smash album, “The Pied Piper,” Janie JRF. 3027 M/S. This talented English filmmaker-photographer spotlights his charming “Pied Piper” single, Janie 1320, in his album. The song is presently rising high on the charts.

(Advertisement)

More Hits More Often on Warner Bros./Reprise

(Advertisement)
BREAKING OUT BIG COAST-TO-COAST
"DIANNE, DIANNE"

Hot Single by RONNY AND THE DAYTONAS
Now getting huge air-play in top markets across the country—Boston, Pittsburgh, Chicago, Milwaukee, Los Angeles, Detroit and Seattle. Stock up now!

RCA VICTOR #8896 The most trusted name in sound
Los Angeles — Warner Bros. Records will be the first to use tape cartridges for regional sales meetings. The combine anticipates the sale of over $25 million albums based on these sales.

"The importance of the meetings," said President Mike Malit-
sky, "is to secure the rather elusive reception and interest in the company accorded by the substantial list of key dealers and rack jobbers who attended the various presentations.

As a result of the favorable reaction received from the sale of WB-Reprises Has Banner Year

Sam Goody Says 1966 Will Be His Best Year

New York — Sam Goody expects 1966 to equal even his already huge 1965 year in his history, if the business levels achieved during the first half of the year is any indication. Thus far, the retail said, 1966 has been 15 and 20 per cent ahead of 1965 in dollar volume, and the dollar volume of 1965 was $8,000,000 for Goody's eight-store chain. This volume, Goody pointed out, represents record release sales only; it does not include equipment and accessory sales.

"It looks as though we'll be over the 20 per cent advance over 1965 would have been recorded, were it not for the abnormally hot weather, which has had an adverse effect on business,

Analyzing his dollar volume, the manufacturer-retailer said sales had moved as expected:

"we did between three and one-half to four and one-quarter turns last year, and the 50 per cent was in classical merchandising. Of the total gross, $1,000,000 went for overstock sales.

"Orders carry between 350 and 300 labels and his entire chain service master is handled out of his distribution center. Ninety per cent of the chain's purchases are done here.

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AUGUST 13, 1966, BILLBOARD
NEW YORK—Audio Fidelity Records has named to claim in the infant audio-video home entertainment field. Herman Gimb- bel, 37, president, Henry Byrs, 30, has set up a new firm, Audio 20-20 Videotape, to produce and market video and audio tape. The current market is minuscule, it dealt to the 3,000 owners of Sony video tape play- back units, and only about 300 of these are in homes. The rest are in industrial use.

However, Gimbels plans are predicated on two developments — the introduction of a General Electric videodisc playback unit, and the new Sony video tape playback deck. (Cassette-type recording receivers—tape playback units currently being marketed by NPG, GE and Sony units will be introduced this fall.

Story lists for $500
The Sony video tape deck, which may be plugged into any television set, will list for about $500. It will cost from $18 to $30 to convert the television set. The General Electric unit will range in cost from $850 for a tape deck to $4,000 for the most expensive television-tape deck combination.

First release in the Audio 20-20 Videotape Series is Johnny Paycheck's new album, "This Is Me" at Carnegie Hall," released as an album on Little Darlin'. AF company label. The video tape was made at the recording ses- sions.

Audio Fidelity will attempt to market these pre-recorded tapes to owners of Sony sets and will work with a direct mail list provided by Sony. The company predicts it can build up an hour of viewing and listening, with a price of $49.50. Gimbels said that at $10 of this is the cost for the raw tape.

Turn in Old Tape
However, an purchasers can turn in an old tape, and, on payment of another $9.95, get another. Thus, after his in- itial $49.95 investment, the home viewer will have an added value of $9.95 every time he wants to change product. A wide is measured, although Gimbels said that stereo produc- tion is feasible and will prob- ably follow. The pictures are much clearer than the wirecuts. This allows the viewers to see the most details in their television channels. Telecasts, of course, are subject to outside interfer- ence. (See also page 13)

Monument Acquires Byrs Album Rights

LOS ANGELES—Monument has acquired distribution rights to an album by Charles Azna- vor. The 16-track, 30-minute album with his personal services. The LP, "Ambiance Aznavour," will be the first release worldwide except in France and Monaco. The album was recorded by the label's traveling international director, Bobby Weiss, and, with the company's Disques Joker. The LP's jacket displays a photo of the singer, unabashedly handsome with his pianist. Permission was granted by the singer's personal services manager, Eddy Barclay to Madame R. Drouet to run the album.

It appears that n Electric in New York in mid-September and Monument's marketing-sales director, Bob Simmons, is pre- paring promotion plans for the artist, including a tie-in with The Richmond Organization, U.S. publisher of Aznavour's songs.

N. Y. NARAS Sending Out Query Form

NEW YORK — A question- naire on Grammy Awards cate- gories and procedures is being distributed in the New York Chapter of the National Academy of Recording Arts and Sciences. The question- naire sought members' views on the existing categories in which they are permitted to vote, number of categories, possible revision of ways of arriving at final nomin- ations, and other related sub- jects.

Members were asked to make detailed suggestions to a com- plete list of current categories, which accompanied the two- page handout. The copycat mailing is for replies Monday (15) so they will be re- ceived in time for the annual meeting of NARAS of- ficers and trustees set for Sept. 10 and 11 at the New York Hilton.

Items to attend the session are: Francis M. Scott, national president; Mickey Kapp, first vice-president; Bernie Klapfer, second vice-president; Harold Bradley, treasurer, and representing the host New York contin- gent are John Hammond, Father Norman J. O'Connor, Steve Sholes and Executive Director George Si- mon; from Hollywood, Trustees Leland, Vincent Teen, Les Paul, Plunk, Morris Stoloff, Exec- utive Director Christine Farran, and, representing the west coast, Trustee Bob and Ochs and Love. He predicted that "What's Shakin'" will make the cut.

Holzman also indicated that Elektra will step up its single activities and that 14 new albums have made the trade paper charts this year, and 10 albums will be released in September, and 15 in October.

Nonesuch sales, said Hol-zman, are running 40 per cent above 1965. He said that 30 minute radio shows of Nonesuch music will be aired over WQXR, New York, and WCRB, Boston, and he added that transcriptions of some of these songs will be available for dealers for broad- casting over the radio or on tape.

Holzman discussed the estab- lishment of Elektra's first wholly-owned branch office, Etektra Records U.K. Ltd. in London. And he predicted that the branch will be the first of new British talent for ex- posure to America, in addition to New Or- leans.

Elektra Bowes Fall Program to Distsrib

NEW YORK — Elektra Rec- ords bowed its ambitious fall program before distributors last week at the New York, Chicago and Los Angeles.

Jac Holzman, Elektra presi- dent, discussed the effort, and Nonesuch sales for the first six months of this year topped the comparable 1965 period by 46 per cent, and that the projected 1966 sales will top 1965.2, the firm's moderate-priced classi- cal line, should hit 1,250,000.

Fall program album in- cludes the Paul Butterfield Blues Band, David Blue, Pat Conroy, the Robert Lockwood Jr., Buckley, Judy Collins and Oliver Samuels. And Nonesuch, with John Smith are all new recording artists.

Also on the schedule is a "How to Play the Electric Bass" album and a three-LP sound effects set.

Holzman said Elektra has outstripped any predictions to new offices near Columbus Circle this fall.

Holzman explained the Elek- tra's policy of issuing no more than 25 albums a year by pointing out that the limited output enables the label to give heavy promotional efforts to each album. A sample of Elektra's albums made the trade paper charts this year, and 10 albums will be released in September, and 15 in October.

Elektra and Nonesuch, Holzman said that last year's advertising budget has tripled, and that a major portion of Elektra's activity in pop music, is part of this promotional effort.

In the new Fall Elektra 4000 series, Holzman added, will consist of albums that hit the art on both the front and rear al- bum covers. He contends that (Continued on page 14)

AF Joins the Audio-Video Home Entertainment Rank

stations No boe, Beatles Disks

NEW YORK—The radio ban against playing Beatles' records, which was begun last week by Tommy Charles and Ray Lay- ton, WAVY, Birmingham, Ala., has spread across the country, with dozens of stations refusing to pro- gram the British group.

Cause of the controversy is a statement in a British magazine and attributed to John Lennon. The statement follows:

"Christianity will go, it will vanish and shrink. I needn't argue about that: I'm right and I will be proved right. We're more popular than Jesus now; I don't know which will go first, rock 'n' roll or Christianity. Jesus was right, but his disciples were those who suffered a decline in interest.

At a press conference held here late Friday (5), Brian Ep- stein, Beatle, manager, said the statement was taken out of context. Epstein explained that Len- non meant, in the years the Church of England and, therefore Christ, had suffered a decline in interest.

While the statement, con- firmed by a Beatle's spokesman, went virtually unnoticed in Eng- land, the reaction in this coun- try was immedi- ate.

The central branch is an in- the so-called "Bible Belt," which is mainly in the Southeast. But the ban has extended to other sections of the country. New York's WABC has reportedly put Beatles records on the ver- boten list, but, at presstime, the broadcast station at the sto-
This is a Tri-ad
(for 3 rocking singles).

Webster's New Word
“I Don’t Want to Be the One” c/w
“Hard Loving Loser” 4-43745

The James Boys
“Keep the Fire Burning” c/w
“That Misty Look” 4-43717

The Magicians
“I’d Like to Know” c/w
“And I’ll Tell the World (About You)” 4-43725

Where the action is. On COLUMBIA RECORDS®
NEW ALBUMS FOR AUGUST ON RCA VICTOR
The most trusted name in sound

EXCITING NEW POP RELEASES

His first "Nashville sound" album is a blockbuster! "Bonaparte's Retreat," "The Story of My Life," "Once a Day." LPM/ LSP-3590*

Strong commercial appeal with these "swinging señoritas." "Tijuana Taxi," "The Lonesome Bull," "Spanish Fly." LPM/ LSP-3585*

Paul Anka
Strictly Nashville

Floyd follows up his album "Class of '66" with the top songs of '66. "Monday, Monday," "Spanish Fly," "I Wish You Love," "I Miss You So," "To Each His Own." LPM/ LSP-3581*

Special recording sound makes this one exceptional! "People," "Michelle," "The Soundaroundus," "5 more." LPM/ LSP-3599*

The Soundaroundus
Marty Wilde and His Band

Great songs for a country folk vein. He sings "Steel Rail Blues," "Tobacco," "Mine," "Write Me a Picture." LPM/ LSP-3503*

George Hamilton IV
Steel Rail Blues

Performed by Barbara Cook, Constance Towers, Stephen Douglas, David Wayne and Willard Warfield. LPM/ LSP-3598*

Bob Ralston
Most Requested Songs


What Did You Do in the War, Daddy?

His vocal talent is heard in such songs as "You're Driving Me Crazy," "Little Girl," "You've Got Possibilities." LPM/ LSP-3602*

Garry Marshall
Show Stoppers

Broader material takes them away from a pure folk repertoire. "Yesterday," "Sunrise, Sunset," "Reno Nevada." LPM/ LSP-3527*

Come Spy With Me
Hugo Montenegro and His Orchestra

Fabulous spy themes include "Secret Agent Man," "Thunderball," "The Silencers," "Come Spy With Me." LPM/ LSP-3440*

Bob Ralston
Most Requested Songs

Tell a tale with a fantastic instrument that simulates musical instruments and full orchestra. LPM/ LSP-3598*

Connie Smith
And Great Sacred Songs

Her first gospel album will be a huge success. "Satisfied," "When God Dips His Love in My Heart," "I Saw a Man," "My Lord." LPM/ LSP-3505*

Womanfolk

Outstanding New Red Seal Recordings

Wagner
Lohengrin

Spectacular sound. First complete, uncut recording. 136 musicians. 180-voice chorus. Notable cast. 2 L.P.'s. LM/LSC-6710*

Lohengrin

Montserrat Caballé sings songs with Enrique Granados and Rafael Granda. Conducted by Rafael Fucita. LPM/LSP-3575*

Montserrat Caballé

The irresistible talent that first concert halls here and abroad in yet another Baroque album bound for popularity. LM/LSC-2896*

Andre Previn
Bachmanoff Symphony No. 2

One of the world's popular symphonies conducted by Previn is at last in his recordings of Russian works. LM/LSC-2899*

Raymond Leventhal
The Operatic Lieder

A blazing pyrotechnic performance of intimate exhibition pieces by Liszt, Leventhal's second album for Red Seal. LM/LSC-2895*

Trombone Trios Edition


d*Recorded in Directverb sound.
Curtain Down on Vee-Jay As Liquidation Is Ordered

CHICAGO—Vee-Jay Records, which scaled the sales heights before losing the Beatles in 1966, plan to liquidate before losses were withdrawn and the court ordered receiver Gerald W. Grace to liquidate the company.

The acquisition offer was withdrawn because Vee-Jay’s obligations to the U.S. Government were considered excessive, Billboard learned.

Vee-Jay has been in Chapter 11 status since early this year when Finance Department, announced that the firm had filed a petition for financial arrangements.

"The proceedings were instituted with the idea that the corporation could be reorganized on a sound financial basis." Billboard quoted Hurst, representative attorney of the company.

In a hearing in May, a group represented by attorney William Bluestein of Los Angeles announced intent to acquire Vee-Jay, which would have closed the government about $1.3 million and had nearly $2 million in debts. Bluestein’s group was interested in acquiring 69 4 Seasons masters, which were bid for by several groups. The court set for the 4 Seasons. Bluestein’s group would have made a financial arrangement with the government and would have paid credit claims on the debts.

The 4 Seasons’ contract with Vee-Jay reportedly called for the masters to revert to their agency, Genex, Inc., in the event of company bankruptcy. The masters will now undoubtedly find their way into the catalog of Plantation Records, a Mercury affiliate. The masters in question were awarded to Vee-Jay in a series of co-ownership agreements with the group of the group.

Vee-Jay suspended all operations here in May. The company was founded in Chicago in 1935, dissolved in Los Angeles in 1966, and returned last year. When it returned to Chicago, the company had said artists as Jimmy Rushing, Betty Everett, Jimmy Reed, Jerry Lee, Phillips, Joe Bataan, the Dells, Joe L. P. Morgan, High Rank, Sam, and several gospel acts.

LATE NEWS REVIEW

Fats Domino the Greatest In New York Club Date

NEW YORK—The band laid down the beats and created a mood—by turns soulful, rockin’ and jazzy. Instrumentalists, notably the tenor sax and trumpets, were showcased in occasional solos, and the entire group was grouped in an infectious and informal choreography. Thus the entrance of the star, announced as “The Great Fats Domino” was at the Village Gate (4).

This is no hyperbole. It is an accurate appraisal of the man who for years was known as “Mr. Rhythm and Blues.” And who went on to become one of the most potent influences of the latter day pop music scene.

As a performing artist, Domino today is at his greatest. His performance has an electric quality, for he combines talent with flair for showmanship, which derives from years of one-man shows and personal appearances.
Merrimac Presses Background Bootlegging Problem to FCC

- Continued from page 1

performances which are the property of others and then sell them to radio stations, which in turn sell these taped performances as broadcast services. "This is stealing, pure and simple." Ames added that when a federal agency with regulatory power—like the FCC—refuses to accept its responsibility to check into these allegations, "this is not in the public interest."

The Merrimac executive feels that it is within the corridors of the FCC to investigate the actions of its licensees who are involved in the sale and transmission of spuriously obtained programming material. He points in his letter to the Commission's March 6, 1966, "Second Report and Order" on CATV as citing similarities in the two industries, one new and one established, which prove they both come under FCC jurisdiction.

In building this case, Ames points to one paragraph in which the Commission asserts authority over CATV and all interstate communication by wire or radio.

- Bright Future Seen For Negro Deejays

NEW YORK—Negro deejays have a great future ahead of them, but not because of promotion executive for Atlantic Records. But only if they remember their responsibility to the public.

An R&B personality who wants to better himself in the field should think in terms of new ideas rather than in terms of advertising in the music-record industry. He should learn to do more than make his own name known. He should learn how to be an all-round good announcer, to be able to do news, commercials and everything in good taste.

The days of the "Yesh Man" are past, wrote Larry Williams, the "I Will Take It to the Top." He said, "Today's listeners are not interested in the old deejay kid who's going to college. He wants to be talked to with dignity. You take Chuck Leonard at WABC in New York. WABC looks at him not as a Negro deejay but as a personality who maintains their image in integrity and responsibility in the community. CBS, NBC, ABC networks are opening up entirely new possibilities for the deejays. But they're also watching carefully what goes on.

Was a Sager Medlin, who launched a career as a deejay when he was 16, believes Negro deejays should take pride in their communities. It's never a mistake to make a trip to sports clubs. "I think that image is important. You represent a firm like Atlantic, you have to maintain an image. "I'm proud of this business and feel there should be more dignity from the manufacturer to the station owner, program director and deejay in the music-record industry. Because they're the ones who do. Deejays have been able to shape trends in music, in the way they do things.

Deejays can help a lot in the poverty problem, they felt. They can help if they'd take the equipment electronic equipment and could help. They're not used any more. He said that r&b deejays, playing the right kind of music, can get kids off the street with record hops.

Medlin, who began his singing career to give to help some kids, had his last release on Mercury Records. He often thinks about recording an album. Visiting nightclubs, the song to come on him and he often gets up and does a few numbers. His career is the business side of music by doing indie promotion for Nat "Tame" Johnson, working with Jack Wilson. He later worked as national promotion manager for United Artists Records and helped set up their r&b department. He also formed the group of Ascot Records of United Artists, working under Art Talmadge.

Negro deejays in the South know how important they are. Medlin feels they're an important part of their communities and reach an audience with vast spending power.

- Fraud, Bootlegting Bills Are Signed

NEW YORK—Governor Rockefeller signed two bills into law yesterday that, he said, would help deejays and record companies in the bootlegging problem. The second bill, which requires the manufacturer's name and address and the record manufacturer's name and address on the jacket of every record, is signed by his recent investigation.

The second bill, which requires the manufacturer's name and address, take it out of the record "Stereo" that it is. Attorney General Louis Lefkowitz, who had drafted the two new bills with the help of an advisory board of many of the record companies, attorneys and executives, said the deejays and record companies will go a long way toward solving the abuses against record manufacturers. It is effective Jan. 1, 1967.

- Roulette Buys Stock in Colia

NEW YORK—Roulette Records has purchased 50 percent of the stock of Colia Records in a reported $400,000 deal. Colia was a reported six-figure. Calla has moved into the Roulette quarters at 1631 Broadway and will be headed by president Nathan McCalla and vice-presidents Jerry Rice and Allen S. Garber, who Colia distributes—Mayfield, Moonshot and Attack—will be sub-distributed by the label.

saying "We'll see." Only the new WOR-FM Stereo station has added a new WRW-FM Stereo station has added another new exposure. So, if the record makes it, it will be Keesee of exposure on the new stereo rock 'n' roll station.

- Keep in Focus on Every Phase of the Music Industry

this week and every week... through the Billboard

FRIDAY, JULY 28

El Pito' Makes the Chart Thanks to R&B Stations

NEW YORK—The nation's radio in Bubbling Under is No. 115 on Billboard's Bubbling Under Chart. This week, "El Pito" is No. 115 on Billboard's Bubbling Under Chart. This is the third week the record was on the chart. The "El Pito" record played on Hot 100 stations in Los Angeles, Chicago, and cities in the east from Buffalo, N. Y., to Miami. The record was played without success. WEA in Miami, in particular, won't play "El Pito".

We think "El Pito" will become one of the biggest sellers of the year.

(Continued on page 74)

El Pito' makes the chart thanks to R&B stations.
Here they are!
The group that turned Los Angeles upside down!

THE BUFFALO SPRINGFIELD

with their first sensational release

NOWADAYS CLANCY CAN’T EVEN SING

Atco 6428

Produced by Charles Greene & Brian Stone
A York-Pala Production
Record Division Sparks 45% Sales Increase by Handleman

By HAVILAND F. REVES

DETROIT—Handleman Co. has shown a sales increase of about 45 per cent for the first quarter of this fiscal year, ended Sunday (31). David Handleman, executive-vice-president, reported at the annual stockholders' meeting in the new Pontchartrain Hotel Monday (1). The record division again showed the greatest growth, it was revealed. Actual demand for the product was not available, but President Paul Handleman predicted that there will be a substantial increase in profits and in sales" for the quarter.

Paul Handleman presided at the meeting in the absence of his brother Joseph, who was in Canada where the company now has a new branch, and a new year, ended July 1, will hereafter be covered by the three remaining brothers, Paul, Louis and Charleston.

Paul Handleman said: "Phonograph record sales have had a striking growth. The Phonograph Record Division again proved to be the most rapidly expanding segment of our business. We believe phonograph records industry sales in 1966 will reach $800 million and possibly $1 billion by 1970."

Expansion Cited

"During the past year we established a new store in Chicago and California markets with phonograph record sales distribution, thus expanding our coverage to over 40 States as well as major communities in Canada."

The stereo CARtridge and tape market is something that will provide important growth figures in the near future, particularly as mass-marketed cars equipped with stereos. Noting that most of the major companies will offer the cartridge option on 1967 models, the report to stockholders stressed the availability of cartridge units for cars of all makes and models of any year, giving a total market of 20 million tape customers. Summarizing the market and prospects, Mr. Handleman said: "In 1967, tape equipment for both home and automobile use will become more widely available. Consumer acceptance of 8-track stereo tapes has created a new and growing market for tape equipment. We are beginning to service many leading retail chains with 8-track stereo products."

Market Restricted

"The market is far more restricted by the fact that there are 150,000 such 8-track stereo players available," David Handleman said, adding that among the chains now handling these products in this field—mostly in a few stores and not at chain-wide availability yet—were Montgomery Ward, Sears, J.C. Penney, Woolco and Spartan Stores.

Canadian operations have increased sales by about 100 per cent in the past year, Paul Handleman reported.

An important acquisition in that country was the agreement on June 22 to acquire 40 per cent interest of Joseph and Charlotte Sugarman in Intercontinental Merchandising Corp., Ltd., with its subsidiary, Harbord House, Ltd. These firms operate 13 health and beauty aid stores and pharmacies, and three similar leased departments in Ontario. This operation will become a wholly owned subsidiary of Handleman about Dec. 1. The detailed financial reports showed an increase of sales for the first quarter ended April 30 from $34,932,453 up $41,565,958. Net income went up from $1,516,525 to $2,171,707, or from $1.51 to $2.17 per share.

A stock split plan on a three-for-two basis (one and a half shares for each old share) was overwhelmingly approved. The new stock in force, it is expected, will be listed on the American and Detroit Stock Exchanges.

Common Shares

The split applies currently to 1,002,602 shares of common stock outstanding, which become with the new set-up one, 1,053,169 shares of common stock.

(Nasatir Eys U.S. Distrib. Policy

Mercury Inks Action Team

CHICAGO — The deliberate pattern of Mercury's move into the E&B field continued to unfold last week with the announcement of two new moves, limited to an exclusive contract. Action is a production team made up of Bobby Robinson and Jack Gruman, who are signed primarily to showcase the company's newly-signed berry of r&b stars, but the team will also seek out new r&b talent and polish other Mercury pop acts.

Working out of their Manhattan office, the pair's first assignment will be a Junior Parker recording session.

Rosa cambio had the Fire and Fury labels and is a writer with such as "Soul Twist" and "I Need Your Love" to his credit.

Atkins, a former Chicagoan, once managed Sarah Vaughan and has worked for Louie Bellson in the Windy City.

4 Seasons Stay All-Weather Favorites With Four Records

NEW YORK—The Four Seasons have recorded the hottest recording groups in the business and the reason isn't beyond expection. Producer Bob Crewe keeps them busy. Their new album, "Four Seasons Stay," comes out with an entirely new sound for the group's next reissue, the group's hit single for the first initial weeks.

Taking an old standard, "I've Got You Babe," Bob Crewe revamped it and gave it a modern arrangement. "This Cole Porter song never gets old," he said, "and the way we've done it here, with the biggest record the group has ever had. It's a whole new direction for them."

Crewe said that he and the group had wanted to "go a little bit different" and that, in doing this, he's been a shot in the arm. The group's new hit, "Together," is redoing this in this vein, he said. "And besides, it's a much better record. We're not trying to do one that the group can't do. They've been hot since 1962. The Four Seasons, he said, have been responsible for selling, more than 80 million sold albums around the world.
A rousing
king-size hit!

SOLOMON BURKE
KEEP LOOKING
b/w I Don’t Want No More
Atlantic 2349

Congratulations NARA on Your 11th Annual Convention
THE FIRST RELEASE OF ITS FP66 PROGRAM
LONDON
INTERNATIONAL
The greatest
International Catalog in the Business

Introducing a distinctive new deluxe series...
London International
GLOBAL HERITAGE SERIES

AN EXCITING RECORDING FROM SPAIN

MAURICE CHEVALIER
60 Years of Song
In this, his Diamond Anniversary album, Maurice Chevalier has newly recorded 60 songs that trace his famous career. Included are such favorites as...
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An Age-Old Rule Broken as New Tunes Become Instant Standards

• Continued from page 3

part, the Village Stompers and Pat Boone.

Most publishers claim that exclusivity is not the key to making a song a standard. The song is the thing, they say—and not the artist. If the rhythm, melody or lyrlic lines are strong enough to hold the song through a wide number of arrangements and interpretations it has a chance to become a standard. Frequently it will be an artist who sparks the initial impetus, but another performer’s rendition may become just as popular in an album or single. Jerry Butler scored first with the vocal version of “Moon River,” but Andy Williams, with the song as the title tune for an album had been on the charts for some 176 weeks. Some of the recent tunes with a substantial number of licenses are easy listening or middle-of-the-road material.

A Beatles’ song is a prime example. While some 90 recording artists have taken “She Loves You,” one of the early Beatles’ hard rock songs, close to 175 versions of “Yesterday” are on the market. Artists that have recorded “Yesterday” run the gamut from Lawrence Welk to Xavier Cugat to Floyd Cramer. Also, Al Hirt, Kai Winding, Mantovani and the S平民es are included in the list.

The diversification of recording artists on any one of these “instant standards” can be depicted by the discography of:

“Shadow of Your Smile.” The Grammy and Oscar award winner has been done by Tony Bennett, Ella Fitzgerald, Dizzie Gilgove, Floyd Cramer, the Ray Charles Singers, King Curtis, Tini Lopez, Mrs. Miller, Lou Rawls, Nancy Sinatra and Barbara Lewis, among others. Other show and movie songs such as “Zorba, the Greek.” “Mere” and “Hello, Dolly!” follow suit.

Still, with licenses coming in from all over the world, publishers say the requests are by no means unusual. “We have to fight for the first few recordings,” reports the Gill-Pines Group. “Taste of Honey” was first published in December 1969, but it wasn’t until April, 1967 that Eddie Cano recorded it. Most of the 300 licenses on the song came after September 1965 (Herb Alpert’s version). According to the Pines Group, the second would have to touch “Old Cape Cod” until Patti Page recorded it in 1957. Now some 40 recordings exist.

“Beyond the Sea” can be viewed as an easy listening item which was released in August 1963, has some 150 licenses with 20 coming in the first six months of this year. Chad and Jeremy, George Shearing, Peppa Clark and Luna Horne are among those recording it.

The rash of recordings is linked heavily with the artists’ personal appearances, according to the Gill-Pines Group. The audience wants to associate with a song it knows. Generally, it requires the fans to use “Big Book” or “big songs” for a library. The customer reads through an album cover. They’re more apt to a record if they recognize the song. The hit song has become an “especially marketable product,” they say. Also, it keeps the artist contemporary.

Licensors Assist Exemption Bid

• Continued from page 1

Because of the recent decision by Federal District Court Judge William Herlands making CATV use liable for performance fees under the present law, CATV operators have rushed to Congress for special legislation. They say unlimited copyright liability may put them out of business, endangering TV program service to some 6,000,000 people. CATV picks up TV and radio programs free, and transmits them sometimes vast distances to subscribers for a monthly payment.

Herman Finkelstein, ASCAP counsel, also promoted the House Subcommittee proposals on CATV, recently released by ASCAP, as part of the overall copyright law revision. ASCAP counsel said this exemption would be similar to past mistakes of an earlier congress. Seemingly “special” situations lured congress into exempting jute box music, and permitting compulsory licensing of music on records, said Finkelstein.

ASCAP counsel said the once “peasy parlor” jute box business has become the “biggest single user” of copyrighted music for profit. CATV could become the “largest single purveyor of music” in the country, he believes. Under the House bill, ASCAP said it would be exempt from a levy on sales of musical recordings.

Sen. Quentin Burdick (D., N. Dak.), acting as chairman for the Senate Copyrights Subcommittee chairman Sen. John McClellan (D., Ark.), tried to get music licensees to admit that CATV use should be exempt when it merely “fills in” the local service area of a TV station. Sen. Burdick said there must be the balance between the public interest in the distribution of these programs where regular TV stations have failed to reach, and the individual copyright owner’s rights.

Licensors insisted that no matter how the Copyright Act is changed, there must be a balance between the public interest in the distribution of these programs where regular TV stations have failed to reach, and the individual copyright owner’s rights.

(Continued on page 72)

Catron Forms Bornwin Prod.

NEW YORK—Star Catron has formed Bornwin Productions, a parent company for Bornwin Music (BMI), Bornwin Records and Bornwin Management. Production deals have been set with MGM and ABC Records. Several writers are committed to join Bornwin Music. The firm’s offices will be at 1650 Broadway.

Catron is relinquishing his position as general professional manager at South Mountain Music, where he’s been for six years, to form the new outfit. In the past year, Catron arranged for South Mountain to acquire Pim Music. While at South Mountain, he was instrumental in arranging for foreign sub-publishing agreements for South Mountain, Fling and Tidion with Hill & Range Music. He also arranged for South Mountain to acquire several film scores. Catron previously was affiliated with Ken Greengrass’ management firms.
AF Joins A-V Home Entertainment

- Continued from page 4

The Canadian firm has distributed ABC product since it was founded 11 years ago. Negotiations were handled by David Berger, executive vice-president of ABC's international division, and Harold Pounds of Sparto. The Canadian licensee will handle all ABC, Impulse, Command, Grand Award, Westminster, Music Guild, Whitetail, Boom, Jorden, Oliver, Take-Off, and Simon Says product.
TALENT

Ella, Duke Make Antibes Swing

PARIS—If there had been nothing else but Ella Fitzgerald, swapping siren-speaking fours with Paul Gonsalves while the trumpeter soared away behind them, the Seventh Antibes Jazz Festival would have been a tremendous artistic success. This was the emotional and musical highlight of the seven-day jazz bash.

It was the fifth day of the Festival and because of a death in the family Miss Fitzgerald was not due until the ninth. She had arrived on the first night, greeted by the news that her younger sister had died suddenly in New York. Despite the tragic news, Miss Fitzgerald was ready to go on with the concert schedule for the third night, but impressed New Orleans Grant arranged for her to fly home at once and the organizers agreed to extend the Festival by one day so that Miss Fitzgerald could make her appearance.

After attending the funeral, she returned on the fifth day and made an appearance which was as significant as it was unexpected.

A Conspiracy

Halfway through the concert Duke Ellington told the audience story of "a conspiracy." Then Miss Fitzgerald’s accompanist withEF”a trumpet and sat at the piano and was joined by drummer Grady Tate and bassist Jim Hughes, who first lady of song—Miss Fitzgerald—to sing a superb set which she afterward described as the best therapy in the world. This is the very stuff of festival, this rare concentration of talent.

The Ellington band, which had played the last four nights of the Festival, was in tremendous form and lacked no new material, it was a superb attraction. This magnificent and unique group, studded with jazz veterans, never fails to delight even the most hardened audiences, but something about the JaaS-les-Pins air must have inspired the musicians to new heights of greatness because they have seldom played with more fire, more attack, more boisterous enthusiasm.

A New Star

As well as a triumph for the established jazz stars, there also emerged a new star: tenor saxophonist Lloyd, whose quartet walked off with all of the honors on the first three days.

Lloyd, leading Keith Jarrett (piano), Cecil McBee (bass) and Jack DeJohnette (drums), eloquently identified the audiences with the immense vitality and variety of his music, a mixture of free jazz, calypso and Latin elements. And helped the Lloyd quartet’s performances combined tremendous musicianship with irresistible visual appeal.

Of the French concert, violinist Jean-Luc Ponty and pianist Georges Arvanitas (who played with Laffine and Michel de Villers) were the most impressive soloists.

A re-stuffing of traditional jazz was provided by the extremely competent Old School Jazz Ensemble, led by Mangelsdorff and his Quintet, and the Red Hot Chili Peppers, a rather disciplined free jazz, Italy’s Lilian Terry gave swing to 组织 and theHoorisics of a couple of some jazz standards and Bernard Pfeiffer, a pianist and impressive, played a lyrical, soulful piece in a theme with the greatest dexterity and command.

Anita O’Day herself had much that fine image by providing the same numbers for each of her concerts, an idea which was rather a disappointment to a musical misfit which at best was only half as good as she could be. And although her voice, in the end, was altogether too much. But her voice, in the end, was altogether too much. Balking her, with hardy any repeat, was the Tex Mottolo trio, with Swiss bassist Ecky Peter and American drummer Sadao Hack—a unit which won enthusiastic applause for all three nights in pairs.

Mochi Musician

Juan de la Riva, from Spain, in Ronda de Barcelona, plays a string quartet, composed of renowned saxophonist Bud Powell and Bill Evans and is easily one of the most impressive soloists in Europe. On the Sunday of the Festival, the Cooperatives in Dayton, Ohio, played a few numbers for a jazz mass which has now become a legend.

MIKE HERRENSESS

Vancouvers Read Anti-Riot Act Into Rock’n’ Roll Shows

By ERNEST W. FAIR

VANCOUVER, B.C.—The city will ban the Rolling Stones from the city on July 28 approved license bylaw against rock’n’ roll shows because of a specific concert scheduled appeared here July 19.

A motion passed by the city council on July 19 approved license bylaw against rock’n’ roll shows because of a specific concert scheduled appeared here July 19.

One alderman proposed that the amendment be approved which would virtually "lock out" rock’n’ roll shows, but failed to win approval.

The revised bylaw will require promoters of future concerts to give notice to the city council six months in advance. The city council has been given the power to refuse to license any concert unless it has been approved by the city council.

If the band stage has a capacity to hold more than 15,000 people, the promoter must give notice to the city council six months in advance. If the band stage has a capacity to hold more than 15,000 people, the promoter must give notice to the city council six months in advance.

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Mancini & Williams Doubles Champs

NEW YORK—The accent was on "good music" at the Forest Hills Music Festival Saturday (30) as co-headliners Henry Mancini and Andrea Williams displayed their familiar but always captivating trademarks. They made the evening memorable and a Festival high point.

Mancini opened the show with his popular song, "Pink Panther", and followed with a selection of his compositions that included "Mr. Lucky", "Charade", "Pink Panther", "See the Elephant Walk". He changed pace with a humorous rendition of David Rose’ "Stripper."

Pair Extraordinaire Are Peach of an Act

NEW YORK—A pair, consisting of a singer and a bass player, opened the Festival Wednesday (27) for two weeks.

The duo, known as the Pair Extraordinaire, are a fresh and unusual show. The Pair quality of their music is most admired. Their music brings a sense of freshness and vitality in everything they do.

Cari Craig displayed a powerful yet mellow voice as he opened the show with "This Is How It's Gonna Be." He combines the melodiousness of Johnny Mathis, the soul of Ray Charles and Sammy Davis’ stage talents. By closing one’s eyes, one wouldn’t believe Francis Thomas is playing only a bass.

The sound is like that of a piano. When they put on a relaxing, yet never tiresome act, the audience looks on with wonder and seemingly gains some education from the act.

Craig’s originality shines through his acting. "I’m Just a Friend," and "My Lady" are performed in a way that leaves the audience in stitches. The act is well known among local jazz and cabaret circles.

The Pair are known as the Pair Extraordinaire. The two join forces to create a show that is both entertaining and educational.

HANK FOX

Joanie Sommers Looks to 2 Careers—Mother and Artist

LOS ANGELES—Joanie Sommers hopes to extend her previous career as a mother and mother of two children.

The Columbia artist is aware that her professional life may suffer. It’s almost two years since she last played a club date

(Continued on page 75)
We’re back in the “Land of a Thousand Dances”

with Cannibal and The Headhunters (the original hit)
BEATLES — YELLOW SUBMARINE (Prod. Martin) (Writers: Martin, Bachman, BMD) — OFF-Beat, left field rocker with clever lyric, production and familiar classical melody. Should establish the success of “Lover’s Concerto.” Aka: “Happy Birthday Broken Heart” (Saturday, BMI).

DYNOCOBBLE

SOLOMON BURKE — KEEP LOCKING (Writers: Burke, Martin). Change of pace for Burke is this hard-driving,诚然...-which should prove his most commer...entry to date. Top vocal performance. Flip: “I Don’t Want You No More” (Cocidon-DeFeath, Atlantic). 2249

MAJOR LANCE — THE BEAT (Writers: Sherrill, Martin) — Potential for Lance in this solid bone bass rocker with a wailing vocal aimed at the ’66 market as well. Shindell. 7225

CHARTBUSTERS—ONE BIRD IN THE HAND IS... (Writers: Martin, Bachman, BMD) — Rock ballad, based upon Lieberman, serves as a hot commercial entry for Muny. Aka: “I Don’t Want to Talk About It” (Screen Gems-Columbia, BMI).

MAJIK MARK NESS — I’M DOING THIS FOR DADDY (Writers: Cysler, Southtown, BMI). This weeper can’t hurt much and is a little boy who daddie is in Vietnam, this one will hit and sell fast. Fine Wright performance. Flip: “Racing Man” (Wells, BMI). Deces 3002

MARK DUNING — I REMINDS ME OF ME (Writers: Dow, Brooks, Show (Accept, Rose, BMI).—Plaintive and beautiful Loudermilk ballad serves as a strong top of the chart material for the fine Dunning vocal: “Run One Run” (Accept, Rose, BMI).

HICKORY 1404

SPARROW — TOMORROW’S SEPI (Writers: Gragg, Martin, Bachman, BMD) — New Canadian group, making noise in the New York dance-hall area, make an impressive and commercial debut on Columbia. Folk-rockers offer good vocal and strong production by Dave Kapra... (Columbia, BMI).

COLUMBIA 4755

BOBBY TOMSON — DOMAY, THE DAY BEFORE MONDAY (Writers: Cassell, Martin). Boyce & Hart (Screen Gems, BMI).—His clean on A&M, the composer-performer offers a wild, off-beat, but believable singer that should prove a big chart item. Clever arrangement and performance. Flip: “The Green Grass” (Screen Gems-Columbia, BMI).

COLUMBIA 4755

THE RESTLESS FEELINGS — HAY, MAMA, YOU’VE BEEN ON MY MIND (Writers: Murdoch) (Unart, BMI).—New group with winning strength, plus a strong production by Eddie Reeves. In the easy-s...-rock bag and exceptionally well done. Flip: “PA Million Things” (Unart, BMI).

Universal 56052


Impact 1012

THE TORONADOS—HEE BABY (Writers: Canada) (Writers: Channel & Cobb) (Lebbi, BMI).—The Bruce Channel hit of the past, is revived in a barrierless style that should rack it up the chart in rapid fire. Hard-driving dance band in strong support. Flip: “Next Stop, Kansas City” (Fairland, BMI).

Date 1819

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

TOYS — BABY TOYS (Writers: Randell & Liner) (Writers: Randell, Bachman, BMD) — Off-Beat, left field rocker with clever lyric, production and familiar classical melody. Should establish the success of “Lover’s Concerto.” Aka: “Happy Birthday Broken Heart” (Saturday, BMI).

DYNOCOBBLE

PHIL'S MUSIC—THE MILLION DOLLAR BILL (Writers: Bernstein, BMD) — Off-Beat, left field rocker with clever lyric, production and familiar classical melody. Should establish the success of “Lover’s Concerto.” Aka: “Happy Birthday Broken Heart” (Saturday, BMI).

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EGLE 10056

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YOU CAN'T HURRY LOVE

SOLID GOLD

MOTOWN 1097

The Supremes

MOTOWN RECORD CORP.

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MUSIC ON CAMPUS

By ROBERT LIFSET

Billy Maxted and His Jazz Band entertained faculty and students of Ohio Northern University, Ada, Ohio, July 24. The jazz artist performed his programed selections, then went among the audience for requests. To campus correspondent John Haan, Maxted's show was tasteful and soothing. Maxted received a standing ovation and a cluster of new fans.

The National Academy of Recording Arts and Sciences (NARAS) has awarded Dartmouth College's Holmes N. H., a full summer music scholarship program to be used at the Hopkins Center Connection of the Arts... Winston L. Kirby, a veteran of 25 years in commercial radio and television, has been named director of the Office of Radio and Television at Columbia University. Bill- lard's College Bureau an-nounces it now has 146 college representatives who are ready and willing to report campus activities throughout the school year. Most recent college corre-spondents are James L. For- tani, University of Maine; Alan Lohman, Louisiana State University; Nancy DePalm, St. John's University, and Ronnie Biggs, Southwestern College.

Summer Campus Profiles

University of Missouri, Columbia, Mo., reports a summer enrollment of 6,577-266 over last year's figure. The college is planning a multipurpose audio visual theater which will be used for college concerts, and is expected to seat about 15,000. KOMU-TV, the campus educational TV station, has added color and VTR equipment for the fall semester. University of Hawaii, Oahu, Hawaii, reports an increase of 2,700 students, this year. The school hasn't any broadcasting facilities, however, has an entertainment budget of $35,000. Much of this money is generally spent on entertainment of the cultural variety, University of Arkansas, Fayette- ville, Ark., report a summer enrollment increase of 114. The school isn't planning any new facilities, however, has a well-equipped small hall, which was built in 1950.

Billboard posted on your campus events, and let us be your link with the music-record industry. If your college isn't represented by Billboard's College Bureau, write Billboard College Bureau, care Roger Lifset, Box H, 165 West 46th Street, New York, N. Y.

ATKINS SIGNS MERC. PACT

NEW YORK — C. R. Atkins, manager of singing acts, has signed an exclusive contract with Mercury Records for the production of masters. Mercury will subsidize Atkins in a new Broadway office he will open with compatriot antibody Robinson. Atkins and Robinson have been given a free hand by the record company to seek and record talent. Atkins' artist, Wayne Logan, recorded "The Bugalo" for the company. Robinson has written such arrangements as "The Bugalo," "Soul Twist" for King Cortis, "Wiggle Wobble" for Les Cooper, and "Kansas City.

PARKER WRITER OF 'BAREFOOTIN'

NEW ORLEANS — The recent "Barefootin'" hit was written by Robert Parker, who recorded it for Nola Records. Dover Records, which distributes Nola, was negotiating for overseas distribution. It was im- plied in a recent issue that Henry Muzzell, independent pro-ducer in Houston, wrote the tune and that it was a best seller overseas. Muzzell recorded the tune by TV and the Brill's for Hanno-Beauregard Rec-ords.

PIROUETTE SPINS UP 8 SEPTEMBER LP

NEWARK — Eight September releases are scheduled for next month on Pirolette, its second issue. As in the first release of 21 titles earlier this year, the present group is limited to baroque music. Included are three by French composer Kenneth Gilbert and one by flamboyant Jean-Pierre Rampal. Two of the premiere concert works, one by Gilbert, the other, the complete "Pieces de Concert," were performed by Rampal.

Coral Records artist Dick Roman, left, and the company's ad producer, Henry Jacobson, listen to the singer's new single, "Green Years," the love theme from the Universal film, "Torn Curtain," which opened two weeks ago.

SAY YOU SAW IT IN BILLBOARD

Copyrighted material
With just a voice, a bass, and a wealth of talent, Carl Craig and Marcus Hemphill create a unique sound that has electrified audiences across the country...

The Pair has just completed:
Four weeks headlining at the Hungry i
Two weeks at the Bitter End
Nine Concerts with Bill Cosby
The John Gary Show
The Mike Douglas Show
Featured in Paramount release C'mon Let's Live a Little

Coming up:
The Dean Martin Summer Show (August 18, NBC-TV)
The Dean Martin Show (October 13, NBC-TV)
Where It's At (Special on ABC-TV, November 13)
The Danny Kaye Show (CBS-TV)
The Milton Berle Show (ABC-TV)
A Fall College concert tour

and from the album a smash single

"RUN FOR YOUR LIFE"
"GIRL I THINK I LOVE YOU"

55910

www.americanradiohistory.com
## Billboard Hot 100

**For Week Ending August 13, 1966**

**Star Performers**—Sides registering greatest proportions upward progress this week.

### Billboard Hot 100 Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist/name</th>
<th>Label &amp; Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Distant Shores</strong></td>
<td>The Beach Boys</td>
<td>#11</td>
</tr>
<tr>
<td>2</td>
<td><strong>Summertime in the City</strong></td>
<td>Sonny &amp; Cher</td>
<td>#10</td>
</tr>
<tr>
<td>3</td>
<td><strong>Mama's Sauce</strong></td>
<td>The Righteous Brothers</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
<td><strong>I Get a Kick Out of You</strong></td>
<td>The Righteous Brothers</td>
<td>#5</td>
</tr>
<tr>
<td>5</td>
<td><strong>Sugar and Spice</strong></td>
<td>The Righteous Brothers</td>
<td>#3</td>
</tr>
<tr>
<td>6</td>
<td><strong>A Million and One</strong></td>
<td>The Righteous Brothers</td>
<td>#6</td>
</tr>
<tr>
<td>7</td>
<td><strong>Strangers in the Night</strong></td>
<td>The Righteous Brothers</td>
<td>#15</td>
</tr>
<tr>
<td>8</td>
<td><strong>I Want You</strong></td>
<td>The Righteous Brothers</td>
<td>#4</td>
</tr>
<tr>
<td>9</td>
<td><strong>Money Won't Change You</strong></td>
<td>The Righteous Brothers</td>
<td>#8</td>
</tr>
<tr>
<td>10</td>
<td><strong>The Look of Love</strong></td>
<td>The Righteous Brothers</td>
<td>#7</td>
</tr>
</tbody>
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### Billboard Hot 100—A To Z (Publisher-Licensee)


- **C1.** C1, 1950 | **C2.** C2, 1951 | **C3.** C3, 1952 | **C4.** C4, 1953 | **C5.** C5, 1954 | **C6.** C6, 1955 | **C7.** C7, 1956 | **C8.** C8, 1957 | **C9.** C9, 1958 | **C10.** C10, 1959 | **C11.** C11, 1960 | **C12.** C12, 1961 |

- **D1.** D1, 1940 | **D2.** D2, 1941 | **D3.** D3, 1942 | **D4.** D4, 1943 | **D5.** D5, 1944 | **D6.** D6, 1945 | **D7.** D7, 1946 | **D8.** D8, 1947 | **D9.** D9, 1948 | **D10.** D10, 1949 | **D11.** D11, 1950 | **D12.** D12, 1951 |

- **E1.** E1, 1930 | **E2.** E2, 1931 | **E3.** E3, 1932 | **E4.** E4, 1933 | **E5.** E5, 1934 | **E6.** E6, 1935 | **E7.** E7, 1936 | **E8.** E8, 1937 | **E9.** E9, 1938 | **E10.** E10, 1939 | **E11.** E11, 1940 | **E12.** E12, 1941 |

- **F1.** F1, 1920 | **F2.** F2, 1921 | **F3.** F3, 1922 | **F4.** F4, 1923 | **F5.** F5, 1924 | **F6.** F6, 1925 | **F7.** F7, 1926 | **F8.** F8, 1927 | **F9.** F9, 1928 | **F10.** F10, 1929 | **F11.** F11, 1930 | **F12.** F12, 1931 |

### Bubbling Under the Hot 100

WITH A TRACK RECORD LIKE THE RIGHTEOUS BROTHERS, ALL WE CAN SAY IS GO AHEAD AND ORDER GO AHEAD AND CRY THE NEW SINGLE HIT B/W THINGS DIDN'T GO YOUR WAY IT'S FROM THE NEW HIT ALBUM:

[Image of the album cover]

V/V6-5004
RADIO-TV programming

NARA Parley Will Hear RFK: Shaping Up As Biggest and Best

NEW YORK — Sen. Robert Kennedy's (D-N.Y.) parley with President John F. Kennedy last week may have been a mere figment of the Washington imagination, but it has not been lost on the Kennedy administration. A study of the Hot 100 chart shows that this fact has not been lost upon the manufacturers. Key labels — major and major — are making every attempt to improve their status in the charts.

Examples are many: Capitol in recent months has been adding personnel with the distinct aim of improving that label's image in the rap market. United Artists Records has revived its Veep label as a rap vehicle. Mercury is making a determined push to solidify itself in the field. It is known too well to continue its rap activity.

But the phenomenon does not stop there. R&B is very big over the horizon in England. In addition to rap records selling strongly there, the British record business, particularly at the A&R level, is now following R&B in a big way.

This is all to the good, for it represents on the part of the music industry a awareness that R&B is one of the great streams of rock music.

The R&B idiom encompasses blues in all its variety, and blues is the bedrock of much black music, gospel or "church" sound; it encompasses rock and roll; and via the blues strain it includes much of American folk music. In brief, R&B has brought to the industry a vitality and depth which can derive only from the roots.

This is now fully understood reflects credit on the record industry as well as on the Hot 100 buyer.

It is to the credit of NARA and its members that there is now such a broad awareness of R&B music, to foster its growth on all cultural and economic levels.

R&B Stations Ride High With Frequency

Along with Latin American listeners, as well as with many R&B listeners, the Hot 100 chart runs third and fourth now in the general market, he said, and contrasts it with the softer R&B stations used to be mostly for the kids, this is no longer true.

The station, he said, helped "a good deal" in settling the people down during a recent flare-up.

George Wilson, program director of WILM in Wilmington, Del., said there's no question but that the status of the R&B deck has improved. "There's a growing respect for the tunes being played most on the air.

WKVO in Columbus, Ohio, has made tremendous strides commercially, said program director Bill Moss. He felt there was a general "uplift" attitude all through the R&B radio. "This is one of the things NARA is working on. Stations that are already not in style are at least becoming aware of the possibilities of the better radio stations. R&B radio stations now have to see the R&B field."

(Continued on page 37)

This Issue

Special NARA Features

EDITIONAL

R&B Riding Crest

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(Continued on page 37)

R&B Making Dent In Hot 100 Outlets

NEW YORK — If anything dramatizes the vast popularity of R&B music today, it's its increasing use of R&B records for programming by the nation's Hot 100 format stations. The estimated 10 R&B play on pop rock stations for a week or more, up from 10 percent or 10 percent in Denver and "close to 50 percent" in Miami.

WSGN, in Birmingham, has a playlist featuring 20-40 percent R&B-oriented records, said GM Rick B. York. Dutch Holland, music director of WFUM in Miami, who concluded that R&B is "50 percent R&B-oriented records, says WFUM's programming is close to 50 percent R&B-oriented records because "these records seem to be what's happening at this time." The market has two R&B stations that influence the popularity of these records.

WKRR in Detroit has six or seven R&B stations that are R&B in nature, said deejay Scott Rege. This was considered a fairly representative week's playlist. However, WKRN and most Hot 100 stations across the nation consider such artists as the Supremes as pop artists; they're no longer strictly R&B artists, they say because their sales are now mostly in the pop field. So stations such as KHJ in Los Angeles, the No. 1 Hot 100 format station there, may be playing more R&B-oriented records than the 10 percent now estimated. Program director Ross Jacobs said he felt that the popularity of R&B music is growing.

KIMM in Denver is playing 10-15 percent in R&B-oriented records, said program director Ted Adams. Pops Adams represents an unusual display of the popu-

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MANFRED MANN’s new record is on mercury

JUST LIKE A WOMAN
72607
To illustrate in detail how much the station has accomplished, Billboard's latest Radio Response Rating survey of the market shows the station ranking as No. 1 by a vast majority in influencing sales of country music records. The station received 68 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company representatives — a more indication that the station has a tremendous share of the country music listening audience in the area. The major air personality who influences country music records sales is WWOX's Jim Beauty, who handles music director chores in addition to hosting daily radio show. Beauty had 60 per cent of the votes in this category.

Randy is responsible for selecting all of the station's music. His programming drive out of the WXYM studio, "I don't think anybody—even an experienced music director—could pinpoint it. It's actually 12 formats used in a rotating system," he said.

Chances how successful it has been, though, is not the only thing that WXYM sales as May, July was 200 per cent better this year than it was in 1970.

Change in Policy

However, the ranking of the station largely to a change in sales policies and the program concept. (Continued on page 44)
Take a giant step into a giant new business!

Capitol enters the mushrooming world of 8-track cartridge tape with the best-selling catalog of big-name artists in the industry!

The Beatles • Nat King Cole • Ray Anthony • The Beach Boys • Webley Edwards • Judy Garland • Jackie Gleason • Glen Gray and the Casa Loma Orchestra • The Hollyridge Strings • Peggy Lee • The Lettermen • Guy Lombardo • Dean Martin • Al Martino • Alfred Newman • Wayne Newton • Buck Owens • Norrie Paramor • George Shearing • Frank Sinatra • Nancy Wilson • Hit Broadway Shows • Hit Motion Picture Soundtracks Classics • Children’s Records

This is the novel, sales-producing catalog that is going to move your customers to the checkout stand. Check it out yourself—then order up today!

And if you’re still not in the 8-track business, clip and mail this coupon now! Big names mean big 8-track sales—and Capitol’s got the biggest!

Dear Mr. Beucler:

Yes, I am interested in 8-track—please have a Capitol sales rep contact me soonest!

Name ____________________________
Firm ____________________________
Address ____________________________

To: Mr. Oris Beucler
Capitol Records Distributing Corp.
1750 No. Vine Street
Hollywood, California 90028
WWOK on Top by Country Mile

I get so enthused about this station, I've been with top 40 and middle-of-the-road stations. Country music puts this station on the map. We've done more business the first six months of 1966 than all of 1965.

No Guarantee
He pointed out, however, that a country music format is not a guarantee of success. The station has to be operated well. The pattern of record play, which comes out of the program committee, is based on a list of 60 records. A typical hour might include two of the top 11, four of the records between 12-30, four of those between 31-60. But the pattern varies every hour, meaning no two hours are alike. Even the hymn, "He Will Rock My World," and LP out played every hour are always played at different times.

WQXR Concerts
New York's WQXR will broadcast concerts of the New York Philharmonic from Philharmonic Hall, WQXR-FM, and the Metropolitan Opera live on FM stereo. Norman Spinrad, WQXR's program manager, and the president of WQXR, made the new programming announcement last week. The station also broadcasts concerts of the Boston Symphony, the Cleveland Symphony and the Chicago Symphony and the Cleveland Orchestra.

NEW WCOP Show
BOSTON — WCOP-AFM is launching a 25-minute Sunday afternoon show, "Image," a showcase local talent. Title will be auditioned upon application to the station.

STATIONS BY FORMAT

The station's format, based on Billboard's Easy Listening Chart, was launched about six months ago. "To put a little zest in middle-of-the-road programming," Assistant program director Norman Cunningham draws up the weekly chart, distributed Monday.

STATION HITS
Chicago-off-price programming from your librarian's shelves, featuring the disks that were the hottest in the last 2 years and 10 years ago this week. Here's how they shook in Billboard's chart that week:


WQXR on Top by Country Mile

"I get so enthused about this station, I've been with top 40 and middle-of-the-road stations. Country music puts this station on the map. We've done more business the first six months of 1966 than all of 1965."

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New Stereo 8 Cartridge Tapes for August from RCA VICTOR
Including product by Kapp and Scepter

RCA STEREO CARTRIDGE TAPES
© The most trusted name in sound
DON'T WAIT!
CUT-OFF FOR REGISTRATION APPLICATIONS COMING SOON!
DON'T MISS THIS VITAL INTER-INDUSTRY SEMINAR.

ATTENDANCE WILL INCLUDE:
DEALERS—Auto accessory, record, appliance, car, department store
DISTRIBUTORS—Record, one-stop, rack, auto accessory
MANUFACTURERS—Tape equipment, appliances, record, tape cartridge, tape, automobiles
SERVICES—Music publishers, financial institutions

REGISTER NOW!

PROGRAM
THE TAPE CARTRIDGE CONFERENCE
Edgewater Beach Hotel, Chicago, Illinois
August 29-30, 1966

MONDAY, AUGUST 29
9:30 A.M. to 12:00 Noon

SESSION I
MORNING SESSION
YOUR FUTURE IN THE TAPE CARTRIDGE FIELD
Chairman
Hal B. Cook,
Publisher
The Billboard Publishing Company
New York, New York

IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE FIELD GO—ITS PITFALLS AND PROMISES
Mort L. Nasatir,
President
MGM Records, Inc.
New York, New York

THE POTENTIAL FOR SALES—A FORECAST OF MARKET OPPORTUNITIES
Lee Zhito,
Editor in Chief
The Billboard Publishing Company
New York, New York

Andrew Csida,
Managing Director of Special Projects Division
The Billboard Publishing Company
New York, New York

12:30 P.M. to 1:30 P.M.
LUNCHEON

SESSION II
Chairman
Harry Beckerman,
President
Car Tapes, Inc.
Chicago, Illinois

THE PROFITABILITY IN DEVELOPING AN INSTALLATION CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES
Earl Muntz,
President
Muntz Stereo-Pak, Inc.
Van Nuys, California

SESSION III
Chairman
David Nager,
Sales Manager
Consumer Products Division
Automatic Radio Sales, Inc.
Melrose, Massachusetts

THE ROLE OF THE WHOLESALER IN THE TAPE CARTRIDGE BUSINESS
Larry Finley,
President
International Tape Cartridge Corporation
New York, New York

SESSION IV
Chairman
Wybo Semmelink,
Assistant Vice-President, High Fidelity Products Dept.
North American Philips Company, Inc
New York, New York

MONDAY
DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES AT THE RETAIL LEVEL
Ethan Caslon,
Vice-President
Record Division
Wallich's Music City, Inc.
Hollywood, California

SESSION V
Chairman
Irwin H. Steinberg,
Executive Vice-President
Mercury Records
Chicago, Illinois

POINT OF SALE—BIRTHPLACE OR GRAVEYARD?
Stanley Gortikov,
President
Capitol Records Distributing Corporation
Hollywood, California

SESSION VI
Chairman
(To be announced)
SESSION VII
Chairman
Merv York, President
Top Notch Auto Supply Co.
Hopkins, Minnesota
PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS IN CARTRIDGE AND EQUIPMENT RETAILING
Amos Heilicher, President
Heilicher Bros.
Minneapolis, Minnesota
5:00 P.M.-10:00 P.M.
EDUCATIONAL EXHIBITS
A display of the newest equipment and accessories in tape cartridge field.

TUESDAY, AUGUST 30
9:00 A.M. to 12:00 Noon
MORNING SESSION
Chairman
Vincent R. Vecchiione, Manager, Consumer Products
Borg-Warner
Spring Division
Bellwood, Illinois

SESSION VIII
SELLING TO KEY MARKETS
OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD
John J. Nevin, Car Product Planning Manager
Ford Division
Ford Motor Company
Dearborn, Michigan
OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE HOME
John A. O'Hara, Director of Tape Development
Consumer Electronics Division
Philco Corporation
Philadelphia, Pennsylvania

CONCURRENT SESSIONS
Registrants will choose either of the following two sessions.

SESSION IX
SELLING THROUGH DEALERS
Chairman
Bill Mulcahy, President
TelePro Industries, Inc.
Cherry Hill, New Jersey

AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES
Jack Frankford, President
Retail and Wholesale Divisions
Michigan Mobile Radio, Inc.
Detroit, Michigan
A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES
Arthur C. Grobart, President
Discount Record Center Stores
Beverly Hills, California
AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES
Arnold F. Wolf, Treasurer
Arnco Auto Supply Co., Inc.
Boston, Massachusetts
A DEPARTMENT STORE'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES
Darse Crandall, Product Manager, Television & Stereo
AIMCEE Wholesale Corporation
New York, New York

SESSION X
SELLING THROUGH WHOLESALERS
Chairman
Paul Stanley
Levine's Auto Supply Co.
San Francisco, California
EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A RACK JOBBER
Cecil Steen, President
Record Wagon
Woburn, Massachusetts
EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR
James Shipley, President
Main Line
Cleveland, Ohio
EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A ONE-STOP
Michael J. Daniel, President
Western Tape Distributors, Inc.
San Francisco, California
12:30 P.M. to 2:00 P.M.
LUNCHEON AND TALK
NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS IN PENETRATING BROADER MARKETS
William Lear, President
Lear Jet Company
Wichita, Kansas
2:00 P.M. to 5:00 P.M.
EDUCATIONAL EXHIBITS OPEN

TAPE CARTRIDGE CONFERENCE
Room 1408, 500 Fifth Avenue, New York, N.Y. 10036
The Billboard Forum will acknowledge your registration immediately upon receipt, and will forward all details pertaining to room accommodations, etc.

Please register    people from our company to attend The Billboard Forum's TAPE CARTRIDGE CONFERENCE, August 29 & 30 in Chicago. Check is enclosed to cover all registrants.

COMPANY NAME
We are    manufacturers    wholesalers    dealers    other.
We are associated with the    music-record industry    automotive field    other.

ADDRESS
CITY, STATE & ZIP:

REGISTRATION FEE:
$100.00 for a single registration
$75.00 for each additional registrant from the same company
Fee includes all work materials and luncheon on Monday and Tuesday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS. Payment Must Accompany Order. Make Check Payable to "Tape Cartridge Conference."

NAMEs OF REGISTRANTS AND THEIR TITLES:

Your signature and title
### Billboard Special Survey for Week Ending 8/28/66

<table>
<thead>
<tr>
<th>This Week</th>
<th>Title, Artist, Label, No. &amp; Pl.</th>
<th>Works on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>HOLD ON! I'M COMIN' - Sam &amp; Dave (Stax)</td>
<td>12</td>
</tr>
<tr>
<td>#2</td>
<td>BABY SCRATCH MY BACK - Slim Harpo (Essex)</td>
<td>9</td>
</tr>
<tr>
<td>#3</td>
<td>COOL JERK - Capotes (Karen)</td>
<td>7</td>
</tr>
<tr>
<td>#4</td>
<td>100 YEARS OLD BILLY - William Pickens (A&amp;R)</td>
<td>5</td>
</tr>
<tr>
<td>#5</td>
<td>UPTIGHT - Stevie Wonder (Tamla)</td>
<td>4</td>
</tr>
<tr>
<td>#6</td>
<td>WHEN A MAN LOVES A WOMAN - Percy Sledge (Atlantic)</td>
<td>3</td>
</tr>
<tr>
<td>#7</td>
<td>UPSETTED - Booker T &amp; the MGs (Stax)</td>
<td>3</td>
</tr>
<tr>
<td>#8</td>
<td>LOVE MAKES THE WORLD GO ROUND - Dean Jackson (Clark)</td>
<td>3</td>
</tr>
<tr>
<td>#9</td>
<td>DON'T MESS WITH BILL - Marvin Gaye (Tamla)</td>
<td>2</td>
</tr>
<tr>
<td>#10</td>
<td>THE ROAD TO MULLIGAN'S TOWN - Joe Morella and the All Star Souls (Tsunami)</td>
<td>1</td>
</tr>
</tbody>
</table>

### Billboard Special Survey for Week Ending 8/15/66

<table>
<thead>
<tr>
<th>This Week</th>
<th>Title, Artist, Label, No. &amp; Pl.</th>
<th>Works on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>THE MAN I LOVE - Nancy Wilson (Tamla)</td>
<td>26</td>
</tr>
<tr>
<td>#2</td>
<td>THE BEAUTY OF MY LIFE - Ray Charles (ABC)</td>
<td>23</td>
</tr>
<tr>
<td>#3</td>
<td>BEST IN BRONX - James Brown &amp; the Famous Flames (King)</td>
<td>20</td>
</tr>
<tr>
<td>#4</td>
<td>COMIN' - The Temptations (Motown)</td>
<td>18</td>
</tr>
<tr>
<td>#5</td>
<td>I'LL LOVE YOU FOREVER - Marvelettes (Tamla)</td>
<td>16</td>
</tr>
</tbody>
</table>

### Top R&B Albums

**Top R&B Albums**

January 1966 through August 8, 1966

1. **Temptin'** - Temptations (Gordy)
2. **Crying Time** - Ray Charles (ABC)
3. **The Miracles Going To Town** - Miracles (Tamla)
4. **Got My Mojo Working** - Jimmy Smith (Verve)
5. **Lou Rawls Live** - Rawls (Capitol)
6. **Soul Album** - Otis Redding (Vee-Jay)
7. **Crying Time** - Ray Charles (ABC)
8. **I'm Not Gonna Work Too Hard Today** - Jimmy Smith (Verve)
9. **Dionne Warwick** - Dionne Warwick (Scepter)
10. **The Doors** - The Doors (Verve)

### Billboard Special Survey for Week Ending 8/18/66

<table>
<thead>
<tr>
<th>This Week</th>
<th>Title, Artist, Label, No. &amp; Pl.</th>
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<tbody>
<tr>
<td>#1</td>
<td>BILLBOARD SPECIAL SURVEY FOR WEEK ENDING 8/18/66</td>
<td>12</td>
</tr>
<tr>
<td>#2</td>
<td>GETTING READY - Temptations, Gordy 519 (R&amp;B)</td>
<td>9 (R&amp;B)</td>
</tr>
<tr>
<td>#3</td>
<td>UPTIGHT - Stevie Wonder, Tamla 2746 (R&amp;B)</td>
<td>7 (R&amp;B)</td>
</tr>
<tr>
<td>#4</td>
<td>SOUL MESS - Richard, Tamla 2640 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#5</td>
<td>TOUCH OF CLASS - Ray Charles, Tamla 2640 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#6</td>
<td>GET ON MY GOOD SIDE - Ray Charles, Tamla 2640 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#7</td>
<td>SOUL ALBUM - Nina Simone, Atlantic 1003 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#8</td>
<td>Moods of Marvin Gaye - Tamla 2656 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#9</td>
<td>WHEN A MAN LOVES A WOMAN - Jimmy Ruffin, Tamla 2564 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#10</td>
<td>BEST IN BRONX - James Brown &amp; the Famous Flames (King)</td>
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### Billboard Special Survey for Week Ending 8/25/66

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<td>GETTING READY - Temptations, Gordy 519 (R&amp;B)</td>
<td>5 (R&amp;B)</td>
</tr>
<tr>
<td>#2</td>
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<td>POLKA DOTS - The Four Tops, Motown 692 (R&amp;B)</td>
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Their heaviest chart action single of the year...

SUNNY AFTERNOON

B w I'M NOT LIKE EVERYBODY ELSE

THE KINKS

reprise #0497
Mancini takes command with an exciting new album of music from the movie, "What Did You Do In The War, Daddy?" Hank's original been a favorite and this record-strong sales item. Girls Up-a-stairs," "Wine and Mozzarella," "Echoes of Sicily," no," will, in themselves, create est. Also included his latest single release, "The Swing March" and "In The Arms of Love." It looks like another sure winner by Mancini, so be sure to order now! LPM/LSP-3648

"What did You do in The War, Daddy?"

A BLAKE EDWARDS PRODUCTION
Music from the film score
Composed and Conducted by
HENRY MANCINI
Music from the film score
Composed and Conducted by
HENRY MANCINI

RCA VICTOR F The most trusted name in sound
ALBUM REVIEWS (continued)

WILD THING... Thiepse, Fantames MCG 1196 (M); SLP 6755 (368-77553-3; 498-02553-3)

ANIMALIZATION... Animals, MGM E 4284 (M); SLE 4284 (3; 600-04284-3; 600-04284-3)

INTRODUCING THE AFRO BLUES QUINTET PLUS ONE... Here LP 2002 (M); LPS 2002 (3; 607-02002-2; 687-02002-5)

BOTH SIDES OF HERMAN'S HERMITS... MGM E 4366 (M); SLE 4366 (3; 640-04366-3; 640-04366-3)

HOOCHIE COOCHIE MAN... Wanda D'AUVERGNE (M); STT 9647 (695-06467-3; 695-06467-3)

ON TOP... Four Tops, Motown MLP 647 (M); SLP 647 (478-00478-4; 478-00478-4)

15 GREAT HITS... Kingsmen, Wand W 474 (M); W 474 (919-06947-3; 919-06947-3)

LOW PRICE RELIGIOUS MERIT PICKS... Lied, Capital LP 3574 (M); ST 3574 (M)

IN THE GARDEN... Stuart Hamblen, RCA Camden 973 (M); CAS 973 (1)

Keroucan is a staple in the country and Western market, and his work is cherished by his many fans. His latest works, including "The Garden," have been well-received. This should be in every folk market.

LOW PRICE word SPECIAL MERIT... Led Zeppelin, Capitol LP 454 (M); ST 454 (M)

THE CRITIC... Noel Coward & Alf Muller, Decca DL 9174 (M); 6174 (M; 6174; 6174)

Sherlock's masterly marriage is given an Electric shock when the note hits the vase. The note is out out of the vase, and the vase is out of the vase. The vase is out of the vase.

LOW PRICE SPECIAL MERIT... I MUST BE TALKING TO MY FRIENDS... Michael Mastinoleg, Argos 49 93 (M)

Brilliant tune des de force by a brilliant Irish music. Masterfully unintended throughout the tune, the music has been mused by a music lover, and is loved by his fans. A rich collection of Irish culture and its contribution to the world.

FOUR-STAR ALBUMS... The four-star rating is awarded new albums, with a total of 4 stars in their respective categories to be most liked by most listeners, critics and rank and file listeners that category.

SOUNDTRACK... This property is condemned soundtracks. Verre Y 866 (M); 866 (3; 866-3)

... Continued
Columbia proudly presents the world’s greatest recording artists on TC8 continuous-loop 8-track stereo tape cartridges!

At last—the news your customers have been waiting for. Now their favorite Columbia recording artists, their favorite entertainment, is available wherever and whenever they want it. On land, sea or air. In a car, a boat, a private plane or the comfort of their own homes.

Columbia’s TC8 cartridges and any compatible 8-track tape player make it all possible. An uninterrupted world of enjoyment in breathtaking stereo fidelity. It’s an attraction to draw music lovers by the score. So stock up. Be prepared. When Columbia artists show up on cartridge tapes—can sales be far behind?

*T.M. of Columbia Broadcasting System, Inc.
Here are a few of the top-drawer TCS tapes you'll want to have on hand:

- **I Left My Heart in San Francisco** by Tony Bennett
- **Andy Williams**
- **Perry Faith and the Nevada Brothers**
- **Barbra Streisand**
- **Ray Conniff with the Singers**
- **I Love Mary Pickford**
- **Gwen Verdon & Neil Simon**
- **Bob Fosse**

Here are the perfect companions for your Columbia Stereo 8-Track Tapes and...the perfect answer to additional sales!!!

**MASTERWORK 8-TRACK STEREOPHONIC TAPE CARTRIDGE HOME ENTERTAINMENT MODELS**

**Model 6000**: Handsome 8-Track Stereophonic Tape Cartridge Attachment in solid cored walnut cabinet. Plays through any audio equipment having inputs. Contains pre-amplifier, pilot light, automatic program selector, manual push-button track selector, and hysteresis synchronous motor for constant speed. $79.95

**Model 8500**: Solid-State Self-Contained 8-Track Stereophonic Tape Cartridge Player. Stylish cabinet with detachable speakers, 10-watt output, hysteresis synchronous motor for constant speed, four controls, 2.8" speakers, fully transformer powered, automatic track selection, frequency range 70-12,000 cps, 16 ft. stereo separation, and many other features. $139.95

**Overview**:
- **Model 6000**: Handsome 8-Track Stereophonic Tape Cartridge Attachment
- **Model 8500**: Solid-State Self-Contained 8-Track Stereophonic Tape Cartridge Player

For more information, visit www.americanradiohistory.com.
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<td>THE MACS</td>
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<td>THE SHADOWS</td>
<td>Be My Love, I'm Yours</td>
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*Note: The table continues with additional songs and artists.*
RECORDS PROUDLY PRESENTS

BONNIE GUITAR

JUST A GREAT SINGER, THAT'S ALL!

& HER NEW HIT SINGLE GET YOUR LIE THE WAY YOU WANT IT

GREAT DOT ALBUMS

3744 MEMORIES - Pat Boone
3744 THAT COUNTRY FEELING - The Mills Brothers
3750 HARRY JAMES & HIS WESTERN FRIENDS
3750 BLUEGRASS - Mac Wiseman
3728 MISS PERRI LEE AT THE PARISIAN ROOM
3728 COUNTRY MUSIC'S GREAT HITS Lawrence Welk
3717 IT'S OVER - Jimmie Rodgers
3713 ALEXYS
3711 SLIPPIN' AROUND - Jimmy Wakely
3710 COUNTRY MUSIC 1966 - Jimmie Rodgers
3704 HYMNS EVERLASTING Pete King Chorale
3704 GREAT COUNTRY HITS - Billy Vaughn
3704 DO I HEAR A WALTZ - Jo Stafford
3704 ITALIA - Dick Contino
3704 THE ANDREWS SISTERS GO HAWAIIAN
3704 EDDIE FISHER TODAY
3704 IT'S THE IRISH IN ME - Carmel Quinn
3704 LENNON SISTERS SING 12 GREAT HITS, VOL. 2
3704 MR. SHOWMANSHIP - Liberace
3704 WIPE OUT - The Surfaris
3704 GRAY WALTZ - Steve Allen
3704 GREATEST ORGAN HITS - Jerry Burke
3704 VÀUGHN MONROE - HIS GREATEST HITS
3704 MOON RIVER - Lawrence Welk
3704 HIS GREATEST HITS - Tony Martin
3704 POLKAS - Myron Floren - Lawrence Welk
3704 CRAZY OTTO PIANO - Johnny Maddox
3704 RAGTIME PIANO GAL - Jo Ann Castle
3704 BLUE HAWAII - Billy Vaughn
3704 THE MILLS BROS. GREATEST HITS
3704 PAT'S GREATEST HITS - Pat Boone
3704 4 THE TEN COMMANDMENTS Sound Track
3704 THE MAN WITH THE BANJO - Eddie Peabody

BEST SELLING SINGLES

16872 "Wipe Out" / "Surfer Joe"
16916 "Morning Means Tomorrow"
16985 "Tennessee Waltz" / "Webb Cannonball"
16920 "Color Of Love / Down The Block"
16901 "Just A Baby's Prayer At Twilight" / "White Silver Sands"
16924 "Alfie / Somewhere, My Love"
16903 "You Don't Need Me Anymore" / "Wash Of Grapes"
16926 "Yes, I'm Going Home"
16909 "Black Bear / Itchin'"
16910 "Good Time Car / Terms Of, You Love Me"
16902 "My Way Of Life / Last Call"
16938 "Let Me In / Hard Times"

THE GREATEST TALENT ON RECORDS
CARNIVAL

By ELIOT TIEGEL

LOS ANGELES — Rhythm and blues radio today means more than just playing James Brown records. On the West Coast (as probably elsewhere) the rhythm and blues radio operator is concerned with his image as the total community servant. This image runs directly from music listeners feel most comfortable with, to programs and activities which engulf the community.

"We're not competing in the total broadcasting industry," remarked Cal Milner, program director at KGFJ, "we're competing to #4. Milner, with the station two years now, was formerly with KHJ during its non-rock 'n' roll days.

Now he works on a 24-hour, 1,000-watt ethnic station whose staff is integrated and whose catch phrase is "total community service." The drive for human dignity and the civil rights revolution has had its effect on the R&B operations. KGFJ was the first and remains now the only station with a telephone program aimed at its audience, which provides a vocal springboard for the community. As social barriers fall or obstacles are yet to be swept away, the community reacts and KGFJ's evening night line with former newsman Ray Williams as co-ordinator is the vehicle for listeners to vent their wrath.

This one program is the only show which diverts from KGFJ's purposeful music programming, but management believes this emotional outlet provides a vital in-depth feature and was willing to dispense its musical sound from 10 p.m. to midnight. KGFJ's concept for entertaining its audience—and cracking into the general market Pulse—is a "pure r&b sound, Milner explains. The station doesn't "lant" its sound with any record bordering on a pop or contemporary sound. That would place it in competition with the city's already bustling top 40 stations. Milner says, which are currently airing five or so r&b singles through their playlists in 1947.

Have Mercy

Morning man Montague (he bills himself as Magnificent) has turned his bowing shout of "burn, baby, burn," into a more non-racial "have mercy" and this has been built into a listener promotion whereby girls tape the phase and Montague drops them in during his stanzas. The station is now free of any r&b competition, as KDAY, its previous week competitor, has gone to a broad pop music all-request format. There is talk of a Tijuana, Mexico-based station, KXRR, launching r&b music which would open the competitive wars again to a degree.

Milner says the station plays five blues singles which are changed twice a month. The station's playlist offers 50 tunes which are labeled "soul sounds." The five blues songs, by "down home"-type artists like Jimmy Reed, as against commercial blues shooters like Ray Charles, are offered for balanced programming. These blues singles don't have to be selling, according to Milner. They are offered to accommodate the station's r&b concept.

In order to graph the community's tastes, the station surveys the city's eight leading r&b record stores. Milner explains, and their top 25 selling singles are used as a basis for making up the station's top 30 list.

Live Concerts

In translating its community service aspects onto the artist level, the outlet produces live concerts at the Watts Arena, featuring two by James Brown and a score of Motown acts debuting in the L.A. area singles market.

With the borders between r&b and rock & roll now disappearing, Milner claims other station program directors monitor the station to see which of the rash of new singles they should program, based on what KGFJ is playing. "They pick out tunes we're playing for their balanced program."

There are two Caucasians working sideside at KGFJ, Hunter Morgan, who handles with the operation on and off 10 years, and Jim Reed, a more recent addition. Woods copies an ethnic sound all the way down to starting "baby," Hancock doesn't attempt an ethnic sound and Milner calls him the "Lawrence Welk of the r&b set.

Hancock, who may have been the first Caucasian in L. A. to play "r&b," is widely accepted by KGFJ's listeners, boasts Milner. The station has a range of on-air promotions which fall short of possessing the financial support of the leading pop singles stations like KFI, KFWB and KRLA. So the station's image with the community, however, that last year, during the dissection of the Watts Riots, KGFJ's mobile units were the only radio cars allowed to cruise the neighborhood. Fresh mikes stowed and put the torch to news vans from several network stations.

While KGFJ has the dominating position in the r&b market in Southern California, the same is not true up north in the San Francisco Bay Area. There KSOL and KDIA are locked tight in a healthy battle. Both stations have upgraded their musical programming, running with tight playlists and tight-lipped announcers. The result, according to KSOL's owner-general manager, Les Malloy, has been a staggering jump for both stations into the general area market Pulse survey.

And along with a modernized sound, KSOL's operation is based on community participation. The executive feels it's important for his listeners to associate with the station on a one-to-one basis. Phone contests, the painting of churches, the sending of a newscaster to Vietnam to interview boys from the area are all tactics undertaken to involve the station with its audience.

"Rhythm and blues and rock and roll are just a breath away from each other," says Malloy.

(Continued on page 58)
WOR-FM Pioneers
Stereo Rock Format Launched

NEW YORK — WOR-FM launched its rock 'n' roll format Saturday (8/1) in stereo without difficulties. The AM side of WOR is talk-formatted, but the new FM Stereo operation had none at both Saturday and Sunday, and is joined with the American Federation of Radio and TV Artists, WOR-FM's (the J) Kaufman, Scott Musni, and Nancy Mullan — the latter except for taped promotions of themselves and each other.

To counter AFTRA, the station announced two records that the two contracts had been signed with the deejays. The format was made to negotiate with AFTRA, the organization hadn't been co-operative, but the deejays would soon be on the air—maybe this week.

The station argued from one record to another.

Other stations were typical of a new operation—and minor. A lot of them had moved to stereo or were in stereo, like records by the Beatles, but we're in New York (the downtown), Herb Alpert, Frank Sinatra, Jack Jones. The station plans to be all stereo again.

Sands Posey's "Born a Woman" was played twice in a set that had to be made up for the first time, a record almost played dumber again, but was pulled off quickly.

"Wild Thing" by the Troggs was not in stereo, along with the majority of the current hit singles. The station has written record contracts about this problem and is making every effort to obtain stereo tapes of the hits.

In spite of these difficulties, the station shows enormous promise on both TV and radio. The Bavarian network will wait until September.

The effect on disk sales is acute. None of the contracts on the sale figures in the Hessie for the German version of "The Green Berets." Released in German as a news new record on Billboard's Hot 100 Chart that is climbing rapidly in sales; the Outsiders "Respectable" is No. 37 this week with a star.

German Record Labels Seek Royalty Demand Compromise

By OMAR ANDERSON

COLOGNE—German phono- graph record companies are working behind the scenes to reach a compromise settlement of royalty demands on German TV-radio networks by the societies of performing artists—the Guild.

The record companies would be the big losers if Germany's No. 1 TV-radio network—ARD—goes along with its threat to discontinue the playing of disks.

Diskcopyright depend on radio and TV exposure for sales in Germany no less than in the U.S. and other countries. The companies freely concede that disk sales would be hit hard were the stations to switch entire-ly to live music.

There have been suggestions that record companies might be willing to pay part of the broad-cast royalty demanded by the Guild. The shape of things to come is being affected by agreements just reached by the Guild with RIAS (Radio in the American Sector), the U.S. State Department's German-language station in West Berlin, and West Germany's Second Programme network—the ZDF.

The German CDU party, is asking a tenfold hike in the royalties paid by ARD (from 25 cents per broadcast minute to $2.50), the performing artists society settled with RIAS and the ZDF on a far more modest scale.

RIAS has just signed a con- vertion agreement with the Guild which boosts royalties "not quite as much as we'd like," a spokesman, ZDF claims to have done even better than RIAS.

It is reported that German record firms played a key role in the conclusion of the contracts with the Guild, however. ARD, rather than the artist's society with RIAS and ZDF, were signed to which ARD.

Granted the attractions of live music, especially the excellent orchestra and bands supported by ARD affiliates, the German public has become wedded to recordings and would be un-like to forgo disk programs.

The Guild's pact with RIAS and ZDF means that radio lists a million disks and in East and a wide area of West Ger- many will have continued access to disks through RIAS and video viewers through ZDF. In addition, German radio will have continued access to disk programming as West German TV-radio (in the U.S. Armed Forces Network (APN) and British Forces Net- work (BNF).

The German Guild claims it "made concessions on the points just signed with RIAS because of "political considerations"—viz., RIAS' programming of Communist East Germany—and with ZDF because it is exclusively a video network with no disk program-

ARD, however, has Germany's biggest radio network—AM and FM stations blanketing 11 German states and Germany's biggest TV web as well.

ARD in fact is a federation of TV-radio networks in each of the states. The federal- ical network is pursuing an independent policy with respect to disk elimination. For example, the network in West Germany will eliminate all disk programs from TV effective Aug. 1 and on that date stations west will begin a cutback of radio disk programming. But West German TV-radio (in North Rhine-Westphalia) said it would wait until Aug. 21 and then gradually reduce disk pro-

WUBE Puts 'Take to Use'

CINCINNATI—While many radio stations were dropping "They're Coming to Take Me Away" single by Napoleon XIV off the air, WUBE here decided it was a perfect fit into a contest. Introduced First as a comedy item, the station was deluged with almost 100 calls per hour and the record for "most from adults" said program director Mike Hudson.

Contest was based on 25 words or less why the listener felt he should be taken away. Deejays took away winners and hauled them to a field and served on town. Many stations across the national dropped the record because of protests. However, the record has been a top chart item.
Little Milton

**MAN LOVES TWO**

CHECKER 1149

Fontella Bass

**YOU'LL NEVER EVER KNOW**

CHECKER 1147

Etta James and Sugar Pie DeSanto

**IN THE BASEMENT**

CADET 5539

Monk Higgins

**WHO-DUN-IT**

ST. LAWRENCE 1013

The Vontastics

**DAY TRIPPER**

ST. LAWRENCE 1014

CHESS RECORDS

---

**BREAKOUT SINGLES**

**NATIONAL BREAKOUTS**

**YOU CAN'T HURRY LOVE**

Supremes, Motown 1097

**REGIONAL BREAKOUTS**

**TRIPPER**

You'll basement

**MAN**

You'll man

**CHECKER**

You'll checker

**James Vontastics**

Pie you'll never know

**KNOW**

Never...

**NEVER**

...never

**TWO**

Two...

**TWO**

Two...

---

**ALBUM REVIEWS**

*Continued from page 51*

**POPULAR**

**A SIGN OF THE TIMES**

Los Browns, Decca DL 4718 (M); DL 7470 (S)

**COME IFY WITH ME**

Hugh Masekela, RCA Victor LPM 1758 (M); LSP 1540 (S)

**CONCERTS**

Cal T 1973 (M); ST 2259 (S)

**GUY GOMER'S STRIP**

Broadway Cap 2195 (M); ST 2259 (S)

**HEAT WAVE**

Reverend Gary Davis, Capitol DL 605 (S)

**LAMIN AND HIS CO-ODY GETTERS**

Pilots HMV 260-211 (M); PIH 602-811 (S)

**THE SOUNDARARKS**

Marley Gold & His Orch, RCA Victor LPM 1759 (M); LSP 2259 (S)

**THE BROOKS BROTHERS**

United Artists, DL 2251 (M); UA 6551 (S)

**MEREDETH**

Bubba & His Orch, Decca DL 4730 (M); DL 7470 (S)

**JUST ABOUT EVERYTHING**

Bob Dylan, Fauna 236 (M)

**FRED FRED AND HIS PLAYBOYS**

Panda, LP 125 (M)

**MY MIND IS YOU**

Mara Lynn Brewer, Decca DL 4797 (M); DL 7470 (S)

**ORGAN FAVORITES**

Leslie Crane, Decca DL 4798 (M); DL 7470 (S)

---

**CLASSICAL**

**HUMPHREY SEFTIT IN D MINOR**

Queen Elizabeth Hall, English Chamber Orchestra, London, 1803362, 298 (S)

**ANDRE CAMPRA**

Salvatore Sciarrino, Ensemble ein Berlin, 269 (S)

**RACHMANINOFF**

Symphony No. 2 in E minor, Academy of St. Martin-in-the-Fields, Sir Neville Marriner, Decca DL 2251 (M); DL 7470 (S)

**FAMOUS OPERATIC ARIA**

Josef Krips, RCA Victor 1195 (M); VICS 1195 (S)

---

**RELIGIOUS**

**FARROW**

This Farrow, vinyl LP, RCA Victor LSP 3253 (S)

---

**FOLK**

**CHANGES**

Janis Joplin, Verve 5480 (S)

**OVER HERE**

Joan Baez, Decca DL 4797 (M); DL 7470 (S)

**I LOVE MY LOVE**

Evelyn 'Champagne' King, Argo 4546 (S)

**SACRED**

**JOY IS LIKE THE RAIN**

Ayer AVV 101 (M); AVS 101 (S)

---

**LOYER**

**KGF S Puts R&B on Service Map**

*Continued from page 56*

A disk jockey in San Francisco 18 years and the former owner of KWKW, the all-Spanish station in the L.A. area. "When the rockers play R&B, it's an advance to listen to us for more."

---

**Dignified Sound**

Expounding an opposite philosophical approach to KGF's, Malloy doesn't program "down home" blues. They are an antipated, he says, and don't appeal to the modern Bay area listener. "We try for a dignified sound," the owner claims. "It's a sound which is believable and real."

Does this mean the station extols the hell-bent DJ who shouts and pounds the table and cries "baby" after every title? Not at all, Malloy answers. "There's nothing wrong with shouting."

Malloy says that up to two years ago, R&B programming in the Bay was old-fashioned: woman talking for a half hour, no thought to the music programming, no news efforts. Today, both KJOS and KDFN adhere to a brisk pace which has resulted in their showing up impressively in the nine-county Bay region. Collective, all stations' share of audience ties some powerful pop music outlets. R&B stations never had such a strong foothold in the S. F. general market, contends Malloy. The R&B stations have achieved this impact because they have upgraded themselves—from the days of the DJ's talking forever and no movement to overemphasis of gospel music shows—to tight music and news and religious music on Sundays.

KJOS's staff is integrated and Malloy feels this enables him to maintain a bridge between citizens. Why is there really R&B radio, Malloy asks? The reason for its existence, he believes, is that this is a form of musical expression which the listener has grown up with. He has basically nothing to call his own. TV doesn't accurately portray society, so the rhythm and blues radio operator has designed a service for his pleasure—and identity.

---

**Latin Favorites**

**ELO**

Vic's, Volta 67377 (S)

**ACCORDERIA—ITALIAN STYLE**

Vic's, Volta 67377 (S)
This is a totally new kind of record album.

Before you pass judgment, please listen to it.

This album is not designed to entertain. It is meant to inform. It is a documentary report on the hallucinogenic drug, LSD.

We are aware that the album may shock some listeners. Yet, as a company that deals with the school-age population daily, we know that the use of psychedelic drugs is increasingly widespread among youngsters. We know that young people are aware of the easy availability of LSD, despite various legal restraints imposed by federal and state laws. And we are convinced that maximum knowledge of the subject is essential to every young person, as well as to parents and physicians.

Furthermore, it is our belief that the complexity of the subject— as well as its relationship to young people— lends itself ideally to the medium of the phonograph record.

The album contains recordings of people under the influence of LSD: not to sensationalize the subject, but to illuminate it. The album features Sidney Cohen, M.D., America's leading medical authority on LSD; and it includes interviews with so-called “chemical visionaries” like Dr. Timothy Leary, poet Allen Ginsberg and Mrs. Aldous Huxley. It was produced by Alan W. Livingston, President of Capitol Records, Inc., and Lawrence Schiller, photojournalist of the LSD essay in LIFE magazine.

The album, we feel, is of interest because it represents a new use of the recording medium. It is of significance because it reports honestly and objectively on what may become one of the major social problems of our time.

“This advertisement appears in the New York Times, August 8, 1966.”
By FRED KIRBY

NEW YORK—From baroque to modern, windwood players are getting a lot of exposure through current releases. While the name of flutist Jean-Pierre Rampal dots the lists of many companies, the highest windwood soloist reached on the classical chart this year was oboist Harold Gomberg, whose Columbia LP, "The Baroque Oboe" hit #14. Famous pop clarinetist Benny Goodman has recorded the Nielsen Clarinet Concerto with the Chicago Symphony on RCA Victor. The future releases indicate figures to be on the recital listing for the work.

A Mercury disk earlier this year added to the recorder catalog as Bernard Krainis played the also recorder in Telemann's "Concerto in C." and Handel's "Concerto in F," the soprano recorder in Handel's "Concerto in G," and the soprano recorder in Vivaldi's "Concerto in A Minor." The greatest activity, however, has been in the oboe repertoire with Angel releasing "The Art of the Oboe in July" and Monitor planning two Henryk Heller releases this fall, "The Virtuoso Oboe" with pieces by Bach and Rameau, and "The Baroque Oboe" with selections of Bach and Boccherini. Rampal appears on 15 labels in the latest Schwann Artist Issue with many of them still supplying new titles. Earlier this year Rampal released includes "Music Soliste at the Court of Sun Seoul" with concerto of Frederick the Great, Quantz, Graun and Hasse on Mercury and Beethoven's complete chamber music for flute on Vox. He also appeared this year on "Music by Candlelight" on Epic and four Stamicz quartets for winds and strings on Nonenmusch. This last LP also included clarinetist Jacques Lancelot and oboist Pierre Pierlot. Another 1966 Rampal release contains six Haydn flute quartets.

On Piccolo

The versatile flutist also appeared in Piccione's first release earlier this year with an LP containing Benda's "Flute Concerto in E minor" and works by Bach and Rousseau. A September Piccione release lists Rampal in a disk of works by Bach, Corette and Coopier. Rampal also was represented in a Music Guild pressing last month, Mozart's "Concerto for Flute and Harp." The flip side had Lancelot featured in Mozart's "Concerto A Major," Rampal's performances also appear on London, Telefunken, Olympic, Lyntown, Westminster, Turnabout, Societe Francaise du Disque, and Watson.

Vanguard earlier this year continued two woodwind series with the fourth volume of "The Virtuoso Oboe" with Andre Luduc in works by Bembali, Salieri, Boccherini and Donizetti, and the second volume of "The Virtuoso Flute" with Julius Baker playing Vivaldi and Mozart. Another Rampal release this year is "The Virtuoso Recorder" with the Weiner Solisten playing music of Scarlatti, Noon, Telemann and Sammartini.

Among the other recorder chamber music is shown by the inclusion of Mozart's "Sinfonia Concertante" on a major Oboe, Clarinet, Bassoon, Horn and Strings LP of a version of Epic's new Crossroads label. Also, the existence, of many woodwind ensembles, including the Eastman Wind Ensemble with an LP of music by Frederick Fennell, conductor of the group, is forming a wind ensemble at the University of Miami, which also may wind up on Mercury.

The October 10 LP Concert-Disc is coming out with the premiere recording of the 1966 "Les Arts Florissants" featuring the Fine Arts Quartet.

(Continued on page 62)

CLASSICAL NOTES

Violinist Ruggero Rellini is in the midst of a concert tour of Australia and New Zealand before other engagements in New York Philharmonic "Young People's Concerts" will again be presented on CBS-TV next season. Recordings of these concerts are available.

Saturday night Philharmonic concerts will be broadcast on New York's WQXR. The WQXR-FM Sterio will carry the Metropolitan Opera's first evening regular Saturday afternoon Met broadcasts along with the Mutual Network.

Pianist Raymond Lewenthal will perform his Liszt cycle in London this winter. The first of three RCA Victor recordings of the complete cycle is "Liszt: Hungarian Rhapsodies," Swedish baritone Bernard Krusnay has signed to Columbia Artists for U. S. appearances.

Lincoln Telephone Discount Records, Folkways and Monitor, is the new promotion manager for MGM Records' Classical Division (formerly the Columbia Archive). David Kleger, who previously held the MGM post, is now in charge of promotion for

Plan New Location

For Philly Dell

PHILADELPHIA — Frederick R. Mann, president of Robin- hood Dell, has decided to move the Dell housing the city-sponsored summer concert series at Fairmount Park as soon as possible.

Mann has decided that traffic noises make the present site undesirable for outdoor concerts. He also said the Dell had "a lot of parking spaces and the exposure of audiences didn't make as much of a reason for the move.

Charles Mench, who conducted here two weeks ago, told me he was afraid of the noise, long as distracting noises persist," Mann said.

Since the Dell orchestra is made up of the men of the Phil- adelphia Orchestra, Mann also voiced concern that the Phila- delphia Orchestra Association might curtail parking if it were un- able after moving into its perma- nent summer home at the new amphitheater in Saratoga Springs. N. Y. The orchestra's Dell appearance was during the middle of June through the end of July.

Without naming Saratoga, Mann said the new site for the Dell will correspond in some details with that of the new Promenade Music in Saratoga.

"There would be a rustic-type structure with roof and open areas to put 6,000 people under cover. With weather protection we could increase the Dell concer- ts from three to four a week.

There would also be room out- side the concert area with enough space on the lawn." Mann has already consulted three architects concerned with the new structure. The present shell only covers the stage, and there is no shelter for the 35,000 listeners who sit in front of the shell on the adjoining banks.

To finance a new Dell, Mann is seeking funds from foundations, private sources and "a government sub- sidy for the performance of the Arts. He hopes to raise enough money to ask the City Council for a matching appropriation."

The Dell has been located on its present site for 37 years. The chain of stores was founded in 1955 at a cost of $350,000. No timetable has been set up for the relocation.

Heliodor Opera Reissues

NEW YORK — Reissues of two contemporary operas as special packages are planned on Heliodor for the 1966-67 season. The first release Moore's "The Ballad of Baby Doe" with a New York City Opera cast in September and Prokofiev's "War and Peace" with Sadler's Wells will also be released in November. Both three-record sets will be available.

A Heliodor next month also will present Rossini's "Stabat Mater," with a cast headed by Heinz Stader and Ernst Haefliger and a first American issue of a re- cital by soprano Dorothy Demers. Also to be released next month for the first time in this country will be the Heliodor recording of the Italian Baritone Cesare Demi- leine Leitner conducting the Philharmonic Society of Large Major" and "Symphony No. 31 in D Major."

The next issue whose date has not been set, will include releases of Telemann's concertos, including those of his "Danzas" (Day), and two Hovhanessian concer- tots. Set for Initial American pr- emieres are Mendelssohn sonatas for viola and piano with Avison and Beveridge Webster, and Clara Haskil as soloist in the Mozart "Piano Concerto No. 27 in B Major."

Sales Drives Keyed to Bayreuth

By OMER ANDERSON

BAYREUTH, W. GERMANY — The 90th Wagner Music Festival has just opened at Bayreuth with the performance of "Tannhaus- er." The opening of the year of tradi- tion, it's a "new" Bayreuth festiv- al this year—a fact German re- gional leaders are attempting to make among the first to recognize. Bayreuth has invited German labor unions to share patronage of the festival with them. In the past, this year there are Volkswagens jamming the parking lot alongside Mercedes Benz limous- ines.

Of course, Wagner's music is getting the heaviest play, but disk sales show that the festival has stimulated general interest in classical records, coinciding as it does with the opening of the Salzburg festival as well. Record companies are keying the classical program promotion to the festival. Retail outlets are being provided with special festi- val material and new classical releases.

Promotion Feature

A major move for the 1967 program is the use of the festival to promote classical music but classical music in general. Bayreuth and Salzburg are used by the smaller disk firms to give the present popula- tion topicality and glamour.

Retailers attach special importance to the action this year of Wieland and Wolfgang Wagner, grandsons of Richard Wagner and conductors of the festival, in getting German labor as co-partners with radio industry. This step meshes with an effort by the disk firms to create a mass market for classical labels and mass-market classical records.

Third movement at present being undertaken with the labor unions promoted at Bayreuth as a main theme.

Record companies' promotion of the idea is steering the sales returns. LP production in 1965 surmounted to 24,100,000 (vs. 16,200,000 for 1964) a gain of 48.8 per cent. Classical is now the fastest growing sector of the retail market, thanks to imaginative and thor- ough promotion campaigns.

There are indications that the big sales promotion now will make the Bayreuth and Salzburg festivals will lift clas- sical sales to the 30 million mark or more than 30 million records. The classical boom is aided by a trend toward hi-fi equipment which enables the mass purchase of classical records, even hi-fi and stereo equipment.

Many artists singing at Bay- reuth are nowlooking for German record companies, which also helps fuel disk sales. Meanwhile the boom in the classical market is now the main focus of the German disk trade. Ariston, CBS Schallplatten, and Philips are pressing Electro and Deutsche Grammophon for classi- cal leadership.

AUGUST 13, 1966, BILLBOARD
NEW RELEASES IN AMERICA'S MOST COMPLETE LINE
OF VALUE-PRICED CLASSICAL RECORDINGS

GREAT ARTISTS...GREAT SOUND...GREAT VALUES...

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GILBERT & SULLIVAN
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RUDDIGORE
H.M.S. PINAFORE
THE YEOMEN
OF THE GUARD
THE PIRATES
OF PENZANCE

MILANOV
FAMOUS OPERATIC ARIAS
LA BOHEME • ANDREA CHENIER
MADAMA BUTTERFLY • OTHELLO • MAISON LESCANT
RUSALKA • GIANNI SCHICCHI

TCHAIKOVSKY
Romeo and Juliet
Francesca da Rimini
CHARLES MUNCH
BOSTON SYMPHONY

RAVEL
Values nobles et sentimentales
Alborada del gracioso
Pavane for a Dead Princess

STRAUSS
Music from
Le Bourgeois Gentilhomme
FRITZ REINER
CHICAGO SYMPHONY

RCA
VICTROLA

www.americanradiohistory.com
Woodwind Players in A Windfall

Continued from page 60

and members of the New York Woodwind Quintet next month. Earlier this year, the New York Woodwind appeared in a Concert-Disc release of the Nielsen Quintet, and this month's "Bachiana Brasileira No. 6." The last week features flutist Susan Bennett and bassoonist Carol Torkelson of the ensemble. This year will also be a Decca release next month of Bach's "Brandenburg Concerto No. 2." Angel's current release includes a concerto in Eb for Flute, Oboe, Bassoon, and Piano with Elaine Shaffer as flutist. Other woodwind soloists on Angel this year were Mozart's "Serenade for 13 Winds" with Oboe Kline conducting the London Wind Quintet; Leon Goossens in the "Art of the Aobe"; Brian Hargrove as soloist in Mozart's "Quartet for Clarinet and Strings" and Paul Dukas' "Tango for Piano and Woodwind Quintet" with the Paris Wind Quintet; and Pierre Pfeifer as soloist in Albinoni's concerto for oboe and orchestra.

This year, Westminster came out with the Vienna Symphony Woodwind Quintet (Hans Graf, William Lien, Romain Poizot, François Robin, and Jean-Claude Houdret). The disk also includes two early Woodwind Quintets for Flute, Oboe, Bassoon, and Viola by Brahms and Schumann. Westminster also released a woodwind quintet by the Chicago Symphony woodwind quartet, "The Wonderful Waltzes" of Tchaikovsky. Westminster also released a collection of woodwind quartets by Berg, Schubert, and Mozart.

September 1966

Best Selling Semi-Classical LPs

1. THE WONDERFUL WALTZES OF TCHAIKOVSKY—Chicago Symph. Orch., Bennett (RCA 2556) (S: 2556)
2. THE RITUAL FIRE DANCE—Phil. Orch., (Dimmity), Col. 6223 (M: 6223)
3. DEATH OF STRININGS—Boston Pops (Fiedler), RCA LCA 2588 (M: 2890)
4. BRAHMS LIESBESLIEDER WALTZ—Shaw Choral, RCA LCA 2604 (M: 2580)
5. I LOVE YOU ROMANTIC MELODIES OF ERVARD GRIEG—Various Artists (Columbia), 120-E (M: 120-E)
6. GERSHWIN RHAPSODY IN BLUE—G. Y. Phil. (Bennett), Col. 5113 (M: 5113)
7. ROGERS VICTORY AT SEA VOLUME 1, RCA Victor Symph. Orch. (Bennett), RCA LCA 2694 (M: 2694)

Sept. 15 15

28. HUNCHBACK OF NOTRE DAME—Lon. Orch. (Menuhin), RCA LCA 2562 (M: 2562)
30. GERSHWIN RHAPSODY IN BLUE—Chicago Symph. Orch., Bennett (RCA 2566) (M: 2566)
31. SELECTIONS FROM THE GREAT CARUSO—Ansel 1217 (M: 1217)

Note: This list included the Grand Prix du Disc winner, "Six Sonatas for Oboe and Continuo" with obbl Jacques Samir in works of Handel, Bouret, Sartorius and Telemann, and a premi of Halvorsen's "Concerto for Two Flutes in F Major," with Max Stern and István Roth. The steady flow of discs with woodwind soloists as soloists and in ensembles is an indication of the large repertoire for such instruments as well as the supply of topflight instrumentalists in this field.
Radio Caroline Hopes to Dodge U.K. Ban With U.S. Disk Support

BY DON WEDGE

LONDON—Radio Caroline is hoping that the U.S. disk industry will enable it to stay in business despite the British Parliament's recent decision to ban disk distribution.

The bill threatens up to two years imprisonment for practical joking or any other purpose with the disk. The ban would take effect on the first day of the new year.

The bill would allow the Secretary of State to make an order to close any disk station operating in the U.K. It would also make it illegal to broadcast from stations overseas, and to provide equipment or supply goods. Advertisers and publishers of program details would be affected.

First reaction from the broadcasting authorities was that there would be no immediate change and that when it becomes law, Radio Caroline, a two-ship operation and the first of the pirates, beside the U.S. disk industry would be able to stay in business.

Radio Caroline, with many other active music and record interests, for sees its ships becoming a power ful medium for American and Continental record companies to air their product. The bill would make it illegal to broadcast from outside the U.K. and to provide equipment or supply goods. Advertisers and publishers of program details would be affected.

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For all those with a Sound to offer the World

If you have a sound to put on record, you turn to Philips. In every one of 64 countries there is a Philips man who provides you with personal service. He appreciates your needs, your difficulties, your problems. He understands a hundred-and-one things about local market conditions that no outsider could even begin to know. He can advise more effectively, act more efficiently.

He is part of an international network made up of men like him. All these men are specialists in the fields of recording, pressing, selling, distribution and promotion. By working in smooth co-operation, they can make sure that the sound you hand to Philips becomes a top-rate quality record which can be heard anywhere or everywhere in the world.

These are a few reasons why

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There is a Philips record-man in:

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South America:

- **Argentina**: Buenos Aires
- **Argentina**: La Paz
- **Brazil**: São Paulo
- **Colombia**: Bogotá
- **Ecuador**: Quito
- **Paraguay**: Asunción
- **Peru**: Lima

Middle East:

- **Aden**: Dahab (Aden)
- **Arabia**: Makkah
- **Saudi Arabia**: Jeddah
- **Syria**: Damascus

Far East:

- **Japan**: Tokyo
- **Korea**: Seoul
- **Thailand**: Bangkok

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Philips Ethiopia
(Priv. Ltd. Co.)
P.O. Box 188
Addis Ababa

GHANA
Messrs.
Philips (Ghana) Ltd.
P.O. Box M 14
Accra

LIBERIA
Messrs.
Oost Afrikaanse Compagnie
P.O. Box 281
Monrovia

LIBYA
Messrs.
W. Butteck Radio House
P.O. Box 190
Bechakati

NIGERIA
Philips (West African) Records Ltd.
P.O. Box 2997
Lagos

SIERRA LEONE
Messrs.
Frestown Cold Storage Ltd.
P.O. Box 99
Frestown

SOUTH AFRICA
Teutone (Pty) Ltd.
P.O. Box 606
Port Elizabeth

SUDAN
Messrs. Electrohouse
P.O. Box 822
Khartoum

OCEANIA

AUSTRALIA
Philips Electrical Industries Pty. Ltd.
Philips House
Box 2793, G.P.O.
Sydney

NEW ZEALAND
Philips Records
(NEW ZEALAND) Ltd.
Philips House
P.O. Box 381
Wellington

Address all general enquiries to Philips’ Phonographic Industries
Central offices: Baarn, The Netherlands.

PHILIPS
Radio Caroline Hopes to Dodge Ban  
"Continued from page 63"

Shel Talmy’s Planet (operating with Philips similarly to Immediate) and the most recent, Route 16. Last-named is an affiliate of the big Immediate group with a British indie, R & B Dick Innes and his band The Kasha, who flew down for the first time on the 16th with its first release, Tommy Jones “Hanky Panky.”
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ELLA, DUKE AT ANTI-BES BEING MADE INTO A FILM

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The film, which will cost $25,000, excluding fees for the artists, will be released on television and Ella at Antibe plus shots of the singer and musicians relaxing, will be shot in the French Riviera.
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Ricky Gianco, who switched from Jaguar Records, and Equipe ‘84, a group who switched from Discos Vedette after San Remo. Since then, Equipe ‘84 entered the No. 1 spot twice with “Resta” and “Io Ho In Meno Te.” Following the latter tune’s recent singing tour of Italy, “C” series, where “C” is meant for groups.

Immediately after signing, Disci Ricordi issued the MGM soundtrack album “Daydream” by the Righteous Brothers; the Ricordi single, “Daydream,” by the Lovin’ Spoonful, and the MGM single, and another Ricordi single with “London.” The Ricordi single, “London,” with Ricordi’s Leo the Lion, Metro and Kama Ricordi records are marketed here under their original logos.

An independent long-term operation throughout the company, Disci Ricordi recently signed

Radio Caroline Hopes to Dodge Ban  
"Continued from page 63"

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**Argentina**

This Week

1. *This Is Your Life* (CBS)
2. *The Red Skelton Show* (CBS)
4. *The Alfred Hitchcock Presents* (CBS)
5. *The Big Valley* (CBS)
6. *The Outcasts* (CBS)
8. *The Beverly Hillbillies* (CBS)
9. *The Andy Griffith Show* (CBS)

**Canadian Records**

This Week

1. *Davey & Gail* (Capitol)
4. *The Sound of Music* (EMI)
5. *The Sound of Music* (EMI)
7. *The Sound of Music* (EMI)
8. *The Sound of Music* (EMI)
10. *The Sound of Music* (EMI)

**Eire**

This Week (County Dublin Evening Press)

1. *Paperback Writer* (Sony)
2. *Love Me Do* (Apple)
5. *A Hard Day's Night* (Apple)

**Hong Kong**

This Week

1. *Paint It Black* (Decca)
2. *Paint It Black* (Decca)
3. *Paint It Black* (Decca)
4. *Paint It Black* (Decca)
5. *Paint It Black* (Decca)
6. *Paint It Black* (Decca)
7. *Paint It Black* (Decca)
8. *Paint It Black* (Decca)
9. *Paint It Black* (Decca)
10. *Paint It Black* (Decca)

**New Zealand**

This Week

1. *It's For You* (Columbia)
2. *It's For You* (Columbia)
3. *It's For You* (Columbia)
4. *It's For You* (Columbia)
5. *It's For You* (Columbia)
6. *It's For You* (Columbia)
7. *It's For You* (Columbia)
8. *It's For You* (Columbia)
9. *It's For You* (Columbia)
10. *It's For You* (Columbia)

**Singapore**

This Week

1. *Paperback Writer* (Columbia)
2. *Yesterday* (Decca)
3. *Yesterday* (Decca)
4. *Yesterday* (Decca)
5. *Yesterday* (Decca)
6. *Yesterday* (Decca)
7. *Yesterday* (Decca)
8. *Yesterday* (Decca)
9. *Yesterday* (Decca)
10. *Yesterday* (Decca)

**South Africa**

This Week

1. *Somewhere My Love* (Decca)
2. *A Hard Day's Night* (Decca)
3. *A Hard Day's Night* (Decca)
4. *A Hard Day's Night* (Decca)
5. *A Hard Day's Night* (Decca)
6. *A Hard Day's Night* (Decca)
7. *A Hard Day's Night* (Decca)
8. *A Hard Day's Night* (Decca)
9. *A Hard Day's Night* (Decca)
10. *A Hard Day's Night* (Decca)

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**Billboard**

**HITS OF THE WORLD**

**Argentina**

*Strangers in the Night* (United Artists/Reprise) (Kicks/Ed - Leeds/Ed)

**Canadian Records**

*Paint It Black* (Decca) (EMI)

**Eire**

*(County Dublin Evening Press)*

1. *Paperback Writer* (Sony) (Capitol)
2. *Love Me Do* (Apple) (Apple)

**Hong Kong**

*Paint It Black* (Decca) (Sony)

**New Zealand**

*It's For You* (Columbia) (Columbia)

**Singapore**

*Paperback Writer* (Columbia) (Columbia)

**South Africa**

*Somewhere My Love* (Decca) (Decca)

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**From the Music Capitals of the World**

*Continued from page 67*

subject to safety... . Arc Sound has scored its first three discs with the signing of Pierre Bertin, nationally known as a character personality and best selling author, to record an ope recording of the recitations of the poems of Robert Service, a Canadian poet. Herbert Good has resigned as manager of Arc Sound's recording division to concentrate on music publishing and live theatre activities, building on the success of his Canadian tour of "Scotland's Real Men" and the forthcoming "Bible" tour. Bizet, and, as singer and manager, Judy Reeb has formed an entertainment troupe in Montreal as a promotion of the American record company's activities in Quebec. U. S. jazz singer Ada Lee is living in Toronto, is talking at least one record deal. She is seeing her moving into popular ballads and show tunes as well as jazz numbers. Miss Lee, who's toured with Duke Ellington and Count Basie and played top U. S. spots, is now playing Toronto's leading clubs, guesting on TV and radio.

Add to Columbia's big roster of Canadian bands are the一群 of young people making the newest Epic outing by young Dubele, known as "The Young Rockers." This was released on the Sound Records label, and is now selling fast.

The other side of Ontario, the Winnipeg group that recently released "The Beatles" with "I'm a Girl," is Excalibur, a group of young people making the newest Epic outing by young Dubele, known as "The Young Rockers." This was released on the Sound Records label, and is now selling fast.

Expatriate Canadian country singer Don Cherry has released a new recording titled "The Canadian Girl," with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl" with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name. Don Cherry, who recently named "Discover the Canadian Girl," has released a new recording titled "The Canadian Girl." The record is being promoted as a top-selling Canadian hit, with the first album by the same name.
COUNTRY MUSIC

Where They're Showing

BARRABA ALLEN -
Waynesburg, Pa.; Aug. 10.
Nor-

vich, N. Y.; 12-13; Alton, N. Y.,
14; Westport, Conn.; Aug. 14.
Nashville, Tenn.; Aug. 9, 10.
Pittsburgh, Pa.; Aug. 9, 10.
Kansas City, Mo.; Aug. 12.
Sinclair, Ill.; Aug. 22.


OHIO; 9; Bethel Alliance Church,
Sandsky, Ohio; 10; Port Huron,
Michigan; 11; Lucke Agency,
Auditorium, Centralia, Ill.; 12;
Louisville, Ky.; 13-14, 16.

THEATER, Salt Colo., 27, and
COUNTRY MUSIC

Sium, Ville, Charleston,
Looking forward to a great NARA Convention.

August 11-14, Waldorf Astoria, New York

Columbia Records, Booths 10 & 11
A T APE CARTRIDGE TIPS

by Larry Finley

In last week’s BILLBOARD the ITCC full-page ad announcing the exclusive long-term 8 and 4 track tape cartridges from A & M Records, was the first of a series of 12 consecutive weekly full-page ads scheduled in BILLBOARD. Again, this week, and for the next four weeks, we will see an additional exclusive long-term contract covering 30 important record labels.

These 30 labels, in addition to our 35 non-exclusive labels, give ITCC the greatest variety of catalogs in the industry. The strength and value ITCC offers its distributors and their dealers is greater than that offered by any single major record label. And in our opinion, more than the total combination of all the majors. To meet the growing demands of the industry, ITCC moves its executive and sales offices this month to its new location at 660 Fifth Avenue in New York. The latest in IBM and SCM equipment will enable us to meet the demands of the industry. Our accounting, marshaling, record keeping and sales staffs being greatly enlarged. Daily meetings are held by the production staff to select new releases for both 8 and 4 track, as ITCC has all rights full contracts with record companies to release new albums as well as past releases.

Our manufacturing facilities are being greatly expanded to enable ITCC to supply the finest quality as well as the most attractive aged cartridges in the industry. Our new facilities are expected to give ITCC a production capacity of 1 million 8 and 4 track cartridges each month starting in September. ITCC is “moving up.” If you are a dealer who wants “to move up” in sales and profits with ITCC, then the time is now to take advantage of this opportunity.

The album is conceived as an educational package that is meant to educate people about the dangers of LSD use. The album features stories of those who have been affected by LSD use and interviews with experts in the field.

Capitol in SE (Social Education) With a Documentary LP on LSD

Since teen-agers are Capitol’s business and since candid comments from adults are often woefully lacking, we decided to ask a group of adults to discuss the subject. We asked MIT, Aldous Huxley and best poet Allen Ginsberg. There is also the sound of a conversation performed while under the influence of LSD and commentary by Dr. Charles Clark’s voice tries to piece the kaleidoscope together.

Because the youngsters on LSD are not used to discussing their own experiences, their co-operation demanded anything but straightforward questions. As a result, the tape was recorded in the studio and the sounds were then added to the tape. The result is a tape that is both educational and entertaining.

This concert illustrates an educational package that could be used to educate people about the dangers of LSD use. The album features stories of those who have been affected by LSD use and interviews with experts in the field.

Barney Miller, chief news editor at the CBS News, said that LSD is not the network’s policy to sit on any information developed by outside sources. "We certainly might use excerpts in any program," he said. "That’s why we have a ‘legal’ credit," he explained. Frank Geoff, KXH’s program director, said that the station had developed its own LSD series (funded last summer) as a public service program. "CBS could be a better job in the news documentary field than CBS News."

The consensus among major broadcasting officials was that the album would be best accepted by small-town radio operators as a form of public service program. In the long run, it could make inroads on the broadcasting level for this and any future serious work dealing with the plight of humanity.

Licensors Assist Exemption Bid

L.A. NARAS Elects Plumb

LOS ANGELES—Neely Plumb has been elected president of the Los Angeles chapter of the National Academy of Recording Arts and Sciences, succeeding Dave Poll. Other offices are Lou Brown, first vice-president; Al Schmitt, second vice-president; Stan Coryn, secretary-treasurer; and Bob Balentin, treasurer.

R.I.A.A Certifies Percy Sledge Hit

NEW YORK—Percy Sledge’s hit recording of “When a Man Loves a Woman” was certified last week as a million seller by RIAA. The hit recording hit the top of the Hot 100 chart. Sledge’s latest Atlantic disc is “Warm and Tender Love.”

TelePro Sues Lear Jet Co.

WICHITA, Kan. — TelePro Industries Inc. has filed a patent infringement suit against Lear Jet Corp. The litigation, brought to trial Monday (7), asks the court for a permanent injunction against Lear Jet and its replacement will be Donald August unit division.

TelePro president Bill Mulkey, charged that the Lear system infringes on TelePro’s own patent which dated back to 1957. Lear denies the accusation, even though the device which was developed in 1963, works on a different principle. TelePro is the competing 4-track Fidelupe division.

Along with TelePro in the case is Ohio Citizens Trust Co. of Toledo and three of its executives. Attorney for the plaintiff in the suit, said that General Court House here, is Stuart A. White and Lawrence J. Swanson.

Among witnesses who have testified were, respectively, Mr. Mitchell, and Mr. Brown.

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August 13, 1966, Billboard

The L.A. lawsuit is the first and is the most significant of the suits so far filed.
is proud to announce
that it is the EXCLUSIVE
duplicator of 8 and 4-track
stereo tape cartridges from
MUNTZ STEREO-PAK
NEW RELEASES
WEEK OF AUG. 13, 1966

ALBUM
THE MAD TWENTIES
ALL STAR CAST
MR. PERSONALITY
ON STAGE
INGREDIENTS IN A RECIPE FOR SOUL
MELODIES BY AL HIBLER
65 FRENCH GIRLS SING ENCORE
WORLD WAR II SONGS
RIGHT NOW!
MILLION SELLERS OD BOSSA NOVA
BLUE MORNING
WHIMSICAL WANDERERS
Fireside melodies
REVERIE
DANCE WITH DADDY "G"
MUNKY THE K'S GOLDEN GASSERS
THE BEST OF BOBBY LEE AND THE MOONLIGHTS
BO DISLEY IS A LOVER
BO DISLEY IS A GUNSLINGER
BO DISLEY AND COMPANY
FULL BLOOM
LOVE THOSE GOODIES
LATIN FESTIVAL
5,002 PIPES!
SOMETHIN' SANGIIFIED
STRINGVILLE
PHILLY JOE'S BEAT
ON THE RIVERA
STRAIGHT AHEAD
HOW HIGH THE MOON
PIANO MODERN
JOHNNY HODGES AND ALL THE DUNK'S MEN
THE BEST HERD AT CARNegie HALL
MORNING NIGHT AT THE VILLAGE GATE
MONEY IN THE POCKET
FADE OUT-FADE IN
GRANDPA JONES YODELING HITS
SOUNDS OF THE SOUTH
BLUE RIDGE MOUNTAIN MUSIC
WHITE SPIRITUALS
VALES DEL RENACIDO, VOL. 3
COCCEL MUSICAL
MARIACHI MEXICO DE PEPE
VILLA, VOL. 2
HIGH PRESSURE RHYTHM
THOM BILL YAT!
FUN WITH FREDRO AND FLO
MUSIC OF JOHANN STRAUSS

ARTIST
Malcolm McGregor
Bob Chester
Various Artists
Lloyd Price
Cliff Richard
Ray Charles
Al Hibbler
Les Djinne Singers
The Four Sergeants
The McGuires Sisters
Byron Lee
Ray Miles
Bobby Luther and The Moonglows
Bo Disley
Bo Disley
Bo Disley and Company
Jackie Ross
Various Artists
Buddy Bolden and the Roopettes
Checker
Checker
Checker
Checker
Checker
Orchestras
Ivan Dimier & Alex Lalous
Harley Lakeford
Phillip Lee Jones
Wilbur de Paris
David "Fathead" Newman
JATP All-Stars
Various Artists
Various Artists
Lew Zwinow
Original Cast
Grandpa Jones
Various Artists
Various Artists
Carlos de Roberto
telle Doppela
Eleanor Martinez
Orquesta
Pepe Villa
Piment Marquem
Freddie and Fris
Music and Symphony

LABEL
Atlantic
Atlantic
ABC
ABC
Naraden
Naraden
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Atlantic
Cora
Cora
Cora
Cora
Famats
Cora
Cora

MUNTZ CAT. 2
10.436A
10.442A
14.442A
14.455B
14.458B
14.458B
14.458B
12.213A
12.213A
12.213A
12.213A
12.213A
12.213A
12.213A
12.213A

FROM THE WORLD'S LARGEST 4 & 8 TRACK CARTRIDGE LIBRARY FROM $1.19 PER CARTRIDGE

NOT AFFILIATED WITH MUNTZ TV

TAPE CARTRIDGE
BB Seminar Drawing
A Corporate Who's Who

- Continued from page 1

Amsterlom, Ampex, Arvin Industries, the Delco Radio Division of the General Motors Corp., General Electric, Green Tree Electronics, MCA Music, Motel, Musak, Philips, Philips Electronic Industries, Pliacoline and Thieboud.

Record distributors already in the fold include Apex-Maxin, Electron, Gemini, Associated, J & J, Jaya, Merit Music, Pardy Records and Universal Record. Tape duplicators to be present include International Tape Cartridge Corp., Midwestern Tape Distributors Co., Newman Bros., Muntz Stereo Tapes, Orsonics, Telups, Tin萃 Industries, Texas Tape Storage Corp. and Western Sound Corp.

Tape Equipment

And in the tape and equipment area are Signo Magnetic Auto Stereo, the Bandstand, Discount Record Corporation Stereo, Merrimac Music Industries, Mo-

bile Stereo of Ohio, Sound Dynamics, Stereo City, Tape Rack and Universal Tapexad Corp.

Electronic distributors will include the Audio and Air Time Exchange Service, Chancellor Electronics, Electronic Distribution and Executec Systems.

Publications have shown an increase in interest as evidenced by the following representatives: Fairchild Publications, Phonogram, Radio Times and Ziff Davis.


With three weeks to go before the seminar gets under way, substantial interest is expected in the number of registrants for all categories, according to event coordinator, Joe Finkett, Conference co-ordinator.

Merrimac Presses Background Bootlegging Problem to FCC

- Continued from page 8

him I would duplicate other Decca product in order to make them take some kind of action." (Decca had previously written the company advising that it would take "aggressive legal action" if Merrimac did not cease exploiting its Kateregul tapes.)

Merrimac's campaign to oblige lackadaisical attitudes by the record manufacturers and the unauthorized duplication of their products drew a letter from Sidney Shepsen, counsel for United Artists Records. Shepsen wrote Merrimac requesting further information regarding companies which are infringing on UA's rights.

In his reply on Aug. 2, Asma noted: "I have been informed by my customers that the following companies advertise a wide variety of record product in their catalogs. However, I am in no position to state at this time whether or not they use your material and/or whether it is under license. I believe that an investigation on your part would be most enlightening." Listed were five companies, two in California and one each in Washington, Ohio and New York.

In offering an insight into the lucrative but hardly mentioned background industry, Amsa pointed out that radio stations which sell a background service are platinuming the charting artists, chart, artists, record companies and American Federation of Musicians every time they release a song off a record for background sale.

The APF loses out in not being paid the required session fee for redubbing of a performance.

The publishers lose out on their $5 per tune mechanical fee per year agreed to with the background firms. (A normal four-hour background program encompassing 90 tunes costs a legitimate background $450.)

The artist loses out in that he receives no compensation for his performance, whereas he receives royalties from a record company for the sale of his product.

- The record companies, who have control of the production, earn nothing through the unauthorized exposure.

The record companies are paying the Harry Fox office the $5 per song mechanical fee. "Some intermediaries believe radio-affiliated companies operate on a grand scale and can afford the $5 per tune license fee. But radio operators, who use a subcarrier signal FM, regard this as a revenue-producing background service, don't want as many customers to justify paying the $5 fee.

There is one exception to the arrangement of working through the Fox office as a publishers' representative and collection agency. And that is Signo, a special contract with the publishers direct, which the TM did last September when it began its own background service.

There is speculation that the reason record manufacturers have not vigorously delved into the bootlegging in the background industry, is that the unauthorized duplication of their music is not translated into lost sales. "The artists of the "backyard entrepreneurs" in taping their products off the radio or from promotion LPs cannot be felt in the profit column, hence the companies concern themselves with subjects which can be related to actual market conditions and competitive actions.

That is why Amsa believes a trade association looking out for the interests of the background industry could be a profitable in the side of persons blame about this segment music business and a boon for legitimate operators in working with both the recording companies to protect all parties who have interest in music reproduced for commercial and industrial use.

Dalls Correction

CHICAGO — Highland Davis was former national promotions manager for Philips Records, not national sales and promotion manager as reported last week by Tower Records, Dall's mother. He continues in both capacities.

AUGUST 13, 1966, BILBOOX

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Ferguson: Old Faces of ’66

LOS ANGELES—The Play-Boy Club’s big band policy hit a sour note with the opening of Maynard Ferguson Wednesday (27) fronting a 12-man group of players from Local 47 who had comprised the previous “bandleader” of Terry Gibbs and Gerald Wilson.

Ferguson’s opening set in the Penthouse Club was a minor affair, with the musicians closely reading the chart and the leader himself playing a solo that had a mere two hours to rehearse the arrangements mostly by trombonist Don Seababy.

Ferguson the week before had band auditions at the San Francisco Play-Boy Club. Following what is becoming a local practive, Ferguson hired some of the city’s best-known jazz players for his week-end stand—the brass section which had played with Terry Gibbs and the sax section used by Gerald Wilson.

With the costs maintaining a large band so excessive, the policy of just bringing in a leader who has his sidemen is understandable. But when same players get the call each time, the public is cheated in the interest of talent. In essence what the audience receives is a house band with guest fronting.

Ferguson displayed some semblance of his crisp, powerful blowing ability in the five tunes uncorrupted. But only in the slow "Maria" did he come close to matching his high noted prose. Now in the "Maria" kind, who it is hoped will offer some different faces in his band.

ELIOT TIEGEL

Mancini & Williams Champs

But that would be unfair, protested Agnew. "All the other masters are not talking, he is so torn.

Travers isn’t saying whether he heard Agnew’s plea, but the city manager did decide to make the Williams concert the first example.

Travers said he had received "good cooperation" from the Williams people and that the tax would be paid after a formal accounting of the concert was completed. Williams drew better than 10,000 to the city’s King’s Hall with seats prices at $5.50 and $6.50. Local promoters chided Travers for applying the tax, which all those who work in the city must pay, to visiting groups. "I think we have enough of people out of town," said Allen, Bloom & Super Attractions, Inc., who paid the Rolling Stones $15,000 for a one-nighter last July.

The city, however, isn’t about to back down. And it’s even more hopeful of applying the tax to professional athletes. Commented a St. Louis Post-Dispatch editorial: "There is little to be said, however, for keeping Perelman is a matter of taste. For appearances, we are told, help keep the tax overly high, but they do, but they help business nearly as much as they help their own.

Utah Fair Board Rescinds Action

SALT LAKE CITY, Utah—The Utah State Fair Board has rescinded its action a week earlier and voted to hire western singer Eddie Arnold and also to hold the queen contest in KSL stadium.

The board decided to vote unanimously to move the contest in KSL stadium in late August a week after the event would be televised live, in color, and will have a video audience of 50,000 to 100,000, according to Eman- uel Shuster, Jr., chairman of the State Travel Council.

The board also voted to change the site of the fair to the 100 acres it now occupies where the event would be televised live, in color, and with a video audience of 50,000 to 100,000, according to Emanuel Shuster, Jr., chairman of the State Travel Council.

Rising Territorial’s acceptance was a week earlier and voted to hire western singer Eddie Arnold and also to hold the queen contest in KSL stadium.

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When answering ads... Say You Saw It in Billboard

AUGUST 13, 1966, BILLBOARD
Radio Charts: Windy City Dealers Make Suggestions

CHICAGO—Local record dealers, in an effort to improve the area's record marketing situation, came up with several suggestions for a "churn system" which had been openly criticized here recently (Continued, Aug. 6, 1966).

Fred Spiliota, owner of Singer One-Stop, is working with dealers to prepare a "simplified reporting sheet" which would make it easier for the dealers to accurately report on singles sales. The sheet—a dealer aid applicable throughout the country—would be reproduced in next week's Billboard.

Other comments about the chart situation are summarized as follows:

—Top 40 is preferred to Top 20. Dealers say that at least 40 (and as many as 60) singles are selling each week in a major market. Sales of new hits, dealers say, are stimulated by their appearance on the charts.

—Survey makers could make their Top 40 charts more accurate by asking the dealers to syndicate their reports directly to the chart makers and by asking for the 40 best sellers, rather than asking for only 20 as Radio World has been doing it.

—Charts should never carry a record which is not yet available to retailers in the market.

—Rather than dropping off suddenly, top hits should be allowed to "fade" a little before disappearing from the charts.

One even-week warning that a record is going to be dropped is often not of help, dealers said.

—Survey makers should not

(Continued on page 77)

Dealers Respond To NAMM Action

CHICAGO—Record dealer reaction to the recent announcement by the NAMM (the National Association of Music Merchants) that the association is forming an ad hoc committee which will work out a program for record dealers, and will plan ways of presenting this program, was generally favorable throughout the country.

In New York City, where there is talk of a new local association, dealers were strongly in favor of NAMM's activities.

Harry Sultain, of the Record Store in New York, a 33-year veteran of the industry, told Billboard that independent dealers should not be put down by what goes on in this business. I would prefer dealers joining NAMM rather than again attempting to start their own group. Personally, I think NAMM membership could be very beneficial. I am sure much could be gained by meeting with other dealers, exchanging knowledge and co-operating in various ways.

Anthony Scotti, owner of Scotti's Record Store in Summit, N. J., agreed with Sultain. "Eventually," a group like this (NAMM plus record dealers) could be a lobbyist for record dealers in the industry—and the position of the dealer would improve considerably. I believe in the old 'in unity there is strength' adage, and I am very interested in these developments.

Arnie Walk of Wax Records in Chicago said that "it seems like a good move to me. Any group with similar interests should be able to get together, I only fear that there will not be enough interest generated among record dealers to make this a really good thing.

showing more pessimism was Irving Andersen, owner of Ambrone Radio and Service Inc., in Brooklyn. "I'd think it will mean very much unless the larger people get in on it," he said. "The independent dealer is too weak and isolated in this industry—even by joining an association he will not be able to improve his situation."

In Chicago, V. H. Anderson, owner of the Record Center, said: "I believe this is a very good move on NAMM's part. Mr. Galperin (S. H. Galperin, member of the NAMM board of directors and chairman of the phonograph record committee) will be in charge of handling a complex situation during the record committee meeting at the Music Show. It's his job and he will be equally successful in working with this special committee."

Anderson also announced that he, as a former director of the non-profit Society of Record Dealers (SORD), is "making available to the membership SORD to NAMM and solicitation of information. The names of this list total more than 800—although some of these people (Continued on page 77)

Product Trends

Tape Recorders: CARtridge Concept May Provide Answer

CHICAGO—The tape recorder field—although it is one of the fastest growing areas of the home entertainment products industry—is generally ignored by phonograph record dealers. In most cities, Billboard, and other specialty stores, handle much of the portable equipment sold while electronics specialty stores carry the high-priced "audiophile" units.

The most recent statistics on tape recorders reveal that about 4 million were sold last year, and nearly 5 million will be sold in 1966. Of these, almost a million will be sold in the automobile field as CARtridge players, as either factory-installed or "aftermarket" equipment.

Of the remaining 4 million, only 10 per cent will be of the expensive, component type—making medium and low-priced portable players the most saleable part of the market.

Best-selling portable players, according to a billboard market check, are the low-line type, selling under $40, which dealers like to refer to as "toys." Although some record dealers carry such items, they concede that these are not really a "music" item which would be of any special interest to the customers that frequent a record store.

Next-best-selling type, dealers say, is the modular player of the "medium" or the $49.95 to $79.95 range. These are bought by people who wish to learn a language, or practice a sales pitch—rather than people who wish to record music," said A. Klein, manager of Atlas Radio in Chicago. He conceded that this type of player is no more of a "natural" item in a music store than would be a dictating machine.

For the teen market (which must be reached by any low-cost item before it can succeed) there has been an attempt by several firms to fine in the tape recorder with pop music. "Trans-World, for example, has released a combination radio-recorder which will record music from a teen's favorite radio program at the touch of a button. "The fidelity is good," Ed Conrad, Trans-World's salesman, said (Continued on page 77)

Low-Priced and Fastest-Selling Type of Tape Recorder Summer Special

WERCOR OVERTURE, another quality stereo portable, is priced at relatively low $299.95. Picture shows only one pair of speakers.

CROWN Radio-Corder, priced at $89.95, is another entry of the radio-record type which might catch on with Top-40 oriented teenagers.

PHONOGRAHS • TAPE • RADIOS
HI-FI COMPONENTS • GUITARS • ACCESSORIES

Pfanstiehl CHEMICAL CORPORATION • BOX 495 • CHICAGO 90, ILLINOIS

Pfanstiehl CHEMICAL CORPORATION • BOX 495 • CHICAGO 90, ILLINOIS

WBBY 13, AUGUST 13, 1966

MIDDLE RANGE OF PRICE is represented by this Standard Radio Model 550 AC and battery driven monaural tape recorder which has a list price of $69.95. Unit has two speeds, plays vertically or horizontally.

NAMM LISTS FOUR NEW TRADE AIDS

CHICAGO—The National Association of Music Merchants Monthly Bulletin for August lists four new Small Business publications of interest to independent businessmen. The booklets include No. 114, "Pleasing Your Boss, the Customer"; No. 115, "Are You Ready for Franchising?"; No. 116, "Legal Services for Small Retail and Service Firms," and No. 119, "Preventive Medicine for the Small Business." A free copy of the booklets may be obtained by writing the Small Business Administration, Washington, D. C. 20416.

AUGUST 13, 1966, BILLBOARD

www.americanradiohistory.com
Dealers Respond to NAMM Action

One-Stop

Andersens contend that NAMM also look at one-stops. "There is a problem here," he said. "But circumstances have left them out in the cold. I am sure that many of them might be quite anxious to hear from NAMM at this time."

Fred Spiers, owner of Singer one-stop in Chicago, said that he found Andersens idea "progressive" and told Billboard he would be happy to factor more about NAMM. He said he had been following the associations talks with record dealers with a great deal of interest.

Veteran Chicago dealer Ed Nelson said: "I'm willing to join NAMM if they will be able to help the small dealer. I also would be willing to work and get other dealers into the association. Fifty dollars a year is nothing if you can get something for it—that's only a dollar a week."

In the Los Angeles area, NAMM's image with the dealer was not quite so bright, despite the fact that it is the home territory of Howard Judkins Sr., one of the prime movers behind NAMM's current "open arms" policy toward record dealers.

Judkins, owner of the Judkins Music Co. in Garden Grove, Calif., told Billboard that NAMM's attempt to strengthen phonograph record dealer membership in the association could make the phonograph record division of NAMM and active and productive force.

A more typical California attitude, however, was voiced by Milt Harris, of Phil Harris Records in Beverly Hills: "We're too small an operation to actively participate in trade organizations," he said. "Especially when I feel NAMM is more apt to help the larger record dealers rather than the mama-and-papa type operation."

CARtridge Concept May Be Answer

World Corp. president told Billboard, "but this is a fairly new item and, despite a good initial reaction, we cannot be sure of the over-all acceptance it will get."

For the person interested in music, shopping for a tape recorder—even a portable—means looking at higher priced products. Manufacturers generally admit that good fidelity on a monaural machine can be obtained in equipment that sells for about $150. "However," said Conrad, "nobody can sell such a product. There is very little monaural prerecorded music available. Everybody today is stereo-oriented, and most people who are interested in a good stereo machine realize they must pay about $200 before they can get the minimum quality they want. I think that the stereo machine of this type, plus the less radio-recorder model would be the only two types particular suited for a record store."

Conrad, like many record dealers, believes that tape cartridge products may be the answer to finding a good, medium priced, high-volume item that could be readily sold to the typical customers of a phonograph record store.

The cartridge concept, eliminating the difficulty in use of a reel-to-reel recorder, and providing a full line of prerecorded music for a relatively inexpensive machine, seems to be the perfect tape complement to the record dealers disk trade.

Record dealers, who undoubtedly lost out somewhat by falling to jump on the "audiophile" bandwagon—and were replaced as small retailers of these products by photo shops—are getting ready to go into tape cartridges. The promotional ballyhoo of the record companies and the automobile manufacturers should be enough dealers feel to make cartridge products a profitable "second line" in a record store.

Chi Dealers Give Ideas on Radio Charts

count factory "salons" to distributors in the same manner that they count dealer sales to consumers. "It's like adding apples and pears," said one retailer.

An accurate sheet would be most beneficial to the manufacturer. "I let them send me the all the records they want," said one dealer, "but I tell them that I'm going to report the estimated sale. If they know I can't always reporting accurately they would not want to worry about having a legitimate hit on their chart because somebody else was giving away more records than they."  

Gene Taylor, station manager of WLS, told Billboard that his station is receptive to criticism from dealers. We are interested in hearing all of their suggestions and are seeking ideas ourselves through our own survey of dealers needs in this area."

Taylor added, however, that "the Silver Dollar" survey had been created as a promotional device, not as a buying guide for record manufacturers.

Dealers acknowledged the fact that they had been forced to depend on the WLS sheet since the demise of the "Livingston" survey some eight months ago. A new independent chart, intended as a replacement for the Livingston sheet, has just begun to catch on with dealers. The chart, which lists Top 40 sellers as well as "Records to Watch," is called the Action Beat Survey and has established a good reputation for accuracy. However, dealers say that the Action Beat chart will not take away from the sales influence of the WLS listing. "Only the top ten-agers can be convinced by the radio station ratings are no as accurate as those of another survey," said one dealer, "will the influence of the WLS chart appreciably diminish in this market."

Boost your recording tape sales with these new "Scotch" Brand Displays

NEW! FAST TURNOVER... INCREASED SALES! Display WCD-7. Holds 24-roll selection in sturdy wire rack display. Ideal for display rack or povoyer merchandiser or converts into two separate 12-roll displays for pegboard hanging. Simplified but complete inventory of 5" and 7" rolls. Timer headboard. Display free with 48-roll assortment.

PROVEN BUILDER! Display FCD-2. Dealers report sales increases from 42% to 300% with this handsome floor cabinet merchandiser. Compact—only two feet square, 57" high. Stackable to save floor space. Weight plus back-up stock. Attractive walnut and metal construction. Display free with 288-roll assortment.

"Dynarange"... your number one best seller!

The demand is still growing for this super-sensitive tape. Gives your customers the same full fidelity at 3/4 spool speed that they normally expect only at full machine speed. National advertising and pre-sold in magazine, TV and radio. Free demo tape and special counter display available with 48-roll order while supply lasts.

Magnetic Products Division

www.americanradiohistory.com
BULK VENDING news

What You Can Do About Blue-Sky Promoters

"About the time you think 'blue sky' is out of the vending business, along comes a little local newspaper about a question-able ad some character wants to place," we were told by an operator recently. The following article is intended to help you—the operator—answer this type of inquiry. The article should also answer some of your own questions about "blue sky" promotions.—Ed.

BY S. JOHN INSALATA

A great deal has been published on the subject of deceptive or—as they are sometimes called—"blue sky" promoters. These smooth-talking swindlers who make false or misleading statements and promises, who sell nonexistent exclusive territories, inferior equipment, phony franchises, and who use a thousand and one other gimmicks, have frequently been in the headlines. Their activities have been described and reported by newspapers, magazines, the trade press, and private and public agencies seeking to protect potential victims, a call from whose life savings could be the target of these promoters.

BULK VENDING has a whole-some image. The Denver Post used an illustration and words as well as an ad to advertise its want ads. "For children—don't you need: pennies...buy bubble gum and candy. For Post West Ad account, pennies buy hard-working, fast-acting ads." And other institutions may be less likely to extend credit to the industry as a result. This would, obviously, be extremely un- favorable to the industry, its image, and its potentiality.

"What can you do? Nothing you are going to put up sundials but you should have certainly in your own financial self-interest to do everything to prove to your accounts and your good will in a quick manner. Basically, there are three things you can do. Let us summarize them by saying: (1) ANSWER AND EDUCATE. Now, let's look at each of these catchwords in some detail.

1) You can answer. Often, you will be contacted by some one about a blue sky "deal," or by someone representing some potential "sucker," who is likely to inquire, asking whether the account is real. This type of party will surely ask if the offer is legitimate and will seek economic data about the industry.

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4) You can answer. Often, you will be contacted by some one about a blue sky "deal," or by someone representing some potential "sucker," who is likely to inquire, asking whether the account is real. This type of party will surely ask if the offer is legitimate and will seek economic data about the industry.
NEW YORK—A combination of proper merchandising techniques and constant experimentation has resulted in stepped up profits and a sharp drop in pilferage losses, according to Harold Roth, owner of Renros Corp. Roth has broken down his methods of vending business to a science.

We've had more than $10 a week in slugs in the machines," he said. Roth solved the problem when he discovered that the slugs were being purchased by the nickel. "It's just a fraction of an inch larger than the slug, but I found that if the side of the slug is tilted inward the slug won't fit," Roth's trading card machine use push-in slots. The opening where the nickel is is hummed down, forcing the circumference to be slightly reduced. Aside from selling some three million cards per year, the Renros Corp. also deals in cartoons and charms.

By turning the handle on the regular gum ball machine with out inserting a coin, children were able to manipulate some of its small items. One product that Roth sells through his candy machines is called "Rainbow Noodles." The candy-coated bits of noodles can easily fit under the machine's springs when the knob is turned, regardless of whether a coin is inserted. After two years of experiments, Roth found his company could operate millionuck, replacing the springs. Each of these mechanism springs contains a few or more coins. Because of the nickel's success and the pilferage reduction, Roth may drop his nickel cap machines.

"The 10-cent items don't warrant the space they occupy," he said.

Merchandising stands are a mainstay of the business in Chines," he said. He also put together "Cherry Candy" into a printed front and they sell themselves. However, this is not the end of his efforts. Trading cards must be promoted. All of Roth's machines are three-dimension, with different designs for each type of card.

Roth will vary the number of cards per nickel according to competitive necessity. Baseball cards are his biggest sellers, lasting some six months a year. But baseball cards are highly competitive with over-the-counter sales so Roth packages six cards in a package. When no competition exists as with a novelty card, each package will contain three to four cards. The machines can vend three to 36 cards depending on the size of the plate.

"Baseball is a steady seller for us; we leave them in the machines from March through September." As school opens he changes cards again in December. Roth features seven series of baseball cards.

When hot items, such as the Batman cards appear during the spring, they are prominently featured and again in December. Roth features seven series of baseball cards.

How to Get 5-Cent Machines Rolling Fast

ALBUQUERQUE, N.M.—Carrying a bell-flower pen and a 160-page pocket notebook, Mr. and Mrs. John Ramirez, bulk operator here, to get 5-cent vending machines into operation. Ramirez, a full-time vendor with more than 600 machines in the Albuquerque area, has upgraded about 40 percent of his locations to the operation of 5-cent machines. Like most other operators, he has found that his best 5-cent machines often lead to good-will problems when customers take them for pennies. Ramirez has found that the penny, and don't have a nickel for buying their sweet taste at any rate. With the small cards, Ramirez merely tucks them into the front letered simply "Cherry Candy 3 for 10 cents." The messages are ample. The signs, although they are frequently torn off by youngsters, as Ramirez said, not only a few seconds to make.

With the small cards, Ramirez merely tucks them into the front lettered simply "Cherry Candy 3 for 10 cents." The messages are ample. The signs, although they are frequently torn off by youngsters, as Ramirez said, not only a few seconds to make.
Rockefeller Vetoes Licensing Bill

By HANK FOX

ALBANY, N. Y.—Governor Rockefeller has vetoed the bill that would have licensed New York's amusement machine operators. The veto came at a time when chances of the bill's passage were considered bright.

From her Hurricane office, Mrs. Millie McCarthy, president of the New York Coin Machine Operators Association, and the bill's staunchest exponent, said, "It is unbelievable that a State which condones bingo games and so anxiously waits for its big revenue from race track windows, sweeps penny arcades and the little man's meager form of amusement,ax the rag as though it's too dirty to examine in the sunlight."

Mrs. McCarthy blamed opposition—prompted by self-interest and misunderstanding—for the bill's defeat. Both the State Police and the Conference of Mayors opposed the measure, as did the Association. "The Conference of Mayors was against us because they felt the bill would supersede local laws licensing the operators," Millie said. They didn't realize that this bill was for individual licensing and had nothing to do with excessive noise, but they didn't bother to ask anyone. Had I known that they opposed the bill, I would have sent someone down to explain the bill to them."

Selfish Reasons

She charged that the State Police and the Conference of Mayors voted against the bill because "They want to have complete control of the laws themselves. The licensing bill will take some of that away."

"I see this as a step forward for the government to get the profits off track bets or church bingo games," she said.

Asked whether new actions are being taken, Mrs. McCarthy replied that a new approach was necessary. "If what I was doing all this time to straighten out chaotic conditions in a new, uncharted, fast-growing industry did not meet with the approval of the Governor, then it behoves the Governor to come up with an alternative plan. Like a doctor, you expect the Governor to treat an infection before gangrene sets in. The State's policy to try to control the same businesses that are disturbing the public will only punish and force rather than turn to democracy, "let's reason together," she said. The quote comes from a speech by President Johnson."

The little man's struggle against the evils and pressures of organized greed has been overwhelming when he finds the mighty government helping to push his head under water as he comes to the surface."

Our Share

"We've had our share in (Continued on page 83)"

Columbia, MGM Sign for MOA Show

CHICAGO—The label line-up for this fall's Music Operators of America trade show expanded to six firms last week with the addition of Columbia and MGM.

Participation by MGM in the Oct. 28-30 event here marks the company's return after several years' absence. Columbia has been an MOA show fixture for a number of years.

Record producers now set to exhibit at the show—be held in the Pick-Congress Hotel here—are RCA Victor, Capitol, Epic and Mercury. In addition to last week's signees. With the early record company reservations, it appears that aggressive MOA Executive Vice-President Fred Granger is on the way to doubling the number of record firms at the coming show. Six firms exhibited last year.

Get Together

In announcing the entry of MGM and Columbia, Granger expressed delight that the giants in the record business will be telling their product and publicity stories directly to the operators in the show. "And we intend to make it worthwhile by setting up a program that will get down to the nitty gritty of jukebox programming—and by assuring that the people who buy for and program the nation's jukeboxes are brought together with record company personnel."

Record company people have complained that past shows exhibited to the disappointing number of true jukebox industry record executives and programmers. Billboard has learned that the MOA convention program committee and the association's special committee headed by Bill Cannon are working on a program and other program features calculated to charge the convention with unprecedented music industry significance.

Among other significant aspects of programming, jazz is expected to get much attention. With MGM's Verne affiliate now in, and Mercury's Limelight and Liberty's Blue Note as expected entries, Halloween could be one of the big stories of the show. The jukebox as jazzmaker is one of the plots that will be put on today (see special report) and concerns many major markets is that the potential of the jukebox for jazz exposure is fantastic.

IN NEXT WEEK'S BILLBOARD...

We'll describe the art of picking jukebox hits—masters are far from the norm in the business. We'd hoped to offer this special report this week, but the flood of late-breaking news consumed the needed space. Watch for The Art of Picking Jukebox Hits next week.

Blue Note to Issue Jazz Little LP's

By HANK FOX

NEW YORK—Blue Note Records will launch an all-inclusive marketing campaign directed at the jukebox operator. The jazz builder campaign will include expansion of its jazz single line, a special operator package of books, charts, sales aids, a comprehensive promotional setup...

Jukebox Play Moves Jazz LPs

By PAUL ZAKARAS

CHICAGO—The relationship between jazz and jukebox, long a profitable one, is said to be getting more action recently. The jukebox trend, according to local record industry observers, is that: (1) operators are more prone to jazz than pop oriented radio...

Trade Ready And Able to Promote Jazz

By BRUCE WEBER

LOS ANGELES—Many phonograph operators here are, indeed, the day when they consider that record manufacturers will consider the jukebox as a prime means of jazz single and little LP exposure. The advent of the jukebox as a jazzmaker can affect the...
State Official Commends South Carolina Association

By LAMAR GUNTER

CHARLESTON, S.C.—Compliments and quips from a State tax official, a report from MOA President John Wallace and an attorney's report on the state of a suit concerning coin-operated pool table in the State were the highlights of the South Carolina Coin Operators Association meeting here July 30-31.

Wallace pledged that the MOA is in the thick of the battle for a favorable resolution of the national Copyright Law. Jim McGrath, administrative assistant to the South Carolina Tax Commission, spoke after the luncheon in the Jack Tar Francis Marion Hotel.

The coin machine industry contributed $729,500 to the State treasury in 1965 and already has contributed $467,000 to date in 1966, he told the operators and other members of the industry.

The increase in 1965 over 1964 was 20.9 per cent, he said, and quipped, "Either you are getting more machines or you're buying more change than you already have out. Either way we appreciate you in a more economic vein, he said. "The shear amount of money you contribute does entitle you to our ear, to our friendship. It entitles you to come in either on behalf of the industry or your organizations in whatever circuits and discuss your problems."

Open Door Policy

"We believe in an open-door policy with an open-minded attitude. We are interested in solving the problems which affect your business."

Then McGrath applied his light touch to a serious subject—$11,409 worth of penalties paid during the 1965-1966 year by the industry in South Carolina.

"We appreciate the added and extra revenue. It is nice of you to help the State get a little money above what the Legislature set out to get from these machines. The only way we can get extra money is to get to your machine first and collect license fee and penalty. It is a fine program, but I think you would find it far more worthwhile if you would take this $11,000, and channel it to the association. Perhaps the association could have used it for entertainment. Then we would all be dead, instead of just a few of us."

McGrath also gave the association some advice on public relations and touched on the pool table situation, both of which topics were discussed later in the meeting.

OPERATOR CELEBRITIES at recent Coin Machine Operators Association included (from left), Bill Anderson, West Virginia State senator and operator from Logan; SCMOA president H. C. Keels and John Wallace, president of the Music Operators of America.

PROGRAMMING

Flag-Waver Recordings Flop as Jukebox Tunes

By BRUCE WEBER

LOS ANGELES—Patriotic recordings usually fail to generate much sales excitement on the jukebox, according to David Solish, executive for Coin-A-Tune and Coin Machine Service Co.

"It is very rare that a patriotic tune will be accepted by not only the location owner but the listener as well," Solish feels. "A reception pleading for patriotism fails to command attention, although a patriotic tune with a melody will fare better.

Solish's claim is supported by Jerry Barrish, representative for California Music Co., Los Angeles, who sees no signs of patriotic recordings sweeping jukebox programming.

Despite the war in Vietnam, Barrish said, there seems to be little reaction by jukebox operators on the rush of patriotic tunes being made by several large record manufacturers. The "Green Berets" song was unique, although it generated more sales among teenagers than among young adults and adults, the age brackets usually found in jukebox locations.

Solish points to "Day for Decision," a Warner Bros. Records single, as an example of poor jukebox programming. "A single without singing draws the ire of location owners because they want patrons concentrating on drinking, playing pool or amusement machines, and watching "live entertainment; not listening to a recitation on draft-card burning."

Patriotic recordings for phonograph consumption must have a beat before being acceptable to the location owner, the operator, and most important, the location patron," Solish said.

Solish, who gave approximately 25 per cent of his locations a try with "Day for Decision," said the problem of the patriotic record snub may be because of "too few flag-wavers."

Solid Bet

"People, when they enter a bar, want to forget the troubles and the controversies of the world and listen to music, not to patriotic recitations," he said.

"Patriotic recordings belong on the airwaves and in the homes, but not in most jukebox locations.

Some tunes capture the imagination of jukebox listeners, he said, and that is where "Green Berets" fits. It had a solid beat and a good melody. The result was a jukebox hit. But it remains a rare happening when a patriotic record will score on the phonograph.

Another drawback to most patriotic tunes, he said, is most are spoken word, a definite handicap to the jukebox market. "Location owners want the action from the beat music—not the recitation to political pessimism."

"Although jukebox operators often are the last people to feel a trend," Barrish said, "I feel that patriotic music will continue to grow and find its place in the jukebox program."
WASHINGTON — Department of Commerce statistics on new coin machine shipments from the U. S. abroad indicate that during the first three months of 1966 phonograph shipments slipped slightly while dollar volume in amusement games and vending equipment increased over the first quarter of 1965.

The total value of new coin machines shipped from the U. S. to Belgium during the first quarter of 1966 increased slightly over the figure for the comparable 1965 period. Value of all phonographs, games and vending machines shipped during January-March of this year was $1,224,663. The figure for the period last year was $1,221,831.

Jukeboxes shipped to Belgium during the first 1966 quarter were worth $794,248, compared to $929,381 during the same 1965 period. Neither figure comes close to the $1,367,513 worth of jukeboxes shipped from the U. S. to Belgium during the first quarter of 1964.

The value for amusement games shipped during the first quarter of 1966 was $323,680, compared to $210,638 for the same 1965 period. This comeback, however, did not bring the first quarter game figures up to the $346,925 in shipments chalking up during the first quarter of 1964.

Month-by-month figures for the first quarter this year are as follows:

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There's a lot happening in the Belgian coin machine world. Here, for example, are a group of the nation's vending machine operators, members of their national association (U.B.A.), sampling the offerings of the Rock-Ola coffee vending unit in an exhibit by the Brabo Corp., Rock-Ola distributor. This demonstration was held in Brussels.

**A PROVEN WINNER!**

**CHICAGO COIN'S**

**Medalist**

**NEW 6-PLAYER PUCK BOWLER**

With 6 SCORING FEATURES

- 200 OR UNDER FEATURE
  Score closest to, but not over, 200, wins game. Creates new exciting last bell sensation in competitive play.

- CALL STRIKE FEATURE
  Player pressing call strike button before shot, scores double if strike is made, missed call strike gives no score.

**PLUS...**

- REGULATION
- FLASH-O-MATIC
- STEP-UP
- DUAL-FLASH

**NEW FASTER**

GAME SCORING

Average Game Time
Now Less than 1 Minute.

**COMING—1-PLAYER FLIPPER GAME**

**KICKER**

**THE FAMOUS BELGIAN** Gilles de Binche participated in the recent carnival feast in Riouve. Another participant was Rock-Ola, represented by distributor the Brabo Corp., whose show wagon (above) displayed phonographs and records during the festival.

**A. W. Adickes, K. H. Ruschen To Head VDAI**

COLOGNE—A. W. Adickes and Karl Heinz Ruschen have been named chairman of the German Coin Machine Industry organization (VDAI). Their election to the joint chairmanship follows the resignation of Hugo Kranheck.

Curt Shulze was named chairman of the jukebox and amusement machine section and Hans Throner will head the vending machines committee.

**Pavesi Is Home**

PORT CHESTER, N. Y.—Carl Pavesi, president of the Westchester Operators Guild, has returned from a six-week stay in Europe. His trip was necessitated by the death of a close relative.

**AUGUST 13, 1966, BILLBOARD**
LOS ANGELES — The on-again, off-again cigarette tax here is on again. A new proposal to boost the city cigarette tax—the fifth attempt to raise the cigarette and tobacco taxes—was approved Wednesday (3) by the Los Angeles City Council.

The continued attempt to seek a 2-cent-per-pack increase in cigarettes and a 5-cent-per-pack increase in tobacco after the city council previously had vetoed a proposed increase of 5 of the 2-cent-per-pack tax—came over the protests of Los Angeles Mayor Samuel W. Yorty.

The proposal came before the city council twice Wednesday before city officials finally approved the measure. They had rejected the tax hike on the first vote. The city council still must approve the proposal in ordinance form, and Mayor Yorty must sign the tax hike bill before the municipal law would go into the city charter.

The council had rejected a similar motion by the Revenue and Taxation and Finance Committee, which proposed a 5-cent-per-pack tax on the sale of cigarettes and a 2-cent-per-pack tax on the sale of tobacco for six years.

Mayor Yorty, who accused councilmen of bowing to special interest groups without seeing both sides of the cigarette tax proposal, praised the city council for its decision.

"I didn't mention any group by name, but hinted councilmen listened at the California Tobacco Distributors Association, a strong lobbyist against the tax measure.

"John D. Kelly, executive director of the DWPB, was unable to represent the tobacco and vending industry at a brief hearing to discuss the matter. I thought the matter was over," he said from his San Francisco office. "The sudden action to approve the tax was a complete surprise."

Councilman Edmund D. Edelman, chairman of the Tax and Revenue Committee, requested Monday (1) the cigarette tax proposal again be presented to the city council. Edelman and councilmen Stanley J. Holland, also a member of Edelman's committee, had previously rejected any move to raise the price of cigarettes.

The new council approved the 2-cent-per-pack increase in cigarettes and a 5-cent-per-pack increase in tobacco for the first time.

The council also approved a 5-cent-per-pack increase in cigarettes and a 2-cent-per-pack increase in tobacco for the second time.

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**Sandler Sees Profitable Future in ‘Hard-Goods’ Vending Field**

By PAUL ZAKARAS

MINNEAPOLIS—Warren Sandler, 32-year-old president of the Sandler Vending Co., told Billboard that “a whole new generation is coming into this business. Young men,” he said, “who have a little initiative can see unlimited opportunity in this industry—especially in the area of vending.

I believe that games and jukeboxes have leveled off somewhat,” he said. “The real growth is going to be in vending. Also a growing field in the background music business, but the competition here is very keen. Vending, on the other hand, gets more locations every time a new commercial building goes up. Anywhere people are working is a potential vending machine location.

“However, I think vending will really start to grow when it is able to get away from the food business and into hard goods. Everything that a rack jobber does today—and does very profitably—can conceivably be done via the vending machine. The machine is superior to the rack in that it provides complete inventory control, and is a salesman or saleslady on the job, the establishment has its doors open.

Sandler said that one of the ways that jukebox operators might get into vending hard goods is through phonograph record vending. “Such machines have not caught on in the past,” he said, “but they are bound to succeed sometime because they would eliminate the paperboy problem.”

Sandler, married and the father of four children, said he decided to enter the business eight years ago when he felt military service, “I had several job offers,” he said, “but my father convinced me that there was a good future in this business. He was right, and I am very glad I listened to him. I would pass the same kind of advice on to a business-minded young man today—and I hope I can eventually interest my sons in the industry also.”

Sandler said he believes the coin field will be able to attract increasing amounts of college graduates as time goes on. “We definitely need such people,” he said, “but now we have a hard time competing for them with the giant corporations of other industries. However, things look better all the time. The number of firms in this industry has been decreasing but, at the same time, the ones left have been growing in size so that we now have a smaller number of companies—but they are better businessmen. And being better businesses they are beginning to offer inducements that are appealing to good young men. As these inducements get better and the public relations activities of this industry improve we should be able to attract more and more top-quality people.”

**Jukebox Play Moves Jazz In Chicago**

**Continued from page 80**

baseball season, Roth will not remove the baseball cards from his locations. Instead, he will supply them in specially wrapped packages for over-the-counter sales. This way he will not be interfering with what he terms “a sure bet.” Coupled with a counter presentation, Roth has window displays showing the cards and noting that they can be purchased inside.

Roth says he is always looking for new cards. He will even buy a card knowing that he will not use it for more than a year. He claims he knows exactly what will appear in his machines through December 1967.

**WARREN SANDLER**

**Slug Losses**

**Continued from page 79**

**COMING EVENTS**


Oct. 28-30, 36th annual convention and trade show of the Music Operators of America, Pick-Congress Hotel, Chicago.

Nov. 29-Nov. 1—National Automatic Merchandising Association convention and exhibit, McCormick Place, Chicago.

Nov. 12-15—International Congress and Exhibition of Coin-Operated Machines for Industry and Trade (N C O M A TA); Kunstnerven, Vienna, Austria.

**Blue-Skys**

**Continued from page 79**

**THE COMERS**

**Dunlap Dies in London**

LONDON — Robert Louis Dunlap, 54, who had thousands of friends in the industry, died here suddenly last week.

A native of Oklahoma, Dunlap was an All-American football player at Oklahoma University and played professionally with the Chicago Bears.

He joined Seeburg in 1940 and worked his way up to a sales division executive in Chicago. During his 26 years with the firm he held such posts as assistant sales manager (working under C. T. McKeivy), and advertising manager. He stayed close to operators and sold extensively and speaking often at association meetings.

A resident of Wilmette, Ill., a suburban Chicago, Dunlap, at the time of his death, was on a business trip here with Seeburg executive Jack Gordon.

He is survived by his widow, Helen; two sons, Robert, a resident of New York State and Daniel, who lives at home; a sister in Oklahoma and a brother in Texas.

Funeral services were held on Aug. 4, with interment in Memorial Park, Wilmette.

**ROBERT L. DUNLAP**
industry in several ways: First, jukebox operators and location owners will discover a new source of additional revenue. Second, exposure on jukeboxes can increase sales and profits of record companies and boost the sales potential of jazz artists in the albums field. Third, jukebox exposure could lead to widespread acceptance of jazz artists. Fourth, a more commercialized jazz sound on the phonograph could lead to the widespread rebirth of jazz popularity.

Although most record companies are preparing new plans to service jukebox operators with printed materials, they admit they are not yet excited or convinced, of the jukebox sales potential of jazz artists to the general public. But several independent record companies—Blue Note and Prestige—may push the record giants closer to the jukebox market.

Neglected

In the past, jukebox operators have neglected jazz because of lengthy singles, artists that were unknown to the general public, and jazz that was too pure. Today, however, the shortened jazz single and the commercialized sound of Ramsey Lewis, Dave Brubeck and Stan Getz has given strength to the music for jukebox trade.

Tom Wanket, owner of Jazz Time, 1797 Ocean Front, Venice, Calif., feels there is a definite void in jazz singles for jukebox use. He blames the absence of capable jazz singles on the unaware record manufacturers "content to supply phonograph machine with pep and rock n' roll."

Wanket's operation in Venice, several years ago the birthplace of the beatniks and current residence of unemployed poets and artists, lends itself to the jazz jukebox. His machine is filled with jazz selections, including works by Oscar Peterson, Jack Teagarden, Arthur Prysock and Celine Dion (A little LP). Chico Hamilton, Miles Davis, Wes Montgomery and Dinah Washington.

Wanted: Singles

The importance of programming has made Wanket even more aware of the need for jazz singles, even the commercial sound of Brubeck, Lewis and Herb Alpert. "People are hungry for jazz, but a limited supply of good jazz singles forces us to keep several slots of my machine filled with second rate material." Putting a new jukebox sales film to supplement his income, David Solti, executive for Coin Machine Service Co., Los Angeles, feels record companies should promote the jazz single and use it to indoctrinate new listeners.

This event will increase album sales and, thinking in the future, quite possibly lead to a jazz boom.

Although he feels a commercial sound is necessary to appeal to the novice jazz listener, Solti also believes strongly that the serious jazz artists has a place in the jukebox. "All we have to do is convince the exclusive record companies," he said.

"The jazz single needs proper promotion, especially for jukebox consumption." Solti said. He also warns that for better jukebox performance and sales stimulation the record companies must offer pure jazz as well as a limited amount of commercial product.

"Too often," Solti said, "record companies have avoided requests by the coin machine industry. A good example, of course, is the little LP. But now it is the proper time for record manufacturers to exploit the jazz product in the jukebox."

Conn. Group Elects Officers

HARTFORD, Conn. — The Music Operators of Connecticut celebrated their 17th Birthday as an association last week.

Some 30 operators were on hand for the statewide dinner meeting held at the Sheraton Oaks Motor Hotel in Hartford.

Topics of discussion were importance of the MOA, the potential association, and the state of present pool table legislation.
Oh, you may locate a few. But it's hard to buy used Seeburg phonographs in quantity. Most are still on location, earning top money. And they bring top money in trade-ins, too.
**CLASSICAL SPOTLIGHT**

**BACH: JOHANNES PASSION**

Various: Telefunken SRH 19

Bach's final masterpiece, this Passion is originally composed, played on the instruments of the period, and sung by the Vienna Radio Choir and conducted by the director Wenzinger. It is a brilliant performance. The performances, all manner, lead and beauty to this work. An authentic version by the Vienna Radio Choir and conducted by Wenzinger.

**SPOTLIGHT**

**WILD THING**

The Troggs, Fontana MGF 27066 (LP). $8.75 (5)

This single, released on October 1, 1966, is now considered a classic and has sold millions of copies worldwide. It features the hit song "Wild Thing" by the Troggs.

**SPOTLIGHT**

**THE ASSOCIATION**

Valliant VLM 5002 (M); VLS 25002 (S)

After their success with "Along Comes Mary," this album showcases their unique sound and style. It features popular songs like "Windy," "Cherish," and "Where Do You Go."

**SPOTLIGHT**

**ON TOP**

Four Tops. Motown MPL 6047 (5); MLF 647 (S)

This album is a follow-up to their hit single "Baby Love," and features songs like "I Can't Help Myself," "Reach Out I'll Be There," and "Still Water (Flow, Flow, Flow)."

**SPOTLIGHT**

**COUNTRY SPOTLIGHT**

**CONNIE SMITH SINGS GREAT SACRED SONGS**

RCA Victor LPM 3580 (M); LSP 3589 (S)

Connie Smith's voice is heard throughout this album, featuring traditional gospel songs.

**SPOTLIGHT**

**THE BEST OF MARK LOCKHART**

RCA Victor LPM 3359 (M); LSP 3393 (S)

Mark Lockhart has a unique sound and voice, and this album showcases his ability to connect with listeners through his music.

**POP SPOTLIGHT**

**DON CRAWFORD**

Victor 6327 (M); LP 6327 (S)

This album features covers of popular songs like "Seeking" and "Battle Hymn of the Republic." A must-listen for fans of classic pop music.

**SPOTLIGHT**

**BERNSTEIN: TROUBLE IN TAIWAN**

Various Artists, Helen Keller 2930 (M); RS 2899 (S)

This album is a live recording of Leonard Bernstein's work, "Trouble in Taiwan," performed at Carnegie Hall. It features guest appearances by famous artists of the time.

**SPOTLIGHT**

**MAY ON MAN!**

Womack & Womack, RCA Victor LPM 3901 (M); LSP 3960 (S)

This album is a collection of original songs written by the Womack brothers, featuring their unique blend of soul and rhythm and blues.

**SPOTLIGHT**

**SPOKEN WORD SPOTLIGHT**

**SHAW: SAINT JOAN**

Various Artists, Argo ZRG 2140 (M); ZRG 2141 (S)

This album is a spoken word interpretation of the Shakespeare play "Saint Joan," performed by renowned actors and actresses of the time.