New Merchandising Concept Launched: Ring-a-Ding Disks

NEW YORK—Record buying via telephone is a new merchandising concept now being tested in the New York area. The firm pioneering the phone plotter purchasing system is called Dial-A-Disc, which plans to expand into other key markets around the country after its tryout in this area.

This new disk merchandising idea, devised by Michael Shaw and Michael Raskin, gets albums to consumers on nothing more than a phone call order. The dial-dialing disk buyer just need call the Dial-A-Disc service, place the order, and the album or albums are delivered to the home or office the same day.

Delivery is free. Dial-A-Disc, which is being serviced by one-topper in the metropolitan area, handles all labels and offers them to the phoning consumer at between 25 to 40 percent off. In addition to LPs, Dial-A-Disc also handles automobile tape CARtridges and reel-to-reel tape products.

The disk-pricing format is based on the quantity of LP's ordered. For example, an album that lists at $3.98 can be had at $2.65 for an order of one LP, $2.80 for an order of two LP's, and $2.65 for an order of three LP's. There is an adjusted scale for LP's listed at $4.98, $5.98 and $6.98. On the $6.98 LP's, an order of three LP's will give the purchaser the album at a $4.20 price.

Dial-A-Disc is presently delivering orders to consumers in Mahattan, the Bronx, and Brooklyn. Orders received by 11 a.m. are delivered before 5 p.m. the same day. The firm has product available from over 300 manufacturers but can fill orders from any item in the Schwann catalog. The firm also promises to give immediate replacement on defective or unsatisfactory albums.

Shaw and Raskin, who are co-owners of the Dial-A-Disc operation, has in the record mail-order business before deciding to take a fling in disk phone-ordering.

Smash CARtridge Seminar Is Seen

Columbia's Classical Budget Move Bared

BY FRED KIRBY

NEW YORK—Columbia will join the rapidly expanding classical budget field with the Odyssey label, Billboard has learned. The expected date of the first release is January, with formal announcement of the line due shortly before that time. Three other budget lines are currently being started by other labels, including Angel's Seraphim, which will be out soon after Labor Day.

Phillips last week introduced his World Series line with 24 titles. Epic recently announced the Crossroads label with its initial 24-set release due late this month. Two other low-price lines were introduced this year, Heliodor, which MGM started in February, and Pirouette, which is released by Ambassador Records.

More than a year ago, Pickwick/33 came out with its first set of classical Capitol reissues. Capitol recently signed a 10-year agreement with Pickwick Interna-

Singer Co., Light Set Up Company

BY AARON STERNFIELD

NEW YORK—The Singer Co., manufacturer of sewing machines and other home products and operator of more than 6,000 retail outlets throughout the world, has joined forces with Emch Light, stereo record industry pioneer, in setting up a new company to handle and market phonograph records, reel-to-reel pre-recorded tapes and tape CARtridges.

According to several reliable sources, Singer has put up $1 million to back the venture. These sources said that Light’s contribution is his experience, and that Singer has insured Light for $1 million to protect its investment.

Stock ownership in the new and as-yet-unnamed company will be split between Light and Singer. Light will be president and chief executive officer of the firm. Alfred 8. Seigo, vice-president in charge of Singer’s consumer products division, will supervise Singer’s investment in the new company.

Singer, an industrial giant listed on the New York Stock Exchange, entered the home entertainment and music business a few years ago with its own brand of record players.

Carnegie Recital Hall

Buck Owens and the Buckaroos have a hit on their first in-person Capitol LP, “Carnegie Hall Concert With Buck Owens & the Buckaroos” (25226). The album runs 60 years, and has just been released. (Advertisement)

Fontana Has It Wild Thing and With A Girl Like You

A Page One Production, England

MFG 27556 / SRF 67556

The Troggs
New Single  Brand New Label

The Monkees
LAST TRAIN TO CLARKSVILLE / TAKE A GIANT STEP

Meet The Monkees...
A different-sounding new group with a live, infectious feeling demonstrated by a strong rock beat that generates excitement from the opening note to the last groove.

See the Screen Gems TV Show "The Monkees" every Monday night on NBC-TV at 7:30 pm E.D.T. beginning Sept. 12th.

ORDER FROM YOUR RCA VICTOR DISTRIBUTOR TODAY!

Manufactured and Distributed by RCA
Answer to Bigotry

The meeting opened with a prayer and the board members proceeded to do their work with dispatch and enthusiasm. It was the quarterly meeting of the Gospel Music Association, Monday (15) at the Capitol Park Inn, Nashville. All segments of the field were represented and the business of the board consumed one day.

Primarily, the GMA is concerned with the promotion of the gospel field and its activities cover such matters as promotion, membership drives and allied subjects. One of the most interesting aspects of the meeting was the quiet but enthusiastic approval of a list of new members. These included several Negroes, including gospel composer Thomas A. Dorsey and Edna Mae Rittenhouse, an evangelistic singer.

As a guide for passing upon new members, Hovie Lister, noted gospel singer, stated simply and flatly: "We are only interested in a person's heart, not his color in the field." It was clear that this was applicable to both white and black. Well said, Hovie, and well done, GMA! Let us hope other trade organizations follow this example.

Capitol, Garland Call It End of Rainbow; She Forms Co.

By DAVID M. KELLENGAN

MEXICO CITY—Judy Garland's new company, Rainbow Records, will release her first LP before the end of the year for distribution according to the artist who's to open the El Patio club Wednesday (11).

The singer owns 50 per cent of the new company, she revealed. Name of the new LP, which will be released in late November, will not be revealed. Another record, new LP will be new, but have not yet been taped, though many have been finished.

Asked why she didn't renew her contract with M-G-M, Garland replied, "I didn't leave Capitol—they fired me. But I'm going to release an album. I've had recordings made for my own company." Her show here includes 50 local musicians directed by Peter Candoli. She'll appear alone in a show which is a mixture of hits, her own songs and Capitol stage shows, according to artis- tic director, Steve Pahl, who has arranged the show. Entire production is costing the Patio $15,000 nightly (two shows a night, Saturday). This will be the highest ever paid for a show, although highest single ticket price of a total collected in Mexico by a foreign act was $5.25 for a night at the Terraza Caballero when it was under Leon management.

Only other American in the show is Mexican Bruce Orrizna. Eddie Fisher and Arthur Len of the Sahara (Las Vegas) are expected for the opening.

AF & Cheetah Enter ADisk Outlet Deal

NEW YORK—Audio Fidelity Records and the Cheetah outlet discos have formed a new company, ADisk, to market the label exclusive recording rights at the club and provides the introduction of AF acts at the New York Cheetah, the Chicago Cheetah (11), and Los Angeles club (due to open May 31, 1967). According to Oliver Costin, Cheetah co-owner, other Cheetah clubs will open in Montreal and London next year.

The deal, negotiated between Costin and Herman Gimbel, AF President, is designed to cut out the house Afidelity logo, going on outside the Audio Fidelity logo, and the label will be known as the Cheetah Series, with the Cheetah emblem on all records.

Products will be confined to albums, but Gimbel added that best bands will be cut as singles for airplay only, and it enough happens with the airplay disks, single releases will be consid- ered. Gimbel feels that Cheetah patrons will form a good share of the audience for AF albums, and AF was expected to get out that the New York Capitol club draws 8,000-10,000 patrons a week, and that when the other two clubs begin operation, a hot-sold product for the producer will have been created. The idea of being present at a record store, Gimbel added, will serve as added impetus to buy the record.

Cap Appoints Gork to a New Exec Job

LOS ANGELES—Stan Gork, president of Capitol Records, has been appointed to the board of directors and named to the newly created post of Capitol Records, Inc., last week.

Gorkit continues as head of the West Coast division in his new capacity, according to label President Alan Livingston, who selected Gorkit for the new administrative post, Gorkit assumes administrative and opera- tional responsibilities in the fields of manufacturing, personnel, industrial relations and subsidiary label operations.

Executives formerly reporting to Gorkit will now report to the new president, and chairman, who will take on the duties of the newly created post. NAMM will now report to the board, and the national office will report to a regional sales manager, who will be appointed by the Gorkit.

(Continued on page 67)

GMA Sets Promotional Goals in Platters, Personalities & Publishing

NASHVILLE—The board of the Gospel Music Association, meeting Monday (15) at the Capitol Park Inn, Nashville, set its goals for the 1966-1967 goals for promotion and recorded material. One of the faceted—records, personal appearances and appearances. For 1967, the goals were:

- The GMA board and will seek to imple- ment the board's decisions.
- The GMA office would publish a monthly news letter, conduct surveys, promote gospel music among broadcasters, etc.
- In order to raise funds to accomplish this program, the GMA board, under chairmen Brock Speer, laid plans for the sponsorship of a label movie premiere in Memphis, at a time close to the National Gospel Quartet Convention which will be held in the GMA's fund-raising drive.
- It was revealed at the meeting the GMA manages the making of up of people representing all segments of the field—such as record manufacturers, artists, broadcasters, promoters and writers and publishers—has risen to well beyond 300. Don lighter, chairman of the publica- tion committee, presented a list of 34 new members.

These included representatives of such diverse fields as Thomas A. Dorsey, noted negro gospel writer; Leon Brestler, of Shapiro Bernstein and Richard Frohlich, ASCAP. The board rapidly ap- proved these and, in doing so, called that membership in the GMA is open to people in the gospel field regardless of race, creed or color—only the qualifications being dedication and character.

GMA execs and heads of committees presented their reports and set the next meeting for March 15.

The meeting was attended by figures representing the cream of the gospel music world. These included, in addition to chair- man Brock Speer; James Black- wood, first vice president; Marvin Norcross, of Word Records; Roy Allan, GMA executive; Dolio Durko; ASCAP representatives: Juana Jones; W. B. Now- lin, Fort Worth; professor; Bob Benson, of Heart Warning Rec- ards; Herschel Lester, St. Louis promoters; Ulias and Maurice LeFeve; Jerry Goff, of Pro- gramming Inc; Hovie Lister, Wes Gilmer, WGUN, Atlanta; Harold Penn, KUSD, West Memphis; Ark.; W. F. Myers, SESAC; Smitty Gatlin and Burren Warrens, the two last named of the Smitty Gatlin Trio and the Statesmen, respec- tively.

DISCUSSING THE POSSIBILITY of premiering a new gospel music movie at conventions, board members are members of the Gospel Music Association. The GMA board met Monday (15) in Nashville.

LONG-AWAITED NAMM-DEALER MEETING SET

CHICAGO — The National Association of Music Merchants has invited a number of independent record dealers to attend a special meeting which will be held in Chicago Wednesday (14). The purpose of this meeting is to develop a specific program of interest and benefit to phonograph record dealers.

Results of the meeting will be forwarded to NAMM's board of directors for consideration. If approved by the board, the plans to interest full-scale dealer membership in the music field will be implemented prior to the 1967 show.

Şalt. Has Hot Sales Summer

NEW YORK—Sales for Atlantic Records this summer will be the highest in the label's history. The company introduced in the Atlantic-Adisc spring sales meeting hitting the charts. For the first seven months of 1966, album sales were roughly doubles what they were a year ago, according to an Atlantic spokesman. Atlantic-Adisc's success with album sales entries this summer are the Young Rascals, Joe Tex, The Four Most, The Young Quartet, Horst Mann, the Mar-Keys, Sonny & Chew, Otis Redding, the Righteous Brothers and the Shadows of Knight. The label recently bowed a spoken word album Series with "Allen Ginsberg Reads Kaddish," and that week bowed a comedy album, "I'm Roast." On the jazz front, Atlantic-Adisc's most recent bows albums by Eddie Harris, Moss Allison, Hu- bert Laws, Herbie Mann, Duke Pearson and Rollos Harvey.

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Chappell Gets 3 New B’way Shows; 4 Others in Works

NEW YORK — Three new Broadway shows have been acquired by Chappell & Co. Inc. and its subsidiaries with four more in the works for early next year. The first will be “I Do, I Do,” starring Mary Martin and Robert Preston. The show has been described as “The Fourposter,” written in 1922 by Arthur Pinhorn. The show will be directed by Jack Gilford and is expected to be staged in early 1967.

“The Hallelujah Baby” with music by Julie Styne, lyrics by Betty Comden and Adolph Green, and book by Arthur Laurents, will be produced next on the list with a Broadway opening this spring. The show is the first of two Chappell’s plans for “Dinner With Sherry,” the working title of a musical version of “The Man Who Came to Dinner.” The score is being written by Laurence Rosenthal and James Lipton.

Merchandisers, Outlet WLS Get ‘Accuracy’ Ball Rolling in Chi

CHICAGO — Record merchandisers and Top 40 radio station WLS have taken steps in the past week to improve the accuracy of local pop record survey lists.

In moves prompted by dealer dissatisfaction with frequent variations on weekly hot record charts (see Billboard, Aug. 6, 1966), WLS is seeking more thorough information when calling stores while dealers have come up with an inventory form (see illustration elsewhere in this issue) to aid them in keeping accurate sales information.

In New York, station manager of WLS said his new policy is to inquire about movement of all the records on the station’s playlist rather than merely asking for sales reports from their 20 stations.

“I don’t know whether it will ever be possible to have complete accuracy,” Taylor said. “There are too many variables outside of our control such as weather and every effort to reduce the number of inaccuracies. I feel that we have taken a good step by seeking information on sales of 80 records rather than just 20. We are doing this,” he said, “because we do have a responsibility to the merchandisers of records. I’m tired of hearing radio people say ‘I’m in the radio business, not the record business.’ We realize that indirectly we are in the record business the same way the record manufacturers are in the radio business. Those who pretend not to recognize this are refusing to deal with reality. Only by admitting the facts can we really work out the problems that arise from the current reliance of these two fields.”

Dealers, claiming part of the trouble is their own lack of accuracy in keeping sales figures, assisted local one-stop owner, Fred Sipiora, in drawing up a form which would make it easy for them to report true sales to chart makers.

The form requires equal responsibility from radio station and dealers. The station, according to dealer suggestions, would provide a form for dealers to fill out and send it to the dealers that it calls.

The form would contain the following records: 50 or more singles of the station making the survey. An additional blank sheet will be blank spaces for writing in any additional titles dealers are monitoring.

The playlist, for the dealer’s convenience, would be listed in alphabetical order (or, if desired, a single line). Dealers would have full control of their music, and the station manager for the two fields.

The form, the dealer would record the list made (carried over from the past week). In the third column the dealer would write the number of additional copies.

(Continued on page 65)

Chappell Gets 3 New B’way Shows; 4 Others in Works

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Two shows are being prepared by Harold Rome for Broadway production next year. The tentative titles are “The Southpaw” (a baseball play) and “Toujour Feever,” which is set in the cosmetics industry as its setting. An earlier Rome success, “Can I Get It for You Wholesale,” dealt with the garment industry.

Styne is also working on “The Great Adventure” with E. Y. Tipton. The show is based on the story “Burlington” produced by the Theater Guild. David Shire and Richard Maltby, Jr., of Chappell’s management, are also working on the score for a new production.

“Dinner With Sherry” will be produced by David Merrick, with Lew Brown and Charles Webber, Jr., of Chappell’s management, also being involved. The show is expected to be a new production.

A. J. McGRAH, seated, head of Teal Record Company Ltd., the local subsidiary of Blackwood-Sweet Productions, visits the home offices in Nashville with his wife. Standing, and seated left to right are C. A. Graham, president; Robert Ashley, left, and Bob McCloud, assistant to the president.

EXECUTIVE TURNTABLE

Stanley Mills will be new general professional manager of Canadian-based Mills Music Ltd., the last of the family to leave the company following the acquisition by Robert DeCesare. DeCesare, who has been appointed director of publications and the company’s print products manager at Mills.

Ray Foy has been appointed promotion manager for the Metro-Records of New York, Long Island and New Jersey. He will work for United Artists Records for eight years before returning to Decca. He will report to Lenney Bulkhead, national promotion and motion picture division manager.

Billy Sherrell has been promoted to executive producer at Epic. Offices in New York, Los Angeles, Chicago and San Francisco are the headquarters in Nashville, will continue to be responsible to Robert DeCesare, Epic’s producer. He will work for all of Epic’s country labels, a part of the new LP’s for the Ohio LP’s, and direct the production of distribution services.

Peter Lamon, operations manager for the West Coast Tape division of Ampex Corp., has been appointed by the company to move the Columbia Records Branch where he has been responsible for all Columbia operations. He has been with the company for approximately ten years.

Bernie Polakoff has been promoted to Liberty Records’ marketing division to become assistant to the director. He joined the label in 1965 as manager of Liberty’s Miami branch, transferring recently to Los Angeles to oversee all branches.

Staley C. West has been named manager of the Staley Repertoire and Repertoire Co-ordination for the Republic Records division. He will be responsible for co-ordinating marketing and merchandising in RCA’s foreign subsidiaries, as well as for directing the department’s activities in Canada and the division’s foreign subsidiaries. West, who has been in the record industry for 11 years, has been with CBS Records for the past seven years as manager of merchandising and promotion for the company’s European operations.

Allen Davis, assistant manager, radio TV services manager at Capitol, will move to a similar position in the Projects department in the mobile business. He was formerly with ABC in New York as assistant director and part-time manager of Jack Wagner.

Chappell Tackles Tarnished Image

NEW YORK —— Chappell & Co. is making a concerted effort to improve its image among record industry executives. As a result of the changes, one of the company’s top executives has been sent a new Young’s piano, while another has received a new Teleprompter.

Chappell, along with other companies, is attempting to improve its relationship with the record industry as a whole. The new piano is expected to be the first of many such gifts to be given to record industry executives. The Teleprompter is designed to help improve the company’s relationship with the press.

Chappell is also experimenting with new promotional methods, such as direct mail campaigns and public relations campaigns. These efforts are expected to help improve the company’s image among record industry executives. The new piano is expected to be the first of many such gifts to be given to record industry executives. The Teleprompter is designed to help improve the company’s relationship with the press.

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When JERRY VALE records a song, you know it's a hit. And we have the original single.

'DOMMAGE, DOMMAGE'

("Too Bad, Too Bad")

Where the action is. On COLUMBIA RECORDS.
**NARA Preem LP Ready to Roll**

NEW YORK—Finals plans for the NARAs were the topic last week of the National Association of Radio Announcers' annual convention. Several of the NARA's most prominent members, including Martin Gilbert, head of the premium album firm that will be handling the project, attended.

**Husky to Trim Two From Defendant List**

LOS ANGELES — The defendant list in the Husky case has been pared down to two after discussions with the two DJ's attorney last week. The two DJ's will go to trial to release the duo from his civil action filed over two years ago.

**World Pacific Advance Order on Pop at Peak**

LOS ANGELES—The largest advance orders to date on a pop product on the World Pacific label have been obtained, representing $14 million for Bud Bain. Orders for seven new L.P.'s has caused a slowdown in the production line of the Pacific plant.

**New Country Show Launched**

NASHVILLE—Programming, Inc., a new syndicator for country music, has launched its first two shows. "The Country Show," which will feature the music of many leading artists, will be syndicated by the Public Broadcasting System. A new show called "The Country Edits," which will feature the work of some of the country's top songwriters, will be a half-hour show.

**A Correction**

NEW YORK—Stanley Comp is vice-president of Fender Musical Instruments, not of Elektra Records as reported recently. Robert Campbell is Elektra's vice-president.

**Los Angeles — Cartoon characters are tied with Phleg at Warner Bros. Records which has two concurrent promotions for the book "Tarzan and the Lost City."**

**Starday Days Its Country Promotion Plans for Action**

**NAB Meets Set For Mexico City**

WASHINGTON—The winter meeting of the National Association of Broadcasters (NAB) will be held Jan. 27-29 in Mexico City on invitation of the National Association of Broadcasters.

**Sam the Shamb Is Best No. 2**

NEW YORK—MGM Records artist Sam the Shamb is giving Avis a run for its money as the hit of 1971. Last week, Sam the Shamb and the Pharmacs had the press all fooled with the release of "Woozy Bully," but the sales pattern was such that it never reached No. 1 on Billboard's Hot chart.

Now he's done it again with "Little Red Riding Hood," which MGM reports as its hottest-selling record of the year. It reached No. 4 on Billboard's Hot 100 last week, beginning to drop. Wesley Rose, president of MGM Records, which published the tune, said last week that it is still selling 150,000 copies a week, with more than 1,300,000 total U.S. sales. He said that "we should get some kind of award for selling nearly a 1 1/2 million records without hitting No. 1." Rose said.

AUGUST 27, 1966, BILLBOARD
MELODY FOR AN UNKNOWN GIRL
THE UNKNOWNS
Parrot 307
I CAN ONLY GIVE YOU EVERYTHING
DON'T START CRYING NOW
THEM
Parrot 3006
THE WHEEL OF HURT
MARGARET WHITING
London 101
CAJUN HONEY
CLARENCE "FROGMAN" HENRY
Parrot 309
JUST LIKE A WOMAN
JONATHAN KING
Parrot 3005
MORE
ACE CANNON
Hi 2111
Capitol Pierces Soviet's Classical Curtain—Snares a Key Contract

• Continued from page 1

He said he learned the Soviets were seeking an American record affiliation through a contact with the Russian Embassy here. He flew to Moscow last November with Bob Carp, Capitol's counsel, to meet with cultural exchange officials. There he was advised another major American manufacturer was also interested.

Livingston believed his flying to the Russian capital to initiate personal contacts helped cement the deal. Among the celebrated Russian artists covered by the pact are David Oistrakh, Sviatoslav Richter, Emil Gilels, Igor Oistrakh, the Moscow Philharmonic Orchestra, Moscow Chamber Orchestra, Bolshoi Theater Orchestra, Misdatiev Rostropovich, Leonid Kogan, Ivan Petrov, Rudolf Barshai, and Grigori Sokolov. Angel's current catalog is already deep in Russian repertoire.

Called a Coup

Livingston calls the Soviet's decision to grant distribution rights to Capitol "the highest honor in Capitol's history." It's a fantastic coup.

Before entering into negotiations with the Soviets, Capitol informally discussed the matter with the State Department in Washington. The State Department replied enthusiastically, according to Livingston.

He classified the Russian repertory as "classical music at its best."

All repertoire will be screened by Angel's ad director Bob Myers, who will maintain liaison with the Soviet sources.

"Most of the material... will be recorded in Russia," noted Livingston, citing recent improvements in Soviet recording techniques as now equaling those of U.S. manufacturers. Previously, he said many Russian artists were recorded in five settings outside of their country.

Capitol Terms

Capitol's terms are for an advance per master against royalties. The Russians wanted to properly expose their great classical artists, Livingston said, and felt that by funneling all product through Capitol they would obtain a more intelligent treatment than by licensing masters to several U.S. firms.

One of the nation's leading classical conductors, through his Angel catalog, Capitol has had previous experience with Russian artists. Subsequently, the "Soviet Army Chorus and Band"

WASHINGTON—Rumors of a massive destruction of Armed Forces records in various Armed Forces radio stations has been branded "erroneous" by Henry Valenzia, Chief of Operations for Armed Forces Radio and TV, with headquarters in the office of the Secretary of Defense. Recordings supposedly due for destruction included live performances by various classical and operatic performers during and after World War II.

Valenzia said musical transcriptions from Armed Forces radio station libraries are not destroyed. They are collected and sent to other stations if they are duplicates or no longer wanted, or if another station needs them to get its music library started.

The Armed Forces Radio and TV libraries are not destroyed if they are not needed by a particular station; they are returned to the Command office where they must be contacted, before any Armed Forces station can dispose of recordings in its library, for instructions on where to send them.

The story of the threat to the great recordings was in a column by Ralph Gleason in The San Francisco Chronicle of July 11. Among other things, Gleason said: "A recent order, to become effective immediately, has been issued from an anonymous colonel in Hedelberg, Germany, authorizing the unselective destruction of 50,000 Armed Forces broadcast transcriptions. The order will affect four quarters of army radio and TV stations which has heard plenty from music lovers since publication of the column.

Sing Co., Light Set Up Company

• Continued from page 1

Battery-operated phonographs. In 1965, the company bought the Bell Research and Development Corp., manufacturer of KLH loudspeakers, stereo, radio-fidelity products.

First Release

Light said he is in the process of clearing copyrights for two label names—one for the record and one for the singles line. First release will be made in six weeks and will consist of the Dollar and Silverline.

The albums will be similar to those heard commonly when he was at the helm of Command Records. Four of these albums—three instrumental and a vocal chorus—have already been recorded and a fifth product will be recorded shortly. The single will be a contemporary pop.

Four albums already in the can were produced by Light in the last year, after he had left the ABC Records fold.

Temporary Placement

Light has set up headquarters in the Warwick Hotel until his office at 41st Street in New York is ready. The next few weeks will be devoted to building up a staff.

Although Light's partner in the venture is a corporation grossing in excess of $1 billion a year, Light and ABC parted company, with Loren Beck, who took the job last year for more than a decade, taking over.

Light indicated that the new album label will be operated roughly on the same principles as Commodore—limited releases on quality product, moderately priced and standard and some classical.

However, the single line will hit the market in the same area that Command had ignored.

Songs Named to Decca Intl. Post

NEW YORK — Deca Records is strengthening its international position with the appointment today (22) of Tony Ponte as international promotion manager for Decca, one of the world's leading music labels abroad. Ponte, who will coordinate its operations in the United States and overseas, recently left the London offices of Liberty Records, where he was general manager of marketing and one of the independent production company. He also ran Talisman's planet label and was distributed in America by Jay-Geek Records.

Ponte previously was in partnership with Terry Oates, a professional manager of Chappell Music in England. Ponte-Oates Productions was later taken off by Oates and Chappell. Ponte, who recently moved from New York to London, will work out of Decca's main office. He will report to Ludger J. Stone, manager of Decca's International Department.
THE TROGGS: WILD THING

THE TROGGS Smash Album
'WILD THING' is On ATCO

It contains WILD THING, WITH A GIRL LIKE YOU, and ten other
great sides by The Troggs

ATCO 33-193/SD33.193
Smash CARtridge Seminar Seen

**Continued from page 1**

national Tape Cartridge Corp.; Earl Munro, president of Munro Stereo-Pak, Inc.; Mort L. Nasarir, president of MGM Records, Inc.; William Lear, president of Lear Jet Co.; Amos Hellicher, president of Hellicher Brothers; Irwin H. Steinberg, Executive vice-president of Mercury Records; Bill Mulcahy, president of TelePro Industries, Inc.; John A. O'Hara, director of tape development, for the Consumer Electronics Division of Philips Corp., and William B. Willig of the Goodyear Tire and Rubber Co.

Hermits Earned 680G in U. S.

NEW YORK—Herman's Hermits earned $680,000 in their summer tour of the United States. Top dates included New Orleans, $75,000; for two shows whose combined audience totaled 11,000; Montgomery, Ala., $47,000, 16,000 persons; Birmingham, Ala., $42,000, 16,500 persons; Toronto, $35,000, 19,450 persons; Pittsburgh, $34,000, 8,500 persons; and Providence, $25,000.

Peter Noone, the Herman of the group, has been rehearsing in England for ABC-TV’s “The Canterbury Gap,” which will also star Sir Michael Redgrave. The group will return to America later this year for three days at the Ohio State Fair, a week of one-nighters and a live appearance on the Ed Sullivan TV Show. They also will tape a segment for “Hollywood Palace.”

Among the other industry leaders listed to speak are Harry Beckerman, president of Car Tapes, Inc. of Chicago; David Nager, sales manager of Consumer Products Division of Automatic Radio Sales, Inc.; Whi Semmelink, assistant vice-president, High Fidelity Products Department, North American Phillips Co., Inc.; Ethan Cason, vice-president, Record Division, Wallie's Music City, Inc., of Hollywood; Merrill York, president, Top Notch Audio Supply Co. of Hopkins, Minn.; Jack Frankford, president, Retail and Wholesale Divisions, Michigan Mobile Radio, Inc., of Detroit; Arthur C. Grobhart, president, Discount Record Center Stores of Beverly Hills, Calif.; Arnold F. Wood, treasurer, Artex Audio Supply Co., Inc. of Boston; Paul Stanley of Levine’s Audio Supply Co. of San Francisco; Cecil Seen, president, Record Wagon of Woehura, Mass.; James Shipley, president, Main Line of Cleveland; and Michael J. Daniel, president, Western Tape Distributors, Inc., San Francisco.

More dignitaries are expected by Coleman Pinhel, conference co-ordinator.

CHICAGO—Wednesday (24) is the deadline for exhibitors who desire display space at Billboard’s Tape Cartridge Conference Monday and Tuesday (26-27) at the Edgewater Beach Hotel here. Fourteen top industry firms have taken advantage of the opportunity to expose their products to record distributors, dealers and other members of the rapidly growing field. The rooms, which carry a $20-a-day rental fee, will be used solely for display and educational purposes, not for order writing.

The firms already contracting for space are Amberg File & Index Co.; Ampex Corp.; Casemakers, Inc.; Hatley Associates; International Tape Cartridge Corp.; Lear Jet Corp.; Mercury Record Corp.; Metro Electronics Corp.; MGM Records; North American Phillips Co., Inc.; Ottrons, Inc.; Plascoline, Inc.; TelePak, Inc. and TelePro Industries, Inc. Any other companies with equipment they wish to present related to the tape cartridge industry can obtain space by calling Stewart Burland, co-ordinator of exhibits, at 212 LW 4-0800 in New York City.

Quality to Handle ‘Joy in Canada’

NEW YORK—Quality Records of Canada has purchased the Canadian distribution rights for Arvin’s Gandy’s “Joy Is Like the Rain” LP, recorded by the Medical Mission Sisters. Publishing rights for the Canadian market have been subleased by Chappell Ltd. of Canada from Vanguard Music. The album contains original folk tunes written and performed by the Sisters.

Lib’s Mex. Outlet

LOS ANGELES—The Liberty family of recordings will be distributed through Mexico by Discos Musart S.A. Eduardo Bapista, Musart’s president flew here to sign the agreement with Interpresa’s sales director Jerry Thomas. Labels covered are Liberty, Bolton, World Pacific and Pacific Jazz.

LARRY NEWTON, president of ABC Records, chats with the Mama’s and the Papa’s during a reception for the group at New York’s L’Etoile.

Vogue Goes Into Film Music Field

LOS ANGELES—Lawrence Welk’s Vogue Music will make its entry into the filmed music field with the score for the Paramount release “Cimlon Let’s Live a Little.” Tongass Music, which owns the domestic publishing rights to the music, set Vogue as selling agent. Both are BMM firms. The soundtrack will be released by Liberty Records. The film stars Bobby Vee, Jackie De Shannon and Eddie Hodges.

MGM Meet Set in the Bahamas

NEW YORK—MGM Records is holding a sales meeting for 25 of its promotion men Aug. 25-28 in the Bahamas. New product will be unveiled, and Lenny Scheer, director of marketing, Frank Mancini, director of promotion, and national promotion men Harold Berkman and Bud Hayden will address the group.

4 Seasons: Gold

CHICAGO—The RIAA has confirmed the second gold record award for the 4 Seasons. Confirmation of $1 million in sales has come through on the Philips album “The 4 Seasons’ Gold Vault of Hits,” released in December of 1965. In August of 1964 the group was confirmed as having sold one million units of their Philips single, “Rag Doll.”

New Gospel Label

DALLAS—A new gospel record company, Thunderbird Records, has been formed here by D. Harold Byrd Jr., head of the building firm of D. Harold Byrd Jr. & Associates. Associated with him in the venture are evangelist Ray Rosing and missionary Ben Sweat.

Chezar Pye Rep.

NEW YORK—Irving Chezar represents Pye Records in the United States. A story last week failed to mention his role with Pye in this country.

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THIS GUN DON’T CARE (Who It Shoots)

b/w I Wonder If She Knows

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Beverly Hills, California Area Code 213 CR 2-3400

Jim Haley — Vice President Country and Western Department

5712

August 27, 1966, Billboard.
FLAMINGO

B/W

SO WHAT'S NEW?

A&M RECORDS

A&M 813
Anthony Brings Back the Good Old Days in Satire & Song

NEW YORK—Ray Anthony dipped up enough alloy of nostalgia, satire and burlesque in the delight of opening-night party at Melba Night Club last Thursday (14). The durable Capitol artist took off on this big-band theme, sometimes playing it straight, sometimes spoofing the era, while maintaining it all up in the old Kay Kyser style.

Anthony’s Bookend Revue had all the elements of the big-band shows of the ’40s—pretty girl vocalists and comedians, solo jobs for the drummer and clarinetists, impersonations by all the other members, and, of course, several trumpet solos by Anthony. The band was properly irreverent to Anthony and to whoever else shared the spotlight.

Four attractive ladies—Kitty Oliver, Diana Varga, Karen Small and Natalie Moore—all displayed vocal competence and a collective sense of humor. Miss Varga, in particular, was effective with her song-and-dance treatment of the 20’s.

The material was mostly vintage Anthony—with his series of comic treatments of "Granada," "The Twelfth Street Rag," "Sing, Sing, Sing" drum solo, and Miss Yarga with "Toot-Toot Tootsie Goodbye"

Anthony didn’t play his latest Capitol single, "Dance Schoen." About his only concession to the 1960’s was "Tijuana Taxi," performed in accepted Tijuana Brass style.

It was New Year’s Eve, Mardi Gras and Passover all rolled into one. And the nostalgia-minded Royal Box patrons didn’t mind a bit.

AARON STERNFELD

Ifield Sets Record Dates With Hickory

NASHVILLE—Frank Ifield will cut new numbers for Hickory Records here when he returns from England on Oct. 23 shot on the Ed Sullivan TV show. He also will do a special spot on "The Milton Berle Show" Oct. 20 and 27. Ifield, who recently signed with Hickory, will hit the road with his own band, the United States and Canada, cut his first dates for the label during his first visit here recently.

Mercury Records signed the Ramshes, the Essentials and the Remmets, all big groups with recently issued singles. Dick and Dave re-signed with Warner Bros. Records for five years.

PABLO CASALIS, left, was voted "Favorite Classical Cellist" by American columbia executive Leon Mintz.

PAUL ROTHMAN/NEW SPHERE

Talent Watts Fest Marks Riot’s Anniversary

LOS ANGELES—Rhythm and blues artists added their own distinctiveness to the first annual Watts Festival, designed to bolster the black community in the South Los Angeles community on the anniversary of the 1965 riot.

Staged by the Jordan High School Alumni Association Friday, Saturday and Sunday (12-14), the festival consisted of three concerts among 30 events—which drew over 10,000 persons to the school’s football field to enjoy the enthusiasm of such professional musicians as Bud Shank and May McCann, the John Handy Quintet, Afro-Blues Quintet, trumpeter Hugh Masakela, also saxophonist Sonny Criss’ Quartet, pianist Hampton Hawes and his quartet, singers Loretta Alexander and Sam Fletcher and the Quintette Trine. These performers were augmented by 166 vocal choirs such as the Delegates, Triumphs and Autographs.

The festival had been originally scheduled as an all-Negro event, but the concept was enlarged to include several white players.

There was music with an African tinge and symbolism from the Incas Band, featuring flutes and congo drums, the Afro-Blues Quintet and Quintette Trine, both of whom utilize a heavy percussive and Afro-rhythmic bases. Trumpeter Masakela’s quartet provided a strong show-case for his fingering and vocalization.

There were players streaming theater—including Sonny Criss, pianist Gil Evans, and drummers John Hicks, Isac, drummer Jimmy Smith, pianist Hampton Hawes, trumpeter Charles Tolliver, drummer Donald Bailey bassist, Howard Rumford of the Lighthouse band, vibist Bobby Hutcherson, trumpeter Owen Marshall Tench, Mike Thomas and the George Duke trio.

ELIOT TIEGEL

Ramsey Lewis Trio Name Stays

CHICAGO—Judge Donald J. O’Brien last week dismissed a suit to trademark the professional name "Ramsey Lewis Trio" by the designation’s name-take.

The action was brought by Lewis, who is a最近的 his "Ramsey Lewis and Isaac" (Red) Holt, who were dismissed by Lewis in favor of Cleveland Eaton and Maurice White.

O’Brien ruled that the original partnership, consisting of musicians Lewis, Young and Holt was supplemented by an employment contract in January of this year under which Lewis and Holt agreed to be managed by the Capitol company and solely controlled by Lewis.

(Advertisement)

Talent

Vikki Carr Gives Emotion-Packed Performance

LOS ANGELES—Vikki Carr, a bride of five months and an alumna of a Vietnam entertainment troupe, came into the Century Plaza Tuesday (9) and when the audience reacted like cousins at her wedding.

In her appearance at the new hotel and her second stand here she proved anew her extraordinary senim for creating emotion in songs. The Liberty artist relied heavily on the ballad.

She possesses conviction and a range for the lyrics even to the point of becoming emotionally cold (lying) on "Sunrise Sunset" and "Poor Butterfly."

Her voice dominated the 12-piece Frankie Ortiga brass band led by pianist Andy Thomas, Bob Florence’s arrangements, which have added spark to the performances and provided a viable background for the live presentation.

With an ease in phrasing, a diction clean and precise, and a genuine personal flair, Miss Carr comes across as a sure-fire performer.

ELIOT TIEGEL

Alpert and Brass Stage SRO ‘Spectacular’ at Forest Hills

NEW YORK—Herb Alpert and the Tijuana Brass presented one of the most exciting concerts to hit the Forest Hills Music Festival this season. The engagement on Aug. 13 drew a capacity crowd and many of the expert fans were turned away.

With some 18 or 20 selections, which began with "Lonely Bull," the seven-piece group could do no wrong as they performed hit


Opening the show was one of the brightest and most creative groups to hit the music scene in some time, Sergio Mendes and Brazil ’66. Consisting of two female lead singers, and Mendes at the piano plus drums and bass guitar, they offered pop hits with a Brazilian flavor, and the result was fresh and vibrant. Their musical timing is perfect precision. A & M recording artists, the quartet off ered an exceptional "joker" from the "Roar of Cresspate," cleverly titled "One Note Samba" and "Spanish Ush," plus their current singles hit, "Miss Qute Nada." A stand-out in the act was a medley of songs from the "Black Orpheus" film. Most of their material was written by Alpert and Mendes. Both the album and the group will be hitting big rapidly.

Rounding out the bill were Capitol recording artists, the Glennlew Brothers, whose comedy got off to a slow start but wound up with the audience applauding an encore. The group of stars was presented in one-liners and music combinations. An encore, "Clever, souther-styled material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style material was presented in one-liners and music combinations. An encore, "Clever, south-style materia...
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BOB GAUDIO

One of the nation's most prolific writers is the highly talented Bob Gaudio of The 4 Seasons. A musician-composer-singer, Gaudio first began attracting attention along Tin Pan Alley when he began writing the age of 12. By his 16th birthday he had composed a number of excellent tunes including the hit "Short Shorts." Although only in his early twenties Gaudio has been acclaimed as pianist-organist, and as an arranger in addition to having written many hit songs.

Some of his hits which were written in collaboration with Bob Crewe are: "Bag Doll, "Ronnie," 'Big Girls Don't Cry," "Walk Like a Man," "Toy Soldiers," "Bye Bye Baby (Baby Goodbye)," "Show Girl," "Girl Come Running," and "Save It for Me." Gaudio also penned the chart headliner, "Sherry." There is no question about it, Bob Gaudio has firmly established himself as a potent power in the world of music.

PLATTER PICKING

The Distant Cousins are breaking out with their Date platter "She Ain't Lovin' You." They are currently on a promotion tour in Pittsburgh and Cleveland where their disc is being aired. All-inclusive, Judges' Choice for "Bread" on New Voice is a name for the legendary Dick Roman rates a bow for a great rendition of "Ivy" for Coral. It's a Harry Jerome production.

... Dyno Voice predicts stardom for Billie Davis whom whose debut platter is "Down" written by Herb Bernstein and Larry Brown. Bernstein arranged-produced the date. All of the above dates are from Saturday Music.

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RUSSELL MILLER—PROF. MGR.

14

BEHIND THE RECORDS

TALENT

ATCO RECORDS SIGNS the Eritter End Singers. Seated, from left, Atco vice president, George Weiss; Atco president, Vic Bingman; and Vic Bingman's sister, Rita. Standing, from left, Atco president Annette Ertegun, Bruce Fairwell, Lefty Badar, Kenny Hughes, and arranger Billy Fields. First release is "Everybody's Crying Moses." The tunes were penned by Bob Gaudio of the Four Seasons.

Jamal Plays Minus Patter

LOS ANGELES — Ahmad Jamal presented a modern, deeply involved, intense playing style at the Manne Holde here. While Jamal's style has graduated into the full linear style of attack, an upgrading from the piano's classical traditions, he still remains essentially a jazz pianist. Jamal's playing is both the opening and the closing of a jazz performance, and it is also an extension of the traditional jazz performance, a technique that is often used in jazz improvisation.

Latin and Blues Artist for Fest

LOS ANGELES — The first annual Pacific Jazz Festival has signed a score of Latin and blues artists for its Oct. 7-9 gathering at the Orange County Fairgrounds in Costa Mesa.

Named as attractions are Miles Davis, Dave Brubeck, Stan Kenton, Cal Tjader, John Handy, Nina Simone, Jefferson Airplane (a San Francisco rock 'n' roll group), and the Gil Evans orchestra. Vito Guardala trio, Afro-Jazz Quintet, Joe Hendricks, Jimmy Rushing, Shae Horton, Memphis Slim, Bib Mamba, Muddy Waters, Paul Butterfield Blues Band, Don Ellis workshop band, Charles Lloyd Quartet, Gabor Szabo Quartet and others.

Co-producers are Ted Geisel and Ted Fuller with Jimmy Lyons production division.

NEW YORK-TV appearances are slated for Steve Rossi as Musica Records launches a campaign to establish the singer as a major recording artist. Rossi is set for the Merv Griffin, Mike Stevens and Dick Clark showcases. Musica last week put out a ballad "Dommage, Dommage" by Rossi, who's starring with his comedy partner, Marty Allen, and Nancy Sinatra in the current Paramount film, "The Last of the Secret Agents."

The Who Will Get TRO, Doc. Build-Up

NEW YORK — The Who will arrive in the United States early next month for an extensive promotion tour as part of the combined promotion of The Richmond Organization and Decca Records on a new single, "The Kids Are Alright." The song got its chart start through dock jockey play of an album cut. Late last week a tape was rushed to New York of the group performing the tune for

MUSIC ON CAMPUS

By ROGER LIFESSE

The New York Jazz Sextet presented a concert on the New School for Social Research campus in Loeb Playhouse yesterday afternoon. A few weeks ago the sextet presented a concert at the New School's Wenade, the Miles Davis composition, "Walking," was accepted as the first portion of the concert. The second half consisted of a suite called "Whose Child Are You?" which depicted the origin and development of negro slave music.

... The University of Cincinnati is organizing a faculty jazz concert series. The college has already booked Harry Bostian, The Four Preps, The Back Porch Majority, and The Dave Conley Quartet with Skip James, Junior Wells, and The Buddy Guy Trio. Pat Cooper will be appearing at the University of Indiana with Steve Lawrence and Eydie Gorme on Sept. 17.

Ex-Billboard college correspondent Frank H. W. Davies, who attended Universitaire Partenaires, Strasbourg, France, is now employed by EFM records in London, as assistant manager of Overseas Artists Promotion at the University of Illinois, Urbana, has reported a summer enrollment increase of $2.5 per cent over last summer's figure. The college board is now under the direction of the Performing Arts, which is responsible for the promotion of entertainment and includes four theaters, will 9,000 seats AM and 3,000 seats FM. It is involved in a new workshop phase with a number of music campers. The University of Texas jazz band, consisting of 11,645 students attended this year's summer session. KUT FM, the school radio station, recorded 25 albums per month. Angel and Dick are the new students of the new student of the peace movement. The station has a format of a cultural, social, and political a

Gill Trio Back After Soviet Tour

TEL AVIV — Gilla Gillis Trio, on a tour in Israel for a successful tour of the Soviet Union. This was one of the concerts of concerts arranged by Israel and the Soviet Union for an exchange of artists. The trio appeared in theaters in Moscow, Riga, Leningrad and Wilna, with a total of 25 performances. The Israeli pantomimist Juki Arkin also appeared with the trio. The tour program included songs in Hebrew, Yiddish, Russian and English.

play on several TV shows. Kit Gambert, the group's producer-manager in England, and David Plate, head of The Richmond Organization's Enric Music group, are co-operating in the American promotion campaign.
The Remains
Their first in-person appearances outside New England with the current Beatles tour — and the first reports are in!

"...They were the best of the curtain-raisers... (The Beatles) weren't any bigger...

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**POP SPOTLIGHTS**

**TOP 20**—Highlighted tracks predicted to reach the top 20 of the Hot 100 Chart.

- The Monkees—Last Train to Clarksville (Prod. Boyce & Hart) (Writers: Boyce & Hart) (Screen Gems, Columbia, BMI)
- Joe South—When It's Over (Prod. Phil Boulger) (Writers: South, Boulger) (Screen Gems, Columbia, BMI)
- Nat King Cole—The Christmas Song (Production: Jazz Band, BMI)
- Sam & Dave—I Thank You (Prod. Jerry Wexler) (Writers: Wexler, Sam & Dave) (Atlantic, BMI)
- The Zombies—She's Not There (Prod. Peter Tork) (Writers: Tork, The Zombies) (Cremophone, BMI)

**TOP 60**—Highlighted tracks predicted to reach the top 60 of the Hot 100 Chart.

- Frank Sinatra—Summer Wind (Prod. Sonny Burke) (Writers: Mayer, Mercer) (Witmark, ASCAP)
- The Who—I Can't Explain (Prod. Jeff Beck) (Writers: Bean, McIntyre) (Decca, BMI)
- The Shadows—Apache (Prod. Brian Epstein) (Writers: Bate, Fellowes) (MGM, BMI)
- The Beatles—Love Me Do (Prod. George Martin) (Writers: Lennon, McCartney) (EMI, BMI)
- The Rolling Stones—The Last Time (Prod. Andrew Loog Oldham) (Writers: Oldham, The Rolling Stones) (Decca, BMI)

**COUNTRY SPOTLIGHTS**

**TOP 10**—Highlighted country tracks predicted to reach the top 10 of the country singles chart.

- Jeannie Seely—It's Only Love (Prod. Foster) (Writers: Hank Cochran) (Pamper, BMI) (slow building, emotional ballad penned by hit-maker, Hank Cochran serves as a solid follow-up to Miss Seely's initial, "Don't Touch Me". Flip: "Then Go Home to Her" (Pamper, BMI).
- Bonnie Guitar—The Tallest Tree (Prod. Lee Hazlewood) (Writers: Hazlewood, Guitar) (RCA Victor, BMI).—currently rising high on the chart with "Get Your Life the Way You Want It," Miss Guitar has another sure-fire winner to equal it. Flip: "Are You Sincere" (Cedarwood, BMI).
- Minnie Pearl & Red Sovine—Alabama (Prod. Hill) (Writers: Copas) (Pamper, BMI) (none).—nobody's business (Prod. Hill) (Writers: Hill) (Starday, BMI)—the label's stars come on two up-tempo recreation tunes. Top is a strong revival of the Cowboy Copas classic while the flip is an upbeat rendition with unique duet. Staraday 774

**R&B SPOTLIGHTS**

**TOP 10**—Highlighted R&B tracks predicted to reach the top 10 of the rhythm & blues singles chart.

- Mighty Sam—Fannie Mae (Writer: Glascow) (Frost-Olivia, BMI)—pulsating, back-up on driving, dance beat and a wailing vocal performance. Should spool up both the r & b and pop charts. Flip: "Badmouthin" (Rising Sons, BMI).

**CHART**—Highlighted tracks predicted to reach the top 100 of the billboard Hot 100 chart.

- Earl Scott & The Treasures—My Head's Up Against (Sire-Bemi, BMI) (The Rova) (Writers: Jaffe, Swezey) (Bluebird, BMI).—Current hit ride on the chart with "Get Your Life the Way You Want It," Miss Guitar has another sure-fire winner to equal it. Flip: "Are You Sincere" (Cedarwood, BMI).

**NOTES**

- The Beatles—Love Me Do (Prod. George Martin) (Writers: Lennon, McCartney) (EMI, BMI)
- The Rolling Stones—The Last Time (Prod. Andrew Loog Oldham) (Writers: Oldham, The Rolling Stones) (Decca, BMI)
- The Shadows—Apache (Prod. Brian Epstein) (Writers: Bate, Fellowes) (MGM, BMI)
- The Who—I Can't Explain (Prod. Jeff Beck) (Writers: Bean, McIntyre) (Decca, BMI)
- Nat King Cole—The Christmas Song (Production: Jazz Band, BMI)
The Bobby Vinton Album Cover Girl Contest makes you a winner because there are 520 exciting prizes including a trip to New York via TWA Starstream Jet, a fabulous new wardrobe, and an evening at the Copacabana as Bobby's date...

because the contest is being advertised nationally in Seventeen, Coed, Teen and Teen Set—and locally with radio spots and newspaper teasers...

and because your store is the only place where entry blanks are available!

For all the exciting details—including extensive display material and news of the special window display contest for dealers—see your Epic salesman.

And be prepared for the big demand being created for the entire Bobby Vinton catalog—14 perennial best-selling albums—including these two brand new blockbusters...!
HERE ARE 22 FOUR TRACK STEREO TAPE CARTRIDGES THAT SELL!

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MOTOWN  Meet the Supremes  Supremes
M-4-606  My Guy  Mary Wells
M-4-617  Hits of the Sixties  Choker
M-4-620  Where Did Our Love Go  Supremes
M-4-621  Four Tops  Supremes
M-4-622  A Bit of Liverpool  Four Tops
M-4-623  The Supremes Sing Country-Western & Pop  Supremes
M-4-625  That Motown Sound- Four Tops Second Album  Four Tops
M-4-634  The Supremes at the Copa  Supremes
M-4-626  TAMLA  Marvin Gaye Greatest Hits  Marvin Gaye
T-4-252  The Marvelettes Greatest Hits  Marvelettes
T-4-253  The Miracles Greatest Hits From Beginning Vol. 1  Miracles
T-4-254  The Miracles Greatest Hits From the Beginning Vol. 2  Miracles
T-4-255  Every Little Bit Hurts  Brenda Holloway
T-4-256  How Sweet It Is to Be Loved By You  Marvin Gaye
T-4-261  A Tribute to the Great Nat King Cole  Marvin Gaye
GORDY  Heat Wave  Martha & Vandellas
G-4-907  Meet the Temptations  Temptations
G-4-911  Temptations' Temptations  Temptations
G-4-914  Dance Party  Martha & Vandellas
G-4-915  SOUL  Shotgun  Jr. Walker & All Stars
S-4-701

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B/W

"YOU MAKE ME FEEL SO YOUNG"

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ALL THE LOVE IN THE WORLD
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A smash single and a fantastic swingin’ performance by

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DELLA REESE

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Make room on the charts for our NEWEST HITS!

The unique harmony of everybody's favorites...

THE IMPRESSIONS
"CANT'T SATISFY"
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Dunhill hits again with
"THE SOUND OF SUMMER SHOWERS"
by JERRY YESTER
DUNHILL 4042

Basie's first recording with a vocal group...

"HAPPINESS IS"
COUNT BASIE
and
THE ALAN COPELAND SINGERS
ABC 10830

The "answer" to a hit becomes a hit...

DONNA HARRIS
"HE WAS ALMOST PERSUADED"
ABC 10839

A magnificent and distinguished single heralding the great motion picture...

THEME FROM "THE BIBLE"
PETER DE ANGELIS with BERNIE LEIGHTON
20th CENTURY-FOX 6646

Distributed by abc Records

THE SONICS sing
"YOU GOT YOUR HEAD ON BACKWARDS"
on JERDEN 809

That powerhouse group from the south...

THE TAMS singing
"IT'S BETTER TO HAVE LOVED A LITTLE"
ABC 10825

Brian Epstein's new group from England...

CLIFF BENNETT and the REBELROUSERS
"GOT TO GET YOU INTO MY LIFE"
ABC 10842

Distributed by abc Records
EXCITING-UNIQUE
DRAMATIC-DARING
NEW-BOMBASTIC
ELECTRIFYING
THE 4 SEASONS
THEIR BIGGEST RECORD TO DATE
I’ve Got You Under My Skin

PHILIPS RECORDS
ONE WORLD OF MUSIC ON ONE GREAT LABEL!
HAPPENINGS AT NARA CONVENTION

The annual convention of the National Association of Radio Announcers in New York, Aug. 11-14, attracted nearly all of the major labels involved in the r&b music field, plus an elite gathering of r&b deejays.

Members of the NARA board gathered for a business session Thursday (11) at the Waldorf-Astoria Hotel, site of the convention.

Tom Carroll, left, of Shaw Artists Corp., gets the address of Robert Roundtree of WAAA, Winston-Salem, N. C. In the background is Duke Wade of Shaw Artists. Shaw is one of several music industry firms setting up a display in the Waldorf-Astoria Hotel.

Carl Proctor, national promotion man for Scepter-Wand Records, left, talks with Robert Gordon; Ceci Holmes, national promotion man for Cameo-Parkway Records; and Atilyn Lee, WAXY, Montgomery, Ala.

From left, Mickey Wallach of A & R Records; Jack Holmes, Wizr, Norfolk, Va.; Julie Rifkind, president of Bronco Records; Phil Medley of Starflower Productions, New York; and songwriter-producer Hal Freedman.

From left, Jerry Thomas, WNOK, Dallas; Bill Summers, WLCU, Louisville, Ky.; Ron Roesler, general manager of Bronco and Mustang Records; and Paul Pollitt, promotion man for Phonos Record Company.

Sunny Jim Kelsey of WDL, Washington, left, talks with Jerry Myers, national promotion man of Smash; and Dennis Graham, national promotion man of Mercury. Both record men were from the Chicago office. Seated is Arthur King of the New York office of Mercury.

The Jive Five helped out the United Artists Records booth by handing out sample albums to r&b deejays. From left, Eugene Pett of the group, Willie Walker of WGIV, Charlotte; Richard Fisher and Casey Spencer of the group, and David Greenman, in United Artists sales.

At the Capitol Records booth, from left, Claude Sterret, Midwest r&b promotion man for the label; Lonnie Conley of WAUG, Augusta, Ga.; and Bill Janison, eastern r&b promotion man for Capitol.


Discussing record business were, from left, Robert J. Sve of Duke Records, Casey Cunningham, program director of KCOH, Houston, and Harold Berkman, national promotion man for MGM Records.

More than 200 r&b air personalities and music industry executives registered the first day of the convention, with more than twice that expected to arrive by the weekend. Registering members at left is Beatrice Elmore, deejay at WHAT, Philadelphia.

Waltzing with the delegates is Sue Ann Biltz of WNEW, New York. Guam is woman to the right of her.
CHESS
CHECKER
CADET
launches

Eleven out of sight albums designed to break the sales barrier!

Sales aids will include heavy promotion and advertising, display materials, merchandising plans, etc. See your Chess-Checker-Cadet distributor now!
What this country needs is a good record.

The Nearness Of You
Frank Sinatra
By special distribution arrangement.

Capitol

Look for more greats in this series!

By special distribution arrangement.

The Nearness Of You
Frank Sinatra

SPC-5450

Nearness Of You
Frank Sinatra

LOVE IS A MANY SPLENDID THING
Nat King Cole

SPC-3049

RAT KING COLE

SPC-3047

Look for more greats in this series!

COUNTRY AND WESTERN

IRA & CHARLES LOUVIN

Ira & Charles Louvin

JIM-5005

FARON YOUNG

Faron Young

JS-6017

QUEEN OF COUNTRY
JUDY MILLER

JS-6020

CLASSICAL

BEETHOVEN: SYMPHONY NO. 7 IN A MAJOR
The Pittsburgh Symphony Orch.
William Steinberg

SPC-4022

MENDELSSOHN: CONCERTO IN E MINOR
The Philadelphia Symph.
Walter Susskind

SPC-4023

BEETHOVEN: CONCERTO NO. 3 IN C MINOR
The Philadelphia Orch.
Walter Susskind

SPC-4018

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...and honest Injun here it is ...the new era of Pickwick/33.

We proudly present...

as part of the great new Pickwick/33 release (mono & stereo)

By special arrangement Pickwick/33 presents long playing albums from 14 record labels including the magnificent Capitol catalog. The big names. Superb recordings. Magnificent packaging. All this backed by a dynamic merchandising program to help you sell $2 records en masse. It's all the new era of Pickwick/33!
NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

THE PETER, PAUL & MARY ALBUM
McLennan & W., W. 1648 (M); WS 1648 (S) (291-0614-0, 925-0614-6)

FIFTH DIMENSION
Byrd, Columbia CL 2544 (M); CS 7549 (S) (350-05429-0, 350-05429-6)

THE KINKS GREATEST HITS
Reprise R 6717 (B); RS 6717 (S) (780-06271-3, 780-06271-7)

★ NEW ACTION LP's

Three new albums, not yet on Billboard's Top 10 LP's chart, have been reported getting strong sales action by dealers in major markets.

WHO'S AFRAID OF VIRGINIA WOOLF? . . .

Arabesque

Merryn Manfr, RCA Victor LPM 3622 (M); LSP 3622 (S) (773-03423-1, 773-03423-5)

WE MUST BE DOING SOMETHING RIGHT!

Joe Cuba Sockets, Tic LP 1130 (M); SLP 1130 (S) (860-01133-1, 860-01133-5)

TEQUILA . . .

M. P. Swingle, Vox V 8653 (M); V 8653 (S) (195-08653-1, 195-08653-5)

SUFFER TIME . . .

Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S) (773-03387-7, 773-03387-2)

ROAD RUNNER . . .

Jr. Walker & The All Stars, Soul SLP 703 (M); S 703 (S) (821-00703-3, 821-00703-7)

DREAM DANCING-TODAY . . .

Ray Anthony, Capitol T 1407 (M); ST 1407 (S) (300-03247-1, 300-03247-3)

REVOLVER . . .

Beetles, Capitol ST 3576 (M); ST 3576 (S) (300-03276-9, 300-03276-2)

I COULDN'T LIVE WITHOUT YOUR LOVE . . .

Pete Clark, Warner Bros. W 1645 (M); WS 1645 (S) (792-01645-3, 792-01645-5)

GO AHEAD AND CRY . . .

Righteous Brothers, Verve V 3004 (M); VS 3004 (S) (855-03004-1, 855-03004-4)

RAINDROPS . . .

Walter Wanderley, Verve V 0538 (M); VS 0538 (S) (856-05659-3, 856-05659-5)

SOUL BROTHERS #1 . . .

James Brown, King 765 (M); 765 (S) (612-00985-3, 612-00985-5)

HOOCHIE COOCHIE MAN . . .

Jimmy Smith, Verve V 0647 (M); VS 0647 (S) (815-06467-3, 815-06467-5)

WHAT DID YOU DO IN THE WAR, DADDY? . . .

Merryn Manfr, RCA Victor LPM 3548 (M); LSP 3548 (S) (773-02048-5, 773-02048-7)

SERGIO MENDES & BRASIL '66 . . .

A&M LP 116 (M); SP 4118 (S) (108-00116-3, 108-00116-5)

Continued
of airing very familiar melodies of the last 15-20 years. Added to this nostalgic milieu are such noteworthy programs as the Righteous Brothers and Pete Curr. DeVany initiated a new, total the calling the total blending "modern middle-of-the-road plus nostalgia."

According to the g.m., the latest ARB survey of the L.A. Metropolitan market, KJH-FM is the highest weekly rating of any FM station. Between 6 a.m. and midnight, KJH-FM placed 10th in the ARB market analysis covering both AM's and FM's. The station's total audience rating of 15.3 places it sixth in the combined AM/FM survey, DeVany boasted.

These results reflect the degree of FM set penetration in the market, the executive said, "We are finding bullshit about the AM set. We looked at the separation here at KJH-FM, and DeVany candidly remarks. "Now the FM operation has taken on the appearance of a possible revenue producer. The top programs that are not included on AM are losing sponsors but management believes this number is on the accuracy."

Bob Jones is the voice heard in a kick in a buck announcement the selections which are picked by DeVany in conjunction with Ron Jackson, the AM program director. There is a sprinkling of big bands, but the overall trend in programming is for a positive sound. DeVany hopes to introduce more music of features in the programming, and if there was enough justifiable positive fare, he would consider going stereo 24 hours. Presently the FM format is being worked out by several stations, KJH-FM is the third of KRO's stations to offer split programming. KBF San Francisco recently went to a lush instrumental automated concept and WOR-FM, New York, is now rocking.

Radio-TV Mart

RATES

REGULAR CLASSIFIED, 25¢ a word minimum.

CLASSIFIED DISPLAY: 1 inch, $5.00, 2 inch, $10.00, 3 inch, $15.00, 4 inch, $20.00.

RATES subject to change without notice. Box rate allowed.

RESPONSE FEEDBACK: 3 consecutive responses, 1 word each; 5 consecutive responses, 2 words or more consecutive feedback.

BOX NUMBER: 253, service charge per word, minimum charge $2.00.

CLOSING: 10 p.m. Wednesday. 11 days prior to date of issue.

PAYMENTS and ADDITIONAL ORDER.

Send order to:

RADIO-TV MART, Billboard
131 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

ASSISTANT/CHEF ENGINEER, full time to work toward M.S. in Electronics, in major broadcasting company. Must have experience in Electronics. Reply to Box 2541, Billboard, Chicago, Ill.

SALES UP 307%

The Davis Broadcasting Company, has purchased another station. We are expanding and need talented people. Program Manager, Sales Manager, Station Manager. Sales, Men, Women, Young, Old, call or write Bill Weaver for full particulars.

KJHF-FM Cavalcade Rolls Along

Twin Outlets Launch Label

I feel that people listen for both the music and the personalities. Too, we cover such a large area that we think of it as No. 1 all up and down the Coast. We've heard so far north as Sac-ramento and east as far as Phoenix, Ariz."

The station is the sixth of John McAndrew, in order to give "everybody a break."

Besides the extra power stations being heard from Mexico is allowed, another advantage is the freedom to play its own records without competition from stations.

The Fellows is another group featured on the label, along with Benzy Mac and Fred, Barrett is program director. Dee-

KFMU to Drop Longhair Format

LOS ANGELES — KFMU, one of the stellar FM classical outlets, is expected to drop its longhaired programming and switch to a popular music concept, possibly country accented as a result of a recent sale approval by the FCC.

Shoreline Broadcasting, which bought into the L.A. AM market with the purchase of KGKS last January, and switched that station to a country format, is known study panels for the programming switch for its new $350,000 property. The station is currently in a period of transfer from Ragan Jones ownership to the Shoreline company.

Denis King, general manager of the classical operation, leaves on Jan. 1 for KGKS, San Diego. Dale Peterson, g.m. of KGKS, indicated last week that Lionel Stetson, Shoreline radio vice- president, was flying to Califor-

Billboard SPECIAL SURVEY for Week Ending 8/7/66

TOP SELLING R&B LP's

* STAR Performer-LP's realeasing greatest popularity spread progress this week.

TOP SELLING R&B SINGLES

* STAR Performer-Singles registering greatest popularity spread progress this week.
Everybody's going to be reading about—and talking about—Crossroads Records. And with good reason. We've planned it that way. And we've got the product to back it!

Here's the powerful Crossroads line-up... 20 medium-priced, high-quality classical albums created to carry the suggested list price of $2.49 for both mono and stereo.
This exciting ad will appear in all these major consumer publications:

- High Fidelity
- HiFi/Stereo Review
- The American Record Guide
- Schwann Catalog
- Elegant
- McCall's
- Vogue
- Evergreen
- Saturday Review
- 49 College Newspapers

Plus specially-designed Crossroads in-store display material, putting the finishing touches on this massive campaign.

These are the elements that add up to unequalled Crossroads excitement from coast to coast!
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<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist/Songwriter</th>
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For more information or to order this issue, visit www.americanradiohistory.com
Pow! Right in the charts!

THE CRITTERS
MR. DIEINGLY SAD

8/w
IT JUST WON'T BE THAT WAY

SINGLE (K-769) FROM THEIR HIT ALBUM "YOUNGER GIRL" (KL-1485, KS-3485)
Comin' on strong and headed for the top!

MARY ANN THOMAS
by the
STRINGS OF FORTUNE
featuring Keith McCormack

OHN-J 1009

OHN-J RECORDS / 2011 JOLIET ST. / PLAINVIEW, TEXAS / (806) CA 4-5435

AUGUST 27, 1966, BILLBOARD
ATTENTION RECORD DEALERS, DISC JOCKEYS, PROGRAM DIRECTORS:

Expect a lively demand for the records below... they're featured in Record Company consumer advertising this month in HIGH FIDELITY Magazine!

HIGH FIDELITY's record advertising spotlights these discs for SEPTEMBER —

ARCHIVE
PALESTRINA, TWO MASSES
HANDEL WATER MUSIC (Complete)
DONIZETTI, 12 SONETTE
LOUIS COUPERIN

COLUMBIA
Beethoven THE NINE SYMPHONIES (Ormandy)
Nielsen SYMPHONY No. 6 (Ormandy)
Debussy CLAIR DE LUNE; Chopin NOCTURNE Op. 27 No. 1
Dvorak CONCERTO IN A MINOR FOR VIOLIN AND ORCHESTRA
Mahler SYMPHONY No. 7 (Barenboim)
HOLIDAY FOR HARP/STRINGS E. Power Biggs
Ives SYMPHONY No. 4, THE 4TH OF JULY (Bernstein)
WHAT NOW MY LOVE Richard Tucker
A REPORTER REMEMBERS/WILLIAM TELL Overture: 1. Allegro di Legge
2. Adagio Semplice
3. Presto
4. Finale
SING INTO GOD Morales Tetrachord Choir
THE LIGHT MUSIC OF SANDSTADT/Thorvaldsen
STEFANO DI MATTEO: OPERA CONCERTO
Beethoven SYMPHONY No. 1, MOVING BECO'S PROFILE
Robert Plumb, Violinist

DONIZETTI:
DGG

COMET

Ives, GREAT TRAIN ROBBERY

SCHUBERT

SCHUBERT:

DGG

COMMAND

LIVE! THE DOG SEVERINSEN Sextet

DG

Bartok CONCERTO FOR ORCHESTRA Herbert von Karajan
Schumann, SCHERZO, BEETHOVEN FRIEDERICH WUNDERLICH
COZETTI, J. CAMANELLO
HERZ: FIVE SYMPHONIES
SCHUBERT: IMPROMPTUS Wilhelm Koppff
CHOPIN NOCTURNES (Vol. 1) Tamas Vaszary

HELIODOR

BRENNSTADT, TROUBLE IN TAHITI
BRENNSTADT, WALTERSagens, DER ASSEMER
HAYDN, THE CREATION (Harmonie Radio Church and Orchestra)
RAHMANIKOV: SYMPHONY No. 2 Leipzig Symphony
BRAHMS: LIESISLEBERGER WALTZES FOR STRINGS/SK: SERENADE FOR STRINGS

IMPULSE

MEDITATIONS John Coltrane
THE BLUE MAJESTIC CLARK CHICO Chico Hamilton
GARY MCLEAN: Profiles
ADDITIONS TO FURTHER DEFINITIONS Benny Carter
A FLAT, 6 FLAT and C Yves Lallemand
ROL' EM: SHIRLEY SCOTT PLAYS THE BIG BANDS
SIMPATHY Gary McFarland, Gabor Szabo

LONDON

BEETHOVEN'S NINTH SYMPHONY Hans Schmidt-Isserstedt
Antoine D'Avignon THE BARTERERS
Claude Debussy FOUR QUARTETT SONATAS
André Campra FRENCH CANONIS
GERWALD DUSSEAU show ST. JOAN Barbara Jeffreis
I MUST BE TALKING TO MY FRIENDS Michael Foss
e MARSHA ROBLES PLAYS THE HARP MUSIC OF SPAIN
Mendelssohn STRING SYMPHONIES No. 9, NO. 10, NO. 12

MUSIQUE LA NATIVE DE LE SEULIEUR Simon Prosten
NACHT UND FREUDE THE HAPPY PRINCE
THE KLEHMENSON TOUJOURS AND SPENGER
E. H. HOMER "FOR THE ENGLISH POSTS"
THE GOLDEN AGE OF PIANO VIRTUOSI JOSEPH LIEVIN
PLAYS "L'OEUF/REGULAR"
DRAGA MILDITS THE ENGLISH POETS
BACH: ST. JOSEPH PASSION (Complete)
BACH: ST. JOSEPH PASSION (Highlights)

MACE

Bartok, KONDIKTHER SONGS CONTEMPORARY CHAMBER MUSIC
J. S. BACH: PLUGE SONATAS - Vol. 1
BACH: VON HESEN GERMAN LITURGICAL MUSIC
PAGANINI: CLASSICALS OF THE EARLY 19TH CENTURY

NONSUCH

Handel WATER MUSIC THE Hague Philharmonic Orchestra, Pierre Boulez, Conductor

PHILIPS

Beethoven PIANO SONATAS No. 17/No. 18
Rameau CASTER ET POLUX, BALLET SUITE/DOUBLE ORCHESTRA
Telemann DON QUIXOTE SUITE/SUITE OF ORCHESTRA G AND C/ DANCE SUITE
Geminiani: CONCERTO, OUPAS 7
Ravel PIANO MUSIC Werner Haas
Handel WATER MUSIC (Complete)
Hindemith TEN CHORALE PRELUDES Marcel Dupre
Ives SONATAS FOR VIOLIN AND PIANO/BARTOK SONATA No. 2 FOR VIOLIN AND PIANO
Mozart BASTIEN UND BASTIENNE (Complete)

RCA Victor

Wagner LIEBEGR姐nd Sandor Konya, Lucina Amara
ENRIQUE DE LA MORA SUITES
J. S. BACH: LUTE SUITES Nos. 1 AND 2 SUITE, AND
RAYMOND LEVENTHAL: THE OPERATIC LISSZT
ANDRE PREVIN CONDUCTS BACHMANN'S SYMPHONY No. 2
NEW MUSIC FOR THE PIANO Robert Helpmann

SOLID STATE

BRAINS OF FIVE Many Albers
THE BIG BAND Jimmy McGriff
THE JAZZ THAD Scott, Mel Lewis
PRINCE WESENTHAL: OPERATIC LIZZ TONKEES
ANDRE PREVIN CONDUCTS BACHMANN'S SYMPHONY No. 2
WILL RONDELL PRESENTS THE IN CROWD SINGERS

VANGUARD

Mozart SERENADE IN B FLAT MAJOR STOKOWSKI
Schubert SONATA IN C MINOR, SONATA IN C MAJOR, GERMAN DANCES, 33 ALFRED BRENDOL
Hindemith SYMPHONY NO. 7 IN D MAJOR, 45TH IN A MAJOR BLUM
VAUGHN WILLIAMS Maurice Abrahams, Utah Symphony

VERVE FOLKWAYS

LIGHTNING STRIKES: LIGHTNIN' HOPKINS
THE BLUES PROJECT LIVE AT THE CAIF A FU DO GO
JIM AND JAM: SHAME
JOHN LEE HOOKER... AND SEVEN NIGHTS
TIM HARDIN 1
DON CRAWFORD

HIGH FIDELITY Magazine reaches over 455,000 people every month, every month... readers who are devoted to home music listening, readers who spend more than $14,500,000 for records alone in 1965.
Record Companies

IF YOU CAN AFFORD THE COST OF CREATING AND PRODUCING A FULL COLOR ALBUM COVER FOR ITS PROVEN POINT-OF-SALE CONSUMER IMPACT

YOU CAN'T AFFORD TO ADVERTISE IT LIKE THIS -

YOU'RE GUESSES...-

GUARD YOUR INVESTMENT IN COLOR BY ADVERTISING IN COLOR BILLBOARD THE ONLY FULL-COLOR BUSINESS PAPER PUBLISHED FOR THE MUSIC-RECORD INDUSTRY.
SPECIAL MERIT PICKS

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

- Continued from page 35 -

POP SPECIAL MERIT

BEAU BRUMMELS 66
Warner Bros. W 16544 (A); WS 1344 (S)
For their initial release on Warner Bros., the Beau Brummels come up with some interesting arrangements of old songs. "You Don't Have to Love Away" is a great number.

POP SPECIAL MERIT

THE VERY BEST OF R. B. THOMAS
Hill & Range 123 (A)
"Billy and Sue" clipped to No. 34 on Billboard's Hot 100 Chart, positive proof that this album will have been taken alike in favor. This album is "one to watch out for".

JAZZ SPECIAL MERIT

UNITED
Larry Young. Blue Note 4271 (A)
The combination of original Larry Young, Woody Shaw or the trumpet, Jack DeJohnette on drums, and the piano makes this a standout for jazz fans. Blue Note's got a real solid set here.

JAZZ SPECIAL MERIT

OUR MAIN FLUTE
Mablean Mann. Atlantic 14644 (A); SD 14644 (S)
Free and easy jazz with Latin splashing, Mann and the big band on this "songbird" reveal a new level of enjoyment. Not to be missed.

INTERNATIONAL SPECIAL MERIT

TE NECESITO
Javier Della. Columbia EX 3170 (A); CL 5622 (S)
Salsa works with a full orchestra rather than with his usual acoustic arrangements. The result is that his memories Latin band is even more spectacular. The repertoire is strictly Latin-American, most of which isn't the fanciful north of America. The results are splendid.

CLASSICAL SPECIAL MERIT

DONIZETTI: IL CANTEPANELLO
Various Artists, Ethel Groot, Deutsche Grammophon, S/R 2065 (A); S/R 2065 (S)
Donizetti's six-hour operatic marvel displays his extended command in the double-act work by Liszt, Thibaud, Furtwaengler and Chaliapin. The performance is a grand one. The recording is a beauty on another label same " Norma."

CLASSICAL SPECIAL MERIT

CHOPIN: NOCTURNES NO. 1-10
Tomos Watkins, Deutsche Grammophon, 2500 132 (A); C 1004 (S)
Varying Nocturnes No. 1-10 is quite an effort and is an admirable record. Chopin's Nocturnes are a wistful, dreamy, romantic genre which he never forgot.

CLASSICAL SPECIAL MERIT

SCHUMANN: FANTASIA IN C MAJOR, OP. 17 & SYMPHONIES SYMPHONIC NO. 2
Andrew Parrott, RCA Victor LA 2089 (A); LSC 2899 (S)
Parrott's condensation of the London Symphonic Orchestra creates a major moment in this field. The Fantasia is a masterpiece, dramatically infused with the orchestra's power and grandeur.

SPECIAL MERIT

MARCH 50, 1966, BILLBOARD
THIS IS THE ONE
THAT HAS MADE THE
SUMMER SIZZLE

A single hit from the wonderful album:

Rain Forest
WALTER WANDERLEY
BRAZILS NO.1 ORGANIST

PLUS! Two temperature-raisers:

Wes Montgomery's
New One!
TEQUILA
b/w Bumpin' On Sunset
VK-10432
from the hit album
V/V6-8653*

Tjader's Steaming
Latin Scene! Cal Tjader &
Eddie Palmieri's Orch.
GUAJIRA
EN AZUL
b/w Modesty (Modesty Blaise)
VK-10431
from Cal's big new album
V/V6-8651*

Verve Records is a division of Metro-Goldwyn-Mayer Inc.
Another FIRST FAMILY RIOT!

A most hilarious, last provoking comedy album about Luci, Pat, Lyndon, Ladybird, Lynda and George the Movie Star.

Get ready for a flock of customers. Place orders with your local Jamie distributor NOW!

OUR WEDDING ALBUM

THE GREAT SOCIETY AFFAIR

Kenny Solms & Gail Parent

SIDE 1
1. The Tape Recording
2. The Proposal
3. The News
4. The Daughter's Hand
5. The In-Laws
6. The Guest List
7. The Wedding Gown

SIDE 2
1. The Stag Party
2. The Birds and the Bees
3. The Parents of the Bride
4. The Sister and The Movie Star
5. The Great Society Affair
6. The End

Jamie/Guyden Distributing Corporation
PHILADELPHIA, PA. 19123

JLPS 3028

www.americanradiohistory.com
**INTERNATIONAL news reports**

**Philips Counters Discounters With Vow to Keep Full Prices’**

LONDON — Philips Records in the U.K. will not enter a discount war whatever sales policies their rivals may adopt, Philips managing director Leslie Cowman said today at a three-day international sales conference here.

Cowman said sales personnel for the first two years will stick to full prices, as not to damage the reputation of the German company’s established range.

"We must not risk damaging the prestige of our product in the consumer’s mind. If you do not stand up for your product you will be reduced," Cowman said.

"I assure you that if you go too far you will lose your market share. We will not go out of our way to damage the market for our product, but we will not be prepared to stand aside."

Cowman also said that if any company should reduce the price of its products, he would be prepared to meet the new price.

"We have a product we are proud of and we believe it's worth its full price. If somebody else does introduce a lower price, we'll move to meet that price."

**Pirates Watch ARD-Society Battle With Eye on Making Expansion Splash**

BONN — Pirate radio is eyeing West Germany as an opening territory if the ARD, the West German National Radiobroadcasters’ Association, continues to threaten to shut down pirate stations.

The network, which has a monopoly on broadcasting in West Germany, has repeatedly locked with the GVL, the performing artists society, overdisk pirates’ activities.

Sailing to the rescue — or so pirate radio emusaries are loud about it — is a flotilla of freebooters. At least three different groups are reported planning pirate operations "when and if."

One plan involves shifting one of the West German areas to the German area from U.K. waters.

American money is said to be involved, it was reported. The third scheme is attributed to lower house Ship Captain Club impresario of Hamburg.

In North Sea

The ship’s anchor in the North Sea at locations off the coast of the Rhine River, said to be floating stations, by directional broadcasting and ultra-modern technical devices, could blanket most of Germany and reach Holland, Belgium and parts of France.

Various factors favor pirate radio in Germany aside from the broadcast licenses. Demand for disk programs still strong and format radio is enormous, as shown by the popularity of Radio Luxemburg.

German firms complain they are unable to build enough advertising time on ARD, which restricts commercials to a few minutes per hour.

German record companies are heavily dependent on radio disk programs, which would be killed if pirate radio were to come on the market. It is believed by the pirate radio circles here that a U.K. ban on offshore broadcasting would merely encourage the migration of the freebooter flotilla to German waters.

This makes it unlikely that West Germany would try to outlaw pirate radio when a future Chancellor Erhard is in office, since he strongly believes in more free competition.

In addition, there is talk of the situation in Britain not being resolved in more pressing domestic issues.

However, the situation may make it unlikely that West Germany would try to outlaw pirate radio when a future Chancellor Erhard is in office, since he strongly believes in more free competition.

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**Italian Spending on Industry Up 5 3%**

ROME — Italians spent $43,360,000, an increase of 7.5% over the preceding year, in 1965, but the spending for records and music jumped only 5.3 per cent. Though less than the average, it is the same as that reported in leading forms of entertainment.

In the months of January and February, a category jumped to $56,000,000, a rise of nearly half over 1964, which was nearly 6 1/2 per cent up per cent from the previous year. It was below the 6 1/2 per cent figure of 1964. Jukebox and ticket sales are included in this over-all category, which indicated their rate of increase was accelerated after the low point of the previous year.

Statistics presented by Dr. Antonio Ciampi, director general of CIAE, Italian Society of Authors, Composers and Publishers, which collects all entertainment taxes, indicated that public expenditure for records and music was a little more than 50 per cent above the 1964 level, with the increase being faster than the national income which jumped 7.1 per cent and all other expenditures, including food, which went up only 6.5 per cent.

**Musical Instrument Fair Plays an Educational Tune**

LONDON — This year's British Musical Instrument Trade Fair features over 32 exhibitors and is being the largest ever. The fair is running from Aug. 21 through Aug. 25 and is part of the International Musical Instruments Industries, international events organized by the Association of Musical Instrument Industries, in organs, a fast expanding field which includes not only instruments for use in musical education in schools, but such items as the Beeley and Haynes Music Publishers is exhibiting at the fair. The company is encouraging dealers to exploit the sales of sheet music to the educational market in stead of regarding sheet music as a subsidiary service to the sale of instruments.

Edward Nash, secretary of the Music Traders' Association, said the growing market for music related products is a tremendous springboard for manufacturers. Educational publications are included in the category and are not only more frequent, but also include larger and more concerts and publications, including more music pupils graduate to more sophisticated instruments. But dealers are going to have to work extra hard next year to expand existing markets in order to keep down overheads which will be much heavier because of new government taxes.

After scoring a big success with his debut A-Z Disk, "La Rose de St. Cloud," in March, Baccarin is making an even bigger impression with the follow-up "A She," another big hit. This song was an entry in the French Rodeo de France Song Contest, where he placed third for the performance, and was awarded the Critics Prize by a unanimous vote. Since then he has become a bigger seller than any other song in the festival. Pollareff, son of a Russian father and French mother, has recorded the hit song in French, English, German and Italian.

BRITISH WINNERS of the eighth song festival at Knokke, Belgium, British Broadcasting Corporation Saturday evening. The winners, the winner's cup. Other performers participating in the week-long competition were Holland, Belgium, France, Italy and Germany. Jean Vallee, a Belgian singer, won the Presses, issue of the week's 1st best sell single at record store. Sussex Stars at the televised festival included Hughes Affrey, French folk singer, and British composer, who created the first French song for the Holland. Marc Byram, winner of the 1966 Eurovision song festival; Robert Cogini; Francois Decours; and Charles Grem.

CHICAGO

Tim Gayle, who in 1950-1951 owned ABC's Nashville station with Larry Lane, June Tunney and Johnny Wilson, now owns a 24-hour station in the United States, which is doing a good job. Gayle's report having dined recently with former RCA president George Miller, who is president emeritus of the California Music Merchants Association. A new policy is in effect at Curly Wolf and Ronnie, Blue's Mother, Black rock roll and dancing. The Jefferson issue is the first in the series.

CAMERON DEER

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Spotlight on LAS VEGAS

A Billboard Report
AN HISTORIC MUSICAL EVENT!

The Incomparable

FRANK SINATRA
AT THE SANDS

The Definitive Live Recording of
Frank Sinatra’s Complete Nightclub Show
Las Vegas
How it has grown...

During the last 10 years Las Vegas experienced meteoric expansion of economy and population unequaled in recent years by any city of similar size in the United States.

Not many years ago cramped resort hotel owners solved their space problems with a series of two-story horizontal buildings, spread over acreage acquired when desert real estate was relatively inexpensive.

But today, land values have soared, and these same owners—indeed, some new inventors—are building skyscrapers to satisfy their quest for enough space to house the booming tourist population.

In Las Vegas now, the only horizontal construction going on is a new multimillion-dollar concrete ribbon called Interstate Highway 15—everything else is going up.

This city is rapidly losing the flat desert look, but the results are shaping up and any gambler will tell you the construction projects are "cinch winners."

And the number of projects completed, under construction or announced makes it "an even money bet" that vertical building will sketch more detail into the skyscape during 1966.

In the last two years a rajah's ransom has been invested to add luxury rooms, build more convention facilities, enlarge main showrooms, create elegant gourmet restaurants, redesign show lounges into lavish theater-sized entertainment rooms and carve new Olymip-sized swimming pools and championship golf courses out of the desert landscape.

At the present time most of the high-rise activity is confined to downtown Las Vegas, the compact three-block downtown section equally divided by Fremont Street, and the three-mile-long row of plush resort hotels that make up the famous "Strip."

The gamblers prefer to call downtown Las Vegas Casino Center.

Tallest of the downtown skyscrapers is the eight-month-old, 26-story Mint Hotel and Casino. The top floor of this 350-room addition is called "The Top o' the Mint." One half is a glassed-walled restaurant offering diners a bird's-eye view of the city; the other half features nightly music for dancing by a name band and beverage service.

And typical of this gambling city, even the roof has been utilized. A large swimming pool surrounded by a broad expanse of sun deck is a favorite spot for hotel guests who want to relax and escape the bustle of casino activity.

To get to the top of the Mint, the hotel has provided an outside glass elevator which they call a "Spacecator." It resembles a huge transparent bug that crawls up the face of the building to deposit passengers at their destination.

Right across from the Mint is the Fremont Hotel. At the present time the hotel is 14 stories, but the owners soon will begin working to bring the hotel to 32 stories, and the city's first heliport.

Two smaller high-rise structures also made their debut this year under the financial auspices of the First National Bank and the Bank of Nevada.

The 12-story FNB building and the 10-story Bank of Nevada complex flank, on two sides, the four-story modified cruciform architecture of the Clark County Courthouse—the only downtown building surrounded by lush greenward.

And out on the Strip, high-rise construction is in evidence from end to end.

The Sahara Hotel, with its "Mutt and Jeff" towers of 24 and 14 stories, marks the north boundary of the famed three miles of entertainment and resort facilities.

The Thunderbird Hotel, a companion property of the Sahara—Del Webb owns both hotels—is not presently involved in high-rise expansion, but the hotel has added the world's longest free-standing sign, a brilliant electrical extravaganza that lights up the equivalent length of two football fields with 37,000 bulbs and eight miles of neon tubing.

The Riviera Hotel is the T-Bird's neighbor, and this hotel was the first high-rise on the Strip when it opened in 1955. At the present time the Riviera is adding a $4,000,000 11-story wing of 229 rooms.

The ground floor will provide for additional convention space, shops and offices.

Directly across from the Riviera is the 1,500-room Stardust, which recently insured its site leadership with a nine-story, 175-room project.

And the Desert Inn increased its room capacity by 119 units when it put up a nine-story addition. The popular Sands Hotel put a unique touch to the high-rise parade by unveiling a 17-story, wedge-shaped structure with 400 rooms, some with 20-foot-high arched windows.

The new tower at the Sands is only part of the Hotel's extensive remodeling program which carried a price tag of $9,000,000 and brought total rooms to 1,400, not bad numbers in Vegas.

The newest resort hotel on the Strip is Caesar's Palace. No, Victor Mature doesn't wrestle a lion there, but the exterior architecture and interior decor is in flamboyant Romanesque style.

Below the tower, and on either side of the entrance, the walls are studded with life-size replicas of ancient Roman statuary. An unusual feature of this $25,000,000 project is a nine-story stage in the main showroom. This huge vertical tunnel within the hotel is outfitted with high-speed service elevators of the type used on the nation's largest aircraft carriers.

At the south end of the Strip is the Dunes Hotel which bills itself as "The City Within a City," since the completion of a 24-story high-rise.

Sporting a completely new space-age style entry, the Dunes now joins the Sahara and Stardust as hotels with a thousand or more rooms.

A hallmark of the taller high-rise buildings is the use of the top floor to provide patrons with a scenic view of the city, and the Dunes is no exception. The hotel calls its facility "The Top o' the Strip." Guests may enjoy dining, beverage service and dancing to a big band, or take a short stroll along a balcony outside for a thrilling view of the Strip and surrounding mountains.

The Tropicana Hotel—yes, there's more—has just completed what the owners say are 132 of the world's most luxurious rooms. In addition, the lounge has been expanded and completely redecorated into a million-dollar theater lounge especially designed for production shows.

And now, the Aladdin Hotel and Country Club has taken its place among the lavish resort hotels in Las Vegas. Originally built as the Tally Ho, then renamed the Kings Crown Tally Ho, the property was recently purchased by former Sahara Hotel owner Milton Prell for $16,000,000.

After Prell, a veteran hotelman, bought the Aladdin, he said in the near future he would build a high-rise that would be 40 stories, the tallest building in the State.

And like a giant watching over his young, the most spectacular design of all is the $6,000,000 160-room Landmark Tower, a mushroom-shaped affair. At the present time new owners are working to open the Landmark Tower.

(Continued on page LV-4)
The sum total of all commercial construction in Las Vegas has now passed the $100,000,000 mark. Undoubtedly, the spotlight of interest during most of the year was held by the hotels and banks with their impressive sky-climbing structures.

But all the projects were not designed for the gambling interests. Residents were cheered by the building of a $25,000,000 shopping complex, slated to open in 1967, and two new high schools, each with a price tag of $4,500,000.

Today, Las Vegas is the center of a county of 265,000 persons. Last year close to 12,000,000 visitors spent almost $195,000,000 in the Vegas area.

The Las Vegas area is served by two daily newspapers, the Review-Journal and the Las Vegas Sun. Other newspapers include the North Las Vegas Valley Times, the Henderson Home News and the Boulder City News. Las Vegas enjoys network and local television in both color and black and white from three stations, KLAS-TV (CBS), KORK-TV (NBC), and KSHO-TV (ABC). The seven AM and three FM radio stations are KENO, KLAV, KORK, KRAM, in the area, KLAS-TV, KORK-TV and KLUC-FM. Five of these stations broadcast 24 hours a day.

Geographically speaking, Vegas is situated 2,016 feet above sea level. It has a surrounding geographical area consisting of 8,045 square miles, an area occupying 7.3 per cent of the State's 109,931 square miles. The metropolitan area rests in the heart of what is referred to as the Las Vegas Valley, nestled between mountain ranges.

The climate is one of the resort's primary attributes. Situated as it is in a semiarid valley, Las Vegas is able to boast an average mean temperature of 66.2 degrees, with an average high of 80.3 and a low of 51.7 degrees. The sun shines 84 per cent of the maximum, and the rainfall averages a meager 3.53 inches per year. One of the elements adding comfort to any Las Vegas season is its low average humidity of 20.95 per cent.

Yes, today Las Vegas is considered the Fun and Entertainment Capital of the World, but it wasn't too long ago that this area was just a watering hole for hardy pioneers.

On May 15, 1905, Las Vegas was really born. Around a platform erected under a spreading mesquite tree near the present railroad depot nearby 3,689 people gathered to hear an official of the San Pedro, Los Angeles and Salt Lake Railroad (now Union Pacific) explain plans for a major rail development through Las Vegas and the Southwest. He started a land auction which lasted two days and saw the sale of 1,200 lots at a total price of $265.

In a matter of days a mammoth tent city came to life on the desert. Housed in the tents were a post-office, saloon and, of course, gambling house, as well as hotels and banks. The main hotel was a large canvas structure 140 feet long.

From then until now Southern Nevada has been a continual growth, accelerated in the 1930's by the construction of Boulder Dam and more recently by the developments of the great resort potentialities of Southern Nevada.

Las Vegas Marquees: Honor Roll of Stars

It was summertime and the family of four stopped in Las Vegas on its way to visit the glittering mecca for youngsters of all ages—Disneyland. Driving down Highway 91, a main artery leading into the heart of the city, the family noticed the hotel marquees, each enticingly announcing the stars appearing in the "Cross Roads of Currency."

Glimmering in the setting sun were the names: Mel Torme and Woody Herman, Bobby Darin, Harry James, Johnny Carson, Red Skelton, Louis Prima, Jackie Mason, Gisele MacKenzie, Judy Lynn, Sarah Vaughan, plus the spectaculars, the extravaganza production shows: "C'est La Femme," "Hello America," "Casino De Paris," "Viva Las Girls," "Hello, Dolly," and the "Lido De Paris" revue.

But the marquees could have boasted Frank Sinatra, Dean Martin, Sammy Davis Jr., Jerry Lewis, Louis Armstrong, Robert Goulet, Jimmy Durante, Tony Bennett, Phil Silvers, Lena Horne, Trini Lopez and the Supremes.

This awesome array of talent and shows, unheard of and unavailable in any other city around the globe, has been carefully designed to walkup the tourist in his solar plexus and not in his pocketbook. The result is that Las Vegas, founded 61 years ago, bears the slogan "The Entertainment Capital of the World." There are few cities in the world which can match the class, quantity and amount of talent available within such a tight radius.

Show business is a major consideration of the hotel industry, with the action in the casinos tied inexorably to the kinds of shows playing in the hotel. Consequently the competition is razor sharp to attract the most people, and the hotels battle each other in spending money to hire entertainers either on an individual name basis or through the over-powering spectacle of the Las Vegas strip.

In a survey of the city's top 15 entertainment-oriented hotels and casinos, 10 responded to a Billboard survey which asked about their annual entertainment budgets. The amount of money spent expressly on entertainment by 10 locations stands at a staggering $34,300,000. Totaling in the other five hotels, a guess as to the cumulative amount expended for entertainment would be in the $42,000,000 category.

As the city has grown, stretched its muscles and taken on the appearance of a resort community, the entertainment industry has prospered as new concepts and creative ideas spawned by a hard core of professional entertainment directors, opened up employment opportunities for singers, dancers, comics, bands, show girls and hypodrums. In Vegas, almost everything goes, including the song and dance team of Milton Berle and Los Angeles Dodgers Sandy Koufax, Don Drysdale, Maury Wills and Ron Fairly, whose own circuit includes the Dodger, Busch Gardens and the Candlestick Lounge.

Although there are people who claim Vegas swings 24 hours a day, in actuality, the entertainment is presented during normal hours, albeit there is topless washer dancing which begins at 6 a.m. But that is the exception rather than the rule.

The heralded entertainers perform in the Strip hotels, along the three-and-one-half-mile stretch on Highway 91 beginning with the Tropicana and extending to the Sahara, and in the downtown Casino Center region, where the lights are dazzling and intense along Fremont Street and such spots as the Fremont, Showboat, Mint, El Cortez and Golden Nugget offer frolicksome shows. In addition, there are a smattering of small clubs on side streets offering a variety of forms of music but overshadowed by the advertising efforts of the fabulous hotels.

Riding down the Strip, one may partake of entertainment in the Tropicana's Theatre Restaurant and Blue Room lounge, the Hacienda's Jewel Box Lounge,
the Aladdin's Bagdad Theatre and Casino Show Bar; the Dunes Casino De Paris Room, Persian Room, Sultan's Table and Top o' the Strip room; the Flamingo's Flamingo Room and Driftwood Lounge; Caesar's Palace Circus Maximus, Bacchus Room and Nero's Nook Lounge; the Sands' Copa Room and Celebrity Theatre; the Desert Inn's Crystal Room, Lady Luck Lounge and Sky Room; the Riviera's Versailles Room and Starlight Theatre; the Stardust's Cafe Continental and Stardust Lounge; the Thunderbird's Continental Theatre and the Sahara's Congo Room and Cashier Theatre.

From the Sahara along Las Vegas Boulevard, it's a quick 10 minutes to the Casino Center, which has begun a conscientious effort to raise its image out of the "sawdust" category and compete for elegance with the Strip hotels. The Mint's showcase room is the Mertl Mint Theater, its lounge, the Embassy. The Fremont, which has pioneered the parade of name entertainers downtown, has the Fiesta, Carnival Room Lounge and Sky Room with bands for dancing. The Showboat, El Cortez and Golden Nugget all have one showcase room.

Entertainment in Las Vegas, whose name translates as "the meadows," has undergone several transitions and is currently displayed on several levels. This is the era of nudity, in the French revues like "Lido De Paris," "Follies Bergere" and "Casino De Paris" and in the topless water revues like "Go Go Galore." The watous revues are a marked departure from the norm in Vegas entertainment in that they offer rock 'n' roll music. Because of gambling, LV is primarily adult entertainment oriented, with the artists geared to satisfy the over-21 patron.

Nineteen sixty-six is still the era of the powerhouse singer like Connie Francis and comics like Johnny Carson or Joe E. Lewis. There is happy nostalgia for persons over 40 in the music of Ross Morgan, Jan Garber, Guy Lombardo, Charlie Spivak and Johnny Long, who have become fixtures in the city.

Lounge acts have taken on greater significance and often rival the main rooms for star power. "Staples" in the lounge fraternities are comic Don Rickles and Sheky Green, who both draw packed houses for their antics, Rickles, the master of the instant insult and barsing innundo, and Green, the story-telling cutover.

While the emphasis is on performers who themselves are the sole form of entertainment, like the powerpacked "Clan" group which frequents its own haunt, the Sands, several hypnotists have been successfully working Vegas and turning their audiences into their stars. Controlling their talents are Dr. Dante and Pat Collins, who has billed herself as the "hip hypnotist."

There are performers who frequently appear in Vegas. Harry James and Della Ree are regulars at the Flamingo, as are Frank Sinatra, Sammy Davis, Dean Martin, Joey Bishop and Jerry Lewis at the Sands. Buddy Hackett calls the Sahara home. The veteran husband and wife duo of Art and Dotti Todd holds a consecutive longevity record for playing in one room: 68 weeks at the Dunes' Top o' the Strip.

Hotel people are candid in their observations that the city is fullest during the summer, when a good portion of the visitors are traveling to Disneyland in California and another segment of the tourists are from Los Angeles and other major cities, notably New York. There is a move on to originate a national television show from Las Vegas, to present the excitement of the city's entertainers and its whirringly, fantasyland atmosphere to late night TV addicts.

A major proposal in the announcement last July of the formation of a fourth television network to be known as the Overmyer Network which would debut in 1967, is a regular two-hour variety show from Las Vegas. Keystones of the "Big O's" programming would be the two-hour origination to fight NBC's ensnared night owl leader, the "Tonight Show," and ABC's new Joey Bishop show, and a live entry from CBS, is in the planning stages in late July.

The "Big O's" Las Vegas feed would originate each week from a different hotel, drawing from the desert city's vast pool of performers. For a city of 128,000 persons, (253,000 in Clark County), the area is serviced by three TV and 10 radio stations. The entertainment world is represented on late, late night TV in the form of two interview-movie shows, hosted by Joe Stad on KSHO and newspaperman森林. Duke on KORK-TV. Stad at 29, is the younger of the two and is on Friday, Saturday and Sunday mornings from 1 to 8 a.m. His "Vegas Night Life" show is a compendium of live interviews and full length motion pictures. The aspiring actor buys the time slot, plays nine films and interviews from three to seven guests over the weekend. He admits his friendship with Sands president Jack Entratter has enabled him to boast of a prestige line-up of guests. "Entratter helped me," he said, "by sending me the biggest stars."

Duke's show is a Friday stanza, from 1 to 4 a.m.

and he interviews from five to 10 show business greats.

Since show business is a glistening diamond to attract persons into the hotels and thence into the casinos (it is impossible to walk through the main section of a hotel without passing through the casino), the money paid out to buy entertainers is staggering.

Liberace has the distinction of receiving $50,000 to star at the Riviera in 1953 for eight weeks. He received this stipend in 1954 and 1955, according to Seymour Heller, a Los Angeles talent manager who talks of these astronomical figures as if they were nickels and dimes.

"My office broke the price barrier," Heller, Liberace's manager, said. "None of the Vegas hotels were paying more than $15,000 to $20,000 before," Heller said. Jack Goldman was the Riviera representative who bought Liberace at $50,000. It was during a peak year of popularity for the effervescent pianist that the Riviera "handed us a blank check and said 'fill it in,'" Heller recalled. "Lee was making $25,000, $30,000 a night, so we had to go by what we thought was our value at that time." The contract made page one news around the world. "No artist had ever received that kind of money before."

Other than Liberace, most stars are publicity shy about revealing their worth for there are egos to be smoothed and frictions to be ironed out if one performer discovers someone is earning several thousand more than he. Nevertheless, Stardust and Desert Inn entertainment director Frank Sennes mentions Jack Benny and Danny Kaye as being in the exclusive $50,000 bracket. And then there is the Sinatra-Martini-Davis-Bishop-Lewis ensemble which is at top level of attractions.

Sennes thinks $50,000 is a limit no hotel would exceed for an individual artist. Former Sahara executive entertainment factor Stan Irwin, who held the show reins for 13 years, recalls that the late Mario Lanza had been booked into the New Frontier at $50,000, but had never opened. Kay Bober substituted, but perhaps not for that salary.

Las Vegas is privy to $1,000,000 contracts these days of spiralling costs of living. Louie Prima is said to have a $1,000,000 pact with the Sands for some 60 weeks in its Celebrity Theatre lounge. Remarked Irwin: "I had a signed $1,000,000 contract with Eddie Fisher for the Sahara. In the interim, Fisher became associated with the Riviera in 1965 as a..."
Lido... Significant to the Las Vegas scene is the heavy construction of high rise additions to hotels, which will provide additional facilities to an already cramped resort area. This construction is at the Riviera. The disengaged casino is being dismantled as a new, modern facility is under construction by a Strip area hotel.

LV-5

vice-president and the $1,000,000 contract was returned." Irwin says it was the first time he ever received a returned contract for $1,000,000. Judy Garland, he has worked for $35,000 for one show, part-time per week, which may be the most money earned by an artist for a single show.

The new Caesar's Palace, which cost $25,000,000, before it ever opened, is reported to be paying top dollar for such acts as Andy Williams, who opened the hotel several weeks ago with a chorus girl front line and 40-piece orchestra, Tony Bennett, Jack Benny, Peta, Clark, Anthony Newley and Woody Allen.

On an average basis, the salaries of top stars levels out at around $20,000 a week, according to Irwin. There is a theory that the artists demand the mercurial fees to placate their egos. They want to say they have earned more than any other signed star.

One reason why the hotels avoid publicizing what they are paying acts today is due to an omnipresent piece of legalities called the "favored nations clause." When written into a contract it states that if anyone is paid more than the individual holding the contract, his salary must be boosted equally.

Approximately 10 artists working Las Vegas have this stipulation, it is believed.

"If an act is making $40,000, for example," remarked Stuart Allen, the dapper British entertain ment director at the Sahara, "and some other star makes himself available at a super price, then you have to pay an equivalent amount if he has that favored nations clause." Allen indicated a favored nations clause has stopped him from booking several acts.

Allen pointed to the growing importance of the lounges as audience attractions and the barreling price wars which run from $8,000 to $15,000. Production shows should be priced in for $50,000 cost and $100,000 because of "infated" prices, Allen says.

"It's also possible to spend $40,000 for two show hours," Estonia Day was a top dollar attraction at $10,000, Allen says.

Entertainment patterns are set at hotels, but the executive believes "you bury your head in the sand" by adhering to patterns. You have to innovate, which sometimes means taking a gamble on an untested artist in a Las Vegas environment. "We signed Roger Miller between his fourth and fifth Grammy," joked Allen. "Because an artist is big on TV or on the national scene does not mean he will be a hit here." The lounges are a turnover crowd, whiling away a few moments; the show rooms draw people from metropolitan areas and have seen the top stars in their own cities and TV.

The trend away from individual names and to production shows was the innovation of the venerable showman Frank Sennes, who nine years ago imported the "Lido De Paris" show for the Stardust, which was followed by the Tropicana which brought in the "Follies Bergere" and the Dunes which continued the trend with "Casino De Paris."

Some 5,500,000 persons have viewed the six editions of the "Lido De Paris," a nine-year run. The guiding lights behind the American version have been, in addition to Sennes, Dorn Arden, director-choreographer; Harvey Warren, scenic designer, and Ed White, technical director. Cost of importing the "Lido" to Las Vegas was $750,000.

The price tag on "Georges Police" was $560,000 when it opened in 1959. The hotel summarizes that half a million persons view the international extravaganzas annually and it has options on the show through 1975. The fifth edition of the show features 60 international girls, a cast of 100, backed by the stage efforts of 24-maids, 11 electricians, two soundmen, 11 wardrobe women and 15 musicians. Scene and costume designer is Michel Gyaroulou, the producer is Tony Azizi, choreography is by Peter Gennaro and the director is the original Paris Folies Bergere director. The Trop has instituted a jazz policy in its lounge under the aegis of Maynard Soare.

The David Sennes-directed "Casino De Paris" is claimed by the hotel to have $2,000,000 act. The estimated weekly cost of the Frederic Apcar production is $57 a night. The production opened on March 27, 1963, and the 100-person show is now in its second edition.

Key production people include Robert Lewis, chorus rapher; Bill Reddie, musical director and Sean Kenny, production designer.

The Thunderbird's tribute to France is "C'est La Femme" which debuted Sept. 7, 1965, runs 75 minutes and stars Belgian vocalist Anni Anderson with comey show girls and fashie dancers and the comics Bobby Wick and Ray Brand. The show has been running a year in the Continental Theatre, which is also the home for an afternoon revue, "The Brown Utopia," which stars Art Linkletter.

The Tuesday show presents at the T Bird and is on the West Coast tour, "Hello America," which is the opening act at the Flamingo. The hotel switched from a name act policy to productions and talent co-ordinator Jo Patterson re-calls that "this is Hill's only one of the racetrack shows. We are a name show, and we have to put on an act that's good enough for the Flamingo."

The Riviera's full artist lineup will be graced by Eddie Fisher, Debbie Reynolds, Mitzi Gaynor, Tony Martin, Vic Damone and Ray Milland and Barbara Streisand before she approaches motherhood. All with the exception of Miss Gaynor have previously played the hotel. A hotel spokesman explained the policy reversal as merely a routine matter to allow those artists under contract to fulfill their obligations. Performance at the hotel's lounge for the first time is Vic Damone who opened August 11.

The Desert Inn has seen fit to go with an American flavor with the "Tropicana Exotica" which bears the Frank Sennes-Donn Arden tag. The show has a cast of 69 dancers, singers and show girls and six production numbers.

A specialty feet for lounge patrons is the modus operandi of Moe Lewis, talent co-ordinator for the Sands' Celebrity Theatre. A veteran of 17 years in show business and a former night club owner in New York City, Lewis has been booking shows in Las Vegas for two years. He says it's foolish to book an act strictly on the basis of a hit record. "They may not have a night club act." The first time Lewis saw the Nightingale Brothers in San Jose, Calif., he liked their material and delivery, so he bought the duo. For lounges, you need acts which don't get upstaged by large numbers. If you have the right type of show and talent, the act can make a lot of money and is trouble-free. The most reliable acts are the Victor Silvy, the Rat Pack, and the Righteous Brothers. The Silvy part is that he's a trademark act. The Rat Pack is an introduction, and the Righteous Brothers is only as much of an attraction as the hotel's dual star headliners in the main room.

The Sand's Folies Bergere and the Continental's "Trio" of Frank Sennes, Barbara Streisand and owner Morris Lushbord is among the elite group of persons in the world who spend millions on entertainment. This trio has opened their other hotels in Miami Beach.

For pure burlesque, Minsky's is at the Silver Slipper. It has been moved to the Riviera. The show has been opened by a new, production manager, mostly known for his productions the leading exponent of the girlie-comic shows.

The downtown area has spread its tentacles to ensure top entertainers down to what was called the "sawdust area" and is now blossoming with high rise construction and classy showrooms. The area used to be called "Levinson's Folly," according to Ed Levinson, the peripatetic president of the Fremont who has been under scrutiny by the Internal Revenue Service as a condition in his lease of the hotel to the Parkin-Dohrmann Corp.

Lee Kendell, the hotel's advertising director, re- called that when the Fremont first bowed 12 years ago, people said it wouldn't stay open 30 days. Levinson invited growth in the downtown area," he said. The reference to "sawdust joints" recalls the visage of cheap casinos. But since last October the Fremont has been booking top artists in its 700- seat Fiesta Room, which Kendell says has given the downtown area a plush feel. The one-year-old Mint is the home of production shows and the newly opened eight-story Four Queens is experimenting with girlie production shows in its Royal Lounge.

A true bastion for country and western fans is the Golden Nugget, which promotes 10 hours of continuous entertainment in its Gold Room. Entertain ment director Bill Greene's headliners averaging eight weeks a year are Judy Lynn, Eddie Dean and Charlie Walker. The roster is additionally tolled by Waylon Jennings, the Kinbrellers, Sam Malonea, Ruby Markels, Orie Marsh, Shari Lynn, Stan Berlin and Bette Taylor. The roster is additionally tolled by Waylon Jennings, the Kinbrellers, Sam Malonea, Ruby Markels, Orie Marsh, Shari Lynn, Stan Berlin and Bette Taylor. The roster is additionally tolled by Waylon Jennings, the Kinbrellers, Sam Malonea, Ruby Markels, Orie Marsh, Shari Lynn, Stan Berlin and Bette Taylor.

There is a feeling in cruising through the city's hotels, casinos and show rooms of an obliqueness which runs the senses and literally cuts one off from reality. Only the headlines on newspapers sold in hotel knickknack shops relates to the world outside. The glinting of a chandelier or cocktail piano, brocante lounge, the sensuous whispering of Egyptian belly dancers, explosive drive of the Count Basie or the band, or the fullness of a production show orchestra, fuses into a cacophony which bombards and engulfs one's senses. This is the desert, this is Las Vegas, the townsite built by the railroad tracks, is a "life line" of show business today, with the $2 bet helping to support this illusory industry.
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When STAN IRWIN, formerly the entertainment director at the Sahara Hotel in Las Vegas, said that there was no more early-morning business, that the top lounge acts could not pack the lounges at the early-morning hour, DR. MICHAEL DEAN DID IT! RALPH PEARL, Las Vegas Sun columnist, said, "The business turned in by the guy in the wee hours of the morning in the Casbar Lounge of the Sahara Hotel looked like Grand Central Station on a July Fourth weekend." FORREST DUKE of the Las Vegas Review Journal said, "Went into the Sahara at 5 o'clock in the morning for a look at DR. DEAN'S amazing act and COULDN'T GET IN—THEY DIDN'T EVEN HAVE STANDING ROOM!" MURRAY HERTZ, Las Vegas Review Journal, said, "DR. MICHAEL DEAN, the hypnotist, is doing fantastic business in the Sahara at the fantastic hour of (ugh) 6 a.m."

STAN IRWIN says, "DR. MICHAEL DEAN'S HYPNOSIS SHOW is one of the most amazing, entertaining, exciting, laugh-provoking and versatile acts I have ever witnessed." MYRON COHEN, after seeing DR. DEAN'S show at the Flamingo Hotel, said, "This was the funniest show I have seen in thirty years—and you can quote me!" LOU WALTERS said, "I have seen hypnotists for the past thirty years. This is the most amazing show I have ever seen."

DR. DEAN has outdrawn the top name acts at the Sahara Hotel, Thunderbird Hotel in Las Vegas, Harrah's Clubs in Reno and Lake Tahoe and the Sahara-Tahoe Hotel in Lake Tahoe. While not playing the Nevada circuit, DR. DEAN has broken all records in the history of San Diego at the Catamaran Hotel on beautiful Mission Bay, where he has been for the past three years with a packed house every night! HENRY SLATE, who went down on Sunday evening and couldn't get in, said, "If I hadn't seen it with my own eyes I wouldn't believe it." The Catamaran Hotel is probably the only night club in the country that ASKS PEOPLE TO LEAVE so that 400 more people can get in to see the second show!

As the ONLY HYPNOTIST IN SHOW BUSINESS WITH A LEGITIMATE DOCTOR OF PHILOSOPHY DEGREE, DR. DEAN is also a recording artist and University teacher. He is in wide demand for concerts and colleges.

Using the Catamaran Hotel as a home base, DR. DEAN is available for a limited number of appearances.

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August 26 thru August 31
JOEY BISHOP
September 1 thru September 20
LENA HORNE
September 21 thru October 18
JERRY LEWIS
October 19 thru November 8

FRANK SINATRA
November 3 thru November 22
ALAN KING
November 23 thru December 13
STEVE LAWRENCE & EYDIE GORME
December 14 thru January 10
SAMMY DAVIS, JR.
January 11 thru February 7

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LAS VEGAS...changed its image

If you've never been to Las Vegas, your first impression is totally misleading. Hotels loom high into the sky, and a full range of athletic facilities is available at every turn. Youngsters tote past elegantly coiffed bikini bunnies at hotel pools. Couples in electric golf carts chug down the fairways. All is peaceful and luxurious in this resort city.

Resort city? Why, what's happened to Las Vegas, the so-called "sin city," gambling capital of the world, swinger's paradise? The gambling's still the dominant attraction, but the swinging appears to be declining.

The first-time visitor to this burgeoning desert city may never have the opportunity to talk with the businessmen who run the hotel industry. But if he had a chance to talk with any of the behind-the-scenes people who keep Las Vegas moving straight ahead, he'd probably be in for a shocking discovery.

He'd be informed that things have changed and are continuing to change. The gambling base has been broadened to encompass total family entertainment. Today, bonded baby sitters and nurseries are provided for the youngsters. Today, golf courses and tennis courts and huge swimming pools provide enjoyment during the sunshine hours.

Today, radio and television sets are placed in your hotel room. No longer are the hotels fearful that a radio in a room keeps people from the casinos.

Today, the Metro to Las Vegas, more often than not, is a busload of "bachelors' and lawyers' groups. Columbia and Warner Bros. Records and a myriad of representative business type associations hold their national conventions in town. The stigma of Las Vegas as the corrupt gambling town is disappearing, and more convention dollars are flowing into the city's coffers than ever before.

Today, people swim, play golf or tennis, catch an early leash show, a midnight show and often retire early for the night. The fanatical gamblers or compulsive night owls will always be evident, but their numbers are thinning, hotel people say. And nobody is too concerned about this development.

In fact, this new image of the Vegas patron pleases the businessman who sees return business from families who travel as a unit and save the city's offerings.

A good example of a revolutionary designed Las Vegas hotel is the 40-acre Tropicana, created as a resort hotel with its casino a separate feature. Most of the first Las Vegas hotels were built as casinos with attached rooms. The architecture of the Tropicans is Miami Beach-influenced. A more adult following stays at the hotel. It is the only one in the city with a ticket for its stock ticker.

"Our feeling is that the type of guest who stays here is interested in the market," said the hotel's director of publicity.

Dierdick, who handles advertising-public relations, says a second generation is taking over the leadership of Las Vegas hotels, and this generation has a more imaginative approach to the hotel industry.

DUFFERS AND PROS try their skill on the fairway of the Dunes Hotel golf course. While the emphasis is on luck at the nearby gaming tables, it's all co-ordination and concentration on the links. The clubhouse may resemble the one at the Fort Dodge, Iowa municipal course, though. It's just about the ultimate in clubhouse luxury.

Many of the original hotel figures began by running illegal gambling operations, and they still haven't cracked off this feeling that gambling is an illegal industry. The city promotes its entertainment, but rarely its gambling. Dierdick thinks this is an error.

Gaming could easily be promoted in light of the city's changing face, he contends. "It's not a town that charges through the night. You don't get the late night swingers any more. A lot of people see the dinner show (at 8:30) and turn in by midnight. Golf has become very important. People also lie around the pool. This is not a health spa by any imagination, but it doesn't seem to swing like it did.

"There are still guys who don't want to go to bed because they don't want to miss anything. They get caught up in the excitement. But it's an illusion to think you can get by with a few hours' sleep. It catches up. Many people the first time they are in town, run to as many shows as possible. The veteran doesn't do this.

"So much of the business is repeat that the veteran Las Vegas guest is older and is used to the town. He now requires more rest. There is also a new crop of gamblers, and the number of visitors goes up every year, so we must be developing a new clientele."

This new clientele soon discovers that there are nine golf courses and several putting greens. Others are being planned. In 1952 the city had a nine-hole course. Then the Desert Inn opened an 18-hole links which was followed by courses at the Stardust, Dunes, Tropicana and several in adjoining regions like Winter Wood, Black Mountain and the Craig Ranch.

Sports activities are a growing side industry. The Hacienda Hotel has bought Mt. Charleston and will construct a ski resort there this fall. Nearby Lake Mead offers water skiing and boating. Several of the hotels maintain yachts for use by a selected guest—the big money spenders or celebrities.

A major change has occurred in the scheduling of the lounge shows. The main lounge attraction used to go on at midnight. Now that artist starts his working day at a much earlier hour, but he may still play through to 3-5 a.m.

Conventions first came to the city in 1959. Previously, the hotels had no facilities or sales staffs. Today, the majority of the hotels maintain strong convention sales departments which compete vigorously for business. The salespeople read such publications as World Convention Dates and Sales Meetings Magazine, which offer tips on convention planning, and also lists of organizations planning their meetings. The city's Convention Bureau maintains a list of about 3,500 trade associations which are potential customers.

By attracting medical, dental, banking and insurance groups, the hotels have helped ameliorate the concept that Las Vegas is strictly a Las Vegas and not the proper climate for discussing profits, merchandising and marketing.

One hotel executive, when asked how these prestige groups were finally lured to Las Vegas, replied: "We convinced the right people at the top level that the city was a great place for a convention." The toughest of groups to sign are those which operate with many committees deciding on a convention site.

The city's image is of concern to some people and inconsequential to others. Says one sales manager: "We don't have an image problem any more. We've straightened ourselves out. We don't want to lose the image of a gambling town. If we lose that we're dead!"

One downtown hotel representative, upon bearing the phrase "sin city" in reference to the city's unholy past, answered: "Percentagewise (sic) the major hotels in this city give more money to recreation and charity than any comparable business in the world. These people (civics do-gooders) who curse us, would be starving to death if it weren't for us. We hope someone will write something about Las Vegas other than a sin city story. It's about time."

Las Vegas has become a golf-crazy resort. There are over a dozen golf courses in the area for use by tourists and residents alike. A mountain backdrop helps present a mood of solidarity to golfers motoring around the links at the Stardust while a foursome works its way to the cup at the Tropicana course.

AUGUST 27, 1966, BILLBOARD

The nation's gambling capital is becoming a family vacation attraction. Youngsters are very much in evidence around hotel pools. Pools have become a focal point for many families during the daytime. Evenings the emphasis is on the shows and casinos.
DINING

RUMOR here years ago was that the gamblers didn't want a bunch of gourmand houses. "We want them to hurry up and eat and get back to the gambling. If they are sitting around a table we want it to be the gaming tables."

Well, this might have been true years ago, but a look at what Las Vegas has to offer in the way of dining dispels the rumor now.

You've got all you can ask for now, from ham and eggs for 49 cents or $1.50 buffets offering dozens of dishes on up to some of the most quixotic, most fashionable gourmet houses found anywhere on earth.

In fact, Las Vegas has such high regard for the role of the restaurant in drawing guests it has put together an assemblage of eating places that could only be possible in a city where plays host to more than 12,000,000 visitors yearly.

And with every one of these visitors being woe by competing hotels, clubs and restaurants, it's easy to see why no Las Vegas guest, or resident, need want for a dining spot to suit his particular taste. This goes for both budget and appetite.

And this also explains why this city can support more than 250 restaurants outside the hotels and clubs. Most are set up to offer leisurely dining away from the rummaging hubbub.

In the main showrooms of the large hotels, where extravagant entertainment goes with the price of your dinner, the mainstays seem to be steak and fowl. Meals run from an average of $6 to $8.50 in these rooms, but included are performances by the biggest names in show business.

The vacational gourmet may prefer to do some of his eating in one of the superb restaurants located in another part of the hotel. Here, for just a dollar or two more than the showroom dinners, one may, for example, enjoy the Oldie English fare of the Sahara's House of Lords. Or, to the mellowed strains of strolling violinists, one can have a really

exquisite French haute cuisine at the Dunes Hotel's Sultan's Table. The same can be said for the Tropics' Gourmet Room, except that the settings are exchanged for one violin with piano accompaniment.

In the same class is the Riviera Hotel's Hickory Room and the Desert Inn's Monte Carlo Room, the new Regency Room at the Sands Hotel and the Ambassador Room at the top of the Mint Hotel.

Then for a turn to the more colorful or unusual, but still at the hotels, there are two highly styled Polynesian restaurants. These are the Aku-Aku at the Stardust Hotel and the Sahara's Don the Beachcomber. Seafood, as the exclusive fare of a better restaurant, has come in for quite a play in Las Vegas lately. Big Joe's Oyster Bar, an intimate spot with seafoods flown in daily, is the pride of the main floor of the Thunderbird Hotel. Not far down the street, sitting in front of the Dunes Hotel like an anxious outer space vehicle, is the big Dome of the Sea Restaurant.

However, don't let all this gourmet talk lead you to believe that Las Vegas leaves to the fancy. Down the scale, there are scores of day-to-day restaurants—many exceptionally decorated coffee shops and many others whose counterparts you'd find in most American cities.

And yet, there's one Las Vegas specialty that few visitors manage to miss. It's the big buffet, a paradise for the hearty lunch or breakfast eater, or even for the after midnight snacker. These are crowd pleasers from two standpoints, their unending selection and their bargain price. Served at a number of hotels, they consist of long rows of tables covered with dozens of salads, appetizers, beverages, entrees, deserts and whatever else human beings consume at a meal. The price usually ranges from $1.50 to $2.50, with seconds.

There are many Italian eating houses. Tony Mazzuca's Antonio's is popular along with Louig's and Villa d'Este. There German-Hungarian-type restaurants stand out, the Black Forest Inn and the Alpine Village and the Danube.

There are no losers among the diners in Las Vegas.

TRAVEL

LAST year more than 1,900,000 visitors arrived here by commercial or private planes, making McCarran Field the busiest air terminal in the United States in comparison to the size of the city it serves.

Seven major air lines, TWA, Western, United, Delta, National, Borinquen and Pacific carried the bulk of these passengers. But a healthy ratio of one out of 10 came by private plane.

Each of the air lines has played an important role in developing yearly passenger volume increases over the past year. The soaring in 1953 when 45 flights daily brought in 213,979 visitors, each airline has utilized the many attractions of the area to bring in more and more vacationers to fly to Las Vegas each year.

And each year saw a sharp increase in passenger traffic until total volume reached 1,907,682 in 1965 with little doubt the 1966 figure will be well over the 2,000,000 mark.

But equally surprising is the 12-month fly-in of over 152,000 light aircrafts that boosted to record

heights the already booming business of Alamo Airways and Eastern's two private plane service companies with terminals on the western perimeter of McCarran Field.

Both companies also had their heaviest traffic on record last October when 1,600 light planes, belonging to members of the Aircraft Owners and Pilots Association, landed there. The air invasion signaled the opening day of the organization's annual convention.

Motorists by the millions utilize five major highway arteries to reach Las Vegas from all points of the compass. However, by far the largest traffic count is recorded over the recently completed (1965) Interstate 15, a 291-mile unbroken freeway connecting Los Angeles and Southern California with Las Vegas. The other four broad U. S. highways bring motorists from San Francisco, and Reno to the north and west; Salt Lake City and Denver to the north and east, and Phoenix to the south.

The Interstate 15 freeway project, the first concrete road building carried out in the State in 35 years, is scheduled for completion sometime in 1972. By this time the freeway will extend from the California to the Utah borders, passing along the western edge of Las Vegas. Total cost will exceed $55,000,000.

RECREATION

WHEN a city hosts such top golf tournaments as the Desert Inn's Tournament of Champions and the Sahara Invitational, it is very little wonder that the golf game in Las Vegas is very popular and very popular.

There is a nine golf courses, two nine-hole pitch-and-putt courses and several driving ranges. During the PGA tournaments, tourists flock to see some of the biggest names in golf play in Las Vegas.

And visitors are usually surprised to find so many other outdoor recreation facilities in Las Vegas. The city is surrounded by sites for fishing, natural sightseeing, boating, guest ranching or indulging in all kinds of winter sports.

For example, the Lake Mead National Recreation area is only 30 to 60 minutes away, depending upon weather you're visiting. Within this largest-of-its-kind recreation area, one finds the wonder of Boulder Dam, the prolific fish fishing and boating of huge Lake Mead with its 550 miles of shoreline, the vast fishing and river boating of the lower Colorado River, the crystal waters of Lake Mohave, any number of docks, campsites, beaches, trailer parking areas and points of historic significance.

In the opposite direction, but equally close in, are Mt. Charleston and Lee Canyon, whose forests are cool and green in the summer, white with snow in the winter. More than half a million visitors annually enjoy the relaxation that this mountain area offers.

A special attraction, or service, of the Thunderbird is its 42-foot yacht which cruises Lake Mead with specially invited guests on board.

Las Vegas hotels offer elegance in dining. The atmosphere here in the House of Lords at the Sahara is of old England. The steak house was designed to provide a gourmet service for persons involved in gambling who did not wish to leave the hotel for gourmet cooking.
### DOES ANY OF THIS MEAN ANYTHING?

#### Great Britain’s Best Sellers

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Las Vegas
became “entertainment capital of the world”...

At any given time one can drive down the famous Las Vegas Strip and find out why they call this “The Entertainment Capital of the World.”

With no less than four million-dollar extravaganzas, one Broadway production and four shows each starring show business headliners—all playing simultaneously on the Strip—that slogan can be called anything but a boastful extension of civic pride.

In fact, it’s hard for people to realize that each extravaganza parades a cast of more than 50, that each of their payrolls range well over $50,000 a week, or that stage effects run the gamut from fiery earthquakes, rainstorms, live tigers, trapezes, disappearing swimming pools, skating rings, ship sinkings, and waterfalls. And that’s not to mention the live entertainment resource people remember most—hundreds of gorgeous girls. Most of them decorate huge showroom stages, but literally dozens walk gracefully along special ramps built into the walls or descend slowly on circular platform lowered from the ceilings.

If not unusual to cruise along the Strip and read marquees listing such names as Frank Sinatra, Dean Martin, Ella Fitzgerald, Donald O’Connor, Johnny Carson, Robert Goulet, Sammy Davis Jr., Eddie Fisher, Mitzi Gaynor, Jimmy Durante, Phil Silvers, Carol Lawrence, Nancy Wilson, Alan King, Elaine Dunn and a raft of others.

Even at that, all the top entertainment here is not necessarily in the big showrooms. To keep the fun going, all the hotels have, in addition no cover, no minimum show lounges which provide continuous entertainment from dusk to dawn.

Top billing in their own right, these lounge performers might range from the vocal styling of Della Reese to the big bands of Harry James and the Glenn Miller Orchestra with Tex Beneke, Ray Anthony, Don Rickles, the Kim Sisters, Sarah Vaughan, these are just some of the lounge stars who regularly go on until the wee hours of the morning.

And in downtown Las Vegas, a glittering area known as “Casino Center,” this lounge type of entertainment really thrives, although the Fremont Hotel has recently put in a Strip-type showroom. Everything from a Watusi revue to a fast-paced Ice Follies plays downtown Las Vegas.

Gamblers will tell you they’ll bet anyone that this is the “Entertainment Capital of the World.”

Lounge by Any Other Name Still as Sweet

Talent helps Las Vegas thrive. And a coterie of booking agencies and talent management firms keep the line thrumming between performers and club owners.

For Art Engler, manager of Associated Booking Corporation’s office, being the company’s man on the scene entails a combination of public relations and servicing. The brunt of ABC’s bookings are for lounges—and there are plenty of them.

“Out here you don’t sell an act and walk away from it. You put an act on, come in opening night and then you frequent the room twice a week to see how things are running,” Engler explains. As such, a good portion of his “working day” is spent in the tepid evening air outside the hotels and inside in the cool, air conditioned comfort of the hotels.

“Policies are different here,” notes Engler, who has been associated with ABC first as a performer and most recently as an agent since 1946. “A lounge act can’t stop and talk to its audience. It has to hit ‘em and run.”

The reason for this slam-bang attitude is attributed to the location of the lounges off front the casinos.

These locations are usually no cover, no minimum room, within earshot, of the noise of the one-act bands. “Acts may have to rework their styles because of the characteristics of the lounges. You have to do your ending like a beginning; it has to be like the ‘Star Spangled Banner’; you’ve got to grab ‘em by the collar. The pacing of a lounge show is entirely different than that of an East Coast club where there are captive audiences and acts can build a reputation.

“With the lounges there is no cover, no minimum. A guy who is losing decides to drop his wife in the lounge while he tries to win back his money. People drop in. You pay for a drink right there. It’s a drop-in crowd. No reservations. To keep an audience’s interest in that kind of room, you have to hit them on the head so they don’t get up and walk across the street. Acts do ten minutes of uptempo stuff and then once they’ve collected their audience, they can slow down and do some ballads.”

Engler says the “lounge” has become a “dirty” (Continued on page LV-16)

With a

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Your microphone is your link with your audience. Choose it with care. Shure microphones project your voice over your instruments, and over audience noise... YOU WILL BE HEARD. They are used by many of the world’s most famous Rock ‘n Roll and Country ‘n Western groups. Complete with carrying case, 20' cord and plug to fit most musical instrument amplifiers.

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SHURE UNIDYNE® A Combines economy with quality

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Write for catalog and name of nearest Franchised Dealer: SHURE BROTHERS, INC., 222 Hartrey Ave., Evanston, Ill.

Shure microphones are standard equipment at all the finest hotels and clubs in Las Vegas.

LV-14
Nitery Review

Cal-Neva Lodge
(FRANK SINATRA’S CLUB)

"New to the Bennett repertoire are
‘Gentle Rain’ (with Bossa Nova guitar accomy),
‘Georgia Rose’ and ‘A Time for Love’.

It’s a safe prediction all three will hit the top of the charts."

DAILY VARIETY DAILY

Monday, August 15, 1966
Lounge by Any Other Name Still as Sweet
(Continued from page LV-14)

word” in town. The trend is to revamp these rooms and turn them into minor theaters. “When you approach big-name acts with a lounge booking,” says the ABC man, “they have a negative psychological attitude. But call it a Starlight Theater, Blue Room or Driftwood Room and it sounds like something. Lounges have become second showrooms. Scene moves toward the rear of the room, added lighting booths and stagehands.”

By servicing an act, Engler explains, he is helping that act gain strength which will be translated into additional bookings. Servicing entails cliches; public relations entails making an impression with the hotel management so the latter will develop faith in the agency and call on it for additional attractions.

Some of the ABC acts which work Las Vegas and with which Engler maintains contact are Freddie Bell, Roberta Lynn and the Bellboys, the Treniers, Vaughn Monroe, Lou Rawls, Lionel Hampton, Swingle’ Lads, Big Beaux, Duke of Dixieland, Lavern Baker, Arthur Prysock, Carmen McRae, Dinah Jo, Xavier Cugat and Louis Armstrong, who plays a main room, not a lounge.

“Hotels in this town have one thought in mind when they book: marquee value.” Many of the lounges start their entertainment around cocktail hour. A lot of the acts which play during these last periods are local groups, Engler says. Being a talent booker is “a 24-hour operation. You work five days but here you’re on call 24 hours, seven days a week.”

Servicing a client, is uppermost in the mind of General Artist Corporation’s resident man Jim Murray, a 10-year witness to the growth of the city as an entertainment mecca. “Servicing covers a wide scope of activities,” Murray remarked one night in the small lounge of the Fremont Hotel between shows. It covers getting an engagement to seeing that rehearsals offer ample time for preparation.

Murray feels that very few local people are discovered here. The emphasis is on touring acts with proven name value, although he points to Jerry Vale and Wayne Newton as two lounge acts who broke that stigma and landed in the prestige show rooms.

ABC and GAC are the only major booking agencies employing a man on location. There is an active “industry” of talent managers working in town, which are probably unknown and unrecognized outside of Clark County, Nevada, Las Vegas’s home site.

A recent addition to the agency scene is Jerry Perenchio Artists, a Los Angeles-based firm. Lee Wallace, formerly with 20th Century Fox Films casting department, is Perenchio’s representative.

Matt Gregory and Key Howard are partners in Gregory & Howard Management, which handles a select number of clients, books them in town and then develops their careers for national exposure.

Gregory, a former publicist, who has been in Las Vegas since 1953, calls it the “psychiatrist’s couch of America.” A tall man prone to harsh words, Gregory calls the lounges, the “most difficult medium in show business. It doesn’t compare with any room in the country. There’s no captive audience; it’s meant to be a turner place. I call it the glorified Greyhound bus station. It’s an infiltration of people and sounds.”

Gregory calls the lounge business, for which his firm books acts, “a Roman arena”—people are waiting for something to happen. The lounges will either break an act, Gregory emphasizes, or firm them up. An act playing what Gregory calls the “Golden Orpheum Circuit,” Las Vegas, Reno and Tahoe, 26 weeks a year, earns the equivalent of 52 weeks of hustling around the country.

There are three reasons why people in show business don’t reach their potential, the manager believes: no direction, bad direction and good direction which isn’t accepted. Gregory’s firm earns a percentage of the artist’s gross earnings, for which it works to build a sizable commodity with longevity. “What matters in our estimation is a client’s potential,” he says. “Their capacity for expansion. Sometimes an act barely well established needs to build an identity.”

Gregory cites a case not too many months ago in which the firm signed an 18-year-old coloratura soprano and sent her to a Los Angeles voice teacher. After her professional training she will be groomed for musical comedy. Everything depends on the artist’s stage of development at the time of signing with Gregory & Howard. Gregory signs an act on a provisional

(Continued on page LV-18)
RECOGNIZED AS THE NUMBER ONE MODERN JAZZ ORCHESTRA THE WORLD OVER

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DOWNBEAT INTERNATIONAL CRITICS AWARD 1964—TOP NEW ARRANGER, COMPOSER

CURRENTLY APPEARING AT PLAYBOY PENTHOUSE, HOLLYWOOD, CALIF.

<table>
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<tr>
<th>Personal Manager</th>
<th>Original Music (BMI) Published by Amestoy and Jewell</th>
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Billboard SUBSCRIPTION ORDER

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Rates Outside USA for 1 year
Hawaii, Alaska, Puerto Rico (via Air Dispatch) $50
Europe and Great Britain (via Air Jet) $45
Mexico, Caribbean, Can. America (via Air Jet) $60
South America & Africa (via Air Jet) $55
Asia and Pacific (via Sea Mail) $30

All Countries (via Sea Mail) $35

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Lounge by Any Other Name Still as Sweet

(Continued from page LV-16)

one-year contract. "In one year we can see whether there is anything we can do for them. It's also a double edged sword."

The company's musical clients include Tony Sandler and Ralph Young, a clever singing duo, whose act was conceived and developed in Las Vegas; the character, a sexpot which does musical comedy; and Vic Garcia, 25-year-old guitarist.

Gregory feels there are more people coming to Las Vegas with show business potential now than in the past. About six years ago, Gregory and Howard began a unique sideline operation—packaging Las Vegas shows for either cities. They have developed rock 'n' roll go-go shows for clubs in Chicago, New Orleans, Houston, Miami Beach and Portland, Ore. Because of skyrocketing costs, Gregory feels that personal managers have to become show producers.

"If we don't evolve into producers, we'll drop by the wayside," he charges.

There is one management firm which hopes to service its clients with the added plus of its own record company. That firm is Personality Productions, whose local office is run by Jean Bennett from a den in her home in a suburban region. The record label is Elite Records, which allows the company to record its people and either release the disks themselves or sell the masters. "Because of the nature of the business," Mrs. Bennett said, "it's important to release a record to help establish an artist."

Jean has been with Personality for 14 years. She feels the hotels book name personalities, that they're not deeply tied to the talent agencies. The illusion is that the artists are more powerful than the talent agencies. "But thanks to records, Triul Lopez and Bill Cosby broke into Las Vegas."

A Las Vegas credit on a performer's resume is worth 10 ordinary bookings, in Jean's opinion. "It's the prestige of Las Vegas that does it. The city also has the reputation for paying the highest salaries, but actually only the big names earn those figures."

Personality's roster is far afield from demanding top dollar for its artists. Its personnel is comprised of new people's scouting for a niche of the success story. There's Linda Cardinal, a home grown product who now sings with the Harry James band; Jimmy Wallis, discovered in Las Vegas; Bach Yen, a Vietnamese vocalist who has played the Desert Inn with the Jimmy Durante show; Bill Beam and Chee Chee, who have played the Colonial House locally; Anita Me-Cune, singer-guitarist, and Stan Wilson, folk singer-comic heard on Fantasy Records. The most successful of the firm's acts is the Platters, who have a world-wide following and now cut for Muscor.

There are two other local talent firms, Liberty Artists Services, run by Bob Sadoff and Bel Air Artists with George Soares in charge. In addition, Arthur Leon Productions specializes in go-go shows with the accent on topless dancers, and Rocky Sennas, brother of Frank Sennas, and Stan Irwin, a key name in the entertainment business also produces shows for local exposure.

The world of teen-age music is barely evident in Las Vegas. Mike Tell, an enthusiastic 21-year-old, has a small company, Teenage Attractions, which books rock 'n' roll shows at the Convention Center or the Southern Nevada University gym. Tell works with Los Angeles disk jockey Sam Riddle in obtaining acts for the shows. Riddle gets a percentage for lining up the acts, Tell said. Tell says he books acts for other cities, which provides an incentive for an act to divert his way.

"Las Vegas is a small United States," Tell says. "Any act which does well nationally will do good locally, Tell says he's promoted shows by Ray Charles, Johnny Crawford and Chuck Berry, among others. He works closely with radio station KENO, the city's chief top 40 outlet. The station advertises the concerts and its disk jockeys smeared the festivities.

While population estimates for Clark County are for 100,000 persons by 1970 (there are currently 200,000), there is very little teen books activity. "The top agencies are only concerned with booking major acts," he reveals. There is a Teen Beat club and the Pussy Cat A Go-Go which plans rock acts, drawing the early 20's crowd.

But in a city in which the gambling-laws prohibit teen-age participation, the entertainment rooms cater to mature tastes. Booking major acts—anyway you look at it—is a frenetic, totally involving business.
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Workers of The Strip
Join Labor Movement

The American Guild of Variety Artists has 600 members working in Las Vegas on a weekly basis. The union represents all types of variety acts from stars to chorus girls to dancers. More dancers hold union cards in Las Vegas than any other category of variety specialty.

“We probably have more working members in this concentrated area than in locations of comparable size,” Fred Haettel, union office manager, said. Haettel has been with AGVA 14 years, the last 11 as the Las Vegas representative. His responsibility is to oversee the working conditions and welfare of its members.

For a $75 initiation fee, a show girl or dancer gets a union card. It costs a star $175 to join the labor movement.

As a result of such productions as “Lido De Paris,” “Viva Les Girls” and “Folies Bergere” playing Strip area hotels, the AGVA ranks have 35 per cent foreigners.

Haettel admits that this takeover of jobs has alienated some American performers, but there has been no overt problem arising because of this large number of European variety artists. On the contrary, Haettel claims these production shows have opened jobs in which American AGVA members are utilized.

“Any percentage of American performers feel cut out of their jobs,” Haettel said, “but with the introduction of the foreign shows, our employment has probably doubled in this area.”

A sharp rise in union employment occurred in 1958 when the Stardust opened its first “Lido” show. Artists hired in Europe for the “Lido” show receive a working permit from U. S. Immigration for their tenure with the show. If the individual leaves the show, he loses his work permit and must leave the country. Because there is an open quota on British subjects, Las Vegas is “flooded” with English girls, according to Haettel. By way of contrast, Japanese girls have to have a “specific purpose” in coming to the U. S. before they are cleared for entry.

One American show girl revealed that foreign show girls had devised a racket for obtaining American citizenship without waiting out the required time period. For approximately $500 the European show girl could buy herself an American husband. This would change her citizenship status and after the prescribed time, the couple would file for divorce, the woman by this time would be an American citizen.

Haettel compares working conditions when he first arrived with what they are today. “In 1955 we had lots of eight girls. Now some productions have 29 dancers alone plus show girls. Costs have increased per hotel from 25 persons in a show to over 100.”

The union’s contract with all hotels does not specify a minimum number of persons who have to work at the facility. This is entirely within the whims of the trends: large shows, lots of people, individual headliners, good-by-large casts.

Competition for a show girl’s job has become extremely competitive. For 13 shows in a six-day week, a chorus girl earns $167.85. For 21 shows over seven days she earns $271.13. In 1963, these same shows earned $145 and $234.28, respectively.

Scale for a headliner runs from $250 for 13 shows over six days to $403.84 for 21 shows over seven days. In 1963, the principal’s minimum and maximum scales were $225 and $363.40.

Every three years the union’s contract expires with the hotels. Some of its provisions are that rehearsal pay is automatic ($20 for a seven-hour day). “Any one working eight days without claiming rehearsal pay is an idiot,” says the AGVA man. There is a three-day probationary period in which the hotel may weed out unsuitable performers. After this probationary time, the hotel has to sign the individual to a union pact guaranteeing a minimum of two weeks’ work.

At the Sands, the AGVA pact is predicated on two-week employment periods with options. At the other hotels, it’s for four-week spots with options. The contracts call for play and pay. No show—no dough.

Haettel calls dancers with depth of experience the hardest performers to find. The classically trained, ballet dancers stay in New York. Short dancers have trouble in Las Vegas. The show girls are tall (6’1”) in heels usually and to hire short girls and boy dancers would provide too foolish a comparison, Haettel believes.

Getting a job as an early-morning waitress and/or topless dancer is a good breaking-in spot, the union representative claims. It is not a “last resort” for the untalented, he adds, as some of the show girls charge. One show girl called the topless waitress dancers “high school dropouts who couldn’t make the first lines at the major hotels.”

The city’s downtown area is turning into a significant outpost for AGVA people. The Mint, Fremont, Four Queen lounges are all hiring variety artists. Notes the administrator: “I see the downtown area as probably the best place for a medium-priced act. An act which wouldn’t be booked on the Strip but is a sensation across the country, will go into a downtown hotel.”

The entertainment downtown may now be on a smaller production scale from the hotels along the main highway known as the Strip, but AGVA believes the shows downtown will hold because they are becoming highly competitive. “It is only a matter of time before other downtown spots build show rooms,” points out Haettel.

Many of the city’s residents spend their time in the downtown casino area, and this part of the city has a more informal air than is usually found uptown. But the informality of the audience has nothing to do with the skill and drive of the performers.
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Six Recording Studios Handle Contract Work

LAS VEGAS is not much of a recording center, but the town does have a bright and prosperous future for live and studio work. Activity is centered around six studios, with United Recording the most prominent of the facilities handling contract work for visiting artists.

Besides United, such facilities as Berta Specialties, Century Custom, Dynamic Sound, Personality Productions and RGA Recording are available to service recording needs.

United began its fourth year in Las Vegas in July and according to Vice-President Jack Eglash, "the outlook is good." Eglash bases his optimism on the construction boom in hotels with their related theater restaurants and theater lounges all playing major entertainment figures.

As an operating wing of a Los Angeles-based corporation, the studio here is known by many recording artists who have worked in the California facilities. Eglash says his operation has to show visiting stars that the studio compares with facilities in Los Angeles, Chicago or New York. By the impressive and long list of "clients," Eglash has apparently accomplished this goal of proving his facilities match those of other cities. It wasn't too long ago that artists obligated to record—or wanting to cut a session—while in the West, flew to Los Angeles between shows or on their days off to get their performance on tape. Today, they stay in Las Vegas and either record live at their showrooms or at United's Industrial Road studios.

United, for example, offers mono, two-track, three-track and four-track machines, echo chambers and high-speed tape duplication.

Eglash says his company's growth has been slow but steady. "The growth of a new studio in an area of this kind is dependent upon so many factors," he says. "Musicians, singers, artists of all kinds and types are available generally on a 24-hour basis, seven days a week."

"The availability of the stars, the big-name recording artists, during an engagement in Las Vegas is not clustered with personal appearances and they are therefore able to devote more time in a most relaxed fashion to recording. As a result, many of our sessions start at 2 or 2:30 a.m. or following the artist's second or final show for the evening. Musicians, too, are far more relaxed, already warmed up." Eglash is a playing musician, arranging and conducting and available for s&v jobs on demo disks. Since his interest lies in this area, United's demo business has "increased more rapidly than other fields in the industry," he notes.

Since opening, United has recorded the following artists on location: Bobby Darin, Tony Bennett, Connie Francis, Bill Dana, Dean Martin, Frank Sinatra, Count Basie, Sammy Davis, Ethel Merman, Bill Cosby, Jan Garber, Patsy Domingo, Smothers Brothers, Louis Prima, Shelly Green and Buddy Rich. Hotels at which sessions have been conducted are the Flamingo, Sahara, Sands, Desert Inn and Riviera.

A partial list of artists working in the United studio includes Jack Jones, Liberace, Sammy Davis, Eddie Fisher, Tony Bennett, Jimmy Durante, Connie Francis, Dick Contino, Mills Brothers, Esquivel, Gordon and Sheila MacRae, Kenny Gordon, Bonnie Owens, Pearl Williams, Sandy Nelson, Jody Lynn, Buck Owens, Tex Ritter, Mavis Rivers, Louis Belson, Harry James, Red Norvo, Martin Denny, Smothers Brothers, Pat Pate, Louis Armstrong, Rose Maddox, Paul Anka, Kingston Trio, Rusty Warren, Jerry Colonna and Bobby Darin.

As an indication of how record labels were counting more on Vegas as a setting for sessions, Columbia sent Tito Puente, its New York-based jazz producer, to supervise a Dave Brubeck live session at the Tropicana recently. And RCA Victor within a two-week period in July scheduled sessions for Linda Bennett, Myron Cohen and Waylon Jennings.

The convenience of having a major studio on the premises has enabled artists to work in album and single sessions to comply with contractual commitments while making personal appearances.
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Bread Is Bountiful for Las Vegas Musicians

Las Vegas, 35-year-old Musicians Protective Union 369 has "65 per cent of its members working regularly," reports local president Jack Foy. The local has 900 working members out of 1200 card carriers.

This unusually high percentage of employment, Foy explains, is due naturally to the hotels and their entertainment rooms tied with the casinos. Foy estimates the average AFM local outside Las Vegas can place around "5 per cent" of its members in workable situations.

Las Vegas musicians work in 12 major hotels and half a dozen class "A" clubs. There is some jazz, country and classical activity, but the emphasis is on playing show tunes for the visiting stars who headline in the hotel main rooms.

Foy reports that as a result of the steady employment picture, union members earned $8,500,000 in 1965. The employment picture—and hence earnings—has been "static" for several years, according to the union official, because there were no new hotels opening. The situation has changed, however, with the opening of the Aladdin, Caesar's Palace and the Four Queens, which are providing local members with jobs.

The scale for members playing the class "AA" locations along the strip is $198.45 for a sideman and $379.64 for a leader. A sideman receives $4.35 an hour for rehearsals. Class "A" location scale for downtown clubs runs $185 for a sideman and $377.50 for a leader. Outlying region clubs are classified on a "B" scale and run $126.19 for a sideman and $189.29 for a leader. Beer bars which book duos and trios are in the class "C" scale and pay $105.45 per sideman and $158.18 per leader.

When a name band like Guy Lombardo, plays Las Vegas the members receive an additional 10 per cent increase in salary. The reason, Foy explains, is to "try and encourage local employment." The union figures that by forcing the clubs to pay an increased salary for touring groups, this higher stipend will encourage the clubs to request the band leader to book local players for his engagement.

Visiting musicians need not belong to the Las Vegas local, but they pay local dues. There are two forms of taxation, a 5 per cent of scale and a $5.50 per-quarter periodic set-up.

Las Vegas has a series of classical concerts, which people think, if the city hardly know about. A locally sponsored string quartet performs at Nevada Southern University; Antonio Morelli, orchestra leader at the Sands, performs around eight classical concerts a year at the Convention Center, and the union has three groups touring elementary schools under a Young Audience National program to demonstrate classical music. Last year, 148 concerts were presented by union-sponsored brass sextet, woodwind sextet, percussion quartet and the Nevada Southern University string quartet.

In the jazz field, several rehearsal bands are led by Raul Romero, Jimmie Cook and Wes Hensel. These bands usually rehearse at the local's headquarters and each consists of 20 players or more. These bands usually give around eight concerts a year at high school assemblies or at the Convention Hall. "There's a lot of interest in jazz," said Foy. "Many of the players are arrangers and composers and the bands give them a chance to try out their works."

Country music is played at the Golden Nugget, the Silver Nugget, Gay 90's, Maverick and Lariot. Much of the crowd action is found in the downtown area. There is none on the main strip area. There is, however, rock 'n' roll on the neon lot strip at the Pussy Cat A Go Go and at the Teen Beat, teen club on one of the city's main arteries running parallel to the strip region.

The big bands sound of Russ Morgan, Charlie Sielvik, Jan Garber, Guy Lombardo and Johnny Long are very loud and alive. These are the bands which cater to older visitors to the city.

Latin music is not too popular in Las Vegas, and there are only about 20 union members who play in this groove exclusively.

Playing as "casuals" (informal parties) bring in $200,000 a year to musicians. Christmas parties, weddings, conventions and Saturday night dances provide employment to Local 369 members.

Four union members recently filed suit against 11 officers in U. S. District Court asking for an accounting of union funds spent on a jazz festival and in defense of a State District Court civil action.

The action contends that the union lost $53,253 on a jazz festival in 1962, when illegally assessed the members a 1 per cent increase in dues and work tax to cover the loss. Second cause of the action contends that the union officials illegally used funds to defend themselves and a hotel orchestra leader against another suit filed by himself and the union.

Besides Foy, president for the past 15 years, other key union officials are Brad Bennett, Roy Jarvis and George Beebee, all president's assistants, Jimmy Blount, treasurer; Bill Jones, executive; and Mrs. Orson Sims, secretary-treasurer. All except Mrs. Sims were included in the suit.
It Ain't Nashville, But It's Still Country Music

The homespun appeal of country music has gained a firm hold on the Las Vegas entertainment scene amid the glamour and polish of sparkling rides and major name attractions.

For the past eight years, the country field has been gaining stature, developing its own broad following, and providing employment for many of the major artists on the country music trail.

The Nashville of Nevada is the casino center area, where the Golden Nugget and Lariat are the two chief proponents of country music. Here the greatest acceptance has been felt although country acts have played the Strip area hotels in the past on an infrequent basis.

The lure of the city as a tourist attraction is responsible for pulling in customers from many parts of the west and south who are natural country music enthusiasts. Talk to any person involved in booking country talent in Vegas and this aspect of the city's uniqueness is apparent.

"There are thousands of people who visit here every day," said Virginia Rutledge of the Bonanza Artist Bureau. "Because they like country music, they see it while they're here. Miss Rutledge's company books the Judy Lynn show (a nine-piece ensemble) and she claimed Judy was the pioneering country act in Vegas."

The glittering Golden Nugget casino where Miss Lynn plays, along with a host of other key country acts, had switched to a country music policy from a popular format eight years ago.

Other prestigious names as Buck Owens, Hank Thompson, Jimmy Wakely, Wanda Jackson, Carl Perkins and Rose Maddox have played the Nugget. Its atmosphere is conducive for a country show. The Gold Room lounge is designed like an old Western gambling hall. It only seats 50, with 24 at the bar, but the customers are avid, and enthusiastically make up in appreciation what they lack in numbers.

Las Vegas is serviced by two full-time country radio stations, KVET right in town, and KTGO in Henderson several miles away. The exposure from these two stations for artists appearing in the area is a major contributing factor toward informing people the good sounds of country music are available to persons whose tastes don't run to radio shows, jazz bands, French revues, or lush pop ballad singers.

The Lariat club is more a dance room than a show room, although it books artists for one-nighters, with emphasis on Monday and Tuesday evenings during the winter when business tends to slacken.

The consensus among professional talent people is that country music has yet to reach its zenith hereabouts. And the only place for it to head is up the Strip to the big show rooms and lounges. Such country artists as Tennessee Ernie Ford, who played the Thunderbird; Jimmy Dean, who played the Flamingos, and Roger Miller, who recently bowled at the Sahara, have been the forerunners of tomorrow's throngs.

To Steve Stebbins, manager of Eddie Dean and a talent booker for 20 years, the future looks optimistic. He said the reason country music hasn't burst wide open along the Strip is that the right person hasn't offered the right act to the hotels.

"Skeeters" can bow how the music is spreading out of the downtown area. Tex Ritter played the Silver Nugget in North Las Vegas recently, he said. "And one of these days the lounges and the big hotels on the Strip will book country acts."

"A representative of the Golden Nugget was surprisingly perplexed to explain the reason for that establishment's success with its country music policy. "The trend is toward country music," she said. "Perhaps the people are tired of listening to music they can't understand."

While all may sound rosy for the Nugget, it has not been the same for other places as the Showboat and Mint, which previously tried booking country music artists.

Elegant, flashy show rooms don't allow country people to project, some people contend. The atmosphere must be casual and westernly, they point out, and that is the motif found in the downtown clubs. Of course, people can point to the fullness of the Sahara's Congo Room where Roger Miller wowed audiences. But then, Miller is a uniquely homespun performer whose style shows no boundary limitations. And if any of the pure country acts playing downtown lands a hit record which becomes a national favorite, the same kind of catapulting up the Strip could happen to them.
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LAS VEGAS ... and one of America's leading convention centers

During the last few years Las Vegas has gained great prominence in the convention business. In fact, it was probably the major convention city of the West last year.

Currently, convention groups are meeting here at an average rate of one every 48 hours throughout the year.

The popularity of this resort city as a meeting place has grown so fast the $8,000,000 Convention Center, opened in 1959 on a 67-acre site near the heart of the famed Strip, must now expand to keep pace with the needs of larger national associations which plan future meetings.

The growth of Las Vegas as an ideal convention city actually has been aided by the same factors that drew 12,000,000 tourists last year: Perpetual sunshine, 22,500 air-conditioned rooms capable of housing a daily minimum of 45,000 persons and almost unlimited recreation and entertainment.

The city's success as a meeting place began in 1959. In that year, the silver-domed circular Convention Center—with seating for 8,400, and flanked by 17 hall-sized meeting rooms and a 90,000-square-foot exhibit hall, was opened to welcome some 5,000 delegates to the World Congress of Flight.

During the first five years of its operation, the Center hosted 496 major conventions. Of these, 70 have held a second Las Vegas meeting, 16 returned three times, nine have made it four out of five and 11 returned each year.

The Strip hotels, all with convention center rooms and facilities, also play a vital role in the convention business here.

Now, after seven years of operation, the list of organizations which have met here reads like a "Who's Who" of the business, professional and fraternal world, and their members are from every State and 53 foreign countries.

Some of the larger organizations which have found Las Vegas tailored to handle their massive delegations are the American Dental Association, the American Mining Congress, the National Automobile Dealers Associations, the U. S. Junior Chamber of Commerce and the American Academy of General Practice.

And the list is growing each year. The city which now sees an average of one convention every other day is making plans for a convention-a-day average within the next four years.

By that time it is estimated that 18,000,000 persons will visit Las Vegas each year, many of whom will be delegates attending conventions.
THE SWINGIN'EST
SAMMY DAVIS EVER!
RECORDED LIVE IN LAS VEGAS
At The Sands Hotel

REPUBLIC

SAMMY DAVIS JR
BUDDY RICH
THE SOUNDS OF '66

COME BACK TO ME / PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
IF IT'S THE LAST THING I DO / DING DONG THE WITCH IS DEAD
WHAT DID I HAVE THAT I DON'T HAVE? / WHAT KIND OF FOOL AM I
WHAT THE WORLD NEEDS NOW IS LOVE / I KNOW A PLACE
ONCE IN LOVE WITH AMY / WHAT NOW MY LOVE
# Las Vegas Hotel Roster

<table>
<thead>
<tr>
<th>NAME</th>
<th>ADDRESS, PHONE</th>
<th>AMENITIES</th>
<th>SPACE AVAILABLE</th>
<th>LODGINGS</th>
<th>MAIN ROOMS</th>
<th>ENTERTAINMENT DIRECTOR OR BUDGET</th>
<th>CONVENTION DIRECTOR</th>
<th>RESTAURANT OPERATOR</th>
<th>SHOW CHANGES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Riviera Hotel</strong></td>
<td>(702) 747-5111</td>
<td>4 Riviera Rooms with Pools, 44,500 sq. ft., 720 rooms and suites, 12 conference rooms</td>
<td>Bally's Room, Showplace Theatre</td>
<td>Benny Glitz</td>
<td>Jack Cuckack</td>
<td>Current production of &quot;M-shaped&quot; is in until Labor Day, after will show &quot;Madame Bovary,&quot; will vary 6, 8, 10, 8, 6, 4, 6, 6, 6, 6, 5 rooms.</td>
<td></td>
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</tr>
<tr>
<td><strong>Mint Hotel</strong></td>
<td>101 E. Fremont (702) 385-7631, 300 rooms.</td>
<td>None.</td>
<td>Fabulous Lounge, Showplace Theatre, Alex Theatre</td>
<td>Phil Thomas, None.</td>
<td>None.</td>
<td>Small productions, not long time.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fremont Hotel</strong></td>
<td>Caesars Center Blvd, 1st Floor, (702) 382-3100, 2311 (400 Rooms Reserved), 500 rooms and suites.</td>
<td>None.</td>
<td>Pista Room, Continental Room, Continental Room, Showplace Theatre</td>
<td>Jack Stewarts, Producer, Jack Walsh</td>
<td>Collector Rooms</td>
<td>12 months, with exception on others who are not in 4 to 6 weeks.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Desert Inn</strong></td>
<td>3145 Las Vegas Blvd, South (702) 733-6111, 450 rooms.</td>
<td>1 large room (capacity 300-500).</td>
<td>Crystal Room</td>
<td>Frank Stovall</td>
<td>Collectors</td>
<td>Private parties every four weeks in Blue Room.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Stardust Hotel</strong></td>
<td>5220 Las Vegas Blvd, South (702) 734-6111, 450 rooms.</td>
<td>Large multipurpose meeting room, 1,000 sq. ft., 2 other large rooms (17,000 sq. ft. each), 2 small dining rooms, 15,000 sq. ft. main building.</td>
<td>Caffé Continental Room of the kids de Paris Room, Restaurant, Kitch., Showplace Theatre</td>
<td>Jack Stovall, Jack Walsh</td>
<td>Collector Rooms</td>
<td>Private parties every four weeks in Blue Room. Every year to have two more in Theatre Restaurant whose total capacity to be increased as regulations permit.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Hotel Thunderbird</strong></td>
<td>(702) 734-4161, 540 rooms.</td>
<td>2 rooms (18,000 sq. ft. each), 2 small conference rooms (250 square feet in main building).</td>
<td>Continental Theatre</td>
<td>Robert J. Lowens</td>
<td>R. V. Brand</td>
<td>Periodic.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aladdin Hotel</strong></td>
<td>3467 Las Vegas Blvd, (702) 734-6111, 400 rooms.</td>
<td>Aladdin Room (bars 200-500).</td>
<td>Browne's Bagpiper Theatre, Caruso Bar, Piano Room, Showplace Restaurant, 21 Room Lounge, Nile Lounge</td>
<td>Frank Stovall, Frank Stovall</td>
<td>Brian Reimer</td>
<td>Information not available.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Fabulous Flamingo</strong></td>
<td>Las Vegas Blvd, (702) 733-6111, 800 rooms.</td>
<td>Complete convention facilities, including 20,000 sq. ft. conference hall.</td>
<td>Flamingo Room, Showroom, Fireworks Lounge, Showplace Theatre, Continental Room</td>
<td>Ted Nelson</td>
<td>Russ Black</td>
<td>Three to four weeks in showroom and lounge.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Caesars Palace</strong></td>
<td>3970 Las Vegas Blvd, South (702) 733-6110, 1,000 rooms.</td>
<td>Imperial Room (bars 200), Atlantic Room (bars 200), Continental Room (showcases 2,000).</td>
<td>Caesar's Room, Showplace Theatre, Showroom</td>
<td>David Victory</td>
<td>Charles J. Antonik</td>
<td>2 to 4 weeks.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Dunes Hotel and Country Club</strong></td>
<td>(702) 734-4110, 1,000 rooms.</td>
<td>Crown Jewel Room (45 rooms), 400 square feet, 1,500 square feet.</td>
<td>Cafe Paris, Showplace Theatre, Showplace Theatre, Showroom</td>
<td>Frederic Alonzo</td>
<td>Lenny Shapiro</td>
<td>Sue Morgan—every 2 weeks. Ye Olde Grotto—every week.</td>
<td></td>
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</tr>
<tr>
<td><strong>The Sands</strong></td>
<td>Highway 91, (702) 733-5111, 777 rooms and suites.</td>
<td>Grand Ballroom (seats 2,000), Atlantic Room, several other meeting rooms.</td>
<td>Celebrity Theatre, Casa Blanca</td>
<td>Jack Byrnes</td>
<td>Joe Carnes</td>
<td>Depends on availability of artist.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Four Queens Hotel</strong></td>
<td>500 E. Fremont St. (702) 382-7111, 115 rooms.</td>
<td>None.</td>
<td>Royal Lounge</td>
<td>None.</td>
<td>None.</td>
<td>Monthly, but not in September. Female production shows.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hacienda Hotel</strong></td>
<td>Highway 91, (702) 381-6111, 540 rooms.</td>
<td>Palomino Room (bar), 200 seats, Golden Room (bars 300), Casino Room (bars 100).</td>
<td>Fredi Box Room, Showplace Theatre</td>
<td>Judith F. Mckinley</td>
<td>Paul Carr</td>
<td>Two weeks.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Showboat Hotel</strong></td>
<td>200 E. Fremont St. (702) 892-7177, 300 person capacity.</td>
<td>Main Club Room, Johnny Paul, R. A. Hasbrouck</td>
<td>None.</td>
<td>Every three weeks.</td>
<td>Frank Henry Show.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Artists Who Appear Regularly**

- Edwin Fisher
- Louis Armstrong
- Debbie Reynolds
- Nelson Eddy
- Carol Channing
- Polly Bergen
- Sheila Grimes
- Sarah Vaughan
- Pat Collins
- Harry Belafonte
- Bono Donlan

**Contact Information**

LV-32

AUGUST 27, 1966, BILLBOARD
**--What's Swinging--**

**1966 BROADCAST**

<table>
<thead>
<tr>
<th>Convention: 1966-1967</th>
<th>Unique Features of Hotel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Conventions Conference, RCA Show Site showing Peppermint, Banquet on 3rd Floor.</td>
<td>President's Cup Invitational Golf Tournament.</td>
</tr>
<tr>
<td>Glass enclosed outside deck; swimming pool on roof; suite in Nevada.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Room</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connie Ritz</td>
<td>6, 27, 8, 18, Sept.</td>
<td>Room 1</td>
<td>1966</td>
<td>Violin, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Maria Della</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Donald O'Connor</td>
<td>11, 12, 13, Nov.</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Bob Hope</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Vera Davis</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Lailie Fields</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Anita Carter</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
<tr>
<td>Leandro</td>
<td>1966</td>
<td>Room 1</td>
<td>1966</td>
<td>Visa, 20th Anniversary of Business.</td>
</tr>
</tbody>
</table>

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**The Bowling pin-shaped pool at the Desert Inn lends geometric shape to the hotel's appearance from the air.**

**Palm trees lend a romantic touch to the Tropicana's grounds.**

**Eight stories comprise the first stage of construction for the Four Queens, new downtown hotel.**

**The Riviera's high rise construction welcomes guests to the facility.**
A blazing neon sign lends attraction to the Flamingo's entranceway.

A broad expanse of space, trees and Roman architecture blends into the front facade of the Caesar's Palace, newest Strip area hotel.

The new 13-story tower and sweeping marquee at the Sands provides a distinct modern flair.

Columbia Records' recent national sales convention was held at the Dunes.

More than 38,000 light bulbs and eight miles of solid neon tubing illuminate the front facade of the 17-year-old Thunderbird Hotel.

Aladdin Hotel a great new shining light among a sea of bright lights.

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America's Newest * Brightest Country & Western Star

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b/w "Too Much Lovin"

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National Promotion:
Little Richie Johnson
Box 3, Belen, N. M.
Phone: 864-7185

AUGUST 27, 1966, BILLBOARD
IF THE BILLIONS OF DOLLARS THAT HAVE GONE INTO FINDING NUCLEAR WAYS TO DESTROY EACH OTHER HAD BEEN SPENT ON CANCER RESEARCH—NAT COLE MIGHT STILL BE WITH US.

A cure for cancer within the next decade is not impossible ... if more scientists and more facilities can be devoted exclusively to the cause of cancer research.

Such research costs only money. Yet the world continues to allow this dread killer to stalk its streets ... and to strike down such beauty of mind and being as was Nat Cole’s.

Magnificent human beings are not that easy to come by for us to mourn the loss of Nat Cole with mere sadness ... a profound anger must be added that the light of such artistry and humanity should be snuffed out midway through life.

Let each of us in the music industry do all in our power to prevent the continuation of this wanton destruction by a disease that can be conquered ... and let us do it in the name of the man who gave so much of himself to us all.

Send your contribution for cancer research to:

The Nat King Cole Cancer Foundation
Box 8598, Crenshaw Station
Los Angeles, Calif. 90008
A Nonprofit Organization

ALL CONTRIBUTIONS TAX DEDUCTIBLE
A SWINGING town. That's the euphemism placed on Las Vegas by its former devotees and by the uninhibited who arrive with visions of 24-hour enjoyment.

Both factions are right, but the swinging, as on-the-scene observers note, does not parallel past times. A more mature patron today visits the city and generally cuts his runaround activities at a considerable hour.

Nevertheless, there are wee hours entertainment, features to attract the more energetic tourists: notably, the Thunderbird's Continental Theatre "Go Go Revue"; "Go Go Galore" at the Sahara Cashor Theatre which plays two performances, 4:40 a.m. and 6 a.m.; the Mint's "Hallsaloon A Go Go" which runs from midnight to 6 a.m. in the downtown vicinity, and the Aladdin's own version of nude dancing with rock/watusi music which began in June.

The pioneering early-morning hours rock 'n' roll show with bare-breasted dancers is Arthur Leon's Sahara show which has been playing to packed audiences for more than a year. Until a few weeks ago it was the only show starting at 4:30 a.m. Now it is in competition for the late, late nighter with the Thunderbird's own review, a new show which replaced the "Action A-Go-Go Review" which ran for six months at 2:45; 5 and 6:15 a.m.

These watusis breaks the musical pattern of offering strictly non-rock type entertainment and catering to the tastes of the over-30 crowd.

Former MCA agent Arthur Leon, who produces the Sahara's topless watusi efforts, believes this form of entertainment will remain in Vegas. The heat will stay and so will the dancing, he says. People are getting away from jazz and getting more involved with beat music. Leon's show employs 12 dancers and a band of six strong musicians. His dancers work with planned routines, which had separated his show from the Thunderbird's first review in which the dancing was not as strictly choreographed and technical.

"Our is more a visual show than it is musical," he noted. As the producer of a show where nudity is paraded across a bar stage, Leon's office is notably bare of paintings of nude or women. His well-lit office is decorated instead with paintings of French landscapes.

Leon has his reasons for the drawing power of the 4:30 and 6 a.m. shows. "The rock beat is exciting and very commercial. It is clearly suggestive and is good foot-stomping music. If the revue is executed professionally, you have the combination of wild suggestiveness with music. It will always appeal to the mature person who would like to participate in the teen-age trends, but feels they need elements of dignity. It's like taking a Neanderthal Man and giving him a British accent."

Leon's dancers work under direction. Not all are topless, but those that are are the eye catchers when they appear on stage and gyrate and glide through their routines. Leon says the nude shows are gaining respectability because the dancers are of high quality and may even be former Las Vegas show girls who like working the morning hours and having their days and nights to themselves. (Leon's girls report at 3:50 a.m., are done by 7 a.m., rehearse from 7 until noon and usually sleep from 7 p.m. on.)

The era of the watusi nude is on the way out. Leon says he created the 4:30 a.m. slot for the topless watusi revue because there was no entertainment in town at the hour. Cost of the revue is in the $10,000 range, its producer notes. A summer edition using scenery and props was recently unveiled for the first time.

A visit to the Thunderbird's rock'n'roll show revealed the large theater had a small audience, mostly couples, but a few groups of men were scattered around the room. A good rock band, the Noreen Rickett's Four, stood stage center blowing away through 18 selections as five dancers popped out from the wings, usually in pairs. There were two topless participants and they worked solo.

Dancers wore bright colored costumes and the attire for the topless dancers included a bra-type support. The dance routines of the regular girls become a monotonous repetition of the same steps, twist and jerks. The topless gals eschewed any outlandishly vulgar grinds and they did a gentle rumba step while gliding around the stage. The more frenetic routines were left to the other girls. Rickett sang a few songs with a James Brown quality and his singing actually helped keep you awake. His music was right off the pop charts. On one song, "Long Tall Texas," a topless gal appeared in a cute Western costume, gun slung low, her boots ready for walkin'.

The Thunderbird's new early-morning revue which replaced "Action" is a compilation of the latest dance steps with the musical comedy routines of Jim Passell-Pati Taylor and the Sparklers, an instrumental group working at the hotel for the past three years, which backs the watusi machinations.

At the Sahara at 4:40 opened to standing room only with husband-wife combinations. The people sat quietly, staring at the performers. The Del Kings, from San Antonio, who have been providing the backing for the run of the show, laid down a solid groaning base as out popped a sextet of dressed
dancers, in two-piece blue-and-green, high-necked costumes (each number brought on a different costume change).

This show offered combinations of dancers, from the sextet to a trio of topless dancers to Miss Goldfinger, a topless dancer sprayed with gold paint, whose body glittered under a gold spotlight.

The 15 numbers in the show ranged from the "In Crowd" to "Do the Swim" and the audience was receptive. A "surprise" feature was Miss Dynamite, a 300-pound waisted dancer who demonstrated at a whirlwind pace a score of today's dance steps.

The Mint had attempted to lure customers downtown with four water shows which began at 1 p.m. in late May. "Girls Are Busting Out All Over" the hotel exclaimed in newspaper advertisements heralding its four shows titled, "Girls A La Carte," "Watani Shubang," "Hallahhalo A-Go-Go" and "Pepper-Mint Revue." After a short run, the 1 p.m. starting time was discontinued and the show moved back to a late afternoon starting, which allowed the hotel to run through the night and compete in the wake-up hours sweepstakes with the "Pepper-Mint Revue" of hard rock and soft girls. Performing in this show are the Convertibles and Herb Day.

But like so much of showbusiness which is predicated on inspiration and the hopes that a fickle public will gain some form of lasting loyalty to an effort, the topless water shows may be a mere remembrance within a few weeks—with something new in its place. Already the shows are under fire, with the Vegas City Commissioners studying a resolution in mid-July to eliminate bare-boomed dancers. Under the proposed ruling, female entertainers would be required to wear panties, a suitable brassiere which could not be dislodged plus a bikini bottom comparable to that of a bathing suit bottom worn in public.

There are "10 performers who draw the same type of audience," Sammy feels. "I draw the people who see Sinatra—the hippies. I love what I do . . . let it swing, and it should."

Davis described coming to Las Vegas as a "vacation. I'm used to taking a crew on the road," he explained, "you know lights and musicians. But in Vegas, they've got a lighting man and he asks, 'What are you going to do Sam?' and they work around it.

The exigencies of show business have been hampered home to Davis, who first played the infant gaming town in 1945 with his dad and uncle Will Maxtin at the El Rancho. Today Davis draws packed houses. "But," he said, "I've worked here some nights five-six years ago when you could easily get a table for one of my shows."

Then with characteristic enthusiasm and vitality, Sammy went into a mimicry of a famous lounge booker bemoaning his own hotel's slow period. "It's like a ghost town," Sammy said with a gravelly voice, "Nobody's on the street!"

Davis has his own thoughts about the Las Vegas public. "People have favorite hotels to stay and gamble in. When we do a 'Summit Meeting' it's good for the city. Which is marvelous because everybody benefits."

The city's growth as a recording location is of particular importance to Davis. During his recent stay, he scheduled three album sessions, a remote from the hotel titled "Sammy Live at the Sands," a blending with the Buddy Rich band and an intimate, mostly with Himself. Reprise Records, which distributes Davis' products, through a production deal with his MBD Recording Co., sent Jimmy Bowen, its alert young ad director, down to supervise the sessions.

With the casinos the heart of each hotel, was there any problem from the noise of the people and machines in the casinos? "No, it's all blocked out. That's no problem. But one night I did hear a loud scream, eeeeyyssaaaaahhhhh. So I said, 'See, we do have wingers.'" With that, Davis looked at his manager, Murphy Bennett, and began preparing to meet his midnight audience.

At the conclusion of the show, with the orchestra playing his theme, he thanked the audience for being "so marvelous" and added his own postscript: "Las Vegas is the mecca of show business today. And with due respect to other cities, everything is happening here!"
ON THE LV-38 JACKET N.Y.

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PHONE: 702-736-0111

A NEW WORLD OF WONDER ON THE SUNNY SIDE OF THE STRIP

Milton Plelli's ALADDIN HOTEL AND CASINO

NO CITY in the world comes close to matching Las Vegas as an entertainment mecca, according to Frank Sennes, a master of fact and fantasy. For the past 16 years Sennes has been a dynamic figure in the city's entertainment industry, formulating innovations along the way.

He introduced family-style entertainment at the Desert Inn with "Hello America," a lavish production now in its second edition. He also imported the "Lido de Paris" revue for the Stardust Hotel's opening in 1958.

In essence, Sennes wears two hats: producer-entertainment director of both Desert Inn and Star-

(Continued on page LV-30)

LAS VEGAS PROFILE

MAJOR RIDDLE

IN HIS 11 years as a resident of Las Vegas, Major Riddle, president of the Dunes Hotel, has helped feed the city's insatiable appetite for live entertainment.

"I've seen the public's demands get greater and greater," he recalled.

"Shows have become more expensive. Ten years ago we used to spend $2,000-$3,000 a week for lounge shows. People were very happy. Today, we spend $10,000 to $20,000 on lounges. The costs have gone up from $100,000 a year to three quarters of a million dollars in the lounges.

"Even in the hotel's big theater, it used to cost $50,000 to $75,000 a year, now it costs $1,000,000 to produce a show. Competition keeps us on our toes all the time."

Did he have any idea when the surging talent costs would level off or hit a peak? Riddle's answer was quick in coming: "I don't know when costs will stop rising, but we have to compete. Show business is the backbone of our business. Naturally the hotel couldn't maintain itself without gambling."

"The proof of the pudding is the attendance of people in town today. Clubs are successful and profits are better. We've proved that by giving more shows, we attract more people."

While the city has undergone several transitions in the kinds of entertainment fare it offers, Riddle said production shows—one of the current modes—have to have "ingenuity." When the hotel was opened in 1955, it started by offering novel presentations.

"We had a movable stage," Riddle boasted. "Now that was a new look. We were also the first to present electric trucks which moved around the stage. That system is now used in the legitimate theater.

"For the past two years the Dunes has booked "Casino De Paris" as its main attraction, a swirling, colorful extravaganza featuring an international cast of 100 singers and dancers.

"Viva Les Girls," another Dunes production, which plays in a smaller theater, cost $250,000 to produce. "It paid off," Riddle noted. "It's been running five years. People want to see new ideas. 'Hello, Dolly!' is a good example of using an Eastern show format. You have to offer variety. If it's lavish and you spend a lot of money, it's not a gamble because the quality of the production will attract people."

LAS VEGAS PROFILE

FRANK SENNES

Frank Sennes, a master of fact and fantasy, has been a dynamic figure in the city's entertainment industry, formulating innovations along the way. He introduced family-style entertainment at the Desert Inn with "Hello America," a lavish production now in its second edition. He also imported the "Lido de Paris" revue for the Stardust Hotel's opening in 1958.

In essence, Sennes wears two hats: producer-entertainment director of both Desert Inn and Star-
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* Tony Martin
* Debbie Reynolds
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* Shelly Greene
* Harry Belafonte

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MILTON PRELL

Milton Prell is not a man with a dream; he's a man of action. Owner of the Strip's Aladdin Hotel, Prell has been a kingpin in the fantastic growth of this desert playground for more than 20 years.

He built the Bingo Club, opened it in 1947 across from the El Rancho Vegas hotel, and the small, popular novelty became the Hotel Sahara in 1953, with 200 rooms. Under Prell's supervision, the resort grew into 1,000 rooms by 1963.

In the meantime, he directed two downtown Las Vegas clubs—the Mint and the Lucky Strike Club—and served as president of the Sahara-Nevada Corp. until he retired as chairman of the board in late 1963. Being a man of action, Prell's retirement from the whirl of Las Vegas resort life didn't meet his mental needs. The result: he bought the Aladdin (formerly TallyHo) on January 1, spent 90 days and $3,000,000, and opened the plush hotelery April 1.

Prell's 90-day wonder is doing fantastic business on the Strip's popular 'Four Corners'—site of the Aladdin, the Dunes, the Sands and, new, Caesar's Palace. His reputation as a host who believes in a personalized approach to resort hosting has proved to be the main key to the Aladdin's success.
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(Continued from page LV-40)

Too, many of Prell's former employees flocked to him and the Aladdin's side before the $16,000,000 resort opened. Men like Gil Gilbert and Al Garbian, former leaders in Prell's Mint and Lucky Strike operations, and Saul Meister, former Sahara-Nevada comptroller.

Right now, Prell's Aladdin is not the biggest in Las Vegas, but it quickly acclaims it's the best. The 35-acre resort offers a nine-hole golf course, four swimming pools, lavish restaurants, a theater presenting top name entertainment and a beautiful blue and gold casino, touted as the largest in the State.

What's in the future for the Aladdin?

After only 90 days of operation in the most competitive area in the resort industry, Prell's Aladdin announced more construction plans.

The tallest and most significant skyscraper in the State—a water-shaped 36-story addition—will add more than 700 new rooms to the Aladdin complex. A contract from the hotel has been awarded to architect Martin Stern Jr., Beverly Hills, for drawings of the new addition.

A contract also has been let to the Parvin-Dohrmann firm, headquartered in Los Angeles, for the interior design of the new skyscraper addition. The top five floors of the tower will include 50 lavish guest suites, and 750-seat convention hall, elaborate men's and women's health clubs and two gourmet restaurants.

At the base of the new complex will be the main convention hall, seating 1,000 persons; a subterranean exhibit area; a 1,500-seat showroom and 500-seat lounge; a motion picture and recording theater and an indoor swimming pool. All parts of the new addition, of course, will connect to the present structure.

Las Vegas Profile

A noted resort hotelman claims Las Vegas has undergone a complete transformation during the past few years.

"No longer will you find gaming casinos with rooms," Morris Lansburgh, president of the Flamingo Hotel, said, "because today the Strip has resort hotels with gaming casinos."

Lansburgh said each department within a hotel must pull its own weight whenever possible. "It is ridiculous to run any business where you depend on a single department to support every other, and years ago the casinos had to do this."

Lansburgh said the entire resort business has become more sophisticated. He claims gambling, of course, is an integral part of every operation here, but too many operators have learned, at great expense, that opening the doors to a gambling casino does not insure profits.

He said entertainment policies have also become more sophisticated over the past few years. "Every hotel on the Strip today features two complete showrooms," he explained, "the day of low-priced background type entertainment in the lounge is gone forever."

The hotel executive said some of the most important names in show business have discovered that an appearance in a Las Vegas lounge is more rewarding, financially and professionally, than working a main showroom.

At the Flamingo such stars as Harry James, Della Reese, Fats Domino, and Xavier Cugat appear on a year-round basis in the hotel's lounge.

At the Flamingo, Lansburgh said, "We believe in playing firmly established nightclub stars while remaining on the lookout for any performer we feel has the makings of a super star." He said since he has been president of the hotel many new acts have been introduced to Las Vegas audiences.

"Our entertainment schedule today is dotted with great names, who made their Las Vegas debuts at the Flamingo," he said.

(Continued on page LV-44)
FROM: LAS VEGAS OFFICE  
PERSONALITY PRODUCTIONS, INC.  
P.O. BOX 5697  
GARSIDE STATION  
LAS VEGAS, NEVADA 89102

TO: THE BILLBOARD STAFF

MANY THANKS FOR YOUR BRILLIANT WORK ON THE LAS VEGAS EDITION OF BILLBOARD. IT'S TIME THAT LAS VEGAS IS RECOGNIZED FOR WHAT IT IS—THE FAVORITE MEETING PLACE OF ENTERTAINERS AND SHOW BUSINESS EXECUTIVES FROM ALL OVER THE WORLD. AFTER HAVING OFFICES IN NEW YORK, CHICAGO, ENGLAND, PARIS AND LOS ANGELES, IT'S A LARK TO BE ABLE TO ENJOY THE BUSINESS IN A RELATIVELY SMALLER CITY AND HAVE FUN IN THE SUN AT THE SAME TIME. AFTER READING YOUR ISSUE—WE KNOW WE'LL BE SEEING MORE OF OUR OLD FRIENDS HERE IN LAS VEGAS.

Sincerely,

Jean Bennett
President

FRIEDA GILLIS
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Secaucus, New Jersey

DICK KRAVIT
1055 North El Centro Avenue
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(Continued from page LV-42)

LAS VEGAS PROFILE

NATHAN S. JACOBSON

NATHAN S. JACOBSON, president of Las Vegas’
newest and most opulent hotel, Caesar’s Palace, is
an insurance executive and one of the original ow-
ers of the Baltimore Bullets basketball team. He
worked his way into his new position by establishing
insurance and profit sharing plans for other Las
Vegas hotels.

Jacobson first set foot in Las Vegas in 1947 and
was impressed with the growth possibilities of the
community. Now 19 years later, he is president of
a $25,000,000 complex.

The 24-story-construction, 3,000-room behemoth
stands on a 34-acre stretch of the Strip
across the street from the Dunes, and was originally
budgeted at a mere $20,000,000. A 90-day construc-
tion schedule, despite delays and a $5,000,000
overrun, will open June 23.

Money was no problem, Jacobson remarked. At
one point in the hotel’s development, he needed
an additional $530,000. The hotel corporation sold
shares at $50,000 each to make up this amount.

Jacobson noted that only one applicant for shares
was refused accreditation by the state’s gaming
commission. The state agency guards against individu-
als with unsavory ties from gaining ownership of any
casino property.

Jacobson points to the hotel’s unusually high
percentage of non-gambling associated stockholders
(95 per cent), with 5 per cent in the gaming field.

Operating expenses for the Roman Palace are esti-
mated by the president to run $1,000,000 a week.
The hotel will pay for each slot machine, $2,500 to
the federal government and $300 to the State.
The 14-story-high hotel will employ over 850
personnel with an estimated payroll of $15,000 a week.
The Las Vegas economy is set to receive an addi-
tional $6,000,000 from the Palace.

Jacobson, the founder and chairman of the board of
the United Small Business Investment Corp., ex-
plained that in order to maintain a Roman motif,
all employees, except executives, are dressed in
a specially designed tunic.

Roman marble statue reproductions, purchased
from Peter Bazzani and Son of Florence, Italy,
cost over $150,000. The front of the hotel is laid
out with 500 feet of fountains and lanes of cypress
trees.

Jacobson gives credit for the concept of the hotel
to hotel designer Jay Sarno. Jacobson, who joined
the hotel organization in February of 1964, holds
the business counterpart of a Roman chariot by its
reins. His insurance firm in Baltimore is operated by
his two sons, Edward and Sanford. Las Vegas
has become the new challenge.
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Room is regarded as one of the finest dining rooms on the legendary Strip.

When Liberace opened the Versailles Room in 1955, it was paid a fantastic $50,000 per week—a fact which set an entire new trend in show business entertainment.

David Merrick is one of several show business personalities who own shares in the Riviera. As a result of this association, the hotel has been able to present some of Broadway’s greatest hits. “Hello, Dolly!” has been doing capacity business in the Versailles Room since last December and is typical of the Merrick shows which have become Las Vegas blockbusters.

The hotel’s decor, both interior and exterior, reflects the theme of dainty upon which Goodman placed such emphasis. Spectacular lanai suites surround the pool area and the newly completed 220-room west wing offers some of the finest and most luxurious accommodations in the world.

Riviera was also first to offer convention hall facilities and it paved the way for the hundreds of conventions which have since decided to meet in Las Vegas.

The coming season will highlight some of the brightest names in entertainment in the Versailles Room. “Hello, Dolly!” is scheduled to close in mid-September. Such headliners as Barbara Streisand, Eddie Fisher, Harry Belafonte, Debbie Reynolds and Minnelli have already been signed as “Dolly’s” replacement at the usual astronomical salaries which are associated with Las Vegas entertainment.

The theme at Riviera is fun for the entire family. While the casino is limited strictly to adults, there are facilities to keep the youngsters occupied and entertained. Speaking of the casino, it is tastefully designed and the accent here again is on courtesy.

The adjacent Starlight Theater offers a galaxy of fine entertainers which include such standards as Sheky Greene, Sarah Vaughan and Vic Damone.

LAS VEGAS PROFILE
STAN IRWIN
Las Vegas can be a trap for entertainers who are successful all over the country but cause a financial chump in casino town, says Stan Irwin, one of the city’s key entertainment figures.

As the former executive producer for the Sahara-Nevada Corp., for 13 years, ex-New Yorker Irwin has full knowledge of the city’s show business entertainments, of its successes and flops, of its lavish spending of money. (Irwin resigned from his post last January and is now an independent producer who had three acts appearing in late July.)

Irwin’s influence in the city’s show business life is impressive. He reportedly initiated the policy of two headliners playing a main room on the same show, booking name acts into lounges and signing the first topless Watusi revue for the Sahara’s lounge in March 1965.

Irwin’s name policy for the Sahara lounge resulted in Louie Prima, Artie Shaw, Dinah Washington and Cab Calloway working for turnover crowds. His double bills produced pairings of Kay Bolger and Lena Kast, Red Skelton and Anna Marie Alberghetti and Buddy Hackett and the Mills Brothers.

“I’ve taken people from allied fields and introduced them in the nightlife field,” he said. Elenor Powell was brought out of a 14-year retirement, Donald O’Connor was lured from motion pictures and television, Johnny Carson and Dick Van Dyke were signed before they hit their TV stride.

Irwin said “My intuitive, oblique thinking has been successful.” The former comic, cornflower, who was born into vaudeville, took a year’s leave from show business for a flying in politics as a State Assemblyman from 1955 to 1956.

He explained how the city has undergone a major transformation. “The city has changed from 10 years ago when there were 200 players to 100 now. This has increased the flow of people into the Las Vegas area, increasing costs of operation, increasing the size and number of rooms per hotel and therefore stimulating each hotel in the sales convention business. With this new mass flow, transportation facilities increased. Now you’re dealing with a mass of people whereas a decade and a half ago you were dealing with a choice clientele with a certain earning power. Extreme hospitality was showered upon them.

Irwin said that the popularity of nudity, first displayed in large production main room shows and subsequently moving into the little theaters, has been a major change in the city’s nightlife.
My sincerest thanks to Las Vegas and Nevada for six wonderful years—

Judy Lynn
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Fresno, September 3
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Cantaeuropa to Roll on Aug. 27

ROME—A trailhead of Italian music which will visit nine European countries as part of a six-day tour makes its debut at Venice Aug. 27 under the name of the Cantaeuropa. It is sponsored by Enzo Radadalli, sponsor of Italy's Cantatigo (Singing Tour), which has become one of the country's outstanding song and disk promotion.

A cast of eight best-selling artists and four newcomers will be presented Aug. 29 at Brno, Czechoslovakia; Aug. 30, Munich, Germany; Aug. 31, Zurich, Switzerland; Sept. 2, Brussels, Belgium; Sept. 3, Amsterdam, Netherlands; Germany; Sept. 5, Wolfgang, Germany; Sept. 7, Wiesbaden, Germany; Sept. 8, Monte Carlo; Sept. 9, Barcelona, Spain; Sept. 10, Nice, France; and Sept. 11, Milan or Rome.

Rita Pavone, Domenico Modugno, Bobby Solo, Gigliola Cinquetti, Michele, Little Tony, Duso and the Rokers (the only combo head the name part, and they will be abetted by Muradino Barbier, winner of the 1965 and 1966 young singers portion of the Cantatigo, Rita Monico, Edita Galletti and Mario Zanfino. At each stop there will also be a combination of your local singers to pick a future star of the recording world from that city. If the tour is a success, radio and television stations across Europe, on a special train of sleeping cars, dining cars and a salary for press conferences. In each country local promotion will be upped to join in the activity. Including the orchestra, the traveling company is expected to total more than 100 persons, and will be increased with local guests in each city.

Italian National Tour Office and Ministry of Entertainment and Tourism are joining in underwriting the program because it is expected to increase interest in Italian music abroad. There will also be new exploitation angle to Italian music abroad in Europe, where it has been holding its own as a dominant element for the last several years. It is the only one in the world between one Eurovision Contest and several Cantatigo festivals as well as three of the Unions. Representatives of the radio and TV stations include RCA, Ricordi, CGH, Domenico and Curci. The tour will be shown on the heels of the experiment of the 1965 Cantatigo, when Radadalli flew his singing company to two chartered planes to Moscow, France and Yugoslavia. The reception of these will determine their trip to the Cantaeuropa from the Cantatigo as a cooperative exportation of Italian song. The Cantaeuropa will leave for London Aug. 15 and will make its debut at Venice Aug. 27.

Electrola Affiliate Bows Platter for People's Pocket

COLOGNE—To the "People's Car" has now been added the "people's platter," a new low-priced pocketbook platter. Electrola's affiliate, Kristall GmbH, is bringing out a new Dile Volksplatten plate, which Kristall claims will do for platters what pocketbooks have done for prose.

Volksplatten will be as feasible as possible to the pocketbook format on the disk sector. Disks will offer recordings from all areas—opera, opera, concert, cert, pop, country, and folk music.

Patio Date for Williams?

BY KEVIN M. KELLEGHAN

MEXICO CITY—Arthur France, producer of "Casablanca," is going out all for Joe Williams (RCA Victor). His LPs are getting some play in Britain through the lasting, T. W. Schenkinger, manager of the Aztec branch, is attempting to get the film "Casablanca" and the Latin "El patio night club, set to open this week.

Williams will be at the Century Plaza, in Los Angeles, starting May 31, and which down to Mexico City might inject power into sales of his disk here (it helped other artists). The artist is unknown south of the border. Williams has open the last two weeks of October and the last in December. This is the "Patio opens. It's still an inky situation in spite of the Judy Garland ballet. Another famous name that made the Patio (before it closed) is alsoup, and will be the largest sum ever for a foreign artist.

The Patio will present Johnnie Rivers after Miss Garland, according to Leonard Artists, which is booking both.

Thomas Bids For U. K. Mart

LONDON—The Thomas Organ Co. America is moving into the British and Continental markets. The company, which distributes its product in Britain through Jennings Musical Industries, has appointed its first European representative, Mr. Reg Harkins.

Tom Jennings, managing director of the company, said Mr. Harkins will handle the company's sales in its new markets to London and for new and existing dealers.

Dealers from all over the country were invited to a conference and dinner at London's Dorchester hotel on Aug. 24 for the launch of the new range of Thomas organs here.
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MEXICO
Capiello's La Coladita started a club date in Managua, Nicaragua, for a three-week run. The group, in addition to Gullino (Oriente), will release their sixth LP, "Estudiantes de Estudiantes." Its release will be at the Backstage, a new discotheque in Santiago. The group is also working on an American tour which will be announced soon.

The Williams Quartet, led by bass guitarist Murray Williams, will release their second LP, "Summer." Their first LP, "The Williams Quartet," was released in 1967.

GEO HDRUSITO
NEW YORK

OSLO
Heilo Johannessen, head of Nor-Disc, has announced that the group's first LP, "Past" (Past), will be released in Norway. The album features songs by the group's lead singer, Lars Winther, and is produced by Rune Sivertsen.

SYDNEY
It was announced last week that the new album "The Thames" by the band The Thames was going to be released on the Polydor label. The album features songs by the band's lead singer, Dave Thomas, and is produced by John Lennon.

Choral groups from all over the world have been preparing for the upcoming Choral Festival in Sydney. The festival will feature choirs from Australia, New Zealand, and Europe. It is expected to be a major event for choral music lovers.
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BILLBOARD R&B SPOTLIGHT MUSICOR 1188

FRANK GALLOP "THE SON OF IRVING"
Side Splitting Follow-Up To The Hit "The Ballad of Irving"
BILLBOARD SPOTLIGHT PICK MUSICOR 1191

PORGY AND THE MONARCHS "IF IT'S FOR REAL BABY"
PRODUCED BY TEDDY RANDAZZO R&B BREAKING IN ATLANTA—CHARLOTTE MUSICOR 1179

STEVE ROSSI "DOMMAGE Dommage"
First With A Smash New Ballad
Produced by Garry Sherman MUSICOR 1202

A DIVISION OF TALMADGE PRODUCTIONS, INC. 240 W. 55th STREET, N.Y., N.Y.
TRIPLE PLAY' KEY TO DISK SHOP'S SUCCESS

MONTGOMERY, Ala. Stock, service and display are key factors in a successful music business done by Cohen's Record Shop in the Normandale Shopping Center in Rich- mond, Virginia, who boasts the largest classical business in the southwest, even in the most conservative town, locals claim, and area, reported an interest in serious music by teenagers as well as older customers, especially when the younger customers reach college. Cohen also noted that he moves many languages sets because classical artists, especially those interested in operas, were potential customers of classical music. He said he often played discs on the weekends of Metropoli- tan Opera performances helped sales and expected a boost from the Aug. 14 telecast of the Boston Symphony Orchestra from Tanglewood. He called such exposure "wonderful for the industry" because it meant many people can enjoy them.

Triple Play' Key to Disk Shop's Success

By FRED KIRBY

NEW YORK—The full sales impact of low-price classical records, such as Columbia's new Nonesuch LP's, has yet to be realized. In the past, however, as one industry observer put it, "when Columbia starts making major hits, everyone else pays attention." The observa- tion was made at a recent meeting of record company executives in New York City, where sales of classical discs were noted.

Classical discs. A survey of rack jobbers in the area revealed. The survey also indicated that college store owners, most racks do not carry more than one- or two-disk sets. Standard works and new releases form the bulk of the product.

Rack jobbers reporting higher sales during the past three months in the following areas: New York City, Long Island; and State Drug Rack of New Haven. Many area racks do not even carry classical product. A de- crease in rack classical was reported by Larry Guttmann, president of Independent Record Promotions. He said there was con- fusion because there was "so much on the market." He also noted that the number of discs was a factor. Independent Re- cords, the classical rack company, is the only one that sells a large variety of classical discs, stick- ing mainly to standards and new releases. Miss Vivian Gruzd pointed to the success of the two-disc Schubert "Great D" at Carnegie Hall—An Hi- storic Return to show that "the classical market is there" if product had sufficient appeal.

Kutas of Poughkeepsie's Toy House of Hudson Valley region reported that he did not move in his racks, so he mostly carried regular-price music. He also noted that he sold stock consisted of new releases and warhorses. The type of music was very different from the NFPA surveys, but the racks worked. He also noted that he sold his classical records.

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Spoleto Fest
On NBC-TV

NEW YORK—The "Festival of Two Worlds," being held in the Italian town of Spoleto, Italy, will televise on the opening program of the Belt Telephone Hour on the NBC television network on Sept. 25. Telephone Hour will broadcast in color on alternate Sundays. Also planned during the 1966-1967 TV season are an hour of the Berkshire Music Festival at Tanglewood, where the International Jazz Festival at Combinet, in Belgium, an on-the-scene report of the first time Toscanini as seen through his music and other arts; a TV portrait of the life of a renowned concert artist; and special Christmas and Easter programs.

The San Francisco portrait will include a study of an aspiring singer trying to gain a berth with the San Francisco Opera. Kurt Herrman Adler, director of the opera, will participate. Also: taking part in the program, which will be presented in the fall, will be pianists Peggy and Millie Saal, the John Handy Quintet, symphony conductor Joseph Krips, and the Jefferson Airplane Band, all to visit at the Tape Center, where electronic music is being created, also be part of the program.

CLASSICAL NOTES

Pianist Raymond Lewenthal has been appointed to a long-term contract with NBC, Via. He went to Atlantic City last week for surgery. Raymond Kinkelstein has been appointed director of programs at WFAN (N.Y.), Arthur Fiedler and the San Francisco Symphony have given a concert Sunday, to close midway Stern Grove Music Festival. The Stratford (Ontario) Shakespearean Festival, producer of Mozart's "Don Giovanni," is being presented in a three-hour broadcast on the Canadian Broadcasting Co. on Wednesday.

The Sept. 7-14 programs of "Tchaikovsky—Man Behind the Legend," NBC, mostly melody will feature the 1934 orchestral and performance of Tchaikovsky's "Pathe Symphony." New DGG Plan: Colorful Covers

HANOVER, Germany—German record companies are pressing the designing of vivid jackets and album covers to bring increased sales appeal to the product.

The biggest project just now is being undertaken by Deutsche Grammophon, which believes its long-held sales of 20 new releases primarily with existing jackets.

DOG's Archive Production has 10 new releases and 10 reissues of reissued LPs of recent years. Prime thought behind the jazz-up jackets is to give music a new image.

Budget Records

Continued from page 54

handles classic, modern, and jazz; the pressings, also reported mainly standards accounting for the small business. Edward North of Wilim Sales of Hicksville, Long Island, carries regular price classical discs only also stocks new releases and standards.

Met Lists 9 New Productions

Continued from page 54

AUGUST 27, 1966, BILLBOARD
FINAL WEEK FOR REGISTRATION!
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

MONDAY
1:30 P.M. to 5:00 P.M.
CONCURRENT SESSIONS
From this list, each registrant will choose two sessions. (Each of the sessions will be held twice during the afternoon.)
SESSION II
Chairman
Harry Beckerman,
President
Car Tapes, Inc.
Chicago, Illinois

MONDAY
DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES AT THE RETAIL LEVEL
Ethan Caston,
Vice-President
Record Division
Warner'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)
TUESDAY, AUGUST 30

MORNING SESSION

Chairman
Vincent R. Vecchione,
Manager, Consumer Products
Borg-Warner
Spring Division
Bilwood, Illinois

SESSION VII
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

SESSION VIII
SELLING TO KEY MARKETS
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
TelPro Industries, Inc.
Cherry Hill, New Jersey

REGISTRATION FEE:
$100.00 for a single registration
$75.00 for each additional registrant from the same company

Include all work materials and lunch on Monday and Tuesday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS.

PAYABLE TO “Tape Cartridge Conference”

Names of Registrants and their Titles:

Your signature and title

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 [] others
We are associated with the [] music-record industry [] automotive field [] others

ADDRESS
CITY, STATE & ZIP
NO.1-BOUND HIT

SONNY JAMES

The Southern Gentleman

ROOM IN YOUR HEART

CAPITOL RECORDS
COUNTRY MUSIC

TENNESSEE ERNIE FORD chats backstage with Capitol Records' Wade Pepper, left, the label's national country sales and promotion manager, and Capitol recording artist, Charlie Louvin, right, following one of Ford's rare appearances on WBM's "Grand Ole Opry."

Where They're Showing


THE BROWNS—Minnep-

THE CARTERS—Jackson, Miss., Aug. 22.

WILMA LEE AND STONEY COOPER—Panchito, La., Aug. 27; Baltimore, Md., 31.

FLAT AND SCRUNGY—Cookeville, Tenn., Aug. 22; Du Quoin, Ill., 27.

GLASER BROTHERS—Car-

BILLY GRAMMER—Eagle

GEORGE HAMILTON IV—

HANK SNOW—Bath, N. Y.,

MINNIE PEARL—Seward, Neb., Aug. 24; Sylvan Grove, Kan., 25; West Union, Ia., 26; Clay Center, Neb., 27, and Imperial, Neb., 28.

LONGO AND OSCAR—

BOB YANKEE—Little Darlin' 606 (Mayhew, Mo.), 13.

LEROY VAN DYKE—Ma-

(Continued on page 62)

The Ballad of the Green Berets

The name of the game is LITTLE DARLIN' and we're flat comin' on this time... But first, "The Paycheck", Big "A" and the Little Darlin' gang want to thank the world for "THE LOVIN' MACHINE" (still climbing and selling).

Johnny Paycheck at Carnegie Hall

Now on National Charts

SOLD OUT / 0401

The Ballad of the Green Berets

No. 1

Produced by Aubrey Mayhew
Published by Music, Music, Music, Inc.
The Release:  

**Palomino Records**

**NORMAN ANDRÉ**

**BIG RIG MAN**

Original Sound Track Recording From the Motion Picture

*Big Rig Man* by Hollywood-Continental Productions

The Artist:

**Norman André**

...VERSATILE COMPOSER OF MUSICAL SCORES AND COMPOSITIONS... NOW AN EXCITING NEW ARTIST!!
ITCC
Subsidiary of Dextra Corporation

is proud to announce
the signing of an EXCLUSIVE
contract with

ROULETTE

and

TICO records

ITCC is the exclusive duplicator
and distributor of 8 and 4 track
stereo tape cartridges from these
two important record labels.

A catalog that includes
such best-selling artists as:

TOMMY JAMES and the SHONDDELLS
(Tommy's latest hit album
"Hanky Panky")
TROY BENNETT
ANTHONY and the IMPERIALS
LOUIS ARMSTRONG
PEARL BAILEY
COUNT BASIE
DAVE "BABY" CORTEZ
JOE CUBA
Duke ELLINGTON
HUGO & LUIGI CHORUS
THE HULLABALLOOS
MACITO
TITO PUENTE
TITO RODRIGUEZ
LAO SOFTRAN
JACK TEAGARDEN
SARAH VAUGHAN
TITO RODRIGUEZ
JOE WILLIAMS
and others

INTERNATIONAL TAPE
CARTRIDGE CORPORATION
1290 Avenue of the Americas, New York, N. Y.
Goodwin, Goodman, Nunes to Head ITCC L.A. Warehouse

by ELIOT TIEGEL

LOS ANGELES—The West Coast Tape Cartridge Corp., an International Tape Cartridge Corp. (ITCC) franchised master warehouse-billing facility, has been formed here with Norm Goodwin as president and major stockholder. Mr. Goodwin and Larry Nunes as financial investors. ITCC will service distributors in California, Oregon and Washington.

With the creation of WCTC by the triumvirate which operates Privilege Distributors, a relatively new disk house and the Goodman-Nunes Record Service-Tip Top Music network in the Midwest and Southeast, Larry Finey's eastern California operation is in a tighter competition position with Earl Munz's Stereophonic Tape-Pak company in Los Angeles. Munz, Finey admits, has held the decided edge over operation in being able to provide one day or overnight service to Western accounts. It currently takes ITTC two to three weeks to produce product for Western accounts.

For the past several weeks, Finey has been shipping cartridge rad stock to Goodwin's warehouse, which is now split into two separate buildings under the same roof. Goodwin, a 20-year veteran of the industry, said he would be concentrating a great portion of his time on the new venture. Finey and Munz said they would still retain contact with Privilege.

Phils Sets 560G Ad Drive In Britain to Push Cassettes

LONDON — Philips will spend $500,000 in Great Britain this fall and early next year on a national advertising campaign to launch its tape CARTRIDGE, the cassette. The company aims to sell 200,000 cartridges in the U.K. during the first two months of sale, October and November.

After Philips' initial release of 26 months, the company plans to release 20 more pre-recorded cartridges in January, and looks to sell 100,000 cartridges in the United States during the second quarter of a year.

The tapes were announced at the recent Philips international sales conference here. Philips executives said that during this period the cassettes will be introduced into France, Germany, Denmark, Switzerland, Italy and Japan.

Dust clip pack containing three clips for 8-track tape CARTRIDGES is being sold by ITCC Distributing Corp. of New York. The clip snap over the end of the cartridge and serve as a dust guard and other foreign matter. The package lists for 29 cents. For the first time in eight months the executives and sales offices, along with the billing and bookkeeping departments, will be under one roof. In addition, a spacious showroom will be open to the public where automatic and home units from major manufacturers will be on display.

The phenomenal growth of ITCC is attributed to the 65 record labels, whose product is available on ITCC tape 8 and 4 track cartridges, and the company's ability to deliver the finished products, which in many cases are not in its possession of the ITCC concept of quality production and marketing has given ITCC undisputed leadership in the cartridge industry.

Although we truthfully claim the largest library of 8 and 4 track stereo tapes at present, we are completely sure that we can strengthen our leadership by increasing our catalog with the addition of new labels.

This week we list 65 labels in our catalog. In next week's BILLBOARD you will see 3 more important new labels to bring the total to 68. Offered to the consumer a confection of all types of music and entertainment, the new labels will be available.

If you would like to know more about the ITCC story, we will be represented by eight executives at our convention of national distributors Aug. 28-30, at the Edgewater Beach Hotel in Chicago. All of our new product, packaging, player-proof boxes and displays, newspaper, jukebox and merchandising aids will be unveiled for the first time. ITCC will have a special hospitality suite at the hotel and we are looking forward to meeting you there.
**MUNTZ STEREO-PAK NEW RELEASES**

**WEEK OF AUGUST 27, 1966**

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<tr>
<th>ALBUM Title</th>
<th>Artist</th>
<th>Label</th>
<th>Muntz Cat.</th>
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<td>I Got Rhythm</td>
<td>Johnny Nash</td>
<td>ABC</td>
<td>10-477A</td>
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<tr>
<td>Saved</td>
<td>LaVern Baker</td>
<td>Atlantic</td>
<td>10-453A</td>
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<tr>
<td>In Dreams</td>
<td>Roy Orbison</td>
<td>Monument</td>
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<td>Billy Daniels at the Crescendo</td>
<td>Billy Daniels</td>
<td>GNP Crescendo</td>
<td>10-462B</td>
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<td>The Adenals with the Kai Windings Trombones</td>
<td>The Adenals</td>
<td>ABC</td>
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<td>66 French Girls Can't Be Wrong</td>
<td>Les Dynns Singers</td>
<td>ABC</td>
<td>12-220A</td>
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<td>Musical Oddities of the Mona Lisa</td>
<td>Various Artists</td>
<td>ABC</td>
<td>14-447A</td>
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<td>Shockey</td>
<td>The Creed Taylor Orch.</td>
<td>ABC</td>
<td>14-450A</td>
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<td>Fever</td>
<td>Dean Serritenson</td>
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<td>football</td>
<td>Background Melodies</td>
<td>Narmada</td>
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<td>Every Day I Have to Cry</td>
<td>W. Nile</td>
<td>Checker</td>
<td>21-361A</td>
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<td>Monday the 4th Blasts from the Past</td>
<td>Various Artists</td>
<td>Checker</td>
<td>21-363A</td>
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<tr>
<td>Groups of Goodies</td>
<td>Various Artists</td>
<td>Chess</td>
<td>21-365A</td>
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<tr>
<td>Bunch of Goodies</td>
<td>Various Artists</td>
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<td>Go Do Dobley</td>
<td>Be Bop Alley</td>
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<td>After School Session</td>
<td>Chuck Berry</td>
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<td>The Man from O. B. B.</td>
<td>Dick Hyman</td>
<td>Command</td>
<td>23-134A</td>
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<td>Classicas Favoritas, Vol. II</td>
<td>Anotole Kitors</td>
<td>Coral</td>
<td>24-1618</td>
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<tr>
<td>That's a Plenty</td>
<td>Wilber de Paris</td>
<td>Atlantic</td>
<td>28-323A</td>
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<td>Jazz for the Jet Set</td>
<td>Dave Pike</td>
<td>Atlantic</td>
<td>28-341A</td>
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<tr>
<td>After Hours</td>
<td>Hank Crawford</td>
<td>Atlantic</td>
<td>28-543A</td>
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<td>Blues and Roots</td>
<td>Charlie Mingus</td>
<td>Atlantic</td>
<td>28-350A</td>
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<td>Farah-Day Charles Presents David Newman</td>
<td>David Newman</td>
<td>Atlantic</td>
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<td>Latin Shadows</td>
<td>Shirley Scott</td>
<td>Impulse!</td>
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<tr>
<td>Keeping Tab</td>
<td>Tom Smith</td>
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<td>Johnny Griffin</td>
<td>Johnny Griffin</td>
<td>Cadet</td>
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<tr>
<td>40th</td>
<td>Zoot Sims</td>
<td>Cadet</td>
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<td>Laver Bakers Sings Bessie Smith</td>
<td>Laver Bakers</td>
<td>Atlantic</td>
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<td>Chris Connor Sings Ballads of the Sad Cafe</td>
<td>Chris Connor</td>
<td>Atlantic</td>
<td>28-160A</td>
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<td>Rhythm and Blues</td>
<td>Steve Allen &amp; Terry Gibbs</td>
<td>Dot</td>
<td>29-110A</td>
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<td>Little Walter</td>
<td>Little Walter</td>
<td>Chess</td>
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<td>Soul Songs—Mexican S.A.</td>
<td>Toot Nichols</td>
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<td>66-153A</td>
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<td>Egos del Estano</td>
<td>Ernesto Dominguez</td>
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<td>Danzones del Recuerdo</td>
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<td>Tangos del Recuerdo</td>
<td>Sami Escoria</td>
<td>Coral</td>
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<td>La Musica de Leoncia</td>
<td>Eduardo Ordonez</td>
<td>Coral</td>
<td>66-182B</td>
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<td>Manojo Fest</td>
<td>Manojo Fest</td>
<td>RSL</td>
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<td>The Tropical Touch</td>
<td>Brazilian Artists</td>
<td>Ferrata</td>
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<td>Golden Hits</td>
<td>Brazilian Artists</td>
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<td>Homenaje a Maria Grever</td>
<td>Los Tres Canadianos Trio</td>
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<td>Homenaje a Carlos Gardel, Vol. 1</td>
<td>Tangos</td>
<td>Coral</td>
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<td>Maramichi de Silvestre Vargas Jr., Vol. II</td>
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<td>Canciones Comicas</td>
<td>Salvador Flores Riera</td>
<td>Coral</td>
<td>68-160A</td>
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<td>Wonderfully Latin!</td>
<td>Brazilian Artists</td>
<td>Ferrata</td>
<td>68-164A</td>
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<td>Slappy White at the Club Madrid</td>
<td>Slappy White</td>
<td>Coral</td>
<td>72-122A</td>
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<td>Juegios Infantiles</td>
<td>Evangelina Elizondo</td>
<td>Coral</td>
<td>76-132A</td>
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<td>Canciones Infantiles</td>
<td>Yolanda de Largo</td>
<td>Coral</td>
<td>76-132A</td>
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<td>More Official Adventures of Batman and Robin</td>
<td>Batman and Robin</td>
<td>Lee the Lion</td>
<td>76-120A</td>
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<td>Precious Memories</td>
<td>Laver Bakers</td>
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<td>80-124A</td>
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<td>The Cowboy Copas Story</td>
<td>Cowboy Copas</td>
<td>Starday</td>
<td>TF-21B</td>
</tr>
</tbody>
</table>

**TAPE CARTRIDGE**

**THE TAPE CARTRIDGE reduction in size is illustrated in terms of the Muntz Stereo-Pak line by Earl Muntz, right, and a company executive. The contract is from the long-play single-hub background music cartridge, left, to the new Muntz mini-cartridge for singles at right.**

**Flying Tiger in Tie With Muntz**

**LOS ANGELES—Flying Tiger Lines and Muntz Stereo-Pak have concluded an arrangement which will offer the cartridge company deferred air-freight shipments to the East for playback use.**

The system allows for the shipment of product to dealers by air while charging normal ground costs. Dealers receiving the service are centered in Boston, Chicago, Cleveland, Detroit, New York, Newark and Philadelphia.

Flying Tigers will pick up orders from dealers and ship them to Muntz factory. These orders will be handled at the air company's terminal for two days and then flown to their destination for the following day delivery. Normal truck shipments cost required five days and nights.

**Mad-Miny Is Muntz Player**

**LOS ANGELES—Mad-Miny is the name for Muntz Stereo-Pak's $59.95 4-track player aimed at the teen market. The unit is being manufactured for dealer shipment within 60 days. The player fits into a cabinet measuring nine inches by six inches by six inches and weighs 10 pounds. The unit accepts simple Mini-Muntz cartridges ($1.99) and full LP size cartridges. A price of $59.95 has been placed on the 4 and 8-track playback unit called the Galagher, which also includes a recording unit, FM multiplex tuner and record changer. The entire unit will be offered in walnut and antique white cabinets, with the latter at a slightly higher price.**

**4 New Muntz Outlets Opened**

**LOS ANGELES—Four key Muntz Stereo-Pak franchises have been opened domestically, and the company's Canadian operation signing 170 dealers in British Columbia, Alberta and Quebec. The new domestic outlets are-store in San Francisco, owned by Wallace Von Medlin; Muntz Cartridge City in Youngstown, Ohio, owned by Joe Goertz; Marshall Palakow's Stereo City, Milwaukee; and Stereo-Pak of Honolulu.**

**NEW 8 TRACK CARTRIDGE deck is BBF "20 Limited, reserved for the first time at the recent NAMM show in Chicago, is demonstrated by company executive Bill McDermott.**

**Bell and ITCC Wrap Up Deal**

**NEW YORK—Bell Records has concluded a deal with International Tape Cartridge Corp. for ITCC to produce and distribute Bell product on 4 and 8-track tape cartridges. The labels covered by the deal are those owned or distributed by Bell, including Any Mala Bell, DynoVoice and New Voice. The first release set for next month, includes albums by Mitch Ryder, the Toys, Lee Dorsey and the Syndicate of Sound.**

**Muntz 'Was First'**

In the Aug 20 tape section, Telephone Dynamics was said to have developed the concept of the Cartridge player for consumer use. Earl Muntz, president of Muntz Stereo Pak, claims he "developed, planned and introduced the entire concept of consumer stereo cartridge units." Also, the article erroneously spelled audiotape with a capital A. Telephone Dynamics' tape is a private labelling of various audiotapes.

**NEW YORK—Major Electronics Corp. unveiled its 8-track stereo tape Cartridge system in a dealer show at the Sheraton-Atlantic Hotel Aug. 17-18. The firm also showed portable phonographs, radio-phonographs, transformers, battery-A.C. units, AM/FM portables, guitar amplifiers, guitars and speaker systems.**

**AUGUST 27, 1966, BILLBOARD**

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- **INTERNATIONAL EXCHANGE**
  - **ENGLAND**

- **NEW ALBUM RELEAS**
  - **Continued from page 63**

- **NEWSPAPER ADVERTISEMENTS**

- **RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

- **RECORD PROMOTION & PUBLICITY**

- **NATIONAL RECORD PROMOTION**

- **NATIONAL RECORD PROMOTION** - ADERCHANTS, DISTRIBUTORS, PUBLISHERS, ETC.

- **PRESSING** - THE JOB IS YOURS.

- **DISTRIBUTION SERVICES** - MORTY WAX PROMOTIONS

- **PERSONAL DIRECTORIES** - CATALOG U.S.A.

- **STARDAY PROMOTION** - Continued from page 6

**THE JAZZ BEAT**

By Eliot Tiegce

Jazz has enjoyed a new crop of heroes into its ranks since the death of Charlie Parker. One such hero is John Coltrane, a saxophonist who has become a symbol of the free jazz movement. Coltrane's sound is characterized by his use of complex harmonies and melodies, as well as his ability to improvise. His music has been praised for its emotional depth and technical virtuosity.

Coltrane was born on April 26, 1930, in Hamlet, North Carolina. He began playing the saxophone at the age of 16. In his early years, he was influenced by the music of Dizzy Gillespie and Charlie Parker. Coltrane's first major break came in 1955, when he joined the Miles Davis Quintet. He then formed his own group in 1959, which included Ornette Coleman and Alice Coltrane.

Coltrane's music has been described as both beautiful and controversial. His use of modal jazz and free improvisation has been influential on many other musicians. Coltrane's albums, such as "A Love Supreme" and "Ascension," are considered to be masterpieces of the jazz genre.

Coltrane died on July 16, 1967, at the young age of 37. His legacy continues to inspire other musicians, and his music remains popular today. His contributions to the jazz world have been recognized with numerous awards and honors, including a Grammy Lifetime Achievement Award.

Chantrell Elected

LASING, Mich. — John V. Chantrell, president of the Educational Association of the Michigan Federation of Musicians, AFL-CIO, was elected to the International Executive Board of the American Federation of Musicians, AFL-CIO, last Thursday (13) to fill the unexpired term of the late Charles H. Kennedy.

Gortikov Named

Bud Fraser, Tower Records president, announced Thursday that the company's National Sales Manager, John Gortikov, has been promoted to vice-president. Fraser said that Gortikov's new position will involve him in the company's executive committee.

Gortikov joined Tower in 1963 as a sales representative. He was promoted to vice-president in 1965 and was named president in 1966.
PRODUCT TRENDS

Guitars Still Boom

CHICAGO — In the past 10 years sales of guitars have multiplied by nearly six times. Only $23 million were spent on musical instruments in 1955. In 1965 the total had exceeded $125 million. 1966 sales to date has reached $140 million and projections for 1967 indicate no let-up in the booming market.

The current trend is essentially that of the instrument is generally attributed to three factors: (1) the guitar is one of the easiest of instruments to master, (2) the price of the guitar has dropped greatly due to the influx of third world imports, and (3) the increasing wealth of the American youth. Together, these factors has combined with the rise of music and radio stations aimed at the youth market.

The large music audience of America — and the guitar in various musical forms — has perhaps been the greatest single stimulus to guitar sales. The electric guitar is used in "big beat" (includes rock, folk rock, blue rock, English swing, Californian sound and, most recently, the jazz-pop or jazz-rock sound) as well as straight jazz, Caribbean sound, Hawaiian sound and country and western music. The acoustic guitar is used in folk, classical, Mexican flamenco, and country and western. Prices for the electric range from $60 to $300 and from $50 to $1,000 for amplifiers. The acoustic range from about $10 to several hundred dollars in price. Best volume in electrics is in the "under $100" area, while acoustics of under $50 in price are the best sellers.

Chicago Chart Reaction

* Continued from page 4

of that record that he had purchased during the week. In the formula, according to Mr. S. Jones, would write the total of the two.

In the fifth column the dealer would write the figures of his most recent inventory (taken on the eve of the day that the station calls to ask for sales figures). A simple subtraction of that number from the one in the previous column will give the dealer the total of copies sold since the last inventory.

When the report is ready

Upon receiving a new form from the station, the dealer would record the figure of his latest inventory into the second column of the dealer's form. He would write in the number of any additional orders at this point. If he does not have these forms, it is important that your phonograph dealers have these forms ready. The dealer would send the first report on the evening before the survey call be made. He would make a new inventory statement after a survey call and the dealer would receive the report from the station.

Spijora said that these dealers interested in good charts would be happy to co-operate with radio stations on this venture. Radio stations using this system, he said, would have a chance to learn about the sales volume of the various stores so that they could weigh the reports properly. Many stations, he said, are already gathering records into several categories.

WLS has reached a copy of the form and according to Taylor, is "studying the possibility of using it." He said that use of such a form would be a valuable aid to the accurate and complete reports. A similar report from Pfanstiehl's represents the orders for the week of 26, 1965. The dealers were very concerned with accuracy, but after a few weeks may decide its not worth the trouble.

Phils Bows Stereo-Mono Disks

CHICAGO—Philips of Holland, represented in this country by Norelco and Mercury (including Philips Smith, Fontana, Limelight), has developed a new stereo-mono tape-to-disc process which is being implemented for the first time with the initial release of the "World Series" — a classical budget line. The process, according to the firm's engineers, will eliminate noise for both stereo and mono records. The new disks are stereo records that can also be played on mono equipment using modern lightweight pictures without damage to the modulated grooves.

The records have been tried (Continued on page 69)

DEALERS RUNNING INVENTORY

RECORD LAST INVENTORY ADDITIONAL PURCHASES FIRST TOTAL NEW INVENTORIES TOTAL SALES

1. Sugar Plum Dancing on 70's 12 24 36 20 16
2. Sugar Plum Dancing on 70's 9 0 9 4 5
3. Sugar Plum Dancing on 70's 10 6 16 10 6
4. Sugar Plum Dancing on 70's 21 12 33 19 14
5. Sugar Plum Dancing on 70's 5 0 5 5

10. Azalea Mary Valiant 741
11. Azalea Mary Valiant 741
12. Azalea Mary Valiant 741
13. Azalea Mary Valiant 741
14. Azalea Mary Valiant 741
15. Azalea Mary Valiant 741
16. Azalea Mary Valiant 741
17. Azalea Mary Valiant 741
18. Azalea Mary Valiant 741
19. Azalea Mary Valiant 741
20. Azalea Mary Valiant 741
21. Azalea Mary Valiant 741
22. Azalea Mary Valiant 741
23. Azalea Mary Valiant 741
24. Azalea Mary Valiant 741
25. Azalea Mary Valiant 741

LIST OTHER HOT SINGLES IN SPACES BELOW

PRINTED WEEKLY BY RADIO STATIONS and sent out to co-operating dealers, forms like the above could lead to simple inventory control and accurate sales reporting. Form would list the station's playlist (50 to 80 singles) and allow room for additional entries. Simple addition and subtraction processes like the sample shown above would reduce possibilities of error. The sample form shown here was drawn up by Fred Simpore, owner of Chicago's Singer one-stop, in co-operation with several dealers.

AUGUST 27, 1966, BILLBOARD
Chess Sets Up 'Come 11' Push

NEW YORK—Special offers and incentives to retailers and distributors are key parts of the Chess-Checker Cadet "Come 11" fall promotion. The 11 releases are topped by Ramsey Lewis' "Wade in the Water" on Cadet based on that group's hit single. A second Ramsey Lewis disk is "Swingin'." Other Cadet sets feature Sonny Stitt and Bunkley Green, and Kenny Burrell.

One Checker disk, "Sing a Song of Soul," features Little Milton, Mitty Collier, Fontella Bass, Ko Ko Taylor, Fontella Bass and Bobby McClure, Bobby Moore, and Johnny Nash. Other Checker sets are by Moore, the Vindicators, Harold Smith & His Majestic Choir, and the Rev. Singing Summery Lewis. Chess releases are by Pigment Markham and Herb Lance.

Koppelman & Rubin Open Coast Office

HOLLYWOOD — The New York publishing firms of Charlie Koppelman and Don Rubin have opened an office here under Gary Klein, vice-president. One of the firms, Faithful Virtue Music, has entered the field by publishing the score and theme of "Tiger Lily," written and performed by the Lovin' Spoonful in the film including "Summer in the City" by the Lovin' Spoonful which leads the Hot 100 chart. Faithful Virtue and Chardon Music have had five disks in top 10 this year. Other hits were "The Pied Piper," "You Don't Have to Be So Nice," "Daydream," and "Did You Ever Have to Make Up Your Mind." The two firms were formed by Koppelman-Rubin less than 18 months ago.

MCA Earnings Dip 371G for 6 Months

UNIVERSAL CITY, Calif.—A $371,000 decrease in MCA, Inc., earnings for the first six months of this year compared with the corresponding period last year was reported Friday (19) by Lew R. Wasserman, MCA president. The unadjusted net income to June 30, 1966 was $7,210,000 and after preferred dividends, amounted to $1.62 a share of common stock outstanding. For last year's first six months, consolidated net income was $8,222,000 or $1.70 a share of common stock preferred dividends.

Fete for Waring

NEW YORK—Fred Waring will be honored at a dinner on Sept. 26 at the Waldorf-Astoria marking his 50th anniversary in show business.

TEEN FAIR HELD RECENTLY in Chicago was a showcase for various guitar fers. Here, a group of young musicians demonstrates instruments (including an electric guitar with "push-button tone selectors") carrying the Eko brand name.

KOSS ELECTRONICS, INC.

3229 NORTH 31ST STREET - MILWAUKEE, WISCONSIN 53206

KOSS IMPETUS: 9 VIA BERNA - LUGANO, SWITZERLAND

* Manufactured under the exclusive license from FOMSA, S.A. List

For more complete catalog of products for the performer.

STEREOphones

Stereo headphones with full color photos of the Beatles on each earcup. And inside, a unique stereo sound that dramatizes stereo records as no other listening system can. Beatelephones offer personalized listening. Hefy sound for those who want to hear it; quiet for those who don't...even in the very same room.

Beatelephones are the product of Koss Electronics.

KOSS ELECTRONICS, INC.

3229 NORTH 31ST STREET - MILWAUKEE, WISCONSIN 53206

KOSS IMPETUS: 9 VIA BERNA - LUGANO, SWITZERLAND

* Manufactured under the exclusive license from FOMSA, S.A. List

For more complete catalog of products for the performer.

TEEN FAIR HELD RECENTLY in Chicago was a showcase for various guitar fers. Here, a group of young musicians demonstrates instruments (including an electric guitar with "push-button tone selectors") carrying the Eko brand name.
KORITZ-FORD CASE

It's a Long Suit in St. Loioe

Strong-willed principles and a stick-in-the-mud persist, as the suit brought by Jason Koritz and Four Jems, Inc. against Ford Gum & Machine Co. into a lengthy matter of litigation. Due to continued interest of the case, we publish the following report and summary of the proceedings, court case by our St. Louis, Mo., correspondent.—Ed.

By EARL PAIGE

ST. LOUIS—The marathon Jason Koritz & Four Jems, Inc. vs. Ford Gum & Machine Co. case for trial in U. S. District Court here July 25 has been set back to Oct. 3. Some 40 witnesses had been subpoenaed when U. S. District Judge James S. Merryman announced that an overloaded docket would force the postponement. The $535,000 case will now be heard in one year and a half from the date of its inception (Billboard, March 20, 1963).

Even in terms of its actual physical dimensions, the suit has attained enormous proportions. File 65-C-64 now weighs three and one-fourth pounds. Some 206 pages and individual pieces of material are involved, not including a $46-page deposition from Ford Masos and Ford Gum Secretary Harry Andrews, and a 36-page deposition from Jason Koritz, co-plaintiff. An endless series of legal maneuvers has ensued. This marks the fourth rehashing of the trial date. The case was originally set to go before a jury Dec 13, 1965. Then March 14, 1966. Next, July 25, 1966. And now, Oct. Originally, Koritz sued for $130,000 charging Ford Gum & Machine Co. with alleged breach of contract and restraint of trade.

Counter Claim

Defendants then filed an $85,000 counter-claim (Billboard, June 19, 1966) following a dispute over jurisdiction questions. Last July, Koritz filed an amended suit seeking $250,000 on the original complaint and an additional $100,000 on a second complaint which charged that Ford Gum "...willfully and maliciously published false and defamatory statements concerning the method in which plaintiff conducted their business and the quality of plaintiff's merchandise" (Billboard, July 3, 1963).

The suit stems from problems that arose subsequent to December 1962. The plaintiff, Jason Koritz purchased an existing local Ford Gum franchise distributorship which included contacts with sponsoring organizations. Franchise Dispute

In 1964 young Koritz announced his withdrawal from the Ford gum program. A corporation that had existed since January 25, 1962, assumed control of the business. The corporation was Four Jems, Inc. (the "J") in Jems is correct) with Jason Koritz as its president.

The major portion of the suit revolved around the renewal of contracts with sponsoring organizations during the time the franchise came under the control of Four Jems, Inc.

In its counter-claim, Ford Gum charged, "...Prior to the cancellation of the operator's agreement and the already obtained carbonized contracts with sponsoring organizations, which excluded defendant as a party..."

Ford Gum alleged that the grant of an exclusive franchise to Mark Koritz, which was operated by Four Jems, Inc. (sic) through its president, Jason Koritz, and the already obtained carbonized contracts with sponsoring organizations, that excluded defendant as a party...

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According to Wertheimer, the new models are advanced technically over the models that were introduced at the NAMA show a year ago. He said that the machine, originally developed for the U. S. Post Office Department, is now being used in post offices in the Los Angeles area. Some 5,500 units have been acquired by the government, he said.

Automatic and requiring no pre-packaging, the Scribe stamp vending machine was purchased by the U. S. Post Office Department, and is now being used by the service department. The company engineer says that tests show the vending machine to be capable of making 100,000 transactions without adjustment.

Pricing

Pricing may be adjusted to vend stamps at full value as a traffic builder or at 20 per cent profit. The Scribe unit was developed three years ago by Charles Flusher, backer, holder of some 35 patent, who is creator of such electronic devices as an automatic telephone answering device, wireless TV control for hospitals, jet aircraft ice-warding systems and is one of the developers of the Norden Bomb Sight.

"All the problems of the outdated stamp vending machines currently on the market are eliminated with this machine," said Wertheimer. "About 90 per cent of the stamp vending machines now in use were developed 25 to 30 years ago and are designed to accommodate low traffic outlets."

He suggested that a type of outstanding new location for stamp vending machines today is the high-rise apartment building, where literally hundreds of new units are needed. (Continued on page 71)
Behind New Scribe Vender

DES PLAINES, III.—Adolph Wertheimer, the force behind the new-Scribe electronic stamp vendor last week (see story), has a diversified background in business and industry.

A native of Dusseldorf, Germany, he came to the U. S. in 1936 when the Nazi government forced him to leave his large manufacturing concern to competitors. From 1936 to 1940 he manufactured a product called “Spell-O-Lite.” He added photographic accessories to his line along the way and in 1941 founded a company called Radiant Manufacturing Co.

He told his interest in Radiant in 1963 and three months later three companies, Lava, Simplex International and Scribe International Sales, Inc. manufacturers lighting fixtures, simplex markets the Simplex Camera line for exports, and Scribe is involved with electronic learning systems and the new vendor. The learning systems are expected to gross $15 million for Scribe this year.

Scribe Markets a New Electronic Stamp Vendor

- Continued from page 70

people are invariably without stamps.

Distribution

Scribe International Sales, Inc., is in the process of franchising distributors, with most appointments to date in the Midwest and Southwest. Radio station and machine distributor companies are considered, company officials said.

The price of the machines to operators, it was reported, will be in the neighborhood of $100 for the Model S100 (three modules) and $150 for the Model S1000 (one module).

Design features of the new vendor include self-contained and interchangeable modules of the plug-in type, the necessity of no pre-packaging of stamps; use of special plastics and other materials to prevent muslin build-up and stamp-sticking in the delivery train; use of micro-switches and dust-free electronic contacts; manually resettable circuit breakers; and special, anti-fraud features prevent bending slot blockage; postal rate change adjustment automatically.

The company also is stressing the following operational features of the machine:

- The customer has at least two multi-transaction choices. For example, in the three-module model, the operator delivers 1 cent, 4 cent and 5 cent stamps. Operating at full value, the machine can meet the customer’s needs for either two 5 cent stamps or two 4 cent stamps and two 1 cent stamps. For full value at half value, the customer may receive five 5 cent stamps or two 4 cent stamps and one 1 cent stamp. When the machine finally reaches 80 per cent value of the stamp, the patron can have two 4 cent stamps or one 5 cent stamp and three 1 cent stamps.

Sensing Unit

The machine also boasts an out-of-stamp sensor, which turns on an “empty” light; a special cutter blade that cuts across two-thirds of each perforation as stamps are dispensed, thus preventing the stamp from falling to the ground and assuring a clean tear; an integral, five-digit, non-resettable counter which precedes tampering.

Senator Teichman said: “Today consumer ignorance of postage stamps exceeds 1 billion dollars a year in cost for stamp vending machines.”

He said a national advertising campaign is planned.

SCHOENBACH CO.
Manufacturers Representative
Acres - Amos Distributor
MACHINES
AMCO
Sanitary Vendor
Model 21-F
OAK
Sanitary Vendor
Complete supplies available
Available in:
$38/24 (capsulated)
$29/20 (bulk)
Write, Wire, Phone
HENAL
NOVELTIES & PREMIUMS
97 North 10th St., Brooklyn 11, N.Y.
Phone: (212) EV 7-9787

YOU COUNT MORE WITH OAK

THE TITAN II

The Titan II vends all types of bulk merchandise and premiums, including wrapped gum. It is the ultimate in mass merchandising, offering the operator a complete line of attractive counter. It utilizes greater sales through outstanding points of purchase impact. New feature to include a large coin box with enclosed receptacle that accepts all coins into coin box without splitting. All dispenser wheels are interchangeable with the standard and areson line for easy conversion from one product to another. It is also available with interchangeable serv- y head designed for versatility and convenience. The new slip-out mechanism makes coin conversion easy, built-in coin collector makes the Titan II easy to move.

Time payments available. OAK Machines through all distributors.
No Beatle Ban on Boxes

By PAUL ZAKARAS

CHICAGO—Beatle banning, ballyhooed as the latest national craze, is taking a quick turn for the worse on the jukebox side of the record business. A Billboard spot check of a dozen jukeboxes at Chicago record stores shows that the clipart around the country representing the Fab Four is vanishing, reportedly canceled by record companies. The reasons: Marginal affect on jukebox programming.

The Beatles' quick apology for any misunderstanding they may have caused is the most important clarifying statement to date.
Mayors 'No' Vote Called Unsound

HURLEYVILLE, N. Y.—Faulty reasoning was the key factor in the New York State Conference of Mayors turning thumbs down on the bill that would have licensed coin-maching operators under the State's general business laws, according to Mrs. Millie McCarthy, president of the New York State Coin Machine Association. The mayors' organization was instrumental in the bill being vetoed by Governor Rockefeller.

One of the numerous amendments to the bill was a section prohibiting the licensing of a coin machine company if an officer, partner, director or stockholder thereof held 5 per cent or more of the outstanding shares of stock has been convicted of a felony within 10 years. This amendment was added because the association thought it would further tighten the legislation by cleaning up the industry. We believed law enforcement officials would find this favorable, Mrs. McCarthy said.

Instead, Donald Walsh, chief counsel of the State Conference of Mayors, speaking for the organization, said, 'It would throw the door wide open to felons.' He noted that six felons, each owning 9 per cent or more of stock of a company, would own 54 per cent of the stock (controlling interest). 'Can you possibly imagine such reasoning?' Mrs. McCarthy said.

Missouri Association to Meet at the MOA Conclave

MOBERLY, Mo.—In their regular Vinton of last week, the Missouri Coin Machine Council voted unanimously to hold their next regular meeting during the 16th annual convention of the Music Operators of America at Chicago's Park-Centres Hotel, Oct. 28-30.

This will mark the first year that a music operators' organization of the 19-year-old Missouri organization, new under the leadership of Lee's Summit president John Masters.

Additionally, the Missourians are a secure a table for the business held in their respective locations the MOA convention, but some who are also in various phases of vending such as vice-president, Gerard Vinson of Chillicothe, will be staying on for the NAMA convention at McCormick Place.

In addition to the usual discussions on the organization's plans to attend the Chicago events as a group.

As things stand, the Missouri operators have been chalking up 'Both of the first Santa Fe trains make stops in some of the northern towns in Missouri,' Vinson said. "We're thinking of meeting at some point and making a real trip of it," the veteran Chillicothe operator added. Perhaps we'll charter a railroad car.

A committee meeting will be held Oct. 4 in Chillicothe, normally the regular meeting date of the organization, at which further plans will be mapped out for the group's MOA trip.

Other than its MOA plans, the organization's business here revolves around the installation of its new officers. Installed as president was John}

HOW NIMS PITCHES FOR MEMBERSHIP

NEW ORLEANS — Bob Nims, owner of A.M.A. Distributors here, is a district chairman in the current Music Operators of America membership drive and has been successful in recruiting unsatisfied operators.

Here's how he places the principle of trade association membership before operators in the area: 'There are naturally always going to be differences between operators in any one territory, and this is basically what keeps operators from joining with others for their mutual benefit. It doesn't follow that you must work against all other operators in the country because you spend every waking hour doing just that in the area of your business. You have common interests which are vital to your future welfare, and should take the positive attitude toward promoting them. Join the MOA!'
The Rock-Ola Line Is a Very Good Line: Distribs

CHICAGO—A reporter usually gets two answers when asking distributors—and even operators—what they think of a new jukebox. One answer will be for publication, and will usually be an innocuous, complimentary comment. The other has to go unquoted. It's that honest criticism "that's not for publication."

However, in surveying Rock-Ola distributors last week for their reaction—on and off the record—to the new completely introduced Rock-Ola jukebox line, we found unanimous and apparently genuine enthusiasm. Since June, Rock-Ola has introduced the phonographs in three sizes and price ranges. The three-model introduction follows what company executives, including President Ed Dorris calls the "fill-line" concept. The first model was the Erie leader, the Model 43 Grand Prize, Imperial, 16 selections unit, premiered in New York and New Orleans distributors showing in late May and introduced formally to the industry in early June. The second model, a 100-selection phonograph, was officially introduced last week, and is designated GP-160. Model 432, size and price smaller than the Imperial, the third model, the Coronado, compact, 100-selection, model 431, rounds out the line.

The most common comment gathered from Rock-Ola distributor is related to the model 432, how it now enables them to compete in the middle price range. "We can now compete with anybody," said A. L. Piscoc, Manhattan, Kald., distributor and Music Operators of America vice-president. "We have always been in a good position on the high and low ends; now we are covered in the middle. We now have the most complete line that we have had the privilege of handling."

Piscoc is convinced that it is important to have a 100-selection jukebox in two price and size ranges, for operators demand it.

Piscoc added that the units are very well.

Declared Eli Ross, Ross Distributing, Inc., Miami: "We have the first two models and are eagerly awaiting the third. In this market, operators tell us that a small Rock-Ola line is the best thing going." Ross said he probably schedulers a full- line showing in late fall or early winter.

For Geritz, known as the distributor who usually speaks his mind honestly—said that operators are so freshened up with the three look-alike models. Geritz, who owns Mountain Distributors in Denver, allowed, that he was even a little pleased himself.

Nebraska Association Arranges Fall Meeting

NORFOLK, Neb.—The Coin Operated Industries of Nebraska (COIN), the State-wide association of coin machine operators, will hold its fall meeting here Sept. 10-11.

The announcement came last week from association secretary treasurer, Howard N. Ellis, a long-time supporter of the State group and a stalwart in the national association, the Music Operators of America.

On the business side of the convention, a mechanic's training seminar will be conducted by one of the major jukebox manufacturers in conjunction with the meeting on Sunday, beginning at 12:30 p.m.

That meeting will be followed by a refreshment hour at 4 p.m. and a dinner at 7 p.m.

On Saturday, the group will be guests at the Madison Races, where the association will feature a race and present a blanket to the winning horse.

BB Bluebook Enthusias Ops

Continued from page 72

will prove helpful in his elaborate inventory system.

Why has it been so long in coming? wondered J. Harry Snodgrass, chairman of Service of New Mexico, Inc. in Albuquerque. "My Billboard hasn't arrived yet, but let me congratulate you in advance—before I ever see the list. The industry has been sitting with absolutely nothing to use when. COIN-FAX."

The idea is, a tax assessor walked in the door, I'm glad to see the price list—very glad.

From Albert S. Deaver, Lin- cory Vending Corp., Brookyln, N. Y., came the comment, "I think this new price list will be very helpful to the distributor as well. Factors such as shipping distances, etc., must be taken into consideration of course."

Oberved Frank R. Fabiano, Fabiano Amusement Co., Bu- chanan, Mich., "I'm glad to see you again you have a price list. I have studied it and find it very fair. The phonograph prices appear to be particularly accurate."

"Most operators have a Blue- book of prices," said Clinton S. Fisher, owner of Fisher-Bahm, and Breadhead, Inc. "I personally think it will be very helpful. It gives us something to use and it could prove to be beneficial to the distributor as well. Factors such as shipping distances, etc., must be taken into consideration of course."

"I'm happy that a Blue- book is being published," said James G. McCaffrey, McCaffrey Amusements, Inc., New York, N. Y., "it gives us something to use and it could prove to be beneficial to the distributor as well. Factors such as shipping distances, etc., must be taken into consideration of course."

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Struve in Expansion

LOS ANGELES—Pres Struve, president of the Struve Distributing Co., Los Angeles, announced last week the introduction of a new coin-operated equipment modeling program for his Los Angeles, 1403 West Pico Boulevard, branch.

Struve, who has branches in the South Bay, Phoenix, Denver and Salt Lake City, also announced he will move his headquarters to Los Angeles "to better cope with the widening Los Angeles coin machine market."

The remodeling program calls for work in the showroom, the installation of an air-conditioning system, fixtures and carpets and remodeling of the business office. Also scheduled is facelifiting for the building's facade. New signs will dress the facility.

With Los Angeles fast becoming the center of the coin machine market," Struve said, "it becomes more important to locate here. Struve had spent most of his time in Phoenix, Salt Lake City, but now plans to have his main office here. Struve is living in Redondo Beach.

Personnel Shifts

He has announced several personnel shifts, including Mrs. Fred Tuttle, controller, who will transfer from Salt Lake City to Los Angeles; Seymour Abrams has been appointed credit manager; Jim Lawless, vending sales representative in Denver, will transfer to Los Angeles; Warren Tilienquest has been appointed sales representative and vending and music operation, and will cover Long Beach, Gardena and San Diego, and Kent Larsen, former vending and music sales representative in Salt Lake City, will manage the Phoenix branch office.

Struve also anticipates adding additional service personnel with the increase of business.

Bally Manufacturing Co.—Four-Player Flipper

Introduced last week by Bally Manufacturing Co., Chicago, a new four-player flipper, called Cquis Queen, featuring three free ball gates. They are arranged along the right side of the "dynamically off-center playfield." The middle gate swings open when targets one and three are struck, awarding a free ball and adding 300 points to the player's score. The top. gate may be opened two ways, either by striking targets four and five or when lighted or by striking the extra "frisky" target no. 6 when lighted. The middle gate opens when targets one through five are struck while illuminated. (This gives the player the option of either shooting through the top or middle gate—at each worth 300 extra points and an extra ball.) Playfield resets to first-coin condition when a ball escapes through a gate or out-hole—aligning the game one-ball still appeal. Unit has the improved "bingo-style" score motor and is available with one, two or three coin chutes in any desired combination.

Eastern Leases

PHILADELPHIA—Eastern Music System Corp., Distributor of coin-operated phonographs and vending equipment, leased a building at 1720-26 Callowhill Street as an adjunct to its headquarters at 334 North Broad Street, Philadelphia.

ROSEN TO PICK DISTRIBUTORS AT MOA MEET

PHILADELPHIA—Introduction of the new Cinejukebox at the Music Operators of America show in Chicago in October by David Rosen will also mark the selection of distributors to handle the new machine.

Rosen, who is the exclusive United States distributor for the new audio-visual machine being manufactured by Innocenti in Milan, Italy, said that he has purposely delayed the announcement of distributors until all the testing.

Recently, Rosen has been selling and renting machines that carry an audio-visual feature. He claims that the equipment is "an awakening to the importance of sound or audio visual play. Rosen said that he made no promises and no commitments of distributors—"not even for my own territory."

Rosen underscored the fact that he will hold fast to his principle of allowing only industry members as distributors.

"Only established coin machine distributors, or operators with a full knowledge of the coin machine business, will be considered for exclusive territories to distribute the new Cinejukebox," said Rosen. "They are in the best position to do the kind of job needed here, and at the MOA show they will have an opportunity to evaluate the new machine and what it has to offer."
Vending Jumps, Music and Games Drop in First Quarter

WASHINGTON—Export of new U. S.-made vending machines to Canada increased markedly during the first quarter of 1965 compared to the same period of 1964. Meanwhile, in terms of the same comparable periods, shipments of new jukeboxes and games to Canada from the U. S. fell off significantly.

Figures released by the U. S. Department of Commerce show dollar volume of vending machines shipped during the first three months of 1965 to be $750,010, compared to $381,227 last year. New phonographs shipped north of the border for the period totaled $131,736 in dollar volume compared to $183,012 for the same 1964 period. Amusement machine dollar dropped from $199,402 for the first quarter of 1965 to $118,382 this year.

Decline

The jukebox and game export figures show steady declines during the first quarter periods since 1964. In that year, $507,853 worth of jukeboxes and $377,842 were shipped to Canada during the first three months.

Total value of phonographs and games shipped January-March of this year was $290,118 compared to $372,414 last year and $585,695 in 1964. Value of all coin-operated equipment (jukeboxes, m a n s and vending machines) shipped during the first quarter was $1,000,128 compared to $753,641 in 1965.

Month-by-month figures on Canadian exports:

<table>
<thead>
<tr>
<th>Month</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>$57,960</td>
</tr>
<tr>
<td>February</td>
<td>22,850</td>
</tr>
<tr>
<td>March</td>
<td>51,196</td>
</tr>
<tr>
<td>Total</td>
<td>$131,736</td>
</tr>
</tbody>
</table>

City Seeks Stiff Minor Ordinance

ANNAPOLIS, Md. — The Anne Arundel County Council is considering pinball legislation, making both the proprietor and any person under age 18 using the coin-operated game machine liable for a $1,000 fine and six-month imprisonment.

If passed at the council's session Aug. 15, the legislation would toughen up the present law which provides for a vague series of suspensions for violating storekeepers and the reminding of the youth to juvenile authorities.

The bill is part of an over-all "get tough" policy here against delinquency.

the innovation that changes the coin-operated industry

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

NEW PLAYERS • NEW GAME FIELD • GREATER PROFITS

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

Here's why Valley® Magnetic Cue Ball will add profits for you!

• The home and professional player will now play coin-operated pool without the larger size cue ball affecting the game.
• Magnetic Cue Ball will not become trapped as it separates itself from cue stick.
• Regulation size and weight assures player more accuracy.
• The home and professional player will now play coin-operated pool without the larger size cue ball affecting the game.
• Magnetic Cue Ball will not become trapped as it separates itself from cue stick.

Magnetic Cue Ball will not become trapped as it separates itself from cue stick.

for information write or call

Add-a-Balls Games Legal And Licensed in Italy

CHICAGO — U. S. flipper game manufacturers have been shipping "modified" add-a-ball games to Italy at an increased rate in the past several months.

The Italian situation, somewhat complicated by several different interpretations of a 1965 law which bans new "real" pinball machines, appears to be better than ever with the introduction of flipper game licensing on a local level.

According to current law, location owners apply for a license for each pinball machine they own. The machine must meet the specifications of Italian law and costs the owner $27,700, which can vary between $80 and $100.

Conform

The games, according to a major international distributor, must undergo slight mechanical alterations in order to conform with Italian law. Locations seeking such games must furnish authorities with a brochure of the machine to be licensed — and specifications which must meet Italian legal requirements.

Bally, Williams and Gottlieb all indicated to Billboard that Italian trade is "very hot" again. Bally spokesmen said they had been shipping their "Gold Rush" machines, which are add-a-balls adaptable to Italy until they ran out of stock. Company officials said they would not be as happy as soon as they have a new add-a-ball game ready.

U. S. export figures over the past several years indicate that Italian sales as a percentage of total shipping to Italy dipped considerably during 1965. Total new game exports in 1964 were $753,010, less than half the 1963 total of $1,559,033.

Service manager is Ed Ma
dy, parts manager is Ben Freedman and Oil Lawrence is vending service manager.

It's a Long Suit in St. Louie

• Continued from page 71

for summary judgment Koritz argued: "... that or about the 5th day of November 1964, plaintiffs attempted to order gum from the defendant and said offer was refused. . . ."

Ford, on the other hand, insisted: "... that the date of said refusal was stated in November 5, 1964, long after the franchise agreement was canceled.

Unbranded Merchandise

Fiduciary duty surrounds another issue, the charge by defendant that "unbranded gum started to appear in the self-service machines, mixed with defendant's brand of gum. . . ."

Koritz replied: "... that the operators of the two machines had been told by the Ford Co. was Mark Koritz and not Four Jams, Inc. It is possible, however, through inadvertence that unbranded gum became mixed with Ford Gum products."

Count II of Koritz’s suit is somewhat similar, in that the defendant is charged with a charge of slandering following an alleged Sept. 10, 1964, meeting, according to his complaint. . . ." Koritz stated: "Mr. Mason, all I hear from you is cheap, inferior merchandise. Do you still say that? To which Mason, defendant’s president, said ‘Yes’.

Mason’s reply to this charge came in an amended motion this spring. It read in part, "... it is obvious that plaintiff, Koritz, is not the defendant’s president. Invited comment is not actionable. . . ."

That Letter

A second part of Count II concerns an alleged libelous letter mailed by Ford Gum to sponsoring organizations. A section of the letter brought into testimony states: . . . as president of your club, we know you are opposed to sponsoring sales of cheap, inferior merchandise. . . ."

Ford also responded, "... that it is a matter of attack on plaintiffs, the letter confiding itself to a comparison of products. . . ." And further, "... not only is the letter complained of not libelous in any way, but it is not defamatory to the rule of qualified privilege. . . ."

Koritz answered, "... that defendant sent a letter impugning the business reputation of plaintiffs, and went beyond mere 'puffing' or stating that the products were inferior, which plaintiffs are to be preferred over those of the plaintiff, but was so ob

Koritz isn’t likely to forget the new trial when it’s his wedding anniver

S

AUGUST 27, 1966, BILLBOARD
VENDING NEWS DIGEST

VENDING DUPLICATES IS A GROWING BUSINESS. This coin-operated Zerex 914 copier installation is in the Central Trust Co., Rochester, N.Y. It is strictly a customer service and is located just inside the main entrance. The copiers are available for dime or quarter operation.

Management Know-How Show Theme

CHICAGO—Continuing a series that goes back several years, the National Automatic Merchandising Association will build its 30th anniversary, transon program around a management know-how theme. The convention opens here Oct. 29, running through Nov. 1. Business sessions will be held at the Conrad Hilton Hotel; exhibits will be at McCormick Place.

Said convention program chairman Robert P. Kinney: "While emphasizing industry topics which interest primarily the vending company owner, we also want to continue the successful series of management know-how sessions which have proved popular at previous meetings of the NAMA."

Program features will be:

• "How to develop effective middle management and supervision." 
• "How to apply systematic procedures for problem analysis and decision making."
• "The systematic approach to preventive maintenance of vending equipment on location."
• "Solving problems of vandalism and security against theft."

With the exception of a Monday evening meeting, all business discussions will be in morning hours.

Operators may register in advance by mail until Oct. 14. Nonmember operators pay $35 for the entire convention and $10 to attend only the exhibits. Nonmember machine and product manufacturers pay $50 for the first person and $25 for each additional person from the firm.

17 Per Cent ARA Gain Over 9 Months

PHILADELPHIA—For the nine-month period ended July 1, Automatic Retailers of America, Inc., reported a 17 per cent revenue gain over the previous comparable period. Gross this year was $230,046,000.

Pre-tax income for the span climbed from $8,417,000 last year to $10,121,000. Net gains from $5,021,000 to $5,991,000—a 19 per cent increase.

Earnings per share for the nine-month period rose to $1.80 from $1.54. This is a 17 per cent gain.

Chairman Davey J. Davidson declared: "Our current operational and financial positions are strong. Rates of growth in schools, colleges, business, industry, hospitals and in the field of recreation are maintaining the trend of increased demand for professional service planning and management."

Automatique Report Looks Better

KANSAS CITY, Mo.—The sale of City Vending in New York has helped Automatique show its largest earnings since the company was organized three years ago. In a restated annual report that excluded unprofitable City Vending, Automatique announced a 16 per cent increase in sales for the fiscal year ended May 31. Last half volume was up 20 per cent.

Sales were $19,880,000 for this year compared to $17,272,000 last year. Net earnings this year were $209,000 compared to $7,000 last year after $112,000 in write-offs.

Location Contract Strategy

- Continued from page 72

STANDARD COIN MACHINE EXCLUSIVE CLAUSE

"Proprietor grants Company the exclusive right to operate upon the premises occupied and controlled by Proprietor at any time during the period of the cancellation of this contract."

STANDARD COIN MACHINE CANCELLATION CLAUSE

"Company agrees to remove machines or to have machines removed from the premises within 30 days after receiving notice from Proprietor to withdraw from vending."

COIN MACHINE AUTOMATIC RENEWAL CLAUSE

"It is agreed that this contract shall continue for a period of...

RENEWAL CONSIDERATION ADDITION CLAUSE

"The following should be added to clause above, where consideration or money is required to change hands before a contract or renewal is binding. Use the following as your attorney d.e.m.'s appropriate... upon payment of...

NO MINIMUM CLAUSE

"Guaranteeing our machines to be able to return income..."

OPERATOR MINIMUM CLAUSE ADDITION

"If a minimum weekly guarantee is agreed upon, add the following to the above minimum clause "..."

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FOR STANDARD
AND HARVARD
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SUPERMARKET for MUSIC — VENDING — GAMES

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Terms: 15 Day, 30 Day, 34 Day or C.O.D.
We carry the most complete line of Phonographs, Games, Arcade and Vending Equipment. Write for Complete List!

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WILLIAMS ELECTRONIC MANUFACTURING CORP.

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Call American Wilcox, Chicago

Available for immediate delivery through your WILLIAMS DISTRIBUTOR

August 27, 1966, BILLBOARD
Royce Green Jr.—No Future
In the Automobile Business

By LAMAR GUNTER

ANDREWS, S. C.—"Daddy just came home one day and said, 'I'll go in the jukebox business.'"
That's how Royce Green Jr.

describes the way his father got
the family into the amusement
business.

Now by common agreement of
competitors, Rosemary Amuse-
ments Co. is the biggest
in the business in South Caro-
olina. Royce Green Sr. himself says,
"We own 10 per cent of the
machines and pay 40 per cent
of the taxes."

It was the elder Mr. Green
that got the family in the busi-
ness, but he serves now largely
in an advisory capacity. Not that
he has retired. He hasn't. But
now he devotes most of his time
to Folly Beach Amusement Park
near Charleston, S. C. He owns
it. His wife operates the souvenir
and gift shop there.

Royce Jr. and his sister, Mrs.
Josie Morris, didn't go into the
business immediately after their
father started, but they are both
in it now along with their
spouses.

THE COMERS

Royce Green Jr.—No Future
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father started, but they are both
in it now along with their
spouses.

Chicago Coin's
NEW 1-PLAYER
KICKER

NEW!
CENTER
SCORING
TARGETS

3 Scoring Lanes
with Captive Balls
in Each Lane.
Scoring Values 10
to 100 Pts.
PLUS SPECIAL

6 LINES—
Numbered 1 to 6.
Lighting No.'s 1
tru 6 Changes
Top Center Lane
to SPECIAL—also
Center Scoring
Target Becomes
SPECIAL

2 KICK-OUT HOLES
Score 50 Pts. and
Extra Ball When Lit

Wurlitzer Up
In 1966 Sales

CHICAGO — The Wurlitzer Co. last week issued a
statement of consolidated earnings for the
first quarter (April, May and
June) of 1966, indicating a 12
per cent dollar increase over the
corresponding period of a year
ago.

Total sales of Wurlitzer and its
subsidiaries totaled $10,797,
515 during the three-month pe-
riod. Consolidated net earnings
for the quarter were $8,608, in-
equal to 7 cents per share on
1,209,569 shares of common
stock. Consolidated net loss for
the quarter of 1965 was $6,644.

R. C. Reiling, chairman of
the board and president of the
firm, also reminded stockhold-
ers of Wurlitzer's recent acquisi-
tion of a 15-month defense con-
tract of $6,500,000 for items
headed for U. S. armed forces
in Vietnam.

INDIANAPOLIS — Earl Groll, president of Alpine
Amusement Company of Con-
nersville, Ind., was recently im-
peached to serve on a Federal
jury here.

Groll is active in his com-
pany's civic affairs.
Unusual elegance for unusual locations!

Rock-Ola's new compact sensation puts 160 selections into a dream-styled cabinet of unusual beauty. Unmatched full dimension stereo-monaural high fidelity sound with reliable Rock-Ola 33⅓ and 45 RPM record internix.


MODEL 500 PHONETTE WALLBOX. Individual listening pleasure. 160 selections. Personal volume controls. Programs of 33⅓ and/or 45 RPM records. Stereo or monaural. 50¢ coin chute optional. Model 601 with 100 selections.

EXCLUSIVE MECH-O-MATIC INTERMIX. Completely automatic mechanical changer internixes 33⅓ and 45 RPM records. Stereo or monaural. Any sequence. No wires or electronic aids for motor or spindle speed changes.

TUBE-TYPE STEREO-MONURAL AMPLIFIER. Tubeless AVC controls record volume variations automatically. Use of silicon rectifiers in the amplifier and "Thermisters" in the AVC circuit reduces tube replacement problems.

GP/160 Model 432

ROCK-OLA

... the dependable line of money-makin' music makers

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POP SPOTLIGHT

**ANIMALIZATION**

Animals, E 4284, SC 4284

Featuring their recent hit singles "Don't Bring Me Home" and "A Demon in My Cage," the quick hit has a big band sound. With the quick hit and "A Demon in My Cage," Don't Bring Me Home" also has the quick hit at the top of the charts in this genre. This is the quick hit and "A Demon in My Cage," Don't Bring Me Home" also has the quick hit at the top of the charts in this genre. The quick hit and "A Demon in My Cage," Don't Bring Me Home" also has the quick hit at the top of the charts in this genre. The quick hit and "A Demon in My Cage," Don't Bring Me Home" also has the quick hit at the top of the charts in this genre. The quick hit and "A Demon in My Cage," Don't Bring Me Home"

**SPOTLIGHT PICK**

**LIVIN' ABOVE YOUR HEAD**

Judy & the Americans, United Artists UAL 3234 (M), UAS 4384 (S)

Kicking off with their recent hit, "Livin' Above Your Head," the quick hit offers a strong program of recent hits, plus new covers, some of which are written by the quickly rising new artist. Mike Love of "The Beach Boys" and "The Monkees" are among the host. "Spanish Love Song" and "Over the Mountain" are transcribed.

**SPOTLIGHT**

**LIVINGветТОПPE^0Hs 60's**

Connie Francis, MCA 4302 (M), 4302 (S)

In a well-expanded program of motion picture hit tunes of the 60's, Connie Francis has a winner in these musical interpretations. Her voice is crystal clear, her interpretations precise and sincere. Connie Francis has a graceful and expressive quality, her vocal lines are inspired and her versatile vocal style makes her a fine, versatile and talented interpreter in this field. "Love Me Tender" with its taught arrangement by Bill Collins is a perfect entry.

**COUNTRY SPOTLIGHT**

**GEORGE JONES GOLDEN HITS**

United Artists UAL 3232 (M), UAS 4383 (S)

Without doubt, George Jones is one of the guaranteed sellers in the country field and this album of straight hits is a good example of the success of other albums—each set is a big seller. "I'm On the Verge of Happenin', "The White Iguana," "That's My Lord" and "When Does a Little Boy Come Home?" are transcribed.

**CLASSICAL SPOTLIGHT**

**WAGNER: LOHENGRIN**

(Night 12" LPs)

Various Artists / Boston Symphony Orchestra, RCA Victor LSC 4760 (M), LSC 4761 (S)

The Boston Symphony under Erich Leinsdorf gives in this first Wagnerian opera to be recorded in the United States. The Boston Symphony Orchestra is conducted by Erich Leinsdorf and the Boston Symphony Orchestra is conducted by Erich Leinsdorf and the Boston Symphony Orchestra is conducted by Erich Leinsdorf and the Boston Symphony Orchestra is conducted by Erich Leinsdorf. "The Magic Flute" is a high spot of Wagner's operatic works.