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SEVENTIETH YEAR  
50 CENTS

# Billboard

Radio-TV Programming  
Phono-Tape Merchandising  
Coin Machine Operating

The International Music-Record Newsweekly

## CAPITOL THROWS PRICE BOMBSHELL

By LEE ZHITO

NEW YORK—Capitol moved into the price stabilization battle with full force today (2), announcing that henceforth it will charge all customers—dealers, rack jobbers and one-stops—the same LP price. This applies to the complete Capitol and Angel lines, and becomes effectively immediately.

Thus, this major stripped rack jobbers and one-stops of their customary 10 per cent functional discount in an unprecedented and far-reaching revision of its sales policy. The "Stand for Stability," as Capitol President Alan Livingston tagged the new policy, includes dropping all special discount programs, and maintaining the same price on a year-round basis.

The new discount structure is 38 per cent plus 9 per cent plus 10 per cent, or \$2.02 on \$3.98 LP's

and \$2.53 on \$4.98 product. The previous discount structure was 38 per cent for dealers, and 38 per cent plus 10 per cent for rack jobbers and one-stops with all three getting additional discounts during special sales programs. Capitol's new \$2.02 "one-price-for-all" compares to \$2.47 for dealers, and \$2.22 for rack jobbers and one-stops.

Other elements in its new sales approach include factory skin-wrapping of all Capitol-Angel product; continuance (with modifications) of its Basic Stock

Protection plan which provides a 100 per cent exchange privilege in preset quantities, amounts varying with individual LP releases; special credit and delayed billing benefits extended according to the market's seasonal requirements.

The sweeping price changes were unveiled here last week at a press conference by Livingston and Capitol Records Distributing Corporation Vice-President and General Manager Stan Gortikov. Also on hand were Bob Carp, CRI vice-president and secretary, and Brown Meggs, its Eastern operations director. Gortikov briefly reviewed the marketing evolution of the record industry, and the growth of the rack jobber and one-stops facets.

Gortikov said that in earlier days, rack jobbers provided an invaluable function by gaining exposure for disk product at drugstores and supermarkets,

*(Continued on page 3)*

More Capitol Coverage  
On Page 3

### EDITORIAL

## Capitol: A Stand for Stability

CAPITOL RECORDS' dramatic pricing policy (see separate story) is, to put it bluntly, one of the boldest moves in the annals of the record industry. The fact that such a drastic decision was made reflects the chaotic condition of the distribution end of the business. One is tempted to state that an acute illness necessitates major surgery. And the label's move will be regarded in that light by many.

We must commend Capitol for its courage. The decision to even out the price differential between retailers on one hand, and rackers and one-stops on the other, undoubtedly required much soul searching.

Retailers, of course, are heartily in favor of the move; rackers and one-stops are incensed, and many indie manufacturers feel it is a move in the right direction.

It would be naive, and an oversimplification, to state flatly that Capitol's pricing policy is the final answer to many of the industry's ills.

At the same time, it is completely correct to state that Capitol's decision mirrors the concern of many regarding the industry's total health. It mirrors the concern over "profit less prosperity"—to use the words of Dave Kapp. And finally, it mirrors the belief of many that the dealer structure must be brought into a more competitive position.

Whether the answer is total abolition of the functional discount to rack jobbers and one-stops—while servicing these outlets in other ways—or whether the answer is a not-so-dramatic compromise—will be known in time.

Capitol does not intend to wreck the rack jobber and one-stop. It does intend to bring the dealer into a stronger competitive situation; it does intend to move more catalog, and it intends to continue working with the racker and one-stop on what it considers to be a sounder business basis.

## Response Ratings Reveal D.J. & Station Influence

By GIL FAGGEN

NEW YORK—The influence of Nashville, San Francisco and New York radio stations and their air personalities on their respective audiences has been graphically revealed in Billboard's first Radio Response Ratings. (See ratings, p. 13).

In an effort to dramatically illustrate to advertisers and potential advertisers, and other interested parties, how the effective use of all types of records can increase audiences and attract business to stations, the exclusive survey will cover 37 major markets in the United States with in-depth analysis at the rate of three markets per week.

In addition to showing the "Response Rating" of radio stations and air personalities, the survey is designed to show the influence on audiences of various types of musical formats and the air personalities operating within these formats.

As broadcasters have long argued, there is a direct cor-

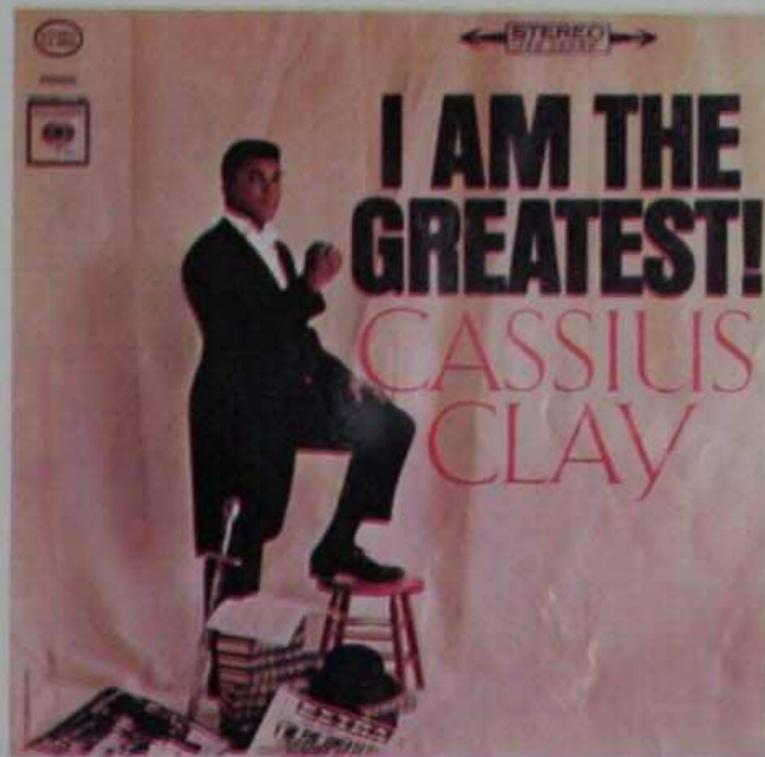
relation with a station's ability to influence its listeners to purchase particular single records and albums, and its ability to influence these same listeners to purchase the products and services of those advertising on the station.

The record promotion man, from distributorships, record manufacturers, publishing houses and as an independent, is the key person selected to evaluate radio stations and disk jockeys in each market. For it is this man who has the primary responsibility on a day-in, day-out basis to know which stations and which air talent are most effective in presenting his firm's product to the public. Which stations and air personalities motivate the listener to purchase singles, LP's, jazz, country and western, classical, and other types of music is basic to any promotion man's duties. In the swirl of every day activities it is the promotion man who personally contacts the station personnel involved in deciding what music is to be played on the air;

ties with his competitors for time on this precious air for  
*(Continued on page 12)*

## JONES TO HIT 7 TOP TV-ERS

NEW YORK—Jack Jones is on his way to setting a new mark for television exposure by a recording artist. Between February 23 and May 15, the Kapp artist will have appeared as a guest on seven major network shows before an aggregate audience of an estimated 100 million families. First was a spot on the "Judy Garland Show" on CBS last Sunday (23). On tap are appearances on the "Bell Telephone Hour," NBC, March 10; the "Ed Sullivan Show," CBS, March 15; the "Jimmy Dean Show," ABC, March 26; the "Bob Hope Show," NBC, April 10; the "Joey Bishop Show" in April, and the "Jack Paar Show," NBC, May 15.



CASSIUS CLAY'S upset victory over Sonny Liston for the heavyweight championship last week has proved a knockout for Columbia Records as well. The label has been inundated with requests for the label's "I Am the Greatest" LP which was originally issued last August. (See story on page 4.)

## FTC Conference: Benton Answers

By MILDRED HALL

WASHINGTON—With the FTC industry trade conference just around the bend, record people want to know if a one-day hearing will suffice, and what comes after the day-long discussion in Washington March 13.

Billboard's Washington reporter asked for the answers from John Benton, FTC attorney in charge of the trade practice procedure for the record industry. Benton will work under supervisory commissioner at the conference, John R. Reilly, FTC's newest commissioner, a Kennedy appointee.

RIAA's somewhat belated submission of its proposed rules will be considered at the hearing, as will any other suggestions.

But the conference will be geared to the suggestions by industry and by Federal Trade Commission staff, incorporated in FTC's own release as it was submitted in advance to the members of the industry. Copies of the proposed rules of good practice will be available on the day of the conference.

### One-Day Session

FTC attorney Benton expects that one full day, possibly running into an evening session if necessary, will be enough to thresh out major aspects of the 34 suggested trade rules. Only the most unusual circumstances would call for another conference, unless at later date, the full Commission decides another hearing is needed.

A second day of conference is  
*(Continued on page 10)*

# RICHARD RODGERS'

## OFFICIAL NEW YORK WORLD'S FAIR SONG

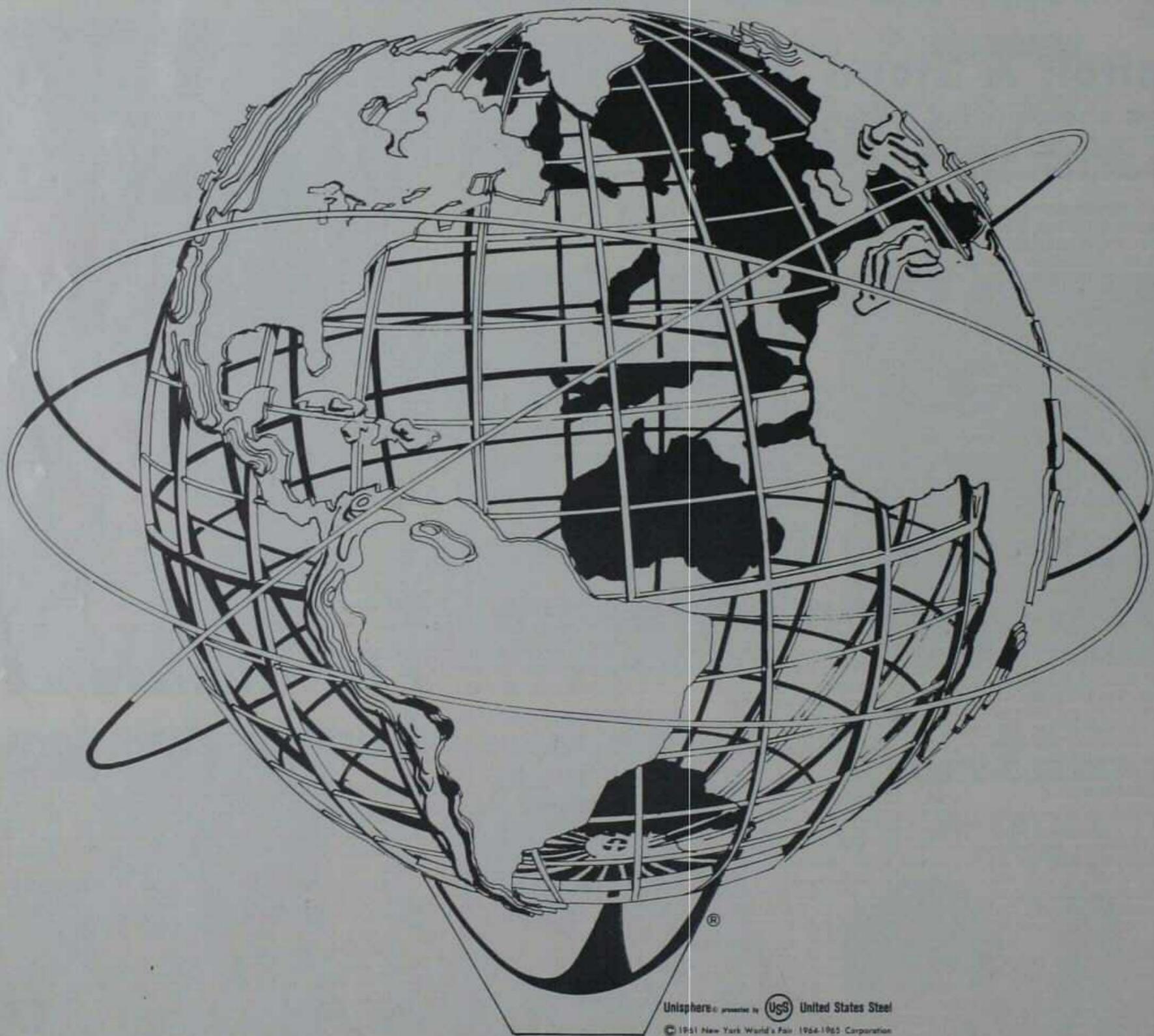
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c/w THE HAPPY WANDERER

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# CAPITOL PRICE REVISION DRAWS INDUSTRY WORDS

The following is comment from industry leaders on Capitol's precedent-setting price revision:

**Jerry Wexler**, Atlantic Records, New York: "It sounds terrific to me."

**Raul Acevedo**, G. Schirmer, Inc., New York, stated apropos the Capitol move: "I am glad to see this happen. It is a clean, businesslike approach to our problems. . . . The Columbia policy has helped us, and now I am very pleased with Capitol's earth-shaking announcement. I hope others will follow."

**Sam Goody**, New York: "It is Capitol's prerogative to do what they have done, and we accept it . . . as long as they put us in the same category as a retailer who disguises himself as a racker, I like it."

**Norman Weiser**, president, 20th Century-Fox Records: "I'm all for it. I think it's great and will help the industry. We never included functional discounts in our prices to distributors."

**George Prince**, Doubleday, New York: "I hope it will prove to be an idea which gives the dealer a better break."

**Larry Newton**, ABC-Paramount, New York: "We are examining the Capitol move very carefully. Sam Clark, I and other execs have been huddling all morning."

**Arnold Maxin**, MGM, New York: "I am studying the Capitol plans."

**Mickey Gensler**, Association of Record Dealers of New York and New Jersey: "It is a step in the right direction. . . . Competition will be more equal. . . . It places the dealer in the position of selling product, not price."

**Bill Gallagher**, Columbia Records vice-president in charge of marketing: "In July, 1963, Columbia Records announced its 'Age of Reason' program. This has met with great success, and approval from all segments of the record distribution system. We obviously have no plans to change in any respect what has been proved to be an outstandingly successful method of marketing the Columbia catalog."

**Dave Kapp**, president, Kapp Records: "I think it's a forward move, and I hope it will have a good effect on the entire industry."  
*(Continued on page 10)*

# Capitol Cuts Dozen Subdistributors

HOLLYWOOD—Capitol Records Distributor Corporation last week notified approximately a dozen rack jobbers and one-stops that it will no longer sell to them. The reason given is that these subdistributors do not "complement CRDC's distribution."

Stan Gortikov, CRDC vice-president and general manager, confirmed that "some action of this kind has been taken," but refused to divulge the number or identify of operations affected. Gortikov stressed that there was no connection between its decision to cut off servicing some subdistributors and its new price policy revisions which eliminate the 10 per cent functional discount to subdistributors.

Some of the subdistributor firms cut off from CRDC service were reported to include George Hartstone's Cal-Racks, Music City Record Racks (both

Los Angeles), Dave Watson's Pick-a-Tune and Western One-Stop operations (both San Francisco), Major One-Stop (Seattle), and I. J. Morgan (Philadelphia), among others.

Text of Capitol's letter of notification to the subdistributors follows:

"It has become increasingly difficult for CRDC to service accounts such as yours in a manner which is both satisfactory to you and economic to CRDC. In CRDC's considered opinion your distribution fails to complement CRDC's distribution and, therefore, CRDC elects to cease selling Capitol and Angel products to you, effective February 24, 1964. CRDC's 10 per cent and 100 per cent exchange obligation to you will be honored if exercised within 45 days after date of authorization and up to April 30, 1964, respectively."

It was signed by Bill Tallant, CRDC vice-president and national sales manager.

# MALAMUD SAYS CAPITOL MOVE 'BACKWARD STEP'

PHILADELPHIA—The National Association of Record Merchandisers, through its executive secretary, Jules Malamud, issued the following statement concerning Capitol's "one-price-to-all" LP policy:

"The action of Capitol Records in disregarding the important position of the rack jobber in the phonograph industry is the most backward step taken by a record company in my memory. Motivated by a selfish fear that their traditional methods of distribution must be realigned, Capitol Records is ignoring one of the contributing factors in the tremendous growth in phonograph record sales in the past 10 years. Controlled by an international corporation, Capitol's British leadership cannot readjust to the American evolution in the marketing of phonograph records which has already taken place and will inevitably continue to take place."

"At the 1961 NARM convention Glenn E. Wallich, then president of Capitol Records, cautioned the rack jobbers not to 'kill the goose who laid the golden egg.' Capitol Records may well be reminded that the golden egg has no value until it is taken to the market place and sold."

# Capitol Records Bombshell

• Continued from page 1

"outlets which were not our customers." Also one-stops served an important function in channeling product to juke box operators. Rack jobbers and one-stops, he said, thus became subdistributors, providing vitally necessary functions in handling accounts not serviced by the distributor.

The subdistributor, however, has moved beyond his original boundary of operation, Gortikov said, taking over full-fledged retail accounts which the distributor historically serviced. As Gortikov outlined the "current negative conditions," the distributor's loss of accounts to subdistributors has grown to a "frightening quantity." The "rate of account loss is accelerating," he said. The types of lost accounts include "key stores and departments, volume accounts, promotional leaders, military exchanges," among others.

Among other "negative conditions" resulting from the subdistributor inroads, Gortikov said, is the "distributor's failure to gain entry into new areas of retail expansion — accounts we have never enjoyed—major discount houses, chain stores now taking on records for the first time (Penny, Singer, etc.), and junior department stores."

The "effect of the account loss" has resulted in volume being down, profits down, less exposure of product (new releases, new artists, catalog), the need for fewer salesmen and managers, and the disappearance of the distributor's growth possibilities, Gortikov said.

He said that this situation has also triggered major account problems, such as their "pressing for the same discount as rack jobbers, and their refusal to buy altogether or sticking only to cream items." In addition, "some are now buying through a rack jobbers or one-stops in order to get an extra discount," he said, which means "we must sacrifice 10 per cent and get less volume for it." This, he found, increases the temptation to continue to be serviced by rack jobbers.

The situation has also created many problems with subdistributors, Gortikov said. Subdistributors are pressuring to be

## CAP DENIES A 'PHASE ONE'

NEW YORK — A late-flying rumor here last week that Capitol's new price policy is "Phase One" of a master plan for Capitol to become a national rack jobber and one-stop, brought an emphatic denial from its president, Alan Livingston. Said he: "This is not phase one. This is the only phase. We have considered everything, including the possibility of our entering that business as well, but that's been ruled out long ago. We have definitely decided not to go into subdistributor field."

recognized as full distributors, "which means more discounts." They are "now focusing their efforts on taking over conventional record dealers." They are "increasingly acting as 'purchasing agents' for dealer accounts." In addition, Gortikov pointed to an "ever-present financial problems, rising rate of returns, an indiscriminate use of buying power as a weapon, increasing threats to 'replace' us and other distributors, and the fact that are outgaining us in services offered."

The special discount programs have had their own problems, he said. "Their favorable results have been diminishing, the catalog and key artists have been creamed. Customers have become increasingly insecure as to whether to buy, when to buy and what to buy, and returns are greater than ever."

In view of these conditions, Gortikov said Capitol has three alternative avenues to pursue. First, Capitol can continue practices and policies. The effects of this, he said, would be "continued loss of accounts, accelerated reduction of our field force, and the ultimate disappearance of the distributor organization. It would require only a small group to service a handful of subdistributors."

The second option, he said, would be to "go along with the present trend, do everything possible to encourage the subdistributor growth, and secure maximum subdistributor sales volume." The effect of this, Gortikov said, would be less profit, hasten the disappearance of the distribution organization, and will "make us more removed from the influence on the retailer and the consumer. This reduces our opportunity for promotion, display, merchandising and advertising."

In addition, Gortikov said, this "subjects us to the effects of the rack jobber's often precarious financial position—both as to risk and as to restrictions on his buying. It reduces the amount of product we sell to accounts taken over by the subdistributors, and reduces the spread and depth of catalog. It reduces the opportunity for classics, phonos, accessories, singles and new artists. At the subdistributor's point of sale, there's been an increased emphasis—at our expense — on cut-outs, budget product, and 'schlack' merchandise."

Gortikov said we must "aggressively and boldly fight the negative conditions facing us. We must face the realities, and take the leadership in the battle. The alternative is to fight. We

will stay in the distribution business. We will grow in the distribution business. We will take the risks, and we will achieve the gains for having done so."

Gortikov then outlined CRD's new price policies which eliminates the subdistributor's functional discount. He added: "Our own discounts have helped subsidize the services the rack jobbers now perform, but we cannot allow the discounts we've granted to be used against us—to be used to expel us from the distribution business. CRDC will not delegate its distribution role to the subdistributor or anyone else."

Among the risks of this move, Gortikov saw a "significant loss of rack-jobber volume, a lesser significant loss of one-stop volume (because of lesser price importance and the fact that singles policies remain unchanged), and a possible volume loss to accounts who think our price is not low enough."

The gains of the new policies, Gortikov felt, far outweighed the risks. These include "holding present accounts and those who have been thinking of going rack, getting back lost accounts, getting new accounts we never could interest or didn't try to sell, and more volume from dealers who embrace the direction we're taking. CRDC will gain volume from the customer who is now buying his Capitol product from a 'purchasing agent' subdistributor. We will have some continued volume from rack jobbers who will buy our hits, and business from those accounts which have been buying elsewhere because we didn't plastic wrap."

On anticipated competitor reaction to the move, Gortikov said "the reactions of Victor and Columbia and independents is unknown and unpredictable. They may follow us because they're all having problems identical to our own. They may 'wait and see', or they may try to capitalize on our direction by more aggressively favoring the racks and one-stops. Our policy probably will receive the applause of the local distributors."

Gortikov said he will tell rack jobbers that Capitol isn't tossing them aside. "We want to merit his business. We tend to strive to release product that can produce profit for him and his customers. We intend to merchandise this product to the consumer, and the rack jobber will benefit from this. The CRDC price is as good as Columbia's announced price. Retail prices are creeping up, and this would permit a higher 'buy' price. We shall wrap, as a cost saving to you. Realistic dating now in effect is deliberately scaled to meet your needs."

## NARM WILL FIGHT CAP

PHILADELPHIA—The need for a strong rack jobber organization is being underscored by Capitol's new price policy, Jules Malamud, executive secretary of the National Association of Record Merchandisers, told Billboard last week. NARM will fight the Capitol move with all its power in behalf of its members, Malamud said.

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## BRING BACK BANDS?

## Labels and Stations Push

NEW YORK—The sound of the big bands, which has taken a back seat to vocalists and rocking combos during the past decade, is getting heard again via promotional buildups by record companies and some radio stations around the country. It still doesn't mark a complete return of the big band era but it does indicate that there's still a market for it in some media.

One of the major labels that continually banks on the big band binge to boost its LP sales take is Decca Records. For the third consecutive year, Decca has primed for a March promotion on its band catalog with one or more LP's.

Under the heading of "The VIP's (Very Important Product) are on Decca, Coral and Brunswick," the dealer incentive program for March will be highlighted by the release of nine new dance sets. Also included are each of the artist's entire album catalogs, making a total of 107 dance band LP's which fall under the terms of the program. (The details of the program are now available at all local Decca branches and distributors).

The new sets are by Warren Covington, Peter Duchin, Jan Garber, Bert Kaempfert, Sammy Kaye, Wayne King, Guy Lom-

bardo, Dick Rodgers and Artie Shaw.

## Upbeat in Airplay

On the radio level, AM and FM, there's also been somewhat of a resurgence in the programming of dance band music. According to a Decca spokesman the upbeat in the airplay has rubbed off on the recordings and built up the sales take.

In Los Angeles, for example, live band remotes and the music of the swing era are two programming features on KFI.

NBC's affiliate there. Under the guidance of Chuck Cecil, KFI is the only L. A. AM station programming big band music on a six day basis. There's only a "Saturday Dance Party" coming out of WJAS, NBC's station in Pittsburgh. That show is being run by Joe Mulvihill. Reports have also been coming in that stations in Dayton and Ft. Wayne are also latching on to the band binge, and in New York, WABC-FM now features "The Sound of the Big Bands."

## LATE SINGLE SPOTLIGHTS

## Pop

## HERB ALPERT'S TIJUANA BRASS

MEXICAN DRUMMER BOY (Irving, BMI) (2:13)—This is the strongest disk Tijuana Brass has had since "Lonely Bull." A hot item that's got a rocking Mummies' sound and shouting female chorus. The flip is "The Great Manolete" (Irving, BMI) (2:35). A&M 723

## CASSIUS CLAY

I AM THE GREATEST (Blackwood, BMI) (2:13)—STAND BY ME (Progressive-Trio-ADT, BMI) (2:11)—All the stations jumping on this one to tie in with the headlines. The top side is Clay's poetic recitation from the album of the same title. This could be a groove for format stations because there's excitement in a rocking, blues playing rock combo backing the speech-making. The flip is a legit reading of the Ben E. King hit from a while back.

## Clay Wins: Columbia Swings

By MIKE GROSS

NEW YORK — The upset victory of Cassius Clay over Sonny Liston for the heavy-weight boxing championship last week (25) also upset the operational procedures at Columbia Records. In addition to being swamped with orders for the Clay LP, "I Am The Greatest," which was originally released last September, the record company also pushed into release a single of Clay singing "Stand By Me," an old rhythm and blues song. The tune is backed by a track from the "I Am The Greatest" LP.

As far as the album is con-

cerned, the disk company executives reported that existing factory inventories were "swept clean" as soon as the phones were open the morning after the bout. Columbia's sales staff claims that the Clay LP hit a sales mark of about 30,000 LP's since its release but the expectations now are in the neighborhood of 500,000 copies.

## Feet of Clay News

In addition to the publicity attendant the Clay victory, Columbia has been picking up publicity breaks in the N. Y. Times. On the day following the fight, a reproduction of the album cover was featured in the sports section, and on Thursday (27), a photo of Clay at a Columbia recording session highlighted the advertising section. The caption under the album reproduction led off with "A New Best Seller?" The story referred to Clay's predictions in the LP that he would knock out Liston in the eighth round. (He actually won a TKO in the seventh).

Excerpts from the album are

now being rushed to radio stations which have been playing the LP both before and after the Miami fight. Columbia has also readied new streamers, window displays and other point-of-sale materials for dealers in store use.

At the time of the recording session last August, Clay predicted that his LP would out-sell "My Fair Lady," Columbia's original Broadway cast album which has sold more than 5,000,000 albums. The label, of course, has made no com-

(Continued on page 10)

## BEATLE FIGHT OVER TOP TIE ON TWO DISKS

NEW YORK—A Beatle fight raged last week for the No. 1 position on Billboard's Hot 100, and almost resulted in a tie for the top slot of the chart. "I Want to Hold Your Hand" (Capitol) and "She Loves You" (Swan) were so close in total points that only the slightest of edges gave the Capitol disk the top rung. Although most dealers questioned said the Capitol and Swan records were selling neck and neck, a slim margin gave the Capitol disk the edge. Of all the dealers contacted this week, 77 per cent had either the Capitol or the Swan side in first place in sales. When the other Beatle sides on the chart are included, Beatles sides were in first place in over 80 per cent of all dealers contacted. In air play, both sides had the exact same number of stations reporting in small and large markets, but, in the all important first place listings, the Capitol record had a slight lead. In the final analysis, it was the first-place votes that gave the margin to the Capitol side.

## Riddle's 'Sizzles'

HOLLYWOOD—Reprise will release a major soundtrack LP next week, "Paris When It Sizzles," featuring Nelson Riddle's original score. The Paramount film, starring William Holden and Audrey Hepburn will go into national release at the end of March.

In the last year, Riddle has emerged as a key "new" name among the younger American film composers in addition to Henry Mancini. Riddle has completed scoring the blockbuster "Robin and The Seven Hoods" for Warner Bros., and the original music for a forthcoming 20th Century-Fox production.

## Wallichs' Sales Leap

HOLLYWOOD — Music City's newest store in the South Bay area has exceeded its first four months' projection by 50 per cent, and President Clyde Wallichs anticipates doing over \$1.2 million in the first year's operation.

When the store, the fourth in the expanding chain, opened last November 15, Wallichs predicted a \$800,000 potential the first year and didn't think the tills would hit \$1 million before the second year. Wallichs said the value of this store, located in Torrance, is around \$500,000.

Wallichs is now happily anticipating the opening of two additional stores this year, with a third to follow in 1965. The new locations will be in the San Fernando Valley's Canoga Park at the Topanga Plaza Center

and in the Eastland Shopping Center in West Covina in the San Gabriel Valley. Location seven will be in Orange County, but Wallichs has yet to select this site.

The West Covina store will have \$125,000 in real estate and \$125,000 in inventory. The Canoga Park store, which will be housed in the one building comprising the shopping center, will have \$125,000 in inventory and \$100,000 in interiors. Each of the stores will employ over 30 people.

Wallichs' other locations are in downtown Los Angeles, downtown Hollywood and at the Lakewood Shopping Center. By offering a complete selection of everything musical, from disks to piano rolls, Music City has become the complete department store of music during its 14 years' existence.

Since proving his complete  
(Continued on page 10)

## Top Execs in NYU-NARAS 3d Symposium

NEW YORK—A stellar lineup of record executives and recording talent has been set for the third annual symposium on the recording arts and sciences, presented by New York University in association with NARAS. The series, titled "Recording and Music: Culture, Commerce and Technology," will be presented Wednesdays, 7-8:30 p.m., March 4 through April 22, at the Hotel Lancaster here. The symposium will explore the relationships of the performers, arrangers and composers with those who record the music.

The symposium program totals eight sessions. The first on March 4, is "The Influence of Records On Music," moderated by George Avakian and including panelists John Hammond, George Marek and Bob

(Continued on page 10)

## Vee Jay Records Unveil New Tollie Label

HOLLYWOOD—While still unpacking from its recent move from Chicago, Vee Jay Records last week unveiled its new Tollie subsidiary as one of the major steps in its expansion program.

First disk on the new label is the track, "Twist and Shout," culled from the Beatles' current LP, "Introducing The Beatles." Jay Lasker, Vee Jay's executive vice-president, told Billboard initial orders for the single exceeded 428,000 copies. Name for the subsidiary was taken from the publishing firm of the same name owned by Vee Jay.

Reason for debuting its first subsid, Lasker explained, was to have another label with which to vie for airplay and to offer an outlet for new talent.

A new network of Tollie distributors has been established. Lasker stated the new label will soon have its own sales and a.&r. staffs after interviews currently underway were completed.

"We plan to concentrate heavily on the current type of pop singels for Tollie," Lasker said. "This will differentiate Tollie from Vee Jay's policy of being r.&b. oriented.

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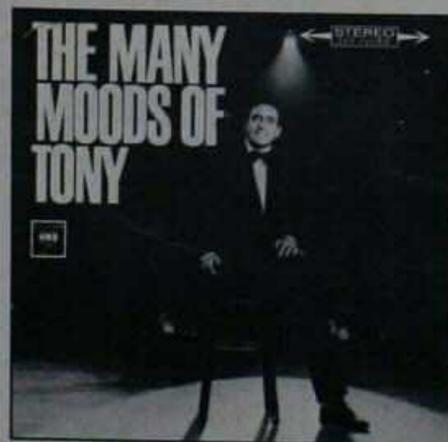
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...NOW FROM  
TONY BENNETT  
A NEW SINGLE!

"WHEN JOANNA LOVED ME"  
C/W "THE KID'S A DREAMER" 4-42996

FROM THE COLUMBIA LP "THE  
MANY MOODS OF TONY"



CL 2141/CS 8941

COLUMBIA SINGLES SELL! 

# CRDC Announces New Prices...

## **1. One-Price Policy on Albums**

One price to all. No functional discounts. The same special trade discounts to be available uniformly to all dealers and sub-distributors alike.

## **2. A New, Realistic Price and Discount Level**

Now 38% plus 9% . . . plus 10% to all! In reality, a sub-distributor price for all customers.

## **3. Year-Round Pricing**

Planned purchasing now possible throughout 1964. You can stock only what you need.

## **4. No Discount Programs**

Promotions will concentrate on product, not price. Heavier emphasis than ever on merchandising, on entertainment, on intriguing the consumer!

## **5. Basic Stock Protection Plan**

Available to all. Adapted to special needs of dealer, rack jobber, one-stop. Insures cleaner inventories, realistic stock levels, better turn, reduced risk, improved profits. Policies continue on 10% exchange.

## **6. Plastic Shrink Wrap**

On all new release albums beginning in May, earlier on some. All factory catalog replenishment to be wrapped beginning in April. Warehouse stocks go into plastic as soon as mechanically possible.

## **7. Single Records Policies Unchanged**

No change in current single record price and protection policies.

## **8. Credit and Dating**

Tailored to industry seasonal needs and patterns.

## **9. "Status Quo" on Industry Basics**

No departure from historical industry "total" or "list" prices. No change in mono-stereo price differentials. These remain vital to present industry profit structures.

# New Policies... For All



## A STAND FOR STABILITY

Bold moves merit frank explanations. It is the intent of these comments to justify our rationale and excite your interest and faith in our approach and in our future... and yours!

In inaugurating the foregoing policy changes, CRDC takes a "Stand For Stability." No one set of prices and credos can provide everything for everybody. But it is CRDC's conviction that these revisions will bring greater growth, added profit, and sounder business practices to the entire industry.

## COLUMBIA'S ACTION

Last July CRDC's competitor, Columbia Records, announced its "Age of Reason" policy. The Columbia move gained industry applause from many. In its new policies, CRDC effectively acknowledges Columbia's action and adds the refinement of price equalization.

## PROFIT... A NEGLECTED GOAL

Increased profitability is the key objective of these policy revisions. Profits have been appreciably inadequate for our customers, and for CRDC. Current trends indicate a worse profit outlook, not better. Renewed cost stability will renew profit. It's time for a change.

## WHY NO DISCOUNT PROGRAMS?

Capitol and Angel labels have been leaders in price and discount promotions. Great growth and customer traffic have resulted. But the interest of the dealer and the consumer is waning. Problems are becoming knottier than ever in purchasing, inventorying, cost confusion, and "guessing" right. It's time for a new direction.

## WHAT! NO PRICE PROMOTIONS?

Not true. Conventional "hyped" discount programs are abandoned, yes. But CRDC's new price is deliberately set low enough to allow the dealer to schedule periodic price-oriented promotions. And these will continue to have strong support in displays, merchandising, and advertising.

## SINGLE RECORDS POLICIES

No change is made in single record price and marketing policies, which currently yield dynamic sales and promotion action, artist birth and growth, and album by-product. Also recognized is the vital role of the one-stop in achieving the sales potential of the single record.

## THAT PRICE DIFFERENTIAL

Of all the new policies, abandonment of the price differential between dealer and rack jobber is most likely to be questioned. Yet the historical industry

policy of having two different wholesale prices on the same product defies a natural tendency. And that tendency is for such prices ultimately to equate... at the lower price level of the two.

The prevailing 10% differential between retailer and rack jobber prices has spawned a host of problems and pressures:

1. The large retailer contends that he, too, is entitled to the 10% because of the services he performs in his own outlets and because of the volume he buys. He even has turned to buying some of his product from certain sub-distributors who are willing to share their own trade discount.
2. The smaller dealer feels that the price differential, in favoring the rack jobber, precipitates discounting practices from which he suffers. Further, he claims the rack jobber often benefits from the extra 10% in his own retail outlets for which he has unfairly bought product at the preferential price from some distributors.
3. Many rack jobbers claim that the prevailing 10% sub-distributor discount is "not enough" and that, since they perform distributor functions, they should enjoy full distributor prices. Further, they state both as a goal and as an inevitability, that it is only a matter of time before the rack jobber supplants the label distributor.

## SERVING THE RACK JOBBER

CRDC, by its discounts, has long helped subsidize the services a rack jobber performs... but not in order to expedite its own expulsion from the distribution function. Over the years CRDC has made significant contributions, and many more can yet be made. The industry role of CRDC cannot now be delegated to the rack jobber by design nor by abdication.

Although many rack jobbers choose to replace the role of CRDC (and of all distributors), CRDC does not choose to abandon the rack jobber. Instead, we desire to serve him and serve with him. The prices announced herein can integrate with the interests of many rack jobbers and many of their customers. CRDC expects to meet the needs of its rack jobber customers in many other ways — through realistic credit terms, adequate expanded protection policies and by offering and promoting merchandise that creates demand and turnover.

## THE IMPACT OF THE ONE-STOP

The services of the one-stop have been particularly beneficial to many segments of our industry — to the smaller dealer or record outlet, to the juke-

box operator, to the mail-order purchaser, and to the retailer of single records. Many of the new policy changes have long been advocated by many one-stops.

## AND THE CLASSICS?

More than any other product line, the Classics lend themselves to sound merchandising and promotion. The new policies allow greater emphasis on these efforts and assurance of maintaining the gratifying market gains of Angel and Capitol Classics. CRDC intends that the classical enthusiast be more conscious than ever of the basic value and musical excitement in these lines.

## IS RADIO AFFECTED?

Only to reiterate the important role of radio in creating consumer interest in records. Every possible effort will be continued to foster radio station support. Present service will be maintained, plus a constant search for new ways to merit airplay. Assuring the excellence of single record and album product, of course, remains the key to deserved radio exposure.

## A NOTE TO THE ARTIST

You, too, have a stake in all industry marketing trends and policies. The changes herein described help to offset several current tendencies, which are most disadvantageous to the individual artist: lesser in-depth catalog stocking; lower catalog sales; increased difficulty in obtaining in-store exposure of many individual artists; resistance to showcasing the new artist; and the shortened life cycle of the new release.

## WHEN?

The policy revisions described herein are effective at once... beginning March 2, 1964.

## OUR PRODUCT—A PLEDGE

No price, no policy, no program can substitute for offering phonograph records that genuinely please and entertain the public. You can count on CRDC to seek and offer merchandise that gives this pleasure to people... and profit to you.

For further information, please contact your local representative.

**CAPITOL RECORDS  
DISTRIBUTING CORP.**



## CAPITOL-ANGEL DISC ALBUM DISCOUNTS—THE OLD AND THE NEW

Former Discounts		New Discounts	
Dealers	Rack Jobbers & One-Stops	Dealers	Rack Jobbers & One-Stops
38% + Programs	38% + Programs + 10%	38% + 9% + 10% No Programs	38% + 9% + 10% No Programs

## Discount Record Center Gets First Franchise

HOLLYWOOD — The Discount Record Center chain has secured its first franchise in what owner Art Grobart describes as a "trial experiment."

Recipient of the franchise is Larry Barnett's Reseda Music Mart in the San Fernando Valley. As per the arrangement, Barnett has changed the name of his store to bear the Discount Record moniker. Located at Reseda Boulevard and Sherman Way, the new Discount outlet is a small store in comparison with the four-store chain's other locations. Barnett has been at the Reseda location nine years.

While Grobart would not state how long his franchise with Barnett extended, nor any of the financial agreements, he explained that the major requirements placed on the store were to stock the merchandise which the chain advertised in the Los Angeles papers and abide by the chain's \$3.19 retail price for \$3.98 LP's. Grobart said Barnett's prices had been higher before affiliating with his chain, which is one of the key retail outlets in the L. A. area. Two of Discount's four locations are in Beverly Hills at Wilshire and

## Big 3 Music Goes Madison Contacting

NEW YORK — The Big 3 Music Corporation is going Madison Avenue. Robbins-Feist and Miller is revamping its contact system with record labels so that each of its professional men will be assigned specific disk firms—much as advertising agencies assign account executives to respective clients.

The move is meant to intensify Big 3 material placements and to establish closer ties with a.&r. men and artists. In addition to exposing a constant source of standard, pop, TV and film music to their respective label contacts, the professional men will also be in a position to provide greater creative service. The firm is set to present record packaging ideas, artist and format presentations to the labels.

Actual line-up of the Big 3 staff continues with professional men Oscar Robbins, Murray Baker, Al Kahn, Hy Ross, Al Rickey, Dick Mildred and Budd Moaning reporting to professional co-ordinator Ed Slattery. The entire operation is under the personal supervision of Mickey Scopp.

## Greenman to United Artists

NEW YORK—David Greenman has joined United Artists Records as national promotion director. Greenman comes to UA after five years as national promotion manager for Joy Records.

Greenman, who has been in the music-disk business for the past 16 years, will be working in conjunction with Andy Miele, UA's national single sales manager, in radio station and disk jockey liaison throughout the country.

New Album Releases  
Chart on Page 42

LaCienega Blvds. and at Beverly Blvd. (recently purchased from Joseph Sachs) with the others in Hollywood at Hollywood Blvd. and in Studio City on Ventura Blvd.

## CAM Track Power Built On Location

ROME — Specialization in movie sound tracks and original-cast recordings of Italian productions is moving C.A.M., a Rome-based diskery, into the big brackets of the Italian record business.

The company, which had an American best seller in "Mondo Cane" track, issued by UA in U. S., has sold "Rugantino" rights to WB records, and is now looking forward to two additional American outlets for "Mondo Cane No. 2," film rights of which have been acquired by Columbia, and "Yesterday, Today, Tomorrow," which Embassy will shortly release in U. S. with record deals currently in negotiation stages.

Located in Rome alongside the film producers has given C.A.M. an on-the-spot advantage in this field along with the fact that it issues disks for films which do not register sensational hits. However, disks are often put over the top by sales to companies for publicity purposes. C.A.M. is operated by Ciampi Brothers who also issue Sorrisi e Canzoni TV, top-selling fan magazine in disk field.

## Bob Braun Set For Clark Seg

CINCINNATI—Bob Braun, WLW-Radio and TV personality planed out of here early Sunday (1) for Hollywood to tape his new Fraternity Records release, "Sweet Violets," for showing on the Dick Clark "American Bandstand" TV-er Saturday, March 14. "Violets" rated a Regional Breakout in last week's Billboard.

Before joining Fraternity, Braun recorded for Decca where he had a major hit in "Until Death Do Us Part," which reached No. 19 on Billboard's Hot 100. "Sweet Violets" was clefted by Joe Allison and Danny Dill, and is published by Central Songs.

## Goldner Runs Tiger & Daisy

NEW YORK—George Goldner, veteran disk producer of his own Gone and End firms and music man, has joined the Lieber and Stoller organization. Goldner will run the production team's disk labels, Tiger and Daisy. Another new banner is also in the works. Goldner will handle sales and promotion for the labels and will also keep his eye out for new artists and material. It was also noted that Goldner may cut a few dates for the production firm, although the majority of recording will continue to be handled by the team.

## ASCAP GROSS TOPS \$37 MIL

HOLLYWOOD — American Society of Composers, Authors & Publishers grossed \$37,798,908 in 1963, of which \$30,585,428 was earmarked for members, Treasurer George Hoffman told West Coast members last week.

Hoffman emphasized that despite a larger income last year, the distribution would be divided between 7,092 writers and 2,312 publishers. Treasurer noted that membership had doubled in the last eight years.

In breaking down the figures, Hoffman stated that income from licensees totaled \$37,305,743; interest from investments, \$351,283, and membership dues, \$141,881. Hoffman said foreign licensees in 16 countries brought in \$3,225,722.

Operating expenses amounted to \$7,213,480, including half for salaries for 615 employees.

## Mercury Changes to N. Y. Distrib

CHICAGO—Mercury is reorganizing its Eastern distribution pattern, discontinuing its Newark distributing company (All-State), and assigning the territory to its New York branch operation, Multi-Disc.

Mercury is also bringing in three new men to handle sales in the area. Bob Spencer has been named manager of Multi-Disc, replacing Bernard Yudofsky who resigned. Spencer was formerly branch manager for Capitol in Newark.

In charge of Newark sales will be Ron Bierinieri, who was previously New Jersey sales manager for Dot. Working with him will be Ronald Roessler, formerly senior salesman with Wendy Distributors in Newark.

## Disk Store Receives Flood \$'s

HOLLYWOOD—As a result of insurance companies representing the Los Angeles Water and Power Dept. agreeing to immediately pay claims on last December's Baldwin Hills Dam disaster, Ed Mason's Record Racks stands to receive \$125,000 for damages incurred in the flood.

Mason said he expected to receive a check from the city within 30 days to cover water and mud damages to 80 per cent of his inventory which was inundated at his office on Rodeo Drive, Mason's office was in the direct path of the flood waters.

Fortunately, there were no injuries among Mason's staff. Mason said his suppliers were "most co-operative" in offering him credit to start restocking. He expects to be full stocked by March.

City Attorney Roger Arnebergh announced last week that 10 of the 11 companies carrying \$14.3 million liability insurance covering the Dam had agreed to immediate payment. The attorney said this did not imply that the companies admitted liability or that the city acknowledged fault for the disaster which resulted in around \$15 million damages and five deaths.

## OSCAR NOMINATIONS

### Melody Melts Nominees In Annual Selections

HOLLYWOOD—Music members selecting nominations in the 36th annual Oscar competition leaned heavily toward melodic ballads as they named "Call Me Irresponsible," "Charade," "More," "So Little Time" and "It's a Mad, Mad, Mad, Mad World" as top film choices last week.

"Irresponsible" was written by Jimmy Van Heusen, with lyrics by Sammy Cahn, for the film "Papa's Delicate Condition"; "Charade" featured Henry Mancini music, with Johnny Mercer lyrics, from the film of the same name; "Mad World" was the film theme penned by Ernest Gold, with Mac David lyrics; "More" was written by Riz Ortolani, with lyrics by N.

Newell from "Mondo Cane," and "So Little Time" was written by Dimitri Tiomkin, with lyrics by Paul Francis Webster from "55 Days at Peking."

In the best substantially original music score category, nominations included Alex North and "Cleopatra"; "Dimitri Tiomkin, "55 Days at Peking"; Alfred Newman and Ken Darby, "How the West Was Won"; Ernest Gold, "Mad World," and John Addison, "Tom Jones."

In the best scoring or adaptation of music, the five nominees were John Green for "Bye Bye Birdie," Andre Previn for "Irma La Douce," Leith Stevens for "A New Kind of Love," Maurice Jarre for "Sundays and Cybele," and George Burns for "The Sword in the Stone."

The Oscars will be presented April 13 in the Santa Monica Civic Auditorium and will be carried nationally by ABC-TV.

## Select German Festival Tunes

BADEN BADEN—Finals in the German hit tune competition have been set for June 13 at this world famous spa. Preliminaries will be sponsored by Radio Free Berlin (West Berlin) and televised over West German television network. From the 18 tunes entered in this competition, 12 will be picked for the finals at Baden Baden.

Tunes are: "Allerhochstens 'ne Million" Ariola; "Jeder Weg den ich gehe" (Electrola); "Es muss die Liebe sein" (Teldec); "Eine Reise in die Vergangenheit" (Grammophon); "Da hilft kein Rosenstrauß" (Ariola); "Du weisst ja so wenig von mir" (Ariola); "Liebe kommt niemals zu spaet" (Grammophon); "Als Waere nichts geschehn" (Philips); "Jetzt drecht die Welt sich nur um Dich" (Electrola); "Liebeskummer lohnt sich nicht" (Metronome); "Wo ist das Glueck vom vergangenen Jahr" (Philips); "Schoenes Maedchen" (Philips); "Bist du mal traurig, dann weine nicht" (Metronome); "Angelino—bis Morgen" (Teldec); "Fuehl' Dich bei mir wie zuhause" (Teldec); "So einfach ist die Liebe nicht" (Grammophon); "Fuehrerschein der Liebe" (Electrola); "Junger Mann mit roten Rosen" (Metronome).

## Les Belle Paris Move to MGM

HOLLYWOOD — The Paris Sisters have joined MGM and will have their disks produced by Ben Ven Productions here. Trio had formerly been with Columbia.

Girls are currently midway through a seven-week Oriental tour, ending in Hawaii March 20. Nick Venet, president of the independent producing firm for MGM, will handle the girls upon their return.

## Cafe Wha? New Talent Showcase?

NEW YORK—A new talent showcase for pop, jazz and rock and roll talent is springing up in Greenwich Village. Beginning Tuesday (3), the Cafe Wha? will showcase new talent for all segments of the record industry. All talent to appear on the bill will be screened by Vic Catala at Concerts, Inc.

## Top Lyricist Johnny Burke Dies in N. Y.

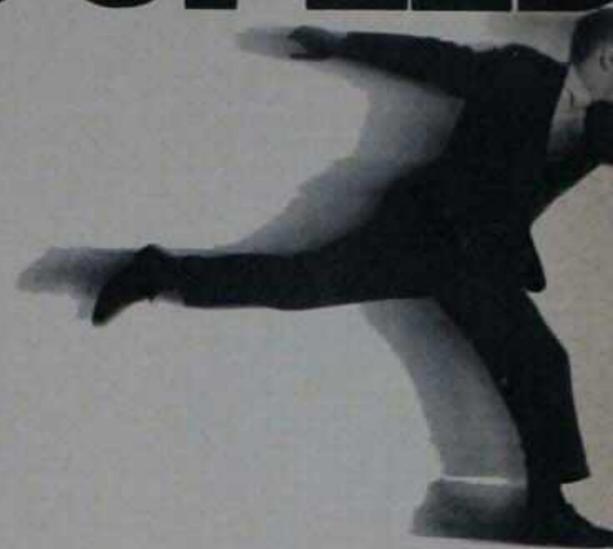
NEW YORK—Johnny Burke, one of the top pop song lyricists, died in his sleep in his New York apartment last Tuesday (26) at the age of 55. Burke, who collaborated with Jimmy Van Heusen for many years, worked on many Bing Crosby-Bob Hope "Road" movies and won an Academy Award Oscar for "Swinging on a Star."

His first collaborator was Harold Spina, with whom he wrote "The Beat of My Heart" and "Annie Doesn't Live Here Any More." Collaborating with Arthur Johnson, he wrote the lyrics to "Pennies From Heaven." He later signed as a staff composer with various studios in Hollywood and wrote such songs as "I've Got a Pocketful of Dreams," "The Moon Got in My Eyes" and "On the Sentimental Side." With Burke, he wrote "I've Got a Pocketful of Dreams," "Sunday, Monday and Always," "Oh, You Crazy Moon," "Personality," and "Imagination," among others. In 1961 he wrote the music for "Donnybrook," a Broadway musical which starred Eddy Foy Jr.

## MARCH BUYS MAY NIGHT

NEW YORK—MARCH, the philanthropic organization for women in the music industry and allied fields, has purchased Monday night (May 4) tickets for the new Steve Lawrence show, "What Makes Sammy Run." The group has bought out the entire mezzanine for the evening. The money raised from sale of tickets for this event will be used to sponsor a music program at the University Settlement House on Eldridge Street on the Lower East Side of this city. The funds will go for the purchase of instruments, music instructions, vocal coaching, record and tape equipment, disks and sheet music. Tickets can be bought from Judy Tannen (JU 6-2090) or from any member of MARCH.

# WATCH SAMMY'S SPEED



STEREO

MONO WITH WAX  
ORIGINAL BROADWAY CAST

JOSEPH GATES presents

STEVE LAWRENCE    SALLY ANN HOWES    ROBERT ALDA

*What Makes Sammy Run?*

with BERNICE MASSI

Based on the Novel by BUDD SCHULBERG  
Music and Lyrics by ERVIN DRAKE  
Book by BUDD and STUART SCHULBERG  
Musical Staging by MATT MATTOX

with BARRY NEWMAN ARNY FREEMAN RICHARD FRANCE GEORGE COE  
GRACIELA DANIELE MACE BARRETT RALPH STANTLEY EDWARD McNALLY  
and WALTER KLAVIN

Setings & Lighting by HERBERT SENN and HELEN POND Costumes by NOEL TAYLOR  
Vocal Arrangements and Musical Direction by LEHMAN ENGEL  
Orchestrations by DON WALKER Song Arrangements by ARNOLD GOLAND Production Manager MICHAEL THOMA  
A GATES BROTHERS PRODUCTION Production Supervised by ROBERT WEINER

Directed by ABE BURROWS  
Produced by records by GODDARD LIEBERSON

GUARANTEED HIGH FIDELITY

KOL 6040/KOS 2440/OQ 618\*

Featuring the hit songs "A Room Without Windows," "My Hometown," "Something to Live For" and many more!  
A sure bet to become a fast and fantastic success on the best seller charts

**THE ORIGINAL BROADWAY CAST ALBUM ON COLUMBIA RECORDS**



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\*4-Track Stereo Tape

# FTC Conference: Benton Answers

• Continued from page 1

highly unlikely at this stage. Anyone who wants to add anything to the oral discussion may submit a written statement. Attorney Benton said it has been Commission experience that a second conference is usually poorly attended and unproductive. In most cases, industry people who think they want to comment further, often realize on second thought that the important aspects have been covered verbally, or in statements, and they fail to appear at a second Washington conference. (The Trade Conference is actually public climax to many informal conferences in which business and the FTC staff fine-toothcomb the problems and complaints which the guidelines propose to correct by voluntary industry compliance.)

Order of procedure at the public hearing will take up the most important and far-reaching rules first. The FTC listing takes them in order of importance, from the seven-page rule 1 in the first section, prohibiting discriminatory prices, rebates, discounts, et al., to the two-paragraph final rule on misbranding of product.

Attorney Benton expects, for example, that there would be almost no question about rules 5 to 16 in Section II of the proposed guides. These are, or should be, rules automatically obeyed and familiar to anyone in business. They cover all forms of trade restraints, from tie-in sales and exclusive dealing to payola (commercial bribery). The only discussion should be to highlight specifics applicable to the record industry, to make the laws more understandable.

No particular order of witnesses has been drawn up. Customarily, volunteer comment is called for as each rule is taken up. If a considerable number want to talk, the staff may have to allot a certain amount of

time to each. These procedures are a matter of last-minute decision, depending upon the circumstances.

After the conference, attorney Benton must assemble and analyze all comment, oral and written, and ready the final draft of proposed rules for the full Commission. He hopes to have this done by the end of May or early June. The commissioners will look particularly to the conference supervisor, Cmr. John Reilly, for his views.

Commission decision could come within a matter of weeks after first discussion. Commissioners often try to clear matters as fiscal year draws to a close (June 30). But if they fail to agree among themselves, there could be another hearing, and considerable prolongation of the matter.

What if the majority of the industry says "no" to proposed trade guides? "We just sue them when they are in violation of the law." What if the entire industry is opposed to one particular rule, and in favor of keeping a certain practice, legal or not? Said Benton: "When it's a question of the law, the industry can't 'take a vote on it' and decide to keep a certain practice. The only 'voting' will be done by the Commission and by the courts."

When final agreement on the rules is reached, and the Commission confirms the trade practice rules for the record industry, a card is sent to each member asking that he sign to indicate compliance. The card and the businessman's signature have no legal force per se, but they are an indication to the Commission of the good intentions of the businessman. Sometimes, in case of a complaint, the FTC staff will go through the files to see if the cited member did or did not sign up with the others, agreeing to abide by the trade rules.

Actually, Benton points out, there is little to be gained by non-compliance. Unless the Commission felt, after considerable thought, that there would be voluntary compliance, there would not have been a trade conference. The trade practice procedure, with full opportunity for industry to talk out and clarify its problems, would not have been followed. When an industry offers no hope for co-operation, FTC can draw up guides with or without a hearing.

# Top Execs in NYU-NARAS 3d Symposium

• Continued from page 4

Rolontz. On subsequent weeks the schedule is as follows: "Recording and the Performing Career," John Covney, moderator, with Schuyler Chapin, John Levy and Mitch Miller; "The Repertoire Problem: Classical and Jazz," Israel Horowitz, moderator, with Thomas Frost, Gerry Mulligan and Bob Thiele; "The Repertoire Problem: Popular, Folk and Others," Joe Csida, moderator, with Bob Dylan, Jac Holzman, Steve Lawrence and Steve Sholes; "The Artist and the Studio," Si Rady, moderator, with Morton Gould and Quincy Jones; "Composing and Arranging for Records," Archie Bleyer, moderator, with Don Costa, Bob Crewe and Gunther Schuller; "Focus on Sound," Tom Dowd and Jack Somer, and "The Creative Use of Technology and the Future of Recording," Billy Taylor, moderator, and Milton Babbitt, Tom Dowd, Phil Ramone and Jack Somer.

Tuition for the entire series is \$75. Tradesters are signing up now by contacting the NARAS office here of Raymond Wilburn, director of the Bureau of Conferences and Institutes, New York University.

## Wallichs' Sales

• Continued from page 4

service concept successful, Wallichs admits he's been approached to merge with other firms but has turned down these offers. "Eventually we'll go public," he stated, explaining that he wanted to open the new stores and then have several profitable years before he offered the public stock.

Operating with a \$3.98-\$4.98 price, Music City allows its customers to audition disks, return them and even offers free delivery service on any item over \$3.98. There is always a "supermarket" special offering 40 per cent off on some hot LP.

One reason for Wallichs' amazement over the early success of his South Bay store is that it's located in what he calls "the biggest discount area in Los Angeles." There is a Zody's, White Front, Akron, Grant, Broadway, Sears and May Company in the South Bay shopping area.

# CAPITOL PRICE REVISION DRAWS INDUSTRY WORDS

• Continued from page 3

I'm very happy they read my speech which I made in Florida (ARMADA Convention, June, 1963) where I stressed that we must sell product and not price."

**RCA Victor:** A quick look at the program indicates broad implications at all levels of distribution. It would be unfair to comment at this time."

**Irwin Steinberg,** Mercury executive vice-president: "We plan to continue our present policy. I feel the Capitol move is a reversal of an industry trend. However, I believe Capitol's action in part reflects the growing demand on the part of rack jobbers to buy at a price so low that it is increasingly difficult for record companies and distributors to deal with them economically."

**Seymour Greenspan,** Summit Distributing Company: "You can't turn back the clock 12 years. The record industry itself created the situation whereby rack jobbers and one-stops flourish."

**Marvin McDermott,** M-S Distributing Company and Musical Isle, (large rack jobber): "Capitol is attacking a merchandising pattern that is an accepted practice in the record industry today. Columbia also decided on a year-round price, but they still recognized the present distribution pattern. I think price stabilization is a good thing but they shouldn't attempt to upset a merchandising pattern that is an integral part of the business."

**Richard Laga,** Montgomery Ward: "It's a smart move for stabilization. Just how it will affect us, I don't know. I think it will hurt rack jobbers. As far as retailers are concerned it will make buying simpler. For Capitol, it will mean less returns and more current goods out for sale. We'll also be sure of our cost prices."

**Andy Anderson,** Record Center, and former SORD president: "This is something we have fought for since 1958. We salute Capitol for the strongest return to sanity that has appeared to date." Anderson said the Capitol move was more far-reaching than the earlier Columbia program.

**Joe Handleman,** Handleman Company, Detroit: "I have no comment. We will have to study, analyze and interpret the Capitol move before we have anything to say. You can rest assured we will give serious consideration before we do anything."

**Fred Sipiora,** Singer One-Stop: "It's an effort to break one-stops and rack jobbers and get people back to the distributors. I don't think they realize that a lot of dealers are too small to buy directly (from distributors)."

**Al Temaner,** Profit Vendors (one-stop) and Little Al Record Stores proprietor: "We'll make just as much money as before. I'll sell Capitol to my customers at \$2.02. One loss-leader doesn't kill the day. The Capitol move would help retailers who sell at list, but would hurt those who lower their price." (Temaner's Little Al Record Stores are one of the few—if not only—outlets in the city still selling at list.)

**Charles Stephens,** Hit Records (rack jobber): "Count me out—I'll close shop before I buy records from them. At least Columbia gives us 10 per cent. It's unconstitutional to sell wholesalers at the same price as retailers. I'll continue to buy Beatles merchandise, but nothing else. I'll cut Capitol purchases by 90 per cent. I'm exposing their merchandise. If they don't want their merchandise on my racks, it's okay with me."

**Randy Wood,** Dot Records president: "This is another step in the right direction to establish better price controls, and to help stabilize our industry. Nothing would please me more than to see the dealers become a stronger facet of the record business."

**Mike Maitland,** Warner Bros. Records president: "Capitol Records objectives differ from those of Warner Bros., and our problems and goals differ, too. Capitol maintains and operates its own branches while Warners does not. At our last sales convention, we specifically declared that Warners would continue and even strengthen its relationship with independent distributors. We stand by that statement."

**Monroe Good,** Tip Top Music president: "It's a surprise blow. On the surface, and without analyzing it, it would appear that it would make it much harder for rack jobbers to exist. It remains to be seen what the large discount operations do with the new price. Are they going to give it away to the public and create more of a discount image, or can they operate their record business like a business and try to make a normal legitimate profit."

## Cassius Clay

• Continued from page 4

ment on Clay's prediction, but the executives are keeping in mind his forecast re Liston.

### Kapralik's Clay

The signing of Clay to Columbia was brought about by Dave Kapralik, then director of pop artists and repertoire and now general manager of Columbia's music publishing operations, April-Blackwood. Kapralik recorded Clay in an album of comic poetry, prophecies and skits, written by the fighter and performed with Clay and members of the Second City cast. Peter Matz created incidental music and Mike Berniker handled the a.&r. chores.

The single was cut under the direction of Carl Davis during a session in which Clay cut several rhythm and blues songs in Columbia's Chicago studios. (Davis also records Major Lance for Okeh Records, the r.&b.

**HOLLYWOOD** — Folk-singer Glenn Yarbrough, now performing as a solo, is currently midway through a three-week promotional tour for RCA. The former Limeliter is meeting industry people for the first time as an individual performer after recording his debut LP, "Time to Move On."

outlet of Columbia's subsidiary label, Epic Records).

As for his entry into the singles market, Clay is reported to have said, "I'm better and prettier than Chubby Checker."

And as far as predictions go, Billboard (August 10) opened its report on the Clay album session with "If Cassius Clay is as fast with his hands as he is with his ad libs he has a chance of beating Sonny Liston . . ."

**New Album Releases Chart on Page 42**



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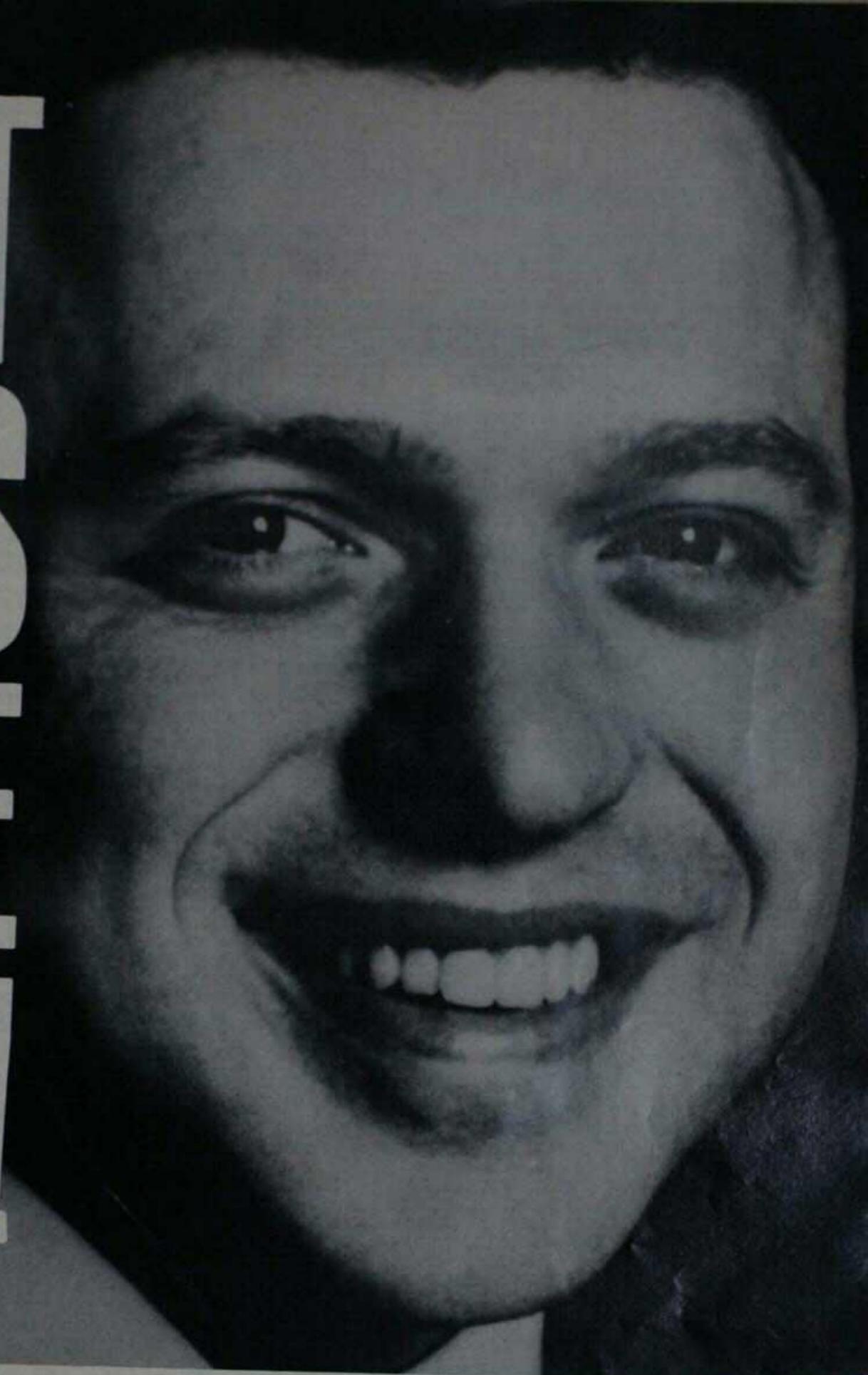
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# WHAT MAKES STEVE SELL!



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**STEVE LAWRENCE**    **SALLY ANN HOWES**    **ROBERT ALDA**

*What Makes Sammy Run?*

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 by **BUDD SCHULBERG**  
 and **ERVIN DRAKE**  
 Music and Lyrics by **BUDD and STUART SCHULBERG**  
 with **MATT MATTOX**

CASTING BY: SALLY ANN HOWES, ROBERT ALDA, GEORGE COE, CAROLINA DANIELLE, WACE BARRETT, RALPH STANTLEY, EDWARD MURPHY, WALTER KLAUER  
 COSTUME DESIGNER: HERBERT SOMMERS, HAIR: POND, MAKEUP: KOEL TAYLOR  
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# Radio-TV PROGRAMMING

• READY-TO-GO PROGRAMMING • VOX JOX  
• PROGRAMMING NEWSLETTER

## VOX JOX

By BEATLES FAGGEN



With many feeling that Beatlemania has gotten out of hand, Sonny's elephants have begun the stamp-out campaign in earnest in Miami. Sonny, the one with the guitar, has a record out entitled "Beetle Squash," produced by "I. Squashem" on the Bee label. The disk, which advocates just what the title says, is being distributed by Independent Record Producers of Miami.

My thanks to the boys at WJPS for electing me to their "Beatles Booster Club." Byron Zint, Dave Wood and Jack Comer are sending out engraved club membership certificates with their Beatle-wigged pictures in all four corners.

KUDL-Radio in Kansas City, Mo., has also launched a "Beatle Booster Club" and is inviting listeners to write in for a club card entitling them to engage in future station contests around the famous group. KUDL also has been conducting a "Beatlemania Spectacular" nightly at 8 p.m. in which all of the group's records and cuts from

their albums are featured. At 9, the station invites the listeners to call and vote for their favorite Beatles tune. From the votes KUDL compiles the "top 10 most popular Beatles tunes in Kansas City and spotlights them 9:30 to 10 p.m., according to Johnny Canton, KUDL's program supervisor.

WITH-Radio's Buddy Deane had a little fun last week with the current Beatlemania craze. He started a Beatles vs. Presley battle among his listeners by asking them to phone in their votes for their favorite. Deane reports that after all the dust, and the telephone company had settled, Elvis prevailed 743 to 685.

A similar contest was run by Bob Adkins, KNEW (Spokane) deejay. In KNEWland the results were different, the Beatles won by the wide margin of 4,831 to 1,531 for Elvis. Bob says that one petition signed by John Hancock, George Washington, Abraham Lincoln and Teddy Roosevelt is being checked for authenticity.

## ARTISTS' BIOGRAPHIES

For your programming use here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards these biographies will help you build a convenient file of such data.



**THE DAVE CLARK FIVE**  
(Epic)  
PM: Tony Palmer

**NAMES:** Dave Clark, Mike Smith, Rick Huxley, Lenny Davidson, Denny Payton. Success came quickly for the Dave Clark Five. All in their early 20's, they were holding full-time, non-musical jobs when "Glad All Over" hit the top of the English charts. Originally formed by Dave for the purpose of raising money so that Dave's youth club football team

could go to Holland to compete against a Dutch youth group, the response to the originators of the "Tottenham Sound" was so strong that Dave decided to keep the group going. They have been making news ever since, from an invitation to play at the annual Buckingham Palace Staff Ball, to starting a new dance craze called the Philip Blues after Prince Philip, to a female demonstration staged in protest to the ending of a six-week engagement by the group at a Tottenham ballroom.

In addition to making the "sound" they write much of their own material, too.

**LATEST SINGLE:** "Glad All Over" is No. 23 on Billboard's Hot 100 in its fourth week on the chart.

## Format Glossary

In conjunction with the kick-off of Billboard's Response Ratings the radio-TV section will no longer allude to radio station music formats by the commonly use misnomers of "rock-n-roll," "middle-of-the-road" and "good music."

Fully realizing that most radio station formats are a combination of several types of music we will use the following terms, or combination of terms:

**"Contemporary":** Referring to a station that primarily plays singles and LP's of a "rock-n-roll" and rhythm and blues nature.

**"Pop Contemporary":** Stations that feature rock-n-roll and rhythm and blues type music, as well as current singles and LP's of a non-rock-n-roll and r.&b. nature.

**"Pop Standard":** Stations featuring current LP's and singles, excluding rock-n-roll and r.&b.

**"Standard":** Stations that play mainly current or fill copy versions of standards culled primarily from LP's, excluding all rock-n-roll and r.&b.

**"Conservative":** Stations featuring primarily LP music of a subdued nature in tone and performance. Background music programming.

**"Classical":** Stations programming classical music more than 50 per cent of their total schedule.

**"Country - Western":** Stations programming c.&w. music more  
*(Continued on page 45)*

## R.R.R. Reveals Deejay And Station Influence

• *Continued from page 1*

his firm's records; keeps abreast of record sales and trends throughout the country, and keeps tab on the current status of the deejays with whom he has to deal. The man to contact for information on a station's format, be it classical music, or all-talk, and the competitive situation within a market among stations and air personalities, is the promotion man.

Billboard's 16-man research department headed by Thomas Noonan, polled representatives of record manufacturers, distributors, retail record outlets and independent promotion men and record salesmen, for the

information contained in this week's Radio Response Rating Chart for New York City, San Francisco and Nashville. Reports were obtained on all radio stations, regardless of format. Naturally each and every market to be surveyed does not necessarily have stations which devote their programming to every category of music, but this in itself points up interesting areas for radio station programmers to explore.

New York and Chicago, for example, do not have a station exposing country music and yet this type of format has proven highly successful for many stations in other large metropolitan areas located in sections of the United States not noted for country music. The same situation holds true for other types of music.

Unfortunately, a radio station today is too easily and quickly identified with appealing to only one type of listener and consequently limited in its ability to sell products that may appeal to other types of listeners. This survey, of course, does not solve this problem, however, it is felt by a number of broadcasters who were consulted prior to the running of this first three-market survey, that it does clearly indicate that radio can and does do much for records, and records can and is doing a job for radio in reaching all the many segments of the available audience.

## KSFO SPOTS IBA WINNER

SAN FRANCISCO — KSFO-Radio has won honors for its public service series of announcements on the California Youth Symphony fund-raising campaign in the Annual International Broadcasting Award Competition. Of the 1,562 commercials entries by broadcasters and agencies, a KSFO entry, for the second year in a row, was judged "one of the world's 10 best." Last year the station was among the 10 best in the commercial spot campaign for the Man-in-the-Street promotion series.

## PROGRAMMING NEWSLETTER

# The PD—Radio's Key Post

By BILL GAVIN  
Contributing Editor

The program director is the most important single factor in the success of modern radio. Everyone knows that success is compounded from many different elements: music, deejays, promotion and publicity, news and newsmen, community relations, and production. Each of these elements involves the pd. The way he handles them can make or break a station.

Let us note in passing that the pd may not always exercise decisive control. The station manager determines what degree of responsibility and authority is delegated to the pd. Some few managers find it difficult—if not impossible—to delegate authority. They control and direct most program functions themselves. In such cases, the title of pd is worn with some discomfort by a man who serves chiefly as both errand boy and whipping boy for the boss.

I know of certain managers who handle the program chores very well. I know of others who make a mess of the job. Most of these problem managers assign responsibility without proportionate authority. They give the pd a job to do but fail to back up his decisions. The manager who wants to direct his own programming should honestly admit it, and should take full personal responsibility for the result. It is unfortunately a not infrequent human failing to pass the buck, and to some managers, the pd is simply a built-in alibi for failure.

Look at any outstanding radio success today and you will probably find a top-notch program director who operates with 100 per cent management backing. Let's look more closely and see what qualifies the successful pd needs for his job.

His most difficult task is directing his deejays. Stars of opera, theater and movies frequently make headlines with their temperamental tantrums, but as a group their egos are no more fragile, expansive or explosive than those of the disk jockey fraternity. How do you persuade a half-dozen or so talented mike men that they are part of a team, and not just individuals trying to enhance their reputations? How do you build their pride in being part of a winning team in preference to pride only in the ratings of their



particular shows? How can you persuade a top rated jock that that your occasional corrections are intended helpfully and not fault finding inspired by jealous envy? While formula radio may be a big thing these days, there is no known formula for answering these questions. The best answers can be found in any of those top-rated stations with an unusually low personnel turnover in the program department.

The program director is the idea man. Constructive new programming ideas are the life blood of modern radio. New features, new promotions, new jingles, new devices and techniques—these are all a part of the pd's job. This doesn't necessarily mean that he himself must be the sole originator of all new ideas at his stations. Too many good men have stubbed their toes on that ivory tower, philosophy. The important thing is that he stimulate a constant interchange of ideas among the people in his department. Then he must know how to put it to work. While the pd need not be the idea creator, he must be the focal point of creativeness and the instigator of good thinking.

Any program director who assumes the full authority for selecting his station's music cannot possibly have enough time left for his other duties. Some pd's have an assistant who "screens" the new releases and presents the best for his final determination. Such a course is less time consuming, but it has drawbacks. A good pd is not necessarily a good music man. Selection of the right music is too important to be just a part of a man's time. It is better done if it is someone's full time responsibility in the music department.

One occasionally hears the question: Whose side is the pd on? Management's? or the dj's? Whenever you hear such a question, mark it down as coming from a sick station. There should be no "sides" within a successful station. The only "other" side is outside; the enemy is the competition. The program director is a constant liaison between the front office and the announcer's booth. The needs and problems of all parties channel through him. He is not a messenger boy, carrying orders in one direction and gripes in the other. He is an interpreter, whose skill is understanding and whose goal is better co-operation.

More Radio News On Page 45

# RADIO RESPONSE RATING

## NEW YORK

TOP STATIONS		
Rank	Call Letters	% of Total Points
★ For POPULAR Singles		
1.	WMCA	45%
2.	WINS	31%
3.	WABC	24%
★ For POPULAR LP's		
1.	WNEW	47%
2.	WOR	29%
3.	WCBS	14%
4.	WHN	5%
5.	WNBC	2%
6.	WINS	1%
6.	WPAT	1%
6.	WVJH	1%
★ For R.&B.		
1.	WWRL	50%
2.	WLIB	30%
3.	WADO	8%
3.	WNJR	8%
5.	WHOM	4%
★ For JAZZ		
1.	WADO	42%
1.	WEVD	42%
3.	WNEW	16%
(Middle of the Road)		
★ For SINGLES (non-rock)		
1.	WNEW	50%
2.	WCBS	17%
3.	WNBC	11%
3.	WABC	11%
3.	WOR	11%
★ For FOLK MUSIC		
1.	WBFM (Skip Washner)	30%
1.	WINS	30%
3.	WCBS (Pat Connell)	20%
3.	WNEW	20%
★ For COMEDY		
1.	WNEW (Klavin & Finch)	50%
1.	WJZ	50%
★ For CLASSICAL		
1.	WQXR	71%
2.	WNYC	29%

TOP DISK JOCKEYS				
Rank	Disk Jockey	Call Letters	% of Total Points	% of 1st Place Votes
★ For POPULAR Singles				
1.	B. Mitchell Reed	WMCA	34%	42%
2.	Murray Kaufman	WINS	33%	28%
3.	Jack Lacy	WINS	18%	
4.	Joe O'Brien	WMCA	10%	
5.	Stan Z. Burns	WINS	2%	
6.	Dan Daniels	WMCA	1%	
6.	Dan Ingram	WABC	1%	
6.	Scott Muni	WABC	1%	
★ For POPULAR LP's				
1.	Wm. B. Williams	WNEW	63%	
2.	Klavin & Finch	WNEW	21%	
3.	John Gambling	WOR	11%	
4.	Leo Allan	WCBS	5%	
★ For R.&B.				
1.	Hal Jackson	WWRL	42%	50%
2.	Rocky Gross	WLIB	24%	25%
3.	Jack Walker	WLIB	21%	25%
4.	George Hudson	WNJR	6%	
5.	Bruce Morrow	WABC	3%	
6.	Bob Leonard	WNJR	1%	
6.	Ralph Cooper	WHON	1%	
6.	Alan Frederick	WADO	1%	
6.	Joeko Henderson	WWRL	1%	
★ For JAZZ				
1.	Mort Fena	WEVD	60%	
2.	Sym. Sid	WADO	27%	
3.	Billy Taylor	WNEW	13%	

## NASHVILLE

TOP STATIONS		
Rank	Call Letters	% of Total Points
★ For POPULAR Singles		
1.	WKDA	58%
2.	WMAK	31%
3.	WSIX	11%
★ For POPULAR LP's		
1.	WSM	39%
2.	WSIX	33%
3.	WLAC	17%
4.	WMAK	7%
5.	WKDA	4%
★ For COUNTRY MUSIC		
1.	WSM	32% (night)
2.	WENO	30% (daytime)
3.	WLVN	20%
4.	WLAC	18%
CLASSICAL		
1.	WSM (David Cobb)	100%
★ For R.&B.		
WVOL		
WLAC (night only)		

TOP DISK JOCKEYS				
Rank	Disk Jockey	Call Letters	% of Total Points	% of 1st Place Votes
★ For POPULAR Singles				
1.	Dick Buckley	WKDA	31%	
2.	Neel Ball	WMAK	24%	
3.	Frank Jelle	WMAK	15%	
4.	Joe Hathcock	WKDA	13%	
5.	Bill "Wild Child" Berlin	WKDA	7%	
5.	Audie Ashworth	WKDA	7%	
7.	Buzz Benson	WSIX	3%	
★ For POPULAR LP's				
1.	John Richbourg	WLAC	43%	
2.	Hoss Allen	WLAC	29%	
3.	Ed Hall	WVOL	14%	
4.	Bill Randall	WSIX	8%	
5.	David Cobb	WSM	6%	
★ For COUNTRY MUSIC				
1.	Ralph Emery	WSM	37%	83%
2.	Eddie Hill	WLVN	32%	17%
3.	T. Tommy Cutrer	WSM	17%	
4.	Bob Jennings	WLAC	12%	
5.	Smiley Wilson	WENO	2%	

### CLASSICAL

1. WSM (David Cobb) 100%

### ★ For R.&B.

WVOL  
WLAC (night only)

These are significant stations for r.&b. product, but the survey sample did not reflect sufficient votes to accurately rank these two stations.

## STATIONS BY FORMAT

**NEW YORK CITY:** Largest U. S. radio market. Sixteen AM and 12 FM stations licensed to city. However, more than 31 signals may be heard in the area.

**WMCA:** 5,000-watt indie outlet owned by the Strauss Broadcasting Group—owner of Radio Press International (RPI). Musical format: "contemporary" with emphasis on new singles releases and proven popular current releases. Station promotes its deejays as "Good Guys" and may be considered a personality station. From 11 p.m. to 1 a.m. airs talk show, "The Barry Gray Show" across the board. WMCA editorializes. News service is RPI. Program Director, Ruth A. Meyer. Music Director, Joe Bogart.

**WINS:** 50,000 watts. Owned by Group W (Westinghouse Broadcasting Company). Musical format: "pop contemporary" featuring new single releases, proven popular current releases, standard LP selections. Strongly identifiable air personalities. Large and active local news department, news cruiser equipped. Served by Group W News Bureau. Aurs audience-interview telephone response program Monday through Friday 12 to 1 a.m. General Manager, Mark Olds. Music Director, Julian Ross.

**WABC:** 50,000 watts. American Broadcasting Company owned. Music format: "contemporary" with specialization in the proven popular current releases. Station uses limited music play list featuring records by primarily after they have received audience acceptance. ABC News. Vice-President and General Manager, Walter Schwartz. Program Director, Rick Sklar.

**WNEW:** 50,000 watts. Metropolitan Broadcasting Company (Metromedia) owned. Music format: "pop standard," playing mostly standards from current LP's and approximately two pop (non-rock) singles per half-hour segment. Large news department, award-winning and highly respected. Strongly identifiable air personalities. Vice-President and General Manager, John V. B. Sullivn. Program Director, Varner Paulsen.

**WOR:** 50,000 watts. RKO General owned. Station is primarily talk-formated, playing music only in the morning on "John Gambling Show"; a brief period in the afternoon, and on the weekends. Music format: "standard." Vice-President and Station Manager, Robert S. Smith. Program Manager, James McAleer.

**WCBS:** 50,000 watts. CBS owned. Music format: "standard." "Jack Sterling Show" early wake-up program features live combo. Vice-President and General Manager, Ralph W. Goshen. Program Director, Joe Cook.

**SAN FRANCISCO:** 15 AM and 17 FM stations. Seventh radio market.

**KYA:** 5,000 watts days; 1,000 watts night. Owned by Churchill Broadcasting Corporation. Music format: "contemporary" featuring limited play list. Station spotlights proven popular current releases. Strongly identifiable air personalities. President, Clinton Churchill. Program Director, Russ Syracuse.

**KEWB:** 5,000 watts. Crowell-Collier owned. Music format: "pop" contemporary. Station features many new releases as well as proven popular singles releases. Strongly identifiable air personalities. General Manager, John McRae. Program Director, Earl McDaniel.

**KSFO:** 5,000 watts day; 1,000 watts night. Golden West Broadcasters owned. Music format: "pop standard." Featuring music from current LP's and pop (non-rock) singles. Strongly identifiable air

(Continued on page 45)

## SAN FRANCISCO

TOP STATIONS		
Rank	Call Letters	% of Total Points
★ For POPULAR Singles		
1.	KYA	56%
2.	KEWB (Oakland)	36%
3.	KLIV (San Jose)	2%
3.	KDIA (Oakland)	2%
Others—KROY, Sacramento; KYNC, Fresno; KMAK, Fresno		
4.	Others	4%
★ For POPULAR LP's		
1.	KSFO	54%
2.	KFRC	17%
3.	KGO	14%
4.	KYA	4%
4.	KNBR (NBC)	4%
6.	KCBS	3%
Others (KSAY, KGO-TV, KPEN-FM)		
4.	Others	4%
★ For R.&B.		
1.	KDIA (received all 1st place votes)	60%
2.	KSAN (received all 2d place votes)	40%
★ For JAZZ		
1.	KJAZ	55%
2.	KSFO	27%
3.	KDIA (John Hardy Show)	18%
★ For COUNTRY		
1.	KSAY	38%
1.	KEEN (San Jose)	38%
3.	KRAK (Sacramento)	8%
3.	KEAT (Fresno)	8%
3.	KOAD (Lemoore)	8%
(Middle of the Road)		
★ For SINGLES (non-rock)		
1.	KSFO	53%
2.	KFRC	29%
3.	KGO	12%
4.	KCRA (Sacramento)	6%
★ For FOLK MUSIC		
1.	KSFO (Dave Miles)	50%
1.	KNBR (Doug Fletcher)	50%
★ For COMEDY		
1.	KSFO (Don Sherwood)	55%
2.	KSFO (as a station)	27%
3.	KCBS (Dave McAdalattan)	18%
★ For CLASSICAL		
1.	KSPR	38%
1.	KPEN-FM	38%
3.	KKNI (Formerly KOB)	12%
3.	KNBC	12%

TOP DISK JOCKEYS				
Rank	Disk Jockey	Call Letters	% of Total Points	% of 1st Place Votes
★ For POPULAR Singles				
1.	Tom Donahue	KYA	39%	43%
2.	Bob Mitchell	KYA	32%	36%
3.	Bobby Dale	KEWB	23%	21%
4.	Jack Carney	KSFO	3%	
5.	Al Collins	KSFO	1%	
Others				
2.	Others		2%	
★ For POPULAR LP's				
1.	Jack Carney	KSFO	40%	
2.	Don Sherwood	KSFO	30%	
3.	Al Collins	KSFO	20%	
4.	Jim Lang	KSFO	10%	
★ For R.&B.				
1.	Roland Porter	KDIA	50%	
2.	Rockin' Lucky	KSAN	28%	
3.	Buggs Scruggs	KSAN	17%	
4.	Bill Hall	KDIA	5%	
★ For JAZZ				
1.	Pat Henry (Owner of KJAZ)	KJAZ	47%	
2.	Al Collins	KSFO	29%	
3.	Jimmy Lyons (Moderator & Producer of Monterey Jazz Festival)	KFRC	18%	
4.	Herb Wang	KJAZ	6%	
★ For COUNTRY				
1.	Cottanseed Clark	KEEN	41%	
2.	Woody Woodward	KSAY	35%	
3.	Eddie Briggs	KOAD	24%	

## Mancini Nominated: Off for London

NEW YORK — A national news magazine recently estimated that a film composer's average fee for a score was about \$25,000. "That's high for an average," said Henry Mancini, who was in New York last week en route to London where he's to pen the score for "A Shot in the Dark."

Even though the more realistic fee figure is closer to \$10,000, there are enough fringe benefits, especially for a composer of Mancini's stature, to

## Bennett & Basie Add More 'B's' To Carnegie

NEW YORK — When the three B's come to Carnegie Hall here they come with a vengeance. The three B's of pop music which rocked the staid hall were the Beatles, Bennett and Basie.

The concert stage first quivered to the reverberations set up by the sustained screams that provided choral backing for the Beatles, Wednesday (12). The chandeliers swung to the applause and power of Tony Bennett and Count Basie, Friday (21).

The Basie-Bennett tandem talents played to an SRO house, some 2,800 strong. The crowd not only filled all available seats in the hall, but also filled temporary chairs set up on the stage. Stoodees stood behind them.

The huge crowd was pre-sold, and applauded enthusiastically for their two favorites, but to veteran pop music concertgoers the show could only be classed "good." The performance lacked that little something extra that would have made it memorable. Few in the audience could understand why Basie wasn't called back to the stage to play with his band and with Bennett for at least a few tunes at the end of the show.

Bennett was in better voice than his last Carnegie Hall show, but he changed some of his projection by holding the mike too close to his mouth. This smeared his articulation. The artist still has a fine eye for standards and material that

make picture composing a highly lucrative field. Mancini, who has already won three Academy Awards (Best Score: "Breakfast at Tiffany's"; Best Song: "Moon River" and "Days of Wine and Roses") is now riding into Oscar competition again this year in the Best Song category for "Charade." His Hollywood clicks have rubbed off exceptionally well on his RCA Victor releases. He's already won two RIAA-authorized gold records for albums ("Peter Gunn" and "Breakfast at Tiffany's") that have racked up more than \$1 million in sales. "In fact," he pointed out, "Peter Gunn," from the Hollywood-originated TV series, has now passed the one-million copy sales mark. In addition, he's got "Charade" currently rolling for him on the charts and Victor also did well with such other sound track sets of his as "Hatari" and "Experiment in Terror." Upcoming now is the sound track of "Pink Panther."

On the TV theme end, Victor clicked with the aforementioned "Peter Gunn" as well as with "Mr. Lucky" and "Mr. Lucky Goes Latin." Such other instrumental LP's as "Combo" and "Our Man in Hollywood" have also been good sellers for the label.

On composing for films, Mancini said that the key is a "good theme." It carries the picture as well as having a potential for a tune takeout that can be worked into the singles market.

Now that Mancini has become one of the hottest picture composers around today, after having started with an Abbott and Costello feature, "Lost in Alaska," in 1952, he's eyeing the Broadway scene. Nothing as yet but discussions with producers have been going on.

fits his singing style and this was more than evident as he sang some of his recent hits ("I Left My Heart in San Francisco," "Lonely Boy" and "This Is All I Ask"). He also sang a string of standards with which he has been associated over the years. The man wastes no time singing his songs and gives the people what they want—lots and lots of music.

The Basie band has suffered a bit from the many changes in personnel over the past year. The rhythm section and sax sections are strongest since they have virtually been untouched by the sideman switches, but a lack of depth in brass sound has taken some of the power out of the lion's roar. The outfit is still better than most big bands, and showed its class by playing its catalog repertoire. Most impressive, however, was its solid performance of "I Can't Stop Loving You."

JACK MAHER

## Ferrer Boosts Joe For Town Hall

NEW YORK—Joe Bushkin's first Town Hall concert, to be presented by Jose Ferrer on March 20, will be recorded on the spot by Reprise Records. Bushkin's piano will be backed by violinist Stuff Smith, bassist Milt Hinton and drummer Jo Jones in a program of jazz standards and new Bushkin compositions. The trio is currently appearing at the Embers in New York.



FRISKY 'FOXY': Bert Lahr gets into vocal stride in the new Broadway musical, "Foxy," which is slated to be put into the original Broadway cast album groove by RCA Victor.

## The Sky Is Falling Foxy Loxy

NEW YORK — Although "Foxy," the Yukon-based musical which opened at the Ziegfeld Theater February 16 is not yet frozen, its prospects are lukewarm. RCA Victor, which has the original-cast album rights, has not yet set a date for the recording session. The company is still waiting for the show to be set, with the possibility of new songs to be put in and some of the ones already in to be deleted. Whichever way it goes, it's bound to be an uphill fight for the show and the LP.

As it stands now, "Foxy" rests mainly on the appreciation of its star, Bert Lahr. The weight of a plodding book by Ian McLellan Hunter and Ring Lardner Jr., and an average score by Robert Emmett Dolan (music) and Johnny Mercer (lyrics), are apparently too much for even a comedian of Lahr's stature to carry. He pulls intermittent laughs in this free-wheeling adaptation of Ben Johnson's "Volpone" but it's tough sledding most of the way.

The Dolan-Mercer score seems to be riding mostly on "Talk to Me, Baby," pop-type tune, but there is some pleasure to be found in "Run, Run, Run Cinderella," "This Is My Night to Howl" and Lahr's comedy special "Bon Vivant."

Co-star Larry Blyden and featured players Julianne Marie, Cathryn Damon, John Davidson and Gerald Hiken try hard to warm up the cool atmosphere.

MIKE GROSS

## Lawrence Carols At L. A. Grove

HOLLYWOOD — Carol Lawrence, whose star burned brightly on Broadway in "West Side Story," is currently lighting up the bistro circuit, as evidenced by her sparkling Hollywood debut (20) at the Coconut Grove. Not only is she a warm and endearing vocalist, she's also a dynamic dancer who combines the two arts into a fast-moving performance.

Unlike husband Robert Goulet, who is a proven vocalist on disks, Miss Lawrence has yet to crack the best-selling lists for Cameo-Parkway, but if enough customers support her nitery acts and the disk jockeys discover

## PEOPLE AND PLACES

By MIKE GROSS

Los Indios Taba-Jaras, who became a hot RCA Victor property via the click of their "Maria Elena" LP, will be competing with themselves on a new album released by the indie Aravel label. When an Aravel representative was queried as to whether Victor knew there was a rival album out, he replied, "They're pressing it." . . . Oscar Brand and Paul Nassau have been contracted by Broadway producer Ed Padula to write the score for his musical production, which will be based on "The Insolent Breed," by Borden Deal. . . . Margaret Whiting is being set for a tour of the Orient which will begin in May. . . . Tim Gayle has signed Bobbe Von, 17-year-old thrush from Pittsburgh, to a management deal. . . . Toni & Jan Arden are currently at the Town & Country in Brooklyn.

Thelonious Monk made the cover of Time magazine this week (28) in an in-depth piece on the whole jazz scene by Barry Farrell. The cover was originally scheduled for last week in November but the assassination of President Kennedy knocked it into overdrive. . . . Charles Aznavour, the French composer-singer, returns to Carnegie Hall April 4 and then heads to the West Coast for concerts in Los Angeles and San Francisco. Mal Braveman is handling the press for the tour. . . . Bobby Breen, who's now recording on the Motown label, has been signed to return to the Latin Quarter at the end of the year. . . . Mimi Weber has signed Tina Robin to a personal management contract. . . . Tony Bennett followed his Carnegie Hall date last week cutting some new sides for Columbia backed by Ralph Sharon and a large ork.

Bobby Darin will write three songs for the film "The Lively Set." . . . The Champagne Gallery in New York's Greenwich Village has launched a "talent discovery" policy. . . . The Smothers Brothers, who are making their Las Vegas debut at the Flamingo Hotel on April 16, are planning to rent a house there for their families during the four-week engagement. . . . Songstress Bernadette Castro will be at the Boulevard Club in Queens on April 17. . . . The Clancy Brothers & Tommy Makem set for a concert at Carnegie Hall on March 13. . . . MGM singer Johnny Tillotson headlines a series of one-nighters starting March 12 in Chattanooga and working his way through Oklahoma and Arkansas. . . . Ethel Ennis, RCA Victor artist, has been signed to the William Morris Agency. Her personal manager is Gerard W. Purcell.

## TV GUEST APPEARANCES BY RECORD TALENT

MARCH 2-7 (All Times Eastern Standard)

ARNOLD, EDDY—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
AXTON, HOYT—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
BIKEL, THEO—Steve Allen Show (SYND).  
BRUCE, LENNY—Steve Allen Show (SYND).  
BRYANT, ANITA—Ed Sullivan Show (CBS-TV, 8-9 p.m., Sunday 11).  
BYRD, CHARLIE—Edie Adams Show (ABC-TV, 10-10:30 p.m., Thursday 5).  
CARTER FAMILY—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
COLLINS, DOROTHY—Jimmy Dean Show (ABC-TV, 9-10 p.m., Thursday 5).  
CRAWFORD, JOHNNY—American Bandstand (ABC-TV, 12:30-1:30 p.m., Saturday 7).  
FLATT, LESTER and SCRUGGS, EARL—The Beverly Hillbillies (CBS-TV, 9-9:30 p.m., Wednesday 4).  
HIRT, AL—Perry Como's Kraft Music Hall (NBC-TV, 10-11 p.m., Thursday 5).  
JACKSON, CHUCK—Tonight Show (NBC-TV, 11:15 p.m.-1 a.m., Friday 6).  
MEADER, VAUGHN—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
RAITT, JOHN—Edie Adams Show (ABC-TV, 10-10:30 p.m., Thursday 5).  
RANDOLPH, BOOTS—Jimmy Dean Show (ABC-TV, 9-10 p.m., Thursday 5).  
REESE, DELLA—Steve Allen Show (SYND).  
SAHL, MORT—Steve Allen Show (SYND).  
SERENDIPITY SINGERS—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
SIMON SISTERS—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
SMOTHERS BROTHERS—Judy Garland Show (CBS-TV, 9-10 p.m., Sunday 11).  
TRAVELERS THREE—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).  
WILLIAMS JR., HANK—Jimmy Dean Show (ABC-TV, 9-10 p.m., Thursday 5).  
WOOLEY, SHEB—Hootenanny (ABC-TV, 7:30-8:30 p.m., Saturday 7).

The national network TV guest appearances listed above provide outstanding promotional opportunities for alert, aggressive record dealers and for all others who can benefit from the exposure of these record artists to millions of consumers. This chart should be used as a calendar around which to plan window, counter and other displays by which the TV appearances can be merchandised to the record-buying public.

her great talent, she should break out a la Barbra Streisand.

Miss Lawrence uses a distinct gimmick which heightens audience reactions. She gets pushed around the stage on a ladder by her two male dance partners and using a transistorized microphone, has complete freedom to romp and whirl around the stage. Carol climaxes her fast-paced version of "Ridin' High" by hanging onto the sides of the ladder while stretched suspended with her feet out at a right angle while amazingly piping the lyrics clearly. Front row patrons automatically duck when she goes into this surprise ending.

In selecting material, Carol chose the happy "I Like Everybody," the somber "Black Is the Color of My True Love's Hair," the joyous "Hallelujah," the jocular "Thank Heaven for Little Boys" and a medley of "West Side" blockbusters. This easily could be her year to gain top stardom in the disk and night club field.

ELIOT TIEGEL

## GLG Going Global: Buys From Britain

NEW YORK—GLG Productions (firm operated by Eydie Gorme, Steve Lawrence and Ken Greengrass) is going global. Joe Guercio, who conducts all musical sessions for Steve and Eydie and heads production of all recordings for GLG, returned from England last week after completing a preliminary search for new material. Guercio will make other followup trips abroad in the next few months.

Meantime the taped material Guercio purchased for the American market from Maurice Levy of Oriole Records in Great Britain will be repackaged and released by GLG through various major U. S. companies. In addition to their deal in England they also made a tie-up in Australia.

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SIXTEEN CANDLES • YOU SEND ME • BIG MAN'S WORLD • LIFE IS BUT A DREAM • DO YOU WANT TO DANCE • EARTH ANGEL • MOUNTAIN HIGH • ONLY YESTERDAY • CHURCH BELLS MAY RING • BREAKING UP IS HARD TO DO • DON'T LET GO



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**CARL PERKINS GIVES HIS BEST "AFTER SUNDOWN" DECCA 31591**  
New songs from the million-dollar catalog of **CEDARWOOD PUBLISHING COMPANY**

**New Taped Series to Reach 90 Markets; Emery at Helm**

NASHVILLE—Ralph Emery, deejay and emcee on WSM's "Grand Ole Opry," has been set to emcee a new weekly 30-minute taped show originating here, according to John E. Denny, president of JED Radio Productions, producer of the show.

The taped program is being scheduled for some 90 markets and will feature the Nashville sound along with interviews with leading recording artists, songwriters and other Music City personalities. Broadcast date for the first show is set for early May and will be sponsored by a national consumer product.

Emery is well known to country music fans through his long association with the "Grand Ole Opry." In addition to his "Opry" chores, he also handles "Opry Almanac," a morning show on WSM-TV.

Denny said the increased exposure of c.&w. music on network TV shows has "awakened many radio executives to the selling power of the Nashville sound, which is heard on almost all hit country music records and is becoming increasingly

more important in the pop field." "There is a big story in Music City, U. S. A.," Denny said, "and our program will tell that story in words and music."

**Larry Sunbrock Suffers Attack**

BIRMINGHAM, Ala. — Promoter Larry Sunbrock suffered an attack of nervous exhaustion while serving as emcee of his country music show at the Municipal Auditorium here Sunday (23) and was removed to University Hospital for treatment. He was slated to leave the hospital Saturday (29) for his home in Orlando, Fla. Doctors have ordered him to take a month's rest. During his absence, Bob James, Jack Sunbrock and Jack Young will handle promotions on Sunbrock shows set for the next several weeks.

Sunbrock's show played to some 7,000 paid in two performances here. Advance sale here was just so-so, Sunbrock reported. In the talent line-up here, were Hank Williams Jr., Red Foley, Sonny James, Martha Carson, the Wilburn Brothers, Don Helms, Margie Singleton, Curley Fox, Patty White, Wally Fowler and Country Boy Eddy and band.

Another Sunbrock package, featuring Hank Williams Jr. and including Martha Carson, Jimmy Newman, Claude King, Faron Young and His Deputies, and the Witte Brothers, played the Coliseum at Florence, Ala., Saturday (29). Final box office results were not available at press time, although advance sale was reported as good. A scheduled performance by a Sunbrock unit at Memphis February 22 was canceled at the last minute when equipment from a previous show couldn't be removed from the Auditorium in time. A last-minute shift was made to Gadson, Ala. The latter date, Sunbrock said, was "good for the town but not for me."

**Long Chalks Fat Grosses**

NASHVILLE—Two country music shows, packaged and produced by the Hubert Long Talent Bureau, grossed more than \$45,000 in two recent promotions. At Charlotte, N. C., February 22, a show promoted by Long and Paul Buck, manager of Charlotte Coliseum, attracted some 10,000, with a gross gate of around \$20,000.

In St. Louis, the following night (23), Long presented two performances which attracted 18,500 paid admissions to Kiel Auditorium for a gross of more than \$25,000.

Appearing on the Charlotte show were Tompall and the Glaser Brothers, Webb Pierce, Jim and Jesse, Ray Price, Minnie Pearl and Loretta Lynn.

There were 12 acts on the St. Louis shows, including some of the above.

**TWO BIG WINNERS\*\***

**A SMASH "LOOKING FOR MORE IN '64"**

Jim Nesbitt Chart 1065

**A Hit "FROM BROWN TO BLUE"**

Frank Taylor Chart 1055

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**Johnny's on the Move!**

**"They're All Going Home But One"**

Johnny Wright Decca 31593

**COUNTRY D. J. OF THE WEEK**



WSM Radio's visiting "Mr. D.J. U.S.A." March 6 will be Norm Keller of WMOH, Hamilton, Ohio. WMOH is 1000 watts, 1450 kcs., and covers 19 counties in Ohio, Indiana and Kentucky. Norm has handled the early morning show for 13 years. He starts the WMOH day at 5 a.m. with top country songs, and opens his trading past portion of the show at 6:30 a.m. Prior to joining WMOH, Norm was associated with stations in Williamson, W. Va., and Quincy, Ill.

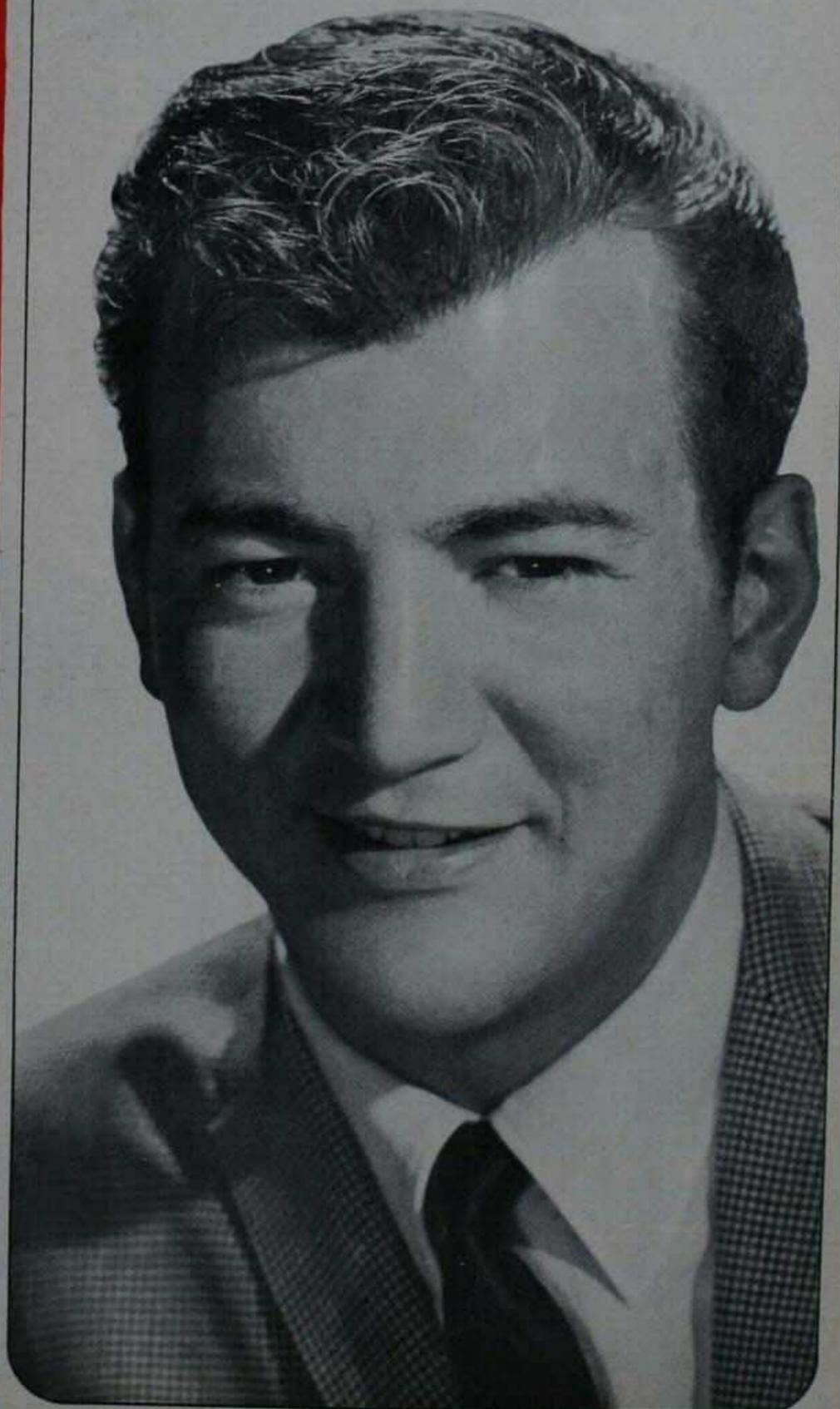
**HOT COUNTRY SINGLES**

**Billboard SPECIAL SURVEY FOR WEEK ENDING 3/7/64**

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	2	SAGINAW, MICHIGAN Lefly Frizzell, Columbia 42924	9
2	3	B. J. THE D. J. Stonewall Jackson, Columbia 42889	14
3	4	WELCOME TO MY WORLD Jim Reeves, RCA Victor 8289	7
4	1	BEGGING TO YOU Marty Robbins, Columbia 42890	15
5	5	FIVE LITTLE FINGERS Bill Anderson, Decca 31577	7
6	6	LOVE'S GONNA LIVE HERE Buck Owens, Capitol 5025	25
7	18	UNDERSTAND YOUR MAN Johnny Cash, Columbia 42964	3
8	9	MOLLY Eddy Arnold, RCA Victor 8296	6
9	7	BEFORE I'M OVER YOU Loretta Lynn, Decca 31541	17
10	10	YOUR HEART TURNED LEFT (And I Was on the Right) George Jones, United Artists 683	6
11	13	MILLER'S CAVE Bobby Bare, RCA Victor 8294	5
12	19	PEEL ME A NANNER Roy Drusky, Mercury 72204	14
13	12	LAST DAY IN THE MINES Dave Dudley, Mercury 72212	13
14	8	LONG GONE LONESOME BLUES Hank Williams Jr., MGM 13908	5
15	16	MY TEARS ARE OVERDUE George Jones, United Artists 683	5
16	15	D. J. FOR A DAY Jimmy "C" Newman, Decca 31553	13
17	14	A WEEK IN THE COUNTRY Ernest Ashworth, Hickory 1237	6
18	29	TIMBER I'M FALLING Ferlin Husky, Capitol 5111	3
19	22	THIS WHITE CIRCLE ON MY FINGER Kitty Wells, Decca 31580	6
20	20	OLD RECORDS Margie Singleton, Mercury 72213	11
21	39	HOWDY NEIGHBOR, HOWDY Porter Wagoner, RCA Victor 8257	8
22	11	NINETY MILES AN HOUR (Down a Dead-End Street) Hank Snow, RCA Victor 8229	20
23	26	WIDOW MAKER Jimmy Martin, Decca 31558	5
24	25	THE MORNING PAPER Billy Walker, Columbia 42891	11
25	27	HE SAYS THE SAME THINGS TO ME Skeeter Davis, RCA Victor 8288	7
26	24	YOU ARE MY FLOWER Lester Flatt & Earl Scruggs, Columbia 42954	4
27	17	YOU'LL DRIVE ME BACK (Into Her Arms) Faron Young, Mercury 72201	12
28	28	WAITING A LIFETIME Webb Pierce, Decca 31582	4
29	21	LET'S GO ALL THE WAY Norman Jean, RCA Victor 8261	10
30	23	DREAM HOUSE FOR SALE Red Sovine, Starday 650	9
31	33	EASY COME—EASY GO Bill Anderson, Decca 31577	4
32	37	THE WORLD LOST A MAN David Price, Rice 1001	3
33	42	THAT'S WHAT MAKES THE WORLD GO ROUND Claude King, Columbia 42959	2
34	45	HANGIN' AROUND Wilburn Brothers, Decca 31578	2
35	32	THE FILE Bob Luman, Hickory 1238	3
36	34	A LITTLE SOUTH OF MEMPHIS Frankie Miller, Starday 655	4
37	38	LIFE CAN HAVE MEANING Bobby Lord, Hickory 1237	8
38	35	MIND YOUR OWN BUSINESS Jimmy Dean, Columbia 42934	6
39	44	SURELY Warner Mack, Decca 31559	7
40	—	PASSING THROUGH David Houston, Epic 9658	1
41	36	THE PILLOW THAT WHISPERS Carl Smith, Columbia 42949	3
42	—	GIRL FROM SPANISH TOWN Marty Robbins, Columbia 42968	1
43	30	THERE'S MORE PRETTY GIRLS THAN ONE George Hamilton IV, RCA Victor 8250	8
44	—	DOUBLE LIFE Joe Carson, Liberty 55664	1
45	46	NIGHT PEOPLE Leroy Van Dyke, Mercury 72232	2
46	—	BLUE TRAIN (Of the Heartbreak Line) John D. Loudermilk, RCA Victor 8308	1
47	—	DON'T LEAVE ME LONLEY TOO LONG Kathy Dee, United Artists 687	2
48	—	ALONE WITH YOU Rose Maddox, Capitol 5110	1
49	—	DARK AS A DUNGEON Johnny Cash, Columbia 42964	1
50	—	ALL RIGHT George Morgan, Columbia 42882	1

***Another smash single  
Bobby Darin-style***

***I Wonder Who's  
Kissing Her Now  
b/w As Long As  
I'm Singing #5126***



# Gay Specs To Bow on West Coast

SEATTLE — The first c.&w. spectaculars to be produced by the newly organized Nashville-based Connie B. Gay organization have been set for the West Coast, with the initial show scheduled for Seattle March 4. Other dates on the tour include Victoria, B. C., March 5; Vancouver, B. C., March 6; Portland, Ore., March 7; and Spokane, Wash., March 8.

Heading up the roster of talent for the five shows are Webb Pierce, Faron Young and His Deputies, Kitty Wells, Carl Smith, Minnie Pearl, Johnny Wright and His Tennessee Mountain Boys, Bill Phillips and Bobbi Staff.

All talent was set by Jack B. Andrews, of Denny-Moeller Talent, Inc., Nashville. Advance promotion for all dates is being handled by the veteran Oscar Davis, who reports that advance ticket sales for the five dates are above average.

# RCA Victor Signs Porter Wagoner

NEW YORK — Porter Wagoner, country music singer, has been re-signed to an exclusive, long-term contract with RCA Victor. Wagoner's recording sessions will continue to be supervised by artists and repertoire director Chet Atkins in Nashville. Atkins has been conducting Wagoner's dates since 1957. Wagoner was initially signed to Victor 13 years ago.



JIMMY SKINNER (left), operator of Jimmy Skinner's Music Center in downtown Cincinnati, was all smiles as RCA Victor's Eddy Arnold dropped by recently for a p.a. and autograph session. The Skinner firm is one of the largest mail-order operations on country music in the nation. Skinner himself is a Starday Records artist.

# C.&W. Oldies In Tape Series For Stations

TORONTO — Fred Roy, of Associated Country Music Artists here, and Russ Wheeler, local c.&w. artist and soundman, are producing a series of taped country songs to be made available to disk jockeys and radio stations throughout the United States and Canada.

The tapes will consist of old and discontinued c.&w. favorites, dating back as far as the mid-1940's, which have not been reissued on LP's. A second series will consist of songs by the best-known Canadian artists and will include early Canadian-made songs by Hank Snow.

Programs will be available by subscription and may later be exchanged at a nominal service charge. Each tape will contain approximately 12 selections, or a half-hour show.

# COUNTRY MUSIC CORNER

By BILL SACHS

Dave Dudley is currently on tour of Missouri, Texas and Oklahoma after completing a Canadian trek for promoter Marlin Payne. . . . George Kent moves into the Mayflower Club, Cheyenne, Wyo., Monday (2) for a 13-week stand. . . . Linda Manning of Cullman, Ala., was in Nashville Friday (28) to cut her initial session for Rice Records. She has recorded for the Gaylord and Fraternity labels in the past. . . . Kathy Dee reported getting good reaction with her new United Artist release, "Don't Leave Me Lonely Too

Long," was in Chicago Monday (2) to film a guest spot on an upcoming WGN-TV show being produced by Dolph Hewitt.

WTID Radio, Newport News, Va., will present its first country music show of the year March 20, featuring Lefty Frizzell, the Osborne Brothers and local talent, including Hank Doss and the Stringdusters, the Carolina Buddies and WTID's own Gus Thomas. The show will be co-sponsored by the Hampton Roads Junior Chamber of Com-

(Continued on page 30)

# HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY FOR WEEK ENDING 3/7/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL 2053 (M); CS 8853 (S)	9
2	2	I LOVE A SONG Stonewall Jackson, Columbia CL 2059 (M); CS 8859 (S)	9
3	3	LORETTA LYNN SINGS Decca DL 4457 (M); DL 74457 (S)	8
4	6	GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEARTS United Artists UAL 3301 (M); UAS 6301 (S)	9
5	8	NIGHT LIFE Ray Price, Columbia CL 1971 (M); CS 8771 (S)	9
6	7	ON THE BANDSTAND Buck Owens, Capitol T 1879 (M); ST 1879 (S)	9
7	4	BUCK OWENS SINGS TOMMY COLLINS Capitol T 1989 (M); ST 1989 (S)	9
8	10	GUITAR COUNTRY Chet Atkins, RCA Victor LPM 2783 (M); LSP 2783 (S)	5
9	9	500 MILES AWAY FROM HOME Bobby Bare, RCA Victor LPM 2835 (M); LSP 2835 (S)	6
10	12	LESTER FLATT & EARL SCRUGGS AT CARNEGIE HALL Columbia CL 2045 (M); CS 8845 (S)	7
11	13	RAILROAD MAN Hank Snow, RCA Victor LPM 2705 (M); LSP 2705 (S)	8
12	5	THE BEST OF GEORGE JONES United Artists UAL 3291 (M); UAS 6291 (S)	9
13	19	KITTY WELLS STORY Decca DXB 174 (M); DXB 7174 (S)	9
14	11	RETURN OF THE GUNFIGHTER Marty Robbins, Columbia CL 2072 (M); CS 8872 (S)	9
15	18	PATSY CLINE STORY Decca DXB 176 (M); DXB 7176 (S)	8
16	16	TALL, TALL GENTLEMAN Carl Smith, Columbia CL 2091 (M); CS 8891 (S)	9
17	17	STORY SONGS FOR COUNTRY FOLKS Faron Young, Mercury MG 20896 (M); SR 60896 (S)	4
18	—	LOVING ARMS Carl Butler & Pearl, Columbia CL 2125 (M); CS 8925 (S)	1
19	—	TENDER LOVIN' CARE George Morgan, Columbia CL 2111 (M); CS 8911 (S)	2
20	15	I WROTE A SONG Don Gibson, RCA Victor LPM 2702 (M); LSP 2702 (S)	7

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AT A POPULAR PRICE



22 String Guitar and 5 String Banjo  
All the Hits of the Hills  
MGC29510/SRC69510  
Shady Oak Boys  
From Billy Boy to John Brown's Body



America's Favorite Square Dances (without calls)  
MGC29509/SRC69509  
Cecil Brower & His Square Dance Fiddlers  
The Boys Do the Fiddlin'; You do the Callin'



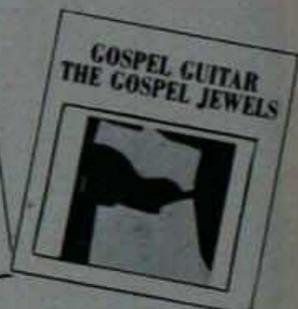
Country Harmonica  
MGC29511/SRC69511  
Jimmy Riddle  
Real Down Home Harmonica Music



The Jimmie Rodgers Story  
MGC29512/SRC69512  
Jessie Clifton  
Yodeling the Blues Southern Style



Bluegrass Dobro  
MGC29513/SRC69513  
"Shot" Jackson  
Bluegrass Favorite Songs Played on the Dobro



Gospel Guitar  
MGC29514/SRC69514  
The Gospel Jewels  
Gospel Songs of the World Played on the Guitar



America's Favorite Square Dances (with calls)  
MGC29508/SRC69508  
Cecil Brower & His Square Dance Fiddlers  
Country Fiddlin' and Fancy Fiddlers

- All new recordings.
- Stereo is true stereo.
- Lifetime premium vinyl.
- All recorded in Nashville.
- Full color covers and skin-tight wrapping.

7 More Big Cumberland Hits Still Goin' Great

MGC No.	SRC No.	Title
29509	69509	Old Fashioned Country Favorites
29510	69510	Country Cash Box
29511	69511	Blue Grass Banjo Fiddler
29512	69512	The Whistlers
29513	69513	Great Country Guitar Instrumentals
29514	69514	Shady Oak Boys
29515	69515	Songs of the Old West
29516	69516	Bluegrass Favorites
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MARCH 1	MARCH 2	MARCH 3	MARCH 4	MARCH 5	MARCH 6	MARCH 7
Stereo PS 328 Mono LL 3328	Stereo PS 295 Mono LL 3295	Stereo PS 280 Mono LL 3280	Stereo PS 270 Mono LL 3270	Stereo PS 268 Mono LL 3269	Stereo PS 249 Mono LL 3261	Stereo PS 248 Mono LL 3260
MARCH 8	MARCH 9	MARCH 10	MARCH 11	MARCH 12	MARCH 13	MARCH 14
Stereo PS 245 Mono LL 3251	Stereo PS 242 Mono LL 3250	Stereo PS 232 Mono LL 3239	Stereo PS 224 Mono LL 3231	Stereo PS 202 Mono LL 3181	Stereo PS 193 Mono LL 3149	Stereo PS 182 Mono LL 3136
MARCH 15	MARCH 16	MARCH 17	MARCH 18	MARCH 19	MARCH 20	MARCH 21
Stereo PS 166 Mono LL 3123	Stereo PS 165 Mono LL 3122	Stereo PS 164 Mono LL 3117	Stereo PS 147 Mono LL 3095	Stereo PS 106 Mono LL 3032	Stereo PS 133 Mono LL 3004	Mono LL 1748
MARCH 22	MARCH 23	MARCH 24	MARCH 25	MARCH 26	MARCH 27	MARCH 28
Stereo PS 124 Mono LL 1700	Mono LL 1525	Stereo PS 112 Mono LL 1513	Mono LL 1331	Stereo PS 125 Mono LL 1219	Mono LL 1094	Mono LL 768
MARCH 29	MARCH 30	MARCH 31				
Stereo PS 118 Mono LL 685	Mono LL 570	Stereo PS 119				

5 Albums not pictured above:

STRAUSS WALTZES Mono LL 685  
 LITTLE NICKELTUNE Mono LL 2299  
 GRAFTY MONDOLES Mono LL 978  
 BOSTON'S SHARPEST IN BLUE  
 BOSTON'S CONCERTS IN 7 Mono LL 1289  
 SOME ENCHANTED EVENING Mono LL 981

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# BREAKOUT SINGLES

## ★ NATIONAL BREAKOUTS

**NO NATIONAL BREAKOUTS THIS WEEK**

## ★ REGIONAL BREAKOUTS

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

**I CAN'T WAIT UNTIL I SEE MY BABY . . .**

Baby Washington, Sue 797 (Picturitone, BMI) (New York)

**SANDY . . .**

Johnny Crawford, Del-Fi 4229 (American, BMI) (Houston)

**GIRL FROM SPANISH TOWN . . .**

Marty Robbins, Columbia 42968 (Marty's, BMI) (Atlanta)

**I'M NOT GOING TO WORK TODAY . . .**

Boot Hog Pefferly, Sound Stage 7 2513 (Tree, BMI) (Dallas-Fort Worth)

## SINGLES

# REVIEWS



### SPOTLIGHT WINNERS OF THE WEEK

Pop single spotlights are those singles with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing in the top 50 of Billboard's Hot 100 chart. Spotlight winners in the country music and rhythm and blues categories are selected to achieve a listing on the Country Music or R.&B. charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

### SINGLES REVIEW POLICY

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

### POP SPOTLIGHT

**BERNADETTE CARROLL**

**PARTY GIRL**

(Schwartz, ASCAP) (2:16)—Laurie 3238

This side is mighty inviting. Gal has multi-tracked sound on a high-stepping rock sound with wide reverberation and much swing. The flip is "I Don't Wanna Know" (Precedent, BMI) (2:18).

### POP SPOTLIGHT

**JIMMY GILMER**

**AIN'T GONNA TELL NOBODY**

(Dundee, BMI) (2:10)—Dot 16583

Jimmy's back in the "Sugar Shack" sound groove. Smart disk which features him singing in the infectious middle tempo. The flip is "Young Am I" (Nubin, BMI) (2:02).

### POP SPOTLIGHT

**MARVIN GAYE**

**YOU'RE A WONDERFUL ONE**

(Jobete, BMI) (2:42)—Tamla 54092

This is another stumper somewhat in the "Can I Get a Witness" vein. Side pumps along on middle tempo with fine, shouting chorus in support. The flip is "When I'm Alone I Cry" (Stein-Vanstock, ASCAP) (2:40).

### POP SPOTLIGHT

**BOB AND EARL**

**PUPPET ON A STRING**

(Marc, Jean-Keyman, BMI) (2:35)—Marc 105

Powerhouse side has strong sound that features vocal with deep, trombone choir. The hard-gushing rockabilly should be perfect for young audience. The flip is "My Woman" (Marc Jean-Keyman, BMI) (2:48).

### POP SPOTLIGHT

**ANGELS**

**LITTLE BEATLE BOY**

(Grand Canyon, BMI) (2:18)

**JAVA**

(Tideland, BMI) (1:47)—Smash 1885

The gals sing of their British boyfriends in soft, dulcet tones, quite a bit different from other Beatle-oriented disks. The second side is a good programming item with wordless, happy singing of the melody by the chicks.

### POP SPOTLIGHT

**BEN E. KING**

**AROUND THE CORNER**

(Walden-Budd, ASCAP) (1:51)—Atco 6288

Atco people might be in for a surprise on this one. The singer emotes this moving rockabilly on a social conscience theme against voices, strings and somewhat in a "Spanish Harlem" style. Atco is working on the flip "That's When It Hurts" (Cotillion, BMI) (3:08).

### POP SPOTLIGHT

**JACKIE DeSHANNON**

**OH BOY**

(Nor Va Jak, BMI) (1:50)—Liberty 55678

This side jumps. It's full of glee and a strong up-tempo swinger with multi-tracking and driving beat. The flip is "I'm Looking for Someone to Love" (Nor Va Jak, BMI) (2:02).

### POP SPOTLIGHT

**MANFRED MANN**

**5-4-3-2-1**

(Peter Maurice, ASCAP) (1:59)—Prestige 312

Another hot property from Britain. Mann is all over the British charts and this hot one follows in the English trend. It's a shouter and a rocker. The flip is "Without You" (Southern, ASCAP) (2:18).

### POP SPOTLIGHT

**BILLY HOLDEN**

**WALKIN' AROUN' WORRYIN'**

(Joy, ASCAP) (2:07)—Dot 16588

Strong raunchy beat and good singing from the artist key this one. The beat's the thing here and strong middle tempo makes it first-class dance item. The flip is "Good Feelin'" (Joy, ASCAP) (2:35).

### POP SPOTLIGHT

**CHUBBY CHECKER**

**SPREAD JOY**

(A.M.G., ASCAP) (2:19)

**HEY, BOBBA NEEDLE**

(Kalmann-C.C., ASCAP) (2:16)—Parkway 907

Another solid two-sider by the Chubber. First is in his new folk-rock groove with strong medium beat and chorus joining in. Second is in a similar groove with simple background and fine work from the chorus.

### POP SPOTLIGHT

**ADAM FAITH**

**WHAT NOW**

(1:57)—Amy 899

The British singer has a good chance to crack into the top brackets with this lively beat side. He's in solid singing form and the side is helped by fine string and bass clarinet backing. Flip is "We Are in Love" (2:08).

### POP SPOTLIGHT

**THE DREW-VELS**

**EVERYBODY KNOWS**

(Beechwood-Edgewater, BMI) (2:00)

This new group will step out fast with this cute swinger dished out in a medium beat. The lead singer and group in back give it a good ride. Flip is "It's My Time" (Beechwood-Edgewater, BMI) (2:00).

### POP SPOTLIGHT

**KINGTONES**

**TWINS**

(Lochmeer, BMI) (2:08)—Derry 101

This record is already getting wide play in Detroit. Side has a folk-rock sound with lead wailing a lyric having to do with two-sister confusion. The flip is "Have Good Faith" (Lochmeer, BMI) (2:33).

### C.&W. SPOTLIGHT

**WANDA JACKSON**

**TO TELL THE TRUTH**

(American, BMI) (2:30)—Capitol 5142

The thrush hits a strong ballad beat with her meaningful vocal approach. Backing by voices and strings add to the over-all impact. Flip is "The Violet and a Rose" (Cedarwood, BMI) (2:50).

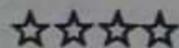
### DISK JOCKEY PROGRAMMING SPOTLIGHT

**DIXIE PEACOCKS**

**LET'S GET THE BANJO OUT OF THE ATTIC**

(Chesdel, BMI) (1:51)—Audio Spectrum 4

A zingy old-fashioned banjo beat with a happy sounding chorus to give it a minstrel sound that will fit all programming situations. Flip is "The Old Time Songs" (Jintim, ASCAP) (2:02).



### FOUR-STAR SINGLES

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

### POPULAR

**LENA HORNE**

★★★★ Blowing in the Wind (Witmark, ASCAP) (2:30) — ★★★★★ Eagle & Me (Chappell, ASCAP) 20th CENTURY-FOX 466

**THE HIGHWAYMEN**

★★★★ The Sinking of the Reuben James (Leeds, ASCAP) (2:50) — ★★★★★ Bon Soir (Roundabout, ASCAP) (1:47). UNITED ARTISTS UA 695

**JESSIE PAUL**

★★★★ My First Lonely Night (Sukisaki) (Beechwood, BMI) (3:29) — ★★★★★ Johnny Let Me Go (Beechwood, BMI) (2:55). WORLD-PACIFIC 402

**ALLAN SHERMAN**

★★★★ My Son, the Vampire (Curtain Vall, ASCAP) (2:00) — ★★★★★ I Can't Dance (Curtain Call, ASCAP) (2:23). WARNER BROS. 5419

**THE SAXTONS**

★★★★ The Beetle Dance (La Forge, ASCAP) (2:17) — ★★★★★ I'm Sittin' on Top of the World (Warlock, ASCAP) (2:16). REGINA R-305

**HOLLIES**

★★★★ Stay (Cherio, BMI) (2:08) — ★★★★★ Now's the Time (Feldman, —) (1:53). LIBERTY 55674

**DANNY & THE JUNIORS**

★★★★ Let's Go Ski-ing (Merjoda, BMI) (2:29) — ★★★★★ Sad Girl (Merjoda, BMI) (2:10). MERCURY 72240

**RED FRYSOCK**

★★★★ Hand Clappin' (Brent, BMI) (2:38) — ★★★★★ Jumbo (Brent, BMI) (2:14). MERCURY C-30117

**ARTHUR GODFREY**

★★★★ I Wish I Was a Fish (Music Publ. Holders Corp., ASCAP) (1:55) — ★★★★★ Hootenanny Dixie Band (Contempo, BMI) (2:05). CONTEMPO C-908

**LITTLE CHERYL**

★★★★ Yeh, Yeh, We Love 'Em All (Kalmann, ASCAP) (1:59) — ★★★★★ Nick and Joe Callin' (Kalmann, ASCAP) (2:02). CAMEO C-307-A

**FLOYD CRAMER**

★★★★ Want Me (Cramart, BMI) (2:15) — ★★★★★ Naomi (Tideland, BMI) (2:06). RCA VICTOR 47-8325

**LAURA LANE**

★★★★ Hey! Baby (Le Bill, BMI) (2:13) — ★★★★★ Walk With Him Conscience (Le Bill-Hill & Range, BMI) (2:28). KAPP K-568

**THE ESCORTS**

★★★★ The Hurt (Hill & Range, BMI) (1:58) — ★★★★★ No City Folks Allowed (United Artists, ASCAP) (2:42). RCA VICTOR 47-8327

**LEN WATSON**

★★★★ Tennessee Waltz (Acuff-Rose, BMI) (2:47) — ★★★★★ Dancing With Your Memory (Sea-Lark, BMI) (2:17). CORAL 62397

**FREDDIE & THE DREAMERS**

★★★★ You Were Made for Me (Edward B. Marks, BMI) (2:17) — ★★★★★ Send a Letter to Me (Campbell, ASCAP) (2:14). CAPITOL 15137

**DICK DALE AND THE DELTONES**

★★★★ The Victor (Monsour, ASCAP) (3:11) — ★★★★★ Mr. Eliminator (Monsour, ASCAP) (2:00). CAPITOL 5140

**HERBIE MANN**

★★★★ Harlem Nocturne (Shapiro-Bernstein, ASCAP) (2:16) — ★★★★★ Not Now—Later On (Rittenhouse-Maygar, BMI) (1:53). ATLANTIC 5037

**HENRY JEROME & HIS ORK**

★★★★ That Haunting Theme (Champion-Andval, BMI) (2:40) — ★★★★★ Hum-Along (Northern-Vandke, ASCAP) (1:59). DECCA 31597

**BRIAN HYLAND**

★★★★ Here's to Our Love (Geld-Udell, ASCAP) (2:21) — ★★★★★ Two Kinds of Girls (Geld-Udell, ASCAP) (1:44). PHILIPS 40179

**BERMUDAS**

★★★★ Donnie (Rickland, BMI) (2:06) — ★★★★★ Chu Sen Ling (Briarcliff, BMI) (2:01). ERA 3125

**CHALLENGERS**

★★★★ Maybelline (Arc, BMI) (2:15) — ★★★★★ Hot Rod Hootenanny (Miraleste-Vault, BMI) (1:58). VAULT 910

**NANCY SINATRA**

★★★★ Where Do the Lonely Go (Zitance, ASCAP) (2:24) — ★★★★★ Just Think About the Good Times (We Three, BMI) (2:36). REPRISE 0263

**LESLEY GORE**

★★★★ Je Ne Sais Plus (You Don't Own Me) (Merjoda, BMI) (2:26) — ★★★★★ Je N'ose Pas (Run Bobby, Run) (Helios, BMI) (2:27). MERCURY 72245

**DON CORNELL**

★★★★ Lost Dreams and Lonely Tears (Gib, BMI) (2:26) — ★★★★★ Forget About Me (South Mountain, BMI) (2:19). 20th CENTURY-FOX 464

**KNOB LICK UPPER 16,000**

★★★★ Rocky Mountain Water (Witmark, ASCAP) (2:45) — ★★★★★ Stand By Me Stranger (Emarey, ASCAP) (1:51). MERCURY 72243

**FIREBALLS**

★★★★ Daytona Drag (Dundee, BMI) (1:56) — ★★★★★ Gently Gently (Dundee, BMI) (2:14). DOT 16591

**SANDELLS**

★★★★ Out Front (Har-Bock, BMI) (1:56) — ★★★★★ Scrambler (Har-Bock, BMI) (2:17). WORLD-PACIFIC 405

**BOBBY FREEMAN**

★★★★ I Do the Shimmy Shimmy (Thin Man, BMI) (2:55) — ★★★★★ You Don't Understand Me (Thin Man, BMI) (2:30). KING 5373

**REBEL ROUSERS**

★★★★ Thunder (Birchdale, BMI) (2:19) — ★★★★★ Night Surfin' (Birchdale, BMI) (2:23). MEMPHIS 107

**SILLAWAYS**

★★★★ What's She Got (Joy, ASCAP) (2:25) — ★★★★★ My Idea of Heaven (Joy, ASCAP) (2:22). DOT 16589

**THE LIVELY ONES**

★★★★ Night and Day (Harms, ASCAP) (2:00) — ★★★★★ Hey, Scrounge (Exbrook, BMI) (2:16). SMASH 1880

**LOU NEEF**

★★★★ Sixteen Tons (American, BMI) (2:40) — ★★★★★ Easy to Do (Maxwell, BMI) (1:43). MOONGLOW 229

### COUNTRY

**HANK COCHRAN**

★★★★ What Kind of Bird Is That (Pamper, BMI) (2:42) — ★★★★★ My Baby's His Baby Now (Pamper, BMI) (2:32). RCA VICTOR 47-8329

**BILL MONROE**

★★★★ Darling Corey (Berwick, BMI) (1:58) — ★★★★★ Salt Creek (Champion, BMI) (2:20). DECCA 31596

**BOBBY BLUE**

★★★★ Thanks a Lot for Sending Me the Blues (Heartbreak, BMI) — ★★★★★ Searching for You (Heartbreak, BMI). HEARTBREAK 248

(Continued on page 22)

# Decca, Retailers Support Price Maintenance Push

By CHRIS HUTCHINS

LONDON — The Gramophone Record Retailers Association and another disk manufacturer here have moved into the

**DON'T SETTLE FOR LESS  
INSIST ON THE LEADER IN THE  
"OLDIES" FIELD!**



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battle to sustain Retail Price Maintenance here.

Decca has reaffirmed its belief in Retail Price Maintenance in an official statement to the trade. The company considers RPM to be "in the interest of all concerned — factor, retailer and public." Stressing that it will enforce RPM as long as it is legal to do so, Decca adds "We are encouraged in this decision by the assurance of support, which we have received from our many retailers throughout the United Kingdom."

Of the major record companies Pye alone has still not come out against the proposed abolition of RPM. EMI, Decca, Philips and Oriole have all issued statements strongly supporting the continuation of RPM. Pye managing director Louis Benjamin has, however, declined to make any statement on his company's attitude to the forthcoming legislation.

### GRRRA Lobbies

Area meetings of the Gramophone Record Retailers Association have been held in Belfast (Ireland) and Glasgow (Scotland) to discuss the RPM situation. All over Britain 1,000 GRRRA members have been mailed information on the Association's views on RPM. Members are urged to lobby their Members of Parliament, until the Government's White Paper on RPM is published. Publication date is unknown, but within three days of the paper coming out, there will be a meeting of the industry to consider it. Manufacturers, retailers and distributors will all be represented at this crucial meeting.

# BLOOM BOOMS WITH RECORDS

LONDON — British washing machine millionaire John Bloom is preparing to enter the record business. Bloom has built up an industrial empire by his go-getting direct-selling methods. These have brought him success with his Rolls washing machines and other household appliances.

He has now formed Rolls Record Company on a nominal capital of \$300 to manufacture and deal in records. It is not known whether he will try out on his own or tie up with an already established label.

# Irish Showbands Beat Disk Drum

DUBLIN — Currently dominating the Irish scene are a conservatively estimated 600 showbands, most of which are seven or eight-piece outfits. Because of the instant chart success of titles by the Capitol, Miami and Royal show bands, the other, non-recording groups, are rushing to have disks issued.

Whether the disk reaches the hit parade or not, the mere fact of having a record to its credit automatically ups a band's fees in ballrooms. Telefis Eireann's "Showband Show," emceed by Paul Russell, which hit the peak of the television audience ratings, not only increased national interests in show bands, but also spotlighted a potentially lucrative market for Irish songwriters.

# SINGLES REVIEWS

Continued from page 21

### COUNTRY

#### RILEY CRABTREE

★★★★ Tired Old Singer (T.N.T., BMI) (2:00) — ★★ The Rio Grande Waltz (Vanderburg-Glad, BMI) (2:45). COUNTRY HIT 231

#### RONNIE MURRAY

★★★★ Evil of My Jealousy (Bandenburg-Bollivar, BMI) (2:25) — ★★ Train Train (Vanderburg-Bollivar, BMI) (2:05). VANDAN 2023

#### B. J. ("B.J. THE D.J.") JOHNSON

★★★★ Time (Big Howdy - Singing River, BMI) (2:50) — ★★ The Other Side of Me (Lonzo & Oscar, BMI) (2:25). NUGGET 212

#### CHUCK HOWARD

★★★★ A Thing Called Sadness (Pamper, BMI) (2:45) — ★★ Don't Let Them Move (Acuff-Rose, BMI) (2:25). FRATERNITY 923

#### MCCORMICK BROTHERS

★★★★ Landslide Special (Fred Rose, BMI) (2:07) — ★★ Are You Feeling Blue (Fred Rose, BMI) (2:33). HICKORY 1245

#### GARY BUCK

★★★★ The Wheel Song (Central Songs, BMI) (2:09) — ★★ Sult of Sorrow (Dunrovin, BMI) (2:23). PETAL 1590

### Free Cars to Deejays

NEW YORK — Colpix and Dimension Records have tied in with the AMT Corporation of Troy, Mich., to plug "I Gotta Drive," by the Matadors on Colpix and "Motor City" by Les Cooper on Dimension. The AMT outfit manufactures toy autos. Danny Davis, national promotion director for Colpix-Dimension, has already sent out over 200 miniature automobiles to leading deejays around the country.

### JAZZ

#### DIZZY GILLESPIE

★★★★ Groovin' High (Leeds, ASCAP) (2:23) — ★★ Ow (Advanced, ASCAP) (2:45). PHILIPS 40176

#### GERRY MULLIGAN

★★★★ Night Lights (Mulligan, ASCAP) (2:30) — ★★ Wee Small Hours (Evans, ASCAP) (3:12). PHILIPS 40178

#### LES McCANN

★★★★ Sack O' Woe (Upam, BMI) (2:50) — ★★ Back at the Chicken Shack (Edmy, BMI) (2:46). WORLD-PACIFIC 404

### COMEDY

#### MOMS MABLEY

★★★★ The Scales of Fortune (2:12) — ★★ This Ole Man (2:07). MERCURY DJ-65

ANOTHER TWO-SIDED SMASH!

"HEY, BOBBA NEEDLE"

b/w

"SPREAD JOY"

P908

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15635

WUVO17 HL PD  
FAX SAN FRANCISCO CALIF FEB 11

DON ROBYE  
DUKE RECORDS

BLAND'S "AIN'T NOTHING YOU CAN DO" WILL BE ONE OF THE BIGGEST HITS EVER HAD. REACTION FROM JOCKS AND BIG USERS IS SENSATIONAL. SHIP 5,000 TO GET US THROUGH THE FIRST WEEK

PAMI WCKIMMIE INDEPENDENT MUSIC SALES

SPOTLIGHT PICK

# BOBBY BLAND

# AIN'T NOTHING YOU CAN DO

DUKE 375

Bobby spells out some of the eternal truths in this item. Performance and arrangement builds to an exciting crescendo. Play should begin with the r.&b. programmed stations with a strong chance of breaking pop. Flip is "Honey Child" (Lion, BMI) (2:21).

WUVO  
DUKE & PEACOCK RECORDS

JUST RECEIVED SAMPLE. RUSH VIA AIR ADDITIONAL FIVE THOUSAND OF NUMBER 375 DUKE

JAKE FRIEDMAN SOUTHLAND DISTRIBUTING CO.  
545P

RECEIVED NEW BLAND TEN MINUTES AGO AND WE'VE GOT A GIANT. I THINK "AIN'T NOTHING YOU CAN DO" IS GOING TO BE THE BIG SIDE OF YOUR SHOES ON THIS ONE. LETTER FOLLOWS RE JOHNNY

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**AL HIRT & PETE FOUNTAIN**

E/SE 4207  
THE VERY BEST OF  
**DURANTE**

E/SE 4203  
THE VERY BEST OF  
**BING CROSBY**

E/SE 4205  
THE VERY BEST OF  
**CHEVALIER**  
ROOM  
WAVE

E/SE 4204  
THE VERY BEST OF  
**JUDY GARLAND**

*Over The Rainbow*  
YOU MADE ME LOVE YOU

LOOK FOR THE SILVER LINING	THE TROLLEY SONG The Boy Next Door I CRIED FOR YOU
GET HAPPY	I DON'T CARE
BUT NOT FOR ME	
<i>If you feel like singing, sing</i>	
JOHNNY ONE NOTE	SINGIN' IN THE RAIN

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NEW!

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Great Performances!

Great Profits!

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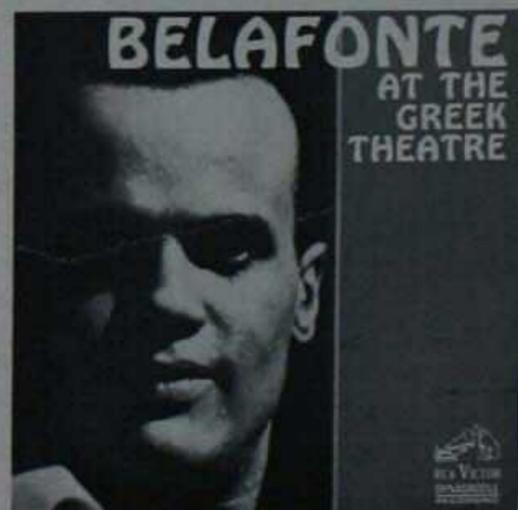


LOC/LSO-6009

## As great as his Carnegie Hall Album

(Recorded "live" at the Greek Theatre)

Here's Belafonte at his best—in person. A 2-L.P. Dynagroove package recorded at the Greek Theatre in Los Angeles where Harry packed 'em in for a month. His program ranged from calypso to Broadway—prison songs to teen beat—an African "Boot Dance" to songs of social satire—plus spontaneous and razor-sharp ad libs!



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TOP LP's

STAR performer—LP's on chart 9 weeks or less registering greatest proportionate upward progress this week.

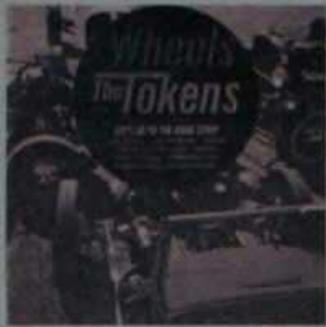
Record Industry Association of America seal of certification as million dollar LP's.

Table with 4 columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains 51 entries including 'MEET THE BEATLES', 'INTRODUCING THE BEATLES', 'HONEY IN THE HORN', etc.

Table with 4 columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains 51 entries including 'ELVIS' GOLDEN RECORDS, VOL. 3', 'BARBRA STREISAND/THE THIRD ALBUM', 'INGREDIENTS IN A RECIPE FOR SOUL', etc.

Table with 4 columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains 51 entries including 'THE BEST OF THE CHAD MITCHELL TRIO', 'KNOCKERS UP', 'MY SON, THE NUT', etc.

# ALBUM REVIEWS (continued)



**POP SPOTLIGHT**  
**WHEELS**

The Tokens, RCA Victor LPM 2886 (M); LSP 2886 (S)

With six LP's embracing the "drag sound" currently on the album best selling chart, it's evident that the craze is strong and getting stronger. The Tokens are well known by the young drag set and they are with it throughout their latest offering here.



**POP SPOTLIGHT**  
**SING OF OUR TIMES**

The Brothers Four, Columbia CL 2128 (M); CS 8928 (S)

Still on top in the folk music sweepstakes, the Brothers Four have come up with another high-rider that the folkies will dig and help it rack up a high sales score. Especially noteworthy in this set are Bob Dylan's "Long Ago," "Far Away," Bob Gibson's "Daddy Ball 'Em" and Woody Guthrie's "Plane Wreck at Los Gatos."



**COUNTRY SPOTLIGHT**  
**BARON YOUNG'S MEMORY LANE**

Capitol T 2037 (M); DT 2037 (S)

There are some fine old releases here—reaching back into the years, and the performances by Faron Young will refresh many memories. A fine package for outlets handling c&w. Album has been duophonically reproduced for stereo.



**COUNTRY SPOTLIGHT**  
**LOVING ARMS**

Carl Butler & Pearl, Columbia CL 2125 (M); CS 8925 (S)

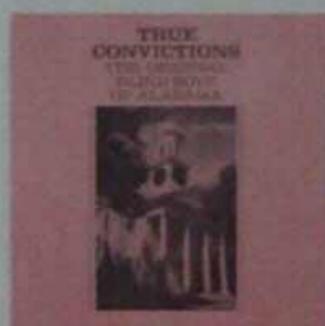
Carl Butler and Pearl have been consistent performers in the country field and this album should be a strong c&w LP seller. Teamed with Gerald Rivers, they scored with "Loving Arms." The set is filled with superb country material.



**COMEDY SPOTLIGHT**  
**THE FIRST NINE MONTHS ARE THE HARDEST**

Len Weinrib and Joyce Jameson, Capitol T 2034 (M)

There's little question here as to whether there's an audience for this LP. The comedy can be readily identified with by almost any parent. Routines are clever, funny and extremely well performed by Len Weinrib and Joyce Jameson. Although a few cuts are unacceptable for air play, most of it is, which should prove a great boon for sales.



**SPIRITUAL SPOTLIGHT**  
**TRUE CONVICTION**

Original Blind Boys of Alabama, Vee Jay VJ 5048 (M)

The true spirit is really on this group as they deliver their stirring performances. Prime merchandise for the gospel and spiritual buyers.

SEE ALBUM REVIEWS ON BACK COVER



## 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.

**POP SPECIAL MERIT**

**AN EVENING WITH CAROL LAWRENCE**  
Cameo C 1077 (M); SC 1077 (S)

This is virtual duplication of the night club act with which she bowled over the New York critics at the Persion Room last fall. She's a dynamic performer and it shows in her work on pop, folk and show tunes. Probably the most exciting track is her "West Side Story" medley.

**POP SPECIAL MERIT**

**FREDDY MARTIN PLAYS THE HITS**  
Capitol T 2028 (M); ST 2028 (S)

This is the second volume of Martin's "Salute to the Smooth Bands" and it works out as well as the kick-off set several years ago. Among the top ork leaders represented are Artie Shaw, Tommy Dorsey, Sammy Kaye and Harry James. Martin delivers their identifying tunes in fine style.

## BREAKOUT ALBUMS

**★ NATIONAL BREAKOUTS**

**THE TIMES THEY ARE CHANGIN'**

Bob Dylan, Columbia CL 2105 (M); CS 8905 (S)

**REFLECTING**

Chad Mitchell Trio, Mercury MG 20891 (M); SR 60891 (S)

**★ NEW ACTION LP'S**

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

**LOVE HIM . . .**

Doris Day, Columbia CL 2131 (M); CS 8931 (S)

**A TIME TO KEEP . . .**

Chet Huntley & David Brinkley, RCA Victor LOC 1088 (M); (No Stereo)

**QUIET NIGHTS . . .**

Miles Davis, Columbia CL 2106 (M); CS 8906 (S)

**WOODY HERMAN: 1964 . . .**

Philips PHM 200-118 (M); PHS 600-118 (S)

**THIS IS ETHEL ENNIS . . .**

RCA Victor LPM 2786 (M); LSP 2786 (S)

**PERSPECTIVE ON BUD & TRAVIS . . .**

Liberty LRP 3341 (M); LST 7341 (S)

**WOMEN IN MY LIFE . . .**

Sergio Franchi, RCA Victor LM 2696 (M); LSC 2696 (S)

**50 FABULOUS GUITAR FAVORITES . . .**

Al Caiola & His Ork, United Artists UAL 3330 (M); UAS 6330 (S)

**COMPETITION COUPE . . .**

Astronauts, RCA Victor LPM 2858 (M); LSP 2858 (S)

**HELLO YOUNG LOVERS . . .**

Jimmy Durante, Warner Bros. W 1531 (M); WS 1531 (S)

**THE HITS OF JUDY GARLAND . . .**

Capitol T 1999 (M); ST 1999 (S)

**KISMET . . .**

Mantovani & His Ork/Various Artists, London PM 55001 (M); SP 44043 (S)

**THE GREAT HITS OF FRANK SINATRA . . .**

Capitol T 2036 (M); ST 2036 (S)

**GOLDEN HITS OF JERRY LEE LEWIS . . .**

Smash MGS 27040 (M); SR5 67040 (S)

**THE VERY BEST OF JUDY GARLAND . . .**

MGM E 4204 (M); SE 4204 (S)

**FUNNY SIDES OF RUDY VALLEE . . .**

Jubilee JUB 2051 (M); (No Stereo)

**50 FABULOUS PIANO FAVORITES . . .**

Ferrante & Teicher, United Artists UAL 3343 (M); UAS 6343 (S)

**THE ORIGINAL PENETRATION . . .**

Pyramids, Best BR 16501 (M); BRS 36501 (S)

**MAKE LOVE TO ME . . .**

George Maharis, Epic LN 24079 (M); BN 26079 (S)

**WAYNE NEWTON—IN PERSON . . .**

Capitol T 2029 (M); ST 2029 (S)

**POP SPECIAL MERIT**

**PIAF AT THE OLYMPIA**

Edith Piaf, Capitol T 10368 (M); ST 10368 (S)

Although this package was recorded live in 1962, it still packs a strong sales punch for today's market. The singer, who died in October last year, was in top form during this date and made much of such favorites as "Milord," "La Foule" and "Le Diable De La Bastille."

**CLASSICAL SPECIAL MERIT**

**STRAUSS: METAMORPHOSEN/LE BOURGEOIS/GENTILHOMME**

Chamber Orchestra of Lausanne (Desarzens), Westminster XWN 19026 (M); WST 17026 (S)

The Lausanne Chamber Orchestra, under the baton of Victor Desarzens and featuring the violin of Stephan Romasceno, plays two rarely recorded Strauss works here. The first, a study for 23 solo strings, somber and is considered by authorities as the composer's last major work, written in 1945. It contrasts vividly with the sprightly "Gentilhomme," which features horns and woodwinds and was inspired by the Moliere play.

**CLASSICAL SPECIAL MERIT**

**RACHMANINOFF: CONCERTO NO. 2, OP. 18**

Vladimir Ashkenazy, Moscow Philharmonic Orchestra (Kondrashin), London CM 9390 (M); CS 6390 (S)

Rachmaninoff's hauntingly romantic Concerto No. 2, Op. 18 is excitingly and ably performed by Russia's top-ranking pianist, Vladimir Ashkenazy. Ashkenazy's reputation with classical music lovers the world over is an excellent one. Coupled with this ever-popular Rachmaninoff work, the two add up to a highly commercial LP prospect.

**JAZZ SPECIAL MERIT**

**THE HOT CLUB OF FRANCE**

Django Reinhardt & the Quintet, Capitol T 2045 (M)

Here's another Reinhardt album that should please the collector. The disks were made

between 1940 and 1943. They do not contain the Stéphane Grappelly violin but they do contain Hubert Rostaing or Andre Lais and Gerard Leveque on clarinet and Alie Combelle on tenor sax.

**JAZZ SPECIAL MERIT**

**MODERN SOUNDS**

Gerry Mulligan/Shorty Rogers, Capitol T 2025 (M); DT 2025 (S)

Capitol Records has taken two of its classic West Coast jazz 10-inch LP's and made a powerful collector's package here. The album contains vibrant performance by groups under the leadership of Rogers and Mulligan. The sides show how well the artistry and vigorous playing of musicians like Chet Baker, Art Pepper, Shelly Manne and Bud Shank has stood up since the initial recordings in 1950 and 1953.

**FOLK SPECIAL MERIT**

**DUST BOWL BALLADS SUNG BY WOODY GUTHRIE**

Folkways FH 5212

Woody Guthrie is a legend in folk circles. Many of these songs were contained on a 10-inch LP bearing the same title. This reissue, in 12-inch LP form, should be welcomed by folkophiles and the new corps of college students with a passion for his style of simple songs and singing.

**INSTRUCTION-MUSICAL SPECIAL MERIT**

**THE ART OF THE FOLK-BLUES GUITAR**

Jerry Silverman, Folkways FI 8355

Seldom is instruction given so concisely and painlessly as on this folk and blues instruction record, with recording and accompanying 16-page booklet. Its other singular achievement is that it teaches notes as well as chords. Not for the real beginner, but certainly for anyone having mastered the basic chords and strums, it is an item in keeping with current guitar interest and restockable until the end of time.



**FOUR-STAR ALBUMS**

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

**POPULAR**

**THE THEMES FROM EXODUS AND OTHER FILM SPECTACULARS**  
Eddie Harris & His Ork, Vee Jay VJ 1081

**12-STRING GUITAR-NANNY**  
Bradley Wayne, Vee Jay VJ 1079

**THIS IS WHERE IT IS THE ORIGINAL NITTY GRITTY**  
Various Artists, Vee Jay VJ 1084

**BURNING BRIDGES**  
Jack Scott, Capitol T 2035 (M); ST 2035 (S)

(Continued)

**ALBUM REVIEW POLICY**

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

# PARADE OF MARCH HITS ON RCA VICTOR

 The most trusted name in sound 

## 3 GREAT GUYS

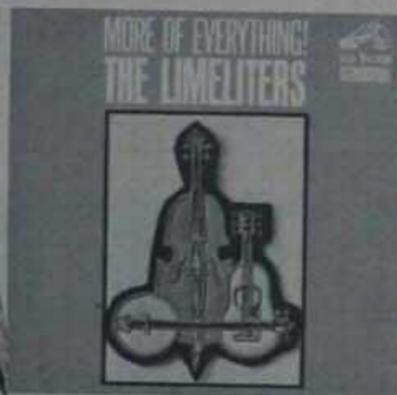


PAUL ANKA SAM COOKE NEIL SEDAKA

Three teen stars on one album. Songs like "I Remember" by Paul Anka, "Tenderness" by Sam Cooke and "Too Late" by Neil Sedaka. LPM/LSP-2720



HOMER AND JETHRO GO WEST  
Hear how the West was sunk! There's loads of sales with hilarious songs like "Streets of Weehawken" and "Oh, Give Me a Home." LPM/LSP-2674



MORE OF EVERYTHING! THE LIMELICKERS  
The kings of the folk world sing standards like "No Man is an Island," "The Best is Yet to Come" and "Willow Tree." LPM/LSP-2844



THE BALLADS OF IRVING BERLIN THE MELACHRINO STRINGS AND ORCHESTRA  
The always-haunting Melachrino string with renditions of Irving Berlin ballads like "Blues Skies" and "Cheek to Cheek." LPM/LSP-2817



the page 2 IMPACT at Basin Street East Recorded Live  
Seven swingin' musicians caught "live" breaking up Basin Street East. Includes "It's All Right with Me" and "Walk Right In." LPM/LSP-2810



DELLA REESE AT BASIN STREET EAST [RECORDED LIVE]  
Catch her "live" performance at Basin Street East. Selections include "And How," "Chicago" and "Nobody's Sweetheart." LPM/LSP-2872



"KIMBERLEY JIM" JIM REEVES  
The exciting music from the movie "Kimberley Jim" starring Jim Reeves. Songs include "Strike It Rich" and "Roving Gambler." LPM/LSP-2780 (e)



MORE HANK SNOW SOUVENIRS  
A song-filled collection of country favorites like "The Wreck of the Old '97," "The Change of the Tide" and "Let Me Go, Lover." LPM/LSP-2812



Ferruccio Tagliavini SONGS MY FATHER SANG  
The rich voice of a great tenor expresses the tenderness of Italian songs like "La Spagnola" and "Come le rose." FPM/FSP-121



ONLY HAVE EYES FOR YOU HUGO WINTERHALTER and His Orchestra  
A great romantic orchestra plays the nostalgic songs of a generation like "At Last" and "Boulevard of Broken Dreams." LPM/LSP-2645



the Womenfolk  
A most thrilling new folk group with a fresh and different sound. Includes "Green Mountain Boys" and "Whistling Gypsy Rover." LPM/LSP-2832

ALBUM REVIEWS

Continued from page 28

**THE BEST OF RICHARD HAYMAN**  
Ascot AM 13011 (M); ALS 16011 (S)

**ALL BY MYSELF**  
Sue Raney, Capitol T 2032 (M); ST 2032 (S)

**JULIA LEE**  
Capitol T 2038 (M)

**LUIS ARCARAZ**  
Capitol T 2046 (M); ST 2046 (S)

**YOU'RE NO GOOD**  
Betty Everett, Vee Jay VJ 1077

CLASSICAL

**THE BAROQUE CONCERTO**  
Virtuosi Di Roma (Fasano), Angel S 36153 (S)

**BACH: CANTATA NO. 51; SUITE NO. 1**  
Festival Orchestra of New York (Duna), Decca DL 10089 (M); DL 710089 (S)

**LUDWIG SENFL: COMPOSER TO THE COURT & CHAPEL OF EMPEROR MAXIMILIAN I**  
New York Pro Musica (Greenberg), Decca DL 9420 (M); DL 79420 (S)

**CHAVEZ: PIANO CONCERTO**  
Eugene List, Piano/Vienna State Opera Orchestra (Chavez), Westminster XWN 19030 (M); WST 17030 (S)

**TRUMPET CONCERTI**  
Vienna State Opera Orchestra (Scherchen), Westminster XWN 19047 (M); WST 17047 (S)

**VERDI: QUATTRO PEZZI SACRI**  
Philharmonia Orchestra and Chorus (Giullini), Angel S 36125 (S)

**FRANCK: FOUR SYMPHONIC POEMS**  
Orchestre National De Belgique (Cluytens), Angel S 36151 (S)

COUNTRY

**THE THING THAT TROUBLED MY MIND**  
Dick Weissman, Capitol T 2033 (M); ST 2033 (S)

**TWO SIDES OF WANDA**  
Wanda Jackson, Capitol T 2030 (M); ST 2030 (S)

**THE BEST OF THE BLUEGRASS**  
Various Artists, Mercury Wing MGW 12267 (M); SRW 16267 (S)

FOLK

**WOODY GUTHRIE SINGS FOLK SONGS, VOL. 2**  
Folkways Fa 2484

SPIRITUAL

**GREAT COUNTRY GOSPEL GROUPS**  
Various Artists, Mercury Wing MGW 12262 (M); SRW 16262 (S)

**BEST OF THE HARMONIZING FOUR**  
Vee Jay VJ 5050 (M)

**ALTAR STAIRS OF SONG**  
Wooten Ensemble, Vee Jay VJ 5049 (M)

**GARDEN OF PRAYER**  
Rev. Macco Woods, Vee Jay VJ 5053 (M)

**BEST OF THE HIGHWAY Q.C.'s**  
Vee Jay VJ 5051 (M)

**SONGS OF FAITH**  
Patterson Singers, Vee Jay VJ 5046 (M)

**YES, JESUS LOVES ME**  
Thompson Community Singers, Vee Jay VJ 5047 (M)

INTERNATIONAL

**SONGS FROM SCANDINAVIA**  
The Icelandic Singers, Monitor MF 411 (M); MFS 411 (S)

**MUSICAL MEMORIES OF SCOTLAND**  
Various Artists, London Int'l TW 91320 (M)

**MUSICAL MEMORIES OF IRELAND**  
Various Artists, London Int'l TX 91319 (M)

**FADOS**  
Manuel De Almeida & Mariana Silva, Monitor MF 408 (M); MFS 408 (S)

**LET'S HAVE A PARTY WITH KAY LANDE**  
Harmony HL 9546 (M)

COMEDY

**BEDTIME STORIES FOR GROWN-UPS**  
George Jessel, Riot R-304 (M)

SPECIALTY

**TROOPING OF THE COLOUR**  
Band of the Grenadier Guards, London SP 44844 (S)

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

POPULAR

**DIXIELAND AND HONKY TONK PIANO**  
Various Artists, Ascot AM 13010 (M); AS 16010 (S)

CLASSICAL

**HAYDN: CLOCK SYMPHONY/TOY SYMPHONY**  
Paris Chamber of Orchestra (Kuentz), Decca DL 10090 (M); DL 710090 (S)

JAZZ

**HAROLD BETTERS EVEN BETTER!**  
Gateway GLP 7008

COUNTRY & WESTERN

**MUSIC FROM THE OZARKS**  
David Mangurian & Donald Hill, Folkways FS 2812  
**MAC MARTIN AND THE DIXIE TRAVELERS**  
Gateway GLP 2080

COUNTRY MUSIC CORNER

Continued from page 18

merce and will be emceed by the WTID T Men, Johnny Eustace, Gray Ingram, Gus Thomas and Tommy Thompson, and the Big T little gal, Ann Smith. . . . Hank Snow and His Rainbow Ranch Boys (Jimmy Crawford, Johnny Johnson, Buddy Spicher and Jimmy Widener) have just concluded a 19-day flying tour of the Far East and are due back in Nashville this weekend. Next week they begin a brief swing through Canada, arranged by the Denny-Moeller office. Snow and his lads are also skedded for an early appearance on the Jimmy Dean ABC-TV network show.

Buck Owens and hand set for one-nighter at George De Angelo's Coral Bar, East Paterson, N. J., March 6. Ferlin Husky, Wade Ray and Bill Anderson played the Coral Bar recently to big business. . . . The Country Gentlemen of Music—Don Hillman, Lonnie Tatum, Eddie Briggs and Ron Franklin—of KOAD Radio, Lemore, Calif.,

recently collected some 30 dozen cookies for the patients of the Kings County Hospital in Hanford, Calif., in a 24-hour Valentine's Day drive. KOAD is the only 24-hour c.&w. station in Central California.

Eddie Skelton, who recently launched his own "Eddie Skelton Show" as a regular Saturday (4 p.m.) feature on WCYB-TV Bristol, Va., plans to kick off similar venture soon in Blufffield, W. Va., via video tape. Working with Eddie on the Bristol show is steel guitarist Bill Bowman, formerly of the Bill Wills ork. Skelton also plans to present a country music show once a month in the East Tennessee sector, with Skeeter Davis and Ferlin Husky already scheduled for two performances. Civic Auditorium, Kingsport, Tenn., April 10. . . . Record promoter Slick Norris and wife Betty, accompanied by their three sons, return home to Highlands, Tex., this week after fortnight's stay in Nashville.

Charlie Moore and Bill Napier and Their Dixie Partners recently moved from Pensacola, Fla., to Spartanburg, S. C., where they are appearing on WSPA-TV, and doubling on WNOX-TV, Columbia, S. C. Moore and Napier have a new bluegrass album release on the King label titled "The Best of Moore and Napier." They also have a new single on the same label, "Truck Driver's Queen." . . . Minnie Pearl and Carl and Pearl Butler show their wares at Seattle, Wash., March 4, and Victoria, B. C., March 5.



MR. MAESTRO RECORDS  
7 Central Park West, N.Y.C.

JUST RELEASED!



RICHARD "POPCORN" WYLIE  
**"MARLENE"**

5-9663

THE FREEWHEELERS

**"WALK, WALK"**  
C/W **"THE BEST OF IT"**

5-9664



MORE EXCITING NEW SOUNDS FROM **EPIC**

NOT EVERY NEW  
RECORD COMPANY  
CAN START WITH



A MILLION SELLER

AS



HAS.

WE AREN'T DELUDING OURSELVES  
THAT EVERY RECORD TOLLIE PUTS  
OUT WILL SELL A MILLION...

**HOWEVER WE EXPECT TO GET  
MORE THAN OUR SHARE.**

FOR EXAMPLE WE THINK THAT  
OUR NEXT RELEASES OF

T-9002

**ALL MY LOVING**

**BY THE DOWLANDS**

&

T-9003

**BACKFIELD IN MOTION**

B/W

**BAD MOTORCYCLE**

**BY THE ANGELOS**

MAY NOT SELL A MILLION  
BUT IT WILL SELL A LOT  
OF RECORDS AND MAKE  
US ALL A LOT OF MONEY.

OUR BIG BROTHER (YOU KNOW  
THAT LABEL THAT SAYS IT IS  
ONLY #9 IN SALES - VEE JAY) CON-  
SIDERS US RATHER BRASH FOR A  
YOUNG PUNK THAT IS PROBABLY  
#799 IN SALES AT THIS MOMENT.

**WATCH US GROW... OUR  
FIRST THREE RELEASES  
ARE ALREADY GONE.**

\*  
**TWIST &  
SHOUT  
BY  
THE BEATLES**  
T-9001



# BILLBOARD HITS OF THE WORLD

## AUSTRALIA

(Courtesy Music Maker, Sydney)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	SAW HER STANDING THERE	The Beatles (Parlophone)—Leeds
2	2	1	I WANT TO HOLD YOUR HAND	The Beatles (Parlophone)—Leeds
3	4	4	GLAD ALL OVER	Dave Clark Five (Columbia)—Essex
4	5	5	YOU DON'T OWN ME	Lesley Gore (Philips)—Alberts
5	—	—	TWIST AND SHOUT	The Beatles (Parlophone)—Chappell
6	—	—	SURFIN' BIRD	The Trashmen (Stainside)
7	6	6	HAWAII	The Beach Boys (Capitol)—Alberts
8	9	9	WHO NEEDS IT	Gene Pitney (United Artists)
9	3	3	HE'S MY BLOND-HEADED STOMPIE WOMPIE REAL GONE SURFER BOY	*Little Pattie (HMV)—Castle
10	—	—	LITTLE BOXES	Pete Seeger (CBS)
11	10	10	DO YOU LOVE ME	Brian Poole (Decca)—Tu-Con
12	13	13	PLEASE	Frank Ifield (Columbia)—Chappell
13	7	7	KAHUNA	The Renegades (RCA)—Leeds
14	8	8	SHE LOVES YOU	The Beatles (Parlophone)—Leeds
15	11	11	BEAUTIFUL DREAMER	Roy Orbison (London)—Allans

## BRITAIN

(A special list compiled prior to publication by the New Musical Express, London)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	7	7	ANYONE WHO HAD A HEART	*Cilla Black (Parlophone)—Hill & Range
2	1	1	NEEDLES AND PINS	*Searchers (Pye)—Metric Music
3	3	3	DIANE	*Bachelors (Decca)—Keith Prose Music
4	2	2	I'M THE ONE	*Geri and the Pacemakers (Columbia)—Pacermusic
5	3-3-2-1	5	5-4-3-2-1	*Manfred Mann (HMV)—Keith Prose Music
6	9	9	I THINK OF YOU	*Merseybeats (Fontana)—Welbeck Mellin
7	11	11	CANDY MAN	*Brian Poole and the Tremeloes (Decca)—A. Schroeder
7	—	—	BITS AND PIECES	*Dave Clark Five (Columbia)—Ardmore & Beechwood
9	10	10	I'M THE LONELY ONE	*Cliff Richard (Columbia)—Eugene Music
10	5	5	HIPPY HIPPI SHAKE	*Swingin Blue Jeans (HMV)—Ardmore & Beechwood
11	8	8	AS USUAL	Brenda Lee (Brunswick)—Jewel Music
12	5	5	GLAD ALL OVER	*Dave Clark Five (Columbia)—Ivy Music
13	15	15	ALL MY LOVING (EP)	Beatles (Parlophone)—Northern Songs/Dick James/Dominant/Ardmore & Beechwood
14	14	14	BABY I LOVE YOU	Ronettes (London)—Belinda Music
15	15	15	DON'T BLAME ME	*Frank Ifield (Columbia)—Campbell-Connelly
16	21	21	ROLLING STONES (EP)	*Rolling Stones (Decca)—Jewel/Dominion/Progressive
17	22	22	FOR YOU	Rick Nelson (Brunswick)—Feldman
18	12	12	TWENTY-FOUR HOURS FROM TULSA	Gene Pitney (United Artists)—A. Schroeder
18	17	17	LOUIE LOUIE	Kingsmen (Pye Int.)—World Wide Music
20	13	13	I WANT TO HOLD YOUR HAND	*Beatles (Parlophone)—Northern Songs
21	—	—	STAY AWHILE	*Dusty Springfield (Philips)—Flamingo Music
21	—	—	OVER YOU	*Freddie and the Dreamers (Columbia)—Kennedy Street Music
23	18	18	STAY	*Hollies (Parlophone)—Lorna Music
24	—	—	BOYS CRY	*Eden Kane (Fontana-London)—142 Music
25	19	19	I'M IN LOVE	*Fourmost (Parlophone)—Northern Songs

26	29	29	TOP SIX NO. 1	(Top Six) *Ivy/Pacermusic/Metric/Northern Songs/A. Schroeder/Ardmore & Beechwood
27	—	—	BORNE ON THE WIND	Roy Orbison (London)—Acuff-Rose
28	—	—	LET ME GO, LOVER!	*Kathy Kirby (Decca)—Aberbach
29	—	—	YOU WERE THERE	*Heinz (Decca)—Mirror Music
30	20	20	SWINGING ON A STAR	Big Dee Irwin (Colpix)—Morris Music

## EIRE

(Courtesy Evening Press, Dublin)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	3	3	FOOLIN' TIME	Butch Moore and the Capitol Showband (Piccadilly)—Welbeck
2	1	1	NEEDLES AND PINS	Searchers (Pye)—Metric
3	2	2	GLAD ALL OVER	Dave Clark Five (Columbia)—Ivy
4	6	6	DIANE	Bachelors (Decca)—Keith Prose
5	9	9	I'M THE ONE	Geri and the Pacemakers (Columbia)—Pacermusic
6	8	8	I'M THE LONELY ONE	Cliff Richard (Columbia)—Eugene
7	—	—	CANDY MAN	Brian Poole and the Tremeloes (Decca)—A. Schroeder
8	4	4	HIPPY HIPPI SHAKE	Swingin Blue Jeans (HMV)—Ardmore and Beechwood
9	7	7	THERE'S ALWAYS ME	Dickie Rock and the Miami Showband (Piccadilly)—Heather—17 Savile Row
10	5	5	24 HOURS FROM TULSA	Gene Pitney (United Artists)—A. Schroeder

## FINLAND

(Ilta-Sanomati, Helsinki)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	DOIN' THE JENKA	Jan Rohde & the Adventurers (Sonet)
2	2	2	RAKASTAN SINUA, ELAMA	Kauko Kayhko (Rytmi)
3	4	4	SABELINE	Four Cats (Scandia)
4	3	3	IRJA TANGO/KOHTALON TANGO	Eino Gron (Scandia)
5	6	6	AT THE JENKA SHOW	Jan Rohde & the Adventurers (Sonet)
6	3	3	TWIST AND SHOUT	The Beatles (Columbia)
7	9	9	SEINILLA ON KORVAT	Eino Gron (Scandia)
8	10	10	SHE LOVES YOU	The Beatles (Columbia)
9	14	14	DO YOU LOVE ME	Brian Poole (Decca)
10	—	—	LETKIS/AMADO MIO	Ronnie Kranck (RCA)

## FRANCE

(This Last Week Week)

1	2	2	LA MAMMA	Charles Aznavour (Barclay)—Compagnons (Polydor)
2	1	1	SHE LOVES YOU	The Beatles (Odeon)
3	3	3	SI JE CHANTE	Sylvie Vartan (RCA)
4	4	4	EXCUSE MOI PARTENAIRE	Johnny Hallyday (Philips)
5	—	—	OUI C'EST POUR LUI	Sheila (Philips)
6	5	5	ET POURTANT	Charles Aznavour (Barclay)
7	8	8	SI J'AVAIS UN MARTEAU	Claude Francois (Philips)
8	9	9	AMERICA	Trini Lopez (Vogue)
9	7	7	TCHIN TCHIN/ROSE	Richard Anthony (Columbia)
10	6	6	MA BICHE	Frank Alamo (Barclay)

## FRENCH (WALLOON) BELGIUM

(Courtesy Juke Box Magazine)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	VOUS PERMETTEZ MONSIEUR	*Adamo (Pathe)—Ardmore & Beechwood
2	3	3	LA MAMMA	Charles Aznavour (Barclay)—Eds. Charles Aznavour
3	2	2	TOMBE LA NEIGE	*Adamo (Pathe)—Rudo

4	4	4	SI J'AVAIS UN MARTEAU	Claude Francois (Fontana)—Eds. Tropicales
5	5	5	MA BICHE	Frank Alamo (Barclay)—Belinda Music
6	6	6	SI JE CHANTE	Sylvie Vartan (RCA)—Bens
7	7	7	ET POURTANT	Charles Aznavour (Barclay)—Peter Plum Pub.
8	8	8	MARIA ELENA	Los Indios Tabajaras (RCA)—World
9	9	9	DOU-DOU-DOU-DOUX	Robert Cogli (Philips)—World
10	10	10	TCHIN TCHIN	Richard Anthony (Columbia)—World

## HOLLAND

(Courtesy Platennieuws, Amersfoort)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	I WANT TO HOLD YOUR HAND	The Beatles (Parlophone)—Basart
2	2	2	POUR MOI LA VIE VA COMMENCER	Johnny Hallyday (Philips)—International Music
3	3	3	MARIA NO MAS	Cliff Richard (Columbia)—Holland Music
4	4	4	NIMM DEINE WEISSE GITARRE	Gert Timmerman (Telefunken)—Basart
5	5	5	THIS LAND IS YOUR LAND	Trini Lopez (Reprise)—Basart
6	6	6	LODDY LO	Chubby Checker (Cameo-Parkway)—Belinda
7	7	7	I'M LEAVING IT UP TO YOU	Dale & Grace (London)
8	8	8	ROZEN HEBBEN DOORNEN	Anneke Gronloh (Philips)—Joop Fortengen
9	9	9	DOMINIQUE	Sœur Sourire (Philips)—Altona
10	10	10	SPIEGELBEELD	Willeke Alberti (Philips)—Altona

## ITALY

(Courtesy Musica e Disci, Milano)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	3	3	UNA LACRIMA SUL VISO	*Bobby Solo (Ricordi)
2	3	3	OGNI VOLTA	*Paul Anka (RCA)
3	7	7	NON HO L'ETA' PER AMARTI	*Gigliola Cinquetti (CGD)
4	2	2	QUANDO VEDRAI LA MIA RAGAZZA	*Gene Pitney (UA)
5	10	10	SABATO SERA	*Bruno Filippini (MRC)
6	—	—	STASERA NO NO NO	*Remo Germani (Jolly)
7	14	14	UN BACIO PICCOLISSIMO	*Robertino (Carosello)
8	—	—	CHE ME NE IMPORTA A ME	*Domenico Modugno (Fonit)
9	—	—	LA PRIMA CHE INCONTRO	*Fabrizio Ferretti (Ri Fi)
10	11	11	QUANDO VEDRAI LA MIA RAGAZZA	*Little Tony (Durium)
11	4	4	CHE M'IMPORTA DEL MONDO/DATEMI UN MARTELLO	*Rita Pavone (RCA)
12	9	9	PLEASE PLEASE ME	Beatles (Parlophone)
13	—	—	IERI HO INCONTRATO MIA MADRE	*Antonio Prieto (RCA)
14	8	8	CITTA' VUOTA	*Mina (Ri Fi)
15	6	6	CIAO RAGAZZI	*Adriano Celentano (Clan)

## JAPAN

(Courtesy Utamatic, Tokyo)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	WASHINGTON SQUARE	The Village Stompers (Epic)—Toshiba
2	2	2	WAKARE NO IPPONSUGI	*Asaka Yukiji (Toshiba)—JASRAC
3	3	3	MENDOU MITAYO	Ueki Hitoshi (Toshiba)—JASRAC
4	4	4	I LEFT MY HEART IN SAN FRANCISCO	T. Bennett (Columbia)—Toshiba
5	5	5	SAVE THE LAST DANCE FOR ME	*Koshiji Fubuki (Toshiba)—Aberbach
6	6	6	LANA	The Velvets (London)—Folster
7	11	11	SASURAI	*Katsumi Shiguro (Toshiba)—JASRAC
8	7	7	BE MY BABY	The Ronettes (London)—Shinko
9	8	8	LOCK YOUR HEART AWAY	Hirota Miko (Toshiba)—Shinko
10	9	9	YUHI NO OKA	*Ishihara Yujiro & Asaka Ruriko (Teichiku)—JASRAC

## MEXICO

(Courtesy Audiomusica)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	DOMINIQUE	*Angelica Maria; *Hna, Alegria (CBS); *Los Dominic (Orfeon); Singing Nun (Philips)—Fermata
2	3	3	MAGIA BLANCA	(Devil Woman)—*Hnos. Carrion (CBS)—Grever
3	2	2	IF I HAD A HAMMER	Trini Lopez (Reprise)—Ludlow Music
4	—	—	I WANT TO HOLD YOUR HAND	The Beatles (Musart)—Pending
5	6	6	ENTREGA TOTAL	*Javier Solis (CBS)—Mundo Musical
6	8	8	MI ADIOS	*Sonora Santanera (CBS)—Mundo Musical
7	4	4	RECUERDOS DE IPACARAI	—Neil Sedaka (RCA)—Fermata
8	5	5	QUIERO QUEDARME AQUI	—Steve Lawrence-Eydie Gorme (CBS)—Aldon Music
9	9	9	MAS	*Enrique Guzman (CBS)—Grever
10	7	7	SOPRANO DE ORO	*Carlos Campos (Musart)—Brambila

## NEW ZEALAND

(Two Weeks Week Ago)

1	1	1	I WANT TO HOLD YOUR HAND	The Beatles (Parlophone)—Leeds
2	2	2	AMERICA	Trini Lopez (Reprise)—Chappell
3	5	5	TALK BACK TREMBLING LIPS	Johnny Tillotson (MGM)—CC
4	3	3	SHE LOVES YOU	The Beatles (Parlophone)—Leeds
5	—	—	TWIST & SHOUT (EP)	The Beatles
6	—	—	IT'S ALMOST TOMORROW	—Mark Wynter (Pye)—Alberts
7	6	6	I'M LEAVING IT UP TO YOU	Dale & Grace (London)—MCPS
8	4	4	MARIA ELENA	Trio Los Tabajaras (RCA)—CC
9	—	—	I'LL KEEP YOU SATISFIED	Billy J. Kramer (Columbia)—Leeds
10	8	8	I WHO HAVE NOTHING	Shirley Bassey (Columbia)—Chappell

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	HIPPY HIPPI SHAKE	Swingin Blue Jeans (HMV)—Imudico
2	2	2	I WANT TO HOLD YOUR HAND	Beatles (Parlophone)—Editions Lyche
3	3	3	DOMINIQUE	Sœur Sourire (Philips)—Norsk Musikforlag
4	4	4	JEG GAR PA SKOLE	Wenche Myhre (Triola)—Egil Monn Iversen
5	5	5	GLAD ALL OVER	Dave Clark Five (Columbia)—Norsk Musikforlag
6	10	10	I'M LEAVING IT UP TO YOU	Dale & Grace (London)—Gehrmans
7	3	3	MARIA ELENA	Indios Tabajaras (RCA Victor)—Southern Music
8	6	6	SHE LOVES YOU	Beatles (Parlophone)—Edition Lyche
9	8	8	DETROIT CITY	Bobby Bare (RCA Victor)—Cedarwood
10	9	9	500 MILES AWAY FROM HOME	Bobby Bare (RCA Victor)—Bens Music

## PERU

(Courtesy La Prensa, Lima)  
\*Denotes local origin

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	LIMENA	(Dengue)—*Damaso Perez Prado (Odeon); Enrique Lynch (Sono Radio); Carlos Pickling (MAG)
2	2	2	CELIA	—Leo Dan (Columbia); Enzo Roldan (Virrey); Los Kreps (RCA); Andy Macia (Disc-Jockey)
3	3	3	GUANABANA	—D. Perez Prado (Odeon); Enrique Lynch (Sono Radio)
4	4	4	FANNY	—Leo Dan (Columbia); Andy Macia (Disc-Jockey)
5	5	5	DOMINIQUE	—Connie Philip (Virrey); Sœur Sourire (Philips); Angelica Maria (Musart)
6	6	6	SABOR A SAL	—Jimmy Santy (Sono Radio); Juan Ramon (Disc-Jockey)
7	7	7	EL DENGUE	—Perez Prado (RCA); Enrique Lynch (Sono Radio)

8	8	8	RIO MANSO	—Enzo Roldan (Virrey)
9	9	9	SE HA PUESTO EL SOL	—Juan Ramon (Disc-Jockey); Ki Martin (Virrey); Los Kreps (RCA)
10	10	10	LA BAMBABA	—Trini Lopez (Reprise)

## SOUTH AFRICA

(This Week)

1	1	1	DOMINIQUE	The Singing Nun (Philips)
2	2	2	TWIST AND SHOUT	The Beatles (Parlophone)
3	3	3	500 MILES AWAY FROM HOME	—B. Forrest (Tritone)
4	4	4	DON'T LET ME CROSS OVER	—Jim Reeves (RCA)
5	5	5	MULE TRAIN	—Frank Ifield (Columbia)
6	6	6	HIPPY HIPPI SHAKE	The Swingin Blue Jeans (EMI)
7	7	7	LODDY LO	—C. Checker (Continental)
8	8	8	MOCKING BIRD SONG	—C. Jacobie (CBS)

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**FLYING FOLIOS**

**Mills Mines With Soloists' Personal Arrangements**

NEW YORK—A flock of recording artists are spreading into the school market via publications in the Mills Music catalog.

Herb Ellis, featured guitarist on the Steve Allen Show, has written "The Herb Ellis Jazz Guitar Style" which is a compendium of jazz hints, how to accompany vocalists and instrumentalists, improvise on guitar solos. Several of the solos are taken from Ellis' Epic Records releases.

United Artists' Al Caiola has arranged a folio of guitar solos with jazz improvisations of Mills standards. The book is titled "Gala Guitars."

Warren Covington, currently at work on a volume of trombone solos, has just published two solos, as recorded on Decca Records, "Topsy Trombone" and "Trombonanza." An orchestration of the former is also avail-

able. Covington, on an educational kick, is also appearing at trombone concerts and clinics for Selmer, instrument manufacturer, recently being featured at the University of Michigan mid-winter music conference.

**Organ Effects**

Mercury artist Eddie Layton, currently on a West Coast concert tour for Hammond Organ, just completed his latest volume which includes how to play many special effects on the organ, as well as recorded solos. The folio is called "Eddie Layton's Hammond Organ Party."

A second folio for the organist, just released, is "Mills Solo Serenade," by Frank Renaut, now touring England and the Continent for Lowery organs in a concert series.

Other recording artists preparing publications for Mills are Paul Winter, the Dukes of Dixieland, Al Bollington and Richard Haymen. Emphasis of Winter, the Dukes and Haymen will be on arrangements for the growing dance band market.

when answering ads . . .  
Say You Saw It in  
**Billboard**



**TRINI COPS ANOTHER:** Trini Lopez has been picking up gold and silver medals all over Europe as a result of his worldwide hit, "If I Had a Hammer." Latest was garnered in Benelux countries where he received gold disk from Pete Felleman of Artone, Holland.

**POST TO POST  
OR VICE VERSA**

NEW YORK — Confusion Compounded. If you read what was supposed to be an unscrambling item on the dual roles of the Carl Post or/and Posts last week, forget it. It's all changed.

We received a call from one Carl Post yesterday, surely the only person who understood the story, and he said that he was no longer with Capitol-Angel. In fact, there is no Carl Post there at all. This (the caller) was the Carl Post who had been with Ransel, then with Capitol-Angel but is now with Crown Records (Eastern District). He is not the DGG Carl Post who is the one who had been with Capitol-Angel prior to going to DGG. That Carl Post is still with DGG at this time.

Next Week, Chapter III?

**Plagiarism Halts  
Satire EP Sale**

OSLO—After reaching what was probably its maximum sales in Norway of about 15,000 copies, the political satire on EP, "Dagligliv i Folkehjemmet," has been stopped by the Norwegian copyright bureau Tono.

The RCA Victor record has been stopped on the request from the heirs of composer Per Winge—claiming that a lullaby appearing on the record infringes on the copyright of the Winge composition "Lullaby" (My Dear Little Boy).

Eilif Meyer of A/S Nera, which handles RCA Victor production in Norway, confirms that he has received a letter from the Norwegian copyright bureau asking him to stop the record.

**Caedmon Adds  
JFK Documentary**

NEW YORK—The documentary tributes to John F. Kennedy are still coming from the record companies. Latest is "John F. Kennedy: A Self Portrait," a two-record package from Caedmon Records drawn primarily from NBC News tapes. Book of the Month Club has acquired a substantial pressing of the album for its membership.

**Prestige Gets  
British Disk**

NEW YORK — Prestige Records has acquired the hit British disk "5, 4, 3, 2, 1," by Manfred Mann. The record is a top of the chart entry in England where it went to the No. 3 slot. The disk was acquired from Trans-Global here, and was issued on EMI's HMV label in the country of origin. The move into the hot British scene by Prestige is another indication that the firm is diversifying into the pop market with even more intensity. In the past the jazz label has concentrated on folk, international and modern r.&b. in addition to its jazz acts which are being pushed pop.

**Campos Heirs Sue Disk  
Firms in Royalty Case**

SAN JUAN, Puerto Rico—Claiming nonpayment of royalties, three heirs of Juan Morell Campos, foremost composer of Puerto Rican "danzas," have started suits in Ponce Superior Court against Puerto Rico Records, Casa Fragoso, Inc., and Casa Balseiro, Inc., all recording companies located here.

Composer Morell Campos died in 1896 and his "danzas" must number close to a hundred. The "danza" is considered typical semi-classical music of Puerto Rico. A number of Stateside recording companies dealing in Latin American music have also recorded Campos' danzas.



**SCHEIN IN SYDNEY:** CBS executive, Harvey Schein (left), continuing his tour of Pacific affiliates, admires a pair of opal cuff links given to him by ARC Records of Australia. General Manager A. W. T. Smith of the firm stands beside him holding toy Koala Bear.



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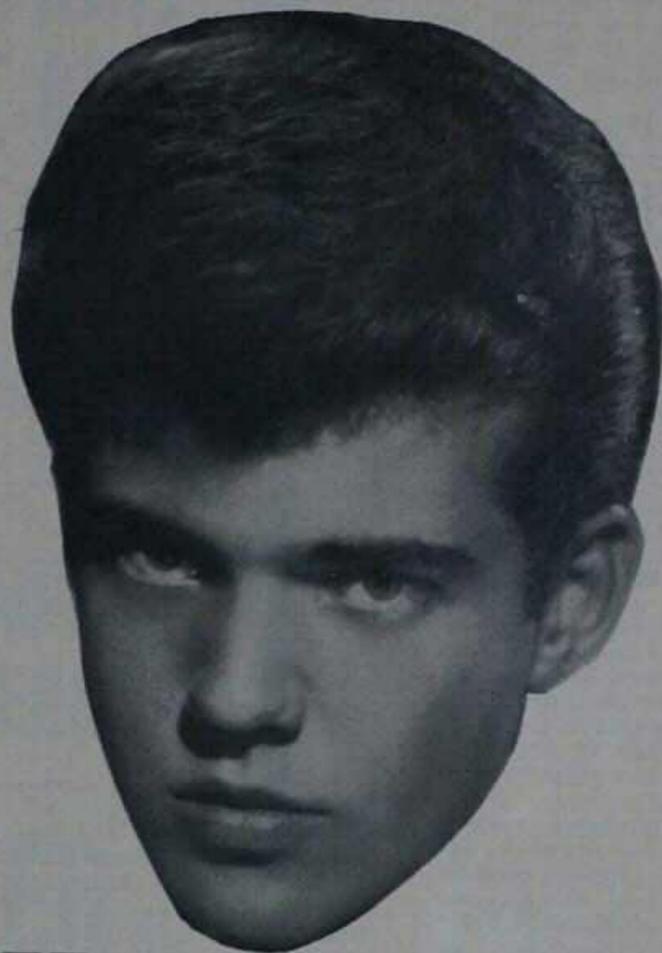
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## Prices, Local Talent Are On Rise in Chile Market

By RICARDO GARCIA

SANTIAGO — One of the most distinguishing characteristics of the past year in the Chile record market was the strong emergence of local talent as a prime source of record revenue. The business had its troubles, though; economic trouble. In November and December of 1963, prices rose abruptly on everything in this country. In all, disk prices rose 35 per cent over the year.

A host of foreign artists who

formerly sold well in this country went by the boards in 1963. Those that did retain their followings, however, are Presley, Anka and Brenda Lee. An unusual popularity coup was scored by Trini Lopez, who got voted most popular foreign artist by Chilean disk jockeys despite the fact that none of his recordings have ever been released here. He was aired through import copies from Spain and America.

The other most popular foreign artists, according to disk jockeys and sales, were Bert Kaempfert (Polydor), Enrique Guzman (CBS), Silvinho (Philips) and Connie Francis (MGM). Unique story about Silvinho is that until October of 1963 he was totally unknown. With "Esta Noche," however, he topped all regular Chilean recordings with 40,000 copies sold, a spectacular performance for here. The total sale shot up enormously in December when Silvinho made a string of personal and radio appearances over Radio Minería.

Continuing on in the award circuit, the fifth annual "Gold Medal" awards were given by Discomania in Saualito Stadium, Vina del Mar. Guests of honor were Enrique Guzman and Antonio Prieto. Nearly 25,000 fans filled the stadium to pay honor to 1963's leading local artists.

Winners were Ginette Acevedo, voted most popular personality; Rafael Perlata, 1963 discovery of the year; Sergio Inostroza and Gloria Benavides, most popular teen-age male and female singers; Ariel Arancibia, leading composer; Hugo Ramirez, best arranger; Valentin Trujillo, leading orchestra leader; Los Cuatros Cuatros, most promising vocal group; Los Twisters, leading juvenile group, and Luis Dimas, leading juvenile talent.

## RCA Camden And Sabena On 'Journey'

NEW YORK—RCA Camden has tied in with Sabena Airlines on a "Sentimental Journey" contest for distributor record managers. The promotion, which is keyed to the RCA Camden Living Strings album release for March, "On a Sentimental Journey," covers the advertising, promotion and sales of current and catalog RCA Camden product until May 2.

Prizes for winning distributors will be four round-trip tickets via Sabena for passage to six European cities: Brussels, Paris, Amsterdam, London, Madrid and Rome. Contest winners may visit any or all of the six cities. In addition to the first-class flight tickets (two to each winner), each winner will receive \$1,000 in cash for the journey.

Winners of the contest will be determined by points accredited for performance in two areas—total sales and advertising and promotion.

## Dave Kleger Set As Promo Head

NEW YORK — Dave Kleger has been set as national promotion manager for the Deutsche Grammophon line. Kleger was most recently classical product manager at Columbia Records. He succeeds Jack Romann, who left the company.

## MUSIC AS WRITTEN

### HOLLYWOOD

Execs at World Pacific are concentrating on motorcycles these days as they hope their LP "The Scrambler," by the Sandells, launches a new pop trend to cycle sounds. Dick Bock, label's president, feels the motorcycle sound on pop disks is the next logical step from the surfing and hot rod trends. First track from the LP out as a single is "Out Front" backed with "Scrambler."

The Fullerton Gassers, a Dixieland band of doctors, dentists and engineers, kept the beat happy and consistent on "Panorama Pacific" over KNXT last week. The amateur musicians are all members of the New Orleans Jazz Club of California which meets once a month in Orange County under the direction of Bill Bacin. They have been playing together two years.

Mike Coolidge and George Costello who handle sales for Columbia Custom Pressing, have taken on the added responsibility of renting the label's studio facilities to independent producers and will offer rates—which they claim are competitive with other studios—upon request.

Rute Conte, president of Chattanooga Records, has named Jerry Simon as her East Coast rep, headquartered in the Brill Building in Manhattan. Simon is responsible for listening to demonstration records and passing on the best ones to Mrs. Conte.

Kangaroo Records, owned by Les Kangas, has released the single "Land of Lovin'" by 19-year-old Jeanie Greene, formerly of Saginaw, Mich., who has been in California four months. Complete lyrics of the song are based on license plate slogans from 30 States.

ELIOT TIEGEL

### CINCINNATI

Dick Gregory, the Eddie Harris Quartet and the Warren Stephens Jazz Group with Sid McCoy as emcee, play Music Hall here Sunday, March 8, in a promotion set by James L. Harris, general manager of Wil-Har Promotions, Inc., Columbus, Ohio. . . . Julie Godsey, after six years with Ohio Appliances, here, RCA Victor Records distributor, left her post there Friday (28) to go it on her own as a free-lancer, covering Cincinnati, Columbus and Dayton, Ohio; Indianapolis and Louisville. . . . Promoter Larry Sunbrock has a rock and roller going into Cincinnati Gardens March 21, featuring the 4 Seasons, Jackie Wilson, Bobby Goldsboro, Joey Dee and the Starlighters, the Olympics, Shirley Ellis and Leslie Gore.

The Smothers Brothers show their wares at the Taft Theater Thursday (5). . . . Peter, Paul and Mary are in for a one-nighter at Music Hall March 20. . . . Monument Records' Johnny Sippel in town Tuesday (25) for a huddle with Sam Klayman and his staff at Supreme Distributing. Vern Hawk, of Ambat Records, Inc., joined the group for laughs and a luncheon at the Cuvier Press Club Tuesday noon. . . . Joe Cella, who resigned recently as public relations director at Crosley Broadcasting's WLW-T here, is opening an office in the Atlas Bank Building downtown to engage in free-lance artist booking, PR and advertising.

BILL SACHS



RCA IN DENMARK had leading members of the press on hand when it introduced an LP by Ulla and Ulrik Neuman. In the foreground, Ulla is the daughter of Ulrik (right) and her father is one of the Swe-Danes trio. On the left are Eliith Henriksen, manager, and Ivan Meldgard, publicity director, for the Hede Nielsens Fabriker diskery which handles RCA for Denmark.

## Singer Buying Hot Norwegian Record Label

OSLO — The Norwegian singer and entertainer, one fourth of the quartet, the Monn Keys, Arne Bendiksen, has bought the Egil Monn Iversen A-S diskery. Out of the five people that founded the firm, Egil Monn Iversen, Solvi Wang, Per Asplin, have sold their shares to Bendiksen. Oddvar Sanne has not sold.

Arne Bendiksen will run the diskery himself. A new name has been thought of, but nothing has been decided. Iversen sold his interest in the diskery, probably to take a job as a conductor and arranger on the Norwegian TV. It is yet uncertain what Jorg-Fr. Ellertsen plans to do. It is likely that he will resign from the firm and start his own diskery.

Bendiksen says that he will concentrate on domestic talent, trying to discover new singing talent. Bendiksen and Wenche Myhre were last year's best selling artists. Both topped the local hit lists. Wenche Myhre with "Gi meg eh cowboy til mann," Arne Bendiksen with "Jeg vil ha en bla ballong," both on the Triola label. The Egil Monn Iversen subsidiary, Nor-Disc A-S, will not be affected by the sales.

## Jazz, Sports Festivals Continue San Remo Gala

SAN REMO—Basking in its new glory as an Italian music capital with no less than 12 songs from the recent festival on best seller lists, more than triple any previous festival, this city is going ahead with plans for the annual Jazz Festival and a new Sports Song Festival to be held March 21-23.

Duke Ellington and a group of his players headline the jazz event March 21-22. Others who will participate include Art Farmer with Jim Hall, the Modern Jazz Quartet with Laurendo Almeida, Brazilian guitarist, and the Clara Ward Chorus.

Sports competition, sponsored by Gianni Ravera, organizer of the Song Festival, with selection of 18 songs representing the 18 major soccer teams in the country, will be scored by top composers and lyricists.

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## BMI Elects Eight New Vice-Pres.

NEW YORK — Eight new vice-presidents were elected to Broadcast Music, Inc., by its board of directors at its winter meeting in Palm Springs, Calif.

Although the naming of the veeps constitute a major reorganization of the company's corporate structure, Robert J. Burton, BMI president, pointed out that the new officers are all veteran executives of BMI, averaging 15 years with the company.

The newly elected vice-presidents are Justin Bradshaw, vice-president, broadcaster relations; George Gabriel, vice-president, non-broadcast licensing; Robert J. Higgins, vice-president, general services and secretary; Richard L. Kirk, vice-president, California; Edward J. Molinelli, vice-president, finance and treasurer; Frances Preston, vice-president, Nashville; Russell Sanjek, vice-president, public relations, and Theodora Zavin, vice-president, publisher administration.

Robert B. Sour, vice-president in charge of writer relations, continues as v.-p., writer administration.

## Feist Handles Roman Fall

NEW YORK—The rights to the music for the forthcoming Samuel Bronstein's film, "The Fall of the Roman Empire" have been acquired by the Big 3. The Leo Feist wing of the firm will handle the score. The music has been written by Dimitri Tiomkin and the sound-track rendition will be released on Columbia Records. In addition, overseas Big 3 affiliates are already planning exploitation of the music in their areas. "Fall of the Roman Empire" is scheduled for showing in mid-March and is being distributed through Paramount Pictures.

## FRANCE PICKS FOR EUROVISI'N

PARIS — RTF-TV has selected France's song for this year's Eurovision Song Contest, "Le Chant de Mallory," written by Pierre Cour and Andre Popp. Publisher is Bagatelle, which already was the lucky publisher of 1961's winning song, "Nous les Amoureux." The French performer, who will represent France in Copenhagen on March 21, is a young unknown girl named Rachel who records for Barclay.

“!!”

**US VEE JAY PEOPLE  
WOULD RATHER FIGHT  
THAN ADMIT WE ARE  
ONLY #9 IN SALES...**

---

**...we're trying awfully hard  
to do better.**

---

**...SOME OF OUR CHAMPS  
AND TOP CONTENDERS**

---

**JERRY BUTLER**

VJ-588 GIVING UP ON LOVE

★

**BETTY EVERETT**

VJ-585 THE SHOOP SHOOP SONG  
(IT'S IN HIS KISS)

★

**WADE FLEMONS**

VJ-578 WATCH OVER HER

★

**THE BEATLES**

VJ-581 PLEASE, PLEASE ME

VJLP-1062 INTRODUCING THE BEATLES

VJLP-1085 THE BEATLES & IFIELD

★

**THE FOUR SEASONS**

VJ-582 STAY

★



9056 SANTA MONICA BLVD. • LOS ANGELES 69, CAL. • CR 3-8500



## Electrola Rides Beatles Wave; Diskery Tops German Market

By OMER ANDERSON

COLOGNE — Die Beatles singen auf Deutsch!

Electrola is bringing out the first record made by the Beatles in any foreign language. The title is "Komm' gib mir dein Hand"—"I Want to Hold Your Hand." The flip side is "Sie liebt Dich"—"She Loves You."

The Beatles sing German with hardly an accent, and it develops they picked up a smattering of the language while singing at the Star Club in Hamburg in 1961.

Electrola is releasing the Beatles' maiden effort in a foreign tongue even as Beatlemania is sweeping West Germany. German teen-agers are donning Beatle wigs, sweatshirts, bluejeans and leather jackets. The latest fads are fingernail portraits, which are transferred to the four fingers of both hands.

The Beatles were recorded in German in Paris while singing at the Olympia by Electrola producer Otto Dehmler. An initial 100,000 pressings will go

on sale March 5 in Hamburg, Munich, Frankfurt and Cologne, with general distribution to follow.

### Group Singing Boom

Electrola reports that the Beatles are riding a group-singing boom. Disks by groups—Beach Boys, the Shadows, the Dave Clark Five, the Swinging Blue Jeans—are having unprecedented sales.

Electrola's alacrity in waxing the Beatles in German and timing release of the record to ride the shock waves felt here from the U. S. Beatle craze, illustrates the enterprise which has lifted Electrola to the top of the German record field.

Electrola now accounts for 25 per cent of German record sales. Despite the slump in singles, EMI's German subsidiary managed to boost singles production 17 per cent last year (while the general German industry's singles output sagged 20 per cent). Overall, Electrola disk production increased 15 per cent, and, despite competition from tape recorders, the diskery produced more records (15 million, of which 40 per cent were LP's) than it did in the 1959 peak year for the German record industry.

Electrola scored unusual success in countering prevailing trends in German record production. Its light material pushed past the 50-50 ratio to classics and accounted for well over half the diskery's sales in 1963.

And Electrola doubled the industry's average for stereo sales booming to 30 per cent

### Big Dee Irwin Off for London

NEW YORK—Big Dee Irwin, Dimension Records artist, left for England recently for six weeks for personal appearances and TV engagements. His single, "Swingin' on a Star," is currently clicking in England. Danny Kessler, who manages Irwin with Buddy Kaye, accompanied the singer and will stay for about two weeks. During his stay Kessler will meet with British publishers and artists and repertoire men.

## MANTOVANI'S 13th MONTH BIT

NEW YORK—Mantovani is up for his 13th annual London-inspired "Month." In the previous 12 years, London has designated May as "Mantovani Month" but this year it will be held in March. This year's program features a national contest for London's salesmen with 30 prizes to be awarded, including eight grand prizes, each consisting of an all-expense-paid trip to London for two. Mantovani's complete 37-LP catalog, including the new "Folk Songs Around the World," will be available on the program. Terms include extra discount, delayed billing, exchange privileges, advertising money and a wide variety of display material.

or double the industry's total volume of about 15 per cent.

Finally, Electrola proved almost uncanny in calling pop tunes. Of the 330 single titles that Electrola brought out in the field of light entertainment music last year, one sold 650,000 pressings, six 250,000, 12 over 100,000 and 40 to 50 over 50,000.

Electrola began a sharp sales acceleration last July and has been gaining steadily month by month. Sales increased 30 per cent last December and the increase for the period October through December amounted to 28.3 per cent over the same period in 1962.

According to figures from the Federation of the German phonograph industry, Electrola took the leading position in hit tune output in the German market for the second half of 1963. While singles sales were slipping 20 per cent for the industry as a whole, Electrola managed to boost its singles sales by over 40 per cent. Analyzing German hit tune production for 1963, Musikmarkt, the German music trade magazine, reported Electrola accounted for eight top tunes, Polydor and Teldec for six each, and Philips and Ariola for two each.

Top vocalists in Germany were Freddy and Connie Francis, followed by Rex Gildo and Gitte.



STOMP DOWN UNDER: Pictured in the center of the touring U. S. group, the Surfariis, when they were in Sydney, is Little Pattie (Amphette). The young lass has had a huge local hit in "He's My Blond-Headed Stompie Wompie, Real Gone Surfer Boy." The disk is due for release in the U. S. on the new World Hits label.

## Vista Hypes 'Mary Poppins' Sound Track

HOLLYDOOD — Disney executives believe their "Mary Poppins" sound-track LP out August 1 will rank with such successful sound-trackers as "Sound of Music" and "Camelot." To promote the Vista sound-track LP, Disney is preparing 500 monaural limited edition copies of the LP which will be sent to distributors, promotion men, film exhibitors and other record companies to build excitement for the project.

All radio play will be restricted until August 1, including disks by other labels of material from the film. Featured players include Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns and Ed Wynn. Production features words and music by Richard and Robert Sherman with arrangements by Irwin Kostal.

## Gensler Is N. Y. Dealer President

NEW YORK—Mickey Gensler, of Spinning Disc, Bronx, N. Y., has been elected president of the Association of Record Dealers of New York and New Jersey.

Other officers elected were: Dan Montgomery, of Mellotone Music, Bronx, vice-president; Karl Olsen, of Hackensack, N. J., vice-president; Charles Siegal, vice-president; Don Gharnick, treasurer; Louis Shapiro, financial secretary; Ernest Weinberg, recording secretary, and Benjamin L. Finn, executive director.

A brainstorming session was held regarding the FTC Trade Practice Rules for the Industry, and recommendations were made by the attending members to the ARD, and NARRD Government Liaison Committee to present at the forthcoming hearings in Washington March 13.

### ANNOUNCING A GREAT NEW GROUP!

#### "The Voyagers"

Ghost of the Delta Queen

b/w

Angel From the Lord

Armor #101

ARMOR RECORDS

3120 O. Street  
Sacramento, California

### HITSVILLE STRIKES AGAIN

The Miracles have another HIT

#### "THE MAN IN YOU"

b/w

#### "HEARTBREAK

AHEAD"

Tamla 54092

# COMING MARCH 28

# MUSIC ON CAMPUS

# THE COLLEGE MARKET

# FOR RECORDS AND TALENT

Planned, Edited, Researched and Written  
As Only Billboard Can Do It!

**Jack Jones  
will be on seven  
big TV shows in  
less than 12 weeks.**

Judy Garland Show, Feb. 23

Bell Telephone Hour, Mar. 10

Ed Sullivan Show, Mar. 15

Jimmy Dean Show, Mar. 26

Bob Hope Show, Apr. 10

Joey Bishop Show, in April

Jack Paar Show, May 15

**All the top pros agree:  
the Jones to keep  
up with is Jack!**

(A word to wise record retailers, juke box operators and disc jockeys is sufficient:  
over 100 million TV viewers will want to hear *more* Jack Jones.)



# Ampex & Roberts Electronics Will Invade Mass Market

NEW YORK—Two manufacturers of higher priced tape recorders are now firming up plans to invade the mass-market field with expanded product lines through enlarged and revamped distribution organizations. The companies are Ampex and Roberts Electronics, and both outlined their forthcoming expansions to key dealers in recent days.

Meeting with an advisory group of dealers at the company's new consumer products plant in Elk Grove, Ill., and in nearby Rockton, Ampex Vice-President John Latter, who also is general manager of the consumer products division, and John H. Trux, marketing manager, discussed these upcoming changes:

Ampex will begin enlarging its recorder product line later this year. While it now has only one recorder priced at less than \$500—and this one is \$300—it will eventually add recorders in all price classes except the very lowest. The Ampex lines will be-

gin with units at less than \$300.

Of some 2,100 U. S. audio dealers, about 350 now handle Ampex recorders. The company hopes to expand this number to between 500 and 600 in the next year and a half. It's also going out after more camera dealers, and will have a display at the convention of the Master Photo Dealers and Finishers Association in Chicago this month. For the first time, the company will also seek appliance-TV dealers, particularly those who specialize in stereo consoles. About 80 per cent of its current distribution is through audio stores, 10 per cent camera dealers.

Although Ampex will continue its one-stop distribution, it will largely eliminate manufacturers' representatives, switching to direct factory sales in all large markets, dealing through company-employed district managers.

The Ampex officials also outlined plans for a price protection program for dealers, and is considering price maintenance

and a new co-op advertising policy.

At a national sales meeting in Los Angeles, meanwhile, the new management team of Roberts Electronics, headed by Vice-President-General Manager O. X. Pitney, previewed plans for new models designed "to make Roberts the most complete line of tape recorders in the field." Roberts is a division of Rheem Manufacturing Company. The line will be expanded, Pitney said, "to cover the entire mass-consumer field."

Although complete details of the meeting's developments were not announced, the plans were summarized later as a three-point program to: (1) Develop new product for both the high and low end of the line; (2) to vigorously develop new markets and dealers via an expanded sales base, and (3) to expand Roberts' trade and consumer advertising schedule to achieve dominance in the mass-consumer market as well as in the hi-fi specialty field.

## EQUIPMENT NEWSLETTER

### Is Mass-Market Stereo Dying?

By DAVID LACHENBRUCH

(Second of two columns on the views of S. R. Herkes, Motorola marketing vice-president.)

MOTOROLA'S TED HERKES sees a basic fault running through virtually the entire structure of home entertainment and appliance merchandising. It shows up most strongly, he feels, in the brittle field of the mass-market phonograph—a product whose sole purpose is entertainment and relaxation, and which is not a necessity like the refrigerator or television.



Last week we aired his opinion that the mass phono market has followed a traditional pattern of saturation two to three years after every major innovation. Although last year saw an all-time high of 5,029,000 phonographs sold to dealers, Herkes feels that this record was set under the forced draft of promotions and price deals, resulting in a glut of merchandise at the dealer level. "Everybody is sitting pat now," Herkes told us, "to see if the goods move out of dealers' inventory."

The business probably reached its peak in 1962, said Herkes. "Last year the industry was creating numbers—not sales. The deals were so good that dealers couldn't pass them up. But there comes a time when they're choking—and this may be it."

In the highly seasonal phono business, some 25-30 per cent of the year's sales are made in December. "We must go into December with substantial inventories." But December was a poor month and, "January and February haven't been exactly buoyant." The market, he said, has been kept going by the "artificial stimulation" of "fantastic deals" since the first of this year.

Phonographs are being sold "on price and price alone," said Herkes, and the business will inevitably drift downward if this trend continues. "Without artificial stimuli, the bulk of good and profitable stereo sales are in the medium and high end of the lines. Unlike TV and radio, the low end models are not necessarily the best sellers. People look for good sound in stereo. The most stable part of the business—and the part which should get the most emphasis—is the middle part, in both console and portable lines.

"But what has happened? There always was a little bit better margin in stereo than in television—and some people just couldn't stand it. As a result, we have an undue emphasis on price. Nobody's selling the benefits of stereo to the mass public. Features don't seem to mean anything any more. Well, price is no reason to buy a phonograph. The public can't live without TV or food—but they sure as hell can live without a record player.

"I don't know where the sales level is for phonographs. Maybe we've been beyond our

potential market for the last few years. The fact remains that we must develop a real reason for someone to buy a stereo. We must sell the enjoyment of breaking away from the TV set for a while.

"I'm not blaming only the dealers. The auto manufacturers spend all of their promotion dollars to advertise directly to the public, to sell the benefits of their product. And it has worked beautifully." As Herkes sees it, "Ours Is Cheaper" is not a product story. The public, he thinks, would be relatively unconcerned about price if the industry didn't place so much insistence on it.

His indictment doesn't take in only the phono industry, but TV and other hard goods as well. "It doesn't show up so strongly in television," he adds, "because TV is now a necessity and people will buy it no matter what. But if we cut out the price emphasis, we could be selling 10 million TV sets a year instead of the present 7 million."

Are there differences among phono dealers? Yes, indeed, responds Herkes. The whole history of the phonograph has depended on getting the right dealers, he points out. "The phonograph has always been closely associated with the music business. By and large, the music dealer does the best job in selling phonographs. The music merchant is like the razor-blade manufacturer. It's to his benefit to sell the instrument, because if he sells satisfaction he has a perpetual return in terms of record sales. The appliance dealer usually isn't in the record business—or, if he is, he's often selling below cost to drag customers in. Many music dealers still believe in old-fashioned selling."

What is the answer? Herkes stresses what he calls the "cornball approach." It's almost too obvious to require saying, but it contains such ingredients as salesmanship, demonstration, product performance.

"Show the customer the furniture, the appearance. Let him listen. Sell him on pride or ownership, on his kids' need for a better musical instrument. Talk features. You can make a sale. There's enough character in the consumer—he appreciates a good pitch."

Herkes, however, believes the situation is basically an industry-wide problem, requiring a concerted effort to sell the benefits of packaged stereo itself. He is not very hopeful of any such combined effort. "As it is," he says, "all our product training effort goes down the drain the minute someone comes up with a better deal."

Stereo must get its rightful share of the consumer dollar, and the industry is going at it in exactly the wrong way, he believes. "The history of this industry is that it takes two to three years to fill the consumer pipelines after every major development. Then there's a drop-off. That's what appears to be happening now. I hope I'm wrong this time. But one thing I'm certain of: If you can't sell the benefits—of any product—it will die. Mass-market stereo is in this danger today."

# Phono-Tape

## MERCHANDISING

BEST SELLING PHONOS — BEST SELLING EQUIPMENT NEWSLETTER

### BEST SELLING PRE-RECORDED TAPE

Below is a list of the best selling pre-recorded tapes. This chart is compiled from pre-recorded tape dealer replies. Mail questionnaires are used to contact top dealers throughout the country on a weekly basis. Popular reels as well as classical reels and other types of pre-recorded tape will be reported on these pages with emphasis on popular reels.

#### POPULAR REELS

- Pos. TITLE, Artist, Label & No.
- 1 WEST SIDE STORY  
Sound Track, Columbia OQ 417
  - 2 I LEFT MY HEART IN SAN FRANCISCO  
Tony Bennett, Columbia CQ 493
  - 3 SOUTH PACIFIC  
Sound Track, RCA Victor FTD 5001
  - 4 CHARADE  
Henry Mancini & His Ork, RCA Victor FTP 1221
  - 5 BARBRA STREISAND ALBUM  
Columbia CQ 593
  - 6 MUSIC FOR LOVERS ONLY  
Jackie Gleason Ork, Capitol ZW 352
  - 7 HONEY IN THE HORN  
Al Hirt, RCA Victor FTP 1219
  - 8 THEMES FOR YOUNG LOVERS  
Percy Faith & His Ork, Columbia CQ 567
  - 9 CAMELOT  
Original Cast, Columbia OQ 344
  - 10 HOW THE WEST WAS WON  
Sound Track, MGM ST 4201

#### BEST SELLING

### PHONOGRAPHS, RADIOS & TAPE RECORDERS

These are the nation's best sellers by manufacturers based on results of a month-long study using personal interviews with a representative national cross-section of record-selling outlets (only) that also sell phonographs, radios and/or tape recorders. A different price group is published in the space each week. Each category appears approximately every 14 weeks.

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based on the rank order of manufacturers' sales at each dealer, and weighted by size of outlet. Only manufacturers earning 3 per cent or more of the total dealer points are listed below.

#### PHONOS LISTING BETWEEN \$201 and \$300

POSITION	POSITION			BRAND	% OF TOTAL POINTS
	This Issue	11/30/63 Issue	8/31/63 Issue		
1	1	1	Magnavox	35.3	
2	2	2	Zenith	12.2	
3	3	—	RCA Victor	9.0	
4	—	2	General Electric	5.4	
5	4	—	Motorola	5.1	
6	6	4	Curtis-Mathes	4.9	
6	—	—	KLH	4.9	
6	—	6	Masterwork	4.9	
9	—	5	Voice of Music (V-M)	4.4	
10	—	—	Sylvania	3.9	
			Others	10.0	

Since this chart is based on the previous month's sales, it is conceivable that certain brands will appear at one time and not at another because of many influencing factors. Thus it does not indicate that the above ranking applies for any period other than the previous month. Those brands that appeared in previous issues for this category and do not happen to merit a listing above are shown below with their rank order in the issue indicated in parenthesis.

11/30/63 Issue: Delmonico (5).  
8/31/63 Issue: Packard-Bell (7).

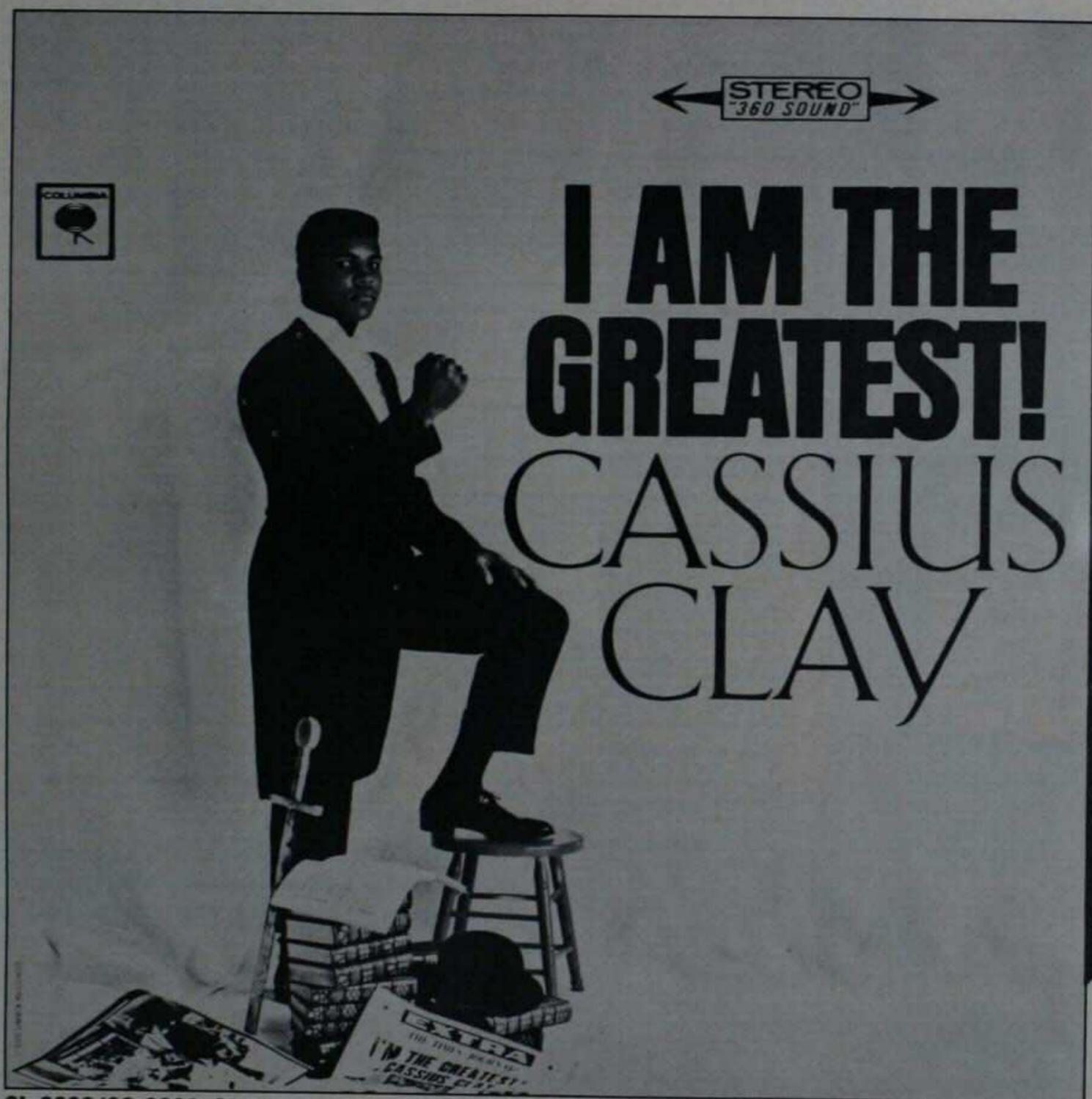
### Victor Springs Spring Sale

NEW YORK—RCA Victor is launching a special spring sales program for RCA Blank Magnetic Tape, reels and snap-load cartridges. The program in-

cludes special prices, advertising and promotion and point-of-sale materials, all 5 and 7-inch reels of Red Seal and Vibrant tapes, RCA Snap-Load Cartridge and several smaller reel sizes. Another feature of the promotion is the Pre-Pak BTR-1, which includes 12 various sizes and kinds of tape and a compact counter-top merchandiser.

**Cassius Clay also said:  
“This album will outsell  
‘My Fair Lady.’”**

**Any arguments?**



CL 2093/CS 8893 Stereo

**The comedy album of the year**

**On Columbia Records** 

DON'T SETTLE FOR LESS  
INSIST ON THE LEADER IN THE  
"OLDIES" FIELD!



20 ORIGINAL GOLDEN OLDIES

MR. MAESTRO RECORDS  
7 Central Park West, N.Y.C.

New as tomorrow . . .  
**DON CORNELL**  
Sings  
**LOST DREAMS**  
c/w  
**FORGET ABOUT ME**  
Fax 464



**THE ESSEX**  
**"CURFEW LOVER"**  
R 4542  
**ROULETTE RECORDS**  
1631 B'way, N. Y., N. Y.

HIT!  
**"BOOK OF LOVE"**  
**THE RAINDROPS**  
Jubilee 5469  
Nationally distributed thru  
**JAY-GEE RECORD CO., INC.**  
318 W. 48 St., N.Y. 36, N.Y.

back again with another  
**"CHART BUSTER"**  
**CHUCK BERRY**  
**"NADINE"**  
CHESS 1883  
**CHESS**  
PRODUCING CORP.  
2120 S. Michigan Chicago 16, Ill.

**THE STARS SHINE ON COLPIX**



**FREDDIE SCOTT**  
**"WHERE DOES LOVE GO?"**  
CP 724  
A Division of Columbia Pictures Corporation

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

## LACHENBRUCH AT BILLBOARD

NEW YORK—David Lachenbruch, editorial director of Television Digest, last week assumed the duties of merchandising and equipment editor of Billboard. He will continue to write the weekly "Equipment Newsletter" column, which has appeared in Billboard for more than a year. He also continues in his post with Television Digest, the weekly broadcasting and consumer electronics news service, of which he is part owner.

## Pilot Pilots 'Non-Technical' Components

NEW YORK—A new line of audio components, especially designed for music dealers "who have shunned component merchandising as too costly and too technical" has been announced by Pilot Radio Corporation.

The fair-traded line initially is composed of three electronically matched and integrated "modules" consisting of stereo FM-AM receivers, record changers and speakers. The low-end set is \$529.50, stepping up to a 70-watt system with solid-state amplification at \$725 and a 110-watt system, also with solid-state amplifier, at \$899.50.

A self-demonstrating merchandise display piece enables the dealer to demonstrate the components with a minimum of technical knowledge and floor space (it's six feet wide, two feet deep, eight feet high). The customer actually does his own demonstrating by twisting a knob on any of the three matched-component systems. The modular music systems, according to Pilot vice-president-general manager Roland J. Kalb, are completely new, and none of the units are available in Pilot's regular component lines.

## Gen. Electric Sets New License Fees

SYRACUSE—A basic patent covering the FM stereo broadcasting system now in use has been issued to General Electric, the company announced this week, in informing the industry of a schedule of license fees. The patent coverage includes home FM stereo receivers, receiver converters, and broadcast transmitters.

R. C. Wilson, general manager of GE's Radio and Television Division, announced that the company will license individual stations to use FM stereo transmitters at a royalty of \$50, covering the full 17-year life of the patent.

According to the current issue of the industry news service, Television Digest, there are now 307 FM stereo stations on the air, and this number is expected to grow to more than 400 by the end of this year.

The royalty rate for radio manufacturers is 50 cents per "reception device" (radio, tuner, parts kit), with transmitter manufacturers being charged a royalty of \$50 per transmitter. The royalty schedule covers only receivers manufactured after February 25, the date of the patent.

## NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

AA	M	S	MUSICOR	M	S
GABRIEL DELL—Famous Monsters Speak: AR 3			Gene Pitney's Big Sixteen: MM 2008, MS 3008		
ASCOT			OKEN		
Stop Smoking: AM 13013			Um, Um, Um, Um, Um, Um, the Best of Major Lance: OKM 12106, OKS 14106		
VARIOUS ARTISTS—Jazz From the Movies: AM 13012, ALS 16012			ORIGINAL SOUND		
AUDIO FIDELITY			SKYLINERS—Since I Don't Have You: LPM 5010		
BILL HARRON, TED CURSON & ORK—Now, Hear This: AFSD 6123			PHILIPS		
CAEDMON			4 SEASONS—Dawn (Go Away) and 11 Other Great Songs: PHM 200-124, 600-124		
John F. Kennedy: A Self-Portrait: TC 2021			HOWARD K. SMITH—Kennedy in Germany: PCC-210		
LEE J. COBB/MARTIN GABEL—Van Gogh: A Self-Portrait: TC 1180			RCA VICTOR		
COLUMBIA			GARY BURTON, SONNY ROLLINS, CLARK TERRY—Three in Jazz: LPM 2725, LSP 2725		
ANTONIO BRIBIESCA—A Sentimental Guitar: EX 5114			THE TOKENS—Wheels: LPM 2886, LSP 2886		
THE CLANCY BROTHERS AND TOMMY MAKEM—The First Hurrah: CL 2165, CL 8965			REGINA		
CUCO SANCHES—Rancheras de la Epoca de Oro: EX 5115, ES 1815			JACK LA FORGE—You Fascinate Me So: R 301		
CUMBERLAND			SYLVIA DE SAYLES—The Best Is Yet to Come: R 296		
CECIL BROWER—America's Favorite Square Dances With Calls: MGC 29508, SRC 69508			SKYLITE		
CECIL BROWER—America's Favorite Square Dances Without Calls: MGC 29059, SRC 69509			The Jr. Blackwood Brothers Sing Songs Our Fathers Sang and Other Favorites: SRP 6016		
THE GOSPEL JEWELS—Gospel Guitar: MGC 29514, SRC 69514			ORRELL QUARTET—Youth: SRP 6011		
DEVILLE			RHYTHM MASTERS QUARTET—It Must Be the Man in the Sky . . .: SRP 6013		
An Evening With Chuck Cabot & His Ork: CC 6A60			SPEER FAMILY—Garden of Melody: SRP 6013		
EPIC			STAMPS QUARTET—What a Day That Will Be: SRP 6012		
THE GOLDBERRIARS: LN 24087, BN 26087			20th CENTURY-FOX*		
GOLDEN			DIANE RENAY—Navy Blue: TFM 3133, RFS 4133		
MARIE McCORMACK—Songs and Games of Physical Fitness for Boys and Girls: LP 114			The Magic of Maya Muir: TFM 3122, RFS 4122		
A Child's Introduction to Music Instruments: LP 101			UNITED ARTISTS		
IMPERIAL			GEORGE BARNES & CARL KRESS—Town Hall Concert: UAL 3335, UAS 6335		
BO RHAMBO—Diana: LP 9054, LP 12088			VERVE		
FATS DOMINGO—Million Record Hits: LP9103, LP 12103			RAY BROWN, MILTON JACKSON—Much in Common: V8580, V68580		
RICK NELSON—Million Sellers: LP 9232, LP 12232			GETZ/GILBERTO: V8545, V68545		
SANDY NELSON—LP 9136, LP 12089			The Essential Benny Goodman: V8582, V68582		
LONDON*			JOHNNY HODGES, WILD BILL DAVIS—Mess of Blues: V8570, V68570		
DENIS MARTIN—Irish Sing-Along: TW 91234, SW 99006			JIMMY SMITH—Who's Afraid of Virginia Woolf: V8583, V68583		
SOUND TRACK—To Bed or Not to Bed: M 76005			KAI WINDING—Mondo Cane #2: V8573, V68573		
TCHAIKOVSKY: "1812" Overture Op. 49; London Festival Orch. (Sharples) SPC 21001			VOCALION		
MGM			Here's Buddy Greco: Vocalion VL 3706, VL 73706		
The Very Best of Al Hirt: E4216, SE4216			Bill Monroe Sings Country Songs: VL 3702		
Harry James' 25th Anniversary Album: E4214, SE4214			VARIOUS ARTISTS—Stories and Songs About Food: VL 3728, VL 73728		
SI LEVITTAN—Yiddish Sing Along: E4212, SE4212			VARIOUS ARTISTS—Stories and Songs About the Mighty River: Vocalion VL 3729, VL 73729		
JAYNE MANSFIELD—Shakespeare, Tchaikovsky and Me: E4202, SE4202			VARIOUS ARTISTS—Stories and Songs About the Sea: VL 3727, VL 73727		
GEORGE MITCHELL MINSTRELS—Voices: E4218, SE4218			VARIOUS ARTISTS—Stories and Songs About the Wide West: VL 3726, VL 73726		
The Very Best of Kate Smith: E4220, SE4220			WORD		
CONWAY TWITTY—Hit the Road: E4217, SE4217			Gloria . . . In Person: W 3266		
Hank Williams Jr. Sings Hank Williams: E4213, SE4213			NATHALIE HAAG & THOM HARDWICK—Programme: W 3282		
VARIOUS ARTISTS—The Very Best of Big Bands: E4219, SE4219			GREGORY LOREN—Across the Great Divide: W 3177		
VARIOUS ARTISTS—Great Country Favorites: E4211, SE4211			Two Sermons by Elton Trueblood: W 3261		

## New Ad Program

NEW YORK—A new retail advertising program designed to "build local Norelco dealer advertising to a level unequalled by any other tape recorder producer" has been announced by the High Fidelity Products Division of North American Philips Company at a series of coast-to-coast meetings.

Norelco representatives told dealers that the company had earmarked more than half of its total advertising dollars for a special ad fund for the local use of dealers. One hundred percent company-paid, it permits the dealer to promote his own store as well as the Norelco line, according to product manager W. Semmelink.

Included will be ad mats promoting the full Norelco line of tape recorders and accessories. In a companion national ad campaign, Norelco will use major consumer and hobby magazines and AM-FM radio. Point-of-purchase displays are also included in the advertising program.

## DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records at special terms. Shown where available are starting and expiration dates for each deal as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

**LONDON**—Expires March 31, 1964. Started December 15, 1963. Annual catalog restocking program. On all catalog items, special discounts, delayed billing and extra ad allowances available.

**ABC-PARAMOUNT**—Expires March 31, 1964. Started January 9, 1964. A 12½ per cent discount on all new and catalog ABC-Paramount and Impulse albums.

**20th CENTURY-FOX**—Expires March 31, 1964. Started February 1, 1964. A 10 per cent discount on all albums during the "Leap Into Spring" sales program.

**SIMS**—Expires April 31, 1964. Started January 1, 1964. On 15 country and gospel album releases, three free albums for each 10 purchased. A 100 per cent exchange privilege on all product.

**STARDAY**—Expiration indefinite. Started January 1, 1964. A 15 per cent discount on all regular Starday albums. A 10 per cent discount on Starday economy line albums.

**PRESTIGE**—Until further notice. Started February 1, 1964. A 10 per cent discount on all albums of Prestige and subsidiary labels. Special artist program: Buy 12 and get four free on all John Coltrane LP's. Expires March 31.

when answering ads . . .  
SAY YOU SAW IT IN BILLBOARD

# The NARM Story:



## The Record Merchandiser in Today's Marketing Evolution

### Exciting and Comprehensive Editorial Content:

"It could be the most exciting documentation of a vital segment of our industry ever published. I know it will show that progressive phonograph record merchandisers are serving the phonograph record consumer, and are being served by the leading record manufacturers in our industry, as they cooperate in a continuing enlargement of the phonograph record market, as well as those of allied products." **JULES MALAMUD**

### Some Planned Features:

- The Record Merchandisers' contribution to the record industry; expanded marketing horizons — increase of retail customers reached — merchandising developments in packaging, fixtures and promotional aids.
- Capsule profile of each NARM member
- The Retailer's point of view; the service, promotions and selection of product offered by the record merchandiser
- The History of NARM; its service to the record industry — its forums provided for outstanding leaders of the industry to convene and discuss industry problems — its person to person sales conference technique — its public relations contact with mass merchandising business publications
- Special features on 1964 NARM Convention  
Keynote speakers: Lieberson, Marek, Wallichs.

### An Exceptional Advertising Opportunity

"We will actively cooperate in suggesting to our Regular and Associate Members that they give serious consideration to participating in the supplement."

Advertising Deadline:  
**MARCH 19, 1964**

Offset  
(no plates required)

A Fully-Documented  
In-Depth Report  
Published As a  
Colorful 8½ x 11  
Reference Section  
of  
April 25

## Billboard

Excerpts from a  
letter by

**JULES MALAMUD**  
Executive Director of

## NARM

Officially Authorized by NARM...  
Exclusive with Billboard

"... will appear exclusively as a separate part of the April 25, 1964 issue of The Billboard. I am happy to inform you that the Board of Directors of the National Association of Record Merchandisers, Inc. has authorized me to announce their approval of the proposal made by The Billboard to our Board during its meeting in Chicago, Illinois, on July 30, 1963."

Full World-Wide Distribution,  
Including 1964 NARM Convention

"We are extremely pleased that this supplement will be distributed not only to The Billboard's readership with the April 25 issue, but will also be distributed at the Sixth Annual NARM Convention, April 19-23, 1964, at the Eden Roc Hotel in Miami Beach, Florida."

**BIG PLUS: Thousands of Extra  
Copies for NARM Members to Use**

"The plan to enable individual NARM members to obtain extra copies, carrying their personalized advertising messages for distribution to their present and prospective customers, is an excellent one."

### BILLBOARD OFFICES

NEW YORK  
165 W. 46th St.  
212 PLaza 7-2800

HOLLYWOOD  
1520 N. Gower  
213 HO 9-5831

CHICAGO  
188 W. Randolph St.  
312 CE 6-9818

NASHVILLE  
726 16th Ave. So.  
615 244-1836

# Billboard Buyers & Sellers

## CLASSIFIED MARKET

A convenient market place for the best sources of equipment, supplies, services and personnel... serving more than 20,000 buyers, sellers, and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world.

### EMPLOYMENT SECTION

#### SITUATIONS WANTED

#### "WE NEED EACH OTHER"

Beaucoup Record Experience.

#### JULIE GODSIE

Independent record promotion.  
Cincinnati, Dayton, Columbus,  
Indianapolis and Louisville.

5203 Orangelawn Drive

Cincinnati 38, Ohio

Phone: 921-8722

CONGRATULATIONS IN BEING SE-  
lected "Most Cooperative Promotion  
Man" in our national survey. "Behind  
the Scenes." George Jay, Sunset Vine  
Tower, Hollywood 28, Calif. mh14

FREE-LANCE DJ WANTS ADVANCE  
release singles for hop programming in  
exchange for free promotion. Kenny  
Stone, 170 So. Stanwood Road, Columbus  
8, Ohio.

NEEDS DISTRIBUTION—"IT'S BEST  
to Play It Cool," by Chick Finney group.  
Sensational 45 single. Contact: Chick  
Finney, 4013 Aldine, St. Louis, Mo. mh21

SEEKING POSITION WITH RECORD  
company. Operated small record busi-  
ness. Written articles for several music  
publications. Willing to work hard  
towards advancement. Write: Box 545,  
Billboard, 165 W. 46th St., New York,  
N. Y., 10036.

#### TIM GAYLE

#### PUBLICITY/PROMOTION/ MANAGEMENT

b/w

Years of Experience/  
Contacts/Results/Know How

319 West 48th Street  
New York 36, N. Y.

Area Code 212—Circle 6-9100

ATTENTION, MR. BUSY EXECUTIVE:  
Smart, chic, attractive gal, fully ex-  
perienced in all detail production and  
P.E. phases of radio, TV, business  
shows, promos, seeks challenging posi-  
tion. Willing to travel. Box 2546, Bill-  
board, 165 W. 46th St., New York, N. Y.,  
10036. cb

WANT CO-WRITER FOR MUSICAL AR-  
rangements. Have original lyrics for  
many and different types of songs.  
Frank Poslusny, 9 Heckman Drive,  
Jersey City 5, N. J. mh14

#### HELP WANTED

HELP WANTED—2 MECHANICS, ex-  
perienced with Seeburg music & misc.  
games. Permanent & dependable. Con-  
tact: Pete Carrio, Southern Amusement  
Co., 2810 Tidewater Drive, Norfolk, Va.  
mh21

OPAL ROGERS, LICENSED WRITER  
(a prof. One of those Rogers, an author,  
publisher, label, sound studio. Has much  
to offer. Top caliber MD of professional  
understanding. Box 348, Ellendale, Tenn.  
mh7

#### DISTRIBUTING SERVICES

#### RECORD DISTRIBUTORS

JOHN WARREN'S STRICTEMPO OR-  
chestra of Glasgow, Scotland, playing  
international style tempos—fox trot,  
waltz, quickstep, cha cha, samba, twist,  
medison and paso doble—on 45 r.p.m.  
singles and LP's. Dance Records, 224  
B Springvale Ave., McLean, Va. mh28

NEW 45's, 88 HUNDRED. FEW DUPLI-  
cations; Mono and Stereo major LP's,  
\$1.25 each; Country and Pop budget  
LP's, 30 asst., \$13.95 ppd. Free cata-  
logs on request. Hal Faktor, 4143 W.  
Armitage, Chicago 39, Ill. CA 7-3722.  
mh21

#### RAYMAR'S MEMORY LANE

We can supply you with  
400 of the greatest oldies  
but goodies. List upon re-  
quest! Wholesale only!  
"Largest selection of other hard-  
to-get records."

100 Assorted New 45 RPM's,  
\$9.00 per 100  
\$80.00 per 1000 (1 to 2 yrs. old)

WE SPECIALIZE IN CURRENT  
"TOP 100" 45's AND LONG PLAY  
WE ALSO BUY INVEN-  
TORIES OF THE ABOVE.

RAYMAR SALES CO.  
170-21 Jamaica Avenue  
Jamaica 32, New York  
Olympia 8-4012

#### RECORD MFG. SERVICES, SUPPLIES AND EQUIPMENT

#### FOR SALE

DEMOS BY "EDFOR"—FINE SONG-  
writers demand fine demos of their  
work; that's why so many professionals  
and amateur songwriters choose Edfor:  
the sound for selling! Write for free  
literature. Edfor Custom Recordings,  
P. O. Box 212, North Bergen, N. J. ch

#### DIVIDER CARDS !

- Washable Porcelain White  
Rubberized Plastic
- Silk Screened Letters Guaranteed  
For The Life Of The Card
- Guaranteed Unbreakable Under  
Normal Use
- All Artists, Composers & Categories  
Available
- Attractive - Increase Sales -  
Economical - None Better
- Categories for 45's and Tapes

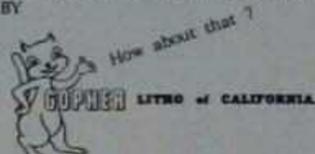
#### CHATTON ENTERPRISES

2521 SAN PABLO AVE.

OAKLAND, CALIFORNIA

415-444-5678

ARE NOW EXCLUSIVE NATIONAL  
DISTRIBUTORS FOR THE PLASTIC  
DIVIDER CARDS MANUFACTURED  
BY



#### RECORDING FACILITIES & SUPPLIES

#### PROFESSIONAL DEMO RECORDS

Finest Quality—Low Prices—  
Top Notch Talent.  
8 Singers (male-female),  
10 Instruments—Vocal Groups.  
Best, Modern Tape and Disc Equip.  
(Ampex, Altec, RCA)  
Large Sound Studios—Top Techni-  
cians. Piano or Organ & Vocal—1  
Song, \$13.00; two songs, \$23.00 (45 or  
78); add. Guitar, Bass, Drums, Sax,  
Clarinet, Steel Guitar, Violin for  
\$5.00 each per song.

WRITE FOR FREE BROCHURE.

#### DEMONSTRATION RECORD COMPANY

(Our 10th Year)  
Box 3404, 57a. C Lincoln, Nebraska

#### PRESSING, PLATING

NO JOB TOO SMALL—QUALITY  
pressing. Low cost. Special bonus with  
this ad only. No charge for shipping  
any where in the U. S. or Canada. The  
House of Wax, 1733 Broadway, N. Y. C.  
CI 7-2159. np-ap18

CUSTOM PRESSING SPECIAL—TWO  
songs from your professionally re-  
corded master tape on 100 (45 rpm)  
commercial records, \$75. One song, \$50.  
Songs published, cleared for broadcast  
recording sessions, arranged, Neale,  
Box 3294B, San Bernardino, Calif.

#### RECORD PROMOTION & PUBLICITY

To: The busy successful owner of a  
small, growing record company  
(West Coast).

#### ARE YOU GOING OUT OF YOUR HEAD BECAUSE YOU NEED TWO?

Responsible, creative assistant will  
coordinate promotion (exp.) and han-  
dle office details for 6 months to 1  
year for nominal salary and ALL  
YOU CAN TEACH ME IN A&R, con-  
tracts, publishing.

BOX A-266, BILLBOARD

1520 N. Gower St., Hollywood, Calif.

#### WANTED TO BUY

WANT RECORDS—45's. SURPLUS RE-  
turns, overstocks, cutouts, etc. Harry  
Warriner, Knickerbocker Music Dis-  
tributors, 453 McLean Ave., Yonkers,  
N. Y. Phone: Greenleaf 6-7778. ch

#### MISCELLANEOUS

"JOCKEY JOKER"—FOUR FUNNY DJ  
folios of one-line gags, bits and fillers,  
\$2.50 per copy. All four, \$8.50. Show-Biz  
Comedy Service, Dept. B, 65 Parkway  
Court, Brooklyn, N. Y., 11235. mh21

SENSATIONAL NEW RECORD CARE  
KIT. Cleans records, removes static,  
saves records and needles, sells for \$2.50  
in all stores. Limited offer only \$1  
post paid. Hal Faktor, 4143 West Armi-  
tage Ave., Chicago 39, Ill. mh7

30,000 PROFESSIONAL COMEDY LINES!  
Monthly topical gag service tool. Free  
catalog. Robert Orben, 3535 Daniel  
Crescent, Baldwin Harbor, N. Y. mh28-64

INCOME TAX CONSULTANT—SPE-  
cializing in returns for musicians, per-  
formers and anyone in the allied fields  
of entertainment. Marvin Shulman  
Associates, 145 W. 50th St., New York  
19, N. Y. PL 7-0246. ew-tf

#### ATTENTION ALL HITMAKERS and RECORD PRODUCERS

MR. MAESTRO, INC.

7 Central Park West  
New York City

Now accepting single masters  
with hit potential.

#### PUBLICATIONS & SERVICES

#### WANTED

Any record company with active sin-  
gles to be aware of a unique market-  
ing service that is available to  
accurately reflect over-the-counter  
sales of your records in 24 top mar-  
kets each week. Report on sales ac-  
tivity delivered on each Thursday  
Morning reflecting retail sales as of  
previous Saturday. Cost: Only \$20 per  
record per week. Contact

#### Record Market Research Agency

A Division of Billboard  
165 West 46th Street  
New York City 10036

#### A Few Extra Copies Available WHO'S WHO in the World of Music

Partial list of contents:

- Top Records of 1963
- Top Talent for 1963
- Top Singles Artists
- Top LP Artists
- Top International Artists
- International Directory of Re-  
cording Talent, Booking  
Agents, Talent Managers, Im-  
presarios and critics.

- Award Winners of '63 includ-  
ing NARAS, NARM, Motion  
Picture Academy and Country  
Music
  - Million-Selling Singles Records.
  - Half-million Selling Albums
  - Top Artists 1948-1963
  - Discography 1948-1963
- Send \$1 for your copy now to  
JOE PACE, THE BILLBOARD  
2160 Patterson Street  
Cincinnati, Ohio 45214  
Include your name and address and  
"1963-64 Who's Who."

#### CLASSIFIED RATES

Per Insertion

	1/2"	1"	2"	Each Additional Inch
Manufacturer Advertisers	\$9	\$15	\$25	\$9
Distributors (Regional) & Employment Advertisers	\$5	\$9	\$15	\$5
Distributors (National)	\$9	\$15	\$25	\$9
Situations Wanted for Individuals	\$2	\$9	\$15	\$5

- Minimum size sold is 1/2", approximately 35 words; 1" 70 words.
- All rates are for EACH insertion. PAYMENT MUST BE IN ADVANCE!
- Advertisements 2" or larger are set in boxed style.
- If Box Number is used, follow 10 words for number and address. Box number service charge is 50c per insertion.

#### USE THIS HANDY ORDER FORM

Please insert the following ad for \_\_\_\_\_ consecutive issues.

Heading: \_\_\_\_\_ Size: \_\_\_\_\_

Set regular classified style.  Set boxed classified style.

Amount enclosed \_\_\_\_\_

Copy: \_\_\_\_\_

Company Name \_\_\_\_\_ Authorized by \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State & Zip Code \_\_\_\_\_

PLEASE ENCLOSE YOUR PAYMENT. WE DO NOT BILL FOR CLASSIFIED ADS.

FOR ADDITIONAL INFORMATION AND/OR ASSISTANCE CONTACT: Martin Thau, Classified Advertising Manager, Billboard, 165 West 46th St., New York City 10036.

ADVERTISING RATES INTERNATIONAL EXCHANGE  
Classified: Per line \$1. Minimum 4 lines per insertion.  
DISPLAY: Per inch \$14. Minimum 1 inch.

Above prices are for one insertion in one issue. Cash or check with order.  
Lower rates for 12, 26, 52 insertions in a one-year period.

FOR FURTHER INFORMATION CONTACT: Peter Heine, International Advertising Director,  
Billboard, 165 West 46th Street, New York  
City 10036 or  
Andre de Vekey, European Director, 15 Hanover  
Square, W. 1, England.

#### INTERNATIONAL EXCHANGE

#### BELGIUM

BELGIAN MANUFACTURER OF  
amusement games, football and bil-  
liards, offers distribution rights in fol-  
lowing territories: England, Scandinavia  
and Austria. Contact: L. van Emden,  
Sodali s.p.a., 18-28, Rue Thomas Vic-  
cotte, Brussels, 3, Belgium.

#### FRANCE

RECORDING ARTISTS, FILM STARS  
and leading personalities always visit  
Harry's New York Bar in Paris. Become  
a member of International Bar Files.  
Trap No. 1 is at Harry's, 5 Rue Daunou,  
just off the Rue de la Paix. Tell the  
cab driver Sank Roo Doe Noo.

#### GERMANY

PAUL SIEGEL PRODUCTIONS, Tauent-  
zien Strasse 16, Berlin, 30, Germany.  
Telephone: Berlin 247028. Cable Ad-  
dress: Symphonix, Berlin.

#### ITALY

IN ITALY, YOU GET  
RESULTS WHEN  
YOU ADVERTISE IN

#### Musica e Dischi

Sample copy and rates on request.

Write

Mr. Mario de Luigi, Publisher  
Via Carducci 6, Milan, Italy

#### MEXICO

#### AUDIOMUSICA THE LEADING MUSIC MAGAZINE OF LATIN AMERICA

Popular and Classical Music •  
Record Reviews • Monthly Best  
Seller Charts • Audio • Show  
Business • Industrial Coverage.

For information and advertising  
rates write to

Otto Mayer-Serra, Editor Audiomusica  
Apartado 8688 Mexico 1, D. F.

#### SPAIN

#### CONTACTS IN

#### SPAIN?

Billboard's man can help.

#### RAUL MATAS

32 Avenue Jose Antonio,  
Madrid, Spain

#### UNITED STATES

RECORDS TESTED ON RADIO IN  
Miami, C&W, Gospel, Folk only! Sta-  
tion statement showing performances  
sent you. Low rates. Send disks (no  
tapes) with return postage. E. E.  
Greene, P. O. Box 833, Riverside Sta-  
tion, Miami, Fla.

FOR SALE—100 ASSORTED 45 RPM  
Records, \$25; \$325 per 1,000. There are  
well-known artists and labels in each  
shipment. Satisfaction guaranteed. Paul  
V. Lee Records, 4546 South Park Drive,  
Metairie 20, La., U. S. A.

#### RECORDS FOR EXPORT

All American brands com-  
bined in one shipment.  
ELTRON EXPORT COMPANY  
122 Broad St., New York 4, N. Y.



**DUKE ELLINGTON'S**  
Original cast album of a  
MAJOR RECORDING EVENT



Mono CM-1 Stereo CS-1

**ORIGINAL CAST ALBUM**

Contact your nearest distributor.

- BALTIMORE, MD., Jos. M. Zamoiski Co.
- BOSTON, MASS., Mutual Dist. Co.
- CHICAGO, ILL., Garmisa Dists., Inc.
- CLEVELAND, OHIO, Cleve. Disc Dist. Co.
- DETROIT, MICH., Merle Dist. Co.
- E. HARTFORD, CONN., Allied Record Dists.
- HIALEAH, FLA., Tone Dists.
- LONG ISLAND CITY, N. Y., Jet Record Dist. Corp.
- LOS ANGELES, CALIF., Merit Dist. Co.
- NEWARK, N. J., Essex Record Dists.
- PHILADELPHIA, PA., David Rosen, Inc.
- SAN FRANCISCO, CALIF., Eric Dist. Co.
- ST. LOUIS, MO., Robert Dist.

**CONTACT RECORDS**

1841 Broadway  
Rm. 1205, NYC,  
N.Y. 10023  
Ph. LT 1-0452

when answering ads . . .  
**Say You Saw It in  
Billboard**

**STATIONS BY FORMAT**

• *Continued from page 13*

personalities. Vice-President and General Manager, William D. Shaw. Program Director, Allan M. Newman.

**KFRC:** 5,000 watts. RKO General owned. Music format: "pop standard" featuring music mainly from current LP's with some pop (non-rock) singles. General Manager, Alfred Racco. Program Director, Bob Marshall.

**KGO:** 50,000 watts. American Broadcasting Company owned. Music format: "standard." Station airs two telephone-audience participation programs, 3-5 p.m. weekdays and 10 p.m. to 1 a.m. week nights. General Manager, Don Curran. Program Director, Jim Dunbar.

Note: Doug Fletcher, KNBR air personality (6 a.m. to 9:55 a.m.) was rated as one of the most popular air personalities in the market and is credited with a large and loyal following. KNBR is the 50,000-watt NBC owned station.

**NASHVILLE:** 9 AM, 4 FM stations. 60th radio market.

**WKDA:** 1,000 watts days; 250 watts night. A Townsend Station. Music format: "pop contemporary." Featuring new popular singles and proven popular current releases. Airs listener participation program 2:10 to 4 p.m., Monday through Friday. Strongly identifiable air personalities. President and General Manager, Jack Stapp.

**WMAK:** 5,000 watts. Independent. Music format: "pop contemporary," featuring popular singles and proven popular current releases. Station utilizes mobile news units and national news service. Strongly identifiable air personalities. General Manager, Charles F. King. Program Director, Rally Stanton.

**WSIX:** 5,000 watts. Independent. Music format: "pop standard," featuring LP music and some current (non-rock) singles. Manager, Paul L. Ruhie. Program Director, William Jones.

**WSM:** 50,000 watts. Independent. Music format: "standard" and c.&w. Airs "Friday Night Opry" (7 to 9 p.m.) and "Grand Ole Opry" (7:30 to midnight). Both programs feature live music and performers.

**WLAC:** 50,000 watts. CBS affiliate. Owned by Life & Casualty Insurance Company. Music format: "standard" and c.&w. Airs "Focus" (2:10 to 4 p.m.) listener participation program Monday through Friday. Executive Vice-President and General Manager, F. C. Sowell. Assistant Vice-President and Program Director, Rob Townsend.

**Format Glossary**

• *Continued from page 12*

than 50 per cent of their total schedule.

Other station references will include: "Jazz" (50 per cent of schedule), "Ethnic" (foreign mu-

sic and language programming 50 per cent of schedule) and "Negro Oriented" (stations programming primarily to a Negro audience).

In using these terms Billboard will be referring only to a station's music format. With the understanding that virtually all of radio stations today represent more today to their listeners than just music, we will endeavor to explain as the situation arises, the other important facets of the station's format.

**DON'T SETTLE FOR LESS  
INSIST ON THE LEADER IN THE  
"OLDIES" FIELD!**



**MR. MAESTRO RECORDS**  
7 Central Park West, N.Y.C.

**ROCKIN' TO THE TOP**

Jerry Smith's

**"EASY ROCKIN' CHAIR"**

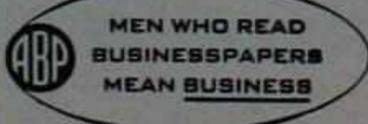
and

**"LITTLE AH SID"**

ORDER ROSIE KB 3964  
NOW or from your "One Stop"

or:

MADISON DIST. CO.  
503 W. 74th St.  
Minneapolis, Minn.



**Say You Saw It in  
Billboard**

- ... CAN AN ARTIST PERFORM ON RECORDS AS HE DOES IN PERSON?
- ... WHO REALLY MAKES THE DECISIONS ABOUT REPERTOIRE?
- ... HOW CAN A RECORDING CAREER HELP OR HARM A CONCERT OR NIGHT CLUB CAREER?
- ... HOW MUCH SHOULD AN ARTIST, COMPOSER OR ARRANGER COMPROMISE FOR THE SAKE OF A RECORDING?

**THE PROGRAM**

- March 4  
**The Influence of Records on Music**  
George Avakian, Moderator  
John Hammond, George Marek, Bob Rolontz
- March 11  
**Recording and the Performing Career**  
John Covery, Moderator  
Schuyler Chapin, John Levy, Mitch Miller
- March 18  
**The Repertoire Problem: Classical and Jazz**  
Israel Horowitz, Moderator  
Thomas Frost, Gerry Mulligan, Bob Thiele
- March 25  
**The Repertoire Problem: Popular, Folk, and Others**  
Joe Esida, Moderator  
Bob Dylan, Jac. Holzman, Steve Lawrence, Steve Sholes
- April 1  
**The Artist and the Studio**  
Si Rudy, Moderator  
Morton Gould, Quincy Jones
- April 8  
**Composing and Arranging for Records**  
Archie Bleyer, Moderator  
Don Costa, Bob Crews, Gunther Schuller
- April 15  
**Focus on Sound**  
Tom Dowd, Jack Somer
- April 22  
**The Creative Use of Technology and the Future of Recording**  
Billy Taylor, Moderator  
Milton Babbitt, Tom Dowd, Phil Ramone, Jack Somer



These problems and many others like them will be debated, discussed and dissected by leading members of the recording field in **RECORDING AND MUSIC: Culture, Commerce and Technology** presented by New York University in conjunction with **NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES** on eight consecutive Wednesday evenings (beginning this coming Wednesday, March 4) from 7:00 to 8:30 o'clock at the Hotel Lancaster, Madison Avenue & 38th Street, N. Y. C.

TUITION: \$75.00 for 8 sessions

**FOR IMMEDIATE ENROLLMENT CONTACT:**

Raymond N. Wilburn, Bureau of Conferences and Institutes  
New York University, 6 Washington Square N., New York City  
Phone: SPring 7-2000—Extension 8109

You may phone in your enrollment and pay for the course the evening of the first session.

Conceived, Written and Produced  
as only Billboard can...

**1964  
RADIO  
PROGRAMMING  
GUIDE**

To Be Published as an 8 1/2 x 11  
Reference Guide for handy reference  
and use throughout the year.

Packed with the kind of statistics, surveys and information that will help the entire industry plan for more profitable programming.

**your key to open doors  
at radio stations  
no matter what  
product or service  
you sell!**



**Your Opportunity  
to reach and sell  
radio station  
management and  
programming  
personnel in a  
reference edition  
stations will  
use, keep and  
refer to... for  
many months to  
come!!**

**APRIL 11—DATE OF ISSUE  
MARCH 14—ADVERTISING DEADLINE**

Offset Printed—No Plates Required

To place your advertising order, or for  
further information, contact your  
regular Billboard office:

**NEW YORK, N.Y., 10036**  
185 W. 46th St.  
At Times Square  
212 PL 7-2800

**HOLLYWOOD, CAL., 90028**  
1520 North Gower  
213 NO 9-5831

**CHICAGO, ILL., 60601**  
188 W. Randolph St.  
312 CE 8-8818

**NASHVILLE, TENN., 37203**  
720 16th Avenue South  
615 244-1838

## United Adds Flash Bonus To Tempest Shuffle Alley



TEMPEST

CHICAGO — United's new Tempest shuffle alley is similar in design to the firm's previously successful Topper, but features a new Flash Bonus game in ad-

dition to Dual Flash, Flash, Regulation and Bonus.

Flash Bonus combines the flashing lights of Flash and the bonus scoring options of Bonus. The player tries to time his shots to coincide with the highest score on the flashing lights.

Strikes range from 60 to 400 and spares from 30 to 300. The player also builds up a separate bonus score. In frames 1-7 bonus strikes count 400, spares 200. In frames 8-10 bonus strikes are 600, spare 400.

At the end of the game, the player can have the full bonus score added to his regular score if he gets a strike. A spare gives him half of the bonus score added to his regular score.

Tempest also has three digit scoring for regulation, four digit for the high-score games. Tempest also has the other Topper features: Formica side-rails, steel cash box and a colorfully designed cabinet. Shipments are expected to begin shortly.

## B&B Named By Wurlitzer

BUFFALO — The B&B Distributing Company has been named Wurlitzer distributor for Western New York State. B&B is a partnership of Charles Broderick and John Bilotta. Broderick, a veteran operator, has sold his routes and will concentrate on the distributorship. Bilotta has Wurlitzer distributorships in Syracuse, Albany and Newark, N. Y.

B&B will hold open house for all New York State operators Monday (2) through Saturday (7) from 9 a.m. until 5 p.m. Refreshments will be served and factory officials are expected to be on hand.

## Montreal Court Kills Gaming Rap

MONTREAL — The Quebec Court of Appeals recently ruled that a pinball game should not be labeled as a gambling device simply because it is difficult for the player to win.

Justices Paul Casey and Pierre Badaux upheld the appeal of Rita Toupin against a 1963 conviction of operating a gaming house. She owns a snack bar restaurant from which a pinball machine was seized.

With one justice dissenting, the court held that the prosecution had failed to prove beyond a reasonable doubt that in the case of the particular machine the skill and experience of the player was, for all practical purposes, of little or no importance.

real difference in their functions and aims.

The negotiations producing the fusion symbolized the German trade's new drive for unity [\(Continued on page 34\)](#)

## W. German Ops in Merger of Assns.

HAMBURG — West Germany's coin machine operators have just achieved an important fusion of the arcade operators with the Central Operators Association, giving this country what may be the world's most powerful operator's association (Billboard, February 22).

There is now but a single organization — Zentralverbandes der Organisationen des Automaten-Aufstell-Gewerbes (ZOA) — speaking for Germany's organized operators.

The influence and prestige of

the Central Federation of Organizations of Coin Machine Trade is soaring. In the face of serious trade problems, the ZOA has achieved harmony among its own membership and in its relations with manufacturers and distributors. The membership owns about 80 per cent of coin machines on location.

Verband der Automatenbetriebe e.V. is a respected organization serving a specialized section of the trade—arcade operators. The merger came off simply because the two organizations decided there was no

## No Slowdown in Coin Exports

NEW YORK — Exports of United States coin phonographs and amusement machines for November 1963 continued to show gains, rising from \$2,251,598 in 1962 to \$3,470,340 a year later in total dollar volume, according to figures released by the U. S. Department of Commerce.

The 1963 total of machines exported was 7,894, compared to 6,262 in November of the previous year, and Belgium was the leading customer, importing 1,677 machines valued at \$882,110. The highest figure

in any single category was the Italian import of 1,061 amusement machines, with France close behind in the same department with 957.

West Germany, second in total imports with 900 machines valued at \$476,765, continued its position as one of the top customers for the U. S. product. About half of the German purchase represented new phonographs, despite the country's eminence as a European manufacturer of the same kind of equipment.

Canada, which had been de-

veloping into a good market for new phonographs after liberalization of playing regulations by Provincial government, imported 100 fewer machines in November than in October 1963 but, with the purchase of 200 amusement machines, hung on to a high place (seventh) among the foreign markets.

The top five nations, in dollar value of imports were Belgium, West Germany, France, Switzerland and Italy. Venezuela, in ninth place, constituted the best market among Latin American countries, as it was in the previous month.

# Coin Machine

OPERATING

MUSIC MACHINE PROGRAMMING • DOUBLE PLAY DISKS  
RECENT STEREO RELEASES • BASS VIBRATING

## EUROPEAN NEWS BRIEFS

### Missing Pinballs

GENOA—International maritime authorities are sifting the case of the missing pinball cargo.

The owner of the Italian freighter Maria Amata said in court here that he deliberately sank his vessel to collect \$680,000 in insurance. The Maria Amata went down in flames on January 19, 1959, 50 miles off Valencia, Spain. The U. S. cruiser Macon rushed to the rescue and saved the crew. The weather was fine and the sea calm.

The Maria Amata's cargo consisted mainly of pinball machines valued at \$75,000, destined for U. S. military service clubs in North Africa and Europe. Experts of two insurance companies later examined the wreckage in Valencia harbor but they could find no trace of the cargo.

The insurance companies lodged arson charges against the ship owner, Federico Del Re; the owner of the cargo, Gino Vaiani, and the ship's master, Capt. Lorenzo Amoretti.

### Star-Foot Sales

PARIS—S.A.T.E.M. of Paris is claiming heavy sales for its new game Star-Foot, a combination of pinball and soccer game. The two-player game has the standard pinball format but the playing field is laid out like a soccer field. Each player dis-

poses of two flippers to guard his goal and four flippers for play on the field. The game is fully automatic, the ball being returned to play automatically when a goal is scored. The speeds up the game, which can be regulated with a timer. The Paris firm is exporting Star-Foot to North Africa and Latin America, as well as through Europe.

### Spanish Show

MADRID—The Spanish trade will hold the second National Exhibition of the Coin Machine Industry in Madrid from May 11 to 17. It will be held in conjunction with the annual Madrid festival, which attracts visitors from all over Spain.

Invitations are being extended to leading foreign coin machine manufacturers to exhibit equipment at the exhibition, which is Spain's only major trade show-case. The first exhibition held last year in Barcelona attracted substantial foreign participation.

This year's showing is expected to lure more foreign firms because of the boom getting under way in the Spanish economy.

### Seek Tax Cuts

MADRID — Spain's phonograph trade is negotiating with the government for a drastic

[\(Continued on page 34\)](#)



DISCUSSING STRATEGY during a Rowe AC Manufacturing sales meeting in the firm's Whippany, N.J., plant are Robert Edinger, regional sales manager; Harold Brogden, vice-president of manufacturing; Fred Pollak, vice-president and sales manager; Dick Mueller, vice-president; Jim Abato, director of field service; Bob Martin, beverage program director; Si Knapp, credit manager, and Jack Dunwoody, regional sales manager.



ROWE AC EXECUTIVES gathered for lunch during a recent regional sales meeting in the firm's Whippany, N. J., plant. Included (left to right) are George Klersey, regional sales manager; Paul Huebsch, national sales manager; Bob Martin, beverage program director; Bill Inshaw, director of planning at Whippany; Phil Glover, regional sales manager; Fred Pollak, vice-president and sales manager (standing), and Ed Bezursik, director of industrial relations at Whippany.

## Coin Machine Exports

November 1963

Country	New Phonographs		Used Phonographs		Amusement Games		Totals	
	No.	Value	No.	Value	No.	Value	No.	Value
Belgium	645	\$ 543,394	391	\$114,404	641	\$ 224,312	1,677	\$ 882,110
West Germany	402	242,631	21	4,505	477	229,629	900	476,765
France	—	—	25	4,595	957	410,878	982	415,473
Switzerland	4	3,310	—	—	671	386,792	675	390,102
Italy	2	1,695	—	—	1,061	258,877	1,063	260,572
United Kingdom	22	18,549	62	15,226	609	202,026	693	235,801
Canada	132	110,814	—	—	200	79,933	332	190,747
Japan	109	78,640	94	22,381	196	59,370	399	160,391
Venezuela	69	22,628	2	1,395	88	42,733	159	66,756
Austria	58	45,911	—	—	—	—	58	45,911
Argentina	3	2,685	—	—	167	37,756	170	40,441
Sweden	3	3,750	—	—	46	26,422	51	30,172
Peru	28	24,232	4	2,776	3	1,355	35	28,363
Netherlands	—	—	23	9,435	45	11,715	68	21,150
Korean Republic	—	—	—	—	25	20,446	25	20,446
Other Countries	64	51,490	230	57,850	313	95,800	607	205,140
<b>TOTALS</b>	<b>1,543</b>	<b>\$1,149,729</b>	<b>852</b>	<b>\$232,567</b>	<b>5,499</b>	<b>\$2,088,044</b>	<b>7,894</b>	<b>\$3,470,340</b>

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MUSIC MACHINE PROGRAMMING

# Adult Programming Moves Slowly With Detroit Ops

By H. F. REVES  
DETROIT—New possibilities in programming appear to arouse only limited interest in the coin phonograph business here. There are several reasons.  
There has been a gradual change from a large number of small operators to a much lesser number of large firms, with far fewer small operators remaining. Little aggressive business promotion is evident, and serious efforts for a united industry front

through an association have been largely frustrated.  
Large firms and those with diversified interests tend to leave the decisions and details on programming to a man on the route, and executives devote little attention to this aspect. Frank Aluvot Jr., of Frank's Music, made a typical comment. "We let our collectors take care of programming—that's what routemen are for."  
A similar position was expressed by Robert L. Wiley, Detroit manager of Empire Coin Machine Exchange, a diversified firm, who assigns record selection to the routeman, and notes that "programming is a very specialized activity," requiring a man with close daily contact with the public's choice, rather than decision by an executive at a desk.

### Some Acceptance

The new 33 singles have found acceptance by some operators who have taken the trouble to do a systematic or well-planned job of getting them on the right machines, as a new tool of programming. Other operators have expressed just so-so satisfaction with them, and the net result may be summed up as 50-50 acceptance.

The 33 singles find most support, among operators surveyed, with the smaller operator who is close to his locations and follows up personally. Typically is Art Kras Music, which is using the Seeburg programming extensively, citing notably Bobby Benton numbers and "Solitude" as favorites. With locations for this firm chiefly in bars, there is little demand for rock and roll, and the little LP seems to provide the music wanted.

"I buy a few sets of each one that I figure is good," Art Kras says of the Artist of the Week numbers. "Then I move them around from one location to another. It all depends on how they are played. If they are played well, I'll keep them on a month or two."

### Standard Tunes

The caliber of tunes available is in their favor as "most of these are on the standard side," like Ray Charles' "I Can't Stop Loving You." "These just keep on playing—they are more like hit

*(Continued on page 53)*

# Boston Operators Take Dim View on Adult Programming

By CAMERON DEWAR  
BOSTON—The greatest programming idea of the century has been discovered by the music operators of Greater Boston—the Beatles. Aside from the long-mopped lads from Liverpool, they take a dim view of special programming, although they designate types of music with regard to age brackets, appeals to national groups and, in a few instances, locations that appreciate old-time tunes.  
Many operators say they have

attempted upgrading their programming with generally poor results, or, at best, with results so meager that they did not warrant the effort. There is a feeling among most that since Boston is thought of as a center of culture, adults are most reluctant to make regular use of juke boxes. After many attempts at interesting this level of customer, it has been found that the only way to succeed is to cater almost exclusively to the younger element.  
"Outside of a very few spots

where a better type of music will go you've just got to follow the trend with pop music," says Sam Baker of Melo-Tone Vending Company in Somerville. "With teen-agers the 33's are a dead loss," says Baker, who has found little success with his attempts at better programming with little LP's and 33's in general. His programming is based on his own judgment, the Billboard listings and what is selling at the one-stops. "When they get

*(Continued on page 53)*

# Milwaukee Operators Step Up Use of 33 Singles and LP's

By BENN OLLMAN  
MILWAUKEE — Beer City operators are stepping up their use of 33 stereo singles and little LP's.  
Alert coinmen here report that more careful analysis and study of individual location music preferences is boosting their route receipts.  
Although it is impractical, they say, to ignore the impact of the hit 45-rpm singles constantly heard on the radio, there is a steadily expanding demand

for juke box programming aimed at more adult music tastes. That is the need progressive coinmen here feel is being filled by the 33 stereo singles and little LP's.  
Jack Hastings, Hastings Distributing Company, says, "I find that in the right locations, the little LP's and stereo singles do very well. People who have developed preferences for specific artists and a taste for finer music than is generally available on today's output of 45's go for

these little LP's. On our routes we shy away from the little LP's and stereo singles only in those spots that cater strictly to western and rock and roll music."  
**Photos Help**  
With few exceptions, adds Hastings, his juke boxes offer one column of little LP's. Album jackets and artist photos on the machines are also helpful.  
Ken Zastrow, Milwaukee Amusement Company, claims "jazz spots are our best loca-

*(Continued on page 53)*

# Adult Programming Demand Heavy Among L. A. Operators

By ELIOT TIEGEL  
LOS ANGELES — The demand for adult programming material has been brisk and the subsequent use of such material by operators has been rewarding, a look at the Los Angeles coin picture reveals.  
Distributors for Rowe-AMI Rock-Ola, Wurlitzer and Seeburg all were of the opinion that locations are earning extra dividends by programming adult material, either through the Music Operators Stereo Service (MOSS) or the Seeburg Artist of the Week program.

Ken Siler, of the Wurlitzer Corporation, reported that operators have been taking advantage of the MOSS pack and using this programming on their model 2800 called the Golden Bar, which plays both sides of 10 little LP's at 50 cents an album.  
**Complete Programming**  
"With a little work operators are effectively using adult programming to increase their business," Siler said. "They now have the facilities to offer complete programming to their adult audiences."

Siler said the adult programming material was "filling a gap in repertoire by offering good adult stereo music." He emphasized that operators feel the adult material has been a boon to their business. Siler noted that Little LP's offering three tunes for 25 cents have gone over extremely well and are flexible. He added that the adult programming material was actually helping sell machines, claiming that operators had been calling for equipment to play the adult-slanted music.  
Leo Simone of AMCO, which

distributes the Seeburg line, reported that operators were deriving more income at locations in which they had installed the LPC Console for little LP play. "We know that when an operator properly programs music for his adult clientele, his income is significantly increased, Simone

said. "People are playing entire LP's at 50 cents for six tunes and our location includes places with sawdust on the floor, so it's not only a champagne location endeavor."  
Simone also said that operators using the consolette wall

*(Continued on page 54)*

### Recent

## STEREO RELEASES for Music Operators

- SEEBURG LITTLE LP's
- Pop-Vocal  
CONNIE FRANCIS—  
Greatest American Waltzes.....MGM
- Pop-Instrumental  
HARRY JAMES  
BENNY GOODMAN  
GLEN GRAY—Best of the Big Bands.....Capitol  
HAROLD BRADLEY—Misty Guitar.....Columbia
- Jazz  
THELONIOUS MONK—Criss-Cross.....Columbia
- International  
CATERINA VALENTE  
Madison-Tamoure-Bossa Nova.....Decca

- SEEBURG ARTIST OF THE WEEK  
CONNIE FRANCIS—Greatest American Waltzes  
MGM (Pop Vocal)

All titles listed are custom 33's stereo singles packaged for the juke box operator. Other packages or record companies may get weekly listings of their product by sending releases to Juke Box Reviews, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

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Un. Bonus, 16' ..... 125.00  
Un. Playtime, 16' ..... 150.00  
Un. Duplex, 16' ..... 175.00  
Un. Advance, 16' ..... 200.00  
Bally ABC Tournament... 75.00  
These Bowlers are as is... all parts intact.  
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# See 33 Trend In Twin Cities

By ROY WIRTZFELD  
MINNEAPOLIS — Within three years, a goodly 75 per cent of all phonograph records being made for the juke box market will be 33 stereos, according to a leading Twin Cities distributor.

A leading local operator noted the sales of Seeburg 33 1/3 singles packages had been "small compared with sales of the little LP. Perhaps this could be due to the merchandise on the little LP's is better, but whatever the reason, the sales difference between the two has been striking here."

Another operator said he was now getting requests for the 33 singles from some locations, and the trend is definitely under way.

Still another source said, "You have only to look back on 1963 to see how much stronger the 33 was in that year compared with 1962 to get an idea how it will stand in 1964 and 1965."

Leo Simone of AMCO, which

# ***SORRY!***

We are completely sold out of MONTE CARLO. The deluge of orders caught us with our plans down to the extent that we were unable to swing into additional production in time to satisfy the current demand.

We sincerely apologize to all the distributors and operators whose MONTE CARLO orders we could not completely fill.

Sample shipments of our great new two-players flipper game, BONGO (we almost wrote BINGO), will start within a week, and, when you see BONGO, you may be glad you got cut off short on MONTE CARLO.

I and all of us at Bally take this opportunity to thank the distributors and operators who have helped Bally become leaders in the flipper field in a few short months. Thanks and thanks again.

Bill O'Donnell, President  
BALLY MANUFACTURING COMPANY

**BULK VENDING**

# NVA Meeting in Miami Beach Shaping Up as Best Show Ever

CHICAGO—If Cassius Clay had not made such a mockery out of the phrase, "the greatest," it might be used to describe National Vendors Association's forthcoming convention, April 15-19, at the Deauville Hotel in Miami Beach, Fla.

As it is, it's still not a bad tag line. Advance reservations are excellent, according to NVA counsel Don Mitchell, and the exhibitor total also promises to be as high, if not higher, than any in history.

An attractive sidelight of the show will be the large number

of prizes the various exhibitors are planning to give out during the association's wind-up banquet Sunday (19).

Sid Bloom, of Oak Manufacturing Company, is donating a three-day vacation for two at the Tropicana Hotel, Las Vegas. Included are expenses plus round-trip transportation.

Leaf Brands is donating a television and stereo combination. Eppy & Company is donating a set of silverware. Other prizes will be announced soon.

NVA is also planning a full social program for everybody. There will be the usual fare for operators and their wives, plus a separate ladies' program during the business hours.

Exhibit hours will run the full

four days. A good deal of the business will, of course, be transacted in informal sessions in the suites and around the pool.

Forums and featured speakers will also be on the agenda. The NVA convention is the bulk vending industry's single national conclave. It generally attracts around 30 exhibitors and some 300-400 operators and guests.

From the standpoint of buying power, however, the convention is the meeting place for virtually every one of consequence. It is also an annual clearing house for information on legislative developments, business techniques and new equipment and supplies.

## Oak Mfg. to Host Party at New HQ

LOS ANGELES—Bulk vending machine operators will be hosted by Oak Manufacturing Company and Operators Vending Machine Supply Company when they move into new and larger quarters March 29.

The open house festivities will be held from 1 to 5 p.m. at the new location, 650 South Avenue 21, in the 2100 block on North Main Street. The location is accessible to the Golden State Freeway by the Main Street off ramp.

### MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
N.W. Model 233, 1c Parc. Converter for 100 ct. B.G.	6.50
ABT Guns	30.00
Mills 1c Tab Gum	12.00
Acorn 8 lb. Globe	15.30

### MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	\$ .77
Pistachio Nuts, Jumbo Queen, White	.70
Pistachio Nuts, Large Tulip	.75
Pistachio Nuts, Vendor's Mix	.48
Pistachio Nuts, Sheik, Red	.63
Cashew, Whole	.48
Cashew, Butts	.45
Peanuts, Jumbo	.32
Spanish	.32
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.34
Boston Baked Beans	.32
Jolly Beans	.32
Licorice Gums	.32
M & M, 500 ct.	.48
Mershey-ets	.47

Rain-Bio Gum, 72 ct.	\$ .32
Maltette, 100 ct., per 100	.35
Rain-Bio Ball Gum, 140 ct., 170 ct., 210 ct.	.32
Rain-Bio Ball Gum, 100 ct., 500 lb. minimum prepaid on all Rain-Bio Ball Gum.	.34
Adams Gum, all flavors, 100 ct.	.45
Wesley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Mershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

Complete line of Parts, Supplies, Stands, Globes, Brackets, Charms. Everything for the operator. One-third Deposit, Balance C.O.D.

### IMMEDIATE DELIVERY

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1c Mechanism  
New large capacity for  
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## Fla. Ops to Get Result Of Suit on Vending Tax

CHICAGO — Florida operators should have the results of a suit for a declaratory judgment on the State's vending tax within weeks, according to Don Mitchell, legal counsel of National Vendors Association.

NVA is aiding the Florida operator association in its wrangle with the State. Florida has a general tax on coin machines of all types, including vending machines.

However, there is an exemption for confection and food machines vending 1-cent portions. Florida operators contend

that ball gum is included in the exemption. The State feels that ball gum is not a food.

If the State's position that ball gum is not a food is upheld, operators would have to pay a 75-cent State fee (per machine) plus a series of local levies.

Mitchell said he is optimistic about the suit. He has every hope the State will uphold the NVA position.

## Bulk Banter

### Los Angeles

A new operator in the field is **Chuck Harris**, who is operating in the Torrance and Gardena area with 600 Acorn machines. . . **Bernie Salit** and his wife, **Lee**, are back from a trip to Palm Springs, where Bernie went to get relief from his arthritis. . . **Harry Gassberg**, one of the early day salesmen at Operators Vending Machine Supply Company, is still a visitor at that establishment despite his 88 years. . . **Bob Gladstone** went fishing to Catalina Island but had to return without dropping in a line because of rough waters. . . **Len Hamilton** and **Art Thornton** of Len-Art Vending in Oxnard came down to Los Angeles for supplies. . . **Parke Hammer** missed the meeting of the Western Vending Machine Operators Association, marring a just about perfect attendance mark of many years. . . **T. R. Werner** is now a full-time bulk vending machine operator in and around Hawthorne, where he has Rainbow Enterprises. . . **Bill and Juanita Siegle** of Bellflower are back from a stay in Tucson where they visited because of Mrs. Siegle's arthritis. . . **Stephen J. Watson** in Los Angeles from San Diego to obtain supplies for his San Diego Vending Company. . . **Phil Sreden** of Western Vending Machine Service is on the mend following a recent illness. . . **Joe Arguelles** of Seal Beach in Los Angeles on a business trip.



## Northwestern HEADQUARTERS

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# Western Assn. Makes Progress In Fight Against Unfair Taxes

LOS ANGELES—A report considered "most favorable" on the fight of the Western Vending Machine Operators Association was presented by Eugene Zola, counsel and executive secretary, at the regular monthly dinner meeting Tuesday evening (25) at the Blarney Castle Restaurant here.

The meeting was delayed in starting until transistor radios were shut off following the Liston-Clay fight upset. Despite

the fight, the meeting was well attended.

President Preston Coombs called for the report, promised at the time when the association met in January.

**Stay of Action**

Zola said that Buena Park, where the license is \$6 per penny machine and \$9 for a 5-cent machine, had granted a stay of action without enforcement or collection until the matter could be studied. When the matter of the per machine fee was brought out about a year ago, Zola was successful in obtaining relief for the operators.

He said that the situation in Gardena appears favorable but no definite action has yet been taken by the city council, which is reviewing the licensing structure.

El Segundo, Zola said, had ruled to let the license of \$1 per machine for penny units remain but had reduced the one of \$4 on nickel machines to \$2. He added that LaHabra will review its license structure in May or June and there is a possibility that it may be lowered. Seal Beach has re-

ferred its bulk vending license situation to the city attorney. It will be returned for action to the city committee.

**\$2 Fee**

Whittier will continue to license on the basis of pedestals with a \$2 fee for penny machines. No change was reported in the assessment for 5-cent units.

Stephen J. Watson of San Diego Vending Company, who joined the association at this meeting, was awarded the Titan machine donated by Oak Manufacturing Company and Operators Vending Machine Supply Company. The presentation was made by Ed Rosen of the Operators company and President Coombs for the association to which the machine had been given.

An invitation was extended to members to attend the open house Operators Vending Machine Supply Company and Oak Manufacturing Company will hold at the new location, 650 South Avenue 21 (2100 block on North Main), on March 29.

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## Mrs. Carl Angott Dies in Detroit

DETROIT—Mrs. Mabel Angott, 52, died suddenly February 14. She was the wife of Carl Angott Sr., founder and president of Angott Distributing Company, a major Detroit coin machine firm since 1932, and territorial distributor for Wurliitzer since 1949.

Mrs. Angott was well known in the music industry as unofficial hostess for many events sponsored by her husband's firm. Survivors include her husband; two sons, Carl Jr. and William, who are partners in the business; a daughter, Mrs. Judith Harper, formerly secretary of the firm, and a younger son, Daniel. Burial was in Holy Sepulchre Cemetery.

## Eppy Has JFK Flicker Rings

NEW YORK—Eppy Charms, Inc., this week released John F. Kennedy flicker rings to bulk vending operators. The items are for capsule sale or for penny charm machines and come with four display cards with slips to display the rings in capsule machines or 10 labels for penny machines.

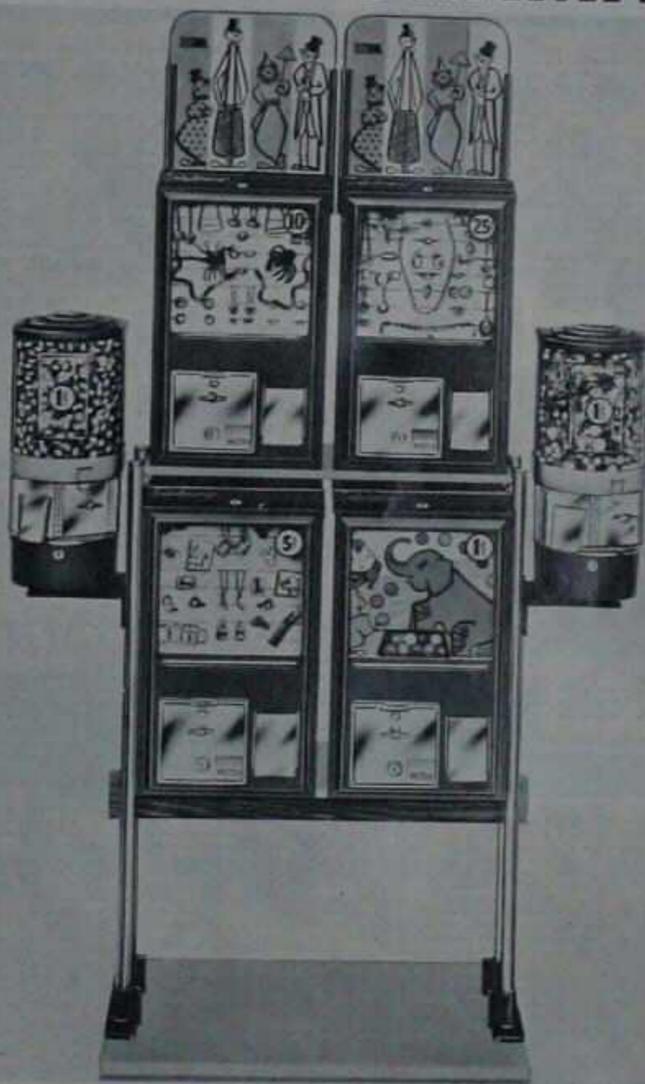
## Sales to Turin

WASHINGTON—The American Consulate in Turin, Italy, has informed the United States Department of Commerce that O.E.M.P.I., 19 Via Donizetti, Turin agent and importer, seeks the direct purchase of coin machines from the United States.

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# German Coin Manufacturers To Push for Lower Tariffs

By OMER ANDERSON  
COLOGNE—West Germany's coin machine manufacturers will press for a lowering of tariffs on coin machine equipment at the round of tariff-cutting negotiations in Geneva in April.

The German trade wants the maximum possible reductions, and it would be ecstatic if tariffs were to be abolished entirely on coin machines.

Specifically, the German trade is unalterably opposed to the raising of a European Common

Market barrier against coin machine imports from the U. S. and other non-market members.

The German trade warns that an effort on the part of Common Market members to raise barriers against outside producers will merely invite reprisals which will damage the world trade generally.

**Endorsed by VDAI**

The German trade's stand against protective tariffs is endorsed by Verband der Deutschen Automaten Industrie, the federation of manufacturers, a powerful organization enrolling all major producers in this country.

The federation's attitude is unusual even in a country where industry is export-oriented, this attitude being that it welcomes competition from the German market, even as for the world market, with U. S. and other foreign producers.

While the farmers, the poultry growers and the coal producers agitate for protection from outside producers, the coin machine manufacturers have

opted for free trade—the freer the better. This attitude the German manufacturers will seek to propagate at Geneva for the negotiations.

**Improve Quality**

German manufacturers have long argued that protective tariffs merely encourage development of a "hot house" local industry unable to compete with foreign producers unless heavily subsidized through tariff protection. Forced to compete, German manufacturers have been steadily improving the quality of their product.

Despite the saucer of the German coin machine boom, the manufacturers' federation has stuck to the position that the German trade is fully able to compete for the German market with the U. S. trade. Coexistence has been the order of the day in West Germany, German manufacturers maintaining that they were operating from a different "technical conception" from that governing the U. S. trade, and, hence, were not in literal competition.



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## Fischer Reports Run on 'Elimination' Pool Rules

CHICAGO—"We appreciate you printing our story, but help!"

This was the way Bill Weikel of Fischer Sales and Manufacturing Company started off his conversation with us last week. Bill was referring to the Bill-

board story (February 22) regarding the new "Elimination" pool game for which Fischer was circulating the rules.

The game can be played on any six-pocket pool table by three or five players, one of the few (if any) pool games which utilize an odd number of players.

Fischer had the rules printed up for distribution to operators. After Billboard received a copy, we thought it of such interest that a story on the game was carried.

Weikel noted that after the Billboard story appeared, Fischer was swamped with requests for copies, so much so, that the firm's supply is exhausted and Fischer is having more printed up.

"Please tell the operators to be patient," Weikel asked. "We'll fill their requests as soon as our supply is replenished. In the meantime, they might contact their Fischer distributor."

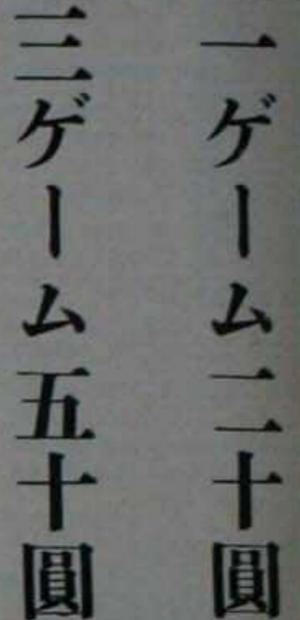
Weikel said a large number of rules were sent by Fischer to its distributor organization, and operators still may find copies available there.

## Ops Attend Rowe Session at Atlas

CHICAGO — Some 50 or more operators and servicemen attended an Atlas Music Company service school on the new Rowe AC juke box and background music line here last week.

Hosting the session were Ed Ginsburg, Atlas president, and Stan Levin, sales manager. The classes were broken into three separate sessions, with operators specializing on various aspects of trouble-shooting and maintenance. Food and refreshments were served following the meeting.

# Bally Solves Jap Problem



**BALLY SCRIPT**

CHICAGO—Printing instructions for coin machines can be a problem—especially when they have to be in a foreign language—and even more so when the language utilizes oriental characters.

Bally Manufacturing Company's Herb Jones ran into the problem recently when he was making up instructions for the firm's "DeLuxe Bowler" for the Japanese market.

Luckily Jones found a Japanese newspaper in Chicago and the translation was done promptly. However the text is still somewhat unusual, as the photo above illustrates.

## Wycoff Joins Chi Dynamics

CHICAGO — Ralph Wycoff, former advertising and public relations manager for Rock-Ola Manufacturing Company, has joined Chicago Dynamic Industries here as assistant sales manager. Wycoff has most recently been with Documat, coin-operated photocopy firm.

Wycoff has close to 20 years' experience in the industrial field. He started with Gerrard Steel Strapping, a division of U. S. Steel, where he spent some 12 years, last as advertising and market development manager.

From Gerrard, he went to Baker Industrial Trucks, a lift-truck manufacturer, and later to Eclipse Lawnmower Corporation. He joined Rock-Ola in 1961, remaining with the firm some two years.

Wycoff is active in numerous civic and religious organizations, among them the Fathers' Club of St. Francis High School, the Parents' Club of St. Michael's church, and the board of directors of the St. Michael Boy Scout troop. He is married and resides with his wife and five children in suburban Wheaton, Ill.

## A. S. Douglas, Manufacturer

MIAMI BEACH—Alexander S. Douglas, retired Chicago coin machine manufacturer, died here recently. He had lived here for 18 years. Surviving are his wife, Ida; a daughter, Mrs. Charlotte Blonder, and a son, Berkley, of Chicago. Services and burial were held in Chicago.

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AUTO PHOTO #11 .....	Hot Rod .....	275	Pro Basketball .....	225
only two of each model—	Western Express .....	415	Pro Hockey .....	225
Act Fast.	Speed Boat .....	295	Quarterback .....	225
PRE-SEASON SPECIALS	Boat Ride .....	250	Road Racer .....	95
Basket Ball Champ	Big Bronco .....	295	Radiogram, ft. model .....	195
Chester-Pollard Football	Chuck Wagon .....	395	Space Age .....	110
Chester-Pollard Golf	Champion Horse .....	395	Sidewalk Engineer .....	195
Evans Bat-A-Score	Donald Duck .....	195	Set Shot Basketball .....	125
Hi-Ball, Goales	Helicopter .....	595	Silver Gloves .....	75
Hi-Fly Baseball	Junior Jet .....	175	Trucky .....	125
Combination of any three	Choo-Choo Train .....	245	Ten Pins .....	125
for \$275.00	Meteor Car .....	195	All Star .....	125
	Motorcycle .....	225	Bonus Gun .....	195
	Miss America Boat .....	275	C. C. Ray Gun .....	275
	Old Smokey .....	275	Carnival Gun .....	125
	Indian Scout .....	595	Big Top Gun .....	175
	Red Nose Reindeer .....	225	Harvard Metal Typar .....	175
	Sandy Horse .....	350	Standard Metal Typar .....	225
	Tusko Elephant .....	495	Kiddie Color .....	225
	Hole-in-One .....	350	Cartoons .....	225
	Pro-Golfer .....	595	Phil. Toboggans .....	350
	Hair Dryer & Chair .....	175	Es-Ray Pokers .....	225
	Jet Pilot .....	195	Mid. Shooting .....	175
	Foot Vibrator .....	150	Gallery .....	175
	Lord's Prayer .....	175	Mid. Bazooka .....	175
	Motorama .....	175	Four Sagger .....	125
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			Cross Country .....	225

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## Boston Operators Take Dim View

Continued from page 48

some good pop tunes on 33 they'll do business," says Sam.

### Hits Best Promotion

Ralph Lackey, of Karel Music Company, Milton is among a number of local operators who have never been attracted to 33's but allows that when he buys new machines he'll leave in the LP's and see what happens. "The greatest promotion you can have is a hit record," says he, "and the Beatles are just that. Customers and locations that have never cared for pop music are demanding the Beatles. I don't know if this is upgrading the programs, but it sure upgrades the gross," says Lackey.

"The way to get good promotion and upgrading of programming is to have a solid hit," says Perry Lipson, Newton operator, who feels he has wasted a good deal of time trying to promote specific types of music. "If they'd come out with something like Al Hirt's 'Java' more often we might be able to interest an adult audience," Lipson, who is himself a musician, maintains. "Once in a while the 33's get across," says he, "but for the most part they just haven't paid off."

Perry is one who believes it is difficult to attract people who are out of the Beatle stage and that the only way to make the boxes pay is to cater to the pop crowd, which, he says, is more than 85 per cent of his business. He is planning to stick largely with 45's until the 33's catch up with the latest tunes.

### Cost Drawback

One drawback to the little LP's generally and to 33's is the cost, one operator believes. He

feels the 50-cent chute has been a failure, for it's his opinion that you just cannot get the New Englander to put 50 cents into a juke box very often. He does say, however, that when 25-cent play is promoted, it can sometimes pay off. He thinks the little LP's were "jammed down the throats of the operators" and thinks the only time they were used was when they came with a new machine. He is more partial to the MOSS pack and believes they are a step in the right direction. In his opinion the little LP means very little to operators and thinks they may even be a flop.

Another operator describes little LP's as "neither fish nor fowl" and "an abysmal flop." He does not believe that anyone is going anywhere with any kind of 33 since they don't make real hits on them, and it is therefore logical to stay with 45's. "The 33 has a very small place in the operators' scheme," and, he adds, "it will never have anything else."

None of the operators interviewed, while admitting that production of the 33's for the retail trade might reduce costs slightly, could see any connection with their business of running a music route, and indeed, most of them couldn't care less. But one thing they are all unanimous on is that if the manufacturers put out tunes such as the Beatles are doing they will be quite acceptable on 33's or any other speed they can think of. It would appear that as far as the Greater Boston area is concerned the 45 will remain king. They have always felt this way and apparently will continue to do so.

## Milwaukee Ops Step Up on 33's

Continued from page 48

tions for the little LP's. People who appreciate jazz are generally very particular about their music. It so happens that there is a good line-up of top jazz artists available on the little LP's. We get excellent results in about a half dozen jazz spots with little LP's by such artists as Nancy Wilson, Cannonball Adderley, Duke Ellington and John Coltrane."

Zastrow, however, adds this bit of advice: "Keep your assortment of little LP's down to one or two columns per phonograph. You still have to rely on the new hit 45's for a big share of the action in most locations. If you show too many LP's, you discourage the run-of-the-mill juke box patron. All he is really aware of is the latest hit tunes he hears on the radio."

### Negative View

A less than enthusiastic report on stereo singles and little LP's comes from Morry Fuhrman, of Morry's Amusements. "I have found that the public today is only interested in the top tunes drummed into its ears by the disk jockeys. Look at the Beatles, for example. What gets pushed on the radio is getting most of the play on juke boxes—except for those spots that cater to older people, where the Top 40 tunes are generally ignored."

About his route experience with stereo singles and little LP's, Fuhrman says, "We have to use a few of them, where the location owner makes a request, and we find that if the tavern keeper will promote them, they do well. Generally speaking, however, I can't see anything but 45's for the juke box industry as long as we are so dependent on radio exposure to create our market."

### Big Demand

Seeburg distributor Nate Victor, S. L. London Music Company, claims that operator demand for the little LP packages has exceeded original expecta-

tions by a wide margin. "We're moving everything in the little LP packages that we can get," he says. "Apparently the public demands stereo music. Operator's don't put on the little LP's because of their own personal likes—or they follow what they think the public dictates. But these little LP's have helped by offering material from artists like Barbra Streisand, Frank Sinatra and Sammy Davis Jr.—material that often is not available elsewhere. We have to order new stocks of records several times each week just to keep up with the demand for these stereo packages."

Gordy Pelzek, in charge of the juke box section at the Radio Doctors one-stop shop, claims the little LP demand is fantastic. He says, "Our biggest problem is that we can't get enough new material to offer the operators who buy here. Our inventory turns over very quickly and we are constantly running out of the better sellers."

### Better Programming

Another observation on the juke box programming situation was voiced by Woody Johnson, recently named general manager of United, Inc., Wurlitzer distributor. Says Johnson: "I've just come back to the coin-phonograph business after an absence of three years. To me it appears that operators now show much greater interest in proper programming for their locations. Today, almost every operator is willing to consider advice on how to tailor his music to the tastes of locations. I recall that three years ago operators resisted this approach; they were less businesslike about record buying. I think this new approach is a very healthy omen for the entire industry."

## Tavern Owners Query Prizes in Bowling Alleys

COLUMBUS, Ohio—Tavern owners in this State are protesting awards of prizes for high scores in bowling alleys holding liquor and beer permits. Taverns are not permitted to give awards on their coin bowling or other amusement games, and they feel the situation is discriminatory.

Donald D. Cook, State Liquor Department director, told the Buckeye Retail Liquor Dealers Association, Inc., that he is investigating regulation of bowling alleys with bars and prizes in other states and may submit new rules for consideration by the liquor commission following a public hearing.

Because of over-building, many alleys are trying to outdraw competitors by use of all types of stunts and prizes, some of which may be contrary to the laws laid down for taverns.

than the official view of the company. "How can you upgrade programming when the musical taste of the American public is what it is? You first have to improve the taste of the children who are controlling the singles market."

This feeling may be another side of the report of the operator who insisted that "singles are almost nil."

## Detroit's Adult Programming

Continued from page 48

tunes," Kras says, adding, "If a number doesn't get played, I take it off after two weeks and try it somewhere else. Then if it doesn't get played in four or five locations, I just discard it."

Kras pointed to a significant purchasing factor in this segment of the industry. "I just can't keep up with all the new numbers. That means I rely on the judgment of the one-stop."

Another operator who is enthusiastic about the 33's is Edward A. Grodzicki, of the E & A Music Company, who has some comments on how long to keep disks on a machine. "I use the Artist of the Week sets wherever I have a machine that will take them. I don't change them every week, however. I wait till the play dies off, perhaps four or

five weeks, before I change. I often fill a location or customer request for a particular artist. They will naturally play it then for a few weeks, and they are antagonized if I take it off too soon."

When a number (or set) was not placed as the result of such location request, Grodzicki watches the play on it closely, and uses his own judgment about how long to keep it out. He has an interesting comment on the chain-like impact which this type of record availability may have on business and preferences. "Often one artist's pack in a location stimulates requests for another artist."

Rather surprisingly, one sizable operator was not even aware that there are 33 singles available in these program services. This rates an extreme, not a typical, situation in the local industry.

### Console Units

In a different vein, Martin Moss, of Moss Music Company, stressed the similar type of album available for the new Seeburg console units, as distinct from the singles for other models. Other operators also noted that they are using such albums rather widely when they have machines adapted to them.

Moss also summed up the relations on singles fairly well. "They are very spotty," he said. "They will play in some places, but not in others. We switch them around."

Improvement in juke box programming is just about impossible in the view of Virginia Ferrell, of Meltone Music Company, who adds that this expresses an informed personal opinion rather

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Challenger	350
Lucky	195
Trophy	125
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Grand Prize	\$850
Royal Crown	750
Gold Crown	695
Continental	650
Princess	625
Duchess	550
Queen	350
Classic	150

**UNITED**

5-Star	\$450
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Dixie	395
Team Mate	375
League	375
Advance	295
Duplex	245
Playtime	225
Bonus	195
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1600 Wurlitzer	65.00
1700 Wurlitzer	125.00
1438 Rock-Ola	95.00
1442 Rock-Ola	65.00
Seeburg 3W1 WB	18.50
Seeburg R	295.00
Seeburg V 200	135.00
Seeburg C	95.00
V. L. Seeburg	195.00
AMI Bar Brackets	2.70
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**EUROPEAN NEWS BRIEFS**

• Continued from page 46

reduction in import duties and taxes on juke boxes. The trade is taking advantage of the Spanish government's current campaign to attract foreign investment and stimulate economic development.

Combined import duties and first-year fees and taxes amount to nearly 100 per cent of the cost of new equipment. The trade is asking the government to establish schedules representing an average of those levied by countries of the European Common Market.

**Fight Pinball Ban**

ROME—The Italian trade, led by the trade organization SAPAR, is pressing what it regards as a finish fight against the government's ban on pinballs, basing its case on a recent decision of the Italian Supreme Court.

Italy's high court ruled that the government's ban violates Article 41 of the Italian Constitution, which states that "general economic activity is sanctioned without specific further activity, does not violate the social order of the nation, its security, the freedom of its people, or degrade human dignity."

The trade is having encouraging success in getting the government's ban overturned in a series of local administrative court decisions.

**Re-Elect Chairman**

HAMBURG—Carl Heinz Wende has been re-elected chairman of the Hamburg area operators organization, Verband des Norddeutschen Automaten-Gewerbes.

Dr. Werner Hillert was elected vice-chairman; Erhard Bodi, treasurer; Erich Schneegass, secretary; Max Walden, chairman of the arbitration committee; and Walter Woehler and Hans-Juergen Glawe, members of the board. Woehler also will serve as representative of

the arcade proprietors.

In line with the organization's campaign against puffery and misrepresentation, the annual meeting voted to request a correction from the radio program on Hamburg's North German Radio "Program for Young Listeners." On the program in question a youth asserted that a juke box operated by him was collecting DM 800 (\$200) weekly, an amount the operators organization says is technically impossible.

**MOA Now in New Offices**

CHICAGO—Music Operators of America spent the weekend moving its offices here to new and enlarged quarters and as this issue comes off the press, the MOA staff should be up to its proverbial Adam's Apple in boxes, packing crates and just plain junk.

By week's end, however, MOA's new quarters should take on a semblance of order and the advantages of the move will become evident.

The MOA address remains the same, 228 North LaSalle St., but the room number changes to 2264. Fred Granger, managing director, terms the move as one of the first steps toward a more efficient organization.

Granger noted the new space is large enough to permit the installation of a mimeograph, addressograph, and additional file space, not to mention other equipment necessary for a more "self-contained operation."

Granger notes that "expansion is a must to keep pace with MOA's plans for greater membership contact. This means keeping the members better informed through bulletins and progress reports about services, legislative matters and 1964 convention developments.

**Canteen Sales Up; See Growth**

CHICAGO—Automatic Canteen Company of America held its annual stockholders meeting here last week on an optimistic note. The firm announced a hike in sales and earnings, and Patrick L. O'Malley, president, predicted continued growth for 1964.

Canteen earnings for the first quarter ended December 21, 1963, were \$1,321,133 or 20 cents per share on 6,747,817 shares outstanding. This compares with earnings of \$1,184,521 or 17 cents per share for the same period a year ago on 6,904,097 shares outstanding.

(Non-recurring income of \$678,000 after taxes, or 10 cents per share in the first quarter in 1962 from sale of the company's plastics division, brought total earnings during that period last year to 27 cents.)

Consolidated sales and operating income for the first quarter were \$61,798,238, compared to \$60,219,622 for the same period a year ago.

**Vendocraft Moves**

NEW YORK—Vendocraft Sales Corporation, long a fixture at 512 10th Avenue here, has moved a block up the avenue to 636, at the corner of 45th Street. Harry Berger timed the Vendocraft move to operate from the new and larger quarters after March 1.

**L.A. Adult Programming Demand**

• Continued from page 48

box with its own speakers were creating heavy play for the adult stereo material. "Music at the sitdown level is doing very well." Simone added there were several locations programming exclusively LP's at 50 cents a play. "When we find a location which is interested in exclusive LP play," he noted, "we recommend the operator take a minimum of 20 LP's and then increase the number by 10. Operators who are programming adult music are making money with it." Simone also stated that the majority of locations in the L. A. area were programming adult stereo material.

Ed Wilks, of R. F. Jones, which distributes Rowe-AMI, noted that operators programming correctly are selling more plays. Wilks said the model JBM 200 was capable of interchanging speeds and many operators were using it to play the adult LP's put out by Rowe-AMI. He reported that customers had a tendency to pick out four or five tunes and lean heavily on those selections, wishing that his

operators would program their machines more carefully. "The man who really programs right," Wilks remarked, "is gaining added income."

**One-Stop Reaction**

At California Music, one of the key one-stops catering to the juke box trade, Buddy Robinson said the demand for adult material was good and that operators "never seemed to be able to obtain enough of this music." Robinson lauded the MOSS pack material for taking the place of EP's. "We know if a song has the right melody and lyric it will offer adult appeal," Robinson said. Noting there were close to 500 operators in this area, Robinson said the market for adult programming has always been there, but now the gap has been filled and operators are increasing their incomes through the music of Mancini, Sinatra, Streisand and the like.

Nick Carter, of the Mayflower Company, which handles the Rock-Ola line, also said the MOSS packs were making inroads on EP play.

**West German Assns. in Merger**

• Continued from page 46

and streamlined operating efficiency. The fusion agreement provides:

The Verband der Automatenbetriebe e.V. will be dissolved.

It will recommend to its membership that they switch to the ZOA.

The ZOA will undertake the organization of a sub-group within the ZOA representing arcade operators, the chairman of the sub-group to be a member of ZOA's board of directors.

The sub-group will represent the specialized interest of the arcade operators within the ZOA, and the ZOA, in turn, will represent the arcade operators in tackling their special trade problems. It is an arrangement which strengthens the overall position of the operators and permits them to bring increased leverage to trade problems.

The fusion is being acclaimed as a triumph for the patient diplomacy of ZOA's veteran chairman, Hasso Loeffler, regarded as one of the outstanding statesmen of the European trade.

Loeffler says, "It cannot be emphasized too often how important is the closest co-operation not only among the various trade organizations but also among the individual members of our trade, even if such co-operation requires personal sacrifice from time to time."

What Loeffler means (and why the arcade operators-ZOA fusion makes particular sense) is the Mehrwertsteuer (added value tax) threat hanging over the general coin machine trade.

Operators, distributors and manufacturers are convinced that this new tax, which the Bonn government proposes to substitute for the turnover tax

in a move to harmonize European Common Market taxation, will place special burdens on the entire coin trade.

If the trade is unable to defeat the tax (and the odds are heavily against this), then the next line of defense is to water down the draft bill and seek special concessions.

The German trade's drive for unity and harmony coincides with increasing competition among European manufacturers and the prospect that the German trade will soon have greatly increased competition from French producers for markets in the underdeveloped countries—Asia, Africa and Latin America.

**Italian Officer OK's Pin Games**

ROME—SAPAR, Italian coin machine association, is pleased by an article in the Italian Police magazine by Dr. Raffaele Gagliardi, chief of police in Cremona, in which he states, "We are included to take the position that automatic games are a means of recreation and that their use is moral."

Gagliardi's article, "The Morality and Immorality of Games," maintains that although some players gamble with pinball machines, this is not enough to make them gambling devices. With better education and supervision the games would be considered entertainment devices. Pointing to the existence of various sanctioned pools and lotteries, he concludes, "It will certainly not be the loss of a few hundred lire that will destroy an individual or upset the peace of a family."

**chicago coin's**

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# ALBUM REVIEWS



## BILLBOARD SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

## ALBUM REVIEW POLICY

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

### POP SPOTLIGHT

UM, UM, UM, UM, UM, UM  
THE BEST OF MAJOR LANCE

Okeh OKM 12106 (M); OKS 14106 (S)

The swinging sound of Major Lance is showcased here in a compendium of one of today's hit rock-type writers, Curtis Mayfield. Besides the current "Um, Um, Um," Lance sings other Mayfield tunes, among them "Gypsy Woman," "Hey Little Girl" and "Monkey Time."



### POP SPOTLIGHT

NEED TO BELONG

Jerry Butler. Vee Jay VJ 1076

Jerry Butler's vocalizing continues to pack a wallop. He brings forth a musical emotion that captures listener interest and holds it through every side. Among the goodies in this repertoire are "Moon River," "Where's the Girl" and the title song.

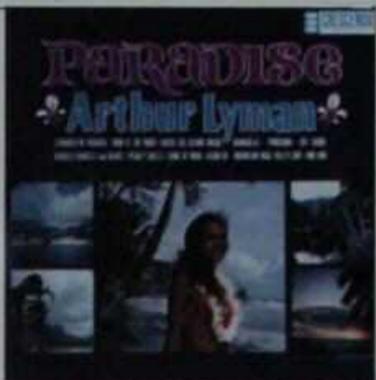


### POP SPOTLIGHT

PARADISE

Arthur Lyman. Crescendo GNP 606 (M)

Arthur Lyman and his South Seas sound has been a steady seller for some time. This set, which again melds the distinctive vibes sound with small group exotica, should carry on the Lyman spell. "Ponciana," "Shangri-La" and "Baubles, Bangles and Beads" are a few of the first-class tracks.



### CLASSICAL SPOTLIGHT

MOZART: DUO IN G MAJOR K473; SINFONIA CONCERTANTE K364

David & Igor Oistrakh; Moscow Philharmonic Orchestra (Kondrashin). London CM 9377 (M); CS 6377 (S)

Two brilliant violinists team up to perform Mozart's incomparable "Sinfonia concertante." Kondrashin and the Moscow Philharmonic are expertly matched, with the Oistrakh, giving the performance a cohesion of interpretation.

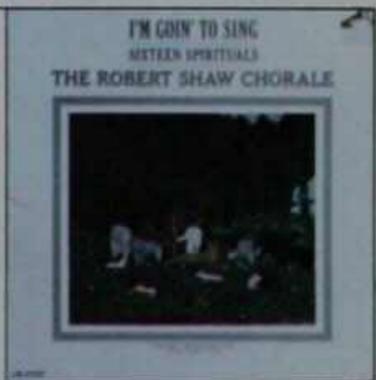


### POP SPOTLIGHT

I'M GOING TO SING SIXTEEN SPIRITUALS

Robert Shaw Chorale. RCA Victor LA 2580; Stereo LSC 2580

The Robert Shaw Chorale contributes some moving performances here of all-time standard spiritual music. "Steal Away," "Lonesome Valley" and "My God is a Rock" are a few of the tracks.

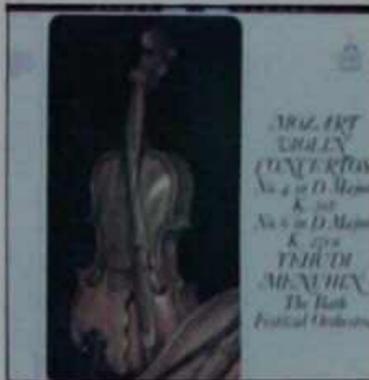


### CLASSICAL SPOTLIGHT

MOZART: VIOLIN CONCERTOS NO. 4 and NO. 6

Yehudi Menuhin/Bath Festival Orchestra. Angel C 36152 (S)

Featured are two of Mozart's original form violin concertos dating back to 1775, composed when Mozart was 19. K. 271 is frequently the topic of discussion for music historians and students—as are most of the earlier Mozart violin concertos. Few violinists are more technically knowledgeable on these works than Yehudi Menuhin. His performance with the Bath Festival Orchestra is superlative.

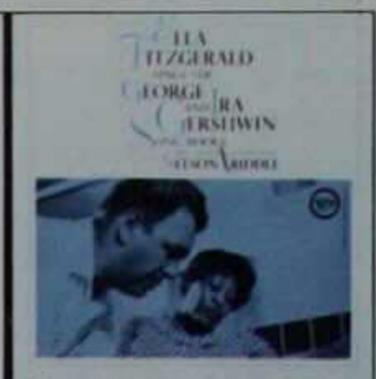


### POP SPOTLIGHT

ELLA FITZGERALD SINGS THE GEORGE & IRA GERSHWIN SONG BOOKS (5-12")

Verve V 29-5 (M); V6-29-5 (S)

The "First Lady of Song" has a field day with five LP's and 53 George and Ira Gershwin tunes. Music is arranged and conducted by Nelson Riddle. The entire combination of Fitzgerald, 53 Gershwin songs and Nelson Riddle is more than enough. The label has launched as special promotion in conjunction with the sale of this package.

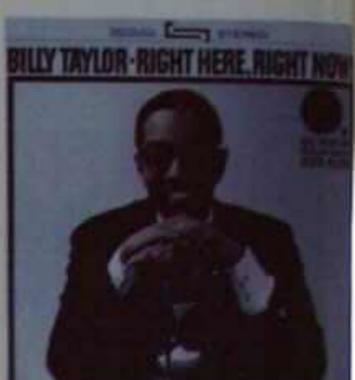


### CLASSICAL SPOTLIGHT

RICHTER PLAYS SCHUBERT

Sviatoslav Richter  
Angel S 36150 (S)

Richter, a great favorite of concertgoers here and abroad, performs with steely authority and warm perception two of Schubert's finest works. His piano offers all music lovers a chance to hear the "Wanderer" Fantasy in the form Schubert gave it. Richter chose the A major Sonata, D654, for its poetic simplicity and harmonic subtlety in contrast to the "Wanderer."

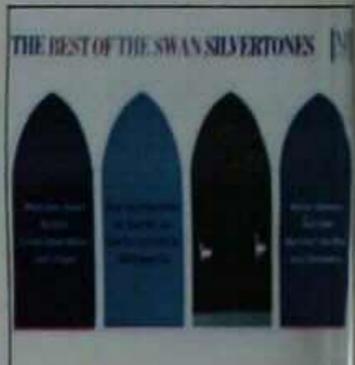


### JAZZ SPOTLIGHT

RIGHT HERE, RIGHT NOW!

Billy Taylor. Capitol T 2039 (M); ST 2039 (S)

A fine sprinkling of standards and contemporary material sparklingly played by Billy and the Trio. Groovin' down all 12 tracks with Billy is the dynamic Oliver Nelson big band. Although the basic sound of the LP is jazz, there's much that will appeal to the pop and big band music collector. Excellent commercial potential.



### SPIRITUAL SPOTLIGHT

BEST OF THE SWAN SILVERTONES

Vee Jay VJ 5052 (M)

An outstanding package in the gospel field—gathering together some of the best tracks of this noted group.

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