

Billboard

The International Music-Record Newsweekly

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

RCA's Showing of Lear Tape Draws Enthusiasm

NEW YORK—RCA Victor's demonstration last week of the Lear eight-track stereo cartridge system (Billboard, April 17), drew an enthusiastic response from most of the record industry representatives who attended the unveiling. The Lear system is the latest designed for tape cartridge playback in automobiles and homes.

The consensus was that the prototype units demonstrated performed in an excellent manner, delivered a fine quality sound reproduction, and offered a simplified, easy-to-use approach to tape playback in vehicles.

RCA Victor and Lear Jet Corp. executives, including William P. Lear, president and board chairman of the private jet plane firm, were on hand to answer questions. For purposes of demonstration, RCA Victor used two units. One was integrated in the dash of a Pontiac car with speakers installed in the car doors. The other

used the Lear tape transport with external amplifiers driving large speakers to fill the Mercury Room at the New York Hilton.

George Marek, vice-president and general manager of the RCA Victor Record Division, opened the demonstration by hailing the system as a means of bringing recorded music to millions on the move, and for opening a new mass market for the entire record industry.

RCA told those present that it has no desire to cram the Lear system down the throats of the industry as opposed to any other system. It stated its position as (1) making its cur-

rent catalog available in the Lear cartridge form; (2) offering its duplicating facilities to any and all labels who want to make their product available in this form.

RCA Victor is expected to kick off its eight-track operation with a 100-album release.

(Continued on page 3)

Billboard's first annual Spotlight on Jazz appears on pages 34-41. The section covers the jazz field today and features the first regular weekly column of Del Shields, Billboard's jazz editor.



FRENCH TEEN-AGE STAR FRANCE GALL won the 1965 Eurovision Song Contest with "Poupee De Cire, Poupee De Son." Philips has now also released internationally her version of the winning song in English, "A Lonely Singing Doll," and in Italian, "Io Si, Tu No." (Advertisement)



CAPITOL STAR LIZA MINNELLI IN BROADWAY DEBUT. She's got natural talent, boundless energy, and the title role in the forthcoming Broadway musical, "Flora, the Red Menace." Two of the top songs make up her latest Capitol single, "A Quick Thing" b/w "All I Need." What's more, she'll soon be following up her first album, "Liza! Liza!" with her newest, "It Amazes Me." ST 2271. (Advertisement)

RCA Winner of 12 Grammys; 8 to Col.

By CLAUDE HALL

NEW YORK — RCA Victor Records topped all winners in the 1965 Grammy Awards presentations of the National Academy of Recording Arts and Sciences held Tuesday in New York, Chicago, Hollywood and Nashville. RCA Victor racked up 12 winners, compared to eight for Columbia. Next highest winners were Capitol, Verve and Smash with five each.

Ironically, Columbia might have won another award except for having loaned its star, Barbra Streisand, to Capitol for the original cast show album "Funny Girl." The "People" production garnered three other awards for Columbia.

The Smash collection of five

Grammy Awards were all courtesy of one star, Roger Miller, who won all categories for which he was nominated with his "Dang Me."

"Hello, Dolly!" showered two labels with glory—RCA Victor for its original cast album which brought Jerry Herman a composer's award for song of the year, and Kapp for its single by Louis Armstrong. Herman remarked from the stage, "Thank you, Louis."

Henry Mancini reaped three awards with "Pink Panther" for RCA Victor. Four of the five Verve awards resulted from the combination of Stan Getz, Astrud Gilberto and Joao Gilberto for the "Getz-Gilberto" album and

(Continued on page 6)

UK Battered by 'Unmerseful' Slide in Sales

By CHRIS HUTCHINS

LONDON—Shock sales figures for January announced by the Board of Trade have alarmed the British record industry. Twenty-five per cent less 45-rpm disks—singles and EP's—were sold in the month than in January of last year.

This is the second jolt the industry has had since the boom began with the Beatles. Sales fell last October on 1963's figures, but were up again for the final two months of the year.

This is the breakdown for January: Total sales were worth \$6,183,600 as compared with \$6,222,440 in 1964. Britain exported \$663,600 worth compared with \$694,400.

But it was only the climbing sales of albums which prevented a bigger drop than the 4 per cent by which manu-

(Continued on page 18)

AFM Officials Mapping Fight Against Discotheques

By CLAUDE HALL

NEW YORK—Executives of various musician's locals met on Tuesday (13) at American Federation of Musicians headquarters here to discuss methods of combating the growing discotheque craze. Emil Powell (Paolucci), head of Local 38 of Westchester County and a member of the board of the New York State Conference of Musicians, said the meeting included union representatives from nearly every area of the country where dis-

cotheque has made a mark.

"We realize this evil is upon us," he said "... that we'll have to live with it." He said, however, that union action would hinge upon trying to "discourage" use of discotheque. One weapon will be the AFM's "un-fair list."

Max Arons, an official of Local 802 in New York, which has in the past several weeks successfully picketed various city discotheque operations and forced them to alternate live

(Continued on page 3)

Teeners Mob Para For R 'n' R Opener

NEW YORK—Morris Levy's opening show at the Paramount literally packed the teen-agers from the rafters. At 7 a.m. opening day (Good Friday), the youngsters were already lined up five abreast, the line stretching almost to Eighth Avenue and 43 Street. The attractions were Soupy Sales and a group of rocking record acts including

(Advertisement)

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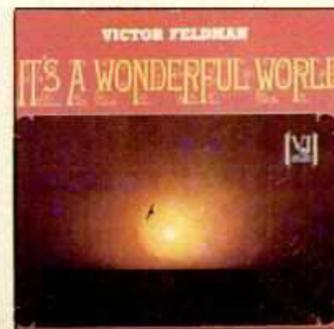
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Hail to the "Victors"

**Congratulations to the
"Grammy" Award Winners**

Song of The Year

Hello, Dolly!—Jerry Herman

Best Instrumental Composition (non-jazz)

**Pink Panther Theme—
Henry Mancini**

Best Instrumental Performance (non-jazz)

Pink Panther—Henry Mancini

Best Instrumental Arrangement

Pink Panther—Henry Mancini

Best Folk Recording

**We'll Sing in the Sunshine—
Gale Garnett**

Best Country & Western

Vocal Performance—Female

**Here Comes My Baby—
Dottie West**

Best Performance—Orchestra

**Mahler: Symphony No. 5
in C-Sharp Minor and Berg:
Wozzeck Excerpts—Erich Leinsdorf
Conducting The Boston
Symphony Orchestra**

Best Chamber Performance—Instrumental

**Heifetz—Piatigorsky Concerts with
Jacob Lateiner and Guests—
Beethoven Piano Trio, Op. 1, No. 1;**

Haydn: Divertimento for Cello and Orchestra;

Rózsa: Tema con Variazioni

(for Violin, Cello and Orchestra)

Best Opera Recording

Bizet: Carmen—

**Herbert Von Karajan conducting
the Vienna Philharmonic
Orchestra and Chorus—Principal
Soloists: Leontyne Price,
Franco Corelli, Robert Merrill,
Mirella Freni—
John Culshaw, producer**

**Best Choral Performance
(Other Than Opera)**

**Britten: A Ceremony of Carols,
Rejoice in the Lamb, Festival Te Deum—
The Robert Shaw Chorale;
Robert Shaw conducting**

**Best Vocal Soloist Performance
(With or Without Orchestra)**

**Berlioz: Les nuits d'été
(Song Cycle and Falla:
El Amor Brujo—
Leontyne Price)**

Best Album Cover

**Saint-Saëns: Carnival
of The Animals and
Britten: Young Person's Guide
to the Orchestra**

**(The Boston Pops Orchestra,
Arthur Fiedler, conductor)—Robert Jones,
art director; Jan Balet, graphic artist**

RCA VICTOR

The most trusted name in sound



Coasters Get Their Share: 15 Out of 47

By ELIOT TIEGEL

LOS ANGELES — West Coast manufacturers and artists won 15 of the 47 Grammys presented last week at NARAS' seventh annual black-tie banquet.

Unfortunately the local chapter's presentation at the Beverly Hilton Hotel fell far below show business standards. The awards presentation was a sloppy, disorganized, disappointing event.

Presenters were unfamiliar with the nominees' names, many reached for Grammys even though the winners were in other cities and any semblance of respectful formality for the awards was sadly missing.

Seventeen artists announced the nominations, with such new singers as Marilyn Burroughs, Gale Garnett, Donna Loren and Sue Raney appearing for the first time before NARASites.

Seven hundred attended the dinner.

Donald O'Connor was an adequate master of ceremonies.

Entertainment highlights of the evening was Nancy Wilson's soulful interpretation of two nominated songs, "Hello, Dolly!" and "Who Can I Turn To." Pat Boone handled two other nominations, "Dear Hearts" and "People" in his usual gentle style.

The hit presenter was Jimmy Durante (who danced an improvised swim) and shattered the audience with his acknowledged understatement in reading titles.

The Les Brown band kept the dancing rhythms gentle and in good taste, with the Challengers providing the loud rock sounds.

The announcements of Nancy Wilson's "How Glad I Am" winning the rhythm and blues award plus Petula Clark's "Downtown" winning the rock 'n' roll category, puzzled many. Miss Wilson said she had recorded a pop record and was surprised — but delighted — to find it in the r&b category.

Composer Henry Mancini

A SKOAL TO BILL SACHS

NEW YORK—Bill Sachs, our executive news editor in Cincinnati, on April 14 celebrated 40 years with the Billboard. Sachs, saltier than ever, spans Billboard history ranging from the early days of vaudeville tabloids, burlesque, magic, carnivals and tent and rep shows to the great days of radio and the modern music business. From the era of the Weaver Brothers & Elviry to present-day record acts, Sachs has seen and reported on them all. Skoal!

maintained his dominant role as leading pop composer by reaping three Grammys—best non-jazz instrumental composition, performance and arrangement—for "Pink Panther."

Disneyland's Richard and Robert Sherman won two for their "Mary Poppins" score in the best original film and children's areas.

Capitol's seven awards were the most won by any California company. The Beatles scored twice in the vocal group and new artist areas, with "Funny Girl" in the show cast, Laurindo Almeida in the jazz instrumental and Tennessee Ernie Ford in the religious field, and best classical engineering the label's other winners. (See listings for complete results.)

Acuff-Rose Executive Post To McCluskey

NASHVILLE—Bob McCluskey has been appointed to the new post of assistant to the president of Acuff-Rose Publications, Inc., President Wesley H. Rose has announced. The appointment is effective immediately. McCluskey will be in charge here of all departments of the multi-phased corporation, both national and international.

Formerly associated with Billboard, McCluskey is one of the founders of the California Copyright Conference. He is a past president of the organization and presently a member of the board of directors.

McCluskey has been active in the personal management field, handling such artists as Ray Peterson, SweDanes, and bands such as Art Mooney. He will continue to handle Peterson. His experience includes publishing activities with St. Nicholas Music, E. B. Marks Music, and Acuff-Rose as their West Coast representative. He once served as national promotion manager for RCA Victor and was later RCA Victor national sales manager for the country and r&b departments.

Maxin Slates Europe Trip

NEW YORK—Arnold Maxin, recently appointed vice-president of the Big 3 Music Corp. (Robbins, Feist & Miller), leaves for Europe April 22 for meetings with the publishing firm's affiliates. Maxin will stop off in London, Paris and Cologne to hold discussions on current music scores and general policy relative to Big 3 world-wide music exploitation.

He will wrap up "Where the

RCA's Showing of Lear Tape Draws Enthusiasm

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Lear told Billboard: "I was extremely pleased by the manner in which RCA Victor conducted the demonstration, particularly by the fact that RCA didn't take a position of proprietorship or seek exclusivity. Instead, RCA looked upon this as an extension of the entertainment art, and as such, is willing to co-operate in the fullest with the entire industry."

Called First-Rate

Paul Wexler, ABC - Paramount executive, accompanied by one of label's engineers, said that the Lear cartridge was "first-rate" and that it should open a new area of programming for the music industry.

Mickey Kapp, executive vice-president of Kapp Records, felt that the Lear tape cartridge would fill in the "idling hours" for American consumers. He feels that in addition to providing selective music for drivers and passengers in automobiles, aficionados of the growing pleasure boat cult will be able to hear the music they want when they want it.

Art Talmadge, president of Musicor Records, thought the sound reproduction was excel-

lent, but he had some reservations about the system. He felt that standardization in the tape cartridge field is essential and that the existence of two systems will inhibit the growth of taped music.

Mike Stewart, executive vice-president of United Artists Records was very impressed with the demonstration but reserved making any commitment for his company until some economic questions are answered. (1) The cost of production and (2) the cost to the consumer. However, he did say, "The system and the quality of the sound was as good or better than anything I've yet heard."

Columbia Repts

Attending the presentation for Columbia Records were William P. Gallagher, vice-president in charge of marketing; William S. Bachman, vice-president of engineering and research development; and Jack Wiedenmann, assistant to Gallagher. Commenting on the presentation, Gallagher said, "We were pleased that we had an opportunity to see the RCA Victor presentation. We are looking into all the developments of automobile tape cartridge, recog-

nizing that in addition to finding the ideal playback system, a prime factor to be considered in the field is compatibility."

Leonard W. Schneider, executive vice-president of Decca Records, said: "What I heard was most effective and the stereo was most impressive. On the whole it appears to be a good idea."

Bob Schwartz, Laurie Records president, said: "I was very impressed with the RCA Victor demonstration. Until now, I thought there were technological problems, but basically, I think they are solved."

George Lee, Warner Bros. Records director of Eastern operations, said: "It sounds good, and it looks good. I was impressed with the mechanics of the machine, its simplified operation, and the over-all sound in the automobile which was excellent."

Robert E. Livesey, president of R. D. Cortina Co., a firm specializing in the language record and book field, said: "The sophistication of the equipment and its unique features indicate a direction in which this form of recording is moving. The cartridge is now ready to step into the general marketplace."

AFM Local Executives Map Fight Against Discotheque

• Continued from page 1

music with the canned version, said that the discotheque problem would be handled by each local separately. He pointed out that the AFM had outlawed the musicians playing together with the discotheque music.

Union officials would, Powell said, discuss the situation on a local level with all discotheque operators throughout the country. The position of the local will be to contact club managers and let them know of the special hardship inflicted as a result of being put out of work by discotheque. "Our aim is good public relations," Powell said.

Where the discotheque operation is new and did not replace live music, the situation will be negotiated, he said. In those places where the location had a working agreement with the union and live musicians were

replaced by the canned music, the union would attempt to exert "any kind of legal economic pressure we can."

This economic pressure could include, he said, placing the location on a national unfair list that would place it strictly off limits to musicians. The Toronto local, which was represented at the New York meeting, recently placed that city's largest hotel on the unfair list, Powell said, and the musicians did not stop there . . . they came up with Live-O-Theque, which "knocked hell out of the hotel's discotheque business." Now that hotel wants to negotiate, Powell said. He stated that Toronto musicians have decided they would not tolerate discotheque in any shape or form.

"Personally, I feel discotheque is just a passing fancy," Powell said. "People can do it cheaper

at home." Local 38 in Westchester is entertaining the idea of combating discotheque on another level — self-improvement via a workshop for musicians. His local is considering workshops to keep musicians up to date with music fads such as the "Frug" and other such dances.

One of the viewpoints music locals will express to discotheque operators is that discotheque service sometimes cost a lot more than a live band, Powell said.

ROSA Parley April 24, 25 In Nashville

NEW YORK—Record One-Stop Association meets at the Capitol Park Inn in Nashville, Tenn., on Saturday and Sunday, April 24 and 25, to formulate plans including future membership activity in a one-industry association involving the distribution of phonograph records.

The present ROSA board has named Bob Thompson, former Columbia Records executive and presently public relations director for SESAC, as moderator for a Saturday panel discussion. The topic is "What Can ROSA Contribute Toward Expanding the single record industry and thus insure the future of singles product."

The meeting is open to all record and music people. Leading one-stop figures who plan to attend and participate in panel discussions will be Raul Shapiro, Budisco of Miami; Milt Berelson, Musical Sales, Baltimore; Peter Geitz, Mountain Distributors, Denver; Tom Mutter, Consolidated One-Stop, Detroit.

Hearings on Copyright Revision Bill Delayed

WASHINGTON—There will be a delay, possibly of two weeks or more, in the opening of hearings on the new Copyright Revision bill which had been scheduled by the House Judiciary Subcommittee on Trademarks, Patents & Copyrights for April 28.

The full Judiciary committee has called hearings on voting rights for the days originally scheduled for copyright hearings. Tentative new dates are May 12, 13, 14 and May 19, 20 and 21—but these are not firm. Additional hearings are expected to be needed, in any case, to hear all who want to testify on the first revision of the copyright law in over 50 years.

Spies Are" film score in London and will also go to Spain for MGM's "Doctor Zhivago."

In general, the hearing plan calls first for comment by Congressmen who want to speak about the bill, and by Registrar of Copyrights Abraham L. Kaminsstein. Publishers and authors in print media will probably be first industry witnesses, followed by spokesmen for musical copyright matters, publishers and songwriters, followed by miscellaneous interests.

Opponents to the bill, including the juke box operators, will testify after the proponents of a revised statute. Some groups will be split, partly in favor and partly against the revision proposals. Broadcasters are expected to have some mixed reactions, and educators will battle the removal of the old law's "not for profit" exemption, which will be

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Southern-Peer Global Plans

NEW YORK—Key executives of the global publishing empire of Southern-Peer are blueprinting several projects of interest to the international music business. One of these is the introduction of Asian music to the Western world, according to Mrs. Monique Peer-Morris, president of Southern-Peer. Another is the intensive cultivation of country and western music all over the world, Mrs. Peer-Morris added. The Southern-Peer catalog was one of the pioneers in developing the country field in the U. S., the founder of the firm—the late Ralph Peer—having discovered and published the songs of Jimmie Rodgers, today recognized as the “father” of the country field.

According to David H. Morris, Mrs. Monique Peer-Morris' husband and a vice-president of Southern-Peer, and who has had world experience as a journalist and broadcaster, “Much of Asian music is identifiable or adaptable to the Western ear, and the most stimulating task in this area will be Indian music.” Morris, who lived in Asia a long time, feels the introduction of Asian material is merely another, and important, extension of the World music concept.

With regard to the exploitation of country material, Morris noted that in his definition country material is folk-oriented and that world markets are ready for more country and folk material. “Its international potential is tremendous,” he said.

Philips' Contest Winner in N. Y.



SHARON BLACK

NEW YORK—Sharon Black, 20-year-old winner of a nationwide singing contest in Australia, sponsored by Philips Records, is visiting here and will record a session to be cut by Hal Mooney of Mercury. Sides will be issued very shortly. Miss Black, in an interview, stated that “ballads are my favorite songs, but I am very interested in r&b.... The world grows smaller, and as far away as Sydney, we keep up with trends in r&b and country music, as well as folk and pop.”

The competition which Miss Black won had thousands of entrants from all over Australia.

Modern Distrib Staffer on Own

LOS ANGELES—Al Chapman, former general manager at Modern Distributors, has opened his own firm at 2645 W. Pico Boulevard. First labels with Chapman Distributing are Young People's Records, Children's Record Guild, Living Language and Chattahoochee, the owner said.

Chapman had been with Modern, picked up by Pep Records recently, for eight years. Before that he was with Decca in Chicago 20 years.



DAVID H. MORRIS

Mrs. Peer-Morris, discussing the firm's future, indicated that activity would be stepped up on the various catalog levels. The total catalog, of course, covers the gamut—ranging from ethnic blues and country material to a vast Latin-American and European repertory, and including much pop and symphonic material—the latter by such composers as Charles Ives and David Diamond.

The executive also indicated that Ralph Peer II, the son of



MRS. MONIQUE PEER-MORRIS

the late Ralph Peer, founder of the firm and Mrs. Peer-Morris' first husband, would be increasingly active in the publishing operation. Later in 1965, on his 21st birthday, he officially becomes a director of the company. During the past year he has spent intensive months of training at the various offices around the world. Ralph II is general manager of the broadcasting station at Stanford University in California. He has considerable knowledge of programming, broadcasting and recording techniques.

Wallichs Will Present Series of Live Concerts

HOLLYWOOD — Wallichs Music City, Inc., noted retail music chain, will present a series of in-person concerts at various theaters and auditoriums in Southern California. Wallichs will pay the artists and will carry out promotional plans in conjunction with each presentation. These include: (1) Window displays and in-store merchandising to be featured in all five Wallichs stores, and in three more stores planned for the future; (2) distribution of 100-

000 bag stuffers and heralds containing information on the concerts and the artist; (3) radio advertising on eight California stations; (4) wherever possible the Wallichs' “Album of the Day” radio program, carried on five stations. (5) newspaper advertising for the artists' albums; (6) sale of concert tickets at Wallichs stores.

Clyde Wallichs, president of Wallichs Music City Stores, Inc., stated: “Our concert series will be the most talked about ever in the music industry. I can't think of any other situation where a recording artist can receive maximum public exposure and significant record sales at the same time. In many cases we hope to function as a launching pad for the introduction of new recording artists and potential hit record albums or singles.”

Roger Miller C&W King

By ROGER SCUTT

NASHVILLE—Armed with a catchy ditty he had whipped together one night at a Phoenix, Ariz., motel during a whirlwind four-minute burst of creativity and flanked by his honey-haired bride of a few days, artist-composer Roger Miller provided a dramatic climax for the NARAS Awards dinner staged by the one-year-old Nashville Chapter last week.

The crowd of over 300 music tradesmen who jammed the Carousel Club for the event roared approval each time Roger Miller's name came out of the sealed envelopes containing winner's names. No one seemed to mind the Miller domination of the c&w categories (he won five of six). The only c&w Grammy he missed was the Best Performance Vocal by a Female. It went to RCA Victor thrush Dottie West for her “Here Comes My Baby.”

It was Miller's night here, but locally-based Tree Publishing mopped up all the way—every c&w winner was a Tree song.

When Miller joined presenter George Hamilton IV at the speaker's stand to accept the Best Country and Western Single Grammy for his Smash recording of “Dang Me,” all the ad lib ace could muster was, “Good Lord! Thank you.”

Roger made a quick trip back

to the speaker's stand to accept the Best Country and Western Album Grammy for his Smash album “Dang Me-Chug-a-Lug.” As he did during his first acceptance, Miller called for Smash a&r producer, Jerry Kennedy, to join him at the mike to receive credit for his part in the best-seller.

Then Dottie West gave him a breather while she picked up her trophy. Then Roger made three more successive trips as he was cited for Best Country and Western Vocal Performance Male, Best Country and Western Song (both for “Dang Me”) and Best New Country and Western Artist of 1964.

At one point Roger halted proceedings to introduce his new bride Leah, and another time he told the apparently delighted audience, “You know, it's funny. One night at a motel in Phoenix, Ariz., I wrote this song (“Dang Me”) in just four minutes. It took me six weeks to write “King of the Road.”

George Hamilton stepped aside when he came to the Best Performance Male category and asked emcee Ralph Emery to do the honors. George was nominated for his RCA Victor album

Publisher Pushes Labels on Americanization of Letkiss

HOLLYWOOD—Swedish publisher Stig Anderson believes the Americanization of the Letkiss is the key to breaking the European dance fad wide open here.

Passing through on a promotional visit to enthuse record manufacturers anent the dance, Anderson said he was pushing the idea among American labels to put their own interpretation into the Letkiss rhythm. Unlike the Brazilian composers who yelled foul several years ago when U. S. labels commercialized the bossa nova, Anderson is all for the domestication of the Letkiss.

He claims the rhythm must be the original Finnish version but that the arrangements can fall into many styles, including r&b or Dixieland. Valiant Records' version of “Letkiss,” by John Buck and the Blazers, is a Dixielandish interpretation of the rhythm.

Anderson, whose company, Sweden Music AB, owns the rights to the original Letkiss-Jenka catalog, estimates he's spent \$30,000 stirring up interest around the world. He said the Jenka dance began one year ago in Northern Finland and spread over Europe. Letkiss, he explains, means rhythm and is just one title out of 100 songs in the catalog of Jenka dances.

The publisher says several Letkiss albums will be released shortly by such labels as Vee Jay, Mercury, London, MGM, Laurie and Audio Fidelity.

Single activity has centered around Dot, which broke the first Letkiss disk, Reprise and

Koppleman, Rubin Form Company

NEW YORK — Koppleman-Rubin Associates, a record production firm, and Chardon Music, a BMI publishing firm, have been formed here by Charles Koppleman and Don Rubin.

Both Koppleman and Rubin had been with Big Seven Music Publishing, a subsidiary of Roulette Records.

The firm will attempt to sign singing talent, build up a catalog of new and established songs and enter the personal management phase of the business.

Both principals had been executives with Alden Music and Screen Gems-Columbia.

Joins WB-Reprise

HOLLYWOOD—Mike Shepherd has joined the Warner Bros.-Reprise Records promotion staff, replacing Lenny Salamone. Shepherd, formerly with Record Sales here, will cover Southern California, Southern Nevada and Arizona. His signing keeps the combine's promotion staff at 10 men across the country.

“Fort Worth, Dallas or Houston.”

Closing out the NARAS awards dinner here, Ralph Emery quipped, “Thank you, folks, for coming to the Roger Miller awards dinner.”

The only Nashville winner in a non-c&w category was the Capitol Records album “Great Gospel Songs” by Tennessee Ernie Ford and the Jordanaires. Ray Walker, bass singer for the Jordanaires, accepted the Grammy on behalf of his co-workers and the West Coast-based Ford. The award was for the Best Gospel Recording.

Valiant, the only label of the three using American musicians.

“The record can be a flop here in America,” Anderson said, “but in Europe it's a big hit.” Television exposure is enough to get the European teen-agers excited in a dance craze, Anderson. Since the youngsters interpreted the Letkiss title to mean let's kiss, a puckering session is included in the dance's routine.

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Vol. 77 No. 17



BILLBOARD, April 24, 1965

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Bob Dylan's
sensational
new single

"Subterranean Homesick Blues"

It's featured in
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CL 2828/CS 9128 Stereo

ON COLUMBIA RECORDS 

This One



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National On-the-Spot NARAS Coverage

RECORD OF THE YEAR

(plaque awarded to the producer)
THE GIRL FROM IPANEMA — Stan Getz and Astrud Gilberto—Creed Taylor, producer (Verve)

ALBUM OF THE YEAR

(plaque awarded to the producer)
GETZ-GILBERTO—Stan Getz and Joao Gilberto—Creed Taylor, producer (Verve)

ALBUM OF THE YEAR (CLASSICAL)

(plaque awarded to the producer)
BERNSTEIN: SYMPHONY NO. 3 ("KADDISH")—Leonard Bernstein conducting the New York Philharmonic Orchestra — John McClure, producer (Columbia)

SONG OF THE YEAR

(awarded to the composers)
HELLO, DOLLY!—Jerry Herman (RCA Victor)

BEST INSTRUMENTAL COMPOSITION (NON-JAZZ)

(awarded to the composer)
PINK PANTHER THEME—Henry Mancini (RCA Victor)

BEST FEMALE VOCAL PERFORMANCE

PEOPLE—Barbra Streisand (Columbia)

BEST MALE VOCAL PERFORMANCE

HELLO, DOLLY!—Louis Armstrong (Kapp)

BEST INSTRUMENTAL JAZZ PERFORMANCE—SMALL GROUP

GETZ-GILBERTO—Stan Getz (soloist) (Verve)

BEST INSTRUMENTAL JAZZ PERFORMANCE—LARGE GROUP

GUITAR FROM IPANEMA — Laurindo Almeida (Capitol)

BEST ORIGINAL JAZZ COMPOSITION

(awarded to the composer)
THE CAT—Lalo Schifrin (Verve)

BEST INSTRUMENTAL PERFORMANCE (NON-JAZZ)

PINK PANTHER—Henry Mancini (RCA Victor)

BEST INSTRUMENTAL ARRANGEMENT

(awarded to the arranger)
PINK PANTHER—Henry Mancini (RCA Victor)

BEST ACCOMPANIMENT ARRANGEMENT

(awarded to the arranger)
PEOPLE (Barbra Streisand)—Peter Matz (Columbia)

BEST PERFORMANCE BY A VOCAL GROUP

A HARD DAY'S NIGHT — The Beatles (United Artists)

BEST PERFORMANCE BY A CHORUS

THE SWINGLE SINGERS GOING BAROQUE—The Swingle Singers (Philips)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION SHOW

(awarded to the composers)
MARY POPPINS—Richard Sherman and Robert Sherman (Vista)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM

(awarded to the composers; plaque to the producer)
FUNNY GIRL—Jule Styne and Bob Merrill, composers; Richard Jones, producer (Capitol)

BEST COMEDY PERFORMANCE

(plaque to writer, if not same as performer)
I STARTED OUT AS A CHILD—Bill Cosby (Warner Bros.)

BEST DOCUMENTARY, SPOKEN WORD OR DRAMA RECORDING (Other Than Comedy)

BBC TRIBUTE TO JOHN F. Kennedy—"That Was the Week That Was" Cast (Decca)

BEST ENGINEERED RECORDING

(awarded to the engineer)
GETZ-GILBERTO (Stan Getz & Joao Gilberto—Phil Ramone (Verve)

BEST ENGINEERED RECORDING (Special or Novel Effects)

(awarded to the engineer)
THE CHIPMUNKS SING THE BEATLES (The Chipmunks)—Dave Hassinger (Liberty)

BEST ALBUM COVER

(awarded to the art director and graphic artists or photographer)
PEOPLE (Barbra Streisand)—Robert Cato, Art director; Don Bronstein, photographer (Columbia)

BEST RECORDING FOR CHILDREN

MARY POPPINS—Julie Andrews, Dick Van Dyke and Others (Vista)

BEST ROCK AND ROLL RECORDING

DOWNTOWN—Petula Clark (Warner Bros.)

BEST RHYTHM AND BLUES RECORDING

HOW GLAD I AM—Nancy Wilson (Capitol)

BEST FOLK RECORDING

WE'LL SING IN THE SUNSHINE—Gale Garnett (RCA Victor)

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GREAT GOSPEL SONGS—Tennessee Ernie Ford and the Jordanaires (Capitol)

BEST NEW ARTIST OF 1964

THE BEATLES—(Capitol)

BEST COUNTRY AND WESTERN SINGLE

(plaque awarded to the producer)
DANG ME—Roger Miller—Jerry Kennedy, producer (Smash)

BEST COUNTRY AND WESTERN ALBUM

(plaque awarded to the producer)
DANG ME-CHUG-A-LUG—Roger Miller—Jerry Kennedy, producer (Smash)

BEST COUNTRY AND WESTERN VOCAL PERFORMANCE—FEMALE

HERE COMES MY BABY—Dottie West (RCA Victor)

BEST COUNTRY AND WESTERN VOCAL PERFORMANCE—MALE

DANG ME—Roger Miller (Smash)

BEST COUNTRY AND WESTERN SONG

(awarded to the composer)
DANG ME—Roger Miller (Smash)

BEST NEW COUNTRY AND WESTERN ARTIST

ROGER MILLER—(Smash)

BEST ALBUM NOTES

(awarded to the annotator)
MEXICO (LEGACY COLLECTION) (Carloz Chavez)—Stanton L. Catlin and Carleton Beals (Columbia)

THE FOLLOWING CATEGORIES COVER CLASSICAL MUSIC ONLY:

BEST PERFORMANCE—ORCHESTRA

(awarded to the conductor)
BEETHOVEN: TRIO NO. 1 IN E FLAT, OP. 1, NO. 1—Heifetz-Piatigorsky Concerts with Jacob Lateiner (RCA Victor)

BEST CHAMBER MUSIC PERFORMANCE—VOCAL

IT WAS A LOVER AND HIS LASS (MORELY, BYRD AND OTHERS)—New York Pro Musica, Noah Greenberg conducting (Decca)

BEST PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (With Orchestra)

(awarded to the soloist/s)
PROKOFIEFF: CONCERTO NO. 1 IN D MAJOR FOR VIOLIN—Isaac Stern; Eugene Ormandy conducting the Philadelphia Orchestra (Columbia)

BEST PERFORMANCE—INSTRUMENTAL SOLOIST (Without Orchestra)

VLADIMIR HOROWITZ PLAYS BEETHOVEN, DEBUSSY, CHOPIN (BEETHOVEN: SONATA NO. 8 "PATHETIQUE"; DEBUSSY: PRELUDES; CHOPIN: ETUDES & SCHERZOS 1 THRU 4)—Vladimir Horowitz (Columbia)

BEST OPERA RECORDING

(award to conductor; plaques to principal soloists and producer)
BIZET: CARMEN—Herbert von Karajan conducting the Vienna Philharmonic Orchestra and Chorus—Principal Soloists: Leontyne Price, Franco Corelli, Robert Merrill, Mirella Freni—John Culshaw, producer (RCA Victor)

BEST CHORAL PERFORMANCE (Other Than Opera)

(award to the choral director and to the orchestra conductor, if any)
BRITTEN: A CEREMONY OF CAROLS—The Robert Shaw Chorale; Robert Shaw conducting (RCA Victor)

BEST VOCAL SOLOIST PERFORMANCE (With or Without Orchestra)

BERLIOZ: NUITS D'ETE (SONG CYCLE) and FALLA: EL AMOR BRUJO—Leontyne Price (RCA Victor)

BEST COMPOSITION BY A CONTEMPORARY COMPOSER

PIANO CONCERTO—Samuel Barber

BEST ENGINEERED RECORDING

(awarded to the engineer)
BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA—(Carlos Maria Giulini conducting the Philharmonia Orchestra)—Douglas Larter (Angel)

BEST ALBUM COVER

(awarded to the art director and graphic artist or photographer)
MAHLER: SYMPHONY NO. 5 IN C SHARP MINOR—(Erich Leinsdorf conducting the Boston Symphony Orchestra)—Robert Jones, art director; David Hecht, photographer (RCA Victor)

MOST PROMISING NEW CLASSICAL RECORDING ARTIST

MARILYN HORNE—(London)

CHI SHORT ON AWARDS, LONG ON ENTHUSIASM

By NICK BIRO

CHICAGO—The Grammy Awards celebration here last Tuesday (13) evening turned out to be the most prestigious social affair in the Chicago chapter's history.

Close to 300 record industry tradesters were on hand and if the city suffered a paucity of awards, there was no shortage of enthusiasm.

Entertainment for the evening was first rate. WCFL deejay Sid McCoy shared the emcee chores with such NARAS chapter officials as Joe Wells, vice-president, and Bill Traut, chairman of the entertainment committee.

Entertainment

Bill Henderson backed up by the Eddie Higgins Trio kicked off the program, followed in turn by Irene Kral and the Serendipity Singers. After a brief intermission for envelope opening, Connie Haines came on stage with the Bobby Christian Orchestra and later the evening's only rock act, the Robin Hoods from England.

From the award standpoint, there were numerous local plums to salve egos suffering under the New York, Los Angeles and Nashville shadows.

Most popular was a Grammy presentation to Chicagoan Don Bronstein in the Best Album Cover category for his photograph of Barbra Streisand on her "People" album.

Simon Goes Baroque

Lou Simon, Philips sales manager, accepted a "Grammy for the Swingle Singers' "Going Baroque" LP in the Best Performance by a Chorus category.

Smash Records also drew some measure of satisfaction from its artist Roger Miller winning "Gammv" awards in all five c&w categories in which he was nominated. While the awards were made in Nashville, Charlie Fach, Smash label chief, thanked NARAS for the honor.

Another award went to the late Chicagoan Fritz Reiner and the Chicago Symphony for accompanying Leontyne Price in the Best Vocal Soloist Performance (with or without orchestra) category.

Humor Added

The evening was not without its humorous moments. Sid McCoy introduced Connie Haines as Connie Francis and she in turn responded with "that's all right, Frank," as he helped her on stage.

The amplification system also left something to be desired. It went completely dead for Bill Henderson, who reacted by doing a pantomime bit that brought down the house. It growled for the Robin Hoods, who reacted simply by singing louder and growling back.

All in all, however, the affair was easily the most successful ever staged by the local chapter. It received notice from radio stations and the press and was attended by representatives from all media.

The Chicago chapter now has close to 150 members on its rolls and money in the bank—the latter a distinction possessed by neither of the more auspicious East and West Coast organizations.

The Miller Sweep Brings High Words From Smash

By RAY BRACK

CHICAGO—In walking away with dang near the entire 1964 c&w Grammy grab-bag, the

compleat Roger Miller may have crystallized Smash Records' recent Nashville-Memphis talent bent into company policy.

Corralling best single, album, male vocal and song awards for his own composition, "Dang Me," Miller made it a sweep by copping the best new artist prize.

Top Smash executive Charlie Fach, notified of the Miller awards while at the NARAS program here, excitedly accepted the congratulations of the local trade and in an interview with Billboard described Miller as "the new super-star of the recording industry."

RCA Wins 12 Grammys; Col. Picks Up 8

• Continued from page 1

"The Girl From Ipanema" song.

Entertaining at the ceremonies Tuesday in Hotel Astor here were Louis Armstrong and the Woody Herman orchestra. Most of the presentations were by Father Norman O'Connor, a NARAS governor, who handled the first segment of the show. Other emcees were Morton Gould, who represented the "New York sound"; and Eddy Arnold, who announced the country awards presented in Nashville; and Skitch Henderson and Allan Sherman. A bevy of record stars assisted Henderson and Sherman.

As the proceedings reached

its final stages, Allan Sherman almost missed awarding Grammys to Stan Getz, Joao Gilberto and Creed Taylor for Album of the Year, "Getz-Gilberto." Before Mrs. Getz, who was accepting for her husband, Mrs. Gilberto, and Taylor could reach the stage, Sherman began announcing the final award: Record of the Year. Actually, it only simplified matters, as the same trio would have had to return to the stage anyway. Getz and Astrud Gilberto garnered Record of the Year Grammys and Creed Taylor, who produced, received a plaque.

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2 Tower singles getting top airplay now

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Follow the Arrows! Their last smash: Apache '65!

**BRENDAN BOWYER &
THE ROYAL SHOWBAND
Hucklebuck '65 (132)**

No. 1 in Ireland for weeks!

2 MORE Singles to watch

**RITCHIE DEAN
Why Can't You Love Me/
Now (121)**

**GUS JENKINS
Frosty/
You Used Me (122)**

Picture Highlights
of
**GRAMMY
GALA**



ACCEPTING AWARDS in New York for best Record of the Year and best Album of the Year were, from left, Mrs. Astrud Gilberto, who accepted for her husband, Joao, on the album and herself for the song "The Girl From Ipanema"; Creed Taylor, who received a plaque for producer of both the album and the single; and Mrs. Stan Getz, who accepted for her husband's efforts on both album and single.



DON BRONSTEIN and his wife show off the Grammy in Chicago he won for the album cover picture of Barbra Streisand on her "People" album.



WARNER BROS. President Mike Maitland, left, accepts a Grammy in Hollywood for Bill Cosby, whose LP was judged best in the comedy field. Presenters were Lorne Greene and Jo Stafford.



HENRY MANCINI, who won three Grammy Awards, thanks Hollywood's NARAS members for his "Pink Panther" accolades. Presenters were Jonathan Winters, left, and Donna Loren.



CAPITOL'S A&R head Voyle Gilmore, left, accepts a Grammy Award in Hollywood for Tennessee Ernie Ford, judged best religious LP artist, from Jimmy Durante. April Stevens, co-presenter, is at right.



THE SERENDIPITY SINGERS had the crowd clapping in rhythm at the Chicago presentations of the NARAS Grammy Awards.



CAPTURING FIVE GRAMMY AWARDS of six in the country field for his "Dang Me," Roger Miller, center, admires his collection at Nashville's first NARAS award presentation. Jerry Kennedy, Roger's producer and Smash a&r director, and Miller's wife, Mrs. Leah Miller, also find the collection astonishing.



DAVE HASSINGER, Liberty engineer, with his Grammy for the LP "The Chipmunks Sing the Beatles," voted best engineered in the special or novelty field.



THE GREAT SATCHMO'S smile is turned on full power as he chats with Hal B. Cook, Billboard publisher, and Gene Weiss of Columbia Records, right, at the New York NARAS presentation festivities.



ENTERTAINING the audience at Chicago's NARAS awards ceremonies was Connie Haines.



BARBRA STREISAND accepts a Grammy Award for her vocal performance of "People" on the Columbia label at the New York ceremony.



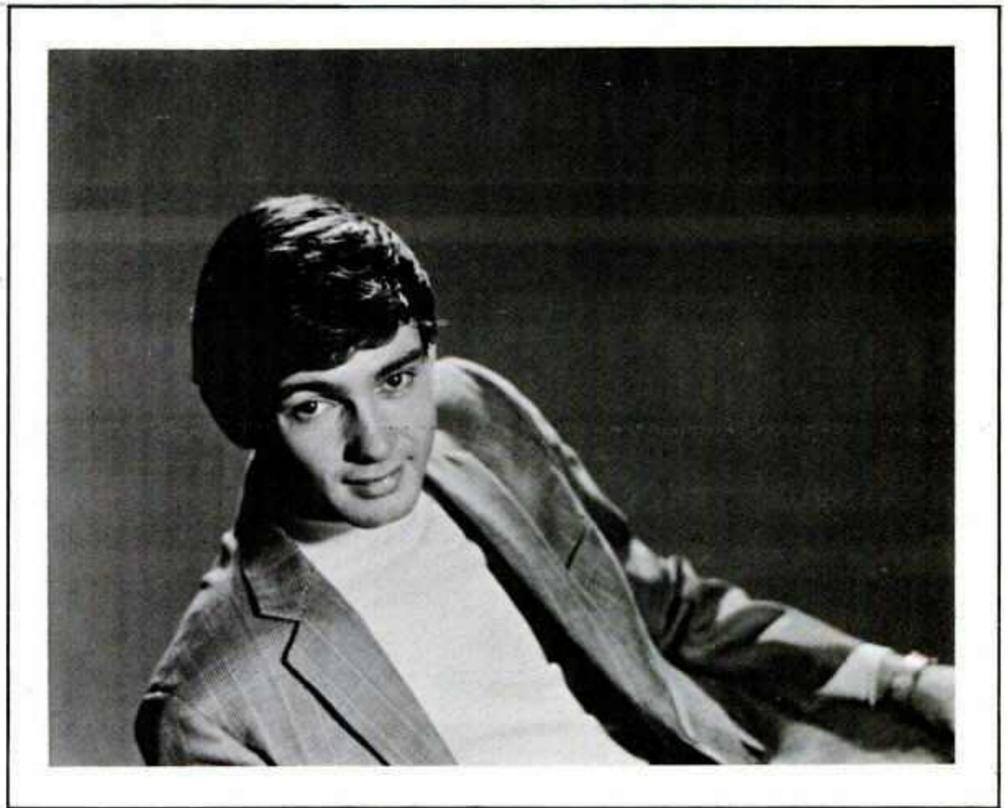
GRAMMY WINNER Nancy Wilson sings for the Hollywood audience one of the nominated tunes for best song of the year.



ENJOYING THE NARAS ceremonies were, from left, Sammy Davis, star of Broadway's "Golden Boy" who aided as a presenter; Mrs. George Lee; Mary Travers of the Peter, Paul and Mary folk group (Mary also served as a presenter); and George Lee, director of eastern operations for Warner Bros.-Reprise.

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- | | | |
|--|---|---|
| April 16 — The Mosque, Richmond, Va. | April 30 — The Mosque, Pittsburgh, Pa. | May 16 — Morris Auditorium, South Bend, Ind. |
| April 17 — The Dome, Virginia Bch., Va. | May 1 — Hamburg Field House, Hamburg, Pa. | May 17 — Harlem H. S., Rockford, Ill. |
| April 18 — Penn State Coll., State Coll., Pa. | May 4 — Auditorium, Greenville, S. Carolina | May 18 — Orpheum Theatre, Davenport, Iowa |
| April 19 — The Surf, Hull, Mass. | May 5 — Auditorium, Raleigh, N. Carolina | May 19 — Orpheum Theatre, Madison, Wisconsin |
| April 20 — The Arena, New Haven, Conn. | May 6 — Auditorium, Charlotte, N. Carolina | May 20 — Memorial Stadium, Terre Haute, Indiana |
| April 21 — Loews State Thea., Providence, R.I. | May 7 — Auditorium, Greensboro, N. Carolina | May 21 — Kiel Auditorium, St. Louis, Missouri |
| April 22 — Bushnell Aud., Hartford, Conn. | May 8 — Memorial Auditorium (aftn), Waycross, Georgia | May 22 — McCormick Place, Chicago, Illinois |
| April 23 — Auditorium (aftn), Utica, N.Y. | May 8 — National Guard Armory (eve) Savannah, Georgia | May 23 — Auditorium, Evansville, Indiana |
| April 24 — Auditorium (eve), Poukeepsie, N.Y. | May 9 — Auditorium, Chattanooga, Tenn. | May 25 — Auditorium, Lacrosse, Wisconsin |
| April 25 — Auditorium Theatre, Rochester, N.Y. | May 13 — Auditorium, Nashville, Tenn. | May 26 — Auditorium, Des Moines, Iowa |
| April 26 — Farrell H. S. Aud., Farrell, Pa. | May 14 — State Fair Coliseum, Louisville, Ky. | May 27 — Pershing Memorial Aud., Lincoln, Nebr. |
| April 27 — Auditorium, Clarksburg, W. Va. | May 15 — State Fair Coliseum, Indianapolis, Ind. | May 28 — Assembly Arena, Tulsa, Oklahoma |
| April 28 — Auditorium, Parkersburg, W. Va. | | May 29 — Municipal Auditorium, Topeka, Kansas |
| April 29 — Auditorium, Wheeling, W. Va. | | May 30 — Civic Auditorium, Omaha, Nebr. |



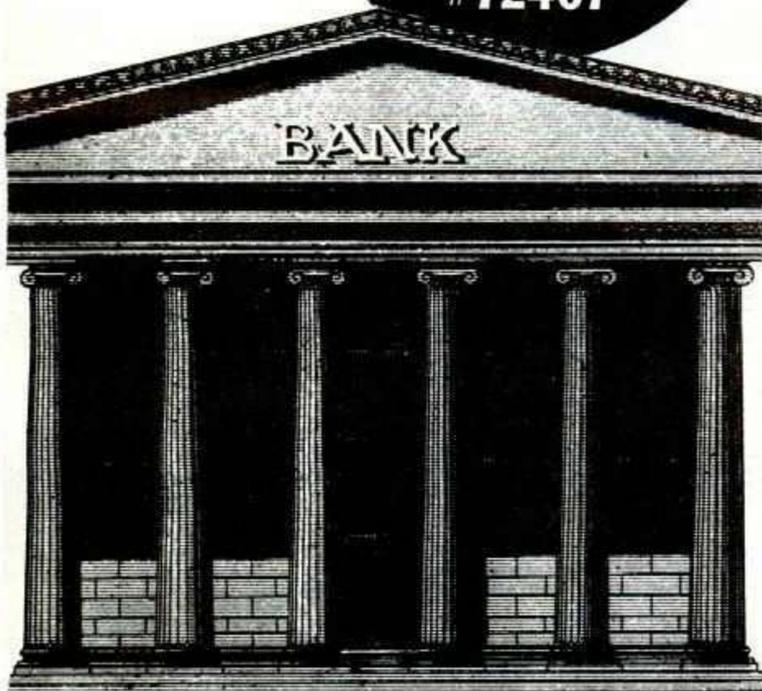
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Clyde McPhatter
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PAYS BIG DIVIDENDS

Teeners Mob Para for Rock Show

• Continued from page 1

the Hullabaloo, the Detergents, Uniques, Shirley Ellis, Little Richard, Vibrations, Dee Dee Warwick and Roddy Joy. Sandy Shaw was billed as special attraction but didn't appear for the debut show. The Hullabaloo Dancers did all the new steps as a prelude to the appearance of the record acts.

King Curtis' 16-piece orchestra played the show, which had a running time of 1 hour and 10 minutes. This is likely to be pruned a bit, inasmuch as five or six shows a day are planned.

Tying in the event closely with the record business, Roulette allocated 30,000 albums to be given away during the 10-day period. The albums are "20 Original Winners of 1964" and "The Hullabaloo." The kids were seen trading albums. The Paramount's lobby, too, is fitted with a retail record operation, set up by Merco Enterprises, and stocked with singles and albums.

The show was paced very well — including the opener. Emcee Al Jackson brought the acts on without wasting time. Most of them did one performance; several did two and three.

The audience was at a high excitement level throughout the show, and there is no question as to the impact of this kind of package on record business. Sales in the New York market are likely to bounce for many labels.

It's a tribute to Roulette's president, Morris Levy, that he selected the acts from a broad group of labels, including—in addition to Roulette—Red Bird, Capitol, ABC-Paramount, Paula, Four Corners and Vee Jay.

Sees Record Attendance

The Paramount's seating capacity is 3,360. This figure was probably greatly exceeded, for the youngsters were sitting in the aisles and the balconies were jammed. John Sadler, Paramount manager, who was chief usher during the Frank Sinatra era at the Paramount, said no previous Paramount show could match this one in excitement and he predicted all records for the theater would

McCaffrey Named

NEW YORK—Tom McCaffrey, formerly Midwest promotion manager for Kapp and Congress Records, has joined Amy-Mala Records as a national promotion manager. He will report to Fred DeMann, national promotion head.

be broken during the run. Keeping an eye on the crowds were an estimated 200 city police—both in and outside the Paramount — many on horseback. Additionally, the Paramount retained 40 private police.

The show received full press and television coverage.

The audience occasionally called wildly for Soupy Sales, and when he appeared he put on his usual performance, including being hit with a pie. His popularity is astounding. As for the remaining acts, the most colorful undoubtedly was Little Richard, whose entrance on-stage was marked by a flurry of martial music, an Oriental dancer and a cortege in military uniform, replete with plumed hats. He himself was dressed in a magnificent cape; and his rocking performance so enraptured the audience that he divested himself of his shoes and threw them to his admirers. They wanted more, so, under the protection of his cape, he divested himself of various pieces of clothing and threw them to the cheering throng, who madly fought for the items.

Meanwhile, Murray the K's package was scheduled to open in Brooklyn on Saturday (17). Tradesters were anxiously watching the effect of the two shows on the live talent scene and the record business. The Brooklyn show includes a strong talent line-up—with Gerry and the Pacemakers and the Motortown Revue.

Prices \$2.50 until noon. Thereafter, \$3.

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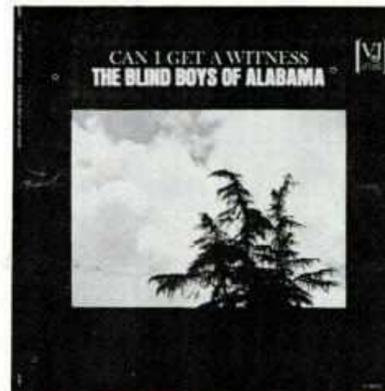
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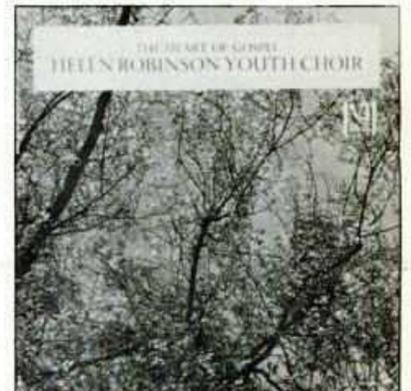
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303	LET IT BE ME / AIN'T THAT LOVIN' YOU BABY	Betty & Jerry
304	YOU PAINTED PICTURES / DO WAH	The Spaniels
305	MARY LOU	Young Jesse
305	LOW DOWN	Billy Preston
306	OOP SHOOP	Shirley Gunther
306	DON'T LET THE SUN CATCH YOU CRYIN'	Billy Preston
307	WHY DON'T YOU WRITE ME	The Jacks
307	SOUL MEETIN'	Billy Preston
308	I'M BEWILDERED	Richard Berry
308	LET ME KNOW	Billy Preston
309	GOOD ROCKIN' DADDY	Etta James
309	BILLY'S BAG	Billy Preston
310	CONVICTED	Oscar McLollie
310	LOG CABIN	Billy Preston
311	KO KO MO / YOU AND ME	Gene & Unice
312	PACHUKO HOP / MOTORHEAD BABY	Chuck Higgins
313	SEÑORITA I LOVE YOU / SAY THAT YOU LOVE ME	The Impressions
314	I'M A SOLDIER BOY / SHOOK UP OVER YOU	Dee Clark
315	CHECK YOURSELF / FORGIVE ME	Gene Chandler
316	BABY, THAT'S LOVE / MAN'S TEMPTATION	Gene Chandler
317	MARY-MARY / I'M GONNA HELP YOU	Jimmy Reed
318	JUST A LITTLE BIT / A WOMAN WITH A SOUL	Jerry Butler
319	STAY / GOODNIGHT MY LOVE	Four Seasons
320	THE SHOOP SHOOP SONG / HANDS OFF	Betty Everett
321	GIVING UP ON LOVE / I'VE BEEN TRYING	Jerry Butler
322	SAY / MY ADORABLE ONE	Joe Simon
323	OH JOHN / DOWN IN MISSISSIPPI	Jimmy Reed
324	I'M LEAVING / BIRMINGHAM BLUES	John Lee Hooker
325	HALF & HALF / K. C. BLUES	Eddie Harris
326	NEED TO BELONG / GIVE ME YOUR LOVE	Jerry Butler
327	ST. LOUIS BLUES / OUTSKIRTS OF TOWN	Jimmy Reed
328	ADORABLE / SWEET SIXTEEN	The Colts
329	FOOT STOMPING (PARTS I & II)	The Flares
330	THE WIND / PEARLIE MAY	The New Jewels

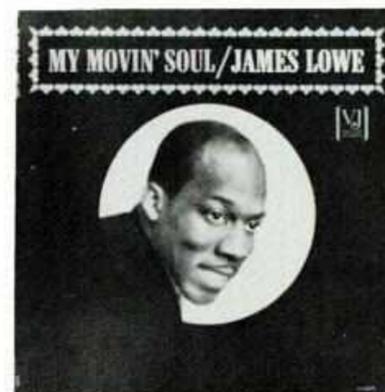
2



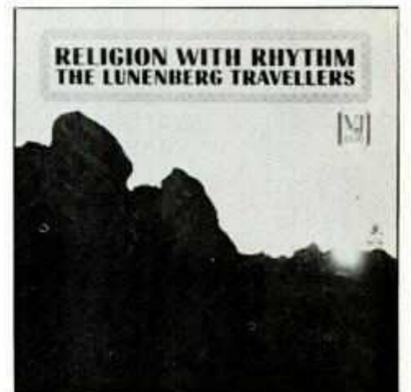
CAN I GET A WITNESS
The Blind Boys of Alabama VJ-5072



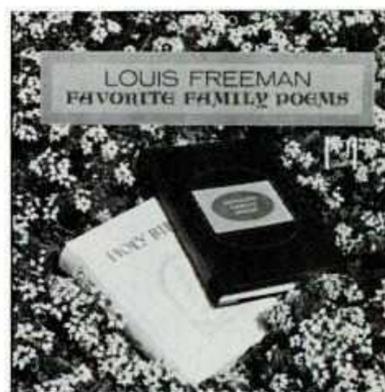
THE HEART OF GOSPEL
Helen Robinson Youth Choir VJ-5074



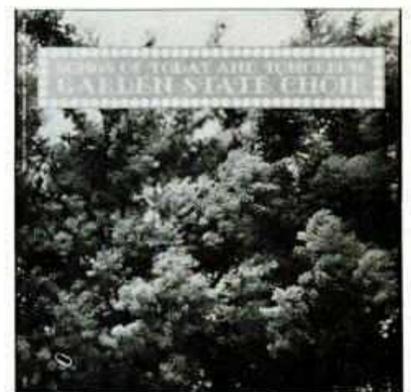
MY MOVIN' SOUL
James Lowe VJ-5075



RELIGION WITH RHYTHM
The Lunenberg Travellers VJ-5076



FAVORITE FAMILY POEMS
Louis Freeman VJ-1140



SONGS OF TODAY AND TOMORROW
Garden State Choir RS-2014

(THAT'S 2—THERE ARE 29,998 TO GO)

Prince Stresses Musical Theater of the Integrated

By MIKE GROSS

NEW YORK — Harold S. Prince, a producer of hit Broadway musicals for more than 10 years, is concerned with the direction in which the musical theater is going. "The Broadway musical today is not as impulsive and as free as it should be," he said, "and it will be a breath of fresh air if, once in a while, we can get away from the 'integrated musical.'" (An "integrated musical" is the comparatively new theatrical term describing a production in which the score and story are so closely linked that one almost becomes inseparable from the other.)



HAROLD PRINCE

Prince admitted recently that he looks to the book's values first and realizes that each libretto makes different demands upon a score, but, he added, "No show can get hurt by having songs that people can sing."

Prince said he has a lot of respect for the contributions being made by show music writers today, but he wishes more pop hits would emerge from their scores. Something on the order of what Jerry Ross and Dick Adler did for "The Pajama Game," which he co-produced in 1954 with the late Robert E. Griffith, is what Prince said he had in mind. ("Hey, There" was one of the hits to come out of that show).

"Richard Rodgers," he pointed out, "knows how to make you listen to a song and knows what to do to make you remember it, but many of the younger composers have been caught up in a pattern of asking for no reprises and some of them are even doing away with the overture."

Prince, now, is quite bullish over the score that John Kander (music) and Fred Ebb (lyrics) have supplied for his upcoming Broadway production "Flora, the Red Menace." He believes that they've written a score that fits into the story pattern of the production as well as songs that have a potential to step out as pop hits and even some that will find a place in the standard repertoire. The first song from the show to get disk action is "A Quiet Thing," which has been recorded by Liza Minnelli, who stars in the mu-

current Broadway smash, "Fiddler on the Roof."

On the record company level, Prince said that he stays wide open and uncommitted on his original Broadway cast album assignments. "Reason for this," he said, "is that I don't look for a financial investment from any record company. I'm primarily interested in the advertising and promotion programs they offer and in the royalty deals they're willing to give."

Apart from "She Loves Me," which went to MGM Records because of Metro-Goldwyn-Mayer's ownership of "The Shop Around the Corner," the film property from which the musical was adapted, the following is an example of the disk diversification of Prince's productions: Columbia Records had "The Pajama Game" and "West Side Story"; Capitol Records had "Fiorello," "Tenderloin" and "A Funny Thing Happened on the Way to the Forum"; and RCA Victor had "Damn Yankee," "New Girl in Town" and "Fiddler on the Roof." Victor also is set to record "Flora, the Red Menace," which is now on its out-of-town try-out tour and is scheduled to open on Broadway May 11.

sical on the Capitol label, and by John Gary for RCA Victor.

The music publisher also takes priority in Prince's scheme. "Tommy Valando," he said, "has become an important publisher, because he is directing his writers to the needs of the musical theater as well as the current recording scene."

Prince is now working with Valando on the "Flora, the Red Menace" project and has been associated with him on the Jerry Bock and Sheldon Harnick scores for "Fiorello," which won a Pulitzer Prize, "Tenderloin," "She Loves Me" and the

Bennett or Getz—Alone Or Together—Marvelous

NEW YORK—A live preview of record events to come—a dual performance by Columbia's Tony Bennett and MGM-Verve's Stan Getz—received a bombastic reception Friday (9) night at a packed Lincoln Center. Getz and saxophone, backed by vibes, bass, and drums, occupied a very entertaining half-hour-plus with jazz numbers such as "Sweet Rain" and "Murphy's Law." Then Bennett and voice, backed by orchestra and the fine trumpet of Bobby Hackett, took over. "Who Can I Turn To?" from the musical "The Roar of the Greasepaint—the Smell of the Crowd," was outstanding, and full of that particular brand of emotion in which Bennett specializes. He also did a tre-

mendous job with "I Left My Heart in San Francisco" and "Lullaby of Broadway."

But what do you do for an encore? Simple. During rehearsal for the show, Columbia a&r producer Teo Macero lined up the two stars for a taping session. Friday night, for an encore, the two joined forces again. It was a sensational combination. Getz, who has proved equally capable with jazz and pop seemed to concentrate on underplaying his point, sighing off rather than leaping higher on the harmony. On the other hand, in contrast, was Bennett. The effect was marvelous, especially on the bossa-nova-ish "Quiet Nights of Quiet Stars" and "Danny Boy."

CLAUDE HALL

Belafonte Tour To Cover U. S., Canada Cities

NEW YORK — Harry Belafonte will begin an 18-week tour of key cities in the U. S. and Canada beginning on May 10 at the Place des Arts in Montreal.

The tour will cover eight cities and immediately following the May 23 closing date in Montreal, Belafonte and company open a six-day stand at Chicago's Opera House on May 25; from May 31 through June 19, he will be at Toronto's O'Keefe Center; June 2-July 3, Fisher Theater in Detroit; July 5 through July 24, Circle Star Theater in San Carlos, Calif.; July 26 through July 31, Queen Elizabeth Theater, Vancouver, B. C.; Aug 2 through Aug. 7, New Opera House, Seattle; Aug. 9 through Sept. 4, Greek Theater, Los Angeles.

Lori Parker Puts Them on Notice

SANTA MONICA, Calif. — Lori Parker, a local vocalist, has the potential to turn the San Francisco Club into a top nitery attraction. Booked into the new location by owner Tony Longinotti for six weeks, the attractive thrush is a convincing singer, as yet unaffiliated with any record company.

Miss Parker, who previously worked clubs in Nevada and Chicago, has an appealing personality, powerful voice and good stage presence. One drawback is that she inclines toward ending each number in a similarly explosive fashion. Temperance in dynamics might change the over-all impact.

The 21-year-old singer glides her phrases well, holds those long notes and wails like a trumpet. She digs medleys—a Helen

PEOPLE AND PLACES

Jerry Vale has been signed for another starring date at the Copacabana. His engagement will begin Aug. 19 and run through Aug. 28. . . . Mary Wells is set for a stint at Detroit's Riviera Theater April 16-23. . . . Hal Tulchin, who directed the Sammy Davis and Eddie Condon TV "specials," will handle the reins of the upcoming "Song Spectacular" on WABC-TV and which will later go into syndication. . . . The Brothers Four, Columbia Records artists, are on a string of college dates until May 20. They will be appearing at the University of Indiana for two nights (May 8-9) with Bob Hope. . . . Gene Pitney, Musicor singing star, is on a 46-day concert tour of the U. S. He also has been scheduled for return appearances on the "Hullabaloo" and Jimmy Dean TV shows.

Lisa Kirk opens May 19 at the Dallas Hilton Hotel. She also is set for a two-weeker at the Roosevelt Hotel in New Orleans on June 3. . . . Jerry Butler is on the West Coast recording an album of show tunes for the Vee Jay label. . . . Bobby Goldsboro is featured on the Dick Clark cross-country "Caravan of Record Stars" show. . . . Bernard Castro, the prominent furniture magnate, will soon record an album of home decor tips for Beach Records. . . . Herbie Hancock, whose trio is now at the Village Vanguard, has just released his fourth Blue Note LP, "Empyrean Blues." The Hancock group doubles as Miles Davis' rhythm section. . . . Folk singers Steve Addiss and Bill Crofut concertize in Mantua, Wis., and Greencastle, Ind., before returning to home grounds April 26 in Ridge-wood, N. J. . . . The Tarriers, now appearing at the Bitter End, travel to Poland in mid-June on their first tour of that country. . . . Woody Allen will appear at WJZ, radio remote from the Concord, when he plays there on Memorial Day weekend. . . . The Righteous Brothers will appear in concert with the Kansas City Symphony, Henry Mancini conducting, on April 24. The singing duo plans a special engagement at Carnegie Hall later this year.

Singer Vi Velasco has returned to New York after having visited several major record centers for promotion of her new Vee Jay LP, "The Vi Velasco Album." She is scheduled to make additional promotion jaunts to Baltimore and Washington before leaving on a European tour. In England she will appear on several top TV programs and in Rome she will cut a single in Italian. . . . Peter and Gordon, the British singing duo who record for Capitol, have sold their first master to Cameo-Parkway. The disk, "Always at a Distance," features guitarist-vocalist Eddie Young who has been working with them as an accompanist. . . . Ernie Maresca will do some independent record production work for the DFD label. . . . Felicia Sanders, currently appearing at the Bon Soir in Greenwich, will record an album of show tunes for MGM Records during her engagement there.

MIKE GROSS

AT BASIN STREET

Anthony Comes in Loud, Clear—So Do Girls, Mason

NEW YORK—Ray Anthony, a Capitol artist with a capital set of bookends (four luscious females), triumphed last week at Basin Street East with his Bookend Revue. Ray's trumpet was never better and his selection of females certainly couldn't have been any better. Surprisingly, all four—Karen Small, Kitty Oliver, Natalie Moore and Diane Varga—can sing.

The entire show, of course, was night club-aimed—splashed with humor, including a dynamic version of the Charleston by Miss Varga. In addition to the humor, the Anthony instrumental congregation of six men has a tremendously good sound. Dixieland and jazzed-up popular renditions, accented by the Anthony trumpet, were the guiding rule. The finale was a wild "When the Saints Go Marching In," with girls and band marching through the audience.

Co-starring at Basin Street East was comedian Jackie Mason. Mason is undoubtedly

Morgan tribute and a salute to Manhattan. She has a torchy feel, effectively displayed in "Why Was I Born" and "Along Came Bill."

Backing is by Babe and Myrl Whitesells, on piano and bass respectively. They give Miss Parker unobtrusive support. She is shooting for the class adult audience but will need strong word-of-mouth endorsements to break through the cloud of anonymity.

ELIOT TIEGEL

one of the funniest comedians around. He presented a great show, but his ending should have been left off; it was extremely flat.

CLAUDE HALL

Christys Great, But Repertoire Needs Overhaul

NEW YORK — It has been said the cruelest word is "but." Well, the New Christy Minstrels are great, but a Thursday (8) night debut at the Copacabana indicated they could be better. The Columbia artists' biggest hit of the night was "Chim Chim Cheree," Academy Award winner from the "Mary Poppins" movie. The "Summertime" solo by Karen Gunderson was extremely well done and a gypsy-flamenco number by Barry Kane stopped the show. Most of their program, however, hinged upon some of their older tunes that have grown slightly tiresome with repetition and age.

But, and this time kindly, the Minstrels sounded unusually refreshing on nearly all of their songs as the result of the backing of the Copa orchestra and more especially from the pushing beat of drums and trumpet. Perhaps they should vary their repertoire to include more such pop-flavored tunes. However, their Copa show was a rousing success.

CLAUDE HALL

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Japan Weighs Exclusive Change

TOKYO — The Copyright Council of the Ministry of Education is presently studying the compulsory license system with the aim of releasing authors and composers from the exclusive contracts they have with recording companies. Not only performing artists, but top-ranking authors and composers are bound by exclusive contracts in Japan. This custom, seldom seen elsewhere, was established by recording companies nearly 60 years ago when Western music was still in its infancy, and disk firms took the initiative in developing Western music by offering new pop songs created by signed writers.

However, following the pattern of overseas countries, the Copyright Council is considering including the compulsory license in the amendment bill to the present Japanese Copyright Law to be introduced to the Diet next year.

The abrogation of the half-century old custom being hard to enforce, the Council is requesting all parties concerned to submit their comments by May 7. At that time the Council will make the final decision as to its adoption.

The Popular Music Composers' Union passed a decision, though not unanimously, March 31 against the compulsory license, saying that only a limited number of the first-rate composers can make more money by it, while budding composers may lose by it.

Recording companies claim

NEW MOVE FOR NEGRAM

HEEMSTEDE—About seven months ago, to increase its facilities, Negram, Holland, transferred its offices from The Hague to Heemstede. The rapid growth of the company's sales, however, made it necessary to move once more, this time to a larger building at Haarlem. Negram's Robert Oeges also announced a complete reorganization of the company: an association with Delta Records of which Hans Kellerman has been appointed commercial manager, controlling sales and the pop music in the repertoire.

they spend a substantial sum of money for publicity to enhance record sales; therefore, musical works that are the property of writers can, at the same time, be considered as the property of companies which release them.

Supporters of the compulsory license contend that the exclusive system will turn writers into salary-paid men, that free competition will suffer, and that one and the same song should be recorded by different singers as often as

possible with different-styled orchestrations, otherwise, chances are slim for any young composer to develop creatively.

On the other hand, there is a trend that talented young composers who have turned out several hits are becoming free whenever their exclusive contracts with recording companies expire. And then some of them sign a new contract which fixes the number of songs to be composed monthly with more than one label.

J. FUKUNISHI

Petula Clark Is the Pet of Paris Crowd

PARIS — Petula Clark drew enthusiastic notices from the critics on the opening night of her two-week season at the Paris Olympia Theater.

Topping a strong bill which also features Les Brutos, Frank Alamo and Jacques Martin, Pet sings 14 numbers in her spot, including five new songs.

She is scoring the biggest success with "Viens Avec Moi"—the French version of her last British hit, "I Know a Place." The Vogue disk chalked up 100,000 sales in the first five days of its release.

There is a good reception, too, for "Que Fais-tu La, Pet-

ula?" a cute song, half in English and half in French, and for "Regardez - Les" which Pet wrote herself. A jubilant Pet told Billboard after the first night: "This is my third season at Olympia and it is easily the best yet. The response from the public and press has been wonderful."

The show closes April 20 and after fulfilling engagements in France and Italy, Petula flies to the States for 10 days. She will make a second appearance on the Ed Sullivan Show and will then head for Los Angeles where she will have a Warner Bros. film test and record an album.

'Dolly,' Mary for Tokyo Trek

TOKYO—Kazuo Kikuta, director of the Toho Theatrical Co. and Walter Nicols, cultural attache of the American Embassy, have announced that Toho will stage the Broadway musical, "Hello, Dolly!" with 70 members headed by Mary Martin for at least three weeks beginning Sept. 8 at the Toho Theater. Charles Ellison, director of the Cultural Presentations Office of the State Department, began talks on this project with Kikuta April 4, and soon reached agreement.

Under the State Department's sponsorship a company of American artists will be sent to Japan as cultural envoys.

This is the second presentation of a Broadway musical in Tokyo. "West Side Story" was performed by American talent

for one month at the Nissei Theater last November.

In order to make the Toho Theater available for this performance, the previously scheduled presentation of "South Pacific" in a Japanese version featuring Izumi Yukimura, will be postponed until December.

According to Kikuta, Toho envisions making a minimum of 25,000,000 Yen (about \$700,000), thanks to the financial support of the U. S. government.

Pye Gets U.K. Release Rights Of Durium

LONDON—Pye has acquired U.K. release rights of the Italian Durium label previously handled here by British Decca. Pye will follow a similar line in promoting Durium as it has taken with the recently acquired French label Vogue: pushing a continental image.

Although Pye will print its own sleeves for Durium product, the sleeves will be in Italian, copying the originals.

Among the label's important artists is Marino Marini.

Session at Pye

LONDON—In the Pye studios Lawrence Yaskiel and Freddy Burlipp waxed four German-language tracks with the Searchers for Deutsche Vogue release.

EMI WILL LAUNCH OWN FIRM IN MEXICO CITY

By OTTO MAYER-SERRA

MEXICO CITY—Electric & Musical Industries, Ltd. (EMI) will launch its own company here later this year and the firm plans to construct recording studios and a factory. Emilio Azcarraga, head of Mexican TV (Telesistema Mexicano, S.A.) and one of the largest industrialists in this country, will be a partner in the new firm.

Product of the company will include records, electronic equipment, and videotapes, for which there is an increasing Mexican market. One of EMI's Odeon South American executives may be put in charge of the record division.

Pan Americana de Discos (Musart has been distributing the Capitol label here since 1948, and presently handles the entire EMI catalog, including Angel Records. EMI's contract with Pan Americana de Discos expires this summer.

The new EMI firm is the result of a market study conducted for several months by Capitol executives from the Los Angeles office, including Lloyd Dunn, head of the international division.

ORTF Takes the 'National Interest' Way Out in Hassle

PARIS—A spokesman for the ORTF replied this week to the protest made by the Syndicat National des Auteurs et Compositeurs (SNAC) over the "Americanization" of French radio and TV music programs.

As reported (Billboard, April 10) SNAC is urging the ORTF to maintain an 80 per cent quota of French songs in their programs.

The spokesman told Billboard this week that while ORTF's official line was still under discussion, the "national interest" would be kept very much in mind.

Until about a year ago the ORTF imposed a strict ruling on the performance of foreign music output.

"Since then," the spokesman explained, "public taste has changed considerably, especially among young people with whom American and British songs are currently very popular."

"It must also be realized that we are in competition with commercial stations which broadcast a very high percentage of imported music to meet the demands of their public."

"Nevertheless the ORTF is anxious to encourage the development of French music and would like to see a healthier balance established with more French compositions being broadcast on foreign stations."

JAZZ GOING, GOING... IN SCANDINAVIA

OSLO — Interest in jazz in Scandinavia has been dying slowly through the last 15 years and is now practically nonexistent. From World War II to 1950 it was possible to stage jazz concerts that would draw large crowds. Today, only four jazz stars attract in Norway: Ella Fitzgerald, Oscar Peterson, the Count Basie big band, and Louis Armstrong.

Jazz records sales represent 2 to 3 per cent of the total record sales in Scandinavia.

The best-known jazz festival in Scandinavia is held in the western coast town of Moldie in the beginning of August every year.



ATLANTIC'S THE DRIFTERS, currently touring Britain, were greeted by Irish singer Eleanor Toner at a London party in their honor. "Come on Over to My Place," a British Decca single, has just been released in England by the Drifters.

Artists Blast Ban on Ferrat By Authority

PARIS — The ORTF — the French radio and TV authority — came under heavy attack this week from musicians, singers and composers after imposing a 24-day ban on singer and songwriter Jean Ferrat.

The ban—applying to all regional radio and TV stations—was clamped on Ferrat after he had refused to appear free in a regional program for Tele-Nice.

Ferrat claimed he was entitled to a fee and when this was refused he withdrew from the program. The ORTF replied by slapping a ban not only on Ferrat but also on his songs. Some days later singer Chantal Simon had to withdraw the Ferrat song, "J'entends, J'entends" from a program set for Tele-Lille. And for a TV show in Marseille, Isabelle Aubret was not permitted to sing Ferrat's "Les Amants de Verone."

The ban on "J'entends, J'entends" drew a swift, strong protest from poet Louis Aragon, who wrote the song's words. He protested that he was an innocent victim of the ORTF's ruling. Reaction in music business circles here was that the ban was absurd in the first place.

MONTREAL — The Canadian Record Manufacturers' Association will meet at the St. Lawrence Yacht Club (21) in nearby Dorval, for its annual election of officers and a business session. In the morning the senior management council and the marketing management council will hold separate meetings, combining in the afternoon to discuss issues common to both groups. A one-speed industry is high on the list of topics for discussion. New members will be welcomed at the meeting.

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This Week's
NEWSMAKERS
Around the World



KENNY MILLER, right, has signed with record manager Shel Talmy of Orbit Universal Music, Ltd., London, for his next single, "Restless" b/w "Take My Tip," on the EMI label. The record will be released in Europe later this month and in the U. S. on the United Artists label in May.



EUROVISION WINNER France Gall, 17, has composer Serge Gainsbourg on the defensive in a Paris chess game. Gainsbourg wrote the song "Poupee de Cire, Poupee de Son," which Miss Gall sang for Luxembourg in the Naples song contest.



DIONNE WARWICK, ROGER MILLER, third from left, Frank Ifield, and the Animals were the stars Tuesday (6) of the 99th edition of the BBC "Pop Inn" radio program. The show, three years old, boasts a listening audience of 10 million.



FRANCOISE HARDY, French recording artist recently signed with Kapp Records, was guest-of-honor at a reception in New York Tuesday (13). Seated left to right, are Moe Preskell, Kapp Records; Aaron Sternfield, Billboard, and Miss Hardy. Standing, left to right, are Dennis Ganim, promotion man; Dick Blase, Billboard, and Denis Hyland, Billboard.



THE BRAVOS du Music Hall award, honoring the most popular music hall artist of the year, was presented to Jacques Brel at the Ancienne Belgique in Brussels.



BRIAN EPSTEIN, sitting, introduced a new folk group, the "Silkie," at the third anniversary party in London of his NEMS Enterprises corporation. Epstein also manages the Beatles, Cilla Black, and Gerry and the Pacemakers.



GREETING TONY BENNETT at the London Airport Sunday (11) were Jaques Levy and Derek Witt, artist promotion manager, CBS Records. The Columbia artist, center, has a BBC TV show scheduled April 23, and will play two concerts in London and Manchester between now and then.



DUSA, the Polydor-Philips company, held a party in Mexico City to honor Bert Kaempfert and Freddy. From left, Constantin Th. Metaxas, Dusa general manager; Carlos Gomez Barrera, general director, and Tata Nacho, president, of the Society of Mexican Composers; Kaempfert; Dr. Hanne Theodor, cultural attache from the German Embassy; Freddy. Publisher Carlos Grever is near the wall.

ELKE SOMMER, German singer and movie actress, was just signed for a Polydor album titled "I Love You" by Munich publisher and producer Karl Heinz Busse, center. Looking on is German movie star Joachim Fuchsberger.



"FLAMENCO" by the Los Brincos on the new Novola label, featuring a Spanish version of the Liverpool sound, is now on the top of the chart in Spain.

News From the MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Holland's popular Philip's artist **Willeke Alberti** received her second gold record for her Dutch version of "My Diary." Alberti was offered a cocktail party at the Treslong Restaurant in heart of Holland's tulip fields, by her record company, Phonogram. A Dutch grower of tulip varieties offered the singer a "Willeke Alberti Tulip." An English-sung version of "My Diary" has been released in the U. S. in the meantime. . . . New NVGI member (Dutch Assn. of Record Importers): Trading Company Boscheck, 241-XII Hemsterhuisstraat, Amsterdam 18, Phone: 020-154684 and 123 123. Importer of "Unidisc" and "Pastorale & Musique." Specialized in folk music and ballet music. . . . Bovema has invited last year's winners of the Haarlem Jazz Competition to its studio. **Leo Meyer's Quartet**, the **Dixie Disciples** and winning soloist tenorist **Joop van Enkhuizen** will be waxed. Meyer accompanied **Wes Montgomery** on the latter's Rotterdam visit last week. . . . Recently CBS' promotion man **Paul Miller** welcomed the 100,000 visitors of the "My Fair Lady" movie in Amsterdam. . . . Basart's **Robert Out** released an LP on the Europhon label of **Enrico Neckheim**, entitled "Enrico Plays for Girls." . . . **Hans Tecker**, classical manager for Decca in this country, reported a tremendous success with the sales of Bach's "St. Matthew Passion" in the Munchinger performance with **Pears** as the Evangelist. The album was awarded a Grand Prix Int. in France.

Recent CBS' popular LP releases include **Johnny Mathis'** "Newest Hits," the **Ripchords** with their "Hey Little Cobra," **Percy Faith** with an album "Tara's Theme," and **Johnny Ray** with "Johnny Ray's Greatest Hits." . . . DJ-singer **Joseph Brink** aired his 100th teenager program "Between 10 plus and 20 minus" last week. . . . Negotiations are being made to assure c&w king **Buck Owens'** TV appearance April 21. . . . Young and talented French teen-ager **France Gall**, winner of the 1965 Eurovision Song Festival at Naples, will come to Holland for a TV show May 17 and 18. . . . **The Liverbirds**, British female foursome on Phonogram's Starclub label, were invited by AVRO-TV April 10. . . . **Adamo** has sung a number of HMV-recorded hits in his Easter TV show. Among them were "Quand Les Roses" and "La Nuit." . . . Rush-released in Holland was English topper, "Concrete and Clay" by the **Unit Four Plus Two**, on Decca. **RAYMOND DOBBE**

LONDON

The **Rolling Stones** will begin a continental tour in June—a month before the **Beatles**. The Stones trek (venues still to be set) will include concert appearances in France, Holland, Norway and Finland. . . . The death of **Sid Cole-**

Beechwood, which he had held for seven years, and the job of controlling EMI's international publishing operations. . . . **Tom Jones** made a highly successful debut on ATV's "Sunday Night at the London Palladium" (11)—just three weeks before he is introduced to American viewers via the Ed Sullivan Show. . . . **Donovan** and the **Moody Blues** have been added to the all-star lineup of entries in next month's first British songfest at Brighton. . . . Epic has signed **Cliff Richard's** group, the

Shadows, for future U. S. release—giving singer and group the same American outlet. Epic's first by the Shadows will be their most recent British hit, "Mary Anne." **Louis Armstrong's** on-off British visit is on again, but he will now undertake only two concerts here (May 30 and June 1) in London and Manchester and two BBC TV appearances. **CHRIS HUTCHINS**

MUNICH

The 2nd German TV Network broadcast a live performance of

Irving Berlin's musical "Annie Get Your Gun" featuring **Heidi Bruhl**, **Robert Treahy**, and **Brigitte Mira**. . . . The **Blue Diamonds** will tour Latin America. . . . **Louis Armstrong** guest-starred in the **Lou Van Burg** TV show of the 2nd German TV Network. The climax was Satchmo and the **Max Greber** big band playing "Hello Dolly!" . . . Soundtrack albums never were high in demand in Germany. Now for the first time a soundtrack LP

(Continued on page 20)

THERE SEEMS TO BE A LINE IN LIFE—
PROBABLY A BLURRED ONE—
BELOW WHICH ONE MORE OR LESS "EXISTS"
AND ABOVE WHICH ONE MORE OR LESS "LIVES"

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—♦♦♦—

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Britain Taking a Battering by 'Unmerseiful' Singles Sales Dip

• Continued from page 1

facturers' over-all sales fell — both at home and abroad.

Manufacturers pressed 5,921,000 45-rpm records in January — almost two million less than in the previous January, but a 100,000 increase in production of albums saved the value figures from showing a sad tale.

Commenting on the figures, EMI Records deputy managing director Geoffrey Bridge told *Billboard*: "It is disturbing but I think it is due to several factors—in January last year we were in the middle of the Merseyside beat boom but there has been a definite change in teen-age taste and nothing has come along with quite the same fantastic selling appeal.

CGD Intl. Parley Set In Milan

MILAN—An American-styled convention will be held for the first time in Italy by an Italian record company on April 20. CGD Internazionale will bring TV producers and directors, retailers, dealers, wholesalers and artists together at this city's Ice Palace.

Following a business meeting, a special gala show featuring artists of American, French British and Italian labels represented by CGD Internazionale will be emceed by Johnny Dorelli. Among the visiting artists will be Everly Brothers, Teddy Randazzo, Ed Miller and Hootenanny Singers from U. S.; Les Cousins, Les Surfs, Marie Laforet and Annie Girardot from France; Samantha Jones from Great Britain; and Italo-American singer Katyna Ranieri.

Joe Giannini, currently making arrangements in Paris, will supervise the convention which will be attended by representatives of 20th-Fox, UA, MGM, Palette, Derby, Reprise, Warner Bros. and other labels which his company issues in Italy.

Phonodisc, Ltd., Canada Distrib For Paula-Jewel

TORONTO—Phonodisc, Ltd., has been appointed Canadian distributor for Paula-Jewel, and the new business association is off to a good start with its first release, Paula's "Not Too Long Ago" by the Uniques. The disk was already getting airplay via imported copies before the Canadian release was rushed through.

Phonodisc recently appointed Hal Ross, formerly of London Records, manager of its eastern division, headquartered in Montreal, and added Ken MacFarland to the central division sales staff.

Last year was the biggest in Phonodisc's nine-year history, with sales up 38 per cent over 1963. President Don McKim attributes the increase to the rapid development of the Kapp label, growing enthusiasm for Tamla-Motown product, and the acquisition of the Chess-Checker-Argo catalogs last year.

"I don't see at the moment any trend emerging which will take the place of the Merseyside beat boom quite as effectively.

"American artists are coming back into favor, but it is a gradual thing and not a big U. S. boom.

"I don't feel, however, that these figures are indicative of a slump in the trade—the increase in LP business could mean we are following the American pattern which would account for the drop in singles sales. Although there are sud-

denly a lot of cheap LP's on the market which I imagine are attracting a lot of business, our regular album lines are selling more and more so there must be quite a large swing toward this product.

"It's still not clear what effect commercial radio has had, but this could certainly be contributory to a drop in the sales of hit records—after all, if you can switch on a wireless set and listen to your favorite record pretty well every hour, then obviously the incentive to buy that disk is reduced."

CBS Chalks Up Six On German Hit List

NEW YORK—Six CBS recordings were among the "50 top hits" in Germany last month, including the No. 1 song, "Das War Mein Schonster Tanz" by Bernd Spier. The other CBS best sellers listed were: "Memphis Tennessee" by Spier; "Adios Muchacho Good Bye" and "Ich Bin Verliebt in Dich Christina," both by Bobby Solo; "Die Hubschen Girls as Germany" by Fats and His Cats; "Aber Mein Herz Ist Allein" by H. J. Baumler and "Kristall Walzer" by Das Melodica Duo.

CBS Records, Columbia's international label, has recently been honored with a number of awards. Two CBS albums received German Record Critics' prizes, as announced by the German music magazine *Fono Furum*. The recipients were Doris Day and Robert Goulet for their recording of Irving Berlin's "Annie Get Your Gun," and Miles Davis for "Seven Steps to Heaven."

The Acedemie Charles Cros of France presented awards for

three CBS albums: Brahms' "Concerto No. 1 in D Minor for Piano and Orchestra," Op. 15, as performed by pianist Rudolf Serkin with Eugene Ormandy and the Philadelphia Orchestra; Brahms' "Alto Rhapsody," Op. 53 and Mahler's "Song of the Wayfarer" both featuring mezzo-soprano Mildred Miller, as well as Brahms' "Song of Destiny," Op. 54, with the Occidental College Concert Choir and the Columbia Symphony Orchestra conducted by the late Bruno Walter; and the jazz LP, "Charlie Christian," with the Benny Goodman Sextet and Orchestra. In addition, Barbara, songstress who records for CBS of France, received an Academie prize for her EP, "Le Temps des Lilas."

Discos CBS of Argentina was presented with a Silver Record by the magazine *Buenos Aires Musical* for the "Best Classical Recording of 1964"—Mahler's Symphony No. 2 in C Minor as performed by Bruno Walter and the New York Philharmonic.

Reeves Strong in Norway

OSLO—The late Jim Reeves is more popular than ever in Norway. His RCA record "I Love You Because" this week was squeezed out of the VG Top 10 after 39 weeks in the parade, but the record stayed on in the Norwegian Top 20.

Last week Jim Reeves posthumously received the Norwegian Diamond Disk. It was the first time Norwegian newspaper *Ar-*

beiderbladet awarded any artist with this prize.

Jim Reeves sold 250,000 records in Norway during 1964—a fantastic figure in view of the fact that 25,000 sales (silver disk) is scarce here.

"I Love You Because" sold 75,000 copies; "I Won't Forget You," 50,000 thus far; "Adios Amigo," 40,000; "He'll Have to Go," 40,000; "I Guess I'm Crazy," 27,000; "You're the Only Good Thing That's Happened to Me," 18,000.

Best selling LP's by Reeves are "The Best of Jim Reeves," 6,500; "Gentleman-Jim," 6,000; "The Country Side of Jim Reeves," 4,500.

Tom Jones Gets Beatles'-Type Sullivan Pact

LONDON—Ed Sullivan has booked Tom Jones for his TV series with a Beatle-type contract—he signed the new British star for five appearances before his Parrot single "It's Not Unusual" (a recent British chart-topper) even entered the *Billboard* Hot 100.

Jones makes his debut on the show May 2 on a bill which also features the Rolling Stones. On June 13 he returns to New York for his second appearance;

the three remaining dates will be played when the series returns in the fall.

Tom's second single — out here April 23—features another composition, "Once Upon a Time," by his songwriting manager, Gordon Mills.

Another new British signing for the Sullivan show marks the return of Petula Clark May 16. She appeared previously March 14.



A LARGE PORTION OF THE CBS Records staff turned out to welcome the Clancy Brothers and Tommy Makem at a Dorchester Hotel reception for them. The act is currently touring Britain.

1-Speed Disk Sales Hike Seen in Japan

By OMER ANDERSON

HAMBURG—Shinken Izawa, president of Nippon Grammophon Co., Ltd., Tokyo, is forecasting that Japan was moving toward a single-speed industry—33⅓ and that 1965 Japanese record sales would rise to 80 million.

This compares with 32.8 million disks in 1961 and 75 million in 1964. About 80 per cent of Japanese disk sales, however, are singles, and Izawa reports that the trend in Japan is counter to that in West Germany: LP's are giving ground to 33⅓ rpm singles.

Nippon Grammophon Co. is the Japanese subsidiary of Deutsche Grammophon. Izawa was interviewed on a visit here to the parent firm.

Izawa reported that Japan is headed toward an industry in which all production will consist solely of 33⅓ rpm.

Izawa is here for conferences with Guenther Hellgardt, director of Grammophon's foreign department, concerning expansion

of Nippon Grammophon.

Expansion

Nippon Grammophon is embarked on a systematic campaign of expansion aimed at enlarging its share of the Japanese market from about 7 per cent to at least 10 per cent. Taking into account the expanding over-all Japanese market, that would be tantamount to expanding Nippon Grammophon's sales by 40 per cent over 1963-1964.

Nippon Grammophon has just completed construction of a new plant with greatly increased pressing capacity, and Nippon has taken on two new labels for Japanese distribution—MGM and Verve.

In the 1964 Tokyo festival of arts, Nippon Grammophon took first prize in the phonograph record division with two albums of the Shohmyoh, traditional Buddhist songs. A prize was also awarded to Deutsche Grammophon, in the foreign division, for its recording of Schubert's Berlin Philharmonic directed by Karl Boehm.

Promote Sale

Deutsche Grammophon is promoting sale of its repertory in Japan through Nippon Grammophon with a series of tours of Japan by the German parent's recording artists.

Andor Poldes has just completed a three-month Asian tour with a number of concerts in Japan, and Alfred Hause and his tango orchestra have been in Japan. Currently, Wilhelm Kempff and the symphony orchestra of the Bavarian Radio are in Japan. Artists with the symphony include Irmgard Seefried, Wolfgang Schneiderhan and Rafael Kubelik.

Sue Begins Waxing Sessions in London

LONDON — Larry Williams recorded here for the Sue label, which has begun recording operations, a switch from its previous function of marketing American product. Sue's associated labels, Island and Aladdin, will also issue original folk product. Future releases on the Aladdin label will include folk singer Big Theo Johnson's single, "Masters of War," a Bob Dylan composition.



ROGER MILLER, who recently captured almost all c&w Grammy Awards for his best-selling "Dang Me," talks with *Billboard*'s Andre de Vekey, center, and Philips' exploitation manager Paddy Fleming, right, in London, where he was making a series of personal appearances.

Are You Ready?



“DO THE FREDDIE”

as we do it on

THE **Ed Sullivan Show**

April 25th

8:PM E.S.T./7:PM C.S.T.

**Here!
NOW!**

Their Newest Smash Hit
“DO THE FREDDIE”

with

FREDDIE & THE DREAMERS

#72428



News From the MUSIC CAPITALS OF THE WORLD

• Continued from page 17

album is high in the charts. It's the United Artists album, "Goldfinger"... After the big success of the three Joan Baez LP albums, the Amadeo-Vanguard label will release an EP featuring Joan Baez in a live concert.

The 1st German network is producing a George Gershwin show featuring Gloria Davy, Evelyn Lear, Willi Hagara, Lawrence Winters, among others... The new Music House movie "Tausend Takte Ubermut" will be a film musical featuring international stars Peggy March (USA), Vivi Bach (Denmark), Hannelore Auer (Austria), Peppino Di Capri (Italy), Manfred Schnelldorfer (Germany), Rex Gildo (Germany), Gus Backus (U. S. singer, now in Bavaria)... The Berlin original cast of "My Fair Lady" opened in Bremen... 100,000 records have been sold of Helen Vita's "Sexexclusive" LP albums "Chansons From France," produced by Munich's Hans R. Beierlein on the Vogue label... France's beat singer Johnny Hallyday and Germany's beat group the Rattles together on a new Philips record... Alma Cogan and the Barry Sisters guest-starred at a TV show.

JIMMY JUNGEMANN

OSLO

Visitors here were the Liverbirds, the Everly Brothers and Barry Alldis, famous disk jockey on Radio Luxembourg. A-S Manu achieved the rights to publish "Poupee de Cire, Poupee de Son," the tune which won this year's Eurovision Song Contest... The record, sung by France Gassa

entered the Norwegian Top Ten at No. 5... Karin Krog, well-known jazz songstress, has been elected president of the newly formed Norsk Jazzform... Fr. Ellersten has signed the Swedish group, Group Imoertinent, for Troll Records... New singer with Ellertsen is also Erling (Voldentino) Volden.

ESPEN ERIKSEN

PARIS

... Les Surfs will record the Shirley Ellis hit "The Clapping Song" for Festival... Peter Maurice planning big Roger Miller offensive here. Hughes Aufray will record the Miller smash "King of the Road" for Barclay and other Miller songs are to be recorded by Michel Mallory... During his session at the Paris Olympia, Charles Aznavour gave 70 concerts, sang a total of 2,240 songs, received 5,900 fan letters and 500 gifts and entertained more than 140,000 people... Making their disk debut for Vogue this week: up-coming singers Philippe Felidat and Marion... Philips reports that on the day following France Gall's Eurovision victory, 16,000 copies of "Poupee de Cire, Poupee de Son" were sold in France... CBS are issuing their first Marion Williams EP to coincide with the singer's 12-day engagement at the Paris Gymnase Theater... Vogue is launching a new low-price series of EP's featuring a wide variety of artists, including Johnny Hallyday and popular French accordionist Bonaventure. The EP's, claimed to be the cheapest ever to appear in France will sell for 80 cents. Normal EP price in France is

\$2... Petula Clark won the 1965 poll Bravos du Music Hall, organized jointly by Europe No. 1 and the show business monthly Music Hall. Jacques Brel won the male singer award, and other trophies went to Raymond Devos (best comic), Tino Rossi (Bravo d'Honneur) and Sammy Davis Jr. (Bravo International)... Jazz violinist Stephane Grappelly is bringing a civil court action against disk boss Eddie Barclay claiming that Barclay under-recorded him and under-exploited his records.

Featured for the first time in the French "Who's Who"—the 1956-1966 edition contains 2,796 pages, 18,043 names and weighs six pounds—are pop singers Dalida and Johnny Hallyday... Tutti has brought the French rights of the Jewel Akens hit, "The Birds and Bees." George Aber has written French lyrics and the songs will be published here as "Tu Dis Des Betises" (You Talk Nonsense). Donald Lautrec, a 24-year-old French-Canadian singer with a big reputation in Canada, will make his French disk debut with the song for Philips... "Po Po Dis" by Marcel Amont (Polydor) is proving his biggest hit yet... Paris in the spring became Paris in the swing with a bewildering concentration of big jazz events. In the space of 10 days were successful concerts by the Ella Fitzgerald-Oscar Peterson package, Earl Hines, Cab Calloway, Britain's Chris Barber, the Wes Montgomery-Johnny Griffin unit plus two French jazz festivals on the same day. One fest, organized by the French School of Applied Commercial Sciences featured Dominique Chanson, Stephane Grappelly, Kenny Clarke, Michel Devillers, Pierre Dieuzey and His Capetiens, the Double Six, the Haricote Rouges, Michel Hausser, Irakli and His Hot Five, Yann Scheffa and His Blue Notes, Memphis Slim and Joe Turner. The other French Jazzfest at the Salle Gaveau featured Jeff Gilson, Jean-Luc Ponty, Jean-Louis Chautemps, Gilbert Rovere and Rober Guerin.

The Beatles, who last played Paris in January '64 when their

season at the Olympia provoked a surprisingly mild reception, are due in the French capital again for two days in mid-June. Talks are currently in progress as to exactly when and where they will appear... Bandleader-tenor-saxophonist Eddie Vartan, brother of Sylvie, has been signed by Philips... Andre Verchuren, one of France's most popular accordionists, expects shortly to celebrate the sale of his 10-millionth disk for Festival... Riviera is launching a new series of disks featuring the folk music of Rumania, Hungary, Turkey, Islam and India... Salvatore Adamo's big hit "Les Filles du Bord de Mer" (Voix de son Maitre) has sold 400,000 copies since January. Adamo's latest EP—main title, "La Nuit," issued in March, has chalked up 100,000 sales... Charles Aznavour will make his debut in Germany next month, with concerts in West Berlin May 11 and Hamburg May 17. He will sing songs in French and German.

A French court this week ordered the seizure of the weekly paper Ici Paris, following a complaint by Robert Gall, father of singer France Gall. Ici Paris had published an article which referred to "the secret love affair between France Gall and singer Claude Francois," but was completely without foundation... In a book out this week ("La Bataille du Jazz," published by Albin Michel), dean of French jazz critics Hugh Panassie makes his most bitter attack yet on modern jazz, claiming that no jazz has ever been produced by Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, the Modern Jazz Quartet or Ornette Coleman. Panassie's contemporary heroes: Duke Ellington and Ray Charles.

MIKE HENNESSEY

RIO DE JANEIRO

The maiden release of Discos Prior was marked with a cocktail party held at Mesbla Restaurant... Atlantic LP, "Sergio Mendes: The Swinger From Rio" will be released by Elenco... "Arrastao,"

by Vinicius De Moraes and Edu Lobo, won first prize at the Brazilian Music Festival sponsored by TV Excelsior (Channel 2). Composers received 5 million cruzeiros each and a golden "Berimbau" (Skiffle instrument)... Odeon smashed the market with its April release. The 22 LP's released by EMI comprise one of the strongest supplements ever released in Brazil... "Amor," by Eydie Gorme and Trio Ols Panchos, is the top-selling LP in Rio this week... Talking about CBS, the label translated into Portuguese the title of its "My Fair Lady" soundtrack LP. Picture, however, will be shown in Brazil with original title... Among the most requested LP's in shops here are "Getz Au Go Go" and "Oscar Peterson Plays My Fair Lady," but neither has as yet been issued here.

SYLVIO TULLIO CARDOSO

ROME

Gene Pitney and Petula Clark were voted Italy's most popular foreign artists by the young readers of Ciao Amici, monthly fan magazine of the disk world. Awards were made in the second annual Golden Disc event which attracted 40,000 in suburban Frascati. Italian top-liners were Gianni Morandi and Mina, while named outstanding young artists were Bobby Solo and Iva Zanicchi. Morandi's "On My Knees Before You" won the top song over Solo's "A Tear on My Face," which outsold it according to the charts. Most popular new combo award went to I. Ribelli. It was no surprise that "Dream Fair," TV program emceed by Mike Bongiorno, an American, won out over "This and That," which most critics had selected as their preferred musical program... Ricordi is co-operating with La Settimana TV, a weekly, in the Idols of the Juke Box competition, now narrowed to four new artists—Marina, Keo Fusco, Marcello Fattorino, Gianni Cristiano. They have made records for Ricordi and will be judged on the basis of public votes and sales in diskeries throughout Italy.

The sound of Epic singles spans the world



Debut by **Bruno Lauzi** at Grotto del Piccione brought turnout of record executives, which included **Magda Reggiani, CGD, Lucio Salvini, Ricordi; Alfredo Rossi, Aris-ton; and Antonino Burrati, Voce del Padrone.** . . . Argentina's **Antonio Prieto** has switched his Italian releases from RCA to Vis-Radio of Naples. . . . **Giorgio Gab** voted top Italian musical personality on TV last year, has changed his label from Ricordi to Ri-Fi, but the change will not affect his domestic life. He has just married **Ombretta Colli**, who records for CGD. . . . **SAPAR, Italo** coin machine organization, has sent out a poster urging the curbing of volume during late hours. . . . They all-sing-in-Italian-Club has two more with releases by **Samantha Jones, UA;** and **Jimmy Radcliffe, Musicor. Henry Wright**, who has been singing in Italian for some years, has recorded **Gian Franco Intra's "Che Strano" (How Strange)** a jazz original. . . . "Juke Box Across the Border" event in Capodistria, Yugoslavia, featuring Italian songs, is now set for July 22. . . . **Katyna Ranieri** is out with the two songs from the soundtrack of MGM's "The Yellow Rolls-Royce." . . . Latest song competition is called "Cantafilm 65," in which winners are promised singing roles in a new film. "Near the Fire." The film will be made later this year by FL Produzione Cinematografica and Volto Film.

SAM'L STEINMAN

TORONTO

For the first time, Compo has negotiated directly with principals in the U. K. rather than working through its U. S. parent company, and has come up with the North American debut of "Summertime Blues" and "Whatcha Gonna Do 'Bout It" by the **Aztecs**, on the Apex label here. The single was produced for England's Summit Enterprises by **Peter & Gordon.** . . . Wolff Records announces that it will release Polydor product in Canada, with the first disk due in a couple of weeks, a single pairing two instrumentals from

an LP by **Horst Wende.** . . . RCA Victor is introducing the Letkiss to Canada with the "original" recording that launched the craze, picked up from the Finnish company. . . . Toronto, Aug. 17, is the first firm Canadian date for the **Beatles'** upcoming North American tour. They'll do two shows at Maple Leaf Gardens, where they broke both their own and the Gardens' attendance records with 33,622 paid to their two Labor Day shows last year. . . . Latest word from Epic is that the **Martimes**, originally known as the **Beavers** and more recently dubbed the **New Scotians**, have been rechristened the **Great Scots**, and their first Epic waxing, an LP, will bow next month. Their "Chantilly Lace" on the London label here several months ago, was a regional success but didn't quite happen nationally. . . . "Fanny Hill," a jazz waltz composed by Toronto musician - arranger - composer **Len Moss**, makes its disk debut recorded by **Paul Griffin** and the **101 Strings** on Audio Spectrum, released in Canada by Arc Records. The tune was first performed at last summer's "Arranger's Hoilday" concert, which winds up the annual Arrangers' Laboratory Institute three-week workshop in Rochester, N. Y.

Latest of RCA Victor's Canada-International albums to win the seal of approval from RCA in the States for American release is "Sing' und Tanz," by the **Max Eric Trio.** It's the second German-language LP by the three young New Canadians of German descent.

Ronnie Dove, the **Gestures**, and the **Orlons** are playing nine one-nighters in Ontario (15 through 24), hitting Toronto, Hamilton, London, Kingston, Peterborough, Oshawa, Chatham, Sudbury and Sault Ste. Marie. Apex Records is counting on press agents to boost Ronnie Dove's "One Kiss for Old Times' Sake" even further up the charts. . . . The **New Christy Minstrels** nip into Western Canada the end of this month (26 and 27) for concerts in Edmonton and Calgary.

CJCA Edmonton is holding a "Band Blastoff" next month (7), with 18 of the top groups in the area competing for first prize of a recording contract with Apex Records and \$300 in cash. Runners up will share another \$600 in prizes. . . . CFAC Calgary is asking listeners to suggest songs to be included in **Bobby Curtola's** next Tartan LP. Six letters will be drawn and forwarded to the singer, and those fans will receive a copy of the new album when it's released. . . . Quality Records here is reaping significant chart action on "Little Sidewalk Surfer Girl" by the **Hondells**, which seems to be stronger in Canada than in the U. S. It broke first in the west and is moving eastward fast. . . . The **Staccatos**, an Ottawa group whose first single, "It Isn't Easy" on the Allied label, made No. 1 on a hometown chart and is seeing some action elsewhere, have switched to the Capitol label for their new single, "Small Town Girl" and "If This Is Love." . . . Those five Academy Awards to "Mary Poppins" were reflected in Poppins' record sales, reports RCA Victor here, which has the music from the movie just about sewn up with the Buena Vista original soundtrack LP, the Disneyland coverage, and its own Canadian album, a jazz version of the score by the **Phil Nimmons** group, plus several singles of tunes from the film. . . . Current single by the **Allan Sisters**, "Remember the Face" and "In My Diary" on Red Leaf, was recorded at Decca's London studios with some of the top British musicians, while the girls were appearing at the Astor Club in London last summer.

KIT MORGAN

CHICAGO

Jean-Paul Vignon, Columbia's new Gallic charmer, had himself a frenzied day in Chicago last week. Besides making the usual promo rounds, he performed at a cocktail party in his honor Tuesday (13) evening. Unfortunately, the party conflicted with the NARAS Grammy award function, but to Jean-

Paul's credit, he still drew respectably. The French artist revealed he'll have a new album in May. He's on his way to St. Louis, Denver, Seattle, San Francisco and Los Angeles, finishing up in May. Jean-Paul is set for an Ed Sullivan appearance June 13 and is taping appearances on the "Shindig" and Mike Douglas shows next week.

Ex-Chicagoan **Barney Fields** writes an enthusiastic hello from the West Coast. He represents **Tony Bennett, Burl Ives** and **Carney Records** and just picked up a national personal promotion assignment on **Della Reese** and **Lou Rawls.** . . . Mercury's **Lou Reizner** just back from England where he cut the new dance craze, the **Freddie**, with **Freddie and the Dreamers.** The group will tour here. . . . **Dick Newton** has been upped to promo manager at WIND. He'll also supervise public relations. . . . **Judy Horberg** departs the Playboy Club to take over publicity chores for the West Coast bunny hutch. . . . Mercury's **Irwin Steinberg** spent half his time at the Grammy award function last Tuesday denying his label was buying **Barry Gordy's** Tamla-Motown group. The rumors had been rampant for several days.

NICK BIRO

HOLLYWOOD

Dave Pearce, RCA Victor distributor, reports sales up 25 per cent in this region over the preceding March period. Pop and classical LP's are both moving steadily to account for this upsurge. Pearce related he will be selling product at the regular subdistributor price to New Deal Record Service, which will supply Sears, Roebuck.

What a difference a 0 makes. A typographical error in a recent story about Capitol Records' "Silver Platter" promotional radio service, had the station aired by 85 domestic stations. The correct number of U. S. outlets is 850. . . . **Sam Ricklin**, of California Music, called to say Pep Records is run by his son **Ronny** and that he is not involved in that operation. A story about Pep taking over Mod-

ern Distributors had the elder Ricklin as head of Pep. This, he claims, is not the case.

Steve Tenenbaum, New York music CPA, is considering opening a branch here to audit disk artist royalties. The new auditing firm is located at 800 West 57th Street, Manhattan. Tenenbaum was formerly with Prager & Fenton, which handles auditing projects for the **Harry Fox** office. . . . Disneyland will spend approximately \$300,000 for music talent during the summer. The park began buying name acts five years ago. Hootenannys will be presented Mondays, rock n' roll combos Tuesdays, and rotating big bands every week.

Bronislaw Kaper is composing the score for **Jose Ferrer's** forthcoming Broadway musical, "Moulin Rouge." **Martin Charnin** is the lyricist. . . . The 19th season of the Los Angeles Music Festival at UCLA opens May 4, with **Rudolf Serkin** appearing with the Los Angeles Festival Orchestra. Conducting the orchestra will be **Franz Waxman** and **Dr. Max Loy.**

ELIOT TIEGEL

PHILADELPHIA

Maestro **Abe Neff**, will return for a ninth summer season at the Country Villa, Bushkill, Pa., in the Pocono Mountains. . . . Theatrical booker **Bill Honney** has the **Chad Mitchell Trio** at the University of Pennsylvania next Friday (23), with the **Glenn Miller Band** the following night at Philadelphia Country Club. . . . **Steve Rossi**, vocal half of the comedy team with **Marty Allen**, is in town to plug his new single, "I'll Set My Love to Music"—and in the same breath spreading the word about the duo's latest album, "Allen and Rossi Meet the Great Society." . . . **David Rosen**, president of the independent record distributing firm bearing his name, was named chairman of the Sunshine Coach Committee for the Philadelphia Variety Club Tent No. 13, of which he was chief barker last year.

MAURIE H. ORODENKER



- From England—The Yardbirds
"For Your Love" 5-9790
- From Scandinavia—Eddie Layton
"Gabrielle" 5-9787
- From England—The Dave Clark Five
"Reelin' and Rockin' " 5-9786
- From Greenwich Village—The Village Stompers
"Brother, Can You Spare a Dime?" 5-9785
- From New England—The Remains
"Why Do I Cry" 5-9783
- From Nashville—David Houston
"The Ballad of the Fool Killer" 5-9782



The Yardbirds



The Village Stompers



David Houston



The Dave Clark Five



The Remains



Eddie Layton

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	THE LAST TIME	Rolling Stones (Decca)
2	1	I'LL NEVER FIND ANOTHER YOU	*Seekers (W. & G.)—Chappell's
3	2	ROCK AND ROLL MUSIC	Beatles (Parlophone)—Boosey & Hawkes
4	3	TWENTY MILES	*Ray Brown and the Whispers (Festival)—Belinda
5	10	DO WHAT YOU DO WELL	*Roger Miller (W. & G.)—Boosey & Hawkes
6	—	GOLDFINGER	Shirley Bassey (Columbia)—Boosey & Hawkes
7	5	CAST YOUR FATE TO THE WIND	Sounds Orchestral (Astor)—Chappell's
8	4	RED ROSES FOR A BLUE LADY	Wayne Newton (Capitol)—Alberts
9	—	CAN'T YOU HEAR MY HEARTBEAT	Herman's Hermits (Columbia)—Southern
10	—	COME AND STAY WITH ME	Marianne Faithfull (Decca)
11	6	THE BIRDS AND THE BEES	Jewel Akens (London)
12	—	THE MINUTE YOU'VE GONE	Cliff Richard (Columbia)—Allans
13	7	I KNOW A PLACE	Petula Clark (Astor)—Leeds
14	8	YOU'VE LOST THAT LOVIN' FEELIN'	Cilla Black (Parlophone)—Tucan
15	9	GOODNIGHT	Roy Orbison (London)—Acuff-Rose

AUSTRIA

This Week	Last Week	Title	Artist
1	1	TAXI NACH TEXAS	Martin Lauer (Polydor)—Gerig
2	4	SCHENK MIR EIN BILD VON DIR	Peter Alexander (Polydor)—Birnback
3	2	DAS WAR MEIN SCHOENSTER TANZ	Bernd Spier (CBS)—Melodie der Welt
4	12	HEJO, HEJO, AM BLUE RIVER	Helmut und Robert (Philips)—Schneider
5	3	KLEINE ANNABELL	Ronny (Telefunken)—Idee
6	10	I FEEL FINE	Beatles (Odeon)—Budde
7	6	LETKISS	Mike Rodgers (Ariola)—Paul Siegel
8	5	VERGANGEN, VERGESSEN, VORUEBER	Freddy (Polydor)—Esplanade
9	7	DOWNTOWN	Petula Clark (Vogue)—Gerig
10	13	IN ALABAMA STEHT EIN HAUS	Peter Hinnen (Ariola)—Intro
11	14	SORRY, LITTLE BABY	Hans Juergen Baeumler (CBS)—Mikulski
12	11	IL SILENZIO	Nini Rosso (Durium)
13	17	DON'T HA HA HA	Governors (Golden 12)—Mellin-Siegel
14	8	KUESSE NIE NACH MITTERNACHT	Siw Malmkvist (Metronome)—Intro
15	9	DIESE NACHT HAT VIELE LICHTER	Conny (Electrola)—United Artists
16	—	SAG IHR, ICH LASS' SIE GRUESSEN	Udo Juergens (Vogue)—Montana
17	—	DO THE CLAM	Elvis Presley (RCA)
18	19	CANDY LIPS	Rex Gildo (Electrola)
19	15	ES WAR NUR EINE LIEBELEI	Bambis (Columbia)—Weltmusik
20	18	NASHVILLE TENNESSEE	Gitte (Electrola) Melodie der Welt

BRITAIN

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	FOR YOUR LOVE	*Yardbirds (Columbia)—Hermusic
2	2	CONCRETE AND CLAY	*Unit 4 + 2 (Decca)—Apollo Music
3	4	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)—Jewel Music
4	1	THE LAST TIME	*Rolling Stones (Decca)—Essex Music
5	9	CATCH THE WIND	*Donovan (Pye)—Southern Music
5	12	HERE COMES THE NIGHT	*Them (Decca)—Mellin Music
7	5	IT'S NOT UNUSUAL	*Tom Jones (Decca)—Leeds Music
8	16	STOP! IN THE NAME OF LOVE	Supremes (Tamla Motown)—Belinda Music
9	10	THE TIMES THEY ARE A-CHANGIN'	Bob Dylan (CBS)—Blossom Music

10	14	I CAN'T EXPLAIN	*The Who (Brunswick)
11	15	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)—Mellin Music
12	6	SILHOUETTES	*Herman's Hermits (Columbia)—Francis Day & Hunter
13	8	GOODBYE MY LOVE	*Searchers (Pye)—Schroeder Music
14	7	COME AND STAY WITH ME	*Marianne Faithfull (Decca)—Metric Music
15	20	LITTLE THINGS	*Dave Berry (Decca)—United Artists
16	19	I DON'T WANT TO GO ON WITHOUT YOU	*Moody Blues (Decca)—Mellin Music
17	11	I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)—Belinda Music
18	21	EVERYBODY'S GONNA BE HAPPY	*Kinks (Pye)—Kassner Music
19	28	POP GO THE WORKERS	*Barron Knights (Columbia)—Jewel/Belinda / Glissando /142 Music / Shapiro-Bernstein/Ardmore & Beechwood
20	17	I'LL BE THERE	*Gerry and the Pacemakers (Columbia)—T.M. Music
21	—	KING OF THE ROAD	Roger Miller (Philips)—Burlington Music
22	25	NOWHERE TO RUN	Martha and the Vandellas (Tamla-Motown)—Belinda Music
23	13	I'LL STOP AT NOTHING	*Sandie Shaw (Pye)—Glissando Music
24	21	REELIN' AND ROCKIN'	*Dave Clark Five (Columbia)—Jewel Music
25	—	HAWAIIAN WEDDING SONG	*Julie Rogers (Mercury)—Pickwick Music
26	27	DO THE CLAM	Elvis Presley (RCA)—Marlyn Music
27	—	BRING IT ON HOME TO ME	*Animals (Columbia)—Kags Music
28	—	TRUE LOVE FOR EVERMORE	*Bachelors (Decca)—Southern Music
29	23	I MUST BE SEEING THINGS	Gene Pitney (Stateside)—Schroeder Music
30	18	HONEY I NEED	*Pretty Things (Fontana)—Dunmo Music

FRANCE

This Week	Last Week	Title	Artist
1	1	N'AVOUE JAMAIS	Guy Mardel (A.Z.)—Tutti
2	3	MON AMIE LA ROSE	Francoise Hardy (Vogue)—Bagatelle
3	4	PO PO DIS	Marcel Amont (Polydor)
4	5	ALORS SALUT	Claude Francois (Philips)—Jacques Plante
5	15	RUE DE LA GAITE	Isabelle Aubret (Polydor)—Halleluya
6	—	LES FILLES DE MON PAYS	Enrico Macias (Pathe)—Tutti
7	—	LA NUIT	Adamo (Voix de son Maitre)—Pathe Marconi
8	7	LES FILLES DU BORD DE MER	Adamo (Voix de son Maitre)
9	—	BOOM BOOM	Animals (Columbia)—Conrad Musique
10	10	VOUS PERMETTEZ MONSIEUR	Adamo (Voix de son Maitre)—Pathe
11	9	YEH YEH	Georgie Fame (Columbia)—Jacques Plante
12	13	UN AMI CA N'A PAS DE PRIX	Johnny Hallyday (Philips)—Labrador
13	6	IL SUFFIT D'UN GARCON	Sheila (Philips)—Tutti
14	2	POUPEE DE CIRE	Poupee de Son—France Gall (Philips)—Bagatelle
15	—	LE CHEF DE LA BANDE	Franck Alamo (Riviera)—Tutti

FRENCH (WALLOON) BELGIUM

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA NUIT / MAUVAIS GARCON	*Adamo (HMV)—Ardmore & Beechwood
2	—	N'AVOUE JAMAIS	Guy Mardel (A.Z.)—Primavera
3	3	TOUJOURS UN COIN QUI ME RAPPELLE	Eddie Mitchell (Barclay)—Belinda Music
4	4	LE CHEF DE LA BANDE	Frank Alamo (Riviera)—Mellin
5	7	SE PIANGI, SE RIDI	Bobby Solo (CBS)—Belgamusic
6	—	POUPEE DE CIRE	Poupee de Son—France Gall (Philips)—Manhattan
7	2	LETKISS	Several—Peter Plum Publications

8	—	ROCK 'N' ROLL MUSIC	Beatles (Parlophone)
9	6	JOHNNY LUI DIT ADIEU	Johnny Hallyday (Philips)—Belindamusic
10	—	JE ME SUIS SOUVENT DEMANDE	Richard Anthony (Columbia)—Brauer

EAST GERMANY

This Week	Last Week	Title	Artist
1	21	ICH BIN IMMER FUER DICH DA	Christian Schafrik (Amiga)—Harth
2	19	TEENAGER-TRAEUME	Frank Schoebel (Amiga)—Harth
3	22	GITTA - GITTARINA	Robby Lind (Berliner Rundfunk)—Lied der Zeit
4	1	PARTY TWIST	Frank Schoebel (Amiga)—Harth
5	7	IN EINER HAFENSTADT	Andra Frank (Amiga)—Lied der Zeit
6	4	MICH HAT NOCH KEINER BEIM TWIST GEKUESST	Ruth Brandin (Amiga)—Harth
7	5	HE, JOE	Gipsy (Radio DDR)—Harth
8	2	BLONDER STERN	Frank Schoebel (Berliner Rundfunk)—Harth
9	3	LINDA, WEINE NICHT	Robby Lind (Berliner Rundfunk)—Lied der Zeit
10	—	SO SCHOEN IST DIESER ABEND	Baerbel Wachholz (Berliner Rundfunk)—Lied der Zeit
11	13	TAKE IT EASY	Christian Schafrik (Amiga)—Harth
12	—	WIE SCHADE, DASS DU KEIN ZWILLING BIST	Frank Schoebel (Amiga)—Harth
13	—	SPIEL NICHT KATZ UND MAUS	Karin Heyn (Radio DDR)—Lied der Zeit
14	8	LEILA	Perikles Fotopoulos (Amiga)—Lied der Zeit
15	—	WENN MATROSEN AN BORD VON LIEBE SINGEN	Roland Neudert (Berliner Rundfunk)—Lied der Zeit
16	—	WO DAS HERZ SPRICHT	Helga Brauer (Radio DDR)—Lied der Zeit
17	—	NO, NO, CASANOVA	Heidi Kempa (Amiga)—Harth
18	—	BIS ZUR HOCHZEIT IST ALLES WIEDER GUT	Karin Prohaska (Berliner Rundfunk)—Lied der Zeit
19	11	HALT MICH FEST, MEIN MATROSE	Rica Deus (Amiga)—Harth
20	12	AM ABEND SPIELT EINER HARMONIKA	Roland Neudert (Berliner Rundfunk)—Harth

WEST GERMANY

This Week	Last Week	Title	Artist
1	1	DOWNTOWN	Petula Clark (Vogue)—Gerig
2	2	TAXI NACH TEXAS	Martin Lauer (Polydor)—Gerig
3	4	DIE FRAU MIT DEM EINSAMEN HERZEN	Sacha Distel (Polydor)—Rialto
4	3	DAS WAR MEIN SCHOENSTER TANZ	Bernd Spier (CBS)—Melodie der Welt
5	5	ELISABETH	Paul Anka (RCA)—Melodie der Welt
6	11	ICH BIN VERLIEBT IN DICH, CHRISTINA	Bobby Solo (CBS)—Budde
7	6	KUESSE NIE NACH MITTERNACHT	Siw Malmkvist (Metronome)—Intro
8	7	PRETTY PAPER	Roy Orbison (London)—Acuff Rose-Siegel
9	10	ABSCHIEDNEHMEN TUT SO WEH	Carmela Corren (Ariola)—Intro
10	19	CAST YOUR FATE TO THE WIND	Sounds Orchestral (Pye/Vogue)—Mellin-Siegel
11	8	LETKISS	Roberto Delgado (Polydor)—Atrium
12	9	GOOD BYE, GOOD BYE, GOOD BYE	Peggy March (RCA)—Budde
13	12	SO EIN SEEMANN	Peter Lauch (Golden 12)—Eris
14	14	WARTEN IST SO SCHWER	Renate & Werner Leismann (Ariola)—Arnie
15	16	LEIDER, LEIDER	Rex Gildo (Electrola)—Chappell
16	17	ICH MACH' MIR SORGEN UM DICH	Mal Sondock (Polydor)—Intro
17	—	PRETEND	Jimmy & the Rackets (Elite-Special)—Trumpf
18	18	LEBWOHL, DAISY GIRL	Trini Lopez (Ariola)—Candy
19	—	GOOD NIGHT	Roy Orbison (London)—Acuff Rose-Siegel
20	—	TANZ DIE GANZE NACHT MIT MIR	Gerhard Wendland (Philips)—Melodie der Welt

HONG KONG

This Week	Last Week	Title	Artist
1	1	ROCK AND ROLL MUSIC	Beatles (Parlophone)
2	2	EIGHT DAYS A WEEK	Beatles (Parlophone)
3	3	DO THE CLAM	Elvis Presley (RCA Victor)
4	—	KEEP YOUR LOVE STRONG	Fabulous Echoes (Diamond)
5	6	I'LL FOLLOW THE SUN	Beatles (Parlophone)
6	5	THIS DIAMOND RING	Gary Lewis (Liberty)
7	7	GOLDFINGER	Marty Gold (RCA Victor)
8	9	GOODNIGHT	Roy Orbison (London)
9	4	DIAMOND HEAD	Ventures (Liberty)
10	10	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)

ITALY

*Denotes local origin

This Week	Last Week	Title	Artist
1	7	PIANGI	Richard Anthony (Columbia)
2	3	GOLDFINGER	Shirley Bassey (Columbia)
3	1	LE COLLINE SONO IN FIORE	New Christy Minstrels (CBS)
4	6	NON MI DIR	*Adriano Celentano (Clan)
5	4	IO CHE NON VIVO SENZA TE	*Pino Donaggio (Columbia)
6	9	UN ANNO D'AMORE	*Mina (Ri Fi)
7	8	L'UOMO CHE NON SAPEVA AMARE	*Nico Fidenco (RCA)
8	2	SE PIANGI SE RIDI	*Bobby Solo (Ricordi)
9	11	IL SILENZIO	*Nini Rosso (Sprint)
10	5	VIVA LA PAPPÀ COL POMODORO	*Rita Pavone (RCA)
11	13	PER UN PUGNO DI DOLLARI	*Ennio Morricone (RCA)
12	10	UNA COME TE	Sacha Distel (Pathe)
13	12	AMICI MIEL	Gene Pitney (Musicor)
14	—	LA CASA DEL SOLE	*Marcellos Ferial (Durium)
15	—	LUI	*Rita Pavone (RCA)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MATSUNOKI KOUTA	*Mishima Toshio (Columbia); Ninomiya Yukiko (King)—JASRAC
2	2	UN BUCO NELLA SABBIA	Mina (Fontana); Hirota Miko (Columbia)—Shinko
3	3	ABASHIRI BANGAICHI	*Takakura Ken (Teichiku); Shirane Kazuo (Toshiba)—JASRAC
4	4	DIAMOND HEAD	Ventures (Liberty)
5	7	LONG TALL SALLY	Beatles (Odeon)—Shinko
6	5	LA PLUS BELLE POUR ALLER DANSER	Sylvie Vartan (Victor)—Victor
7	8	SLAUGHTER ON 10TH AVENUE	Ventures (Liberty)—Chappell-Folster
8	6	ONE RAINY NIGHT IN TOKYO	*Mahina Stars (Victor); Los Paraguayos (Philips); Koshiji Fukuki (Toshiba); Hino Teruko (Polydor)—JASRAC
9	9	YAWARA	*Misora Hibari (Columbia)—JASRAC
10	—	ROCK AND ROLL MUSIC	Beatles (Odeon)

LUXEMBOURG

This Week	Last Week	Title	Artist
1	1	EIGHT DAYS A WEEK	Beatles (Odeon)—Budde
2	2	DOWNTOWN	Petula Clark (Vogue)—Gerig
3	5	SCHENK MIR EIN BILD VON DIR	Peter Alexander (Polydor)—Birnback
4	4	DON'T HA HA HA	Governors (Golden 12)—Mellin-Siegel
5	3	SORRY LITTLE BABY	Hans Juergen Baeumler (CBS)—Mikulski
6	—	SE PIANGI, SE RIDI	Bobby Solo (CBS)—Budde
7	12	CAST YOUR FATE TO THE WIND	Sounds Orchestral (Pye/Vogue)—Schaeffers/Mellin-Siegel
8	7	ES GIBT KEINEN AND'REN WEG	Caterina Valente (Decca)—Gerig
9	—	LASS DIR ZEIT	Crazy Girls (Electrola)

10	6	RINGO	Ferdy (Electrola)—Chappell
11	—	TANZ DIE GANZE NACHT MIT MIR	Gerhard Wendland (Philips)—Melodie der Welt
12	9	TAXI NACH TEXAS	Manfred Lauer (Polydor)—Gerig

MALAYSIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	ROCK AND ROLL MUSIC	Beatles (Parlophone)
2	1	UNDER THE BOARDWALK	Rolling Stones (Decca)
3	4	I COULD EASILY FALL	Cliff Richard (Columbia)
4	5	EIGHT DAYS A WEEK	Beatles (Parlophone)
5	—	TEA BREAK	*Quests (Columbia)
6	9	THIS IS MY PRAYER	Linda Scott (Kapp)
7	—	ONLY FRIENDS	Francoise Hardy (Vogue)
8	8	I UNDERSTAND	Freddie & the Dreamers (Columbia)
9	—	THE HOUSE OF JORDAN STRAUSS	Baron Knights (Columbia)
10	—	KEEP SEARCHING	Del Shannon (Stateside)

MEXICO

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I LOVE HER	Santo and Johnny (Gamma)—Pending
2	2	EL MUÑO	*Sonora Santanera (CBS)—Mundo Musical
3	3	POLLERA COLORA	*Carmen Rivero (CBS)—Mundo Musical
4	4	SOMBRAS	*Javier Solis (CBS)—Sadaic
5	—	CUANDO CALIENTA EL SOL	Trini Lopez (Reprise)—Emmi
6	6	LA CUMBIA	*Carmen Rivero (CBS)—Pending
7	8	AHORA TE PUEDES MARCHAR	Les Surfs (Gamma)—Pending
8	5	I WANT TO HOLD YOUR HAND	The Beatles (Musart)—Musicmex
9	—	ME CONFORMO	Marisol (Gamma)—Brambila
10	7	PRETTY WOMAN	Roy Orbison (London)—Mundo Musical

PHILIPPINES

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TO YOU FROM ME	Eydie Gorme (ABC-Paramount)—Mareco, Inc.
2	2	SABOR A MI	Ey

Radio-TV PROGRAMMING

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

Wax Believes in Interview Program as Promo Outlet

By GIL FAGGEN

NEW YORK — The record promotion man's traditional role is that of getting as much exposure for his record as possible. Today, however, with virtually every major radio station carrying some form of interview program, the record promotion people have changed their sights to seeking exposure for their artists on these programs.

Veteran independent promotion executive Morty Wax, 33, who started the National Record Promotion Network in 1958 to serve a host of clients representing all forms of music, has for several years been engaged in obtaining interviews for his clients on the more than 60 radio and TV programs in New York City area where conversation is welcomed.

"FM radio offers the most varied opportunity for discussion where everyone from jazz artists to songwriters may be heard on a given day," observed Wax.

Wax's activities during the past 10 years since his graduation from Brooklyn College have earned him the nickname "Mr. Promo." Nowadays he's better known as "Mr. Interview."

In addition to handling the promotion for top name recording artists such as the Christy Minstrels, publishers such as George Pincus Music, and record companies, Wax does promotion work for Broadway shows.

Among his current clients is "Golden Boy," starring Sammy Davis. The talented songwriting team of Charles Strauss and Lee Adams ("Bye Bye Birdie"), who wrote the score, may be heard discussing songwriting et al., on programs from the Armed Forces Radio Network to the NBC and CBS Radio Networks to the "Arlene Francis Show" on WOR.

Wax and assistant Rochelle Schufman keep elaborate cross-indexed files in the House of Wax offices at 1650 Broadway



MORTY WAX

of all programs utilizing interviews. Included in the amassed data is type of show, when aired, host or hostess and pertinent information on what sort of approach the interviewer must take on the program.

"The celebrity interview fell in disrepute years ago," said Wax, "when promotion men dragged monosyllabic record artists up to radio stations to say 'hello' to deejays. The repartee, what there was of it, was devastating.

"Although most pop music stations still do not permit on-air chats with record artists on deejay shows, there is increasingly more opportunity these days for an artist who has something to say and knows how to say it to be heard," said Wax.

In addition to all-talk stations WOR and WNBC, other stations such as WLIB, WCBS, WQXR, WRVR, WNYC WOR-TV, WEVD, WNCN, WRFM, WMCA, WNW-TV, and the radio networks all are currently providing a forum for discussion.

"There are many factors necessary to make a hit record and establish an artist," opined Wax. "The interview is certainly one and it is becoming increasingly more important."

D. C. Is Traced As Influence In Disk Field

WASHINGTON — The nation's capital is a major record breakout area—if heavy radio listening has anything to do with it.

More than eight of 10 persons in the D. C. metropolitan area listen to radio at least once a week, according to estimates recently released by the American Research Bureau.

A recent analysis of unduplicated listening based on the findings of the ARB September 1964 study, revealed that an estimated 1,326,700 persons (12 years or older) listened to radio sometime between 6 a.m. and midnight, Monday through Friday. This figure represents an estimated 80.7 per cent of people in the Washington metropolitan survey area.

The ARB analysis also revealed that most of the listeners were women, 18 years of age and older and they accounted for nearly half of the listeners. Men, 18 years of age and older, with 480,200 different listeners, accounted for over 36 per cent of the radio audience, and teens, 12-17, for only 14.4 per cent.

Although teen-agers represented the smallest group of different listeners (203,369), an estimated 94 per cent of the teens tune in at least once during an average week. Almost 93 per cent of women 35 years old or older were reached by radio during the week, making this distaff category the second highest listening group.

The Washington radio study was a forerunner of ARB's syndicated local market radio service which is based on an individual, multi-media diary technique.

Washington is the ninth radio market with 15 AM and 13 FM outlets. WPGC and WEAM are the leading contemporary music stations, according to Billboard's September 1964 Radio Response Rating.

WWDC, WRC, WMAL and WTOP head the stations programming in the middle-road area. Negro-oriented stations are WOOK and WUST, with WDON airing country music. WGMS AM-FM heads the list for conservative and classical music programming. The market also has WAVA, broadcasting primarily news throughout the day.



WCBS RADIO'S EARLY-MORNING personality, Jack Sterling, left, laughs on the outside (as CBS accounting cries on the inside) with Jan Lennselink, who tipped the scales at 243 pounds to win his weight in silver dollars totaling \$4,131 in a "Win Your Weight in Money" contest. More than 1,000 Sterling fans and agency personnel were on hand at the Americana Hotel recently to help celebrate the culmination of the contest which drew more than 400,000 postcards and letters weighing 2,250 pounds. The gala finale event was broadcast live from the stage of the Americana's Imperial Ballroom and featured two grand prize drawings along with a continental breakfast, free gifts and door prizes. Ironically, Lennselink, the final contestant, won the largest prize in the entire month-long contest. WCBS personalities who joined Jack's celebration included Kenneth Banghart, Bill Randle, Ed Joyce, Lee Jordan, Pat Summerall and Lou Adler.

YESTERYEAR'S HITS

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

POP SINGLES—5 Years Ago April 25, 1960

1. Stuck on You, Elvis Presley, RCA Victor
2. Greenfields, Brothers Four, Columbia
3. Sink the Bismarck, Johnny Horton, Columbia
4. Theme From A Summer Place, Percy Faith, Columbia
5. He'll Have to Go, Jim Reeves, RCA Victor
6. Sixteen Reasons, Connie Stevens, Warner Bros.
7. Puppy Love, Paul Anka, ABC-Paramount
8. The Old Lampighter, The Browns, RCA Victor
9. White Silver Sands, Bill Black's Combo, Hi
10. Sweet Nothin's, Brenda Lee, Decca

POP SINGLES—10 Years Ago April 23, 1955

1. Ballad of Davy Crockett, Bill Hayes, Cadence
2. Cherry Pink and Apple Blossom White, Prez Prado, RCA Victor
3. Dance With Me Henry, Georgia Gibbs, Mercury
4. Crazy Otto Medley, Johnny Maddox, Dot
5. Tweedle Dee, Georgia Gibbs, Mercury
6. Ballad of Davy Crockett, Fess Parker, Columbia
7. Ballad of Davy Crockett, Tennessee Ernie Ford, Capitol
8. Unchained Melody, Les Baxter, Capitol
9. Melody of Love, Billy Vaughn, Dot
10. How Important Can It Be, Joni James, MGM

R&B SINGLES—5 Years Ago April 25, 1960

1. White Silver Sands, Bill Black's Combo, Hi
2. Doggin' Around, Jackie Wilson, Brunswick
3. Money, Barrett Strong, Anna
4. Fannie Mae, Buster Brown, Fire
5. Baby, Brook Benton & Dinah Washington, Mercury
6. I Love the Way You Love, Marv Johnson, United Artists
7. Night, Jackie Wilson, Brunswick
8. Just a Little Bit, Roscoe Gordon, Vee Jay
9. Lead Me On, Bobby Bland, Duke
10. Theme From A Summer Place, Percy Faith, Columbia

POP LP's—5 Years Ago April 25, 1960

1. The Sound of Music, Cast, Columbia
2. Sixty Years of Music America Loves Best, Various Artists, RCA Victor
3. Theme From A Summer Place, Billy Vaughn, Dot
4. Italian Favorites, Connie Francis, MGM
5. Faithfully, Johnny Mathis, Columbia
6. Here We Go Again, Kingston Trio, Capitol
7. This Is Darin, Bobby Darin, Atco
8. That's All, Bobby Darin, Atco
9. Heavenly, Johnny Mathis, Columbia
10. Belafonte at Carnegie Hall, Harry Belafonte, RCA Victor

MIDDLE-ROAD SINGLES

Not too far out in either direction, the following singles, selected from the current Hot 100, are the most popular middle-road records of the week. Rank order here is based on relative standing in the Hot 100.

This Week	Last Week	TITLE, ARTIST, LABEL	From this week's Hot 100	Weeks on Hot 100
1	2	THE RACE IS ON, Jack Jones, Kapp 651	.....	9
2	6	CAST YOUR FATE TO THE WIND, Sounds Orchestral, Parkway 942	.....	6
3	1	KING OF THE ROAD, Roger Miller, Smash 1965	.....	13
4	3	RED ROSES FOR A BLUE LADY, Vic Dana, Dolton 304	.....	12
5	9	BABY THE RAIN MUST FALL, Glenn Yarbrough, RCA Victor 8489	.....	7
6	4	RED ROSES FOR A BLUE LADY, Wayne Newton, Capitol 5366	.....	9
7	13	AND ROSES AND ROSES, Andy Williams, Columbia 43257	.....	4
8	12	CRAZY DOWNTOWN, Allan Sherman, Warner Bros. 5614	.....	5
9	11	I CAN'T STOP THINKING OF YOU, Bobby Martin, Coral 62447	.....	7
10	5	GOLDFINGER, Shirley Bassey, United Artists 790	.....	14
11	19	DREAM ON LITTLE DREAMER, Perry Como, RCA Victor 8533	.....	3
12	15	SOMEBODY ELSE IS TAKING MY PLACE, Al Martino, Capitol 5384	.....	5
13	18	SUBTERRANEAN HOMESICK BLUES, Bob Dylan, Columbia 43242	.....	3
14	17	TRULY, TRULY, TRUE, Brenda Lee, Decca 31762	.....	3
15	20	WHIPPED CREAM, Herb Alpert's Tijuana Brass, A&M 760	.....	9
16	—	WHAT DO YOU WANT WITH ME, Chad & Jeremy, World Artists 1052	.....	3
17	21	APPLES AND BANANAS, Lawrence Welk, Dot 16697	.....	3
18	23	WHY DID I CHOOSE YOU, Barbra Streisand, Columbia 43248	.....	4
19	22	AL'S PLACE, Al Hirt, RCA Victor 8542	.....	2
20	—	SUPER-CALI-FRAGIL-ISTIC-EXPI-DOCIUS, Julie Andrews & Dick Van Dyke, Vista 434	.....	1
21	—	CHIM, CHIM CHEREE, New Christy Minstrels, Columbia 43251	.....	1
22	24	HAWAII HONEYMOON, Waikikis, Kapp Winners Circle 52	.....	2
23	25	MEXICAN PEARLS, Billy Vaughn, Dot 16706	.....	4
24	27	YOU WERE ONLY FOOLING, Vic Damone, Warner Bros. 5616	.....	2
25	—	HUSH, HUSH, SWEET CHARLOTTE, Patti Page, Columbia 43251	.....	1

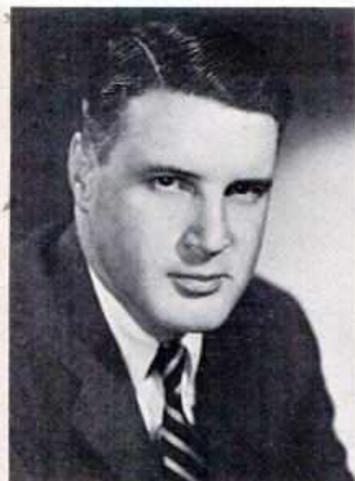
DISK TALENT ON TV THIS WEEK

ANDY WILLIAMS SHOW (NBC-TV, Mon.): Antonio Carlos Jobim.

HULLABALOO (NBC-TV, Tues.): Sammy Davis, Allan Sherman, the Animals, Lola Filana (from "Golden Boy"), Jay and the Americans.

THE RED SKELTON HOUR (CBS-TV, Tues.): Connie Stevens.

SHINDIG (ABC-TV, Wed.): Rita Pavone, Cilla Black, Wayne Fontana and the Mindbenders, Beach Boys, Joe and Eddie, Ian Whitcomb, the Ikettes.



WALWORTH

THEODORE H. WALWORTH JR., vice-president and general manager for WNBC TV and Radio, chairman of the Combined Entertainment Group of the 1965 American Red Cross Fund Drive Greater New York, announced the appointment of Don Kirshner, president, Columbia Pictures-Screen Gems TV Music Division; Stephen B. Labunski, executive vice-president, NBC Radio; David A. (Sonny) Werblin, president of the New York Jets football team and David Cogan, theater owner, manager and producer, to spearhead the drive in their respective branches of the entertainment industry.



KIRSHNER

VOX JOX

By GIL FAGGEN

VIP APPOINTMENTS: Al Heacock, program manager of WINS (New York) transferred to his former post as PM of WBZ (Boston). . . . Squire D. Rushnell named director of Public Affairs for the Group W Boston outlet. . . . Kenneth W. Reed, for the past two years assistant program director at KLAC (Los Angeles), appointed director of programs and operations at WINS. . . . Bill Thompson upped from program manager at KGBS (Los Angeles) to new post of operations manager. . . . Harvey Miller, WMID (Atlantic City) program director, to KBLA (Los Angeles) in similar capacity. . . . Paul Kagan, CBS Radio Network press information assistant manager, upped to manager

of Press Information for CBS-owned radio stations. WNBC-TV public affairs producer, appointed general executive, WCBS (New York) program department. . . . Bob Edell, Storer Broadcasting in Miami, to Crowell - Collier Broadcasting headquarters as operations manager. . . . Fred Cook, WREC (Memphis) air personality, named program director, radio. . . . Burt Sherwood, formerly manager of WTSA (Brattleboro, Vt.) vice-president and general manager WLOB (Portland, Me.).

It may be a little late in the season to be running a basketball photo, but I thought Charlie and the boys looked so great I couldn't resist it. The WQAM (Miami) "Tigers" are shown following their special



half-time game with the Harlem Globetrotters. The laugh-a-second contest climaxed a 22-game basketball season for the Stormers, who during the past

three years have raised more than \$4,000 for school athletic funds. Standing left to right are Bill Winters, Tex Harrison (Trotters) Lee Sherwood, Jim

Dunlap, Freedy Neal (Trotters), and Charlie Murdock. Kneeling are Rick Shaw (WQAM) and Herb Ausbie (Trotters).

My apologies to WLBI's Tommy Smalls, who inadvertently got clipped from the picture of Vi Velaso, Mrs. Faggen and myself. Incidentally, I erroneously identified Mrs. Faggen as Vi. Man, when I make a mistake, it's a big one.

CKCK (Regina, Sask.) Guys, Porky Charbonneau (celebrated his 25th year in radio), Ron Andrews and Bob Wood, staged a six-hour on-location Blood Brother broadcast helping obtain 450 new donors for the Red Cross.

Al (Jazzbo) Collins, KSFO (San Francisco), will debut a two-hour variety show over KTLA in the fall. The new program will run the gamut of entertainment, with Al bowing his "Bandidos" group of musicians. Collins has been holding forth on KSFO for five years in the 9 to noon slot.

RADIO RESPONSE RATING

HOUSTON... Second Cycle

APRIL 24, 1965

TOP STATIONS

Call Rank	Letters	% of Total Points
★ POP Singles		
1.	KNUZ	57%
2.	KILT	43%
★ POP LP's		
1.	KPRC	51%
2.	KODA	28%
3.	KQUE-FM	21%
★ R&B		
1.	KYOK	59%
2.	KCOH	41%
★ COUNTRY		
1.	KIKK	72%
2.	KTLW	28%
(Texas City)		
★ CONSERVATIVE		
1.	KXYZ-AM-FM	58%
2.	KODA	19%
Others		23%
(KHUL-FM KBNO-FM)		
★ FOLK		
1.	KLEF-FM	64%
2.	KUNF-FM	29%
(Univ. of Houston)		
3.	KRBE-FM	7%
★ CLASSICAL		
1.	KRBE-FM	59%
2.	KLEF-FM	41%

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

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
★ POP Singles			
1.	Paul Berlin	KNUZ	40%
2.	Buddy McGregor	KNUZ	25%
3.	Arch Yancey	KNUZ	15%
Others			
(Joe Ford, KNUZ; Chuck Dunaway, KILT; Charlie Brown, KILT; Russ Knight, KILT; Bob White, KILT)			
BY TIME SLOT			
Morning	Paul Berlin, KNUZ		
Mid-Morning	Jerry Miller, KNUZ		
Early Afternoon	Arch Yancey, KNUZ		
Traffic Man	Joe Ford, KNUZ		
Early Evening	Buddy McGregor, KNUZ		
Late Evening	Buddy McGregor, KNUZ		
★ PROGRAM DIRECTOR, MUSIC DIRECTOR OR LIBRARIAN			
(Most Co-Operative in Exposing New Records)			
Buddy Covington, KNUZ... Music Director-Librarian			
★ TOP TV BANDSTAND SHOW			
(Exposing Artists & Records)			
Larry Kane Show, KTRK-TV... (Sat. 2-4 p.m.)			
★ POP LP's			
1.	Bill Calder	KPRC	39%
2.	Tim Nolan & Bob Byron	KPRC	37%
3.	Charlie Johnson	KPRC	10%
4.	Larry Walton	KPRC	8%
Others			
(Norman Kaye, KODA; Virgil Dixon, KQUE-FM)			
BY TIME SLOT			
Morning	Tim Nolan & Bob Byron, KPRC		
Mid-Morning	Charlie Johnson, KPRC		
Early Afternoon	Charlie Johnson, KPRC		
Late Afternoon	Bill Calder, KPRC		
Early Evening	Larry Walton, KPRC		
Late Evening	Alan Johnson, KPRC		
★ R&B			
1.	Chet McDowell	KYOK	44%
2.	Clifton (King Bee) Smith	KCOH	22%
3.	"Skipper Lee" Frazier (Tie)	KCOH	16%
3.	Avery (AFD) Davis (Tie)	KYOK	16%
5.	McKinley (Crown Prince) Williams	KYOK	2%
★ JAZZ			
1.	Ed Chase	KTRH	60%
Others			
(Bill Calder, KPRC; Hurt Porter, KYOK; Alan Johnson, KPRC)			
★ COUNTRY			
1.	Rusty Gabbard	KIKK	48%
2.	Bill Bailey	KIKK	30%
3.	Pete Hunter	KTLW	15%
4.	Johnny Mitchell	KIKK	7%

STATIONS BY FORMAT

HOUSTON: 16th Radio Market (12 AM; 9 FM). 2 Contemporary, 1 Pop Standard, 3 Standard, 1 Standard-Conservative, 1 Conservative, 1 Rhythm & Blues, 1 Rhythm & Blues-Contemporary, 2 Country, 2 Classical.

KBNO-FM: ERP 18,000 watts. Independent. Music format: Standard-Conservative. Operations Mgr., Earl K. Carson. Send 2 copies of stereo LP's to Prog. Dir., 3405 Gulf Bldg., Houston.

KCOH: 1,000 watts. Independent. Music format: Rhythm & Blues. Highly identifiable air personalities. Special programming: Important baseball, football and basketball games of local Negro high schools in season. Fred Gruller is in charge of news dept. 1 mobile unit. 5-min. news on the hour, every half hour during drive-time. Weathercasts at 15 and 45 past the hour. Gen'l Mgr., Robert C. Meeker. Prog. Dir., Fred Gruller. Send 2 copies each of 45's and LP's to Music Dir., Travis Gardner, 5011 Alameda St., Houston.

KIKK: 250 watts. Independent. Music format: Country. Editorializes occasionally. Special programming: State semi-finals for high school football. "Johnny Mitchell Request Time" with audience call-ins 12-6 p.m. Sun. "Pasadena Chamber of Commerce" discussion of local issues 9:30-9:45 p.m. Sun. Bill Edwards in charge of 3-man news dept. 2 mobile units. News at 55 past the hour. "News in Depth" featuring international news story of the week 9:45-10 p.m. Sun. Gen'l Mgr., Leroy Glover. Send 2 copies each of 45's and LP's to Prog. Dir., Bill Bailey, Montagu Hotel, Houston.

KILT: 5,000 watts. McLendon Corp. station. Music format: Contemporary. Highly identifiable air personalities. Editorializes weekly. Special programming: Local high school basketball and football in season. Richard Dobbins in charge of 5-man news dept. 2 mobile units. Regular newscasts. Gen'l Mgr., Bill Weaver. Send 5 copies of 45's and 2 copies of LP's to Prog. Dir., Bob White, 500 Lovett Blvd., Houston.

KOST-FM: ERP 15,250 watts. Simulcasts with KILT.

KLEF-FM: ERP 45,000 watts. Independent. Music format: Classical. Special programming: "Boston Symphony," 7-9 p.m. Wed. Folk music 6:05-7 p.m. Sat. Comedy album cuts, 7-8 p.m. Sat. Opera, 8:05-midnight Sat. News every hour on the hour. Gen'l Mgr., Ronald G. Schmidt. Send 2 copies of LP's to Prog. Dir., Ray Landers, Sterling Bldg., 608 Fannin St., Houston.

KUNZ: 1,000 watts. Independent. Music format: Contemporary. Editorializes daily. Highly identifiable air personalities. Special programming: "Houston Classic," golf tournament. Local high school football results reported on phone by high school cub reporters on the scene. KNUZ has own 8-man show band featuring staff members, who play at local benefits and hops. Bill Jay in charge of 6-man news dept. 3 mobile units. Cordless microphones for news events. 5-min. news on the hour, headlines on the half. 10-min. news at 6 p.m. Baseball scores at 12 after and 12 to the hour during season. Gen'l Mgr., David H. Morris. Operations Mgr., Ken Grant. Send 6 copies of 45's and 2 copies of LP's to Music Dir., Buddy Covington, 4701 Caroline St., Houston.

KODA: 1,000 watts. ABC affiliate. Music format: Standard. Editorializes occasionally. Special programming: Local football in season. Joe Coffey in charge of 2-man news dept. 1 mobile unit. Regular newscasts. "Southwestern Edition," news in depth 7:45 a.m. M-F; "Paul Harvey News," 12 noon M-Sat. Gen'l Mgr., Paul Taft, Prog. Dir., Don Le Blanc. Send 1 copy of 45's and 1 mono and 1 stereo copy of LP's to

Music Dir., Willard Paige, 4808 San Filipe Rd., Houston.

KODA-FM: ERP 49,000 watts. Music format: Standard. Same address and personnel as KODA.

KPRC: 5,000 watts. NBC affiliate. Music format: Pop Standard. Special programming: Houston Astros, Southwest Conference football and Rice University basketball in season. Ray Miller in charge of 14-man news dept. 4 mobile units. "Morning News Round-up," 7:45 a.m. M-F. "Hotline News & Weather," 12:05 p.m. & 6:35 p.m. M-F. Gen'l Mgr., Jack Harris. Prog. Dir., Tom Reiff. Send 2 copies each of 45's and LP's to Production Mgr., Jack London, P.O. Box 2222, Houston.

KQUE-FM: ERP 280,000 watts. Texas Coast Broadcasters station. Music format: Standard. Editorializes occasionally. Bill Jay is in charge of 9-man news dept. 3 mobile units. Regular newscasts. Gen'l Mgr., David H. Morris. Send 1 stereo copy of LP's to Operations Mgr., Webb Hunt, P.O. Box 188, Houston. (KQUE-FM is the FM affiliate of KNUZ).

KRBE-FM: ERP 79,100 watts. Independent. Music format: Classical. Special programming: On the scene reports of all local sporting events. "Meet the Artists," interviews with visiting artists-musicians. "Philadelphia Symphony Orchestra," 8 p.m. Sat. "New York Philharmonic," 2 p.m. Sun. Bob Allen in charge of news dept. 2-way radio car. 5-10-min. newscasts 5:55, 6:55, 7:55 a.m., 12:30, 5:30 and 10 p.m. daily. Gen'l Mgr., Edith Bahr, Prog. Dir., Bob Boyd. Send 1 stereo copy of LP's to Rec. Lib., 1400 Hermann Dr., Houston.

KTLW: 1,000 watts. Independent. Music format: Country. Editorializes daily. Special programming: Live and recorded Gospel music 6-9 a.m. Sat. and all day Sun. Jim Brannon in charge of 3-man news dept. 5-min news on the hour and headlines on the half. Gen'l Mgr., Bob Greer, Prog. Dir., Harvey Thompson and Jim Brannon. Send 2 copies each of 45's and LP's to the Rec. Lib., Box 2279, Texas City.

KTRH: 50,000 watts. CBS affiliate. Music format: Standard. Special programming: "Farm Front," farm news with Dewey Compton 5:15-6:45 a.m. M-F. "Compton on Guardening," 11:45-11:55 a.m. M-F. "Talk of Houston," with Carl Brazell and guests 1:10-1:55 p.m. M-F. Gen'l Mgr., Frank Stewart. Send records to Rice Hotel, Houston.

KXYZ: 5,000 watts. ABC affiliate. Music format: Conservative. Editorializes every 2 weeks. Special programming: Houston Oilers football in season. "Society Countdown," a women's show with Pat Cadwallader 12:10-12:15 p.m. M-F. "From the People," an interview and commentary show 8:30-9 p.m. Sun. "Space Highlights," direct from NASA 12:05 p.m. Sat. & 10 p.m. Sun. Dean Griffin in charge of 6-man news dept. 1 mobile unit. 5-min. news on the hour. During drive time every half hour. 10-min. news 7, 8 a.m., noon and 6 p.m. Gen'l Mgr., Jack G. Carnegie. Send 2 mono and 2 stereo copies of LP's to Prog. Dir., Milt Willis, Fannin Bank Bldg., Houston.

KYOK: 5,000 watts. Independent. Music format: Rhythm & Blues-Contemporary. Editorializes occasionally. Special programming: Local football and basketball in season. "School Reporter," news from local schools 7:30-7:45 p.m. M-F. "Youth Forum," 5-6 p.m. Sun. "Tiger Talk," 6:30-7 p.m. Wed. Charlie Harris, Al Garner in charge of news. 1 mobile unit, beeper phones. Regular newscasts. Gen'l Mgr., Paul E. Hoy. Send 2 copies each of 45's and LP's to Operations Mgr., Al Garner, 613 Preston Ave., Houston.



Paul Parker, WIS (New York), gets the advance low-down on World's Fair activities from Telsche Knauf at the Lowenbrau Beer Garden. The Fair this year will again welcome all radio and TV reporters and broadcasters. A sound-proofed studio is available as well as desk and phone facilities for all broadcasters interested in gathering features and news while at the Fair. The Press Building also boasts a Pres Conference Room designed specifically for TV coverage. Ready to serve you at the Fair are Bill Berns for radio-TV features; Dan Morris, radio-TV news; Hugo Seiler, technical facilities and operations. Bill and Hugo may be reached at the WF Administration Building and Dan at the WF Press Building. A preview look at the Fair last Monday shows there is no end of feature, interview and news opportunities just awaiting tapping by radio and TV.

Al Radka of KFRE (Fresno) informs us that he is completing his 16th year on the station and will for one week be featuring records he played when he got started in 1949.

Old buddy Toby DeLuca, WFIL - Triangle Broadcasting music director, will host the fifth in a series of luncheon-seminars for the Philadelphia area record promotion managers this Thursday. Henry Brief, executive secretary of the RIAA, is guest speaker.

Ken Collier, Florida radio and TV personality, and Phil White-law, WFTL (Ft. Lauderdale) announcer - executive, join WIOD (Miami) as air personalities. . . . Al Liebert, WINZ (Miami) early morning man, to WDAF (Kansas City), as host of new mid-day show. . . . Michael Jackson, KHJ staffer, joins KNX (Los Angeles) for 7:30 to 11 p.m. conversation show.

Don Morgan, KMUR (Salt Lake City) program director, is bringing in the Dick Clark "Caravan of Stars" May 15.

pop'u-lar (-ler), adj. 1. Suitable to the public in general; as: easy to understand; plain. 2. Beloved or approved by the people. 3. Prevalent.

**I DO LOVE YOU
BILLY STEWART**

Chess 1922

**THE ENTERTAINER
TONY CLARKE**

Chess 1924

**WE'RE GONNA MAKE IT
LITTLE MILTON**

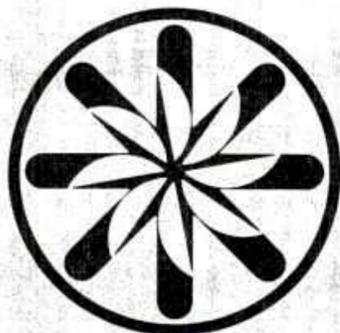
Checker 1105

**AIN'T NO BIG THING
THE RADIANTS**

Chess 1925

**LOVE IS A FIVE LETTER WORD
JAMES PHELPS**

Argo 5499



CHESS

RECORDS

HOT 100

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

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

Billboard Award

Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wk. Ago, 3 Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'GAME OF LOVE', 'MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER', 'I'M TELLING YOU NOW'.

Table with columns: 33, 23, 24, 29, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'RED ROSES FOR A BLUE LADY', 'WOMAN'S GOT SOUL', 'SHE'S ABOUT A MOVER'.

Table with columns: 67, 83, 68, 54, 58, 66, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'REELIN' AND ROCKIN'', 'NEVER, NEVER LEAVE ME...', 'TOY SOLDIER'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A through Z with publisher/licensee information.

Table listing songs A through Z with publisher/licensee information.

Table listing songs A through Z with publisher/licensee information.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100 with publisher/licensee information.

WISHING IT WAS YOU

ANOTHER HIT BY

CONNIE FRANCIS

B/W

YOU'RE MINE

[Just When You're Lonely]

K-13331

MGM



RECORDS

MGM Records is a division of
Metro-Goldwyn-Mayer, Inc.



Religious Institution a Disk Co.

ASSISI—Possibly one of the world's most unusual disk operations is being developed by Pro Civitate Christiana, a religious institution here, which has branched out into manufacturing records with religious music, Biblical readings and children's songs which it is issuing under its own label and in conjunction with four commercial record houses.

Organized in 1939 by Don Giovanni Rossi, the movement received Papal sanction from Pope John XXIII in 1959. Originally engaged in promoting annual concerts of sacred music, their latest release is Francesco Paolo Neglia's Mass, as executed at St. Peter's in Rome on the

occasion of Epiphany, Jan. 6.

Another recent issue was Domenico Bartolucci's Oratorio "Glorious Principles," which the permanent director of the Sistine Chapel Choir performed for the first time in 1963. He was the only sacred musician to be invited to conduct two oratorios since the annual Easter programs were inaugurated in 1953. This LP was prepared in collaboration with CAM of Rome.

Other Works

Other works in the catalog bear the labels of RCA Italiana, Fonit-Cetra, Philips and Juke Box. Disk sales are made directly from the Pro Civitate Christiana headquarters in As-

sisi, a city devoted largely to religious institutions and the commemoration of St. Francis, and various private catalogs.

The organization's library now contains about 5,000 music items, as well as literary works of religious inspiration. The selections cover many centuries and almost all known languages. Facilities for complete musical research are available. Outside of the recorded field, some 20,000 musical scores are on file and there is a special section devoted to photostatic copies of antique music from various collections.

'Magic Flute' With Talk Or Without Is the Question

COLOGNE — Mozart's "Magic Flute"—with or without dialog? This question has stirred Germany's two largest phonograph record companies to disputation over which is offering the "real" rendition in competing new recording released almost simultaneously.

Electrola, EMI's German subsidiary, was first out with a new recording of "Magic Flute" which omitted the dialog. A few weeks later, Deutsche Grammophon released a conventional recording of "Magic Flute"—with dialog.

Grammophon contended, in sales promotion for its version, that the only bona fide interpretation of "Magic Flute"—on the stage or on wax—is the text of Emanuel Schikaneder. Grammophon said simply that "Magic Flute" without the Schikaneder dialog is not the genuine article but an ersatz concoction.

Electrola rushed out a rebuttal accusing Grammophon of unfair competitive sales tactics. Electrola said the sporting thing would have been for Grammophon to have remained silent and allowed the public to make up its mind solely on the merits of the competing release.

Conductors Involved

Two eminent conductors are involved — Otto Klemperer for Electrola and Dr. Karl Boehm for Deutsche Grammophon. Both are holding fast to their respective positions: Klemperer says the dialog is superfluous and merely clutters up Mozart's music; Boehm answers that the dialog expresses the real nature

of the work and is an integral part of it.

In a letter to Peter Andry, EMI production chief, Klemperer explained his stand against dialog for the recording of "Magic Flute":

"For serious artistic reasons I am forced to give you (Peter Andry) a negative reply regarding the question of dialog in the 'Magic Flute.'

"When originally asked to do this work, I agreed only upon condition that it be without dialog. The dialog is based upon the scene and the gesture. Therefore, without the visual effect it is ridiculous."

Klemperer has precedent for his refusal to do "Magic Flute" with dialog in the 1937 production of the work in Berlin by Sir Thomas Beecham. The temperamental British conductor took somewhat the same position as Klemperer.

Klemperer's recording is by the London Philharmonic Choir and Orchestra with Gottlob Frick, Nicolai Gedda, Franz Crass, Gerhard Unger, Lucia Popp, Gundula Janowitz, Elisabeth Schwarzkopf, Christa Ludwig, Marga Hoeffgen, Walter Berry, Ruth-Margret Puetz.

Dr. Boehm's release is with the Berlin Philharmonic.

Dr. Klemperer, 80 years old, is still carrying on a full schedule. He has been in Munich conducting Mahler's second Symphony in two concerts with the Bavarian Radio. It was nearly 60 years ago, in Berlin, that Klemperer assisted the composer with the premiere of this symphony.

Anna Moffo on Promotion 'I Trek

NEW YORK—Anna Moffo, RCA Victor recording artist and leading opera diva, began an extensive promotional tour Tuesday (13). She will plug "One Night of Love" and a folk song album which was produced in collaboration with Leopold Stokowski.

Miss Moffo will visit Cleveland, Boston, Cincinnati, Los Angeles and San Francisco.

RCA Victor is timing an extensive national advertising campaign with full-page trade-paper inserts and full-page album advertisements in the New Yorker, the New York Times magazine section, Show and the Schwann catalog to coincide with the tour.

Peter Serkin in Recording Debut

NEW YORK—Peter Serkin, 17-year-old son of pianist Rudolf Serkin, has made his recording debut with two albums for RCA Victor. The young pianist's first album, Bach's "Goldberg Variations," will be released in October on the Red Seal label.

The second, Schubert's "Sonata in G Major, Opus 78," will be released early in 1966.

Both albums were recorded in Webster Hall here and were produced for RCA Victor by Max Wilcox, who is also producer for Artur Schnabel.

Transcript Is Out On Tanglewood Unit

NEW YORK—"String Problems: Players and Paucity," a transcript of the Tanglewood String Symposi of 1963-1964, has been published by the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music. The 98-page document contains the complete text of the 1964 symposium and extracts from the 1963 session. Publication was made possible through the Assistance of Martha Baird Rockefeller Fund for Music, Inc.

Erich Leinsdorf, music director of the Boston Symphony and director of the Music Center, invited leading string players and teachers to Tanglewood during the two past summers to discuss the pressing problems caused by the shortage of string players.

BEST SELLING CLASSICAL LP'S

Below is a list of best selling Classical LP's in top Classical Retail Outlets.

OPERA, VOCAL AND CHORUS

This Week

- BIZET**—Carmen; Callas, Gedda, Massard, Guiot, Paris Opera Orch. (Pretré): Angel (3-12") SCLX 3650 (S), CLX 3650 (M).
- BELLINI**—Norma; Sutherland, Horne, Alexander, Cross, London Sym. Orch. and Cho. (Bonyngé): RCA Victor (3-12") LSC 6166 (S), LM 6166 (M).
- PUCCINI**—Tosca; Callas, Bergonzi, Ercolani, Trama, Paris Conserv. Orch., Th. Nat'l Op. Cho. (Pretré): Angel (2-12") S 3655 (S), 3655 (M).
- MOZART**—Magic Flute; Gedda, Janowitz, Berry, Putz, Frick, Popp, Unger, Schwarzkopf, Ludwig, Hoffgen, Philharmonia Orch. (Klemperer): Angel (3-12") SCL 3651 (S), CL 3651 (M).
- THE AGE OF BEL CANTO**—Sutherland, Horne, Conrad, London Sym. Orch. and Cho., New Sym. Orch. of London (Bonyngé): London (2-12") OSA 1257 (S), A 4257 (M).
- VERDI**—La Forza Del Destino; Price, Tucker, Merrill, Tozzi, Verrett, RCA Ital. Op. Orch. and Cho. (Schippers): RCA Victor (4-12") LSC 6413 (S), LM 6413 (M).
- BIZET**—Carmen; Price, Corelli, Merrill, Freni, Vienna Philharmonia Orch. (Karajan): RCA Victor LDS 6164 (S), LD 6164 (M).
- PRESENTING MARILYN HORNE**: London 25910 (S), 5910 (M).
- WAGNER**—Parsifal; Thomas, London, Dalis, Hotter, Neidlinger, Tavela, Bayreuth Fest. Orch. and Cho. (Knappertsbusch): Philips (5-12") PHS 5-950 (S), PHM 5-550 (M).
- MENOTTI**—Death of the Bishop of Brindisi; Chookasian, London, N.E. Conserv. Cho. Cath. Mem. and St. Joseph's Cho Boston Sym. (Leinsdorf): RCA Victor LSC 2785 (S), LM 2785 (M).

SYMPHONIC AND ORCHESTRAL

- BETHOVEN**—Symphonies (9) (Complete); Berlin Phil. (Karajan): D.G.C. (8-12") SKL-101/8 (S), KL-1/ (M).
- FAVORITE ROMANTIC WALTZES**: Philadelphia Orch. (Ormandy): Columbia MS 6687 (S), ML 6087 (M).
- RIMSKY-KORSAKOV**—Scheherazade; London Symphony Orch. (Stokowski): London SPC 21005 (S), PM 55002 (M).
- BERNSTEIN**—Symphony No. 3 (Kaddish); Tourel, Montealegre, N. Y. Phil., Camerata Singers, Columbus Boychoir (Bernstein): Columbia KS 6605 (S), KL 6005 (M).
- SAINT-SAENS**—Symphony No. 3; Durufle, Paris Conserv. Orch. (Pretré): Angel S 35924 (S), 35924 (M).
- RAVEL**—Bolero; N.Y. Phil. (Bernstein): Columbia MS 6011 (S), ML 5293 (M).
- BARTOK**—Concerto for Orchestra; Phila. Orch. (Ormandy): Columbia MS 6626 (S), ML 6026 (M).
- BRAHMS**—Symphony No. 3; Cleveland Orch. (Szell): Columbia MS 6685 (S), ML 6085 (M).
- ORIENTALE**—Hollywood Symph. Orch. (Dragon): Capitol ST 6453 (S), T 8453 (M).
- HOLST**—Planets; Vienna Phil. (Karajan): London 6244 (S), 9313 (M).

SOLO INSTRUMENT AND CONCERTI

- HOROWITZ PLAYS SCARLATTI**: Columbia MS 6658 (S), ML 6058 (M).
- TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano and Orch.; Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
- BACH**—Organ Favorites; Biggs: Columbia MS 6261 (S), ML 5661 (M).
- A RICHTER RECITAL**: RCA Victor LSC 2611 (S), LM 2611 (M).
- BACH**—2 and 3 Part Inventions; Gould: Columbia MS 6622 (S), ML 6022 (M).

CHAMBER MUSIC

- SCHUBERT**—Quintet in A (Trout); Horszowski, Budapest Quartet: Columbia MS 6473 (S), ML 5873 (M).
- BRAHMS**—Quintet in F for Piano and Strings; Serkin, Budapest Quartet: Columbia MS 6631 (S), ML 6031 (M).
- BETHOVEN**—Sonatas (5) for Cello and Piano (complete); Rostropovich, Richter: Philips (2-12") PHS-2-920 (S), PHM-2-520 (M).
- BRAHMS**—Sextet in B Flat for Strings; Menuhin, Masters, Wallfisch, Aronowitz, Gendron, Simpson: Angel S 36234 (S), 36234 (M).
- MOZART**—Quartet No. 1 in G; Horszowski, Budapest Quartet: Columbia MS 6683 (S), ML 6083 (M).



VIOLINIST ISAAC STERN, in London to perform in the Pierre Monteux Memorial Concert at the Royal Festival Hall, met with Stanley West, left, CBS Records label manager; Quita Chavez, CBS classical promotion manager, and D. M. Levy, right, managing director of CBS in Britain.



(The Biggest Little Catalog)

Presents

STEREO

A & M SP 4110

HERB ALPERT'S
TIJUANA BRASS

A TASTE OF HONEY • TANGERINE
LOVE POTION #9 • LEMON TREE
LOLLIPOPS AND ROSES • PEANUTS

WHIPPED
CREAM &
OTHER
DELIGHTS



8255 Sunset Blvd./Hollywood, California

ALBUM REVIEWS (continued)



POP SPOTLIGHT
IN HARM'S WAY
 Soundtrack. RCA Victor LOC 1100 (M); LSO 1100 (S)

Highlighted by a moving love theme, Jerry Goldsmith's original soundtrack from the popular film is a first-rate job. Particularly effective is "The Rock," a theme which is identified with the character played by John Wayne. Moods change swiftly, and the blending is skillful.



CLASSICAL SPOTLIGHT
MOZART: CLARINET TRIO & QUINTET
 Gervase De Peyer/The Melos Ensemble. Angel S 36241 (S)

Here is a chamber record that excels in tone, depth and unity. De Peyer distinguished English clarinetist, and Emanuel Hurwitz on first violin, star with this fine ensemble. Beauty of dexterity, excellent phrasing mark the group as a whole.



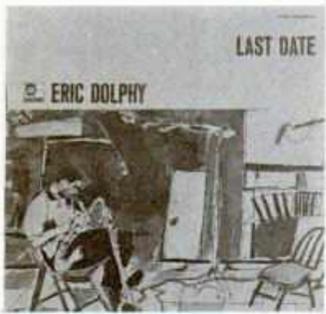
COUNTRY SPOTLIGHT
Y'ALL COME
 Jim & Jesse. Epic LN 24144 (M); BN 26144 (S)

Bluegrass fans will love the toe-tapping, hand-clapping guitar and mandolin work of these two Grand Ole Opry favorites backed by the Virginia boys. Their versions of the traditional standards "Sleepy-eyed John" and "Salty Dog Blues" demand a second and even a third listening. The album also features the lighter, more humorous aspects of bluegrass music, a natural follow up to their previous Epic albums of religious and bluegrass classics.



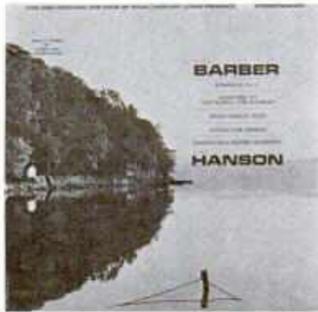
CLASSICAL SPOTLIGHT
DONIZETTI: DON PASQUALE
 Various Artists/Vienna Opera Orch. and Chorus (Kertesz). London A 4260 (M); OSA 1260 (S)

This comic opera is presented complete on records for the first time. And indeed this is an astonishing fact, for the opera has enjoyed great popularity on stage. Corena once again is superb as Pasquale; Krause's baritone is a delight; Miss Sciutti romps through with excellence in her light role. Kertesz and orchestra, and sound is fine.



JAZZ SPOTLIGHT
LAST DATE
 Eric Dolphy. Limelight LS 86013 (S)

Avant Guard saxophonist Dolphy is enjoying a posthumous stardom. This excellent package represented his last recording session before his death last June at the age of 36. He worked his way up in jazz achieving recognition in Los Angeles and New York before moving overseas to make his mark there. This session was recorded only 27 days before his death. It will undoubtedly become a jazz collector's item.



CLASSICAL SPOTLIGHT
BARBER: SYMPHONY NO. 1; MEDEA; ADAGIO; OVERTURE
 Eastman-Rochester Orch. (Hanson). Mercury MG 50420 (M); SR 90420 (S)

Hanson and the orchestra weave Barber's four works into patterns of musical enjoyment. They highlight and blend shadings of color and mood with succinctness and clarity. Symphony No. 1 is extremely effective. "Medea Ballet Suite" is given a beautiful mythical flavor.



JAZZ SPOTLIGHT
I TALK WITH THE SPIRITS
 Roland Kirk. Limelight LS 86008 (S)

Kirk forsakes his horns for three flutes: the C-flute, the North African wooden flute and the alto flute. Jazz fans will find Kirk's flute virtuosity as great as his horn work. The intonations, nuances and tonal effects are remarkable. He is well backed by pianist Horace Parlan, Michael Fleming on bass and Walter Perkins on drums.



LOW PRICE CLASSICAL SPOTLIGHT
MOZART: DIVERTIMENTO NO. 15 IN B FLAT FOR TWO HORNS AND STRINGS
 Orchestra des Solistes de Paris (Martin). Nonesuch H 1046 (M); H 71046 (S)

A distinguished performance. Louis Martin's conducting is crisp and lively with a thorough appreciation for the style of the piece. This is the fourth listing of the "Divertimento in catalog, the second in stereo and the only one available in a budget line, which makes it doubly notable.

BREAKOUT ALBUMS

★ NATIONAL BREAKOUTS

No National Breakouts This Week

★ 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.

I'M TELLING YOU NOW
 Freddie & the Dreamers, Tower T 5003 (M); DT 5003 (S)

COME SHARE MY LIFE
 Glenn Yarbrough, RCA Victor LPM 3301 (M); LSP 3301 (S)

DO I HEAR A WALTZ?
 Original Cast, Columbia KOL 6370 (M); KOS 2770 (S)

SERENADE FOR ELISABETH
 Gunther Kallmann German Chorus with Ork & Bells, 4 Corners FCL 4209 (M); FCS 4209 (S)

GO . . . GO . . . GO!
 Astronauts, RCA Victor LPM 3307 (M); LSP 3307 (S)

THE RETURN OF ROCK!
 Jerry Lee Lewis, Smash MGS 27063 (M); SRS 67063 (S)

INTRODUCING THE BEAU BRUMMELS
 Autumn LP 103 (M); ST 103 (S)

SING A SONG WITH THE BEATLES
 Jimmy Haskell, Tower KAO 5000 (M); FKAO 5000 (S)

THE HONEY WIND BLOWS
 Brothers Four, Columbia CL 2305 (M); CS 9105 (S)

LAND OF 1,000 DANCES
 Cannibal & the Headhunters, Rompart RM 3302 (M); RS 3302 (S)

MARY WELLS
 20th Century-Fox TFM 3171 (M); TFS 4171 (S)

TRADE WINDS
 Earl Grant, Decca DL 4623 (M); DL 74623 (S)



CLASSICAL SPOTLIGHT
SIBELIUS: CONCERTO FOR VIOLIN & ORCH./FINLANDIA
 Christian Ferras/Berliner Philharmoniker (Von Karajan). Deutsche Grammophon SLPM 138961 (S)

In this centennial year of the birth of Jean Sibelius, the composer's music is due for a good deal of playing, recording and re-evaluation. Here is a coupling of two of the more familiar works conducted with such understanding for the grandeur, nobility and deep beauties of the music by Herbert Von Karajan. Christian Ferras complements the works. Karajan has two other listings of the "Finlandia" in catalog.



CLASSICAL SPOTLIGHT
BLOCH: BAAL SHEM; VIOLIN SONATA NO. 1
 Isaac Stern/Alexander Zakin. Columbia ML 6117 (M); MS 6717 (S)

Once again Stern and Zakin combine artistic efforts, this time choosing from a less recognized composer's works. Baal Shem, a three-movement piece, is given a thorough, distinguished treatment. Their rendition of "Simchas Torah" is pure joy. The Sonata, an intense, difficult work, is performed in an enriching style.



CLASSICAL SPOTLIGHT
GAY: THE BEGGAR'S OPERA
 Various Artists. Everest 6127/2 (M); 3127/2 (S)

This is the first recording in stereo of the satiric ballad-opera by John Gay written in 1728. The fore-runner of the modern musical comedy, it served as the inspiration for the Weill/Brecht "Three Penny Opera." All the songs (69) and the overture by J. C. Pepusch are included with selections from the text to provide continuity. The original instrumentation has been used. It is well sung by a cast of fine performers directed by Max Goberman.



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

APACHE '65
 Arrows. Tower T 5002 (M)

Devotees of the electric guitar sound and the clomp, clomp beat will grab this album right off. The Arrows had a hit single recently with their revival of "Apache." On this outing they stick to their distinctive sound on a tribe of Indian-type songs and a brace of current dance crazes.

POP SPECIAL MERIT

DO I HEAR A WALTZ?
 Ralph Sharon Trio. Columbia CL 2321 (M); CS 9121 (S)

The rich and melodious quality of Richard Rodgers are given a deft and definitive swinging interpretation here. The title song, "Stay," "Take the Moment" are the instrumental highlights that make this LP durable and delightful.

POP SPECIAL MERIT

MIDNIGHT PIANO
 Billy Taylor. Capitol T 2302 (M); ST 2302 (S)

Billy Taylor proves his virtuosity by performing with big band, horns and rhythm and string orchestra backings. The title number was composed by Taylor and Oliver Nelson, who arranged and conducted the session. Most of the material is standard—"You Came a Long Way From St. Louis," "My Romance," etc.

POP SPECIAL MERIT

WE REMEMBER MILDRED BAILEY
 Mavis Rivers & Red Norvo. Vee Jay VJ 1132 (M)

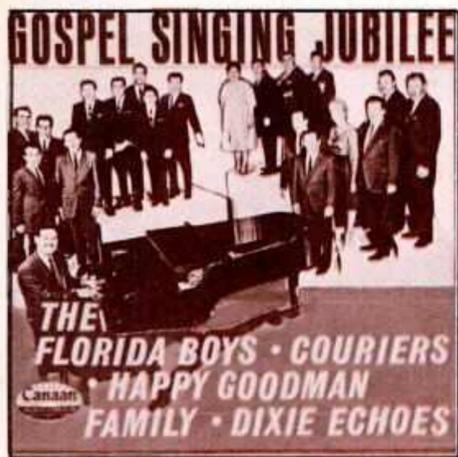
Sheer musical magic. What finer tribute to the great Mildred Bailey than the warm, soothing and feeling singing of Mavis Rivers backed by the flowing cool instrumentation of Red Norvo and quintet. The songs are unbeatable too. Included are: "Georgia on My Mind," "Ghost of a Chance," "There'll Be Some Changes Made."

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.

SEE ALBUM REVIEWS
 ON BACK COVER

Continued



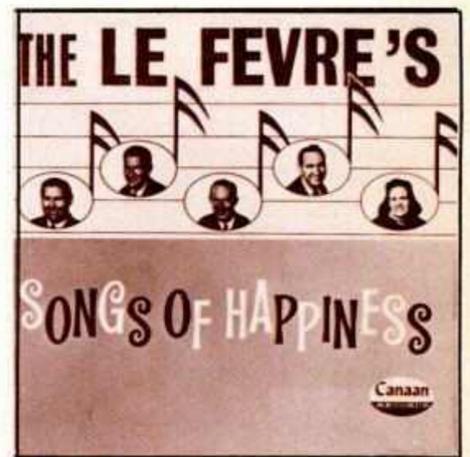
Canaan RECORDS CA-4602-LP Hi Fi
CAS-9602-LP Stereo



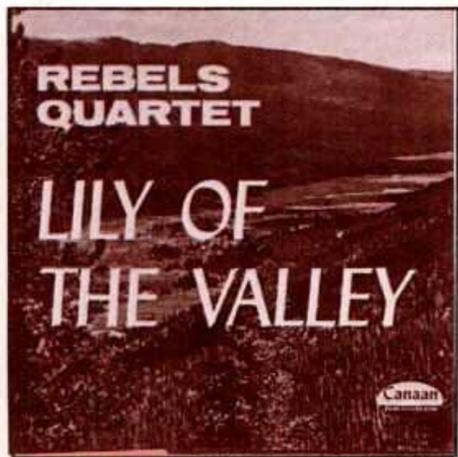
Canaan RECORDS CA-4600-LP Hi Fi
CAS-9600-LP Stereo



Canaan RECORDS CA-4601-LP Hi Fi
CAS-9601-LP Stereo



Canaan RECORDS CA-4603-LP Hi Fi
CAS-9603-LP
Dual Channel



Canaan RECORDS CA-4604-LP Hi Fi
CAS-9604-LP
Dual Channel

10 New Ways to CAPTURE THE BIG SOUTHERN GOSPEL QUARTET MARKET



Canaan RECORDS CA-4605-LP Hi Fi
CAS-9605-LP
Dual Channel



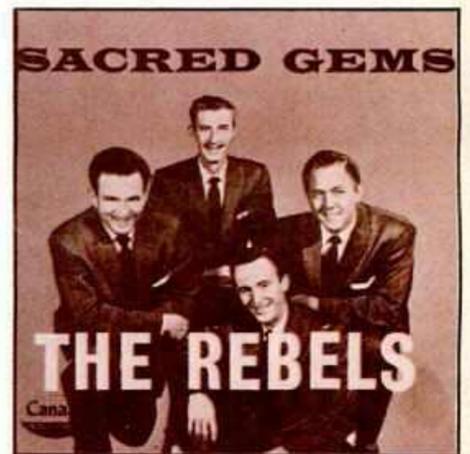
Canaan RECORDS CA-4606-LP Hi Fi
CAS-9606-LP
Dual Channel

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Inspirational Records* **Announces . . .**

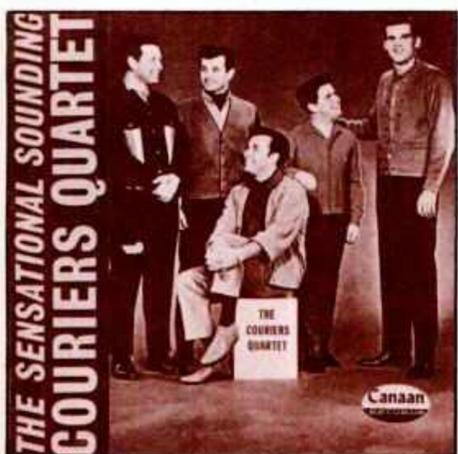


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and A New Line**

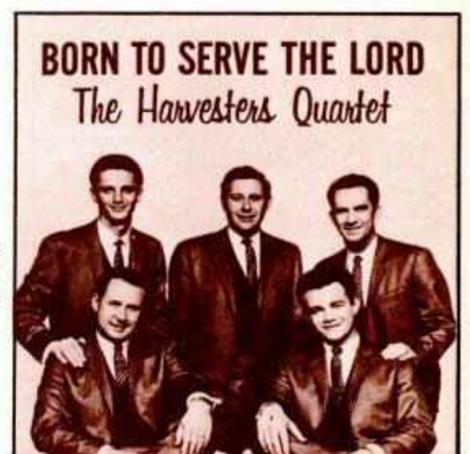


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TOP LP's

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

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

This Week	Last Week	Title, Artist, Label	Wks. on Chart
1	1	MARY POPPINS Soundtrack, Vista BV 4026 (M); STER 4026 (S)	30
2	3	INTRODUCING HERMAN'S HERMITS MGM E 4283 (M); SE 4282 (S)	10
3	2	GOLDFINGER Soundtrack, United Artists UAL 4117 (M); UAS 5117 (S)	20
4	4	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 47061 (S)	12
5	6	THE ROLLING STONES, NOW! London LL 3420 (M); PS 420 (S)	6
6	5	BLUE MIDNIGHT Bert Kaempfert & His Ork, Decca DL 4569 (M); DL 74569 (S)	14
7	14	RAMBLIN' ROSE Nat King Cole, Capitol T 1793 (M); ST 1793 (S)	99
8	9	MY FAIR LADY Soundtrack, Columbia KOL 8000 (M); KOS 2600 (S)	29
9	7	BEATLES '65 Capitol T 2228 (M); ST 2228 (S)	17
10	21	THE BEACH BOYS TODAY! Capitol T 2269 (M); DT 2269 (S)	5
11	15	THE SOUND OF MUSIC Soundtrack, RCA Victor LSCD 2005 (M); LSCD 2005 (S)	6
12	11	WHERE DID OUR LOVE GO Supremes, Motown MT 621 (M); S 621 (S)	32
13	8	L-O-V-E Nat King Cole, Capitol T 2195 (M); ST 2195 (S)	12
14	10	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Philips PHLP 4007 (M); PHLP 4007 (S)	14
15	13	DEAN MARTIN HITS AGAIN Reprise R 6146 (M); RS 6146 (S)	11
16	20	FERRY CROSS THE MERSEY Soundtrack, United Artists UAL 3387 (M); UAS 6387 (S)	9
17	17	A LITTLE BIT OF HEAVEN John Gary, RCA Victor LPM 2994 (M); LSP 2994 (S)	14
18	16	YOUR CHEATIN' HEART Soundtrack/Hank Williams Jr., MGM E 4260 (M); SE 4260 (S)	17
19	19	FIDDLER ON THE ROOF Original Cast, RCA Victor LOC 1093 (M); LSO 1093 (S)	26
20	61	DEAR HEART Andy Williams, Columbia CL 2338 (M); CS 9138 (S)	3
21	18	PEARLY SHELLS Billy Vaughn, Dot DLP 3605 (M); DLP 25605 (S)	17
22	22	DOWNTOWN Petula Clark, Warner Bros. W 1590 (M); WS 1590 (S)	11
23	12	THE BEACH BOYS CONCERT Capitol TAO 2198 (M); STAO 2198 (S)	25
24	23	MY LOVE FORGIVE ME Robert Goulet, Columbia CL 2296 (M); CS 9096 (S)	18
25	34	KINGSMEN, VOL. III Wand 462 (M); 662 S (S)	10
26	25	DEAR HEART AND OTHER SONGS ABOUT LOVE Ork & Chorus of Henry Mancini, RCA Victor LPM 2990 (M); LSP 2990 (S)	13
27	24	THE BEST OF AL HIRT RCA Victor LPM 3309 (M); LSP 3309 (S)	13
28	28	JOAN BAEZ/5 Vanguard VRS 9180 (M); VSD 79180 (S)	23
29	26	THE FOLK ALBUM Trini Lopez, Reprise F 6147 (M); RS 6147 (S)	13
30	39	PORTRAIT OF MY LOVE Letterman, Capitol T 2270 (M); ST 2270 (S)	7
31	37	THAT HONEY HORN SOUND Al Hirt, RCA Victor LPM 3337 (M); LSP 3337 (S)	7
32	35	KNOCK ME OUT! Ventures, Delton BLP 2033 (M); BST 8033 (S)	11
33	29	PEOPLE Barbra Streisand, Columbia CL 2215 (M); CS 9015 (S)	30
34	27	ALL SUMMER LONG Beach Boys, Capitol T 2110 (M); ST 2110 (S)	39
35	36	THE NANCY WILSON SHOW! Capitol KAO 2136 (M); SKAO 2136 (S)	12
36	38	PEOPLE GET READY Impressions, ABC-Paramount ABC 505 (M); ABCS 505 (S)	8
37	33	GETZ/GILBERTO Stan Getz & Joao Gilberto, Verve V 8545 (M); V6-8545 (S)	47
38	32	SOFTLY, AS I LEAVE YOU Frank Sinatra, Reprise F 1013 (M); RS 1013 (S)	19
39	45	HAVE YOU LOOKED INTO YOUR HEART Jerry Vale, Columbia CL 2313 (M); CS 9113 (S)	8
40	41	MY FAIR LADY Original Cast, Columbia OL 5090 (M); OS 2015 (S)	442
41	69	RED ROSES FOR A BLUE LADY Vic Dana, Delton BLP 2034 (M); BST 8034 (S)	3
42	42	JOHNNY RIVERS IN ACTION! Imperial LP 9280 (M); LP 12280 (S)	10
43	43	THE ZOMBIES Parrot PAL 41001 (M); PAS 71001 (S)	9
44	40	THE BEATLES—A HARD DAY'S NIGHT Soundtrack, United Artists UAL 3366 (M); UAS 6366 (S)	41
45	46	THE JIM REEVES WAY RCA Victor LPM 2968 (M); LSP 2968 (S)	8
46	31	HELLO, DOLLY! Louis Armstrong, Kapp KL 1364 (M); KS 3364 (S)	50
47	54	UNFORGETTABLE Nat King Cole, Capitol T 357 (M); (No Stereo)	6
48	55	COMMAND PERFORMANCE Jan & Dean, Liberty LRP 3403 (M); LST 7403 (S)	9
49	30	DEAR HEART AND OTHER GREAT SONGS OF LOVE Jack Jones, Kapp KL 1415 (M); KS 3415 (S)	16
50	44	ROUSTABOUT Elvis Presley, RCA Victor LPM 2999 (M); LSP 2999 (S)	24
51	51	CHAD & JEREMY YESTERDAY'S GONE Chad Stuart & Jeremy Clyde, World Artists WAM 2002 (M); WAS 3002 (S)	31

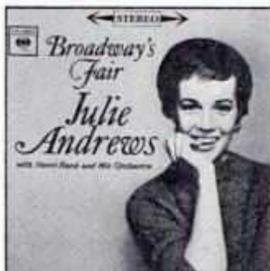
This Week	Last Week	Title, Artist, Label	Wks. on Chart
52	50	HELLO, DOLLY! Original Cast, RCA Victor LSCD 1087 (M); LSCD 1087 (S)	62
53	73	THE MANTOVANI SOUND Mantovani & His Ork, London LL 3419 (M); PS 419 (S)	6
54	49	GETZ AU GO GO Stan Getz, Verve V 8600 (M); V6-8600 (S)	19
55	53	SHAKE Sam Cooke, RCA Victor LPM 3367 (M); LSP 3367 (S)	11
56	57	HONEY IN THE HORN Al Hirt, RCA Victor LPM 2733 (M); LSP 2733 (S)	84
57	60	20 ORIGINAL WINNERS OF 1964 Various Artists, Roulette R 25293 (M); SR 25293 (S)	6
58	81	A SONG WILL RISE Peter, Paul & Mary, Warner Bros. W 1589 (M); WS 1589 (S)	3
59	56	RIGHT NOW Righteous Brothers, Moonglow M 1001 (M); S 1001 (S)	17
60	89	KINKS-SIZE Reprise R 6158 (M); RS 6158 (S)	4
61	67	THE TEMPTATIONS SING SMOKEY Gordy G 912 (M); GS 912 (S)	4
62	59	YOU REALLY GOT ME Kinks, Reprise R 6143 (M); RS 6143 (S)	20
63	48	SOME BLUE-EYED SOUL Righteous Brothers, Moonglow MLP 1002 (M); SLP 1002 (S)	15
64	66	LOVE IS EVERYTHING Johnny Mathis, Mercury MG 20991 (M); SR 60991 (S)	6
65	77	WEEKEND IN LONDON Dave Clark Five, Epic LN 24139 (M); BN 26139 (S)	4
66	62	SAM COOKE AT THE COPA RCA Victor LPM 2970 (M); LSP 2970 (S)	26
67	64	BOBBY VINTON'S GREATEST HITS Epic LN 24098 (M); BN 26098 (S)	30
68	78	THIS DIAMOND RING Gary Lewis & the Playboys, Liberty LRP 3408 (M); LST 7408 (S)	5
69	52	THE ROLLING STONES 12 X 5 London LL 3402 (M); PS 402 (S)	24
70	63	THE INCOMPARABLE MANTOVANI London LL 3392 (M); PS 392 (S)	25
71	58	SUGAR LIPS Al Hirt, RCA Victor LPM 2965 (M); LSP 2965 (S)	36
72	47	COAST TO COAST Dave Clark Five, Epic LN 24128 (M); BN 26128 (S)	17
73	71	THE DOOR IS STILL OPEN TO MY HEART Dean Martin, Reprise R 6140 (M); RS 6140 (S)	24
74	70	PETER, PAUL & MARY IN CONCERT Warner Bros. 2W 1555 (M); 2WS 1555 (S)	37
75	68	EVERYBODY LOVES SOMEBODY Dean Martin, Reprise R 6130 (M); RS 6130 (S)	37
76	65	I DON'T WANT TO BE HURT ANYMORE Nat King Cole, Capitol T 2118 (M); ST 2118 (S)	39
77	72	WE COULD Al Martino, Capitol T 2200 (M); ST 2200 (S)	12
78	83	TRINI LOPEZ AT PJ's Reprise R 6093 (M); RS 6093 (S)	88
79	79	THE SUPREMES SING COUNTRY, WESTERN & POP Motown MT 625 (M); S 625 (S)	6
80	91	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2309 (M); CS 9109 (S)	6
81	76	STANDING OVATION! Jerry Vale, Columbia CL 2273 (M); CS 9073 (S)	13
82	140	GIRL HAPPY Elvis Presley, RCA Victor LPM 3338 (M); LSP 3338 (S)	2
83	84	THE IMPRESSIONS GREATEST HITS ABC-Paramount ABC 515 (M); ABCS 515 (S)	6
84	85	THEMES FROM THE JAMES BOND THRILLERS Roland Shaw & His Ork, London LL 3412 (M); PS 412 (S)	9
85	94	DEAR LONELY HEARTS Nat King Cole, Capitol T 1838 (M); ST 1838 (S)	33
86	75	COTTON CANDY Al Hirt, RCA Victor LPM 2917 (M); LSP 2917 (S)	49
87	74	SOMETHING NEW Beatles, Capitol T 2108 (M); ST 2108 (S)	38
88	113	FREDDIE & THE DREAMERS Mercury MG 21017 (M); SR 61017 (S)	2
89	86	THE BEST OF JIM REEVES RCA Victor LPM 2890 (M); LSP 2890 (S)	38
90	101	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	4
91	118	CHAD & JEREMY SING FOR YOU Chad Stuart & Jeremy Clyde, World Artists WAM 2005 (M); WAS 3005 (S)	5
92	92	LICORICE STICK Pete Fountain, Coral CRL 57460 (M); CRL 757460 (S)	36
93	88	CALL ME IRRESPONSIBLE AND OTHER HIT SONGS Andy Williams, Columbia CL 2171 (M); CS 8971 (S)	51
94	87	WEST SIDE STORY Soundtrack, Columbia OL 5670 (M); OS 2070 (S)	183
95	90	GREAT SONGS FROM MY FAIR LADY AND OTHER BROADWAY HITS Andy Williams, Columbia CL 2205 (M); CS 9005 (S)	31
96	80	GOIN' OUT OF MY HEAD Little Anthony & the Imperials, DCP DCL 3808 (M); DCS 6808 (S)	10
97	93	DAYS OF WINE AND ROSES Andy Williams, Columbia CL 2015 (M); CS 8015 (S)	101
98	98	KINGSMEN, VOL. 2 Wand LP 659 (M); LP 659 S (S)	31
99	102	RAY CHARLES LIVE IN CONCERT ABC-Paramount ABC 500 (M); ABCS 500 (S)	10
100	96	THE BEATLES' SECOND ALBUM Capitol T 2080 (M); ST 2080 (S)	53
101	99	MOON RIVER & OTHER GREAT MOVIE THEMES Andy Williams, Columbia CL 1009 (M); CS 8009 (S)	155

This Week	Last Week	Title, Artist, Label	Wks. on Chart
102	103	LOVE IS THE THING Nat King Cole, Capitol W 824 (M); SW 824 (S)	67
103	95	IN THE WIND Peter, Paul & Mary, Warner Bros. W 1507 (M); WS 1507 (S)	79
104	82	WHO CAN I TURN TO Tony Bennett, Columbia CL 2385 (M); CS 9085 (S)	19
105	105	LOUIE LOUIE Kingsmen, Wand 457 (M); (No Stereo)	67
106	97	PETER, PAUL AND MARY Warner Bros. W 1449 (M); WS 1449 (S)	157
107	108	THE SENSITIVE SOUND OF DIONNE WARWICK Scepter 528 (M); S 528 (S)	8
108	111	THE ANIMALS ON TOUR MGM E 4281 (M); SE 4281 (S)	6
109	104	MEET THE BEATLES Capitol T 2047 (M); ST 2047 (S)	65
110	107	SOUTH OF THE BORDER Herb Alpert's Tijuana Brass, A&M LP 108 (M); ST 108 (S)	15
111	106	NAT KING COLE SINGS MY FAIR LADY Capitol W 2117 (M); SW 2117 (S)	17
112	112	THE NEW SEARCHERS LP—MIKE, JOHN, FRANK, CHRIS Kapp KL 1412 (M); KS 3412 (S)	6
113	100	I STARTED OUT AS A CHILD Bill Cosby, Warner Bros. W 1567 (M); (No Stereo)	23
114	143	THE MIRACLES GREATEST HITS FROM THE BEGINNING Tamla T 254 (M); ST 254 (S)	2
115	124	THE SOUND OF MUSIC Original Cast, Columbia KOL 5450 (M); KOS 2020 (S)	248
116	121	THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER Nat King Cole, Capitol T 1932 (M); ST 1932 (S)	33
117	130	THE 4 SEASONS ENTERTAIN YOU Philips PPM 200-164 (M); PMS 800-164 (S)	3
118	131	APPLES AND BANANAS Lawrence Welk, Dot DLP 3629 (M); DLP 25629 (S)	2
119	122	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett, Columbia CL 1869 (M); CS 8669 (S)	145
120	135	MUSIC TO READ JAMES BOND BY Various Artists, United Artists UAL 3415 (M); UAS 6415 (S)	7
121	138	ROGER WILLIAMS PLAYS THE HITS Kapp KL 1414 (M); KS 3414 (S)	3
122	150	THE GREATEST STORY EVER TOLD Soundtrack, United Artists UAL 4120 (M); UAS 6419 (S)	2
123	117	JOHNNY RIVERS AT THE WHISKEY A GO GO Imperial LP 9264 (M); LP 12264 (S)	45
124	119	THE PINK PANTHER Henry Mancini & His Ork, RCA Victor LPM 2795 (M); LSP 2795 (S)	55
125	126	MY FIRST OF 1965 Lawrence Welk, Dot DLP 3616 (M); DLP 25616 (S)	4
126	120	THE NEW CHRISTY MINSTRELS SING AND PLAY COWBOYS AND INDIANS Columbia CL 2303 (M); CS 9103 (S)	11
127	—	BAJA MARIMBA BAND RIDES AGAIN A&M LP 109 (M); ST 109 (S)	1
128	123	LORD JIM Soundtrack, Colpix CP 321 (M); SCP 321 (S)	5
129	—	SPY WITH A PIE Soupy Sales, ABC-Paramount ABC 503 (M); ABCS 503 (S)	1
130	—	MEXICAN PEARLS Billy Vaughn, Dot DLP 3628 (M); DLP 25628 (S)	1
131	127	"POPS" GOES THE TRUMPET Al Hirt/Boston Pops Orch. (Fiedler), RCA Victor LM 2729 (M); LSC 2729 (S)	31
132	—	THE EARLY BEATLES Capitol T 2309 (M); ST 2309 (S)	1
133	136	EL PUSSY CAT Mango Santamaria, Columbia CL 2298 (M); CS 9098 (S)	5
134	—	THE WINDMILLS ARE WEAKENING Bob Newhart, Warner Bros. W 1588 (M); (No Stereo)	1
135	129	CAMELOT Original Cast, Columbia KOL 5620 (M); KOS 2001 (S)	222
136	139	NO ARMS CAN EVER HOLD YOU Bachelors, London LL 3418 (M); PS 418 (S)	4
137	132	HOW SWEET IT IS TO BE LOVED BY YOU Marvin Gaye, Tamla TM 258 (M); TMS 258 (S)	9
138	137	TOUR DE FARCE AMERICAN HISTORY AND OTHER UNRELATED SUBJECTS Smothers Brothers, Mercury MG 20948 (M); SR 60948 (S)	19
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141	144	FRIENDLY PERSUASION Ray Conniff, His Ork & Chorus, Columbia CL 2210 (M); CS 9010 (S)	4
142	—	SPRINGTIME Ferrante & Teicher, United Artists UAL 340 (M); UAS 6406 (S)	1
143	146	THEM COTTON PICKIN' DAYS IS OVER Godfrey Cambridge, Epic FLM 13102 (M); FLS 15102 (S)	4
144	142	THE SIDEWINDER Lee Morgan, Blue Note 4157 (M); 84157 (S)	29
145	145	GRITS & SOUL James Brown, Smash MGS 27057 (M); SRS 47057 (S)	3
146	148	THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD Original Cast, RCA Victor LOC 1109 (M); LSO 1109 (S)	3
147	149	SOUL SAUCE Cal Tjader, Verve V 8614 (M); V6-8614 (S)	2
148	147	THE GREAT OTIS REDDING SINGS SOUL BALLADS Volt 411 (M); (No Stereo)	3
149	—	SHIRLEY BASSEY BELTS THE BEST! United Artists UAL 3419 (M); UAS 6419 (S)	1
150	—	MY FUNNY VALENTINE Miles Davis, Columbia CL 2306 (M); CS 9106 (S)	1

*Speaking of
Julie Andrews
(and who
isn't?)*



COLUMBIA RECORDS  HAS MORE OF HER ALBUMS THAN ANYONE



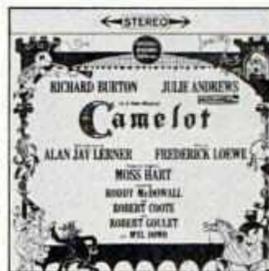
CL 1712/CS 8512*



CL 1886/CS 8686*



OL 5090/OS 2015*/
OQ 310†



KOL 5620/KOS 2031*/
OQ 344†



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Jazzmen Reach New Audiences

By ELIOT TIEGEL

Jazz today is Cannonball Adderley playing "Fiddler on the Roof," Duke Ellington interpreting "Mary Poppins," Quincy Jones playing "Golden Boy." It's the Village Stompers modern Dixieland treat, "New Beat on Broadway." It's also "Dizzy Goes Hollywood," Stan Kenton playing Richard Wagner and the bossa nova heard on mass audience radio.

Jazz today is in a healthy state of creative endeavor. Not only are musicians performing the hardcore jazz compositions—the Blue Note catalog is an excellent example of true jazz works—but players have stretched their horizons to the most commercial point to keep active with their respective record companies. While the snobby core of jazz critics frowns on this commercialism, as is always their wont, these projects enable jazz men to reach new audiences and provide their companies with product in a more salable vein.

Like its evolutionary history, jazz is in a constant state of change, one of the reasons for its continued excitement and survival since the turn of the century.

With jazz men now actively performing the commercial tunes of the 1960's, to wit, Count Basie's "Pop Goes the Basie" (Reprise), Eddie Cano, "Broadway Right Now" (Reprise); Art Blakey and the Jazz Messengers, "Golden Boy" (Colpix), and copious Quincy Jones packages on Mercury, the pattern is similar to that of the swing era, when the big bands played Tin Pan Alley titles.

Today's commercial jazz packages also include Eddie Harris' "Cool Sax From Hollywood to Broadway" (Columbia) and Ramsey Lewis' successful "Sounds of Christmas," Argo series, pointing out that jazz artists seek new avenues to explore and their record companies support these labors with a certain amount of freedom.

This concern for freedom in repertoire has also brought forth the Swingle Singers and subsequent follow-up packages by other groups using the music of early classicists. Religion, too, is developing as an area for jazz. Composer Lalo Schifrin and saxophonist Paul Horn's first jazz mass is available on RCA. Horn, not to alienate his Jewish brethren, has been working with Fred Katz in Los Angeles on jazz Hebraic forms, with CBS' Los Angeles TV Station
(Continued on page 38)

JAZZ HAS MANY MOODS



SERIOUS JAZZ: Stan Kenton conducts the Los Angeles Neophonic Orchestra. Organized to perform contemporary works by serious jazz composers, the resident orchestra has completed its first season.

THE JAZZ BEAT

By DEL SHIELDS

In the 65 years that jazz has been a part of the American music scene, no one satisfactory definition of the four-letter word has been discovered or accepted by the critics.

But even without a precise definition of the "art," we now find ourselves about to embark on one of the most fruitful eras of jazz.

Today, more musicians are coming into jazz technically prepared. More jazz records of superior quality are being produced. More jazz is being heard on radio, due to FM, than ever before. And there is greater acceptance of the art throughout the world and especially in America.

The once "in group" feeling of you must know what the "cat" is doing, is now giving way to merely listening and feeling the message.

From a musician's viewpoint, the question of what jazz is was answered by the brilliant Lennie Tristano in a Downbeat interview. He said, "Jazz is improvising. It is the personal, emotional impact of a great improviser. It provides the listener with an experience."

The reason for being in jazz posed to a group of young musicians by Downbeat brought these answers: "I think it's the best possible outlet for any young musician who wants to create today. Jazz allows him the most freedom to express the set forms and traditions of music."

"Jazz does not exist in a vacuum," says Jazz magazine, and continues, "The world that surrounds the jazz musicians makes itself felt in one way or another in what he plays."

Somewhere in these random responses lies not necessarily what it is but what it conveys and why.

The modern jazz revolution that took place during the bop era opened the floodgates for a group of critics, appointed and volunteer, who rushed in and offered their services to explain what was happening. The irony of the situation was the musicians themselves did not really know what was happening. They were engaged in a period of experimentation as part of a natural evolution of the music scene in America.

While the musicians were doing what came naturally, the critics became embroiled in prosecutions, persecutions and limp defenses of a music form that had already defied a defini-

tion from the first time someone labeled the music "jazz" or "jass."

During the present era, jazz lovers are turning rapidly away from searching for the definition and seeking the message. Since more emphasis is being placed on listening and enjoying and leaving the technical whys and wherefores to the critics, the jazz tastes of America has expanded.

As Elliot Tiegel points out in an article elsewhere in this special issue, "jazz is Cannonball Adderley playing "Fiddler on the Roof," Getz offering "Girl From Ipanema," etc. The varied tastes of jazz are reaching new audiences.

The critics may doubt the jazz musicians are playing legitimate jazz, but more people are listening, enjoying and expanding their musical horizons as a result of these efforts.

The annual Playboy Jazz Poll has come in for criticism because Barbra Streisand was selected by the readers as female jazz vocalist. Is it not possible that the readers are saying they hear a soulful message in her singing and therefore rightfully belongs in the company of jazz greats?

Aesthetic definitions are always open to controversy. And in this area of confusion the jazz musician continues to explore, experiment but always expressing a very personal message. And more and more people are listening.

In reading the reports of the record companies in this issue, it is my belief the companies recognize the many and varied tastes of the expanding jazz audience.

There will still be those who will cry that much of the jazz recorded today is really not jazz. There are others who complain that too much jazz has gutted the record shelves and much of it poorly. Then there are the record companies who classify jazz that sells as "pop" and jazz that does not sell as "jazz."

Controversy, confusion and misinformation blankets the field of jazz. And it is in this arena that Billboard tosses its hat, hoping to emerge a responsible spokesman.

We dare not say we have all the answers. We too are human and have our likes and dislikes. We must address ourselves to the heretofore neglected jazz scene.

We recognize that jazz is an art. We also recognize that jazz as an art, packaged to sell, be-

W. Coast Dealer Hails Jazz Activity Upsurge

LOS ANGELES — The current upsurge of jazz activity among a score of record manufacturers is a heartening development for the jazz retailer.

The major labels have begun well planned, thought-out releases, says George Hocutt, head of the Sam's chain, L. A.'s leading jazz emporium. Not too long ago musicians, critics and dealers were bemoaning the shotgun release tactics of the jazz labels. This talk has subsided, according to Hocutt. He doesn't think there are too many LP's being released.

Hocutt buys every LP which fits the hard, bluesy clientele frequenting Sam's four locations. Dixieland and swing era big band packages are excluded. At Sam's it's Miles Davis, John Coltrane, Cannonball Adderley and Donald Byrd that hold sway with customers.

Sam's main means of merchandising powerful releases and special campaigns is through FM radio, utilizing KBCA. Hocutt has found that FM jazz audiences are loyal and conducive to ad messages.

Hocutt believes Los Angeles jazz buffs "are a little more hip" than most people. Sam's product and its appeal is principally for Negro patronage. "The Negro market is still the backbone of the jazz business," Hocutt says, "but a lot of companies tend to overlook this."

He continues that the manufacturer emphasis is on Top 40 releases and promotion. "The labels seem to forget that potent country and western and jazz audiences exist," he charges. Hocutt feels that if a re-evaluation of the jazz business were taken, more promotion and effort on the manufacturer level could expand the sales market.

During cool sales periods, the release of a good album is enough to start the registers totalling, Hocutt says. A recent Impulse package is cited by Hocutt as offering good salable material. The companies that are seriously in jazz generally produce good records, he feels. Blue Note has been consistently functioning well in jazz for 25 years.

comes a business. To deny this interrelated existence only adds to the confusion.

Perhaps before long we may come up with the answer of what is jazz. Right now we shall accept George Avakian's deeply penetrating analysis, "Jazz is a four-letter word. . . ."

"They know their business," Hocutt says.

The answer for a successful specialty shop, according to Hocutt, is broad spread of product. Sam's wants to be able to have any customer feel that when he asks for an LP, it will be amiable. Thus Hocutt buys from one to five copies of each release for each store. "This way we're building up the image that Sam's is the all-jazz center and we're not just riding the best seller list."

Performers who have been good sellers recently for the chain include the Quartet Tres Bien, Donald Byrd, Stan Getz, Chico Hamilton and Johnny Hodges.

At Ray Avery's Rare Records in Glendale, the demise of Riverside Records has prompted inquiries from collectors for the defunct company's products. Avery's store is the key collector's shop in Southern California, catering to domestic and international customers. Avery has recently increased importing product from England, Australia, France and Japan.

The problems of the collector's shop—a tiny segment of the retail business — appear in Avery's operation. He says he can't move the merchandise fast enough to keep up with all that is offered him. He has three full-time people working in his store, with sales of vintage 78's—with its good profit structure—enabling him to carry this help. Seventy-eight singles generally sell for \$1, but Avery recently sold a rare 78 for close to \$15. He buys them for 5 cents up to \$2. The recent rare one was a Gennett disk by Frankie Half Pint Jackson, a Chicago blues singer during the 1920's.

Avery explains he usually gets his rare records from collections, so there may be dry periods and then boom, he'll acquire several.

One-third of his in-store sales are for old 78's, Avery says. Ads in foreign jazz journals bring in the collectors. Monthly catalogs list new products and general announcement ads on KNOB-FM here, enable him to reach local buffs.

Columbia's series of multi-disk packages have become a good seller for Avery. He discounts them 20 per cent.

Unlike regular retailers who laugh about the mails only bringing bills, Avery is one dealer who looks forward to the postman. Each delivery may bring new customers from all over the world.



FIERY CANNONBALL: Capitol's Julian (Cannonball) Adderley, tops on alto saxophone, dug into the Broadway scene and "Fiddler on the Roof" to obtain material for an album.



COOL LATINO: Tenor saxophonist Stan Getz, who helped popularize the bossa nova, is now getting back in the hard jazz groove. His American resurgence was due to Latin music.

Ever Do Anything On IMPULSE?

ABC-Paramount Records did, back in 1960, when the previously pop-oriented label decided that expansion into the jazz field was essential to establish it as a major recording company. The result was the Impulse label, specializing in jazz. Since 1960, we've done many things on Impulse,

and the public's reaction has been so gratifying, we can't keep it to ourselves any longer. That's why we took this advertisement. We don't want to fool you—this IS an advertisement, but we hope that it's also informative enough to give you an editorial impression.

THEN AND NOW

In 1960, Impulse had high hopes, and little else, but today, in 1965, we're proud to say that our high hopes have developed into high praise, as expressed in an editorial in Canada's *Coda* magazine, "Jazz continues to be recorded in great quantities but, today, it seems there is nothing to compare with the breadth and depth of music being issued by Impulse. Efforts such as this on behalf of jazz deserve and should get the utmost support that the jazz public can give them." In 1964, the distinguished critic, Leonard Feather, said in his column, "Impulse is the most exciting new label in the jazz world." These are two samples, and there are many more.

of sessions, culminating in the first album release in January, 1961, consisting of four LP's. Today, Impulse has eighty-one albums in its catalog, with many others in various stages of production as our director of A&R for Impulse, Bob Thiele, holds daily recording sessions. Our next group of releases will be presented to you later this year, and will star some of the top names in the jazz world. We can't tell you yet who they are, because we don't want to remove the element of surprise from our new albums. We can tell you though that critical acclaim has inspired everyone connected with the Impulse label to bigger and better things, and a concentrated effort is under way to permanently establish Impulse as "The Definitive Jazz Scene," a slogan we will continue to use, simply because it is!

The Definitive Jazz Scene

The first Impulse recording session was held on November 17, 1960, featuring the Kai Winding trombones. Thus began a series

AN IMAGE: Visual & Musical

Impulse was the first jazz label to establish a definite visual im-

age in the public mind. Our attractive double-fold packages have consistently featured creative covers by which an Impulse album is instantly recognizable. Byron Roberts, writing in *The Washington Post*, referred to them when he said, "... Impulse has a corner on the most attractive albums on the market." Other highly acclaimed features are the carefully detailed liner notes and numerous photographs. As a matter of fact, the Impulse albums have had such visual impact in the jazz market, that they have served as models for packaging by other labels. Of course, a record cannot rely on packaging for its reputation. Without the best in music inside the jacket, an album can die on the turntable. Impulse has the best in music—maybe that's why *Saturday Review* recommended five of our albums to its readers as Christmas gifts, 1964; and why Ralph Gleason, the noted jazz critic, selected five Impulse LP's as the top jazz albums of 1963.

ARTISTS: The Tops in Jazz

We've talked about packaging and music, and now it's time to mention the most important element of all—the jazz artist. Impulse is proud to claim among artists who have recorded for the label, some of the most distinguished in the jazz field: Duke Ellington, Lionel Hampton, Coleman Hawkins, John Coltrane, Count Basie, Shelly Manne, Chico Hamilton, Charlie Mingus, Milt Jackson, Oliver Nelson, Sonny

Stitt, Art Blakey, Shirley Scott, Archie Shepp, Johnny Hartman, Yusef Lateef, Clark Terry, Ben Webster, Johnny Hodges, Lorez Alexandria, Max Roach, Kai Winding, Gil Evans, Quincy Jones, Benny Carter, Curtis Fuller, Jackie Paris, McCoy Tyner, Manny Albam, Roy Haynes, Freddie Hubbard, Paul Gonzalves, Gary McFarland, Gloria Coleman, Elvin Jones, and Terry Gibbs. The names are listed at random, because it's impossible to rate one superb talent over another.

In addition, Impulse has released jazz collections of unusual interest: "The Definitive Jazz Scene," volumes I and II. About this series, *Playboy* magazine said, "All the tracks are of previously unreleased items and some of them are pure gold." *High Fidelity* printed, "... so extremely good that it's hard to understand how they ever got left out of earlier releases." We should explain that the series consists of recordings by various Impulse artists, previously unreleased—due not to inferior quality, but numerous other considerations involved in putting an album together.

CRITICAL ACCLAIM

Critics have been particularly kind to our latest Impulse releases: "A LOVE SUPREME" by John Coltrane—"This record is thoroughly a work of art." *Downbeat*. "An exquisite set." *Cash Box*. "THE VOICE THAT IS!" by Johnny Hartman—"Hartman deserves a popularity like that enjoyed by the late Nat King

Cole." *Cue*. "YOU BETTER KNOW IT" by Lionel Hampton—"Hamp at his best." *Billboard*. "FOUR FOR TRANE" by Archie Shepp—"This is the best album I've heard in a long time. Not to be missed." *Downbeat*. "LIVE AT PEP'S"—Yusef Lateef—"Jazz has arrived at an exciting new crossroads." *Negro Digest*. "PROOF POSITIVE" by J. J. Johnson—"Every student of the instrument (trombone) as a vehicle for jazz playing should harken to this album." *Downbeat*. "HAPPINESS" by the Russian Jazz Quartet—"a solid example of the contemporary jazz idiom." *Variety*. "EVERYBODY LOVES A LOVER" (by Shirley Scott) "is the artistic culmination of her constant development and is one of the finest jazz releases of the past several months." *Boston Sunday Globe*. Well, that gives you an idea.

Our appeal is not limited to the accepted national publications. We're especially pleased that from Columbus, Georgia (*Sunday Ledger-Enquirer* which said, "The latest addition to the 'must' check list for modern jazz is Impulse") to Anaheim, California (*The Bulletin*, which said of our Lionel Hampton LP, "... a real jazz masterpiece"), the word about Impulse is spreading!

The Pleasure's Ours—AND YOURS

People tell us it's a pleasure listening to Impulse. We know it's a pleasure producing the albums! Isn't it a pleasure buying them?

(Advertisement)

ATTENTION, ALL CONCERT BUYERS

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Current Albums

Nobody But Lou

Tobacco Road

Black & Blue

Stormy Monday



DELLA REESE

Current Albums

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U. S. Jazz Artists Still Tops in Europe

By ANDRE DE VEKEY

The European jazz scene is a battleground between the traditionalists and the moderns, with the blues neutral territory. Blues, influenced to some extent by r&b music, attract buffs from both camps.

Jeff Kruger, Ember Records commented, "Jazz has become less esoteric, more down-to-earth and embraces a wider field of music." It seems teen-age beat group fans are also influenced by the known and avowed jazz tastes of some of their idols. Charlie Watts, Rolling Stones' drummer is one, and Gerry Marsden of Gerry and the Pacemakers (a keen Stan Getz and Thelonious Monk fan) is another.

With the exception of the commercial trad-jazz of the Kenny Ball, Acker Bilk, Chris Barber kind, and the Johnny Dankworth, Tubby Hayes-type jazz, Europe is still dominated by America. Trad is at a low ebb here right now, if not actually in the graveyard.

The jazz giants, Ellington, Basie, Hawkins, Armstrong, the MJQ, Davis, go on selling steadily mainly to the young married age group, and every artist's personal tour boosts sales. Ellington's recent visit here is a case in point.

However, there have been signs of Europe breeding some jazz of its own, outside the commercial trad-jazz. Although critics argue about their merits, the Polish Jazz Quartet is one example, playing free form jazz, much of which is based on Polish folk themes. They appeared at last year's Berlin Jazz Festival (Berlin's first) and played at the Ronnie Scott Club in London. Decca thought sufficiently of them to record an album. Only out five months, sales cannot yet be judged, but another scheduled visit of the Quartet should push sales. Decca's best selling jazz group is the MJQ.

In general, the European disk industry reports a small but steady business, and three companies report an increase over the past year. Terry Brown, Fontana (Philips) jazz a&r man said, "I think jazz is building up again after a dull period, which was partly caused by firms issuing too many albums of long 'blowing sessions' with only three or four tracks per disk.

"These were alright for the real jazz fan, but not the right material for newcomers to jazz. We can probably bring new converts by cheaper albums, more variety on one LP and good colorful sleeves. Whereas the avid jazz collector would buy a rare old 78 in a brown paper bag and willingly pay \$30 for it, we need something that looks right, at a low price to tempt youngsters into an unknown field."

Sales percentage of jazz against total popular album sales varies from 5 per cent to 12 per cent, according to company. Ember reports this as high as 20 per cent. An over-all industry percentage might be 7 per cent to 8 per cent. Some diskeries reckon this could be doubled.

Philips, CBS-Oriole and Ember report increases and Decca, EMI and Pye indicate a steady market. EMI estimates its jazz sales at roughly 10 per cent. Ember says that whereas a year ago, a year's sales of 1,000 of one album was thought good, it would now expect to sell 4,000.

Philips reports the U. K. sales of Johnny Dankworth's album, "What the Dickens," as 4,000 and expects a similar result with his latest 13-track issue, "Zodiac Variations." This features both U. S. and U. K. musicians, Bob Brookmeyer, Ronnie Scott and Zoot Sims among them.

The U. K. is a good market for reissues, especially on low-priced labels at around \$3 (normal price \$5.50). In this field are Decca's Ace of Hearts (vintage material from Brunswick), Ace of Clubs (bands of 1930's), EMI's Encore label (Ray Noble, Jack Hylton, etc.), CBS-Oriole's Realm label (material from Savoy catalog) and Fontana's New Popular Jazz series. This was launched in February with recordings by Hawkins, Adderley, Bill Evans and John Lewis, mostly taken from Philips, Mercury and Riverside sources.

Philips, Baarn, Holland (the company's central offices) has devised a new photographic technique for its New Popular Jazz Series directed at the teen market. Each cover features a teen-age girl model posing in front of a blown-up portrait of the jazz talent featured.

The LP's have "action" titles like "In," "Move," "Relax" and "Go," and have already been stocked and sold by non-specialist dealers who have previously been hesitant in building up an inventory of "hardcore" jazz. Repeat orders reveal that the line is proving successful and helping to widen the market.

EMI has a good roster from Verve, Impulse, Roulette and Capitol sources. Pye uses "Golden Guinea." Recent releases here at standard price on EMI labels are the Clifford Brown Memorial album (Stateside), Return of Bud Powell (Columbia) and Getz (Verve). Folk Blues U. S. A. (Philips) with John Lee Hooker and Sonny Terry is popular.

CBS-Oriole has three main jazz arms. (1) Contract artist issues by people like Brubeck, Monk, Miles Davis, etc; (2) CBS reissues produced by those two American connoisseur research men, John Hammond and Frank Driggs, and (3) the low-priced Realm label.

More than 60 albums are available on Realm with Brownie McGhee's "Back Country Blues," a top seller at 6,000 in one year. Charlie Parker, Charlie Byrd and Sonny Terry sell well. CBS says the Realm line will be given a push soon by release of deleted catalog items from American Columbia. CBS reissues (at normal price) on its Jazz Odyssey Series Vol. I "Sound of New Orleans" will be

followed up by Vols. II and III "Sound of Chicago" and "Sound of Harlem," each accompanied by a booklet of personal data on the artists, as issued in the U. S. and not previously available in the U. K.

Delmark of Chicago is now releasing its jazz and blues albums through a new London diskery, the Talent Record Co. Eight LP's are out by George Lewis Ragtime band, Sleepy John Estes, Big Joe Williams, Curtis Jones, etc. These are selling retail for \$4.70.

Unusual albums appear from time to time. Pye has just issued a jazz version of music from London's musical "Our Man Crichton" by pianist Dave Lee. Decca has put out four LP's of modern piano by French pianist Jacques Loussier titled "Play Bach" on the London Globe label. The label has just recorded an LP of a new group, the New Jazz Orchestra (with tuba, flute, French horn) formed at the request of small group jazz musicians wanting to have their own big band. This band won the All England Jazz Concert at the 1964 Guildford Jazz Festival. The session was taken before a live studio audience and a&r man Ray Horricks says: "An exciting sound."

In the U. K. air time for jazz disks is small. On BBC radio there are only two hours per week plus one half hour once a month devoted to jazz. (The BBC, nevertheless, comment that this is the healthiest it has been.) There is one weekly live "Jazz Club" program of 75 minutes. On Radio Luxembourg, only two late night half-hour programs (EMI-sponsored) cater for jazz releases out of 119 weekly programs. The pirate radio stations do not cater to jazz unless a disk gets into the charts. More air time is claimed by the jazz minority, but time is at a premium for commercial needs.

Record recitals can play a big part in promotion dealers comment, fans coming from miles around to attend a good recital. It is thought manufacturers could do more to sponsor recitals.

Specialist jazz dealers report an increase in sales. Dobell's jazz record shop in London said its sales were up by 100 per cent over the past year. Much of this is due to the import of finished records from U. S. At one time, these were imported in small numbers by a few keen dealers at considerable trouble to themselves.

Now, the major diskeries import jazz recordings on a regular basis which would otherwise never be released here. This makes available a wider selection and does not restrict buyers only to those disks considered worthwhile pressing locally. Blue Note, handled here by Record Imports, report good business.

In the club field, London night jazz spots currently doing a healthy business are: Cool Elephant Club (Johnny Dankworth fronting a small group), 100 Club (different jazz groups during week), Marquee (alternating blue beat, trad, modern mainstream), Ronnie Scott Club (modern jazz—venue of visiting U. S. musicians).

Germany, Holland and Scandinavia have provided a good following for jazz musicians throughout the years and have produced many good players. Germany's interest currently is strong and there is considerable touring activity by German jazz men like Kraus Doldinger and the Max Greger band. Joachim E. Berendt, the Berlin Jazz Festival organizer recently produced a Charlie Parker Memorial show on radio, bringing in ex-Parker men McGhee, J. J. Johnson and Sonny Stitt. Another hour program on Bavarian radio was given over to Paul Whiteman. All MJQ disks sell well in Germany.

The recording of local German jazz material represents about 3 per cent of recording activity. Specialist jazz record shops carry special import catalogs of jazz albums, brought in from outside countries. Many shops will order any jazz record from any part of the world. Jazz concerts are successful if the ticket prices are reasonable. Ella Fitzgerald asked 30 D. Marks (about \$7.50) for best seats and first 10 rows were empty at last concert. Each German radio network has three to four jazz shows a week.

France, very much split by the trads and modernists, reports proportion average of 8 per cent jazz sales with 30 per cent by French musicians, the rest predominantly American. Pathe-Marconi, Paris, say their jazz sales show a slight increase over the past year.

One of the most successful annual European festivals is held at Comblain-la-Tour, Belgium, run by Joe Napoli. Attendance figures are about 12,000. Artists like Cannonball Adderley Sextet and the Dutch Swing College band have been recorded live there by Philips. Live recordings gain atmosphere for jazz performances, as evidenced by Roland Kirk at Copenhagen (at Club Montmarte) who made an outstanding disk for Philips ("Kirk in Copenhagen") with a group of little-known musicians.

The chief jazz festivals in the U. K. are at Richmond and Guildford.

Germany's established jazz festival is in Frankfurt, first held in 1951 and annually until 1961, and now biannually. Originally presenting only German musicians, it is now a showcase for other European artists and groups. Last year's festival featured 30 groups and single artists, including Albert Mangelsdorff Quintet (Mangelsdorff won the German Critics' Jazz Award for 1964 with his CBS album, "One Tension"), Svend Asmussen, Polish Jazz Quartet, Miljenko Prohaska big band, Aladar Pege Trio, Gunter Hampel Quintet and the Zagreb Jazz Quartet. Frankfurt's next festival is in 1966.

The Lippman-Rau Concert Bureau, Frankfurt, which organized this event, also handles the American Folk Blues Festival, scheduled this year for Sept. 27 through Oct. 30, including a two-week tour of the U. K. Artists are currently being contracted.

Italy's jazz festival takes place in San Remo during March each year. Guest attractions this year were Earl Hines and Thelonious Monk on March 21. RAI-Radio, Rome, presents a jazz festival each year featuring Italian combos and audiences and juries vote for winners who get prizes. Ricordi has just put out a jazz anthology, one or two albums have been put out by RCA featuring the Roman New Orleans Jazz band, and Cetra has issued EP's called "Jazz in Italy." However, in general, the market is very small, mainly restricted to the 5,000 members of the various Italian jazz clubs.

Shields Named To Jazz Berth



DEL SHIELDS

Del Shields, jazz authority and director of special events for WDAS-Radio, Philadelphia, joins the staff of Billboard as jazz editor. His jazz column, appearing for the first time in this edition, will be a regular weekly feature of Billboard.

He conducts a daily "Modern Music" show on WDAS-FM which is taped and rebroadcast on WDAS-AM and has established a network of jazz deejays through his monthly "Del Shields Jazz Letter." The newsletter is mailed to 1,100 broadcasters and reviewers.

Prior to joining the staff of WDAS, Shields worked as an assistant television director at WCAU-TV, Philadelphia's CBS outlet. Before coming to Philadelphia, he spent two years at WEBB, a Baltimore Negro-oriented station.

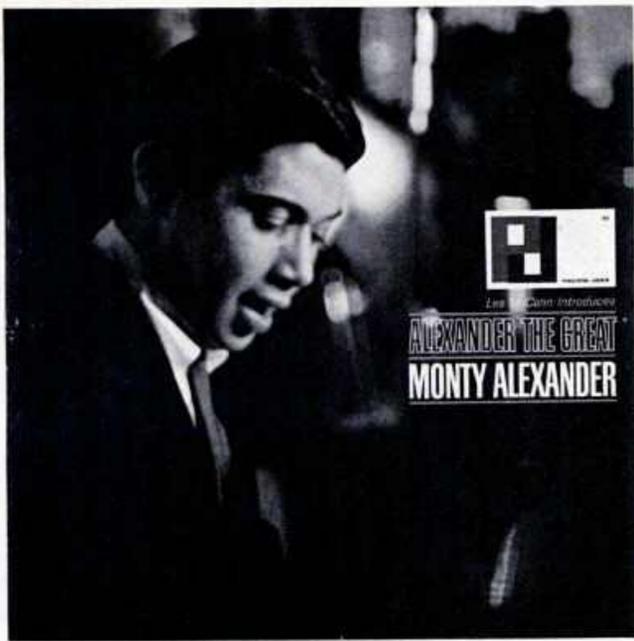
His television credits include "The Del Shields Summer Show-"

(Continued on page 41)

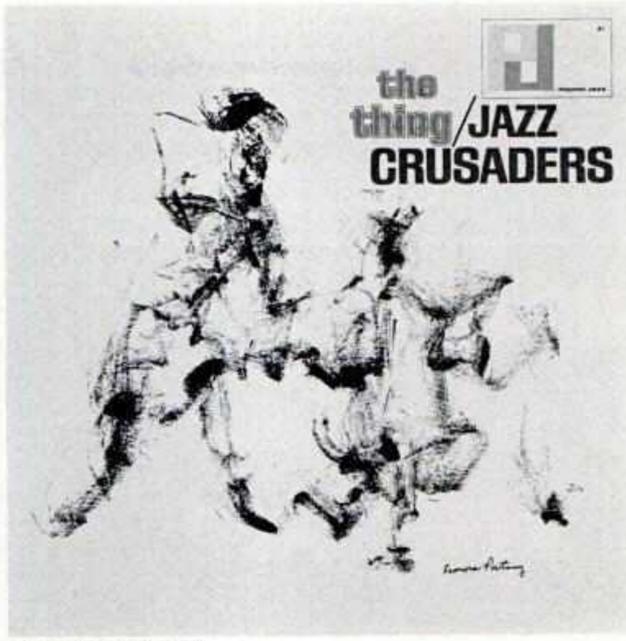
Top Producers Of U. S. Jazz

The following is a list of producers associated with Jazz in the U. S., subject to change:

- VERVE:** Creed Taylor
- IMPULSE:** Bob Thiele
- BLUE NOTE:** Francis Wolf, Alfred Lion
- COLUMBIA:** John Hammond, Frank Driggs, Teo Macero, Irv Townsend, Ed Kleban, Tom Wilson
- RCA VICTOR:** Brad McCuen, Jack Sommer, Joe Rene, George Avakian (special artists), Andy Wiswell
- CAPITOL:** Dave Dexter Jr., Dave Cavanaugh, Dave Axelrod
- ARGO:** Esmond Edwards
- COLPIX:** Jack Lewis, Orrin Keepnews
- FANTASY:** Sol, Max Weiss
- WORLD PACIFIC:** Dick Beck
- CONTEMPORARY/GOOD**
- TIME JAZZ:** Les Koenig
- ATLANTIC:** Nesuhi Ertegun, Jack Lewerke (special West Coast projects)
- LIMELIGHT:** Jack Tracy, Quincy Jones, Bobby Scott, Luchi DeJesus, Hal Mooney
- DECCA/CORAL:** Milt Gabler, Bud Dant
- VEE JAY:** Leonard Feather (special consultant), Lee Young
- PRESTIGE:** Bob Weinstock, Ozzie Cadena, Cal Lampley, Don Schlitten, Lou Futterman (special assignments)
- ARC-PARAMOUNT:** Sid Feller
- REPRISE:** Sonny Burke, Duke Ellington



PJ-86/STEREO-86



PJ-87/STEREO-87

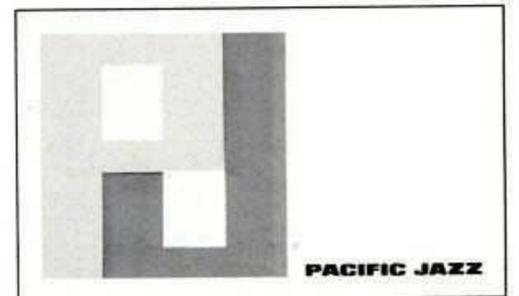


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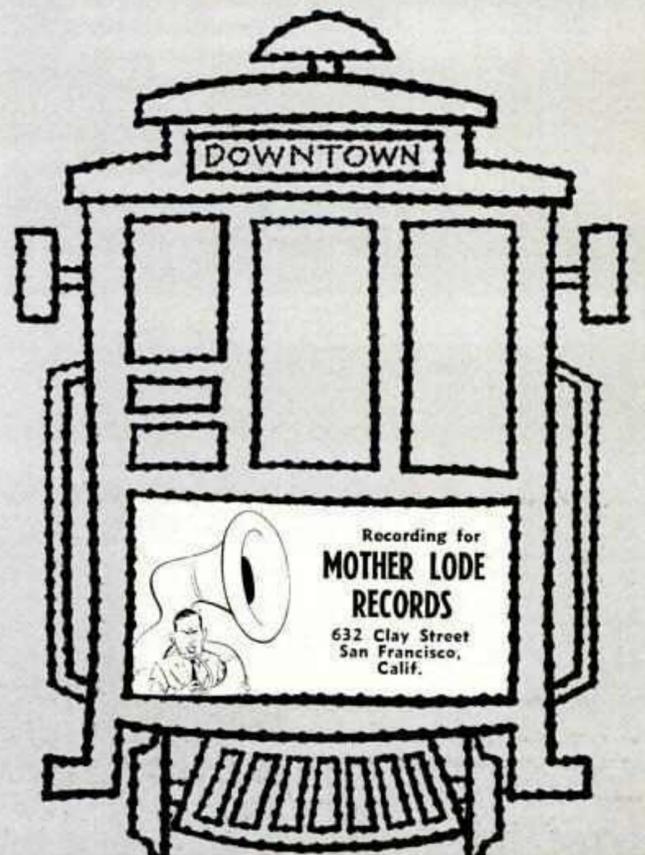
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Jazzmen Reach New Audiences

• Continued from page 34

KNXT, featuring the music on a half-hour program and Horn-Katz presenting their Hebrew jazz at synagogue recitals.

These projects are the new excitement in jazz. The big guns at the retail counters are still Miles Davis, Jimmy Smith, Ray Charles, Dave Brubeck, Stan Getz, Cal Tjader, Count Basie, George Shearing, Thelonious Monk, Cannonball Adderley, Modern Jazz Quartet, i.e., the established performers who have gained audience acceptance in clubs and concerts.

The influence of American jazz on the international scene is evidenced by two major LP's featuring Russian jazz men for the first time. "The Russian Jazz Quartet" on Impulse features two musicians who broke for freedom during concert appearances in Japan and a Vee Jay LP offers the Leningrad Jazz Festival with a Gil Evans-sounding big band. The latter package was secured via tapes sent out of the USSR and shows for the first time the deep influence of the modernists upon Iron Curtain jazzniks.

On the domestic front, an upsurge of interest by Capitol, Mercury—through its newly formed Limelight jazz line—and Vee Jay, offers promise of significant contributions to the field. Capitol has been steadily building its jazz roster to where it now has Junior Mance, Billy Taylor, Shelly Manne, Cannonball Adderley, Bill Evans, Lou Rawls, Stan Kenton, George Shearing (when the mood fits him), Marian Montgomery and Nancy Wilson, whose fans include the die-hards and WNEW-KMPC types.

Vee Jay's build-up is constructed by staff producer Lee Young and free-lancer Leonard Feather. Artists include Victor Feldman, Leroy Vinnegar, Buddy DeFranco, Bill Marx and Harry (Sweets) Edison.

Limelight, the Mercury subsidiary, has the most impressive array of proved talent, under the able direction of West Coast director Jack Tracy. The new label will be the sole jazz outlet for Mercury-Phillips, so artists transferred over are Gerry Mulligan, Dizzy Gillespie, Roland Kirk, the Three Sounds and Double Six of Paris. Additional talent includes Oscar Peterson, Milt Jackson, Art Blakey, Chet Baker and Jon Hendricks.

Another aspect of the jazz picture is the reissue programs. Columbia's lead in this field remains unchallenged, although RCA has begun an ambitious program of its own.

Whereas the be-bop era, the West Coast school and Miles Davis' cool school were previous topics of prime discussion and derision, the "new thing" movement on the East Coast, is the current favorite topic under critical scrutiny. Avant-garde music is the minorist of the minority groups in jazz. Its high priest is John Coltrane, who dispossessed Ornette Coleman as the most talked about player. While other forms of jazz have reached a level of sanity, the avant-garde players constantly seek recognition. Their works are represented on Blue Note, Atlantic and Impulse, but Coltrane is probably the only one in the lot whose records mean anything to dealers.

The avant-gardists have even formed their own organization, the Jazz Composers Guild, with the intention of recording their own works and selling them through subscriptions and selected jazz stores. "New thing" devotees are Cecil Taylor, Archie Shepp, Grachan Moncur II, Paul Bley, Andrew Hill, Steve Lacy, George Russell, the Dons-Ellis, Freeman and Cherry and such veterans as Jimmy Giuffre, Bill Evans and Gunther Schuller. Their music is free of rhythmic limitations and harmonic cadences. It's as out as out can get.

Several years ago Thelonious Monk and Charlie Mingus were called "far out cats." Today they have moved to a respected mid-ground position in the jazz spectrum. Mingus, a brilliantly unpredictable musician, entered the disk business by offering an LP of his 1964 Monterey performance via mail-order.

With avant-gardists seeking new squeeks and squeels and unbridled freedom from everything, Stan Kenton's Neophonic Orchestra is a worthwhile endeavor for presenting serious writing by a resident big band. His first concert was a rakish bore; the second a resounding success when the musicians loosened their starched collars and played like jazz men. The Orchestra U. S. A., an East Coast operation, is the first big orchestra attempting to fuse the classics with jazz. It, too, has had a rough time.

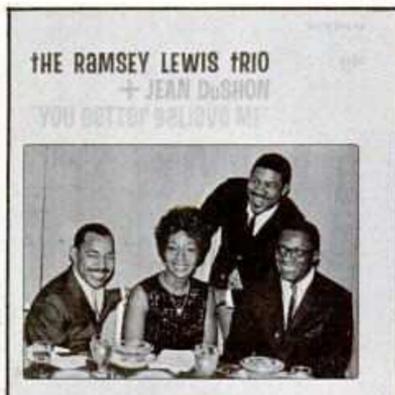
The only stale segment of the jazz business is Dixieland. The older performers are still playing "Saints" and "St. James Infirmary," and records with this line-up have stopped selling. The only action in Dixieland is in the Village Stompers and Dukes of Dixieland's modern attempt at playing contemporary tunes in two-beat style. Dixieland enthusiasm is ripe, however, on the amateur level with such groups as the New Orleans Jazz Club and its Southern California counterpart holding monthly meetings where amateur and pro wail together at jam sessions.

A significant factor in perpetuating the growth of jazz is the foothold developing in educational circles. North Texas State University, Indiana, Illinois, Berklee and Eastman Schools of Music all offer jazz courses. High schools across the country are increasing their dance band coverage with music publishers finding folio business active in the educational ranks. What this grass roots interest can accomplish is to produce well-schooled players (possibly the stars of tomorrow) plus enthusiasts for jazz records. In the long run, the staying power of jazz goes down to the first exposure in high school or college. From then on the jazz labels take over.

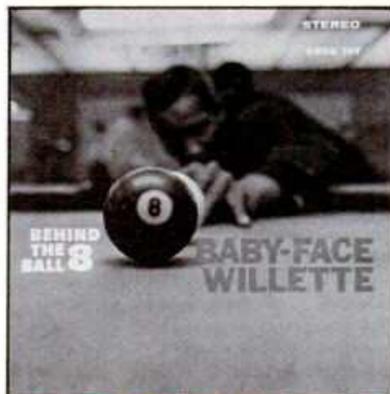
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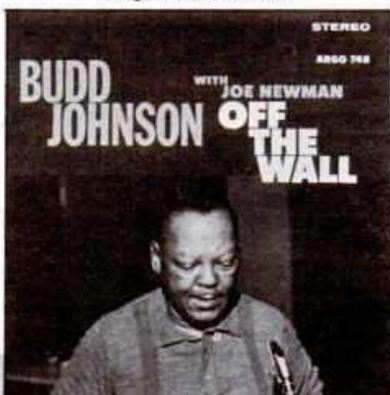
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Mercury Move Shows Faith in Jazz's Future

An important break for jazz is the reactivation of a jazz wing at Mercury Records. The new company, Limelight Records, starts out from a position of strength, having under contract Oscar Peterson, Dizzy Gillespie, Milt Jackson, Gerry Mulligan, Roland Kirk, Art Blakey, Three Sounds, Double Six of Paris and Jon Hendricks.

"We expect to prove to the trade through our sales, promotion and packaging that we will be able to attract top talent," said Limelight director Jack Tracy. "We hope to have a good balance of proven names and new talent."

Limelight's release schedule is six LP's every 60 days. Its first release featured Mulligan, Blakey, Terry Gibbs, Clifford Brown and Chet Baker. Its sec-

ond release is built around Gillespie, Peterson, Jackson, Dophy, Kirk and a repackaging of a 1959 Cannonball Adderley-John Coltrane LP. Part of Limelight's program will be to reissue packages from the extensive Mercury and Emarcy catalogs.

"We believe in the future of jazz despite some negative talk about it," Tracy noted. "We believe we should be active in jazz now rather than waiting for something to happen." The Limelight launching is a continuation of Mercury's growth, Tracy explained, which encompasses the Blue Rock label, Smash and Fontana. "We feel we can sell jazz better with a separate company," the executive said, "rather than lumping it in with pop releases."

Much of the high-priced tal-



JACK TRACY, Limelight's director, left, works with Roland Kirk, the label's multi-instrumented performer.

BROADCAST BLUES

Dearth of Jazz Programming

By GIL FAGGEN

Jazz, of all major forms of music, is the least programmed on radio. Although there has been a notable increase in excellent jazz product produced by record companies, with the exception of the largest of the metropolitan areas, "pure" jazz is rarely, if at all heard on the air.

There are many reasons for this enigma. Perhaps the fore-

ent on Limelight was shifted over from Mercury and Philips. In today's high-ticketed market it is possible for an artist to draw \$7,500 per album, Tracy revealed.

While many people are cautious about jazz, Tracy is optimistic. "Jazz is not dead nor dying. When you have people like Miles Davis, Stan Getz and Dave Brubeck working steadily and such new people as Lalo Schifrin, Ornette Coleman and Archie Shepp emerging, the good times are here.

"Since jazz comes out of such fertile ground, there will always be new talent. Why to some people Thelonious Monk, Charlie Mingus and Ramsey Lewis are new names."

When considering whether to sign an artist, Tracy ponders the performer's management, booking record and his personal reaction to the individual. "You have to think: can he handle those important bookings in order to get to the record-buying public at the personal level?"

Tracy thinks the Ford Foun-

(Continued on page 41)

most is the lack of understanding of jazz and its performers among most programmers and disk jockies. Radio station operators, albeit their audiences too, consider jazz and its performers as "something wild from the big city." This may seem particularly strange in light of the fact that most of these same stations and the audiences in the cities and towns readily accepted the British pop music invasion with open arms.

With the exception of the "ins," there is little prestige socially in being a jazz buff. To the pop music fans, knowing the words of all the Beatles records is a key to popularity. Classical music, another minority appeal musical category, carries with it a degree of prestige to the listener who will not hesitate to say he or she listens to a classical music show, even though they little understand what it is all about.

Perhaps another factor which has not helped to build friends for jazz has been its indiscriminate use as the primary theme and mood music for just about every detective show and program with a theme of violence on TV.

On the more positive side the success of jazz artists such as Stan Getz and Kai Winding to crack the pop music field with a hit single has done much to introduce jazz and jazz artists to a much wider audience. These records are also invaluable for acquainting the disk jockey and programmer with the jazz artist.

With radio stations searching for different sounds and programming to set them apart

from the competition, jazz shows, and even jazz stations have come into being. Admittedly, it is necessary for most jazz shows to include material which is not considered "pure" by the aficionado, but at least it is jazz-oriented.

FM radio, which is striving for its place in the sun, is still by design a medium for the minority. However, it is in an excellent position to experiment with program forms and has found great acceptability playing to specific minorities—the jazz and classical music lovers in particular.

At present FM, especially in the very large cities, is the primary source of jazz programming. Different commercial practices enable these stations to program the extended cuts representative of most jazz albums. On AM radio this is virtually impossible.

With more and more FMers going the stereo route, the added presence and excitement of a jazz performance is evident, a factor which should bring more jazz fans to FM and into the stores for what they hear.

The AM and FM stations regularly featuring jazz programming have learned that theirs is a select and tremendously loyal audience.

The hard-core jazz lover is a type of cultist and is ready to be led by the source of his musical pleasure. I'm sure there are no statistics yet garnered on the buying habits of deep-rooted jazz fans. However, it is a reasonable assumption that they would reward any sponsor with their loyalty out of sheer gratitude.

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Vintage Disks Preserve Heritage

Record manufacturers are cognizant of jazz's roots. Through organized programs of historical releases, Columbia, RCA Victor and Capitol are contributing to the preservation of an American art form reaching clear around the world. Columbia's impressive program of reissuing material in expensive packaging was begun four years ago. Recently RCA and Capitol began issuing their own versions of vintage, vault or thesaurus material.

In a climate of sociological unrest, with racial frustrations felt in much of today's modern jazz, are these glamorous boxes of old 78's of another era worth the effort?

Definitely yes, answers Brad McCuen, jazz co-ordinator for RCA. McCuen's project is titled the "Vintage Series" and differs from Columbia's product in that his albums are single disk packages, whereas Columbia's are multiple boxes.

McCuen quietly took over RCA's jazz program with the departure of George Avakian, who remains a special consultant. McCuen is working with a three-year plan to develop the Vintage series. In today's fast-

moving, money-conscious record industry, McCuen uses such phrases as "contributing something to the cultural end of the business," in explaining his belief in vault packages.

"There is money to be made with historical packages," the producer emphasizes, "if they are handled correctly." An 18-year veteran with RCA, McCuen says he's well aware of the pitfalls in reissuing programs, that the material is not for every dealer in the country and that RCA in the past has floundered in developing a jazz direction.

Six jazz albums comprised McCuen's initial efforts begun June 1964. He plans issuing nine additional this year. The series also covers folk and personality studies.

All costs to produce historical packages are inside the company since RCA already has the masters. But it takes McCuen longer to prepare a vintage LP than a regular one. The reason, similar to what is faced by Frank Driggs and John Hammond at Columbia and Dave Dexter Jr. at Capitol, is the delicacy of transferring old parts to tape and then enhancing the sound to be rid of ticks and hisses.

RCA's packaging is devoid of sexy cover girls (Capitol's recent five-LP "The Jazz Story" set the mood with feminine glamour) because McCuen believes vintage jazz LP's are pre-sold items. Each album carries in-depth liner notes by authorities familiar with the performer's history.

McCuen foresees the historical LP as the principal means by which avid fans can retrace the growth of a performer or style. "Our Vintage Series shouldn't be in every dealer's store in the country," McCuen says. They should be placed in stores catering to sophisticated jazzophiles.

Since beginning his program, McCuen has covered Coleman Hawkins, Isham Jones, Ledbelly, Duke Ellington, Jelly Roll Morton and Sidney Bechet. A March release covered Earl Hines, with Count Basie appearing in May, Duke Vol. II, Fats Waller Vol. I and the be bop era, appearing in July, the traditional jazz festival month.

Columbia's repackaging has already covered New Orleans, Chicago, Harlem, Fletcher Henderson, Billie Holiday, Mildred Bailey, Woody Herman, Swing Street (52d Street in Manhattan) and Duke Ellington, the latter two appearing on the Epic sub-

sidary. The latest project covers music of the '20's.

Like Columbia which hardly boasts about massive sales for these labors of love—for this is what they are—RCA is careful to cloak its Vintage sales. The companies fear embarrassment when comparing these sales with regular pop LP's which break onto the charts. RCA considers 10,000 sales for Vintage product per year excellent.

The Vintage packages sell for \$4.98. There are 16 tracks on each LP. Aware of Columbia's jump in getting its odyssey series on the road, McCuen tries whenever possible to avoid duplicating ideas and tunes that have already been released.

Ten years ago RCA came out with its X label vault series. McCuen has avoided culling tracks from those 10-inch LP's because he feels collectors already own this material.

What distinguishes each label's historical operations are the different titles appearing on the records. McCuen feels this gives each company its own distinctiveness.

In the past much has been theorized about the mysterious "dark vaults" at the labels. Through the efforts of the major companies — which can afford the time, talent, labor, finances and potential shellacking on the year-end statements—these dark vaults are exuding an everlasting antiquity.

W. Coast Labels Bullish About Jazz Prospects

West Coast jazz labels see the future optimistically.

At Fantasy, the San Francisco based company, "Business is off to a good start," said Saul Zaentz, national sales chief. "The future looks good. Our catalog sales are strong and our sales are better this year than they were in 1964. When the old catalog keeps moving, it's a good sign.

"We have distributors ordering 70-80 titles from the catalog and those are not a result of our people going around." The artists who are continually selling, according to Zaentz, are Dave Brubeck, Cal Tjader, Paul Bryant, plus several Debut series packages.

Fantasy's hot duo of Vince Guaraldi-Bola Sete are the new sales pacemakers. A new performer set for release is Albert Ayler, a "far out" player in Zaentz's own words who was recorded in Denmark.

Guaraldi is very strong by himself, the salesman says. Half of Guaraldi's material is in the Latin vein.

For the small jazz label keeping the catalog active is the life-line of business, Zaentz believes. The Dave Brubeck trio's first two LP's cut 16 years ago when the label was formed, are still selling.

New York is Fantasy's best market. Cal Tjader's latin LP's are strong sellers with Manhattan's Spanish population. San Francisco is second, followed by Chicago and Los Angeles.

Fantasy works on a yearly 20-30 LP release program. It's the company's intention to stay small so that each album can receive the proper merchandising.

Les Koenig, president of Contemporary/Good Time Jazz, believes jazz is in a healthy state. He says his Los Angeles distributor calls today's market tremendous. The key is knowing how to sell, reach and rack jazz, Koenig explains.

Contemporary's sales are up 25 per cent over last year principally because catalog items

were moving. Cognizant of a decline in folk music, Koenig says jazz is in a good, positive position to become a more important part of the business.

At Capitol the philosophy is to develop a jazz performer into a mass audience commercial attraction, while keeping the jazz fans. Voyle Gilmore, label's a&r head, cites June Christy, Stan Kenton, Nat Cole as examples of performers who branched out from jazz into pop music. The label's latest example is Nancy Wilson.

Gilmore points to Billy Taylor, Shelly Manne, the new Don Scaletta Trio, Brasil '65 unit and the Dragons, as artists with potential.

The Dragons are three sons of conductor Carmen Dragon and a friend who have a teenage approach to jazz. They use amplified instruments, Gilmore says, and the company is willing to experiment with this kind of sound.

Capitol is not set up to mass merchandise jazz product, since its sales people do not run in the same circles as the distributors for the pure jazz lines do, Gilmore explains.

Cannonball Adderley will plan an important role in Capitol's jazz programming, Gilmore said. Adderley's follow-up to his "Fiddler on the Roof" LP features his backing for singer Ernie Andrews. Other Capitol jazz packages just released are "Made in Japan" by the Benny Goodman Quartet and "Something's Cooking" by the guitarist Howard Roberts and his Quartet.

World Pacific President Dick Bock feels 1965 will be his company's best year. Despite the departure of Les McCann, Bock is optimistic about his new discovery Monty Alexander filling in McCann's slot on the roster.

Bock feels there's more thought about commercial potential going into jazz albums these days. "It's no longer a hit or miss proposition," he says. "Jazz is becoming a vehicle for

(Continued on page 41)

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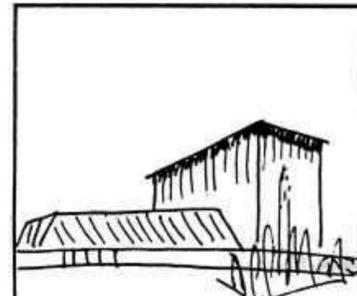
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Latin Jazz Stages Comeback

Fidel Castro helped bring about the demise of Latin jazz, once a powerful force in modern music. Brazil's bossa nova has been the adrenalin rekindling the Latin feel.

Latin jazz all but faded from the playing spectrum when Castro successfully came down from the mountains and set up his communistic government in Cuba. His take-over and the subsequent U. S. isolation of the Red government 90 miles off Miami's coast completely dried up the avenues through which Cuban music swept into America.

For it was the Cuban rhythms and musicians who brought their mambo and cha cha to this country. And it was the brilliant American trumpeter Dizzy Gillespie who became enthralled with Cuban rhythms and introduced them to American jazz audiences for the first time in 1946 at Carnegie Hall in New York.

Gillespie's affinity for the Afro-Cuban sound in jazz has continued until this day. His February appearance with the Los Angeles Neophonic Orches-

tra saw him performing three Gil Fuller tunes in a Latin costume.

Gillespie's early Cuban tunes were "Night in Tunisia" (1946), "Manteca" (1947), featuring Chano Pozo on conga and "Cubana Be" and "Cubana Bop" (1947). After these tunes became Gillespie standards, Latin music became an integral part of the modern jazzman's repertoire.

Musicians like flutist Herbie Mann, pianist George Shearing and vibist Cal Tjader have been the top exponents of Latin jazz, but the music hit a decided low point until the bossa nova breeze blew in through the efforts of Laurindo Almeida-Bud Shank, Charlie Byrd, Antonio Carlos Jobim, Joao and Astrud Gilberto and saxophonist Stan Getz.

Percussionists associated with top American Latin groups include Mongo Santamaria, Armando Perez, Ray Barretto, Johnny Rae, Willie Bobo, Willie Rodriguez, Manny Lopez, Carlos Valdez, and Candido, who has enough stature to lead his own groups. Santamaria recently signed with Epic and is among the current crop of jazzmen attempting to regenerate Latin en-

thusiasm. Taking away the Brazilian influence, the Afro-Cuban school includes the Quartet Tres Bien on Decca, Eddie Cano on Reprise, Vince Galdi and Bola Sete on Fantasy, Eddie Bonner on Prestige, and, on occasion, Gerald Wilson on World Pacific and Ahmad Jamal on Argo.

The Cuban sounds of Machito, Rene Touret, Tito Puente and Tito Rodriguez have always had a jazz flavor, but have never been really accepted by true Latin jazz buffs. Two contributing reasons in recent years for the decline of Latin jazz were the withdrawal of Tjader and Shearing to concentrate on other sounds. Happily, Tjader's newest Verve LP is back in the Latin mold. His first works on Fantasy are among the best Latin jazz packages available. Latin arranger Chico O'Farrell has deserted the U. S. scene and is now concentrating on working in Mexico City.

West Coast jazz booker Mike Davenport reports that enthusiasm for Tjader and Guaraldi seem to indicate a resurgence in Latin music. Both artists earn \$2,000 a week in night club bookings. Gilberto picks up \$2,500, as does his wife Astrud, who broke with Stan Getz and is now operating as a single.

Capitol Records' attempt to cover the Getz-Gilberto sound centers on a unique young group calling itself Brasil '65. Its members are singer-guitarist Wanda de Sah, guitarist Rosinha de Valence and the Sergio Mendes Trio, which played its first two-week engagement at Shelly's Manne Hole in Hollywood in February. Their debut LP includes Bud Shank on alto to give it that velvety voice-sax combination. In person the group buids its own excitement minus the alto.

The melodic qualities of the bossa nova enabled it to capture the American jazz—and pop—audience at a time when modern jazz was embroiled in avant-garde and neo-classical movements. The avant-gardists' struggles for a new sound affected the record and night club business.

The bossa nova, now the only Latin rhythm widely accepted, has given Latin jazz a new foundation, made Brazil a musical kingpin and breathed melody back into jazz.

Man Who Sells Jazz Should Also Dig Jazz

A dealer who stocks jazz should learn something about it, for the man who digs jazz sells it best. That's the advice offered by jazz fan Fred Rice, merchandise development manager at Capitol Records.

The same holds true for a salesman peddling jazz products. He's at least got to enjoy some of the material he's selling in order to pass on the required enthusiasm to the dealer. "There's a new crop of salesmen and teenagers who haven't grown up with jazz," Rice says. And these are the kids who graduate to jazz from their pedestrian rock 'n' roll tastes. But these teen-agers

have to be directed to jazz, Rice points out, and that job falls upon the dealer's sales personnel. "Direction is required," Rice says. "The salesman who digs jazz helps sell it."

One way to expose jazz product is to play it for the customer, Rice advises. This enthusiasm must be present all along the line, from salesman to dealer to counter personnel.

Rice finds that the name power of the artist is more important than the album title because fans develop loyalties to performers, not styles.

Products of a similar nature should be stocked together, with the stereo version in front of the mono LP to help gain the additional \$1. Since it is impossible to forecast the public's taste, the dealer must cover the inventiveness of the jazz artist through a wide spread of product.

Rice says the real problem with jazz is in repertoire. He thinks too much is being reworked. Capitol's five-LP "Jazz Story" is a holiday item and not a package to be easily sold all year-round. Special packaging can help get an item started, can create enthusiasm, but once that peak is reached, the LP must have something fresh or different to maintain it as a seller.

With jazz a small portion of the total disk business, this problem of excitingly new repertoire is of prime importance. All the ribbons and lace on a jacket won't turn a dud into a hit. Especially with discerning, hip jazz fans.

Mercury Move

Continued from page 39

dation's touring collegiate concert package is helping to expand the market for jazz. "The folk surge has had its day," he says, "and a vacuum is opening up in the college field. Jazz will help fill this vacuum."

Limelight will issue jazz singles as a means of promoting the LP they were pulled from. Tracy thinks they draw attention to the line and can even get the company on juke boxes, which are as good as airplay.

West Coast Labels

Continued from page 40

the pros." New product Bock is enthused about are a concert LP by McCann, Alexander's debut, the Jazz Crusaders, Ravi Shankar with Paul Horn, the Gerald Wilson band, Brazilian composer Joao Donato and a Joe Pass live concert LP.

With the apparent decline in folk music, Bock thinks jazz is due for a boost for this reason.

A cautious observation of the jazz market is the attitude at Reprise, where Sonny Burke feels there is a trend toward big band sounds. Packages by Duke Ellington and Count Basie have received good acceptance, and Burke is enthused about a new LP "Ellington '66" which features pop tunes. "You will discover another dimension when you hear Duke play 'I Want to Hold Your Hand,'" Burke said.

Shields Named

Continued from page 36

case" over WRC-TV, Philadelphia; "A Taste of Jazz" in which he wrote the script and narrated, and "Who Speaks for the Negro," a WCAU special documentary.

Shields is currently working on "The Story of the Blues," a narrative musical history of the Negro's contribution to American music.

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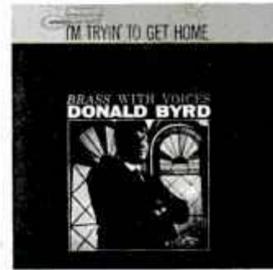
HANK MOBLEY
THE TURNAROUND BLP 4186



LEE MORGAN
THE SIDEWINDER BLP 4157



JIMMY SMITH
PRAYER MEETIN' BLP 4164



DONALD BYRD
I'M TRYIN' TO GET HOME BLP 4188

BLUE NOTE

WRITE FOR FREE CATALOG
43 W. 61st St., New York, N. Y. 10023

ALBUM REVIEWS

Continued from page 30



POP SPECIAL MERIT

THE NAT KING COLE TRIO

Capitol T 2311 (M)

When the late Nat King Cole worked with his trio between 1943 and 1949, he produced some good pop-jazz sounds. Several of the original records of that period are presented here and all are a collector's delight.



POP SPECIAL MERIT

THE BIG HITS OF DETROIT

H. B. Barnum. Capitol T 2289 (M); ST 2289 (S)

It's hard to capture the Detroit sound without the Detroiters of the Tamla-Motown combine but H. B. Barnum has conducted and arranged a highly listenable album that includes such previous pop clicks as "My Guy," "Baby Love" and "Dancing in the Street," among others.



CLASSICAL SPECIAL MERIT

MORE GREAT HITS OF 1964 AND OTHER GOLDEN GOODIES

Various Artists. Vee Jay VJLP 1136 (M)

More rock 'n' roll, rhythm and blues nostalgic fodder for radio station programming and contemporary music collectors. Selections include: "Walk Like a Man," by the Four Seasons; "You Talk Too Much," Joe Jones; "Smile," Betty Everett and Jerry Butler.



CLASSICAL SPECIAL MERIT

BRAHMS: PIANO CONCERTO NO. 2

Eugene Istomin/Philadelphia Orch. (Ormandy). Columbia ML 6115 (M); MS 6715 (S)

Eugene Istomin combines a superb technical skill with a feeling for Brahms, and, of course, gets magnificent support from the Philadelphia Orchestra. It all adds up to an album which will have wide appeal.



CLASSICAL SPECIAL MERIT

TCHAIKOVSKY: SYMPHONY NO. 3 IN D MAJOR (OP. 29) ("POLISH")

Vienna Philharmonic Orch. (Maazel). London CM 9428 (M); CS 6428 (S)

Although this is by far not one of the popular composers most sought after compositions, it is nevertheless a Tchaikovsky Symphony played by the Vienna Philharmonic—two excellent reasons why it will receive consideration by classical album collectors. In addition, the fact that few recordings are available makes this version even more important.



CLASSICAL SPECIAL MERIT

MOZART: SYMPHONY NO. 40 IN G MINOR/SYMPHONY IN D MAJOR

Gurzenich Symphony/Orchestra of Cologne (Wand). Nonesuch H 1047 (M); H 71047 (S)

The label is offering a well tested warhorse, with the not often performed or recorded "The Posthorn." It all adds up to an excellent value for the classical music album buyer.



CLASSICAL SPECIAL MERIT

SHOSTAKOVICH: SYMPHONY NO. 12 IN D, "1917"/KABALIEVSKY: THE COMEDIANS, OP. 26

Leningrad Philharmonic Symphony (Mravinsky) / National Philharmonic (Kabalevsky). Bruno BR 14065L (M)

The label again concentrates on presenting rarely recorded works. The combination symphony and symphonic poem is coupled with composer-conductor Kabalevsky's own composition, "The Comedians"—a bright series of episodes originally written for a Russian Children's Theater play.



CLASSICAL SPECIAL MERIT

ENGLISH HARPSICORD MUSIC

Igor Kipnis. Epic LC 3898 (M); BC 1298 (S)

Igor Kipnis plays works by Handel, Purcell, Jeremiah Clarke and the Elizabethan and Jacobean composers William Byrd, Giles Farnaby and Dr. John Bull with elegance and grace. Most of these pieces are new to catalog.

BREAKOUT SINGLES

NATIONAL BREAKOUTS

TICKET TO RIDE

Beatles, Capitol 5407

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.

PEANUTS . . .

Sunglows, Sunglow 107 (TNT, BMI) (San Francisco, Cleveland)

ALL QUIET ON THE MERSEY FRONT . . .

George Martin & His Ork, United Artists 831 (Unart, BMI) (Chicago)

WHY DO I CRY . . .

Remains, Epic 9783 (Gil-Tanis, BMI) (Boston)

SAD TOMORROWS . . .

Trini Lopez, Reprise 0328 (Cornerstone, BMI) (San Francisco)

I CAN'T HELP IT . . .

Skeeter Davis, RCA Victor 8543 (Rose, BMI) (Chicago)

CRY ME A RIVER . . .

Marie Knight, Musicor 1076 (Saunders, ASCAP) (Baltimore)

DEVIL'S HIDEAWAY . . .

James Brown, Smash 1975 (Try Me, BMI) (Atlanta)

YES, I'M READY . . .

Barbara Mason, Arctic 105 (Stillran-Dandelion, BMI) (Philadelphia)

TOMORROW NEVER COMES . . .

Glen Campbell, Capitol 5360 (Noma, BMI) (Memphis-Nashville)

THANKS MR. FLORIST . . .

Four Lads, United Artists 852 (Mills, ASCAP) (Philadelphia)

LET ME DOWN EASY . . .

Betty Lavette, Calla 102 (Premier-Don Dee, BMI) (Atlanta)



FOUR-STAR ALBUMS

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

POPULAR

ONE NIGHT OF LOVE

Anna Moffo, RCA Victor LM 2794 (M); LSC 2794 (S)

THE BOSTELLA!

Buddy Morrow, His Ork & Chorus. Epic LN 24148 (M); BN 26148 (S)

EDDY HOWARD SINGS

SOFTLY AND SINCERELY
Mercury MG 21014 (M); SR 61014 (S)

AL MARTINO SINGS

20th Century-Fox TFM 3168 (M)

YOUNG BLOOD

Jesse Colin Young, Mercury MG 21005 (M); SR 61005 (S)

INTERNATIONAL GUITARS

Dick Dia & His Ork. Audio Fidelity AFLP 2129 (M)

I WISH YOU LOVE

Jacques Fort. Vee Jay VJLP 1134 (M); VJS 1134 (S)

PICTURE PARADE

Various Artists. Polydor 237628 (S)

JAZZ

TAKE FIVE

Carmen McRae; Dave Brubeck. Columbia CL 2316 (M); CS 9116 (S)

RIO

Paul Winter. Columbia CL 2315 (M); CS 9115 (S)

IT'S A WONDERFUL WORLD

Victor Feldman, Vee Jay VJ 2507 (M)

SOMETHING'S COOKIN'

Howard Roberts Quartet. Capitol T 2214 (M); ST 2214 (S)

NOW HEAR OUR MEANIN'

The Kenny Clarke-Francey Boland Big Band. Columbia CL 2314 (M); CS 9114 (S)

FUCHSIA SWING SONG

Sam Rivers. Blue Note 4184 (M)

CLASSICAL

JAMES McCracken AND SANDRA WARFIELD

London 5899 (M); OS 25899 (S)

GREAT MUSIC FOR RELAXATION

Various Artists. RCA Victor LM 2800 (M); LSC 2800 (S)

ORGAN MUSIC OF THE BACH FAMILY

Carl Weinrich. RCA Victor LM 2793 (M); LSC 2793 (S)

MUSIC OF MacDOWELL & GRIFFES

Estmen-Rochester Orck. (Hanson) Mercury MG 50422 (M); SR 90422 (S)

TINCTORIS: MISSA TRIUM VOCUM

Instrumental & Vocal Ensemble (Blanchard). Nonesuch H 1048 (M); H 71048 (S)

HAYDN: DIVERTIMENTI FOR BARYTON, VIOLA AND CELLO

Silburger Baryton Trio. Nonesuch H 1049 (M); H 71049 (S)

VERDI: QUATTRO PEZZI SACRI

Coro e Orchestra del Maggio Musicale Fiorentino (Gracis). Deutsche Grammophon SLPM 138962 (S)

MAGGIE TEYTE—VOL. II

Angel COLH 138 (M)

JANACEK: M'SA GLAGOLSKAJA

Various Artists. Deutsche Grammophon 138954 (S)

PROKOFIEV: SYMPHONY NO. 2, OP. 40; SYMPHONY NO. 3, OP. 44

Moscow National Symphony Orchestra (Rozhdestvensky). Bruno BR 140531 (M). (Only such recording and coupling available of works.)

HANDEL: THE MESSIAH (3-12")

Various Artists/Munich Bach Choir; Munich Bach Orch. (Richter). Deutsche Grammophon 138951/53 (S)

FOLK

MAIDA SINGS FOLK

Audio Fidelity AFLP 2136 (M)

LIZ GETZ SINGS

Folkways FA 2443 (M)

SING A RAINBOW

Ginni Clemmens. Folkways FC 7637 (M)

INTERNATIONAL

BLAUE NACHT AM HAFEN

Chor und Orchester Horst Wende. Polydor 237371 (S)

WENN DER ABEND ZU ENDE GEHT

Orchester Rudiger Piesker/Michel Hauser, Soloist. Polydor 237370 (S)

WILDGANSE RAUSCHEN DURCH DIE NACHT

Montanara-Chor. Polydor 237 232 (S)

YKPAIHA, VOL. 2

Soloists & Ukrainian National Folk Ensembles of Kiev. Bruno BR 50205 L (M)

HILLBILLY GASTHAUS

Gus Backus. Polydor 237295 (S)

POPULAR SWEDISH DANCES

Bert Dahllander Och Hans Speleman. Fiesta FLP 1412 (M)

MELODIE SICILIANE

Maria Clementina/Lucia Siringo, Salvatore di Paola. Fiesta FLP 1414 (M)

SCOTTISH RAMBLE

Jimmy Shand & His Band. Capitol T 10373 (M); ST 10373 (S)

IN DER BAR INTERNATIONAL

Fritz Schulz-Reichel. Polydor 237377 (S)

MAX GREGER SPIELT DIE SCHONSTEN LANGSMEN WALZER, QUICKSTEP, SLOWFOX

Polydor 237384 (S)

GERMANY SINGS

Botho Lucas Chorus. Capitol T 10389 (M); ST 10389 (S)

A NIGHT IN PARIS

Michele Ronty. Bruno BR 50027L (M)



THREE-STAR ALBUMS

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

POPULAR

RUSS MORGAN PLAYS AND SINGS RED ROSES FOR A BLUE LADY
Vee Jay VJ 1139 (M)

INSTRUMENTAL PERFORMANCES OF THE SAME EXCITING VOCAL VERSIONS
Johnny Arthey Ork. Mercury MG 20996 (M); SR 60996 (S)

THE EXOTIC SOUNDS OF THE HAWAII KAI

Johnny Coco. Columbia CL 2329 (M); CS 9129 (S)

MUSIC FOR A LOVE AFFAIR

Gerald Goodman, His Harp & Ork
Tribute LP 1203 (M)

CLASSICAL

MOZART: COMPLETE DANCES & MARCHES, VOL. I

Vienna Mozart Ensemble (Boskovsky). London CM 9412 (M); CS 6412 (S)

THE ROMEROS PLAY BAROQUE CONCERTOS FOR FOUR GUITARS AND OTHER WORKS

Celedonio, Pepe, Celin & Angel Romero. Mercury MG 50417 (M); SR 90417 (S)

SHOSTAKOVICH: SONATA FOR CELLO & PIANO, OP. 40/STRAUSS: SONATA FOR CELLO & PIANO IN F MAJOR, OP. 6

Harvey Shapiro/Jascha Zayde. Nonesuch H 1050 (M); H 71050 (S)

FOLK

A. L. CAMP PLAYS THE BANJO

Folkways FG 3525 (M)

IRISH FOLK NIGHT

Various Artists. London LL 3414 (M); PS 414 (S)

DISC-ITIS?



FEEL ALL RIGHT
see charts on opposite 118

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SINGLES

REVIEWS

SPOTLIGHTS



POP

THE SUPREMES—BACK IN YOUR ARMS AGAIN (Jobete, BMI)—Hot follow-up to "Stop! in the Name of Love" has a strong teen lyric and a powerful vocal performance pitted against a hard rock backing in full support. A winner all the way! Flip: "Whisper You Love Me Boy." **Motown 1075**

FREDDIE & THE DREAMERS — YOU WERE MADE FOR ME (Marks, BMI)—Right on the heels of their "I'm Telling You Now" smash comes an equally powerful follow-up to take its place. This will make four hits for them simultaneously on the Hot 100! Flip: "So Fine" (Maureen, BMI). **Tower 127**

JEWEL AKENS — GEORGIE PORGIE (Pattern, ASCAP)—Much in the vein of his "Birds and Bees" hit, this one has the same rhythm and catchy lyric to rush up the charts. Flip: "Around the Corner" (Pattern, ASCAP). **Era 3142**

BERT KAEMPFFERT & HIS ORK — THREE O'CLOCK IN THE MORNING (Feist, ASCAP)—Smooth, easy-go and lush revival of the evergreen. Has an appeal of his "Red Roses for a Blue Lady" success. Flip: "Nothing's New" (Roosevelt, BMI). **Decca 31778**

BOBBY GOLDSBORO—VOODOO WOMAN (Unart, BMI)—Happy rhythmic dance beat by Bill Justis backs top Goldsboro vocal on original material. Should hit faster and harder than "Little Things." Flip: "It Breaks My Heart" (Unart, BMI). **United Artists 862**

CONNIE FRANCIS — WISHING IT WAS YOU (Eden, BMI)—Production ballad with effective lyric and narration. Fine, heartfelt Francis reading. Flip: "You're Mine" (Merna-B.I.E.M., BMI). **MGM 13331**

THE SEEKERS—CHILLY WINDS (Jasper, BMI)—The Australian folk group are currently riding the Billboard Hot 100 chart in seventh place with their Capitol record, "I'll Never Find Another You." This well-performed revival is another winner taken from their Marvel album. Flip: "The Light From the Lighthouse" (Jasper-Eastwick, BMI). **Marvel 1060**

THE KINGSMEN—THE CLIMB (Burdette-Flomar, BMI)—New dance gets a rousing beat and wailing vocal from the "Jolly Green Giant" group! Flip: "The Waiting" (Burdette-Flomar, BMI). **Wand 183**

THE TRADE WINDS—THE GIRL FROM GREENWICH VILLAGE (Bigtop, BMI)—Hot follow-up to their "New York's a Lonely Town" success is a fast-paced rocker with hit written all over it. Flip: "There's a Rock and Roll Show in Town" (Bigtop, BMI). **Red Bird 10-028**

THE HULLABALLOOS—LEARNING THE GAME (Peer Int'l, BMI)—Obviously admirers of the late Buddy Holly, the British group comes up with a well-performed and produced version of the Holly tune. Hit sound throughout. Flip: "Don't Stop" (Branston, BMI). **Roulette 4612**

MATT MONRO—WITHOUT YOU (Devon, BMI)—Backed by a tremendous production arrangement by the Beatles' conductor George Martin, the powerful Monro voice is most effective on this beautifully written ballad. Should top his "Walk Away." Flip: "Start Living" (Devon, BMI). **Liberty 55786**

NANCY WILSON—WELCOME, WELCOME (Roosevelt, BMI)—Fine performance on good blues material with the potential of another "How Glad I Am." Flip: "The Best Is Yet to Come" (Morris, ASCAP). **Capitol 5408**

THE DETERGENTS—MRS. JONES (OW ABOUT IT) (Vanno-Emily, ASCAP)—In answer to the smash "Mrs. Brown You've Got a Lovely Daughter" is this clever and catchy material, well performed. Flip: "Tea and Trumpets" (Colgems, ASCAP). **Roulette 4616**

REVIEWED THIS WEEK, 122—LAST WEEK, 163

GUEST PANELIST OF THE WEEK

JAY SANDS
Program Director
& DJ
WAEB
Allentown, Pa.



Each week a program director and/or deejay is invited to sit-in and help Billboard's Review Panel select Spotlights. When unable to come to the New York office, guest panelists listen and vote via special WATS long-distance speaker-telephone hook-up.

4 ★★★★★ 4 ★★★★★ 4 ★★★★★ 4 ★★★★★ 4 ★★★★★ 4 ★★★★★ 4 ★★★★★

POP

VAUGHN MONROE—Queen of the Senior Prom (Rhondora, BMI). **KAPP 669**
RICHARD CHAMBERLAIN—April Love (Feist, ASCAP). **MGM 13340**
ED AMES—Dio Mio (Screen Gems-Columbia, BMI). **RCA VICTOR 8547**
VILLAGE STOMPERS—Brother, Can You Spare a Dime? (Harms, ASCAP). **EPIC 9785**
FOUR FRESHMEN—When I Stop Lovin' You (Garpax, BMI). **CAPITOL 5401**
JIMMIE RODGERS—Careless Love (Honeycomb, ASCAP). **DOT 16720**
P. J. PROBY—Mission Bell (Bamboo, BMI). **LIBERTY 55791**
SANFORD CLARK—Houston (Atlantic, BMI). **WARNER BROS. 5624**
KITTY KALLEN—It's Almost Tomorrow (Northern, ASCAP). **UNITED ARTISTS 864**
THE BYRDS—Mr. Tambourine Man (Witmark, ASCAP). **COLUMBIA 43271**
RAY POLLARD—Darling Take Me Back (I'm Sorry) (Murbo, BMI). **UNITED ARTISTS 856**
CLINT STACY—The Work Song (Upam, BMI). **MUSICOR 1088**
VELVETEENS—Ching Bam Bah (Davis, BMI). **GOLDEN ARTISTS 614**

TEDDY & THE CLOCKWATCHERS—You Were Made for Me (Feldman, PRS). **WARNER BROS. 5626**
WILLEKE ALBERTI—My Diary of Love (Wood, ASCAP). **PHILIPS 40280**
ARTHUR LYMAN—Afro Blues (Radcliffe, BMI)—Waltzing Matilda (Fischer, ASCAP). **HIFI 5096**
MFQ—Every Minute of Every Day (Gallico, BMI). **WARNER BROS. 5623**
TUTTI'S TROMBONES—Twelfth Street Rag (Vogel-Shapiro-Bernstein, ASCAP)—Blueberry Hill (Chappell, ASCAP). **COLISEUM 2703**
THE LORDS OF LONDON—The Sit Down Dance (American, BMI). **DOMAIN 1421**
THE CHARADES—Power of Love (Leatherneck, BMI). **MERCURY 72414**

COUNTRY

JUSTIN TUBB—The Village Idiot (Tree, BMI). **RCA VICTOR 8559**
HANK LOCKLIN—Forty Nine, Fifty One (Ringneck-Coldwater, BMI)—Faith and Truth (Coldwater, BMI). **RCA VICTOR 8560**
RED FOLEY—I'm the One Who Loves You (Hill & Range, BMI). **DECCA 31776**
RAY PILLOW—I'm Here to Make a Deal (Screen Gems-Columbia, BMI). **CAPITOL 5405**
CONNIE HALL—King and Queens of Fools (Glad-Garpax, BMI). **MUSICOR 1079**

R&B

FIVE DU-TONES—Shake a Tail Feather (Va-Pac, BMI). **ONE-DERFUL 2051**
BETTE McLAURIN — As Long as You're Mine (Original Music, BMI). **PULSE 1004**
VALA-QUONS—Window Shopping on Girl's Avenue (Jobete, BMI). **TANGERINE 951**
JOE HINTON—Everything (Eden, BMI). **BACK BEAT 547**
BARBARA MASON—Yes, I'm Ready (Stillran-Dandelion, BMI). **ARTIC 105**

THE TALISMEN—CASTING MY SPELL (Circle Seven-Elizabeth, BMI)—A combination of the Bo Diddley driving sound and a Shirley Ellis-type tongue-twister! Group and beat have hit sound. Flip: "Masters of War" (Witmark, ASCAP). **American Arts 22**

THE EXCITERS—RUN MASCARA (Web IV, BMI)—Calypso rocker with a "Tell Him" feel. Chart-buster sound. Flip: "My Father" (Branston, BMI). **Roulette 4614**

BOBBY VEE—KEEP ON TRYING (Blackwood, BMI)—With strong Van McCoy rhythm material and George Martin big band and group arrangement, Vee displays an exciting new sound. A winner from start to finish. Flip: "You Won't Forget Me" (Metric, BMI). **Liberty 55790**

SHERRY SISTERS—NOT TONIGHT (Karelo, BMI)—Solid dance beat backs good group blend on strong teen rhythm material. The two Sherrys composed the tune. Flip: "Only Time Will Tell." **Epic 9784**

THE BOUQUETS—WELCOME TO MY HEART (Trio-Dubrina, BMI)—New group features a well-done lead vocal with hard-driving, hand-clapping beat in strong support. Flip: "Ain't That Love" (Trio-Dubrina, BMI). **Blue Cat 115**

BOOKER T & THE MG'S—BOOT-LEG (East-BMI)—Powerful blues instrumental with wailing brass and deep-beat organ. Flip: "Outrage" (East, BMI). **Stax 169**

COUNTRY

BUCK OWENS—BEFORE YOU GO (Gluebook, BMI)—Strong follow-up to his "Tiger by the Tail" hit. Well-written Owens ballad is arranged in two tempos and given a fine, heartfelt Owens reading. Flip: "No One But You" (Central Songs, BMI). **Capitol 5410**

CARL SMITH—KEEP ME FOOLED (Cedarwood, BMI)—Good country ballad with a rhythm backing serves as a winning follow-up to his "She Called Me Baby" success. Flip: "Be Good to Her" (Cedarwood-Spook, BMI). **Columbia 43266**

R&B

BOBBY MARCHAN — HELLO HAPPINESS (Tree, BMI)—Wailing, soulful vocal performance on well-written blues ballad. Flip: "Funny Style" (Tree, BMI). **Dial 4007**

IRMA THOMAS—I'm Gonna Cry Till My Tears Run Dry (Rumbalero, BMI). **IMPERIAL 66106**
ALVIN ROBINSON—Bottom of My Soul (Trio & Melder, BMI). **BLUE CAT 113**
JUNIOR PARKER—Crying for My Baby (Conrad, BMI). **DUKE 389**
IRMA & THE FASCINATORS—Just a Feeling (Stillran-Murray Hill, BMI). **SCEPTER 12100**
SAM HAWKINS—Hold on Baby (Trio, BMI). **BLUE CAT 112**

JAZZ

HERBIE MANN—The Joker (Musical Comedy, BMI). **ATLANTIC 5048**

FOLK

JONATHAN, DAVID AND ELBERT—Three Kids (MRC, BMI). **PHILIPS 40275**
LOWLAND THREE—Three Brave Lads (BINH, BMI). **PHILIPS 40249**
DONOVAN—Catch the Wind (Southern, ASCAP). **HICKORY 1309**

POLKA

THE NEW YORKERS—Mary Poppins Polka (Wonderland). **PAN 157**

COMEDY

ARCHIE CAMPBELL—Rinderella (Campbell, BMI). **RCA VICTOR 8546**

GOSPEL

JESTER HAIRSTON—Elijah (Schumann, ASCAP). **MURBO 400**
JESTER HAIRSTON—Hold On (Bourne, ASCAP). **MURBO 500**
SUPREME ANGELS—Are You Ready (Excellorec, BMI). **NASH-BORO 854**
BELLS OF JOY—Just Live the Life (Excellorec, BMI). **NASH-BORO 853**



SPOTLIGHT WINNERS OF THE WEEK

SINGLES REVIEW POLICY

Every single sent to Billboard is heard by Billboard's Review Panel, and its programming and sales potential is rated within its category of music. Reviews are presented for Spotlights only. No listing is printed of records receiving a 3 Star rating or under.

Victor Beefs Up Nashville Engineering

NASHVILLE — With the opening of its new recording facilities here the first of the month, RCA Victor has beefed up its engineering staff here to four men with the recent transfer of Grammy award winner Jim Malloy from the firm's Hollywood studios to the new Nashville plant.

Malloy, who won his Grammy for his mixing the sound on the Henry Mancini RCA Victor recording of "Pink Panther" in 1963, was nominated in two categories in NARAS competition this year. Chuck Seitz, who joined the Victor engineering staff here over a year ago, was a Grammy nominee this year for mixing Al Hirt's "Sugar Lips," also an RCA Victor disk.

Seitz, senior engineer for Victor here, said he foresees a definite increase in custom business due to the fact that the RCA Victor Dynagroove process is now available to its custom clients. The RCA Victor Custom Record sales office here handles work for customers throughout the South.

Also on the engineering staff here are Bill Vandervort and Al Pachucki.

Long, Buck Eye Bonanza

NASHVILLE — Talent manager-booker Hubert Long and Charlotte, N. C., promoter, Paul Buck, are shooting for their fifth straight c&w box office bonanza of 1965 at the Charlotte Coliseum as they prep for the final c&w spectacular of the season May 8.

The pair has racked up four straight full houses with monthly show at the Coliseum. The April package (3) saw 600 standing in the 11,000-seat hall.

Headliners for the wind-up spec are Ray Price, Minnie Pearl, the Carter Family, Carl and Pearl Butler and Don Reno.

Ray Stevens on Monument Staff

NASHVILLE — Ray Stevens, artist, songwriter and arranger, has signed an exclusive record-producing pact with Fred Foster's Monument Records.

Stevens, who will remain an exclusive Mercury artist, is already in the saddle with three Monument sessions under his belt and a current co-producing assignment with Foster underway. Stevens and Foster spent three days in Chicago recently, rehearsing the Kim Sisters for a May 5 recording date for Monument in Nashville.

Stevens will retain ownership of his Ahab Music publishing firm and says he will be doing some free-lance arranging at least for a while.

Ned Miller Waxes

NASHVILLE — Ned Miller, c&w singer who hit the nation's pop music best-seller list with his "From a Jack to a King" on the Fabor label, waxed a series of sessions here last week under the Capitol Records banner. Capitol c&w a&r chief Ken Nelson, directed the sessions aimed at producing an album and possibly a single for release in the



HANK COCHRAN, RCA Victor recording artist and one of Nashville's leading songwriters, has what could be a country hit with, "Going In Training." Cochran is booked by the Hal Smith Artists Productions. (Advertisement)

Shiloh Ranch Show Season Opens May 9

DICKERSON, Md. — Shiloh Dude Ranch, one of the largest country music parks on the East Coast, opens its season May 9 with a talent line-up comprising Jean Shepard; the Osborne Brothers; Mac Wiseman; Marvin Carroll's Mustangs, featuring Mary Klick, and Pat McKinney, who recently toured with the Ernest Tubbs unit.

Located just north of Dickerson, adjoining the Sugar-Loaf Mountains, Shiloh Dude Ranch is operated by Bob Best, president of Capitol Artists Bureau, Washington. He also operates Dairyland Ballroom at Jessup, Md., which features c&w talent every Friday night, 50 weeks a year. Covering some 1,500 acres, Shiloh Dude Ranch caters to both kiddies and grown-ups, and offers such attractions as barn dances, trail rides, chuck wagon cook-outs, pony rides and the like, and parking for 4,000 cars.

The May 16 program will feature a "Grand Ole Opry" unit from Nashville. Ferlin Huskey and the Stanley Brothers will headline the May 23 program. Others booked to appear on following Sundays are George Jones, Ray Price and His Cherokee Cowboys, Melba Montgomery, Loretta Lynn, Faron Young, Roy Clark, Kitty Wells, Dottie West, Porter Wagoner, Connie Smith, Stonewall Jackson, the Wilburn Brothers, George Hamilton IV, Jimmy Newman, Roy Drusky and Grandpa Jones.

The Maryland National Country Music Talent Contest will be held at Shiloh Dude Ranch early in July, with cash prizes for the winners. The Sunday shows run from 1-9:30 p.m., rain or shine.

Slim Whitman To South Africa

NEW YORK — Slim Whitman, veteran c&w performer, planed out of here April 3 for Capetown, South Africa, where he begins a six-week personal appearance tour April 21.

Whitman returns to the States in mid-June to begin a series of personal appearances in July under the direction of Nashville booker-manager Herb Shucher, who recently took over the exclusive booking on Whitman.

near future. Miller is a discovery of West Coast-based Fabor Robinson, who produced the "Jack to a King" two-field smash.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 4/24/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	KING OF THE ROAD Roger Miller, Smash 1965 (Tree, BMI)	11
2	2	10 LITTLE BOTTLES Johnny Bond, Starday 704 (Red River, BMI)	12
3	3	THIS IS IT Jim Reeves, RCA Victor 8508 (Acclaim, BMI)	8
4	5	THEN AND ONLY THEN Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	14
5	4	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol 5336 (Bluebook, BMI)	14
6	6	(From Now on All My Friends Are Gonna Be) STRANGERS Roy Drusky, Mercury 72376 (Yonah-Owen, BMI)	15
7	7	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia 43206 (Leeds, ASCAP)	10
8	12	GIRL ON THE BILLBOARD Del Reeves, United Artists 824 (Moss Rose, BMI)	7
9	9	A TOMBSTONE EVERY MILE Dick Curless, Tower 124 (Aroostook, BMI)	7
10	8	I WASHED MY HANDS IN MUDDY WATER Stonewall Jackson, Columbia 43197 (Mericana, BMI)	9
11	14	A DEAR JOHN LETTER Skeeter Davis & Bobby Bare, RCA Victor 8496 (American, BMI)	7
12	10	THE WISHING WELL Hank Snow, RCA Victor 8488 (Jasper-Silver Star, BMI)	11
13	22	I'LL KEEP HOLDING ON Sonny James, Capitol 5375 (Marson, BMI)	4
14	21	SEE THE BIG MAN CRY Charlie Louvin, Capitol 5369 (Tuneville & Lyn-Lou, BMI)	5
15	11	WALK TALL Faron Young, Mercury 72375 (Painted Desert, BMI)	13
16	16	(My Friends Are Gonna Be) STRANGERS Merle Haggard, Tally 179 (Yonah-Owen, BMI)	17
17	18	THINGS HAVE GONE TO PIECES George Jones, Musicor 1067 (Glad, BMI)	7
18	20	SWEET, SWEET JUDY David Houston, Epic 9746 (Gallico, BMI)	13
19	13	DO WHAT YOU DO DO WELL Ned Miller, Fabor 137 (Central Songs, BMI)	15
20	24	TWO SIX PACKS AWAY Dave Dudley, Mercury 72384 (Champion-Raleigh, BMI)	7
21	15	YOU'RE THE ONLY WORLD I KNOW Sonny James, Capitol 5280 (Marson, BMI)	24
22	26	LOVING YOU THEN LOSING YOU Webb Pierce, Decca 31737 (Cedarwood, BMI)	6
23	25	WHAT'S HE DOING IN MY WORLD Eddy Arnold, RCA Victor 8516 (4 Star, BMI)	5
24	35	CERTAIN Bill Anderson, Decca 31743 (Moss Rose, BMI)	4
25	37	I CRIED ALL THE WAY TO THE BANK Norma Jean, RCA Victor 8518 (Wilderness, BMI)	3
26	19	LEAST OF ALL George Jones, United Artists 804 (Marson, BMI)	13

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
27	27	SIX LONELY HOURS Kitty Wells, Decca 31749 (Cedarwood, BMI)	6
28	17	SITTIN' IN AN ALL NITE CAFE Warner Mack, Decca 31684 (Glaser, BMI)	22
29	34	MATAMOROS Billy Walker, Columbia 43223 (Doss-Matamoros, BMI)	3
30	33	JUST THOUGHT I'D LET YOU KNOW Carl Butler & Pearl, Columbia 43210 (Cedarwood, BMI)	5
31	29	DO WHAT YOU DO DO WELL Ernest Tubbs, Decca 31742 (Central Songs, BMI)	7
32	30	TIMES ARE GETTIN' HARD Bobby Bare, RCA Victor 8509 (Central Songs, BMI)	5
33	28	TINY BLUE TRANSISTOR RADIO Connie Smith, RCA Victor 8489 (Moss Rose, BMI)	12
34	31	THAT'S WHERE MY MONEY GOES Webb Pierce, Decca 31704 (Cedarwood, BMI)	13
35	45	YOU DON'T HEAR Kitty Wells, Decca 31749 (Cash, BMI)	2
36	23	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler, Kapp 617 (Sleepy Hollow, ASCAP)	22
37	39	WHEN THE WIND BLOWS IN CHICAGO Roy Clark, Capitol 5350 (Irving, BMI)	6
38	38	CITY OF THE ANGELS Jimmy Newman, Decca 31745 (New Keys, BMI)	3
39	32	HAPPY BIRTHDAY Loretta Lynn, Decca 31707 (Sure-Fire, BMI)	21
40	41	RIBBON OF DARKNESS Marty Robbins, Columbia 43258 (Witmark, ASCAP)	2
41	42	MY OLD FADED ROSE Johnny Sea, Philips 40267 (Southwind, BMI)	3
42	43	SHE CALLED ME BABY Carl Smith, Columbia 43200 (Central Songs, BMI)	8
43	40	I'LL WANDER BACK TO YOU Earl Scott, Decca 31693 (Cedarwood, BMI)	14
44	—	I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT George & Gene, Musicor 1066 (Peer Int'l, BMI)	1
45	50	HE STANDS REAL TALL "Little" Jimmy Dickens, Columbia 43243 (Yonah-Champion, BMI)	3
46	47	I STILL MISS SOMEONE Lester Flatt & Earl Scruggs, Columbia 43204 (Cash, BMI)	7
47	46	TRUE TRUE LOVIN' Ferlin Husky, Capitol 5355 (Marpat, BMI)	3
48	48	WE'D DESTROY EACH OTHER Carl Butler & Pearl, Columbia 43210 (Cedarwood, BMI)	9
49	—	BACK IN CIRCULATION Jimmy Newman, Decca 31745 (New Keys, BMI)	1
50	36	A TIGER IN MY TANK Jim Nesbitt, Chart 1165 (Peach, SESAC)	13

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	I'VE GOT A TIGER BY THE TAIL Buck Owens, Capitol T 2283 (M); ST 2283 (S)	7
2	3	THE JIM REEVES WAY RCA Victor LPM 2968 (M); LSP 2968 (S)	8
3	2	THE RETURN OF ROGER MILLER Smash MGS 27061 (M); SRS 67061 (S)	9
4	5	ORANGE BLOSSOM SPECIAL Johnny Cash, Columbia CL 2309 (M); CS 9109 (S)	6
5	4	YOU'RE THE ONLY WORLD I KNOW Sonny James, Capitol T 2209 (M); ST 2209 (S)	13
6	6	ODE TO THE LITTLE BROWN SHACK OUT BACK Billy Edd Wheeler, Kapp KL 1425 (M); KS 3425 (S)	7
7	7	I DON'T CARE Buck Owens & His Buckeroos, Capitol T 2186 (M); ST 2186 (S)	22
8	9	BURNING MEMORIES Ray Price, Columbia CL 2289 (M); CS 9089 (S)	6
9	8	TOGETHER AGAIN/MY HEART SKIPS A BEAT Buck Owens & His Buckeroos, Capitol T 2135 (M); ST 2135 (S)	34
10	17	GEORGE JONES & GENE PITNEY Musicor MM 2044 (M); MS 3044 (S)	4

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
11	13	YOUR CHEATIN' HEART Soundtrack/Hank Williams Jr., MGM E 4260 (M); SE 4260 (S)	9
12	10	THE FABULOUS SOUND OF FLATT & SCRUGGS Lester Flatt & Earl Scruggs, Columbia CL 2255 (M); CS 9055 (S)	17
13	14	LESS AND LESS AND I DON'T LOVE YOU ANYMORE Charlie Louvin, Capitol T 2208 (M); ST 2208 (S)	12
14	12	LOVE LIVE Ray Price, Columbia CL 2189 (M); CS 8989 (S)	34
15	16	TUNES FOR TWO Skeeter Davis & Bobby Bare, RCA Victor LPM 3336 (M); LSP 3336 (S)	3
16	18	SONGS FROM MY HEART Loretta Lynn, Decca DL 4620 (M); DL 74620 (S)	3
17	11	THE BEST OF JIM REEVES RCA Victor LPM 2890 (M); LSP 2890 (S)	38
18	19	MR. & MRS. COUNTRY MUSIC Johnny & Jonie Mosby, Columbia CL 2297 (M); CS 9097 (S)	2
19	20	BURNING MEMORIES Kitty Wells, Decca DL 4612 (M); DL 74612 (S)	2
20	—	HITS FROM THE COUNTRY HALL OF FAME Floyd Cramer, RCA Victor LPM 3318 (M); LSP 3318 (S)	1

YESTERYEAR'S COUNTRY HITS

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

COUNTRY SINGLES—

5 Years Ago
April 25, 1960

1. He'll Have to Go, Jim Reeves, RCA Victor
2. Please Help Me, I'm Falling, Hank Locklin, RCA Victor
3. Just One Time, Don Gibson, RCA Victor
4. Another, Roy Drusky, Decca
5. Big Iron, Marty Robbins, Columbia
6. Above and Beyond, Buck Owens, Capitol
7. Sink the Bismarck, Johnny Horton, Columbia
8. You're the Only Good Thing, George Morgan, Columbia
9. Why I'm Walkin', Stonewall Jackson, Columbia
10. Wishful Thinking, Wynn Stewart, Challenge

COUNTRY SINGLES—

10 Years Ago
April 23, 1955

1. In the Jailhouse Now, Webb Pierce, Decca
2. Making Believe, Kitty Wells, Decca
3. I've Been Thinking, Eddy Arnold, RCA Victor
4. Live Fast, Love Hard and Die Young, Faron Young, Capitol
5. Ballad of Davy Crockett, Tennessee Ernie, Capitol
6. Loose Talk, Carl Smith, Columbia
7. Make Believe, Red Foley & Kitty Wells, Decca
8. Yellow Roses, Hank Snow, RCA Victor
9. If You Ain't Lovin', Faron Young, Capitol
10. Are You Mine? George Wright & Tom Hall, Fabor



JIMMY MARTIN has a Bulls-eye Hit with his new Decca single, "SUNNY SIDE OF THE MOUNTAIN." For DJ samples, write Jimmy Martin, 224 Jacksonian Drive, Hermitage, Tenn. Song is published by American Music, 14 E. 77th, N.Y.C. (Advertisement)



THIS POSE BECAME A HABIT for Roger Miller (center) at the Nashville NARAS Awards dinner last week. Left is Smash a&r man, Jerry Kennedy, who produced the "Dang Me" single and album which helped Miller corral all but one of the c&w categories. RCA Victor c&w artist, George Hamilton IV, who competed with Miller for one of the trophies, makes the presentations.

C&W Names Give Car Race Pros a Run for the Money

NASHVILLE—Music industry names took top billing over stock car racing names last week when 6,000 spectators turned out

for the grand opening of the Sulphur Dell Speedways, this city's newest stock car race track.

The Speedways, located in a converted minor league baseball park, is a sideline business venture for more than a dozen local tradesters. Mercury Records c&w star, Faron Young, is corporation president, and the stockholder roster includes such trade names as W. E. (Lucky) Moeller, Larry Moeller and Jack B. Andrews, of Moeller Talent, Inc.; Bill and John Denny, top execs of Cedarwood Publishing Co.; Decca c&w star Webb Pierce, and songwriter-artists Mel Tillis and Wayne Walker, of RIC Records.

On opening night (5), the new speedway featured a celebrity race in addition to the regular program of stock car events. Driving the same regulation race cars used by the pro drivers were c&w recording artists Jim Edward Brown (the Browns, RCA Victor); Tompall, Chuck and Jim Glaser (Tompall and the Glaser Brothers, Decca), and Mel Tillis. Deejays Bill Craig, of WKDA, and Ed Hamilton, of WENO, also raced, as did music firm execs Doc Holiday, of Kay Talent Agency; Sonny Neal, of the Bob Neal Agency; Curley Rhodes, of Cedarwood, and Tommy Hill, of Starday Records. Others in the race were Jack Brown, James Burdette Jr., Jim Bowen, Jerry Hunley and Fran Oakley.

Pop deejay Bill Craig won the event. Faron Young said the speedway will be used for other attractions such as country music shows, rodeos, carnivals, etc.

NASHVILLE SCENE

By DON LIGHT

Mercury artist Dave Dudley recently moved to Music City from Wisconsin, although he has been working out of Nashville through Key Talent since 1963. . . . Ken Nelson, Capitol a&r director from Hollywood, recorded sessions on Ferlin Husky and Wanda Jackson before returning to Coast last week. . . . More construction on Record Row as Tree Publishing Co. continues to expand. Buddy Killen, executive vice-president, infos that a new studio is being constructed and the entire building being remodeled.

Kelson Herston, Nashville a&r man for United Artists Records, directed the recording of an album follow-up to Del Reeves' hit of "Girl On the Billboard" last week. Kelso had moved his office into the new RCA Victor Building.

(Continued on page 46)

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STIG ANDERSON

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HOT RHYTHM & BLUES SINGLES

Billboard SPECIAL SURVEY for Week Ending 4/24/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	3	SHOTGUN Jr. Walker & the All Stars, Soul 35008 (Jobete, BMI)	11
2	1	GOT TO GET YOU OFF MY MIND Solomon Burke, Atlantic 2276 (Cotillion, BMI)	8
3	6	WE'RE GONNA MAKE IT Little Milton, Checker 1105 (Chevis, BMI)	5
4	4	I'LL BE DOGGONE Marvin Gaye, Tamla 54112 (Jobete, BMI)	6
5	2	STOP! IN THE NAME OF LOVE Supremes, Motown 1074 (Jobete, BMI)	10
6	5	NOWHERE TO RUN Martha & the Vandellas, Gordy 7039 (Jobete, BMI)	9
7	7	DON'T MESS UP A GOOD THING Fontella Bass & Bobby McClure, Checker 1097 (Arc-Saico, BMI)	12
8	8	IT'S GROWING Temptations, Gordy 7040 (Jobete, BMI)	4
9	9	I DO LOVE YOU Billy Stewart, Chess 1922 (Chevis, BMI)	12
10	10	OOO-BABY BABY Miracles, Tamla 54113 (Jobete, BMI)	4
11	11	THE ENTERTAINER Tony Clarke, Chess 1924 (Chevis, BMI)	5
12	13	NOTHING CAN STOP ME Gene Chandler, Constellation 149 (Camad, BMI)	3
13	12	WHEN I'M GONE Brenda Holloway, Tamla 54111 (Jobete, BMI)	8
14	27	WOMAN'S GOT SOUL Impressions, ABC-Paramount 10647 (Curton, BMI)	2
15	15	TEASIN' YOU Willie Tee, Atlantic 2273 (Cotillion-Shicleys, BMI)	9
16	30	IT'S GOT THE WHOLE WORLD SHAKIN' Sam Cooke, RCA-Victor 8539 (Kags, BMI)	2
17	17	NEVER, NEVER LEAVE ME Mary Wells, 20th Century-Fox 570 (Merna, BMI)	6
18	18	THE CLAPPING SONG Shirley Ellis, Congress 234 (Gallico, BMI)	5
19	24	EVERY NIGHT, EVERY DAY Jimmy McCracklin, Imperial 66094 (Metric, BMI)	4
20	20	I KO I KO Dixie Cups, Red Bird 10-024 (Trio-Melder, BMI)	3
21	22	COME SEE Major Lance, Okeh 7216 (Camad Chi-Sound, BMI)	8

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
22	37	CRYING WON'T HELP YOU NOW Clyde McPhatter, Mercury 72407 (Leatherneck, BMI)	2
23	14	MY GIRL Temptations, Gordy 7038 (Jobete, BMI)	13
24	16	PEOPLE GET READY Impressions, ABC-Paramount 10622 (Chi-Sound, BMI)	10
25	34	THE RECORD Ben E. King Atco 6343 (T. M., BMI)	2
26	—	A WOMAN CAN CHANGE A MAN Joe Tex, Dial 4006 (Tree, BMI)	1
27	19	MR. PITIFUL Otis Redding, Volt 124 (East-Time, BMI)	12
28	21	COME BACK BABY Roddie Joy, Red Bird 10-021 (Trio-Wemar, BMI)	5
29	32	DANNY BOY Jackie Wilson, Brunswick 55277 (Boosey & Hawkes, ASCAP)	7
30	—	AIN'T NO TELLING Bobby Bland, Duke 390 (Don, BMI)	1
31	36	HEART FULL OF LOVE Invincibles, Warner Bros. 5495 (Circle Seven, BMI)	5
32	35	JUST ONCE IN MY LIFE Righteous Brothers, Philles 127 (Screen Gems-Columbia, BMI)	2
33	—	LET ME DOWN EASY Betty Lavette, Calla 102 (Premier-Don Dee, BMI)	1
34	40	PEACHES 'N' CREAM Ikettes, Modern 1005 (Screen Gems-Columbia, BMI)	6
35	38	CRY ME A RIVER Marie Knight, Musicor 1076 (Sanders, ASCAP)	2
36	—	IT HURTS ME TOO Elmore James, Enjoy 2015 (Bob-Dan, BMI)	1
37	29	BARRACUDA Alvin Cash & the Crawlers, Mar-V-Lus 6005 (Va-Pac, BMI)	4
38	39	AND I LOVE HIM Esther Phillips, Atlantic 2281 (Maclean-Unart, BMI)	2
39	—	BOO-GA-LOO Tom & Jerry, ABC-Paramount 10638 (Chi-Sound & Payton, BMI)	1
40	—	TELL HER I'M NOT HOME Ike & Tina Turner, Loma 2011 (Figure, BMI)	1

HOT R&B LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TEMPTATIONS SING SMOKEY , Gordy G 912 (M); GS 912 (S)	5
2	2	PEOPLE GET READY , Impressions, ABC-Paramount 505 (M); ABCS 505 (S)	8
3	3	SHAKE , Sam Cooke, RCA Victor LPM 3367 (M); LSP 3367 (S)	11
4	4	SAM COOKE AT THE COPA , RCA Victor LPM 2970 (M); LSP 2970 (S)	13
5	6	MIRACLES GREATEST HITS FROM THE BEGINNING , Tamla T 254 (M); ST 254 (S)	2
6	7	THE GREAT OTIS REDDING SINGS SOUL BALLADS , Volt 411 (M); (No Stereo)	3
7	5	IMPRESSIONS GREATEST HITS , ABC-Paramount ABC 515 (M); ABCS 515 (S)	7
8	8	SOUL SAUCE , Cal Tjader, Verve V 8614 (M); V6-8614 (S)	2
9	10	GRITS & SOUL , James Brown, Smash MGS 27057 (M); SRS 67057 (S)	2
10	9	RAY CHARLES LIVE IN CONCERT , ABC-Paramount ABC 500 (M); ABCS 500 (S)	4

HOT SPIRITUAL SINGLES

1. **PEACE, BE STILL** James Cleveland, Savoy 4217
2. **YOU'VE BEEN GOOD TO ME** Gospel Harmonettes, Vee-Jay 952
3. **WAITING FOR MY CHILD** Consolers, Nashboro 800
4. **WALK AROUND HEAVEN ALL DAY** Caravans, Vee-Jay 945
5. **MORE THAN A HAMMER AND NAIL** Staple Singers, Epic 9748

HOT SPIRITUAL LP's

1. **ON THE BANKS OF JORDAN, VOL. 4** James Cleveland, Savoy MG 14096
2. **PEACE, BE STILL, VOL. 3** James Cleveland, Savoy MG 14076
3. **HEAVEN, THAT WILL BE GOOD ENOUGH FOR ME** James Cleveland, Savoy MG 14102
4. **AMEN** Staple Singers, Epic LN 24132
5. **A BRIGHT SIDE** Mighty Clouds of Joy, Peacock PLP 121

NEW ACTION R&B SINGLES

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

- CAN'T FIND TRUE LOVE** O. V. Wright, Back Beat 5092/5093
- CHAINS OF LOVE** Drifters, Atlantic 2285
- DUST GOT IN MY DADDY'S EYES** Bobby Bland, Duke 390
- GOTTA HAVE YOUR LOVE** Sapphires, ABC-Paramount 10639
- IT WAS NICE** Jimmy Hughes, Fame 6407

- IT'S MY OWN FAULT** B. B. King, ABC-Paramount 10634
- LUCKY TO BE LOVED** Emanuel Lasky, Wild Deuce 1003
- SNAKE IN THE GRASS** Paul Martin, Ascot 2172
- T. C. B.** Dee Clark, Constellation 147
- YES, I'M READY** Barbara Mason, Arctic 105
- YOU CAN HAVE HIM** Dionne Warwick, Scepter 1294

TOP R&B JOCKEYS' PICK-OF-THE-WEEK

- GEORGE TRUEHART, WDAO, Dayton, Ohio**
Let Me Down Easy, Betty Lavette, Calla 102
I Gotta Woman, Ray Charles, ABC-Paramount 10649
LP—The Temptations Sing Smokey, Gordy G 912 (M)
- JACK WALKER, WLIB, New York City, N. Y.**
Come on Over to My Place, Drifters, Atlantic 2285
Kiss Me Baby, Stevie Wonder, Tamla 54114
Wonderful To Be in Love, Ovarions, Goldwax
LP—Soul, Ray Bryant, Sue
- WILLIE MCKINSTRY, WJLD, Birmingham, Ala.**
Killing Floor, Howlin' Wolf, Chess 1923
It's Growing, Temptations, Gordy 7040
- AL SCOTT, KGFJ, Los Angeles, Calif.**
I Wanna Thank You, Walter Scott, Ivanhoe
Goodbye & So Long, Ike & Tina Turner, Kent
LP—I Put a Spell on You, Nina Simone, Philips PHM 200-172 (M); PHS 600-172 (S)
- CURTIS PIERCE, KNOK, Dallas-Fort Worth, Tex.**
Something You Got, Chuck Jackson & Maxine Brown, Wand 181
Make the Best of What You Got, Alexander Patton, Duo-Disc
You Turn My Bitter Into Sweet, Mary Love, Modern 1006
LP—The Ike & Tina Turner Show, Live, Warner Bros. W 1579 (M); WS 1579 (S)

- EDDIE SAUNDERS, WVOK, Columbus, Ohio**
Blind Man, Blind Man, Lou Donaldson, Verve
She's a Woman, Sammy Davis & Count Basie, Verve 10349
LP—Blue Rabbit, Johnny Hodges/Wild Bill Davis, Verve V 8599 (M); V6-8599 (S)
- BOB HUDSON, WCIN, Cincinnati, Ohio**
Iko Iko, Dixie Cups, Red Bird 10-024
Something You Got, Chuck Jackson & Maxine Brown, Wand 181
LP—Nobody But Lou, Lou Rawls, Capitol T 2273 (M); ST 2273 (S)
- WILLIAM (BOY) BROWN, K-JET, Beaumont, Tex.**
Please, Stop the Wedding, Lou Johnson, Big Hill 554
We're Gonna Make It, Little Milton, Checker 1105
LP—"Funny!" (How the Time Slips Away), Joe Hinton, Backbeat BLP 60
- CHET McDOWELL, KYOK, Houston, Tex.**
Take Your Time, Mr. Lee, Sure Shot
Pick—Goodnight Baby, Sam & Dave, Stax 168
- OLIVER (BIG 'O') MOSS, KCAC, Phoenix, Ariz.**
Wonderful To Be in Love, Ovarions, Goldwax
Nothing Can Stop Me, Gene Chandler, Constellation 149
LP—Shake, Sam Cooke, RCA Victor LPM 3367 (M); LSP 3367 (S)
- DR. BOP, WAWA, Milwaukee, Wis.**
Love Is a 5-Letter Word, James Phelps, Argo 5499
Goodnight Baby, Sam & Dave, Stax 168
LP—Dance With Daddy "G", Gene Barge, Checker LP 2994 (M)

DJ SPOTLIGHT

GEORGE TRUEHART
WDAO-FM, Dayton, Ohio

George Truehart worked for Rounsaville radio stations five years, with stints at WYLD, New Orleans; KRZY, Dallas, and WLOU, Louisville before joining WDAO-FM. In addition to his daily 10 a.m. to noon and 3 to 6 p.m. shows, George also holds down the music director's job at the station.



NASHVILLE SCENE

• *Continued from page 45*

. . . Brenda Lee, accompanied by manager, Dub Allbritten, has just completed a week's engagement at the Cave Supper Club, Vancouver, B.C., and is currently in New York taping the "Hullabaloo" show.

Wesley Rose produced Jimmy Elledge's first Hickory session last week. Elledge, who had a top record with "Funny How Time Slips Away" for RCA a short while back, has also signed an exclusive writer's contract with Acuff-Rose Publications. . . . Monty Lee, new Musicor artist, is currently on a 21-day tour of the Midwest with George Jones.

Roger Miller, in town for the NARAS awards party, recorded under the direction of Jerry Kennedy last week. . . . Bobby Lewis

infos that his first United Artists record, "Perfect Example of a Fool," has been released, and DJ's needing copies may write Pamper Music. . . . Decca artist Lucky Lee has moved his base of operations from Seattle to Denver. . . . Roy Orbison has just returned from a successful six-week tour of England and Ireland, set by Acuff-Rose Artists Corp.

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Crowd Jams Goldblatt's Aisles As Jack Jones Sits and Signs

By NICK BIRO

CHICAGO—The promotional dream of most record store owners is to have an artist come in for a personal appearance. However, for a variety of reasons this is seldom done.

For one thing, most artists just don't have the time. They may be in town for a club date or concert, and are just too busy with their regular schedule to take an afternoon off to visit a store.

For another, the stunts are difficult to set up. Few stores have the facilities to present an artist in the glamour setting the public demands.

Give and Take

Then, too, many artists come across very well on wax, but are lost in the personal give-and-take required in a store appearance. And there's nothing more embarrassing than having an artist come into a store with his entourage and have perhaps no more than a half dozen people standing around with a show-me attitude.

All things considered, however, a personal appearance in a store is still a potent sales builder, and, done well, the appearance can give both the store own-



JACK JONES: "The Race Is On"

er and artist considerable exposure.

One such "well-done" appearance was made by Jack Jones in Chicago's big Goldblatt Brothers headquarters store in the Loop recently.

Warm Personality

In June, Goldblatt's had a name artist with a warm crowd personality who had the willingness to spend time talking with customers. In Goldblatt's, Jones had a store with a swinging record department and enough traffic to make it all worthwhile.

Still in all, both got more than they bargained for. Goldblatt's had been plugging Jones' ap-

pearance with store posters and newspaper ads for more than a week.

When the artist showed up, several hundred squealing teenagers and wide-eyed adults were on hand and before the afternoon was over, Goldblatt's was worrying about blocked escalators and jammed aisles.

Improvised Stage

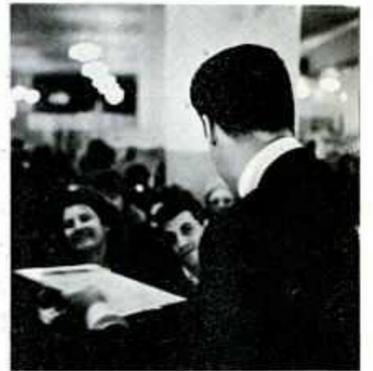
Jones set on an improvised stage, signing autographs and answering questions about his next album, personal life and heaven knows what else.

Tom Bonfiglio, Goldblatt record buyer, estimated that more than 200 copies of Jack's "Dear Heart" album were moved during the hour-long autographing spree. But even more important, the album continued to move long after the artist had left the city.

Vic Faraci, M-S Distributing Company general manager, said the promotion was one of the most successful he had ever seen. He said M-S had moved some 40,000 copies of Jones' single, "Race Is On," and he estimated that 5,000 to 10,000 of these were because of Jones' appearance in town. He felt album sales were boosted by 1,000 to 2,000.



JONES enjoyed his work . . .



AND THE CROWD enjoyed Jones



OVER 200 ALBUMS were autographed . . .



POSTERS HERALDED the artist's appearance . . .



JONES CONFERS with M-S' Vic Faraci as Goldblatt record buyer Tom Bonfiglio looks on . . .

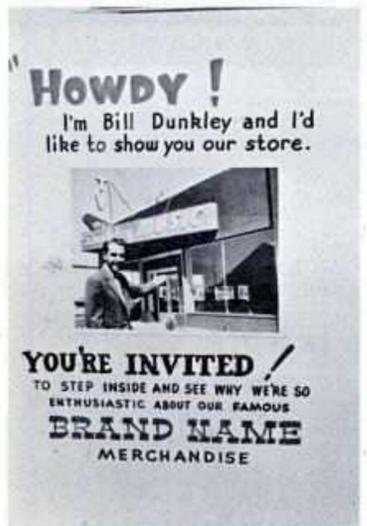


ALBUMS WERE RAFFLED off as Jones signed . . .

Dunkley Music Wins Brand Name Contest

By CLAUDE HALL

NEW YORK — Five music merchants—all of whom maintain record departments—will receive awards at a dinner here May 12 celebrating the 17th annual Brand Name Retailer-of-the-Year Awards Competition. Dunkley Music Co., Boise, Idaho, was named winner in the music store category. Certificates



THE FRONT PAGE of a display book that won the Brand Names Foundation Retailer-of-the-Year award for the Dunkley Music Co., Boise, Idaho, virtually needs no explanation. Bill Dunkley, owner, is shown inviting you to see his store.

of distinction will be presented to Kortzen's, Inc., Longview, Wash.; Jenkins Music Co., Kansas City, Mo.; Zeswitz Music Center, Reading, Pa., and Moses Melody Shop, Inc., Little Rock, Ark.

William K. Dunkley, owner of the Dunkley Music Co., said Tuesday that his major business was in music instruments and radio-phonograph equipment, but "I have a few albums, about 200, in stock to sell with record players."

Bill Ballard, general manager of Moses Melody Shop, said that while records make up only about 20 per cent of the store's total business, "We do sell a little over \$250,000 in records each year." Records are on display in the window at all times. Ballard says he also likes to participate with record companies in promoting such special as "My Fair Lady."

Ted Kortzen, owner of Kortzen's, Inc., and past president of the National Association of Music Merchandisers, said he maintains a complete stock of records and does about \$60,000 a year in business—mostly from albums. He finds that autograph parties for touring artists work well as promotion stunts, not because they boost business immediately, but because of the word-of-mouth advertising that accrues.

Jay Jenkins, president of Jenkins Music Co., which has stores

OLD PHONOS WORTH DOUGH

WESTBURY, N.Y.—If you have an old phonograph gathering dust in the basement, you might be able to trade it in on a new Miracord record player. Benjamin Electronic Sound Corp. here is beginning a collection of vintage phonographs that it hopes to make available to banks, schools, libraries and other educational organizations. If you or a customer have a machine that you think might be of antique value, send a photo to: *Old Phonograph Collection, Benjamin Electronic Sound Corporation, 80 Swalm St., Westbury, L. I., N. Y.*

in Oklahoma, Missouri and Kansas, said that five of his 11 stores accounted for approximately \$400,000 in record sales each year, although records were only 6-7 per cent of his business. Stereo and TV sets were his most active products during the past year, but his stores also sell everything from pianos and organs to band instruments.

Zeswitz Music Center came up with a novel exhibit as its entry in the competition—a book installed in a guitar. The Pennsylvania firm started its existence many years ago as a violin shop and now has several branches with sheet music and record departments.

William Zeswitz Jr. said record sales accounted for very little of his over-all business—only

(Continued on page 48)

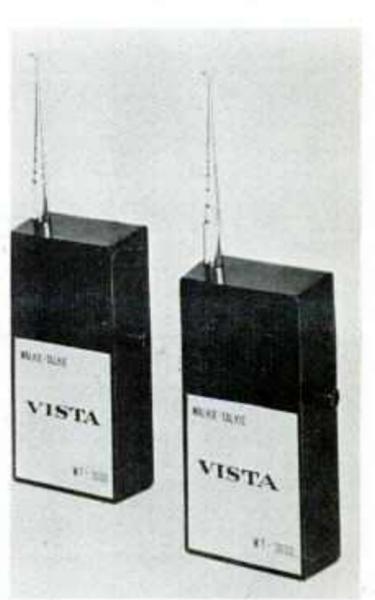
NEW PRODUCTS

AM-FM Portable



NEWEST ADDITION to the Admiral line is this nine-transistor AM-FM model with 19½-inch telescopic antenna, vernier tuning 19½-inch telescopic antenna and vernier tuning. Available in black, brown and blue and has a gift pack including three penlite cells, earphones and carrying case. Can plan on house current and recharge its batteries with optional A/C charge.

C-P Walkie Talkie



CRAIG PANORAMA'S walkie-talkie transceiver has three transistors, push-to-talk, release-to-listen system, expandable antenna and up to ¼-mile range. Price is \$24.95.

(Continued on page 48)

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- Minimum size sold is 1/2", approximately 35 words; 1" 70 words.
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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.

Admiral Phono



TOP OF ADMIRAL'S portable stereo line is this solid state unit with 16-watts peak output, six speakers and four sound chambers. Speakers can be placed up to 24 feet apart. Unit has 5-year warranty. Price is \$139.95.

Dunkley Music

• Continued from page 47

about half of a per cent. "It's too bad, but with discounters and everybody using them as loss leaders, my record activity is only about a fourth of what it was five years ago while everything else has doubled." The store sells stereo sets, TV's, pianos and band instruments mostly. "Sales are up over last year," Zeswitz said. "We've always been very heavy in stereo sales, but now color TV has taken off and may show up as the No. 1 sales item."



The Pfanstiehl needle catalog is cross indexed in every possible way for quick identification of a customer's needle . . . by brand number, cartridge or needle number, or by picture . . . for exact replacement with a new Pfanstiehl diamond or sapphire needle. Write for your free catalog and a supply of self-mailer order forms today.

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"TURN HERE"

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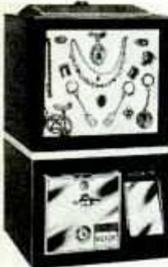
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Beautiful eye-
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"VENDING IN THE UN-AUTOMATIC FUTURE" was the topic of departure for Dick Schreiber, editor and publisher of Vend Magazine, here addressing Saturday afternoon assembly of delegates to the National Vendors Association convention. Seated on dais are association executive secretary, Jane Mason; president Paul Crisman; general counsel, Don Mitchell, and secretary, Harold Folz.



AN NVA FIRST: Bulk operators met for a free-wheeling bull session during which agreement was reached on four resolutions to be presented to the convention body. Michael Goldberg (far end of table) presided over the meeting and was appointed by the group to conduct a similar session at next year's convention.

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THE
CLOWN**
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**MODERN ★ APPEALING
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**MULTI-COLORED
FOR KID SALES APPEAL
NEW CONCEPT
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OPERATORS: Get on the bandwagon. It will pay you to investigate this NEW machine. Try one, try several on your low yield locations. You'll see the difference and pocket the profits.
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Bring Sons Into Trade: Raynor

CHICAGO — "Fifteen years ago 80 per cent of you would not have wanted your sons in this business," declared National Vendors Association counsel Ted Raynor in a speech to members at their recent convention. "But today you can pass on to your sons dedication and

pride in an industry that is respected at every level. "And for your sons exists the challenge to further that dedication and strengthen the business."

Raynor addressed himself to the topic "Do You Want Your Son In Bulk Vending?" "The greatest intangible benefit of membership in NVA," Raynor said, "is development of faith in the industry."

"Say to your sons," Raynor suggested, "this is a business of which you can be proud. It is business that has grown to a point that we are happy to accept you into it."

Following Raynor's speech, convention chairman Rolf Lobell predicted that many of the second generation operators now entering the business would build routes of 50,000 to 100,000 machines.

New Ohio Firm
ATHENS, Ohio — Laughlin Music & Vending Service, Inc., has incorporated here, starting business with a stock structure of 250 shares. Principals in the incorporation are Dewey and Harold S. Laughlin and Ralph Overly, with R. J. Jones Jr., Professional Building, Athens, as statutory agent.



NVA COUNSEL TED RAYNOR addresses convention business session. Others on the dais are Tom King, Rep. Dan Rostenkowski, Paul Crisman, Harold Folz and Jane Mason.



FUTURA STAND is described by Oak Manufacturing's Norm Weitzman to an attentive operator.

TRADE SHOW REPORT—II

Providing the fastest and fullest coverage of the 15th annual National Vendors Association convention and trade show, Billboard this week presents a second and final report on the highly successful Chicago conclave. Last week's report (Billboard, April 17) on the product and political aspects of the convention (fully illustrated with Billboard staff photographs), and this week's follow-up picture report convey the full atmosphere and import of the show for you who could not attend. It is industry coverage unmatched by any other trade journal.



CRAMER GUM EXHIBIT was scene of this conference between Arnold Aebi (left), Milwaukee; Carmen DiAngelo, of Cramer; Bud Wiseman, Boston, and Bert Fraga, Oklahoma trader.

Announcing
the first and newest
NORTHWESTERN



Now ready for immediate delivery. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

Other products soon available.

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715 Ensor St. Baltimore 2, Md.

Northwestern
HEADQUARTERS



Whatever your bulk vending requirements might be, we can serve you.

Always a complete stock of outstanding Northwestern machines, parts and supplies.

Write today for complete information and price list.

—RUSS THOMAS—
VENDORS DIST. CO.
682 Madison Ave., Memphis 3, Tenn.
Phone: (Area Code 901) 525-1916
Member National Vending Machine Distributors, Inc.

**VAST
EXPANSION AND
REVISION OF THE
NEW 1965 INTERNATIONAL
COIN MACHINE
DIRECTORY**
Coming May 22

Contact your nearest
Billboard Office

Eppy Hits Imports

By CLAUDE HALL

JAMAICA, N. Y.—The bulk vending industry has been laboring under a serious handicap the last three years, according to George Eppy, head of Eppy Charms, Inc. "People in the United States can't afford to manufacture charms any more. There's a natural tendency to go to Hong Kong or Japan. They can duplicate an item cheaply, but foreign manufacturers don't possess the creativeness necessary to bring new products to the vending market."

Before the invasion of imports, the industry had five American manufacturers who invested a total of approximately \$100,000 in new products each year, Eppy said. "The charms that were developed featured new ideas. They were in shiny bright gold and of excellent quality."

Lacked Luster

Hong Kong, he said, couldn't duplicate the quality nor the color. But operators who felt they had a "captured" market started to use the less expensive charms . . . charms that lacked luster . . . charms that certainly didn't help sales turnover. Therefore collections dropped and the operator had to tend virtually 3,000 pieces of equipment as compared to the 1,000 he used to operate for the same profits.

"Those operators forgot something very important—merchandising," Eppy said. "Importers seldom create, they only copy. They contribute nothing to the industry. They don't provide display fronts. The operators who relied on import products forgot that the vending industry has a crying need continuously for new products and new methods of selling."

Up in Arms

Eppy said that many supermarkets and discount stores are "up in arms" about operators who stock their machines with junk. The stores insist upon giving good value to customers to comply with their store policies.

"There has been recent prosperity in bulk vending," Eppy said, "because of the horrors and trolls. Created by American manufacturers, they brought more prosperity in two years to the vending industry than Hong Kong and Japan had contributed in 20 years." The Beatles button also brought profitable success to the 1-cent charm industry, he said, "and the product was an American development."

However, by not supporting American manufacturers — by relying too heavily on import

'Be Specific,' Says Mitchell

CHICAGO — Speaking at a convention business session last week, NVA counsel Don Mitchell offered several practical suggestions to members regarding improved service by the association.

In a speech entitled "Who, What, Where?" Mitchell urged operators confronted by legal problems to "be specific."

Said the attorney, "Rumors grow faster than facts. Therefore, when trouble arises, find out 1) Who is involved, 2) What is involved (get it in writing) and 3) Where it occurred."

In "being specific," Mitchell said, "we'll avoid that other kind of BS."



RAY GREINER, Northwestern Corp. executive, poses with a stand full of Northwestern vendors during one of his few sales breaks during the recent NVA trade show.



A. HUTCHINSON, operator from Wallasey, England, and probably most distant visitor to NVA show, is greeted by Leo Leary and Les Shansma at Leaf exhibit.



MIKE SPARACINO, a hard worker at every NVA convention, checks with registration chairman Laurretta Cooke for the latest attendance figures.



PAUL A. PRICE exhibit is perused by Mr. and Mrs. Arnold Arbi of Milwaukee under the guidance of Louis G. Katz, assistant to company president Paul A. Price.



GUY HARDY (center), Arlington, Va., operator, is given a demonstration of Harby Industries equipment by Harold Probasco, as Mrs. Probasco looks on.



GEORGE EPPY: Buy American

products—operators have discouraged charm manufacturers from continuing their investments in creating new products with new merchandising ideas, Eppy said. "American manufacturers right and left have given up the ship."

WVMOA to Meet Quarterly

LOS ANGELES — Western Vending Machine Operators Association is changing its meeting schedule from one a month to once quarterly.

The change was voted unanimously at the regular monthly dinner meeting held at the Barney Castle Restaurant here Tuesday evening (30).

The session was conducted by President Preston Coombs, with Eugene L. Zola, attorney and executive secretary, reporting on license equalization.

Coombs moved for the change in the meeting schedule. After a brief open discussion, the vote was taken. The meetings will be held on the last Tuesday of each quarter except in December. The date, because of the holidays, will be set at the September meeting and may be in late November.

Zola reported that he had been in contact with the officials at LaHabra and that changes in administrative staff had prevented action. The license still stands at a \$15 basic fee plus \$5 for each penny and nickel machine. Zola said that the city was, however, conducting a full and thorough study of the license and he had hopes of obtaining some relief.

Under the new meeting schedule, the next one will be June 29. The place will be announced well in advance of the date.

A special guest, Nahomi Hofer, was present, accompanied by Joe Arguelles, of Joe's Vending, Seal Beach.

NORTHWESTERN

Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.
BIRMINGHAM VENDING COMPANY
520 Second Ave., North Birmingham, Alabama
Phone: FAirfax 4-7526

NEW PRODUCTS

This form is designed for the convenience of bulk operators

PAUL A. PRICE

GONK. Tiny weird creatures of polystyrene for the 10-cent capsule market. Five different flexible characters. The original Gonks, in larger size, developed in Britain and now manufactured here, sell for up to \$5 in department stores. \$34 per 1,000. Paul A. Price Co., Inc., 5 Skillman St., Roslyn, L.I., N. Y.

MACMAN ENTERPRISES

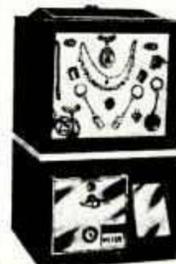
007 RINGS. Symbols of the incomparable detective whose movies are breaking theater records around the country. The five subjects include the .007 auto, hand guns, badge and profile. Five colors. \$10 per 1,000 with display card.

CRAMER GUM

YANKS, A new wrapped bubble gum for bulk vendors. Features comics, presidents and their wives, unusual animals and famous military personnel. The

new product will be in distribution soon. Cramer Gum Co., Inc., 150 Orleans Street, East Boston, Mass.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front
WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
2956 Iron Ridge Road
Dallas 47, Texas

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢	\$14.00
N.W. Deluxe, 1¢ or 5¢ Comb.	12.00
N.W. 10-Col. 1¢ Tab Gum Mach.	18.00
N.W. Model 233, 1¢ Porc. Converted for 100 ct. B.G.	4.50
Atlas 1¢ & 5¢ 100 Ct. Ball Gum	12.00
Mills 1¢ Tab Gum	12.00
Acorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.77
Pistachio Nuts, Jumbo Queen, White	.80
Cashew, Whole	.60
Cashew, Butts	.76
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.57
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.36
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Hershey's	.47

Rain-Blo Gum, 72 ct.	\$.32
Malt-ette, 100 ct., per 100	.35
Rain-Blo Ball Gum, 140 ct., 170 ct., 210 ct.	.32
Rain-Blo Ball Gum, 100 ct.	.34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Hershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator.
One-third Deposit, Balance C.O.D.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy

collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules. Chrome front optional.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write
MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-6467



Delay Copyright Hearings; Ops Rearm

May Airing Now Likely

• Continued from page 3

replaced by more limited and specific free use of nondramatic copyrighted material in the revision.

Juke Ops Opposed

The juke box operators will be strongly opposed as they fight to retain their traditional exemption from performance royalty, which would be lost to them in the proposed revised copyright law. The revision incorporates wording of the individual anti-exemption bill by Representative Celler, which was reintroduced as H.R. 18 this session. In the last session, the Celler bill was reported out favorably from the House Copyrights Subcommittee and the full Judiciary committee for the first time in the long history of anti-exemption legislation on coin-operated play of music. The bill died with the end of the 88th Congress and was immediately introduced in January of the 89th by Representative Celler.

Over a decade of preliminary study and consultation with experts has gone into the new bill to revise the 1909 Copyright Act—now H.R. 4347 as introduced for the Library of Congress in the House by Judiciary chairman Emanuel Celler, and in the Senate (S. 1006) by Sen. John L. McClellan, chairman of the Senate Subcommittee on Copyrights.

The revised law would extend the copyright term to life plus 50 years, replacing the old two-term arrangement of 28 years each. It would put all copyright automatically under statutory law, ending commonlaw copyright. Mechanical royalty on phonograph records would go from 2 to 3 cents per copyrighted tune, or 1 cent per minute of play, whichever is greater. Phonograph records would be protected from duplication for the first time. Records would have to bear copyright notice giving name or insignia or owner, and date of copyright, with copyright insignia "P" in a circle on each label.

Sharp struggle is expected between music publishers and authors versus broadcasters over new bill's proposed softening of damage provisos for "innocent" infringers, at discretion of the court.

Wurlitzer Bows 'Theque Disks

NORTH TONAWANDA, N. Y.—Wurlitzer's first discotheque package, 10 little LP's, will be released next week, according to A. D. Palmer, advertising and sales promotion manager.

The series, prepared for Wurlitzer by Columbia Records, is 33 stereo.



DEL COLEMAN (left), Seeburg board chairman, is sworn in as a member of the Chicago department of urban renewal by Mayor Richard J. Daley. Coleman's term runs through 1967 and he serves without pay. The department handles conservation and slum clearance.

Ops Polish New Argument; Postponement Unharmful

By NICK BIRO

CHICAGO—The delay in congressional copyright hearings should have little effect on the juke box industry's strategy which will include at least one new argument when the operators have their day in Congress next month.

Operator spokesmen generally agree that the delay will neither hurt nor help their case. "It just gives us a little more time," is the way Fred Granger, Music Operators of America managing director, put it.

However, a new weapon in the operators' arsenal of arguments should give the hearings a touch of freshness which has been conspicuously absent for years.

Operators will contend that the subject of a juke box copyright exemption is included in the omnibus revision of the copyright act (H.R. 4347 and S. 1006) also before Congress but not due for consideration until a later date.

They will point out that the bill introduced by Rep. Emanuel Celler (H.R. 18) simply singles out a portion of the omnibus bill dealing with juke box royalty

payments and asks Congress to consider it separately.

Why Consider Segment?

"Why hold hearings on a segment of a bill now when the complete revision of the 1909 copyright act will be considered at a later date," said Lou Casola, MOA board chairman.

Casola said he felt elimination of the juke box exemption should be considered along with revisions in the entire copyright bill.

Perry Patterson, Washington counsel for the juke box manufacturers, noted that operators had always been in favor of increasing mechanical royalties instead of eliminating the juke box performance exemption.

"The omnibus bill contains a provision for increasing these royalties from 2 to 3 cents per side," Patterson said. He said the elimination of the juke box performance royalty exemption should be considered in this light.

Two-Part Argument

Patterson summed up other portions of the operators' case into two parts:

(1) Operators argue that the Celler bill (H.R. 18) eliminates the exemption but sets no limits to what the various performance societies can assess.

Clint Pierce, MOA president, said this would not only open

(Continued on page 56)

Judge: Can't Probe Jukes

NEW YORK—The New York State Liquor Authority does not have the power to investigate coin machine firms, a State Supreme Court Justice ruled April 7. Justice George M. Carney declared that Jet Music Corp., headed by Thomas Eboli, alias Tommy Ryan, will not have to open its books on an Authority subpoena. The Authority alleged that Eboli has a criminal record dating from 1933. Involved in the action was the application of a Bronx restaurant for a liquor license; the Authority claimed Jet Music loaned the restaurant \$1,500.

Twisters Take Toll of Midwestern Locations

By RAY BRACK

CHICAGO—The rash of tornados which during the week past claimed nearly 300 lives in Wisconsin, Illinois, Indiana, Michigan and Ohio also decimated the routes of many rural Midwest operators.

A Billboard spot-check revealed not only costly location and equipment loss but drastic drops in collections resulting

from prolonged power failure and general economic disruption.

Music Operators of America President Clint Pierce of Brodhead, Wis., told Billboard that 20 machines were destroyed in Monroe, Wis., and the area was virtually leveled by twisters.

Business at Standstill

Business will be at a standstill until the town is rebuilt, he said. At present, the National

Guard is preventing looting. Pierce said that no deaths or serious injuries were reported in the area, however.

Because of extensive farm damage in the region, a general economic slowdown is forecast for many months ahead.

After a tour of the badly hit areas of Indiana, Al Evans, of Evans Music Co., South Bend, told Billboard, "I can't believe

(Continued on page 55)

Drop-Target Play Incentives on The Latest Williams Two-Player

CHICAGO — Knock-down target value builders and a bonus ball award for a center target knock-down are among the play incentives built into the latest two-player pinball game from Williams Electronic Manufacturing Company.

Designated "Eager Beaver," with the toothy woodland animals dominating the product's graphics, the adjustable three or five-ball game also includes bottom cross-shooters for increased scoring action.

Three drop targets tempt the player to increase scoring values from 100 to 500 points. The center target, if struck when lighted, awards the player an extra ball.

The first Williams two-player with a back-box title strip for the location name, "Eager Beaver" also features a "number match," automatic ball lift, hinged front door on light box, an enlarged cash box and a three-way multiple chute.

The product is issuing from assembly lines at Williams Chicago plant and is in distribution through the firm's distribution system.



WILLIAMS' EAGER BEAVER

IT'S NO SECRET!

Every Music Operator Knows

the Juke Set pays to hear records they want to hear...

Cash Box-Billboard TOP 100

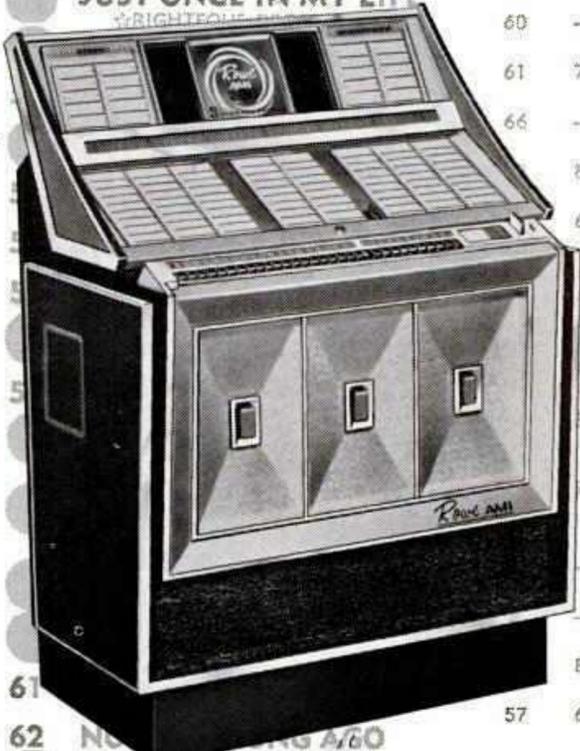
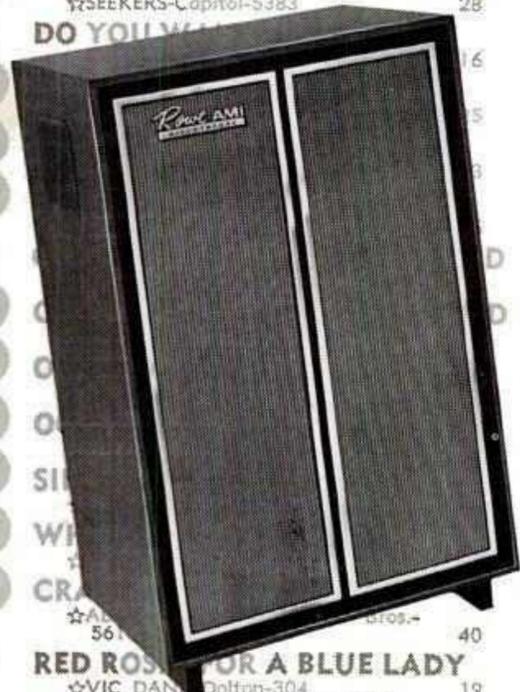
- 1 I'M TELLING YOU NO
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- 2 GAME OF LOVE
☆WAYNE FONTANA & MI
Fontana-1509
- 3 STOP IN THE NAME O
☆SUPREME5-Motown-1074
- 4 SHOTGUN
☆JR. WALKER & ALL STA
Soul-35008
- 5 I KNOW A PLACE
☆PETULA CLARK-Warner 1
- 6 CAN'T YOU HEAR M
☆HERMAN'S HERMITS-MG
- 7 TIRED OF WAITING I
☆KINKS-Reprise-0347
- 8 THE CLAPPING SON
☆SHIRLEY ELLIS-Congress-
- 9 KING OF THE ROAD
☆ROGER MILLER-Smash-19
- 10 GO NOW
☆MOODY BLUES-London-9
- 11 NOWHERE TO RUN
☆MARTHA & VANDELLAS
- 12 THE BIRDS AND THE
☆JEWEL AKENS-Era-3141
- 13 THE RACE IS ON
☆JACK JONES-Kapp-651
- 14 THE LAST TIME
☆ROLLING STONES-London-9741
- 15 GOLDFINGER
☆SHIRLEY BASSEY-UA-790
☆JOHN BARRY-UA-791
- 16 EIGHT DAYS A WEEK
☆BEATLES-Capitol-5371
- 17 I'LL NEVER FIND ANOTHER YOU
☆SEEKERS-Capitol-5383
- 18 DO YOU WANT
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- 29 RED ROSE FOR A BLUE LADY
☆VIC DANES-Dolton-304
☆WAYNE NEWTON-Capitol-5366
- 30 LONG LONELY NIGHTS
☆BOBBY VINTON-Epic-9768
- 31 MRS. BROWN YOU'VE GOT A
LOVELY DAUGHTER
☆HERMAN'S HERMITS-MGM-13341
- 32 FERRY ACROSS THE MERSEY
☆GERRY & PACEMAKERS-Laurie-3284

Big-name artists...hot singing groups who sell records by the car-load...top pop music heard daily over the airwaves...instantly recognized names and tunes that have always kept your popularity meters spinning. The JUKE SET won't buy the imitation, they won't play the imitation! And...it's the real thing—not imitation you get from ROWE distributors...records of big-name artists...hot singing groups...pop music...names and tunes...the choice is yours!

Program your DISCOTHEQUE for the JUKE SET...give your customers what they want—records hot off the charts...music for sale to everyone—everywhere...let 'em hear it (and dance to it) on equipment tailor-made for the finest DISCOTHEQUE—available at ROWE AC DISTRIBUTORS everywhere!

- ☆FREDDIE & DREAMERS-
Mercury-73277
- 45 I CAN'T STOP THINKING OF YOU
☆BOBBI MARTIN-Coral-62447
- 46 TRULY TRULY TRUE
☆BRENDA LEE-Decca-31762
- 47 BABY THE RAIN MUST FALL
☆GLENN YARBROUGH-RCA-8493
- 48 JUST ONCE IN MY LIFE
☆RIGHTeous-Tamla-105
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AN-Columbia-43242
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- 79 TINO-Capitol-5384
- 80 SEEING THINGS
☆NEY-Musicor-1070
- 81 IA BE ALRIGHT
☆PACEMAKERS-Laurie-3293
- 82 N LITTLE DREAMER
☆OMO-RCA-8533
- 83 E WAYS
☆GORDON-Capitol-5406
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Write to your Rowe Distributor about the tremendous promotional package...89 exciting pieces to transform your place into authentic Discotheque.

Rowe® AC MANUFACTURING
Troy Hills Road, Whippany, New Jersey

FOR FULL DETAILS, NO OBLIGATION, CALL YOUR ROWE DISTRIBUTOR

Copyrighted material

Williams Shipping New Animated Baseball Game

CHICAGO — The major league baseball season and Williams Electronic Manufacturing Corp.'s newest baseball game both made their appearances last week.

The latest Williams creation based on the rules of our national pastime is Double Play and like its precursors features animated infield action.

Like all recent Williams games, Double Play carries the customized title strip for the name of the location or other relevant information.

Williams sales executives are

high on the game's "light-the-name feature," which works like this: Each grand slam home run lights a letter in the game's name, with lighted letters retained from game to game until —with the entire name aglow— a special is scored.

Another prime feature awards the player an extra inning if he hits all seven targets during a single game.

The one- two- or three-inning

adjustable product also has a realistic double-play feature which permits the player to start and complete the twin-killing. Additionally featured on the unit are a new pitching unit for change-of-pace pitches, a new motor-operated bat and a standard three-way multiple coin chute.

The new product is now in distribution through the Williams jobber net.



WILLIAMS' DOUBLE PLAY

JUKE BOX BECOMES VITAL ISSUE IN VT. PARK BIDS

BURLINGTON, Vt.—The importance of even a single juke box was emphasized when a dispute arose at an April 7 meeting of the Burlington Park Department, which had invited bids for the concession at Municipal (North) Beach.

Bidders were to offer a percentage of gross sales to the city and a \$1,750 guarantee, which would be nonrefundable and applied to the city's share of the profits.

What started the controversy was a specification that operation of the juke box in the beach house would not be included in the concession.

Richard Del Hagen of South Burlington, who operated the concession last year, offered the city 18 per cent of gross sales and whatever guarantee the Board of Aldermen asked, but insisted he wanted the juke box included in the contract.

The juke box was also demanded by the Guardian Food Service Co. of Salisbury, Conn., which offered 13 per cent of sales and the \$1,750 guarantee.

Wants Revised Bid

Del Hagen told Park Supt. William J. Keogh and Park Commission Chairman Samuel Gladstone that his bid would have to be revised if he was not permitted to operate the juke box as part of the beach concession.

"If I don't get the juke box," he declared, "I'll reconsider my bid and might drop out of picture."

"The music machine is worth a known \$500 for the summer." Pointing to rain falling outside the Park Department office, Del Hagen concluded:

"On a day like this, the juke box is worth \$30 and you won't sell a single bottle of soft drink."

Keogh had the last word, however, remarking that this was the reason he and the Park Commission were consideration keeping all or part of the juke box operation for the city of Burlington.

Harpling Now Bally Asst. Sales Manager

CHICAGO—Factory veteran Robert R. Harpling was named Bally Manufacturing Co.'s assistant sales manager by company President Bill O'Donnell last week.

The announcement closely followed the appointment of Paul Calamari as Bally sales manager.

Harpling's selection for the post, O'Donnell said, follows a policy of awarding sales responsibility to executives with technical experience. Harpling's preceding post was that of production control manager. As such, O'Donnell said, Harpling "was responsible for co-ordinat-

ing and expediting the flow of components, both purchased and factory-built, to the numerous assembly lines."

Harpling joined Bally in 1946 and was promoted to his latest post in 1962. He is 41 years old, married, and makes his home in Chicago.

O'Donnell also announced that production veteran Carl Gualano will assume the post vacated by Harpling.

APRIL SHOWER OF SAVINGS

Don't miss the downpour of coin machine values in our new Coin Machine List.

SEND FOR IT!
Write • Wire • Phone

Exclusive Rowe AMI Distributor
Ea. Pa. - S. Jersey - Del. - Md. - D.C.

DAVID ROSEN INC

855 N. BROAD ST., PHILA., PA. 19123
Phone: (215) Center 2-2900

BIGGER PROFITS NOW WITH TROUBLE-FREE COIN-OP POCKET BILLIARD TABLES by National of N. J.

"CORONET"

Manufactured to exacting professional standards

- PICTURE WINDOW BALL VIEWER
- DECORATOR DESIGNED FOR BEAUTY
- SOLID SLATE BED
- TROUBLE-FREE UPKEEP

NOW AVAILABLE: 4 x 8 Reg. 52" x 92"
SOON AVAILABLE: 4 1/2 x 9 46" x 78"

Write for FREE Color Brochure or Phone 201-672-9100 for Coin-Op, Professional, Billiard Lounge, and Home Tables. The **FINEST** in Coin-Op Table Shuffleboards also available.

NATIONAL Shuffleboard & Billiard Co. of N. J. 31 MAIN ST., E. ORANGE, N. J.

ASK ABOUT THE ECONOMY FEATURED "EXECUTIVE" BILLIARD TABLE FOR THE HOME AND BILLIARD LOUNGE

This outstanding coin-op professionally designed table in Formica, with Gold anodized aluminum and Aqua-Trim is ahead of its time! It is PROFIT BUILT for you by National of N. J.

Lewiston Mulls New Tax Law

LEWISTON, Me.—The Lewiston Board of Mayor and Aldermen has endorsed a proposed change in the ordinance relating to revocation of amusement and other city licenses for nonpayment of taxes.

In a communication from City Treasurer Alfred A. Plourde Jr., the aldermen were asked to consider the possibility of amending the ordinance as a means of cutting down backlogs on taxes owed by Lewiston residents.

Supporting the plan, the board instructed Corporation Counsel William Rochleau Jr. to prepare the ordinance amendment, which is expected to be ready for the April 20 meeting of the aldermen.

Rodstein Still Pennsy Head

PHILADELPHIA — Albert E. Rodstein, president of Macke Vending Co. here, was re-elected president of the Pennsylvania Automatic Merchandising Council, Inc.

The council serves as the legislative arm for the vending machine industry on both State and local levels, and its membership comprises the vending machine distributors, manufacturers and representatives Statewide.

BUY! METAL TYPERS

Vending Aluminum IDENTIFICATION DISC

WHY!

- LIFE-TIME INCOME
- TROUBLE-FREE OPERATION
- ONLY 18"x18"

STANDARD HARVARD METAL TYPER, inc.

1318 N. WESTERN AVE. CHICAGO 22, ILL. EV 4-3120

N. C. M. D. A.
THE GROWTH ASSOCIATION
"BLUE RIBBON" DISTRIBUTORS

(Representing the Industry's Major Manufacturers)

NCMDA IS YOUR TRADE ASSOCIATION!
ARE YOU A MEMBER? YOU SHOULD BE!

(BONA FIDE Distributor inquiries invited)

The Mantle of Distinction---Membership in NCMDA!

THE NATIONAL COIN MACHINE DISTRIBUTORS ASSOCIATION

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Our 17th Year

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ALL MACHINES READY FOR LOCATION

Gottlieb Flipper Clown	\$195.00
Gottlieb Gaucho	345.00
Seeburg B	75.00
AMI Continental I	375.00
AMI 200 Sel. Wall Boxes. Ea.	35.00
Seeburg 3W1 Wall Boxes. Ea.	12.95
Seeburg 200 Sel. Wall Boxes. Ea.	35.00
Wurlitzer 5210 Wall Boxes	39.50
Kwik-Kafe Coffee Machine	55.00

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Chi Coin 2-Player Baseball Due Soon

CHICAGO—Deliveries of a new two-player baseball game by the Chicago Coin division of Chicago Dynamic Industries, Inc., will begin soon. The product is called Big League.

Wico Issues New Catalog

CHICAGO—The Wico Corp. has issued a special 1965 catalog supplement of vending parts and supplies.

Listed in the 32-page book are several hundred new items for cigaret and beverage vending equipment not found in the company's regular catalog.

Special repair services are also announced in the new publication.

Copies may be obtained by writing the Wico Corp., 2901 N. Pulaski Road, Chicago.

This was disclosed to Billboard last week by Mort Secore, director of sales for the manufacturer.

"This is the only new two-player to be introduced in time for the 1965 baseball season," Secore said, "and our new unit will be competitively priced with most current one-player baseball games."

New Feature

Secore did not reveal what new design and play features would be incorporated in the new product, but did say, "Big League has many exciting new features."

Full particulars on the new product will be reported in Billboard next week.

Products currently in production by Chicago Coin include the new Top Brass novelty shuffle game, Super-Sonic ball bowler, Triumph puck bowler and Pop-Up novelty unit.

Williams' New Golf Game Is . . .

CHICAGO— . . . Hollywood Driving Range, now in distribution through the outlet net of Williams Electronic Manufacturing Corp.

The new single-player product, which reserves a portion of the back box for customizing with the name of the location, affords the player 15 balls per game for driving at playfield level and ramp targets.

The played lines up each shot by turning a miniature golfer to and fro by means of a golf ball knob protruding from the Formica front molding of the unit.

The ramp targets, when lighted, score 100, 500 or 1,000 points. The alternate playfield-level targets score 50 plus points as indicated on the back box. The slug rejector-equipped game is available in single or twin chute models. It is being manufactured in the company's plant at 3401 North California Avenue here.



R. F. Jones Hosts Coast Blarney Blast



SOME 70 OPERATORS, guests and civic dignitaries shot the "Ole Blarney" with R. F. Jones during a recent St. Patrick's Day party in the firm's San Francisco office. Guests had a lunch of green beer, corned beef and cabbage.



THE SAME EVENING, operators attended a dinner which was followed by a service school on the new Rowe-AMI Diplomat phonograph.



THE EVENING SERVICE SESSION was conducted by John Pentecost. Corned beef, cabbage and green beer was again the fare, just as at the preceding luncheon.

Midwest Locations Hit by Twisters

• Continued from page 52

anybody lived through this after seeing the destruction in some of the small towns around here."

"We Were Fortunate"

Evans went with his service-

men on their routes the day after three twisters hit the towns of La Paz (five miles south of South Bend), Elkhart, Dunlap and Goshen, among others.

"We were fortunate," Evans said. "We didn't lose any locations or equipment." But he told of an operator in Goshen who suffered the total loss of an expensive truck stop music installation.

Lee Ledow, a background music operator who lives north of Woodland, Ind., herded family members and guests into the hallway of his home when a twister hit. As the adults lay shielding the children, the storm carried the house away, leaving 11 persons lying exposed but unhurt on the hallway floor.

Property Damaged

The extensive Michigan routes of Frank Fabiano, Fabiano Amusement Co., Buchanan, Mich., went virtually undam-

aged. Property damage was great though much of lower Michigan, however, and is expected to have an adverse impact on business during coming months.

The hardest hit municipality in Illinois, was Crystal Lake, located 50 miles west of Chicago. Wayne Hesch of A&H Entertainers, an operation with a number of machines in Crystal Lake, said, "We were lucky. We had only one location slightly damaged. Our equipment was not damaged at all."

According to Hesch, the twister which swept through Crystal Lake killing six persons destroyed only one commercial building, a variety store in a shopping center where the A&H location was damaged. Most of the storm damage was in residential parts of the city.

"Revenue will be weak in that area for a long time," Hesch said.

Philly Firm Will Make Juke Films

PHILADELPHIA — Sound films for Cinebox and Scopitone cinema juke boxes are to be produced by Deborah Television Production, Inc., here, headed by Fran Williams.

Williams says he plans to lease the films to both the manufacturers and operators. The films are to feature artists performing their hit singles in a "Shindig-type" setting, Williams said.

Ark. Tax Ups Cig. Prices

LITTLE ROCK, Ark.—The new 8-cent-per-pack Arkansas cigaret tax netted the State almost a quarter of a million dollars in increased revenue in March alone, the Department of Revenue reported last week.

The department reported collections of \$1,031,082, compared to \$786,777 in tax receipts in March 1964.

With the new tax the State will collect about \$3 million or more new tax money per year. The 8-cent tax was increased from 6 cents by the 1965 Legislature. The law was written to make the new tax effective March 1.

Cigaret operators over the State have charged 30 cents a pack for many years. The increased tax forced them to increase their price to 35 cents a pack. Of the 5-cent increase, 2 cents goes for the tax, 1 cent to the location owner and 2 cents to the operator.

Operators generally have said they have been operating for two or three years on a very thin profit margin and were reaching the point where because of increased overhead they were not making a profit at all in some spots.

DISCOTHEQUE RECORDS

Selected for Operator Programming

The following single records have been selected by the Billboard Review Panel and are recommended to operators for discotheque programming.

HOT 100

TITLE	ARTIST	LABEL
GAME OF LOVE	Wayne Fontana & the Mindbenders	Fontana 1503
I'M TELLING YOU NOW	Freddie & the Dreamers	Tower 125
I KNOW A PLACE	Petula Clark	Warner Bros. 5612
THE CLAPPING SONG	Shirley Ellis	Congress 234
COUNT ME IN	Gary Lewis & the Playboys	Liberty 55778
I'LL BE DOGGONE	Marvin Gaye	Tamla 54112
BUMBLE BEE	The Searchers	Kapp Winners Circle 49
BABY THE RAIN MUST FALL	Glenn Yarbrough	RCA Victor 8498
LAND OF 1,000 DANCES	Cannibal & the Headhunters	Rampart 642
IT'S GONNA BE ALRIGHT	Gerry & the Pacemakers	Laurie 3293
IT'S NOT UNUSUAL	Tom Jones	Parrot 9737
IT'S GOT THE WHOLE WORLD SHAKIN'	Sam Cooke	RCA Victor 8539
IKO IKO	The Dixie Cups	Red Bird 10-024
SUBTERRANEAN HOMESICK BLUES	Bob Dylan	Columbia 43242
DO THE FREDDIE	Chubby Checker	Parkway 949

SPOTLIGHTS

JUST A LITTLE	Beau Brummels	Autumn 10
YOU WERE MADE FOR ME	Freddie & the Dreamers	Tower 127
GEORGIE PORGIE	Jewel Akens	Era 3142
HELP ME RHONDA	The Beach Boys	Capitol 5395
REELIN' AND ROCKIN'	Dave Clark Five	Epic 9786



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 See Your Distributor or Write
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Billboard

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- Scores 15-21 points only.
- Cabinet finished in walnut Formica—easy to clean.
- "Game Over" light flashes on at completion of game.
- Light control switch built in, turns off fluorescent lights when game is over.
- Easily serviced.
- Large coin box with counter installed . . . holds \$500.00 in dimes.
- 10¢ 1-player, or 10¢ 2-player by simple plug switchover.

\$249.50

f.o.b. Chicago
 1/3 dep., bal. C.O.D.

Also available
OVERHEAD SCOREBOARD
 15-21 and/or 50 pts., \$169.50

MARVEL Mfg. Co. 2845 W. Fullerton, Chicago, Ill. 60647
 Phone: Dickens 2-2424

Newark School Seen as Service Academy Model

NEWARK, N. Y.—Groundwork for a technical institute to train juke box mechanics will be laid here Monday (26) when a five-day training school covering the mechanics and electric circuitry of the Wurlitzer phonograph gets under way at the Veigel Business Institute here.

The school will be the result of co-operation between the Wurlitzer Company and its sales manager, Bob Bear; John Bilotta, local Wurlitzer distributor, and VBI's Dean Thomas F. Conte.

Wurlitzer will supply instructors, material and teaching devices. All persons in the Newark area may attend by calling either VBI or Bilotta Enterprises.

Bilotta hopes the school will be the forerunner of a permanent coin machine training academy in the Newark area. Only one other servicemen's school, in Denver, is in operation. The Denver school was founded two years ago.

Bilotta pointed out that the school would be geared for the mechanically inclined school dropout or anyone with an electronic background.

He added that 100 graduates of the school could be placed by him immediately.

During the five-day school, classes will be held from 8 a.m. until 5 p.m.



MAPPING OUT the juke box training course are, left to right, Bob Bear, Wurlitzer sales manager; Dean Thomas F. Conte Jr., Veigel Business Institute, and John Bilotta, Bilotta Enterprises.

Ops Polish New Argument; Postponement Unharmful

Continued from page 52

the door for such major societies as ASCAP, BMI and SESAC, but it would permit other performing rights societies to make similar assessments.

"I doubt very much if Congress will completely ignore the rights of the small businessman," Pierce said. He noted he had used this argument in acquainting his own congressmen with the operators' case and had received a very sympathetic hearing.

(2) The second part of the operators' argument is based on an issue of "inequity." Patterson notes that operators as small businessmen are in no position to bargain advantageously with such a huge organization as ASCAP.

He points out that under the ASCAP consent decree, the performing rights society is precluded from dealing with movie houses for this very reason.

Patterson notes that while the consent decree does grant those

suffering from an inequity a right to appeal, the appeal has to be made in the U. S. District Court of the Southern district of New York.

"For an operator living in Texas, this is small comfort," Patterson said.

The juke box defense will be made jointly by Patterson, representing the phonograph manufacturers, and Nick Allen, MOA legal counsel.

Dozen Witnesses

From 10 to 12 juke box industry witnesses are expected to testify; perhaps four distributors and six to eight operators.

As MOA president, Clint Pierce will almost certainly take the floor. The remainder of the witnesses will be chosen so as to give a good geographic representation.

Pierce, who has been in Washington twice during the past several months, said he was happy with the delay since it would give MOA more time to line up witnesses.

GOTTLIEB'S KINGS & QUEENS

ANOTHER GREAT CREATION FROM
 the MASTER-MAKER OF
 CARD GAMES!



- Four "Relay Action" Kick-Out Holes Creates New and Novel Player Appeal.
- All Rollovers Increase Holes High Score Value.
- Completing Any Four-of-a-Kind Lights A Hole For Special Scoring.
- Making All Four Club Rollovers Lights Top Center Rollover For Special Mystery Score.

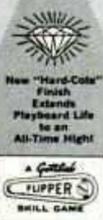
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2. "Easy-Vue" Angled Plastic Bumper Caps
3. Bright Plated Steel Plunger Housing
4. Extra Heavy Duty Ball Lift Shaft
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PLUS THE GOTTLIEB ORIGINATED STANDARDS:

1. Beautiful Stainless Steel Cabinet Trim
2. Chrome Plated Cabinet Legs
3. Sparkling Metal Jewel Posts
4. Play Field Protection Rings Under Pop Bumpers
5. Plated Metal Lightbox Door For Added Security
6. "Hard Coat" Playfield Finish For Extended Life
7. Playfield "Auto-Clamp"

Also Plus: Three or five ball play—match feature—available with twin coin chutes



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★ NEW! SPECIAL, ADJUSTABLE, LIVE BUMPER MOVES BALL INTO PLAYFIELD — PREVENTS BALL FROM HUGGING RAIL — SPEEDS UP GAME!

★ Precision cut, genuine Penna. cured slate top

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★ Removable drawer and viewer

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BUSINESS TIP

How to Lock Up Service Stations

By **BOB LATIMER**

PHOENIX, Ariz.—Five-foot lengths of chain and heavy padlocks have gained Bob Lyons a dozen profitable new service station locations here.

Lyons, like many other bulk operators, has found that many service station owners don't want another piece of equipment which must be moved inside the service area to be locked up at night. While many appreciate the fact that their own employees and customers enjoy peanut, ball gum and confection treats, they are simply unwilling to put up with the extra labor involved.

When this attitude confronted Lyons repeatedly, he went to a hardware store and bought several lengths of heavy chain. After that, when a service station operator opposed wheeling bulk-vending machines in at closing time, Lyons offered instead to chain the machines to some permanent point where they could remain 24 hours a day.

This proposal, Lyons discovered, was immediately accepted by 9 out of 10 service station operators. Many admitted that they missed the usual handful of peanuts during the day, and would gladly provide the location if no more handling problems were involved. "In fact, one service station operator not only changed his mind, he decided to let me put in six units, mounted on a stand with convenient rubber-tired wheels, which could be rolled into the office," Lyons said.

With the investment of \$3.50 for a chain, and \$2 for a padlock in each instance, Lyons said he didn't increase operating expenses much. Chaining a 1-cent peanut vender, 5-cent machine, 1-cent ball gum unit, and a 10-cent charm machine in a busy Shell station, he learned that a previous operator had suffered a serious loss when a multiple-head stand was left behind a car in the grease rack and was smashed beyond repair when crushed by an auto. There is no such danger, he said, when the machines are chained securely in place along the top islands of in front of the office, well out of the path of traffic.

The chained-in-place machines are among the most profitable

which Lyons operates. There is no friction with service station owners over adding "one more chore" to their daily duties, and little or no danger of theft, Lyons said.

Series of Elliptipool Shows Continue

NEWARK, N. Y. — Coin businessmen in this region viewed Great Lakes Games Corporation's Elliptipool at a formal showing in the Bilotta Enterprises, Inc., offices last Tuesday (23). Host for the affair was Johnny Bilotta, with the game's inventor, Art Frigo, on

hand to demonstrate and answer questions.

On the 25th Frigo and Elliptipool were the attraction at Cleveland Coin Machine Exchange in the Ohio metropolis. Morris Gisser, Dave Lieblich and Ron Gold played host to Buckeye operators.

The following day the show moved over to Cleveland Coin's Toledo offices, where Stan Knoll welcomed guests.

Succeeding Elliptipool premieres were being scheduled.

Sandler Named Field General

MINNEAPOLIS—R. Warren Sandler has been appointed a field general of sales for Sandler Distributing Co., Wurlitzer distributor, according to an announcement by Irving Sandler, president and founder.

In his new capacity, Sandler will serve operators in Minnesota, Iowa, North Dakota and Wisconsin.

CHICAGO COIN'S



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EXCITING NEW SHUFFLE GAME

TOP BRASS, The exciting hi-score shuffle game that challenges the player's skill . . . timing . . . reflexes and judgment.

Player shoots puck to stop flashing lights at number of his choice in each of five rows.

Then the player shoots puck at bonus score arrows in rotation from left to right.

THE ABOVE CONSTITUTES 1 FRAME . . . THERE ARE 2 FRAMES TO A GAME.

-  **WIDE Formica Hand Rails.**
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-  **FITS ALL LOCATIONS, only 7 Feet Long.**

Weight 295 lbs.

YOU WERE LOOKING FOR SOMETHING DIFFERENT IN A SHUFFLE GAME! THIS IS IT.



TOP BRASS



YOUR CHICAGO COIN DISTRIBUTOR IS NOW DELIVERING THESE PROVEN PROFIT MAKERS

**TRIUMPH
6 PLAYER
PUCK
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**SUPER-SONIC
with SWIVEL
SCORE RACK**



**CRISS CROSS
POP-UP**
The Game with the
**BOUNCING
BALL
ACTION!**



**CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.**

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Vermont Op Sues Location

MONTPELIER, Vt.—A Burlington amusement company owner has filed a \$10,000 breach of contract suit in Washington County Court against a Barre diner as the result of an alleged violation of a juke box contract.

Henry Turner, doing business as the Capital Amusement Co., claims Gilman O. Farnham of Barre entered a contract with him on Jan. 22, 1962, for the location of a coin-operated music machine in Gil's Diner.

The plaintiff claims Farnham violated the agreement by allowing another juke box to be installed in his diner and failing to make payments to the plaintiff as required under the contract.



Tom Herrick Named Seeburg Senior Veep

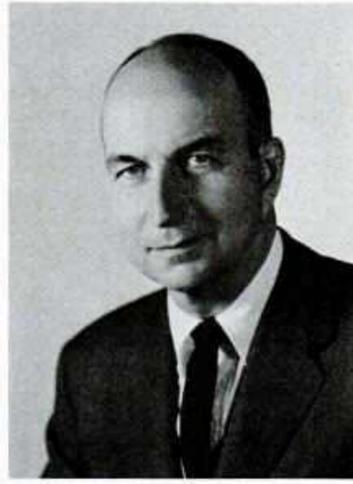
CHICAGO—Thomas L. Herrick, Seeburg vice-president in charge of marketing for the past five years, was last week named a senior vice-president of the firm by J. Cameron Gordon, president.

Gordon said Herrick's responsibilities will encompass a wide range of management functions. Herrick will also assist Gordon in various corporate activities.

Herrick joined the company in May of 1955 as assistant sales manager under then sales head Carl T. McKelvy. He was named marketing manager in 1959 and vice-president in charge of marketing in October of that year. Prior to joining Seeburg, Her-

rick was publisher of the music magazine *Down Beat* and marketing manager of the H. M. Harper Company. He attended Northwestern University.

Herrick lives in suburban Northfield with his wife and daughter, and is a member of the board of directors of the National Automatic Merchandising Association.



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Model 425

the prestige
160 play phonograph
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intermixes 7" LP's,
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Coming Soon:

April 24—Coin Machine Operator Association of South Carolina, social and business meeting, Columbia, S. C.

April 24—NAMA State Council Annual Meeting, Portland, Ore., Sheraton Motor Inn, 1000 Northeast Multnomah Street.

April 25—Illinois Coin Machine Operators Association meeting, Chicago.

May 1—NAMA Oklahoma State Council annual meeting, Skirvin Hotel, Broadway and Park Avenue, Oklahoma City.

May 8—NAMA Illinois State Council meeting, LaSalle Hotel, 10 North LaSalle Street, Chicago.

May 14—St. Joseph Valley Music Operators monthly meeting, South Bend, Ind.

May 15—NAMA Tennessee State Council annual meeting, Hotel Peabody, Memphis.

May 16—Music Operators Association of North Carolina meeting, Manger Motor Inn, Charlotte, N. C.

May 18—Associated Buyers Club of Chicago meeting, Neilson Restaurant, 7338 West North Avenue, Chicago.

May 19-27—Paris Coin Machine Fair, Paris.

COINMEN in the news

DENVER

Jay Shannon, of Shamrock Vending Co., bought a new step-down truck recently which provides all the facilities necessary for bulk vendor repair, head exchange, painting, etc., in one unit. Frank Thorwald, Denver bulk operator, recently purchased a new home in a Denver suburb. Bulk vending route expansion is "taking care of itself" for Don Akin and Bob Rothberg, partners in Continental Music Co. here. The two have an exclusive franchise with Safeway Stores in the Denver area, who automatically notify the partners whenever a new store is planned, which automatically means location of from six to 12 machines.

Don Colosacco, Denver bulk vending operator, was recently awarded first prize in an antique automobile show for his perfectly restored 1931 Model A Ford roadster. Bulk operators in this area almost without exception have "moved indoors" since the 1964-1965 winter, as long-continued snow and cold made outdoor locations something less than profitable. Several operators have been forced to pull in as many as a dozen machines until the unseasonable winter season terminates.

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MILWAUKEE

Leo Dinon, H. & G. Amusements route foreman, realized a long-held ambition recently. He made his first parachute jump and claims it was the biggest thrill of his life. Dinon is a member of the Sky Diving Club here. . . . Harry Jacobs Jr., United, Inc., is taking a brief vacation in the southlands. In charge at United, Inc., during his absence are Harry Jacobs Sr. and Reid Whipple.

Coinmen stopping in at the Wurlitzer headquarters include George Jaber, Fond du Lac, and Roundy Schermeister, Okauchee. . . . Jerome (Red) Jacomet, Red's Novelty Co., reports the addition of a newcomer to his staff, James Oldakowski. . . . A meeting of the board of directors of the Milwaukee Phonograph Operators Association is scheduled for "some time early in April," according to Sam Hastings, president. Both Hastings and Jerome (Red) Jacomet are expected to present reports on their recent trips to Washington, D. C., and Chicago on MOA business. . . . Business has been showing gratifying strength, according to Joel Kleiman, Pioneer Sales Co., with the new Chicago Coin Mustang game moving out in good quantities. Factory visitors at Pioneer this week included Joe Smokvina, Rowe's regional field engineer and Phil Glover, regional sales manager, both up from Chicago. . . . Operators checking distributor offerings this week included Reggie Tetting, Oconomowoc; Wilfred Sawyer, Sawyer Amusement, East Troy, and Eddie Tarman, Milwaukee. . . . Dennis Fleming is the latest addition to the Hastings Distributing Co. maintenance and repair staff.

Personnel of Sparks Speciality Co. received instruction here recently on the new Rowe-AMI Diplomat phono from Elli Royal, Rowe-AMI regional service manager. Present for the training session were Jack Wilson, A. C. Atkins, Bob Bender, Roy Oxley, W. C. Carter, J. D. Shealy, Ray Mooney Law, John Cole, D. H. Fisher and Avna O. Fisher. . . . According to Mrs. Fisher, "Things are really beginning to pick up down here and it looks as if we are going to have a busy season."

COLUMBIA, S. C.

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NEW ORLEANS

New Orleans Novelty Company's Lou Boasberg is high on Blue Room orchestra leader and pianist Leon Kelner, whose first disk, "Dancing in the Blue Room," was cut last November and has just been issued as a Seeburg little LP. Boasberg, a

good friend of the jazz-oriented Kelner, is urging all his trade friends to give a hearing to the pianist's rendering of "Ja Da," "Fascination," "That's a-Plenty," "Patty Cake Cha Cha," "Twelfth St. Rag" and "Mama's Gone, Goodbye." "Kelner has a piano style similar to the two former greats, Eddie Duchin and Griff Williams," says Boasberg. adding, "I expect Kelner to take his place alongside those two other great New Orleans musicians, Pete Fountain and Al Hirt."

CHICAGO

The Recorded Music Service Association, Inc., officers and board members met on April 2 to discuss topics close to the heart of the local trade. President Earl Kies, of Apex Amusement Corp., tells us that among the matters touched on were discotheque, its present and future; State licenses, and Governor Kerner's cigarette tax boost proposal. . . . Cigarette jobbers and vendors in this

State are in for a bookkeeping nightmare if, as has been hinted, local jurisdictions are authorized to bite off additional and varying amounts of the smoke tax pie. The Seaway National Bank, of which South Central Novelty Co.'s Marjorie Robinson and Moses Proffitt are directors, is the pride to this town's operating community. Frequently the whipping business of Chicago's so-called "crack reporters," the operator fraternity is pleased with the good publicity derived from the "coin machine industry" bank opened by Proffitt and Robinson. The Chicago Tribune last week reported the ground breaking for the new \$400,000 bank building at 87th Street and Langley Avenue. The trade, by the way, has more than a public relations interest in the enterprise. "Many operators have bought stock," Proffitt told this reporter.

The State association will be meeting in our town the 25th. President Bill Poss of Aurora, secretary-treasurer Mary Gillette of Chicago and director Les Montooth of Peoria are making meeting arrangements. Watch this column for location.

Watch this space also for the first word on the recorded Music Service Association meeting in June.

ST. LOUIS

Lew Ruben, who now heads up R & L Dist. Co. here, the new Seeburg distributor, has been kept busy welcoming visiting area ops and is learning that Discotheque is very much the No. 1 topic in this area. . . . Bill Meese from Crystal City, Mo.; Fred and Lawson Obermiller of Columbia, Mo., and G. C. Spangenberg from Roodhouse, Ill., were all in this week talking about their 'theque locations. But none were more enthusiastic than George Close, who has a 'theque location, the Club 79 in Winfield, Mo., which has a population of 477!

Over at Advance Dist. Co. Jack Gorelick reporting that Rowe-AMI's 'theque is getting plenty of action, too, especially from operators on the Illinois side. Bill Morris at Du Quoin, George Efferson from Mattoon, Jack Jansen of Effingham, "Blackie" Williams over at Enfield and Eddie Crain of Belleville were all in at Advance this week. . . . Wurlitzer field engineer Carl Johnson in at Brandt's Dist. Co. holding a service clinic and reporting a good turnout—one operator flew into town for the service seminar: "Red" Doss, from Cairo, Ill., who pilots his own plane. Bill and Richard Baker from Ellisville, Mo.; "Red" Perardi of Carlinville, Ill., and Bill Hollenbeck from down Cape Girardeau, Mo., way were some of the several businessmen attending the clinic and looking over the new 2900.

At Musical Sales Joe McCormick and Rock-Ola staffers Sam Massaro, Ed Randolph and coin gal Friday Anne Riska were all reporting a brisk business in phonographs and games. Russ Smith from out at Columbia, Leo Leiwke of Washington, and Pat Alvey from Moberly were all in from out-State Missouri, as were Illinoisians Ray Stesskal from Springfield, Herhall Taylor at Belleville, and Ray Thomas from Johnsonville.

Photo Units Go to Jail

PHILADELPHIA — Coin-operated photo machines will be installed this month in local prisons, in keeping with new rules for visitors requiring identification to get into the institutions. The city has asked for

bids for the photo machine concession.

The bids are to be in the form of a percentage of gross revenues to be paid to the city. Specifications, under a three-year contract to be awarded, call for machines operated by 25 cents that produce one to four unframed pictures, 1 1/2 by 2 inches. The machines are to be equipped with meters and slug rejectors.

The first machine is to be installed at Holmesburg Prison where there are 1,400 prisoners and an average of 2,700 visitors monthly. The Detention Center, also listed for machine location, has about 780 prisoners and an average of 1,600 visitors monthly; and at the House of Correction there are about 1,000 prisoners and an equal number of visitors monthly.

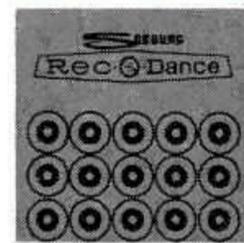
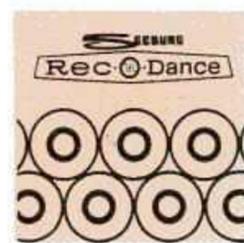
**EXPANSIVE
NEW DIVISIONS AND
DIRECTORIES IN THE
1965 INTERNATIONAL
COIN MACHINE
DIRECTORY
COMING MAY 22**

Contact your nearest
Billboard Office

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Rec-O-Dance* records are

the secret of financial success in over 3 thousand Discothèques!



The right way to sell more drinks, more food, in a Discothèque is to play the right music at the right time, giving patrons the chance to relax. Only Seeburg Rec-O-Dance records, specifically recorded in 3-phase stereo for Discothèque programming, will do this! Without them, a location may have a packed dance floor and no bar business or food business at all!

Seeburg 3-way programming starts in the records themselves. Each disk provides continuous, ever-shifting dance rhythms. Rec-O-Dance records are also programmed on the phonograph, through loading in a pre-determined order for Discothèque play. Finally, Seeburg alone has the variety of recorded dance music big enough for you to tailor the programming to special

needs of all kinds of locations. Over 3,000 successful Seeburg Discothèque locations from coast to coast are your assurance that our Seeburg Rec-O-Dance records are truly the secret of financial success.

*T.M.

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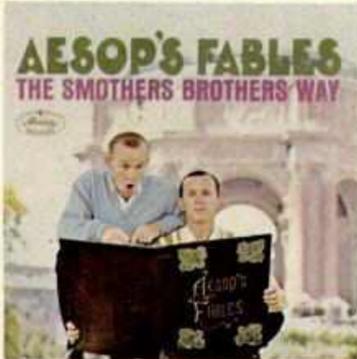
ALBUM REVIEWS



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.

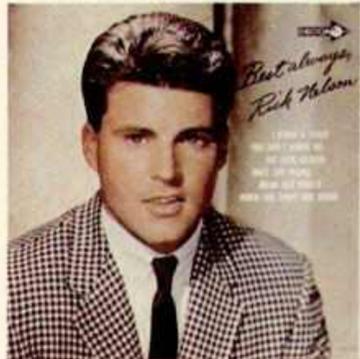
AESOP'S FABLES THE SMOTHERS BROTHERS WAY
Mercury MG 20989 (M); SR 60989 (S)

The Smothers Brothers have a solid comedy idea going for them with this frivolous musical adaptation of Aesop's Fables. The words and music by John McCarthy are right on the ball and the Smothers bounce it through the grooves in happy manner.



POP SPOTLIGHT
BEST ALWAYS
Rick Nelson. Decca DL 4660 (M); DL 74660 (S)

A dozen pop hits, some old, some recent are given fine Nelson interpretations backed by strong support from the Jimmie Haskell orchestra. Included is Rick's recent success, "Mean Old World" plus a good rendition of "I Know a Place" and a swingin' "When the Chips Are Down." Another winner for the teen market.



POP SPOTLIGHT
INTRODUCING THE BEAU BRUMMELS
Autumn LP 103 (M)

This potent West Coast group with the English sound should do extremely well with this their first album. They are currently well up in the chart with another hit single, "Just a Little." The boys display their talent via some fine instrumentation and vocalizing in addition of the 10 selections they penned for the album.



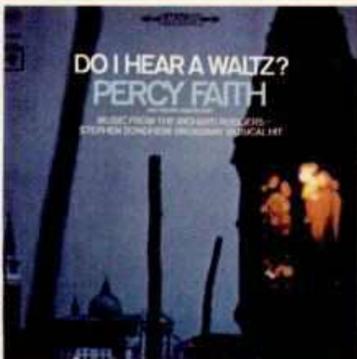
POP SPOTLIGHT
BRINGING IT ALL BACK
Bob Dylan. Columbia CL 2328 (M); CS 9128 (S)

Dylan followers are becoming more and more numerous while his folk fans become even more loyal. His single record "Subterranean Homesick Blues," is climbing the pop chart and is included in this LP. There's plenty of musical excitement herein for both the swingin' pop music fan as well as the devoted folknik. Guitar and moanin' harmonica accompany his earthy vocals.



POP SPOTLIGHT
THE MAGIC MUSIC OF FAR AWAY PLACES
Bert Kaempfert & His Ork. Decca DL 4616 (M); DL 74616 (S)

Kaempfert's distinctive instrumental stylings have established themselves well over the years with record buyers. His current big hit, "Red Roses for a Blue Lady," will provide all the commercial updating needed to make this excellent package a potential big seller.



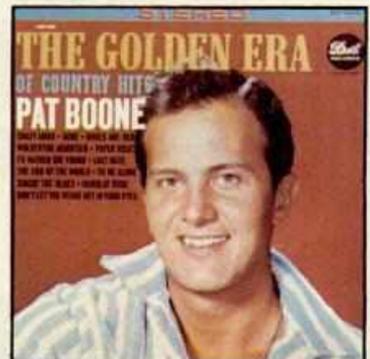
POP SPOTLIGHT
DO I HEAR A WALTZ?
Percy Faith. Columbia CL 2317 (M); CS 9117 (S)

Percy Faith's delightful strings, soothing and stimulating arrangements add an extra dimension to the Richard Rodgers score. The critics did not particularly rave about the Broadway show's music. However, the production will no doubt be a big box-office draw despite this. The Faith interpretations—all instrumental—do much to refute the critics' lukewarm reviews.



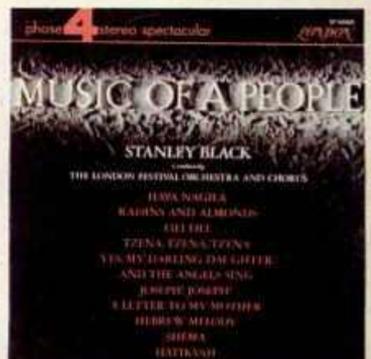
POP SPOTLIGHT
WHENEVER A TEENAGER CRIES
Reparata & the Delrons. World Artists WAM 2006 (M)

Here's a winning trio from the New York City area that have in a very short time made a national name for themselves with several hit singles. They are currently on tour with "The Caravan of Stars." The gals are in the groove with powerful material such as "He's My Guy," "If I Fall," and one of their hits, "Whenever a Teenager Cries."



POP SPOTLIGHT
THE GOLDEN ERA OF COUNTRY HITS
Pat Boone. Dot DLP 3626 (M); DLP 25626 (S)

The program and Boone interpretations are such that this package should fare well in both the country and pop markets. Basically all country material, some of which have become pop hits, are given fresh pop treatments by arrangers Billy Vaughn and Milt Rogers... strings, chorus and all. The smooth Boone style is in top form.

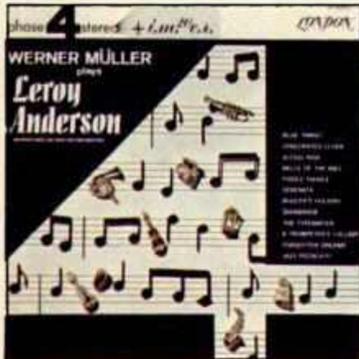


POP SPOTLIGHT
MUSIC OF A PEOPLE
Stanley Black Conducting the London Festival Orchestra & Chorus. London SP 44060 (S)

With grace, warmth and ease the outstanding arrangements of Stanley Black are woven around 10 tunes known and loved by all peoples. "Have Nagila" is given a beautiful production while traces of the "Nutcracker Suite" seeps into the "Yes My Darling Daughter" arrangement. "And the Angels Sing" is another standout.

POP SPOTLIGHT
WERNER MULLER PLAYS LEROY ANDERSON
London SP 44057 (S)

The combination of sparkling Werner Muller arrangements on outstanding Anderson compositions and the added beauty of Phase 4 recording makes for an exciting LP. Songs such as "Fiddle Fiddle," "Blue Tango," and "Serenata" take on a fresh new sound via these lush string interpretations. Excellent package.



POP SPOTLIGHT
SERENADE FOR ELISABETH
Gunter Kallman German Chorus with Ork & Bells. 4 Corners FCL 4209 (M)

A quote from the liner notes: "Music is truly the one international means of communication between all people" is verified upon listening to this program of lush string and soft choir work. "O Mein Papa" and "Dream Melody" are best known of the 12 selections. However, all are beautifully arranged and performed.



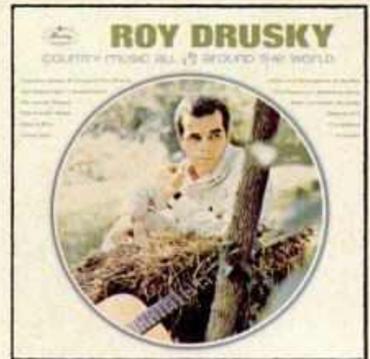
COUNTRY SPOTLIGHT
THE BEST OF THE CARTER FAMILY
Columbia CL 2319 (M); CS 9110 (S)

Nobody but the Carter family, supported by the heart-touching autoharp of Mother Maybelle Carter and a guitar reminiscent of the Johnny Cash style, could weave the magical musical warmth they achieve with such folk favorites as "Four Strong Winds" and "Michael Row the Boat Ashore" and four selections written by members of the family.



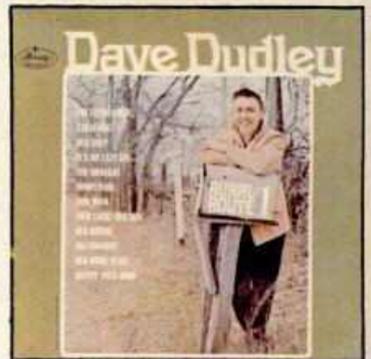
COUNTRY SPOTLIGHT
COUNTRY MUSIC ALL AROUND THE WORLD
Roy Drusky. Mercury MG 21006 (M); SR 61006 (S)

In his warm, easy-going distinctive vocal style, Drusky presents a winning album based on country-flavored songs known around the world. His interpretation of "Danny Boy" is one of the finest of this much recorded selection. "Hawaiian Wedding Song," and "Far Away Places" are also standouts.



COUNTRY SPOTLIGHT
RURAL ROUTE #1
Dave Dudley. Mercury MG 20999 (M); SR 60999 (S)

In this package Dudley clearly illustrates his versatility with country music. He opens with a happy "Pretty Weather," segues into a hilarious "Stray Dog," and onward to a sensitive warm reading of Red Foley's "Old Shap." An original from the Dudley pen is a standout comedy piece titled "Sleepy Eye John."



CONFIDENTIAL
SOUNDS FOR A SECRET AGENT
David Lloyd And His London Orchestra
"Man With the Golden Gun On Her Majesty's Secret Service"
"The Spy Who Loved Me From Russia With Love"
"James Bond Theme Diamonds Are Forever"
"For Your Eyes Only Live and Let Die"
"Goldfinger Casino Royale"
"007 Moonraker"

Original Music (Inspired by the Ian Fleming Novels of the Same Name)
Written by James Bond, Warren Baker & Mae Haines

LN 24151/BN 26151 Stereo

The excitement of 'Goldfinger,' '007' and 'From Russia With Love' comes alive in this brilliant new Epic album.



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