

Billboard

The
International
Music-Record
Newsweekly

Fight Bootlegging: Merrimac to FCC

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

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

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

BB Seminar Drawing Industry Who's Who

NEW YORK—Strong representation from record companies, distributors, leading industrial firms and merchandisers of tape and equipment was indicated by the preliminary list of registrants for the Billboard forum Tape CARtridge Conference, to be held Aug. 29-30 at the Edgewater Beach Hotel, Chicago.

The record companies to attend run from A to V—with ABC, Atlantic, Capitol, Capitol (Canada), Chess, Columbia, Columbia Record Club, Decca, La Discoteca, Double R, Falcon, Fabrica de Discos, Peerless, Kapp, Mercury, MGM, Motown, Movierecord, RCA Victor, Starday and Verve sending emissaries.

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

Among the leading industrial firms who will learn the intricacies of the infant tape cartridge industry are:
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Matt Monro sets off a string of lyrical fireworks in his first album for Capitol, "This Is the Life!" (S) T2540. From first moment to last, Matt's in the superb musical company of director Sid Feller, whose inspired arranging and conducting truly suit the songs the way Matt sings them.

Advertisement

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

By ELIOT TIEGEL

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

Licensors Assail Exemption Bid

By MILDRED HALL

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

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

Spokesmen for BMI, ASCAP and SESAC brought their plea before a special hearing on the complex CATV copyright problems by the Senate Copyrights Subcommittee last week.

(Continued on page 14)

Nasatir Examines UK Distrib Scene

By DON WEDGE

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

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

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

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

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

As Nasatir sees it, MGM has emerged over the
(Continued on page 10)

wide, unsupervised use of LSD. A just-released album graphically titled "LSD" is the first in what Capitol's President Alan Livingston envisages will develop into a self-supporting series of enlightening social documentaries.

Because of the explosive nature of the subject matter, Livingston is aware that the album faces problems in being programmed on normal music radio outlets, the major exposure vehicle for recordings today.

But while one Los Angeles radio program director exclaimed he was glad the record industry was moving into such areas, other p.d.'s voiced concern over the package and indicated the label may face a stiff problem in obtaining sufficient airings.

Livingston, who personally became involved in the LSD project—he listened to 40 hours of tapes and flew to San Francisco to tape Allen Ginsberg—said he felt LSD was the right subject to launch the series in that it is a timely subject and "a major sociological problem of our time."

"No one's really done what amounts to a documentary of a current subject in the record industry," the executive, co-producer said. He shares this billing with Larry Schiller, writer-photographer who has been signed to a special LP production deal in the actualities field. Livingston points to previous spoken word albums, but they were of a historical bent, he emphasizes. "Nobody's taken a current subject, researched and documented it with remote recording facilities."

"LSD is a perfect subject because it lends itself to audio use." The album is far more reaching than reading about the topic, the executive believes.

"This opens up a new area for the record industry; it opens up subjects which lend themselves to audio treatment, like a magazine feature or Time magazine cover story."

(Continued on page 72)



Follow the leader . . . Crispian St. Peters and his brand-new smash album, "The Pied Piper," Jamie JLP 3027 M/S. This talented English singer-composer spotlights his chart-busting "Pied Piper" single, Jamie 1320, in his album. The single is presently riding high on the charts.

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EXECUTIVE TURNTABLE

Charles Stern has been appointed vice-president, Systems, CBS-Columbia Group. He will be responsible to Seymour Gartenberg, vice-president and assistant to Goddard Lieberson, president of CBS-Columbia Group, for the over-all direction of Group systems planning and implementation. In other appointments at CBS-Columbia Group, John J. Lorenz and Theodore Sullivan have been assigned to Gartenberg's staff. Lorenz has been named vice-president, Development, and Sullivan has been named controller.

At the CBS Musical Instrument Division, Donald Randall, vice-president and general manager, made the following executive appointments: Stanley Compton, vice-president, Electro Music; Richard Sievert, vice-president, Rogers Drums; and David L. Towns, director, V. C. Squier Strings. And at the SBS Direct Marketing Services Division, Joseph Cuccia has been appointed vice-president, Administration. He will be responsible to Cornelius Keating, the Division's vice-president and general manager, for directing the financial planning and accounting. He will also direct the Division's Research and Analysis and New York Systems and Computer Development activities.

Herb Bernstein has been signed as arranger-producer at Genius, Inc., and as writer for Saturday Music, Inc., both members of Crewe Group, Ltd. The nonexclusive contract will permit Bernstein to continue as an independent producer-arranger for other labels

and artists. Bernstein has worked with Norma Tanega, Patrick, the Dey and Knight, the Four Seasons, the Happenings, the New Mitchell Trio, Patti Duke, Jay and the Americans, the Toys, the Distant Cousins, Lesley Gore, Barbara Banks, Eddie Rambeau, Kitty Kalin, the Wonder Who, Frankie Avalon, Mike Clifford and Laura Nyro.

Pete Gidion has been named district promotion manager of the North Central Division of Decca, Coral and Brunswick Records. Gidion has been promotion manager for the Michigan territory since 1964, the latest of a series of his Decca sales and promotion positions. He has been with Decca for five and a half years.

Abe Kesh, lately with Autumn Records as a vice-president, has been named manager of the Mercury branch in San Francisco. The post was vacated recently when Mercury pulled Tom Bonetti into Chicago to head its recorded tape division. Kesh entered the business in 1951 with Decca in Detroit. Before joining Autumn last year, Kesh was West Coast representative for Liberty.

Ken Kim has been retained by Monument as creative director for

(Continued on page 15)

R&B Stations Ride High With Frequency

NEW YORK—R&B radio stations are having a banner year and many have turned into powerhouses in the general market. For example, WCHB in Detroit is No. 3 during the daytime in the general market and after 6 p.m. goes to No. 1. The ratings success story of WOL in Washington in the past year has been the talk of the radio industry. All over the nation, modern r&b stations in general are doing great and program directors point to two factors as having an influence on this—the growing popularity of r&b music among whites as well as Negroes, plus the up-dating of the programming and production at these stations.

Bill Curtis, program director of WCHB, Detroit, said, "This station has been building up over the past few years. It's owned by two Negro doctors who've been extremely involved in community affairs, so people look to us as leaders in the community."

"Too, our sound is as good or better as any station in town. We have strong deejays: Bill Williams is one of the best in

the country, a top 40 type personality. And we have Martha Jean Steinberg. All of our personalities are just as smooth, as competent as any jockey on any station."

Like other program directors, Curtis felt the over-all status of the r&b deejay had made tremendous progress in the past year. And one reason why they have achieved status in the community, he said, "is that in the old days the stereotyped r&b deejay said anything that came into his mind. It often offended people or was distasteful. Today, with modern production and tight programming, the deejays only have time for news, temperature, announcing the time, and playing records. There is very little time left in which to say something wrong."

KYOK in Houston is another station that's achieving success. Program director Al Garner said that r&b radio "period" is looking better in Houston. Sitting in for vacationing deejays during the past few weeks, Garner said he noticed that his station was picking up a growing num-

(Continued on page 24)

WB-Reprise Has Banner Year

LOS ANGELES — Warner Bros.-Reprise's closing fiscal report is expected to "show nearly double its 1965 volume" and will be the most successful year in the company's eight-year history.

The fiscal period ends Aug. 31 and covers orders written at the company's recent four-city regional sales meetings. The combine anticipates the sale of

over 2½ million albums based on these meetings.

"The importance of the meetings," said President Mike Maitland, "was the rather rousing reception and interest in the company accorded by the substantial list of key dealers and rack jobbers who attended the various meetings."

As a result of the favorable reaction received from the in-

cluded guests and distributors, the company plans a January sales meeting in 12-15 cities, which will allow for greater exposure of its sales message.

"We don't have to sell distributors on stocking our product," Maitland added. "It's more important that we expose our product to dealers than it is to build inventory with distributors."

As an additional result of the slide sales presentation which bowed a roster of 22 LP's—12 Reprise and 10 WB—Korvette Stores Dave Rothfeld has asked the company to check into providing him with a one-hour version of the slide show for possible use in the chain's Fifth Avenue store in Manhattan.

Marketing director Joel Friedman indicated there were several ways to reduce the two-hour show for Rothfeld. The slide/film strip could be reduced from 35mm to 16mm or a suggestion to Scoptone for the creation of a continuous play slide machine could bear fruition. Friedman said he would know in one week whether the company could fulfill Rothfeld's request. If it did, it would mark the entry of a product show before a consumer audience.

The touring sales show played before 80 per cent of the key retailers in the country, according to the label. Attending the various meetings were such key figures as Rothfeld, Art Grobart, Discount Record Center Stores, Los Angeles; Charlie Sims, White Front, Los Angeles; Frank Hendrix, Sears, Roebuck, Chicago, and Sam Goody, New York.

"It is a known fact," Maitland said "that more of the retail market is being concentrated in the hands of fewer numbers of dealers, and we felt it was our job to aggressively communicate our sales messages to them as well as to our distributors."

Sam Goody Says 1966 Will Be His Best Year

NEW YORK — Sam Goody expects 1966 to be the biggest year in his history, if the business levels achieved during the first half of the year continue. Thus far, the retailer said, 1966 has been 15 and 20 per cent ahead of 1965 in dollar volume, and the dollar volume of 1965 was \$8,000,000 for Goody's eight-store chain. This volume, Goody pointed out, represents record sales only; it does not include equipment and accessory sales. Goody added that the 15-20 per cent advance over 1965 would have been exceeded, were it not for the abnormally hot weather, which has an adverse effect on record sales.

Analyzing his dollar volume, the colorful retailer added: "We did between three and one-half to four and one-quarter turns last year, and of the total sales, 50 per cent was in classical merchandise. Of the total gross, \$1,000,000 represented overseas sales."

Goody carries between 350 and 380 labels and his entire chain operation is master-minded out of his West Side New York store. Ninety per cent of the chain's purchases are done here

—so the operation in effect is similar to a central warehouse. "We operate on 100 per cent returns; and we use our own trucks to distribute our merchandise," Goody said.

Goody plans additional expansion, but details cannot be divulged at this time. It is known that part of his planning for the future may entail the use of inventory control by electronic data processing methods. Currently, Goody keeps close check on his inventory through a manual method entailing constant inventory analysis by trained salesmen and stockroom personnel.

"We know how much stock of any item to keep on reserve by being aware of the sales activity of that item," Goody said.

Goody's chain includes his two outlets on West 49th Street and his East Side outlet, all in this city, and outlets at Cross Country Shopping Center, Yonkers, N. Y.; Garden State Plaza, Paramus, N. J.; Green Acres Shopping Center, Valley Stream, L. I.; Walt Whitman Shopping Center, Huntington, L. I., and his Philadelphia store on Chestnut Street.

An Age-Old Rule Broken as New Tunes Become Instant Standards

By HANK FOX

NEW YORK—No longer is time an essential ingredient in making a tune a standard. Today a song can become a standard in rapid fashion via consumer acceptance and record activity, and many relatively young copyrights achieve status in this manner. Here are some examples.

More than 300 licenses have been granted on "A Taste of Honey"—the majority of them coming after Herb Alpert's smash single in fall of 1965. "The Shadow of Your Smile," theme from the movie "The Sandpiper," has more than 100 recordings, and "The Work Song" on the charts now just six weeks, has some 40 records to its credit with the number climbing everyday.

Tree Music's "King of the Road" is another number achieving "standard" status in a relatively short period. Published in November 1964, the Roger Miller song has more

than 100 American licenses and foreign sub-publishing grants in every foreign record market. According to Tree Music's head, Jack Stapp, "not a week goes by without someone requesting a license for the song." U. S. artists recording "King of the Road" include Ray Conniff, the Chipmunks, Jerry Lee Lewis, Les and Larry El-

(Continued on page 14)

Sunset Bows Fall Program

LOS ANGELES — Sunset, Liberty's economy line, is releasing 19 albums in a fall program headline: "Great Stars! Great Sounds! Great Entertainment!"

The product is capped by an LP recorded exclusively for the line, "Hogan's Heros Sing the Best of World War II," featuring cast members from the TV show and Jerry Fielding's orchestra.

Other artists in the release include Eddie Haywood, Gene McDaniels, Harry Geller, Eddy Cochran, Nellie Lutcher, Johnny Ray, Kay Starr, Jeff Chandler, Harry Sukman, John Duffy, Vic Dana, the Fleetwoods, Bud Shank, Joe Loco, Jack Costanzo, Ray Kinney, the Standells, and Willie Nelson.

\$1,175,000 IS PAID BY BMI

NEW YORK — A total of \$1,175,000 has been paid out to writers and publishers in the 19th semi-annual distribution of moneys from foreign performing rights societies for the use of BMI music abroad, Robert S. Sour, BMI president, announced last week. BMI paid \$952,000 to writers and \$223,000 to publishers after deducting a 10 per cent administration fee. Many publishers are paid directly through their foreign affiliates. BMI has reciprocal agreements with 24 foreign societies.

Labels Flip Over 'Alfie'

NEW YORK—Eddie Wolpin, vice-president of Famous Music, has lined up one of the biggest advance disk spreads on a film song in recent years. The song, title tune of the British-made film "Alfie," already has nine recorded versions on the market. The movie will have its U. S. premiere on Aug. 25.

Leading the list of recordings is Cher on Imperial, which is in the No. 41 spot on Billboard's "Hot 100" chart this week. Also getting spins are Jack Jones (Kapp), Cilla Black (Capitol), Dionne Warwick (Scepter), Joannie Sommers (Columbia), Carmen McRae (Mainstream), Billy Vaughn (Dot), Tony Martin (Dot) and Vicki Carr (Liberty). Cher sings the song, which was written by Burt Bacharach and Hal David, on the filmtrack.

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HERMAN GIMBEL, Audio Fidelity president, shows how the new audio-video tape works.

AF Joins the Audio-Video Home Entertainment Rank

NEW YORK—Audio Fidelity Records has staked its claim in the infant audio-video home entertainment field. Herman Gimbel, the label's president, has set up a new firm, Audio 20-20 Videotape, to produce and market the product.

The current market is minuscule. It's limited to the 3,000 owners of Sony video tape playback units, and only about 300 of these are in homes. The rest are in industrial use.

However, Gimbel's plans are predicated on two developments—the introduction of a General Electric television-video tape playback unit, and the new Sony video tape playback deck. (Current Sony units are television receivers-tape playback machines.) The new GE and Sony units will be introduced this fall.

Lists for \$500

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

First release in the Audio 20-20 Videotape Series is Johnny Paycheck's "Johnny Paycheck at Carnegie Hall," released as an album on Little Darlin', AF country label. The video tape was made at the recording session in Nashville.

Audio Fidelity will attempt

to market these pre-recorded tapes to owners of Sony sets and will work with a direct mail list provided by Sony.

The tape, which can contain up to an hour of viewing and listening, sells for \$49.95. Gimbel said that all but \$10 of this cost is for the raw tape.

Turn in Old Tape

However, the purchaser can turn in an old tape, and, on payment of another \$9.95, get another one. Thus, after his initial \$49.95 investment the home viewer has an additional investment of \$9.95 every time he wants to change product.

Sound is monaural, although Gimbel said that stereo production is feasible and will probably follow. The pictures are much clearer than those which come over the regular television channels. Telecasts, of course, are subject to outside interfer-

(Continued on page 15)

N. Y. NARAS Sending Out Query Form

NEW YORK — A questionnaire on Grammy Awards categories and procedures is being distributed to all members of the New York Chapter of the National Academy of Recording Arts and Sciences. The questionnaire sought members' views on the number of categories in which they are permitted to vote, number of awards in each category, possible revision of ways of arriving at final nominations, and other related subjects.

Members were asked to make deletions or additions to a complete list of current categories, which accompanied the two-page questionnaire. The deadline for mailing replies is Monday (15) so they will be received in time for the annual meeting of national NARAS officers and trustees set for Sept. 10 and 11 at the New York Hilton Hotel.

Slated to attend the session are Francis M. Scott, national president; Mickey Kapp, first vice-president; Bernie Klapper, second vice-president; Harold Bradley, secretary; Joel Friedman, treasurer, and representing the host New York contingent: Milt Gabler, David Hall, John Hammond, Father Norman J. O'Connor, Steve Sholes and Executive Director George Simon; from Hollywood, Trustees Lou Busch, Ernest Gold, Neely Plumb, Morris Stoloff, Executive Directress Christine Farnon, plus two trustees to be named after this year's election; from Nashville, Bill Denny plus Bradley; and from Chicago, Johnny Pate, Bill Traut and Klapper.

Stations No, No Beatle Disks

NEW YORK—The radio ban against playing Beatles' records, which was begun last week by Tommy Charles and Doug Layton, WAQY, Birmingham, Ala., has spread across the country, with dozens of stations refusing to program the British group.

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

"Christianity will go. It will vanish and shrink. I needn't argue about that: I'm right and I will be proved right. We're more popular than Jesus now; I don't know which will go first, rock 'n' roll or Christianity. Jesus was right, but his disciples were thick and ordinary."

At a press conference held here late Friday (5), Brian Epstein, Beatles' manager, said the statement was taken out of context. Epstein explained that Lennon meant "in the last 50 years the Church of England and, therefore Christ, had suffered a decline in interest."

While the statement, confirmed by a Beatles' spokesman, went virtually unnoticed in England, the reaction in this country was immediate.

Greatest impact has been in the so-called "Bible Belt," which is mainly in the Southeast. But the ban has extended to other sections of the country. New York's WABC has reportedly put Beatles' records on the verboten list, but, at presstime, the switchboard operator at the sta-

tion said that not one of the station's staff members could be reached.

B. J. Williams, disk jockey at KSWO, Lawton, Okla., called for a Beatles' bonfire and broke the Beatles' latest record while on the air.

In Milwaukee, WOKY music director King Kbornik said he would not ban the record until

(Continued on page 15)

Elektra Bows Fall Program to Distributors

NEW YORK — Elektra Records bowed its new, ambitious fall program before distributors last week in meetings at New York, Chicago and Los Angeles.

Jac Holzman, Elektra president, disclosed that Elektra and Nonesuch sales for the first six months of this year topped the comparable 1965 period by 46 per cent, and that the projected 1966 unit sale for Nonesuch, the firm's moderate-priced classical line, should hit 1,250,000.

Fall releases will include albums by the Paul Butterfield Blues Band, David Blue, Pat Kilroy, Tom Paxton, Love, Tim Buckley, Judy Collins and Oliver Smith. Blue, Kilroy, Buckley and Smith are all new recording artists.

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

Holzman said Elektra has outgrown its quarters and will move to new offices near Columbus Circle this fall.

Holzman explained the Elektra's policy of issuing no more than 25 albums a year by pointing out that this relatively limited output enables the label to give heavy promotional efforts on the material it does produce and also to maintain a high quality. He added that 40 per cent of Elektra's albums made the trade paper charts this year, citing records by Paul Butterfield, Judy Collins, "The Baroque Beatles Book," Tom Rush, Phil Ochs and Love. He predicted that "What's Shakin'" will make the charts in a week or two.

Holzman also indicated that Elektra will step up its singles activity. Two singles by Love have made the trade paper charts this year.

Nonesuch sales, said Holzman, are running 40 per cent ahead of 1965. He said that 30-minute radio shows of Nonesuch music will be aired over WQXR, New York, and WCRB, Boston, and he added that transcriptions of these shows are available for dealers for broadcasting over their local stations.

Holzman discussed the establishment of Elektra's first wholly owned foreign subsidiary, Elektra Records U. K. Ltd. in London. And he predicted that the London office will be a source of new British talent for exposure to the U. S. market.

An expanded promotional effort is in the works for both

Elektra and Nonesuch. Holzman said that last year's advertising budget has been tripled, and that a new logo, to indicate Elektra's activity in pop music, is part of this promotional effort.

Pop product in the Elektra 4000 series, Holzman added, will continue to carry four-color art on both the front and rear album covers. He contends that

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AUGUST 13, 1966, BILLBOARD

Monument Acquires Byrs Album Rights

LOS ANGELES—Monument has acquired distribution rights to an album by Charles Aznavour's pianist, Henry Byrs, along with his personal services. The LP, "Ambiance Aznavour," will be a fall release world-wide except in France and Monaco.

The deal was set last week by the label's traveling international director, Bobby Weiss, and the originating company, Disques Joker. The LP's jacket displays a photo of the singer, under contract to Barclay, with his pianist. Permission was granted by label President Eddy Barclay to Madame R. Drouet to run the artwork.

Byrs is scheduled to appear in New York in mid-September and Monument's marketing-sales director, Bob Summers, is preparing promotion plans for the artist, including a tie-in with The Richmond Organization, U. S. publisher of Aznavour's songs.

Merc Opens Distrib Unit in New Orleans—12th for Firm

NEW ORLEANS — Mercury Record Corp. opened its own distribution branch here Aug. 1—its 12th such subsidiary.

Distribution in the three-State (Louisiana, Mississippi, Alabama) area had been handled by All-South distributors here.

Heading Merrec here will be Bernie Kaplan, formerly Mercury southern regional manager, who once headed the Pat's One Stop branch in Columbia, S. C., and has experience in independent promotion.

The local branch will be a non-stocking distributorship after the new Mercury pattern. Orders will be fulfilled either directly from the company's Richmond, Ind., plant or the Atlanta warehouse.

Located at 316 Baronne Street, the local branch will employ

three salesmen and a promotion man.

Mercury now has company branches in Chicago, New York, Boston, Atlanta, Dallas, Miami, Los Angeles, Charlotte, Cleveland, Philadelphia and San Francisco—in addition to New Orleans.

Reactivate Mohawk

NEW YORK — The previously defunct Mohawk Records will be reactivated by Irving Spice. Scheduled as a first release for the label is "I'm Goin' for Myself" by the Galaxies IV. The group was selected as the championship rock 'n' roll band of 1965 at the Lambertville Music Circus in Lambertville, N. J., last summer.

This is a Tri-ad

(for 3 rocking singles).



Webster's New Word

"I Don't Want to Be the One" c/w
"Hard Loving Loser" 4-43745



The James Boys

"Keep the Fire Burning"
c/w "That Misty Look" 4-43717



The Magicians

"I'd Like to Know" c/w
"And I'll Tell the World
(About You)" 4-43725

This One



UAHT-QTE-7RCP

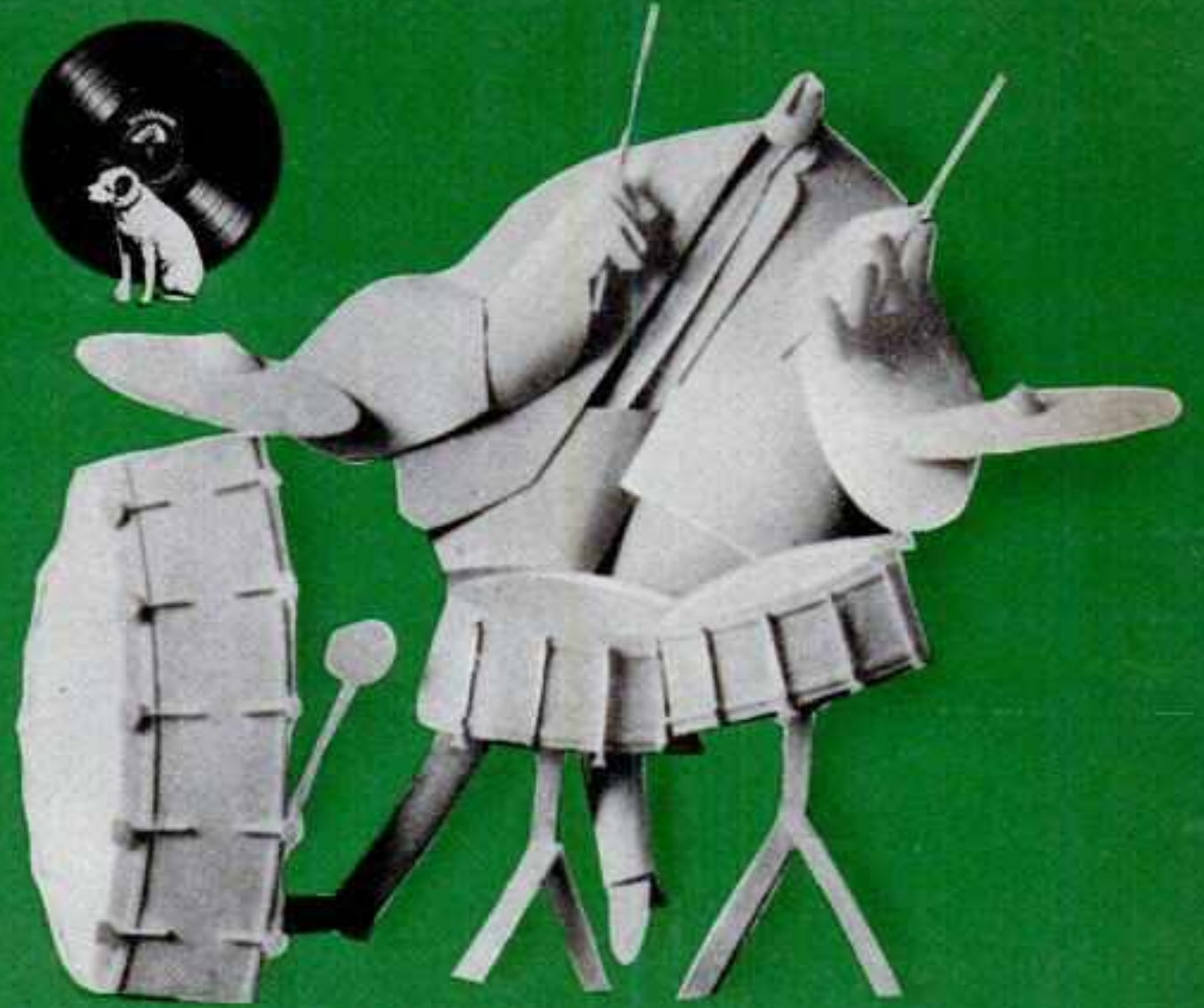
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NEW ALBUMS FOR AUGUST ON RCA VICTOR

RCA The most trusted name in sound



EXCITING NEW POP RELEASES



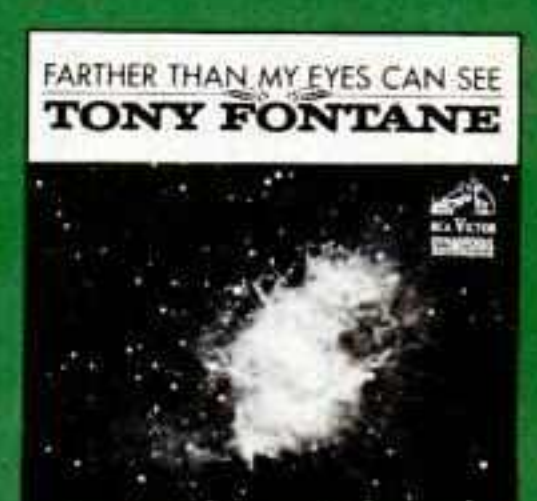
His first "Nashville sound" album is a blockbuster! "Bonaparte's Retreat," "The Story of My Life," "Once a Day." LPM/LSP-3580*



Floyd follows up his album "Class of '65" with the top songs of '66. "Monday, Monday," "Spanish Flea," 10 more. LPM/LSP-3650*



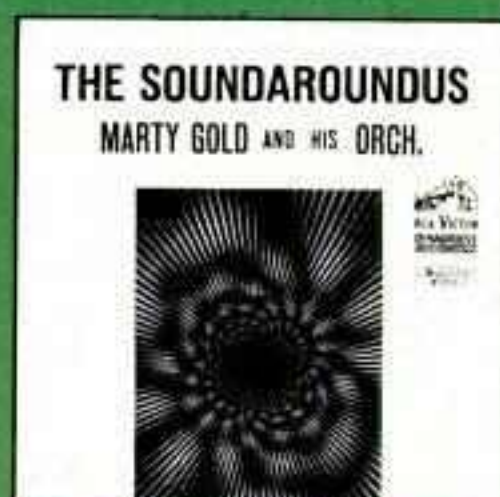
Backed by soft voices and strings he sings, "Nature Boy," "I Wish You Love," "I Miss You So," "To Each His Own." LPM/LSP-3581*



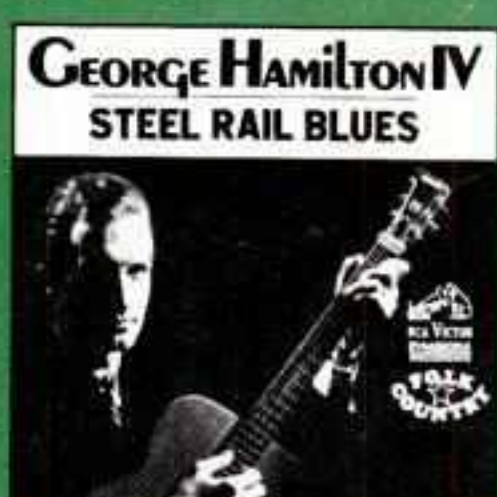
Sings twelve beautiful hymns backed by 12 voices. "Sunrise," "Farther Than My Eyes Can See," "Beulah Land." LPM/LSP-3572*



Strong commercial appeal with these "swinging señoras." "Tijuana Taxi," "The Lonely Bull," "Spanish Flea." LPM/LSP-3663*



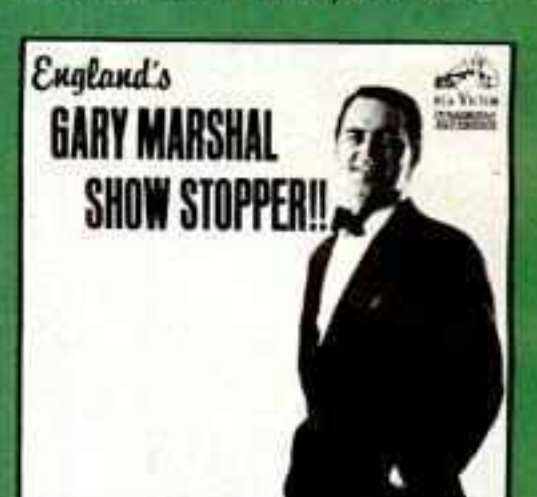
Special recording sound makes this one exceptional! "People," "Michelle," "The Soundarounds," 9 more. LPM/LSP-3599*



Great songs in a country/folk vein. He sings "Steel Rail Blues," "Tobacco," "Mine," "Write Me a Picture." LPM/LSP-3601*



Mancini's newest film score and it's just superb! "Tarantella Mozzarella," "The Girls Up-A-Stairs," "Gina." LPM/LSP-3648*



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



Fabulous spy themes include "Secret Agent Man," "Thunderball," "The Silencers," "Come Spy with Me." LPM/LSP-3540*



He blends music and tunes with a fantastic instrument that simulates musical instruments and full orchestra. LPM/LSP-3598*



Performed by Barbara Cook, Constance Towers, Stephen Douglass, David Wayne and William Warfield. LOC/LSO-1126*



Her first gospel album will be a huge success. "Satisfied," "When God Dips His Love in My Heart," "I Saw a Man." LPM/LSP-3589*

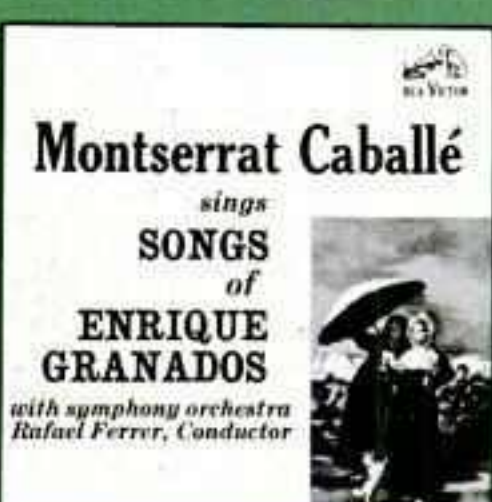


Broader material takes them away from a pure folk repertoire. "Yesterday," "Sunrise, Sunset," "Reno Nevada." LPM/LSP-3527*

OUTSTANDING NEW RED SEAL RECORDINGS



Spectacular sound. First complete, uncut recording. 136 musicians. 180-voice chorus. Notable cast. 5 L.P.s. LM/LSC-6710*



Caballé's second Red Seal album of vividly colorful and authentic Spanish songs is sure to repeat success of first. LM/LSC-2910



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



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



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

*Recorded in Dynagroove sound.

Liberty's Chicago Sales Meeting Debuts 52 LP's, Promotion Aids

LOS ANGELES—Fifty-two albums, covering all divisions within the Liberty corporate structure, were unveiled at a three-day gathering of the company's sales personnel in Chicago, July 28-Aug. 1.

The gathering, attended by 150 persons, was the first sales conference held by the label in the Windy City. Broken down, the August release showed Liberty with 12 LP's; Sunset, 19; Imperial, 8; World Pacific, 7, and Blue Note, 6.

The company's corporate chiefs from the Coast conducted the sales bash, built around aggressive slogans for each of the divisions. Liberty's program is heralded "For Entertainment Take the Liberty." Sunset's slogan is "Great Stars! Great Sound! Great Entertainment!" Imperial's is "Imperial Moves." "Out of This World Pacific" and "Blue Note: the Jazz for Everyone" round out the promotional ideas.

Corporate executive vice-president Phil Skaff noted that the Chicago meeting allowed the

company for the first time a true separation of presentation. "It was like five record companies under one roof and this difference helped showcase the product in the separate manner we've been looking for."

Artists represented on the Liberty logo include: Si Zentner, Matt Monro, Jan and Dean, the Pair, Bobby Vee, Martin Denny, Gilbert Becaud, the T-Bones, 50 Guitars of Tommy Garrett, the Ventures, Vic Dana and Bobby Vee, Jackie DeShannon and the Pair in the film soundtrack, "C'Mon Let's Live a Little."

Imperial's movers include: Slim Whitman, Jimmy McCracklin, Tony Terran, Buddy Cagle, Mel Carter, Cher, Johnny Rivers and Franck Pourcel.

Sunset's economy packages offer: Harry Geller, Eddie Heywood, Gene McDaniels, Eddie Cochran, Nellie Lutcher, Johnnie Ray, Kay Starr, Jeff Chandler, Harry Sukman, John Duffy, Vic Dana, the Fleetwoods, Bud Shank, Joe Loco, Jack Costanzo, Ray Kinney, the Standells,

"Hogan's Heroes" TV cast and Willie Nelson.

Featured on World Pacific are: Chet Baker, the late Lord Buckley, Billy Larkin and the Delegates, Bob Lind, Mariachi Brass, Bud Shank and Joe Pass.

Blue Notes' performers are: Andrew Hill, Lee Morgan, Dexter Gordon, Hank Mobley, Larry Young and Big John Patton.

Liberty is mailing a special programmer album to all radio stations containing a track from each of its new releases. The Pair are set for extra exploitation

in merchandising and sales promotion aids, a national promo tour and ads in college newspapers.

Imperial is offering 13 pre-packaged Slim Whitman LP's as depth to its new release by the artist.

Merchandising aids for WP include 48-inch x 24-inch displays for the Mariachi Brass, Bud Shank and Chet Baker, Bob Lind, the Delegates, Joe Pass and Lord Buckley.

Sales stimulators for Blue Note include a large display covering the six new releases, plastic LP browser cards for major names, stepped up advertising in jazz publications and product knowledge sheets with background material about the performers.

A display rack is available for the Sunset line.

Curtain Down on Vee-Jay As Liquidation Is Ordered

CHICAGO—Vee-Jay Records, which scaled the sales heights before losing the Beatles in 1964, plunged into formal bankruptcy here last week.

In a hearing in U. S. District Court Aug. 1, an offer by a West Coast combine to acquire the debt-ridden company was withdrawn and the court ordered receiver Gerald W. Grace to liquidate the company.

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

Vee-Jay has been in Chapter 11 status since early this year when President James Bracken announced that the firm had filed a petition for financial arrangement.

"The proceedings were instituted with the expectation that the corporation could be reorganized on a sound financial basis," Bracken said.

In a hearing in May, a group represented by attorney William Bluestein of Los Angeles announced interest in acquiring Vee-Jay, which then owed the government about \$1.5 million and had nearly \$2 million in

debts. Bluestein's group was interested in acquiring 69 4 Seasons masters, which were bid for at the same hearing by counsel for the 4 Seasons. Bluestein's group would have made a financial arrangement with the government and would have paid creditors a dime on the dollar.

The 4 Seasons' contract with Vee-Jay reportedly called for the masters to revert to their agents, Genious, Inc., in the event of company bankruptcy. The masters will now undoubtedly find their way into the catalog of Philips Records, a Mercury affiliate. The masters in question were awarded to Vee-Jay in a settlement following the signing of the group by Philips.

Vee-Jay suspended all operations here in May. The company was founded in Chicago in 1953, moved to Los Angeles in 1964 and returned last year. When it returned to Chicago, the company had such artists as Jerry Butler, Betty Everett, Jimmy Reed, Little Richard, John Lee Hooker, the Dells, Joe Paige, Russ Morgan, Harry (Sweets) Edison, Fred Hughes, Joe Simon, Orville Couch and several gospel acts.

Delay OK'd in Huskey Suit

LOS ANGELES — Attorney Walter Hurst has agreed to postpone his hearing for a summary judgment to seek release of his client from prosecution in the Al Huskey civil damages payola suit until Aug. 17. The hearing was originally set for Aug. 3 in Dept. 66 of Los Angeles Superior Court.

Hurst, representing San Diego deejay Chuck Daughterty, concurred to the request from Huskey's newly assigned attorney Francis Mintz of the Max Fink office. Mintz said he asked for the two weeks carryover in order to become familiar with the case. He said he would meet with defense attorneys to discuss ways of expediting the case after studying the burgeon-

ing file. Mintz revealed several defense attorneys had contacted him relevant to this matter.

In a declaration filed in Dept. 63 by attorney Fink, meant to answer Hurst's charge that the case had not been adequately prosecuted, Fink claimed that although Huskey was without funds to prosecute and take depositions, his office had accumulated a file of material which was subsequently given to the FCC, which itself is conducting hearings into the charges.

Fink said he had been awaiting action by the FCC but had not expected all the delay in their procedures. He concluded that the case could not proceed to final preparation and be set for trial in the near future.



CY LESLIE, left, president of Pickwick International, shakes hands with Alan W. Livingston, Capitol Records president, to seal a deal between the two companies giving Pickwick rights to the entire non-current Capitol catalog for a 10-year period for release on the budget Pickwick/33 and Hilltop labels.

LATE NEWS REVIEW

Fats Domino the Greatest In New York Club Date

NEW YORK—The band laid down the beat and created a mood—by turns soulful, rocking and jubilant. Instrumentalists, notably the tenor saxes and trumpets, were showcased in occasional solos; and the entire group engaged in an infectious and informal choreography. Thus the way was prepared for the entrance of the star, announced as "The Great Fats Domino," at the Village Gate (4).

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

As a performing artist, Domino today is at his greatest. His performance has an electric quality, for he combines talent with a flair for showmanship which derives from years of one-nighters and personal appearances.

He displayed all phases of his musical art: his distinctive phrasing and enunciation; his compelling pianistics and his skill with the broadest range of song material. Included were classic blues, such as "Trouble in Mind," and pure rockers, such as "Be My Guest." Always noted for his ballad style, Domino gave a soulful reading of "Red Sails in the Sunset," and "Blueberry Hill." Another, which gassed the assemblage, was his performance of Hank Williams' country tune, "You Win Again." He also regaled them with his inspired performance of the sacred piece, "He's Got the Whole World in His Hands."

And there were many, many more, including original songs such as "Ain't That a Shame" with stops in the arrangement, similar to his early records on Imperial.

The arrangements ran the gamut—from blues to balladry. Those who were hip enough recognized the Yancy bass lines, the triplets and the exciting rumba blues figures. In true New Orleans fashion, Domino wound it up with "When the Saints Go Marchin' In" — with, as they say, all flags flying.

From the audience reaction, one would estimate that Domino will do very heavy box office here. **PAUL ACKERMAN**

Blue Note Fall Program Set

LOS ANGELES — Blue Note's fall program, its first under Liberty ownership, will consist of six albums, with merchandising support designed by the parent company. The label is offering dealer terms, publicly unspecified, from distributors on the new releases and back catalog until Sept. 16.

Artists covered in the program banner "The Jazz Sound for Everyone" are Andrew Hill, Lee Morgan, Dexter Gordon, Larry Young, Big John Patton and Hank Mobley.

All six LP's carry the promotional theme. An illustrated catalog is in preparation as are 12 by 14 plastic LP browser cards plus stepped-up co-operative advertising.

NEW
ALBUMS
IN
THE
"BEST OF"
SERIES
INCLUDE THESE
THREE RELEASES
IN YOUR NEW
"BEST OF"
PROMOTION

THE BEST OF
HANK LOCKLIN



12 of his all-time hits. "Please Help Me, I'm Falling," "Fräulein," "Send Me the Pillow You Dream On." LPM/LSP-3559 (e)

THE BEST OF
GLENN MILLER



Miller's magic plus vocalists. "Moonlight Serenade," "A String of Pearls," "American Patrol," 9 others. LPM/LSP-3564 (e)

THE BEST OF
PORTER WAGONER



His first "Best of" album will surely delight his many fans. "Skid Row Joe," "Y'all Come," "Dooley." LPM/LSP-3560 (e)

NEW MUSIC FOR THE PIANO
24 Contemporary Composers

including Babbitt ■ Berger ■ Berkowitz ■ Dahl ■ Glanville-Hicks ■ Gould ■ Hovhaness ■ Kennan ■ Powell ■ Weber

ROBERT HELPS
pianist



For devotees of modern music, piano works—atonal and otherwise—by 24 contemporary composers. 2 LP's. LM/LSC-7042*

Merrimac Presses Background Bootlegging Problem to FCC

• Continued from page 1

performances which are the property of others and then sell them to radio stations, which in turn sell these taped performances as background services. "This is stealing, pure and simple."

Ames added that when a federal agency with regulatory power—like the FCC—refuses to accept its responsibility to check into these allegations, "this is not in the public interest."

The Merrimac executive feels that it is within the corridors of the FCC to investigate the actions of its licensees who are involved in the sale and transmission of spuriously obtained programming material. He points in his letter to the Commission's March 8, 1966, "Second Report and Order" on CATV as citing similarities in the two industries, one new and one established, which prove they both come under FCC jurisdiction.

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

A following paragraph states the FCC believes its general rule regulates any business which has an impact on broadcasting or uses communications facilities.

From a paragraph stating the FCC is not powerless to regulate persons dealing with broadcasters but not covered by the Communications Act, Ames draws the inference: "Here you would indicate that you not only regulate broadcasters, but conceivably their suppliers as well."

Most importantly, Ames feels, is the report paragraph stating that "the station cannot bestow broadcast or transmission rights to programming which it does not own (or to which it has not obtained a license to do so)." If this is true, Ames asks Hyde, "How can a radio station sell programming it does not own? There is no question that owning a record or tape does not constitute owning rights to duplicate and sell."

"It is apparent that the FCC must show equal concern about the radio broadcasting of bootleg background music as it does in the questionable area of

CATV, investigate and regulate, or it must certainly vacate its position regarding CATV where there are many parallels. It is reasonable to assume that following proper investigation, specific legislation would be recommended which would eliminate practices which are not in the public interest."

The letter to Chairman Hyde is the second avenue Ames is striding along in his publicly announced month-old drive to spark concern among the record industry and Federal Government for legal relief from unfair competition in the form of rampant bootlegging of prestige artist's performances.

After notifying 10 major record companies about the bootleg business and informing them he would duplicate product if Merrimac did not hear from them within 10 days, Ames duplicated a Bert Kaempfert tape on July 20. He wrote a letter to Decca president Milton Rackmil informing him of the action, publicly announcing he hoped the manufacturer would take legal action to help get Federal guidelines covering the legality or illegality of unauthorized duplication of a record company's key acts for resale to background system clients.

Ames said that an attorney representing Decca Records, Victor Netterville, had telephoned Merrimac's counsel Allan Kaufman, last week, informing him he wished to discuss the matter of the background dubbing the Bert Kaempfert tape. Merrimac was also in possession of a letter from Kaempfert's attorney, Benjamin Starr, requesting the company to not duplicate Kaempfert's work and offer it for sale.

Starr, a New York attorney, wrote Ames that Merrimac's action in dubbing his client's performance would be considered interference with Kaempfert's contractual rights and obligations.

"Unless I receive your advice at once," Starr wrote on July 28, "that you did not tape the Kaempfert recording or that you will destroy it and any derivatives, and that you will not use it as indicated or in any other way, I will find it necessary to take appropriate action. . . ."

Ames said he spoke to Starr Monday (1), and that Merrimac was interested in dealing with Decca, not Kaempfert. "I told

(Continued on page 74)

Bright Future Seen For Negro Deejays

NEW YORK—Negro deejays have a great future ahead predicts Joe Medlin, national promotion executive for Atlantic Records. But only if they remember their obligation, "their tremendous responsibility to the public."

An r&b personality who wants to better himself in the field should think in terms of not just playing records, but programming in terms of radio. He should learn production, learn how to be an all-round good announcer, to be able to do news, commercials and everything in good taste.

The days of the "Yeah Man!" personality in r&b radio is over, he said. "Today's listeners are typified by the intelligent Negro kid who's going to college. He wants to be talked to with dignity. You take Chuck Leonard at WABC here in New York. WABC looks at him not as a Negro, but as a good deejay who maintains their image of integrity and respectability in the community." CBS, NBC, ABC networks are opening up eventually to the Negro, he said, but warned that they were looking for qualified people.

Was a Singer

Medlin, who launched a career on Decca as a singer when he was 16, believes Negro deejays should take pride in their role in the community. He never makes a promotion trip in sports clothes. "I think that image is important. You represent a firm like Atlantic, you have to maintain an image."

"I'm proud of this business

and feel there should be more dignity from the manufacturer to the station owner, program director and deejay. People in the music-record-radio industry should have pride in what they do. Deejays have been able to shape trends in music, in the way people think."

Deejays can help a lot in the poverty program, he felt. "They are sitting there with all that electronic equipment and could do so many wonderful things." He said that r&b. deejays, playing the right kind of music, can get kids off the street with record hops.

Medlin, who began his singing career on Decca Records, had his last release on Mercury Records — "I Kneel at Your Throne." He often thinks about recording an album. Visiting nightclubs, the urge to sing comes on him and he often gets up and does a few numbers.

He got into the business side of music by doing indie promotion for Nat Tarnapol, manager of Jackie Wilson. He later worked as national promotion man for United Artists Records and helped set up their r&b department. He became head of Ascot Records of United Artists, working under Art Talmadge. Medlin spent a year with Roulette Records before joining Atlantic three years ago.

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

Fraud, Bootleg Crackdown Bills Are Signed by Rocky

NEW YORK — Gov. Nelson Rockefeller signed two bills into law Thursday (4) making it a misdemeanor to bootleg records in New York State, and calling for the record manufacturer's name and address on the jacket of every album cover.

The second bill, which requires the manufacturer's name and address, also makes it a misdemeanor punishable by fine and/or imprisonment to label a record as "stereo" that isn't.

Attorney General Louis Lefkowitz, who had drafted the

two new bills with the help of an advisory board of many of the industry's top music-record attorneys and executives, said Friday (5) that he felt the bills will go a long way toward solving the abuses against record customers disclosed by his recent investigation.

The investigation was conducted by assistant Attorney General Steve Mindell of the Consumer Frauds and Protective Bureau. The bootlegging bill becomes effective Sept. 1. The other bill becomes effective Jan. 1, 1967.

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

NEW YORK—The nation's r&b radio stations have been almost totally responsible for the chart success of Tico Records' "El Pito."

The Latin American-flavored r&b record by Joe Cuba has received heavy airplay in New York on r&b and jazz radio stations. "We've sold 70,000 in New York alone," said Red Schwartz, national promotion chief of Roulette Records and its Tico subsidiary. George Wilson, program director of WHAT, in Philadelphia, heard it being played on a visit here. He telephoned me from Philadelphia, saying he'd make it a pick of the week if I'd send him some copies to play. I sent him a couple of copies and bang, the record spread like wildfire.

This week, "El Pito" is No.

115 on Billboard's Bubbling Under Chart. This is the result strictly of r&b airplay, Schwartz said. "The rock 'n' roll stations won't play it and they're beating around the bush about the reason. I can't find out why. Some say the record is too Latin American in nature, but look at the success a few years ago of 'El Watusi.' Look at the success now of 'Guantanamera' by the Sandpipers on A&M Records."

He said he'd tried to get the "El Pito" record played on Hot 100 format stations in San Diego and Los Angeles, Chicago, and cities in the east from Buffalo, N. Y., to Miami without success. WEAM in Washington only gave it a few spins. "Here in New York, WMCA keeps turning it down,

Roulette Buys Stock in Calla

NEW YORK—Roulette Records has purchased 50 per cent of the stock of Calla Records and Grocalla Enterprises for a reported six-figure. Calla has moved into the Roulette quarters at 1631 Broadway and will still be headed by President Nathan McCalla and vice-president Jerry Shifrin. The labels which Calla distributes—Mayfield, Moonshot and Attack—will continue to be distributed by the label.

saying "We'll see." Only the new WOR-FM Stereo station has agreed to give it some pop exposure. So, if the record makes it, it could be because of exposure on the new stereo rock 'n' roll station.

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with their first sensational release

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Atco 6428



Produced by Charles Greene & Brian Stone
A York-Pala Production

Booking
XXX
WILLIAM MORRIS

Record Division Sparks 45% Sales Increase by Handleman

By HAVILAND F. REVES

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

Paul Handleman presided at the meeting in the absence of his brother Joseph, who was in Canada where the company now has substantial interests. He noted that the company began shipping, on the day of the meeting, from a new merchandising branch in Atlantic, "the heart of the South," anticipating that it will continue substantially to future sales and earnings. He reported the closing of the long-established branch at Columbus, Ohio, where a sales office and personnel will continue to be maintained. Shipments for this territory will hereafter be covered by the three surrounding branches, Cleveland, Louisville and Charleston.

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

Expansion Cited

"During the past year we entered the important Florida and California markets with phonograph record sales distribution, thus expanding our coverage to over 40 States as well as major communities in Canada."

The stereo CARtridge and tape market is counted on to provide important growth figures in the near future, particularly with the increase of player-equipped cars. Noting that most car companies will offer the cartridge option on 1967 models, the report to stockholders stressed the availability of cartridge units for cars of all models and makes of any year, giving a potential market of 20 million tape customers. Sum-

marizing the market and prospects:

"In 1967, tape equipment for both home and automobile use will become more widely available. Consumer acceptance of 8-track stereo tapes has created a new and growing market for us. We are beginning to service many leading retail chains with 8-track stereo product.

Market Restricted

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

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

An important acquisition in that country was the agreement on June 22 to acquire 40 per cent interest of Joseph and

Charlotte Sugarman in Intercontinental Merchandising Corp., Ltd., with its subsidiary, Harbord Pharmacy, Ltd. These firms operate 13 health and beauty aid stores and pharmacies and three similar leased departments in Ontario. This operation will become a wholly owned subsidiary of Handleman about Dec. 1.

The detailed financial reports showed an increase of sales for the fiscal year ended April 30 from \$34,932,453 up to \$41,565,958. Net income was up from \$1,516,528 to \$2,171,707, or from \$1.51 to \$2.17 per share.

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

Common Shares

The split applies currently to 1,002,060 shares of common stock outstanding, which become under the new set-up 1,053,108 shares of common (Continued on page 15)

Premiere Gross for Fiscal Year Tops 1965 Totals

NEW YORK—Premiere albums topped last year's \$3,000,000 gross, according to estimates for the end of the fiscal year on Sunday (31). The figures cover Premiere's three regular price and five budget labels. Included in the regular-price field is the new Blue Ribbon line, which contains jazz, pop and classical performances.

Blue Ribbon, developed in co-operation with Mercury, includes albums by the Minneapolis Symphony Orchestra, Pete Rugolo, Billy Eckstine, Josh White, Rusty Draper, David Carroll, Henry Simeone Chorale, Richard Hayman and Rusty Draper. Premiere is planning new product lines, according to Donald Pasin, sales vice-president. He said Premiere is developing new five and 10-record boxed packages; also is about to release nine three-disk sets. Also slated are 10 Coronet, 10 Spinorama and five Twinkle kiddie releases.

Pasin added that Premiere will move into the tape CARtridge field. The vice-president announced the appointment of Lou Werth as West Coast divisional sales manager. Werth will

operate out of Los Angeles. Premiere also has developed a new double shuttle press, which increases production of its 10 and 12-inch records by more than 50 per cent. The presses, which are being used at Premiere's plant in Clifton, N. J., are expected to be exported shortly to foreign markets. Philip Landwehr, Premiere president, announced that Premiere has signed new licensing agreements with Vogue Records of France and Deutsche Vogue in Germany. Premiere also is engaged in a joint venture with Combined Record Sales, Ltd., in England.

Landwehr also attributed increased domestic sales to greater custom pressing activity, premium sales and the development of products not related to the record industry. The company has learned it was low bidder on a federal contract which will be awarded later this year, according to Landwehr. The premium projects were with several food and beverage firms. The products developed included a photographic lens.

Nasatir Eyes U.K. Distrib Policy

• Continued from page 1

years as a strong label, particularly with hit artists and soundtracks. Verve, with the great catalog founded by Norman Granz brought up to date by such present-day talents as Jimmy Smith, Stan Getz and the Righteous Brothers, has "the range a great label needs."

These are supplemented by the Verve-Folkways series, the Leo the Lion children's line and the other budget ranges which round out the firm in the U. S.

Too Much to Handle

"Our three full-price and four budget lines may be too much for one licensee to handle—particularly if that licensee has a lot of good product of its own, Nasatir feels.

"We also have to consider that we are part of the Metro-Goldwyn-Mayer entity. This means not only a big motion picture concern, but there is also its television ramifications and a publishing set-up (the Big Three). There is a need to coordinate at all stages.

"It, therefore, seems inevita-

ble that we should arrive on the British market and control our own destiny. There must be some reason why soundtrack records are not as big comparatively in Britain as they are in America. I don't think their value has been brought home properly to the British consumer.

"Dr. Zhivago" was a top 10 album in our home market while it was nowhere in Britain. We must do something about it. Maybe we won't succeed, but we must try," Nasatir went on.

"I am also concerned that we don't get the singles success here compared with that in America. I am convinced that England has proved that it has great musical talents, and they will continue to register on a world-wide scale.

Int'l Significance

"This is a matter of international significance. But at the same time, we have to realize that we cannot merely expect every record to be equally successful in every market.

"It is too easy to make such a mistake. We had success with the Righteous Brothers' 'He' and

expected the pattern to be repeated in Britain where they were beginning to move again after a lull. But it didn't get away because of the BBC reluctance to air pop disks with a religious inference.

"Unfortunately, we were not told this. If we had been, we would have tried to arrange for the Righteous Brothers to ready a new single for the British market.

"These are all factors that lead me to think it is inevitable that we must find a new arrangement. It is too early to pick a time or place."

Clearly, Nasatir is not anxious or likely, to end the co-operation between MGM and EMI which has spanned nearly 20 years. Although he feels the need for MGM to control its destiny, he recognizes that it will need a powerful partner to press and distribute.

"We intend to build something of permanent value and significance," Nasatir said. "It is relatively easy to get top 20 success, but we are more interested in the long-range future. It is not a question of getting a bit more from a few hits."

Mercury Inks Action Team

CHICAGO—The deliberate pattern of Mercury's move into the r&b field continued to unfold last week with the announced signing of Action, Unlimited to an exclusive contract.

Action is a production team made up of Bobby Robinson and C. B. Atkins. The pair were signed primarily to showcase the company's newly-signed bevy of r&b stars, but the team will also seek out new r&b talent and polish other Mercury pop acts.

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

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

Atkins, a former Chicagoan, once managed Sarah Vaughn and operated the Roberts Show Lounge in the Windy City.


4 Seasons Stay All-Weather Favorites With Fresh Sounds

NEW YORK—The Four Seasons on Philips Records is one of the hottest recording groups in the business and the reason undoubtedly is because indie producer Bob Crewe keeps them fresh. The producer has come up with an entirely new sound for the group's next release, out within three or four weeks.

Taking an old standard, "I've Got You Under My Skin," Crewe revamped it and gave it a modern arrangement. "This Cole Porter song never gets old," he said, "and the way we've recorded it, it's got to be the biggest record the group

has ever had. It's a whole new departure."

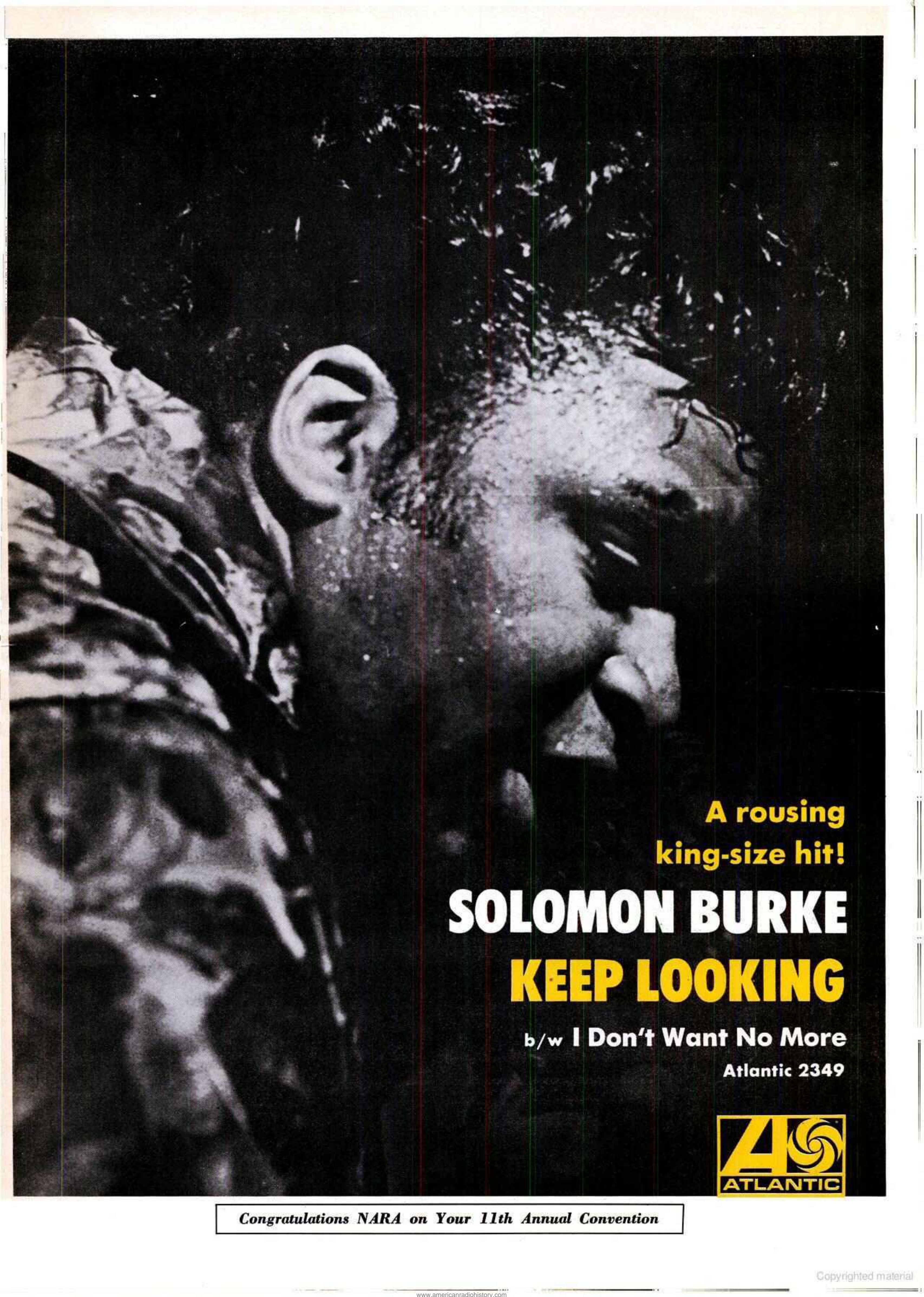
Crewe said that he and the group had wanted to "go a little bit different. Every time we've done this, it's been a shot in the arm." The group's recent hits, "Ragdoll" and "Opus 17," were in this vein, he said. "And because we try to be inventive, we keep the record buyers from ever getting tired of our sound. There's very little this group can't do. They've been hot since 1962." The Four Seasons, he said, have been responsible for selling more than 80 million singles and albums around the world.



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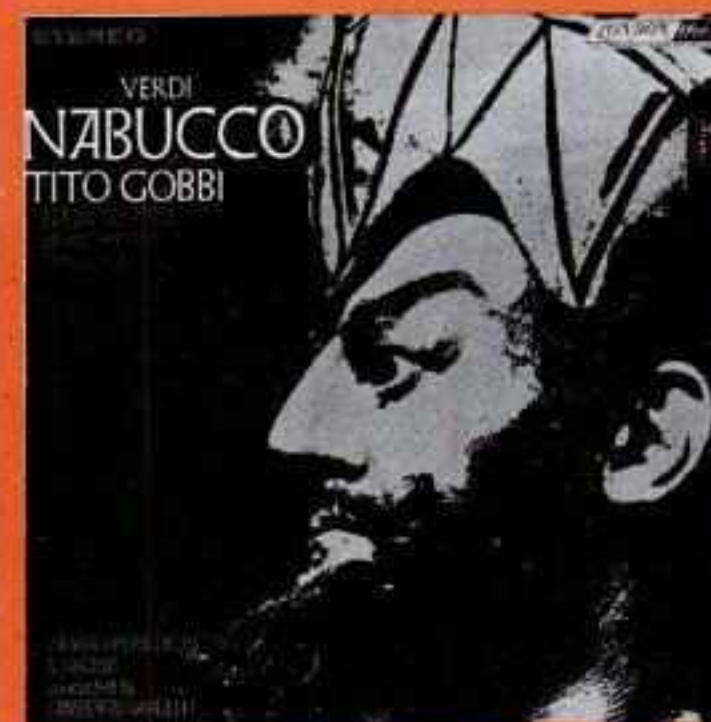
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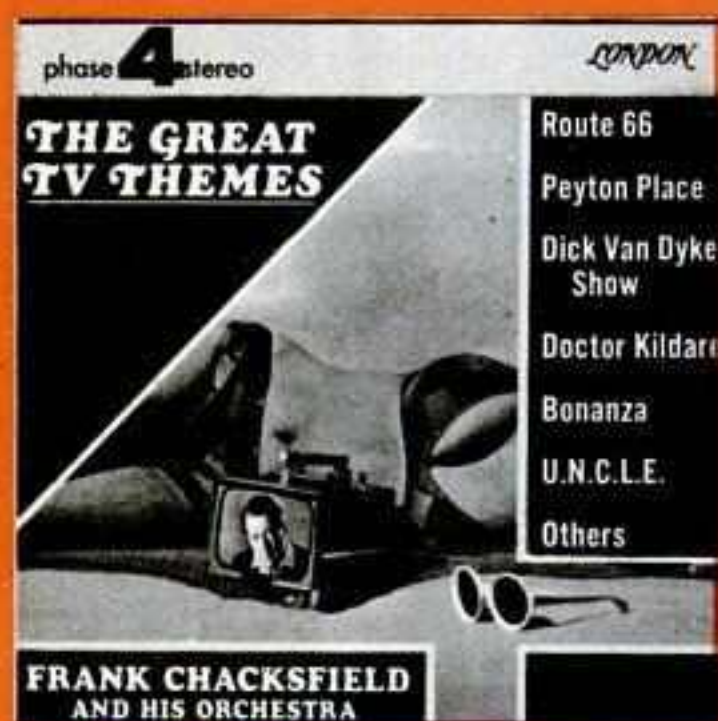
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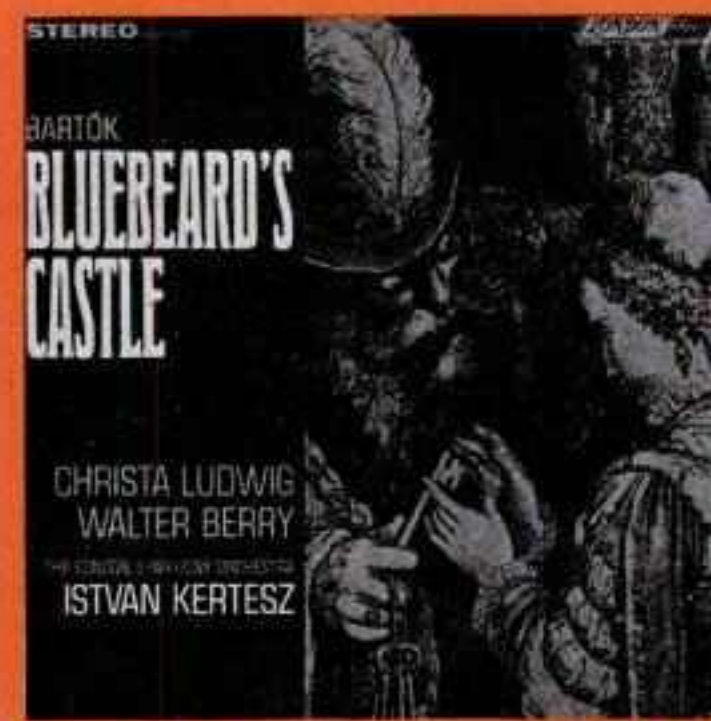
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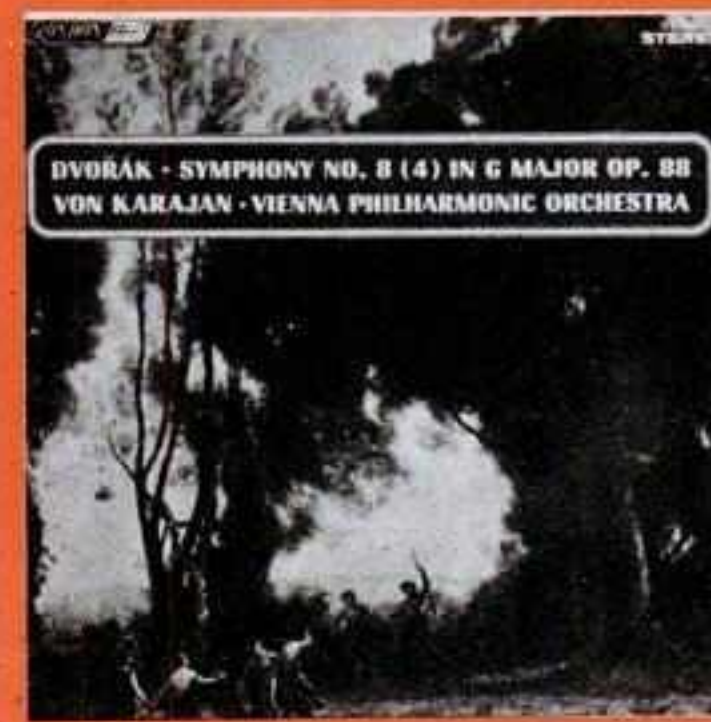
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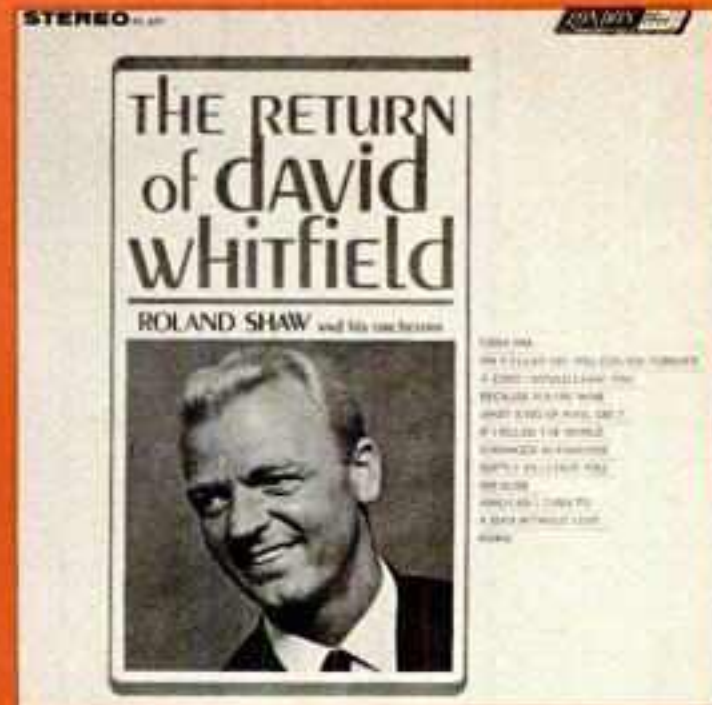
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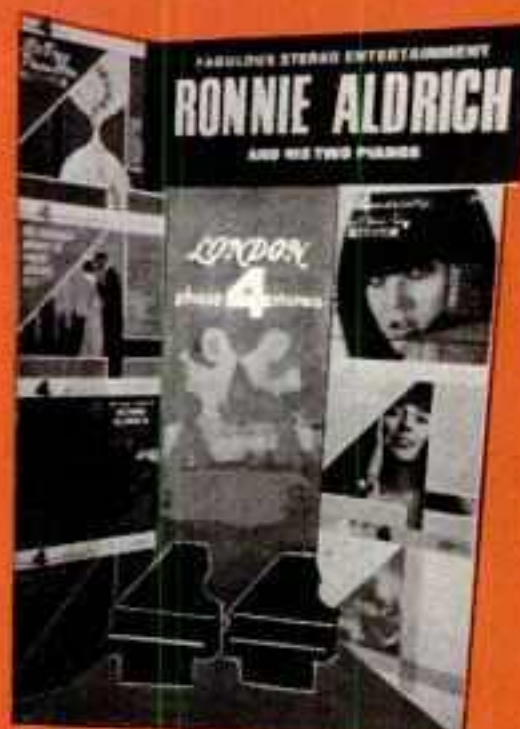
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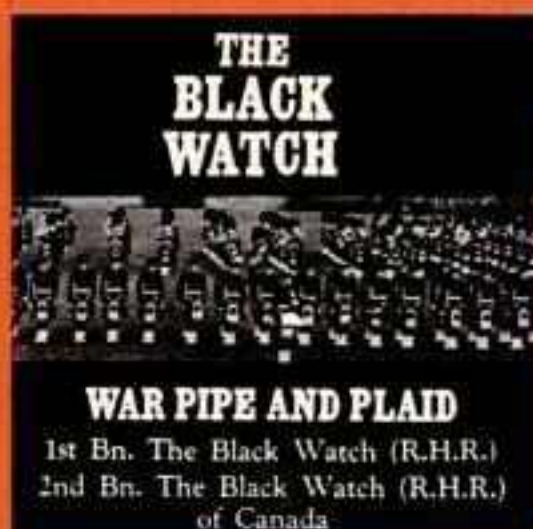
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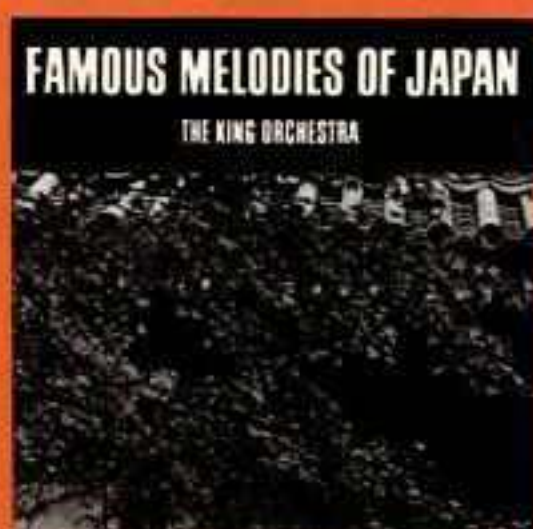
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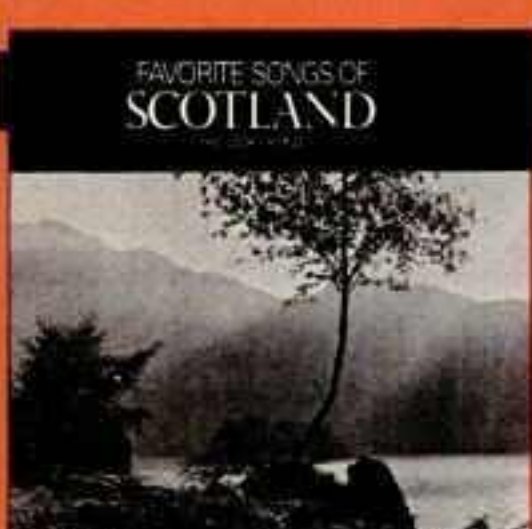


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Stereo SW 99413

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IRISH

An Age-Old Rule Broken as New Tunes Become Instant Standards

• Continued from page 3

gart, the Village Stompers and Pat Boone.

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

Some of the recent tunes with a substantial number of licenses are easy listening or middle-of-the-road material.

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

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

"Shadow of Your Smile." The Grammy and Oscar award winner has been done by Tony Bennett, Ella Fitzgerald, Dizzie Gillespie, Floyd Cramer, the Ray Charles Singers, King Curtis, Trini Lopez, Mrs. Miller, Lou Rawls, Nancy Sinatra and Barbara Lewis, among others. Other show and movie songs

Catron Forms Bornwin Prod.

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

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

such as "Zorba, the Greek," "More" and "Hello, Dolly!" follow suit.

Still, with licenses coming in from all over the world, publishers say the requests are by no means automatic. "We have to fight for the first few recordings," reports the Gil-Pincus Group. "Taste of Honey" was first published in December 1960, but it wasn't until April, 1962 that Eddie Cano recorded it. Most of the 300 licenses on the song came after September 1965 (Herb Alpert's version). According to the Pincus Group, no one wanted to touch "Old Cape Cod" until Patti Page recorded it in 1957. Now some 40 recordings exist.

"The Girl From Ipanema" an easy listening item which was released in August 1963, has some 150 licensees with 20 coming in the first six months of this year. Chad and Jeremy, George Shearing, Petula Clark and Lena Horne are among those recording it.

The rash of recordings is linked heavily with the artists' personal appearances, according to the Gil-Pincus Group. The audience wants to associate with a song it knows. Generally, it responds much faster than it would to an unknown original. The same holds true when a customer reads through an album cover. They're more apt to buy a record if they recognize the titles. "The hit song has become a tremendous merchandiser," they say. "Also, it keeps the artist contemporary."

Licensors Assist Exemption Bid

• Continued from page 1

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

Herman Finkelstein, ASCAP counsel, also protested the House Subcommittee proposals on CATV, recently released by Chairman Robert Kastenmeier (D., Wisc.) as part of the overall copyright law revision. ASCAP counsel said this exemption would be similar to past mistakes of an earlier congress. Seemingly "special" situations lured congress into exempting juke box music, and permitting compulsory licensing of music on records, said Finkelstein.

ASCAP counsel said the once "penny parlor" juke box business has become the "biggest single user" of copyrighted music for profit. CATV could become the "largest single purveyor of music" in the country, he believes. Under the House softening proviso, local fill-in CATV service would be exempt and much of the distant-city service would come under a form of "compulsory licensing"

for a negotiated fee which must be "reasonable."

The ASCAP counsel and other music licensors condemned both the free ride and all form of compulsory licensing as "confiscation" of the composer's true rights. Compulsory licensing of records is a "whittling away" of those rights, they believe.

SESAC counsel Albert F. Ciacimino joined the protests. He said broadcasters get blanket music licenses, and CATV can do the same. All other users for profit (except the juke box operators under the current law) are licensed, from hotels to wired background music.

The music people heavily attacked CATV association president Frederick Ford for telling the Senate Subcommittee that all music rights picked up from TV stations by CATV "should be considered as cleared at the source."

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

Licensors insisted that no mat-

(Continued on page 72)

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AF Joins A-V Home Entertainment

• Continued from page 4

ence, while video tape emanates from the home.

Gimbel plans a schedule of about 10 releases a month. Second release will be a "Belly Rock" album with Nai Bonet.

Greatest problem, said Gimbel, will be standardization of video tapes. The GE, Ampex and Sony machines, he added, take the same tapes.

Right now, Gimbel said, he is negotiating with Dot, Decca and Columbia for use of their product for release on video tape, and he will attempt to buy NBC tapes of special events for home market viewing.

The camera will not concentrate solely on the featured artist in the taping. This, Gimbel explained, would be too monotonous. Instead, as in the Pay-check tape, it pans to members of the orchestra, the audience and the technicians. By so do-

Beatles Disks

• Continued from page 4

he had seen Lennon's remarks in print.

The extent of the ban is not known, but a majority of the nation's radio stations will continue to program Beatles records.

The group is scheduled to play a concert in New York's Shea Stadium Aug. 23.

A spokesman for Capitol Records, which issues Beatles' records under its logo in the U. S., said Lennon's remarks were "quoted out of context and misconstrued."

ing it gives the viewers the illusion of being present at a recording session.

Much of the video tape product will be classical, produced mainly in Europe because of the lower cost.

Gimbel feels it will be some time before the operation shows a profit. However, he reasons that if the home video tape market does hit its potential, his firm will have an extensive tape library and should be in a commanding position. This, he feels, will pay for his pioneering expenses.

Elektra Bows

• Continued from page 4

the color on both sides has resulted in a substantial sales increase.

Attending the New York meeting were Bob Levenson, Bay State, Boston; Marvin Ginsberg, Seaboard, Hartford, Conn.; Dave Seidman, Metro, New York; Jerry Winston, Wendy, New York; Jim Schwartz, Schwartz Bros., Washington, and Bob Maurer, Music Sales of Florida, Miami.

Superior a Racker

NEW YORK—Superior Records Sales is now primarily a rack jobber for leading New York department stores and is no longer active as a distributor. Its lines and inventory were sold to Beta Distributing. Superior has not gone out of business as reported last week.

EXECUTIVE TURNTABLE

• Continued from page 3

all LP covers. He has worked in the record industry for the past 10 years, receiving eight Los Angeles Art Director's Club Awards and a Grammy nomination for the Allan Sherman LP, "My Son, the Folk Singer."

★ ★ ★

Bob Venosa has joined Forlenza Associates, a new advertising, sales promotion, music publishing organization, which changed its name to Forlenza-Venosa Associates. Venosa was editor and art director of Field Communications at Columbia Records.

★ ★ ★

Bob White has been promoted to vice-president in charge of marketing and sales with Dynamic Devices, parent company of Dynamic Stereo Music. White, who was dealer relations manager for the firm, will be responsible for the sales, merchandise, and public relations of Dynamic Devices for Texas.

★ ★ ★

Jule T. (Jay) Faulkner is the first assistant national credit manager of Capitol Records Distributing Corp., a new position. He joined the firm as Los Angeles regional credit manager in 1963. In the new berth, Faulkner will report to Russell E. Vail, national credit manager.

★ ★ ★

Milton Herson has been named executive head of Music Makers. Tom Anthony has been appointed liaison between the firm's creative staff. Anthony's new duties previously were handled by Herman Edel, who is no longer with Music Makers.

Handleman's Big Sales Increase

• Continued from page 10

and Class B common eligible to receive cash dividends, on which the current dividend rate is 20 cents per share. In addition, there are now 451,332 shares of Class B common stock, divided into three equal series, 3, 4 and 5. These latter will be convertible into common stock starting May 1 in 1967, 1968 and 1969 respectively.

A new stock option purchase plan for employees was also overwhelmingly approved.

He made it clear that none of the Handleman brothers would be presently eligible under this plan and that it was directed to retaining and securing other key employees.

The date of the annual meeting was advanced for future years from the first Monday in August to the first Wednesday in September. It was explained that this will give attorneys and accountants more time necessary to prepare reports and documents, and that it would permit including of the first-quarter report in the information presented to stockholders.

The stockholders re-elected all eight directors for another term—Joseph, Paul, David and Moe Handleman, Richard H. Cummings, Peter M. Detwiler, Floyd Golden and Sidney J. Karbel.

Directors met after the general session and elected David Handleman, former executive vice-president, with special duties of the record operations, as president. He succeeds Paul Handleman, who becomes chairman of the board and chief executive officer. Joseph Handle-

man, formerly chairman of the board, was upped to the newly created post of chairman of the executive committee, and the new post of chief of international operations. Moe Handleman, formerly secretary-treasurer, was elected executive vice-president and treasurer; Sidney J. Karbel, a director and counsel for the company, was elected secretary.

An unexpected bonus to come in the second-quarter report, David Handleman said, will be an insurance settlement of \$440,000, earlier estimated at \$325,000, which would in effect represent a profit of 6 cents a share, for the first time ago in their Louisville branch. This will be a nonrecurring item and should be taken into consideration in comparing reports.

Spart., ABC Renew Pact

NEW YORK — Sparton of Canada, Ltd., has renewed its distribution contract with ABC Records. The Canadian firm has distributed ABC product since it was founded 11 years ago.

Negotiations were handled by David Berger, vice-president of ABC's international division, and Harold Pounds of Sparton. The Canadian licensee will handle all ABC, Impulse, Command, Grand Award, Westminster, Music Guild, Whitehall, Boom, Jerden, Oliver, Tangerine and Simon Says product.

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CHERRY
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TALENT

Ella, Duke Make Antibes Swing

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

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

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

A Conspiracy

Halfway through his concert Duke Ellington told the audience slyly of "a conspiracy." Then

Miss Fitzgerald's accompanist Jimmy Jones walked on stage and sat at the piano and was joined by drummer Grady Tate and bassist Jim Hughart.

Then, in Ellington's own words, came "the first, first, first lady of song"—Ella Fitzgerald—to sing a superb set which she afterward described as the best therapy in the world. This is the very stuff of festivals, as the audience reaction demonstrated.

The Ellington band, which played the last four nights of the Festival, was in tremendous form and notwithstanding the lack of new material, it was a superb attraction. This magnificent and unique organization, studded with jazz veterans, never fails to delight even the most hardened audiences, but something about the Juan-les-Pins air must have inspired the musicians to new heights of greatness because they have seldom played

with more fire, more attack, more boundless enthusiasm.

A New Star

As well as a triumph for the established jazz stars, there also emerged a new star: tenorist/flutist Charles Lloyd, whose quartet walked off with most of the honors on the first three days.

Lloyd, leading Keith Jarrett (piano), Cecil McBee (bass) and Jack de Johnette (drums), electrified the audiences with the immense vitality and variety of his music. An arresting mixture of free jazz, calypso and Latin rhythms and blues-based themes, the Lloyd quartet's performances combined tremendous musicianship with irresistible visual appeal.

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

A refreshing set of traditional jazz was provided by the extremely competent Old School Jazz Band from Geneva, Albert Mangelsdorff and his Quintet from Germany supplied some rather disciplined free jazz, Italy's Lilian Terry gave swinging renditions of Jon Henricks lyrics to some modern jazz standards and Bernard Peiffer, a pianist of immense technique, played some original themes with great dexterity and command.

Anita O'Day did herself much less than justice by producing the same numbers for each of her three appearances and singing with a casual musicianship which at best was only half as good as she can be and, at worst, was altogether too glib. Backing her, with hardly any rehearsal, was the Tete Montoliu trio, with Swiss bassist Erik Peter and American drummer Billy Brooks—a unit which won enthusiastic applause on all three nights.

Montoliu, a blind pianist from Barcelona, plays swinging piano, combining the influences of Bud Powell and Bill Evans and is easily one of the most impressive soloists on the instrument in Europe. On the Sunday of the Festival, the Gospelaires of Dayton joined singer John William for a jazz mass which has now become a regular feature.

MIKE HENNESSEY

Antibes Festival A Top Affair

PARIS—Despite a slight decline in attendance compared with last year, the Antibes-Juan-les-Pins Jazz Festival is still regarded as one of the most successful of all European jazz festivals.

The \$80,000 Festival—the seventh—was expected to gross just under \$4,000 from the sale of 18,000 tickets over the seven days. Rest of the cost is contributed by the French Radio and TV network, the ORTF, and the municipality of Antibes-Juan les Pins.

At a press reception midway through the Festival, the mayor of Antibes, Pierre Delmas, said there would certainly be an eighth Festival next year with the probable participation of Louis Armstrong and Dave Brubeck.

Later, Jacques Hebey, who organizes the festivals with CBS President Directeur General Jacques Souplet, said he was satisfied with the reception accorded the Festival and noted that the corps of press correspondents this year had grown to almost 200.

Vancouver Reads Anti-Riot Act Into Rock 'n' Roll Shows

By ERNEST W. FAIR

VANCOUVER, B.C. — The city will not ban the Rolling Stones, but the City Council on July 28 approved license bylaw amendments designed to head off a repetition of conditions which lead to injuries to city policemen when the British rock 'n' roll group appeared here July 19.

One alderman proposed that the amendment be approved which would virtually "lock" Vancouver's doors to the long-haired quintet" but failed to win adequate support.

The revised bylaw will require promoters of future concerts to post a security bond sufficient to cover damage to property and injury to policemen. No license will be granted until the chief constable has informed license inspectors that

the applicant has provided adequate safety and security measures.

The amended bylaw will withhold licenses to promoters of concerts until five conditions are met:

1. The stage must have a curtain that can be drawn to screen the performers from audience;
2. Such curtain must be under control of the police;
3. The lighting must be sufficient to enable police to view the whole audience clearly;
4. Amplifiers must have controls that can be turned off by police;
5. Police may stop the show at any time they feel the audience is getting out of control.

Twenty teen-agers were taken into custody July 19 as a crowd of 3,000 nearly got out of hand twice during the Stones' performance at the Pacific National Exhibition Forum.



HARRY BELAFONTE signs a new 10-year pact with RCA Victor, while George R. Marek, label's vice-president and general manager, beams. Belafonte, who has been a Victor artist since 1954, has recorded 22 albums for the company.

Mancini & Williams Doubles Champs

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

Mancini opened the show with his popular "Peter Gunn" composition and followed with a string of his compositions that included "Mr. Lucky," "Charade," "Pink Panther," "Sweetheart Tree" and "Baby Elephant Walk." He changed pace with a humorous rendition of David Rose's "Stripper,"

sequed to his curren "Swing March" from the film "What Did You Do in the War Daddy." He wound up strongly with a medley of his Academy Award winners.

Mancini then brought on Andy Williams to the strains of "Moon River." Williams is a personable performer with many winning ways. He got off to a rousing start with "Who Can I Turn To," showed off his comic flair in "In the Summertime" and then moved into a rhapsodic romantic mood with "More," "Danny Boy" and "Shadow of Your Smile." There were also emotional lifts from "Hawaiian

(Continued on page 75)

Pair Extraordinaire Are Peach of an Act

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

The duo, known as the Pair Extraordinaire, is just that—extraordinary. The Pair's quality of music and performance instills a sense of freshness and vitality in everything they do.

The audience, most of them not knowing what to expect, was solidly behind the two right from the start and at the close of the Pair's act, they were given rousing applause.

Carl Craig displayed a powerful but mellow voice as he opened the show with "That's the Way It's Gonna Be." He combines the mellowness of Johnny Mathis, the soul of Ray Charles and Sammy Davis' stage

talents. By closing one's eyes, one wouldn't believe Marcus Hemphill is playing only a bass. The sound is like that of a piano.

They put on a relaxing, yet exciting show. Their humor and conversant ability with the audience depicts their excellent personalities.

Craig's vocal skills shone through such numbers as "Stand By Me" and the Pair's new Liberty Records single, "Girl, I Think I Love You." With a broad base of material the Pair's performance ranged from a swingin' version of Lennon and McCartney's "Run for Your Life," to a soft, wide-ranged rendition of Cole Porter's "Summertime." To sum up, the Pair Extraordinaire are first-class entertainers. HANK FOX

Joanie Sommers Looks to 2 Careers—Mother and Artist

By ELIOT TIEGEL

LOS ANGELES — Joanie Sommers has placed a traveling restriction on her career and is hoping she can maintain her position in show business while pursuing an active "career" as a housewife and mother of two children.

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

but several well-selected TV shots have kept her name before the public.

"My family comes first," the Pepsi-Cola girl for the last five years said. Her idea is to pick and choose club dates, like Las Vegas, Tahoe, Reno, locally and New York.

She feels she is singing more maturely than when she was with Warner Bros., where her biggest single hit was "Johnny

(Continued on page 75)



Jonah Jones, one of the most talented of contemporary trumpeters, has converted the raging Tijuana bag to fit his own tasty and popular muted trumpet style and the set comes off as a swinging success in "Tijuana Taxi" (Decca 4756). This new Jones album has some vigorous trumpet work on things like "Secondhand Rose" and "I'll Get By," while "Tijuana Taxi," "Opus One" and "Over the Rainbow" get extremely sympathetic readings by Jonah. Jonah Jones' horn is an Olds Super trumpet, the only horn that offers him a complete and balanced range with real tonal flexibility and professional versatility.

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Number of Singles Reviewed This Week, 278—Last Week, 144

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

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

BEATLES — YELLOW SUBMARINE (Prod. Martin) (Writers: Lennon-McCartney) (Maclean, BMI)—**ELEANOR RIGBY** (Prod. Martin) (Writers: Lennon-McCartney) (Maclean, BMI)—With Ringo taking the lead, and everything in the arrangement but the kitchen sink, the group has their most unusual easy rocker to date. Flip is offbeat baroque ballad with equal potential for the No. 1 spot.

Capitol 5715

TEMPTATIONS—BEAUTY IS ONLY SKIN DEEP (Prod. Norman Whitfield) (Writers: Whitfield-Holland) (Jobete, BMI)—Smooth rocker featuring bongo and brass and a well-done vocal on a strong lyric. Top-of-the-chart contender. Flip: "You're Not an Ordinary Girl" (Jobete, BMI).

Gordy 7055

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

MARVIN GAYE—LITTLE DARLING (I Need You) (Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Swinger that should have no trouble making a rapid chart climb. Strong material and performance. Flip: "Hey Diddle Diddle" (Jobete, BMI).

Tamla 54138

FONTELLA BASS — SAFE AND SOUND (Prod. Miner-Davis-Smith) (Writers: Miner-Davis-Smith) (Chevis, BMI)—Rocking ballad which will fast top the successful "Recovery." Flip: "You'll Never Ever Know." (Chevis, BMI).

Checker 14323

***FRANK GALLOP—THE SON OF IRVING** (Prod. Booker & Foster) (Writers: Peppiatt, Aylesworth, Williams) (Thirteen, ASCAP)—Follow-up to the "Ballad of Irving" is even more hilarious and has equal chart possibilities of the former hit. Flip: "The One Love I'll Never Forget" (Thirteen, ASCAP).

Musicor 1191

MANFRED MANN — JUST LIKE A WOMAN (Writer: Dylan) (Dwarf, ASCAP)—The Bob Dylan number serves as a strong Mercury debut for Mann, who is currently riding the British charts with this hit. Flip: "I Wanna Be Rich" (Spectorious, BMI).

Mercury 72607

GENTRYS—A WOMAN OF THE WORLD (Prod. Moman) (Writers: Hurley-Wilkens) (Tree, BMI)—Powerful rocker, strong teen lyric and headed for a high spot on the Hot 100 in short order. Flip: "There Are Two Sides to Every Story" (Press, BMI).

BGM 13561

DAVID & JONATHAN—OH, MY WORLD (Prod. George Martin) (Writers: Baker-Cavendish) (Maribus, ASCAP) — **LOVERS OF THE WORLD UNITE** (Prod. George Martin) (Writers: Cook-Greenway) (Mills, ASCAP)—Their own composition is an infectious number with good teen lyric, aimed at the top of the Hot 100. Flip is a production ballad with equal potential of top side.

Capitol 5700

DEE JAY & THE RUNAWAYS—SHE'S A BIG GIRL NOW (Prod. Iowa-Great Lakes Studio) (Writers: D. Lee-A. Reynolds) (Screen Gems-Columbia, BMI) — **HE'S NOT YOUR FRIEND** (Prod. Iowa-Great Lakes Studio) (Writers: Lee-Reynolds-Milton-Addington) (Screen Gems-Columbia, BMI)—Top side, from the pen of Dickie Lee and Alan Reynolds offers a clever lyric and a solid rock dance beat. Flip is also a strong rocker which could meet with more chart success than "Peter Rabbit."

Smash 2049

REGENTS—WORDS (Prod. Ratner) (Writers: Boyce & Hart) (Screen Gems-Columbia, BMI)—Powerful initial release by a group who should fast become prominent via this well-written rocker from the pen of Tommy Boyce.

Penthouse 502

Spotlights—Predicted to reach the HOT 100 Chart

DEL SHANNON—Under My Thumb (Gideon, BMI). LIBERTY 55904
JONATHAN KING—Just Like a Woman (Dwarf, ASCAP). PARROT 3005
THE GANTS—Spoonful of Sugar (Beak, BMI). LIBERTY 55903
THE DRONGOS—Under My Thumb (Gideon, BMI). WHITE WHALE 235
PATRICK—We Gotta Stick It Out (Saturday, BMI). RSVP 1122
THE JONES BOYS—Impressions (Screen Gems-Columbia, BMI). ATCO 6426
OLYMPICS—Baby, Do the Philly Dog (Keymen-Mirwood, BMI). MIRWOOD 5523
THE BIRDWATCHERS—I'm Gonna Love You Anyway (Sherlyn, BMI). MALA 536
BOOKER T. & THE MG'S—My Sweet Potato (Instrumental, BMI). STAX 196
GOLDIE & THE GINGERBREADS—Think About the Good Times (Sagittarius, BMI). ATCO 6427
SANFORD CLARK—The Fool (Debra, BMI). RAMCO 1972
BELOVED ONE'S—Peep Peep Pop (Limelite-Lio-Dan & Knob Hill, BMI). BOYD 157
THE GROUP—Baby, Baby It's You (Young City, BMI). WARNER BROS. 5840
WITCHES & THE WARLOCK—Behind Locked Doors (Street Car, BMI). SEW CITY 103
CLASSICS—Pollyana (Lowery, BMI). CAPITOL 5710

TOYS — BABY TOYS (Prod. Randell & Linzer) (Writers: Decillis-Layton) (Saturday-My Songs, BMI)—Off-beat, left field rocker with clever lyric, production and familiar classical melody. Should equal the success of "Lover's Concerto." Flip: "Happy Birthday Broken Heart" (Saturday, BMI).

DYNOVOICE 222

SOLOMON BURKE — KEEP LOOKING (Writers: Burke-Burke-Burke) (Pronto-De Faith, BMI)—Change of pace for Burke is this hard-driving, easy rocker which should prove his most commercial entry to date. Top vocal performance. Flip: "I Don't Want You No More" (Cotillion-DeFaith, BMI).

Atlantic 2349

MAJOR LANCE—THE BEAT (Prod. Sherrill) (Writers: Sharh-Castel-Johnson) (Jalynne, BMI)—Hot pop potential for Lance in this solid dance beat rocker with a wailing vocal aimed at the r&b market as well. Should rush up the charts. Flip: "You'll Want Me Back" (Curtom, BMI).

Okeh 7255

CHARTBUSTERS—ONE BIRD IN THE HAND IS LIKE TWO IN THE BUSH (Prod. Poe & Sandusky) (Writers: Dillon-Sandusky) (Chartbuster-Locket, BMI)—Rouser that never quits, and features a wild, high-pitched vocal. Should hit with great impact. Flip: "Maybe" (Chartbuster-Claiborne, BMI).

Crusader 129

NANCY AMES—CRY SOFTLY (Prod. Kellem) (Writers: Killen-Sutton-Sherill) (Tree, BMI)—Fast-paced rock ballad, based upon Liebestraum, serves as a hot commercial entry for Miss Ames. Flip: "I Don't Want to Talk About It" (Screen Gems-Columbia, BMI).

Epic 10056

SPARROW—TOMORROW'S SHIP (Prod. Kapralik-McCoy) (Writer: Edmonton) (Calmalus, BMI)—New Canadian group, making noise in the New York discotheque area, make an impressive and commercial debut on Columbia. Folk-rockers offer good blend and strong production by Dave Kapralik and Van McCoy. Flip: "Isn't It Strange" (Camalus, BMI).

Columbia 43755

TOMMY BOYCE—SUNDAY, THE DAY BEFORE MONDAY (Prod. Calello) (Writers: Boyce & Hart) (Screen Gems-Columbia, BMI)—Making his debut on A&M, the composer-performer offers a wild, off-beat happy number that should prove a big chart item. Clever arrangement and performance. Flip: "The Green Grass" (Screen Gems-Columbia, BMI).

A&M 809

THE RESTLESS FEELIN'S—HEY, MAMA, YOU'VE BEEN ON MY MIND (Writer: Murdoch) (Unart, BMI)—New group with winning sound, plus a strong production by Eddie Reeves. In the easy-go, folk-rock bag and exceptionally well done. Flip: "A Million Things" (Unart, BMI).

United Artists 50053

THE CLASSMEN—SUSIE JONES (Prod. John Rhyse) (Writer: Rhyse) (Gomba, BMI) — Catchy rhythm number in the vein of "Mrs. Brown" and "Mrs. Applebee," with the same hit potential. Good group sound. Flip: "Everything Is Alright" (T.M., BMI).

Impact 1012

THE TORONADOS—HEY! BABY — (Prod. Frank Cariola) (Writers: Channel & Cobb) (LeBill, BMI) — The Bruce Channel hit of the past, is revived in a bright, Beach Boys style which should rush it up the chart in rapid fire. Hard-driving dance beat in strong support. Flip: "Next Stop, Kansas City" (Fairland, BMI).

Date 1519

ROVIN' FLAMES—Bo Diddley (Arc, BMI). TAMPA BAY 1111
THE SEVEN OF US—Jamboree (Rabbit's Foot). RED BIRD 10-080
THE SAVAGES—The Best Thing You Ever Had (Gil, BMI). RED FOX 111
THE LAST FIVE—Kicking You (Artreff & Flomar, BMI). WAND 1122
AD-LIBS—Human (Ludix, BMI). A.G.P. 100
DEAN SCOTT—Gotta Have Losers Too (Underwood, BMI). SCEPTER 12137
THE SPARKLES—Jack and the Beanstalk (Acuff-Rose, BMI). HICKORY 1406
THE GREAT SCOTTS—The Light Hurts My Eyes (Screen Gems-Columbia, BMI). TRIUMPH 67
PAUL—Happy Music (LeBill, BMI). CHARAY 2235
BILL JUSTIS ORK & CHORUS—Yellow Summer (Combine, BMI). MONUMENT 956
GORDON MACRAE—If She Walked Into My Life (Jericho, ASCAP). CAPITOL 5693
NARVEL FELTS—I'd Trade All of My Tomorrows (For Just One Yesterday) (Hill & Range, BMI). HI 2110
DIDI NOEL—Let the Music Play (Trio-Fantastic, BMI). BLUE CAT 129
STARBUCK—I Who Have Nothing (Milky Way-Trio-Cotillion, BMI). VALIANT 744

COUNTRY SPOTLIGHTS

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

JOHNNY CASH—BOA CONSTRICTOR (Prod. Law & Jones) (Writer: Silverstein) (Hollis, BMI)—Taken from his hit album, Cash should have a giant single in this hilarious Shel Silverstein novelty. Much pop potential as well. Flip: "Bottom of a Mountain" (Pamper, BMI).

Columbia 43763

WAYLON JENNINGS—(THAT'S WHAT YOU GET) FOR LOVIN' ME (Prod. Atkins) (Writer: Lightfoot) (Witmark, ASCAP)—Jennings has a sure fire winner in this fine rhythm ballad from the pen of Canadian Gordon Lightfoot. Flip: "Time Will Tell the Story" (Wilderness, BMI).

RCA Victor 8917

CARL SMITH—MAN WITH A PLAN (Prod. Law & Frank) (Writer: Knight-Smith) (Four Star, BMI)—His most commercial entry of late is this well-written rhythm story that should spiral Smith back up the chart. Flip: "You Mean Ol' Moon" (Cedarwood, BMI).

Columbia 43753

WANDA JACKSON—THIS GUN DON'T CARE (Prod. Ken Nelson) (Writer: Lee) (Barmour, BMI)—Following up "The Box It Came In," Miss Jackson has a top chart contender for both pop and country with this rhythm number in the vein of "These Boots Are Made for Walkin'." Flip: "I Wonder If She Knows" (Party Time, BMI).

Capitol 5712

JOHNNY WRIGHT — I'M DOING THIS FOR DADDY (Writer: Cryslar) (Southtown, BMI)—This weeper can't miss. With a sad tale of a little boy whose Daddy is in Vietnam, this one will hit hard and fast. Fine Wright performance. Flip: "Racing Man" (Wells, BMI).

Decca 32002

MARK DINNING — HE REMINDS ME OF ME (Prod. Wesley Rose) (Writer: Loudermilk) (Acuff-Rose, BMI)—Plaintive and beautiful Loudermilk ballad serves as a strong top of the chart contender for the fine Dinning vocal: "Run Opie Run" (Acuff-Rose, BMI).

Hickory 1404

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

BILLY LARGE—The Goodie Wagon (Tuckahoe, BMI). COLUMBIA 43741
DON BAILEY—Wake Me When It's Over (Sure-Fire, BMI). DECCA 31989
DARNELL MILLER—The World's Best Better Half (4-Star, BMI). CHALLENGE 59336
THE HOMESTEADERS—Show Me the Way to the Circus (Mimosa, BMI). LITTLE DARLIN' 0010
ARCH YANCEY—A Helping Hand (Bluecrest-Husky, BMI). MONUMENT 955
HANK MALCOLM—Yellow Bellied Sap Sucker (Starday, BMI). STARDAY 770
KENNY VERNON—It Makes You Happy (Yonah, BMI). CARAVAN 123

R&B SPOTLIGHTS

Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

JIMMY RADCLIFFE — LUCKY OLD SUN (Prod. Scott - Radcliffe - Gold) (Writers: Gillespie-Smith) (Robbins, ASCAP)—Rousing blues revival of the oldie should find no trouble climbing the r&b as well as the Hot 100 chart. Exceptional wailing Radcliffe vocal. Flip: "So Deep" (Sealark, BMI).

Shout 202

J. B. TROY—EVERY MAN NEEDS A WOMAN (Prod. Northern & Bailey) (Writers: Northern & Bailey) (Catalogue, BMI)—Left fielder, blues ballad with a soulful vocal performance aimed at a high spot on the chart. Flip: "Ain't It the Truth" (BMI).

Musicor 1188

Spotlights—Predicted to reach the R&B SINGLES Chart

CLARENCE (FROGMAN) HENRY—Cajun Honey (Cajun, BMI). PARROT 309
ARTHUR CONLEY—I Can't Stop (No, No, No) (Fame, BMI). FAME 1007
KENNY GAMBLE—Don't Stop Lovin' Me (Stilran-Dandelion, BMI). ARCTIC 123
EDDIE FLOYD—Knock On Wood (East, BMI). STAX 194
EDDIE BILLUPS—No Love Have I (Bennell-Cape Ann-Bold Lad, BMI). JOSIE 960
PERCY WIGGINS—The Work of a Woman (Champion, BMI). RCA VICTOR 8915
LEON HAYWOOD—Soul Cargo (Vault, BMI). FAT FISH 8005
VERNON GARRETT—If I Could Turn Back the Hands of Time (Thermo-Blockbuster, BMI). MODERN 1026
LIL' SOUL BROS.—I've Got Heartaches (Group Four, BMI). WHEELSVILLE 222

AUGUST 13, 1966, BILLBOARD

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IT IS high time that we gave thanks to the nation's deejays who are performing an invaluable service for music publishers and recording companies by bringing to their attention talent from their area—talent which otherwise might never have had the opportunity to be heard by publishers and recording companies.

A case in point is *Dave Prince* of WXYZ, Detroit. About two years ago *Mr. Prince* wrote us about *Billy Lee & The Rivas*, a group appearing at Record Hops around Detroit. He was so impressed with their ability that he felt it his duty to help them. He waxed so enthusiastic about the boys that we agreed to hear them. We liked what we heard and signed them. The rest is musical history, the group now known as *Mitch Ryder and The Detroit Wheels* has soared to stardom. As for *Dave Prince*, he derives much satisfaction in the realization that he discovered a stellar group, and knowing that that is truly a great judge of talent.

There are other cases where deejays have discovered writers, musicians, and singers, and have done much to help them. This speaks well for the radio personalities of the USA who feel a sense of responsibility toward their listeners. So, we say thank you one and all, you dedicated people in radio wherever you are.

Dan Crewe
Vice-President,
Saturday Music, Inc.



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ALBUM TITLES . . . More and more record companies are finding Saturday Music songs ideally suited as titles for albums. Latest to utilize Saturday songs for this purpose are RCA-Camden's *Living Jazz LP* titled "A Lover's Concerto," and The Walker Bros. album on Smash "The Sun Ain't Gonna Shine." These are two excellent records!

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TALENT

MUSIC ON CAMPUS

By ROBERT LIFESET

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

The National Academy of Recording Arts and Sciences (NARAS) has awarded Dartmouth College, Hanover, N. H., a full summer music scholarship program to be used at the Hopkins Center Congregation of the Arts. . . . **Winston L. Kirby**, a veteran of 25 years in commercial radio and television, has been named director of the Office of Radio and Television at Columbia University. . . . Billboard's College Bureau announces it now has 146 college representatives who are ready and willing to report campus activities throughout the school year. Most recent college correspondents are **James L. Fortini**, University of Maine; **Alan Ruhlman**, Louisiana State University; **Nancy DePalma**, St. John's University, and **Ronnie Rigell**, South Texas College.

Summer Campus Profiles

University of Missouri, Columbia, Mo., reports a summer enrollment of 6,577—266 over last year's figure. The college is planning a multipurpose auditorium which will be used for college concerts, and is expected to seat about 15,000. KOMU-TV, the campus educational TV station, has added color and

VTR equipment for the fall semester. **University of Hawaii**, Honolulu, Hawaii, has a phenomenal increase of 2,700 summer students. The school hasn't any broadcasting facilities; however, has an entertainment budget of \$15,000. This money is generally spent on entertainment of the cultural variety. **University of Arkansas**, Fayetteville, Ark., report a summer enrollment increase of 114. The school isn't planning any new facilities, but has a well-equipped small concert hall and theater, built in 1950.

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



LOU RAWLS, right, blues singer on the Capitol label, and a&r producer Dave Axelrod, discuss playbacks during recording session at the Capitol Tower in Hollywood.

Atkins Signs Merc. Pact

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



CORAL RECORDS artist Dick Roman, left, and the company's a&r producer Henry Jerome, listen to the singer's new single, "Green Years," the love theme from the Universal film, "Torn Curtain," which opened two weeks ago.

Parker Writer Of 'Barefootin''

NEW ORLEANS — The recent "Barefootin'" hit was written by Robert Parker, who recorded it for Nola Records. Dover Records, which distributes Nola, was negotiating for overseas distribution. It was implied in a recent issue that Heuy Meaux, independent producer in Houston, wrote the tune and that it was a best seller overseas. Meaux recorded the tune by TV and the Bribesmen for Hanna-Barbera Records.

Pirouette Spins Up 8 September LP's

NEWARK — Eight September releases are scheduled for next month on Pirouette, its second issue. As in the first release of 21 titles earlier this year, the second group is limited to baroque music. Included are three disks by harpsichodist Kenneth Gilbert and one by flutist Jean-Pierre Rampal.

Two of the releases contain Rameau works, one by Gilbert, and the other, the complete "Pieces de Clavecin en Concerts." Rounding out the release are an LP of works by Sinhoff, von Dittersdorf and Boccherini; "Three Centuries of Military Music" by the wind ensemble of the Leipzig Academy; three-piano concertos by Bach and Mozart. The label is produced by Ambassador Records.

Say You Saw It in
Billboard

Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	1	2	3	TITLE	Artist, Label & Number	Wk. On Chart
1	1	1	2	SOMEWHERE MY LOVE	Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP)	9
2	2	3	6	THE WORK SONG	Herb Alpert & Tijuana Brass, A&M 805 (Upam, BMI)	8
3	3	2	1	THE IMPOSSIBLE DREAM	Jack Jones, Kapp 755 (Fox, ASCAP)	14
4	11	30	—	BORN FREE	Roger Williams, Kapp 767 (Columbia, BMI)	3
5	8	15	24	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark, Warner Bros. 5835 (Northern, ASCAP)	5
6	6	10	11	GEORGIA ROSE	Tony Bennett, Columbia 43715 (Feist, ASCAP)	6
7	5	6	7	LARA'S THEME FROM "DR. ZHIVAGO"	Roger Williams, Kapp 738 (Robbins, ASCAP)	16
8	13	26	33	A MILLION AND ONE	Dean Martin, Reprise 0500 (Silver Star, BMI)	4
9	9	18	20	MISTY	Groove Holmes, Prestige 401 (Vernon, ASCAP)	8
10	4	4	3	STRANGERS IN THE NIGHT	Frank Sinatra, Reprise 0470 (Roosevelt-Champion, BMI)	16
11	15	23	29	THE TIP OF MY FINGERS	Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	4
12	10	14	15	UPTIGHT	Nancy Wilson, Capitol 5673 (Jobete, BMI)	7
13	14	19	23	YOU YOU YOU	Mel Carter, Imperial 66183 (Mellin, BMI)	6
14	7	7	12	HAPPY SUMMER DAYS	Ronnie Dove, Diamond 205 (Picturetone, BMI)	9
15	19	24	30	IT'LL TAKE A LITTLE TIME	Jerry Vale, Columbia 43696 (Leeds, ASCAP)	5
16	25	—	—	NON C'EST RIEN	Barbra Streisand, Columbia 43739 (Kiki, BMI)	2
17	27	28	—	IN THE ARMS OF LOVE	Andy Williams, Columbia 43737 (Twin-Chris, ASCAP)	3
18	22	29	32	WADE IN THE WATER	Ramsay Lewis, Cadet 5541 (Ramsol, BMI)	6
19	12	8	10	YOU DON'T HAVE TO SAY YOU LOVE ME	Dusty Springfield, Phillips 40371 (Robbins, ASCAP)	8
20	24	32	40	LET ME TELL YOU, BABE	Nat King Cole, Capitol 5683 (Comet, ASCAP)	4
21	26	31	35	JUST YESTERDAY	Al Martino, Capitol 3702 (Damian, ASCAP)	4
22	20	25	31	YOU'VE GOT YOUR TROUBLES	Nancy Wilson, Capitol 5673 (Mills, ASCAP)	4
23	32	—	—	GUANTANAMERA	The Sandpipers, A&M 806 (Fall River, BMI)	2
24	16	13	17	SUMMER LOVE	John Davidson, Columbia 43635 (Mutual, ASCAP)	9
25	17	12	14	CAN I TRUST YOU?	Bachelors, London 20010 (Miller, ASCAP)	7
26	29	35	38	A MILLION AND ONE	Vic Dana, Dolton 322 (Silver Star, BMI)	4
27	18	9	8	STRANGERS IN THE NIGHT	Bert Kaempfert & His Orchestra, Decca 31945 (Roosevelt-Champion, BMI)	15
28	34	—	—	ALFIE	Joannie Sommers, Columbia 43731 (Famous, ASCAP)	2
29	35	—	—	A SIGN OF THE TIMES	King Richard's Fluegel Knights, MTA 107 (Dotchess, BMI)	2
30	36	—	—	MAS QUE NADA	Sergio Mendes and Brasil '66, A&M 807 (Peor Int'l, BMI)	2
31	33	34	37	KHARTOUM	Ferrante & Teicher, United Artists 50038 (Unart, BMI)	5
32	30	27	27	TRUMPET PICKIN'	Al Hirt, RCA Victor 8854 (Mayhew, BMI)	8
33	31	28	28	LET IT BE ME	Arthur Prysock, Old Town 1196 (Leeds, ASCAP)	7
34	40	—	—	PUT YOURSELF IN MY PLACE	Buddy Greco, Reprise 0459 (Screen Gems-Columbia, BMI)	2
35	—	—	—	THERE WILL NEVER BE ANOTHER YOU	Chris Montez, A&M 810 (Morris, ASCAP)	1
36	39	—	—	I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME	Faron Taylor, Columbia 43630 (Mills, ASCAP)	2
37	—	—	—	SUMMER SAMBA	Walter Wanderley, Verve 10421 (Duchess, BMI)	1
38	37	40	—	TRAINS AND BOATS AND PLANES	Dionne Warwick, Scepter 12153 (U.S. Songs, ASCAP)	3
39	38	39	—	LOVE LETTERS	Elvis Presley, RCA Victor 8870 (Famous, ASCAP)	3
40	—	—	—	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roosevelt, BMI)	1



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The Dean Martin Show (October 13, NBC-TV)
Where It's At (Special on ABC-TV, November 13)
The Danny Kaye Show (CBS-TV)
The Milton Berle Show (ABC-TV)
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HOT 100

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



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

THIS WEEK	1 Wk. Ago	2 Wk. Ago	3 Wk. Ago	TITLE	Artist (Producer), Label & Number	Weeks on Chart	
Billboard Award	3	7	21	SUMMER IN THE CITY	Levin' Spoonful (Eric-Jacobson), Kama Sutra 211	5	
	2	2	3	LIL' RED RIDING HOOD	Sam the Sham & the Pharaohs (Stan Kasler), MGM 13504	10	
	3	5	11	50	THEY'RE GOING TO TAKE ME AWAY, HA-HAAA!	Napoleone XIV (Japalana Prod.), Warner Bros. 5831	4
	4	1	1	2	WILD THING	Troggs (Page One-York Palls), Alca 6415- Fontana 1548	8
	5	4	4	4	THE PIED PIPER	Crispian St. Peters (David Nicolson), Jamie 1320	10
	6	6	5	9	I SAW HER AGAIN	Mama's & the Papa's (Lou Adler), Dunhill 4031	7
	7	11	14	25	SUNNY	Bobby Hebb (Jerry Ross), Philips 40365	8
	8	9	9	17	MOTHER'S LITTLE HELPER	Rolling Stones (Andrew Loog Oldham), London 902	6
	9	10	10	14	SOMEWHERE MY LOVE	Ray Conniff & the Singers (Ernie Altshuler), Columbia 43626	9
	10	8	8	10	SWEET PEA	Tommy Roe, ABC Records 10762	10
	11	16	26	46	I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark (Tony Hatch), Warner Bros. 5835	5
	12	13	16	32	THIS DOOR SWINGS BOTH WAYS	Herman's Hermits (Mickie Most), MGM 13548	6
	13	14	17	23	OVER UNDER SIDEWAYS DOWN	Yardbirds (Samwell-Smith, Napier-Bell), Epic 10035	8
	14	15	30	41	SEE YOU IN SEPTEMBER	Happenings (Bright Tunes Prod.), B. T. Puppy 520	6
	15	7	2	1	HANKY PANKY	Tommy James & the Shondells (Jeff Barry & Ellie Greenwich), Roulette 4606	11
	16	17	23	26	SWEET DREAMS	Tommy McLain (Floyd Sotileau & Huey Meaux), MSL 197	8
	17	12	6	7	HUNGRY	Paul Revere & the Raiders (Terry Melcher), Columbia 43678	9
	18	24	40	68	BLOWIN' IN THE WIND	Stevie Wonder (C. Paul), Tamla 54136	4
	19	57	75	—	MY HEART'S SYMPHONY	Gary Lewis & the Playboys (Snuff Garrett), Liberty 55898	3
	20	51	90	—	SUNSHINE SUPERMAN	Douvan (Mickey Most), Epic 10045	3
	21	33	57	82	SUMMERTIME	Billy Stewart (Billy Davis), Chess 1966	5
	22	45	64	90	WORKING IN THE COAL MINE	Lee Dorsey (A. Toussaint-M. Sehorn), Amy 958	4
	23	35	48	78	WARM AND TENDER LOVE	Percy Sledge (Marlin Greene & Quin Ivy), Atlantic 2342	4
	24	39	51	83	LADY JANE	Rolling Stones (Andrew Loog Oldham), London 902	4
	25	43	76	—	LAND OF 1,000 DANCES	Wilson Pickett (Jerry Wexler & Rick Hall), Atlantic 2348	3
	26	37	47	62	THE JOKER WENT WILD	Brian Hyland (Snuff Garrett & Leon Russell), Philips 40377	5
	27	28	33	52	SEARCHING FOR MY LOVE	Bobby Moore & the Rhythm Aces (Rick Hall), Checker 1129	8
	28	38	63	93	BORN A WOMAN	Sandy Posey (Chip Woman), MGM 13501	4
	29	29	32	38	PRETTY FLAMINGO	Manfred Mann (John Burgess), United Artists 59040	7
	30	19	18	18	THE WORK SONG	Herb Alpert & the Tijuana Brass (Herb Alpert), A & M 805	7

41	45	55	DISTANT SHORES	6	22	25	30	TRAINS AND BOATS AND PLANES	7	51	61	—	GUANTANAMERA	3	25	24	15	AIN'T TOO PROUD TO BEG	12	46	56	80	MAKE ME BELONG TO YOU	4	23	13	8	RED RUBBER BALL	13	18	12	6	PAPERBACK WRITER	10	32	29	11	ALONG COMES MARY	11	42	53	61	TAR AND CEMENT	6	34	34	37	BILLY AND SUE	9	52	62	—	ALFIE	3	26	15	5	YOU DON'T HAVE TO SAY YOU LOVE ME	13	55	65	89	WADE IN THE WATER	6	27	22	12	STRANGERS IN THE NIGHT	15	56	66	100	A MILLION AND ONE	4	47	50	64	MISTY	8	58	73	98	BUS STOP	4	48	59	79	THE TIP OF MY FINGER	4	53	54	4	ALMOST PERSUADED	5	50	55	75	YOU YOU YOU	5	62	84	—	WOULDN'T IT BE NICE	3	20	20	24	I WANT YOU	7	59	74	—	(You Make Me Feel) SO GOOD	3	64	79	—	MONEY WON'T CHANGE YOU	3	21	19	19	LOVE LETTERS	7	30	28	29	WHERE WERE YOU WHEN I NEEDED YOU	9	70	—	—	RESPECTABLE	2	71	—	—	SAY I AM (What I Am)	2	72	—	—	GO AHEAD AND CRY	2	75	—	—	WITH A GIRL LIKE YOU	2	76	88	—	WIPE OUT	19	65	70	73	I GUESS I'LL ALWAYS LOVE YOU	5	66	81	99	OPEN THE DOOR TO YOUR HEART	4	74	80	92	SUGAR AND SPICE	4	63	52	69	LOOK AT ME GIRL	6
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66	—	—	—	YOU CAN'T HURRY LOVE	1	67	68	77	88	I BELIEVE I'M GONNA MAKE IT	4	90	—	—	SUNNY AFTERNOON	2	69	44	44	54	5 D (Fifth Dimension)	5	92	—	—	THE DANGLING CONVERSATION	2	71	79	89	—	7 AND 7 IS	3	72	77	—	—	TOO SOON TO KNOW	2	73	80	86	—	LONELY SUMMER	3	74	86	—	—	OUT OF THIS WORLD	2	75	—	—	—	TURN-DOWN DAY	1	76	81	—	—	A MILLION AND ONE	2	77	83	83	—	LIVIN' ABOVE YOUR HEAD	3	78	78	82	—	BRING BACK THE TIME	3	79	95	97	—	HOW SWEET IT IS	3	80	88	92	—	I PUT A SPELL ON YOU	3	81	—	—	—	GOD ONLY KNOWS	1	82	82	95	96	(We'll Be) UNITED	5	83	87	91	—	LET'S CALL IT A DAY GIRL	3	99	—	—	—	SUSPICIONS	2	85	85	—	—	PETTICOAT WHITE (Summer Sky Blue)	2	86	—	—	—	MR. DIEINGLY SAID	1	87	97	—	—	JUST YESTERDAY	2	88	—	—	—	SATISFIED WITH YOU	1	89	94	96	—	THE PHILLY FREEZE	3	90	—	—	—	THERE WILL NEVER BE ANOTHER YOU	1	91	91	—	—	LET ME TELL YOU, BABE	2	92	93	—	—	WORLD OF FANTASY	2	89	94	95	—	GEORGIA ROSE	4	94	—	—	—	CAST YOUR FATE TO THE WIND	1	95	96	—	—	YOUR GOOD THING (Is About to End)	2	96	—	—	—	SOMETIMES GOOD GUYS DON'T WEAR WHITE	1	97	100	—	—	THAT'S ENOUGH	2	98	—	—	—	IN THE BASEMENT	1	99	—	—	—	ASHES TO ASHES	1	100	—	—	—	BLACK IS BLACK	1
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HOT 100—A TO Z—(Publisher-Licensee)

Ain't Too Proud to Beg (Jobete, BMI)	34	Lil' Red Riding Hood (Rose, BMI)	2
Alfie (Famous, ASCAP)	41	Look at Me Girl (Epps, BMI)	63
Almost Persuaded (Gallico, BMI)	49	Lonely Summer (Gamba, BMI)	73
Along Comes Mary (Davon, BMI)	38	Love Letters (Famous, ASCAP)	35
Ashes to Ashes (Screen Gems-Columbia, BMI)	99	Make Me Belong to You (Blackwood, BMI)	35
Billy and Sue (Hornet, BMI)	40	Million and One, A-Martin (Silver Star, BMI)	45
Black to Black (Elmwinn, BMI)	100	Million and One, A-Dana (Silver Star, BMI)	74
Blowin' in the Wind (Witmark, ASCAP)	18	Mr. Dieingly Said (Tender Tunes-Elmwinn, BMI)	86
Born a Woman (Painted Desert, BMI)	28	Misty (Vernon, ASCAP)	46
Bring Back the Time (Crazy Cajon, Flamar, BMI)	78	Money Won't Change You (Dynatone, BMI)	54
Bus Stop (Mankon, BMI)	47	Mother's Little Helper (Gideon, BMI)	8
Cast Your Fate to the Wind (Friendship, BMI)	94	My Heart's Symphony (Gringol, BMI)	19
Dangling Conversation, The (Charing Cross, BMI)	70	Open the Door to Your Heart (T. M. & Parnall, BMI)	63
Distant Shores (Chad & Jeremy-Noma, BMI)	31	Out of This World (Rozzique-Elmwinn, BMI)	74
5 D (Fifth Dimension) (Tickson, BMI)	69	Over Under Sideways Down (Feist, ASCAP)	12
Georgia Rose (Feist, BMI)	93	Paperback Writer (Maclean, BMI)	37
Go Ahead and Cry (Righteous Bros., BMI)	39	Petticoat White (Summer Sky Blue) (Noma-Feather-Hi Count, BMI)	85
Good Only Knows (Sea of Tunes, BMI)	81	Philly Fretze, The (Vapac, BMI)	89
Guantanamera (Fall River, BMI)	33	Pied Piper, The (Chardon, BMI)	29
Hanky Panky (T. M., BMI)	15	Pretty Flamingo (Ponderosa, BMI)	29
How Sweet It Is (Jobete, BMI)	79	Red Rubber Ball (Eclectic, BMI)	36
Hungry (Screen Gems-Columbia, BMI)	17	Respectable (Wemar, BMI)	57
I Believe I'm Gonna Make It (Tree, BMI)	67	Satisfied With You (Branson, BMI)	18
I Couldn't Live Without Your Love (Northern, ASCAP)	11	Say I Am (What I Am) (Dundee, BMI)	58
I Guess I'll Always Love You (Jobete, BMI)	62	See You in September (Vihar, ASCAP)	14
I Want You (Dwarf, ASCAP)	6	Searchin' for My Love (Chevis, BMI)	27
In the Basement (Chevis, BMI)	52	7-4-7 Is (Grass Roots, BMI)	71
Joker Went Wild, The (Rising Sons, BMI)	26	Sometimes Good Guys Don't Wear White (Equinox, BMI)	96
Just Yesterday (Damian, ASCAP)	87	Somewhere My Love (Robbins, ASCAP)	9
Lady Jane (Gideon, BMI)	24	Strangers in the Night (Champion-Roosevelt, BMI)	44
Land of 1,000 Dances (Tone-Kel-Anastole, BMI)	25	Sugar and Spice (Duchess, BMI)	64
Let's Call It a Day Girl (Sea Lark, BMI)	83	Summer in the City (Faithful Virtue, BMI)	1
Let Me Tell You, Babe (Comet, ASCAP)	91	Summertime (Gershwin, ASCAP)	21

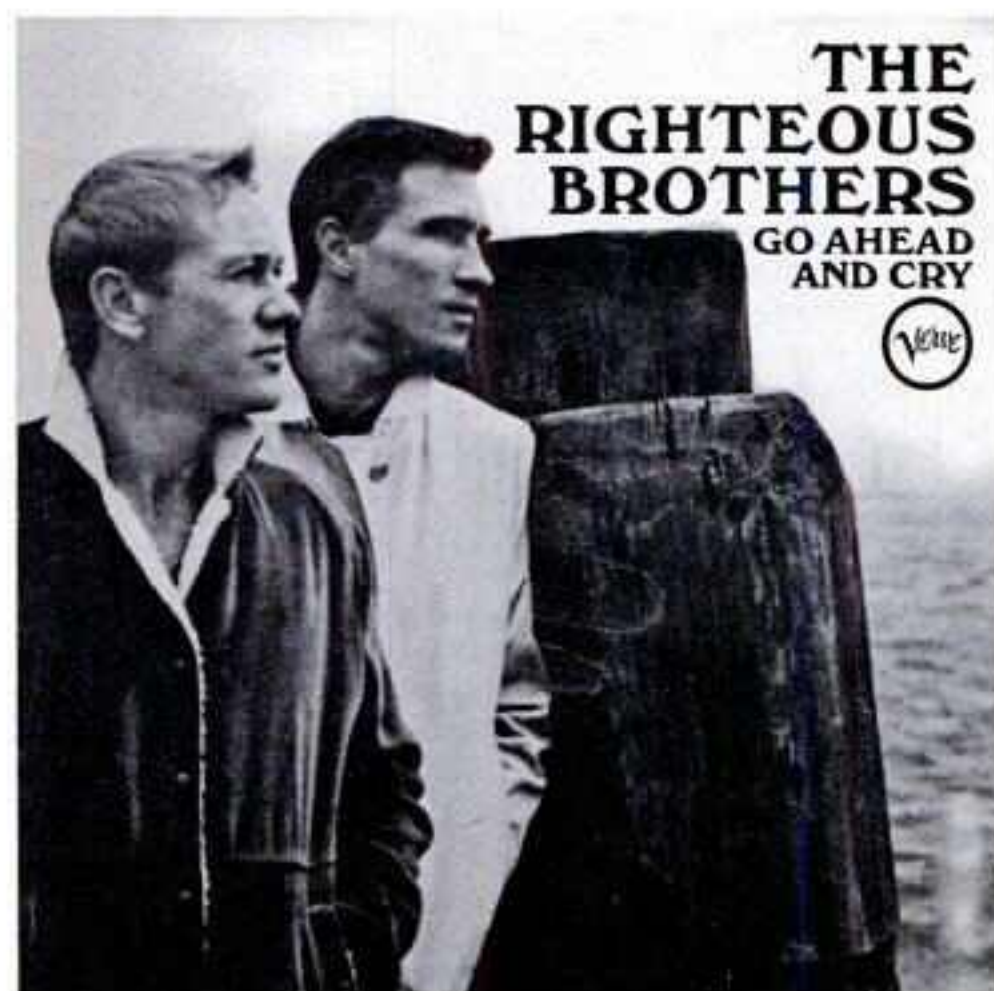
Sunny (Portable, BMI)	7	Sunny Afternoon (Horma, BMI)	48
Sunshine Superman (Southern, ASCAP)	20	Suspicious (Ricemill-R&S, BMI)	84
Suspicious (Ricemill-R&S, BMI)	84	Sweet Dreams (Acuff-Rose, BMI)	16
Sweet Dreams (Acuff-Rose, BMI)	16	Sweet Pea (Low Twi, BMI)	10
Tar and Cement (Feist, ASCAP)	29	Tip of My Finger, The (Tree & Champion, BMI)	48
There Will Never Be Another You (Morris, ASCAP)	90	Too Soon to Know (Acuff-Rose, BMI)	72
They're Coming to Take Me Away (Hawaii, XIV, SESAC)	3	Turn-Down Day (Northern, ASCAP)	75
This Door Swings Both Ways (Blackwood, BMI)	12	Waide in the Water (Ramsel, BMI)	43
Tip of My Finger, The (Tree & Champion, BMI)	48	Warm and Tender Love (Pronto-Bob-Dan-Quincy, BMI)	23
Too Soon to Know (Acuff-Rose, BMI)	72	We'll Be United (Sharpe, BMI)	82
Turn-Down Day (Northern, ASCAP)	75	Where Were You When I Needed You (Trousdale, BMI)	56
Waide in the Water (Ramsel, BMI)	43	Wild Thing (Blackwood, BMI)	4
Warm and Tender Love (Pronto-Bob-Dan-Quincy, BMI)	23	Wipe Out (Miracle-Robin Hood, BMI)	61
We'll Be United (Sharpe, BMI)	82	With a Girl Like You (James, BMI)	60
Where Were You When I Needed You (Trousdale, BMI)	56	Work Song, The (Upam, BMI)	30
Wild Thing (Blackwood, BMI)	4	Working in the Coal Mine (Marsaint, BMI)	22
Wipe Out (Miracle-Robin Hood, BMI)	61	World of Fantasy (Camed, BMI)	92
With a Girl Like You (James, BMI)	60	Wouldn't It Be Nice (Sea of Tunes, BMI)	51
Work Song, The (Upam, BMI)	30	You Can't Hurry Love (Jobete, BMI)	46
Working in the Coal Mine (Marsaint, BMI)	22	You Don't Have to Say You Love Me (Robbins, ASCAP)	42
World of Fantasy (Camed, BMI)	92	You Make Me Feel So Good (Grand Canyon-Hill & Range, BMI)	53
Wouldn't It Be Nice (Sea of Tunes, BMI)	51	You You You (Mollin, BMI)	50
You Can't Hurry Love (Jobete, BMI)	46	Your Good Thing Is About to End (East, BMI)	95
You Don't Have to Say You Love Me (Robbins, ASCAP)	42		

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You Don't Have to Say You Love Me (Robbins, ASCAP)	42		

BUBBLING UNDER THE HOT 100

101. OPEN UP YOUR DOOR	Richard & the Young Lions, Philips 40381
102. WHEN YOU WAKE UP	Cash McCall, Thomas 307
103. LARA'S THEME FROM "DR. ZHIVAGO"	Roger Williams, Kapp 738
104. LOVE ATTACK	James Carr, Goldwax 309
105. COME SHARE THE GOOD TIMES WITH ME	Julie Monday, Rainbow 500
106. TO SHOW I LOVE YOU	Peter & Gordon, Capitol 5684
107. I WANT TO BE WITH YOU	Dee Dee Warwick, Mercury 72584
108. CHAPEL IN THE FIELDS	Knickerbockers, Challenge 59335
109. YOU'RE GONNA MISS ME	Thirteenth Floor Elevators, International Artists 107
110. LOOK AT ME, GIRL	Playboys of Edinburg, Columbia 43716
111. LOVE (Oh How Sweet It Is)	Jerry Butler, Mercury 72592
112. FIVE PIPER	Dynatone, HBR 494
113. ANGELICA	Barry Mann, Capitol 5695
114. EL PITO	Cilla Black, Capitol 5674
115. I'M YOUR HOOCHIE COOCHIE MAN	Joe Cuba, Tico 470
116. THE KIDS ARE ALRIGHT	Jimmy Smith, Verve 10426
117. WHO-DUN-IT?	The Who, Decca 31988
118. DEAR MRS. APPLEBY	Monk Higgins, St. Lawrence 1013
119. WHO DO YOU THINK YOU ARE	Flip Cartridge, Parrot 306
120. DIANNE	Shindogs, Vins 801
121. A CHANGE ON THE WAY	Ronny & the Daytonas, RCA Victor 8096
122. SHE DRIVES ME OUT OF MY MIND	Terry Knight & the Pack, Lucky 11229
123. GET AWAY	Swingin' Medallions, Smash 2033
124. WE CAN MAKE IT	Georgia Fams, Imperial 66189
125. RUMORS	Ruby & the Romantics, Kapp 739
126. AIN'T NOBODY HOME	Syndicate of Soul, Bell 646
127. LITTLE DARLING (I Need You)	Howard Tate, Verve 10420
128. CAMPFIRE GIRLS	Marvin Gaye, Tamla 54138
129. BABY I LOVE YOU	Billy Joe Royal, Columbia 43740
130. CHERRY, CHERRY	Jimmy Holiday, Minut 32002
131. B-A-B-Y	Mell Daimond, Bang 528
132. KISSIN' MY LIFE AWAY	Carla Thomas, Stax 195
133. MIND EXCURSION	Hondells, Mercury 72605
134. MAN LOVES TWO	Trade Winds, Kama Sutra 212
135. MAN LOVES TWO	Little Milton, Checker 1109

**WITH A
TRACK RECORD
LIKE THE
RIGHTEOUS
BROTHERS,
ALL WE CAN
SAY IS
GO AHEAD
AND ORDER
GO AHEAD
AND CRY
THE NEW SINGLE
HIT B/W THINGS DIDN'T
GO YOUR WAY VK-10430
IT'S FROM THE NEW
HIT ALBUM:**



V/V6-5004



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RADIO-TV programming

NARA Parley Will Hear RFK; Shaping Up as Biggest and Best

NEW YORK — Sen. Robert Kennedy (D.-N.Y.) will be guest speaker Friday afternoon here at the annual convention of the National Association of Radio Announcers in the Waldorf-Astoria. Other speakers during the four-day convention that starts Thursday (11) include Tom Sims, vice-president, McCann-Erickson; the Rev. Wyatt Tee Walker, and H. Naylor Fitzhugh, vice-president, Pepsi.

The convention this year shapes up to be the biggest and best of the r&b music associa-

tion. Nearly every label producing r&b product is expected to be represented, along with others in the music-record industry, plus program directors, music directors, station owners, and air personalities from every state in the nation. About 200 record men and 400 r&b personalities attended last year's convention in Houston. This year should be a record turnout for the r&b association. The highlight of the convention will be the formal NARA awards dinner Saturday night

when Sheldon Leonard will be honored as Man of the Year and Lena Horne as Woman of the Year. Other awards presented will include best r&b song, record, group, and male and female vocalist; best gospel single; best jazz single and album; best r&b album; most promising new male and female vocal groups, most promising male and female performers; plus special awards to radio stations and people in the industry. Entertainment will be by some of the new artists in the field.



DISCUSSING METHODS BY WHICH the National Association of Radio Announcers could improve its image and its members are, from left: Buzzy Willis, Joe Medlin, Jack Walker, Frank Mancini and Del Shields. Walker is president of the metropolitan chapter of NARA, Shields is executive vice-president of the national NARA. These are just a few of the people who've devoted time and effort to benefit the organization.

Shields Cites NARA Progress; Sees Challenging Road Ahead

NEW YORK — Though the National Association of Radio Announcers (NARA) has come a long way under the "New Breed" administration, executive vice-president Del Shields feels that an equally challenging year lies ahead for the organization of r&b air personalities.

"The new breed," Shields said, "has accomplished its campaign promises made last year at the convention in Houston. We've established an office in New York, set up group insurance which will be offered to members this year, established an awards program, fo-

cused national attention on the association, set up an advisory board, and launched a fund-raising campaign through a special premium album featuring various r&b artists that is now in the works."

He said that NARA was well on its way toward becoming an effective music-radio industry association. To implement its growth, however, he saw the necessity for several new steps. First, with funds raised by the premium album, he felt NARA should set up a permanent staff in the form of a paid executive secretary or director. Shields, who has been devoting several hours each week to NARA projects, said, "It just can't go on like this."

Revamping Cited

The organization needs to revamp its local chapters to make them not only more effective, but build up activity. NARA also needs a slate of regional conferences to bring the association to those members who can't attend the annual convention, he said. "NARA simply can't continue to operate just once a year at the convention."

He also felt the need for at least one sales conference a year to "present deejays to the manufacturers and so manufacturers will be able to show his product to the men who sell it on the air . . . to help them do a better job of selling it. No matter how many records we play, we're basically salesmen."

Other plans include revamping the organization's charter to clear up what Shields referred to as a "muddled legal status." A committee has been working with lawyers on this project.

Shields saw the need for
(Continued on page 57)

R&B Making Dent In Hot 100 Outlets

NEW YORK — If anything dramatizes the vast popularity of r&b music today, it's increasing use of r&b records for programming by the nation's Hot 100 format stations. The estimates of r&b play on pop rock 'n' roll stations range anywhere from between 10-15 per cent in Denver to "close to 50 per cent" in Miami.

WSGN, in Birmingham, has a playlist featuring 30-40 per cent r&b-oriented records, said music director Dave Roddy. Dutch Holland, music director of WFUN in Miami, who considers the Supremes as r&b artists, says WFUN's programming is close to 50 per cent r&b-oriented records because "these records seem to be what's happening at this time." The market has two r&b stations that influence the popularity of these records.

WKMR in Detroit has six or seven records on its top 31 list that are r&b in nature, said deejay Scott Regen. This was considered a fairly representative week's playlist. However, WKMR and most Hot 100 stations across the nation consider

such artists as the Supremes as pop artists; they're no longer strictly r&b artists, they say because their sales are now mostly in the pop field. So stations such as KHJ in Los Angeles, the No. 1 Hot 100 format stations such as KHJ in Los Angeles, the No. 1 Hot 100 format station there, may be playing more r&b-oriented records than the 15 per cent now estimated. Program director Ron Jacobs said he felt that the popularity of r&b music is growing.

KIMN in Denver is playing 10-15 per cent in r&b-oriented records and program director Ted Adkins said this represents an unusual display of the popularity of the music as only about 5 per cent of the population of Denver is Negro. Even some of the monster hits in the r&b field in previous years never got off the ground in Denver, he said. But this year has seen more r&b-oriented records happening in Denver than ever before.

WMCA, in New York, had a playlist last week on which about 20 per cent of the tunes were r&b-oriented.

This Issue Special NARA Features Pages 24-57

EDITORIAL

R&B Riding Crest

Rhythm and blues has achieved a peak position as a powerful influence on the total music business. A study of the Hot 100 chart will show that dozens of top selling records are r&b-oriented, this fact has not been lost upon the manufacturers. Key labels—majors and indies—are making every attempt to improve their stance in the r&b field.

Examples are many: Capitol in recent months has been adding personnel with the distinct aim of improving that label's image in the r&b market. United Artists Records has revived its Veeep label as an r&b vehicle. Mercury is making a determined push to solidify itself in the field. It is known too that RCA Victor plans greater r&b activity.

But the phenomenon does not stop there. R&b is very big overseas—particularly in England. In addition to r&b records selling strongly there, the British record business, particularly at the a&r level, strongly mirrors r&b influence.

This is all to the good, for it represents on the part of the music-record business an awareness that r&b is one of the great streams of American music.

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

That this is now so fully understood reflects credit on the record industry and the record buyer.

It is to the credit of NARA and its members that there is now such a keen awareness of the importance of the field.

Finally, we may point out that success entails a burden or obligation which is willingly borne by those who are dedicated. It is NARA's obligation to do all in its power to maintain the excellence of r&b music; to foster its growth on all cultural and economic levels.

R&B Stations Ride High With Frequency

• Continued from page 3

ber of Latin American listeners, as well as white kids. The station runs third and fourth now in the general market, he said, and competes on the general market level for advertising.

Lucky Cordell, program director of WVON in Chicago, said the status of Chicago r&b deejays, at least, was improving. "E. Rodney Jones and Pervis Spann own a nightclub. Herb Kent has just opened a ballroom for record hops. It's now a prestige factor to be an r&b deejay. Deejays are respected in the community."

He tied in the success of r&b stations in the past few months with the civil rights movement—"We've become more and more a source of information. We've doing a much better job of reporting the news that involves Negroes than the other stations in now. Whereas r&b stations used to be mostly for the kids, this is no longer true." The station, he said, helped "a good deal" in settling the people down during a recent flare-up."

George Wilson, program director of WHAT in Philadelphia, said there's no question about the status of the r&b deejay improving. The National Association of Radio Announcers, he said, had helped enormously. "There's a growing substance to the organization and it's making an influence."

"Nowadays, the successful

r&b radio stations are the ones with hip young guys who understand what radio is all about or the older deejays who were intelligent enough to adjust and grow with the times. The quality of deejays on r&b stations has improved. Here, for example, our regular weekly meetings are intelligent discussion sessions. I can bring up a matter and get an intelligent response; we come up with a workable solution."

He felt that all r&b stations have shown audience increases this summer because of racial problems, but believed they would keep this audience this fall and not lose them. WHAT is playing records by Frank Sinatra, Dusty Springfield and Chris Montez . . . any "record the Negro people want to hear." He picks up the information at local Negro nightclubs, which he makes it a point to visit once or twice a week to listen to the tunes being played most on jukeboxes.

WVVO in Columbia, Ohio, has made tremendous strides commercially, said program director Bill Moss. He felt there was a general "uplift" attitude throughout Negro radio. "This is one of the things NARA is preaching and those stations that are already not in style are at least becoming aware of the progress being made by the better radio stations." R&b radio stations now have to as-

(Continued on page 57)

MANFRED MANN'S **new record is on** **mercury**



JUST LIKE A WOMAN

72607



WWOK on Top by Country Mile

By CLAUDE HALL

CHARLOTTE, N. C. — New leadership and a unique program committee that virtually makes every air personality on the staff a program director has changed WWOK from a station with only three advertising accounts to a powerhouse in the market.

Faced with a difficult situation, WWOK switched to country music last Aug. 30. But it wasn't until Jim Martinson, the program director, was promoted to station manager in December that the station really came alive. This May, the station was sold out; it is expected that this August will also see a completely sold-out month.

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

per cent of the votes in this category.

Beatty is responsible for selecting all of the station's music, but the programming details come out of the committee. "I don't think anybody—even an experienced radio man—could pinpoint it. It's actually 12 formats used in a rotating system," said Martinson. But, to show how successful it has been, though July wasn't as great in sales as May, July was 200 per cent better this year than it was last year, he said.

Change in Policy

He attributed the success of the station largely to a change of sales policies and the program committee system of operation. (Continued on page 44)

Vox Jox

By CLAUDE HALL

Alvin Herbert Marill has been named music director of Radio New York Worldwide and will be in charge of all music selections for WNYW, the only commercial international radio station in the U. S. and WRFM-FM Stereo, New York. He was with WBOS and WNAC, Boston.

★ ★ ★

The University of Miami at Coral Gables, Fla., is starting a campus radio station and will be needing records. Randolph Coyner will be in charge and records, as well as advice about station operation, can be sent to him c/o the Men's Residence Halls Association; attention: Radio Station. Or Jayne B. Sherman, editor of the campus weekly—the Miami Hurricane.

Don Burley, formerly program director of KCKN, Kansas City, has returned to KMBC in that city to host a 9:30 a.m.-12:30 p.m. show. He replaces Torey Southwick, who has moved to KMBC-TV full time. . . . Harold (Red) Graves is now handling an afternoon slot on KUAM at Guam, Marianas Islands. The station has a new FM facility, plus an application with the FCC to up AM power to 10,000 watts, said Ray (Wee Willie) Wilson.

★ ★ ★

Dick Clark has been signed for a cameo role in one of the "Batman" shows. . . . The new address of KLAQ is 7075 West Hampden, Denver 80227; the same address for Spur Shows and Spur Enterprises. . . . Robert Ray (Bob) Bruton, program director of WFAA, Dallas, joined WEAM, Arlington, Va., as program director effective Aug. 1. It was Bruton who introduced WFAA audiences to President Kennedy at a breakfast in his honor the morning of Nov. 22, 1963.

★ ★ ★

Gus Thomas, formerly with WWVA, Wheeling, W. Va., has been named general manager of WEET, a country music station in Richmond, Va. . . . WCGR in Canandaigua, N. Y., has a show geared especially to new releases. Called "Dial for Discs," the show features listener telephone calls to answer a question and win a record, said record librarian Jim Clark. The station gives away 10 copies of a new release each contest. Companies wishing to participate should send 11 copies.

★ ★ ★

Buddy Clyde has been named program director and operations manager of KFOX-AM-FM, Long Beach, Calif.; Clyde was formerly program director of KWIZ, Santa Ana, Calif. . . . Bob (Booby) Nash has been added to the personality roster of WTMA, Charleston, S. C., to handle a 7-to-1 a.m. shift. . . . Gene Nelson, 6-9 a.m. personality on KYA, San Francisco, reports being pacted for another year.

★ ★ ★

Dean Stuart, has joined the personality staff of WHUC, Hudson, N. Y.; he's handling both a mid-morning and afternoon slot. . . . David S. Calef, formerly program director of WKVT, Brattleboro, Vt., has been promoted to director of broadcast operations. Calef owns and operates Vanguard Productions and Dasca Records in Kenne, N. H.

★ ★ ★

Wayne Denis, program director of WREB in Holyoke, Mass., reports that an Easy Listening "Top 30" format is working well for (Continued on page 44)

RADIO RESPONSE RATING

CHARLOTTE, N. C. . . 4th Cycle
AUG. 13, 1966

TOP STATIONS

Call Rank Letters % of Total Points

★ POP Singles

1. WAYS 60%
2. WIST 40%

★ POP LP's

1. WBT 40%
2. WSOC-AM & FM 33%
3. WRPL 27%

★ R&B

1. WGIV 100%

★ JAZZ

1. WGIV 67%
2. WSOC-FM 33%

★ COUNTRY

1. WWOK 68%
2. WKTC 29%
3. WBT 3%

★ CONSERVATIVE

1. WBT-FM 61%
2. WSOC-FM 39%

★ COMEDY

Note: No Comedy in Charlotte area.

★ FOLK

Note: No Folk Music in Charlotte area.

★ CLASSICAL

1. WYFM-FM 55%
2. WBT-FM 27%
3. WSOC-FM 18%

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 Jockeys Call Letters % of Total Points

★ POP Singles

1. Jack Gale WAYS 53%
2. John Fox WIST 18% (tie)
3. Long John Silver WAYS 18% (tie)
Others 11%
(Steve Canyon, WIST, Mike Greene, WAYS)

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in exposing new records) (Listed Alphabetically)

Jack Gale Program Director, WAYS
Jerry Kearns Program Director, WIST

★ TOP JOCKEYS (Pop Singles) BY TIME SLOT

Morning Jack Gale, WAYS
Mid-Morning "Melvin," WAYS
Early Afternoon Allen King, WIST
Traffic Man Steve Canyon, WIST
Early Evening John Fox, WIST

Late Evening John Fox, WIST

All Night Bill Patterson, WIST

Long John Silver, WAYS (tie)
Ron Brandon, WAYS (tie)

★ TOP TV BANDSTAND SHOW

Kilgo's Kanteen (Jimmy Kilgo), WSOC-TV, Sat. Noon-1 p.m.

★ POP LP's

1. Ty Boyd WBT 43%
2. Jack Knight WSOC 33%
3. Pat Heiss WRPL 14%
Others 10%
(Bill Curry, WBT, Tom Looney, WBT)

★ PROGRAM DIR., MUSIC DIR., OR LIBRARIAN

(Most co-operative in exposing new LP's) (Listed Alphabetically)

Louis McGlohon Music Director, WBT
Jean Young Music Director, WSOC

★ R&B

1. Chatty Hatty WGIV 48%
2. Manny Clark WGIV 19%
3. Hank Mance WGIV 14% (tie)
3. Rockin Ray WGIV 14% (tie)

★ COUNTRY

1. Jim Beatty WWOK 60%
2. Doug Mayes WBT 20%
3. Ron Bryant WKTC 13%
4. Dan Hice WWOK 7%

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WAYS	610	WKTC	1340
WSOC	930	WWOK	1480
WBT	1110	WRPL	1540
WIST	1240	WGIV	1600

FM RADIO FREQUENCIES

WIST-FM	95.1	WYFM-FM	104.7
(S)WSOC-FM	103.7	(S)WBT-FM	107.9

CHARLOTTE, NORTH CAROLINA, Country's 76th Radio Market (8 AM; 4 FM).

WAYS: 5,000 watts. Independent. On the air 24 hrs. Music format: Contemporary (100%). Editorializes occasionally. Special programming: Atlanta Braves Football, Nation 500 Auto Race, World 600 Auto Race. K. Charles Jones is director of 3-man news dept. Special equipment: 4 mobile units. New records selected for air-play by committee of station personnel. Play list published weekly. Record promotion people are seen by phone appointment. Gen'l mgr., Sis Kaplan, Prog. dir., Jack Gale. Send 3 copies of 45's to Mr. Gale, 400 Radio Rd., Charlotte, N. C. Phone: (704) 392-6191.

WBT: 50,000 watts. Owned by Jefferson Standard Life Ins. Co. CBS affiliate. On the air 24 hrs. a day. Music format: Pop Standard (85%-Country (10%-Religious (5%). Editorializes daily. Special programming: Duke University and Davidson College Football, Davidson, Duke, Univ. of N. C., Clemson, Wake Forest Basketball. "Pat Lee Show," women's interest, 10-11 a.m., M-F. "Target," with Clyde McLean, documentaries and entertainment specials, hourly. "For your Information," with Clyde McLean, news panorama, noon-1 p.m., M-F. TV outlet is WBT, channel 3. Ervin T. Melton is director of 14-man news dept. Special equipment: 7 mobile units, city hall newsroom. 10-min. news on the hr., extended news 4 times daily. New records selected for air-play by Music dir. Play list published weekly. Approximately 25 new singles and 10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Paul B. Marlon, Prog. dir., James A. Davis, Music dir., Loomis McGlohon. Send 2 copies of 45's and 2 copies of stereo LP's to Mr. McGlohon, 1 Julian Price Place, Charlotte, N. C. 28208. Phone: (704) 333-8833.

WBT-FM: ERP 200,000 watts, stereo. Music format: Conservative (100%). Special programming: Boston Symphony Concerts, 8-10 p.m., Sun. Charlotte Symphony Concerts, and Oratorio Singers of Charlotte Concerts. Send 1 copy of stereo LP's to Matilda Massengale, Music Librarian, WBT-FM, address and other information same as WBT.

WGIV: 1,000 watts. Owned by Charlotte Radio and TV Corp. On the air 20 hrs. a day. Music format: Rhythm & Blues (99.8%-Jazz (0.2%). Editorializes occasionally. 5-min. news on the hr., headlines on the half-hr., extended news at noon. Jazz featured on "Jazz Unlimited," with Guy Tee, 7-7:30 p.m., Sun. Comedy LP's included in regular programming. New records selected for air-play by individual DJ. Gen'l mgr., F. M. Fitzgerald, Prog. dir., S. K. Lineberger, 2520 Toomey Ave. Mailing address: P. O. Box 10063, Charlotte, N. C. 28201. Phone: (704) 333-2195.

WIST: 1,000 watts. Owned by Belk Broadcasting. On the air 24 hrs. Music format: Contemporary (100%). Editorializes occasionally. Jim Turner is director of 3-man news dept. Special equipment: mobile units for all personnel. 5-min. news on the hr. and at 25 past the hr. No news between 7 p.m. and midnight. New records selected for air-play by Prog. dir. Play list published weekly. Approximately 10 new singles and 1 new LP programmed weekly. Gen'l mgr.,

Rik Rogers, Prog. dir., Jerry Kearns. Send 4 copies of 45's and 2 copies of LP's to Mr. Kearns, 2401 Wilkenson Blvd., Charlotte, N. C. Phone: (704) 376-3511.

WIST-FM: ERP 25,500 watts. Music format: Contemporary Oldies (100%). Simulcast with WIST 7 p.m.-6 a.m. Address and all other information same as WIST.

WKTC: 1,000 watts. Independent. Day-timer. Music format: Country (100%). Editorializes occasionally. Ron Bryant is director of 6-man news dept. Special equipment: 6 mobile news units. Comedy LP's included in regular programming. New records selected for air-play by Prog. dir. Play list published weekly. Approximately 12 new singles programmed week. Gen'l mgr., John G. Kenworthy, Prog. dir., Ted Burwell. Send 3 copies of 45's and 1 copy of LP's to Burwell, 2001 Suttle Ave., Charlotte, N. C. Phone: (704) 333-1101.

WRPL: 1,000 watts. Independent. Day-timer. Music format: Pop Standard (90%-Standard (10%). Editorializes occasionally. 5-min. news every other hr. Folk Music featured on "Eve Matheson Show," 9:30-12:30 p.m. Jazz featured on "Patricia Heiss Show," 5:30-9:30 a.m. Gen'l mgr., A. E. Baynard, Prog. dir., Patricia Heiss. Send 2 copies of 45's and 2 copies of LP's to Miss Heiss, Morehead St., Charlotte, N. C. Phone: (704) 372-1540.

WSOC: 5,000 watts. Days, 1,000 watts nights. NBC affiliate. Owned by Cox Broadcasting Co. On the air 24 hrs. Music format: Pop Standard (75%-Standard (15%-Contemporary (5%-Country (5%). Editorializes occasionally. Special programming: Charlotte Checkers Hockey. Univ. of N. C. Football and Basketball. "Woman's World," with Cathy Haynes, 3-min. women's news, 9:50, 10:50, 11:50 a.m., 12:50, 1:50 p.m. "Sportsworld," with Bob Lamey, 3-min. current sports information, 15 past each hr., M-F. TV outlet is WSOC-TV, channel 9. Russ Ford is director of 3-man news dept. Special equipment: 2 mobile units. 5-min. NBC news on the hr., 5-min. news on the half-hr. New records selected for air-play by Music dir. Play list published weekly. Gen'l mgr., J. Norman Young, Prog. dir., Robert H. Hice, Music dir., Jean Young. Send 3 copies of 45's and 2 copies of stereo LP's to Miss Young, 1901-1925 N. Tryon St., Charlotte, N. C. 28201. Phone: (704) 372-0930.

WSOC-FM: ERP 100,000 watts, stereo. Music format: Standard (70%-Conservative (20%-Classical (5%-Country (5%). Special programming: Metropolitan Opera in season, Sat. Simulcast with WSOC midnight-10 a.m. FM Program dir., Richard Bradley. Send 3 copies of 45's and 2 copies of stereo LP's to Mr. Bradley. Address and all other information same as WSOC.

WWOK: 5,000 watts. Mutual Network affiliate. On the air 20 hrs. Music format: Country (100%). Dan Hice is director of 3-man news dept. 5-min. news on the hr. and half-hr. New records for air-play by Music dir. Play list published weekly. 7-15 new singles and 2-5 new LP's programmed weekly. Record promotion people are seen M-F, day or night. Gen'l mgr., James M. Martinson, Music dir., Jim Beatty. Send (Continued on page 44)

A Longer License Term Is Sought

WASHINGTON—Vincent T. Wasilewski, president of the National Association of Broadcasters, last week asked Congress to grant broadcasters a longer license term. Speaking before a House Subcommittee on Small Business, Wasilewski said radio stations were unduly handicapped by the three-year term now in use and much valuable time is often wasted filling out the FCC forms by the manager, program director, traffic manager, engineer and other personnel.

Bob Adams Rites

HOUSTON — Funeral services were held here last week for Bob Adams, 49, said to be the pioneer of the teen bandstand type TV show. Adams, head of the Bob Adams Agency, died Sunday (31). He emceed a bandstand show in Philadelphia back in 1952 under the name of Bob Horn.

Take a giant step into a giant new business!

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

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



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

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

To: Mr. Oris Beucler
Capitol Records Distributing Corp.
1750 No. Vine Street
Hollywood, California 90028



Dear Mr. Beucler:

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

Name _____

Firm _____

Address _____

WWOK on Top by Country Mile

• Continued from page 26

tion. "The idea just sort of happened." Air personalities meet for three hours every Tuesday. The pattern of record play came out of these station brainstorming sessions, as well as better means of handling the station's commitments to religion. "I'd be willing to bet that we have more new innovations working at this station than any other in the nation due to this committee system. Each man is, in effect, the boss of everybody else in certain areas. Gripes are brought up at the meetings. In addition, the committee program director system has been great for morale," said Martinson.

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

No Guarantee

He pointed out, however, that a country music format is not a guarantee of success. The station has to be operated well. The pattern of record play, which came out of the program committee, is based on a list of 60 records. A typical hour might include two of the top 11, four of the records between 12-30, four of those between 31-60. But the pattern varies every hour, meaning no two

hours are alike. Even the hymn, classic, pick hit, and LP cut played every hour are always played at different times.

With this pattern, the station plays requests called in via direct line to the deejay on the air. Beatty, who handles a traffic time program, said, "A listener can get a record played here any time of the day." The records are accessible to the deejay. Besides playing the request, he writes the name of the tune down.

The chart of 60 records is based 70 per cent on this request list; 30 per cent on national charts. For all the extra work of answering the phone while on the air, Beatty felt this direct contact with the audience

was extremely valuable to the station and "a good thing to have." The station plays 10 pick hits a week.

The station was middle-of-the-road in format before it switched and Beatty said, "We promote the idea that we've gone from good music to better music." He saw no slackening of the popularity of country music. "If anything, it's coming on bigger than before."

Beatty felt that the wave of success of country music stations was due to "getting an uptown sound and cutting out the howdy - friends - and - neighbors approach." The station plays no bluegrass music, but such is its effect on record sales that "10 per cent of what we're playing is now being also played by the hard rock stations."

WQXR Concerts

NEW YORK — WQXR will broadcast concerts of the New York Philharmonic from Philharmonic Hall live on AM and FM, and the Metropolitan Opera live on FM stereo. Norman S. McGee, executive vice-president of WQXR, made the new programming announcements last week. The station also broadcasts concerts of the Boston Symphony Orchestra, the Chicago Symphony and the Cleveland Orchestra.

New WCOP Show

BOSTON — WCOP-AM-FM is launching a 25-minute Sunday evening program to showcase local talent. Title is "Chance of a Lifetime." Talent will be auditioned upon application to the station.

STATIONS BY FORMAT

• Continued from page 26

4 copies of 45's and 2 copies of LP's to Beatty, 1480 Collins Rd., P. O. Box 1008, Charlotte, N. C. 28201. Phone: (704) 392-0141.

WYFM-FM: ERP 3,800 watts. Independ-

ent. On the air 9 a.m.-11 p.m. Music format: Standard (50%)-Classical (40%)-Jazz (3%). Jazz featured on "Jazz Concert," 8-11 p.m., Sat. New records selected for air-play by committee of station personnel. Approximately 5 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr.,

William A. Vaughn, Music dir., Dawn Royston. Send 5 copies of stereo LP's to Miss Royston, 121 W. 7th St., Charlotte, N. C. 28202. Phone: (704) ED 4-1047.

SPECIAL NOTE: WGLI, Babylon N.Y., was inadvertently left out of the New York-Newark survey. The following is the format for WGLI.

WGLI: 5,000 watts. Mutual Affiliate.

On air 24 hrs. 1290kc. Music format: Contemporary (85%)-Jazz (15%). Editorializes daily. Special programming: Long Island Ducks Hockey; local h. s. football, basketball, in season. Kenn Bell is director of 4-man news dept. Cuts from Comedy LP's & Folk Music programmed occasionally. Pres., Martin F. Beck, Station mgr., Richard Logan, Prog. dir., Gordon Baker. Send 3 copies of 45's and 2 copies of LP's to Mr. Baker, 1290 Peconic Ave., Babylon, N. Y. 11704. Phone: (516) 669-1290.

VOX JOX

• Continued from page 26

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

Skitch Henderson, of NBC-TV's "Tonight" show and Gene Seehafer, former college professor at the University of Minnesota and author of such books as "Successful Television and Radio Advertising" which is widely used as a college textbook, are two of the principals in the purchase of WSNY, Schenectady, N. Y. Seehafer, a vice-president of WMWM

in Wilmington, Ohio, will serve as president of the station.

James O. Thompson has been appointed executive vice-president of B.B.C., Inc., and general manager of KCBN, Reno, Nev.; he was with KOLO. . . James K. Davis has joined the air staff of WTRY, Albany-Troy-Schenectady, N. Y., he was with WOLF, Syracuse, N. Y. Davis will handle a 3-7 p.m. slot.

Bob Butler, formerly of KRZE, Farmington, N. M., and KZIP, Amarillo, Tex., is now handling morning chores at country music KHAT, Phoenix. . . Charlie Van, WFAA, Dallas, air personality, has been promoted to program director.

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 August 14, 1961

1. Tossin' and Turnin', Bobby Lewis, Beltone
2. I Like It Like That, Chris Kenner, Instant
3. Last Night, Mar-Keys, Satellite
4. Dum Dum, Brenda Lee, Decca
5. Wooden Heart (Muss i denn . . .), Joe Dowell, Smash
6. Michael, Highwaymen, United Artists
7. Pretty Little Angel Eyes, Curtis Lee, Dunes
8. Let's Twist Again, Chubby Checker, Parkway
9. Together, Connie Francis, MGM
10. School Is Out, Gary (U. S.) Bonds, LeGrand

R&B SINGLES—5 Years Ago August 14, 1961

1. Tossin' and Turnin', Bobby Lewis, Beltone
2. Last Night, Mar-Keys, Satellite
3. I Like It Like That, Chris Kenner, Instant
4. The Switch-A-Roo, Hank Ballard & The Midnighters, King
5. It's Gonna Work Out Fine, Ike & Tina Turner, Sue
6. Don't Cry No More, Bobby (Blue) Bland, Duke
7. My True Story, Jive Five, Beltone
8. Let the Four Winds Blow, Fats Domino, Imperial
9. I'm A-Telling You, Jerry Butler, Vee Jay
10. San-Ho-Zay, Freddy King, Federal

POP SINGLES—10 Years Ago August 11, 1956

1. I Almost Lost My Mind, Pat Boone, Dot
2. My Prayer, Platters, Mercury
3. The Wayward Wind, Gogi Grant, Era
4. Whatever Will Be, Will Be, Doris Day, Columbia
5. Allegheny Moon, Patti Page, Mercury
6. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
7. Born to Be With You, Chordettes, Cadence
8. On the Street Where You Live, Vic Damone, Columbia
9. More, Perry Como, RCA Victor
10. Be-Bop-A-Lula, Gene Vincent, Capitol

POP LP'S—5 Years Ago August 14, 1961

1. Stars for a Summer Night, Various Artists, Columbia
2. Something for Everybody, Elvis Presley, RCA Victor
3. Goin' Places, Kingston Trio, Capitol
4. TV Sing Along With Mitch, Mitch Miller, Columbia
5. Exodus to Jazz, Eddie Harris, Vee Jay
6. Never on Sunday, Soundtrack, United Artists
7. Camelot, Original Cast, Columbia
8. Rick Is 21, Ricky Nelson, Imperial
9. Sing Along With Mitch, Mitch Miller, Columbia
10. Knockers Up, Rusty Warren, Jubilee

There's no
business like
Monkee business



RADIO-TV maRT

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad. FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%. BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address. CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard
188 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

ANNOUNCER-CHIEF ENGINEER: Immediate opening. Send tape, photo and background to Carl Yates, KSIS AM-FM, Sedalia, Mo.

ANNOUNCER — MORNING MAN needed for top 40 format station in metropolitan market. Good salary for right man plus extra income from upcoming TV operation. Send tape and resume to Box 267, Billboard, 188 W. Randolph, Chicago, Ill. 60601.

SALES UP 307%

The Davis Broadcasting Company has purchased another station. We are expanding and need talented people. Program Director, Station Manager, Sales Manager, Production Men, Salesmen, D. J.'s, call or write Bill Weaver for full particulars.

KWIZ

3101 West 5th St., Santa Ana, Calif.
Phone (714) 839-4220

FEMALE JOCKS — ARE YOU TALENTED? Do you know music? Do you have a bright, sincere, different approach? Do you want to live and work in Southern California? Send tape and resume to Larry Grannia, KWIZ, 3101 W. 5th St., Santa Ana, Calif. 92703.

SITUATION WANTED

ONE OF AMERICA'S BEST-KNOWN DJ's & PD's seeks permanent association with "good people." Also experienced as Manager. Call: (213) 876-6248.

TOP 40 DISK JOCKEY AVAILABLE June 15. Major market experience. Documented audience builder. Funny, fast and gimmicks galore. Wife, 3rd ticket and undratable. Wanna tape? Johnny Walker, WNUR, Evanston, Ill.

EXPERIENCED DEEJAY-ANNOUNCER will relocate anywhere to any music format. Write today for a sincere, dedicated announcer, single, draft exempt. Box 265, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

GOOD D.J./ANNOUNCER, P.D., NEWSCASTER, all-round man. Will accept any good offer. Call for resume: (212) 756-8142 after 5 p.m. EST, or write: Dawn C. Hill, 1720 Bedford Ave., Ebbetts Field Apts., 13-C, Brooklyn, N. Y. 11225.

TOP 40 JOCK, NOW WORKING IN major market, traffic hours. Married. Would like another major market. 5 years' experience. Will send tape and picture. Call (801) 277-1451.

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CASH FOR YOUR LP's, DJ's & 45's. Your personal collection. Call LO 7-6310, Stereo King, 15 N. 13, Philadelphia, Pa.

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AUGUST 13, 1966, BILLBOARD

New Stereo 8 Cartridge Tapes for August from RCA VICTOR

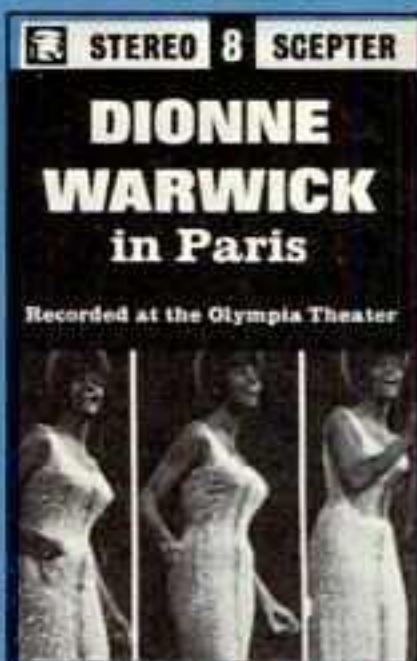
Including product by Kapp and Scepter

New Kapp Stereo 8 Cartridge Tape



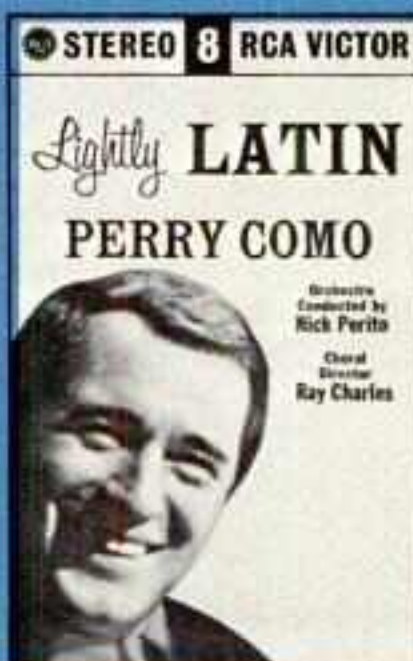
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New Scepter Stereo 8 Cartridge Tape

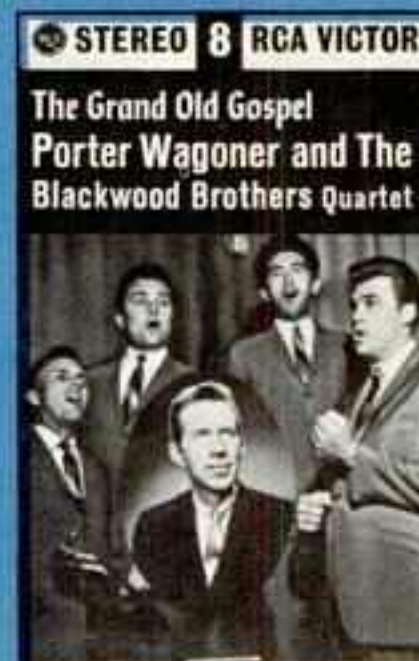


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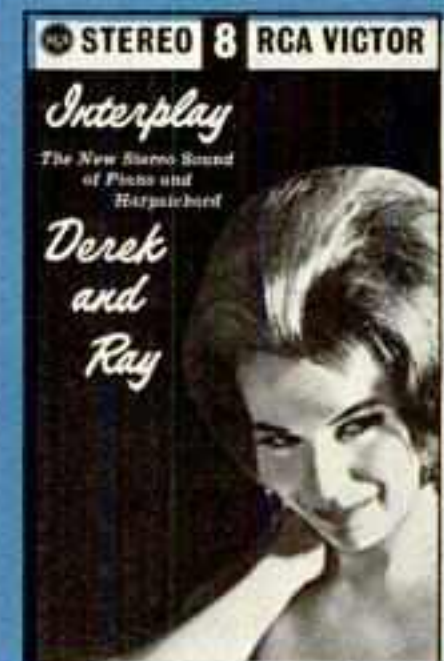
New RCA Stereo 8 Cartridge Tapes



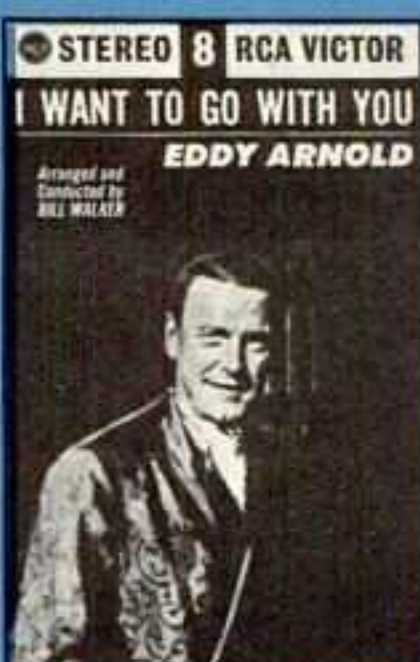
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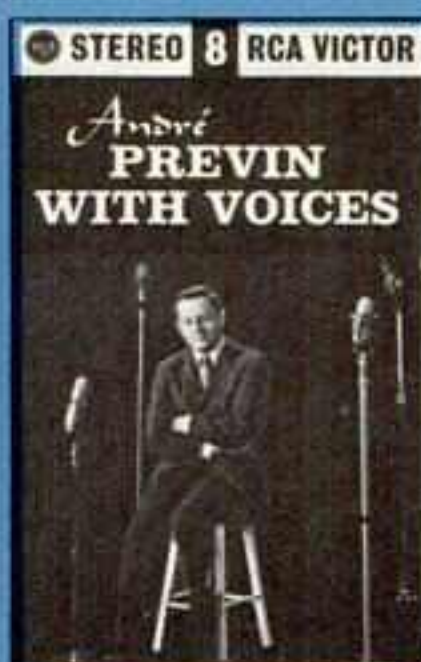
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P8S-1118



P8S-1119



P8S-1120



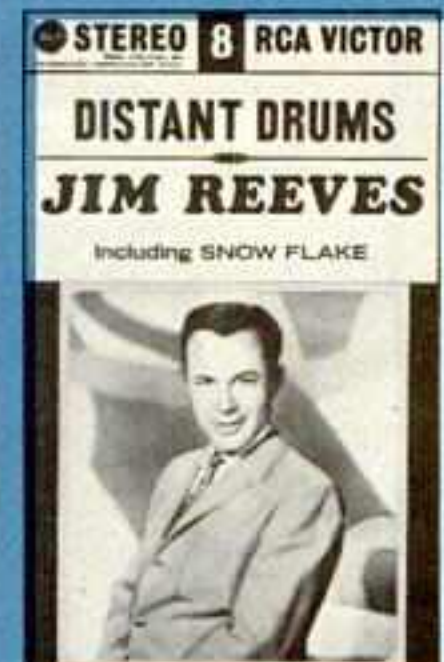
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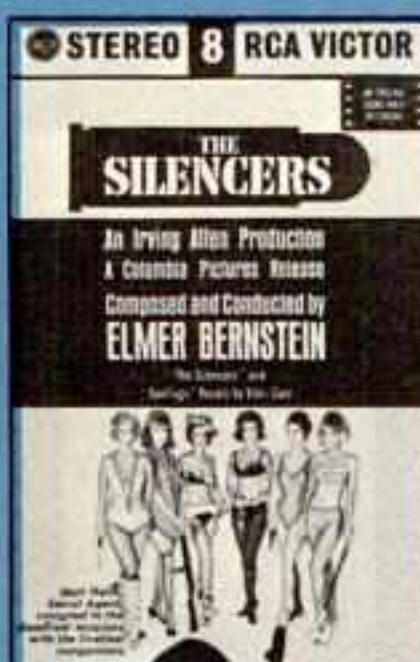
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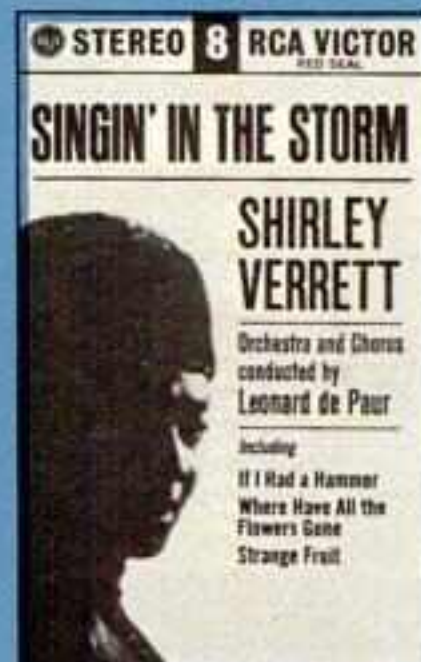
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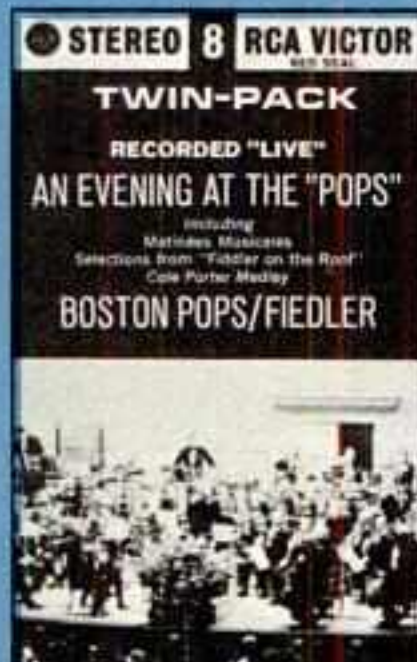
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O8S-1020



R8S-1062



R8S-5036



C8S-5028

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SERVICES—Music publishers, financial institutions

REGISTER NOW!

PROGRAM

THE TAPE CARTRIDGE CONFERENCE

Edgewater Beach Hotel, Chicago, Illinois

August 29-30, 1966

MONDAY, AUGUST 29

9:30 A.M. to 12:00 Noon

SESSION I

MORNING SESSION

YOUR FUTURE IN THE TAPE CARTRIDGE FIELD

Chairman

Hal B. Cook,

Publisher

The Billboard Publishing Company
New York, New York

IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE
FIELD GO—ITS PITFALLS AND PROMISES

Mort L. Nasatir,

President

MGM Records, Inc.
New York, New York

THE POTENTIAL FOR SALES—A FORECAST OF
MARKET OPPORTUNITIES

Lee Zhito,

Editor in Chief

The Billboard Publishing Company
New York, New York

Andrew Csida,

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

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

LUNCHEON

MONDAY

1:30 P.M. to 5:00 P.M.

CONCURRENT SESSIONS

From this list, each registrant will choose **two**
sessions. (Each of the sessions will be held twice
during the afternoon.)

SESSION II

Chairman

Harry Beckerman,

President

Car Tapes, Inc.
Chicago, Illinois

THE PROFITABILITY IN DEVELOPING AN INSTALLATION
CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES

Earl Muntz,

President

Muntz Stereo-Pak, Inc.
Van Nuys, California

SESSION III

Chairman

David Nager,

Sales Manager

Consumer Products Division
Automatic Radio Sales, Inc.
Melrose, Massachusetts

THE ROLE OF THE WHOLESALER IN THE TAPE
CARTRIDGE BUSINESS

Larry Finley,

President

International Tape Cartridge Corporation
New York, New York

SESSION IV

Chairman

Wybo Semmelink

Assistant Vice-President,
High Fidelity Products Dept.
North American Philips Company, Inc.
New York, New York

MONDAY

DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES
AT THE RETAIL LEVEL

Ethan Caston,

Vice-President

Record Division
Wallich's Music City, Inc.
Hollywood, California

SESSION V

Chairman

Irwin H. Steinberg,

Executive Vice-President

Mercury Records
Chicago, Illinois

POINT OF SALE—BIRTHPLACE OR GRAVEYARD?

Stanley Gortikov,

President

Capitol Records Distributing Corporation
Hollywood, California

SESSION VI

Chairman

(To be announced)

DISPLAYING, PROMOTING AND SELLING TAPE
EQUIPMENT AT THE RETAIL LEVEL

George K. Mery,
President
Dynamic Devices, Inc.
San Antonio, Texas

SESSION VII

Chairman

Merv York,
President
Top Notch Auto Supply Co.
Hopkins, Minnesota

PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS
IN CARTRIDGE AND EQUIPMENT RETAILING

Amos Heilicher,
President
Heilicher Bros.
Minneapolis, Minnesota

5:00 P.M.-10:00 P.M.

EDUCATIONAL EXHIBITS

A display of the newest equipment and
accessories in tape cartridge field.

TUESDAY, AUGUST 30

9:00 A.M. to 12:00 Noon

MORNING SESSION

Chairman

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

SESSION VIII

SELLING TO KEY MARKETS

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT
IN THE AUTOMOBILE FIELD

John J. Nevin,
Car Product Planning Manager
Ford Division
Ford Motor Company
Dearborn, Michigan

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT
IN THE HOME

John A. O'Hara,
Director of Tape Development
Consumer Electronics Division
Philco Corporation
Philadelphia, Pennsylvania

CONCURRENT SESSIONS

Registrants will choose either of the
following two sessions.

SESSION IX

SELLING THROUGH DEALERS

Chairman

Bill Mulcahy,
President
TelePro Industries, Inc.
Cherry Hill, New Jersey

AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK
EQUIPMENT AND TAPE CARTRIDGES

Jack Frankford,
President
Retail and Wholesale Divisions
Michigan Mobile Radio, Inc.
Detroit, Michigan

A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK
EQUIPMENT AND TAPE CARTRIDGES

Arthur C. Grobart,
President
Discount Record Center Stores
Beverly Hills, California

AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING
PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Arnold F. Woolf,
Treasurer
Arnco Auto Supply Co., Inc.
Boston, Massachusetts

A DEPARTMENT STORE'S EXPERIENCE IN SELLING
PLAYBACK EQUIPMENT AND TAPE CARTRIDGES

Darse Crandall,
Product Manager, Television & Stereo
AIMCEE Wholesale Corporation
New York, New York

SESSION X

SELLING THROUGH WHOLESALERS

Chairman

Paul Stanley
Levine's Auto Supply Co.
San Francisco, California

EVALUATION OF EXPERIENCE IN SELLING TAPE
CARTRIDGES THROUGH A RACK JOBBER

Cecil Steen,
President
Record Wagon
Woburn, Massachusetts

EVALUATION OF EXPERIENCE IN SELLING TAPE
CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR

James Shipley,
President
Main Line
Cleveland, Ohio

EVALUATION OF EXPERIENCE IN SELLING TAPE
THROUGH A ONE-STOP

Michael J. Daniel,
President
Western Tape Distributors, Inc.
San Francisco, California

12:30 P.M. to 2:00 P.M.

LUNCHEON AND TALK
NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS
IN PENETRATING BROADER MARKETS

William Lear,
President
Lear Jet Company
Wichita, Kansas

2:00 P.M. to 5:00 P.M.
EDUCATIONAL EXHIBITS OPEN

PRESSTIME ADDITION:

SESSION VI

Chairman

William B. Wilfong

Merchandiser—

Radios and

Phonographs

The Goodyear Tire

& Rubber Company

Akron, Ohio

TAPE CARTRIDGE CONFERENCE

Room 1408, 500 Fifth Avenue, New York, N.Y. 10036

The Billboard Forum will acknowledge your registration
immediately upon receipt, and will forward all details
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Please register _____ people from our company to attend The
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from the same company

Fee includes all work materials and luncheon
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Payment Must Accompany Order. Make Check
Payable to "Tape Cartridge Conference."

NAMES OF REGISTRANTS AND THEIR TITLES:

Your signature and title

TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 8/13/66

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	AIN'T TOO PROUD TO BEG. Temptations, Gordy 7054 (Jobete, BMI)	12
2	3	OPEN THE DOOR TO YOUR HEART. Darrell Banks, Revilot 201 (Mylo, BMI)	5
3	5	BLOWIN' IN THE WIND. Stevie Wonder, Tamla 54136 (Witmark, ASCAP)	3
4	4	SUNNY. Bobby Hebb, Philips 40365 (Portable, BMI)	8
5	2	LET'S GO GET STONED. Ray Charles, ABC Records 10808 (Baby Monica, BMI)	11
6	8	YOUR GOOD THING (Is About to End). Mabel John, Stax 192 (East, BMI)	5
7	9	THAT'S ENOUGH. Roscoe Robinson, Wand 1125 (Kapa, BMI)	7
8	6	I LOVE YOU 1,000 TIMES. Platters, Musicor 1166 (Ludix, BMI)	14
9	19	WARM AND TENDER LOVE. Percy Sledge, Atlantic 2342 (Pronto-Bob-Dan-Quincy, BMI)	3
10	20	WADE IN THE WATER. Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	3
11	11	TEENAGER'S PRAYER. Joe Simon, Sound Stage 7 2564 (Frederick, BMI)	10
12	13	MISTY. Groove Holmes, Prestige 401 (Vernon, ASCAP)	5
13	18	PHILLY FREEZE. Alvin Cash & the Registers, Mar-V-Lus 6012 (Vapac, BMI)	4
14	16	(We'll Be) UNITED. Intruders, Gambel 201 (Shappe, BMI)	6
15	14	LET ME BE GOOD TO YOU. Carla Thomas, Stax 188 (East, BMI)	15
16	26	I BELIEVE I'M GONNA MAKE IT. Joe Tex, Dial 4033 (Tree, BMI)	2
17	7	HOLD ON! I'M COMIN'. Sam & Dave, Stax 189 (East-Pronto, BMI)	19
18	24	I WANT A GIRL. Mad Lads, Volt 137 (East, BMI)	3
19	15	BAREFOOTIN'. Robert Parker, Nola 721 (Bonatemp, BMI)	16
20	31	WHEN YOU WAKE UP. Cash McCall, Thomas 8830 (Craggee & Special Agent, BMI)	6
21	10	NEIGHBOR, NEIGHBOR. Jimmy Hughes, Fame 1003 (Crazy Cajun, BMI)	12
22	36	SUMMERTIME. Billy Stewart, Chess 1966 (Gershwin, ASCAP)	2
23	23	TAKE THIS HEART OF MINE. Marvin Gaye, Tamla 54132 (Jobete, BMI)	10
24	17	COOL JERK. Capitols, Karen 1524 (McLaughlin, BMI)	19
25	27	LOVE ATTACK. James Carr, Goldwax 309 (Rise/Aim, BMI)	3
26	12	GOOD TIME CHARLIE. Bobby Bland, Duke 402 (Don, BMI)	11

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
27	28	SHARE WHAT YOU GOT (But Keep What You Need). William Bell, Stax 191 (East, BMI)	6
28	29	I'VE GOT TO GO ON WITHOUT YOU. Van Dyke, Mala 530 (Aim, BMI)	5
29	32	BABY I LOVE YOU. Jimmy Holiday, Minit 32002 (Metric, BMI)	3
30	38	HE'LL BE BACK. Players, Minit 32001 (Stanc, BMI)	2
31	33	THE RIGHT TRACK. Billy Butler, Okeh 7245 (Jalynne, BMI)	5
32	34	CAN I. Manhattans, Carnival 517 (Samayan, BMI)	2
33	50	LAND OF 1000 DANCES. Wilson Pickett, Atlantic 2348 (Tune-Kel-Anatole, BMI)	2
34	44	MONEY WON'T CHANGE YOU. James Brown & the Famous Flames, King 6048 (Dynatone, BMI)	2
35	35	I GOT TO LOVE SOMEBODY'S BABY. Johnnie Taylor, Stax 193 (East, BMI)	2
36	37	WHAT BECOMES OF THE BROKEN HEARTED. Jimmy Ruffin, Soul 35022 (Jobete, BMI)	2
37	21	MY LOVER'S PRAYER. Otis Redding, Volt 136 (East-Time-Redwal, BMI)	10
38	39	LONELY SOLDIER. Mike Williams, Atlantic 2339 (Pronto-Chevis, BMI)	3
39	22	WITH A CHILD'S HEART. Stevie Wonder, Tamla 54130 (Jobete, BMI)	8
40	42	I WANT TO BE WITH YOU. Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	2
41	—	WHO-DUN-IT? Monk Higgins, St. Lawrence 1013 (Special Agent & Craggee, BMI)	1
42	49	WORLD OF FANTASY. Five Steps, Windy C 602 (Camad, BMI)	2
43	43	MY BACK SCRATCHER. Frank Frost, Jewel 765 (Su-Ma, BMI)	2
44	46	I GUESS I'LL ALWAYS LOVE YOU. Isley Brothers, Tamla 54135 (Jobete, BMI)	2
45	45	EL PITO. Joe Cuba, Tico 47470 (Hall of Fame, BMI)	2
46	48	WORKING IN THE COAL MINE. Lee Dorsey, Amy 958 (Marsaint, BMI)	2
47	47	LOVE (Oh, How Sweet It Is). Jerry Butler, Mercury 72592 (Overcome, BMI)	2
48	—	HOW SWEET IT IS (To Be Loved by You). Jr. Walker & The All Stars, Soul 35024 (Jobete, BMI)	1
49	—	TRAINS AND BOATS AND PLANES. Dionne Warwick, Scepter 12153 (U. S. Songs, ASCAP)	1
50	—	IN THE BASEMENT. Etta James & Sugar Pie DeSanto, Cadet 5539 (Chevis, BMI)	1

TOP R&B SINGLES

January 1966 through August 6, 1966

- HOLD ON! I'M COMIN'—Sam & Dave (Stax)
- BABY SCRATCH MY BACK—Slim Harpo (Excello)
- COOL JERK—Capitols (Karen)
- 634-5789—Wilson Pickett (Atlantic)
- UPTIGHT—Stevie Wonder (Tamla)
- WHEN A MAN LOVES A WOMAN—Percy Sledge (Atlantic)
- BAREFOOTIN'—Robert Parker (Nola)
- LOVES MAKES THE WORLD GO ROUND—Deon Jackson (Carla)
- DON'T MESS WITH BILL—Marvelettes (Tamla)
- (I'M A) ROAD RUNNER—Jr. Walker & the All Stars (Soul)
- GOING TO A GO-GO—Miracles (Tamla)
- THE DUCK—Jackie Lee (Mirwood)
- GET READY—Temptations (Gordy)
- I'M TOO FAR GONE (TO TURN AROUND)—Bobby Bland (Duke)
- AIN'T TOO PROUD TO BEG—Temptations (Gordy)
- SEARCHING FOR MY LOVE—Bobby Moore & the Rhythm Aces (Checker)
- SHE BLEW A GOOD THING—Poets (Symbol)
- MY BABY LOVES ME—Martha & the Vandellas (Gordy)
- IT'S A MAN'S MAN'S MAN'S WORLD—James Brown (King)
- I'LL LOVE YOU FOREVER—Holidays (Golden World)
- THIS OLD HEART OF MINE—Isley Brothers (Tamla)
- I LOVE YOU 1,000 TIMES—Platters (Musicor)
- SWEET WOMAN LIKE YOU—Joe Tex (Dial)
- YOU DON'T KNOW LIKE I KNOW—Sam & Dave (Stax)
- DARLING BABY—Elgins (V.I.P.)
- WANG DANG DOODLE—KoKo Taylor (Checker)
- LET'S GO GET STONED—Ray Charles (ABC)
- LET ME BE GOOD TO YOU—Carla Thomas (Stax)
- THE LOVE YOU SAVE—Joe Tex (Dial)
- CRYING TIME—Ray Charles (ABC)
- SATISFACTION—Otis Redding (Volt)
- ONE MORE HEARTACHE—Marvin Gaye (Tamla)
- I WANT SOMEONE—Mad Lads (Volt)
- NOTHING'S TOO GOOD FOR MY BABY—Stevie Wonder (Tamla)
- I GOT YOU (I FEEL GOOD)—James Brown (Kiing)
- DEAR LOVER—Mary Wells (Atco)
- NEIGHBOR, NEIGHBOR—Jimmy Hughes (Fame)
- GOOD TIME CHARLIE—Bobby Bland (Duke)
- STOP HER ON SIGHT (S. O. S.)—Edwin Starr (Ric-Tic)
- AIN'T THAT A GROOVE—James Brown & the Famous Flames (King)
- GET OUT OF MY LIFE, WOMAN—Lee Dorsey (Amy)
- RAINBOW '65—Gene Chandler (Constellation)
- THIS CAN'T BE TRUE—Eddie Holman (Parkway)
- MY ANSWER—Jimmy McCracklin (Imperial)
- LOVE IS LIKE AN ITCHING IN MY HEART—Supremes (Motown)
- SHAKE ME, WAKE ME (WHEN IT'S OVER)—Four Tops (Motown)
- MESSAGE TO MICHAEL—Dionne Warwick (Scepter)
- HOLE IN THE WALL—Packers (Pure Soul)
- MICHAEL—C. O. D.'s (Kellmac)
- MY LOVER'S PRAYER—Otis Redding (Volt)

TOP R&B ALBUMS

January 1966 through August 6, 1966

- TEMPTIN'-TEMPTATIONS—Temptations (Gordy)
- CRYING TIME—Ray Charles (ABC)
- THE MIRACLES GOING TO A GO-GO—Miracles (Tamla)
- GOT MY MOJO WORKING—Jimmy Smith (Verve)
- LOU RAWLS LIVE!—Lou Rawls (Capitol)
- SOUL ALBUM—Otis Redding (Volt)
- I HEAR A SYMPHONY—Supremes (Motown)
- THE SUPREMES LIVE AT THE COPA—Supremes (Motown)
- THE FOUR TOPS SECOND ALBUM—Four Tops (Motown)
- GENE CHANDLER LIVE ON STAGE IN '65—Gene Chandler (Constellation)
- I GOT YOU (I FEEL GOOD)—James Brown (King)
- GOIN' OUT OF MY HEAD—Wes Montgomery (Verve)
- HANG ON RAMSEY!—Ramsey Lewis Trio (Cadet)
- UNBELIEVABLE—Billy Stewart (Chess)
- UP TIGHT—Stevie Wonder (Tamla)
- HERE I AM—Dionne Warwick (Scepter)
- RIDIN' HIGH—Impressions (ABC)
- WHEN A MAN LOVES A WOMAN—Percy Sledge (Atlantic)
- SOUL MESSAGE—Richard Groove Holmes (Prestige)
- THE LOVE YOU SAVE—Joe Tex (Atlantic)
- DIONNE WARWICK IN PARIS—Dionne Warwick (Scepter)
- THE MARVELETTES GREATEST HITS—Marvelettes (Tamla)
- THE PRIME OF MY LIFE—Billy Eckstine (Motown)
- A TOUCH OF TODAY—Nancy Wilson (Capitol)
- MARTHA AND THE VANDELLAS GREATEST HITS—Martha & the Vandellas (Gordy)
- GOTTA TRAVEL ON—Ray Bryant Trio (Cadet)
- THE NEW BOSS—Joe Tex (Atlantic)
- JAMES BROWN PLAYS JAMES BROWN TODAY AND YESTERDAY—James Brown (Smash)
- GETTIN' READY—Temptations (Gordy)
- THE "NEW" LOOK—Fontella Bass (Checker)
- PAPA'S GOT A BRAND NEW BAG—James Brown (King)
- SOUL SESSION—Jr. Walker & the All Stars (Soul)
- SOLID GOLD SOUL—Various Artists (Atlantic)
- THE MOODS OF MARVIN GAYE—Marvin Gaye (Tamla)
- COMFORT ME—Carla Thomas (Stax)
- WILDEST ORGAN IN TOWN—Billy Preston (Capitol)
- I LOVE YOU 1,000 TIMES—Platters (Musicor)
- SAM COOKE AT THE COPA—Sam Cooke (RCA Victor)
- JAMES BROWN PLAYS THE NEW BREED—(Smash)
- HOLE IN THE WALL—Packers (Pure Soul)
- THE DUCK—Jackie Lee (Mirwood)
- EL CHICO—Chico Hamilton (Impulse)
- THE BEST OF LITTLE ANTHONY AND THE IMPERIALS (Veep)
- IN THE MIDNIGHT HOUR—Wilson Pickett (Atlantic)
- HOLD ON! I'M COMIN'—Sam & Dave (Stax)
- THIS OLD HEART OF MINE—Isley Brothers (Tamla)
- MAD LADS IN ACTION!—Mad Lads (Volt)
- TED TAYLOR'S GREATEST HITS—(Okeh)
- SPANISH GREASE—Willie Bobo (Verve)
- THE TOYS SING "A LOVER'S CONCERTO" AND "ATTACK"—(DynoVoice)

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 8/13/66

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	GETTIN' READY. Temptations, Gordy GLP 918 (M); SLP 918 (S)	6
2	3	UP-TIGHT. Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	12
3	4	SOUL MESSAGE. Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	15
4	5	A TOUCH OF TODAY. Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)	12
5	2	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	16
6	10	HOLD ON! I'M COMIN'. Sam & Dave, Stax 708 (M); 708 (S)	3
7	6	SOUL ALBUM. Otis Redding, Volt 413 (M); S 413 (S)	15
8	8	MOODS OF MARVIN GAYE. Tamla TLP 266 (M); SLP 266 (S)	8
9	7	WHEN A MAN LOVES A WOMAN. Percy Sledge, Atlantic 8125 (M); SD 8125 (S)	11
10	11	CRYING TIME. Ray Charles, ABC 544 (M); ABCS 544 (S)	24
11	9	GOTTA TRAVEL ON. Ray Bryant Trio, Cadet LP 767 (M); LPS 767 (S)	9
12	15	DANCE THE COOL JERK WITH THE CAPITOLS. Karen, Atco 190 (M); SD 190 (S)	3
13	14	MARTHA & THE VANDELLAS GREATEST HITS. Gordy G 917 (M); GS 917 (S)	10

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
14	13	GOIN' OUT OF MY HEAD. Wes Montgomery, Verve V 8642 (M); V6-8642 (S)	21
15	12	WILDEST ORGAN IN TOWN. Billy Preston, Capitol T 2532 (M); ST 2532 (S)	7
16	16	SOUL SISTER. Aretha Franklin, Columbia CL 2521 (M); CS 9321 (S)	3
17	17	I LOVE YOU 1,000 TIMES. Platters, Musicor MM 2091 (M); MS 3091	8
18	20	TELL IT LIKE IT IS. Richard (Groove) Holmes, Pacific Jazz PJ 10105 (M); ST 20105 (S)	2
19	18	MAD LADS IN ACTION. Volt 414 (M); S 414 (S)	4
20	21	THIS OLD HEART OF MINE. Isley Brothers, Tamla TLP 269 (M); SLP 269 (S)	5
21	22	A TRIBUTE TO RHYTHM AND BLUES. Chuck Jackson, Wand WDM 673 (M); WDS 673 (S)	2
22	—	BAREFOOTIN'. Robert Parker, Nola LP 1001 (M); (No Stereo)	1
23	23	INTRODUCING THE AFRO BLUES QUINTET PLUS ONE. Mirwood LP 3002 (M); LPS 3002 (S)	2
24	24	RIDIN' HIGH. Impressions, ABC ABC 545 (M); ABCS 545 (S)	15
25	25	THE SUPREMES LIVE AT THE COPA. Motown MLP 636 (M); SLP 636 (S)	16

***Their heaviest chart action
single of the year...***



SUNNY AFTERNOON

B W I'M NOT LIKE EVERYBODY ELSE

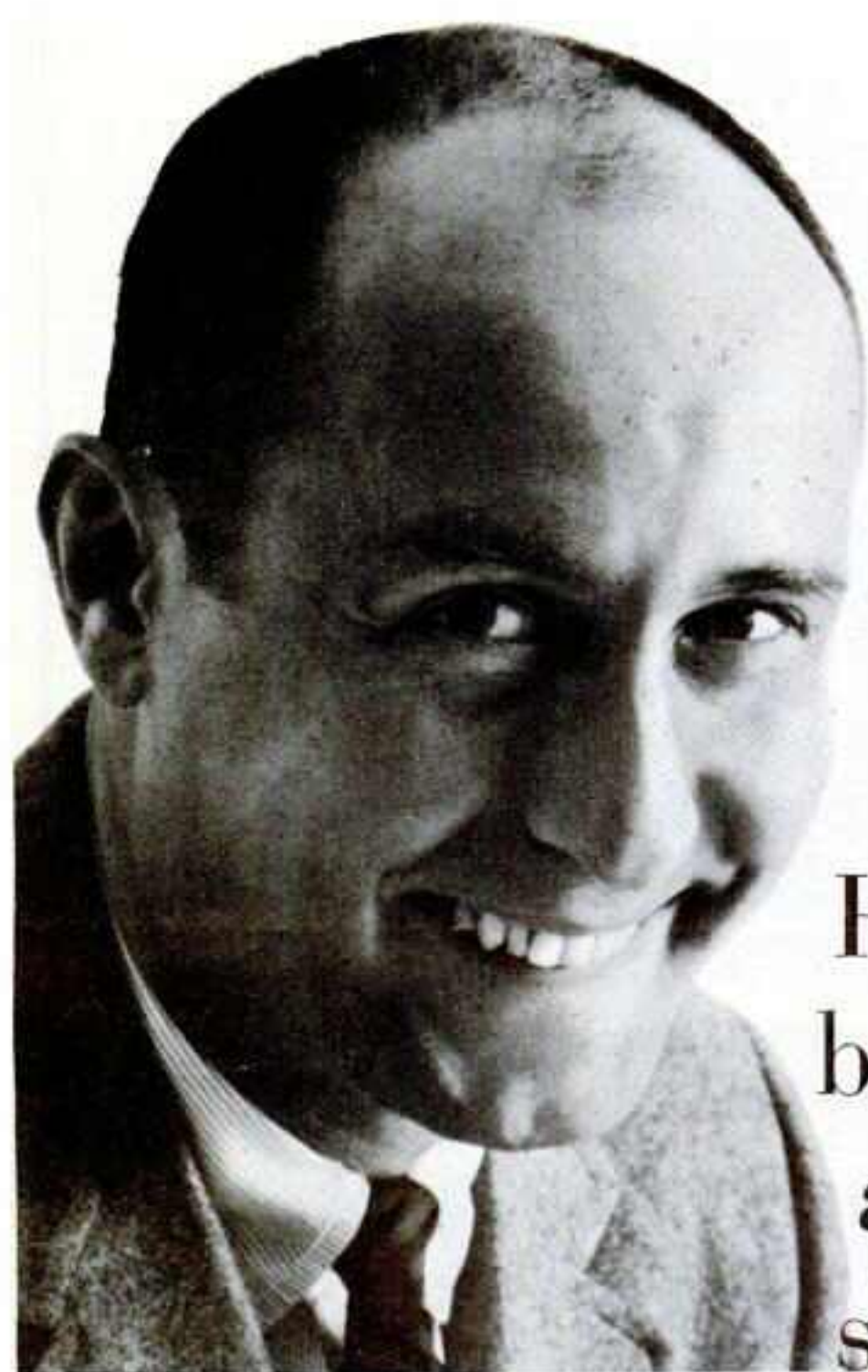
THE KINKS

reprise 

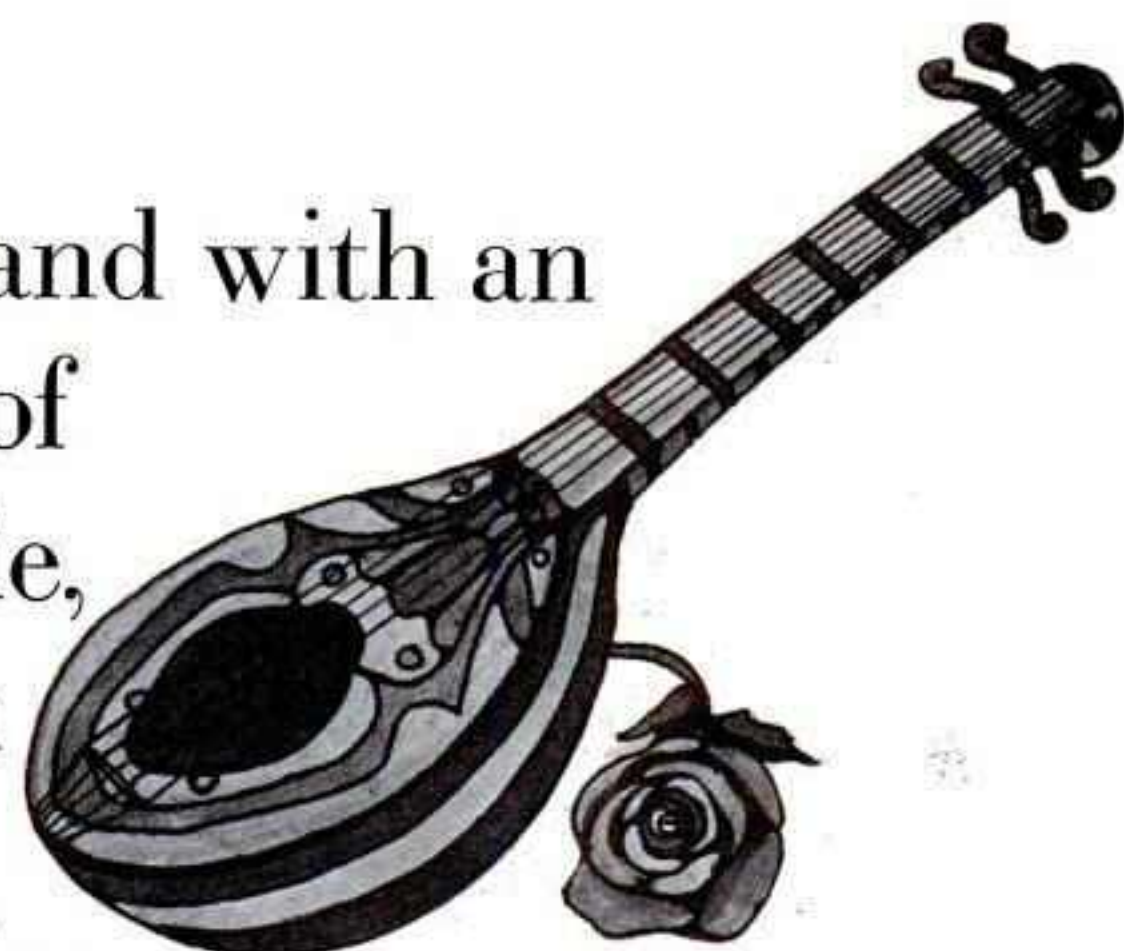
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Fall out for Big Sales

with this new album of movie music by **HENRY MANCINI**



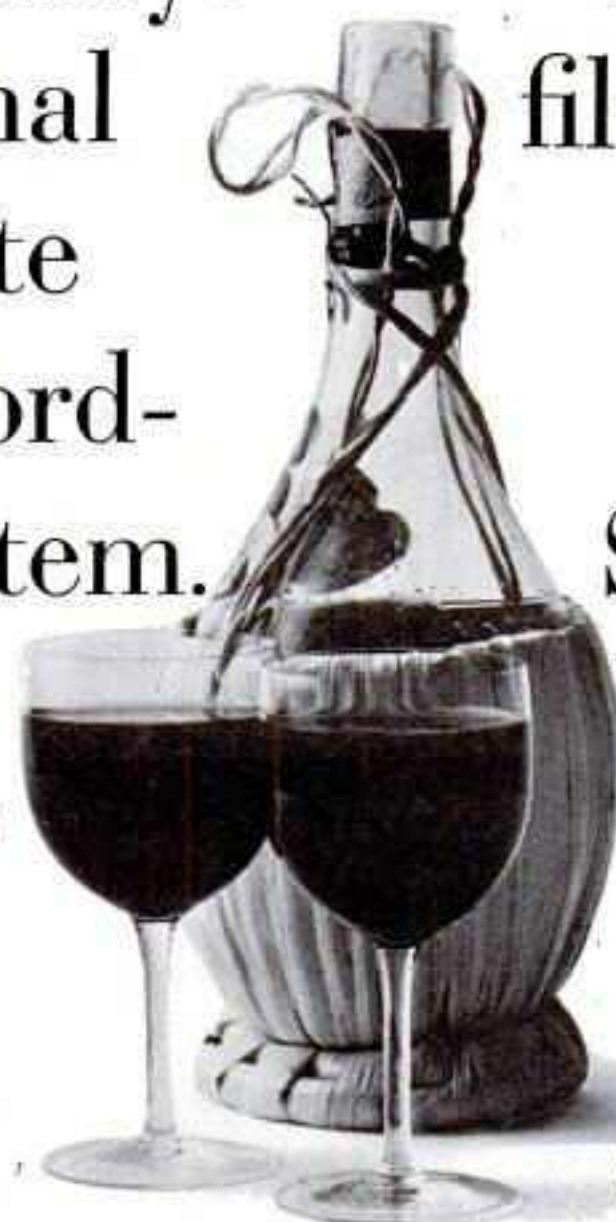
Mancini takes command with an exciting new album of music from the movie, "What Did You Do In The War, Daddy?"



Hank's original been a favorite and this record-strong sales item.

film music has always with record buyers, ing will surely be a Song titles like "The Women," "Tarantella "A Tavern In Valer-tremendous inter-are both tunes from

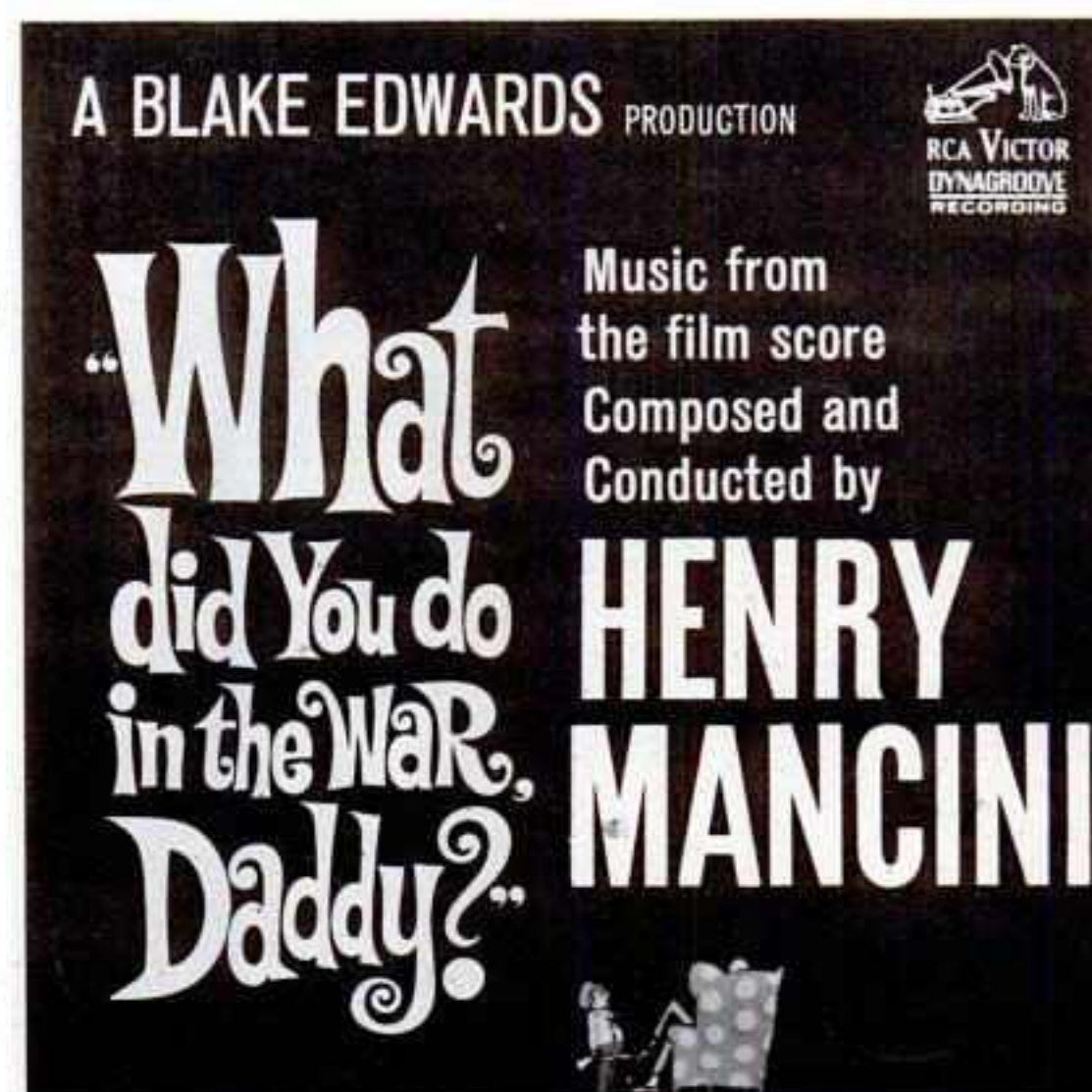
Girls Up-a-stairs," "Wine and Mozzarella," "Echoes of Sicily," no," will, in themselves, create est. Also included



his latest single release, "The Swing March" and "In The Arms of Love." It looks like

another sure winner by Mancini, so be sure to order now! LPM/LSP-3648

RCA VICTOR
The most trusted name in sound





POP SPOTLIGHT
SOMETHING SPECIAL
Burl Ives. Decca DL 4789 (M); DL 74789 (S)

This is the greatest package Burl Ives has offered in a long time—a superb album of enjoyable tunes like "Here She Comes," a wistful "Once Upon a Time," a hard "Mean, Mean Man," and "It Never Happens." The Nashville sound is here; most of the tunes are by Nashville writers. It's Burl Ives at his greatest.



LOW PRICE POP SPOTLIGHT
THE ONE AND ONLY JOHN GARY
RCA Camden CAL 983 (M); CAS 983 (S)

John Gary has a built-in sales demand working for him (and this album)—a summer TV Musical in which he's the star. Other factors that will make this a tremendous sales package are tunes like "Where Is Your Heart," "Scarlet Ribbons" and six other tunes never before available in LP form, plus two brand new songs.



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.

COMEDY SPECIAL MERIT

TOM EDISON'S GREATEST HITS
United Artists UAL 3547 (M); UAS 6547 (S)

Tom Edison didn't know what he was getting himself into when he invented the phonograph. This very funny package, bearing his name, contains excerpts from purported remarks made by famous people of his time. Sure to make a big splash in today's "Camp" market.

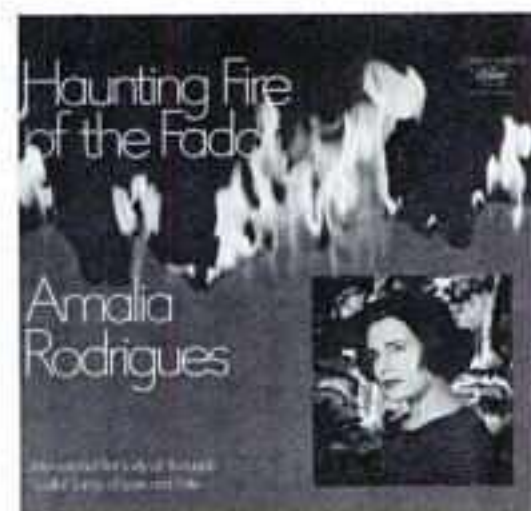
POP SPECIAL MERIT

STRICTLY NASHVILLE
Paul Anka. RCA LPM 3580 (M); LSP 3580 (S)

Anka comes up with a package of country-flavored tunes from Nashville for this album. Backed by the Jordanaires, he sings with the force and feeling that rocketed him to the high statues which he enjoys today.

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.



INTERNATIONAL SPOTLIGHT
HAUNTING FIRE OF THE FADO
Amalia Rodrigues. Capitol T 10441 (M)

The queen of the fado demonstrates why this form of musical expression is so popular in Portugal. Miss Rodrigues recently appeared in Carnegie Hall and is building up an American following. Her singing is pure soul. The words are in Portuguese, but their meaning is clear to U. S. listeners.



INTERNATIONAL SPOTLIGHT
RAY BARRETTO EL "RAY" CRIOLLO
United Artists UAL 3543 (M); UAS 6543 (S)

Ray Barretto's Latin combo gives forth with a big band sound, and Roberto Rodriguez does some fancy trumpet work. With the exception of "Shadow of Your Smile," the repertoire is all ethnic Latin-American. This should move well in the Spanish-speaking market.

POP SPECIAL MERIT

THE BEST OF GLENN MILLER, VOL. 2
RCA Victor LPM 3564 (M)

There'll always be a market for Glenn Miller. This album has such evergreens as "Moonlight Serenade," "String of Pearls," "Moonlight Cocktail" and "Serenade in Blue." It's great music of the 1930's and 1940's.

POP SPECIAL MERIT

JIMMY VAN HEUSEN PLAYS JIMMY VAN HEUSEN
United Artists UAL 3494 (M); UAS 6494 (S)

There's always a special interest for the listener when the recording artist is performing his own material. Here, one of the great songwriters does a flock of his own tunes—more than 40—on piano. Included are "My Kind of Town," "Imagination," "Call Me Irresponsible," and "Heaven Can Wait."

POP SPECIAL MERIT

SUPER OLDIES, VOL. 1
Various Artists. Capitol T 2562 (M); Vol. 2, Capitol T 2565 (M)

This two-volume album issue has some of the goodies that the teens want—"Time Won't Let Me" by the Outsiders, "I'm Telling You Now" by Freddie & the Dreamers, "The Jerk" by the Larks, and "I Can Never Go Home Anymore" by the Shangri-Las. Names and tunes will ring a bell in the customers' minds when they see these LP's—thus ring up sales.

POP SPECIAL MERIT

VELVET IS THE BEAT
John Cacavas. Gallery GM 3201 (M); GS 6201 (S)

Cacavas gives these old standards a fresh treatment as he combines smooth brassy arrangements with a punchy, bouncy beat. A very tasty package.

NEW ACTION 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.

DON'T TOUCH ME . . .

Wilma Burgess. Decca DL 4798 (M); DL 74788 (S) (400-04788-3; 400-74788-5)

MORE CHAD & JEREMY . . .

Capitol TT 2546 (M); STT 2546 (S) (300-02546-3; 300-02546-5)

WE MUST BE DOING SOMETHING RIGHT! . . .

Joe Cuba Sextet, Tico LP 1133 (M); SLP 1133 (S) (860-01133-3; 860-01133-5)

SWEET TALKIN' GUY . . .

Chiffons, Laurie LLP 2036 (M); SLP 2036 (S) (620-02036-3; 620-02036-5)

WILD THING . . .

Troggs, Fontana MGF 27556 (M); SRF 67556 (S) (498-27556-3; 498-67556-5)

ANIMALIZATION . . .

Animals, MGM E 4384 (M); SE 4384 (S) (660-04384-3; 660-04384-5)

INTRODUCING THE AFRO BLUES QUINTET PLUS ONE . . .

Mira LP 3002 (M); LPS 3002 (S) (667-03002-3; 667-03002-5)

BOTH SIDES OF HERMAN'S HERMITS . . .

MGM E 4386 (M); SE 4386 (S) (660-04386-3; 660-04386-5)

HOOCHIE COOCHE MAN . . .

Jimmy Smith, Verve V 8667 (M); V 6-8667 (S) (895-08667-3; 895-68667-5)

ON TOP . . .

Four Tops, Motown MLP 647 (M); SLP 647 (S) (678-00647-3; 678-00647-5)

15 GREAT HITS . . .

Kingsmen, Wand W 674 (M); WS 674 (S) (919-00674-3; 919-00674-5)

CLASSICAL SPECIAL MERIT

OLIVIER MESSIAEN ORGAN WORKS

Simon Preston. Argo ZRG 5447 (S)

Simon Preston has another fine recording of a Messiaen work as he adds "La Nativite du Seigneur" to the catalog. The expressive playing on the Westminster Abbey organ by this top organist makes this a must for customers of disks on this keyboard instrument.

CLASSICAL SPECIAL MERIT

FAURE: PIANO QUARTET IN C MINOR/PIANO TRIO IN D MINOR

Pro Arte Piano Quartet. L'Oiseau-Lyre SOL 289 (S)

faure chamber music at its best is presented by members of the Pro Arte Piano Quartet. The livelier "Quartet" of Faure's youth is contrasted with the more contemporary sound of the "Trio" written 44 years later. Both are presented expertly.

CLASSICAL SPECIAL MERIT

D'AUVERGNE LES TROQUEURS

Various Artists. Grand Siecle SXL 20.154A (S)

Considered by many the first opera comique, "Les Troqueurs (The Barterers)" is given a sparkling performance by Jacques Herbillon, Gerard Dunan, Francoise Garner and Elaine Lubin. With D'Auvergne well known for his songs, this historic work may pick up customers. The disk is a delight.

LOW PRICE CLASSICAL

SPECIAL MERIT

WEILL: DER JASAGER

Various Artists. Heliodor H 25025 (M); HS 25025 (S)

This budget reissue of a pressing previously available on MGM, brings forth the remarkable singing of boy soprano Joseph Protschka combined with other strong performances. In this Weill-Brecht release, Heliodor obviously is hoping to repeat the success of its reissue of Weill's "Johnny Johnson" a top budget seller.

JAZZ SPECIAL MERIT

PLAY BACH

Jacques Loussier Trio. London LL 3454/5 (M)

Exciting interpretations of Bach's Preludes Nos. 1, 2 and 12 in an idiom that straddles the jazz and classical fields. Loussier's free-flowing arrangements complement the master's melodic line in a performance that treats the classics with swinging respect. Should garner fans from both fields.

SEE ALBUM REVIEWS ON BACK COVER

JAZZ SPECIAL MERIT

"IN" MOTION

Quartette Tres Bien. Decca DL 4791 (M); DL 74791 (S)

An entertaining, driving group who definitely know their way around jazz. A varied bag of tunes takes on a particular brand of vitality and excitement that should appeal to both jazz fans and the more hip pop buyers. "It Ain't Necessarily So" and "Brother Percy" are standouts.

JAZZ SPECIAL MERIT

SATCHMO AT SYMPHONY HALL

Louis Armstrong & the All Stars. Decca DXSB 7195 (S)

A great two-record set of a 1947 concert at Symphony Hall, Boston. The sound is excellent and so are Louis, Jack Teagarden, Barney Bigard and all of that marvelous group. The same kind of timeless jazz that made Satchmo's "Hello, Dolly!" so popular "Royal Garden Blues," "Black and Blue" and "Muskat Ramble" should be in every jazz collection.

FOLK SPECIAL MERIT

TIM HARDIN

Verve/Folkways FT 3004 (M); FTS 3004 (S)

Tim Hardin shows tremendous promise in this first album for Verve/Folkways—and presents some entertaining music while doing it. Songs include "Don't Make Promises," "It'll Never Happen Again," and "Part of the Wind." It's folksy-styled songs, but with a special spice.

BLUES SPECIAL MERIT

... AND SEVEN NIGHTS

John Lee Hooker. Verve/Folkways FT 3003 (M); FTS 3003 (S)

Hooker is one of the greatest blues singers extant, and the sound of the delta and swamp are in his sides. Devotees will want this one, and dealers should stock it. Sides include "Bad Luck and Trouble," "I'm Losin' You," "Don't Be Messin' With My Bread."

BLUES SPECIAL MERIT

BLUES FROM THE MISSISSIPPI DELTA

Son House & J. D. Short. Verve/Folkways FV 9035 (M)

Dealers with a clientele who are blues collectors will want this one. It is produced by the noted blues authority, Sam Charters, and contains some of Alan Lomax's recordings from the archives of the Library of Congress, plus relatively new sides by J. D. Short.

LOW PRICE RELIGIOUS

SPECIAL MERIT

IN THE GARDEN

Stuart Hamblen. RCA Camden CAL 973 (M); CAS 973 (e) P.A.

Hamblen is a staple in the country and religious fields. Here he does a package of noted religious songs, including "How Great Thou Art," "Amazing Grace," "In the Garden." Stuart has a dramatic style, which projects well on this disk.

SPOKEN WORD SPECIAL

MERIT

LSD

Capitol T 2574 (M); ST 2574 (S)

Actual recordings of persons under the influence of LSD and commentaries by Dr. Timothy Leary and Allen Ginsberg, combined with a moralistic objection to the drug make interesting listening. This should have a market in New York, Los Angeles and San Francisco.

SPOKEN WORD SPECIAL

MERIT

THE CRITIC

Noel Coward & Mel Ferrer. Decca DL 9154 (M); DL 79154 (S)

Sheridan's comic masterpiece is given an admirable reading by an all-star cast headed by Noel Coward, Mel Ferrer, Barbara Jefford, John Moffat and George Baker. Prominence of these names on the jacket should attract customers.

SPOKEN WORD SPECIAL

MERIT

I MUST BE TALKING TO MY FRIENDS

Michael MacLiammoir. Argo RG 493 (M)

Brilliant tour de force by a brilliant Irish actor. MacLiammoir spins through Ireland's "dramatists, poets, wits and revolutionaries" from legend to Shaw, Yeats and Joyce. A rich collection of Irish culture and its contribution to the world.



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.

SOUNDTRACK

THIS PROPERTY IS CONDEMNED
Soundtrack. Verve V 8664 (M); V6-8664 (S)

• Continued

TC8^{*} IS HERE!

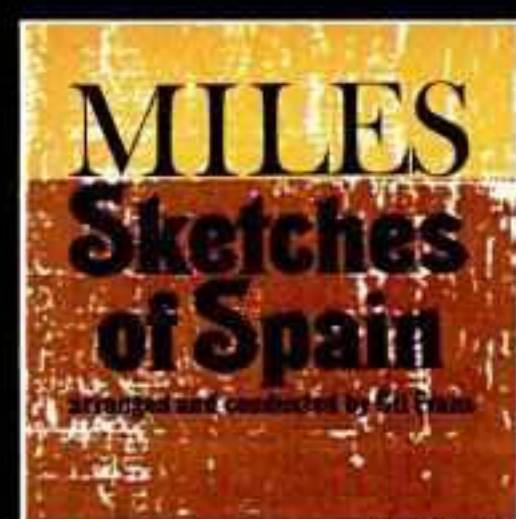
Columbia proudly presents the world's greatest recording artists on TC8 continuous-loop 8-track stereo tape cartridges!

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

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



^{*}T.M. of Columbia Broadcasting System, Inc.
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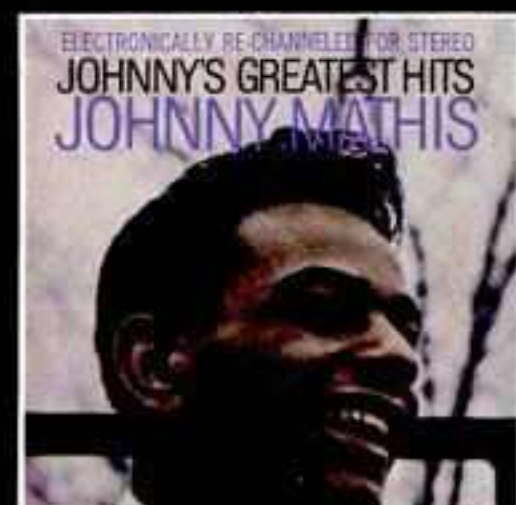
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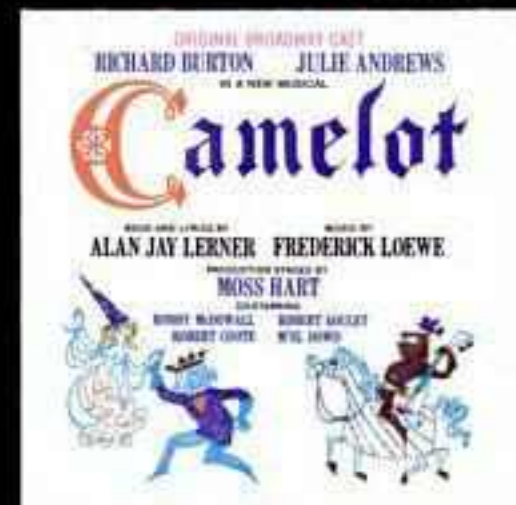
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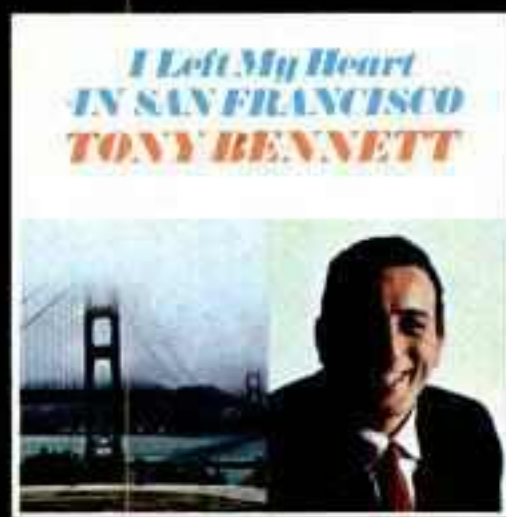


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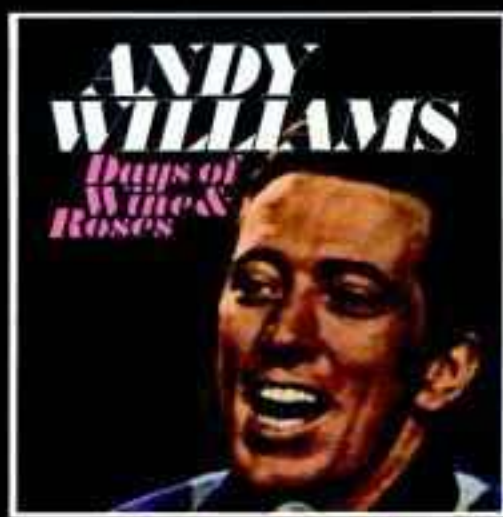


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HERE ARE A FEW OF THE TOP-DRAWER TC8 TAPES YOU'LL WANT TO HAVE ON HAND:



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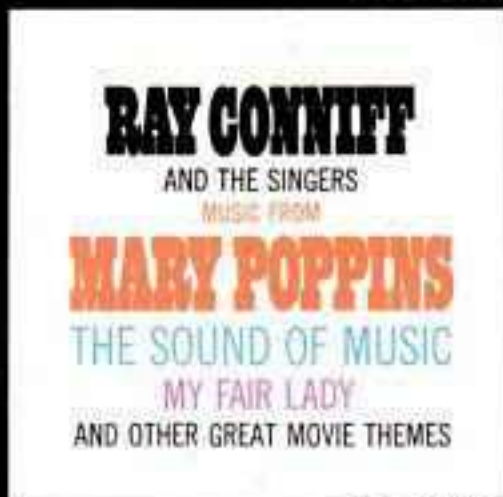
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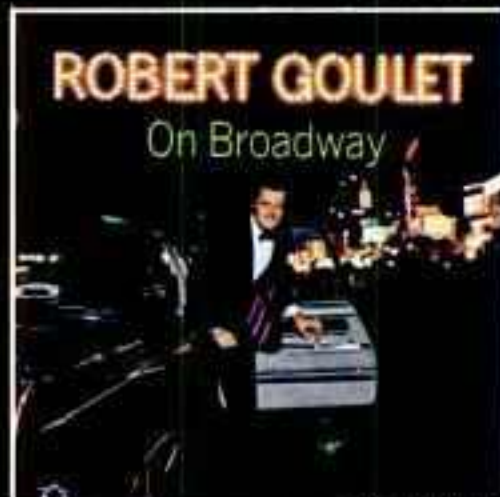
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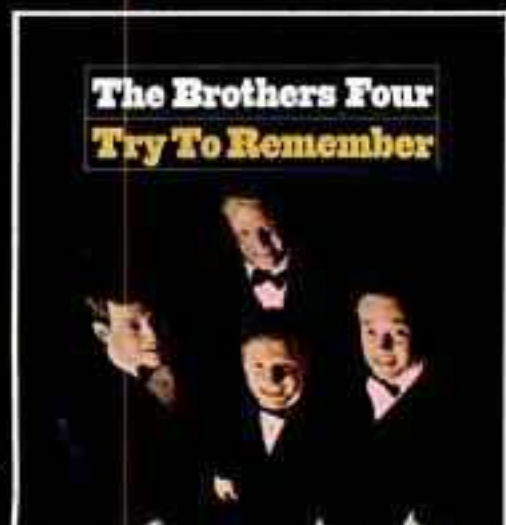
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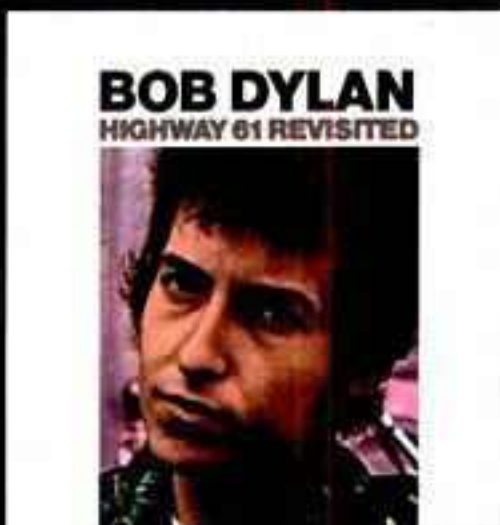
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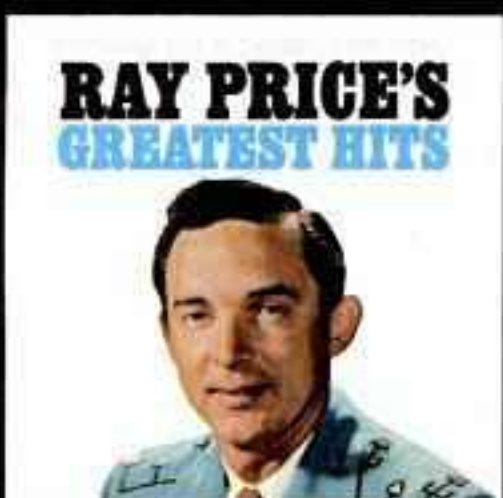
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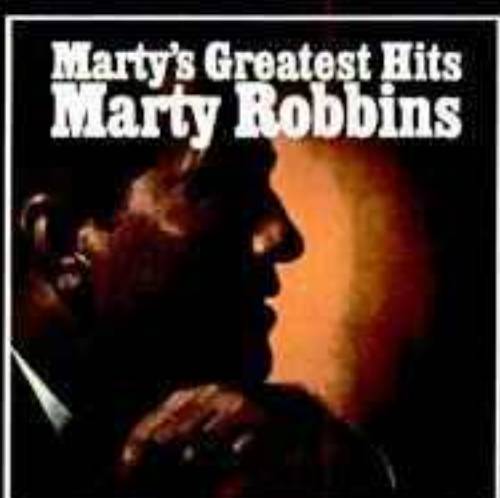
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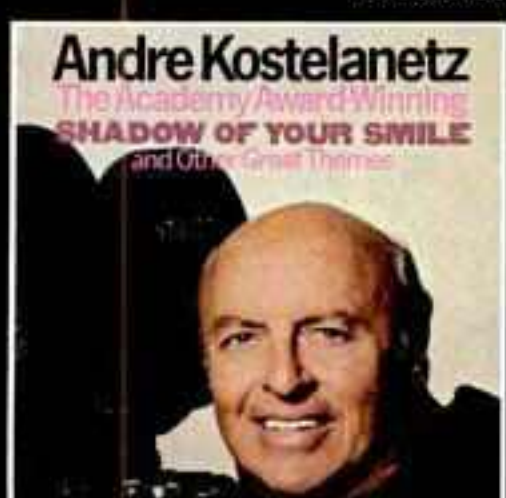


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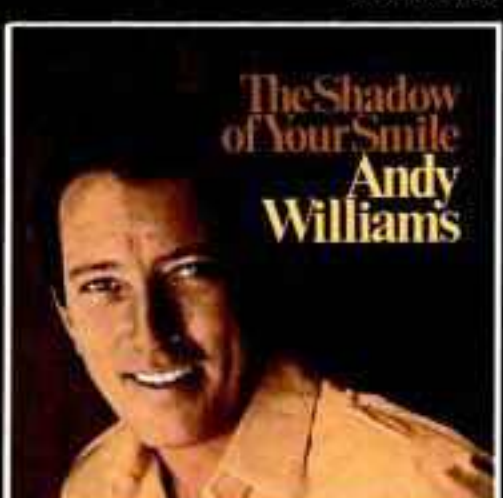
Here are the perfect companions for your Columbia Stereo 8-Track Tapes and...the perfect answer to additional sales!!!
MASTERWORK 8-TRACK STEREOPHONIC TAPE CARTRIDGE HOME ENTERTAINMENT MODELS



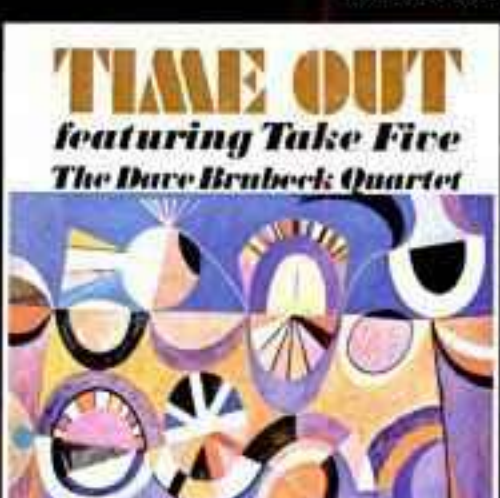
Model 8000
Handsome 8-Track Stereophonic Tape Cartridge Attachment in solid oiled walnut cabinet. Plays through any audio equipment having inputs. Contains pre-amp stage, pilot light, automatic program selector, manual push-button track selector and hysteresis synchronous motor for constant speed. \$79.95†



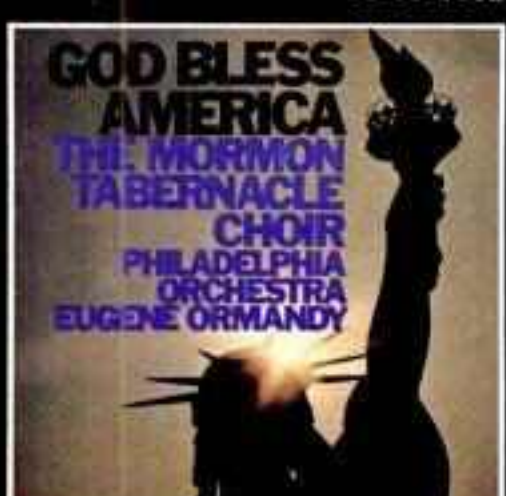
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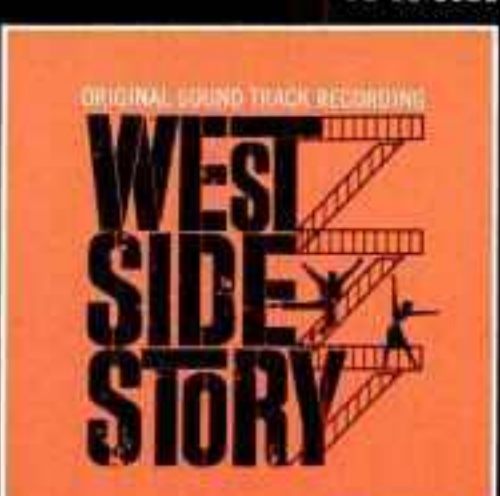
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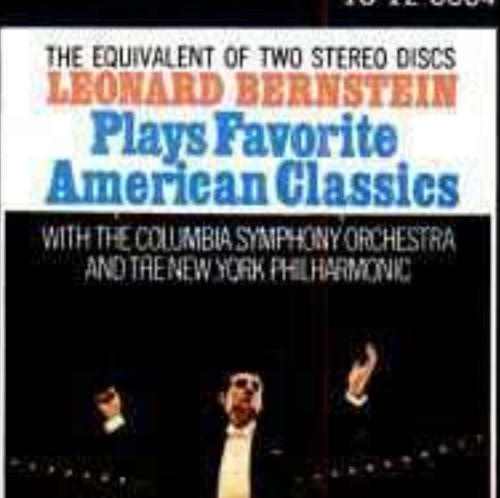
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Model 8500
Solid-State Self-Contained 8-Track Stereophonic Tape Cartridge Player. Stylish oxford case with detachable speakers, 10-watt output, hysteresis synchronous motor for constant speed, four controls, 2 8" speakers, fully transformer powered, automatic track selection, frequency range 70-12,000 cps, 16 ft. stereo separation, and many other features. \$139.95†

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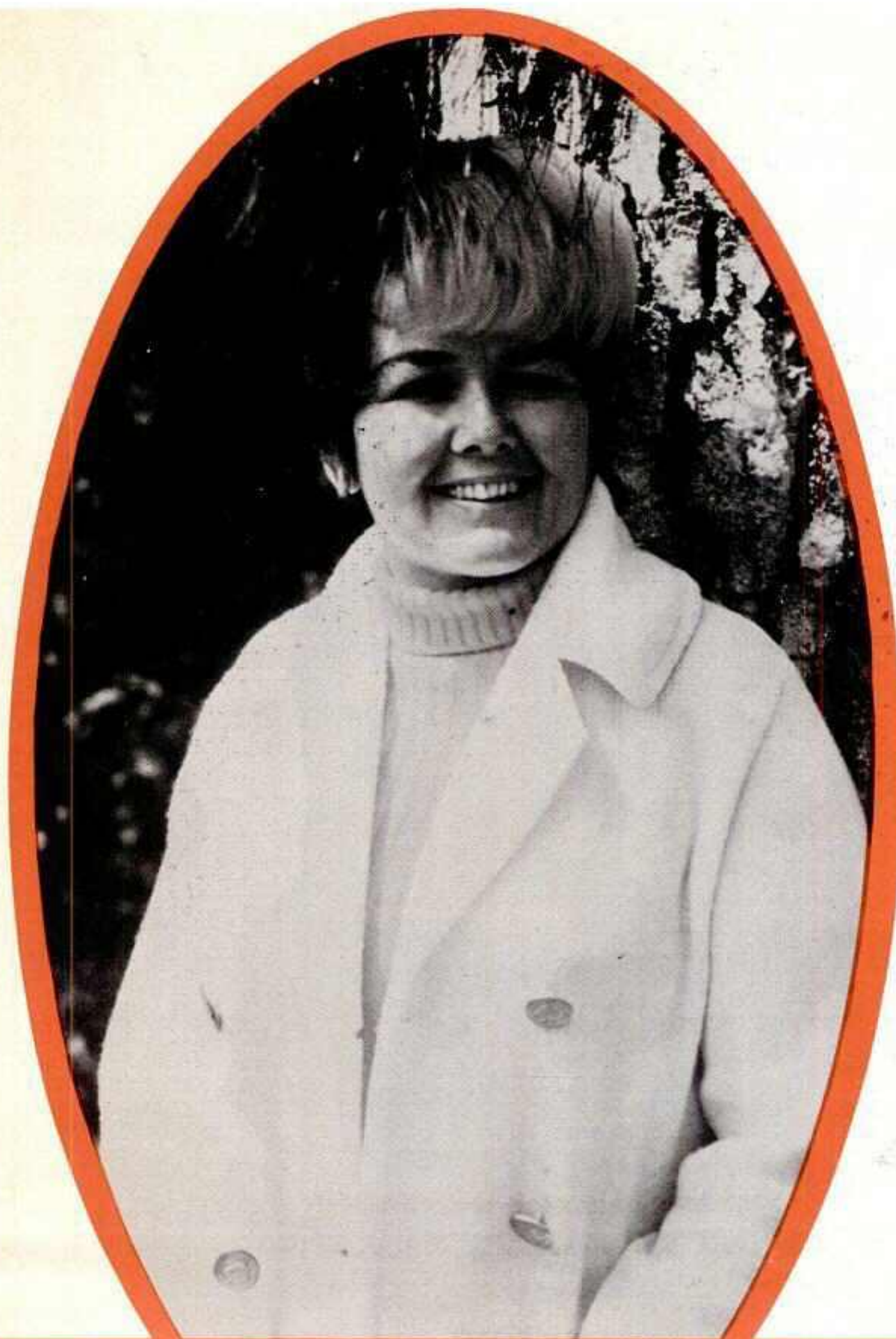
† Mfrs. Suggested List Price East of the Rockies

TOP 100

★ **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 & No. ("EDP Mono & Stereo No.)	Wks. on Chart
1	1	YESTERDAY AND TODAY Paul McCartney & The Beatles, Capitol T 2553 (M); ST 2553 (S) (300-02553-3; 300-02553-5)	6
2	3	AFTERMATH Rolling Stones, London LL 3476 (M); PS 476 (S) (640-03476-3; 640-00476-5)	6
3	4	WHAT NOW MY LOVE Herb Alpert & The Tijuana Brass, AAM LP 114 (M); SP 4114 (S) (108-00114-3; 108-00114-5)	14
4	2	STRANGERS IN THE NIGHT Frank Sinatra, Reprise F 1017 (M); PS 1017 (S) (780-01017-3; 780-01017-5)	9
5	5	DR. ZHIVAGO Soundtrack, MGM 18-65T (M); 118-65T (S) (640-00064-3; 640-00064-5)	22
6	7	SOMEWHERE MY LOVE Ray Conniff & The Singers, Columbia CL 2519 (M); CS 9219 (S) (350-02419-3; 350-02419-5)	5
7	6	GOING PLACES Herb Alpert & The Tijuana Brass, AAM LP 112 (M); SP 4112 (S) (108-00112-3; 108-00112-5)	44
8	8	WHIPPED CREAM & OTHER DELIGHTS Herb Alpert & The Tijuana Brass, AAM LP 110 (M); SP 4110 (S) (108-00110-3; 108-00110-5)	66
9	10	IF YOU CAN BELIEVE YOUR EYES AND EARS Mama's and the Papa's, Dunhill D 30066 (M); DS 30066 (S) (145-00066-3; 145-00066-5)	23
10	12	THE SOUND OF MUSIC Soundtrack, RCA Victor LOC 2005 (M); L500 2005 (S) (775-02005-3; 775-02005-5)	74
11	9	MIDNIGHT RIDE Paul Revere & The Raiders, Columbia CL 2508 (M); CS 9208 (S) (350-02508-3; 350-02508-5)	10
12	14	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S) (925-01634-3; 925-01634-5)	12
13	11	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S) (300-02459-3; 300-02459-5)	15
14	17	THE BEST OF THE ANIMALS MGM E 4324 (M); SE 4324 (S) (640-04324-3; 640-04324-5)	27
15	18	BIG HITS (High Tide and Green Grass) Rolling Stones, London MP-1 (M); MPS-1 (S) (640-00001-3; 640-00001-5)	18
16	13	PET SOUNDS Beach Boys, Capitol T 2458 (M); DT 2458 (S) (300-02458-3; 300-02458-5)	12
17	15	THE SHADOW OF YOUR SMILE Andy Williams, Columbia CL 2499 (M); CS 9299 (S) (350-02499-3; 350-02499-5)	14
18	19	THE LONELY BULL Herb Alpert & The Tijuana Brass, AAM LP 101 (M); ST 101 (S) (108-00101-3; 108-00101-5)	62
19	23	WHY IS THERE AIR? Bill Cosby, Warner Bros. W 1606 (M); (No Stereo) (925-01606-3)	51
20	65	BEST OF BEACH BOYS—VOL. 1 Capitol T 2445 (M); ST 2445 (S) (300-02445-3; 300-02445-5)	4
21	34	BLONDE ON BLONDE Bob Dylan, Columbia CL 2481 (M); CS 9281 (S) (350-02481-3; 350-02481-5)	4
22	22	DON'T GO TO STRANGERS Eddie Gorme, Columbia CL 2476 (M); CS 9276 (S) (350-02476-3; 350-02476-5)	11
23	24	DISTANT DRUMS Jim Reeves, RCA Victor LPM 2543 (M); LSP 3543 (S) (775-02543-3; 775-02543-5)	11
24	16	A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (M); ST 2495 (S) (300-02495-3; 300-02495-5)	12
25	29	I'LL REMEMBER YOU Roger Williams, Kapp KL 1470 (M); KS 3470 (S) (605-01470-3; 605-03470-5)	16
26	20	SOUTH OF THE BORDER Herb Alpert's Tijuana Brass, AAM LP 108 (M); ST 108 (S) (108-00108-3; 108-00108-5)	58
27	40	PARADISE HAWAIIAN STYLE Elvis Presley, RCA Victor LPM 2870 (M); LSC 2870 (S) (775-02870-3; 775-02870-5)	5
28	28	THE YOUNG RASCALS Atlantic B123 (M); SD B123 (S) (180-08123-3; 180-08123-5)	15
29	21	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo) (925-01518-3)	25
30	27	SOUL AND INSPIRATION Righteous Brothers, Verve V 5001 (M); V6-5001 (S) (895-05001-3; 895-05001-5)	16
31	37	SPANISH EYES Al Martino, Capitol T 2435 (M); ST 2435 (S) (300-02435-3; 300-02435-5)	26
32	26	COLOR ME BARBRA Barbra Streisand, Columbia CL 2478 (M); CS 9278 (S) (350-02478-3; 350-02478-5)	19
33	25	CRYING TIME Ray Charles, ABC 844 (M); ABCS 844 (S) (105-00544-3; 105-00544-5)	23
34	31	BOOTS Nancy Sinatra, Reprise R 4202 (M); RS 4202 (S) (780-04202-3; 780-04202-5)	23
35	32	DO YOU BELIEVE IN MAGIC Levin's Spoonful, Kama Sutra KLP 8051 (M); KLP 8051 (S) (603-08051-3; 603-08051-5)	29
36	36	RUBBER SOUL Beatles, Capitol T 2442 (M); ST 2442 (S) (300-02442-3; 300-02442-5)	34
37	38	WHEN A MAN LOVES A WOMAN Percy Sledge, Atlantic B125 (M); SD B125 (S) (180-08125-3; 180-08125-5)	11
38	43	GETTIN' READY Tommy James & The Shondells, Reprise R 4201 (M); RS 4201 (S) (780-04201-3; 780-04201-5)	6
39	41	SEPTEMBER OF MY YEARS Frank Sinatra, Reprise F 1014 (M); PS 1014 (S) (780-01014-3; 780-01014-5)	52
40	33	THE DAVE CLARK FIVE'S GREATEST HITS Epic LN 24185 (M); BN 24185 (S) (465-04185-3; 465-04185-5)	25
41	44	STRANGERS IN THE NIGHT Bert Kaempfert & His Orchestra, Decca DL 4795 (M); DL 4795 (S) (400-04795-3; 400-04795-5)	6
42	42	THE SINGING NUN Soundtrack, MGM 18-73T (M); 118-73T (S) (640-00073-3; 640-00073-5)	16
43	49	MAME Original Cast, Columbia KOL 6400 (M); KOS 3000 (S) (350-06400-3; 350-03000-5)	7
44	51	THE MORE I SEE YOU/CALL ME Chris Montez, AAM LP 113 (M); SP 4113 (S) (108-00113-3; 108-00113-5)	7
45	54	GO WITH THE VENTURES Dolton BLP 2045 (M); BLP 2045 (S) (425-02045-3; 425-02045-5)	10
46	46	THE MOVIE SONG ALBUM Tina Turner, Columbia CL 2472 (M); CS 9272 (S) (350-02472-3; 350-02472-5)	23
47	30	THE SHADOW OF YOUR SMILE Johnny Mathis, Mercury MG 21073 (M); SR 61073 (S) (650-21073-3; 650-01073-5)	20
48	55	UP TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S) (855-00268-3; 855-00268-5)	9
49	56	SOUNDS OF SILENCE Simon & Garfunkel, Columbia CL 2469 (M); CS 9249 (S) (350-02469-3; 350-02469-5)	26
50	59	FIDDLER ON THE ROOF Original Cast, RCA Victor LOC 1093 (M); L50 1093 (S) (775-01093-3; 775-01093-5)	94
51	52	TIME WON'T LET ME Outriders, Capitol T 2501 (M); ST 2501 (S) (300-02501-3; 300-02501-5)	12
52	50	HOLD ON! Hermen's Hermits, MGM E 4343 (M); SE 4343 (S) (640-04343-3; 640-04343-5)	21
53	47	HITS AGAIN Gary Lewis & The Playboys, Liberty LRP 3432 (M); LST 7452 (S) (300-03432-3; 300-03432-5)	12
54	48	DAYDREAM Levin's Spoonful, Kama Sutra KLP 8051 (M); KLP 8051 (S) (603-08051-3; 603-08051-5)	20
55	39	TIJUANA BRASS Herb Alpert & The Tijuana Brass, AAM LP 103 (M); ST 103 (S) (108-00103-3; 108-00103-5)	31
56	45	BALLADS OF THE GREEN BERETS Sgt. Barry Sadler, RCA Victor LPM 2547 (M); LSP 3547 (S) (775-02547-3; 775-02547-5)	25
57	35	MRS. MILLER'S GREATEST HITS Capital T 2494 (M); ST 2494 (S) (300-02494-3; 300-02494-5)	15
58	64	A NEW SONG FOR YOUNG LOVE Latterman, Capitol T 2496 (M); ST 2496 (S) (300-02496-3; 300-02496-5)	8
59	70	MY NAME IS BARBRA, TWO Barbra Streisand, Columbia CL 2469 (M); CS 9249 (S) (350-02469-3; 350-02469-5)	41
60	69	MY FAIR LADY Soundtrack, Columbia KOL 6000 (M); KOS 3000 (S) (350-08000-3; 350-02000-5)	97
61	58	GLORIA Shadows of Knight, Dunwich 646 (M); S 646 (S) (446-00646-3; 446-00646-5)	13
62	67	MARY POPPINS Soundtrack, Vista BV 4026 (M); STER 4026 (S) (905-04026-3; 905-04026-5)	98
63	63	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S) (775-03507-3; 775-03507-5)	21
64	60	THE SONNY SIDE OF CHER Imperial LP 9301 (M); LP 13301 (S) (570-09301-3; 570-13301-5)	17
65	78	THE IMPOSSIBLE DREAM Jack Jones, Kapp KL 1486 (M); KS 3486 (S) (605-01486-3; 605-03486-5)	5
66	73	THE SOUL ALBUM Otis Redding, Valt 413 (M); S 413 (S) (915-00413-3; 915-00413-5)	16
67	74	I STARTED OUT AS A CHILD Bill Cosby, Warner Bros. W 1567 (M); (No Stereo) (925-01567-3)	45
68	71	JUST LIKE US! Paul Revere & The Raiders, Columbia CL 2451 (M); CS 9251 (S) (350-02451-3; 350-02451-5)	28
69	62	LOVE Elektra EKL 4001 (M); EKS 74001 (S) (455-04001-3; 455-04001-5)	14
70	72	ZORBA THE GREEK Soundtrack, 20th Century-Fox TFM 3167 (M); TFS 4167 (S) (870-02167-3; 870-04167-5)	68
71	68	HOW DOES THAT GRAB YOU? Nancy Sinatra, Reprise R 4207 (M); RS 4207 (S) (780-04207-3; 780-04207-5)	11
72	57	THE WONDROUS WORLD OF SONNY & CHER Atco 183 (M); SD 183 (S) (175-00183-3; 175-00183-5)	18
73	81	DIRTY WATER Standells, Tower T 8027 (M); ST 8027 (S) (775-03027-3; 775-03027-5)	7
74	82	THE BEST OF CHAD & JEREMY Capitol T 2470 (M); ST 2470 (S) (300-02470-3; 300-02470-5)	17
75	75	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S) (775-03466-3; 775-03466-5)	44
76	53	GOT MY MOJO WORKING Jimmy Smith, Verve V 5641 (M); V6-5641 (S) (895-05641-3; 895-05641-5)	23
77	91	THE "POPS" GOES COUNTRY Chet Atkins/Boston Pops, RCA Victor LPM 2870 (M); LSC 2870 (S) (775-02870-3; 775-02870-5)	9
78	88	THE BEST OF HERMAN'S HERMITS MGM E 4315 (M); SE 4315 (S) (640-04315-3; 640-04315-5)	39
79	85	MUSIC—A BIT MORE OF ME David McCallum, Capitol T 2498 (M); ST 2498 (S) (300-02498-3; 300-02498-5)	10
80	80	WAYNE NEWTON—NOW! Capitol T 2445 (M); ST 2445 (S) (300-02445-3; 300-02445-5)	11
81	95	TURN! TURN! TURN! Byrds, Columbia CL 2454 (M); CS 9254 (S) (350-02454-3; 350-02454-5)	33
82	100	HANKY PANKY Tommy James & The Shondells, Reprise R 4202 (M); RS 4202 (S) (780-04202-3; 780-04202-5)	3
83	108	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S) (775-03466-3; 775-03466-5)	3
84	111	UP WITH PEOPLE Various Artists, Fax 1101 (M); 1101 (S) (718-01101-3; 718-01101-5)	4
85	87	IN MY QUIET ROOM Harry Belafonte, RCA Victor LPM 3571 (M); LSP 3571 (S) (775-03571-3; 775-03571-5)	5
86	97	THE LONELY THINGS Glenn Tabor, RCA Victor LPM 2539 (M); LSP 2539 (S) (775-02539-3; 775-02539-5)	8
87	92	HAVING A RAVE-UP WITH THE YARDBIRDS Epic LN 24177 (M); BN 24177 (S) (465-04177-3; 465-04177-5)	32
88	110	YOU DON'T HAVE TO SAY YOU LOVE ME Busty Springfield, Philips PHM 200-210 (M); PHS 400-210 (S) (740-02010-3; 740-02010-5)	5
89	102	EVERYBODY LOVES A NUT Johnny Cash, Columbia CL 2492 (M); CS 9292 (S) (350-02492-3; 350-02492-5)	6
90	105	THE BLUES PROJECT LIVE AT THE CAFE AU GO GO Verve Folkways FV 6024 (M); FVS 9024 (S) (895-06024-3; 895-09024-5)	13
91	103	JOHN GARY SINGS YOUR ALL-TIME COUNTRY FAVORITES RCA Victor LPM 3570 (M); LSP 3570 (S) (775-03570-3; 775-03570-5)	6
92	93	THE FOUR SEASONS GOLD VAULT OF HITS Philips PHM 200-196 (M); PHS 400-196 (S) (740-02019-3; 740-02019-5)	36
93	77	TRY TOO HARD Dave Clark Five, Epic LN 24198 (M); BN 24198 (S) (465-04198-3; 465-04198-5)	8
94	79	I HEAR A SYMPHONY Supremes, Motown MLP 643 (M); SLP 643 (S) (678-00643-3; 678-00643-5)	22
95	61	THAT WAS THE YEAR THAT WAS Tom Lehrer, Reprise R 4179 (M); RS 4179 (S) (780-04179-3; 780-04179-5)	41
96	90	BYE BYE BLUES Bert Kaempfert & His Orchestra, Decca DL 4693 (M); DL 4693 (S) (400-04693-3; 400-04693-5)	23
97	66	MARTHA & THE VANDELLAS GREATEST HITS Gordy G 917 (M); GS 917 (S) (520-00917-3; 520-00917-5)	10
98	99	FUGS E. S. P. Dick, 1028 (M); (No Stereo) (448-01028-3)	7
99	115	THE BEST OF PETER & GORDON Capitol T 2549 (M); ST 2549 (S) (300-02549-3; 300-02549-5)	3
100	106	MAN OF LA MANCHA Original Cast, Kapp KKL 4505 (M); KKS 3505 (S) (605-04505-3; 605-03505-5)	30
101	117	A GROOVY KIND OF LOVE Mindbenders, Fontana MGF 27534 (M); MGF 27534 (S) (478-27534-3; 478-27534-5)	5
102	118	HOLD ON I'M COMIN' Sam & Dave, Star 708 (M); 708 (S) (833-00708-3; 833-00708-5)	2
103	101	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7425 (M); PRS 7425 (S) (755-07425-3; 755-07425-5)	14
104	114	BORN FREE Soundtrack, MGM E 4368 (M); SE 4368 (S) (640-04368-3; 640-04368-5)	3
105	83	ROGER MILLER/GOLDEN HITS Smash MGS 37073 (M); SRS 47073 (S) (815-37073-3; 815-47073-5)	40
106	89	THE BEST OF RONNIE DOVE Diamond D 5005 (M); SD 5005 (S) (414-05005-3; 414-05005-5)	20
107	98	MY NAME IS BARBRA Barbra Streisand, Columbia CL 2336 (M); CS 9136 (S) (350-02336-3; 350-02336-5)	65
108	76	FRANKIE AND JOHNNY Elvis Presley, RCA Victor LPM 3553 (M); LSP 3553 (S) (775-03553-3; 775-03553-5)	17
109	96	AND I KNOW YOU WANNA DANCE Johnny Rivers, Imperial LP 9307 (M); LP 13307 (S) (570-09307-3; 570-13307-5)	18
110	84	GREATEST HITS New Christy Minstrels, Columbia CL 2479 (M); CS 9279 (S) (350-02479-3; 350-02479-5)	9
111	128	A BEATLES SONGBOOK—BROTHERS FOUR SING LENNON/McCARTNEY Columbia CL 2502 (M); CS 9202 (S) (350-02502-3; 350-02502-5)	3
112	126	OUT OF OUR HEADS Rolling Stones, London LL 3470 (M); PS 470 (S) (640-03470-3; 640-00470-5)	53
113	121	RED RUBBER BALL Cyrcle, Columbia CL 2544 (M); CS 9244 (S) (350-02544-3; 350-02544-5)	2
114	120	LOUIE LOUIE Kingsmen, Wand 657 (M); (No Stereo) (919-06657-3)	126
115	116	WAY OUT WEST Mac West, Tower T 5028 (M); ST 5028 (S) (875-05028-3; 875-05028-5)	4
116	119	HANG ON RAMSEY! Ramsey Lewis Trio, Cadet CLP 761 (M); CLPS 761 (S) (345-00761-3; 345-00761-5)	25
117	123	MOODS OF MARVIN GAYE Tamla TLP 266 (M); SLP 266 (S) (855-00266-3; 855-00266-5)	5
118	112	I LOVE YOU 1,000 TIMES Platters, Musler MM 3091 (M); MS 3091 (S) (685-02091-3; 685-02091-5)	6
119	109	LOVE THEME FROM THE FLIGHT OF THE PHOENIX Brass Ring, Dunhill D 30068 (M); DS 30068 (S) (145-00068-3; 145-00068-5)	8
120	139	ANNIE GET YOUR GUN Music Theatre of Lincoln Center, RCA Victor LOC 1134 (M); LSC 1134 (S) (775-01134-3; 775-01134-5)	2
121	125	JOHNNY'S GREATEST HITS Johnny Mathis, Columbia CL 1133 (M); CS 9133 (S) (350-01133-3; 350-01133-5)	410
122	104	TRINI Trini Lopez, Reprise R 4196 (M); RS 4196 (S) (780-04196-3; 780-04196-5)	15
123	124	SUPREMES LIVE AT THE COPA Motown 436 (M); ST 436 (S) (478-00436-3; 478-00436-5)	40
124	127	DANCE THE COOL JERK WITH THE CAPITOLS Atco 190 (M); SD 190 (S) (175-00190-3; 175-00190-5)	4
125	130	DOUBLE SHOT (Of My Baby's Love) Swinging Medallions, Smash MGS 37083 (M); SRS 47083 (S) (815-37083-3; 815-47083-5)	3
126	144	BREAKOUT Mitch Ryder & The Detroit Wheels, New Voice LP 2002 (M); S 2002 (S) (691-02002-3; 691-02002-5)	2
127	131	"TIME" Pezzo-Seco Singers, Columbia CL 2512 (M); CS 9212 (S) (350-02512-3; 350-02512-5)	3
128	129	HEY JOE Leaves, Mire MW 3005 (M); MWS 3005 (S) (667-03005-3; 667-03005-5)	3
129	1		



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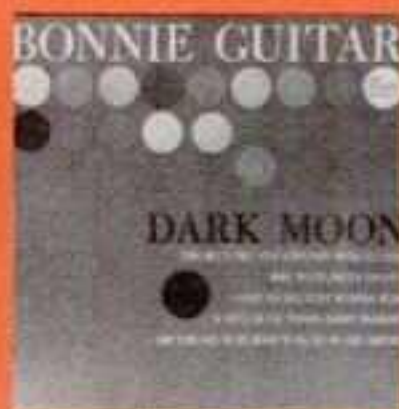
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| 3735 HARRY JAMES & HIS WESTERN FRIENDS | 3651 ITALIA - Dick Contino | 3360 HIS GREATEST HITS - Tony Martin |
| 3731 BLUEGRASS - Mac Wiseman | 3632 THE ANDREWS SISTERS GO HAWAIIAN | 3302 POLKAS - Myron Floren - Lawrence Welk |
| 3729 MISS PERRI LEE AT THE PARISIAN ROOM | 3631 EDDIE FISHER TODAY | 3289 CRAZY OTTO PIANO - Johnny Maddox |
| 3725 COUNTRY MUSIC'S GREAT HITS Lawrence Welk | 3627 IT'S THE IRISH IN ME - Carmel Quinn | 3249 RAGTIME PIANO GAL - Jo Ann Castle |
| 3717 IT'S OVER - Jimmie Rodgers | 3622 LENNON SISTERS SING 12 GREAT HITS, VOL. 2 | 3165 BLUE HAWAII - Billy Vaughn |
| 3713 ALEXYS | 3547 MR. SHOWMANSHIP! - Liberace | 3157 THE MILLS BROS. GREAT HITS |
| 3711 SLIPPIN' AROUND - Jimmy Wakely | 3535 WIPE OUT - The Surfaris | 3071 PAT'S GREAT HITS - Pat Boone |
| 3710 COUNTRY MUSIC 1966 - Jimmie Rodgers | 3515 GRAVY WALTZ - Steve Allen | 3054-D "THE TEN COMMANDMENTS" Sound Track |
| 3704 HYMNS EVERLASTING Pete King Chorale | 3450 GREATEST ORGAN HITS - Jerry Burke | 110 THE MAN WITH THE BANJO - Eddie Peabody |

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| 16885 Tennessee Waltz / Wabash Cannonball LAWRENCE WELK | 16920 Color Of Love/Down The Block THE RAINBOWS |
| 16901 Just A Baby's Prayer At Twilight / White Silver Sands MAC WISEMAN | 16924 Alfie / Somewhere, My Love BILLY VAUGHN |
| 16903 You Don't Need Me Anymore Wrath Of Grapes PAT BOONE | Viva 601 Who Do You Think You Are? Yes, I'm Going Home THE SHINDOGS |
| 16909 Black Bear / Itchin' THE CONFEDERATES | Viva 602 My Way Of Life / Last Call SONNY CURTIS |
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KGfJ Puts R&B on Service Map

By ELIOT TIEGEL

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

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

Now he works on a 24-hour 1,000-watt ethnic station whose staff is integrated and whose catch phrase is "total community service." The drive for human dignity and the civil rights revolution has had its effect on the r&b operations. KGfJ was the first and remains now the only station with a telephone program aimed at its audience, which

provides a vocal springboard for the community. As social barriers fall or obstacles are yet to be swept away, the community reacts and KGfJ's evening night line with former newsman Ray Williams as co-ordinator is the vehicle for listeners to vent their wrath.

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

Have Mercy

Morning man Montague (he bills himself as magnificent) has turned his howling shout of

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

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

In order to graph the community's tastes, the station surveys the city's eight leading r&b retail stores, Milner explains,

and their top 25 selling singles are used as a basis for making up the station's top 50 list.

Live Concerts

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

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

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

Hancock, who may have been the first Caucasian in L. A. to play "race music" in 1943, is widely accepted by KGfJ's listeners, boasts Milner.

The station has a range of on-air promotions which fall short of possessing the financial support of the leading pop singles stations like KHJ, KFWB and KRLA. So strong is the station's image with the community, however, that last year, during the disastrous and shattering Watts riots, KGfJ's mobile units were the only radio cars allowed to cruise the neighborhood. Frenzied mobs stoned and put the torch to news vans from several network stations.

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

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

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

(Continued on page 58)

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Grover Mitchell

Josie 961

A LITTLE GIRL GREW UP
A LITTLE LAST NIGHT
Linda Elliot

Josie 958

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OUTSIDERS
Capitol Records

"Time Won't Let Me," their first single, was virtually an instant hit for this Cleveland group. Leader is guitarist-composer-arranger Tom King, who wrote their hit. Mert Madsen, bass player, can also play accordion, harmonica, and guitar. Sonny Geraci is lead vocalist, Bill Bruno lead guitarist, and Ricky Baker, drummer. King has made records before, which he said were "all bombs." Bruno was a University of Pittsburgh student and has had his own combo. Madsen is a native of Denmark. They recorded "Time Won't Let Me," took it to Capitol, and were signed immediately.

The artists treated here have a new record on Billboard's Hot 100 Chart that is climbing rapidly in sales; the Outsiders' "Respectable" is No. 57 this week with a star.

German Record Labels Seek Royalty Demand Compromise

By OMAR ANDERSON

COLOGNE—German phonograph record companies are working behind the scenes to reach a compromise settlement of royalty demands on German TV-radio networks by the society of performing artists—the GVL.

The record companies would be the big losers if Germany's No. 1 TV-radio network—ARD—goes ahead with its threat to discontinue the playing of disks. Disk firms depend on radio and TV exposure for sales in Germany no less than in the U. S. and other countries. The companies freely concede that disk sales would be hit hard were the stations to switch entirely to live music.

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

Although the GVL is asking a tenfold hike in the royalties paid by ARD (from 25 cents per broadcast minute to \$2.50), the performing artists society settled

with RIAS and the ZDF on a far more modest scale.

RIAS has just signed a one-year royalty pact with GVL which boosts royalties "not quite fourfold," according to a RIAS spokesman. ZDF claims to have done even better than RIAS.

It is reported that German record firms played a key role in reaching the two pacts. The GVL cautions, however, against regarding the agreements with RIAS and the ZDF as precedents for its negotiations with the ARD. Rather, the artists' society suggests the pacts with RIAS and ZDF were signed to whipsaw ARD.

Granted the attractions of live music, especially the excellent orchestras and bands supported by ARD affiliates, the German public has become wedded to records and would be unlikely to forego disk programs.

The GVL's pact with RIAS and ZDF means that radio listeners in Berlin, East Germany and a wide area of West Germany will have continued access to disk programming through RIAS and video viewers through ZDF. In addition, German radio listeners will continue to have access to disk programming through Radio Luxembourg, the U. S. Armed Forces Network (AFN) and British Forces Network (BFN).

GVL claims it "made concessions" on the pacts just signed with RIAS because of "political considerations" — viz., RIAS programming to Communist East Germany—and with ZDF because it is exclusively a video network with limited disk programming.

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

ARD in fact is a federation of TV-radio networks in each of the 11 States, and each provincial network is pursuing an independent policy with respect to eliminating disk programming. For example, the network in Hesse has announced it will eliminate all disk programs from TV effective Aug. 1 and on that date will begin a cutback of radio disk programming. But West German TV-Radio (in North Rhine-Westphalia) said it would wait until Aug. 21 and then gradually reduce disk pro-

WOR-FM PIONEERS

Stereo Rock Format Launched

NEW YORK — WOR-FM launched its rock 'n' roll format Saturday (30) in stereo, but not without difficulties. The AM side of WOR is talk-formatted, but the new FM Stereo operation had none at all both Saturday and Sunday. Due to troubles with the American Federation of Radio and TV Artists, WOR-FM's herald deejays—Murray (the K) Kaufman, Scott Muni, and Johnny Michaels—were absent except for taped promotions of themselves and each other.

To counter AFTRA, the station announced throughout the day that in spite of the fact contracts had been signed with the deejays and attempts had been made to negotiate with AFTRA, the organization hadn't been co-

operative, but the deejays would soon be on the air—maybe this week.

The station segued from one record to another.

Other problems were typical of a new operation—and minor. A lot of the records, of course (since the station is Hot 100 in format) were not in stereo. On the other hand, quite a few were in stereo, like records by the Beatles, Petula Clark ("Downtown"), Herb Alpert, Frank Sinatra, Jack Jones. The station plans to be full stereo soon.

Sandy Posey's "Born a Woman" was played twice in a set of three record once. Another time, a record almost played over again, but was pulled off quickly.

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

In spite of these difficulties, the station shows enormous po-

tential. It's got a great sound. Jingles were in stereo. The format is tight enough—the top-selling records were repeated fairly often—to please the teens. Yet, the format was loose enough to offer exposure possibilities for new singles by record companies.

The station has "stereo" working for it. It's a broadcasting medium that is still relatively unexploited. But WQXR here in New York obviously knew what it was doing when it switched its AM format rather than tamper with its FM Stereo classical music audience, which was just as large as its AM audience.

WOR-FM, when it carried the simulcasts of its AM talk-formatted sister facility, had one of the largest FM audiences in the city.

Besides the number of FM transistor sets being sold today, and AM transistors are the boon of rock stations, one manufacturer has on the market an adaptor for its FM transistor. Plug it in and you can receive a multiplex broadcast like WOR-FM's in stereo. FM and adaptor, both small transistors, are in the price range of the teen market.

It'll be interesting to note in the next few months if WMCA and WABC, the other two Hot 100 format stations here, lose any of their audience to this new stereo rock 'n' roll station.

CLAUDE HALL

grams on both TV and radio. The Bavarian network will wait until September.

The effect on disk sales is already predictable on the basis of sales figures in Hesse for the German version of "The Green Berets." Released in German as

"Hundert Mann und ein Befehl," the disk was barred from the Hesse network as controversial. Sales of the disk, as a result, were so low that disk firms had to resort to heavy advertising campaigns to move the disk.

Shields Cites NARA Progress; Sees Challenging Road Ahead

• Continued from page 24

doubling the scholarship commitments, doubling membership, become self-sufficient financially, and develop further fringe benefits for members.

One thing for sure, whatever inferiority complexes Negro deejays may have had, they should be gone by now. Record companies have really been co-operative," he said, once they become aware of the New Breed was out to brighten the image of the organization and improve the status of America's r&b deejays.

Better Relations

"NARA was originally formed to create better relations between deejays and record companies," he said, "but that purpose became inadequate for the changing times. The late Dave Dixon created an interest for making improvements in the organization at the Chicago convention two years ago." The

New Breed, a slate of officers installed last year in Houston, is headed by President Ed Wright of WABQ, Cleveland. But Shields pointed out that the improvements brought about in NARA in the past year were largely due to a team effort. "The New Breed is also Joe Medlin, who's done a fantastic job; Ken Knight, NARA's statesman; Novella Smith, Martha Jean Steinberg, Carl Proctor, Effie Smith, John Rosica, Frank Mancini, Cecil Holmes, Jerry Wexler, Bill Gallagher, Larry Newton and Oscar Choen. They've all been beautiful . . . all of this is the New Breed.

"But improving the status of the r&b disk jockey means cleaning up one's own house and meeting the challenge of improving ourselves. I see NARA establishing its own school where we can train deejays. Not to compete with present schools, but to better pre-

pare our own people. The image has to change. There's still some bad connotation about being a deejay. Like—who needs them? Look at all of the work we did for Plans for Progress and yet I was surprised when no invitation was extended to NARA to participate in the President's anti-dropout campaign. In spite of the fact that we'd given the nation a 100 per cent effort on the 'Things Are Changing' campaign."

NARA is not trying to sell itself as a race organization. The membership is open to all aspects of the r&b field, he said.

"I see NARA as being an important public relations organization also, plus serving as a vital part of the industry. I feel there's a place for us."

WUBE Puts 'Take' to Use

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

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

R&B Stations Ride High With Frequency

• Continued from page 24

sume a role of leadership that "we didn't before. We must assume the responsibility of uplifting the kids."

WDIA in Memphis sets in an enviable position; it has been No. 1 in the market for about 17 years, said program director Bob McDowell, largely through community involvement. The station supports 145 baseball teams with equipment, provides two buses to take crippled children to school daily, supports

a school for crippled children, plus other good-will projects. McDowell, a recording artist for Fame Productions, said he felt the status of r&b deejays had definitely improved. "I can tell by the quality of the men who've come here in the past three years; they're good, high quality personalities which is one reason why we're on top." The popularity of r&b music is growing, he said, "even here," considered to be one of the leading r&b centers of the nation.

THANK YOU NARA for nominating us most promising new vocal group (male)

The Manhattans and Joe Evans

CARNIVAL RECORDS



Little Milton

MAN LOVES TWO

CHECKER 1149

Fontella Bass

YOU'LL NEVER EVER KNOW

CHECKER 1147

Etta James and
Sugar Pie DeSanto

IN THE BASEMENT

CADET 5539

Monk Higgins

WHO-DUN-IT

ST. LAWRENCE 1013

The Vontastics

DAY TRIPPER

ST. LAWRENCE 1014

CHESS

RECORDS

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

YOU CAN'T HURRY LOVE

Supremes, Motown 1097

★ REGIONAL BREAKOUTS

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.

SURFING—EAST COAST . . .

Dolphins, Yorkshire 125 (Cyclone, BMI) (Boston)

ANGELICA . . .

Barry Mann, Capitol 5695 (Screen Gems-Columbia, BMI) (Seattle)

DIANNE, DIANNE . . .

Ronny & the Daytonas, RCA Victor 8896 (Buckhorn & Gallico, BMI) (Atlanta)

FIFE PIPER . . .

Dynatonas, HBR 494 (Jewels-Tone, BMI) (Pittsburgh)

SHE DRIVES ME OUT OF MY MIND . . .

Swingin' Medallions, Smash 2050 (Lowery, BMI) (Atlanta)

I WANT TO BE WITH YOU . . .

Dee Dee Warwick, Mercury 72584 (Morley, ASCAP) (New Orleans)

MAN LOVES TWO . . .

Little Milton, Checker 1149 (Febe, BMI) (Pittsburgh)

LOOK AT ME GIRL . . .

Playboys of Edinburg, Columbia 43716 (Pamper, BMI) (Houston)

WHEN YOU WAKE UP . . .

Cash McCall, Thomas 307 (Cragvee & Special Agent, BMI) (Atlanta)

• ALBUM REVIEWS

• Continued from page 51

POPULAR

A SIGN OF THE TIMES
Les Brown, Decca DL 4768 (M); DL 74768 (S)

COME SPY WITH ME
Hugo Montenegro, RCA Victor LPM 3540 (M); LSP 3540 (S)
Capitol TT 2559 (M); STT 2559 (S)

GUY LOMBARDO'S BROADWAY
Capitol TT 2559 (M); STT 2559 (S)

40 BEATLES HITS PLAYED BY
LESTER LANIN AND HIS GO-GO
GETTERS
Philips PHM 200-211 (M); PHS 600-211 (S)

THE SOUNDAROUNDS
Marty Gold & His Ork. RCA Victor LPM 3599 (M); LSP 3599 (S)

THE RHODES BROTHERS
United Artists. UAL 3531 (M); UAS 6531 (S)

MEDLEY TIME
Jan Garber & His Ork. Decca DL 4730 (M); DL 74730 (S)

JUST ABOUT EVERYTHING
Bob Dorough, Focus 336 (M)

JOHN FRED & HIS PLAYBOYS
Paula. LP 2191 (S)

MY MOOD IS YOU
Mara Lynn Brown, Decca DL 4797 (M); DL 74797 (S)

ORGAN FAVORITES
Jesse Crawford, Decca DL 4749 (M); DL 74749 (S)

CLASSICAL

HUMMEL: SEPTET IN D MINOR/
QUINTET IN E FLAT
Melos Ensemble of London. L'Oiseau-Lyre SOL 290 (S)

ANDRE CAMPRA
Jacques Herbillon Et L'Ensemble/
Jean-Louis Petit. Societe Francaise Du Son SXL 20.147 (S)

RACHMANINOFF: SYMPHONY NO. 2 IN E MINOR
Leningrad Philharmonic (Sanderling). Heliodor H 25029 (M); HS 25029 (S)

FAMOUS OPERATIC ARIAS
Zinka Milanov, RCA Victorla VICS 1198 (M); VICS 1198 (S)

BRAMHS: LIEBESLIEDER
WALTZES FOR STRINGS ORCH./
SUK: SERNADE FOR STRINGS
Arthur Winograd, Heliodor H 25026 (M); HS 25026 (S)

ALAN WARD CONDUCTS GILBERT
& SULLIVAN OVERTURES
RCA Victorla VIC 1196 (M); VICS 1196 (S)

FOLK

CHANGES
Jim & Jean. Verve Folkways FT 3001 (M); FTS 3001 (S)

OVER HERE
Bernadette Greevy, Argo RG 459 (M)

I LOVE MY LOVE
Elizabethan Singers, Argo ZRG 5496 (S)

SACRED

JOY IS LIKE THE RAIN
Ayant AVM 101 (M); AVS 101 (S)

POLKA

POLKA SATURDAY NIGHT WITH
THE U-NETA ORCHESTRA
Roto M 9503 (M)

LOW PRICE CHILDREN'S

ALL ABOUT DRAGONS
Thurl Ravenscroft, Disneyland DQ 1301

WALT DISNEY PRESENTS
PROFESSOR JULIUS SUMNER
MILLER RELATING STORIES OF
MICHAEL FARADAY THE FATHER
OF THE AGE OF ELECTRICITY
Disneyland DQ 1294

SPOKEN WORD

LONGFELLOW: EVANGELINE
Hal Holbrook, Caedmon TC 1179

INTERNATIONAL

PRIZE POLKAS & WALTZES
Dick Rodgers, Decca DL 4762 (M); DL 74762 (S)

ALOHA FROM HAUNANI
Decca DL 4705 (M); DL 74705 (S)



THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

SOUND TRACK

AROUND THE WORLD UNDER THE
SEA
Soundtrack, Monument MLP 8050 (M); SLP 18050 (S)

POPULAR

CY WALTER AT THE DRAKE
MGM E 4393 (M); SE 4393 (S)

MAME
Joe Berl. Parliament PLPS 901 (S); PLP 901 (M)

SOUND SPECTRUM, VOL. SIX—
FOR VOICES
Murbo LP 6002 (M)

PATTY WATERS SINGS
ESP 1025 (S)

THE GREAT WESTERN
Argo DA 39 (M)

CLASSICAL

DINNER MUSIC OF THE 1740's
Boston Baroque Ensemble, Cambridge CRS 1815 (S); CRM 815 (M)

FRESCOBALDI/MONTEVERDI:
ARIE MUSICALI
Collegium Musicum of Berkeley/Alan Curtis/Carole Bogard, Cambridge CRM 708 (M); CRS 1708 (S)

RELIGIOUS

FARTHER THAN MY EYES CAN SEE
Tony Fontane, RCA Victor LPM 3572 (M); LSP 3572 (S)

GOSPEL

GOSPEL TIME
Wallwoods, Brite Star

CLASSICAL LOW PRICE

WALT DISNEY PRESENTS THE STORY
OF THE SEVEN DWARFS AND THEIR
DIAMOND MINE
Disneyland DQ 1297

SPOKEN WORD

THE PSYCHEDELIC EXPERIENCE
Timothy Leary, Ph.D./Ralph Metzner,
Ph.D./Richard Alpert, Ph.D. Broadside
BRX 601 (M)

THE INVESTIGATOR
John Drainie, Broadside BR 451 (M)

INTERNATIONAL

UKULELE ISLE
Ohta San, Decca DL 4704 (M); DL 74704 (S)

KGFS Puts R&B on Service Map

• Continued from page 56

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

Dignified Sound

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

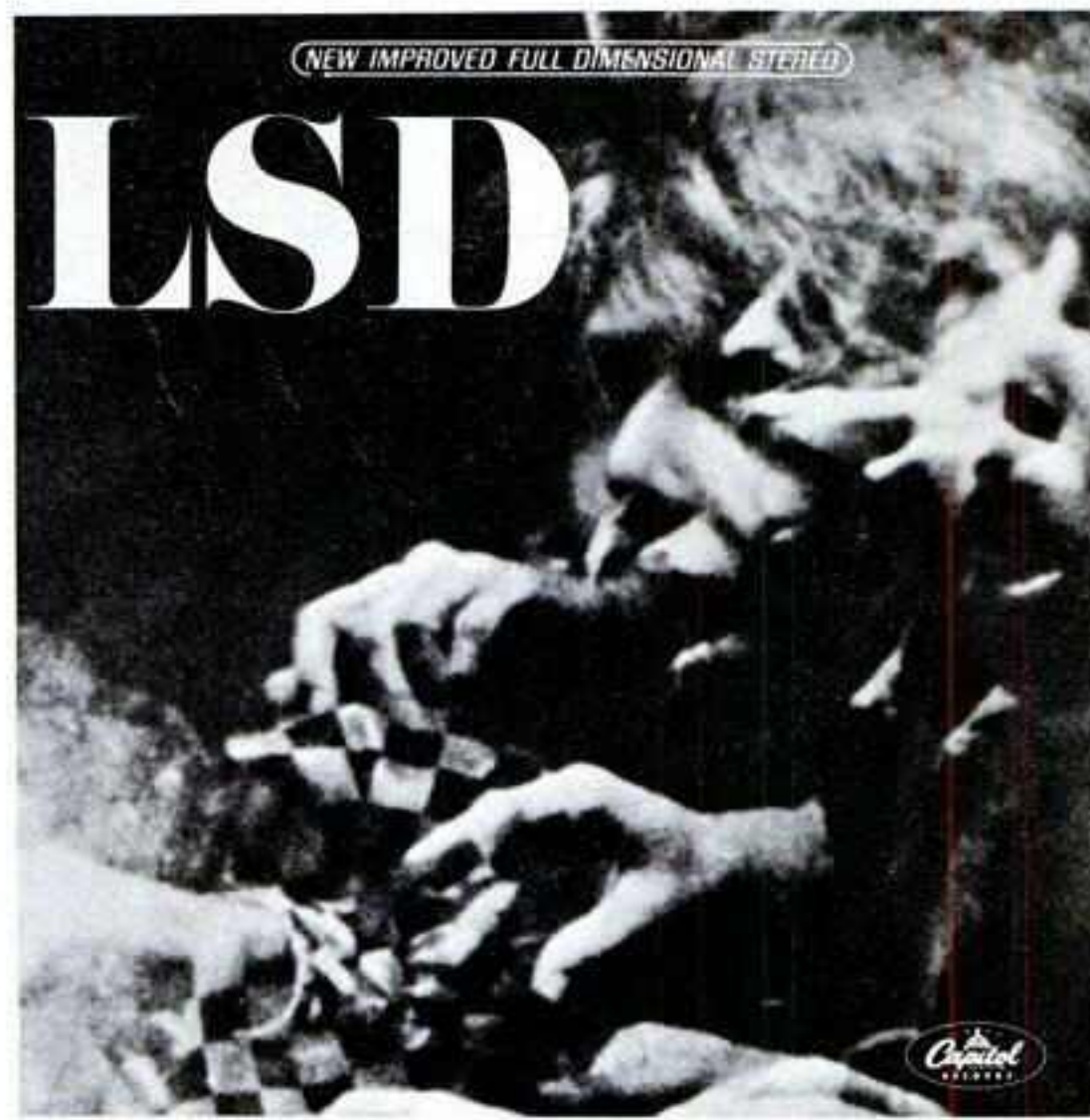
Does this mean the station eschews the hell-bent DJ who shouts and pounds the table and cries "baby" after every title? Not at all, Malloy answers. "There's nothing wrong with shouting."

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

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

LATIN FAVORITES
Dick Kesner, Vocalion VL 73777 (S); VL 3777 (M)

ACCORDION—ITALIAN STYLE
Tommy Gumina, Vocalion VL 3779 (M); VL 73779 (S)



**This is a totally new kind of
record album.**

**Before you pass judgment,
please listen to it.**

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

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

Furthermore, it is our belief that the complexity of the subject – as well as its relationship to young people – lends itself ideally

to the medium of the phonograph record.

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

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

"This advertisement appears in the New York Times, August 8, 1966."



CLASSICAL MUSIC

Woodwind Players Are Breezing Along in Windfall of New LP's

By FRED KIRBY

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

A Mercury disk earlier this year added to the recorder catalog as Bernard Krainis played the alto recorder in Telemann's "Concerto in C" and Handel's "Concerto in F," the soprano recorder in Handel's "Concerto in G," and the sopranino recorder in Vivaldi's "Concerto in A minor." The greatest activity, however, has been in the oboe repertoire with Angel releasing "The Art of the Oboe in July" and Monitor planning two Heinz Holliger releases this fall, "The Virtuoso Oboe" with pieces by Bach, Bellini and Marcello, and "The Baroque Oboe" with selections of Bach and Leclair.

Rampal appears on 15 labels in the latest Schwann Artist Issue with many of these still supplying new titles. Earlier this

year Rampal releases included "Music Soiree at the Court of Sans Souci" with concertos of Frederick the Great, Quantz, Graun and Hasse on Mercury and Beethoven's complete chamber music for flute on Vox. He also appeared this year on "Music by Candlelight" on Epic and four Stamitz quartets for winds and strings on Nonesuch. This last LP also included clarinetist Jacques Lancelot and oboist Pierre Pierlot. Another 1966 Rampal release contains six Haydn flute quartets.

On Pirouette

The versatile flutist also appeared in Pirouette's first release earlier this year with an LP containing Benda's "Flute Concerto in E minor" and works by Bach and Roussel. A September Pirouette release lists Rampal in a disk of works by Bach, Corrette and Couperin. Rampal also was represented in a Music Guild pressing last month, Mozart's "Concerto for Flute and Harp." The flip side had Lancelot featured in Mozart's "Concerto in A Major."

Rampal's performances also appear on London, Telefunken, L'Oiseau Lyre, Westminster, Turnabout, Societe Francaise du Son, Haydn Society, Educo and Dover. Vanguard earlier this year continued two woodwind series with the fourth volume of "The Virtuoso Oboe" with Andre Ladrot in works by Bellini, Salieri, Boccherini and Doni-

zetti, and the second volume of "The Virtuoso Flute" with Julius Baker playing Vivaldi and Mozart. Another Vanguard release this year is "The Virtuoso Recorder" with the Weiner Solisten playing music of Scarlatti, Naudot, Telemann and Sammartini.

The popularity of winds in chamber music is shown by the inclusion of Mozart's "Sinfonia Concertante in E-Flat Major Oboe, Clarinet, Bassoon, Horn and Strings" in the first release of Epic's new Crossroads label. Also, the existence, of many woodwind ensembles, including the Eastman Wind Ensemble with 20 titles on Mercury. Frederick Fennell, conductor of the group, is forming a wind ensemble at the University of Miami, which also may wind up on Mercury.

Concert-Disc LP

Concert-Disc is coming out with the Mendelssohn "Octet" featuring the Fine Arts Quartet (Continued on page 62)

CLASSICAL NOTES

Violinist Ruggiero Ricci is in the midst of a 40-concert tour of Australia and New Zealand before other Far Eastern stops. . . . The New York Philharmonic "Young Peoples Concerts" will again be presented on CBS-TV next season sponsored by the Bell System. . . . Saturday night Philharmonic concerts will be broadcast on New York's WQXR. . . . WQXR-FM Stereo will carry the Metropolitan Opera's opening night and regular Saturday afternoon Met broadcasts along with the Mutual Network. . . . Pianist Raymond Lewenthal will perform his Liszt cycle in London this winter. The first of three RCA Victor recordings of the cycle is due this month. . . . Swedish baritone Bernard Krusen has been signed by Columbia Artists for U. S. appearances. . . . Lloyd Gelassen, formerly with Discount Records, Folkways and Monitor, is the new promotion manager for MGM Records' Classical Division (Deutsche Grammophon, Archive). . . . David Kleger, who previously held the MGM post, is now in charge of promotion for

Plan New Location For Philly Dell

PHILADELPHIA — Frederic R. Mann, president of Robinhood Dell, has disclosed plans to move the Dell housing the city-sponsored summer concert series to a new location within Fairmount Park as soon as possible. Mann said that traffic noises make the present site undesirable for outdoor concerts. He also cited the lack of adequate parking spaces and the exposure of audiences to bad weather as reasons for the move.

"Charles Munch, who conducted here two weeks ago, told me he would not return here as long as distracting noises persist," Mann said.

Since the Dell orchestra is made up of the men of the Philadelphia Orchestra, he also voiced concern that the Philadelphia Orchestra Association might consider the site unsuitable after moving into its permanent summer home at the new amphitheater in Saratoga Springs, N. Y. The orchestra's Dell season usually runs from the middle of June through the end of July. Without naming Saratoga, Mann said the new

site for the Dell will correspond in some details with that of the new amphitheater at Saratoga.

"There would be a rustic-type structure with roof and open sides to put 6,000 people under cover. With weather protection we could increase the Dell concerts from three to four a week. There also would be room outside the hall for a large audience on the lawns."

Mann said he has already consulted three architects concerning a new structure. The present shell only covers the stage, and there is no shelter for an estimated capacity of 35,000 listeners who sit in front of the shell on the adjoining bank. To finance a new Dell, Mann is seeking funds from foundations, private sources and the recently formed State Council of the Arts. He hopes to raise enough money to ask the City Council for a matching appropriation.

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

Heliodor Opera Reissues

NEW YORK — Reissues of two contemporary operas as special packages are planned on Heliodor. The budget line will release Moore's "The Ballad of Baby Doe" with a New York City Opera Co. cast in September and Prokofiev's "War and Peace" in a subsequent issue. Both three-record sets will be list for the price of two disks.

Heliodor next month also will present Rossini's "Stabat Mater," with a cast headed by Maria Stader and Ernst Haefliger and a first American issue of a re-

cital by soprano Dorothy Renzi. Also to be released next month for the first time in this country will be performances of chamber music of Corelli, Vivaldi, Pergolesi and Cimarosa entitled "The Italian Baroque," and Ferdinand Leitner conducting the Mozart "Symphony No. 36 in C Major" and "Symphony No. 31 in D Major."

The next issue, whose date has not been set, will include reissues of Telemann's oratorio, "Die Tagezeiten (The Times of Day)," and two Hovhannes concertos. Set for initial American presentations are Brahms sonatas for viola and piano with Walter Trampler and Beveridge Webster, and Clara Haskil as soloist in the Mozart "Piano No. 19 in F Major" and "Piano Concerto No. 27 in B Major."

Carnegie Hall. . . . Soprano Leontyne Price's "Leise, leise" from Weber's "Der Freischutz," which she sang July 26 at Lewisohn Stadium, is included in an aria album set for release on Victor next year.

FRED KIRBY

Sales Drives Keyed to Bayreuth

By OMER ANDERSON

BAYREUTH, W. Germany—The 90th Wagner Music Festival has just opened at Bayreuth with the performance of "Tannhauser." Despite the overlay of tradition, it's a "new" Bayreuth festival this year—a fact German record companies have been among the first to recognize.

The festival management has invited German labor unions to share patronage of the festival with Ruhr industry, and this year there are Volkswagens jamming the parking areas alongside Mercedes Benz limousines.

Of course, Wagner's music is getting the heaviest play, but disk sales show that the festival has stimulated general interest in classical records, coinciding as it does with the opening of the Salzburg festival as well. Record companies are keying big classical promotion programs to the festival. Retail outlets are

being provided with special festival material and new classical releases.

Promotion Feature

A feature of the Bayreuth program is the use of the festival to promote not only Wagner's music but classical music in general. Bayreuth and Salzburg are used as pegs to give the promotion topicality and glamor.

Record firms attach special importance to the action this year of Wieland and Wolfgang Wagner, grandsons of Richard Wagner and conductors of the festival, in taking in German labor as co-patrons with Ruhr industry. This step meshes with the effort now being made by the disk firms to create a mass market for classical labels and mass-appeal promotion, as is now being undertaken with the labor unions' participation at Bayreuth as a main theme.

Record companies' promotion of classical is yielding big sales returns. LP production in 1965

spurred to 24,100,000 (vs. 16,200,000 for 1964)—a gain of 48.8 per cent. Classical is now the fastest growing segment of the German music industry, thanks to imaginative and thorough sales promotion.

There are forecasts that the big sales promotion now launched for the Bayreuth and Salzburg festivals will lift classical production for 1966 to more than 30 million records. The classical boom is aided by soaring German prosperity which enables the mass purchase of record players and even hi-fi and stereo equipment.

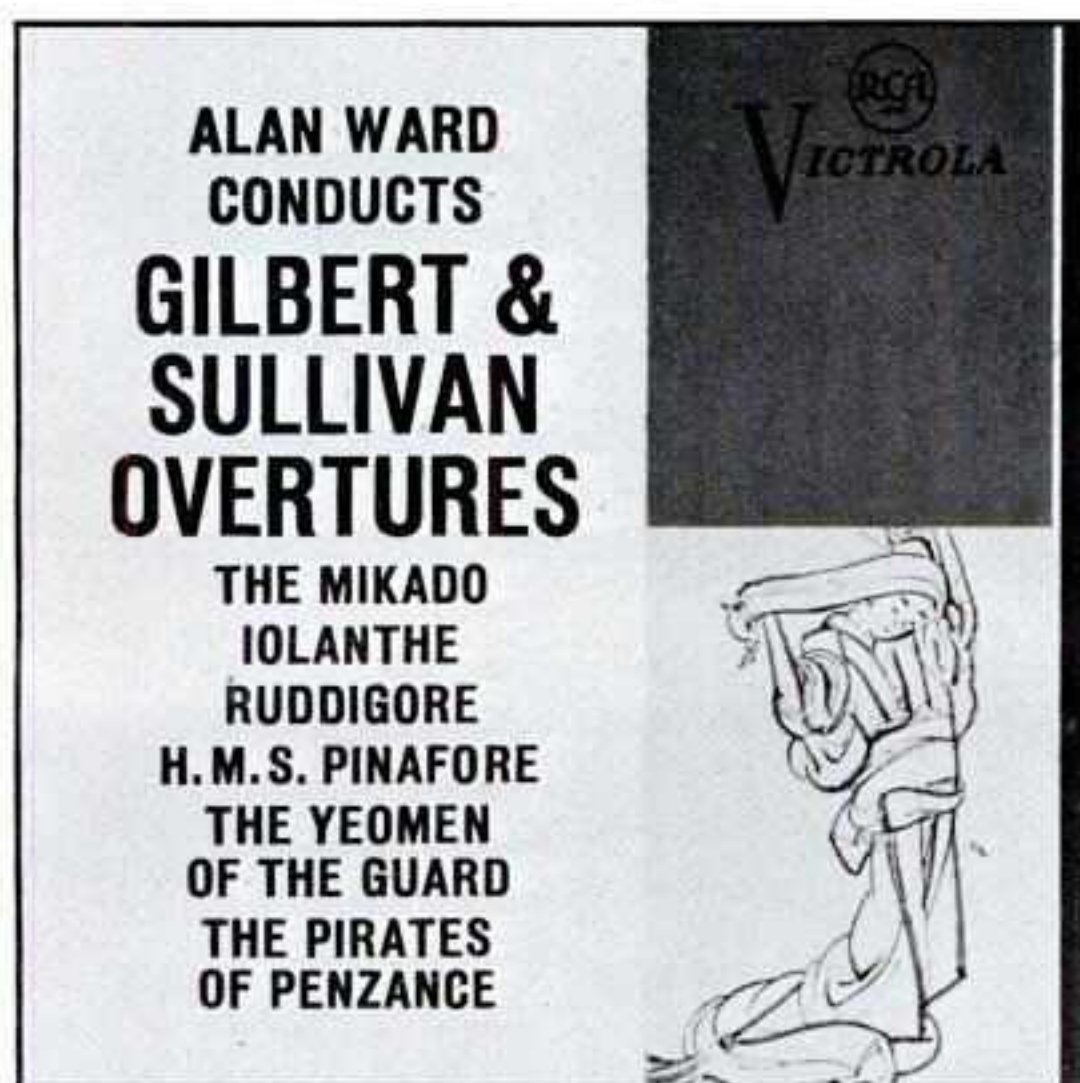
Many artists singing at Bayreuth and Salzburg record for German record companies, which also helps fuel disk sales. Competition for the classical market is now the main focus of the German disk trade. Ariola, CBS Schallplatten, and Philips are pressing Electrola and Deutsche Grammophon for classical leadership.



STAR WOODWIND PLAYERS hold their instruments in preparation for recording sessions. Shown are clarinetist Benny Goodman, upper left, whose RCA Victor pressing is due for release soon; oboist Harold Gomberg, upper right, whose Columbia pressing hit No. 14 on the classical charts; Bernard Krainis, lower left, whose Mercury album had him playing three recorders; and flutist Jean-Pierre Rampal, who's represented on 15 classical labels.



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



VIC/VICS-1196



VIC/VICS-1198



VIC/VICS-1197



VIC/VICS-1199

VICTROLA®

SEATTLE SERIES SHIFTS DATES

SEATTLE — Highlights for the Seattle Symphony's Opera House series will be Mahler's "Symphony No. 1," which will replace the previously announced Bruckner "Symphony No. 2" on Nov. 7 and 8 and will replace Nielsen's "Symphony No. 2" on Feb. 6 and 7; the Verdi "Requiem," which will close the 12-program series on March 20 and 21. Also changed was the dates of the all request program to be conducted by Milton Katims. The new dates are Dec. 19 and 20.

Akeo Watanabe, Japanese-Finnish conductor, will lead the orchestra on Feb. 20 and 21 in the Sibelius "Symphony No. 2," Mayuzumi's "Essay for Strings," and Kodaly's "Hary Janos Suite." Sopranos Ewan Mityon and Gloria Cutsforth, narrator Virginia Katims and the Seattle Chorale will appear in the orchestra's performances of the overture and incidental music to "A Midsummer Night's Dream" by Mendelssohn on Dec. 5 and 6 in Seattle and Dec. 7 in Tacoma. Miss Mityon, tenor Robert McGrath and baritone Morley Meredith will sing Orff's "Carmina Burana" on the same program. Other soloists during the season will include Zino Francescatti, Claudio Arrau, Victoria de los Angeles and Leonard Pennario.

Woodwind Players in A Windfall

• Continued from page 60

and members of the New York Woodwind Quintet next month. Earlier this year, the New York Woodwind appeared in a Concert-Disc release of the Nielsen Quintet and the Villa-Lobos and "Bachianas Brasileiras No. 6." The last week features flutist Samuel Baron and bassoonist Arthur Weisberg of the ensemble. Baron also will be on a Decca release next month of Bach's "Brandenburg Concerto No. 6."

Angel's current releases include Michael Debost as soloist in two Mozart flute concertos and the second and concluding volume of Bach's flute sonatas with Elaine Shaffer as flutist. Other woodwind disks on Angel this year were Mozart's "Serenade for 13 Winds" with Otto Klemperer conducting the London Wind Quintet; Leon Goossens in the "Art of the Oboe"; Bervase De Peyer as soloist in Mozart's "Quartet for Clarinet and Strings"; Poulenc's "Sextet for Piano and Woodwind Quintet" with the Paris Wind Quintet; and Pierre Pierlot as soloist in Albinoni's concertos for oboe and orchestra.

This year, Westminster came out with the Vienna Symphony Woodwinds in works by Poulenc, Roussel, Francais and Ibert, while Columbia released the Philadelphia Woodwind quintet in "Italian Woodwind Music." Next month, Deutsche Grammophon will release "The Oboe," featuring Holliger in works by Bellini and Donizetti. The disk also will include Holliger and flutist Aurele Nicolet in Salieri's "Concerto in C for Flute, Oboe and Orchestra." Earlier Deutsche Grammophon released four Mozart flute quar-

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	3	ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	6	21	23	PURCELL: MUSIC FOR THE THEATRE Bath. Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	8
2	7	IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	11	22	24	OPERA ARIAS De Los Angeles, Angel 36351 (M); S 36351 (S)	3
3	10	BRITTEN: CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S)	7	23	20	HOLIDAY FOR STRINGS Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S)	19
4	4	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	19	24	21	BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	15
5	6	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	12	25	25	BEETHOVEN: CONCERTO NO. 5 (EMPEROR) G. Gould/Amer. Symph. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S)	8
6	2	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	10	26	27	PUCCINI: LA BOHEME (2-12" LP) Freni, Gedda & Various Artists, Angel BL 3643 (M); SBL 3643 (S)	14
7	1	MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	8	27	26	BRAMHMS: LIEBESLIEDER WALTZES Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S)	18
8	5	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	19	28	31	LISZT: SONATA IN B MINOR/SCHUBERT: WANDERER FANTASY Rubinstein, RCA LM 2871 (M); LSC 2871 (S)	14
9	9	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	19	29	33	SOUVENIR OF A GOLDEN ERA (2-12" LP) Horne, Lon. A 4263 (M); OSA 1263 (S)	12
10	12	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S)	8	30	32	I LOVE YOU—ROMANTIC MELODIES OF EDVARD GRIEG Various Artists, Capitol P 8627 (M); SP 8627 (S)	5
11	8	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	19	31	34	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	19
12	11	MAHLER: SYMPHONY NO. 4 IN G Cleve. Orch. (Szell), Col. ML 6233 (M); MS 6833 (S)	19	32	30	MOZART: PIANO CONCERTOS NOS. 14 & 17 Serkin/Cole. Symph. Orch. (Schneider), Col. ML 6244 (M); MS 6844 (S)	6
13	14	BRAMHMS: DEUTSCHE VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S)	14	33	37	BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S)	16
14	19	SCHUBERT: THE TROUT & OTHER SONGS Fischer-Dieskau, Moore, Angel 36341 (M); S 36341 (S)	5	34	29	MOZART: SYMPHONIES NOS. 28 & 33 Cleve. Orch. (Szell), Col. ML 6258 (M); MS 6858 (S)	10
15	15	IVES SYMPHONY NO. 4 Amer. Symph. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)	19	35	40	ELGAR: VIOLIN CONCERTO Menuhin/New Phila. Orch. (Boult), Angel 36330 (M); S 36330 (S)	2
16	16	VERDI: DON CARLO (4-12" LP) Tebaldi, Bumbry, Lon. A 4432 (M); OSA 1432 (S)	19	36	—	TCHAIKOVSKY: OVERTURE 1812 Minn. Symph. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	5
17	17	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	16	37	—	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	18
18	18	THE WONDERFUL WALTZES OF TCHAIKOVSKY Chicago Symph. Orch. (Gould), RCA LM 2890 (M); LSC 2890 (S)	6	38	38	SCHUBERT: SYMPHONY NO. 9 (THE GREAT C MAJOR) Halle Orch. (Barbirolli), Angel 36328 (M); S 36328 (S)	2
19	13	PRESENTING MONTSEERAT CABALLE RCA LM 2862 (M); LSC 2862 (S)	19	39	39	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	2
20	22	RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S)	9	40	—	GRIEG: CONCERTO NO. 1 Rubinstein, RCA LM 2566 (M); LSC 2566 (S)	1

BEST SELLING SEMI-CLASSICAL LP's

This Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Title, Artist, Label & No.	Weeks on Chart
1.	THE WONDERFUL WALTZES OF TCHAIKOVSKY—Chicago Symph. Orch. (Gould), RCA LM 2890 (M); LSC 2890 (S)	6	8.	PROKOFIEV: PETER AND WOLF—Royal Phil. Orch. (Dorati/Connery), Lon. PM 55005 (M); SPC 20007 (S)	1
2.	THE RITUAL FIRE DANCE—Phila. Orch. (Ormandy), Col. ML 6223 (M); CS 6823 (S)	9	9.	AN HYSTERIC RETURN—P. D. Q. BACH—AT CARNEGIE HALL—Schickele, Vanguard VRS 9223 (M); VSD 79223 (S)	1
3.	HOLIDAY FOR STRINGS—Boston Pops (Fiedler), RCA LM 2885 (M); LSC 2885 (S)	19	10.	GILBERT & SULLIVAN: MIKADO (2-12" LP)—D'Oyly Carte, Richmond 62004 (M); (No Stereo)	1
4.	BRAMHMS: LIEBESLIEDER WALTZES—Shaw Chorale, RCA LM 2864 (M); LSC 2864 (S)	18	11.	TCHAIKOVSKY: NUTCRACKER SUITE (EXCERPTS)—Boston Pops (Fiedler), RCA LM 2052 (M); LSC 2052 (S)	1
5.	I LOVE YOU—ROMANTIC MELODIES OF EDVARD GRIEG—Various Artists, Capitol P 8627 (M); SP 8627 (S)	5	12.	THE BEST OF MARIO LANZA—RCA LM 2748 (M); LSC 2748 (S)	1
6.	GERSHWIN: RHAPSODY IN BLUE—N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	19	13.	RHAPSODY UNDER THE STARS—Hollywood Bowl Symph. (Pennario), Capitol P 8494 (M); SP 8494 (S)	1
7.	RODGERS: VICTORY AT SEA, VOL. I—RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	2	14.	ROMANTIC WALTZES OF TCHAIKOVSKY—Kostelanetz, Col. ML 6224 (M); MS 6824 (S)	1
			15.	SELECTIONS FROM THE GREAT CARUSO—Lanza, RCA 1127 (M); LSC 1127 (S)	1

tets with Karl Heinz Zoeller and a coupling of Mozart's "Quintet in A for Clarinet and Strings" with Karl Leister and "Quartet in F for Oboe and Strings" with Lothar Koch.

The Chamber Harmony of Prague appeared in a Parliament LP containing Milhaud's "Symphony for Small Orchestra No. 5"; Stravinsky's "Octet for Wind Instruments"; and Hindemith's "Concert Music for Strings and Brass." Other wind releases this year on Parliament were the Avs Rediziva in Tele-

mann chamber pieces, Frantisek Hantak as soloist in Martinu and Richard Strauss concertos for oboe and orchestra, and a coupling of Couperin's "Le Parnasse (Apotheose de Corelli)" and Rameau's fifth "Concert of Pieces."

Everest earlier this year coupled two Bliss pieces, "Quintet for Clarinet and Strings" with De Peyer and "Quintet for Oboe and Strings" with Peter Graeme. Vox featured clarinetists David Glazer and Jost Michaels in Brahms' complete chamber mu-

sic for winds, and flutist, Camillo Wanaussek, oboist Alfred Sous, and clarinetists Walter Walter Triebkorn and Michaels.

Telefunken this fall will release "Recorder Music on Historic Instruments" with Frans Bruggen as soloist. Bruggen also is represented as a flutist on Telefunken. Pirouette's September releases will include the Wind Ensemble of the Leipzig academy in "Three Centuries of Military Music" with works by Bach, Handel, Lully, Haydn and Mozart. The initial Pirouette

list included the Grand Prix du Disc winner, "Six Sonatas for Oboe and Continuo" with oboist Jacques Simard in works of Handel, Boismortier, Telemann and Lucatelli, and a pressing of Haydn's "Concerto for Two Flutes in F Major," with Max Stern and Ilse Roth. The steady flow of disks with woodwind players as soloists and in ensembles is an indication of the large repertoire available for such instruments as well as the supply of topflight instrumentalists in this field.

Radio Caroline Hopes to Dodge U.K. Ban With U.S. Disk Support

By DON WEDGE

LONDON—Radio Caroline is hoping that the U. S. disk industry will enable it to stay in business despite the bill now before the British Parliament designed

PLANS SET FOR SAN REMO FEST

SAN REMO — With announcement of Jan. 26, 27 and 28 as the dates of the 17th Annual Festival of Italian Song, plans are already under way for Italy's first song event. Once again under the direction of Gianni Ravera, the competition will consist of 26 songs each presented by an Italian singer and a foreign singer, with seven of 13 to be selected by outside juries each night for the 14-song final. The special feature of having a jury of journalists, drawn by lot, choose the seventh number each night will not be continued in 1967.

Ban Removal Seen as Aid To German Sales to Israel

BONN — The lifting of the Israeli ban on works by German composers identified with the Nazi era is expected to boom West German disk exports to Israel.

German trade sources call lifting of the ban the most important disk export development so far this year. Technically, the ban applied to the playing of works by Richard Wagner and Richard Strauss.

But rescission of the ban has a far wider significance. The fact of the banning of these works for performance by the Israel Philharmonic Orchestra has been widely interpreted as a call for a boycott on German music in general.

This has made it virtually impossible to export German records to Israel, and the Israel Philharmonic's ban has led Jewish organizations outside Israel to organize sympathy boycotts of German music.

A spectacular example has been the refusal of Artur Rubin-

stein to perform in Germany despite the wide following he has in this country. Some of the more sanguine German record executives look for Israel to develop as a major market for German music.

Recission of the ban also will clear the way for German artists to perform in Israel without prejudice, it is hoped, and these appearances will be keyed to German disk sales promotion insofar as circumstances permit.

The Bonn government has been applying pressure on Israel, through the newly opened German embassy in Tel Aviv, to halt discrimination against German music. Rolf Pauls, the German ambassador, has told Israeli officials that the ban is "poisoning" relations between the two countries. Pauls pointed to the great success enjoyed in West Germany by Israeli artists, notably Esther and Abi Ofarim (Philips) and Elisa Gabbai (Ariola).

First reaction from the broadcasters was that there would be ways of overcoming the bill when it becomes law. Radio

Caroline, a two-ship operation and the first of the pirates, believes that the worst a British government could achieve would be to stop British advertising.

Philip Solomon, a director of Caroline with many other active music and record interests, foresees his ships becoming a powerful medium for American and Continental record companies to air their product.

"We would operate similarly to the manner in which Radio Luxembourg does now. Record companies would buy segments and supply taped programs featuring their disks," he said.

"Because the major British record companies—EMI, Decca, Philips and Pye—control practically all of the air time sold by Radio Luxembourg's English language service, it is difficult for an American company thinking of operating independently to get promotion without alternative radio media. This we can provide," Solomon said.

"There would be no reason why the sponsor should not control play in the way that the British manufacturers do with their Luxembourg programming—give as many as eight plays a week to a record they consider worthy and increase or reduce as required."

Solomon points to the successes of some of the small record companies which have started in Britain since the advent of the new licensed ship radios. Most recent was the British No. 1 achieved by Chris Farlowe, "Out of Time," the product of Andrew Oldham's Immediate Records which got heavy promotion from the pirates.

"If the government succeeds in banning British advertisers, (Continued on page 66)

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"If the government succeeds in banning British advertisers, (Continued on page 66)



LITTLE TONY (Durium), left, Italian artist, is introduced to Sandie Shaw by Leslie Cocks, right, Pye A&R director, at a Pye reception to launch Tony's English-language single, "Let Her Go."

U.S. Army Cracks Down on Record Shipments Via Mail

NUREMBERG, Germany — U. S. Army postal authorities have blown the whistle on the use of military postal facilities (APO) for shipment of records from the U. S. to unauthorized recipients in West Germany.

Army postal authorities said it is illegal for "unauthorized" addresses (persons not entitled to military postal privileges) to receive disk shipments to an APO address.

A surge of disk shipments—primarily c&w—followed an announcement by Charlie Louvin early this year that "people there (in West Germany) are desperate for country records." Louvin had just returned from a tour of military bases.

He said he brought back 1,000 requests for c&w records with the money, investigated and

found that he could fill the orders if they are shipped to an APO address.

Army postal authorities have taken issue with Louvin, however. They said he had omitted the all-important qualification that records may be shipped to an APO address only for the use of persons entitled to these privileges.

Postal authorities said Louvin's announcement had been widely misconstrued to mean that anybody in Germany may receive disk shipments through an APO address.

German customs authorities disclosed meanwhile that they are investigating the shipment of records to APO addresses for delivery to persons subject to German customs. Such persons include U. S. citizens in Germany on a private basis.

British Indies Show Strength on Pop Charts; 'Out of Time' No. 1

LONDON—Britain's smaller manufacturers are in high spirits after the first part of the year's performance which has just culminated in a first chart-stopper for an independent label.

Precedent was set by Chris Farlowe's "Out of Time," produced and promoted by Immediate Records, which is owned by Andrew Oldham and his general manager, Tony Calder. It is pressed and distributed by Philips.

It ends a period where firms other than EMI and Decca have been frequently reaching the top of the singles chart, a survey of the weekly Top 50 best-selling records listing produced by Record Retailer shows.

In the first seven months of 1966, Pye has been No. 1 for 12 weeks, Philips for 8 (9 with Immediate), EMI, 8, and Decca 1.

Pye Managing Director Louis Benjamin points to the 15 weeks from Jan. 20 when his firm and Philips continuously occupied the No. 1 spot.

"This year's performances both by ourselves and Philips have shown we're no flash in the pan," he comments. "We're really grown up now!"

Pye was recently valued at

nearly \$12 million, based on what Associated Television paid last month when it bought the remaining 50 per cent stock from its former partners. (This, incidentally, is the nearest to an open market valuation ever

Int'l Line-Up For Swiss Fest

MONTREUX, Switzerland — An international line-up of artists is slated for the International Music Festival here from Aug. 28 to Oct. 9. Yehudi Menuhin will conduct the Bath Festival Orchestra and play the violin in the opening concert.

Other orchestras listed are the Prague Philharmonic, the Orchestre de las Suissw Romande, the Vienna Baroque Ensemble and the Bamberg Symphony. Other soloists will include violinists Nathan Milstein, Christian Ferras and Wolfgang Schneiderman, flutist Wolfgang Schulz, cellist Pierre Fournier, and pianists Robert Casadesu, Witold Malcuzyński, Wilhelm Backhaus and Geza Anda. Television symposium is planned from May 22-27.

placed on a substantial British record firm. The other majors, like Pye, are subsidiaries of larger firms, either British, American or Dutch/German owned.)

Pye is claiming a 13 to 15 per cent market share on the first part of the year's trading. Philips Managing Director Leslie Gould says that on the first half year his firm doubled singles sales compared with the same period in 1965.

Surveying the weekly Top 50 listings as a whole for the first seven months, it is clear that EMI and Decca's repertoire performance is still a powerful force in the British market, however.

On average, EMI has had 15.2 and Decca 13.7 disks in the weekly listing—58 per cent of the chart action. This compares with: Philips, 7.3; Pye, 7.1; CBS, 3.4, and Polydor, 1.9.

The remaining 1.4 was shared by the batch of independents like Immediate, which have operated and found chart placings this year.

They are Chris Blackwell's Island-Sue, Strike (an off-shoot of Millwick Music and close to RCA by virtue of a near worldwide marketing arrangement), (Continued on page 66)

U. K. DISKERIES COMBINE TO MAKE CHARITY ALBUM

LONDON—Five of Britain's record companies—Philips, EMI, Pye, Decca and CBS—are combining for a charity album which will be released in September in aid of the "Save the Children Fund."

With cover art contributed by Lord Snowdon, the album was assembled by Caesar Voute, export manager, Philips Records. Philips will press, but it is expected that participating manufacturers will distribute.

Called, "Stars' Charity Fantasia," artists involved include Cliff Richard, Ken Dodd (EMI), Andy Williams (CBS), Val Doonican, Kathy Kirby (Decca), Sandie Shaw (Pye), Roger Miller (U. S. Smash), Swingle Singers (French Philips) and the Walker Brothers, Dusty Springfield, Frankie Vaughan, Harry Secombe, Johnny Dankworth and Cleo Lane (British-Philips).

Island Records, a British independent label, is contributing a Spencer Davis track. All artists are foregoing royalties. Most of the numbers concerned are recent singles hits.

Charity albums have been issued here before, but this is the first time so many hot singles artists have been collected together on an all-industry project.

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MGM, Kama-Sutra to Ricordi

MILAN—Dischi Ricordi has acquired distribution of the MGM and Kama-Sutra catalogs. The final agreement was concluded here during the recent visit of Mort Nasatir, MGM Records president; Eric Steinmetz, MGM international division manager, and John Nathan, MGM European director. Ricordi was represented by Eugenio Clausetti, managing director; Guido Rignano, general manager; Lucio Salvini, press-promotion and publicity manager, and Paolo Ruggieri, a&r international.

Immediately after signing, Dischi Ricordi issued the MGM soundtrack album "Doctor Zhivago"; the Verve single, "Soul and Inspiration" by the Righteous Brothers; the Kama-Sutra single, "Daydream," by the Lovin' Spoonful, and the MGM single with "Lara's Theme" extracted from the above album, and another MGM single with "Lara's Theme" by Connie Francis. MGM, Verve, Leo the Lion, Metro and Kama-Sutra records are marketed here under their original logos.

As part of a long-term operation to strengthen the company, Dischi Ricordi recently signed

Ricky Gianco, who switched from Jaguar Records, and Equipe '84, a group who switched from Dischi Vedette after San Remo. Since then, Equipe '84 entered the top five Italian chart twice with "Resta" and "Io Ho In Mente Te." With the latter tune they won the Cantagiro, singing tour of Italy, "C" series, where "C" is meant for groups.

Bobby Solo and Wilma Goich renewed their contracts with Dischi Ricordi. Also, Milva signed with the label, leaving the government-owned Fonit-Cetra after a six-year pact. These three artists are regarded among Italy's stars. Solo was the first to sell one million records in Italy in two months, then reached the 1,400,000 mark with the 1964 San Remo hit, "Una Lacrima Sul Viso."

On the international scene, Dischi Ricordi also reached a direct agreement with the Yardbirds, the Bachelors, the Troggs and the Honeybeats. On the new talent scene they contracted the combo "I Dik-Dik" and Lucio Battisti. According to Salvini, other deals are in the works.



RAY CONNIF, Columbia Records artist, pauses in Stockholm, Sweden, after his reviewing his position on Billboard's charts. Conniff's "Somewhere My Love" is riding high on the single and LP charts.

Naples Festival Is Beset With Legal Troubles

NAPLES — Although plans for the 14th Naples Song Festival Sept. 15-17 are moving apace, the event is having more than its share of troubles in lawsuits and allegations which have been made in public.

A group of 10 songwriters, headed by Pippo Negri, is seeking an injunction to void the list of songs chosen for the event on the ground that there were no musicians on the selection commission who picked 26 out of 400 submitted. Another "sotto voce" complaint is that "Ma Pecche" (But Why?), a posthumous song by the late Antonio Vian, has been selected to win the event.

Gianni Ravera, who was scheduled to return as organizer, has dropped out, while Domenico Modugno, one of whose numbers has been chosen, has decided he will not participate. Meanwhile, the Union of Neapolitan Entertainment Workers has also voiced a protest on the manner in which this year's event is being planned.

Radio Caroline Hopes to Dodge Ban

• Continued from page 63

Shel Talmy's Planet (operating with Philips similarly to Immediate) and the most recent, Roulette. Last-named is an affiliate of the U. S. firm jointly owned with a British indie, R & B Discs. It is in the charts now with its first release, Tommy Jones' "Hanky Panky."

Surveying its Top 30 listing, Britain's biggest-selling consumer newspaper, New Musical Express, puts the Beach Boys (EMI) as leading chart artists in the first six months of the year. It is the first time an American act has headed such a survey since Elvis Presley in 1962.

Remainder of the first 10 artists were British-based. In order (with distributing manufacturer), they were Cilla Black (EMI), Spencer Davis Group (Philips), Crispian St. Peters (Decca), Walker Brothers (Philips), Roll-

ing Stones (Decca), Kinks (Pye), Small Faces (Decca), Ken Dodd (EMI), and Dusty Springfield.

Of the next 10 artists, EMI had three; Pye, Decca and Philips two each, with one act (the Who) registering for both Decca and Polydor because of a midway label switch.

The Beatles' paucity of releases resulted in the group's lowly 24th place. The NME survey was based on a points system, 30 going to each week's No. 1, down to one point for disk place No. 30.

German Stations Program Tapes

MUNICH—When the ARD radio stations of West Germany stop playing records, music publishers will help with their tapes. Publishers like Gerig in Cologne, Siegel in Munich, among others, produced and will produce tapes by the thousands to be broadcast by the radio stations.

Featured are German dance groups, big bands, jazz bands, and instrumental soloists. At the moment, more instrumental than vocal music is offered.

So the big losers seem to be the publishers who did not produce tapes, and the gramophone record industry.

A Correction

In the story, "A. Schroeder In Sydney," which appeared in the July 23 issue, Billboard incorrectly listed the name of the vice-president of Schroeder's firm. It should read: Abby Steinberg.

British Indies Show Strength On Pop Charts

• Continued from page 63

they cannot interfere with American and Continental companies buying the time to all their product. This looks like our future policy. I have already had talks with some major American companies."

For copyright reasons the British majors have had to avoid direct participation with the pirates. Publishers and artists have not felt the same restriction and have openly collaborated.

It is a matter of great controversy in the British music business whether the pirates have helped or hindered British sales. Certainly such leaders as Sir Joseph Lockwood and Sir Edward Lewis, chairmen respectively of EMI and Decca, have opposed pirates.

There is little dispute, however, that many records which would not have received BBC exposure have broken into hits. No doubt with this in mind Solomon points out that if the present situation changes there will be no benefit to British producers.

At one stage New York disk jockey Jack Spector taped a daily one-hour show for Caroline use. This drew heavily on the Roulette, Atlantic and Chess catalogs, but Solomon said he discontinued the arrangement soon after taking a financial interest in the situation early this year.

Pop Peters Out On Irish Radio

DUBLIN—As in previous years, there's a marked lack of pop-oriented programs on Telefís Eireann this summer. "Showband Show," the main shop window for new releases, ended several weeks ago and so far no plans have been announced for reviving "Pickin' the Pops," which was the local equivalent of Britain's "Juke Box Jury."

On the credit side is "Jamboree," a country show, but even this is a re-run of last year's series. Besides a wide array of guests, the featured artists are Dermot O'Brien and the Clubmen and Maisie McDaniel, who retired from the business following a road accident.

"Jamboree" has had an important influence on record sales by the acts concerned, especially in the case of O'Brien, whose albums on the Delyse label topped 10,000 copies.

British Jockey To Make U.S. Beatles Tour

LONDON—For the first time a British disk jockey, Radio Caroline's Jerry Leighton, will accompany the Beatles on their U. S. tour which started this week. Leighton is chief DJ of Caroline North ship.

He was flying to the U. S. Thursday (11) with the group, manager Brian Epstein and his personal assistant Wendy Hanson, three road managers and press man Tony Barrow.

Seven U. S. DJ's are included in the provisional list for the official party which will travel by chartered airliner. They are Ken Douglas (WKLO, Louisville), Jerry Ghan (WKYC, Cleveland), Paul Drew (WQXI, Atlantic City), Jim Stagg (WCFL, Chicago), Scott Regan (WKMR, Detroit), George Klein (WHBQ, Memphis) and Tim Hudson (KFWB, Los Angeles).

Others, including Al Gates (WIXY, Cleveland), will join for part of the tour.

Credited consumer journalists scheduled for the whole trip include: Art Unger (Datebook), Marilyn Doerfler (Hearst newspapers), Bess Coleman (Teen Life) and Judith Sims (Teenset, Capitol Records).

Thorpe Gets Aussie Award

ADELAIDE, Australia—Billy Thorpe and the Aztecs received the Gold Award for the most outstanding recording, "Twilight Time" (Parlophone-EMI) by 5KA Broadcasters Pty. Ltd., at the Hotel Australia. Other top talent awards were: best male vocal, Normie Rowe for "Que Sera Sera" (Sunshine-Festival); best female vocal, Sharon Black for "The Little Church Around the Corner" (Philips); best Australian composition, Barry Gibb and the Bee Gees for "I Was a Lover, a Leader of Men" (Leedon-Festival); best vocal group, the Easybeats for "She's So Fine" (Parlophone-EMI), and the listeners award, the Easybeats for "Women" (Parlophone-EMI).

The awards were selected by a panel consisting of 5KA management, executives, and disk

Pirate Station Owner Starts Singles Label

LONDON—Philip Solomon, an owner of Radio Caroline, one of Britain's pirate radio stations, who has also wide music publishing, artist management and disk production and distribution interests, is the latest to announce formation of an independent pop singles label.

Called Major-Minor, it will be launched on Sept. 29. A deal with a British major for distribution is near.

He has already set overseas distribution with Ricordi (Italy), Columbia (Spain) and Ariola (Germany, Austria, Switzerland and Holland).

Solomon says he will break new ground by paying 50 per cent of Phonographic Performance income to contracted independent producers. He thinks that ultimately the British major who retain all PP income will eventually follow suit and he will also benefit as an independent producer himself.

Another indie just launched in Britain is President Records, an off-shoot of Eddie Kassner's American label. It is being distributed by Decca in Britain. In Ireland, the distributor is Solomon & Peres, a firm controlled by Phil Solomon and his family.

jockeys from all Australian record releases up to May 31. K. R. Parham, general manager of 5KA, addressed the gathering of record industry executives, record retailers, advertising executives, and press and TV representatives about the importance of the awards. Bill Walsh, manager of records of RCA Sydney, replied for the record industry.

Live Rock Shows Face Restrictions

VANCOUVER, B. C.—The Vancouver city council has voted to place tighter restrictions on live rock-and-roll shows here, following a near-riot at an appearance of the Rolling Stones, July 19, at which several policemen were injured.

Under the new restrictions, police are to have full control of the curtain, lighting and sound. Promoters must post bonds to cover property damage and injury to police, and must prove that they are taking adequate safety and security measures.

ELLA, DUKE AT ANTIBES BEING MADE INTO A FILM

PARIS—Norman Granz is making a full-length feature film of the Duke Ellington orchestra and Ella Fitzgerald at the seventh Antibes Jazz Festival.

The film, which will cost \$25,000, excluding fees for the artists, will feature the concerts given by Duke and Ella at Antibes plus shots of the singer and musicians relaxing, rehearsing and exploring the French Riviera.

To give the film added interest Granz flew in former Ellingtonians Ben Webster and Ray Nance at his own expense for the final Ella-Duke concert of the Festival.

Granz said he had been planning a new full-length feature jazz film ever since his "Jamming the Blues" in 1946. The music featured in the film may also be released in album form.

Originally Granz planned to film in color, but technical difficulties precluded this. He will, however, shoot the Duke-Ella European tour next year entirely in color.

For the Antibes film Granz engaged German TV director Alexander Arnz and flew in cameramen and technicians from Paris.

FROM THE MUSIC CAPITALS OF THE WORLD

AMSTERDAM

Bovema President **Gerry Oord** promised intensified activity in the musical and children's fields following his talks here with **Frank Chalmers** of EMI International and **Frank Weintrop**, Walt Disney Music's European chiefs. "We reached full agreement about continuance and further development of Disney product in Holland," Oord said.

In elco-Holland, representing RCA, now distributes **Neil Christian**. First release under the new arrangement, "Oops," reached the charts immediately on release. . . . Following the success of the **Outsiders** beat-group in Paris clubs, Iramac is arranging French release of its hit "Lying All the Time" on the Relax label. . . . **Salvatore Adamo's** big French success, "Ton Nom" has been released by HMV. . . . At the last RCA international meeting in Hamburg, Inelco executives headed by President **Wim Brandsteder** pressed affiliates to issue the firm's "Russian Spy and I" hit by the **Hunters**.

Following its success with "Sittin' and Thinkin'," Fontana's **Spencer Davis** group is bound to be a great attraction at the Grand Gala du Disque. Also set are **Hildegard Knef**, **Van Cliburn** and **Al Hirt**. . . . **Dave Berry** was visiting Holland again this month. . . . **Vera Lynn** appears at Hilversum October 21. . . . Dutch Philips' **Ria Valk** has been asked to do a month's tour of Czechoslovakia following an appearance at the Intervention Festival in Bratislava. . . . From Italy, Dutch TV has brought four "Anna Moffo Shows." First aired featured **Peter Nero**. . . . Inelco found increasing album sales for RCA's **Jose Fel-**

ciano after his Dutch TV appearance. Another has been arranged for October.

Publicity for the Dutch team in the Knokke Festival has brought increased record sales, especially for Philip's **Ronnie Tober** and Decca's **Karin Kent**. The latter's "Dans je de hele nacht met mij" ("Dance All Night With Me") became a hit in Holland and Belgium, and there is also interest in the German version. . . . Bovema is planning an HMV album for the fall by the **Shepherds**, Holland's leading folk trio.

BAS HAGEMAN

LONDON

With the expensive signing of the **Manfred Mann** group from EMI, Philips was making a major promotion effort on its first release "Just Like a Woman." Attempts were being made to insure virtually simultaneous release in 21 countries. British Philips' chief **Leslie Gould** requested co-operation of affiliates to get this exposure and get the group away under its new label, and without its big attraction, lead singer **Paul Jones**.

Virtually all budget lines have maintained their old prices despite the sales tax increase of 2½ per cent to 27½ per cent of distributor price. Competition between them is becoming stronger. **Marcel Rodd's** Saga Records has cut back its dealer price, though retaining the same retail price on most of its range. In some cases manufacturers have taken most of the additional tax burden but left part to be contributed from the dealer's margin.

Pye has scheduled a major September release for its Marble Arch budget line. Included is an album by one of its current best selling single acts, the **Kinks**. Various licensed repertoire comes from Chess (**Chuck Berry**) and Miller International material from Alshire U.S.A. Productions.

R & B Discs has set a chain of independent distributors to handle its product following Selecta's termination of its agreement. R & B's Roulette catalogue only will go through Philips. . . . As well as its own and Philips distribution, Polydor product will be handled by **Keith Prowse** as well as in part by Island Records. . . . Decca is stopping its Records magazine this month and supplementing its dealer service of handout leaflets. . . . British Home Stores, a chain of variety-type outlets, is discontinuing its record line despite an annual turnover of 1,000,000 units. . . . **Chris Peers**, a partner in Island Records, is expected to join Polydor either as a consultant or in an executive capacity.

British Philips hosts an international sales connection this week. As well as delegates from the Baarn head office, representatives of subsidiaries or licensees in Finland, Sweden, Norway, Denmark, Holland, Germany, Austria, Switzerland, France, Spain and South Africa are due.

For the first time since they made the big time, EMI rushed out a **Beatles** single, "Yellow Submarine" b/w "Eleanor Rigby." Both are tracks from the group's new LP "Revolver." Release at the same time as the album will avoid others covering the tracks as happened in the case of "Michele," which was not released as a Beatles' single here, but became a No. 1 in many world markets. The group is due to film again for UA in January.

London visitors included **Harvey Kreski**, manager of **Sonny and Cher**. . . . Pathe-Marconi's export manager, **Michel Berson** was here with **Franck Pourcel** for talks with EMI Records. . . . **Andrew Oldham** and his general manager **Tony Calder** flew to New York for discussions with **Allen Klein** about the future of Immediate Records and its publishing companies. . . . As part of its plan to set up an international promotion firm, Interpop is sending **Louis**

Whiteman to open an Australian office next month.

The Folk Directions agency is bringing in for the Royal Festival Hall appearances **Mike Seeger** (Oct. 1), **Tom Paxton** and **Judy Collins** (Nov. 4), **Jacques Brel** (Nov. 18), and **Theodore Bikel** (Dec. 17). . . . The **Yardbirds** left Marquee Artists to join the Grade Organisation. . . . **Eric Haydock** left the **Hollies**, to be replaced by **Bern Calvert**. . . . At the NAMM Exhibition in Chicago, Jennings Musical Industries gained orders worth more than \$2,000,000 for PA equipment, amplifiers, electronic organs and guitars.

EMI has formally endorsed the award of the Icelandic cross of the Order of the Falcon to **Haraldur Olafsson**, head of Falkinn, EMI Icelandic distributor for more than 35 years.

DON WEDGE

LOS ANGELES

Dick Clark Productions is preparing a 10th anniversary show for "American Bandstand." The show will be a two-parter, Aug. 13 and 20, and will feature original members of the cast, film clips of the original shows and tunes popular 10 years ago. Part of the salute was recently taped at Philadelphia's Station WFIL-TV.

Crescendo will pair **Billy Strange** with the **Challengers** in a forthcoming LP. Strange, who has had a string of accidents of late, has given Crescendo the green light to run pictures of his X-rays instead of a regular photo for his forthcoming LP, "Inside."

Weekend of Sept. 30 has been set as the sixth KFAC "Night at the Opera." The station will fly persons booking passage to San Francisco for two days to a Saturday evening performance of "Don Carlo" at the War Memorial Opera House. **ELIOT TIEGEL**

SYDNEY

The **Trio Orfeo**, RCA's modern, Continental-styled group, until now, resident band at Sydney's popular "La Traverne" restaurant, will open the new tourist hotel, "Chateau Royale" Noumea, in New Caledonia in August and stay for three months. The trio's album "The Trio Orgeo at La Taverne" has been released in Mexico, is to be released in the USA in September and Argentine in August. A single has been taken from the album for release in Argentina, "España Cani"/"Tsit-sanis' Solo." RCA is also releasing an extended play record from the album in August to coincide with its season in Noumea.

Noeleen Batleys new Festival single, "Heartaches and Kisses" and "Running Around in Circles," is getting top exposure here. Both titles are Halford Music. Also getting action down under is **Johnny Ashcroft's** new Columbia single, "Day," written by **Johnny Parks** and published by Halford. . . . Festival Records has a big sounding single by **Billy Burton** of "Lara's Theme" b/w "Hurrying Home." . . . Australian folksinger **Tina Date** now in Toronto, where she is taping two television shows from "Let's Sing Out" series. Tina's "Single Girl" album is getting plenty of air-play in the States and Canada. Plans are already in hand for a new album when she returns to Australia.

W & G has recalled its initial distributor samples of the record by Them, "Gloria's Dream" b/w "Secret Police" under instructions from the group's manager in London. Seems there is trouble with the group's name and W & G will re-issue the disk with the group called now the **Belfast Gypsies**. . . . W & G will issue 25 more records of its Mozart Edition Mood Music Library. This brings a total of 33 disks now available which feature 132 selections for radio, TV, film and record companies to use as background material. Each seven-inch disk contains approximately 10 minutes of recorded program. . . . W & G sales chief **Marty Angus** reports good action on the label's LP catalogue throughout the Eastern Seaboard of Australia after a sales junket ranging from

Hobart in the South, 2,000 miles to Brisbane in the North. Angus called on W & G representatives in all States and advised them of forthcoming plans that the label has for its new releases.

Australian-born, British educated **Denis Vaughan** here to conduct the opera season from the Elizabeth Trust is pleased that RCA has released the five-record set of Schubert Symphonies. This is the first time that the entire set of Schubert Symphonies has been specially recorded for one uniform edition, all performed by the same orchestra under the same conductor. RCA has released the set as a Limited Edition, shrink wrapped. **GEORGE HILDER**

TORONTO

Hanna Barbera has picked up Arc Records' "Off to Dublin in the Green" by the Irish **Abbey Tavern Singers**, the beer commercial soundtrack that's broken loose here. And Bell has already released the cover version, "Merry Ploughboy" by the **Carlton Showband** on Casl here. Arc is now negotiating for both an album and p.a.'s in Canada by the Dublin group. . . . RCA Victor is going with "Pickle Squirt," a humorous country novelty by Vancouver's **Spade Neilson**, picked up from Victor here. . . . The **Sparrow**, Toronto group currently making it in and around New York but heading home next month, report

that their first single for Columbia in the U. S. will also be released in the U. K. and Germany. Columbia of Canada put the big "special immediate" rush on release of "Tomorrow's Ship" and

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"LET'S RUN AWAY"
b/w
"FACE TO FACE WITH LOVE"
AN ABSOLUTE
SMASH!

on
Capitol 72395

MORE CANADIAN BLOCK-BUSTERS
from BMI Canada Limited, Toronto

"Isn't It Strange," both penned by Sparrow **Dennis Edmonton**. Manager **Stan Freeman** reports that several American fan magazines are featuring the group in upcoming issues.

"America the Ugly, the Star-Spangled Junkyard" is the catchy title of the upcoming single by Arc Records' best selling satirists-in-song, the **Brothers-in-Law**. It'll be released in the U. S., with the first copy going to Lady Bird Johnson to tie in with her "Beautify America" campaign. Flip is "The Automobile" on the topical

(Continued on page 68)

CHART BREAKERS

NO GOOD, NO WHERE WORLD

by

The Spectres

N-JOY 1020

RUNNING AROUND ON ME

by

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ARGENTINA

*Denotes local origin

This Week	Last Week	
1	3	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra (Music Hall); *Los Inn (CBS); *Cinty Li (Odeon)
2	1	JUANITA BANANA—The Peels (Microfon); Juan Montego (Mercury); Los Hills (Disc Jockey); Terry Scott (Music Hall); *Mr. Trombone (CBS); J. R. Corvington (Odeon)—Fermata
3	4	CALIFORNIA DREAMIN'—The Mama's & the Papa's (RCA); *Barbara & Dick (RCA); Barry McGuire (LP) (RCA)—Relay
4	6	SE DE UN MUNDO MEJOR/ SOLO—Palito Ortega (RCA)
5	2	GIRL—The Beatles (Odeon); *Los Vip's (Ala Nicky); *Los Inn (CBS); *Vincent Morocco (Polydor); Peppino Di Capri (Odeon); Johnny Hallyday (Philips)—Fermata
6	5	SIEMPRE TE RECORDARE —*Yaco Monty (Odeon)—Korn
7	9	MONDAY, MONDAY—The Mama's & the Papa's (RCA)—Relay
8	7	YO TE DARE DE MAS—Ornella Vanoni (CBS); Herve Vilard (Mercury); *Vincent Morocco (Polydor); *Jose Antonio (Microfon)—Fermata
9	10	SPANISH FLEA—Sacha Distel (Fermata); *Les Eiffel (Ala Nicky); Herb Alpert & Los Tijuana Brass (Fermata)—Fermata
10	14	EL CONDUCTOR—Enrique Lynch (Disc Jockey); Henry Nelson (CBS); *Los Molinos (Disk Orn); Los Wawanco (Odeon); *Los 5 del Ritmo (Microfon)—Korn

BRITAIN

This Week	Last Week	
1	1	SUNNY AFTERNOON—Kinks (Pye)
2	4	NOBODY NEEDS YOUR LOVE—Gene Pitney (Stateside)
3	3	RIVER DEEP MOUNTAIN HIGH—Ike and Tina Turner (London)
4	7	GET AWAY—Georgie Fame (Columbia)
5	6	BUS STOP—Hollies (Parlophone)
6	5	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)
7	2	PAPERBACK WRITER—Beatles (Parlophone)
8	21	I COULDN'T LIVE WITHOUT YOUR LOVE—Petula Clark (Pye)
9	20	OUT OF TIME—Chris Farlowe (Immediate)
10	10	HIDEAWAY—Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
11	25	BLACK IS BLACK—Los Bravos (Decca)
12	8	DON'T ANSWER ME—Cilla Black (Parlophone)
13	9	WHEN A MAN LOVES A WOMAN—Percy Sledge (Atlantic)
14	37	LOVE LETTERS—Elvis Presley (RCA Victor)
15	11	MONDAY, MONDAY—Mama's and the Papa's (RCA Victor)
16	15	LANA—Roy Orbison (London)
17	30	GOIN' BACK—Dusty Springfield (Philips)
18	26	THE MORE I SEE YOU—Chris Montez (Pye)
19	13	IT'S A MAN'S, MAN'S, MAN'S WORLD—James Brown (Pye)
20	18	THIS DOOR SWINGS BOTH WAYS—Herman's Hermits (Columbia)

CANADA

This Week	Last Week	
1	5	I SAW HER AGAIN—Mama's and the Papa's (RCA Victor)
2	3	SWEET PEA—Tommy Roe (Spartan)
3	4	WILD THING—The Troggs (Fontana)
4	6	MOTHER'S LITTLE HELPER/LADY JANE—Rolling Stones (London)
5	1	PIED PIPER—Crispian St. Peters (London)
6	2	HANKY PANKY—Tommy James & Shondells (Roulette)
7	—	SUMMER IN THE CITY—Lovin' Spoonful (Kama Sutra)
8	8	LIV' RED RIDING HOOD—Sam the Sham and the Pharaohs (MGM)

- 9 — ALONG COMES MARY—The Association (Valiant)
10 — THIS DOOR SWINGS BOTH WAYS—Herman's Hermits (MGM)

CANADIAN RECORDS

Week	Week	
This	Last	
1	1	BRAINWASHED—David Clayton Thomas (Roman)
2	2	I'M A LONER—The Jaybees (RCA Victor)

EIRE

(Courtesy Dublin Evening Press)

Week	Week	
This	Last	
1	3	MORE THAN YESTERDAY—Gregory (Pye)—Acuff-Rose
2	1	SUNNY AFTERNOON—Kinks (Pye)—Belinda
3	2	IT DOESN'T MATTER ANYMORE—Dixies (Pye)—Mellin
4	6	BUS STOP—Hollies (Parlophone)—Hournew
5	4	PAPERBACK WRITER—Beatles (Parlophone)—Northern Songs, Ltd.
6	7	NOBODY NEEDS YOUR LOVE—Gene Pitney (Stateside)—A. Schroeder
7	8	THROW A LITTLE LOVIN' MY WAY—Roly Daniels (Emerald)—Screen Gems
8	10	LANA—Roy Orbison (London)—Acuff-Rose
9	—	BLACK IS BLACK—Los Bravos (Decca)—Mellin
10	5	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Leeds

FRANCE

1	2	TON NOM—Adamo (Voix de son Maitre)—Pathe-Marconi
2	1	BANG BANG—Sheila (Philips)—Meridian
3	3	LOVE ME PLEASE LOVE ME—Michel Polnareff (A.Z.)—Meridian
4	6	QUELLE EST BELLE—Mireille Mathieu (Barclay)—Legrand
5	12	TOI—Alain Barriere (Barclay)—Louise Tutti
6	5	CHEVEUX LONGS ET IDEES COURTES—Johnny Hallyday (Philips)—Labrador
7	—	LA POUPÉE QUI FAIT NON—Michel Polnareff (A.Z.)—Semi
8	7	UN HOMME ET UNE FEMME—Bande originale du film (A.Z.)—Sarava
9	4	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Champion et Roosevelt Music
10	11	LE DESERTEUR—Les Sunlights (A.Z.)—Beuscher

GERMANY

This Week	Last Week	
1	1	PAPERBACK WRITER—The Beatles (Odeon)—Northern Songs
2	3	MONDAY, MONDAY—The Mama's and the Papa's (RCA Victor)—Trousdale Music
3	5	BEIB NICHT GLEICH IN JEDEN APFEL—Wencke Myhre (Polydor)—Minerva
4	4	LEG DEIN HERZ IN MEINE HANDE—Roy Black (Polydor)—Seith
5	6	SLOOP JOHN B—The Beach Boys (Capitol)—Francis, Day & Hunter
6	7	STRANGERS IN THE NIGHT—Frank Sinatra (Champion/Brown)—Reprise
7	13	HOLD TIGHT—Dave Dee, Dozy, Beaky Mike and Tich—(Fontana)—Lynn Music
8	2	PAINT IT, BLACK—The Rolling Stones (Decca)—Mirage Music
9	16	FREMDE IN DER NACHT—Peter Beil (CBS)—Gerig
10	10	DU BIST MEIN ERSTER GEDANKE—Cliff Richard (Columbia)—Siegel

HOLLAND

*Denotes local origin

This Week	Last Week	
1	1	SUNNY AFTERNOON—The Kinks (Pye)—Ed. Belinda
2	2	PAPERBACK WRITER—The Beatles (Parlophone)—Ed. Leeds/Basart
3	4	THE LIFE I LIVE—*Q 65 (Decca)—Ed. Altona
4	3	LA POUPÉE QUI FAIT NON—Michel Polnareff (Palette)—Ed. Holland/Music
5	—	BUS STOP—The Hollies (Parlophone)—Ed. Cornelly/Basart
6	—	RIVER DEEP MOUNTAIN HIGH—Ike & Tina Turner (London)—Ed. Belinda

- 7 5 STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Ed. Leeds/Basart
8 6 MONDAY, MONDAY—Mama's and the Papa's (RCA)
9 — LYING ALL THE TIME—*Outsiders (Relax)—Ed. Intertone-Basart
10 — DANS JE DE HELE NACHT MET MIJ—*Karin Kent (Decca)

HONG KONG

This Week	Last Week	
1	1	PAPERBACK WRITER—The Beatles (Parlophone)
2	3	DO REI ME—Julie Andrews (RCA Victor)
3	4	GREEN GRASS—Gary Lewis (Liberty)
4	7	HANKY PANKY—Tommy James and the Shondells (Roulette)
5	2	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)
6	5	HOLD ON—Herman's Hermits (Columbia)
7	9	COMING HOME BABY—The Ventures (Liberty)
8	—	DON'T BRING ME DOWN—The Animals (British Decca)
9	6	MY BABY TREATED ME CRUEL—The Astronauts (Diamond)
10	8	A SIGN OF TIMES—Petula Clark (Pye)

ISRAEL

This Week	Last Week	
1	1	PAINT IT, BLACK—The Rolling Stones (Decca/Pax)
2	2	BLUE TURNS TO GREY—Cliff Richard (Columbia/IME)
3	4	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise/Gal Ron)
4	6	SUNNY AFTERNOON—The Kinks (Pye/Hataklit)
5	9	RED RUBBER BALL—Cyrkle (CBS)
6	7	SLOOP JOHN B—Beach Boys (Capitol)
7	11	PAPERBACK WRITER—The Beatles (Parlophone/IME)
8	5	HOW DOES THAT GRAB YOU DARLING?—Nancy Sinatra (Reprise/Gal Ron)
9	3	MONDAY, MONDAY—The Mama's and the Papa's (Dunhill/Eastronics)
10	14	BUS STOP—The Hollies (Parlophone/IME)

ITALY

This Week	Last Week	
1	1	TEMA—*Giganti (Ri Fi)
2	2	NOTTE DI FERRAGOSTO—*Gianni Morandi (RCA)
3	3	CHE COLPA ABBIAMO NOI —*Rokes (Arc)
4	4	RIDERA—*Little Tony (Durium)
5	8	IO HO IN MENTE TE—*Equipe 84 (Ricordi)
6	5	PERDONO—*Caterina Caselli (CGD)
7	7	GIRL—Beatles (Parlophon)
8	6	AMO—Adamo (VdP)
9	11	JOHN BROWN—*Marcellos Ferial (Durium)
10	12	COME POTETE GIUDICAR —*Nomadi (Columbia)
11	10	LA FISARMONICA—*Gianni Morandi (RCA)
12	14	TA RA TA TA—*Mina (Ri Fi)
13	9	QUI RITORNERA'—*Rita Pavone (RCA)
14	—	PAPERBACK WRITER—Beatles (Parlophon)
15	—	PAINT IT, BLACK—Rolling Stones (Decca)

MALAYSIA

*Denotes local origin

Week	Week	
This	Last	
1	1	PAPERBACK WRITER—Beatles (Parlophone)
2	2	PAINT IT, BLACK—Rolling Stones (Decca)
3	6	PIED PIPER—Crispian St. Peters (Decca)
4	5	HEY, GIRL!—Small Faces (Decca)
5	3	DO IT RIGHT—*Trailers (Cosdel)
6	10	PRETTY FLAMINGO—Manfred Mann (HMV)
7	—	PLEASE TELL ME WHY—Dave Clark Five (Columbia)
8	—	THIS DOOR SWINGS BOTH WAYS—Herman's Hermits (Columbia)
9	—	DON'T BRING ME DOWN—Animals (Decca)
10	1	I AM ROCK—Simon & Garfunkel (Columbia)

MEXICO

*Denotes local origin

This Week	Last Week	
1	1	EL DESPERTAR—*Marco Antonio Huniz (RCA)—Emroth
2	2	SENZA FINE—The Brass Ring (RCA)—Pending
3	3	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Pending
4	4	AMIGO ORGANILLERO—*Javier Solis (CBS)—Mundo Musical
5	—	MI RAZON—*Sonora Santanera (CBS)—Pham
6	7	RONDANDO TU ESQUINA —Julio Jaramillo (Peerless); Sagrario Baena (RCA)—Emmi
7	5	MIEL AMARGA—*Irma Serrano (CBS)—Emmi
8	6	THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra (Reprise)—Pending
9	8	UNA LIMOSNA—*Javier Solis (CBS)—Brambila
10	9	LA BANDA BORRACHA—*Mike Laure (Musart)—RCA

NEW ZEALAND

This Week	Last Week	
1	2	PRETTY FLAMINGO—Manfred Mann
2	1	PAPERBACK WRITER—The Beatles
3	3	THE PIED PIPER—Crispian St. Peters
4	7	I AM A ROCK—Simon & Garfunkel
5	5	SUBSTITUTE—The Who
6	4	MONDAY, MONDAY—The Mama's and the Papa's
7	6	LEANING ON THE LAMPPOST—Herman's Hermits
8	8	PAINT IT, BLACK—The Rolling Stones
9	10	WOMAN—Peter & Gordon
10	9	BACKSTAGE—Gene Pitney

NORWAY

(Courtesy Verdens Gang)

Week	Week	
This	Last	
1	2	SUNNY AFTERNOON—Kinks (Pye)—Belinda
2	1	PAPERBACK WRITER—Beatles (Parlophone)—Edition Lyche
3	4	DID YOU EVER HAVE TO MAKE UP YOUR MIND—Lovin' Spoonful (Kama Sutra); Acuff-Rose Scandia
4	3	SLOOP JOHN B—Beach Boys (Capitol)—Sweden Music
5	—	BUS STOP—Hollies (Parlophone)—Reg Connelly
6	5	JUST A LITTLE TEARDROP —*Pussycats (Teen Beat)—No publ.
7	6	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—No publ.
8	7	MOT UKJENT STED—*Vanguards (Triola)—Bendiksen
9	8	MONDAY, MONDAY—Mamas and the Papa's (RCA Victor)—Sweden Music

- 10 9 LADY JANE—*Mojo Blues (Fontana)—Essex

RIO DE JANEIRO

Week	Week	
This	Last	
1	1	DAY TRIPPER—Beatles (Odeon)
2	5	JUANITA BANANA—The Peels (Audio Fidelity); the Monks (Mocambo)
3	10	GUARANIA DA SAUDADE —Carlos Jose (CBS)
4	—	ESCREVA UMA CARTA—Roberto Carlos (CBS)
5	—	BOOTS—Nancy Sinatra (Reprise)
6	—	DIO COMO TI AMO—Domenico Modugno (Macambo)
7	7	CANTO DE OSSANHA—Ellis Regina (Philips); Vinicius & the Girls From Bahia (Forma)
8	4	IO TE DARO DI PIU—Moacyr Franco (Copacabana)
9	—	YESTERDAY—Matt Monro (Odeon); Beatles (Odeon)
10	2	SATISFACTION—Rolling Stones (London)

SINGAPORE

*Denotes local origin

Week	Week	
This	Last	
1	3	PAPERBACK WRITER—Beatles (Parlophone)
2	1	DO IT RIGHT—*Trailers (Cosdel)
3	4	I'LL BE YOUR MAN—*Quests (Columbia)
4	5	DOUBLE SHOT—Swinging Medallions (Philips)
5	7	OPUS 17—Four Seasons (Philips)
6	9	L'EDERA—*Girvin Sisters (Philips)
7	8	PROMISES—Ken Dodd (Columbia)
8	—	OVER, UNDER, SIDEWAYS AND DOWN—Yardbirds (Columbia)
9	—	IN SPITE OF THE TIME—Petula Clark (Pye)
10	6	LOVE IS LIKE AN ITCHING IN MY HEART —Supremes (Motown)

SOUTH AFRICA

This Week	Last Week	
1	4	SOMEWHERE MY LOVE—Ray Conniff Singers (CBS)
2	1	MONDAY, MONDAY—The Mama's and the Papa's (RCA)
3	3	PAINT IT, BLACK—The Rolling Stones (Decca)
4	2	SLOOP JOHN B—The Beach Boys (Capitol)
5	6	LARA'S THEME—MGM Singing Strings (MGM)
6	5	WILD THING—The Troggs (Fontana)
7	13	LARA'S THEME—Roger Williams (London)
8	12	TCHAIKOVSKY ONE—Second City Sound (Decca)
9	7	PRETTY FLAMINGO—Manfred Mann (HMV)
10	9	PAPERBACK WRITER—The Beatles (Parlophone)

FROM THE MUSIC CAPITALS OF THE WORLD

• Continued from page 67

subject of auto safety. . . . Arc Sound has scored a coup with the signing of Pierre Berton, nationally known TV and radio personality and best selling author, to record an LP of his dramatic recitations of the poems of Robert Service. . . . Ralph Harding has resigned as manager of Arc Sound's custom division to concentrate on music publishing and live theatrical production, building on the success of his Canada-U. S. tours of the "Breath of Scotland" show. . . . Well known as a singer and manager, Joey Frechette has joined Columbia's Montreal branch as a promotion man, expanding promo activities in Quebec.

U. S. jazz singer Ada Lee—"Ada Lee Comes On," Atlantic—now living in Toronto, is talking a recording contract which would see her moving into popular ballads and show tunes as well as jazz numbers. Miss Lee, who's toured with Duke Ellington and Count Basie and played top U. S. spots, is now playing Toronto's

leading clubs, guesting on TV and radio.

Add to Columbia's big roster of Canadian talent August releases the newest Epic outing by young Debbie Lori Kaye, "The Iron Cross," recorded in Nashville, and a newie by Winniegeers the Shondells, "Last Night." . . . "Turn Her Down," the follow-up to Barry Allen's big "Lovedrops" hit on Capitol, looks like going the same route to the top. . . . Quality Records is very high on "Please Forget Her" by the Jury, the Winnipeg group that recently switched to Quality from London.

Expatriate Canadian country music artist Stu Phillips' first album for U. S. RCA Victor is due next month. . . . Young French-Canadian talent is contributing to RCA's current bright sales picture, with the first album by Daniel Guerard, recently named "Discovery of the Year" by popular vote, currently RCA's top-selling French LP. Now they're rushing out the first LP by Therese De-roy, whose debut singles have been chart-toppers.

KIT MORGAN

COUNTRY MUSIC

Where They're Showing

BARBARA ALLEN—Waynesburg, Pa., Aug. 10; Norwich, N. Y., 12-13; Afton, N. Y., 14; Westport, N. Y., 18; Schaefferstown, Pa., 20; Wise, Va., 26-27; and Richmond, Va., 28.

JOHNNY CASH—Auditorium, Lubbock, Tex., Aug. 10; Auditorium, Amarillo, Tex., 11; Auditorium, Colorado Springs, Colo., 12; Lagoon Ballroom, Salt Lake City, 13; Red Rocks Theater, Denver, 14; Capitol Theater, Ottawa, Ont., Sept. 20; Forum, Montreal, 22; T. C. Williams High School, Alexandria, Va., 23; Coliseum, Winston-Salem, N. C., 24; Memorial Auditorium, Norfolk, Va., 25; Charleston, W. Va., 30; Coliseum, Knoxville, Oct. 1; Mosque, Richmond, Va., 2; Municipal Auditorium, Birmingham, Ala., 8; Memorial Auditorium, Greenville, N. C., 14; Memorial Auditorium, Greensboro, N. C., 14, and Auditorium, Asheville, N. C., 16.

BLACKWOOD BROTHERS QUARTET—High School, Ayresville, Ohio, Aug. 8; Central Christian High School, Kidron,

Ohio, 9; Bethel Alliance Church, Sandusky, Ohio, 10; Port Huron, Mich., 11; High School Auditorium, Centralia, Ill., 12; Louisville, 13; Birmingham, Ala., 20; Plant City, Fla., 26; Waycross, Ga., 27; Springfield, Mo., 29; Longmont, Colo., 30; First Assembly of God Church, Pocatello, Idaho, 31.

WEBB PIERCE—Ray-O-Vac Country Show, Miami, Aug. 13.

Du Quoin Fair Spots 2 Strong Talent Line-Ups

DU QUOIN, Ill.—Advance ticket sales for the two-night country music program skedded for the Du Quoin State Fair, Aug. 27-28, are moving rapidly, according to Don Hayes, fair president. The two opening nights of the fair will highlight two separate country music packages framed by the Bob Neal Agency, Nashville, in association with E. O. Stacy of General Artists Corp.

The Saturday night (27) unit will feature Ferlin Husky and the Hush Puppies, Lester Flatt and Earl Scruggs, Loretta Lynn, Hank Williams Jr. and band, Carl Smith, Roy Clark, Grandpa Jones, and Warner Mack, the Cloggers, and Pete Drake and band.

The Sunday night (28) package will highlight Roy Acuff and His Foggy Mountain Boys, Marty Robbins and band, Ernest Tubb and the Texas Troubadours, Sonny James and the Southern Gentlemen, Dottie West, Don Bowman, the Cloggers, and Pete Drake.

Barbara Allen Has Busy Sked

RICHMOND, Va.—Virginia-based thrush Barbara Allen jumps into a busy schedule of fairs and outdoor celebrations this week, starting with Suffolk, Va. Tuesday (9), and following with the Greene Country Fair, Waynesburg, Pa., Aug. 10; Norwich (N. Y.) Fair, Aug. 12-13; Echo Lake Park, Afton, N. Y., Aug. 14; the Westport, N. Y., Fair, Aug. 18; Schaefferstown, Pa., Firemen's Celebration, Aug. 20, and the Wise County (Va.) Fair, Aug. 26-27.

Miss Allen appeared at the Shartlesville, Pa., Fire Celebration Aug. 5, and on WWVA's "World's Original Jamboree," Wheeling, W. Va., Aug. 6. Her fall schedule calls for WWVA "Jamboree" appearances every three weeks with her complete show featuring Teenie Chenault and the Country Rockers. She is under the personal management of Jim Gemmill Productions, Richmond, and represented for personal appearances by the Wil-Helm Agency, Nashville.

TEX WILLIAMS HEADS ACWM

HOLLYWOOD—Tex Williams has been elected the first president of the Academy of Country & Western Music. Other officers elected were Eddie Dean, vice-president; Bettie Azevedo, secretary, and Herb Eiseman, treasurer. Williams said the group's second annual awards show early next year will be televised nationally.



NAT STUCKEY has a new hit "SWEET THANG" PAULA 243. Picked by all the music trades this should be his biggest record. For additional information and DJ copies, contact: Jewel-Paula Records, Shreveport, La. (Advertisement)

Bobby Lewis Set for Tour

CINCINNATI—United Artists recorder Bobby Lewis, after working shows in Indiana and Kentucky, including the Kentucky State Fair, Louisville, will tour the Dominican Republic and play the Armed Forces base in Cuba.

Bobby's new single is "You Remind Me of Myself." His first album for United Artists, "Little Man With the Big Heart," has just been released. Bobby is booked by Hal Smith Artists Productions, Nashville.

Rogers Joins WGUN

ATLANTA—Ken Rogers, former manager of Station WAIA, Hapeville, Ga., has joined the staff of WGUN, Atlanta's 50,000-watt country voice. He is heard every morning from 6-9 o'clock with his own country show. Ken has been instrumental in introducing the modern country music con-

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 August 14, 1961

1. I Fall to Pieces, Patsy Cline, Decca
2. Tender Years, George Jones, Mercury
3. Heartbreak, U. S. A., Kitty Wells, Decca
4. Sea of Heartbreak, Don Gibson, RCA Victor
5. Sweet Lips, Webb Pierce, Decca
6. My Ears Should Burn, Claude Gray, Mercury
7. Beggar to a King, Hank Snow, RCA Victor
8. Hillbilly Heaven, Tex Ritter, Capitol
9. When Two Worlds Collide, Roger Miller, RCA Victor
10. Three Hearts in a Tangle, Roy Drusky, Decca

COUNTRY SINGLES—10 Years Ago August 11, 1956

1. Crazy Arms, Ray Price, Columbia
2. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
3. I Walk the Line, Johnny Cash, Sun
4. Searching, Kitty Wells, Decca
5. Hound Dog/Don't Be Cruel, Elvis Presley, RCA Victor
6. Be-Hop-A-Lula, Gene Vincent, Capitol
7. I Take the Chance, Maxine & Jim Edward Brown, RCA Victor
8. Heartbreak Hotel, Elvis Presley, RCA Victor
9. Sweet Dreams, Faron Young, Capitol
10. Conscience, I'm Guilty, Hank Snow, RCA Victor



CMA DIRECTORS held their quarterly meeting at the Hollywood home of Mrs. Peer-Morris. Left to right are: Roy Horton (Peer-Southern manager), CMA vice-president; Frank Jones, Columbia Records producer; Ken Nelson, Capitol Records producer; Irving Townsend, Columbia Records vice-president; Monique Peer-Morris; Peer-Southern organization President; Steve Sholes, RCA Victor vice-president; Voyle Gilmore, Capitol Records vice-president, and Paul Cohen, Kapp Records producer.

cept to the Atlanta area, whose country audience has increased considerably during the past year.

TED HEATH & HIS MUSIC—Pow!; SP 44079
TCHAIKOVSKY: SWAN LAKE & SLEEPING BEAUTY—New Philharmonia Orch. (Stokowski) PM 55006, SPC 21008

☐ **MAGNOLIA**
LOU AND THE JOKERS; 1002

☐ **MGM**
CY WALTER at the Drake; E 4393, SE 4393
LAINIE KAZAN; E 4385, SE 4385

☐ **MONUMENT**
SOUNDTRACK—Around the World Under the Sea; MLP 8050, SLP 18050
SOUNDTRACK—Tokyo Olympiad; LP 8046, SLP 18046

☐ **MOTOWN**
FOUR TOPS—On Tops; MLP 647, SLP 647

☐ **NOLA**
ROBERT PARKER—Barefootin'; LP 1001

☐ **OKEH**
NEW VIBRATIONS; OKM 12114, OKS 14114

☐ **PARLIAMENT**
JOE BERL—Mame; PLP 901, PLPS 901

☐ **RCA VICTOR (MEXICAN)**
PABLO BELTRAN RUIZ y su ORQUESTA—Caliente, Caliente; MKL 1696, MKS 1696
COMPAREA UNIVERSITARIA de la LAGUNA—Corrida De Polkas; MKL 1703, MKS 1703
LOS DANDYS—Quejas Y Penas DE Amor; MKL 1694, MKS 1694
PEPE JARA—Viva Mi Tristeza; MKL 1701, MKS 1701
JOSE ALFREDO JIMENEZ—Mis Corridos; MKL 1699, MKS 1699
JOSELITO; MKL 1702, MKS 1702
MIGUEL ACEVES MEJIA—Los Huapangos De Oro De Ruben Fuentes; MKL 1700
AMALIA MENDOZA y Gabriel Ruiz; MKL 1693, MKS 1693
Regresa EL DUETO MISERIA; MKL 1704; MKS 1704
MARCO ANTONIO MUNIZ—Sigue De Ferente; MKL 1698, MKS 1698
MARIA VICTORIA—Las Canciones Que Me Traen Recuerdos; MKL 1695

☐ **RCA VICTOR RED SEAL**
RAYMOND LEWENTHAL—The Operatic Listz; LM 2895, SC 2895

(Continued on page 70)

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NEW ALBUM RELEASES

BLUE NOTE

ANDREW HILL—Smoke Stake; BLP B4160, BST 84160
LEE MORGAN—Search For a New Land; BLP B4169, BST 84169
DEXTER GORDON—Gettin' Around; BLP B4204, BST 84204
HANK MOBLEY—Dippin'; BLP B4209, BST 84209
LARRY YOUNG—Unity; BLP B4221, BST 84221
JOHN PATTON—Got A Good Thing Going; BLP B4229, BST 84229

CAPITOL

THE HAPPENING—Fire & Ice, Ltd.; T 2577, ST 2577
THE OUTSIDERS Album #2; T 2568, ST 2568

COMMAND

DICK HYMAN & HARPSICORD—Happening!; RS 899, RS 899 SD

FONTANA

THE TROGGS—Wild Thing; MGF 27556, SRF 67556

HI FI

THE GLORIA LYNNE Calendar; 4402

IMPERIAL

BUDDY CAGLE—The Way You Like It; LP 9318, LP 12318
MEL CARTER—Easy Listening; LP 9319, LP 12319
CHER; LP 9320, LP 12320
JIMMY McCracklin—The New Soul; LP 9316, LP 12316
FRANK POURCEL—Somewhere, My Love; LP 9326, LP 12326
JOHNNY RIVERS—Greatest Hits; LP 9324, LP 12324

TONY TERRAN—The Songs Been Sung; LP 9317, LP 12317

LIBERTY

GILBERT BECAUD—His Newest Hits; LRP 3470, LST 7470
VIC DANA—Golden Greats; BLP 2048, BST 8048
MARTIN DENNY—Golden Greats; LRP 3467, LST 7467
TOMMY GARRETT—In Love; LMM 13037, LSS 14037
JAN & DEAN—Golden Hits Vol. 3; LRP 3460, LST 7460
MATT MONRO'S Best; LRP 3459, LST 7459
ORIGINAL SOUNDTRACK—C'Mon Let's Live a Little; LRP 3430, LST 7430
THE PAIR—In-Citement; LRP 3461, LST 7461
T-BONES—Everyone's Gone to the Moon (& Other Trips); LRP 3471, LST 7471
BOBBY VEE'S Golden Greats, Vol. 2; LRP 3461, LST 7464
THE VENTURES—Flying High; BLP 2047, BST 8047
The Best of SI ZENTNER Vol. 2; LRP 3457, LST 7457

L'OISEAU-LYRE

FAURE: PIANO QUARTET IN C MINOR—Pro Arte Piano Quartet; SOL 289

LONDON

THE KING ORCH.—Famous Melodies of Japan; TW 91411, SW 99411
MIRJAM & STEPHEN—Songs of Israel; TW 91405, SW 99405
MOZART: REQUIEM—Various Artists Vienna Phil Orch. (Kertess); A 4157, OSA 1157
VERDI: NABUCCO—Various Artists/Vienna Opera Orch. (Cardelli); A 4382, OSA 1382
Film Spectacular Vol. 3—Stanley Black/London Festival Orch. & Chorus; SP 44078
RONNIE ALDRICH—All-Time Piano Hits; SP 44081
FRANK CHACKSFIELD & HIS ORCH.—Great TV Themes; SP 44077

Billboard SPECIAL SURVEY for Week Ending 8/13/66

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	4	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	8	26	30	4033 George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	3
2	3	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure-Fire, BMI)	11	27	20	DAY FOR DECISION Johnny Sea, Warner Bros. 5820 (Moss Rose, BMI)	10
3	1	THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI)	13	28	—	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	1
4	8	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	8	29	31	THE WORLD IS ROUND Roy Drusky, Mercury 72586 (4 Star, BMI)	7
5	6	STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI)	12	30	32	THE RIGHT ONE Stallar Brothers, Columbia 43624 (Jack, BMI)	9
6	2	AIN'T HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI)	10	31	27	A WAY TO SURVIVE Ray Price, Columbia 43560 (Pamper, BMI)	17
7	5	SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI)	19	32	25	I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol 5633 (Mimosa, BMI)	14
8	11	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI)	8	33	35	IT'S ALL OVER Kitty Wells, Decca 31957 (Wilderness, BMI)	4
9	7	DON'T TOUCH ME Jeannie Seely, Monument 933 (Pamper, BMI)	18	34	34	AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	5
10	16	THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI)	6	35	26	STEEL RAIL BLUES George Hamilton IV, RCA Victor 8797 (Wiltmark, ASCAP)	17
11	9	EVIL ON YOUR MIND Jan Howard, Decca 31933 (Wilderness, BMI)	17	36	33	DISTANT DRUMS Jim Reeves, RCA Victor 8789 (Combine, BMI)	20
12	12	THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI)	11	37	—	ROOM IN YOUR HEART Sonny James, Capitol 5690 (Marson, BMI)	1
13	24	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	4	38	42	A TASTE OF HEAVEN Jim Edward Brown, RCA Victor 8867 (Forest Hills, BMI)	3
14	28	LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI)	7	39	41	IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI)	5
15	15	DON'T TOUCH ME Wilma Burgess, Decca 31941 (Pamper, BMI)	15	40	40	MEAN OLD WOMAN Claude Gray, Columbia 43614 (Blue Crest, BMI)	3
16	10	THE LAST WORD IN LONESOME IS ME Eddy Arnold, RCA Victor 8818 (Tree, BMI)	14	41	—	THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combine, BMI)	1
17	29	I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronze, SESAC)	6	42	43	LITTLE PEDRO Carl Butler & Pearl, Columbia 43685 (Regent, BMI)	2
18	18	GET YOUR LIE THE WAY YOU WANT IT Bonnie Guitar, Dot 16872 (Blue Crest, BMI)	4	43	—	MOMMY, CAN I STILL CALL HIM DADDY Dottie West, RCA Victor 8900 (Tree, BMI)	1
19	23	I'M A NUT Leroy Pullins, Kapp 758 (Youmans-Sleepy Hollow, ASCAP)	8	44	—	PURSUE HAPPINESS Norma Jean, RCA Victor 8887 (Wilderness, BMI)	1
20	14	(YES) I'M HURTING Don Gibson, RCA Victor 8812 (Acuff-Rose, BMI)	15	45	45	JOHN HENRY, SR. Merle Travis, Capitol 5657 (Blazon, BMI)	3
21	21	I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI)	7	46	46	SO MUCH FOR ME, SO MUCH FOR YOU Liz Anderson, RCA Victor 8861 (Yonah, BMI)	3
22	22	BORN TO BE IN LOVE WITH YOU Van Trevor, Band Box 367 (Stonesthrow, BMI)	17	47	49	WALLPAPER ROSES Jerry Wallace, Mercury 72589 (Melrose, ASCAP)	5
23	13	TAKE GOOD CARE OF HER Sonny James, Capitol 5612 (Paxton-Recherche, ASCAP)	19	48	48	SUMMER ROSES Ned Miller, Capitol 5661 (Central Songs, BMI)	4
24	17	EVERYBODY LOVES A NUT Johnny Cash, Columbia 43673 (Jack, BMI)	7	49	50	BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	2
25	19	TIME TO BUM AGAIN Waylon Jennings, RCA Victor 8822 (Bramble, BMI)	11	50	—	WACO Lorne Greene, RCA Victor 8901 (Ensign & Greene, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 8/13/66

HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S)	8
2	2	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	12
3	3	DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	12
4	4	DON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S)	7
5	8	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 4788 (S)	6
6	12	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	3
7	7	I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 4744 (S)	17
8	9	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	7
9	13	SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	3
10	10	TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S)	6
11	14	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 4766 (S)	5
12	5	EVERYBODY LOVES A NUT Johnny Cash, Columbia CL 2492 (M); CS 9292 (S)	11
13	11	TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S)	13
14	6	LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S)	8
15	21	ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	3
16	16	ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	25
17	17	COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 4776 (S)	5
18	15	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	23
19	28	EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 4793 (S)	2
20	27	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 4792 (S)	3
21	29	IN A NEW DIMENSION Roy Drusky, Mercury MG 21083 (M); SR 61083 (S)	2
22	—	ALMOST PERSUADED David Houston, Epic LN (M); BN 26213 (S)	1
23	20	FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S)	19
24	—	MAN WITH A PLAN Carl Smith, Columbia CL 2501 (M); CS 9301 (S)	1
25	26	LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 4764 (S)	2
26	24	PLEASE DON'T HURT ME Norma Jean, RCA Victor LPM 3541 (M); LSP 3541 (S)	11
27	22	JOHNNY PAYCHECK AT CARNEGIE HALL Little Darlin' LD 4001 (M); SLD 8001 (S)	3
28	—	I LOVE YOU DROPS Bill Anderson, Decca DL 4771 (M); DL 4771 (S)	1
29	—	TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S)	1
30	30	WEBB'S CHOICE Webb Pierce, Decca DL 4782 (M); DL 4782 (S)	2
31	18	I COULD SING ALL NIGHT Ferlin Husky, Capitol T 2548 (M); ST 2548 (S)	5
32	—	CARNEGIE HALL CONCERT WITH BUCK OWENS AND HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	1
33	23	THE WHO'S WHO OF COUNTRY AND WESTERN MUSIC Various Artists, Capitol TT 2538 (M); STT 2538 (S)	8
34	—	TOGETHER AGAIN Roy Drusky & Priscilla Mitchell, Mercury MG 21078 (M); SR 61078 (S)	7
35	19	COUNTRY FAVORITES—WILLIE NELSON STYLE RCA Victor LPM 3528 (M); LSP 3528 (S)	16
36	—	LONESOME IS ME Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	2
37	—	HISTORY REPEATS ITSELF! Buddy Starcher, Decca DL 4796 (M); DL 4796 (S)	1
38	—	MISS SMITH GOES TO NASHVILLE Connie Smith, RCA Victor LPM 3520 (M); LSP 3520 (S)	18
39	—	THE "POPS" GOES COUNTRY Chet Atkins/Boston Pops (Fiedler) RCA Victor LM 2870 (M); LSC 2870 (S)	1
40	—	GIRL'S GET PRETTIER Hank Locklin, RCA Victor LPM 3588 (M); LSP 3588 (S)	5

NEW ALBUM RELEASES

• Continued from page 69

REPRISE

HAROLD BETTERS—Out of Sight & Sound; R 6208, RS 6208
 SAMMY DAVIS/BUDDY RICH—Sounds of '66; R 6214, RS 6214
 DUANE EDDY—The Biggest Twang of Them All; R 6218, RS 6218
 BUDDY GRECO—Big Band and Ballads; R 6220, RS 6220
 DON HO—You're Gonna Hear From Me; R 6219, RS 6219
 MORGANA KING—Wild Is Love; R 6205, RS 6205
 THE KINK'S Greatest Hits; R 6217, RS 6217
 Songs by TOM LEHRER; R 6216, RS 6216
 TRINI LOPEZ—The Second Latin Album; R 6215, RS 6215
 The Hit Sound of DEAN MARTIN; R 6213, RS 6213
 FRANK SINATRA At The Sands; 2F 1019, 2FS 1019
 NANCY SINATRA—Nancy in London; R 6221, RS 6221

SOCIETE FRANCAISE DU SON

JACQUES HERBILLON ET L'ENSEMBLE—Andre Campra; SXL 20.147
 VARIOUS ARTISTS—Grand Siecle; SGS 1

STARDAY

CHARLES BROWN—Merry Christmas Baby; HLP 501

THE LEWIS FAMILY Album; SLP 381
 RED SOVINE—Town & Country Action; SLP 383
 T. TEXAS TYLER—The New Hits; SLP 379
 VARIOUS ARTISTS—Country Sweethearts; SLP 8-385
 VARIOUS ARTISTS—Thunder on the Road; SLP 386
 VARIOUS ARTISTS—The Tall Twelve; SLP 391

TELEFUNKEN

BACH: JOHANNES PASSION; SKH 19

UNITED ARTISTS

RAY BARRETTO EL "RAY" CARIOLLO; UAL 3543, UAS 6543
 SHIRLEY BASSEY—Shirley Means Bassey; UAL 3545, UAS 6545
 TOM EDISON'S Greatest Hits; UAL 3547, UAS 6547
 LENA HORNE—Soul; UAL 3496, UAS 6496
 THE RHODES BROTHERS; UAL 3531, UAS 6531
 JIMMY VAN HEUSEN Plays Jimmy Van Heusen; UAL 3494, UAS 6494

VOCALION

TOMMY GUMINA—Accordion Italian Style; VL 3779, VL 73779
 DICK KESNER—Latin Favorites; VL 3777, VL 73777

WARNER BROS.

BEAU BRUMMELS '66; W 1644, WS 1644

THE AMERICAN PATROL; W 1653, WS 1653
 PETULA CLARK—I Couldn't Live Without Your Love; W 1645, ES 1645
 JIMMY DURANTE—One of Those Songs; W 1655, WS 1655
 THE EVERLY BROTHERS—Two Yanks in England; W 1646, WS 1646
 The New Sounds of the Fabulous KING SISTERS; W 1647, WS 1647
 The Further Adventures of the MEXICALI SINGERS; W 1651, WS 1651
 The PETER, PAUL & MARY Album; W 1648, WS 1648
 ALLAN SHERMAN—Live!; W 1649, WS 1649
 MARCOS VALLE—Braziliancel; W 1654, WS 1654

WORLD PACIFIC

CHEY BAKER—Quietly There; WP 1847, WPS 21847
 LORD BUCKLEY Blowing His Mind (& Yours Too); WP 1849
 BILLY LARKIN & THE DELEGATES—Hold On; WP 1850, WPS 21850
 BOB LIND—Photographs of Feelings; WP 1851, WPS 21851
 THE MARIACHI BRASS—Double Shot; WP 1852, WPS 21852
 JOE PASS—Stones Jazz; WP 1854, WPS 21854
 BUD SHANK—Girl in Love; WP 1853, WPS 21853

WESTMINSTER

BEETHOVEN: STRING QUARTET NO. 12 IN E FLAT MAJOR OP 127—Vienna Konzerthaus Quartet; W 9073, WS 18407
 BEETHOVEN: QUARTET NO. 4 IN C MINOR—Various Artists; W 9074, WS 18595
 BUXTEHUDE: COMPLETE ORGAN WORKS VOL. 7—Alf Linder; W 9340, WS 18777
 MOZART: TWO STRING QUARTET—Amadeus String Quartet; W 9075, WS 18557
 SCARLATTI: SONATAS FOR HARPSICHORD VOL. 2—Fernando Valenti; W 9341, WS 18094

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TAPE CARTRIDGE TIPS

by Larry Finley

In last week's **BILLBOARD** the ITCC full-page ad, announcing the exclusive long-term 8 and 4 track stereo tape cartridge rights from A & M Records, was the first of a series of 12 consecutive weekly full-page ads scheduled in **BILLBOARD**. Again, this week, and for 10 more weeks, ITCC will tell you of additional exclusive long-term contracts covering 30 important record labels.

These 30 labels, in addition to our 35 non-exclusive labels, give ITCC the greatest variety of catalog in the industry. The strength and value ITCC offers its distributors and their dealers is greater than that offered by any single major record label and, in our opinion, more than the total combination of all the majors.

To meet the growing demands of the industry, ITCC moves its executive and sales offices this month to its new location at 663 Fifth Avenue in New York. The latest in IBM and SCM equipment will enable us to meet the demands of this explosive industry. Our accounting, merchandising, advertising and sales staff is being greatly enlarged. Daily meetings are held by our production staff to select new releases for both 8 and 4 track, as ITCC has full rights under its contracts with record companies to release new albums as well as past releases.

Our manufacturing facilities are being greatly expanded to enable ITCC to supply the finest quality as well as the most attractive packaged cartridges in the industry. Our new facilities are expected to give ITCC a production capacity of 1 million 8 and 4 track cartridges each month starting in September.

ITCC is "moving up." If you are a dealer who wants to "move up" in sales and profits with ITCC stereo tape cartridges, pilfer-proof display racks and complete merchandising and advertising, contact your nearest ITCC distributor. If you don't know who it is write us, or, this week only, we will take your "collect" call by phoning Hal Fogelson in New York at (212) 581-1040. Hal will be happy to tell you who to contact.



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TAPE CARtridge

Action on Taiko's 8-Track Players Astounds Universal

By ELIOT TIEGEL

LOS ANGELES—"I can't believe the action on 8-track CARtridge players," stated John Anderson, president of Universal Associates, Western Hemisphere representative for the Taiko line of cartridge players. Anderson made the comment in reference to orders received for a new 8-track car model T-8 selling for \$129 and shipping Sept. 15.

Universal, which has been in business eight months as the Taiko representative, was formerly the West Coast office for International Tape Cartridge Corp. Several weeks ago, Anderson split with his partner,

Claire Junge, who now works exclusively for ITCC out of separate offices on Pico Boulevard.

Temporarily renting the space vacated by ITCC is Sound Systems Corp., a new company formed by three former Auto-stereo executives. Pointing to the occupancy under the same roof of Universal and Joe Deau Champ's Sound Systems, Anderson said there was no affiliation between the two operations.

Rolling on Units

Taiko is rolling with individual 4- and 8-track players, Anderson said. The firm is not going into the compatible car unit production. "We feel there's going to be a 4- and 8-track market. One will undoubtedly become the winner,

and we will be prepared for either eventuality. Besides, I don't want the problems inherent in a compatible unit," Anderson said. Taiko has a 4-track home unit, but no home unit as yet for the 8-track market.

Deau Champ, whose company was incorporated Aug. 1, said he was negotiating with a "large electronic company" for some form of participation in buying their units on a subcontract basis. The executive said it would be several weeks before the deal is clarified.

Asked what his fledgling company could offer a large manufacturer, Deau Champ answered, "Three years of accumulated knowledge on what not to do."

TelePro Sues Lear Jet Co.

WICHITA, Kan. — TelePro Industries, Inc., has led a patent infringement suit against Lear Jet Corp. The litigation, brought to trial on Monday (1), asks the court for a permanent injunction against Bill Lear and His replacement will be Donald cartridge unit division.

TelePro, and its president Bill Mulcahy, charged that the Lear system is based on a TelePro patent which dated back to 1957. Lear denies the accusation, claiming that his device which was developed in 1963, works on a different principle. TelePro is the manufacturer of the competing 4-track Fidelipac cartridge.

Along with TelePro in the case is Ohio Citizens Trust Co. of Toledo and its trustees. Attorney for the plaintiffs in the trial, being held at the Federal Court House here, are Stuart A. White and Lawrence J. Swire. Defense attorneys are Mitchell, Spille and Smith. Presiding judge is Wesley E. Brown.

Among witnesses who have testified on behalf of Lear were Ren Vectors and Irwin Tarr. Appearing on behalf of TelePro was Earl Muntz.

broadcasting officials was that the album would be best accepted by small-town radio operators who could not create this form of public service program. In this sense, Capitol could make inroads on the broadcasting level for this and any future serious work involving the plights of humanity.

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

• Continued from page 1

Since teen-agers are Capitol's business and since candid comments from teen LSD users and adult counter insurgents provide listenable commentary, Livingston felt these were two strong reasons for starting the documentary series with an analysis of the LSD world.

But the most important reason for involving the phonograph industry in the controversy over the psychedelic drug is Livingston's deep conviction that LSD can have far-reaching consequences on mankind.

Continued Livingston: "We felt the whole matter should be exposed. We didn't want to preach or put it down, although admittedly we leaned heavily on the dangers of unsupervised use."

The album is conceived as an editorial report with comments interspersed in Dick Lewis' script by Dr. Sidney Cohen, an authority on the acid scene and by such proponents as Dr. Timothy Leary, Mrs. Aldous Huxley and beat poet Allen Ginsberg. There is also the sounds of musicians performing while under the influence of LSD and narrator Dick Clark's voice tries to piece the kaleidoscope into clear perspective.

Because the youngsters on LSD were so willing to talk about their own experiences, their co-operation dissipated any hurdles in obtaining candid reactions. Schiller's contacts made previously while on assignment for Life magazine enabled Capitol to move swiftly into the field of "bum trips," "acidheads" and "turnons."

Livingston thinks talk stations and FM operators will play the album in its entirety. "We don't expect to get it played on the top 40 stations. Exposure will be through stores. . . . We want to reach parents, kids and educators."

Several people within the company were strongly opposed to Livingston's idea, he admitted. One vice-president, after hearing the album, apologized for his negative thoughts.

The LP is a complete treatment of the subject and Living-

ston doesn't foresee any follow-ups on this topic. He does have several other projects on tap for Schiller, but will not divulge them. The album won't be a "bomb," Livingston feels. There are enough people interested in the topic to assure that. "But in terms of hit product, I just don't know. If it's unsuccessful financially, we'll have to take a second look. I would hope it's self-supporting."

People who take LSD don't like the album, Livingston said, because it frightens them. "They hear what they don't want to hear." His reference was to a "bum trip" recorded without the subject's knowledge.

In order to help bring the LP to public attention, Capitol's promotion men are contacting radio program and news directors around the country. In Los Angeles, Cal Milner, program director at KGFI, auditioned the LP last Tuesday evening, thought it "was very well produced" and scheduled it to run in its entirety Wednesday night during the first hour of the 10-midnight "Hotline" phone conversation show. The station hoped to have some of the participants on the album at the studio to answer listener questions.

KRLA's news chief, Cecil Tuck, said he might use the album if it was on an exclusive basis. He thought the project a "good idea" but since the station had done its own LSD study two months ago, he couldn't see running the Capitol LP at this time.

Russ Barnett, KMPC's program director, said the station hadn't made any decision to program the LP. Because of its running narration, he felt the entire LP had to be played, not excerpts. A problem would be in scheduling a 45-minute block for the package. The p.d. thought the idea was "well presented." "This is a new field for the record companies and I'm glad to see them getting into it." The LP was a little dramatic, Barnett felt, in its use of the actual voices of LSD users. "It's a little shocking in spots. I don't know if the station wants to get involved in this subject. . . . This is still a pretty controversial issue."

Barney Miller, news chief at the CBS outlet, KNX, said it was not the network's policy to air news programs developed by outside sources. "We certainly might use excerpts in any programs we did and give Capitol credit," he said. Frank Georg, KNX's program director, said the station had developed its own LSD feature (aired last Sunday (7)) and besides he felt CBS could do a better job in the news documentary field than Capitol.

The consensus among major

Licensors Assist Exemption Bid

• Continued from page 14

ter how local, this is another use for profit. Also, when CATV serves in big cities to improve TV reception, they wire

L. A. NARAS Elects Plumb

LOS ANGELES — Neely Plumb has been elected president of the Los Angeles chapter of the National Academy of Recording Arts and Sciences, succeeding Dave Pell. Other officers are Lou Busch, first vice-president; Al Schmitt, second vice-president; Stan Cornyn, re-elected secretary, and Rafael O. Balentin, treasurer.

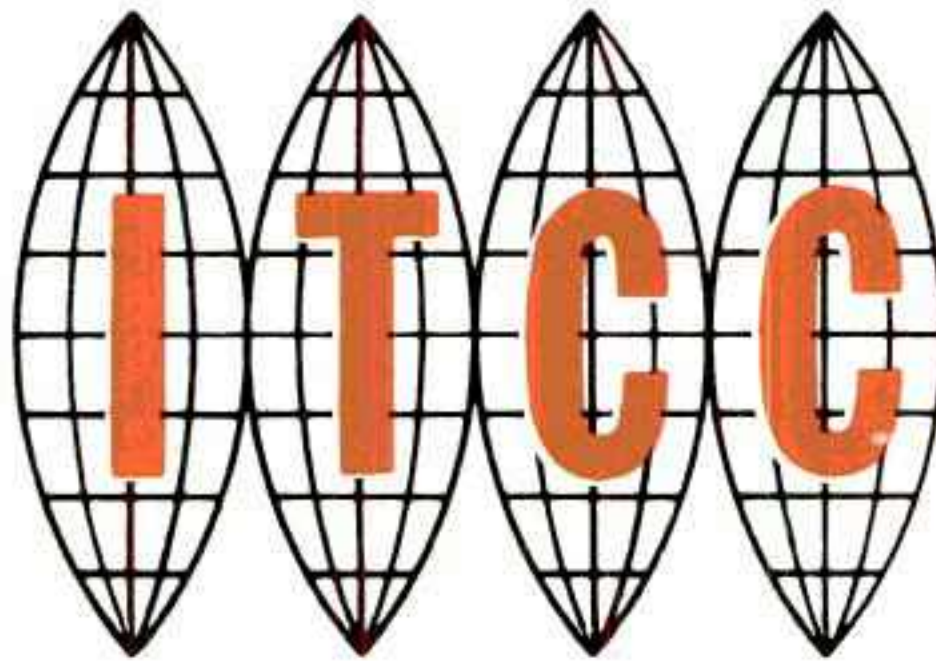
RIAA Certifies Percy Sledge Hit

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

thousands of subscribers who pay monthly fees—but the music copyright owner gets nothing out of it.

Music people want the full copyright liability for "retransmissions" whether by CATV or other means, left in the revision law as originally worded in H.R. 4347, and the Senate bill S. 1006. They want composer's rights left firmly in the copyright law. If CATV has problems, licensors say they are in the broadcast field: Music spokesmen suggest that broadcast music licenses be required to negotiate the license for further community antenna pick up of their programming. The requirement could be put into the communications law.

"It is unsound to exempt any group of commercial users of music, particularly those who profit from performance originated by others," was the theme. Said Sidney Kaye: "No one has ever been put out of business because of copyright requirement." Finally, they pointed out to the Senate group that Judge Herlands had defined the CATV as "large-scale commercial enterprises." CATV people have said themselves that their systems may one day blanket 85 per cent of U. S. television homes. Senators Burdick and Hart seemed impressed by this bit of information, submitted at the hearing.



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MARY WELLS
and others



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1290 Avenue of the Americas, New York, N. Y.

MUNTZ STEREO-PAK NEW RELEASES

WEEK OF AUG. 13, 1966

ALBUM	ARTIST	LABEL	MUNTZ CAT #
ONCE IN A BLUE MOON	Mabel Mercer	Atlantic	10-435A
THE MAD TWENTIES	Bobby Short	Atlantic	10-436A
ALL-STAR CAST	Various Artists	ABC	10-440A
MR. PERSONALITY	Lloyd Price	ABC	10-442A
LISTEN TO CLIFF!	Cliff Richard	ABC	10-445A
ON STAGE	Eydie Gorme	ABC	10-449A
INGREDIENTS IN A RECIPE FOR SOUL	Ray Charles	ABC	10-450A
MELODIES BY AL HIBBLER	Al Hibbler	Cadet	10-452A
60 FRENCH GIRLS SING ENCORE	Les Djinns Singers	ABC	12-213A
WORLD WAR II SONGS	The Four Sergeants	ABC	12-214A
RIGHT NOW!	The McGuire Sisters	ABC	12-223A
JUMP UP	Byron Lee	Atco	14-445A
MILLION SELLERS GO BOSSA NOVA	Ray Milan	ABC	14-448A
BLUE MORNING	Mood Music	Namdam	14-455B
WHIMSICAL WANDERERS	Mood Music	Namdam	14-456B
FIRESIDE MELODIES	Mood Music	Namdam	14-457B
REVERIE	Mood Music	Namdam	14-458B
DANCE WITH DADDY "G"	Gene Barge	Checker	21-358A
MURRAY THE K's GOLDEN GASSERS	Various Artists	Chess	21-362A
THE BEST OF BOBBY LESTER AND THE MOONGLOWS	Bobby Lester and The Moonglows	Chess	21-364A
BO DIDDLEY IS A LOVER	Bo Diddley	Checker	21-368A
BO DIDDLEY IS A GUNSLINGER	Bo Diddley	Checker	21-369A
BO DIDDLEY AND COMPANY	Bo Diddley	Checker	21-370A
FULL BLOOM	Jackie Ross	Chess	21-377A
LOVE THOSE GOODIES	Various Artists	Checker	21-380A
LATIN FESTIVAL	Buddy Merrill	Accent	22-159B
5,002 PIPES!	Ivan Ditmar & Alex Lasker	Crescendo	23-135B
SOMETHIN' SANCTIFIED	Slide Hampton Octet	Atlantic	26-316A
STRINGSVILLE	Harry Lokofsky	Atlantic	26-318A
PHILLY JOE'S BEAT	Philly Joe Jones	Atlantic	26-319A
ON THE RIVIERA	Wilbur de Paris	Atlantic	26-320A
STRAIGHT AHEAD	David "Fathead" Newman	Atlantic	26-321A
HOW HIGH THE MOON	JATP All-Stars	Verve	26-332A
PIANO MODERN	Various Artists	Verve	26-335A
JOHNNY HODGES & ALL THE DUKE'S MEN	Johnny Hodges	Verve	26-336A
THE FIRST HERD AT CARNEGIE HALL	Woody Herman	Verve	26-340A
MONDAY NIGHT AT THE VILLAGE GATE	Herbie Mann	Atlantic	26-347A
MONEY IN THE POCKET	Joe Zawinul	Atlantic	26-348A
FADE OUT—FADE IN	Original Cast	ABC	44-103A
GRANDPA JONES YODELING HITS	Grandpa Jones	Monument	54-226A
SOUNDS OF THE SOUTH	Various Artists	Atlantic	56-190A
BLUE RIDGE MOUNTAIN MUSIC	Various Artists	Atlantic	56-191A
WHITE SPIRITUALS	Various Artists	Atlantic	56-193A
VALSES DEL RECUERDO, VOL. 3	Cuarteto de Roberto Tellez Oropeza	Coro	66-178B
COCTEL MUSICAL	Eleazar Martinez Orquesta	Coro	66-184B
MARIACHI MEXICO DE PEPE VILLA, VOL. 2	Pepe Villa	Coro	68-153B
HIGH PRESSURE RHYTHM	Brazilian Artists	Fermata	68-163A
THIS'LL KILL YA!	Pigmeat Markham	Chess	72-135A
FUN WITH FREDDIE AND FLO	Freddie and Flo	Chess	72-136A
MUSIC OF JOHANN STRAUSS	Musical Arts Symphony Orchestra	Everest	90-103B

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TAPE CARTRIDGE

BB Seminar Drawing A Corporate Who's Who

• Continued from page 1

Amerline, Ampex, Arvin Industries, the Delco Radio Division of the General Motors Corp., General Electric, Greentree Electronics, MCA Music, Motorola, Muzak, Philco, Philips Electronic Industries, Plascoline and Thiokol.

Record distributors already in the fold include Apex-Martin, Electron, Gemini, Associated, J&J, Jay's, Merit Music, Park Record and Universal Record.

Tape duplicators to be present include International Tape Cartridge Corp., Midwestern Tape Distributors, Waters Conley Co., Muntz Stereo Tapes, Orrtronic, Telpro Industries, Texas Tape Cartridge Corp. and Western Sound Corp.

Tape Equipment

And in the tape and equipment field are Audio Magnetics, Auto Stereo, the Bandstand, Discount Record Center Stores, Merrimac Music Industries, Mo-

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

Electronic distributors will include the Army and Air Force Exchange Service, Chancellor Electronics, Electronic Distributing and Executape Systems.

Publications have shown an intense interest, as evidenced by the following registrants: Fairchild Publications, Phonolog Tape Parade, Time and Ziff Davis.

Other registrants include Amberg File & Index Co., National Association of Record Merchandisers, Nelson Brantley Glass Co., Riter & Co., Southern Baptist Radio-Television Commission and the World Society of Great Entertainment.

With three weeks to go before the seminar gets under way, substantial increases are expected in the number of registrants for all categories, according to Coleman Finkel, Conference co-ordinator.

Merrimac Presses Background Bootlegging Problem to FCC

• Continued from page 8

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

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

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

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

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

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

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

• The record companies, who have borne the costs of production, earn nothing through the unauthorized exposure.

"Some background suppliers do pay the Harry Fox office the \$5 per song mechanical fee," Ames interjected. The non-radio-affiliated suppliers operate on a grand scale and can afford the \$5 per tune license fee. But radio operators, who use a sub-carrier signal FM as a revenue-producing background service, don't have as many customers to justify paying the \$5 fee.

There is one exception to the arrangement of working through the Fox office as a publishers' representative and collection agency. And that is signing a special contract with the publishers direct, which 3M did last September when it began its own background service.

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

That is why Ames believes a trade association looking out for the interests of the background industry could be a powerful thorn in the side of persons blasé about this segment of the music business and a boon for legitimate operators in working for strong laws to protect all parties who have an interest in music reproduced for commercial and industrial use.

Dallas Correction

CHICAGO — Hugh Dallas was formerly national promotions manager for Philips Records, not national sales and promotion manager as reported last week by Tower Records, Dallas' new employer. Lou Simon continues as product manager and national sales manager at Philips.

AUGUST 13, 1966, BILLBOARD

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NEW DISCOUNT CENTER: RECORD dept. needed in high traffic. Good income, Long Island location. Call: Mr. Ellen, (516) 466-8166.

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ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 r.p.m. oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex-Records, Inc., 4007 9th Ave., Brooklyn, N. Y. 11218.

RECORD RIOT 45'S — BRAND NEW, some late hits. \$6.80 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212-343-5881. ch-tf

EMPLOYMENT SECTION

HELP WANTED

WONDERFUL OPPORTUNITY TO LIVE in Florida. Need all-round Mechanic on phonographs, cigarette machines, games and pool tables. Must be sober, reliable, in good health and permanent. Excellent working conditions with company in business for over 35 years. 20 Record Phonograph Co., 205 Washington St., Tampa, Fla. 33602.

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No job too small

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MORTY WAX PROMOTIONS
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N.Y., N.Y. 10019
CI 7-2159

10 1/2 MILLION RADIO LISTENERS, 40 radio stations coverage. Complete States: Texas, New Mexico. Emphasis: Personal presentation, telephone. Director: Musical programming. Submit records: Request appraisal, brochure. Will purchase masters for release: DJ Star recording label. Star Records Promotions, 102 Texas Ave., El Paso, Tex. 79946.

MISCELLANEOUS

SONG AGENT WANTED. REFERENCES. Rock, ballads, folk, etc. Over 50 tunes. Bud Lavanty and Harvey Sisler, 3552 Franklin Rd., Stow, Ohio 44224.

SECOND SMASH HIT ALBUM BY Johnny DBella and his guitar. On Bella Production label. Send \$1 to Huiji's, Saybrook, Conn.

30,000 PROFESSIONAL COMEDY LINES! Forty books, plus Current Comedy, a monthly service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y.

PUBLISHING SERVICES

A tune or a catalog—
RECORD & SONG PROMOTION
By a man who has produced and sold masters himself—to Decca, London, W & G, Dot, Coral, Quality, Pacific Jazz, Kapp—15 years member ASCAP, currently handling publicity for Rudy Vallee, Where Brothers (now doing picture, "Double Trouble" with Elvis Presley), etc. Write for rates and brochure—submit resume and samples, objectives, budget—let's talk business.
TIM GAYLE
6376 Yucca St., Hollywood, Calif. 90028

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records. John Lever, Gold St., Northampton, England.

BEATLES NEW ALBUM! STONES' new English album, "Aftermath," English "Rubber Soul," 14 cuts on each, and any other English album, mono or stereo: \$6. airmail. Stones' "Poison Ivy" E.P.: \$2.20. Pop catalogue airmail: \$2. Record Centre, Ltd., Nuneaton, Eng.

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heaton Record Center, Derbyshire, England.

BEATLES LATEST ENGLISH ALBUM, all new cuts, including Eleanor Rigby, Yellow Submarine, Granny Smith, Mark I, Tax Man, Doctor Robert, I'm Only Sleeping, I Want to Tell You, plus other new cuts will be released in England August 10. Order now! Mono or stereo, \$6 airmail from Record Centre, Nuneaton, England.

"REVOLVER," BRAND-NEW BEATLES album. Stones' "Aftermath." Any album of your choice, \$6 incl. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley Sq., London W.1, England.

U.K. records

from Europe's Largest Stockists

English original cast show recordings English groups, Beatles, Stones, etc. also vast selection of French, Italian, German and other European recordings and, of course, all current U.K. discs.

Send list of requirements for quotation by return.

IMHOFS

Dept. BB, 112-116 New Oxford St., London WC1 England

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BUT ONLY IF YOU USE IT.

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25¢ a word. Minimum: \$5. First line set all caps.

DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.

FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

BOX NUMBER: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

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International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

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SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

Classified Advertising Department

BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

PLEASE TYPE OR PRINT YOUR AD COPY IN THE ABOVE SPACE. FULL PAYMENT MUST ACCOMPANY YOUR CLASSIFIED AD ORDER.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

AUTHORIZED BY _____ AMOUNT ENCLOSURE _____

Type of classified ad desired—check one
☐ REGULAR CLASSIFIED ☐ DISPLAY CLASSIFIED

HEADING DESIRED: _____

Ferguson: Old Faces of '66

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

Ferguson's opening set in the Penthouse was a ragged, uneasy affair, with the musicians closely reading the charts and the leader acknowledging the group had a mere two hours to rehearse the arrangements mostly by trombonist Don Sebasky.

Ferguson the week before had headlined at the San Francisco Playboy Club. Following what is becoming a local practice, Ferguson hired some of the city's best-known jazz players for his two-week stand—the

brass section which had played with Terry Gibbs and the sax section used by Gerald Wilson.

With the costs of maintaining a large band so excessive, the policy of just bringing in a leader who hires his sidemen is understandable. But when the same players get the call each time, the public is cheated in that there is no diversity of solo talent. In essence what the audience receives is a house band with a "name" fronting.

Ferguson displayed some semblance of his crisp, powerful blowing ability in the five tunes uncorked. But only in the slow "Maria" did he come close to matching his high note prowess. Next in is Red Norvo, who it is hoped will offer some different faces in his band.

ELIOT TIEGEL

Mancini & Williams Champs

• Continued from page 16

Wedding Song" and "Dear Heart."

The show was emceed by WNEW disk jockey William B. Williams.

ST. LOUIS—Singer Andy Williams wasn't aware of it, but his performance here July 25 probably brought cheer to Everett Agnew, director of promotions for Regal Sports, Inc., promoters of an Aug. 21 appearance of the Beatles here.

The reason: Williams and orchestra leader Henry Mancini were the first visiting performers to pay a 1 per cent city tax on their earnings within St. Louis. City collector of revenue John K. Travers had intended to apply the earnings tax to all out-of-town entertainers beginning with the Beatles' concert.

Signings

Writer Eddie V. Deane, who penned "The Men in My Little Girl's Life," has signed as an artist with Charger Records. "Lover's Roulette" b-w "I Can't Place This Tune" is being released immediately. . . . Laura Nyro, just signed to Artie Mogull for personal management and writing, also pacted to Milt Okun for recording; he'll produce her for Verve-Folkways Records.

Maria Cole, wife of the late Nat Cole, has been signed by Capitol Records. Her initial LP will be arranged and conducted by Gordon Jenkins. . . . Johnnie Ray to reprise Records with Lee Hazelwood as his a&r man. . . . The Del-Vetts, a Chicago group, have signed with Dunwich Records. Their first disk will be "Last Time Around" . . . The Coloring Book to Pacific Challenger Records with their debut pressing, "Smokestack Lightning" b-w "You Make Me Feel So Good."

Joanie Sommers

• Continued from page 16

Get Angry," a teen-oriented ditty. Now 25, Joanie feels that she wants to appeal to young adults, but is "not adverse to appealing to kids." Her past image was of the cute, "young thing."

Material with a message is what she's searching for. Her attitude is to combine a home life with a stage career, singing meaningful songs, shooting for that hit single and avoiding the rat race to the top of the heap.

Since joining Columbia several months ago, she has cut one LP and her most recent single is "Alfie" from the forthcoming British film.

Utah Fair Board Rescinds Action

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

The board decided to vote unanimously to move the contest into KSL's television studios where the event would be televised live, in color, and will have a video audience of 50,000 to 100,000, according to Emanuel Floor, director of the State Travel Council.

Members of the board also changed their minds on hiring Arnold at a cost of \$22,500 for 10 performances. Publicity was not to exceed \$7,500, it was reported.



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

RADIO CHARTS

Windy City Dealers Make Suggestions

CHICAGO — Local record dealers, in an effort to improve the area's record marketing situation, came up with several suggestions last week about the "chart system" which had been openly criticized here recently (see Billboard, Aug. 6, 1966).

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

Other comments about the chart situation are summarized as follows:

—Top 40 is preferred to Top 20. Dealers say that at least 40 (and as many as 60) singles are

selling each week in a major market. Sales of rising new hits, dealers say, are stimulated by their appearance on the charts.

More Calls

—Survey makers could make their Top 40 charts more accurate by calling more dealers and by asking for the 40 best sellers, rather than asking for only 20 as radio WLS has been doing.

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

—Rather than dropping off suddenly, top hits should be allowed to "fade" a little before disappearing from the charts. Even one week's warning that a record is going to be dropped would be immensely helpful, dealers said.

—Survey makers should not

(Continued on page 77)

Dealers Respond To NAMM Action

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

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

Harry Sultan, of the Record Shop in New York, a 33-year veteran of the industry, told Billboard that "independent dealers should have some voice as to what goes on in this business. I would prefer dealers joining NAMM rather than again attempting to start their own group. Personally, I think

NAMM membership could be very beneficial. I am sure much could be gained by meeting with other dealers, exchanging knowledge and co-operating in various ways."

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

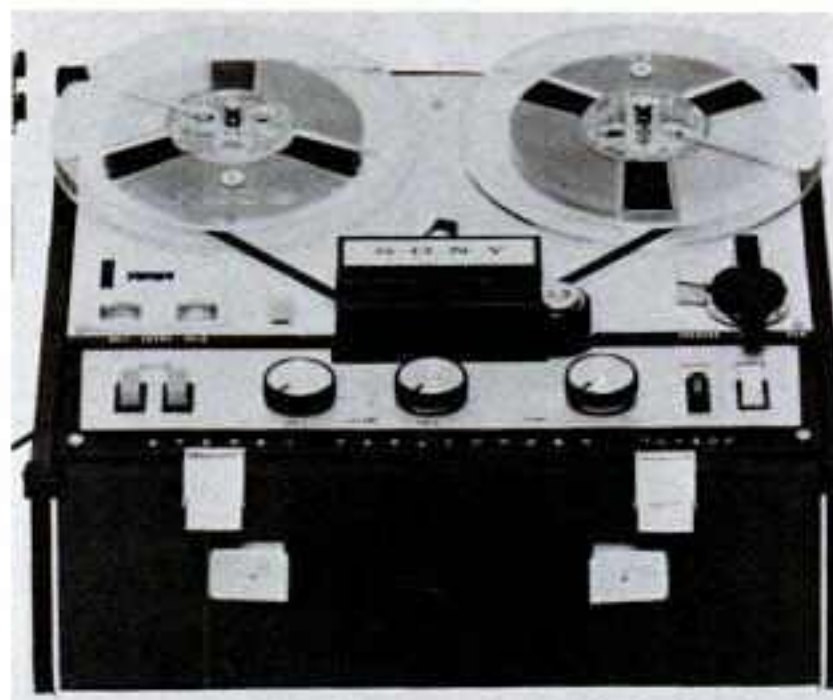
Arnie Wolk of Wex Records in the Bronx, said that "It seems like a good move to me. Any group with similar interests should be able to get together. I only fear that there will not be enough interest generated among record dealers to make this a really good thing."

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

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

Andersen also announced that he, as a former director of the now-defunct Society of Record Dealers (SORD), is "making available the list of members SORD had to NAMM for solicitation purposes. The names of this list total more than 800—although some of these people

(Continued on page 77)



SONY 200 STEREORECORDER, is the firm's first complete 4-track stereo portable unit to be priced under \$200. The unit, representing the beginning of the price area where quality stereo begins, retails at "less than \$199.50." Unit comes with two detachable speakers.



TRANS-WORLD Radio-Recorder, with either AM or AM/FM radio, records automatically from radio programs. Unit is aimed at rich teen-age market and is priced at approximately \$70.



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



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



LOW-PRICED and fastest-selling type of tape recorders, similar to this AIWA TP-715 (list price: \$39.95), have been chiefly responsible for rising tape recorder sales in past three years.



MIDDLE RANGE OF PRICE is represented by this Standard Radio Model 250 AC and battery driven monaural tape recorder which has a list price of \$69.95. Unit has two speeds, plays either vertically or horizontally.

PRODUCT TRENDS

Tape Recorders: CARtridge Concept May Provide Answer

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

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

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

Best-selling portable players, according to a Billboard market check, are the low-line type, sell-

ing under \$40, which dealers like to refer to as "toys." Although some record dealers carry such items, they concede that

NAMM LISTS FOUR NEW TRADE AIDS

CHICAGO — The National Association of Music Merchants Monthly Bulletin for August lists four new Small Business publications of interest to independent businessmen. The booklets include No. 114, "Pleasing Your Boss, the Customer"; No. 115, "Are You Ready for Franchising"; No. 118, "Legal Services for Small Retail and Service Firms," and No. 119, "Preventing Retail Theft."

A free copy of the booklets may be obtained by writing the Small Business Administration, Washington, D. C. 20416.

these are not really a "music" item which would be of any special interest to the customers that frequent a record store.

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

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

(Continued on page 77)

SHIPMENT

OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

Save delay—write for Pfanstiehl's self-mailer order forms now.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle

Dealers Respond to NAMM Action

• Continued from page 76

are no longer in the record business anymore."

One-Stops

Andersen suggested that NAMM also look at one-stops. "These are powerful people in our industry," he said. "But circumstances have left them out in the cold. I am sure that many of them might be quite anxious to hear from NAMM at this time."

Fred Sipiora, owner of Singer one-stop in Chicago, said that he found Andersen's idea "provocative" and told Billboard he would be happy to find out more about NAMM. He said he had been following the association's talks with record dealers with a great deal of interest.

Veteran Chicago dealer Ed Nelson said: "I'm willing to join NAMM if they will be able to help the small dealer. I also would be willing to work and

get other dealers into the association. Fifty dollars a year is nothing if you can get something for it—that's only a dollar a week."

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

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

A more typical California at-

CARtridge Concept May Be Answer

• Continued from page 76

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

For the person interested in music, shopping for a tape re-

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

Conrad, like many record dealers, believes that tape car-

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

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

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

Chi Dealers Give Ideas on Radio Charts

• Continued from page 76

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

—An accurate sheet would be most beneficial to the manufacturer. "I let them send me all the free records they want," said one dealer, "but I tell them that I'm going to report accurately. If they knew I wasn't always reporting accurately they would have to worry about having a legitimate hit of theirs bumped off the sheet because somebody else was giving away more records than they."

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

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

Dealers acknowledged the fact they they had been forced to depend on the WLS sheet since the demise of the "Livingston" survey some eight months ago.

A new independent chart, intended as a replacement for the Livingston sheet, has just begun to catch on with dealers. The chart, which lists Top 40 sellers as well as "Records to Watch" is called the Action Beat Survey and has established a good reputation for accuracy.

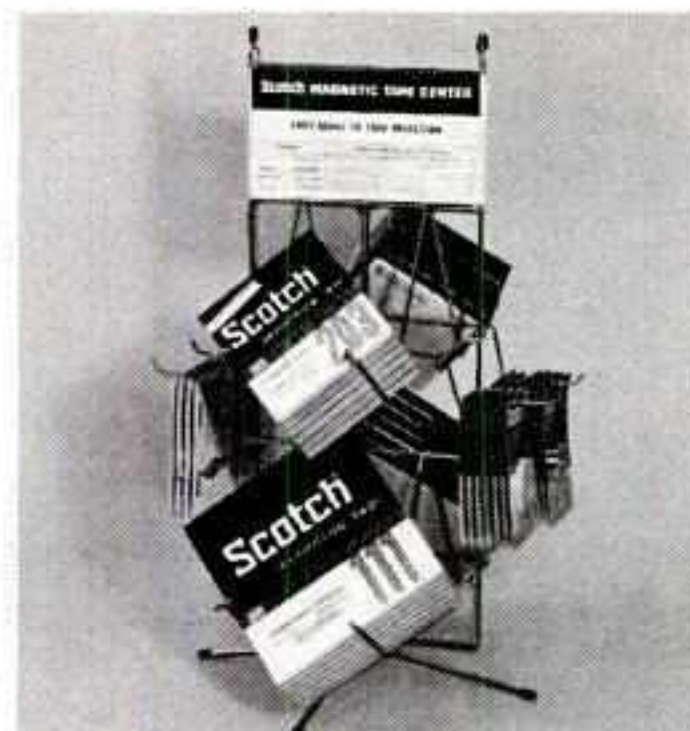
However, dealers say that the Action Beat chart will not take away from the sales influence of the WLS listing. "Only after the teen-agers can be convinced by dealers that the radio station listings are not as accurate as those of another survey," said one dealer, "will the influence of the WLS chart appreciably diminish in this market."

modern
careers

... in today's stream-
lined Navy, Electronics,
radio, guided missiles
... careers of the future.

NAVY

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

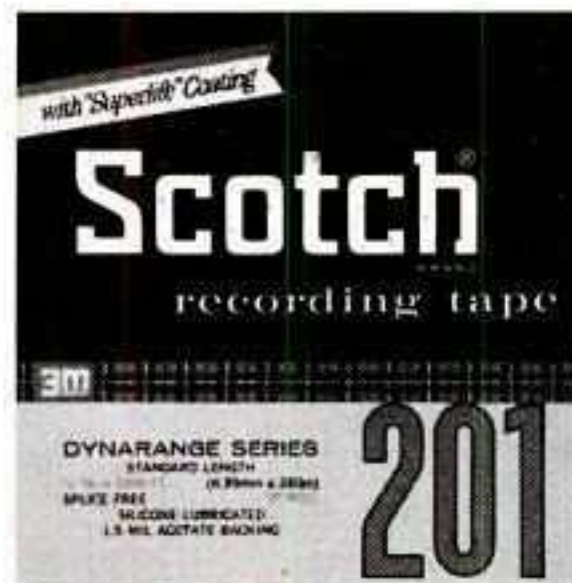


NEW! FAST TURNOVER...INCREASED SALES! Display WCD-7. Holds 24-roll selection in sturdy wire rack display. Makes revolving counter merchandiser or converts into two separate displays for pegboard hanging. Simplified but complete inventory of 5" and 7" rolls. Timer headboard. Display free with 48-roll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

PROVEN SALES BUILDER! Display FCD-2. Dealers report sales increases from 42% to 300% with this handsome floor cabinet merchandiser. Compact—only two feet square, 57" high, yet holds 144-roll assortment plus back-up stock. Attractive walnut and metal construction. Display free with 288-roll assortment.



"LIVING LETTER" DISPLAY Deal LL-66. Shaped like a miniature mailbox. Holds all 3 lengths of "Living Letter" Tapes in plastic mailing boxes plus address labels. Comes packed with 72 "Living Letter" tapes.



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

The demand is still growing for this super-sensitive tape. Gives your customers the same full fidelity at 3¾ speed that they normally expect only at 7½ ips. Nationally advertised and pre-sold in magazines and on national network TV and radio. Free demo tape and special counter display available with 48-roll order while supply lasts.

Magnetic Products Division 3M COMPANY

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BULK VENDING news

What You Can Do About Blue-Sky Promoters

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

By S. JOHN INSALATA

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

But just about all of this material on the Blue Sky Bandits is written with the consumer or the prospective victim in mind. There has long been a need for a guide directed toward and written expressly for the average operator, the businessman who is not himself swindled, but who, nevertheless, suffers because the blue-sky promoters are invading his community and smearing his industry.

Therefore, this is intended as an operator's guide to the ways and effects of blue-sky promotions.

How can you be hurt? If a blue-sky promoter hits your community, you, as a businessman, are likely to be hurt in the following ways.

1) *Your advertising may be questioned.* Since these deceptive promotions often utilize the classified advertising section of local newspapers, the completely innocent newspaper, after it realized it has been used by a swindler, tends to scrutinize any advertising from the same industry. Most businessmen welcome questions from a local newspaper and are willing to explain their advertisement upon request. But the cloud of suspicion is there. It is not healthy, and it often remains, causing complications if you desire to run even a "help wanted" ad.

2) *Your local newspaper may refuse to accept any advertising from your company or your industry, having become over-cautious for reasons explained above.*

3) *Suspicion spreads throughout the community.* Not only is the person who has been swindled going to become suspicious of your industry, but the news is likely to get into the newspapers and will inevitably be spread widely by word-of-mouth.

This suspicion can spread to your accounts, your suppliers, your bank, etc., causing considerable disquietude and perhaps even loss of business for you. In some cases, local people, hearing of a blue-sky swindle, will ask for assurances of your legitimacy as a businessman, particularly if they have not done business with you before.

4) *Sources of finance may become suspicious of your industry.* Among the persons liable to become swindle-conscious after a blue-sky operator has cleaned up in your community are those connected with financing business in the area. Banks

PENNIES
CAN BUY
IMPORTANT
THINGS



BULK VENDING has a wholesome image. The Denver Post used this illustration recently to advertise its want ads. "For children," the copy read: "pennies buy bubble gum and candy. For Post Want Ad users, pennies buy hard-working, fast-acting ads."

and other institutions may be less likely to extend credit to the industry as a result. This would obviously be especially true in cases where the phony promoters have left local finance houses holding worthless paper.

5) *Consumer resistance may develop.* It is difficult to estimate or evaluate this development. But human nature being what it is, a kind of consumer resistance can arise, for a short time at least, to any product, business, service, supplier, etc., which the public identifies as having been mentioned in connection with a local swindle.

6) *One of your accounts may be taken in.* Clearly, the most immediate and easily recognized damage is the loss of one of your own accounts to a blue-sky promoter.

What can you do? Nothing you do is going to put swindlers out of business overnight. But it is certainly in your own financial self-interest to do everything practical to protect your accounts and your good will in the community. Basically, there are three things you can do. Let us summarize them by saying that you can ANSWER, ASSIST and EDUCATE. Now, let's look at each of these catchwords in some detail.

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

Any of the following could at one time or another ask you a question about the blue-sky promotion: the potential victim, one of his family or circle of friends, a local newspaper seeking information, a local finance house, one of your accounts, your distributor or merchandise supplier, one of your employees, a member of your church or club or a fellow member of your local Chamber of Commerce.

When questions come, take the time to give a full, accurate and complete answer to any such inquiry. If you do not al-

ST. LOUIS

The recent blast furnace heat wave with over 100 deaths attributed to the soaring 106° temperatures here discouraged several operators from attending the July 13 meeting of bulk coinmen here.

Fred Leitner wasn't discouraged—he was just plain disabled by the torrid zone temperatures that have at last abated. Fred's okay now.

But St. Louis will still have a bulk operators association, although sentiment is fast growing toward local bulk operators joining with the larger vending companies in the Metropolitan Automatic Merchandising Council of St. Louis.

"This looks like a good route to me," said Irv Katz, the dynamic helmster at SP Distributing on Sutter Street in suburban St. Louis.

Irv, incidentally, is still showing some action with Batman items, especially a new mix he prepares out of assorted take-offs on the comic strip duo. "These mini books look good, too," Irv said. The Captain America, Green Hornet, things like this."

Sam Phillips has reported some slow-down, however, in Batman product, but the distributorship at 2950 Washington is no slow-down as far as operators are concerned. Always a busy place. And apt to be more so. Sam is in the process of remodeling now. He's also hired a new gal Friday, Helen Weindel.

Also remodeling just now is Earl Veatch at Central Distributors. New 12-foot-high merchandising showcases have been installed and operators can help themselves to all the new items at Central.

ready have one, it is advisable to set up a file containing economic information on the industry using reports, clipped articles, etc. If you can explain to a stranger how the business operates in general terms, and that it does not represent a pot of gold at the end of the rainbow but merely hard work like any other business, you'll be able to do both the community and yourself a service.

2) *You can see through false fronts.* Answering local inquiries relating to investment offers can present definite dangers. You may yourself be duped or at least misled into believing an enterprise to be legitimate. Also, in your zeal to protect your industry's reputation and your own business, you may render yourself liable for misstatements, etc. Here are some of the things to be careful about in answering investment questions.

Don't rely on the fact that the promoter has a good financial rating. It is very often the case that the most deceptive promoters have an excellent financial rating with the institutions with which they deal. There are understandable reasons for this. When a financial institution tells you that a promoter's account is swelled with deposits and that he has always fulfilled his financial commitments, it is not telling you that he is honest or that the promoter's offered investment is fair, legitimate, etc. It is merely telling you that the promoter has always been careful to maintain a large account, make regular deposits, etc. Swindlers are often quite

BULK BANTER

Earl reported the sad news that Don Parrish lost his partner in Alton and had to sell out. Actually, Parrish is a shoe shop owner and was a part-time bulk operator. When his shop manager died recently he was forced to abandon the bulk route.

George Chapman, vet bulk operator in suburban Granite City, Ill., has had a string of bad luck, and yet survives each setback.

Last summer he slipped in his truck in Decatur and sustained a knee cartilage injury that put him on crutches all summer. Enterprisingly, he installed a hand clutch and kept on going. Then just the other day his van caught fire outside Springfield and completely burned.

An exhaust manifold had ignited, George explained, and he was able to recover only a few items on board. Now George is back in action with a station wagon but wondering what will happen next.

Capsule items are George's bread and butter. At nights he sits around and usually capsulizes 1,000 units for the next day's run.

Plans are in progress for a Sept. 9 picnic for the Metropolitan Automatic Merchandising Council here, according to Walter Mayer of ARA. Before this, however, a State meeting here for the board of directors of the newly formed Missouri Automatic Merchandising Association is on tap for Aug. 10, according to president Tom Stirton.

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How One Operator Stops Slug Losses

NEW YORK—A combination of proper merchandising techniques and constant experimentation has resulted in stepped up profits and a sharp drop in pilferage losses for Harold Roth, owner of Renros Corp. Roth has broken down the bulk vending business to a science.

We've had more than \$10 a week in slugs in our machines," he said. Roth solved the problem when he discovered that the slug is slightly larger than the nickel. "It's just a fraction of an inch larger than the slug, but I found that if the side of the slot is tilted inward the slug won't

fit." Roth's trading card machines use push-in slots. The opening where the nickel fits in is hammered down, forcing the circumference to be slightly reduced. The nickel will then just fit, but the slug won't.

This idea represents an important breakthrough for Roth since trading cards account for some 40 per cent of his total income. Aside from selling some three million cards per year, the Renros Corp. also stocks gum, candy and charms.

By turning the handle on the regular gum ball machine without inserting a coin, children were able to milk the machine of some of its small items. One product that Roth sells through his candy machines is called "Rainbow Nuggets." The candy-coated bits of nugget gum can easily fit under the machine's springs when the knob is turned, regardless of whether a coin is inserted. After two years of experimenting, Roth found he can purchase longer springs, thus blocking the candy's passage under the springs. Each of these mechanism springs contains four or five more coils. Because of the nugget's success and the pilferage reduction, Roth may drop his higher priced 10-cent machines. "The 10-cent items don't warrant the space they occupy," he said.

Merchandising stands are a major function of Roth's operation. "Gum and charms are easy to run," he said. "You just put them in the machines with a printed front and they sell themselves." However, Roth believes trading cards must be promoted. All of Roth's machines are three-column with specially printed fronts designed for each type of card.

Roth will vary the number of cards per nickel according to competition and its novelty. Baseball cards are his biggest sellers, lasting some six months a year in the machines. But baseball cards are highly competitive with over-the-counter sales so Roth packages six in a package. When no competition exists as with a novelty card, each package will contain three to four cards. The machines can vend three to seven cards depending on the size of the plate. "Baseball is a steady seller so we leave them in the machines from March through September." As school opens he changes cards and again in December. Roth features seven series of baseball cards.

When hot items, such as the Batman cards appear during the

What to Do About Blue-Skyers

Continued from page 78

scrupulous about this. They operate on a cash basis.

Also, don't be misled by the "I am a member of" pitch. The promoters sometimes will state orally or on their letterhead that they are members of such and such a civic or business group. Upon checking with the group involved you will often find that the promoter is a member, although he may not be authorized to advertise that membership.

Beware the statement that "this company has never had a complaint lodged against it," because most of these promotions are engineered by firms that are newly formed. Upon checking you will possibly find that the promoter has been connected with a half dozen firms in recent years, each with a short life span. It is obvious that a newly formed corporation is unlikely, as yet, to have many complaints or black marks on its business record.

Finally, remember at all times that it is common for these promoters to make statements and promises which are misleading but not technically illegal—thereby creating the danger that you might actually be maligning the promoter if you are not careful what you say when answering inquiries.

3. You can assist public and private agencies. The leading public agencies concerned with deceptive promotions are the Federal Trade Commission, the Postal Inspectors of the United States Post Office and, in the growing number of States having such agencies, the State Department of Consumer Protection. The two private agencies with which you probably will find yourself in contact are the Better Business Bureau and industry trade associations.

So far as any of these agen-

cies taking action is concerned, you must clearly show them a concrete case of deception or swindle. Full possession of the facts and timeliness are essential, for promoters usually spend little time in one locality and are constantly moving on to greener pastures.

If you can obtain the following facts for presentation to these agencies, costly delays can be avoided:

- Name of the promoting company.
- Name or names of salesmen working the territory.
- Exact details of any and all offers made.
- Copies of all newspaper ads or advertising brochures.
- Definite information on whether or not the material was sent through the mail.
- Information on whether or not the transaction involves interstate commerce.
- Copies of any contracts or papers the victim has signed.

Remember that it is best, except in extreme cases, to contact the private agencies first. Federal and State law enforcement officials are normally involved only in clear cases of fraud, and the former only in cases where the requirements of Federal jurisdiction have been met.

4) You can assist in public education. In too many instances, you only come to realize the job of education you have to do in your community after a blue-sky swindler has muddled the business waters in your town. You should be on good terms with your banker, your Better Business Bureau, your Chamber of Commerce, your

newspaper, etc., long before the promoter tornadoes through town, upsetting those who are your strongest allies. Your allies should know that you are the man to contact to find out information about your industry. So get in there and participate in community affairs! If you

Continued on page 84

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How to Get 5-Cent Units Flowing Fast

ALBUQUERQUE, N. M.—Carrying a flow-marker pen and a supply of 4 x 6-inch index cards with him on all route servicing operations has helped Joe Ramirez, bulk operator here, to get 5-cent vending machines into profitable operation quickly.

Ramirez, a full-time vender with more than 600 machines in the Albuquerque area, has upgraded about 40 per cent of his locations with the addition of 5-cent venders. Like most other operators, he has found that his best 5-cent machines often lead to good-will problems when customers take them for penny machines, loose the penny, and don't have a nickel convenient for reclaiming their sweet taste at any rate.

With the small cards, Ramirez merely tapes a sign on the front lettered simply "Cherry Candy—3 Turns 5 Cents" for example. The signs, although they are frequently torn off by youngsters, as Ramirez admits, take only a few seconds to make, with the flow-marker pen and the handy card in pocket, and have almost completely solved the good-will problem, where a customer mistakes a 5-cent machine for a penny one. Now, customers quickly note that a 5-cent unit has been installed, are often intrigued by bright new confection ideas as cherry drops, sour balls, etc., and sales volume has gone up at every location.

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Pistachio Nuts, Jumbo Queen, Red92
Pistachio Nuts, Jumbo Queen, White87
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Afghan Prince Red Lip Pistachio Nuts53
Indian Nuts, 5 lb. bag, per lb. 1.10
Cashew, Whole86
Cashew, Butts79
Peanuts, Jumbo45
Spanish32
Mixed Nuts57
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb.39
Hershey-ets47

Wrapped Gum—Fleets, Topps
Bazooka & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.25
Rain-Blo Ball Gum, 1800 printed per carton 6.40
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Rain-Blo Ball Gum, 3500 per ctn. 8.35
Maltettes, 2400 per carton. 8.40
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Rockefeller Vetoes Licensing Bill

By HANK FOX

ALBANY, N. Y.—Governor Rockefeller has vetoed the bill that would have licensed New York's amusement machine operators. The veto came at a time when chances of the bill's passage were considered bright. From her Hurleyville office, Mrs. Millie McCarthy, president of the New York Coin Machine Operators Association, and the bill's staunchest exponent, said, "It is unbelievable that a State which condones bingo games and

so anxiously waits for its big revenue from race track windows, sweeps penny arcades and the little man's meager form of amusement under the rug as though it's too dirty to examine in the sunlight."

Mrs. McCarthy blamed opposition—prompted by self-interest and misunderstanding—for the bill's defeat. Both the State Police and the Conference of Mayors lobbied against the legislation. "The Conference of Mayors was against us because they felt the bill would

supersede local laws licensing the operators," Millie said. They didn't realize that this bill was for individual licensing and had nothing to do with local revenues but they didn't bother to ask anyone. Had I known that they opposed the legislation I would have sent someone down to explain the bill to them."

Selfish Reasons

She charged that the State Police opposed the bill on selfish reasons. "They want to have complete control of the laws themselves. The licensing would take some of that away."

"Morally, it's no better for the government to reap the profits off track bets or church bingo games," she said.

Asked whether new actions are being planned, Mrs. McCarthy replied that a new approach was necessary. "If what I was doing all this time to straighten out chaotic conditions in a new, confused, but fast-growing industry did not meet with the approval of the Governor, then it behooves the Governor to come up with an alternative plan. Like a doctor, you expect the Governor to treat an infection before gangrene sets in. The State's policy has been to suppress, punish and force rather than turn to democratic 'let's reason together' thinking. (The quote comes from a speech by Presi-

EDITORIAL

Third Time Around

Gov. Nelson Rockefeller's third veto of the business-backed amusement operator licensing bill (see story) stunned upstate New York operators. Because the passage of the bill would have carried significant and favorable national business implications—the disappointment is felt wherever game operators are plagued by problems of prejudice and semantics.

The New York bill would have swept away prejudice by bringing the business into the bright light of the legitimately licensed business community. It would have swept away much of the confusion in semantics by defining a coin-operated amusement machine and "free play" in terms of the historic proposal of the American Bar Association.

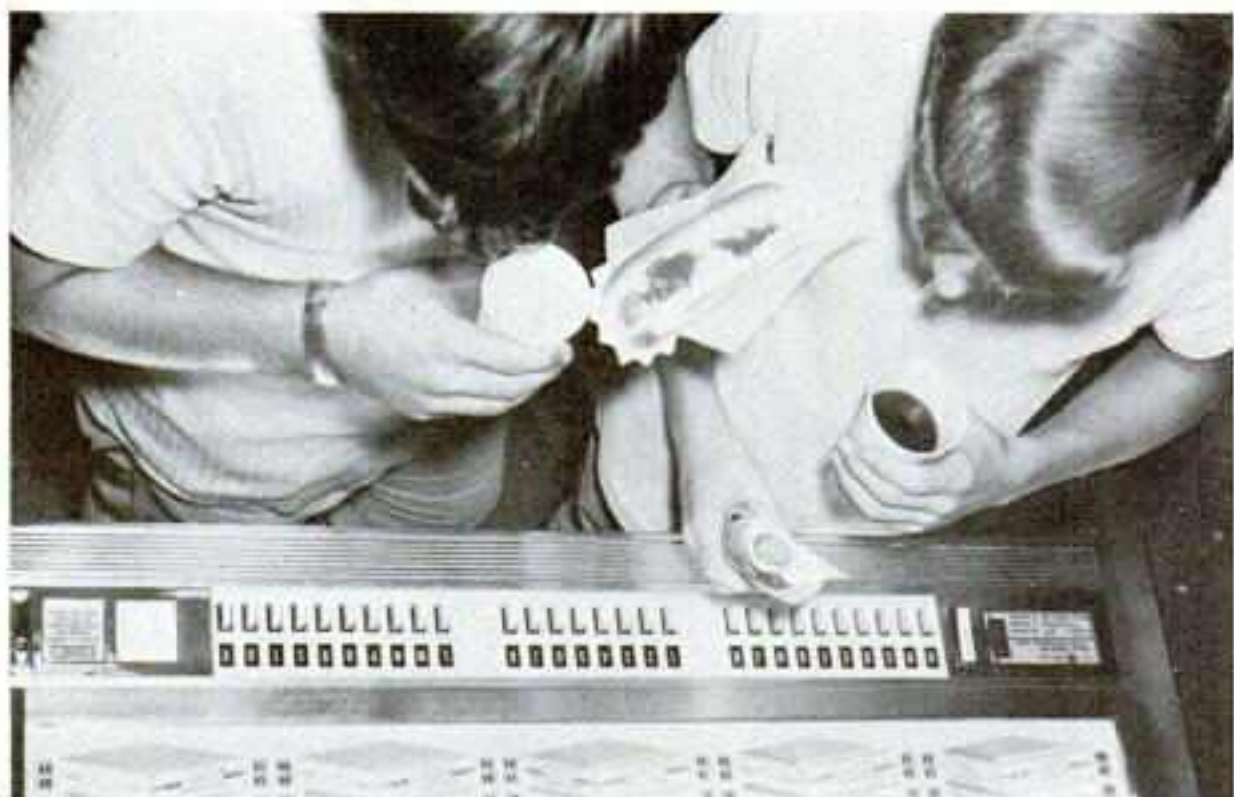
Will Mrs. Millie McCarthy and her New York colleagues make a fourth attempt? We encourage it, and we advocate full support of the effort by the national industry. It appears that only misunderstanding of the measure by influential groups such as the New York State Police and the Conference of Mayors wrought the bill's defeat this year. A major public education job lies ahead.

We applaud the third attempt by Mrs. McCarthy and her staunch industry supporters. We pledge our support the fourth time around.

dent Johnson.) The little man's struggle against the evils and pressures that beset him becomes overwhelming when he finds the mighty government helping to push his head under water as he comes to the surface."

Our Share

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



TEASED BY TITLE STRIPS, youngsters pause before jukebox supplied by Seeburg for the Coke exhibit at the World Teenage Fair held in McCormick Place in Chicago recently.

Albany Assn. In the Works

ALBANY, N. Y.—Coin machine operators in and around the Albany area will form a local association. The disclosure was made in a telephone interview with Mrs. Millie McCarthy, head of the New York Coin Operators Association and owner of Catskill Amusements, Inc.

Local operators met with Mrs. McCarthy; Al Denver, president of the Music Operators of New York; vice-president George Holtzman and MONY's attorney Ted Blatt to discuss plans.

Also on the agenda was the State operators' battle against the imposition of a Statewide sales tax. No concerted action had been undertaken by any group in Albany. Previously it was an individual effort.

The major action had been taken by Bathrick Enterprises, a Lockport, N. Y., operator, with backing from MONY. In a test case, Bathrick hopes to obtain a ruling exempting jukeboxes and games from the tax.

At the meeting held at the Manger-DeWitt Hotel, MONY's steering committee, upon recommendation of Mrs. McCarthy, retained John R. Davison as an adviser to Bathrick's counsel. Davison, a civil lawyer, is former solicitor general under Governor Dewey and a member of the Joint Legislative Committee for Court Reorganization.

Columbia, MGM Sign for MOA Show

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

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

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

Get Together

In announcing the entry of MGM and Columbia, Granger expressed delight that the giants in the record business will be

telling their product and publicity stories directly to the operators in the show.

"And we intend to make it worth their while by setting up a program that will get down to the nitty gritty of jukebox programming—and by assuring that the people who buy for and program the nation's jukeboxes are brought together with record company personnel."

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

Jazz

Among other significant aspects of programming, jazz is expected to get much attention.

With MGM's Verve affiliate now in, and Mercury's Limelight and Liberty's Blue Note as expected entries, jazz could be one of the big stories of the show. The jukebox as jazzmaker is one of the top stories of the trade today (see special report) and consensus in many major markets is that the potential of the jukebox for jazz exposure is fantastic.

IN NEXT WEEK'S BILLBOARD...

... We'll describe the art of picking jukebox hits—as mastered by some of the giants in the business. We'd hoped to offer this special report this week, but the flood of late-breaking news consumed the needed space. Watch for "The Art of Picking Jukebox Hits" next week.

As are other record producers, Columbia and MGM will contribute talent to the annual MOA banquet and entertainment on the final evening of the convention.

Attendance at the 1966 MOA show is expected to soar because the counterpart in the vending industry will be staged by the National Automatic Merchandising Association at McCormick Place here the same week. Record company executives who know the coin machine business understand that the typical jukebox operator has diversified into vending and will be virtually impelled to come to town for both shows.

Equipment

Another strong show lure will be new equipment. Reports out of the nation's coin machine factories indicate that new jukeboxes, audio video equipment, bowlers, shuffles, flipper games and kiddie rides will be unveiled at the show.

(Continued on page 86)

Jazz and the Jukebox

Blue Note to Issue Jazz Little LP's

By HANK FOX

NEW YORK — Blue Note Records will launch an all inclusive program aimed directly at the jukebox operator. The jazz builder campaign will include expansion of its jazz single line, a special operator package of best seller jazz standards, a comprehensive promotional set-up

(Continued on page 83)

Jukebox Play Moves Jazz In Chicago

By PAUL ZAKARAS

CHICAGO—The relationship between jazz and jukebox, long a profitable one, was said to be "getting more action" recently. The chief reasons for this trend, according to local record industry observers, are that: (1) operators are far more receptive to jazz than pop oriented radio

(Continued on page 84)

Trade Ready And Able to Promote Jazz

By BRUCE WEBER

LOS ANGELES — Many phonograph operators here are girding for the day when major record manufacturers will consider the jukebox as a prime means of jazz single and little LP exposure.

The advent of the jukebox as a jazzmaker can affect the

(Continued on page 85)

Jazz and the Jukebox

State Official Commends South Carolina Association

By LAMAR GUNTER

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

Wallace pledged that the MOA is in the thick of the battle for a favorable revision of the national Copyright Law.

Jim McGrath, administrative assistant to the South Carolina Tax Commission, spoke after the luncheon in the Jack Tar Francis Marion Hotel.

The coin machine industry contributed \$592,500 to the State treasury in 1965 and already has contributed \$407,000 to date in 1966, he told the operators and other members of the industry.

The increase in 1965 over 1964 was 20.9 per cent, he said, and quipped, "Either you are getting more machines out or you're buying more licenses for machines you already have out. Either way we appreciate it."

In a more serious vein, he said, "The sheer amount of money which you contribute does entitle you to our ear, to our friendship. It entitles you to come in either on behalf of the industry or this group, or yourselves as individuals and discuss your problems."

Open Door Policy

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

Then McGrath applied his light touch to a serious subject—\$11,405 worth of penalties paid during the 1965-1966 year by the industry in South Carolina.

"We appreciate the added and extra revenue. It is nice of you to help the State get a little money above what the Legisla-



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

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

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

Commended

He said, "I want to commend and compliment you and this association in having accomplished a tremendous upgrading of the public image of this industry—which is a lawful and legitimate business."

"Keep your own public rela-

tions good and then you won't have to worry about someone else sweeping your doorstep for you. You people who are in the industry should take part in the community where you live and let people know you as individuals. When you do this, they find out you are not bad people at all."

McGrath said in his opinion the suit to prevent application of rules for regular pool tables to the coin-operated tables could have been avoided if a little un-

(Continued on page 86)

PROGRAMMING

Flag-Waver Recordings Flop as Jukebox Tunes

By BRUCE WEBER

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

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

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

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

Ire

Solish points to "Day for Decision," a Warner Bros. Records' single, as an example of poor jukebox programming. "A single without singing draws the ire of location owners because they want patrons concentrating on drinking, playing pool or amusement machines, and watching

'live entertainment; not listening to a recitation on draft-card burning."

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

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

Solid Beat

"People, when they enter a bar, want to forget the troubles and the controversies of the world and listen to music, not to patriotic recitations," he said. "Patriotic recordings belong on the airwaves and in the homes, but not in most jukebox locations."

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

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

"Although jukebox operators often are the last people to feel a trend," Barrish said, "I feel

(Continued on page 86)

Rowe Meets Boosts Sales Know-How

WHIPPANY, N.J. — Rowe Manufacturing has just completed a series of regional sales meetings throughout the country. The purpose of the meetings was to better acquaint Rowe salesmen with the products they are selling. The meetings were held in seminar form, with two-way participation sparking a substantial amount of exchange of information.

According to a statement issued by Rowe, more than 150 salesmen were present. Every man in the country selling Rowe equipment was reached by these meetings.

The key to the meetings' success was the individual guidance and informational program. Joe Barton, general sales manager for Rowe, the manufacturing division of Canteen Corp., said, "It is a time-proved fact that once a salesman understands the product he is selling, he becomes more confident, and in becoming more confident, he becomes a better salesman."

Several of the salesmen attending praised the meeting sharply. "This was the finest sales meeting I have ever attended in my more than 30 years in the coin machine business,"

said Ed Shaffer of Shaffer Music Company, Columbus, Ohio. Other salesmen in attendance called the gatherings "most productive," "stimulating" and "tremendously helpful and rewarding."

Barton said that this was the first step in a continuing series aimed at making the Rowe sales organization "the most solidly based, hard-hitting team in the business."

The basic idea behind the meetings is to provide every salesman with enough information enabling him to discuss the equipment in depth. A comprehensive training program is now under way to achieve this goal.

Jack Harper, president of Rowe, said that the benefits gained by these meetings are countless. "It's like building your house on bedrock," he said.

Just two weeks ago, at a meeting of the New York Financial Analysts, Patrick O'Malley, president of Canteen Corporation, announced that the manufacturing division (Rowe) had countered 10 years of operating in the red with a \$4 million profit for the fiscal year.

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EXPORT TO BELGIUM

First Quarter Report—Music Down, Games and Vending Up

WASHINGTON — Department of Commerce statistics on new coin machine shipments from the U. S. abroad indicate that during the first three months of 1966 phonograph shipments slipped slightly while dollar volume in amusement games and vending equipment increased over the first quarter of 1965.

Total value of new coin machines shipped from the U. S. to Belgium during the first quarter of 1966 increased slightly over the figure for the comparable 1965 period. Value of all phonographs, games and vending machines shipped during January-March of this year was \$1,234,663. The figure for the period last year was \$1,221,831.

Jukeboxes shipped to Belgium during the first 1966 quarter were worth \$794,248, compared to \$929,381 during the same 1965 period. Neither figure comes close to the \$1,567,513 worth of jukeboxes shipped from the U. S. to Belgium during the first quarter of 1964.

The figure for amusement games shipped during the first quarter of 1966 was \$323,689, compared to \$210,638 for the same 1965 period. This comeback, however, did not bring the first quarter game figures up to the \$436,936 in shipments chalked up during the first quarter of 1964.

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

MUSIC	
January	\$177,658
February	167,542
March	449,048

GAMES

January	\$ 89,217
February	95,898
March	138,574

VENDING

January	\$ 9,420
February	15,296
March	92,020

The monthly figures for 1965 on music and games were as follows:

MUSIC

January	\$127,680
February	228,070
March	573,631

GAMES

January	\$ 7,178
February	30,942
March	179,696

And in 1964, the month-by-month figures during the first quarter were as follows:

MUSIC

January	\$728,154
February	404,856
March	434,503

GAMES

January	\$191,778
February	131,258
March	113,900

Next Week: France.

ALL MACHINES READY FOR LOCATION

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CC 4 Game Shuffle	95.00
United Avalon	295.00
Williams Titan	165.00
Williams Vanguard	125.00
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Seeburg Q100	375.00
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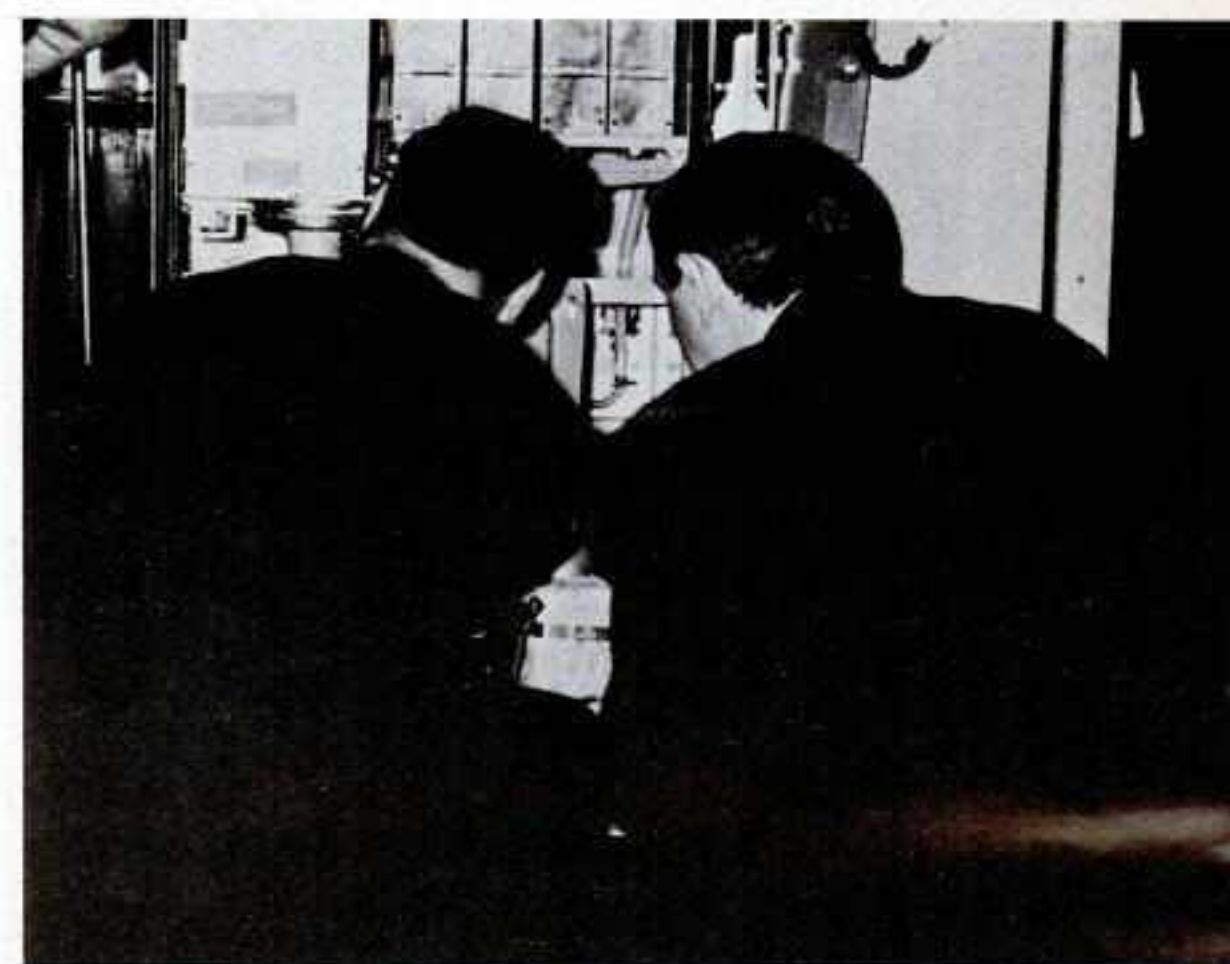
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THERE'S A LOT HAPPENING in the Belgian coin machine world. Here, for example, are a group of the nation's vending machine operators, members of their national association (U.B.A.), sampling the offerings of the Rock-Ola coffee vender during an exhibit by the Brabo Corp., Rock-Ola distributor. This demonstration was held in Brussels.



"THESE AMERICANS certainly do know how to make a vending machine," remark two Belgian vendors during a coffee vender demonstration conducted by Rock-Ola distributor the Brabo Corp. in Brussels recently.



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

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

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

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

The election was held at the association's annual meeting, at which it was reported that membership has increased from 12 to more than 60 in the past five years.

Adickes is the long-time distributor of Rock-Ola products in Germany.

Pavesi Is Home

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

Another Stab at L.A. Smoke Tax

LOS ANGELES—The on-again, off-again cigarette tax here is on again. A new proposal to boost the city cigarette tax—the fifth attempt to raise the cigarette and tobacco tax—was approved Wednesday (3) by the Los Angeles city council.

The continued attempt to seek a 2-cent-a-pack increase in cigarettes and a tobacco levy came after the city council previously had vetoed a proposed increase of 5 cents a pack, and three suggested boosts of 3 cents and 2 cents each.

In a surprise move, members of the Revenue and Taxation and Finance Committees recommended the cigarette boost Monday (1) on a 5-0 vote. The city council had just vetoed (July 19) a 2-cent-a-pack tax levy over the protests of Los Angeles Mayor Samuel W. Yorty.

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

The swift and unscheduled motion by the Revenue and Taxation and Finance committees caught tobacco and vending machine interests without representation at Wednesday's city council session.

Mayor Yorty, who accused councilmen two weeks ago of bowing to special interest groups

without seeing both sides of the cigarette tax issue, praised the city council for the tax action. He didn't mention any group by name, but hinted councilmen listened to executives of the California Tobacco Distributors Association, a strong lobbyist against the tax measure.

John D. Kelly, executive director of the Tobacco Distributors Association, was unable to represent the tobacco and vending industries here this week. "I thought the matter was over,"

he said from his San Francisco office. "The sudden action to reconsider the tax was a complete surprise."

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



CAROL CHANNING is visited in Chicago's Shubert Theater dressing room by Seeburg Corp. vice-president/organ division, Dan Collins (left), and advertising manager Frank Luppino Jr. just before Miss Channing exited her long-run starring role in the Chicago production of "Hello, Dolly!"

Blue Note to Issue Jazz Little LP's

• Continued from page 80

and, most importantly, the introduction of a new jazz little LP line.

The initial release of 10 little LP's is scheduled for late September. "The jukebox is a very intricate part of the record industry and an extremely valuable tool in the promotion of our other products. The Blue Note catalog has too much in it not to be in the jukebox market," said Bernard Block, national sales manager, as one of the reasons for the company's full-scale entry into the jukebox market. Pre-

viously, Blue Note had satisfied itself with manufacturing singles for the boxes without any special promotion.

"We are making the jazz little LP available to operators for jukebox play because there are very few of them around. It provides much more exposure than does the single record," Block continued.

Operators' Package

However, the jazz single is an important product for Blue Note and Block feels that much can be done in the way of promoting it. Blue Note has developed a "Jukebox Operators Package" which will be made available to one-stops through distributors.

The package will consist of four or five records that have been good sellers in the past. This, of course, is catalog material. "We've found that many operators didn't know of these singles' availability," Block said. Consequently, Blue Note (and the other companies manufacturing jazz singles) kept their inventories to a minimum. Plans at Blue Note now call for stepped-up production of all catalog singles that have proved to be good sellers.

Along with the increased availability of "standard" jazz singles, the Jukebox Operators Package will include title strips. The strips are not always supplied by the distributor. When they are missing from the records, an operator will frequently bypass the recording since he is then forced to order it himself, spending both time and money.

Direct Mailing

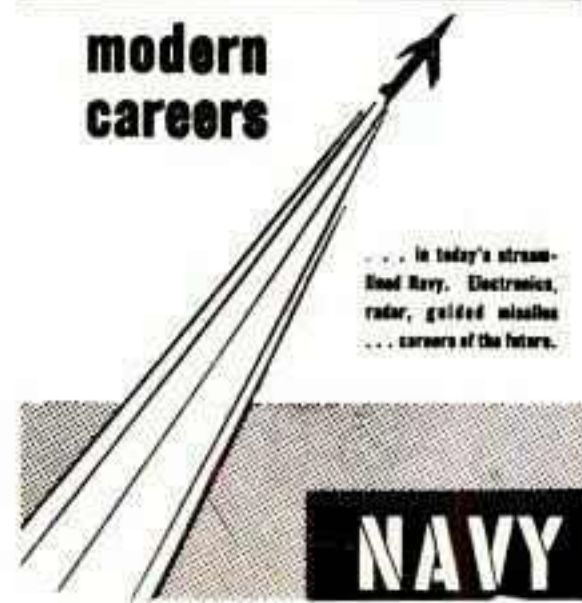
The singles and little LP's will be tied in with album sales. However, Blue Note will also try to sell the jazz singles on a retail level. "We aren't going to flood the market with singles," Block said. "But we're trying to create a market where there is no market. For the most part, our sin-

gles and little jazz LP's will be based on albums.

The jazz little LP's will tap both catalog and current materials. Featured on the 10 initial releases are Horace Silver, Jimmy Smith, Herbie Hancock, Lee Morgan, Art Blakey, Donald Byrd, Hank Mobley, John Patton, Stanley Turrentine and Lou Donaldson.

Regarding new jazz singles releases, Block will inaugurate a direct jukebox mailing which will include a sampler of the record and a flyer. "The purpose of this mailer is to notify the operator of new releases without alienating the distributor or one-stop," Block said. Because of the mass of records issued each week, the operator cannot select his choices. He generally leaves the selection to the one-stop. With the mailer, he will be able to listen to the record at his leisure. The operator will still make his purchases through his one-stop. Block said the mailer will be used on a limited basis for the September releases. The test area probably will be the East Coast. In promoting these jazz singles to the retail market, Block feels that jukebox jazz play should increase sharply. Blue Note is currently planning an advertising campaign covering consumer magazines and AM and FM radio stations.

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careers



Two New Golf Games May Come to Market

LOS ANGELES—Two new coin machine golfing devices are undergoing careful analysis here before being placed on the commercial market.

Both machines will attempt to gain a foothold in the lucrative Southern California golf market, a favorite leisure-time activity among the middle to high-income set.

While the machine manufactured by the R. L. Clark Co., San Diego, is aimed strictly at the golfer, the Golf Skee, manufactured by C&S Electronics, Orange, is being produced to lure the recreation-minded coin machine player.

Executives of both companies said market studies have been made and both machines will be in production and in operation by July. Both companies plan to have promotional campaigns under way prior to public release of the machines.

Perry Grant, sales manager of C&S Electronics, said the Golf Skee is being marketed after long months of careful study of the recreation-golf market. "We feel there is a void in the coin field for golf machines. We hope to fill that void with the Golf Skee."

Putts

The Golf Skee is similar to the old Skee Ball game, Grant said, that was popular in amuse-

ment centers a few years ago. In Golf Skee, he said, the player puts to land in gradually smaller holes (pockets). An improved score will depend on the speed and accuracy of the putt.

C&S Electronics plans to release the machine on a 50-50 lease arrangement to amusement centers, arcades, bowling alleys and locations large enough to house the coin-operated devices. Grant said lease and service arrangements are incomplete, but he expects one half of the proceeds going to the lessee.

The R. L. Clark Co. is planning to release its yet unnamed product to country clubhouses, private clubs, swank hotels and executive offices. Officials of the Clark Co. predict a heavy response for the machine because it "contains all the elements and frustrations of golf."

Lease arrangements are also planned for the Clark machine. A time meter attachment is being considered for the device.

Rocky Vetoes Licensing Bill

• Continued from page 80

pointing out the situation," she continued. "If the government wants regulations it will have to do it on its own." Mrs. McCarthy warns that in a short time the government will recognize the need for legislation. "Our new approach will be to prove to the politicians that what the industry had in mind was needed and in the public interest."

The bill, which was vetoed one day before the Aug. 4 deadline, would have amended the State's general business laws and penal code to include the amusement operators. It would have provided for uniform regulations of the games and defined an amusement game in the penal code in the manner specified by the American Bar Association's "Model Anti-Gambling Act."

This was the Governor's third veto of the bill, which would not have applied to New York City. In turning down the measure last year, Rockefeller said, "The bill would furnish a cloak of responsibility for the few it seeks to curb and would lull the public into complacency." No such language accompanied this year's veto.

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Sandler Sees Profitable Future In 'Hard-Goods' Vending Field

By PAUL ZAKARAS

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

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

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

Sandler said that one of the ways that jukebox operators might get into vending hard goods is through phonograph record venders. "Such machines have not caught on in the past,"

he said, "but they are bound to succeed sometime because they would eliminate the pilferage problem."

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

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



WARREN SANDLER

Slug Looses

• Continued from page 79

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

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

Dunlap Dies in London

LONDON — Robert Louis Dunlap, 54, who had thousands of friends in the industry, died here suddenly July 30.

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

He joined Seeburg in 1940 and worked his way up to a sales division vice-presidency. During his 26 years with the firm he held such posts as assistant sales

manager (working under C. T. McKelvy), and advertising manager. He stayed close to operators by traveling extensively and speaking often at association meetings.

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

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

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



ROBERT L. DUNLAP

COMING EVENTS

Aug. 26-27—West Virginia Music & Vending Association annual convention, Holiday Inn, Charleston, W. Va.

Sept. 8-18—United States Exhibit of Automatic Merchandising, Zagreb.

Oct. 15-16—Third annual convention and trade show of the South Carolina Coin Machine Operators Association, Columbia, S. C.

Oct. 28-30—16th annual convention and trade show of the Music Operators of America, Pick-Congress Hotel; Chicago.

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

Nov. 12-15—International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMAT); Kunsterhaus, Vienna, Austria.

Blue-Skyers

• Continued from page 79

don't you may not be contacted in time to prevent a local swindle and the deep business wounds it may inflict.

The author, a former member of the National Automatic Merchandising Association staff, is a law graduate of Loyola University, Chicago. He also holds a Master's Degree in industrial relations. He is a member of the Illinois, Federal and U. S. Supreme Court bars. This article is available in reprint form at 15 cents per copy. (Bulk orders of 50 or more copies: 10 cents each.) Write BLUE-SKY REPRINT, BILLBOARD MAGAZINE, 188 W. RANDOLPH ST., CHICAGO, ILL., 60601.

Next week. A Blue-Sky Checklist for Investors.

Jukebox Play Moves Jazz In Chicago

• Continued from page 80

stations, and (2) the jazz single popular on the box will usually end up getting air play on the pop stations in the market.

The first observation was made by Fred Sipiora, owner of Singer one-stop. "Adult locations," he said, "are especially interested in jazz. It is hard to get adult-sounding music these days, and operators are very happy to program jazz, just to be able to have something not quite so teen oriented on the jukebox. A nice jazz single, like something by Stan Getz, gets into a very high percentage of your cocktail lounge locations immediately."

Paul Baio, assistant branch manager of Metro distributors in Chicago (who handles the Verve label), said that "many radio stations will not play a jazz record because it does not fit their pop format. However, once the record gets played in boxes of places like the Store (a popular near North Side post-teen bar), the radio stations start paying more attention to them." Baio pointed to Ramsey Lewis' "In Crowd" as the classic example of a record which reached popularity in this manner.

"This type of thing is beginning to happen more often all the time," he said. "If you go into the Store and many of those similar North Side bars you will see a large number of Verve and other jazz labels on the jukebox—side by side with the Top 40 records."

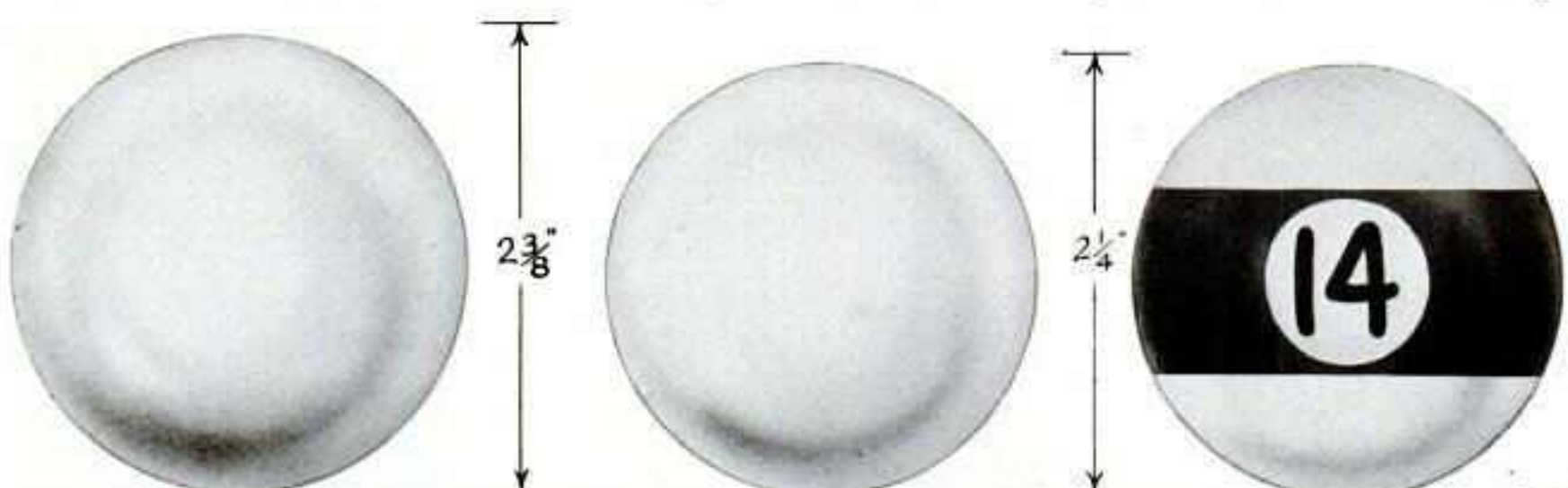
"This is largely due," he said, "to the emergence of pop-oriented jazz. I think that the success of Jimmy Smith, and now Wes Montgomery stems from the fact that they have been accepted by the young people who hear them on jukeboxes—and play them as often as pop tunes."

Baio said that MGM makes few direct attempts to promote jazz singles to the operators because "most operators rely on the one-stops. By keeping the one-stop informed, by telling him that we think this or that jazz single will go well on a jukebox, we are getting our product to the operator."

Occasionally, he said, Chicago area operators will be alerted by the distributor in the case of a particularly "jukebox type of single." We don't push every release, though, because people tend to throw away things they get on a regular basis. This way, they know we are telling them about the cream of the crop."

On a national level, he said, Verve has a mailing list of key one-stops and operators who receive samples of new releases.

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- Regulation size and weight assures player more accuracy.

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Trade Ready And Able to Promote Jazz

• Continued from page 80

industry in several ways:

First, jukebox operators and location owners will discover a new source of additional revenue.

Second, exposure on jukeboxes can increase sales and profits of record companies, and boost the sales potential of jazz artists in the album market.

Third, jukebox exposure could lead to widespread acceptance of jazz by those whose interest is aroused by the advent of the jazz jukebox.

Fourth, a more commercialized jazz sound on the phonograph could lead to the widespread rebirth of jazz popularity.

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

Neglected

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

Tom Wanket, owner of Java Time, 1707 Ocean Front, Venice, Calif., feels there is a definite void in jazz singles for jukebox use. He blames the absence of capable jazz singles on unaware record manufacturers "content to supply phonograph machine with pop and rock 'n' roll."

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

Wanted: Singles

The importance of programming has made Wanket even more aware of the need for jazz singles, even the commercial sound of Brubeck, Lewis and Herb Alpert. "People are hungry for jazz, but a limited supply of good jazz singles forces me to keep several slots of my ma-

chine filled with second rate material."

Pushing for new jukebox sales to supplement his income, David Solish, executive for Coin Machine Service Co., Los Angeles, feels record companies should promote the jazz single and use it to indoctrinate new listeners. This eventually will increase album sales and, thinking in the future, quite possibly lead to a jazz boom.

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

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

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

MILLER SINGS IN RAINSTORM

PEORIA, Ill.—Smash recording star Roger Miller, winner of the Billboard Annual Jukebox Artist-of-the-Year Award (Bajaya) for 1965, put on a memorable display of the "show must go on" tradition here during a recent appearance at the Illinois Fair. At the start of one of his nine performances at the fair, Miller had just begun to warm up vocal chords and his guitar strings when a downpour hit the capacity house of more than 7,000 assembled in the outdoor stadium. Although his sidemen ducked for cover, Miller stayed on the stage and put on a performance which lasted far longer than his scheduled 20 minutes as the audience cheered him on.

Conn. Group Elects Officers

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



NOTHING BRINGS OUT THE BOY in a coinman like a new jukebox. Look at the antics of (from left) Herb Wagner, G&W Vendors; Sam Hastings, Hastings Distributing Co., Milwaukee; Gil Kitt, Empire Distributing, Inc., Chicago; Andy Waterman and Dave St. Pierre, Empire Distributing, during recent Milwaukee showing of the new Rock-Ola GP/Imperial phonograph.

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

Topics of discussion were importance of the MOA, the national association, and the state of present pool table legislation.

New officers elected include Anthony Wilkas, president; Philip Tolisano, vice-president; Frank Marks, secretary, and Nate Lesser, treasurer. Edward Beresth will be sergeant at arms and Abe Fish, managing director.

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NEW BOOKLETS FOR TRADE

WASHINGTON—The Small Business Administration has announced the release of several new Small Business publications. Included in these are booklet No. 118, "Legal Services for Small Retail and Service Firms," and booklet No. 119, "Preventing Retail Theft." A free copy of the booklets may be obtained by writing to Small Business Administration, Washington, D. C. 20416.



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State Tax Official Lauds S. C. Assn.

• Continued from page 81

derstanding had been shown on the part of the operator and the complainant in the beginning of the situation that caused the suit.

"It was a local, minor problem that brought this suit into play," he said.

Appeal

Reginald Brown, a member of Peter D. Hyman's law firm (attorney for the association), told the association that the association's appeal to the State Su-

preme Court could be heard by the court in October, January or February, depending on the court's docket.

A lower court has held that the coin-operated tables are pool tables within the meaning of the statutes and their operation must conform to the rules on hours, Sunday operation, etc., just as poolrooms. The association had sought and obtained an injunction against enforcement until the lower court issued its ruling.

Brown told the association that another injunction can be sought now that the matter is on appeal. He declined to predict when the State Supreme Court might rule on the appeal.

If the court rules against the association on appeal, a change in legislation can be sought, he said.

H. Jerry Shinn Jr., son of association first vice-president H. J. Shinn Sr. of Gaffney, gave the association some advice on public relations. He told the members to concentrate on personal public relations in their own communities. Shinn has his own firm, Shinn and Associates, a Charlotte, N. C., advertising and public relations firm.

Copyright

MOA President Wallace told the association the Senate subcommittee report on the copyright law revision should be given to the full committee within the next couple of weeks.

He said he had no idea what the report would say, "but if we don't like what it says we'll fight with the help of the grass-roots operators throughout the country."

"A lot of people are going to holler loud if they come up with something we can't live with."

He told the association the membership drive for MOA is going well with more than 150 signed up and a goal of 250 members expected to be reached by convention time.

Wallace was accompanied to the meeting by William Anderson of Logan, W. Va., a State representative and an operator there. The Anderson and Wallace families were vacationing in Myrtle Beach, S. C., up the coast from Charleston.

The association received a report on its newly instituted hospitalization and life insurance program. James Farnsworth of Greenville, S. C., the broker who helped set up the program, said Palmetto State Life's group representative, Joe Groce, signed 112 within the first two weeks and has added a few since.

Groce also was present at the meeting for consultations on the insurance program.

In addition to McGath, a member of the Tax Commission, Wyatt Durham, and the commission's auditor, Jack Lawson, were present for the luncheon.

The meeting was attended by L. F. LeSturgeon of Charlotte and four of his employees. McGath cracked at the beginning of his speech, "It is an extreme pleasure to have here with us you folks from LeSturgeon Distributing Company. We're glad you could make it. If you don't turn out better for the next meeting, we're going to rename the association for LeSturgeon Distributing Company."

The turnout was 72 persons, including wives. There was a sociable evening at Folly Beach Amusement Park Saturday evening and a boat cruise in Charleston harbor for the ladies on Sunday afternoon. Folly Beach Amusement Park is owned by association member Royce Green Sr.



JACK COHEN, partner in Music Box Enterprises, takes phone call in company's new headquarters at 139 North Iowa Avenue, Atlantic City, N. J.



BERT UNDERBERG is the other proud partner in Music Box. Cohen and Underberg have been called "a pair of the most progressive and merchandising-minded coin operators in the country."



THE GAMES DEPARTMENT in the new headquarters of Music Box Enterprises in Atlantic City. New building also features full showroom, office facilities and even boasts a beautiful lounge for private conferences.



MEET DICK WOLFE, service manager, Music Box Enterprises. Dick is representative of the talented technicians who keep the nation's coin machines humming.



CONGRATULATORY CALL is paid the Music Box partners in their swank new office lounge by Marvin Stein (right), owner of Eastern Music Systems, Seeburg distributor in Philadelphia. Stein chats here with operating com-

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Flag Wavers Flop

• Continued from page 81

confident a rash of patriotic music will not be heard on the phonograph."

Both Barrish and Solish said "The A Team," an RCA Victor single follow-up to "The Green Berets," by S/Sgt. Barry Sadler; "The Draft Dodger Rag," A Columbia single by Pete Seeger; "The Ballad of Danny Fernandez," a Liberty single, and "Letter From a Soldier," the Connie Francis single on MGM, are all absent from the jukebox charts.

Several operators in Los Angeles and Long Beach said they have heard the patriotic recordings sweep the airwaves, but refuse to program the music unless the demand is made by the location owner.

Although many Los Angeles stations are programming patriotic recordings, KMPC, Los Angeles, turned down "Day for Decision" because the record is "inappropriate to its music format," a spokesman from the station said.

Columbia, MGM

• Continued from page 80

In this context, record companies are expected to inject some surprises of their own in the programming segment of the booming coin-operated amusement industry.

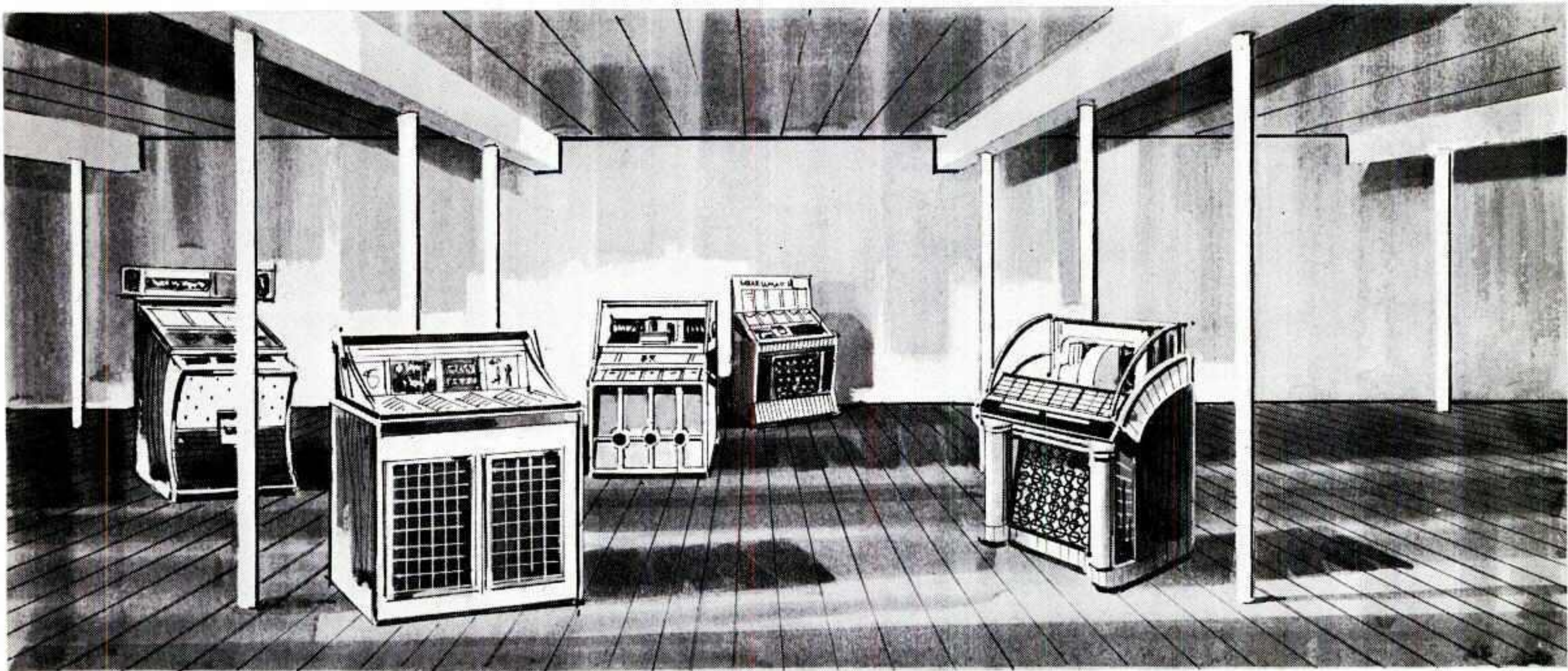
Time was that special trainloads of conventioners snaked into Chicago for the annual coin machine conclave. In fact, many operators from the East used to come into town on "The Billboard Special," additional groups joining the crowd at stops between New York and Chicago.

Some of that old spirit seems to have been rekindled this year.



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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.



POP SPOTLIGHT

SINATRA AT THE SANDS
Frank Sinatra/Count Basie.
Reprise 2F 1019 (M); 2FS 1019 (S)

"The Man's" exciting opening-night performance at Las Vegas' famed Sands Hotel is vividly captured in this two-record set. Backed by Basie's big band and Quincy Jones' arrangements, Sinatra eases through his repertoire of romantic ballads, saloon songs and up-tempo swingers. Sinatra at his best.



POP SPOTLIGHT

NANCY IN LONDON

Nancy Sinatra. Reprise R 6221 (M); RS 6221 (S)

The top commercial combination of Miss Sinatra, producer Lee Hazlewood and arranger Billy Strange keep the hit train rolling with this album recorded at the Pye Studios in London. Miss Sinatra's current singles smash, "Friday's Child," heads the LP hit list which includes, "This Little Bird" and "On Broadway."



POP SPOTLIGHT

HAPPENING!

Dick Hyman & Harpsichord.
Command RS 899 (M); RS 899 SD (S)

The initial recorded meeting of Dick Hyman and the harpsichord is an unqualified success. Hyman's arrangements with trumpet and woodwinds also come off well. Repertoire is largely standards—"Zorba the Greek," "Michelle," "Yesterday" and, of course, "The Shadow of Your Smile."



POP SPOTLIGHT

THE SECOND LATIN ALBUM

Trini Lopez. Reprise R 6215 (M); RS 6215 (S)

Trini's infectious musical spirit and personality transcends the language barrier when he sings such beautiful tunes as "Spanish Harlem," "Sin Ti," and "You Belong to My Heart" in Spanish. Should surpass the sales of his initial Latin album.



POP SPOTLIGHT

WILD THING

The Troggs. Fontana MGF 27556 (M); SRF 67556 (S)

The newest group to invade U. S. shores from the British Isles (Hampshire) spotlight their No. 1 debut "Wild Thing" as the title tune in their debut LP. Their follow-up single, "With a Girl Like You" is also featured. Top teen appeal.



POP SPOTLIGHT

AND THEN... ALONG COMES THE ASSOCIATION

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

A talented sextet with a unique and impressive vocal blend, the group's initial disk "Along Comes Mary," escalated the Association to the top ranks of the pop field. Along with their hit single, they offer "Enter the Young" and "Your Own Love," two cuts with top singles potential.



POP SPOTLIGHT

ON TOP

Four Tops. Motown MLP 647 (M); SLP 647 (S)

Aptly titled, the album is proof positive that the quartet has arrived at the top of the pop music field. One of the most popular male foursomes in the business, the Four Tops have a block buster LP with this package containing their singles "Loving You Is Sweeter Than Ever," "Shake Me Wake Me" and "I Got a Feeling."



POP SPOTLIGHT

OVER UNDER SIDEWAYS DOWN

Yardbirds. Epic LN 24210 (M); BN 26210 (S)

The boys are really "Over Under Sideways Down" in this wild rockin' package based on their current hit single, "Lost Woman," "Hot House of Omgarashid" and "Jeff's Boogie" are out of sight. Aimed right at the teen market.



POP SPOTLIGHT

SOUL

Lena Horne. United Artists UAL 3496 (M); UAS 6496 (S)

The album is aptly named. Miss Horne does Ray Charles' "I'd Like to Hear It Sometime" and "I Got a Worried Man" is a warm, sensuous style. Arrangements by Ray Ellis do a lot to heighten the artist's performance. It's a pop album, but there's enough of the r&b touch to add a little spice.



POP SPOTLIGHT

THE BEST OF THE MILLS BROTHERS

Decca DXSB 7193 (S)

The greatest of the Mills Brothers sides are in this de luxe two record set, with book type packaging and notes. "Paper Doll," "Glow-Worm," "Till Then" and all the rest. It's a handsome item and will prove a good one for virtually all outlets.



POP SPOTLIGHT

BILLY MAY TODAY!

Capitol T 2560 (M); ST 2560 (S)

Gusto and originality are the trademarks of the Billy May band as the group belts out such recent standards as "Michelle," "Strangers in the Night," "Spanish Flea" and "The Shadow of Your Smile." It's a full, rich and swinging sound.



COUNTRY SPOTLIGHT

CONNIE SMITH SINGS GREAT SACRED SONGS

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

Like all the great country artists, Connie Smith knows her way with a country song. The spirit is with her when she does these sides, some of which have Jake Hess and the Imperials, big sellers in the religious field. Included are "Satisfied," "In the Garden," "Just a Closer Walk With Thee."



COUNTRY SPOTLIGHT

THE BEST OF HANK LOCKLIN

RCA Victor LPM 3559 (M); LSP 3559 (S)

Hank Locklin has a winning way about him. For example, "Fraulein," "Send Me the Pillow You Dream On," "Please Help Me I'm Falling," "Geisha Girl," and "Let Me Be the One." All of the songs in this LP are big ones by one of the biggest and best country stars.



CLASSICAL SPOTLIGHT

TCHAIKOVSKY: SWAN LAKE AND SLEEPING BEAUTY SELECTIONS

New Philharmonia Orch. (Stockholm). London PM 55006 (M); SPC 21008 (S)

Selections from "Swan Lake" and "Sleeping Beauty" ballets, two of Tchaikovsky's war-horses, are brilliantly played by the New Philharmonia Orchestra conducted by Stockowski. Ballet music at its finest.



CLASSICAL SPOTLIGHT

BACH: JOHANNES PASSION

Various. Telefunken SKH 19

Bach's St. John's Passion is presented as originally composed, sung by the Vienna Boys Choir and graduates of the choir (the Wiener Sängerknaben), in a brilliant performance. The instruments, all museum pieces, lend authenticity and beauty to the work.



LOW PRICE CLASSICAL SPOTLIGHT

BERNSTEIN: TROUBLE IN TAHITI

Various Artists. Heliodor H 25020 (M); HS 25020 (S)

The availability of the only recorded version of Bernstein's biting commentary on suburbia on a budget label should arouse customer interest. Beverly Wolff and David Atkinson as the principals, contribute to a vivid performance.

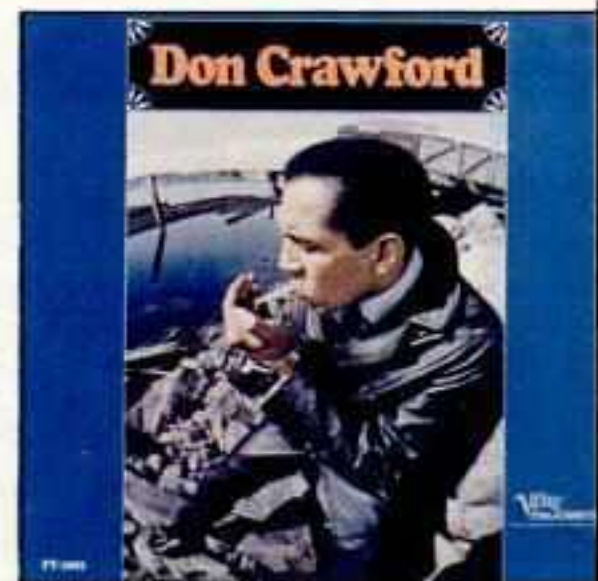


POP SPOTLIGHT

MAN OH MAN!

Womenfolk. RCA Victor LPM 3527 (M); LSP 3527 (S)

Kicking off their latest album with an exciting delivery of "Reno Nevada," the five girls have a hit package here. This well-balanced, pop-folk oriented release could be their strongest yet.



FOLK SPOTLIGHT

DON CRAWFORD

Verve Folkways FT 3002 (M); FTS 3002 (S)

This album is in the folk rock vein and will appeal to both teens and the young college student set. Themusic has a surging beat and a blues feel. They include "Black Betty," "You're Gonna Miss Me," and "When I Was a Young Man." But Don Crawford leaves no doubt that he's bound for quite a musical career.



SPOKEN WORD SPOTLIGHT

SHAW: SAINT JOAN

Various Artists. Argo ZRG 5470/2 (S)

Outstanding performances by an Old Vic cast headed by Barbara Jefford make this an outstanding recording of one of the most famous plays in the English language. Max Adrian, Mark Dignam, William Squire and Alec McCowen add telling portrayals.