

# Billboard

The International Music-Record Newsweekly

## Capitol Returning to Conventional Pricing

By ELIOT TIEGEL

LOS ANGELES—Following two and a half years of going it alone with a single album price to all customers, Capitol Records has reverted to the industry practice of maintaining a discount differential between retail and wholesale sub-distributing accounts. Pegging its unprecedented sales revision policy as a "stand for stability" in March of 1964, the label had abolished the customary 10 per cent functional discount to rack jobbers and one-stops.

The new price policy, which covers Capitol, Angel, and the Seraphim budget line, increases the LP price to retailers while reducing it for sub-distributors. Also modified are open reel and tape CARtridge discounts.

No price changes are being instituted for singles, phonographs and accessories. An additional 5 per cent discount will be offered to retailers and sub-distributors on the Capitol Classics and its Capitol-of-the-World LP line. The 2 per cent prompt-payment discount remains.

Stan Gortikov, president of Capitol Records Distributing Corp., explained the move was necessitated to place the company on a competitive level with firms offering discounts in recognition of the importance of racks and their customers as powers in exposing new product.

While not spelling out the *(Continued on page 12)*

## Yuletide Promotional Spirit Sweeping Major Disk Firms

By MIKE GROSS

NEW YORK—The record industry will be hitting the largest audience in its history in the campaign being lined up for this coming Christmas season. Hundreds of millions of newspaper and magazine readers are expected to be reached by the manufacturers' pitch on their Yule product. Most of the major companies have laid out their plans already, while others are waiting until the end of October to announce theirs, but at this reading, it looks like Christmas 1967 will be the biggest in advertising-promotion expenditure, and in sales take.

Columbia Records will again spotlight its Christmas product in the back page of its annual Columbia Advertising Newspaper Supplement. The Supplement, which will be inserted into Sunday papers in key cities around the country, is expected to reach 96 million readers this year. In addition to the label's extensive Christmas product advertising in trade and consumer publications, an in-store advertising kit will be distributed to dealers throughout the country.

Designed and produced by Columbia's sales merchandising promotion department, the kits include a jolly "motion" Santa Claus on which eight miniature Christmas album reproductions are mounted; two festive cardboard wreaths which may be

hung as mobiles to display two albums, taped to walls or displayed in windows. The display kit also includes a full-size window streamer advertising Columbia's gift-wrapping, and an envelope of strips of pressure sensitive tape for use by the dealer in constructing the displays.

To further bolster its Christmas push, Columbia will release 10 albums for the holiday season, nine by pop artists and one in Masterworks. Through constant expansion of its Christmas catalog, Columbia has been able to report that more than 40 per cent of the company's total sales in the fourth quarter of last year was attributed to Christmas LP's.

RCA Victor, too, has devised a giant Christmas advertising promotion campaign designed to reach millions of consumers. The campaign will inform millions of Americans of new products, catalog best sellers and Stereo-8 Cartridge Tapes.

### Slogan Used

The campaign, which will use the trademark slogan, "Give the Gift That Keeps on Giving,"

*(Continued on page 12)*

## Coke to Aim at Ethnic Groups

By HANK FOX

NEW YORK—The Coca-Cola Co., having already invested some \$10 million in radio spot commercials featuring top name rock 'n' roll recording artists, will expand its program next year to include music oriented to large ethnic groups. The company, with a 1967 budget of \$6 million for these commercials alone, will also be experimenting with country music.

The advertising campaign, using such talent as the Su-

*(Continued on page 10)*

## Copyright Is Wrong: RIAA

NEW YORK—The proposed revision of the copyright law, particularly the segment increasing the record manufacturers fee, would have a detrimental effect on the entire music industry. That's the sentiment being voiced by the Record Industry Association of America (RIAA) which warns that the new bill, which would increase the royalties paid by record companies to music publishers by 100 per cent for classical music and by 25 per cent for pop music, would mean a significant price increase to buyers of records and a sharp

*(Continued on page 10)*



This photo of Lainie Kazan is on the cover of the first of MGM's Celebrity Series packages, aimed at bringing stars to the attention of DJ's and stations. Other MGM/Verve artists will have a Celebrity Series month. *(Advertisement)*

## BB's C&W Award Show on Oct. 19

By HERB WOOD

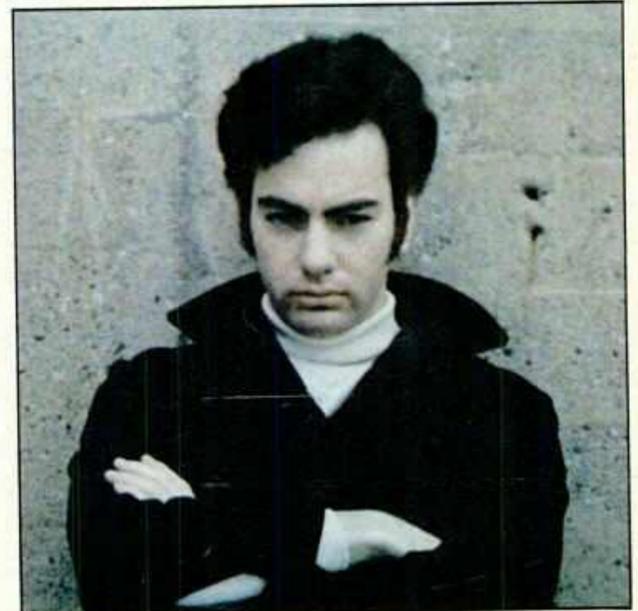
NASHVILLE — Winners of Billboard's Annual Country Music Poll will be announced at special awards night ceremonies to be held at War Memorial Auditorium on Wednesday (19). The gala affair will be Billboard's 19th industry-wide Country Music Awards poll.

Dick Clark's daily "Singin' Country," NBC-TV, seen nationwide via network, will film the Billboard awards show for broadcasting at a later date.

Cousin Minnie Pearl, one of America's most beloved entertainers, will preside at the ceremonies. She'll highlight an evening of entertainment which

*(Continued on page 10)*

## A Touch of Genius... The Ray Charles Story See Center Pages



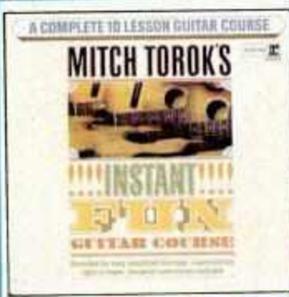
Neil Diamond, Bang Records top ten artist with his smash single "Cherry, Cherry" B-528, has unleashed his explosive LP "THE FEEL OF NEIL" BLP 214 Mono & Stereo. Neil is currently planning his first European tour with an accent on an important motion picture deal. *(Advertisement)*

*(Advertisement)*

FROM REPRIS: TO THE CHART OF THE MATTER!



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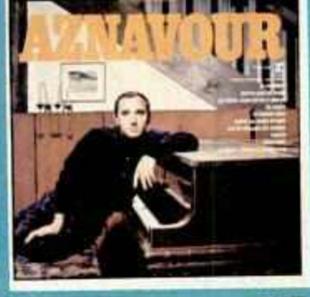
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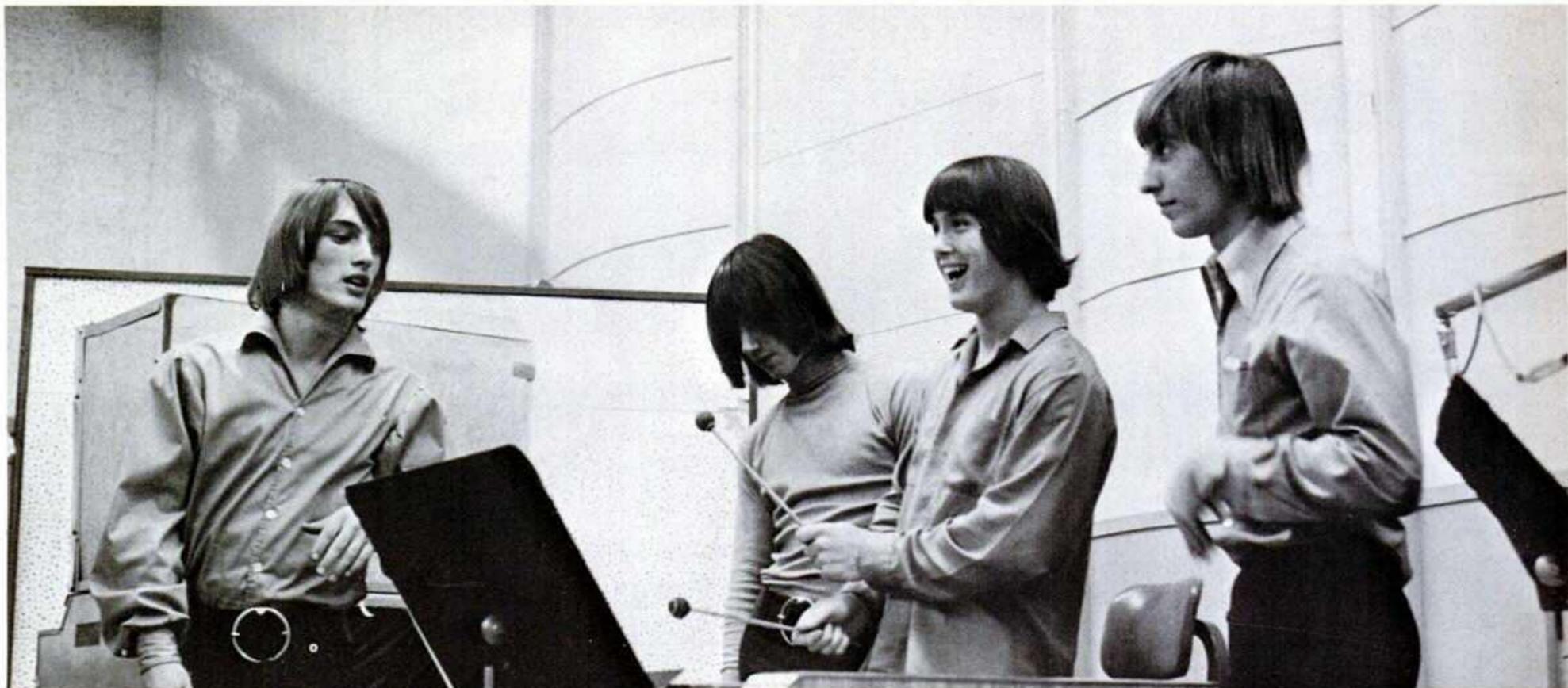
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## Happening Now

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# RCA VICTOR



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# Country Music Academy Awaits TV Go From NBC

LOS ANGELES—The Academy of Country and Western Music is awaiting word from NBC-TV agent coverage of its second annual awards presentation, scheduled for next February.

A great deal hinges on whether the awards will be carried over national television, Academy members were told last week at a general membership meeting. The first show, held in the Hollywood Palladium, was a sit-down dinner affair. If the event is televised, the entire structure of the presentation would have to be changed to focus on major awards during an hour's time. Billy Liebert, who produced the first awards show, has agreed to handle production of the upcoming event.

In other business matters, the Academy plans a membership drive in the other Western States. There are currently some 250 members in the Southern California area. Steve Stebens is membership chairman.

Plans are near completion for sponsoring a country music concert for a charity to be specified by the city next summer. Three country programmed radio stations, KGBS, KIEV and KFOX will work on the project.

Veteran performer Tex Williams is president of the organization. It holds general membership meetings monthly and is striving to become a vocal voice for the country music segment in the West.

# Frank's No Stranger Globally—Disk Was No. 1 in 8 Countries

LOS ANGELES—The Frank Sinatra "magic" appears to have taken hold worldwide. His "Strangers in the Night" single has been No. 1 in Argentine, Australia, Austria, Belgium, Eire, England, France and the U. S., according to Reprise quotations. "And it's on the ascendancy in other countries," remarked Mo Ostin, Reprise's general manager. "To us this indicates a worldwide resurgence for Sinatra. He's never been this hot." In France, for example, 500,000 copies of the song have been sold.

The "Strangers" LP has already won gold record recognition and the performers newest product, "Sinatra at the Sands" is 75,000 copies away from a gold record.

This latter album is a historic first live performance for the 25-year show business veteran. Prior to that taping with the Count Basie band at the Las Vegas hotel, Sinatra was reticent to record his act live, according to Ostin. He changed his mind

and consented to the taping only after a successful cross-country concert tour with the Basie band last summer.

One reason for the good sale of this product is the inability of people to see Sinatra perform live. Due to heavy film commitments, Sinatra has reduced his night club activity to a bare minimum and Ostin sees the LP as filling this void for fans who have been unable to see him perform.

It's Ostin's opinion that recording live offers an "exciting repertorial approach." Along these lines, the company also cut two Sammy Davis live LP's in Vegas within the last six months.

The key to a successful live recording is the correct rapport between performer and audience. Ostin thinks this is transmitted to the home listener. Several previous live tapings of Sinatra and the Clan were never totally released for complicated reasons. While the Sinatra taping was done before the general public and is an accurate copy of his bistro act, the teaming of Sammy Davis and the Buddy Rich band was done before an invited audience of show people. Sales on this LP appear to be constant with other Davis packages. The second Davis LP is his night club act before a paying crowd and is set for January release.

In the past, Reprise has been active in the remote field, with packages by Trini Lopez at PJ's (Ostin: "That album skyrocketed his career"); Charles Aznavour in LA; Duke Ellington in Europe; Peter, Paul and Mary at colleges; two Don Ho packages in Honolulu, and Tom Lehrer at a San Francisco club.

## FETE SALUTES DAVID SARNOFF

NEW YORK—David Sarnoff, board chairman of RCA, was honored at a Waldorf-Astoria dinner on Sept. 29 attended by 1,500. In a "Salute to David Sarnoff" dinner, the communications pioneer was cited as a man "whose vision and leadership helped to shape a new age of progress." The dinner was co-sponsored by the Electronic Industries Association, the Institute of Electrical and Electronic Engineers, and the National Association of Broadcasters.

# Victor's A&R Operation Puts on Pop Steam in All Creative Areas

By MIKE GROSS

NEW YORK—Riding to the biggest year in its history, RCA Victor is at the same time re-gearing the wheels of its a&r operation to take full advantage of its pop potential. According to Norman Racusin, RCA Victor Division vice-president and operations manager, the company's stress will be on creativity because that's where the record begins; but the planning is critical in responding to market needs and since timeliness is of the essence in the pop record business, Victor is now geared so that it can move with the speed of an independent company without losing its established image as a major.

One of the prime efforts of the a&r division, according to Joe D'Imperio, division vice-president of product and talent development, will be to get closer to the mainstream of pop music. "We must be in all phases of music and each phase should get maximum effort."

The first move in this all-out effort will be the shift of Victor's New York's a&r department from the firm's main offices on East 24th Street to a midtown location on New York's West Side where it will be more easily accessible to music publishers, artists, managers

and independent producers. The move is expected to take place sometime in January.

### Jarrard Hired

Another move, which is directed at bringing Victor closer to the Coast teen market, is the hiring of Rick Jarrard as producer on the Coast. Jarrard, 25, will be concentrating on the new young groups emerging from the Los Angeles and San Francisco markets.

Jarrard was brought into the Victor scene by Ernie Altschuler, who recently joined Victor as division vice-president and executive producer of pop a&r. Altschuler also has plans to develop the Chicago area as a recording base for r&b recordings. The company already has made some inroads into so-called "Detroit Sound" via master purchases from Pied Piper Productions, a Detroit-based producer. D'Imperio indicated that this was the first such deal for the "Detroit Sound" attempted by a major and it is all part of the Victor concept to get into all areas of music.

D'Imperio also mentioned that master purchases will continue to be part of Victor's pattern of total involvement in the pop music scene. Bernie Lowe, now an independent producer operating out of Philadelphia, has a deal with the company and has already come up with

a hit group for them in the Sidekicks, and other disk productions of his are now being considered for release.

### Hit Singles

In addition to master purchases, Victor's a&r department will be going after hit singles for its own rosters whether it be in the areas of "Top 40" or "good music." Hence, artists like Vic Damone or an Eddie Fisher will be primed for singles action just as, for instance, a young group like Jefferson Airplane.

According to D'Imperio it will be "just a matter of getting the right material done in the right manner by the right talent."

Following is a rundown of D'Imperio's division: Ernie Altschuler, division vice-president and executive producer, pop a&r; Steve Sholes, division vice-president, pop a&r; Don Burk-himer, manager of pop a&r-New York; Neely Plumb, manager pop a&r, West Coast; Dick Etlinger, manager, business affairs; Roger Hall, manager, Red Seal; Ben Rosner, manager special a&r projects; Chet Atkins, manager pop a&r, Nashville; Joan Deary, manager creative services, and Herman Diaz, manager, special projects. Altschuler Etlinger, Hall, Rosner and Sholes will report to D'Imperio.

# Agent Held on Theft Charge

MURPHYSBORO, Ill.—Rondell R. Tettlof, who identified himself as an agent of the Billboard Record Distributing Co. of New York, has been arrested on a grand theft charge here, and was released on \$2,000 bail. The Billboard Record Distributing Co., which has no connection with the publication Billboard or The Billboard Publishing Co., has been sending its agents to small cities and selling records to local dealers.

Activities of the BRDC have been reported in previous issues of Billboard.

According to Jackson County States Attorney Richard E. Richman, Tettlof was arrested as a result of a complaint filed by Michael Bowers, manager of Bowers & Sons here. The

chronology, according to Richman, is this:

On July 19, William T. Bradley, who identified himself as a representative of BRDC, sold Bowers a \$250 record deal and took a \$30 check as down payment. (Bradley had been the subject of a previous complaint by Broder's TV in Fort Pierce, Fla., Billboard, Oct. 8.)

Bradley allegedly made certain representations to Bowers with regard to the type of records to be delivered, service, and promotional and advertising aid. He also said the BRDC was connected with The Billboard Publishing Co.

Four days later, Tettlof arrived with the records and received a certified check for the balance, \$220. The merchan-

dise, according to Bowers, was not what the seller had promised, and the other commitments were not met.

Tettlof then went to Paducah, Ky., where he cashed the check at the bus station. Bowers filed a complaint, charging theft by deception, and Tettlof was returned to Murphysboro, arraigned, and released on bail.

### Hearing Nov. 4

The hearing is set for Nov. 4, and the Jackson County Grand Jury will sit in December and January to weigh evidence and determine whether it is sufficient for an indictment.

At the time of the arrest, Tettlof said he did not know where Bradley was, that he had resigned from BRDC, and that the information that a connection exists between BRDC and Billboard was furnished by Bradley.

He said that the head of the operation is Jerry Lewis of 6320 N. Y. 40th Street, Virginia Gardens, Fla. Billboard's records list Bradley's home as North Palm Beach, Fla.

According to complaints received by the U. S. General Post Office, BRDC is operated by Walter Harlick, who operates from a post office box in Jamaica, N. Y.

A similar complaint from Seeley, Tex., named James S. Neil, who also identified himself as a BRDC representative (Billboard, Oct. 8).

outing will feature two Italian artists, one French, and one Greek. Music representing Italy, Sweden, Spain and a potpourri of other nations will mark the label's second release.

Focusing on the international theme of the label, UA will design all albums to incorporate

(Continued on page 10)

# Jan & Dean Form Firm

LOS ANGELES—Following an impressive string of Liberty chart records, Dean Torrance and Jan Berry have formed their own company — J & D Records. Their debut single of "Like a Summer Rain" is being handled by 33 distributors, Torrance said. A followup LP is being planned.

The vocal duo had been on Liberty five years through an artist leasing agreement with Screen Gems to which they are signed as artists-writers.

Torrance is running the company while Berry recovers from an auto accident in April. First person hired is Don Zaccaglioni as promotion head. Other slots will be filled once the label gets rolling and signs additional acts.

## 'Sunny' a Honey

NEW YORK—Bobby Hebb's Philips recording of "Sunny" has been certified a one million-copy seller by RIAA.

# UA Bowing Int'l Label With Eye on NA Market

NEW YORK — United Artists is entering the international market for the first time with the introduction of a new label. Product will be by foreign artists, but will focus on North American record buyers. Coupled with the release will be an extensive advertising and promotion campaign.

Named "UA International," the label's initial release consists of four albums. According to a spokesman for the company, four additional packages will follow shortly. Date of the first release is scheduled for Monday (15).

All material for UA International will be recorded and produced abroad. Ron Eyre, a&r director of the new label, said the company is not bringing just the sound of the music of other

countries to the American public. "We are attempting to secure the finest artists and material available from the various countries and we're also trying to insure that the engineering and quality will be set at the maximum quality."

Chief source of the new product will be foreign labels. To date, eight companies have completed agreements to supply products on a regular basis to UA International. They are Clan, Ri-Fi and Carosello, all of Italy, Hispavox (Spain), Polar (Sweden), Barclay (France), EMI (England) and Polydor of Germany, the \$4.79 mono and \$5.79 stereo records will be available in the U. S., Canada, Hawaii and Puerto Rico through its 35 distributors. UA International's premiere

# Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating  
Tape CARtridge Audio Retailing

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# Record Piracy Running Rampant In Far East: Monument's Weiss

LOS ANGELES — Record piracy in the Far East is worse today than ever before, with "hundreds of thousands of dollars lost to American interests," reports Bobby Weiss, Monument's international division vice-president, recently returned from eight weeks overseas.

The reason for the upsurge in pirating activities, according to Weiss, is that new markets have opened for American products and there is wider appeal for U. S. disks because radio stations are turning to music from the West.

Thailand has joined Taiwan as a pirate's haven, with sundry outlets activity reproducing American product, duplicating it and sending it through pipelines to Cambodia, Laos and South Vietnam. Thailand is not a member of the Geneva Copyright Convention. Bangkok, its capital, is a hotbed of activity.

Weiss reports that in Bangkok, he was told by an executive of a firm representing a major world-wide company, that he can put out any record he wants. "This man told me he checks the best-selling charts from the U. S., picks out an album, sends a check to a New York export house and gets back the record which he dubs and puts out under his own label. He can also put the record out with the title in the local language or use the original title.

"Thailand has become an explosive record market because of the presence of American military men, civilians and businessmen," Weiss said.

Weiss asked an American lawyer working in Thailand how Monument could be protected from illegal dubbing and sale of its product. "I was told to locally register all our U. S. trademarks," Weiss declared.

The trip was Weiss's ninth to the Far East and his first for Monument. In the Philippines "the piracy situation is quite bad," Weiss continued. Television films utilize American records and Weiss recalls hear-

ing Frank Sinatra singing while a Philippine vocalist sang on the screen.

### Song Hawks

There is also piracy of sheet music. "Song hawks," as Weiss calls them, sell mimeographed sheet music of best-selling American hits for the equivalent of 20 cents U. S. currency. These mimeographed sheets never mention the original copyright owners. Monument will be protected in the Philippines through a deal Weiss negotiated with an American lawyer, William Quasha, who will register any Monument song reaching the American top 10 with the Philippine Copyright Bureau. Quasha will then file suit for damages if the songs are duplicated without authorization.

In Japan, Weiss reports one major record company is "unknowingly" aiding the piracy situation by custom pressing pirated records for customers in Singapore and Malaysia. In Singapore the international executive was shown a Japanese duplicated Sonny and Cher record selling under a local logo. He was told the record was a pirated copy.

The Japanese record company reportedly custom duplicating unauthorized products claimed it knew nothing about its custom branch handling bootlegged records. Reflecting on this explanation, Weiss noted, "Even pirates have protocol."

In India, book publishers are selling folios of 100 top songs, printed in English and sold through the Far East. The India cost is below 15 cents American currency. Weiss was surprised about this publishing activity because "India is to be considered in liaison with the British Commonwealth and there should be protection through the English copyright society."

It is in Hong Kong, famous as a den of iniquity, that disk piracy seems on the wane. Weiss credits this turnaround to a "very alert EMI team" which has worked with the Hong Kong

police in halting the importation of recordings from Taiwan. The penalties, when compared with four years ago, are severe. Fines equivalent to \$8,000 and a prison term are on the books for disk pirating.

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Vol. 78 No. 42

## Executive Turntable



COHEN

Larry Cohen has been named national promotion-sales manager of Jamie-Guyden Records. A former schoolteacher, Cohen was promotion manager at Marnel Distributor Co., Philadelphia, for the last six years. He joined Harold Lipsius' Philadelphia record label Monday (3).



DEAN

Walter L. Dean named administrative vice-president of CBS Records. Dean will now be responsible to Clive J. Davis, CBS Records vice-president and general manager, for expanding present operations and exploring and developing new areas of and creativity for the CBS Records division. He will also be responsible for the activities of the CBS Records Book Publishing Department, the April-Blackwood Companies, and CBS Records Business Affairs. Dean has been with Columbia Records since 1956, and in 1962 was appointed vice-president for business affairs.



DARROW

Jay Darrow has been named director of publishing and recording for Cameo/Parkway Records. Darrow, who will operate out of the company's New York office, will report directly to Sales Manager Neil Bogart. Darrow is supervising the re-negotiation of the firm's foreign, sub-publishing license agreements. He will audition new masters, sign writers and seek material. He has secured publishing rights to "96 Tears," which is No. 3 on the Hot 100 chart. Darrow has written for Gene Pitney, George Maharis, Bobby Goldsboro, Ketty Lester and Freddie Cannon.

(Continued on page 12)





**S-M-O-O-T-H**

**S-M-O-O-T-H  
LUNDVALL**

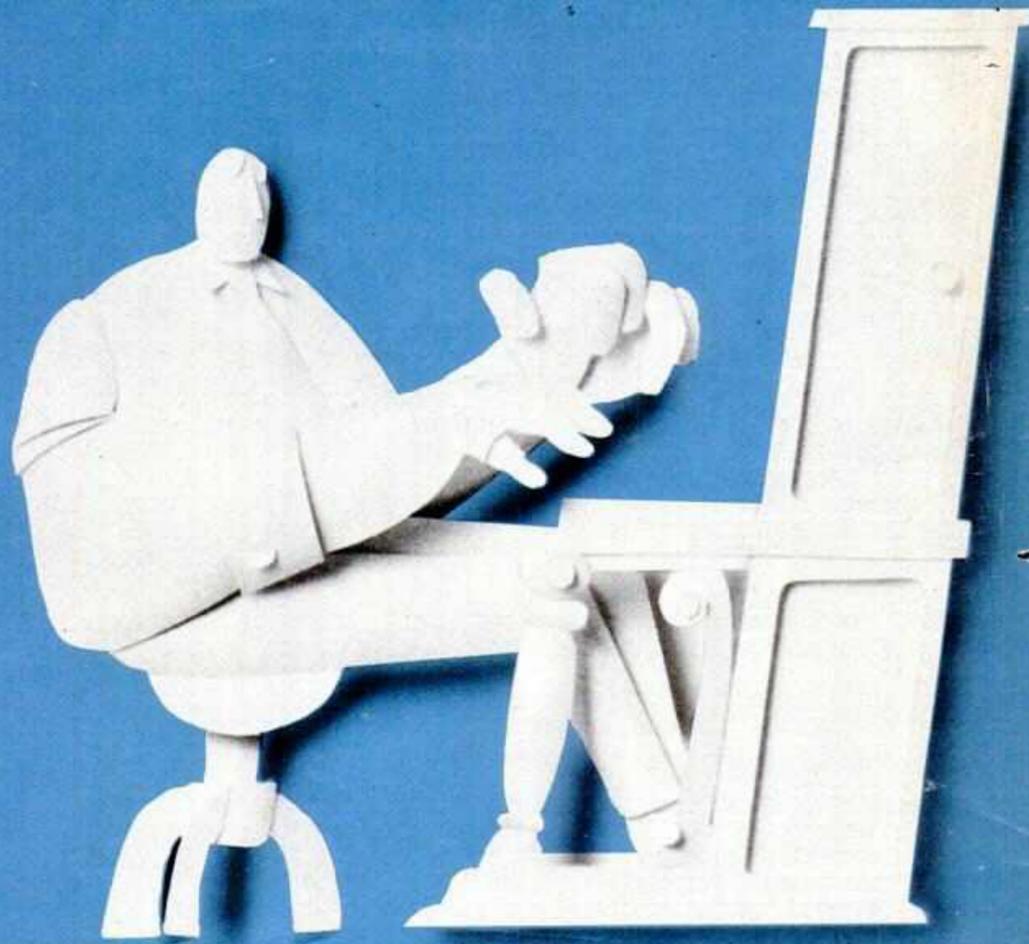
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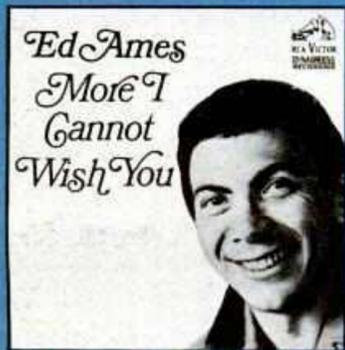
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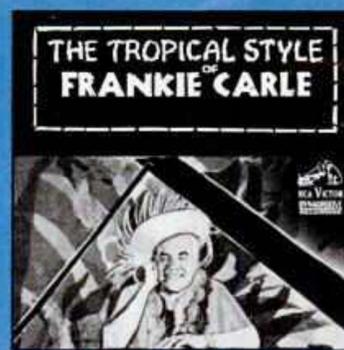
Great songs from B'way show hits. "The Impossible Dream," "It's Today," "Climb Ev'ry Mountain," "The Trolley Song." LPM/LSP-3636\*



Chet plays "La Fiesta," "The Song from Moulin Rouge," "Drina," "Al-Di-La," "I Love Paris," "English Leather," 6 more. LPM/LSP-3647\*



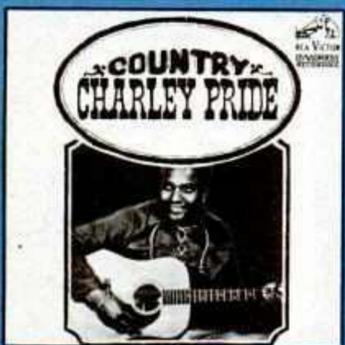
Gospel favorites include "Climb Ev'ry Mountain," "I Asked the Lord," "May the Good Lord Bless and Keep You." LPM/LSP-3625\*



Plays hits in a "tropical" mood and style. "Beyond the Reef," "Quiet Village," "Yellow Bird," "Poinciana," "Pearly Shells." LPM/LSP-3609\*



Great folk-country tunes can be his biggest seller. "Leavin' Town," "Time to Bum Again," "But That's Alright." LPM/LSP-3620\*



This country artist with the big voice sings 12 established country standards. "Busted," "Distant Drums," "Detroit City." LPM/LSP-3645\*



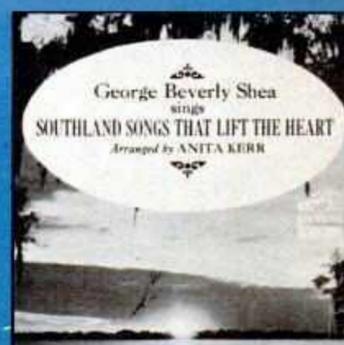
A mixture of funky blues and hip standards. "Rampage," "Let's Fall in Love," "Later for Love," "Lover Man," "Shook." LPM/LSP-3616\*



He sings Billy May's arrangements of "A Taste of Honey," "Gravy Waltz," "Here's That Rainy Day," "Isn't It Romantic." LPM/LSP-3627\*



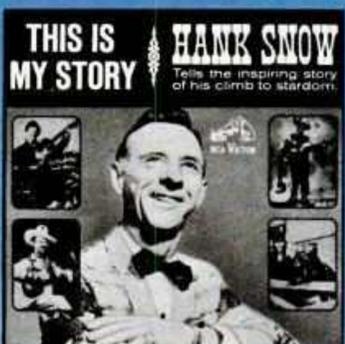
Lively music from the film. Features the beautiful song "All." Written by Nino Oliviero ("More") and sung by Frankie Randall. LOC/LSO-1129



Sings southland favorites with a slight upbeat tempo. "Adoration," "The Wonder of It All," "Sometime!" 9 more. LPM/LSP-3634\*



Sings current and recent pop hits. "Strangers in the Night," "The Impossible Dream (The Quest)," "Daydream," 9 more. LPM/LSP-3670\*



Two-volume autobiography in narration and song. First disk is prose; the second includes his ten greatest songs. Great! LPM/LSP-6014 (e)



Great reed styling to country hits. "Detour," "Night Train to Memphis," "San Antonio Rose," "Country Clarinet." LPM/LSP-3638\*



They sing big chart hits of a few years ago. "ABC-1-2-3," "Earth Angel," "(I'll Remember) In the Still of the Night." LPM/LSP-3685

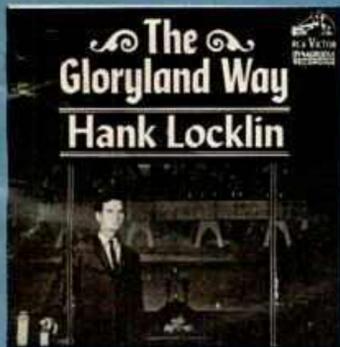


The big names do their big hits. (Reeves) "Snow Flake," (Wagoner) "Skid Row Joe," (Atkins) "Yakety Axe," 9 more. LPM/LSP-3606

\*Recorded in Dynagroove sound.

# NEW ALBUMS FOR OCTOBER FROM RCA VICTOR

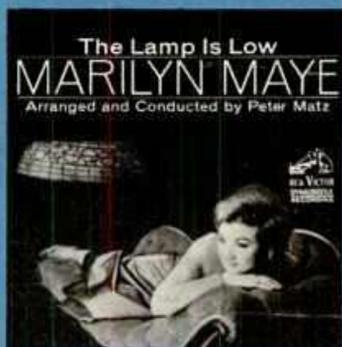
 The most trusted name in sound



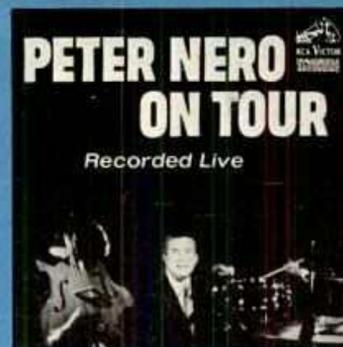
Country gospel songs with a strong beat. "Anywhere Is 'Home'," "The Gloryland Way," "Wings of a Dove." Strong potential. LPM/LSP-3656\*



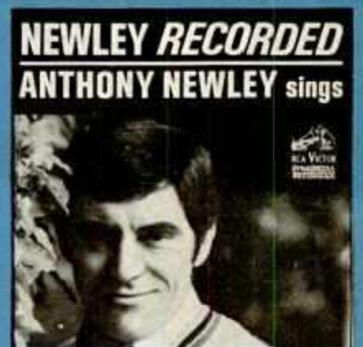
An album of 12 Latin greats. "The Peanut Vendor (El Manisero)," "El Cumbanchero," "Carnival (Manhã de Carnaval)." LPM/LSP-3637\*



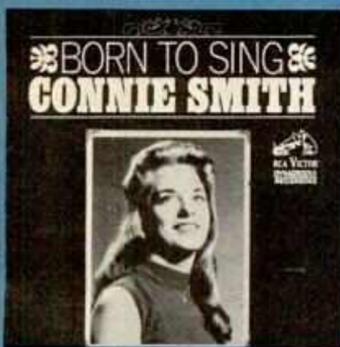
Sings warm love ballads. "The Lamp Is Low," "Love Me True," "Livin' Alone," "Quiet Nights of Quiet Stars (Corcovado)." LPM/LSP-3626\*



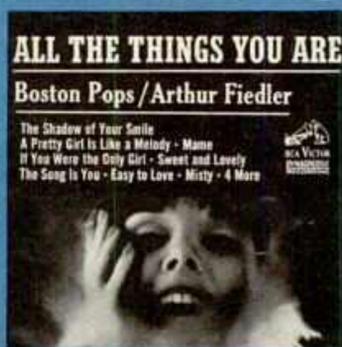
Music from his college concert tours. "Sweet Georgia Brown," "Autumn Leaves." Side two is a "Porgy and Bess" medley. LPM/LSP-3610\*



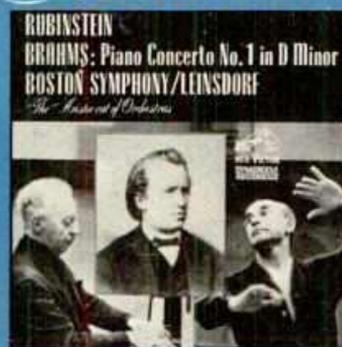
Unique delivery backed by "Top 40" type arrangements. "Smile, Darn Ya, Smile," "Old Devil Moon," "No More," 9 more. LPM/LSP-3614\*



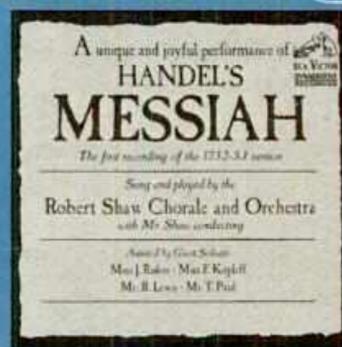
Country-flavored ballads accompanied by a big string sound. "Strange," "Paper Roses," "My Little Corner of the World," "Gone." LPM/LSP-3628\*



Rich, stunning performance by Boston Pops and Fiedler. 12 selections including "Mame" and "The Shadow of Your Smile." LM/LSC-2906\*



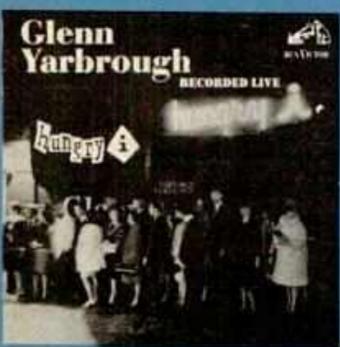
"The world's greatest pianist" (Time), with the Boston Symphony and Leinsdorf, in his first stereo album of this work. LM/LSC-2917\*



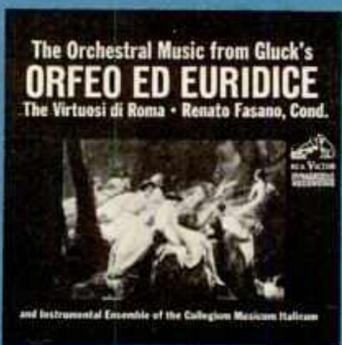
Complete. Directed by one of the greatest choral conductors. As performed at Handel's concerts. Natural Christmas gift. LM/LSC-6175\*



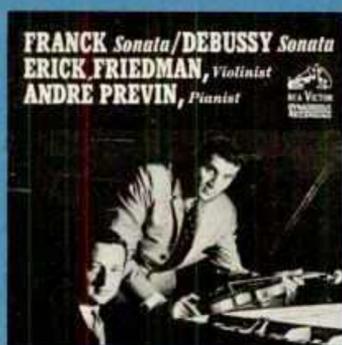
Olivier, world's greatest actor, heads top cast. Congreve's 17th-century Restoration comedy was last season's hit in London. VDM/VDS-112\*



Glenn's fans will turn out strong for this material chosen from his night club act. "Rose," "The Music of the World a Turnin'." LPM/LSP-3661

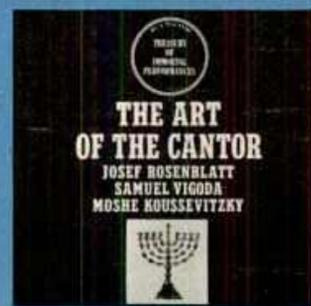


Orchestral music from recent Red Seal album of complete "Orfeo." Performed by one of foremost Baroque chamber orchestras. LM/LSC-2913\*

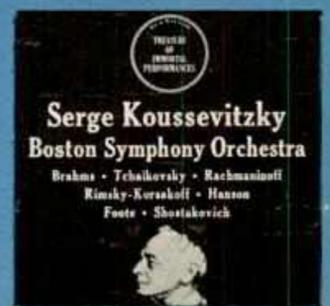


Previn, composer, conductor and pianist, collaborates for first time with Friedman in two powerful violin sonatas. LM/LSC-2907\*

## "TREASURY OF IMMORTAL PERFORMANCES"



Three great cantors sing well-known prayers and hymns. Three L.P.s for price of two. Available as individual L.P.s. VCM-6173



Treasurable performances by a legendary conductor. Three L.P.s for price of two. Available as individual L.P.s. VCM-6174

## OUTSTANDING RED SEAL RECORDINGS

# Indie Cartridge Producer Next?

By CLAUDE HALL

NEW YORK—The growing tape CARtridge business is forcing many major record companies to look to independent producers, who specialize in cartridges, said Bud Prager.

Prager, who recently left a position as general manager of the Eastman music firm, is involved in independent producing, publishing and managing one of the albums-cartridge items he produced has just been placed with Atlantic Records—an album featuring Mariachi type music combined with vocals. He has several other album projects also underway designed for firms who're are looking for pop-standard material.

Formerly general manager of SESAC, Prager now heads Forgiveness Productions, ESP Productions, and E. S. Prager, Inc., and allied music publishing wings. The publishing business is also going in a new direction today, he said.

"The original songs today are mostly coming from groups. Writers are tending more and more to find or put a group together in order to showcase their tunes." The trend started, he felt, with the popularity of the English group explosion. "We started having groups from all over the country. They learned, and played the hit tunes. But now they've become aware that, in order to get a record contract, they've got to have an original tune. Either an original tune or an exciting new rendition of an existing song.

"This has brought about a big change in the publishing business. The old line publishers with a good catalog haven't

much worry, but it doesn't pay for newer publishing firms to look just for writers—it must be writers connected or members of a group in order to get the material exposed. And it pays off. Look how many artists are recording material written and first exposed by groups — The Beatles, Rolling Stones, Byrds, Dave Clark Five."

Prager manages Jay Traynor, ABC Records; the Four Dimensions, Columbia; the Charmaines, Date; the B+3, Canadian-American, and the Bandits, Decca. The B+3 group, he co-manages with Steve Cooper, a Montreal booking agent, and also operates with Cooper Brass Music.



SAL CHIANTIA, right, newly elected president of the National Music Publisher's Association, meets with Arnold Maxin, left, Association's new vice-president, and Leonard Feist, executive secretary, to discuss newest developments in copyright legislation.

## Cap.'s R&B Sales at High

LOS ANGELES—R&B record sales during the fiscal year are the highest in Capitol Records' history, national sales manager Bill Tallant reported. The company began a concentrated drive for r&b sales last February with the hiring of r&b promotion men and a bolstering of its artist roster.

The label's success in this field has been spearheaded by two vocalist — Lou Rawls and Nancy Wilson. Such new names as Verdelle Smith, Billy Preston, Reuben Wright, and the Magnificent Men have broadened the sales base. Rawls started out in the r&b-jazz field and hit the pop charts. Wilson started in jazz then shifted to pop and most recently has gained acceptance in the r&b field.

## New Release Policy Set Up By MGM

NEW YORK — MGM Records has introduced a new policy of releasing product. It will be done quarterly, supported by quarterly regional sales sessions with distributors. October product comprising 67 albums on eight labels was introduced last week at meetings in New York, St. Louis and Beverly Hills, Calif.

Distributors were told that by January MGM Records hopes to have day-and-date release of records, tape CARtridges and pre-recorded tapes.

The new releases included nearly all artists in the firm's stable, including another pairing of Hank Williams Sr. and Jr. The label also outlined at the meetings a massive trade and consumer advertising campaign to support the product as well as stronger concentration on artist development and supervision to the point of assisting artists in need of act development, material and wardrobe suggestions.

## Mainstream Inks

NEW YORK — Two new soundtracks have been added to Mainstream Records' October releases. The company is offering music from "Chaplin's Art of Comedy," composed and conducted by Elias Breeskin, and "Gypsy Girl" starring Hayley Mills.



MIREILLE MATHIEU, Atlantic Records star from France, arrives in New York this week for appearances on TV and at the Montreal Exposition, the French Gala in Dallas sponsored by Neiman-Marcus, and a party in her honor in Hollywood. Joe Pasternak signed her for a movie starring role. She walks arm in arm with Maurice Chevalier, who's appearing at the Empire Room of New York's Waldorf-Astoria.

## NOMINEES FOR 3 MOA AWARDS

CHICAGO—The Music Operators of America has announced nominees for its three annual music industry awards. Nominated for "Best Record of the Year on Jukeboxes" were: "Ballad of the Green Berets," "Strangers in the Night" and "These Boots Were Made for Walkin'." "Best Artist" nominees are Herb Alpert and the Tijuana Brass, Eddy Arnold and Frank Sinatra. Columbia, Capitol and RCA Victor have been nominated as "Record Company Consistently Supplying Good Records for Coin-Operated Phonographs." Ballots have been mailed to all MOA members and winners will be announced at the association's award convention here Oct. 30.

## WOR-FM, AFTRA Reach Accord

NEW YORK—WOR-FM, the stereo rock 'n' roll operation, finally reached an agreement with the American Federation of TV and Radio Artists last week and its roster of air personalities took the air Saturday (8). The new format went on the air July 30, the first Hot 100 format stereo station in the nation. The roster includes Murray the K Kaufman, Scott Muni, Bill Mercer and Johnny Michaels—all of whom had been signed from the beginning. Station has been going the route without announcing titles and artists of records played.

## Atl.-Atco to Hold Three Sales Meets

NEW YORK—Atlantic-Atco Records will hold three regional sales meetings next week. The sessions will be at the Warwick Hotel in New York on Monday (10), the Chase Park Plaza Hotel in St. Louis on Wednesday (12), and the Century-Plaza in Los Angeles on Friday (14).

Slated to attend the meetings are Ahmet Ertegun, Nesuhi Ertegun, Bob Kornheiser, Len Sachs, promotion chief Henry Allen, West Coast executive George Furness, and fieldmen George Badinsky and Arnold Theis of Atlantic; Jim Stewart, Steve Cropper and Al Bell of Stax-Volt; Buddy Killen of Dial; Bill Traut of Dunwich, and Ollie McLaughlin of Karen and Carla Records.

A line-up of 22 albums on the Atlantic, Atco, Stax, Volt and Dunwich labels is slated for the meetings. Atlantic reports its most successful year, with LP sales up 100 per cent over last year's record figures. Singles sales also are reported up. A special distributor contest will be announced at the meetings.

## MGM Springs King Leo Line

NEW YORK—A new King Leo Records children's line will be launched this month by MGM Records. Packaged in double-fold jackets, the sets will retail at \$3.79 mono, \$4.79 stereo.

Artists in the first three releases include Orson Bean with an album based on the "Peanuts" cartoon series and two TV soundtracks—one a Dr. Seuss special, the other a "Tarzan," featuring Ron Ely.

The new high-priced kiddie line comes as the result of the success of the budget kiddie line introduced by MGM Records several months ago—Leo the Lion Records. Educational product will be included in the new series, according to Herb Galewitz, producer.

## Shapiro Exiting Columbia To Set Up Own Companies

NEW YORK—Nat Shapiro is setting up his own production, publishing and management firms. He is leaving Columbia Records, where he began as director of international a&r 10 years ago and had been in charge of CBS' overseas operations the last three years.

Shapiro and Broadway producer Arthur Cantor will co-produce "Bistro" and "The Madwomen of Chaillot." Both musicals by Michel Legrand are slated for fall, 1967 Broadway productions. The scores of both shows will be published by Shapiro's new publishing firms, Justinian Music, Inc. and Beauhous Music Co. These firms also will publish the score of Legrand's film, "Girls of Rochefort."

Shapiro has taken on the personal management of Legrand

and a satiric vocal group, One and Two Thirds, currently at Julius Monk's Plaza-9. Shapiro also will continue editing and publishing his "Popular Music: An Annotated Index of American Popular Songs." The third volume, which covers the first five years of the 1960's, will be available in January. Shapiro, in addition, will conduct a regular feature on pop music for Status magazine.

Before joining Columbia Records, Shapiro worked for Mercury, National, Keynote and Atlantic Records; founded Progressive Music Co., Inc.; did publicity and promotion for Frank Sinatra, Dinah Shore, Mitch Miller, Billy Eckstine and other artists; and co-authored "Hear Me Talkin' to Ya" and "The Jazz Makers," two standard books on music.

## Filmways to Tap New Areas In Operational Revamping

LOS ANGELES — Seven-month-old Filmways Records is changing its operating concept, hard on the heels of the departure of its first general manager Tommy Oliver and the elevation of operations man Rex Devereaux to the top post.

Devereaux plans concentrating on the creation of three lines, a catalog, prestige album line, a rock-rhythm and blues singles line and a budget album line. Previously, the accent had been on releasing singles, with 10 products offered through the Valiant distributor network.

Devereaux explained last week he would helm the disk operation in an administrative capacity and hire free-lance producers to create product in addition to purchasing masters in the pop field.

The 36-year-old former personal manager and independent producer believes a record company can be successful without representation in publishing, the catalog LP field and tape CARtridges.

He eyes a line of semi-classical albums (much in the David Rose style as Filmways' prestige product and is negotiating with the Buffalo Symphony Orchestra for an album. Devereaux feels instrumental products augur good sales in the cartridge field and he has begun talking with several duplicators about representation.

He also plans beefing up the Musicways publishing arm which has been a storehouse for TV series themes from the parent company.

A trip to firm European distribution is planned for early November, Devereaux said. Valiant will continue to handle distribution domestically.

The record company will strive for closer ties with the filmery. Of the 10 singles released during its incubation period, only one, "When the Sun Goes Down" by the Sundowners, was culled from a movie.

Richard Brown, vice-president with the parent company, will maintain liaison between Devereaux and the Culver City studio lot. Devereaux, for the time being, remains at Filmways' offices at the General Services studio in Hollywood.

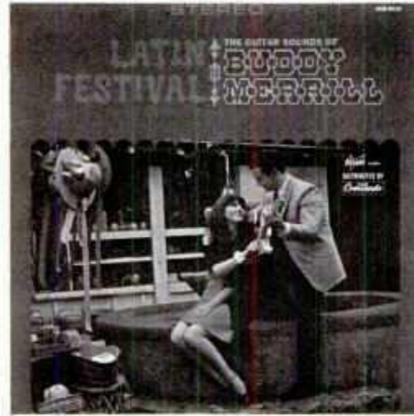
Filmways' next single release will be "Not for Me" by Jacobson and Tansley and then a new name will be created for the singles line.

## CAPITOL INTO FRUIT PACKING

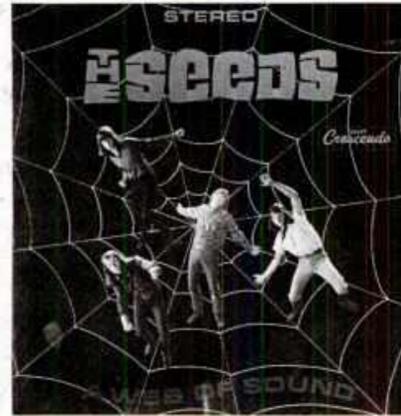
LOS ANGELES — In line with its diversification policy, Capitol Records has become a stockholder in a new orange packing company, Paramount Growers, Inc., located in McFarland, Calif. Completion of the company's first plant, a \$1,500,000 edifice, is slated for Oct. 28. It reportedly will be the largest citrus packing plant in California. The site is 12 miles north of Bakersfield.

# GNP Crescendo RECORDS

## NEW ACTION ALBUMS



5018



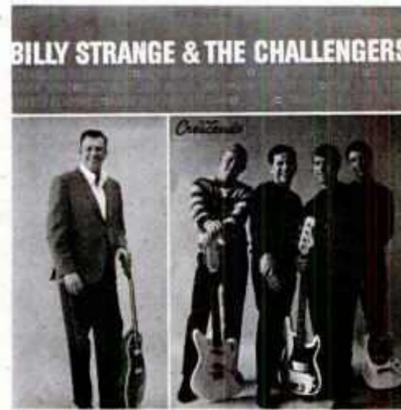
2033



2032



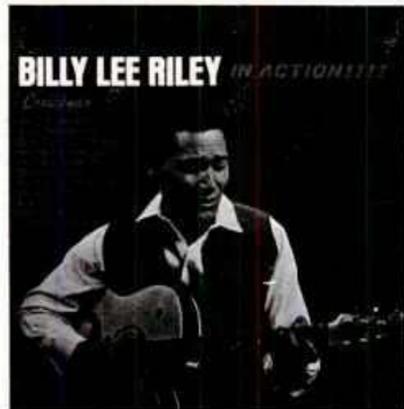
2031



2030



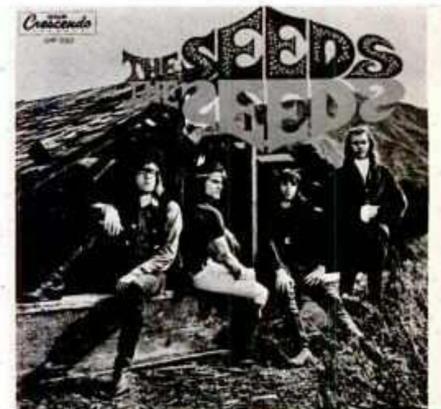
2029



2028



2024



2023

\$3.79 Mono.—\$4.79 Stereo  
**BUY 85 GET ADDITIONAL 15 FREE!**

## NEW BREAKOUT SINGLE

# "PUSHIN' TOO HARD"

BY **The Seeds** — GNP #372

### GNP-CRESCENDO DISTRIBUTORS:

Atlanta—Southland	Denver—Pan American	Memphis—Delta	Philadelphia—Chips
Boston—Mutual	Detroit—Arc	Miami—Mainline	Phoenix—M. B. Krupp
Charlotte—Mangold	El Paso—M. B. Krupp	Minneapolis—Heilicher	Pittsburgh—Mainline
Chicago—All State	Hartford—Seaboard	Nashville—Southern	St. Louis—Roberts
Cincinnati—Mainline	Honolulu—Eric	Newark—Wendy	San Francisco—Melody
Cleveland—Mainline	Los Angeles—Privilege	New Orleans—Delta	Seattle—Huffine
Dallas—Jay Kay	Madison—Tell	New York State—Alpha	Washington—Schwartz Bros.

### FOREIGN DISTRIBUTORS:

Argentina—Dial	Sweden—Cupol
Canada—Compo	Norway—Ellertsen
England & Commonwealth—Vocalion & British Decca	Japan—King
France, Germany, Benelux, Switzerland—Vogue	South Africa—Teal
Italy—CGD	Mexico—Tizoc
Denmark—Tono	Venezuela—Palacio
	Peru—Distribuidora Peruana
	Philippines—Cosdel

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 GENE NORMAN, President

EST. 1954

# Billboard Show to Announce Country Poll Winners on Oct. 19

• Continued from page 1

will feature appearances by the nominees. Such outstanding artists as Eddy Arnold, Chet Atkins, Sonny James, George Jones, Buck Owens, Ray Price, Loretta Lynn, Connie Smith, Archie Campbell and Homer & Jethro have been nominated for awards this year.

The public will be charged \$2 each to see the show, with proceeds going to the Country Music Association. The auditorium seats 2,100. Executives of the music-record industry may obtain complimentary tickets by contacting Billboard's Nashville office this week. The address is: 226 Capitol Boulevard. The phone is: 615-244-1836.

## Who Voted

Nominees for the awards poll, conducted by Billboard's Re-

search Department, were determined by the voting of 470 deejays and music directors of radio stations programming six or more hours of country music daily. They selected favorites from a long list of potential nominees named by Billboard's panel of country music experts. The top five vote getters in each of the 12 categories were then listed on a special ballot enclosed in all subscriber copies of Billboard's Oct. 1 issue. The ballot was not included in newsstand copies. Result of the subscriber poll will not be revealed until the presentation ceremonies at the awards night program.

Prior to the poll of country music deejays, the Billboard panel selected over 150 possible nominees on the basis of recording activity. Those artists that

actively recorded during the year beginning Aug. 1, 1965, and ending July 31, 1966, were eligible. Selections were made according to the chart activity of the artist's singles and albums recorded during that period. Final list of nominees was the result of the preference poll of country music deejays.

The list of nominees includes: Favorite Male Performer—Eddy Arnold, Sonny James, George Jones, Buck Owens, Ray Price. Favorite Female Performer—Bonnie Guitar, Norma Jean, Loretta Lynn, Connie Smith, Dottie West. Most Promising Male Artist—Johnny Dollar, Hugh X. Lewis, Stu Phillips, Ray Pillow, Red Simpson. Most Promising Female Artist—Kay Adams, Liz Anderson, Jan Howard, Jeannie Seely, Bobbi Staff. Favorite Singing Group—the Browns, the Harden Trio, Statler Brothers, Stonemans, Tompall and the Glaser Brothers. Favorite Record Duet—Bill Anderson and Jan Howard, Carl Butler & Pearl, Roy Drusky & Priscilla Mitchell, Bonnie Owens & Merle Haggard, Wilburn Brothers. Favorite Instrumentalist—Chet Atkins, Phil Baugh, Roy Clark, Floyd Cramer, Pete Drake. Favorite Band—the Blue Boys, the Buckaroos, Leon McAuliffe, Pee Wee King, Hank Thompson. Favorite Country Songwriter—Bill Anderson, Hank Cochran, Harlan Howard, Roger Miller, Buck Owens. Favorite Comedy Recording Artist—Don Bowman, Archie Campbell, Bill Carlisle, Jimmy Dickens, Homer & Jethro. Favorite Country Single—"Almost Persuaded," David Houston; "Don't Touch Me," Jeannie Seely; "Make the World Go Away," Eddie Arnold; "Flowers on the Wall," Statler Brothers; "Tippy Toeing," Harden Trio; "Waitin' in Your Welfare Line," Buck Owens. Favorite Country Album—"Cute 'N' Country," Connie Smith; "Folk-Country," Waylon Jennings; "I Want to Go With You," Eddy Arnold; "The Other Woman," Ray Price; "Roll Out the Red Carpet for Buck Owens."

## Golf Tourney to Kick Off WSM Fest

NASHVILLE — The second annual Music City Pro-Celebrity Invitation Golf Tournament at the Bluegrass Country Club on Saturday (15) will kick off the week-long activities of the 15th WSM Country Music Festival celebrating the 41st anniversary of the station.

The \$20,000 36-hole, two-day tourney has attracted the top names in golf, including four members of golf's Hall of Fame. Such golf professionals as Bryon Nelson, Gene Sarazen, Dutch Harrison, Mason Rudolph, Tommy Bolt, Johnny Pott, Ed Furgol, Chick Harbert, Joe Campbell and Vic Ghezzi will team up with many celebrities.

Those wishing to attend or support the tournament, which greatly benefits country music, should call or write Music City Pro-Celebrity Golf, Post Office Box 8008, Nashville, or Phone 615-288-2575.

fore we sign them," explained Barry DeVorzon. The label incurs these costs and feels it saves valuable time if the group doesn't do well in an audition rather than in the commercial market place.

# RIAA on Copyright Bill: Music Industry Will Suffer

• Continued from page 1

curtailment in output, particularly in serious contemporary music.

"These proposed royalty increases," said David Kapp, RIAA president, "are completely unwarranted because publishers' revenues derived chiefly from records are at an all-time high while the record industry, whose sales have been mounting from year to year, has been caught in a profit squeeze that has seen its profits decline from 6.8 per cent in 1957 to 1.7 per cent in 1964. The increased cost of producing records, Kapp added, "will have to be passed

## Elektra Into Country Field

NEW YORK—Elektra Records is entering the country music field and will have product available for distributors within the next 30 days. President Jac Holzman said last week that he had become aware of the importance of the field and was planning a "heavy slate of activities" in country music.

The label will record its first schedule of country product in Nashville. One of the artists to be recorded is Fred Neil, who has previously been recording folk-blues material.

The label is strengthening its activity in the pop singles field with the release last week of a Tim Buckley "Wings" single and a single in the next few weeks by the Doors, a Los Angeles group. In addition, a single by Tom Rush is getting a strong push by WBZ, Boston, and the label is launching a drive to break it nationwide—"The Urge for Going."

## UA Int'l Label

• Continued from page 1

the colors of the nationality represented by the artist performing.

Local and co-op advertising campaigns keyed to the record dealer and rack jobber will highlight the UA division's sales campaign. Programs will be offered to key outlets who specialize in foreign catalog product. Eyre said the number of record and department stores carrying international records will continue to expand at a rapid rate.

In addition to direct sales advertising, UA International will engage in a massive radio promotion campaign. The two-fold program is aimed at ethnic stations and those now featuring limited foreign programming. The UA spokesman said it was hoped that through gradual exposure of international artists over the airwaves, a wider spectrum of interest for these records would develop.

Titles in UA International's first release are "Studio Uno '66," by Mina; "Cara Mio," by Iva Zanicchi, "Crazy Horse Saloon of Paris," by Albert Van Dan, and "Athens Today," by Dimitri Plessas.

The roster of proposed future releases include an album by Domenico Mondugno of Italy, a Swedish polka package, and a Flamenco album by Manuela Vargas. Also the Hootennany Singers will record a multi-lingual set.

along to the consumer in the form of higher prices or there would be a wholesale demise of a great number of record producers who are currently just managing to stay in business.

## Consumer to Suffer

"In either event," Kapp said, "it will be the consumer who will suffer. The public will either have to pay more for the same amount of recorded music, or the same price for less music on the record, or it will be deprived of recordings for which there may be a demand but whose producers have been forced out of business."

Kapp said that it was ironic that the industry had fought for and had been granted the elimination of the Federal Excise Tax in order to make records available at lower prices to the public only to have the current bill propose a hike in royalties which might more than offset any savings the consumer has accrued.

He noted that the U. S. was one of the few countries of the world in which record companies were not subsidized for producing serious music. He cited a study of the industry conducted by the Cambridge Research Institute and two professors of the Harvard University Graduate School of Business Administration which revealed that 87 per cent of all classical recordings produced by the industry had failed to make a profit. In spite of this, Kapp said, record companies were continuing to plow back profits made from sales of popular records in order to make a contribution to the culture of this country.

"The proposed doubling of the royalty rates on classical music takes the industry from the position of improbability to one of impossibility insofar as its hope of at least breaking even on its classical music business. You do not have to be an expert to realize that 13 per cent of the classical records on which the industry has at least made its money back are chiefly recordings of Beethoven, Tchaikovsky, Mozart, etc., recordings on which no royalties are paid because the music is not copyrighted.

"But what happens with our contemporary composers—men such as Aaron Copland, Paul Creston, Bela Bartok, Gustav Mahler and composers just coming on the scene? Where do they find a record company rich enough or adventurous enough to put out recordings of serious contemporary music knowing beforehand that losses sustained previously will be doubled? And how many companies will be prepared to take the gamble of introducing new artists in view of these greatly increased costs?"

## Public Will Suffer

Kapp affirmed that it will be the public that will suffer by being deprived of exposure to new composers and new artists because recording them will have been made prohibitive. The record industry, he said, "has long prided itself on bringing the concert hall, the opera house and the musical theater into the home. We fear that the box-office price will have to go up or the lights will have to be dimmed."

The copyright revision bill was approved by the U. S. House of Representatives Judiciary Committee last week. Since it still has to pass both houses of Congress, there's little hope that it will become law this year. Lobbying groups, meantime, are continuing efforts to have the bill altered before it passes the House.

# Coca-Cola to Expand Musical Spots to (Large Ethnic) Circles

• Continued from page 1

premes, Jay and the Americans, Ray Charles, Nancy Sinatra, The Four Seasons and Tom Jones, has been termed "most successful" by its vice-president and brand manager, Fred Dickson. "We're able to talk to a large group of customers in their own language," Dickson said. "We try to have the teenagers identify with our product." The campaign is now nearing the end of its second year.

Dan Cohen, account executive of McCann Erickson, advertising agency handling Coca-Cola, said the agency has found that with teen-age products specific claims are not as important as how the product is presented. The Coke commercials are heard on radio in every major market in the nation.

Although Coca-Cola officials refused to disclose statistics, it is reported that the commercial's ratings have risen substantially in the Politz advertising awareness poll taken among teen-agers. Politz, an independent research organization, makes continuous surveys of memory recall of commercials among several age groups.

Coke lists several artists on its roster of upcoming commercials. New are the Troggs, Lee Dorsey, Leslie Gore, the Drifters and the Vogues. Additional releases will come from Petula Clark, the Supremes and Roy Orbison. The commercials were rated by the Radio Advertising Bureau as one of last year's best.

Cohen said, regarding the expansion program, that the important areas for the company

were the West Coast where there is a large Mexican-American population, the Negro market and the New York Puerto Rico area. Lined up for Mexican Americans is Manolo Munoz, a popular Mexican vocalist. Spots will be aired in the Southwest and greater Los Angeles region beginning Jan. 1. Joe Cuba, currently climbing the Hot 100 charts with "Bang Bang," has completed a set of commercials in the Latin vein. Cohen said the company tries to have at least one r&b commercial on the air at all times.

According to Cohen, the company bases its selection of artists on the trade charts and maintains a staff who carefully watch the singles trend.

"We've been very fortunate with Nancy Sinatra and Joe Cuba," Cohen continued. We began negotiations with Miss Sinatra just as "These Boots Were Made for Walkin'" moved onto the charts. Her Coke commercial was released as "Boots" moved downward and "How Does That Grab You, Darlin'" hit the charts. Coca-Cola, through McCann Erickson, release four of these commercials every three months.

The popularity of the Coke commercials can be seen by looking at the radio charts in three locations, Augusta, Ga., Tyler, Tex. and Toronto, Canada. The surveys are taken by totaling the number of call-in votes for a listener's favorite record. Cohen said that in both Augusta and Tyler, the Ray Charles commercial made the top 10 on the station's charts. The same was true with the Supremes in Toronto.

# Valiant, Association Tie Togetherness That Pays Off

LOS ANGELES — Valiant's association with the Association has given the small label a much needed financial boost. The group's No. 1 single, "Cherish," has passed the one million sales mark and 230,000 copies of the "Along Comes the . . ." album have been moved.

The group's success follows its trail-blazing "Along Comes Mary" single and marks the label's first major hit since Barry DeVorzon, Billy Sherman and Budd Dolinger took back control of the company from Four Star Television.

In addition to the Association, Shelby Flint's single of "Cast Your Fate to the Wind" was a mid-chart record which promoted the release of a similarly titled album.

Newly signed acts to the company, hard on the heels of the Association's breakthrough, are Lee Mallory, the Looking Glass and Peppermint-Trolley Co.

In line with its new-found success, Valiant has initiated a strict signings policy so as not to burn up all the profits with a hastily acquired roster. "All acts are auditioned in the studio be-

**A TOP TEN  
SMASH!**

**Percy  
Sledge**

**It Tears  
Me Up**

*Atlantic 2358*

*Produced by Marlin Greene & Quin Ivy*



This One



3EJ3-TK5-RGWD

# Capitol Returning to Conventional Pricing

• Continued from page 1

new price structure, Gortikov called the price revision "an accommodation to long-standing industry practices."

Significant in Capitol's price adjustments:

- Its new mono LP price to dealers will be \$2.11, moving from the 1964-set price of \$1.99 per LP to dealers as well as sub-distributors (i.e., rack jobbers and one-stops).

- Its mono LP price to sub-distributors will be \$1.90, moving from the former \$1.99 "one-price-to-all" level.

- Its stereo LP price to dealers will be \$2.66 as compared to \$2.51 previously paid by dealers and sub-distributors.

- The stereo LP price to sub-distributors will be \$2.39 as compared to the \$2.51 "one-price-to-all" level.

Price reductions for sub-distributors in recognition of their own costs in placing product with volume users is a "pricing practice the industry has shown a willingness to adhere to quite rigidly," Gortikov said.

## Significant Move

The move to offer additional meat on the bone to racks and one-stops is significant in light of the company's position two and a half years ago when Gortikov called attention to inroads made by sub-distributors in taking over full-fledged retail accounts historically handled by regular distributors.

The distributor's loss of accounts to sub-distributors has grown to a "frightening quantity," Gortikov said in 1964

when announcing the one-price policy.

Today, Capitol feels the inequity to racks is not justified under current competitive market conditions.

## Vital Role of Racks

In a statement to CRDC accounts, Gortikov cited the vital role of racks in the current and future growth of the industry: "There are new, dramatic opportunities to be exploited, new chances to expose product and artists to broader audiences than ever before. Much of this expansion potential prevails among the retail outlets of the giant chains serviced principally by rack-jobbing wholesalers. CRDC's new policy recognizes more fully the substantial contributions of rack jobbers and the services performed for their mushrooming clientele. Our pricing gives heed to the cost of distribution of the rack jobber as well as to his requirements for adequate profit margins."

(According to figures released by the National Association of Record Merchandisers (NARM), the gross dollar volume of its members in 1965 totaled \$202,677,000, a 44.9 per cent increase over 1964. The number of retail outlets serviced by NARM members totaled 27,706.)

The price revision is geared to coincide with the industry's time of greatest sales activity, Gortikov said.

In no way did the growth of the racks threaten to totally hurt retailers, Gortikov said. "There will always be entrepre-

# Yuletide Promotional Spirit Sweeping Major Disk Firms

• Continued from page 1

will include for the first time in any Christmas campaign, a 12-page full-color booklet to be bound into seasonal issues of Esquire, Holiday and Cosmopolitan magazines reaching millions of record buyers. The booklet displays 27 pop albums, 12 Red Seal packages, 22 Stereo-8 Cartridge tapes, nine RCA Camden and three Victrola albums, with additional listings of other best selling items.

This booklet will also be made available to dealers for counter give-away. George Parkhill, RCA Victor manager, advertising and promotion, noted that the booklet, perforated for easy removal from the catalog, will be an excellent consumer shopping guide. "A black and white page advertisement, facing each color catalog insert will display three social Christmas albums: 'A Merry Mancini Christmas,' 'The Kate Smith Christmas Album,' and Han-

del's 'Messiah' under the direction of Robert Shaw.

neurs who want to own their own business and chains who want to control the destiny of their product," he said. As a consideration for its new price concession to the racks, CRDC expects "reasonable product representation, merchandising support, exchanges, and prompt payment." The company also plans supporting aggressive dealers who merchandise and expose all forms of repertoire.

not to overburden the market place with Christmas albums.

The public's selective buying habits, Friedman indicated, have changed the old patterns of releasing Christmas product by every artist on the roster. "It's a hazardous market," Friedman said, "because there is so short a period of time for air play and sales."

Over at Dolton, the label is repackaging its perennial Yule LP, Vic Dana's "Little Altar Boy," among seven Liberty titles. The Dana album was first released in 1961 and according to national sales manager Jack Bratel, the LP is a "pre-sold item." Liberty's other Christmas packages feature the Chipmunks, Robert Rheims and the Ventures.

London Records' Christmas program is already underway and will run through Dec. 20. It's a Christmas LP stocking program, highlighted by four time-tested catalog items on which a 100 per cent guarantee is being extended on limited quantities. Regular discounts apply to these items as well as to the entire London Christmas catalog including the LP "Christmas Cheers From Ace Cannon" on the London-distributed Hi label. Major entries in the all-catalog program are two sets by Mantovani, and packages by Joan Sutherland and Ronnie Aldrich. Also included in the Christmas catalog is Leontyne Price's top sellers, "A Christmas Offering," and five-album versions of Handel's "Messiah."

For the Holiday season, United Artists will launch its first concerted program to capture a share of the Yule market. The label will release four albums and make available to dealers in-store display pieces. The albums are by Ferrante & Teicher, Del Reeves, Jimmy Roselli and Lena Horne. Prior to this release, none of these artists have recorded Christmas records for UA. The albums will not be available on 4 and 8-track tape cartridge.

Epic Records, meantime, is preparing its annual "Gift for Giving" push on its entire catalog, for a kick-off at the end of October. MGM Records will once again ride through the Christmas season with special display easels for record shops, window streamers, and co-op dealer-distributor advertising mats. The Christmas albums are being sent to reviewers on newspapers, magazines and syndicates and the label is planning a disk jockey sampler bearing a selection or two from each album. The sampler will be shipped to every radio station in the U. S. playing music. Among the artists represented with new Christmas LP's are Connie Francis, Ray Charles Singers, Merv Griffin and Johnny Tillotson on MGM and Jimmy Smith on Verve.

Capitol's Christmas push, so far, will be centered on six new albums. The Capitol albums are by the Lettermen, Wayne Newton, Sonny James, Southern California Mormon Choir, Vienna Boys Choir and Roger Wagner Chorale. These Christmas packages are among the largest LP releases offered by the label this year—23 titles.

Warner Bros. is releasing one new Christmas album and re-issuing four other pop titles. The new package is by Dean Martin. The re-issued holiday merchandise stars Bing Crosby, George Greeley, the King Family, and an LP with Bing Crosby, Frank Sinatra, and Fred Waring and the Pennsylvanians. According to marketing vice-president Joel Friedman, the label is making its holiday fare available earlier this year than usual. Warner's philosophy is

not to overburden the market place with Christmas albums. The public's selective buying habits, Friedman indicated, have changed the old patterns of releasing Christmas product by every artist on the roster. "It's a hazardous market," Friedman said, "because there is so short a period of time for air play and sales."

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## record retailer and music industry news

VOL 11 NO. 44 SEPTEMBER 29, 1966  
Annual Subscription 78s

### DECCA STARTS NEW CLASSICAL SERIES

DECCA launches a new classical series next month. Called "Grand Opera Series" it will feature specially packaged recordings on the Ace of Diamonds label.

Some of the outstanding complete opera recordings from the main Decca catalogue will be issued in the series.

Each recording will be packaged in specially designed four-colour boxes and will be accompanied by complete librettos.

Where possible, stereo versions will be available. Some titles will be GPO and Stereo GPO. Retail price is 25s. 4d. per record.

There is a wealth of material in the Decca catalogue that can be drawn on for the series, and Mr. Jack Bowers, Decca classical promotion manager.

Wagner - Parsifal (1958)  
4-78 mono and Stereo  
4-78 stereo - 40/40

### BBC label's first is £45 language set

FIRST RELEASE on the new BBC Radio Enterprises label will be a complete language course set of 21 twelve-inch LPs, "Starting French," which will sell for £45.

The records will be available directly from the BBC and dealers can also stock them.

But the Corporation is still planning to put a lot of its material out through the record companies.

This was stressed by the head of BBC Radio Enterprises, Mr. Rowley Pelleter, yesterday (Wednesday), when he launched the new label.

### Big campaign for Cliff Bennett EP and album

by MICHAEL CLARE

TITLE TRACK of a new Cliff Bennett and the Rebel Rousers EP, "We're Gonna Make It," out October 7 on Parlophone GEP 8855, is being promoted as a single.

Production spots for the EP title track, a thirteen and nine minutes, began this week on all commercial radio channels.



### Be in tune with the world-influencing British music market!

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FOREIGN AIRMAIL RATES: USA and Canada, \$30; British £3 18s. Australia, £12 11s. Sterling. Others on request.  
RECORD RETAILER IS PUBLISHED EVERY THURSDAY

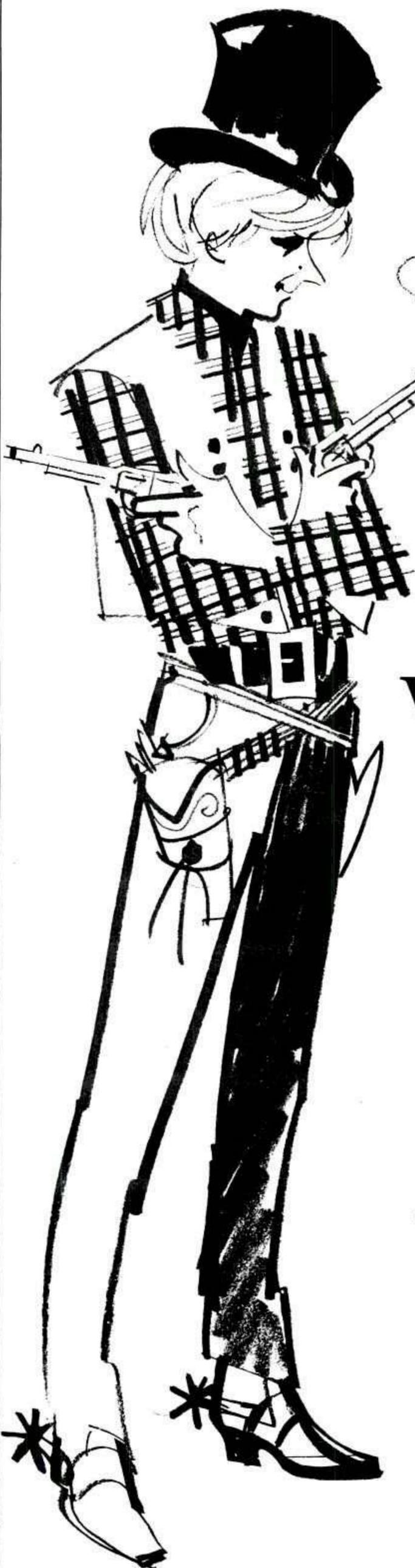
## Executive Turntable

• Continued from page 4



FARR

Wornall (Bill) Farr has been set as vice-president of marketing for the Columbia label. Farr will be responsible to William P. Gallagher, Columbia's vice-president, for directing the label's marketing activities including sales, distribution, merchandising and creative services. Farr has been with Columbia since 1963, most recently as director of market planning and sales training.



**IT'S #1  
ON THE  
CHARTS**

*on the 6th floor  
at 254 West 54 Street*

**WINCHESTER  
CATHEDRAL  
(A la America)  
by THE  
RANDOM  
BLUES BAND**

**B/W  
WINCHESTER CATHEDRAL  
(“Carnaby Street” style)**

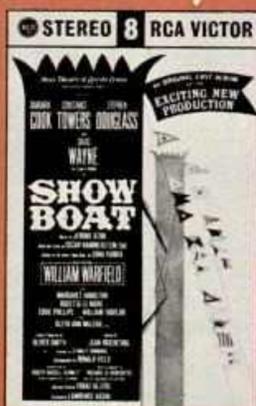
*the sweet sound  
of success is on*  
**SCEPTER  
12171**

*there's 4 more  
just like this!*

# RCA Stereo 8... First in

## New Cartridge Tapes for

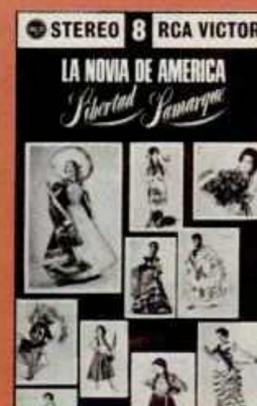
### New RCA Stereo 8 Cartridge Tapes



O8S-1022



P8S-1134



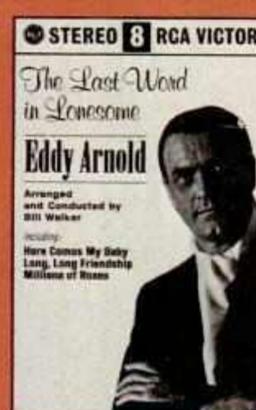
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P8S-1146



P8S-1152



P8S-1157

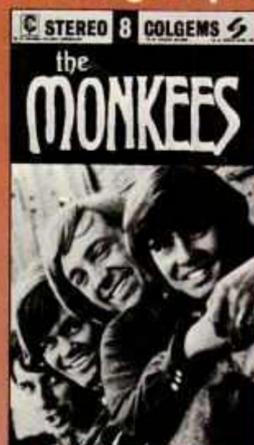


P8S-5039



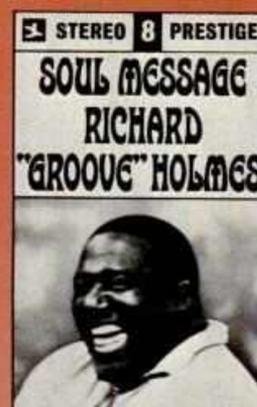
R8S-1066

### New Colgems Stereo 8 Cartridge Tapes\*



P8CG-1001

### New Prestige Stereo 8 Cartridge Tapes\*



P8PR-1001

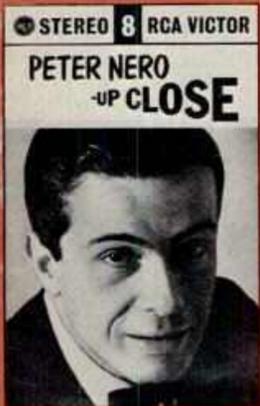


P8PR-1002

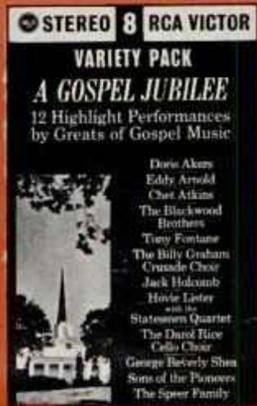
\* Manufactured and distributed by RCA

# 8-Track Cartridge Tape

October from RCA Victor



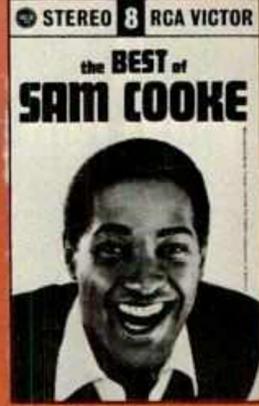
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P8S-1148



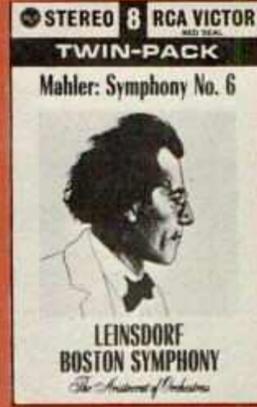
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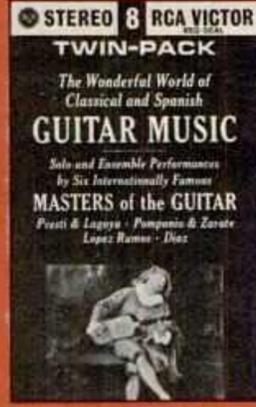
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R8S-5037



R8S-5038



R8S-5039

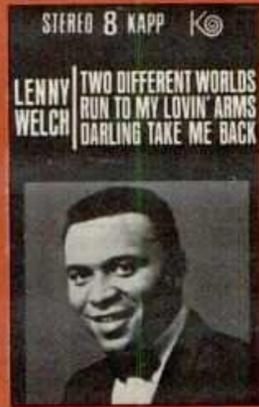


C8S-5029

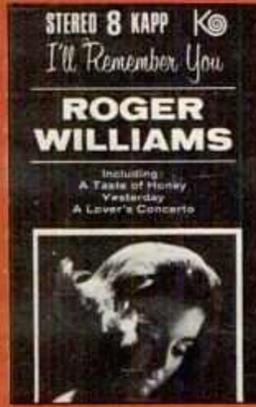
## New Kapp Stereo 8 Cartridge Tapes \*



P8KA-1014



P8KA-1015



P8KA-1016

8-track Cartridge Tape  
developed and introduced  
by RCA Victor

RCA STEREO  
CARTRIDGE TAPES

The most trusted name in sound





# SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 151—Last Week, 213

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

## POP SPOTLIGHTS

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

**THE MAMAS & THE PAPAS—LOOK THROUGH MY WINDOW** (Prod. by Lou Adler) (Writer: Phillips) (Trousdale, BMI)—Chalk up another top of the chart winner for the quartet. A strong rhythm ballad from the pen of John Phillips to top "I Saw Her Again." Flip: "Once Was a Time I Thought" (Trousdale, BMI). **Dunhill 4050**

**THE BEACH BOYS—GOOD VIBRATIONS** (Prod. by Brian Wilson) (Writers: Wilson-Love) (Sea of Tunes, BMI)—Penned by Brian Wilson and Mike Love, group has a sure-fire hit in this off-beat and intriguing rhythm number. Should hit hard and fast. Flip: "Let's Go Away for Awhile" (Sea of Tunes, BMI). **Capitol 5676**

**THE STANDELLS—WHY PICK ON ME** (Prod. by Ed Cobb) (Writer: Cobb) (Equinox, BMI)—Strongest commercial entry from the group to date. Infectious rhythm number penned by Ed Cobb is given a pulsating and interesting dance beat arrangement. Flip: "Mr. Nobody" (Co-Jac, BMI). **Tower 282**

\***PETULA CLARK—WHO AM I** (Prod. by Tony Hatch) (Writers: Hatch-Trent) (Duchess, BMI)—More powerhouse hit material from the dynamic

duo, Clark and Hatch. Will have no trouble picking up where "I Couldn't Live Without Your Love" left off. Flip: "Love Is a Long Journey" (Duchess, BMI). **Warner Bros. 5863**

**THE HOLLIES—STOP STOP STOP** (Writers: Clarke-Hicks-Nash) (Maribus, BMI)—Hot on the heels of "Bus Stop," this rocker will find its way rapidly to the top of the Hot 100. Flip: "It's You" (Maribus, BMI). **Imperial 66214**

**MARTHA & THE VANDELLAS—I'M READY FOR LOVE** (Prod. by Holland-Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI) — Solid rhythm number that doesn't stop from start to finish. Top vocal performance and arrangement makes this the girls' biggest chart contender to date. Flip: "He Doesn't Love Her Anymore" (Jobete, BMI). **Gordy 7056**

**THE RANDOM BLUES BAND — WINCHESTER CATHEDRAL** (Prod. by Tony Stewart) (Writer: Stephens) (Southern, ASCAP)—The much recorded British hit novelty is given a clever tongue-in-cheek treatment that should spiral it up the Hot 100. **Scepter 12171**

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

**WINCHESTER CATHEDRAL** (Writer: Stephens) (Southern, ASCAP)—**THE NEW VAUDEVILLE BAND** (Prod. by Stephens) Flip: "Wait for Me Baby" (Pall Mall, Ltd., ASCAP) **Fontana 1562**—**DANA ROLLIN** Flip: "Patty's Pad" (American Dream, BMI) **Tower 283**—**THE NEW HAPPINESS** (Prod. by Calello) Flip: "I'm Gonna Spoil You Baby" (Budd, ASCAP) **Columbia 43851**—Three different versions of the current British hit with equal sales potential. The Fontana rendition is the original Rudy Vallee type hit; the Tower version features a hilarious female performance; the Columbia version features another megaphoned voice. All have good dance beats.

**PERCY SLEDGE — IT TEARS ME UP** (Prod. by Green-Ivy) (Writers: Penn-Oldham) (Fame, BMI) —Powerful blues ballad with an equally powerful performance should surpass "Warm and Tender Love" in short order. Flip: "Heart of a Child" (Pronto-Quinvy, BMI). **Atlantic 2358**

**THE SEARCHERS — HAVE YOU EVER LOVED SOMEBODY** (Writer: Ransford) (Maribus, BMI)—This solid rocker should rapidly bring the group back to the charts for a high position. Flip: "It's Just the Way" (Toby). **Kapp 783**

**THE TURTLES — CAN I GET TO KNOW YOU BETTER** (Prod. by Bones Howe) (Writers: Sloan-Barri) (Trousdale, BMI)—This Sloan-Barrie rouser with strong teen lyric is aimed at a high spot on the Hot 100. Flip: "Like the Seasons" (Ishmael, BMI). **White Whale 238**

\***VIC DANA—DISTANT DRUMS** (Prod. by Bob Reisdorff) (Writer: Walker) (Combine, BMI) — The Cindy Walker ballad that Jim Reeves brought to the country and pop charts is given a lush string pop treatment that should bring the song to the top again. Timely lyric. **Dolton 324**

**DON COVAY—SOMEBODY'S GOT TO LOVE YOU** (Writer: Covay) (Ragmop, BMI)—The composer-performer has a sure-fire winner in this exceptional swinging blues number. Top Covay performances. Flip: "Temptation Was Too Strong" (Ragmop, BMI). **Atlantic 2357**

\***CONNIE FRANCIS — SPANISH NIGHTS AND YOU** (Prod. by Lorber-Spargo) (Writers: Brown-Allen) (Wanessa-Brookings, BMI) — Intriguing rhythmic ballad has the ingredients of the Martino winner, "Spanish Eyes." Top Francis performance. Flip: "Games That Lovers Play" (Miller, ASCAP). **MGM 13610**

**JAN AND DEAN—LIKE A SUMMER RAIN** (Prod. by Dean Torrence) (Writers: Zekley-Dean) (Young City, BMI)—Duo makes an impressive debut on their own label. Good material and performance. Jan's first in some time. Should put them back up the chart. Flip: "Louisiana Mann" (Acuff-Rose, BMI). **J & D 402**

**DAVE DEE, DOZY, BEAKY, MICH AND TICH—BEND IT** (Writer: Blaikley) (Spectorious, BMI)—Currently riding at the top of the British charts, this left-field rhythm novelty with fascinating arrangement should meet with equal success in the U. S. Flip: "She's So Good" (Gatwick, BMI). **Fontana 1559**

**P. J. PROBY—I CAN'T MAKE IT ALONE** (Prod. by Jack Nitzsche) (Writers: Goffin-King) (Screen Gems-Columbia, BMI)—Most commercial entry from Proby in some time. The Goffin-King production ballad is treated to a top emotional performance that builds beautifully. Should prove a big one. Flip: "If I Ruled the World" (Chappell & Co., ASCAP) **Liberty 55915**

**ARTHUR ALEXANDER—SHOW ME THE ROAD** (Prod. by Fred Foster) (Writers: Ward-Alexander) (Combine, BMI)—This is the one to bring Alexander back to the charts. Powerful blues ballad with strong beat in support of the wailing vocal. Flip: "Turn Around" (Combine, BMI). **Sound Stage 7 2572**

**WALTER JACKSON—A CORNER IN THE SUN** (Prod. by Ted Cooper) (Writers: Stallman-Martine) (Blackwood-Blue Chip, BMI)—Blockbuster production ballad that builds into a frenzy with an exceptional Jackson performance. Rhythm change adds to commercial appeal. Flip: "Not You" (Screen Gems-Columbia, BMI). **Okeh 7260**

### CHART Spotlights—Predicted to reach the HOT 100 Chart

**TAMIKO JONES WITH HERBIE MANN—A Man and a Woman** (Northern, ASCAP). **ATLANTIC 2362**  
**MANTOVANI & ORCH.—Games That Lovers Play** (Miller, ASCAP). **LONDON 20015**  
**BOBBI MARTIN—Just as Much as Ever** (Roosevelt, BMI). **CORAL 62503**  
**GUS—Winchester Cathedral** (Southern, ASCAP). **DOT 16967**  
**PAUL JONES—Baby Tomorrow** (Ponderosa, BMI). **CAPITOL 5745**  
**RICK NELSON—Alone** (Hillard, BMI). **DECCA 32026**  
**JOHNNY TILLOTSON—Open Up Your Heart** (Blue Book, BMI). **MGM 13598**  
**BARRY McGUIRE—There's Nothing Else on My Mind** (Pamco, BMI). **DUNHILL 4048**  
**ANITA KERR SINGERS—A Man and a Woman** (Northern, ASCAP). **WARNER BROS. 5866**  
**JOHN D. LOUDERMILK—I Hear It Now** (Blackwood, BMI). **RCA VICTOR 8973**  
**JOHNNY JANIS—You're Free to Go** (Jungnickel, ASCAP). **MONUMENT 977**  
**DOC SEVERINSEN—"Love Theme" From Is Paris Burning** (Famous, ASCAP). **COMMAND 4091**  
**THE VENTURES—Penetration** (Dorothy, ASCAP). **DOLTON 325**  
**DAVID GARRICK—Dear Mrs. Applebee** (James, BMI). **A&M 821**  
**JACK ELY & THE COURTMEN—Ride Ride Baby** (Web IV-Trio, BMI). **BANG 534**  
**THE KISSIN' COUSINS—You Were Never There** (Robbins, ASCAP). **PROJECT 3 1301**

**THE BLOSSOMS—Let Your Love Shine on Me** (Dozier, BMI). **WARNER BROS. 0522**  
**JONATHAN KING—Icicles** (Fell From the Heart of a Bluebird) (Mainstay, BMI). **PARROT 3008**  
**BOBBY ARAON—Wait Till the Sun Shines, Nellie** (Jaypaul, SESAC). **MTA 109**  
**TONY ROMEO—My Ol' Gin Buddy and Me** (Icarus, ASCAP). **COLUMBIA 43839**  
**THE LA PLAYA SEXTET—El Gato** (Gass, BMI). **MUSICOR 1206**  
**THE STEINWAYS—Don't Wonder Why** (Captain Marvel, BMI). **OLIVER 2007**  
**JACK SCOTT—Before the Bird Flies** (Tree, BMI). **ABC 10843**  
**MONGO SANTAMARIA—Tacos** (Mongo, BMI). **RIVERSIDE 4586**  
**ARETHA FRANKLIN—Cry Like a Baby** (Blackwood, BMI). **COLUMBIA 43827**  
**JOHNNY CYMBAL—Good Morning Blues** (Linda's World, BMI). **COLUMBIA 43842**  
**ROBIE PORTER—Heartache Hurry on By** (Arch, ASCAP). **MGM 13587**  
**LORRAINE CHANDLER—She Don't Want You** (Polaris, BMI). **RCA VICTOR 8980**  
**DIANE RENAY—Please Gypsy** (Greenleaf, BMI). **UNITED ARTISTS 50048**  
**LIVERPOOL FIVE—Any Way That You Want Me** (Blackwood, BMI). **RCA VICTOR 8968**  
**DICK AND DEE DEE—Make Up Before We Break Up** (Song City, ASCAP). **WARNER BROS. 5860**  
**THE SIXPENCE—Fortune Teller** (Minute, BMI). **DOT 16959**

## COUNTRY SPOTLIGHTS

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

**GEORGE JONES & MELBA MONTGOMERY—CLOSE TOGETHER** (Prod. by "Pappy" Daily) (Writer: Montgomery) (Glad, BMI)—Clever lyric set to infectious rhythm plus top vocal work adds up to a hit aimed at the top of the chart. Flip: "Long As We're Dreaming" (Glad, BMI). **Musicor 1204**

**DON GIBSON—FUNNY, FAMILIAR, FORGOTTEN FEELINGS** (Prod. by Chet Atkins) (Writer: Newbury) (Acuff-Rose, BMI)—**FORGET ME** (Prod. by Chet Atkins) (Writer: Eddy) (Lindane, BMI)—Two strong Gibson entries. First, a top Mickey Newbury ballad, and flip, a catchy rhythm number from the pen of Miriam Eddy. **RCA Victor 8975**

**JOHNNY PAYCHECK—MOTEL TIME AGAIN** (Prod. by Aubrey Mayhew-Lloyd Greensteel) (Writer: Bare) (Central Songs, BMI)—Written by Bobby Bare, this rhythm number has potential for the top of the chart via this first-rate Paycheck reading. Powerhouse. Flip: "If You Should Come Back Today" (Mayhew, BMI). **Little Darlin' 0016**

**PORTER WAGONER—OLE SLEW-FOOT** (Prod. by Bob Ferguson) (Writer: Hausey) (Jason, BMI) — Moves from start to finish and should spiral Wagoner up the chart. Should prove one of his biggest hits. Flip: "Let Me In" (Southtown, BMI). **RCA Victor 8977**

**WEBB PIERCE — WHERE'D YA STAY LAST NIGHT** (Writer: Hudgins) (Pamper, BMI)—Just as "Love's Something" fades from the chart, this clever rhythm number should put Pierce right back up on top rapidly. Flip: "She's Twenty-One" (Cedarwood, BMI). **Decca 32033**

**THE HARDEN TRIO—SEVEN DAYS OF CRYING (Makes One Weak)** (Prod. by Don Law & Frank Jones) (Writer: Smith) (Southtown, BMI)—Infectious rhythm number that will prove another top winner for the trio. Fine vocal performance. Flip: "Husbands and Wives" (Tree, BMI). **Columbia 43844**

### CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

**JOHNNY DALLAS—Heart Full of Love** (Mayhew-Window, BMI). **LITTLE DARLIN' 0013**  
**REM WALL—That's All She Left Me** (Seashell, BMI). **COLUMBIA 43812**  
**JACK BARLOW—Smile on My Face** (Tree, BMI). **EPIC 10072**  
**DOYLE HOLLY—The Dumb Thing** (Four Star, BMI). **MOSRITE 160**  
**JIMMY STRICKLAND—Don't Get Your Hopes Up** (Window, BMI). **DOT 16956**

## R&B SPOTLIGHTS

### TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

**THE SPELLBINDERS—HELP ME** (Prod. by Kapralik-McCoy) (Writer: Williams) (Daedalus, BMI)—Hard-driving beat backs an exceptional vocal performance that should prove a sales giant in both the pop field as well as the r&b market. Flip: "Danny Boy" (Boosey & Hawkes, ASCAP) **Columbia 43830**

**BARBARA BANKS — RIVER OF TEARS** (Prod. by Herb Bernstein) (Writers: Banks-Knight) (Saturday, BMI)—This rocker should be a sales monster. Wild, wailing vocal work with strong support from the driving Herb Bernstein arrangement. Flip: "Living in the Past" (Saturday, BMI). **Veep 1247**

### CHART Spotlights—Predicted to reach the R&B SINGLES Chart

**THE OVATIONS—Me and My Imagination** (Fellows-Peer Int'l, BMI). **GOLD-WAX 314**  
**LARRY WILLIAMS—I'd Rather Fight Than Switch** (Nelchell, BMI) **OKEN 7259**  
**DEREK MARTIN—Count to Ten** (Sagittarius-Maltese, BMI). **SUE 143**  
**THE THEMES—No Explanation Needed** (Brunswick-Metric, BMI). **MINIT 32009**  
**MAGNIFICENTS—Take Me On** (Sagittarius-Lemco, BMI). **SYMBOL 221**

**TERRY KNIGHT & THE PACK—I (Who Have Nothing)** (Milky Way-Trio-Cotillion, BMI). **LUCKY ELEVEN 230**  
**GARY & THE HORNETS—Hi Hi Hazel** (Gallico, BMI). **SMASH 2061**  
**THE CONCORDS—I Feel a Love Comin' On** (Wemar, BMI). **BOOM 60,021**  
**THE TREMELOES—Good Day Sunshine** (Maclen, BMI). **EPIC 10075**  
**WAYNE COCHRAN—Goin' Back to Miami** (Lois, BMI). **MERCURY 72623**  
**BILLY LEE RILEY—The Way I Feel** (Witmark, ASCAP). **G.N.P. CRESCENDO 377**  
**JENNIE RAE—Georgia on My Mind** (Peer Int'l, BMI). **MGM 13566**  
**DAN ELLIOT—You Gotta Be Bad to Get Good Lovin'** (South Mountain-Danel, BMI). **COLUMBIA 43826**  
**TWICE AS MUCH—Step Out of Line** (Immediate, BMI). **MGM 13600**  
**KENNY CARTER—Don't Go** (Key-Ton, BMI). **RCA VICTOR 8970**  
**JIMMY HARRIS—When We Were Friends** (Painted Desert, BMI). **OLIVER 2006**  
**THE CHARLATANS—The Shadow Knows** (Tiger, BMI). **KAPP 779**  
**THE WAILERS—Think Kindly Baby** (Unart-Valet, BMI). **UNITED ARTISTS 50065**  
**LARRY RAMOS—It'll Take a Little Time** (Blue Blood, BMI). **COLUMBIA 43805**  
**THE UNTAMED—It's Not True** (Famous-Essex, ASCAP). **PLANET 117**

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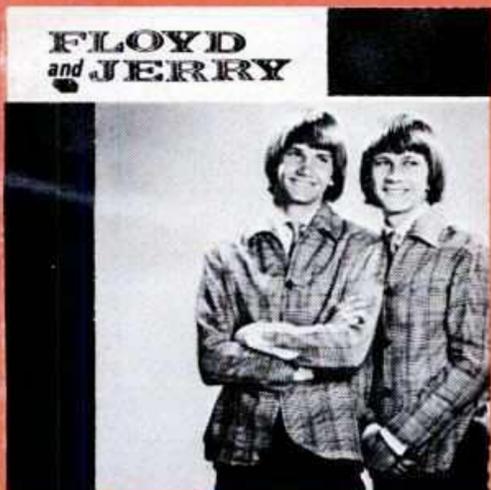
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## Bitter End Opens (Talent) Doors

By CLAUDE HALL

NEW YORK—To give new talent an opportunity to "happen," Greenwich Village impresario Fred Weintraub presented a showcase of 10 acts Oct. 2 at his Bitter End club, especially for talent buyers of seven major colleges and universities.

Invited to attend the special show were Howard Henry of the University of North Carolina, Bill Griffith of Duke University, David Phillip of the University of Southern Carolina, Rudolph Alexander of East Carolina College, Mark Reese of Wake Forest, Shaw Smith of Davidson, and Lee McDonald of North Carolina State. Weintraub said these talent buyers are also representing other universities—about 15 in all. He hopes to convince them of the necessity of setting up coffee houses within campus student unions. Colleges could then obtain talent for a low budget on a week's basis. Performers would receive room and board from the colleges and a circuit of seven or more college coffee houses to perform at, giving them valuable exposure "before colleges who might

later buy them back for a major concert." Weintraub hopes to have 50 colleges in a special circuit by next week.

"The Bitter End and a few similar clubs scattered about the nation are the only places where talent can develop these days," Weintraub said. "The problem is that there is not enough places where kids can learn the business. Groups are having to pay for endless record sessions in hopes of coming up with a hit record in order to get enough fame to get club engagements, but this results usually in them not having enough performing experience to do the job.

"So many groups, acts, need the work," he said. Colleges today, Weintraub felt, had become the counterpart of vaudeville and the college circuit

could be profitable. But schools are less and less going for the one-shot record act. "They're getting sophisticated and want solid entertainment."

Groups such as the 4 Seasons, which Weintraub manages, meet this demand. "They're almost completely sold out for colleges during October and November," Weintraub — through Fredana Management — also manages the Serendipity Singers, the Bitter End Singers, a comedy trio named the Uncalled for Three, Jake Holmes, Leon Bibb and Tiffani Michel. Michel was just signed by MGM Records; Holmes is being negotiated for Tower Records. Billy Fields is a big factor in talent negotiations in the Weintraub office.

The Serendipity Singers, big  
(Continued on page 20)

## For Eydie and Steve It's Fun And Songs—Marriage Style

NEW YORK—Even after an absence of more than three years as a stage team, Eydie Gorme and Steve Lawrence are shining examples in nightclub expertise and, at the risk of being superfluous, they have the talent, the timing and the training which makes them one of the smoothest and brightest acts on the club scene.

Performing individually and together at the Copacabana (29) they mixed up their skills in a show which impressed for its informality and vitality. The production has a beginning, middle and ending which would be the envy of any Broadway producer.

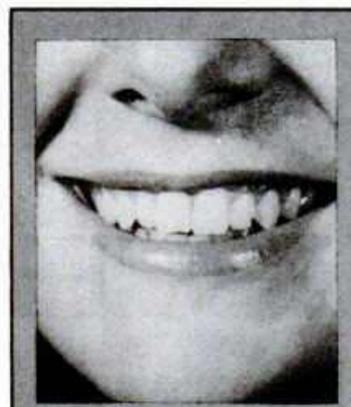
Lawrence opened with a rousing version of "She Loves Me," and followed up with "Good Times" and "The Ballad of the Sad Young Men," both of which are from his new Columbia album, "Songs of Love and Sad Young Men."

With Miss Gorme on stage, they verbally prodded each other on such matter as his short-lived TV show, marriage and sex. In fact, a comedy LP by them probably would be a good idea.

Miss Gorme is a dynamic singer with a far reaching range. In addition to "Matchmaker," she sang "What Did I Have That I Don't Have Now" and "If He Walked Into My Life" from her Columbia album "Don't Go to Strangers," No. 55 on the chart last week. She

sung "If He Walked Into My Life" with such emotion that she cried, but quickly ad-libbed, "This song really plays havoc with my eyelashes." "Come Back to Me," "The Honeymoon Is Over," "Sunrise Sunset" and "No Two People" concluded their act.

United Artists' Pat Cooper was in good form although his material was somewhat restricted in subject. But he has the makings of a fine comedian  
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## Royal Show Band Mixes Up Styles In Rocking Date

NEW YORK—Ireland's Royal Show Band rocked into Carnegie Hall on Oct. 2 with a variety of styles. The youths, with lead singer Brendan Bowyer, ran the gambit from Elvis Presley and Beatles songs to "Spanish Flea" and Irish songs. While some of the material seemed old-hat, the septet performed with a winning style that may catch on here.

The RSB jumped (in the air) through their hit HMV disk of "The Hucklebuck," led by Bowyer to open the program. Bowyer, who contributed the Presley medley, had an enthusiastic audience of about 1,000 persons  
(Continued on page 20)

## John Gary in Business—Singing—With Polished Act

After a successful summer season on CBS-TV, John Gary is back on the nightclub circuit with an act that's warm and winning from start to finish. In his first date at the Hotel Plaza's Persian Room in a year and a half, Gary shows that he's developed and matured as an entertainer. Gone are the affected mannerisms and synthetic show business attitude, and Gary's business is singing.

Even though the stress is on the musicality of the performance, Gary still maintains a rapport with the audience whether the mood be gay or sentimental.

His range is wide and his attack is forceful and his grip never lets up through an act that runs close to an hour.

One of the keys to Gary's success as an RCA Victor artist is that he gives much consideration to the importance of his arrangements. It's evident in this "live" presentation, too, as he gives special credit to Marty Gold for his arrangement of "More" and John Price for his arrangement of "Granada." Both deserved it and gave Gary much of his musical meat.

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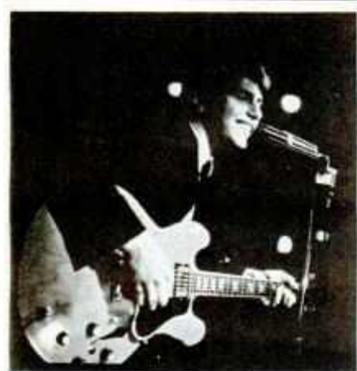
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Johnny Rivers is busting loose again! This time with a double threat . . . "POOR SIDE OF TOWN," a smash single that's already in the Top Twenty, and "JOHNNY RIVERS' GOLDEN HITS," a fast rising Imperial LP that's just moved into the Top 100 LP list. If Johnny Rivers' success story has a message; it's that you just can't beat a guy who can take the best of the folk and C&W sounds and make them really rock! And, maybe another part of the Rivers' success formula is the Gibson guitar that Johnny swears by. It's the guitar that has the versatility that a performer like Johnny requires. Maybe that's why most pro guitar men play Gibsons.  
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DAVID ROSE, right, arranger-conductor, and artists and repertoire producer Dave Axelrod listen to playbacks at the Capitol Tower from sessions held last week after Rose's recent signing of a Capitol contract.

## College Circuit

ARTIST(S), Label, Agent	SCHOOL (Correspondent)	DATE	ATTENDANCE	REVIEW	DEALER REACTION
JONATHAN WINTERS Verve Dick Leonarrd	Southern Methodist U. Dallas, Tex. (Wesley J. Ketz Jr.)	Sept. 23	5,500	Three-hour show might have been too long had not Winters gripped audience in his one-hour stint. Highlights were Winters' running gag on wanting to do a baseball sketch and oldest airline.	Julie Cross of Melody Shop, Roland Duncan of Miracle Music, Marion Ehemann of Hillcrest High Fidelity, Wayne Evans of Preston Record Center, all reported no sales reaction.
BACK PORCH MAJORITY Epic Gordon Singer Agency	St. Cloud State Col. St. Cloud, Minn. (Fred Bauries)	Sept. 20	5,500	Good, balanced program of old favorites and comedy routines. Did three encores.	Leonard Jagelski of Musicland—slight increase. Toy Ward of the College Book Store—moderate sales. "That's the Way It's Going to Be" moved best at both outlets.
BOBBY COMESTOCK & COUNTS Ascot	Adirondack Community Col. Hudson Falls, N. Y. (David Howard)	Sept. 23	300	Group played rock only in an unvaried program. There was little applause during and after program. Performers seemed to be going through the motions.	Miss French at Braydon and Chapman and Kroblach of Krobbs both reported no sales. Miss French reported one request.
MANTOVANI London University Cone Productions	Seton Hall University	Sept. 24	4,000+	Program changed pace beautifully, drawing favorable audience response. Numbers received best were "Spanish Flea," "Toy Shop Ballet," "Softly as I Leave You."	Richard Carroll of Village Record Shop and Fred Baker of Discorama Records both reported slight sales increases with "Mr. Music" moving best.
BROTHERS FOUR Columbia College Entertainment	U. of Notre Dame Notre Dame, Ind. (Peter Nardi)	Sept. 24	2,000	Excellent concert. Down-tempo tunes combined with up-tempo in proper balance. Best response was to "Try to Remember" and "Greenfields."	Emery of Rodin's—heavy increase. Mrs. Miller of Al Smith's—slight increase. Notre Dame Bookstore—very heavy increase.
CHAD & JEREMY Columbia College Entertainment & William Morris	Drew University West Orange, N. J. (Ron Farber)	Sept. 24	1,650	Chad & Jeremy ran through wide range of material. Audience made up mainly of local screaming teen-agers. They refused all interviews.	Alfred Hairston of Downtown Record Shop, Sid Sacks of Madison Photo/Record, John Huemer of Graymat's, and the Waverly all reported no additional or unusual sales activity.
PETE FOUNTAIN Coral	U. of Southern Mississippi Hattiesburg, Miss. (Harry Tisdale)	Sept. 25	8,100	Fontaine held the attention of his audience throughout with a swinging mixture of old and new tunes. Strongest applause went to "A Closer Walk With Thee."	Mrs. Floyd of University Bookstore—slight increase. Merle Fokakis of Pal's Music Co.—no increase.
RIGHTEOUS BROTHERS Verve NINO TEMPO & APRIL STEVENS Atco Frenchie Artists Representatives	University of Alabama Tuscaloosa, Ala. (Gary Fuller)	Sept. 26	3,000	Program was balanced. Students "went wild" when April Stevens sang "Teach Me, Tiger" to a male student. All Righteous Brothers numbers went over.	Betty Brown of Bama Super Stores—sold eight albums next day. "You've Lost That Loving Feeling" moved best. Gene Newsom of Kress Record Shop—slight increase.
SMOTHERS BROTHERS Columbia JERRY VALE Columbia Victory Varieties	Purdue University W. Lafayette, Ind. (Kenneth Lee Hinrichs)	Sept. 30 Oct. 1	22,000 (four shows)	Entire Smothers Brothers performance drew excellent reaction, but audience wanted another encore, which they didn't get. Reaction to Jerry Vale was good.	Dave Keen of Bennet Music and Adamson of Adamson Music reported slight increases with Vale's "Domage, Domage" moving best.
BACK PORCH MAJORITY	University of Pittsburgh Pittsburgh, Pa. (Jim Smith)	Sept. 17	3,500	Good jazz, solid folk, ranging to pop and folk-rock plus humor. Best numbers were "I See You Rider" and "That's the Way It's Gonna Be."	National Record Mart and Bob's Discount reported no increases.

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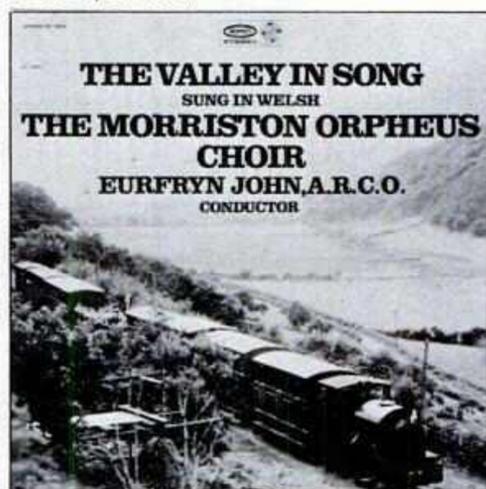
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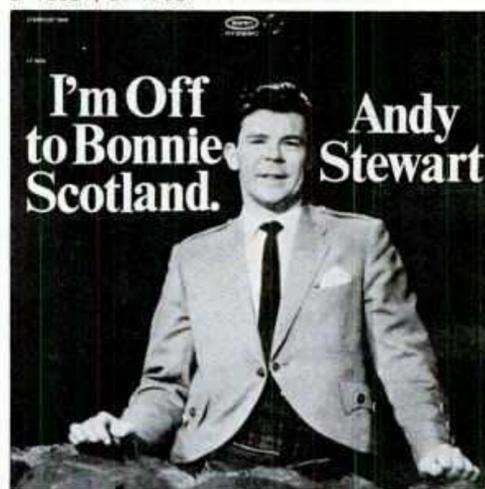
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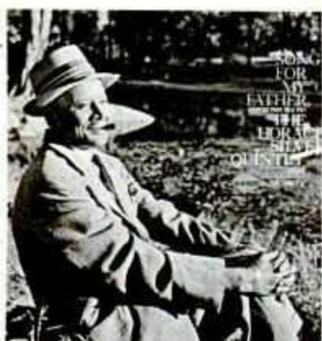
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**Byrds Make Nitery Fly**

NEW YORK—The opening of the Byrds at Art D'Lugoff's Village Gate (4) marked two firsts. For one, it was the New York club debut for the Columbia Records recording group. But more significant was the fact that no rock 'n' roll act has ever appeared at the Gate.

The Greenwich Village night-spot has long been one of the primary havens for jazz, folk and blues fans. Among the artists regularly appearing at the club are Herbie Mann, Gloria Lynn, Nina Simone, comedian Dick Gregory and Jimmy Smith. Although the inclusion of r&r and folk-rock groups will alter the audience composition, D'Lugoff said there was no change of policy. "We look at this as merely an extension of talent we bring in," he said. "The Gate will still feature jazz, folk and we'll have more r&b and rock."

On the bill with the Byrds were Lothar and the Hand

People, a rock group playing the electric theromex, and comedian Dave Frye. The Byrds played two sets, both to a packed house.

Opening with a hard driving "All I Really Want to Do," the Byrds maintained the frenzied pace throughout. Top number of the evening was their hit version of Bob Dylan's "Mr. Tambourine Man"—the song which thrust them into national prominence. Under the pound-drumbeat of Mike Clark and three rousing guitars, it was difficult to hear the soft voice of Jim McGuinn. But this is their style and the audience wasn't concerned.

The Byrd's sound, while in the folk rock vein, contains a highly complex rhythm line. The group makes use of the Indian Sitar raga rock. Included in their act were all of their hit recordings — "Turn Turn Turn," "8 Miles High" and their current "Mr. Spaceman."

HANK FOX

**Bitter End Opens**

Continued from page 18

on campuses, launch a new pop-art production for the circuit in the next week or two. Called "A Pependipity Happening," the first half of the show features the regular concert of the group. But the second half combines the group's vocal efforts with a Flash Gordon film to which extra scenes have been added that include everything from the Serendipity Singers acting to clips of political figures. The film, produced by Bryan Sennett of the Weintraub office, will feature, for example, Flash Gordon proclaiming, "The world is coming to an end," cut to a riot scene filmed in India, then to the Serendipity singers performing live before the movie screen the song, "The While World Is in an Uproar." A film sequence of the Johnstown flood will be followed by the group singing "Don't Let the Rains Come Down."

Weintraub has already set the show for 52 campuses in October and November.

A former record producer (the Serendipity Singers and the Bitter End Singers), Weintraub has just placed the Bitter End Singers on Atlantic Records to be produced by Four Seasons Productions. The Serendipity Singers will now be produced by Herb Bernstein.

**Signings**

Dee Dee Sharp has joined Atlantic Records with a long-term pact. Her initial disk on her new label will be "My Best Friend's Man." . . . Lorraine Ellison to Warner Bros. Records with "Stay With Me" her debut single. . . . The L. A. Revival and Rhythm Society Orchestra signed with Dot Records. The unit's first pressing will be "Walking on Wilshire." . . . The Leaves from Mira to Capitol.

Dionne Warwick has signed a new five-year deal with Scepter Records. . . . The Buddy Rich Band to Liberty which has cut the 16-piece organization at the Chez, new big band club in Los Angeles. . . . The Spike Drivers to Warner Bros. Records.

**IVES' GUITAR LOANED BY U. S.**

NEW YORK—Decca artist Burl Ives will have his original Martin guitar on loan at the United States Pavilion of the Canadian World Exposition to be held next year in Montreal. The guitar, the earliest Martin ever manufactured, was Ives' first instrument. It was originally purchased for \$50 and is now valued at several hundreds of dollars.



DION & THE BELMONTS have reunited for a new disk career on ABC Records. Welcoming the boys to ABC are: Larry Newton, third from right, the label's president, and Howard Stark, right, vice-president of the ABC Records Division. Left to right are Angelo D'Alee, Carlo Mas-trangelo, Fred Milano, Sal Bonafede, group's manager, Larry Newton, Dion DiMucci, and Howard Stark.

**Royal Show Band**

Continued from page 18

clamoring for more with two patriotic Irish songs, "Boo-lavogue" and "Croppys Boy." Tom Dunphy, who announced much of the program, not only did solo rock numbers, but a yodel number of "Kevin Barry," another patriotic Irish song.

Mike difficulties, which hampered some of the program, were especially noticeable in Charlie Matthews' for solo passage from his station at the drums. Matthews fared better in his straight vocal solos of "Some-

where My Love," the group's latest HMV disk, and "Mama." Trumpeter Eddie Sullivan blew a fine lyric trumpet solo, "El Silencio," then played a la Herb Alpert in "Spanish Flea."

The concert began the Show-band's American tour, which also includes appearances in Boston, Los Angeles and San Francisco. Their first United States releases are planned for January with an LP and singles on either Capitol Records or Tower Records, a Capitol subsidiary. Their live performance was well choreographed, including four Irish Go-Go girls.

FRED KIRBY

The **GURUS** are nearing!!



MANTOVANI, SEATED, receives a plaque from London Records executives commemorating his 10th American tour. Representing London, left to right, are Marty Wargo, D. H. Toller-Bond and Herb Goldfarb.

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c/w  
"TINY BUBBLES"  
32041

*Sung by the  
Islands' Favorite*

# ED KENNEY

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The Action is on

Jewel...Paula

Their New Hit Is a Smash

**'RUN AND HIDE'**

The Uniques  
Paula 245

ANOTHER NEW HIT!

**'DONE GOT OVER'**

Bobby Powell  
and  
Jackie Johnson  
Whit 717

NEW RELEASE

**'MIDDLE OF A HEARTACHE'**

Charlie Daniels  
and the Jaguars  
Paula 246

2 GREAT NEW BLUES

**'DO SOMETHING BABY'**

George Butler  
Jewel 769

**'GO HEAD ON'**

Jimmy Ellie  
Jewel 770

NEW RELEASE

**'OUTTA MY HEAD'**

John Fred  
Paula 247

Billboard Spotlight Album Pick

**'NAT STUCKEY SINGS'**

Nat Stuckey  
Paula LP 2192 (M)  
LP S 2192 (S)

THREE HOT COUNTRY RECORDS  
JUST RELEASED

**'CLOSED DOORS'**

Vernon Jacobs  
Paula 248

**'KEEP ME IN MIND'**

Jimmy Fautheree  
Paula 249

**'THROWING IN THE CRYING TOWEL'**

Cheryl Pool  
Paula 251

D. J.'s: Write for Samples

Jewel...Paula  
RECORDS

728 TEXAS ST., SHREVEPORT, LA  
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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	Wks. Ago			TITLE	Artist, Label & Number	Wks. On Chart
	1	2	3			
1	4	4	6	SUMMER WIND	Frank Sinatra, Reprise 0509 (Witmark, ASCAP)	7
2	2	2	1	BORN FREE	Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI)	12
3	3	3	5	SUMMER SAMBA	Walter Wanderley, Verve 10421 (Duchess, BMI)	10
4	1	1	2	IN THE ARMS OF LOVE	Andy Williams, Columbia 43737 (Twin-Cris, ASCAP)	12
5	9	13	21	DOMMAGE, DOMMAGE	Jerry Vale, Columbia 43774 (Feist, ASCAP)	6
6	6	9	16	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roosevelt, BMI)	10
7	7	8	19	I CAN'T GIVE YOU ANYTHING BUT LOVE	Bert Kaempfert and His Ork, Decca 32008 (Mills, ASCAP)	6
8	5	6	8	FLAMINGO	Herb Alpert & Tijuana Brass, AAM 813 (Tempo, ASCAP)	7
9	8	7	4	MAS QUE NADA	Sergio Mendes and Brasil '66, A&M 807 (Peer Int'l, BMI)	11
10	11	14	26	A TIME FOR LOVE	Tony Bennett, Columbia 43768 (Witmark, ASCAP)	4
11	14	19	39	FREE AGAIN	Barbra Streisand, Columbia 43808 (Emanuel-Beaulouis, ASCAP)	4
12	12	18	35	I'M GETTIN' SENTIMENTAL OVER YOU	Glenn Miller Ork (De Franco), Epic 10057 (Mills, ASCAP)	5
13	21	37	—	LOOKIN' FOR LOVE	Ray Conniff Singers, Columbia 43814 (Jay, ASCAP)	3
14	16	21	29	ELUSIVE BUTTERFLY	Jane Morgan, Epic 10058 (Metric, BMI)	4
15	15	20	37	ONCE I HAD A HEART	Robert Goulet, Columbia 43760 (Leeds, ASCAP)	5
16	10	5	3	QUANTANAMERA	The Sandpipers, A&M 806 (Fall River, BMI)	11
17	26	31	—	THE PORTUGUESE WASH-WOMEN	Baja Marimba Band, A&M 816 (Remick, ASCAP)	3
18	13	12	12	I REALLY DON'T WANT TO KNOW	Ronnie Dove, Diamond 208 (Hill & Range, BMI)	7
19	17	22	30	SO NICE	Connie Francis, MGM 13578 (Duchess, BMI)	6
20	19	17	18	SO NICE	Johnny Mathis, Mercury 72610 (Duchess, BMI)	6
21	22	23	24	CRY SOFTLY	Nancy Ames, Epic 10056 (Tree, BMI)	6
22	37	—	—	NOBODY'S BABY AGAIN	Dean Martin, Reprise 0516 (Smooth-Noma, BMI)	2
23	25	32	34	ALMOST PERSUADED	Patti Page, Columbia 43794 (Gallico, BMI)	6
24	18	10	7	THERE WILL NEVER BE ANOTHER YOU	Chris Monter, A&M 810 (Morris, ASCAP)	10
25	31	34	—	CABARET	Marilyn Maye, RCA Victor 8936 (Sunbeam, BMI)	3
26	32	33	—	WALKING ON NEW GRASS	Buddy Greco, Reprise 0515 (Pamper, BMI)	3
27	30	30	31	SECRET LOVE	Richard (Groove) Holmes, Pacific Jazz 88130 (Remick, ASCAP)	5
28	—	—	—	GAMES THAT LOVERS PLAY	Eddie Fisher, RCA Victor 8936 (Miller, ASCAP)	1
29	38	—	—	SO WHAT'S NEW?	Horst Jankowski, Mercury 72615 (Almo, ASCAP)	2
30	20	16	13	SOMEWHERE MY LOVE	Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP)	18
31	36	—	—	ALL THAT I AM	Elvis Presley, RCA Victor 8941 (Gladys, ASCAP)	2
32	—	—	—	HAWAII (Main Title)	Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	1
33	33	39	—	THE OTHER SIDE OF THIS LIFE	Peter, Paul & Mary, Warner Bros. 5849 (Third Story, BMI)	3
34	34	35	38	ALL I SEE IS YOU	Dusty Springfield, Philips 40396 (Anne-Rachel, ASCAP)	4
35	—	—	—	SO WHAT'S NEW	Peggy Lee, Capitol 5758 (Almo, ASCAP)	1
36	40	—	—	MARRIED	Don Cherry, Monument 971 (Sunbeam, BMI)	2
37	—	—	—	SOMEBODY LIKE ME	Eddy Arnold, RCA Victor 8965 (Barton, BMI)	1
38	39	40	—	CHERISH	Association, Valiant 747 (Beechwood, BMI)	3
39	—	—	—	SO NICE (Summer Samba)	Vikki Carr, Liberty 55917 (Duchess, BMI)	1
40	—	—	—	GAMES THAT LOVERS PLAY	Wayne Newton, Capitol 5754 (Miller, ASCAP)	1

The  
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nearing!!

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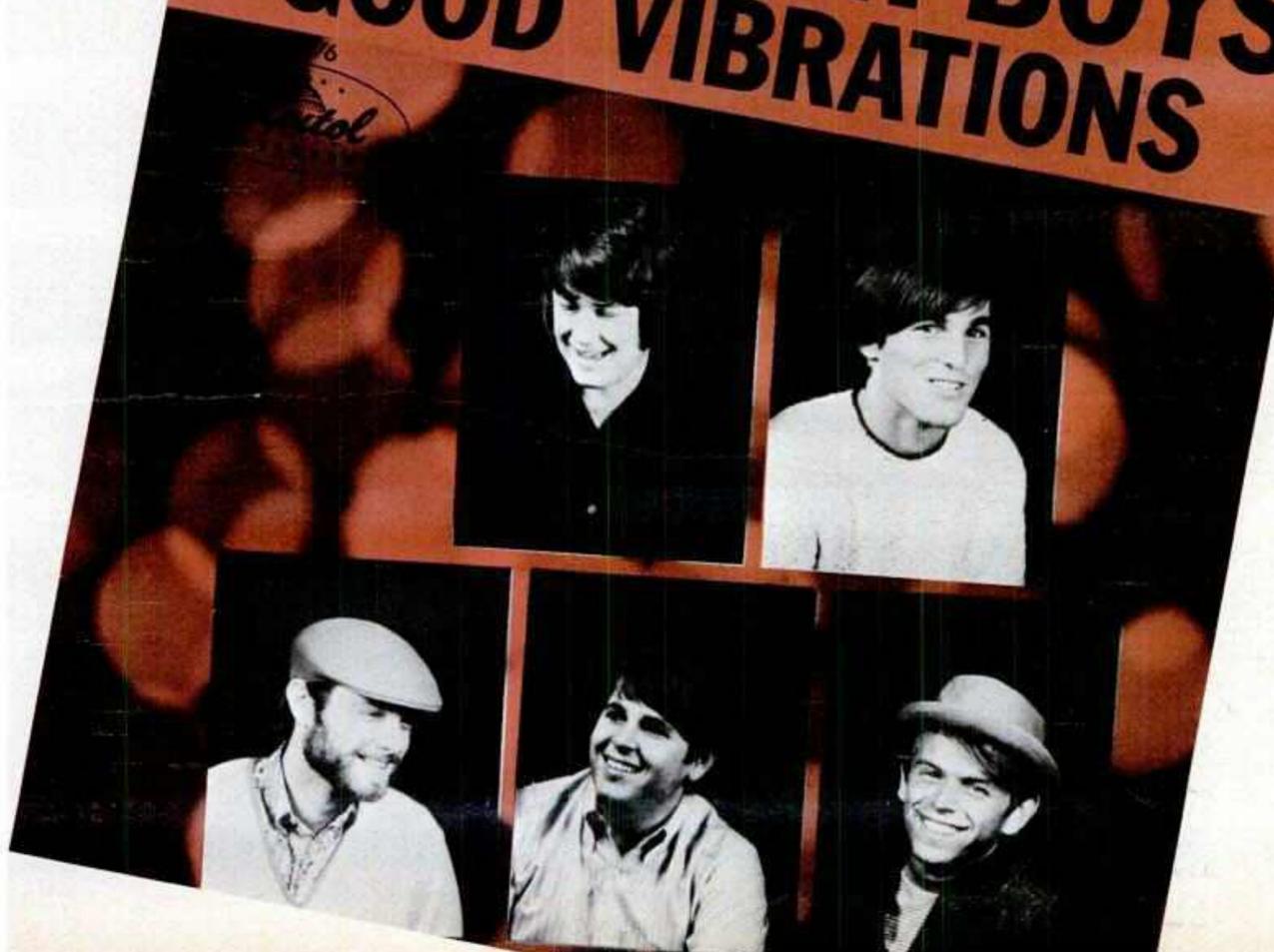
# OUT OF SIGHT!

An incredible new sound from the BB5—  
the kind of gutsy production that makes a No. 1 single!



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## THE BEACH BOYS GOOD VIBRATIONS



HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'REACH OUT I'LL BE THERE', 'CHERISH', '96 TEARS'.

Table with columns: 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66. Includes songs like 'ALMOST PERSUADED', 'I CAN MAKE IT WITH YOU', 'THE GREAT AIRPLANE STRIKE'.

Table with columns: 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Includes songs like 'A SATISFIED MIND', 'BUT IT'S ALRIGHT', 'SAID I WASN'T GONNA TELL NOBODY'.

HOT 100—A TO Z—(Publisher-Licenses)

Table listing songs A-Z with publisher/label information. Includes 'Ain't Gonna Lie', 'All I See Is You', 'All Strung Out'.

Table listing songs A-Z with publisher/label information. Includes 'Hair on My Chinny Chin Chin', 'Happiness', 'Hooray for Hazel'.

Table listing songs A-Z with publisher/label information. Includes '96 Tears', 'Nobody's Baby Again', 'Paint Me a Picture'.

Table listing songs A-Z with publisher/label information. Includes 'Please Mr. Sun', 'Psychotic Reaction', 'Rain on the Roof'.

Table listing songs A-Z with publisher/label information. Includes 'Secret Love', 'See See Rider', 'See You See You'.

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**GAMES THAT LOVERS PLAY**  
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# RADIO-TV programming

## 'Upbeat' Show Upbeats Factor in Building Acts, Selling Records

By CLAUDE HALL

CLEVELAND — Now in 25 markets—with more to come—Herman Spero's "Upbeat" syndicated bandstand show has become a major factor in building artists as well as selling records. The hour show, produced by Spero, originates at WEWS-TV. It started in August 1964, the idea of station general manager and Don Parris, vice-president, as the "Big 5" show locally on WEWS-TV.

Parris, according to Spero, had been looking for a vehicle

that would appeal to teens and young marrieds. "Teens give the vocal support and allegiance to an individual record artists that a show needs, but the people who buy the product advertised are women in the 18-39 age bracket. We aim our show at this audience partially, sometimes featuring jazz artists or Easy Listening type performers."

With Don Webster as host, the show has constantly built; it went all-Ohio in September 1965 on several TV stations; in January 1966 the show went

into syndication. The format of the show calls for a weekly co-host. While talk is ordinarily held to a minimum, special attention is given to the guest co-host to form a running interview. These co-hosts have included such record acts as Lesley Gore, Gene Pitney, Bobby Goldsboro, Billy Joe Royal, Noel Harrison, James Brown, Adam Wade, ? and the Mysterians, Terry Knight and the Pack, Len Barry and Paul Revere and the Raiders.

"Terry Knight was a deejay (Continued on page 32)

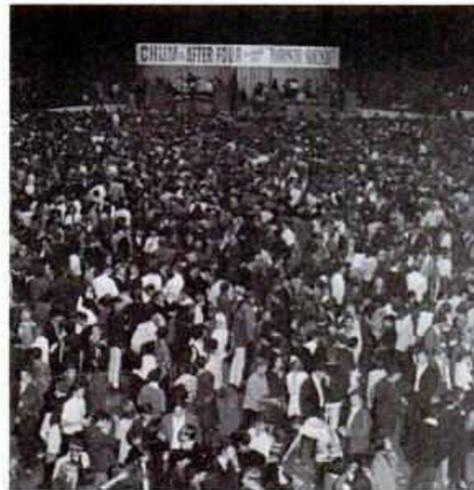
## ALL-REQUEST TEST BY WABC

NEW YORK — WABC, the Hot 100 format operation, has launched an experimental all-request format during the evening show of its big gun air personality Bruce Morrow. Morrow is on the air 7:20 to 11 p.m. week days, 7-midnight Saturdays. Show is presently garnering approximately 3,000 calls per hour, said program director Rick Sklar. Feature was started Sept. 29. It has not, so far, spelled a boom to record men. Sklar said that the records most-requested are top 10 and golden oldie records—"over and over."

## Girls Ousted At WLIZ

LAKE WORTH, Fla. — WLIZ last week gave its all-girl roster of personalities the powder. While maintaining basically the same Easy Listening type of format, the daytime operation is using male deejays. New station manager is Donald S. Greenlies, formerly general manager of WQXT, Palm Beach, Fla. He brought with him Dave Webster to serve as program director and co-host the 9-10:30 a.m. talk-formatted "Dave and Mary" show. Station (Continued on page 32)

## Record Executives, 16,000 See Rocking Marathon in Toronto



Over 16,000 fans packed the huge floor and thousands of seats in Maple Leaf Gardens, and many of them dug the Toronto Sound for the full 14 hours, 10 a.m. to midnight.



Littered stage, policemen guarding the rope barricade, rapt fans, bear testimony to the popularity of the Last Words, Columbia recording artists.

TORONTO—"The Toronto Sound," a 14-hour marathon of non-stop rock 'n' roll music by 14 of Toronto's top groups, sponsored—and partially broadcast—by radio station CHUM and the After Four teen supplement of the Toronto Telegram, drew an enthusiastic crowd of more than 16,000 to Maple Leaf Gardens here Sept. 24, and provided an attention-grabbing showcase for local talent to record executives from Canada and the U. S.

"It's a great idea, it's moving in the right direction, getting together the people who could do something for these groups," commented Billy Sherrill, Epic Records' a&r producer, up from Nashville for the occasion. Among the record company representatives present from the U. S. were Sherrill, colleague Glen Sutton from Epic Records in Nashville, and John Simon, a&r producer from Columbia Records, New York; Tom Morgan, director of eastern operations and a&r producer from Capitol Records, New York; Joe Rene, a&r producer from RCA Victor Records, New York; Ron Newman, tape and album sales manager, and R. Dean Taylor, artist and record producer, of Tamla-Motown, Detroit.

Canadian record executives present included Jack Feeney, Ontario branch manager, and Gord Edwards,

promotion manager, RCA Victor Records; Bob Martin, national advertising and promotion manager, and Charlie Camilleri, Ontario promotion manager, Columbia Records; Paul White, national sales and promotion manager, and Corinne Peterson, administrative assistant, Capitol Records; Lee Armstrong, sales manager, from Montreal; George Offer, manager, and Al Mair, promotion, Apex Records; Hal Ross, national sales manager, Phonodisc; Joe Pariselli, promotion manager, Sparton Records.

The 14 groups appearing in the show were, in order of appearance, the Spasstiks, the 5 Rising Sons, the Ugly Ducklings, the Stitch 'n Tyme, the Tripp, the Last Words, the Paupers, Luke and the Apostles, the Secrets, Little Caesar and the Consuls, Susan Taylor and the Peytons, the Big Town Boys, R. K. and the Associates, and Bobby Kris and the Imperials. For several groups it was an excellent opportunity to promote their current disks.

Surveying the thousands of screaming, applauding teens (topping attendance figures for such stars as the Rolling Stones, the Beach Boys, the Dave Clark Five in their appearances here) ex-Torontonian Ron Newman of Tamla-Motown could only repeat "fantastic, fantastic."

A prime purpose of the show was to interest record executives, particularly those from the U. S., in Toronto talent. "There's no reason why some of these groups couldn't be competitive in the market with some of the groups now on the charts," said Joe Rene of RCA Victor Records. "There's a lot of similarity in the material they're performing, a lot of repetition in tempo and the type of tunes, but a lot of creative activity, too," said Tom Morgan of Capitol, complaining at the halfway mark that "after 14 groups in seven hours, your brain turns to peanut butter."

CHUM—which broadcast from the show, airing one number live from each set—and After Four pronounced the show a tremendous success, in terms of both attendance and audience reaction and in impact on the record executives. They plan to hold another such show at Easter, bringing in groups from across Canada to share the spotlight with local talent. Both sponsors gave the show the kind of promotion money can't buy, and donated all profits to children's charities.

Guests also commented on the smoothness and efficiency with which the show moved along, with never a break in the big sound from the split stage where, as one group performed, the next was setting up its equipment ready to go. Production was by World Canadiana.



American guests met their Canadian hosts at a cocktail party given by CHUM and After Four. Left to right, Billy Sherrill, Epic, Nashville; R. Dean Taylor, Tamla-Motown, Detroit; John Simon, Columbia, New York; Tom Morgan, Capitol, New York; Ron Newman, Tamla-Motown, Detroit; Wally Gabler and John Bassett Jr., Toronto Telegram; Allan Waters, president of CHUM.



Relaxing beyond the sound barrier, left to right, promotion man Gord Edwards and Ontario branch manager Jack Feeney of RCA Victor in Canada and Joe Rene of RCA Victor, New York, talk to Sheila Conner, CHUM's chief librarian, and deejay Jungle Jay Nelson.



Tom Morgan, Capitol Records, New York, and Paul White, national advertising and promotion manager of Capitol in Canada, compliment CHUM music director and deejay Bob McAdorey on the success of Toronto Sound Show.

# SCORE EVERY TIME WITH THE CHESS GROUP!



**Ramsey Lewis**

## UP TIGHT

CADET 5547



**Billy Stewart**

## SECRET LOVE

CHESS 1978



**Bobby McClure**

## PEAK OF LOVE

CHECKER 1152



**Sonny Warner**

## BELL BOTTOM BLUE JEANS

CHECKER 1151



**Knight Bros.**

## THAT'LL GET IT

CHECKER 1153



**CHESS**

# KAYO Uses LP Programming Policy to Win Ratings Battle

By CLAUDE HALL

SEATTLE — KAYO, one of the first radio stations to shoot to the top of the ratings battle with a modern country music format, uses a special album programming policy because of lack of push on country music singles in the area.

Bobby Wooten, program director and air personality for the station, said that there are not a lot of momma and poppa type record stores in the area. "Most of the country music records sold here are sold through rack jobbers and most of these,

naturally, are albums."

Because of this, the station programs singles only about 50 per cent of the time; these are from the station's playlist of 50 records. The rest of the programming material comes from albums. "A lot of these are not really old. Maybe just old hits dressed up in a modern style or a new version."

KAYO started out at a "Top 40 type" country music station, "but listeners complained about hearing the same songs over and over," Wooten said. "So we experimented and came up with this format."

As an example of how well the format works, the last Pulse showed the station as No. 1 in the market from 9 a.m. to 3 p.m. It drops to No. 3 between 6-9 a.m. and 3-6 p.m. when the teens are out of school.

### Major Influence

KAYO's new format evidently has proved even more beneficial to the record industry. The station is the major influence on sales of country music records. However, this time by a much wider majority of votes than in Billboard's Radio Response Ratings survey a year ago. This

(Continued on page 32)

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Charles Powell, manager of WLSC in Loris, S. C., has opened a record and music store with J. C. Huggins called City Music Co. and City Record Bar. New store would like promotion material from dealers and distributors. . . . WCHB, Detroit, is celebrating its 10th anniversary Nov. 7 and the r&b station would appreciate taped congratulations.

★ ★ ★

S. E. DeCraepeo has been promoted to manager of studio production for WGY and WRGB-TV, Schenectady, N. Y. . . . Johnny Daume, formerly of WCVL in Crawfordsville, is the new program director of KLOL, Lincoln, Neb.,

and acting as program consultant for the other Gem stations of KAGE and WPOK. KLOL went all-country Sept. 20. WPOK in Pontiac, Ill., had switched to a country music format on Sept. 1. KLOL deejays include Bill Douglas, Jack Coppersmith and Doug Mosher. All would welcome station breaks and promos.

★ ★ ★

From John Ademy of WBIG, Greensboro, N. C.: "Your lengthy front page article on the scarcity of record hops in the big cities must have surprised, aroused and dampened the spirits of the record industry this week. Well, I'm here to state that the record hops are still plenty prevalent in this neck of the woods. I firmly believe that smaller cities—such as Greensboro—still rely on the records for school dances. The youngsters like the variety of recorded sounds when they're dancing, and the DJ better have what they request right up to date. Sure, there are combos here to provide so-called live music, but they will never surpass the top hits in records. Usually, the live groups around here have about a dozen tunes in their repertoire and their music begins to grow monotonous in an hour. The kids just stand around and hardly ever dance. So, take heart record companies! Your wares are still tops at record hops."

★ ★ ★

A "Most Handsome DJ in the World" contest is being sponsored by Teen Life magazine. Deejays wishing to enter should send pix and bio to T. J. Johnson, Teen Life magazine, 260 Park Avenue South, New York 10, N. Y., prior to Oct. 29. . . . Dick Starr, WFUN, Miami, program director, has been promoted to vice-president of programming.

★ ★ ★

Tom Campbell has been appointed music director of WONE, Dayton; he's been host of the 7 p.m.-midnight show of the Ohio station. . . . Lewis H. Avery will be general manager of KYA, San Francisco, and its sister station of KOIT-FM; he was formerly general sales manager of Churchill Broadcasting, which had previously owned the Hot 100 format operation.

★ ★ ★

David Sarnoff, chairman of the Radio Corporation of America, was honored on his 60th anniversary in the field of communications by more than 1,500 leaders of science, government, industry and religion at a dinner Sept. 30 in New York. Dinner was sponsored by the National Association of Broadcasters, the Institute of Electronics Engineers and the Electronic Industries Association.

★ ★ ★

Tom Dooley, formerly with WQAM, Miami, is now a Good Guy 6-9 p.m. with WSAI, Cincinnati. Dooley, who plays guitar, drums, piano, has performed with the Mar-Keys, Bill Black's Combo, Ace Cannon and Willie Mitchell.

★ ★ ★

Dave Button, manager of KFIF, Tucson, Ariz., has resigned to accept similar post with KSVP, Artesia, N. M.; new manager of KFIF is Mark Parr, who moves up from sales manager. . . . John Lissner's "The Lively Touch" record artist interview show is shifting to 6-7 p.m. Sundays. . . . Mark Century's "Radio a la Carte" program service is up 30 per cent over this time last year in renewals and new sales, reports president Milton Herson.

★ ★ ★

Bob Eisner, who works on the air as Bob Roberts, has shifted from WEIM in Fitchburg, Mass., to the 6-midnight shift on WHIM-FM, Providence, R. I. . . . Bill Calder has been promoted to program director of KXYZ, Houston. . . . Charles D. Fritz, vice-president and general manager of WXYZ, Detroit, has been elected

(Continued on page 34)

## Radio Response Rating

SEATTLE, WASH. . . . 4th Cycle  
OCTOBER 15, 1966

### TOP STATIONS

Call Letters	% of Total Points
<b>★ POP Singles</b>	
1. KJR	55%
2. KOL	37%
3. KYAC	8%
<b>★ POP LP's</b>	
1. KVI	39%
2. KING	37%
3. KIRO	17%
4. KIXI	7%
<b>★ R&amp;B</b>	
1. KYAC	100%
<b>★ JAZZ</b>	
1. KYAC (Sonny Buxton)	60%
2. King (Bob Gill)	30%
3. KOMO (Don Cannon)	10%
<b>★ COUNTRY</b>	
1. KAYO	78%
2. KTW	22%
<b>★ CONSERVATIVE</b>	
KIXI, KXA, KOMO, KVI, KING	
<b>★ COMEDY</b>	
KVI, KING	
<b>★ FOLK</b>	
NOTE: No folk in Seattle area.	
<b>★ CLASSICAL</b>	
KETO-AM, KING-FM, KXA, KISW, KFLN, KRAR-FM	

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

### TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
<b>★ POP Singles</b>			
1.	Pat O'Day	KJR	49%
2.	Larry Lujack	KJR	19%
3.	Lan Roberts	KJR	14%
4.	Rhet Walker	KOL	12%
Others (Dick Curtis, KJR; Danny Holiday, KOL)			
<b>★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN</b>			
(Most co-operative in exposing new records) Listed alphabetically			
Pat O'Day . . . . . Program Director, KJR			
Larry Lujack . . . . . Music Director, KJR			
Sandy Syler . . . . . Record Librarian, KOL			
<b>★ TOP JOCKEYS (Pop Singles) BY TIME SLOT</b>			
Morning . . . . . Lan Roberts, KJR			
Mid-Morning . . . . . Tom Murphy, KJR			
Early Afternoon . . . . . Tom Murphy, KJR			
Traffic Man . . . . . Pat O'Day, KJR			
Early Evening . . . . . Larry Lujack, KJR			
Late Evening . . . . . Jerry Kay, KJR			
All Night . . . . . Jim Martin			
<b>★ TOP TV BANDSTAND SHOW</b>			
NOTE: No TV Bandstand show in Seattle area.			
<b>★ POP LP's</b>			
1.	Bob Hardwick	KVI	38%
2.	Al Cummins (tie)	KING	12%
2.	Jack Morton (tie)	KVI	12%
Others (Ray Cort, KVI; Ron MacDonald, KIRO; Frosty Fowler, KING; Jim French, KIRO; Dave Clark, KVI; Buddy Webber, KOMO)			
<b>★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN</b>			
(Most co-operative in exposing new LP's)			
Ross Davis . . . . . Music Director, KING			
Laverne Drake . . . . . Music Director, KVI			
Ron MacDonald . . . . . Program Director, KIRO			
<b>★ R&amp;B</b>			
1.	Sonny Buxton	KYAC	60%
2.	Lloyd Jones	KYAC	40%
<b>★ COUNTRY</b>			
1.	George Ritchy	KAYO	44%
2.	Bobby Wooten	KAYO	31%
3.	Buck Richey	KAYO	25%

## STATIONS BY FORMAT

AM RADIO FREQUENCIES			
KVI	570	KBLE	1050
KIRO	710	KING	1090
KXA	770	KAYO	1150
KIXI	910	KASY	1220
KJR	950	KTW	1250
KOMO	1000		
		KOL	1300
		KFKF	1313
		KRKO	1380
		KYAC	1460
		KBVU	1540
		KETO	1590

FM RADIO FREQUENCIES			
KBLE-FM	93.3	KBBX-FM	98.9
KOL-FM	94.1	KISW-FM	99.9
KIXI-FM	95.7	KIRO-FM	100.7
(5) KLSN-FM	96.5	KETO-FM	101.5
(5) KING-FM	98.1	KTW-FM	102.5

SEATTLE, WASH.: Country's 20th Radio Market (17 AM; 10 FM).

KAYO: 1,000 watts. Washington Telecasters. On the air 24 hrs. Gen'l mgr., John R. Di Meo. Prog. dir., Bobby Wooten. Send records to Mr. Wooten, 2939 4th Avenue S., Seattle, Wash. 98134. Phone: (206) 623-2480.

KASY: 250 watts. Daytimer. Music format: Pop Standard (98%) - Country (2%). Editorializes occasionally. Special programming: Auburn H.S. sports. "Koffee With Kasy." with Ed Garre, interview program. William Doane is director of 2-man news dept. 5-min. news on the hr. extended news at 7, 8, 12, 5. New records selected for air-play by asst. mgr. 5-10 new singles and 5-10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Ed Garre. Asst. mgr., Todd Blitts. Send 2 copies of 45's and 2 copies of LP's to Mr. Blitts, 122 S. Division, Auburn, Wash. 98002. Phone: (206) TR 3-5220.

KBBX-FM: ERP 35,000 watts, stereo. Owned by Talbot Co. On the air 18 hrs. Music format: Standard (100%). New records selected for air-play by prog. dir. Approximately 10 new LP's programmed weekly. Record promotion people are seen Wed. Gen'l mgr., Walter H. Simon. Prog. dir., Dirk Lawrence. Send 2 copies of stereo LP's to Mr. Lawrence, 2411 Alaskan Way, Seattle, Wash. 98121. Phone: (206) MA 4-3345.

KBLE: 5,000 watts. Owned by Eastside Broadcasting Co. Daytimer. Music format: Religious (96%) - Language (4%). Comedy LP's, Folk Music and Jazz included in regular programming. Approximately 15 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., George W. Boucher. Operations, Anita Busek. Send 1 copy of 45's and 1 copy of LP's to Miss Busek, 114 Lakeside Ave., Seattle, Wash. 98122. Phone: EA 4-2000.

KBLE-FM: ERP 6,600 watts. Music format: Contemporary (50%) - International Popular Music (25%) - Jazz (10%). Special programming: "What's New?" summary of entertainment in area. Address and other information same as KBLE.

KBVU: 1,000 watts. Northwest Broadcasters, Inc. On the air 24 hrs. Pres. & gen'l mgr., Merton Glant. Prog. dir., Bob Gill. Send records to Mr. Gill, 3136 Arcade Bldg., Seattle, Wash. 98101. Phone: (206) 622-1011.

KETO: 5,000 watts. Owned by Chem-Air, Inc. On the air 24 hrs. Music format: Classical (100%). Editorializes occasionally. Special programming: "Across Musical Footlights," with Frederick Schweppe, American musical theatre history, 2:30-3:30 p.m., Sun. "Seattle Symphony Preview," with Lloyd Yunker, Dick Cornwell, previews and highlights of coming symphony concerts with interviews, etc., 8-9 p.m., Sun. "Cleveland Orchestra Concerts," with Bob Conrad, syndicated, 3:30-5:30, Sun. "Seattle Opera House," with Henry Holt, Lloyd Yunker, previews and highlights of coming opera performances, interviews, etc., 8-9 p.m., Sat. Dave Robinson is director of 2-man news

dept. 5-min. on the hr., headlines on the half-hr. during traffic times, extended news 6 times daily. New records selected for air-play by Prog. dir. 2-3 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Jack Link. Prog. dir., Lloyd Yunker. Send 1 copy of stereo LP's to Mr. Yunker, 1417 Fourth Ave. Bldg., Suite 600, Seattle, Wash. 98101. Phone: (206) MU 2-2662.

KETO-FM: ERP 40,000 watts stereo. Music format: Standard (60%) - Conservative (40%). FM prog. dir., George Edgar. Address and other information same as KETO.

KFKF: 5,000 watts. Bellevue Broadcasters. Daytimer. Gen'l mgr., Kemper Freeman Jr. Sta. mgr., John Forrest. Send records to Box 908, 307 Bellevue Sq., Seattle, Wash. 98004. Phone: (206) 454-2477.

KING: 50,000 watts. NBC affiliate. On the air 24 hrs. Owned by King Broadcasting. Music format: Pop Standard (50%) - Contemporary (20%) - Standard (10%) - Country (5%) - Conservative (5%) - R&B (5%) - Jazz (5%). Editorializes occasionally. Special programming: Hydro Races. State High School Championship Basketball. "Pentagon Hotline," with Richard Fryklund, military commentary, 4:55, M-F. "Chet Huntley-David Brinkley," news commentary, 3:35 p.m. and 6:30 p.m., M-F. "Herb Alchull's Perspective," news commentary, 5:35, M-F. "Irving Clark Talk Show," audience call-in, 9 p.m.-12 midnight, M-F. TV outlet is KING-TV, channel 5. Jeff Schiffman is director of 7-man news dept. Special equipment: 3 mobile units. 5-min. news on the hr., headlines on the half-hr., extended news 3 times daily. Jazz featured on "Bob Gill and All That Jazz" 10-12 p.m., Sat. Comedy LP's, Folk Music and Jazz included in regular programming. New records selected for air-play by music dir. Play-list published weekly. Approximately 8 new singles and 12 new LP's programmed weekly. Gen'l mgr., Jim Phillips. Prog. dir., Gerry Gawne. Music dir., Ross Davis. Send 2 copies of 45's and 2 copies of LP's to Mr. Davis, 320 Aurora Ave. North, Seattle, Wash. 98109. Phone: MU 2-3555.

KING-FM: ERP 15,000 watts. Music format: Classical (75%) - Jazz (20%) - Contemporary (5%). FM prog. dir., Jim Wilke. Simulcast with KING 5:45 a.m.-1 p.m. Address and other information same as KING.

KIRO: 50,000 watts. CBS affiliate. Owned by Bonneville, Inc. On the air 22 hrs. Music format: Pop Standard (100%). Editorializes daily. Special programming: Seattle Univ. basketball. "Judith Lane Show," women's interest, 9:30 a.m.-10 a.m., M-F. "Public Pulse," with Ron MacArthur, audience call-in with live guest expert, 8:05-9:30 p.m., M-F. "Party Line," with Bill Carter, audience call-in, 11:05-3:00 a.m., M-F. TV outlet is KIRO-TV, channel 7. Jim Topping (TV) and Dick Harris (radio) and directors of 11-man news department. Special equipment: 6 mobile units. 10-min. news on the hr. Comedy LP's featured on "Ron Mac-

(Continued on page 32)

THE NEXT MONEY YOU MAKE  
SHOULD HAVE

**KEITH'S**  
PICTURE

ON  
IT



**KEITH**

**AIN'T GONNA LIE**

MERCURY SINGLE 72596

Produced by Jerry Ross Arranged by Joe Renzetti



# THIRD NATIONAL FE

ROME



**TITLE SONGS**

**PUBLISHERS**

**SINGERS & RECORD COMPANIES**

**SINGERS & RECORD COMPANIES**

Brennero '66

Sciascia

Roby Crispiano  
(Vedette)

I Pooh  
Vedette

Cammelli e  
Scorpioni  
(Camels and  
Scorpions)

Durium—E.M.  
RCA

Mario Zelinotti  
Durium

Luiselle  
Arc

Chitarre Contro  
La Guerra  
(Guitars Against  
the War)

Mas (Saar)

Carmen Villani  
(Bluebell)

Umberto  
Jolly-Saar

Ciao Italia  
(Hello Italy)

Durium  
(co-publisher)

Marcellos Ferial  
Durium

Gian Costello  
Voce del Padrone

Come Adriano  
(Like Adriano)

Clan

Don Backy  
(Clan)

I Ribelli  
Clan

Come Ritorna Il  
Giorno  
(As the day comes  
back)

Mascotte

Roberta Mazzoni  
Jolly-Saar

Antonio Marchese

Corri (Run)

E.M. RCA

Jimmy Fontana  
(RCA Italiana)

Mike Liddle  
Arc

Così Bambina  
(Like That Baby)

E.M. RCA

The Sorrows  
Pye

Guido e Maurizio  
Arc

E' L'Amore  
(That's Love)

Durium

Tony  
Durium

Nelly  
Durium

Il Mio Amore E'Un  
Capellone  
(My Love Is a  
Longhaired One)

Gilla  
Cellograph Simp

The Bad Boys  
Cellograph Simp

La Gente Di  
Campagna  
(The Country  
People)

Mas (Saar)

I 7 Latini  
Jolly-Saar

Gabriella  
Jolly-Saar

L'Amore Se Ne Va  
(Love Goes Away)

E.M. RCA

Carmelo Pagano  
Sconosciuti

Luisa Casali  
Fox

La Volpe (The Fox)

Clan

Lida Lu  
Vis Radio

Paolo Bracci  
Leader

Maria, Maria  
(Mary, Mary)

Telestar  
(Bluebell)

Claudio Lippi  
Bluebell

John Foster  
Cellograph Simp

# FESTIVAL of ROSES of ITALIAN SONG

the ROSES the

October 12, 13 and 14

TITLE SONGS	PUBLISHERS	SINGERS & RECORD COMPANIES	SINGERS & RECORD COMPANIES
Ora Piu Che Mai (Now More Than Ever)	Mas (Saar)	Claudio Villa	Udo Jurgens Vogue-Saar
Ormai (By Now)	E.M. RCA	Emilio Roy Sconosciuti	Leo Sardo Cellograph Simp
PERDONala (Forgive Her)	Durium	Little Tony Durium	Franco Tozzi
Perdomani Maria (Forgive Me, Mary)	Voce del Padrone	Sergio Bruni Voce del Padrone	Lucia Altieri Italmusica
Per Quanto Io Ci Provi (Try As I Might)	E.M. RCA	The Motowns RCA Italiana	Titty Bianchi Sconosciuti
Quand'ero Soldato (When I Was a Soldier)	E.M. RCA	Paul Anka RCA Victor	Lucio Dalla Arc
Quando Il Sole Chiude Gli Occhi (When the Sun Closes the Eyes)	Accordo (Curci)	Pino Donaggio Voce del Padrone	Al Bano Voce del Padrone
Ti Chiedo In Nome dell'Amore (I Ask You In the Name of Love)	Mas (Saar)—Arion (Sugarmusic)	Nicola Di Bari Jolly-Saar	Massiel Jolly-Saar
Tutti Vanno Via (All Go Away)	Durium	Beppe Cardile Durium	Mario Trevi Durium
Una Danza Al Chiar Di Luna (A Dance Under the Moonlight)	Mas (Saar)— Supersonic (Sugarmusic)	Remo Germani Jolly-Saar	Isabella Jannetti Durium
Un Riparo Per Noi (A Shield for Us)	Voce del Padrone	I Nomadi Voce del Padrone	Sonia elle Sorelle Voce del Padrone
Vale Piu Di Noi (He Deserves More Than We Do)	Clan	Ico Cerutti Clan	I Fuggiaschi Clan

# KJR Gives 'Late Birds' Chance

SEATTLE—KJR, making a success out of its all-request format launched last June, uses a special thermometer to gauge the musical tastes of adults. Though nearly every request is reflected in the station's 75-record playlist, program director and air personality Pat O'Day said that special attention is paid to those late night requests, especially the ones between 2-3 a.m.

"We feel we can determine what young adults and adults want to listen to during that period; teens have usually gone to bed."

The reason for this, he said, is that advertising agencies are seldom buying "just numbers" any more . . . "they're buying a specific audience and that 18-34

age group should be the audience Hot 100 format radio stations aim for."

**Expanded Playlist**

Programming for this specific audience calls for an expanded playlist, he said. "There's that much good music out, many that will never show up as sales hits." One record that the station is playing is Don Ho's "Tiny Bubbles," a big hit on KPOI, Honolulu. O'Day felt that even if "Tiny Bubbles" didn't become as big a singles hit as "96 Tears" or "Psychotic Reaction," play on KJR will later be reflected in boosting album sales for Ho.

KJR is, without doubt, a tremendous influence on singles sales in the area. Billboard's lat-

est Radio Response Ratings survey showed the station as No. 1 in being able to influence listeners to buy singles—a direct reflection of the station's ability, Billboard feels, to influence sales of any product. Fully 55 per cent of the businessmen who depend on this influence—record dealers, distributors, one-stop operators, and local and national record company executives—voted for the station. O'Day was named the major air personality influencing singles sales with 49 per cent of the votes. Second was KJR's Larry Lujack, third was KJR's Lan Roberts. These three deejays were the major ones last year as well and this, too—the consistency of the personality staff

—has contributed to the success of the Hot 100 station, O'Day said.

**Loaded With Business**

"We're loaded with business . . . and always have been. One of the reasons is that, over the years, our personalities have established a bond with the listeners. General manager Gaylon S. Blackford had the patience to obtain several deejays and give them a chance to develop in the market." O'Day has been with the station almost seven years, Lan Roberts about five. The object, O'Day said, is to build talent and hang on to them. "One of the things that hurts most Top 40 operations is the constant changing of the deejays."

O'Day selects all of the records for airplay and makes up the playlist because "That's where we rise and fall."



HIS "AIN'T GONNA LIE" is plugged by Keith, left, new with Mercury Records, at WCFL Radio in Chicago on Joel Sebastian's show as fans look on.

Deejays are allowed to do their own show in order to give "the human element" atmosphere to the station's sound. O'Day doesn't object to two ballads back-to-back, but would object to two hard rock numbers played one after another.

## STATIONS BY FORMAT

• Continued from page 28

Donald Show," 2-5 p.m., M-F., also included in regular programming. New records selected for air-play by committee of station personnel. Approximately 5 new singles and 3 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., William F. Tucker. Prog. dir., Ronald MacDonald. Send 2 copies of 45's and 2 copies of LP's to Mr. MacDonald, 1530 Queen Anne Ave., Seattle, Wash. 98109. Phone: (206) AT 3-9800.

**KIRO-FM:** ERP 15,600 watts. On the air 18 hrs. Simulcast with KIRO. Address and other information same as KIRO.

**KISW-FM:** ERP 20,000 watts, stereo. On the air 11 hrs. Music format: Classical (100%). New records selected for air-play by music dir. Play-list published monthly. Approximately 6 new LP's programmed weekly. Gen'l mgr., B. W. Lippencott. Prog. dir., Mrs. B. Mal-lalcof. Send 6 copies of stereo LP's to Mrs. Lippencott, 9201 Roosevelt Way NE., Seattle, Wash. 98115. Phone: (206) LA 5-6255.

**KIXI:** 1,000 watts. Metropolitan Radio Corp. On the air 24 hrs. V-P and gen'l mgr., Wally Nelskog. Send records to 1305 Third Avenue, Seattle, Wash. 98101. Phone: (206) 623-6910.

**KIXI-FM:** Simulcast with KIXI.

**KJR:** 5,000 watts. Independent. On the air 24 hrs. Gen'l mgr., Lester M. Smith. Sta. mgr., Gaylen S. Blackford. Send records to Box 3726, Seattle, Wash. 98124. Phone: (206) 937-5100.

**KLSN-FM:** ERP 19,000 watts, stereo. On the air 16 hrs. Music format: Standard (68%)-Classical (25%)-Jazz (7%). Editorializes occasionally. Folk Music featured on "World of Folk Music" with John Herald, 5-6 p.m., Sat. Jazz featured on "Jazz Concert," 11-midnight, M-Sat. Both are included in regular programming. New records selected for air-play by committee of station personnel. Play-list published by station. Record promotion people are seen M-F. Gen'l mgr., C. T. Clark. Prog. dir., L. C. Altinger. Send 1 copy of stereo LP's to Mr. Clark, 2510 N. University Village Mall, Seattle, Wash. 98105. Phone: (206) LA 4-3693.

**KOL:** 5,000 watts. On the air 24 hrs. Music format: Contemporary (100%). Editorializes occasionally. Don Hughes is director of 3-man news dept. Special equipment: Portable tape units, freeway traffic reports from Seaplane. 5-min. news at 45 past the hr., 2-min. sports and news at 15 past the hr. New records selected for air-play by committee of station personnel. Play-list published weekly. 10-15 new singles programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Robert Cooper. Prog. dir., Dave McCormick. Record Librarian, Sandra Siler. Send 6 copies of 45's and 2 copies of LP's to Miss Siler, 1100 SW Florida St., Seattle, Wash. 98134. Phone: (206) MA 2-2312.

**KOL-FM:** ERP 5,800 watts. Simulcast with KOL. Address and other information same as KOL.

**KOMO:** 50,000 watts. ABC affiliate. Owned by Fisher's Blend Stations. On the air 5 a.m.-midnight. Music format: Pop Standard (100%). Special programming: Wash. State Univ. Football. "Katherine Wise Show," women's interest, 9:15 a.m., 10:15 a.m., 11:15 a.m., M-F. "What's New in the Schoolhouse," with Marty Camp, education commentary, 11:45 a.m., 3:45 p.m., M-F. TV outlet is KOMO-TV, channel 4. Bryan Johnson is director of 4-man news dept. Special equipment: Helicopter for traf-

fic reports. 2 walkie-talkie, 2 mobile units. 5-min. news at 55 past the hr., extended news 6 times daily. New records selected for air-play by music dir. All available new records programmed weekly. Gen'l mgr., John Behnke. Prog. dir., Jay Ward. Music lib., Nick Lacy. Send 2 copies of 45's and 2 copies of LP's to Mr. Lacy, 100 4th Ave. N., Seattle Wash. 98107. Phone: (206) MA 4-6000.

**KRKO:** 5,000 watts. On the air 24 hrs. Music format: Contemporary (100%). Editorializes occasionally. Special programming: Univ. of Wash. Football. Shirley Bartholomew is director of 3-man news dept. Special equipment: 3 mobile units and newsplane. 2½-min. news on hr. and half-hr., 15-min. news at 7 a.m., 9 a.m., and noon. New records selected for air-play by prog. dir. Play-list published weekly. Approximately 10 new singles and 2 new LP's programmed weekly. Record promotion people are seen Thurs. Gen'l mgr., W. R. Taft. Prog. dir., Russ Rebel. Send 2 copies of 45's and 1 copy of LP's to Mr. Rebel, P. O. Box 1227, Everett, Wash. 98201. Phone: AL 9-1144.

**KTW:** 5,000 watts. Independent. 11:15 p.m., to local sunset. Gen'l mgr., David M. Segal. Prog. dir., Burt Light. Send records to Mr. Light, 710 Madison St., Seattle, Wash. 98104. Phone: (206) 624-6226.

**KTW-FM:** ERP 16,500 watts. On the air 24 hrs. Same address as KTW.

**KVI:** 5,000 watts. Owned by Golden West Broadcasters, Inc. On the air 24 hrs. Music format: Pop Standard (100%). Editorializes occasionally. Special programming: Seattle Angels Baseball. Univ. of Wash. Football. "Could This Be You," live traffic safety show presented by the Washington State Patrol, 12:45 a.m., 5:55 a.m., 3:45 p.m. "Con Man Out," with J. O'Connell, dramatized stories of fraudulent sales practices, 11:15 a.m., 1:15 a.m., M, W, F. Lou Gillette is director of 4-man news dept. Special equipment: 2 mobile units equipped with short wave radios, handi-talkies, 9 tape recorders, beeper phones. 5-min. news on the hr., headlines in the half-hr., extended news when occasion warrants. New records selected for air-play by committee of station personnel. Approximately 10 new singles and 5-10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Bert West. Prog. dir., Robert Hawkins. Music lib., LaVerne Drake. Send 2 copies of 45's and 2 copies of LP's to Mr. Drake, The Tower Bldg., 7 & Olive Sts., Seattle, Wash. 98101. Phone: (206) MU 2-3100.

**KXA:** 1,000 watts. On the air 5 a.m.-sunset. Music format: Classical (60%), Popular Concert (40%). John B. Hughes is director of 4-man news dept. 5-min. news on the hr., headlines in early evening, extended news at noon. New records selected for air-play by prog. dir. Approximately 2 new LP's programmed weekly. Record promotion people are seen Tues. Gen'l mgr., James Hawkins. Prog. dir., John Sherman. Send 1 copy of stereo LP's to Mr. Sherman, 320 Second Ave. West, Seattle, Wash. 98119. Phone: (206) AT 4-8600.

**KYAC:** 5,000 watts. Independent. Day-timer. Music format: Rhythm & Blues (40%)-Blues, Gospel (40%)-Jazz (20%). Editorializes weekly. Special programming "Society Page," with Mickey Frye, 3 times daily. Sonny Buxton is director of 2-man news dept. 5-min. news on the hr. Comedy LP's and Jazz included in regular programming. New records selected for air-play by committee of station personnel. Play-list published weekly. Approximately 15 new singles and 4 new LP's programmed weekly.

## Hot 100 Stars



MITCH RYDER & THE DETROIT WHEELS  
New Voice Records

Mitch Ryder's first group was called Billy Lee & the Rivas, but after Alan Stroh became manager of the Detroit group, their name was changed to Mitch Ryder & the Detroit Wheels; their first record, "Jenny Take a Ride" went to No. 10 in January 1966. Besides Ryder, group includes John Badanjek, drums; Joe Kubert, rhythm guitar; James McCallister, bass guitar; Jimmy McCarty, lead guitar. Before forming his own group, Ryder sang lead with several of the r&b groups in the Detroit area.

Artists treated here have a new record on Billboard's Hot 100 Chart with a star, signifying heavy sales and a potential hit record. Ryder's latest is "Devil With a Blue Dress On and Good Golly Miss Molly!" a combination of two tunes, this week at No. 59.

## KAYO Uses LP's to Win Ratings

• Continued from page 28

year, the station won 78 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives, compared to 59 per cent last year. George Ritchy of KAYO, who doubles as air personality and music director, was the major deejay influencing record sales with 44 per cent of the votes. Wooten had 31 per cent. Buck Richey of KAYO had 25 per cent. Deejays are allowed to select their own album cuts and their own singles, as long as the singles are on the station's playlist. Policy is to come out of the news with an up-tempo vocal. After that, no absolute policy prevails, but Wooten said each deejay was knowledgeable enough not to play two or three draggy tunes in a row.

### Staff Meeting

A Tuesday staff meeting determines what new singles are played after George Ritchy has screened out the impossibles. The next week, deejays vote whether to put the previous week's picks on the playlist or not.

"We don't make much of an

45's and 1 copy of LP's to Mr. Buxton, 1407 E. Madison, Seattle, Wash. 98122. Phone: (206) EA 9-1457. Record promotion people are seen M-F. Gen'l mgr., Gordon Sherwood. Prog. dir., Luther Buxton. Send 2 copies of

attempt to tie in the playlist with local sales because it's so difficult to buy singles in this area." He attributed this to "Lack of education" regarding country music among dealers and distributors in the area. Wooten, a Starday Records artist, estimated that the station received 75-100 telephone calls per week. "We don't know what to tell them. If they ask for Jim Reeves or a Buck Owens record, we refer them to a local store. But on some of the lesser known names—the ones who don't sell in the pop field—we have to refer listeners to mail order shops in Los Angeles or Nashville."

But even if they can't buy some of the records heard on the station, listeners flock to it anyway. Under the general management of John R. Di Meo, the 5,000-watt, 24-hour operation set new peaks for gross sales throughout most of the summer and is now hitting even higher peaks each month.

## Girls Ousted

• Continued from page 26

plans to apply for a fulltime operating permission. Owner is Sam Phillips of Memphis, noted as the discoverer of Elvis Presley and Johnny Cash with Sun Records. Phillips is a part-owner also of WHER, the Memphis all-girl station.

## 'Upbeat' Show

• Continued from page 26

on CKLW, Detroit, and we began to get calls about him as a performer. One day he dropped by and I put him on the show. As a result of the show, Cameo-Parkway Records picked up Knight's single on Luckey Eleven for distribution; his records sell well in the markets where 'Upbeat' is seen. The show also gave important boosts to Billy Joe Royal's 'Down in the Boondocks' and ? and the Mysterian's current hit of '96 Tears.' Paul Revere and the Raiders, in their early days, considered us a big factor in their Ohio sales."

Spero tries to keep ahead of the record scene via visits to New York record companies and indie producers such as Kama Sutra, Koopelman-Rubin and Artie Kornfeld. He lauded Tommy Noonan of Columbia, Johnny Rosica of RCA Victor and Danny Fortunato of Musicor for their help, as well as local promotion men in Cleveland who keep him informed on acts coming through the area. Last week, Spero taped both the Hollies and the We Five, both of whom were in the area for appearances at colleges. These will be inserted into the show.

### To TV Stations

The show is offered to TV stations in return for clearance of four spot announcements, which are sold by John Kinsella of Broadcasters TV Systems. The station, in return, has eight spots of its own to sell.

Besides producing "Upbeat," Spero produces live talent shows with name acts—about a dozen a year—in the Cleveland area, plus special shows week to week in co-operation with Walter Maskey, head of General Talent Organization. He also produces a weekly Sunday show featuring polka music; the show is now in its 10th year. Paul Wilcox hosts this show, which presents a different polka band each week and a variety of acts like the Three Suns, Dick Contino, Big Tiny Little.

Spero started in show business at the age of nine as a radio actor on "Heroes of Today" show over WGAR, Cleveland. That 15-minute show was produced by Wayne Mack. Spero started booking bands at 14. He booked talent free for

(Continued on page 34)

VISUAL SOUND  
STEREO  
LST-7488

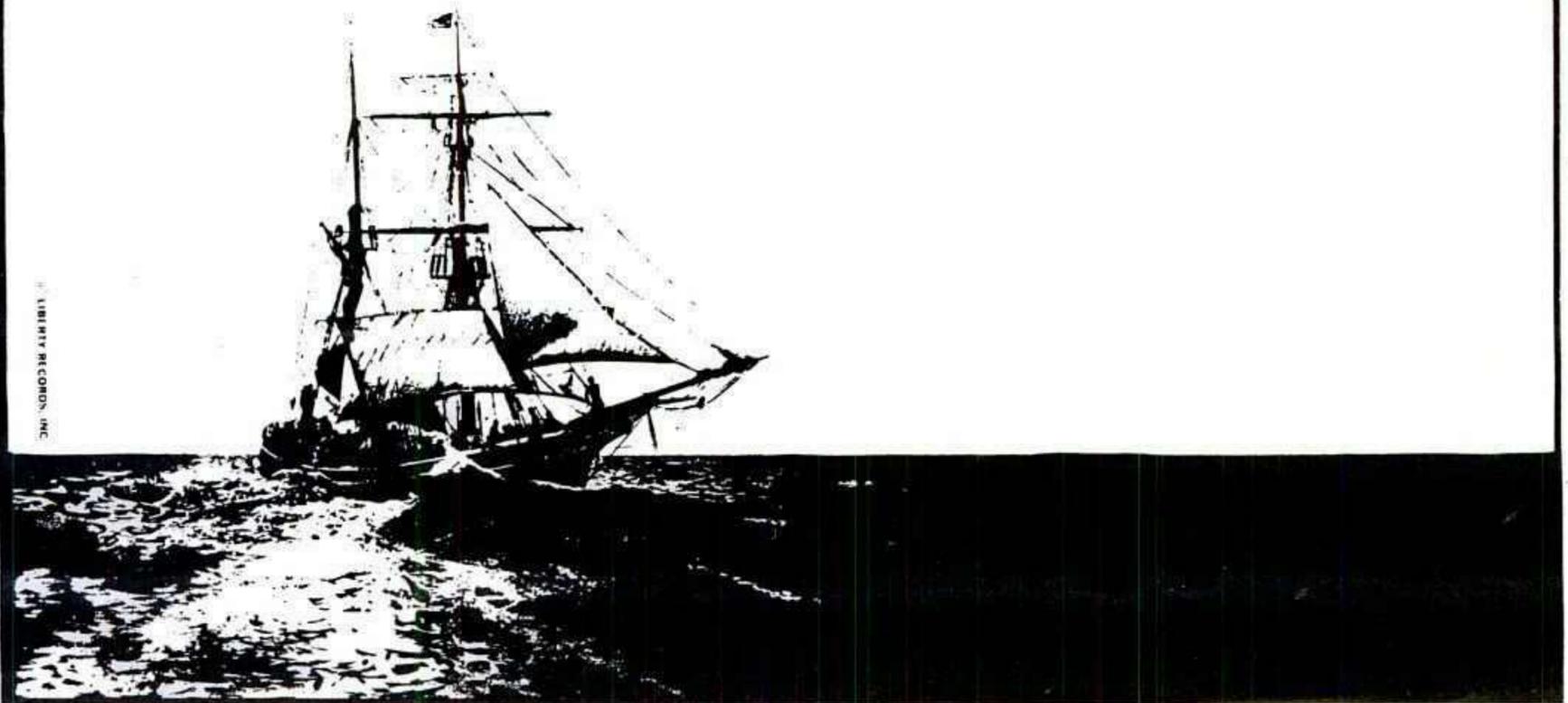
LRP-3488



# MARTIN DENNY

PLAYS THE THEME FROM THE UNITED ARTISTS MOTION PICTURE

# HAWAII



**SET SALES IN STEREO—it's a MONO-LULU too!!**  
and to put more Wind In Your Sales—exciting "Travel Poster" In Store Display/Consumer Advertising/Heavy DJ Promotion!



**TOP SELLING R & B SINGLES**

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	BEAUTY IS ONLY SKIN DEEP Temptations, Gordy 7055 (Jobete, BMI)	8
2	2	YOU CAN'T HURRY LOVE Supremes, Motown 1097 (Jobete, BMI)	9
3	3	REACH OUT I'LL BE THERE Four Tops, Motown 1098 (Jobete, BMI)	6
4	6	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	8
5	5	LOVE IS A HURTIN' THING Lou Rawls, Capitol 5709 (Rawloul, BMI)	7
6	8	B-A-B-Y Carla Thomas, Stax 195 (East, BMI)	7
7	7	OPEN THE DOOR TO YOUR HEART Darrell Banks, Revilot 201 (Myto, BMI)	14
8	4	HOW SWEET IT IS (To Be Loved by You) Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI)	10
9	17	POVERTY Bobby Bland, Duke 407 (Don, BMI)	5
10	11	LITTLE DARLING (I Need You) Marvin Gaye, Tamla 54138 (Jobete, BMI)	8
11	18	SAID I WASN'T GONNA TELL NOBODY Sam & Dave, Stax 198 (East-Pronto, BMI)	4
12	13	CAN'T SATISFY Impressions, ABC 10831 (Chi-Sound, BMI)	8
13	9	WADE IN THE WATER Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	12
14	23	BUT IT'S ALRIGHT J. J. Jackson, Calla 119 (Tamelrosa, BMI)	3
15	15	AIN'T NOBODY HOME Howard Tate, Verve 10420 (Rittenhouse, BMI)	9
16	19	DAY TRIPPER Vontastics, St. Lawrence 1014 (MacLen, BMI)	7
17	12	WHAT BECOMES OF THE BROKEN-HEARTED Jimmy Ruffin, Soul 35022 (Jobete, BMI)	11
18	10	LAND OF 1,000 DANCES Wilson Pickett, Atlantic 2348 (Tune-Kel-Anatole, BMI)	11
19	20	I WANT TO BE WITH YOU Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	11
20	31	I'M YOUR PUPPET James & Bobby Purify, Bell 648 (Fame, BMI)	4
21	21	MY SWEET POTATO Booker T. & M.G.'s, Stax 196 (Instrumental, BMI)	7
22	14	WORKING IN THE COAL MINE Lee Dorsey, Amy 958 (Marsaint, BMI)	11
23	25	I CHOSE TO SING THE BLUES Ray Charles, ABC 10840 (Metric, BMI)	4
24	16	BLOWIN' IN THE WIND Stevie Wonder, Tamla 54136 (Witmark, ASCAP)	12
25	49	FA-FA-FA-FA Otis Redding, Volt 138 (East-Redwal, BMI)	2
26	26	HE'LL BE BACK Players, Minit 32001 (Stanc, BMI)	11

Billboard SPECIAL SURVEY for Week Ending 10/15/66

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
27	24	I GOT TO LOVE SOMEBODY'S BABY Johnnie Taylor, Stax 193 (East, BMI)	11
28	28	THE BEST OF LUCK TO YOU Earl Gains, HBR 481 (Cal, BMI)	6
39		Jackie Wilson, Brunswick 55300 (Jalynne-BRC, BMI)	2
30	29	I WORSHIP THE GROUND YOU WALK ON Jimmy Hughes, Fame 1006 (Fame, BMI)	5
41		Olympics, Mirwood 5523 (Keymen-Mirwood, BMI)	4
32	32	STAND IN FOR LOVE O'Jays, Imperial 66197 (Metric-Bar-New, BMI)	4
33	34	HEAVEN MUST HAVE SENT YOU Elgins, V.I.P. 25037 (Jobete, BMI)	24
34	37	YOU'LL NEVER EVER KNOW Fontella Bass, Checker 1147 (Chevis, BMI)	5
35	30	SUMMERTIME Billy Stewart, Chess 1966 (Gershwin, ASCAP)	11
36	38	I'M STILL WAITING Patti LaBelle & the Bluebelles, Atlantic (2347 Chi-Sound, BMI)	3
37	40	THE BEAT Major Lance, Okeh 7255 (Jalynne, BMI)	4
38	43	PHILLY DOG Herbie Mann, Atlantic 5074 (East, BMI)	2
39	48	NEVER LIKE THIS BEFORE William Bell, Stax 199 (East, BMI)	2
40	45	AFTER YOU THERE CAN BE NOTHING Walter Jackson, Okeh 7256 (Picturetone-Painted Desert, BMI)	3
41	35	I SWEAR BY THE STARS ABOVE B. B. King, Atco 6431 (Pronto, BMI)	4
42		DON'T BE A DROP-OUT James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	1
43	44	THESE THINGS WILL KEEP ME LOVING YOU Velvelettes, Soul 35025 (Jobete, BMI)	3
44	50	SHAKE YOUR TAMBOURINE Bobby Marchan, Cameo 429 (Tree, BMI)	2
45		BANG! BANG! Joe Cuba Sextet, Tico 475 (Cordon, BMI)	1
46		I'VE GOT TO DO A LITTLE BIT BETTER Joe Tex, Dial 4045 (Tree, BMI)	1
47	47	FUNCTION AT THE JUNCTION Shorty Long, Soul 35021 (Jobete, BMI)	3
48		DON'T ANSWER THE DOOR B. B. King, ABC 10856 (Mercedes, BMI)	1
49		I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick, Scepter 12167 (U.S. Songs, ASCAP)	1
50		STAY WITH ME Lorraine Ellison, Warner Bros. 5850 (Ragmar-Crenshaw, BMI)	1

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DENVER—OCT. 20-21

**'Upbeat' Show**

• Continued from page 32

Stage Door Canteen in Cleveland during the war, succeeding Seymour Heller, who taught him the booking business.

Just recently, Spero produced three TV specials for Palmolive - Colgate. These shows, an hour long, featured name recording acts like Paul Revere and the Raiders, the Vogues, Steve Rossi, the New Christy Minstrels, the Outsiders, and the Happenings. Al Serafini, music director of the shows, also performed with his band. Two of the shows were seen only in Cleveland, but one was shown in prime time also in Columbus, Cincinnati, Toledo, Dayton and Youngstown via a special hook-up. Spero has similar TV specials planned this type of regional network.

**VOX JOX**

• Continued from page 28

president of the Michigan Association of Broadcasters. Vice-president of the association is Clarence Rhodes, Panax Corp. executive vice-president; secretary-treasurer is Raymond Plank, owner and general manager of WKLA, Ludington.

**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 Grannis, KWIZ, 3101 W. 5th St., Santa Ana, Calif. 92703.

**SITUATION WANTED**

AIR PERSONALITY AND PROGRAM director now with major rock 'n' roll format radio station in the East would like a job with a record company. Many years experience in radio field; knowledge of many markets. Willing to consider any record company job that has promise. Box 335, Billboard, 185 W. 46th St., New York, N. Y. 10036.

BRITISH AIR PERSONALITY WITH top-rated show on one of the so-called "pirate" stations would like position with U. S. radio station. Fully experienced. Will provide air checks, further information upon request. Box 334, Billboard, 185 W. 46th St., New York, N. Y. 10036.

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 undraftable. 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.

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.

**KTEO in Switch**

SAN ANGELO, Tex. — KTEO has switched to a modern country music format. Program director is Jim Scott. Deejays include Johnny Thurman, (Shotgun) Barton and Joe Roberts. Station manager is Art Sinclair. The 250-watt operation broadcasts 5 a.m. to midnight and sales have more than doubled since the switch, said salesman Lloyd Mayberry.

GOING STRONG!  
THE SMASH LP FOLLOW-UP  
TO THE TOP 10 SINGLE



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2-HOT NEW R&B'S  
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★ STAR Performer—LP's registering greatest proportionate upward progress this week.

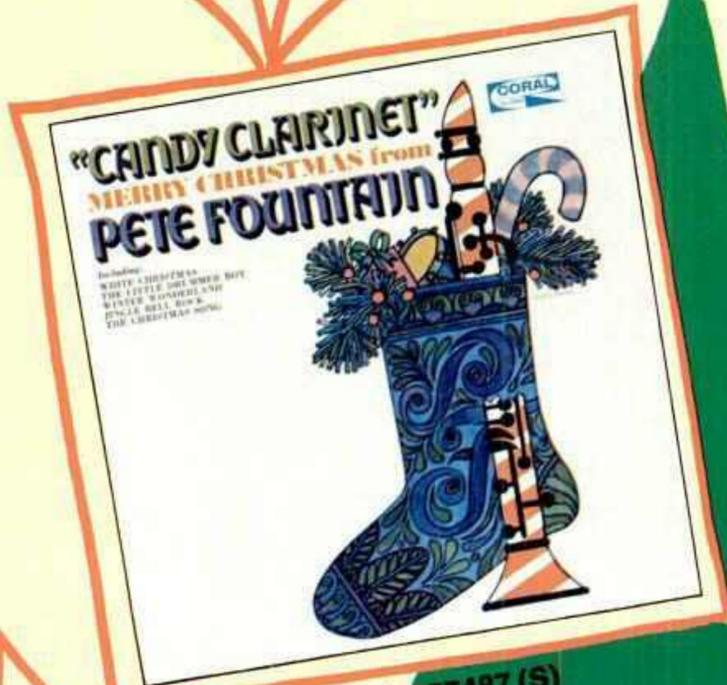
This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	7
2	2	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S)	7
3	7	SUPREMES A GO-GO Motown MLP 649 (M); SLP 649 (S)	4
4	4	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	25
5	3	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	8
6	9	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	8
7	5	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	15
8	8	ON TOP Four Tops, Motown MLP 647 (M); SLP 647 (S)	8
9	6	ROAD RUNNER Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S)	8
10	10	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	8
11	12	A CHANGE IS GONNA COME Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	9
12	13	UP TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	21
13	14	RAY'S MOODS Ray Charles, His Ork & Chorus, ABC 550 (M); ABCS 550 (S)	3

Billboard SPECIAL SURVEY for Week Ending 10/15/66

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
14	15	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S)	6
15	11	SOUL BROTHER James Brown, King 985 (M); S 985 (S)	6
16	18	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); S 708 (S)	12
17	16	SEARCH FOR THE NEW LAND Lee Morgan, Blue Note 4169 (M); S 84169 (S)	5
18	17	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	24
19	19	GOTTA TRAVEL ON Ray Bryant Trio, Cadet LP 767 (M); LPS 767 (S)	18
20	20	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	24
21	22	LIVING SOUL Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	2
22		SOUL OF THE MAN Bobby Bland, Duke DLP 79 (M); SLP 79 (S)	1
23	21	HOOCHIE COOCHE MAN Jimmy Smith, Verve V 8667 (M); V6-8667 (S)	8
24	24	I LOVE YOU 1,000 TIMES Platters, Musicor MM 2091 (M); MS 3091 (S)	17
25	23	MOODS OF MARVIN GAYE Tamla TLP 266 (M); SLP 266 (S)	17

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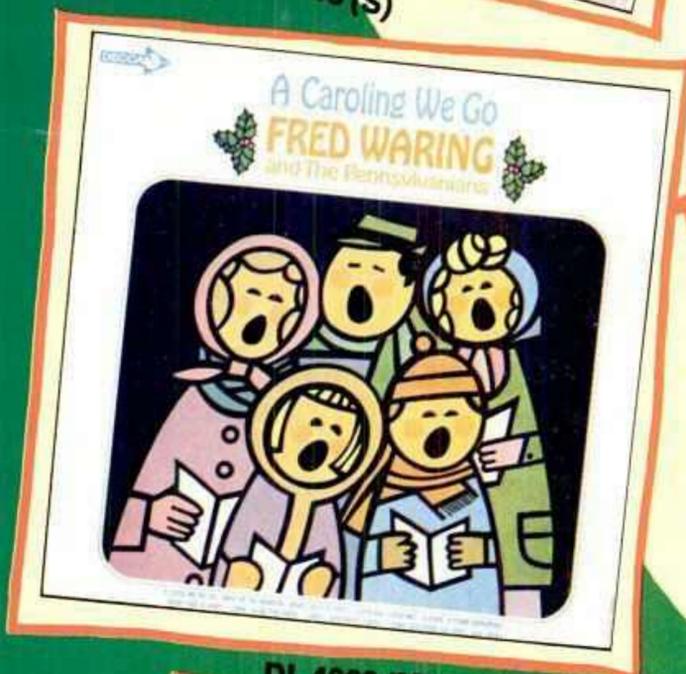
CRL 57487 (M) • CRL 757487 (S)



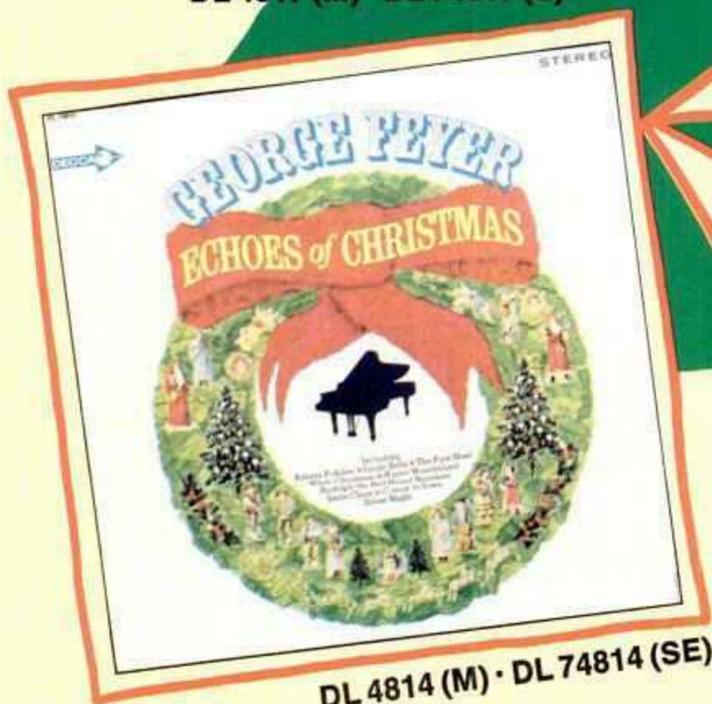
DL 4815 (M) • DL 74815 (S)



DL 4817 (M) • DL 74817 (S)



DL 4809 (M) • DL 74809 (S)



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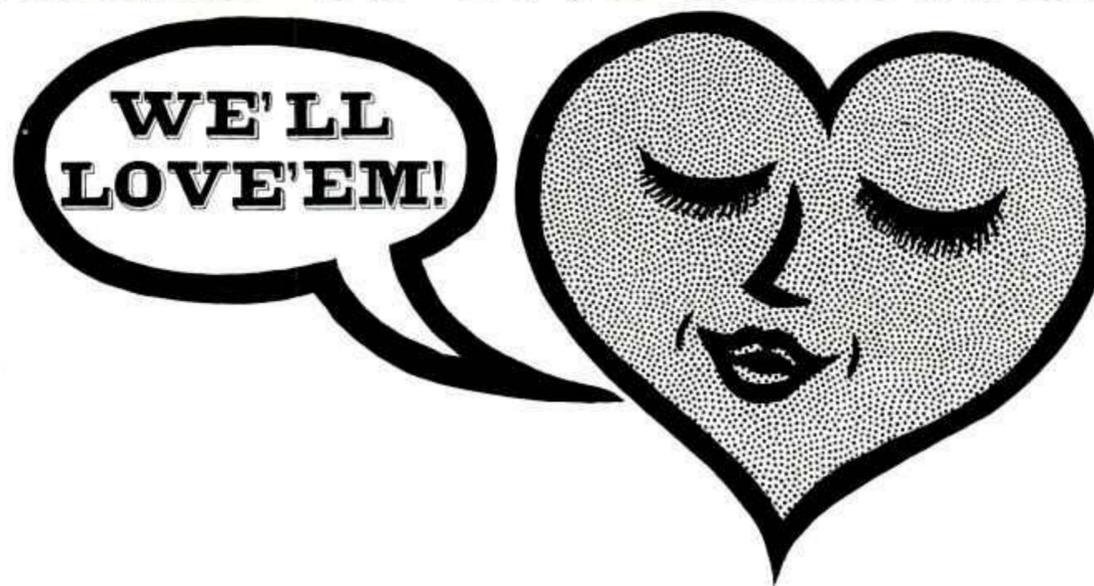
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## French Station Exec Crosses Channel to Join the 'Enemy'

By MIKE HENNESSEY

PARIS—Lucien Morisse, artistic director of France's biggest commercial radio station, Europe No. 1, and chief of A-Z Records, made an important "if-you-can't-beat-them—join-them" move this week when he initiated a cross-channel tie-up for an Anglo-French hit parade record program.

The nearly five-hour marathon program, broadcast direct from Europe's No. 1 studio in London, was emceed by France's top disk jockeys Hubert and Rick Dane from the British pirate station, Radio Caroline.

The program featured Europe No. 1's top 20 French disks in competition with Radio Caroline's top 20 British and American disks, and listeners were invited to phone Europe No. 1 to cast votes, for an over-all Anglo-French Top 40.

The result of the voting was that French disks took eight of the top 10 places. Although Europe No. 1 has many more French listeners than English, the result was surprising because of the strong impact English and American records have recently made on the French record market.

The top British record was the Beatles' "Eleanor Rigby" at No. 4, and the top American disk, at No. 8 was Sonny and Cher's "Little Man."

The top 10 as voted by listeners were: 1. *Noir C'est Noir*—Johnny Hallyday; 2. *L'Amour Avec Toi*—Michel Polnareff; 3. *J'ai Oublie de l'Oublier*—by—The Beatles; 5. *Ton Nom*—Adamo; 6. *Celine*—Hughes Aufray; 7. *Et moi et moi et moi*—Jacques Dutronc; 8. *Little Man*—Sonny & Cher; 9. *Angelique*—Michel Orso, and 10. *Le Deserteur*—Les Sunlights.



CELEBRATING the launching of Deram, British Decca's first new label for domestic product since 1929, are, left to right standing, Colin Borland, the company's assistant sales and marketing manager; independent producers Denny Cordell and ex-Springfield Mike Hurst; Paul Samwell Smith and Barry Mason. Seated are Decca promotion manager Tony Hall; first Deram artists Beverley, Cat Stevens and Johnny Howard.

## Berlin Powerhouse to Become A Baden Baden Festival Dropout

BERLIN — Sender Freies Berlin, the West Berlin TV-radio station, has decided to withdraw from the Baden Baden pop musical festival.

SFB executives gave two primary reasons for the decision: the heavy criticism directed at the 1966 festival, held June 25, and the bitter performing-fee war between the ARD, West Germany's First Program TV-radio network with which SFB is affiliated, and the GVL, the musicians society.

The Berlin station's withdrawal is virtually certain to collapse the festival. The SFB had a key role in the 1966 fest, which was supposed to "return the festival to the composers."

SFB and the ARD network took over primary sponsorship of the festival after discord over the 1965 festival forced the resignation of Dr. Erich Schulze as general manager of the annual event. Opponents argued that Schulze, chief of GEMA (the West German performing

rights society) had permitted the festival to become the tool of record companies.

### Two Counts

They accused the festival of catering to established songwriters and of accenting interpretation over composition. After Schulze's organization bowed out, the festival was taken over jointly by the ARD and Verein zur Foederung der Deutschen Tanz und Uterhaltungsmusik.

The new sponsors pledged a hunt for young songwriting talent, and promised to place emphasis on the song and not the interpretation. Semi-finals were held at Sender Freies Berlin. The Baden Baden finals were panned by the German press.

Schulze's resignation divided German record companies. Three major companies pulled out—Electrola, Teldec and Metronome.

Besides general dissatisfaction with the 1966 festival's amateur accent, the bitter dispute between the ARD network and the performing artists over the latter's demand for a tenfold boost in royalties has seriously weakened the festival base.

German newspapers claim the festival must either be returned to the professionals—or be abandoned. The Berlin station's withdrawal probably means the festival's finish for the time being.

## Philips Aiming At Yule Trade

HAMBURG—Philips is offering two special subscription albums aimed at the yule trade—the I Musici chamber orchestra's interpretation of 15 famous baroque concertos and eight piano concertos by Mozart with Ingrid Haebler accompanied by the London Symphony Orchestra.

I Musici plays concertos by Haendel, Bach, Vivaldi, Locatelli, Scarlatti, Albineni and Corelli. The Mozart album has new recordings by Miss Haebler, which Philips is promoting as

## Pye's Benjamin Off To N.Y. for Huddles

LONDON — Pye managing director Louis Benjamin - was due in New York last Friday (7) on a 10-day visit. Benjamin plans meetings with U. S. affiliates as a follow-up to Pye's major international conference held in London last month. These coincide with Petula Clark's opening at the Copacabana Thursday (13).

Pye a&r manager Tony Hatch was due to follow Benjamin into New York later this week. Hatch plans to record an album of Petula Clark's Copacabana act as well as cut a new single. The singer gets U. S. release through Warners.

Following requests from licensees at the Pye conference, Benjamin has authorized a firm four-albums a year program by

John Schroeder's Sound Orchestral. He will present details to Al Rosenthal and Neal Bogart, president and sales manager, respectively, of Cameo-Parkway, which releases Sounds Orchestral in the U. S.

Benjamin will also meet David Miller, much of whose product is now being released in Britain on Pye's budget Marble Arch line. This series has now passed the 300,000 mark, including direct exports to Scandinavia, Holland and Germany, the Pye chief claims.

He will also have talks in New York with Leon Cabat, head of Disque Vogue, Paris; Cyril Simons, Leeds Music, which administers Pye's British publishing outlet, Welbeck Music, as well as the label's U. S. representative, Irving Chezar.

## 26 Tunes, 52 to Sing 'Em at Fest of Roses

By GERMANO RUSCITTO

ROME — Twenty-six songs instead of the first announced 24, 52 singers and 13 record companies will compete in the Festival of Roses Oct. 12 to 14.

Twenty-one songs are published by firms controlled by the competing record companies. Three songs are published by firms who control an affiliate record company. Two songs are published by firms without any record connection.

RCA Italiana, Durium, Saar and Voce del Padrone (the Italian EMI) will launch 32 singers, stars and new talents, in the contest. Other major record companies such as CGD, Ricordi and Rifi will not participate.

Among the participants, big names are Paul Anka (RCA Victor); Jimmy Fontana (RCA Italiana); Udo Jurgens (Vogue-Saar); John Foster (Cellograph Simp); the Sorrows (Pye); Little Tony (Durium); Pino Donaggio (Voce del Padrone); Marcellos Ferial (Durium); Claudio Villa (Fonit-Cetra). Debuting are Massiel (Zafiro-Saar); Leo Sardo (Cellograph Simp); Umberto (Saar); Mike Liddle (RCA Italiana); Emilio e Maurizio (Arc-RCA Italiana); Roby Crispiano and I Pooh (Vedette); Lida Lu (Vis Radio); Paolo Bracci (Leader) and also Emilio Roy, Carmelo Pagano and Titty Bianchi, selected by Teddy Reno through his 1966 Ariccia's new voices contest, under the newly

created "Sconosciuti" (Unknown Ones) label, managed by Teddy Reno and distributed by RCA Italiana.

Among the European publishers, record company executives and radio-TV aides invited by OMA (Festival organizers) and expected here, are: Manuel Salinger of Southern Music, Barcelona; Bishop of Vienna; Leon Cabat of Disques Vogue, Paris; Guus Jansen of Basart, Amsterdam; Jimmy Philips of Peter Maurice Music, London; Claude Pascal of Editions Tutti, Paris; Roland Kluger of World Music, Brussels; Cyril Shane of Shaphiro Bernstein, London; Alberto Serra of Discos Vergara, Barcelona; Gilbert Marouani of Editions Musicales Contesse, Paris; Mario G. Haddad of S.L.D., Beirut; Augusto Alguero of Ediciones Canciones del Mundo, Madrid; Marcel Marouani of Sugarmusic, Paris; Adolfo Suarez of TVE (Television Espanola, Madrid; Madame Duchateon of RTF (Radio Television Francaise), Paris; Cyril Simons of Leeds Music, London; Hilary Watson of Decca, London; Harry Lewis of Ardmore and Beechwood, London; Peter Michel of Melodie Der Welt, Frankfurt; Ferard Hammerling of Nero Musikverlag, Berlin; K. Moerk of Moerk Musik, Copenhagen; Nikolas Antippas of Helladisc, Athens; Louis Dreyfus of Chappen, London; G. Lichtwitz of SBF (German Television company), Berlin.

## Electrola Releases Records By Talent Contest Winners

COLOGNE — Electrola has just released disks with the three winners of the talent competition "Der Grosse Start," sponsored jointly by the record company, Radio Luxembourg, and Blatzheim AG.

The winner is Friedel Helmer, a former Bundeswehr paratrooper. His disk is "Der Weg nach Haus" and "Die Wolden und der Wind." Second prize

"the most significant interpreter of Mozart in our time."

Each album is priced at \$19.75 by subscription (which closes December 31), a saving of \$5.25 over the regular price.

Philips is offering three additional recordings by I Musici—Christmas concertos by Corelli, Manfredini, Torelli and Locatelli; concertos by Vivaldi, Capuzzi and Paisiello for various solo instruments; and Bach's Brandenburg Concertos No. 1, 2 and 6.

Philips has three additional recordings by Ingrid Haebler as well—Schubert's Sonatas and Mozart piano and sonatas.

went to Bessy Hemmer, a 20-year-old photographer from Cologne — "Niemals wird der Loewe zahm." Two sisters, Brigit and Iris Blatt, of Hanover, took third prize. Their record is "Arm ist ein Herz ohne Liebe" b-w "Sieben Rosen sind ein Rosenstraus."

The three winners were selected from among 30 finalists. The contest drew 5,000 entrants. The winners were presented on an hour-long Radio Luxembourg program.

Blatzheim AG is West Germany's largest restaurant and nightclub chain. The contest appears to be Electrola's answer to the controversy surrounding the Baden Baden pop music festival, which the record company abandoned this year; and the current dispute between the ARD German TV-radio network and the GVL, the performing artists society.

The big losers in the ARD-GVL hassle (besides the public) are the record companies. The ARD has drastically reduced disk music programming as a lever in its royalty negotiations with the GVL.

# CHUM Revamps System of Compiling Chart After Test

TORONTO — Radio station CHUM in Toronto has narrowed down its chart sources and introduced an "incentive plan" for retailer reports following an experiment which proved that many stores were irresponsible in making the reports on which the station's chart was based. The CHUM chart, with a circulation of 110,000, is the only "hit parade" chart in Canada's major record market and as such "It's really used as a

buying guide, and inclusion in sales in the thousands," said CHUM music director Bob McAdorey, citing the case of the city's two big department stores, which order only the singles listed on the CHUM chart.

Such power is a heavy responsibility, and CHUM recently became concerned about the accuracy of its chart. "We wondered if we were getting accurate reports from the 35 record stores we surveyed, es-

pecially on new releases," said McAdorey. "We thought we saw a tendency on the part of the stores to report the five 'hot new hits' from our chart as their fastest-selling new records, without using their own initiative." The station called a meeting of the sales and promotion managers of the major labels and, after discussion, slipped a nonexistent entry into its "hot new hits," listing "The Queen," by Mack Truck and the Exhaust Fumes.

"Sure enough, about one-third of the stores listed our fake entry as one of their fastest-selling new records, enough reports to boost it on to our chart if it had been legitimate," said McAdorey. In a complete revamping of the system of compiling its chart, CHUM then asked record companies to name the top dozen record outlets in the city and offered these leading retailers an incentive plan for accurate reports. "We felt we should offer the dealer some incentive, in asking him to spend half an hour or so going through his inventory to give us a really accurate report," McAdorey said.

Mike Carozza have booked the Charley Barnett band next. The new big band policy is a dramatic switch over from rock 'n' roll when the room was called the Action.

Vocalist Hanna Aroni has returned to the nightclub field after a brief "retirement" to welcome motherhood. Her first club date is the Cork in Houston, Tex.

Writer-vocalist Jimmy Holiday debuts on Minit with the album "Turning Point." Holiday is under contract to Metric Music as a scribe and to Minit as a recording artist. He wrote Ray Charles' current single, "I Choose to Sing the Blues."

Two former members of the Shenandoah Trio, Dick Trost and Dick Parker, have formed 2-D Productions in association with Randy Sparks. 2-D's debut single features the Chosen Few with "Synthetic Man" which Liberty is distributing.

Della Reese recorded an album at the Playboy Club's Penthouse Room. The Bobby Bryant Quintet provided the backing. . . . Arranger-composer George Romanis has formed Futura Music for radio-TV commercials. . . . The producer, director, musical director and the script writers from the "Jean Arthur" TV show collaborated on three musical parodies for an upcoming episode.

Bobby Troup is writing a song to be played by his quartet on camera in a music-dance sequence for Universal's "Banning" film. Chet Gierlach, president of New York-based MusicMusicMusic, visits with LA tradesmen for a week starting Oct. 29.

20th Century-Fox Records promoting disks from the parent company's "Fantastic Voyage" feature. Billy Page, author of the song "Fantastic Voyage," visited a Pasadena department store with Jackie Mills, a&r topper, to give away free singles.

Vocalist Katie Miles and marimbists Conner and Daylin accompanying pianist Roger Williams on his current concert tour which runs through Nov. 5.

Scamm Records has been formed to specialize in r&b product by Bill Sampson's VIP Enterprises, 7801 Sunset Boulevard. Debut single is "God Bless the Women" by Sir Guy Armond.

Matt Monro makes his Lake Tahoe debut at Harvey's Hotel in the Pavilion of the Stars Oct. 14-27. The hotel's lounge is currently debuting another act, the Buck

## From The Music Capitals of the World

### CHICAGO

The Mercury-Smash hospitality room at the CMA doings in Nashville will again be at the Hermitage Hotel, says publicity director Johnny Sippel. Room numbers: 208-209. On hand will be Mercury product manager Alan Mink and Smash product manager Lou Dennis. . . . WBBM Radio cancelled its scheduled Oct. 7 live opening broadcast of the Lyric Opera season because of what VP/general manager E. H. Shomo described as "unreasonable and exorbitant financial demands" by the Chicago Federation of Musicians (Local 10-208). Shomo said that though the station was to broadcast the Lyric opening on a noncommercial basis, the union demanded a flat fee of \$184.80 for each of the 83 musicians in the orchestra, some \$15,000 in addition to the regular performance fees paid the musicians by the Lyric Opera Co. . . . While appearing at the Park Lane Hotel in Toledo, MGM's Anita Sheer will be featured at the town's Oct. 17-22 Spanish Festival. . . . Eva Dolan's Newsmakers has expanded into the coin machine field with representation of Scribe International, maker of a new electronic stamp vender. Eva will be poring over exhibits at the National Automatic Merchandising Association and Music Operators of America conventions late this month. . . . Irwin Corey is at the Playboy Club through the end of the month. . . . The Indianapolis Symphony has taken its cue from Chicago and has cancelled its 37th season because of musician salary demands "impossible to meet." . . . One-Der-Ful Record's Anne Du-Conge, who is now the label's national promotion and sales director, reports that "The Ringleaders" out of Saginaw, Mich., have just released "Let's Start All Over Again" on Impact and are getting attention from Herb Kent in Chicago and Fat Daddy and Al Jefferson in Baltimore. . . . Mexican pop music star Esquivel is making his first visit to Chicago. The RCA artist is appearing at the Scotch Mist on Rush Street. . . . Mrs. Maria Cocozza, mother of the late Mario Lanza, was here as a guest of 600 at the Mother's Fan Club

here last week. . . . Sig Sakowicz begins his 17-day Vietnam tour with Ike Cole, Jan Davis, Maxine Patarini and Kathy McCann Nov. 20.

RAY BRACK

### COLOGNE

Ariola has just released the first German-language production of Cole Porter's musical "Kiss Me Kate" with Peter Alexander and Olive Moorefield. . . . CBS Schallplatten's Hans-Juergen Baermier and Bernd Spier are making a four-week tour of the U. S. at the invitation of German-American radio stations and clubs in Chicago, Milwaukee, Detroit, St. Louis, Cleveland and Los Angeles. Baermier release is "Ich finde dich wunderbar" and "Die Strassen dieser Stadt." . . . Barbra Streisand has just appeared on German TV for the first time. CBS is waxing her show as an LP for sale in Germany under the title "My Name Is Barbra." . . . The Israeli couple, Esther and Abi Ofarim, are touring West Germany during November. Their tour will launch their new LP, "Das neue Esther und Abi Ofarim Album."

GEORGE HILDER

### LOS ANGELES

Buddy Rich's dynamics has so captivated the LA area that the Chez, which originally booked his 16-piece band for ten days has extended the stay to over three weeks. Owners Jerry Ranieri and

## Schulberg Book on Mexican Jazz Set

MEXICO CITY — Budd Schulberg told Mexican newspaper columnist Jaime Pericaz he "has always wanted to write a book on Mexican jazz." Pericaz, author of the recently published "Nuestro Jazz," a history of jazz in Mexico, added Schulberg will base his study of Mexican jazz on Pericaz' book, but it will not be a translation.

Schulberg, author of "What Makes Sammy Run" and longtime resident of Mexico City, will meet with Pericaz "soon" to discuss rights to Pericaz' book and plan his own.

Pericaz, a columnist, finished his tome days before the Mexican Jazz Festival last week, has watched sales jump ahead of expectation. Jazz has limited interest in Mexico; much of the population prefers what is equivalent to country played by mariachis and groups interpreting regional music. However, rock has taken over an important share of disk sales and this may have had an effect on increasing interest in jazz.

## RAI-TV BOWS SCORE SERIES

ROME — RAI-TV has come up with a new weekly series, "The Music of the Cinema," dedicated to the group of Italian composers who have achieved international fame with their scores. The opening programs will devote itself to Armando Travajoli, Nino Rota, Carlo Rustichelli, Ennio Morricone, Carlo Cigognini, Piero Piccioni and Mario Nascimbene.



TURNING THE traditional first sod on the site of the new Capitol Records (Canada) Ltd., head office and warehouse in Toronto, is vice-president and general manager G. Edward Leatham (with shovel), accompanied by, left to right, B. J. O'Shea, treasurer and controller; Paul White, national advertising and promotion manager; O. Fidani, president of Orlando Realty Corp.; W. Waffle, representing Toronto Township; E. Taylor Campbell, vice-president, sales; H. F. Burr, director of operations.

## Ariola Boosts Soviet Material to 100 LP's

GUETERSLOH — Ariola Eurodisc announced that it has now increased the Russian material on the Melodia-Eurodisc label to a total of 100 albums.

Ariola is giving unprecedented promotion on the European market to the Melodia material. This promotion aims not only at selling Melodia product per se, but also in using the Red-ribbon Soviet product as a sales vehicle for Ariola's general classical repertory.

Export Manager George Ehmke has just returned from a swing around Ariola's European sales centers with glowing reports on sales.

In Copenhagen, Ehmke met with the staff people of the company's affiliates there. He said

1966 is a banner year for Danish sales, with Metronome posting the top gains in Denmark. Ehmke's talks in Copenhagen were mainly with Totto Johannesen, general manager of Nord-Disc, Oslo, and Bent Fabricius-Bjerre, president of Metronome Copenhagen.

In Amsterdam, Ehmke and Horst Fuchs, music co-ordinator for Bertelsmann GmbH, were guests at the observance of the 20th anniversary of the Dutch record company Bovema, whose President Gerry Oord entertained at the Amstel Hotel.

In Switzerland, Ehmke discussed sales strategy, particularly on Melodia material, with executives of Musikvertrieb AG, Zurich.

## Original Works Pinch-Hit for Stars in TV 'World Series'

PALERMO — Recording artists are disappearing as top stars of TV musical programs in favor of original works which depend on composition and direction. This was indicated by the entries in the musical division of the 1966 Premio Italia, TV's "World Series," operated by the European Broadcasting Union in a different Italian city each year.

Winner of the competition was an American work, "Three." It was the first time a U. S. entry has won top prize in the musical field of TV production in 10 years of competition. Pre-

sented by NET (National Education Television), "Three" was produced by Lincoln Center with a play, opera and ballet all based on the same theme. Runner-up was a Belgian musical burlesque, "Two Are Too Few and Three too Many."

With 39 organizations participating in the three fields—the others are dramatic and documentary—the participants included ABC, CBS and NBC from the U. S., BBC and ITV from Great Britain, and CBC from Canada. Of the 15 musical works presented, considerable favorable comment went to Gian Carlo Menotti's "Martin's Lie" as produced in a church in Britain. A BBC entry featured ballet; Canada offered an original opera-ballet.

## Dylan Not at Fest

NEW YORK — Bob Dylan will not appear at this week's Festival of Roses in Rome as previously announced. Stan Posner, of Albert B. Grossman, Dylan's manager, explained that the artist is still recuperating from an auto accident, and would not be available until March of 1967.

Ram Street Singers through Oct. 16.

The Santa Monica Club Del Mar honors Larry Finley, president of International Tape Cartridge Corp., Monday, Oct. 17, as its member of the year at its 1966 Honor Roll Ball.

ELIOT TIEGEL

### MILAN

Gabriele G. Abbate, Edizioni Connelly managing director, back in record activity, under the Fox label. Distribution was assigned to (Continued on page 41)

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**Ray Charles and a Few Friends**

The over-used phrase "performer's performer" is not misused when applied to Ray Charles. Some of his performing friends are pictured above—Frank Sinatra, Arthur Godfrey, Quincy Jones, Dinah Shore and Liberace. They run the gamut.



# Ray Charles One of the "Great Originals"

By PAUL ACKERMAN

The record business since its earliest years has been marked by the occasional appearance of an artist whose career added something fresh, or unique, to the world's musical heritage. Such an artist was Caruso; another was Gene Austin; and yet others were Duke Ellington and Charley Parker. The list is a wonderful one . . . it is a list of what may be called the "great originals" . . . and it includes Jimmie Rodgers, Hank Williams, Elvis Presley and Frank Sinatra. Each had his bag, as they say; and we may be grateful that several of the names are still carrying on in the great tradition. But the wellspring of talent never runs dry, and it is our pleasure to formally take note of—and document—the latest addition to the ranks of the "great originals." Ray Charles is the name, as The Genius himself says in one of his early singles.

Ray has been on the scene some 20 years. His biography is the theme of another story; but for our purposes—the consideration of Charles as a recording artist—it is important to note that the years he spanned, two decades, were years of profound change in the music business.

Charles had recorded for some obscure labels on the West Coast in his initial years; but his first major development came when he joined Atlantic in 1952. "Root" influences were entering the mainstream of pop music. Rhythm and blues was selling in the pop market. This was an exciting blues-based music which was filling the vacuum created by the decline of the bands of the 1930's and early 1940's.

As the band business declined, the jazz world went off into new directions; and its prophets were Charley Parker, Dizzy Gillespie, Charlie Christian and others who flocked to Minton's in Harlem. Locations like Birdland and Bop City echoed with the new music.

Simultaneously—in the late 1940's and early 1950's—in another segment of the music business, another "root" influence was about to enter the mainstream of pop music. This was the country and western field, with its spiritual home in Nashville. It was during this time that several pop artists—notably those recorded on Columbia by Mitch Miller—such as Tony Bennett, Rosemary Clooney and Joe Stafford, garnered big hits with such country material as "Cold Cold Heart," "Half as Much" and "Jambalaya."

In still another area of the world of music—Memphis—an innovator named Sam Phillips was laying the groundwork for a history-making musical development: the creation of the "rockabilly" sound, a fusion of blues and country as done by white artists such as Carl Perkins, Elvis Presley, Jerry Lee Lewis and Johnny Cash.

Assuredly, the times were changing. Tin Pan Alley, once centered in New York, had become the entire nation; and the wealth of American music was coalescing into one stream.

Today it has coalesced in the artistry of Ray Charles. He has brought to the record buying public the elements outlined above—blues and country and pop; but

"his bag" is infinitely greater, for it includes the great treasury of ballads written by the cream of composers affiliated with both ASCAP and BMI.

He is—in one—a great vocalist, a jazz pianist, a fine songwriter, a great arranger; and, as has been pointed out by Jerry Wexler, vice-president and general manager of Atlantic Records, Charles is a constant influence on the contemporary jazz scene.

Indeed, he is one of the "great originals"—and this at a time when American music is richer and more complex than it has ever been.

Ray in his early years was influenced by the great, late Nat King Cole and the noted rhythm and blues artist, Charles Brown. He then came to Atlantic (1952) and recorded his first sides—one of which was "Losing

Hand," a notable blues side, particular with regard to the piano and guitar interchange. The first recording date included another interesting side, "Mess Around," a rousing uptempo blues, written by Ahmet Ertegun, the president of Atlantic. But thus far, Ray was not writing his own material or arrangements.

One year later, however, Atlantic recorded Ray while he was playing around New Orleans. The session, cut at radio station WDSU studios, produced "Don't You Know"—not one of his big sellers but nevertheless a milestone record because it was a Ray Charles tune, a Ray Charles arrangement and a Ray Charles band.

The year 1954 was a very important one for Charles. He was now writing and arranging, and his famous gospel style—using gospel chord progressions—was very apparent in his work.

Wexler recalls: "In November of 1954, Ray called us to Atlanta to dig his new band. We got with him in the afternoon at the Peacock nightclub . . . as soon as we walked in Ray counted off and they hit into 'I've Got a Woman' and that was it. Zenas Sears got studio time for us, and after much confusion we got out with a tape containing 'I've Got a Woman,' 'Greenbacks,' 'Come Back Baby' and 'Blackjack' . . . it had now happened. Ray was full-fledged, ready for fame."

From this point forward, Charles made many hit records with his own songs, his own arrangements and his own seven-piece band. Until 1959, he emphasized his gospel-styled songs. Then in 1959 Atlantic cut the noted "Genius" session. This featured six sides with strings and voices with arrangements by Ralph Burns. Six sides were done with a big band. This group contained Charles' own small group plus Ellington and Basie sidemen. Arrangements were by Quincy Jones, Ernie Wilkins and others. Released under the title, "The Genius of Ray Charles," this album opened up for Charles a new segment of the record audience.

So during his Atlantic years, Charles developed greatly in blues, giving it his distinctive gospel orientation; he also developed as a jazz artist, as an arranger and writer; and finally, he also showed his capacity for

(Continued on page RC-12)

## AN ARTIST WITH UNERRING VISION

THE past two decades—the years spanning the career of Ray Charles—have been monumental ones in the music-record industry. It has been a period of profound change—a period when heretofore isolated segments of American musical culture—rhythm and blues, country and western and jazz—came to the fore and entered the mainstream of pop music.

Many artists, writers, publishers and record labels fell by the wayside—unable to cope with the developing patterns; but those with the talent to stay with the new trends participated in renaissance of an American music that is richer by far than it ever was.

Symbolizing this changing scene and this development of a richer music—at once more complex than ever and firmly based on "root" influences—is Ray Charles. Vocalist, pianist, alto saxist, writer and arranger, Charles has dug the entire musical scene and contributed greatly to its present stature.

He has dug it all—from blues to ballads to country to jazz—and he has made it all his own. There is only one thing about the business he does not dig: bad songs. These he avoids with unerring instinct and taste. It's a form of musical radar. And because of this taste and innate musicianship he has been able to be a leading influence over a long period.

He is in mid-career, turning out hit after hit and constantly adding to the nation's musical heritage. May this fortunate circumstance continue many years; for the future of the music business rests firmly upon the talents of the "great originals," of whom Charles is assuredly one.

## SWINGIN' PR MAN

A large measure of credit for Billboard's tribute to Ray Charles goes to Ray's energetic and imaginative public relations man, Dick Gersh. Dick, working closely with the editors of Billboard, provided a great deal of the source material and photographs used in this section. His counsel proved invaluable. Dick has been responsible for the heavy national publicity—capped by an eight-page spread in Life magazine—that Ray has been receiving of late.

# Performer's Bag Is Geared To Honesty and Perfection

Music is Charles' life and his way of life. Of his music and his current success, Charles, a very articulate man of very few words, says, "Too many artists, after reaching a point of success, just record anything, getting by on their past performances. I want my current record, and the record after that, to be better than anything I've done before. You have to improve and keep improving to stay on top. You can't fool the public."

To make sure his public isn't fooled, he selects his own material, lays out his own arrangements, and confers with his individual musicians to come up with exactly the sound he wants. Charles is one of the fast-fading few who possesses perfect pitch. While listening to a rehearsal of a string choir of 30 musicians for a concert date, he suddenly stopped them to inform one of the second violinists that he was playing D sharp rather than D natural. The error turned out not to be that of the violinist, but of the copyist who had written it down in error, but even those who have the finest and most particular ears marvel at Charles' unbelievable perception.

Although he draws upon established material in the jazz idiom, in the popular realm, and in the rhythm and blues domain for tunes to record and perform, more than 60 per cent of the numbers recorded and played by Charles before live audiences are his own compositions. He is responsible for most of his own arrangements, although a few numbers are arranged by his good friends, Quincy Jones, Hank Crawford, Gerald Wilson, Ralph Burns, Marty Paich and others. He will stay up five and six nights in a row, playing a number on the piano over and over again, getting the sound he wants—working on the arrangement he feels is right for it. This marathon activity is only the final stage in what has been a long drawn-out process.

Charles is a perfectionist—a man who knows what he wants. When he is ready to sit down and work for a long period of time without rest, he has been thinking about the arrangements for a period of weeks—perhaps months. When he is satisfied that the number is just what he wants, Charles calls a copyist who writes it down on music paper for the members of the band.

He is universally liked by others in the music business—a business not known for its charity or kindness. Today's top arrangers and composers are willing at the drop of a hat to write out or give arrangements to Charles merely because of the esteem in which they hold him as an individual and as a musician. Part of the affection held for Ray by others in the business stems from his undying loyalty toward his co-workers.

A man who conducts business affairs much the same as he composes and arranges, Charles thinks things over for a long period of time before making a decision. When he has decided, he acts quickly and remains firm. This is borne out in his dealings with the staff of Ray Charles Enterprises. Housed in an ultra-modern office building at 2107 West Washington Boulevard, Los Angeles, with a branch office in New York, the firm has investments and holdings in and outside the entertainment business. Says Charles of the firm that consists of Tangerine Record Corporation, Tangerine Music Publishing, Racer Personal Management, and RPM International Recording Studio, "Our organization is like a big wheel. I'm the axle and the members of my firm the spokes. The wheel can be no stronger than each individual spoke." To those "spokes," Charles gives full and complete authority, but first he may think about the giving of authority, regardless of how small it may

(Continued on page RC-14)

## THE GALIC CHARM OF RAY CHARLES



The marquee of the Olympia Theatre in Paris, where Ray Charles' popularity tops that of any other American artist.

# "Embodiment Par Excellence of Soul"

By ARNOLD SHAW

Ray Charles has been described as an "urban blues singer," a "master of 'pop' art," and a vocalist with "a truly mass audience—perfectly willing to work with any material in any setting—good, bad and (worst of all) indifferent." Most frequently, and even by those who use the word loosely but not without relevance, he has been considered the embodiment par excellence of soul.

When Atlantic Records released his first LP late in 1957, the epithet of approval was "funky." Pianist Horace Silver was the moving spirit behind the Negro jazzman's search for roots and the return to a style of playing hard on the beat, with an uninhibited feeling of intensity inherent in the blues. The word "funky" may have been Flemish, Anglo-Saxon or Negro in origin and taken out of a nonmusical context relating to the smell of smoke, fear or sex. But the style itself represented the backlash against the cool school, white and black, and its glorification of unmeasured rhythm, suppressed emotionalism, noninvolvement and alienation.

And yet there is a wide gap between "funky" and "soul," as Ramsey Lewis has noted: "I know some pianists," he has said, "where everything they play comes out, not with depth and feeling exactly, but downright funky. Now, when everything you do comes out funky, that's trying . . . that isn't really soulful." And he adds: "To me, Ray Charles is a soulful musician . . . all the time. Not the piano playing so much, but his singing. He makes me feel the story he's telling. And he does it in a simple form . . . all the time. Now, that's real soul."

Ray Charles cut his first records for Atlantic several years before his first LP appeared, following "Roll With My Baby," a hit in the r&b market, with "Hallelujah, I Love Her So," "I Got a Woman" and "A Fool for You," hits that projected him into the national pop market. But he was swimming basically in the big rhythm and blues tide overwhelming the pop scene and was stylistically an r&b shouter. And yet even in these early market items, he sang with the emotional tension, if anguish, of a Negro who had been blinded at six, lost both of his parents at 15 and, big with talent and initiative, nevertheless suffered the inescapable dependence on others of the blind.

Efforts have been made to distinguish stages—r&b, pop, jazz, country—in Charles' musical development. Unquestionably, after he shifted to the ABC label in 1961, he displayed a preference for country songs that yielded a million-copy disk in "I Can't Stop Loving You" and a golden LP in "Modern Sounds in Country and Western Music." But Charles played piano in a hill-billy band when he was a youngster in Greenville, Fla. Late in 1951, he gave his first jazz concert in Carnegie Hall and the following summer, scored as one of the great performers at the Newport Jazz Festival. Yet the first trio he organized in 1949 and one that snagged a sponsored TV show in Seattle—the first Negro combo to achieve such status in the Northwest—was patterned after Nat King Cole's swinging jazz trio of the period.

Big Bill Broonzy, a deeply religious man who had been a preacher for years, once said of Charles: "He's mixin' the blues with the spirituals. That's wrong. . . . He's got a good voice but it's a church voice. He should

be singin' in a church." The fact is that Charles was mixing categories from the start. He never was just an r&b shouter, just a jazz artist, or simply a pop singer. It was the material in itself that counted and his talent was strong enough to possess it completely, regardless of classification. "I think Mahalia Jackson is the greatest," he said, just about the time that "What'd I Say" on Atlantic was overwhelming record buyers. "But even in that field, just because they are singing gospel songs doesn't automatically make them good. Whether it's blues or gospel or classical music, there is good and bad. It has to be a fine song and the artist has to feel it or it's no good."

"Feeling" is, of course, the nub of the matter, and, apart from the hoarse, troubling voice with its ambivalent qualities of anguish and ironic acceptance, is what makes for the greatness and genius of Ray Charles. The social roots of his artistry are in field hollers, work songs and gospel singing, types of functional music developed to alleviate the backbreak of gruelling labor and the

heartbreak of slavery. Also in the blues, with their tough existentialism, their rejection of self-pity, their peaks of intensity and plateaus of detachment. Simply call it that elusive quality and much-abused word "soul," an epithet of approbation that succeeded "funky" in the late 1950's.

"What you speak of as 'soul' in jazz," Charles has said, "is 'soul' in gospel music. The important thing in jazz is to feel your music but really feel it—the way a gospel singer like Mahalia Jackson obviously feels and believes the music she is singing with her whole body and soul."

But soul is a social as well as an aesthetic quality. From this vantage point, it is inadequate to view it, a la Charles Keil in his study of "Urban Blues," as "a mixture of ethnic essence, purity, sincerity, conviction, credibility and just plain effort." For soul has historical co-ordinates that frame it in the era of integration and

(Continued on page RC-14)

## What Agents Dream of: Artist With Disposition of Charles

By DON SOVIERO

I have heard it said that the agency business is the worst in the world—and that top performers are carnivorous cry-babies who chew up agents and agencies as rapidly as their moods change. Time and again, instances are cited of inhuman demands made upon the representatives of so-called "artists"; to such an extent that you wonder if there is any amount of compensation sufficient to induce rational men to labor in the field of agency representation.

Since representing Ray Charles, I can only conclude that the rumors are untrue. Or, that Mr. Charles is the exception! Our experience here at S.A.C. with Ray has not only been devoid of the usual harassment and petty neurotic seizures that are supposedly an intrinsic part of our business, but, on the contrary, has been truly exhilarating. Anyone who has had the opportunity of working closely with Ray Charles must conclude that he is not only a genius, in the fullest as well as the technical sense of the word, but also that he is a great human being who has suffered, endured, and overcome more daily handicaps than the average person encounters in a lifetime.

His protest, anxiety, or "cry" as it were, is confined to his music and has engendered him with a gentility and tolerance towards other people's shortcomings, and a loyalty toward those he works with that is legendary in the field of creative arts.

When Ray re-signed with us in March of this year, I felt that we had a special obligation to him beyond

the scope of usual agency work in the field of getting bookings. As a result, we set up a special department at S.A.C. devoted exclusively to Ray Charles and to provide creative guidance in all phases of his career. He had been on a voluntary vacation for the previous 18 months and spent most of his time writing, arranging and recording for his Tangerine Record Co. He also spent a great deal of time re-evaluating the role he should play as one of our foremost musicians and undoubtedly the world's greatest living singer. In spite of the fact that he had refrained from personal appearances for such a long period of time, the demand for his return was so great that we could fairly well pick and choose any program for his rejuvenation. It was mainly his decision to pick the hard way back.

And so, in March, he began one of the most extensive and grueling personal appearance tours in the history of show business. His reason for this was, "as tough as it is to do one-nighters from city to city, I must get back in front of the people to feel their needs once again." Respecting his wishes, we at S.A.C. arranged nine months of concerts back and forth across the country. He did only four weeks of club appearances where he had the chance to sit down in the same place; and even then he has been doing two shows nightly and three every Friday and Saturday. I personally went with him on various engagements and was bushed from just traveling for three or four days—but if he was tired, he never showed it—not in front of an audience—nor in the dressing room by short temper or lack of friendliness whenever we visited him.

(Continued on page RC-5)



(Left)  
Not only did Paris dig Ray, but Ray dug Paris.

(Bottom Left)  
Johnny Hallyday meets Ray Charles in Paris during Charles' extensive 1964 tour, which covered 90 concerts in three continents. Henri Goldgran, president of International Performers Corp., which sponsored the tour.

(Bottom Right)  
Count Basie and Ray Charles flank Mayor Delmas of The Antibes at a reception during the Antibes Jazz Festival in 1961.



## Stylist for All Times, Says IPC's Goldgran

Two short European tours by Ray Charles in 1961 grew to a 90-concert tour of three continents in 1964, all under the sponsorship of International Performers Corp. According to Henri Goldgran, president of International, Charles' growing international popularity is based on the universality of his style, which is "not for a certain period."

Goldgran recalled that Charles "was himself everywhere. He always felt the audience was very close to him and he was very close to his audience. The performances were so touching because they were close to his heart. The audience came to see him. It was composed of people who love him as an artist."

Charles and the Raelets played his established program with only occasional changes, according to Gold-

gran, because the artist was known by the numbers he performed in American concerts and on records.

The International tours began in 1961 with a visit to France, then another visit to France and Switzerland. The next year, England, Germany, Scandinavia, the Netherlands and Belgium. In 1964 an estimated 500,000 persons paid about \$2,000,000 in gross receipts for the following extensive schedule: England, 36 concerts; Denmark, 2; Sweden, 8; Holland, 2; Belgium, 1; Switzerland, 1; France, 9; Morocco, 1; Algiers, 1; Italy, 2; Japan, 16; Australia, 10, and Honolulu, 1.

Goldgran called Charles "one of the greatest," noting that the fact that International no longer handled the artist did not affect Goldgran's high regard for the star. "He was very pleasant to work with," Goldgran said. "It's a pleasure for a promoter to work for such an artist. We're selling an artist the people love. Other accounts may be handled solely for the money involved, but there's greater satisfaction with performers like Charles and Charles Aznavour (a current international artist)."

On March 28, Ray Charles opened at the Latin Casino, his first engagement in 18 months, and played to capacity crowds at every show. His return to the nightclub scene proved him to be one of the most successful acts to appear at the Latin Casino this year.

After his Latin Casino smash, Ray started a series of one-nighters, with the first stop at the Arie Crown Theater in Chicago. In two performances, playing to sellout crowds, Charles racked up a combined gross of \$48,377. Because of his tremendous success, the Arie Crown theater immediately booked him for a return engagement Nov. 18, 19 and 20. After Chicago, Ray continued to roll up sellout engagements across the country, setting new box-office records everywhere. Since starting his record-breaking trek, Ray Charles has grossed a fantastic \$750,000 and there are still three fully booked months to go. Very few artists hit the million-dollar mark in personal appearance fees and Ray seems sure to pass it comfortably.

His personal appearance tour should not be judged a success simply on the basis of the box-office receipts. In June, at the height of the voter registration march started by James Meredith, Ray was scheduled for an appearance in Jackson, Miss. Upon arriving at the airport, he found a crowd of fans and dignitaries waiting for him. When he got off the plane, Charles was wildly welcomed and he and his group were conveyed into town by a siren-screaming police escort. This was an honor provided by the city fathers to herald his visit to Jackson and not for protection, which was unnecessary. That night, Ray Charles played to an integrated audience which had filled the Coliseum to capacity.

When it comes to recording, Ray Charles is one of the most consistent sellers in the industry. Within eight weeks of its release, Ray's recording of "Let's Go Get Stoned" sold close to a half-million copies, which

placed it in the top 20. His latest single, "I Chose to Sing the Blues," is rapidly climbing up the charts and had sold over 200,000 copies within 10 days of its release. ABC Records reports increased record sales wherever Ray has made a personal appearance.

Despite his hectic schedule of one-nighters, recordings and night club appearances, Ray found time to give benefit performances. On July 26, he interrupted his one-nighter tour to appear at the Eleventh Annual Lorton Jazz Festival at the Lorton Reformatory in Lorton, Va.

Ray's appearance, arranged by the Catholic Chaplains of the Washington Department of Corrections, followed an auspicious list of entertainers who have performed in the past for the inmates. Last year Frank Sinatra, Ella Fitzgerald and Count Basie appeared on same bill. Father Sheehy, director of Catholic Chaplains, who co-ordinated the event, called Charles' hour and 45-minute performance one of the most stirring and enthusiastically received in Lorton's history.

Recently, the Tokyo Junior Chamber of Commerce asked Ray to contribute something to the Third International Charity Show in Tokyo for the benefit of orphans, handicapped and mentally retarded children. Charles immediately sent 1,000 autographed copies of his latest album. The sponsors later notified Charles that the disks were raffled for 5,000,000 yen (approximately \$14,000) which was distributed to the various children's charities.

Ray has been the subject of numerous newspaper and magazine articles in his long career. Cavalier magazine recently did a piece on Charles. The article was written by Leonard Feather and ranks as one of the most in-depth features ever written about him. The New York Daily News is in the process of gathering material for a national story on Charles. Life magazine recently

# Magic of Artist Reaches Far and Wide in England

By DON WEDGE and GRAEME ANDREWS

Though Ray Charles' influence in Britain is probably stronger than his chart impact sense, he holds an important place in the record scene. Despite rare singles chart appearances he is a strong-selling album artist. He's expected for his third British tour next spring.

Charles, of course, is highly lauded, particularly in concert, by a wide range of the British musical establishment—both jass and beat group. He helped pave the way for the popular acceptance of such blues-based groups as Manfred Mann, the Animals, Alan Price Combo and the early Rolling Stones.

One of the earliest to sing his praises was Cliff Richard, who caught the Charles magic on his own early visits to America. Richard's own teen following didn't agree at first and it was left to the singles hits of the early 1960's to get the Charles name known by the British public.

Meantime, a demand was growing for his jazz and blues output on albums, and his first European tours were keenly awaited. Concert content was regarded as controversial but well praised too.

For Rex Oldfield, EMI Records' licensed product general manager, Charles is a major name. "He is one of our most consistent album sellers," Oldfield reports. "Recently the strong sales of his single 'Crying' gave his other material an added sales lift."

HMV has just issued a new Charles single here, "I Choose to Sing the Blues."

In addition the pianist-singer has had previous material put out here on a number of labels, but principally under Decca's London logo, which issued the star's recordings for Atlantic.

He has also appeared on Riverside and on a package album with other artists for Mercury.

But all Charles' Tangerine product like other ABC group repertoire is on HMV here and he gives the label some of its strongest catalog items with albums like the two-volume "Modern Sounds in Country & Western Music" and "Cryin' Time."

Biggest uplift to Ray Charles' sales here came back in 1964 when he toured Britain for the first time with his complete outfit—The Ray Charles Band and the Raelets. This helped him widen and consolidate the steady following he had built up with smash singles like "Georgia," "I Can't Stop Loving You" and "Hit the Road Jack."

Charles' fans have waited eagerly for the star to return to these shores since that successful nationwide tour. Jack Higgins, of the Harold Davison office, Charles' agent in this country, reports: "There is a possibility that he will come to England in April next year for stage appearances. Nothing firm has been fixed because of his other commitments, but there is a big public anxious to welcome him back."

ran an extraordinary, eight-page feature story in the July 29 issue written by Associate Editor Thomas Thompson. The spread, which included 10 photographs, is the most comprehensive ever done on Charles and ranks as one of the biggest stories the publication has ever carried on a music business personality.

To quote from Life—"Every singer in the business draws from Charles, directly or indirectly; they study his new recordings as carefully as doctors pour over medical journals. The always-flip Beatles grow quiet and serious when his name comes into discussion. Peggy Lee's distinctive singing approach has been deeply influenced by him. Frank Sinatra says flatly, 'Ray Charles is the only genius in our business.'"

Although many people are aware of the musical talents of Ray Charles, they are unaware of numerous other talents that he possesses. The fact that he has been blind since he was six years old is common knowledge. What is not as well known is that his blindness has not interfered with a variety of interests that would be amazing in a sighted person. Ray Charles can build, from the ground up, such complicated equipment as television sets, tape recorders and high-fidelity sets; he can repair most parts of an airplane, including the most intricate and detailed portions of its powerful engine. He is also an astute businessman. He is president of Ray Charles Enterprises, which is housed in an ultra-modern office building in Los Angeles. The building is owned by RPM International, part of Ray Charles Enterprises along with Racer Personal Management, Tangerine Music Publishing and Tangerine Record Corp., which distributes through

(Continued on page RC-14)

# Tune Tryout Formula Pays Off

One of the prime factors for the success of Ray Charles during his Atlantic Records years was his "workshop" method of perfecting a song before recording it.

Jerry Wexler, executive vice-president and a&r producer for Atlantic Records, said that he felt the major duty of an a&r man "is to bring in material." Most of the sessions were produced by Wexler and Ahmet Ertegun, president of the record company, and were a team effort. Some other sessions were done by label Vice-President Neshui Ertegun and Wexler, another team effort.

Ahmet Ertegun found Charles. Billy Shaw arranged for the purchase of his contract from Swingtime Records "for what we would call a 'fishcake' today," Wexler said.

Wexler played down the role of himself and the Erteguns. Charles, in those early days, was writing most of his own material.

"We were more or less monitors. We provided a soundboard. Here's what would happen. Often he'd call me up while he was on the road and say he had this tune worked out and ask us to set up a studio for such and such a time. He'd tell me he needed some girl singers to back him up or a country type of guitar player. We would help him like this . . . to augment his own band. At that time we had a female group called the Cookies under contract; they were used to back up a session.

"These girls became the original Raelets eventually. Once he asked for Chet Atkins to back him up on a session of country tunes and we tried to get him. Atkins really wanted to do it too, but had to turn it down because of previous commitments.

"Then, in the studio, Charles would listen to our opinions regarding tempo and balance. As for changing an arrangement, this very, very rarely happened. It was almost unthinkable, the issue never came up. Once he wanted a tambourine on a session and nobody could satisfy him but me. When there was a tambourine player

on his records, it was usually me. He had a fantastic ear and could spot a weakness in a group or performer backing him."

The favorite of all the tunes Wexler helped produce is "I Got a Woman." It was the first record, he felt, that captured what Charles turned out to be. It was produced under adverse circumstances in an Atlanta radio station, a date set up by then deejay Zenas Sears, now a radio station owner. During the session, an announcer was doing a news broadcast from the control room and the record company executives and Charles couldn't play anything back to see how it sounded. Wexler recalled that the session had "much confusion."

Two other sessions were also produced in radio stations. One of the earliest sessions was cut in WDSU's studios in New Orleans with a pick-up band. This produced "Don't You Know." The Atlanta session and a session in Miami were with Charles' regular bands. The Miami session, Wexler said, was in a "mouldering type of radio station with old equipment and a doddering old man" there to operate the controls. But the result, which is what counts, was "This Little Girl of Mine."

Wexler said that he'd produce Charles in the same way now—without the adverse conditions—as they did then.

"That's one of the troubles with Charles today—he's become a studio confection. Of course, you have to move on; times change, musical tastes change, something in the air changes. You can't duplicate what you've done before. But almost all of his Atlantic tunes were written by him. Today, he's using mostly tunes by other people. I would try to get him to write his own tunes again and work them out on the road, as he did in the old days. Jim Stewart in Memphis, who's hot as a pistol now as an indie producer, uses this type of workshop policy for his artists."

Of today's artists, Wexler felt that Otis Redding has the potential to become the next Ray Charles.



Ray Charles and Sam Clark, then president of ABC-Paramount Records, announced the formation of Charles' label, Tangerine Records in 1962, with ABC-Paramount as distributor.



In 1962, ABC-Paramount held a cocktail party in honor of Charles at New York's Waldorf-Astoria Hotel. "Modern Sounds in Country & Western Music" was introduced at the affair. Charles is shown here with singer-actress Abbey Lincoln.



Ray Charles gets an award from Dick Clark at the Latin Casino, Camden, N. J. Sam Clark, then president of ABC-Paramount Records, left, holds the plaque. Also cited was Chubby Checker, right.



In February, 1966, Ray Charles and Larry Newton, president of ABC Records, signed an agreement whereby Charles became an exclusive recording artist for Tangerine Records. But his recordings will continue to be released on the ABC label.

# A 'COLD' SESSION COMES UP HOT

By SID FELLER

A professional a&r man must own at least a dozen sets of cuff links to be "in." Christmas is the time of year cuff links flow in abundance and a&r men are usually on the receiving end. Evidently I made the grade (but have since resigned my status to free-lance) because I own at least 15 sets of cuff links—but I wear only one.

Several years ago Joe Adams, Ray Charles' associate, presented me with the specially designed cuff links made for Ray to give as personal mementos. It was only when Billboard asked me for my observations about Ray that I realized I haven't worn any cuff links but his since the day I got them. I think the reason must be that not only do they hold my cuffs together, they link me closely with one of the greatest talents of all times, for whom I have the greatest professional and personal admiration.

Each recording session with Ray has been a unique experience, but perhaps one of the most memorable took place about three years ago. I had never known a cold or the flu or any other ailment to keep Ray from fulfilling an engagement or record date.

On this particular occasion he was one hour late for an evening session in Hollywood. We rehearsed the orchestra during the hour, waiting for Ray to arrive. He used to be quite nonchalant about being prompt for sessions so we thought nothing of starting an hour late (now that Ray has his own studio he is the first one to arrive on the scene).

However, when Ray showed up, he could hardly speak. A cold had caught up with him the day before and he wasn't able to sleep. It got worse during the day, he couldn't breathe properly, his throat was irritated and his temperature was over 102°. Anyone else would have stayed in bed, but he showed up.

It was pathetic to see him struggle and suffer in his attempts to perform to his own satisfaction. Before we had begun to record the first take, he was tempted to give up, but we heard something different in his voice that we hadn't heard before, and his great effort seemed to bring this quality out, so Joe Adams and I convinced Ray to keep trying.

We finally turned the tape machine on and made one complete take. I made notes on the things that could be improved for the next take but when we played it back the vocal was so inspired, we knew this was the master take. If you listen to "That Lucky Old" (Continued on page RC-10)

# Dig Charles Must for Something Different

In the more than 60 recording sessions that Sid Feller produced of Ray Charles for ABC Records, "Charles never did a session that was bad," Feller said. "Something always came off, there was always something great."

Charles wouldn't do a song unless he thought he could do it different, Feller said. "He used to give me the idea for an album and I'd dig up 40-50 songs in the category—say country music. I'd edit them onto tape. Charles would select the songs he thought he could do best, could contribute something to, from those songs.

"He studied the songs by listening to them over and over. It was mostly the lyrics that sold him . . . the story. He'd often redo the melody to suit himself. If the lyric was a different one, Charles would make Braille copies himself and sing them while sitting at the piano. On some songs, somebody would whisper in his ear, while he was singing one line, the next line for him to sing. You tell me how it could be done . . . how a man could sing and listen both at the same time. That in itself is genius."

Feller, then a&r producer for ABC-Paramount Records (now ABC Records) began producing Charles Dec. 29, 1959, when the label acquired him from Atlantic. The first session was in Hollywood; the rest were divided between New York and Hollywood. He produced all of the sessions over six years until leaving the label recently. Charles now produces himself in cooperation with Joe Adams through Tangerine Records, Charles' production, publishing, records set-up.

Feller believes that the best vocal record of Charles that he produced was "Old Man River." He also liked "Lucky Old Sun." He felt these were "vocal classics, but Charles did so many great things I can't remember them all. He is the greatest natural vocal artist of all times. It would be unfair to categorize him as an artist; he can do anything—jazz, humor, country, pop."



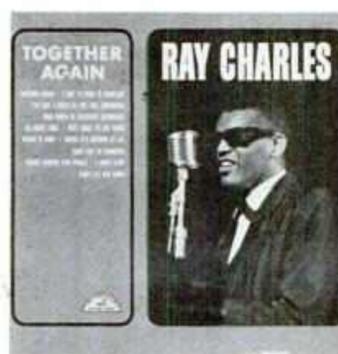
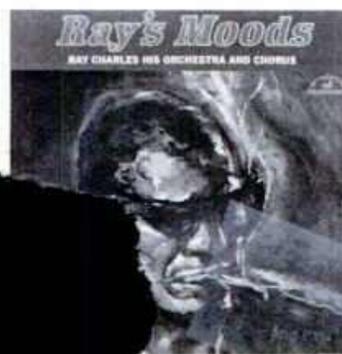
Ray Charles and Sid Feller.

ABC RECORDS TAKES PLEASURE  
IN SALUTING

# RAY CHARLES



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especially, our association for the past 7 great years

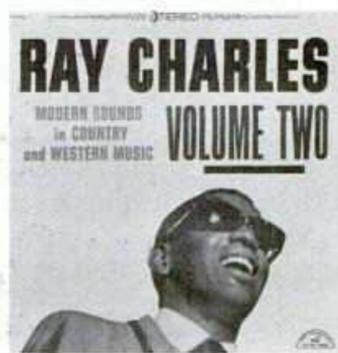
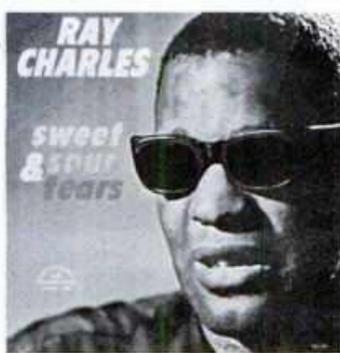


ABC-544

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ABC-520

ABC-500



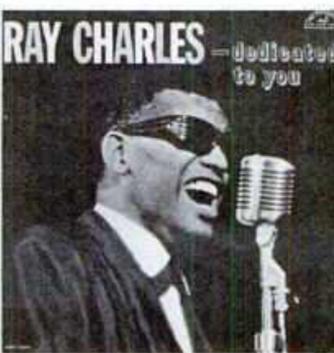
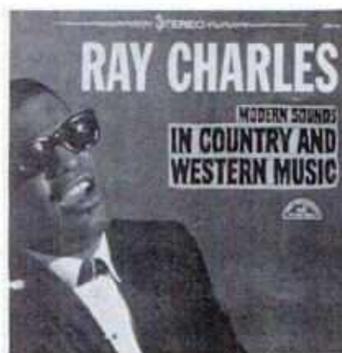
ABC-495

ABC-480

ABC-465

ABC-435

ABC-415



ABC-410

ABC-385

ABC-355

ABC-335

Impulse A-2

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## RAY CHARLES ORCHESTRA

WILLIAM KING—1st Trumpet  
MARSHALL HUNT—2nd Trumpet  
WALTER MILLER—3rd Trumpet  
IKE WILLIAMS—4th Trumpet  
HENRY COKER—1st Trombone  
FRED MURRELL—2nd Trombone  
SAMUEL HURT—3rd Trombone  
FREDERIC JOHNSON—4th Trombone  
CLIFFORD SCOTT—1st Tenor Sax  
CURTIS AMY—2nd Tenor Sax  
CURTIS PEAGLER—3rd Tenor Sax  
SHELLIE THOMAS—1st Alto Sax  
LEROY COOPER—Bari Sax  
LIONEL (Billy) MOORE—Drums  
ANTHONY MATHEWS—Guitar  
EDGAR WILLIS—Bass

## THE RAELETS

GWENDOLYN BERRY  
MERRY CLAYTON  
CLYDIE KING  
ALEXANDRA BROWN

## BAND BOYS

HAROLD PATTON  
JAMES BOWIE

## VALET

EDWARD WALTER

JOE ADAMS—Personal Manager

# Ray Charles Discography

## ATLANTIC RECORDS

### SINGLES

Record No.	Titles
976	The Midnight Hour—Roll With My Baby
984	The Sun's Gonna Shine Again—Jumpin' In the Mornin'
999	Mess Around—Funny
1008	Feelin' Sad—Heartbreaker
1021	It Should've Been Me—Sinner's Prayer
1021	It Should Have Been Me—Sinner's Prayer
1037	Losing Hand—Don't You Know
1050	I've Got a Woman—Come Back Baby
1063	A Fool for You—This Little Girl of Mine
1076	Black Jack—Greenbacks
1085	Mary Ann—Drown In My Own Tears
1096	Hallelujah I Love Her So—What Would I Do Without You
1108	Lonely Avenue—Leave My Woman Alone
1124	I Want to Know—Ain't That Love
1143	It's All Right—Get on the Right Track Baby
1154	Swanee River—I Want a Little Girl
1172	Talkin' 'Bout You—What Kind of Man Are You
1180	Yes Indeed—I Had a Dream
1196	You Be My Baby—My Bonnie
2006	Rockhouse Part 1—Rockhouse Part 2
2010	Tell All the World About You—The Right Time
2022	That's Enough—Tell Me How Do You Feel
2031	What's I Say Part 1—What'd I Say Part 2
2043	I'm Movin' On—I Believe to My Soul
2047	Let the Good Times Roll—Don't Let the Sun Catch You Crying
2055	Just for the Thrill—Heartbreaker
2068	Sweet Sixteen Bar—Tell the Truth
2084	Tell Me You'll Wait for Me—Come Rain or Come Shine
2094	Instrumental—A Bit of Soul—Early in the Morning
2106	Am I Blue—It Should Have Been Me
2118	Ray's Blues—Hard Times
2239	Talkin' 'Bout You—In a Spanish Town
5005	Doodlin' Part 1—Doodlin' Part 2

### ALBUMS

Record No.	Titles and Contents
1259	<b>THE GREAT RAY CHARLES</b> The Ray; My Melancholy Baby; Black Coffee; There's No You; Doodlin'; Sweet Sixteen Bars; I Surrender Dear; Undecided
1289	<b>CHARLES AT NEWPORT</b> The Right Time; In a Little Spanish Town; I Got a Woman; Blues Waltz; Hot Rod; Talkin' 'Bout You; Sherry; A Fool for You
1312	<b>THE GENIUS OF RAY CHARLES</b> Let the Good Times Roll; It Had to Be You; Alexander's Ragtime Band; Two Years of Torture; When Your Lover Has Gone; Deed I Do; Just for a Thrill; You Won't Let Me; Tell Me You'll Wait for Me; Don't Let the Sun Catch You Cryin'; Am I Blue; Come Rain or Come Shine
1360	<b>SOUL MEETING—RAY CHARLES &amp; MILT JACKSON</b> Hallelujah I Love Her So; Blue Genius; X-Ray Blues; Soul Meeting; Love on My Mind; Bags of Blues
1369	<b>THE GENIUS AFTER HOURS</b> The Genius After Hours; Ain't Misbehavin'; Dawn Ray; Joy Ride; Hornful Soul; The Man I Love; Charlesville; Music, Music, Music
ATC 2-900	<b>THE RAY CHARLES STORY</b> The Sun's Gonna Shine Again; Losing Hand; Mess Around; It Should've Been Me; Don't You Know; Come Back Baby; I've Got a Woman; A Fool for You; This Little Girl of Mine; Mary Ann; Hallelujah I Love Her So; Lonely Avenue; Doodlin'; Sweet Sixteen Bars; Ain't That Love; Rockhouse; Swanee River Rock; Talkin' 'Bout You; What Kind of Man Are You; Yes Indeed; My Bonnie; Tell All the World About You; The Right Time; What'd I Say; Just for a Thrill; Come Rain or Come Shine; Drown in My Own Tears; Let the Good Times Roll; I'm Movin' On

SD 7101	<b>THE GREAT HITS OF RAY CHARLES</b> Tell Me How Do You Feel; I Had a Dream; Carrying That Load; Tell All the World About You; I Believe to My Soul; What'd I Say; I'm Movin' On; You Be My Baby; The Right Time; Yes Indeed; Tell the Truth; My Bonnie; Early in the Mornin'
8006	<b>HALLELUJAH I LOVE HER SO</b> Ain't That Love; Drown in My Own Tears; Come Back Baby; Sinner's Prayer; Funny (But I Still Love You); Losing Hand; A Fool for You; Hallelujah I Love Her So; Mess Around; This Little Girl of Mine; Mary Ann; Greenbacks; Don't You Know; I Got a Woman
8025	<b>YES INDEED!/RAY CHARLES</b> What Would I Do Without You; It's All Right; I Want to Know; Yes Indeed; Get on the Right Track Baby; Talkin' 'Bout You; Swanee River Rock; Lonely Avenue; Black Jack; The Sun's Gonna Shine Again; I Had a Dream; I Want a Little Girl; Heartbreaker; Leave My Woman Alone
8029	<b>WHAT'D I SAY/RAY CHARLES</b> What'd I Say I Say—Part 1; What'd I Say—Part 2; Jumpin' in the Morning; You Be My Baby; Tell Me How Do You Feel; What Kind of Man Are You; Rockhouse—Part 1; Rockhouse—Part 2; Roll With My Baby; Tell All the World About You; My Bonnie; That's Enough
8039	<b>RAY CHARLES IN PERSON</b> The Right Time; What'd I Say; Yes Indeed; The Spirit-Feel; Frenesi; Drown in My Own Tears; Tell the Truth
8052	<b>THE GENIUS SINGS THE BLUES</b> Early in the Mornin'; Hard Times; The Midnight Hour; The Right Time; Ray's Blues; Feelin' Sad; I'm Movin' On; I Believe to My Soul; Nobody Cares; Mr. Charles' Blues; Some Day Baby; I Wonder Who
8054	<b>THE GREATEST RAY CHARLES</b> Tell Me How Do You Feel; I Got a Woman; Heartbreaker; Tell the Truth; What'd I Say; Talkin' 'Bout You; You Be My Baby; Leave My Woman Alone; I'm Movin' On
8063	<b>THE RAY CHARLES STORY VOL. I</b> The Sun's Gonna Shine Again; Losing Hand; Mess Around; It Should've Been Me; Don't You Know; Come Back Baby; I've Got a Woman; A Fool for You; This Little Girl of Mine; Mary Ann; Hallelujah I Love Her So; Lonely Avenue; Doodlin'; Sweet Sixteen Bars; Ain't That Love
8064	<b>THE RAY CHARLES STORY VOL. 2</b> Rockhouse; Swanee River; Talkin' 'Bout You; What Kind of Man Are You; Yes Indeed; My Bonnie; Tell All the World About You; The Right Time; What'd I Say; Just for the Thrill; Come Rain or Come Shine; Drown in My Own Tears; Let the Good Times Roll; I'm Movin' On
8083	<b>THE RAY CHARLES STORY VOL. 3</b> Sinner's Prayer; Funny (But I Still Love You); Feelin' Sad; Hard Times; What Would I Do Without You; I Want to Know; Leave My Woman Alone; It's All Right; Get on the Right Track Baby; That's Enough; I Want a Little Girl; You Be My Baby; I Had a Dream; Tell the Truth
8094	<b>THE RAY CHARLES STORY VOL. 4</b> Blackjack; Alexander's Ragtime Band; I Believe to My Soul; A Bit of Soul; Greenbacks; Undecided; When Your Lover Has Gone; It Had to Be You; Early in the Mornin'; Heartbreaker; Music, Music, Music; Tell Me How Do You Feel; In a Little Spanish Town; You Won't Let Me Go

## ABC RECORDS

### SINGLES

Record No.	Titles
10081	My Baby (I Love Her, Yes I Do)—Who You Gonna' Love
10118	Sticks and Stones—Worried Life Blues
10135	Georgia On My Mind—Carry Me Back to Old Virginny
10141	Them That Got—I Wonder
10164	Ruby—Hardhearted Hannah
10244	Hit the Road Jack—The Danger Zone
10266	Unchain My Heart—But on the Other Hand Baby
10298	(with Betty Carter) Baby It's Cold Outside—We'll Be Together Again
10314	At the Club—Hide 'Nor Hair
10330	I Can't Stop Loving You—Born to Lose
10345	You Don't Know Me—Careless Love
10375	You Are My Sunshine—Your Cheating Heart
10405	Don't Set Me Free—The Brightest Smile in Town
10435	Take These Chains From My Heart—No Letter Today
10453	No One—Without Love (There Is Nothing)
10481	Busted—Making Believe
10509	That Lucky Old Sun—Ol' Man Time
10530	Baby, Don't You Cry—My Heart Cries for You
10557	My Baby Don't Dig Me—Somebody's Wrong
10571	No One to Cry To—A Tear Fell
10588	Smack Dab in the Middle—I Wake Up Crying
10609	Makin' Whoopee (vocal)—Makin' Whoopee (piano solo)
10615	Cry—Teardrops From My Eyes
10649	I Got a Woman (Parts I & II)
10663	Without a Song (Parts I & II)
10700	I'm a Fool to Care—Love's Gonna Live Here
10700	The Cincinnati Kid—That's All I Am to You

10739	Crying Time—When My Dreamboat Comes Home
10785	Together Again—You're Just About to Lose Your Clown
10808	Let's Go Get Stoned—The Train
10840	I Chose to Sing the Blues—Hopelessly

### ALBUMS

Record No.	Titles and Contents
ABC-335	<b>GENIUS HITS THE ROAD</b> Alabama Bound; Georgia on My Mind; Basin Street Blues; Mississippi Mud; Moonlight in Vermont; New York's My Home; California, Here I Come; Moon Over Miami; Deep in the Heart of Texas; Carry Me Back to Old Virginny; Blue Hawaii; Chattanooga Choo-Choo
ABC-355	<b>DEDICATED TO YOU</b> Hardhearted Hannah; Nancy; Margie; Ruby; Rosetta; Stella by Starlight; Cherry; Josephine; Candy; Marie; Diane; Sweet Georgia Brown
ABC-385	<b>RAY CHARLES AND BETTY CARTER</b> Ev'ry Time We Say Goodbye; You and I; Intro: Goodbye; We'll Be Together Again; People Will Say We're in Love; Cocktails for Two; Side by Side; Baby, It's Cold Outside; Together; I For All We Know; Takes Two to Tango; Alone Together; Just You, Just Me
ABC-410	<b>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC, VOL. I</b> Hey Good Looking; Just a Little Lovin'; Makes No Difference Now; Careless Love; Bye Bye Love; Move It on Over; Who Cares; Half as Much; I Can't Stop Loving You; You Don't Know Me; Born to Lose; I Love You So Much It Hurts
ABC-415	<b>GREATEST HITS</b> Them That Got; Georgia on My Mind; Unchain My Heart; I'm Gonna Move to the Outskirts of Town; The Danger Zone; I've Got News for You; Hit the Road Jack; Ruby; I Wonder; Sticks and Stones; But on the Other Hand Baby; One Mint Julep
ABC-435	<b>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC, VOL. II</b> You Are My Sunshine; No Letter Today; Someday (You'll Want Me to Want You); Don't Tell Me Your Troubles; Midnight; Oh, Lonesome Me; Take These Chains From My Heart; Your Cheating Heart; I'll Never Stand in Your Way; Making Believe; Teardrops in My Heart; Hang Your Head in Shame
ABC-465	<b>INGREDIENTS IN A RECIPE FOR SOUL</b> Busted; Where Can I Go; Born to Be Blue; That Lucky Old Sun; Ol' Man River; In the Evening (When the Sun Goes Down); A Stranger in Town; Ol' Man Over the Rainbow; You'll Never Walk Alone
ABC-480	<b>SWEET AND SOUR TEARS</b> I Cried for You; I Cried a River; Woe Me; Baby, Don't You Cry; Teardrops; Don't Cry Baby; You Got Me Crying; Cry To; A Tear Fell; Cry; Guess I'll Tears Out to Dry; After My Laughter
ABC-495	<b>HAVE A SMILE WITH ME</b> Smack Dab in the Middle; Feudin' and Fightin'; Two Ton Tessie; I Never See Maggie Alone; Move It on Over; Ma (She's Making Eyes at Me); The Thing; The Man With the Weirdest Beard; The Naughty Lady of Shady Lane; Who Cares (for Me)
ABC-500	<b>RAY CHARLES "LIVE" IN CONCERT</b> Swing a Little Taste; I Gotta Woman; Margie; You Don't Know Me; Hide 'Nor Hair; Baby, Don't You Cry; Makin' Whoopee; Hallelujah I Love Her So; Don't Set Me Free; What'd I Say; Finale
ABC-520	<b>COUNTRY AND WESTERN MEETS RHYTHM AND BLUES</b> Together Again; I Like to Hear It Sometimes; I've Got a Tiger by the Tail; Please Forgive and Forget; I Don't Care; Next Door to the Blues; Blue Moon of Kentucky; Light Out of Darkness; Maybe It's Nothing at All; All Night Long; Don't Let Her Know; Watch It Baby
ABC-544	<b>CRYING TIME</b> Crying Time; No Use Crying; Let's Go Get Stoned; Going Down Slow; Peace of Mind; Tears; Drifting Blues; We Don't See Eye to Eye; You're in for a Big Surprise; You're Just About to Lose Your Clown; Don't You Think I Dought to Know; You've Got a Problem
ABC-520	<b>TOGETHER AGAIN</b> Contents same as "Country and Western Meets Rhythm & Blues"
ABC-550	<b>RAY'S MOODS</b> What'cha Doing in There (I Wanna Know); Please Say You're Fooling; By the Light of the Silvery Moon; You Don't Understand; Maybe It's Because of Love; Chittlins With Candied Yams; Granny Wasn't Grinning That Day; She's Lonesome Again; Sentimental Journey; A Born Loser; It's a Man's World; A Girl I Used to Know

## IMPULSE

### SINGLES

200	One Mint Julep—Let's Go
202	I've Got News for You—I'm Gonna' Move to the Outskirts of Town

### ALBUMS

A-2	<b>GENIUS PLUS SOUL EQUALS JAZZ</b> From the Heart; I've Got News for You; Moanin'; Let's Go; One Mint Julep; I'm Gonna Move to the Outskirts of Town; Stompin' Room Only; Mister C; Strike Up the Band; Birth of the Blues
-----	--

## A "Cold" Session Comes Up Hot

(Continued from page RC-6)

Sun" you will hear what I mean and marvel at Ray's greatness.

The next song included a long verse running one minute, 27 seconds. Ray was supposed to sing the verse with the choir, but decided to let them sing it alone. Exhausted and burning with fever, he fell asleep during the verse. After six or seven takes, we decided to start two bars before the chorus and edit it together later. We did just that, and Ray sang the chorus through only one time, and that was it.

I think I will never hear a more classic vocal rendition than Ray's reading of "Old Man River." Listen to Ray cry in the middle part of the chorus for one of the most emotional and thrilling moments you have ever heard on a record. We went on to record two other songs that night, "Without a Song" and "Over the Rainbow." All four songs turned out to be the greatest vocals I have ever heard.

Ray Charles demands perfection in everything he

does, and for this reason not every session with Ray is the easiest or greatest, but I have ended each record date knowing I have worked with the kind of special talent that very few a&r men have the privilege of finding in their activities. I personally feel that the title "genius" is not just a publicity tag someone hung on Ray a long time ago. It's a title he has earned through the years by hard work in hundreds of small towns and cities throughout the country; his exhaustive one-night stands that keep him constantly on the move; and foreign tours which have made his name world famous.

But from my standpoint, Ray's genius is never more apparent than in the recording studio where his best efforts go into every record he makes, no matter how long it takes, or how difficult the job. You can be sure that when you hear a Ray Charles record, whether or not you happen to like the song, you will never hear a record made with more enthusiasm or devotion—because Ray is like that.

I like to think that a little of Ray's greatness rubs off on people who come in contact with him, and that's why I always wear his cuff links.

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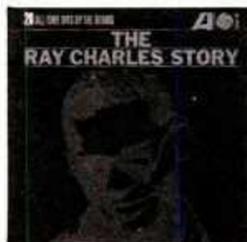
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# Congratulations Ray

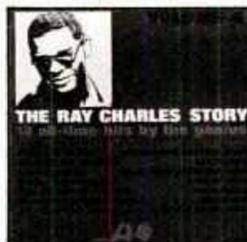
RAY CHARLES' GREAT "SOUL" CATALOG IS ON ATLANTIC



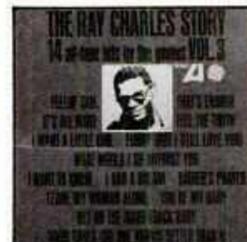
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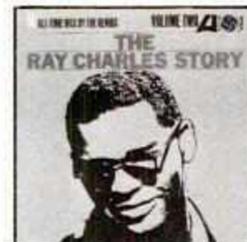
THE RAY CHARLES STORY (2 LPS) 2-900



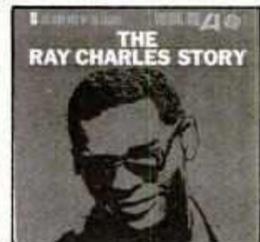
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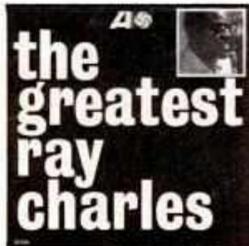
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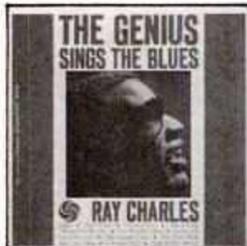
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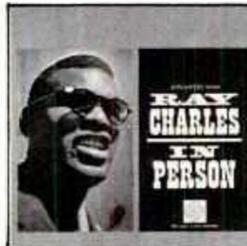
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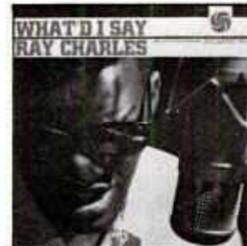
THE GREATEST RAY CHARLES 8054



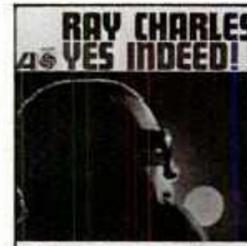
RAY CHARLES THE GENIUS SINGS THE BLUES 8052



RAY CHARLES IN PERSON 8039



RAY CHARLES WHAT'D I SAY 8029



RAY CHARLES YES INDEED! 8025



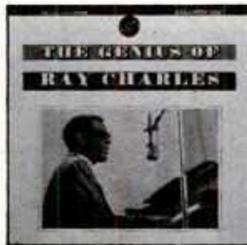
RAY CHARLES HALLELUJAH I LOVE HER SO 8006



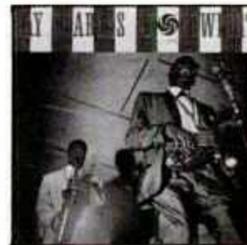
RAY CHARLES THE GENIUS AFTER HOURS 1369



RAY CHARLES & MILT JACKSON SOUL MEETING 1360



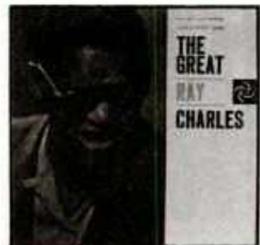
THE GENIUS OF RAY CHARLES 1312



RAY CHARLES AT NEWPORT 1289



MILT JACKSON & RAY CHARLES SOUL BROTHERS 1279



THE GREAT RAY CHARLES 1259



ATLANTIC RECORDS, 1841 Broadway, New York, N.Y. 10023

# "The Coolest" on All Musical Fronts

There are no limitations to the types of song material used by Ray Charles. There is the great body of his own material—blues with different rhythmic patterns and much of it displaying the influence of gospel music. In addition to his own material, Charles has made copious use of blues by other writers, including classic blues such as "In the Evening (When the Sun Goes Down)" and "I'm Gonna Move to the Outskirts of Town." Charles has also tapped extensively the great lode of country and western music, ranging from the great traditional writers of the late 1940's and early 1950's right on up to such present-day country writers as Buck Owens and Harlan Howard.

Charles also has extensively made use of the great body of song derived from the musical theater, from films; and he has also ranged widely throughout the catalogs of the ASCAP writers who were not film or show-based.

In fact, there is virtually no artist who has used so many types of material so well.

It has been a commonplace in the music business to remark that many blues singers do not do well with ballads; that many ballad singers do not do well with blues; that many singers of country material cannot make it with pop.

Charles makes it with everything. That is, everything except bad songs, which he leaves strictly alone.

When analyzing Charles' original songs, one is struck by their colorful imagery, their wit and their many moods. Here are a few excerpts:

From "What'd I Say" (Published by Progressive Music):

"Tell your mama, tell your pa . . .  
"I'm gonna send you back to Arkansas . . .  
If you don't do right."

A completely different mood is manifest in "A Fool

for You" (Published by Progressive Music):

"Did you ever wake up in the morning . . .  
Just about the break of day . . .  
Reach over and feel the pillow  
Where your baby used to lay?"

Still another great one is "I've Got a Woman," recorded by Elvis Presley, among others (Published by Progressive):

"I've got a woman way over town, she's good to me . . .  
I've got a woman way over town, she's good to me . . .

She gives me money when I'm in need  
She's a good friend indeed

I've got a woman way over town, she's good to me."  
And there were many, many more, such as "What Kind of Man Are You," "A Fool for You," "Come Back Baby," "Tell All the World About You," "Ain't That Love"—all of which are examples of his use of gospel progressions.

Charles has also written new material for folk melodies such as "My Bonnie" and "Careless Love." He is also adept at writing the up-tempo, bouncy types of blues songs, such as "This Little Girl of Mine" and "Hallelujah I Love Her So." Then, too, he has written fine instrumentals like "Rockhouse."

Still another phase of his work constitutes blues with rumba rhythm patterns, such as "Mary Ann."

The aforementioned gives a fair cross section of Charles' own material. In addition he has recorded any number of blues by such writers as Percy Mayfield, Henry Glover, Doc Pomus, Charles Calhoun, Horace Silver—to name a few.

In the country and western field, Ray Charles has really researched both the traditional and modern eras to find material. He has taken and recorded many of the

standards of Acuff-Rose and its affiliated firms, such as "Bye, Bye, Love," by Felice and Boudleaux Bryant; "Half as Much," by Curley Williams; "You Win Again," by Hank Williams; "I Can't Stop Loving You," by Don Gibson; "Hey, Good Lookin'," by Hank Williams; "Take These Chains From My Heart," by Fred Rose and Hy Heath; "Making Believe," by Jimmy Work, and many more from the Acuff-Rose archives.

From the country segment of the Peer-Southern catalog, Charles has recorded many songs, including "You Are My Sunshine," by Jimmy Davis and Charles Mitchell; "No Letter Today," by Frankie Brown; "Born to Lose," by Fred Brown; "Worried Mind," by Jimmie Davis and Ted Daffan; "It Makes No Difference Now," by Jimmie Davis and Floyd Tillman, and "Blue Moon of Kentucky," by Bill Monroe.

From the catalog of Hill & Range, Charles has recorded "You Don't Know Me," by Cindy Walker and Eddy Arnold; "Just a Little Lovin'," by Z. Clements and Eddy Arnold.

Charles has also made extensive use of such modern c&w material as Harlan Howard's "Busted" and Buck Owens' "Together Again," "I've Got a Tiger by the Tail," "I Don't Care," "Don't Let Her Know," etc.

In the vein of humor and novelty, Charles has recorded such items as "Hard-Hearted Hannah," "Feudin' and Fightin'," "I Never See Maggie Alone" and "It Should Have Been Me."

As for the material by the great ASCAP writers—show, film and independent—Charles has done literally dozens of their songs, including such great standards as "People Will Say We're in Love," "Baby It's Cold Outside," "Just You, Just Me," "Ruby," "Georgia on My Mind," "Margie," etc.

Truly, The Genius has mastered all the song forms.

## Ray Charles One of the "Great Originals"

(Continued from page RC-3)

handling ballads, such as his great performance of the Johnny Mercer-Harold Arlen standard, "Come Rain or Come Shine."

During his term on Atlantic, Charles had brought to the awareness of the public the term "soul" (see separate story) as characterizing his type of performance. It is also worthy of mention that his Atlantic blues sides, in addition to their gospel feeling, contained Charles' own version of the vocal break so characteristic of blues performances, and a diversity of interesting rhythm patterns including a rumba blues beat—as exemplified in his "What'd I Say" record. In these years he also developed his capacity for wit and humor, as illustrated by such sides as "It Should Have Been Me" and by his subtle voice inflections.

Finally—on June 26, 1959—to be exact, Charles cut a prophetic record. This was "I'm Movin' On," written by the great country artist, Hank Snow. As Wexler had said: "Regardless of the genre—gospel, pop, even hill-billy, Ray Charles now has the world for an audience."

How true. Charles was already very interested in country and western material. He was hip to the songs, to artists like Chet Atkins and Hank Snow, and he was getting ready to project himself to the public in new dimension—country music, with string and big band arrangements.

This was to happen early in Charles' association with his new (and current) label—ABC.

Charles' recordings on ABC represent a flowering of his talent in many areas—all of them merging into one: pop. He took jazz, rhythm and blues, country and western and big ballads and gave to them all his unique touch; and sold them all in the mass market.

Ray's first albums on ABC were "Genius Hits the Road" and "Dedicated to You." These were not in the old Charles jazz or rhythm and blues style; the sides made use of big band arrangements, strings and a chorus, arranged and conducted by Marty Paich and produced by Sid Feller. The first album produced the notable "Georgia on My Mind," which became the nation's No. 1 single. These two albums, with songs like "Georgia," "Ruby," and "Stella by Starlight" broadened Charles' audiences. His exploration of sophisticated musical areas continued with such albums as "Ray Charles and Betty Carter," using such great standard material as "People Will Say We're in Love" and "Baby It's Cold Outside," with arrangements by Marty Paich and the Jack Halloran Singers.

But a blockbuster development was coming: This was Charles' increasing interest in country music. Two albums, "Modern Sounds in Country & Western Music, Volumes I and II," were milestones in several ways. Volume I gave ABC its first million-selling album and this included the million-seller single, "I Can't Stop Loving You," the Don Gibson song published by Acuff-Rose. In Nashville, where Acuff-Rose headquarters, President Wesley Rose was heard to remark: "That man (Charles) has done a lot for country music."

Rose, of course, was correct. Charles, a great performer with blues and with jazz, who subsequently proved his artistry with standard ballads, now was proving his artistry with the country and western idiom. The prophecy inherent in his recording of Hank Snow's "I'm Moving On" was about to be realized.

In a set of revealing notes written for the liners of the country albums, Rick Ward, ABC publicity advertising director, tells how a&r director Sid Feller was at first confused when Charles requested a list of country hits of the past 20 years. Sid started collecting the songs, and by the time the recording session was due, Feller was completely sold on the idea. Working with arrangers Marty Paich, Gerald Wilson and Gil Fuller, Charles produced a body of recorded material which accomplished several things: 1) The country sides gave Charles a new dimension—one which had been hinted at in his Atlantic era; 2) Charles' recordings of country music gave the country field a new dimension, for it brought country music even more firmly into the pop mainstream of American music.

Meanwhile, in an industry which is marked by the phenomenon of changing tastes and artists of short-lived fame, Charles keeps on turning out hit after hit: "Hit the Road Jack," "Busted," "Let's Get Stoned" and others, plus his current "I Chose to Sing the Blues."

The last two decades—the era of Ray Charles—have been important ones for musicologists and scholars of the social scene. These people have realized that integration developed on a musical level long before the present civil rights movement picked up steam. In this article we have sketched the broad outlines of this development—the influence of Memphis and Presley; the influence of Nashville, and finally, the influence of Charles who saw and understood the entire scene and made it his own with his fusing of blues, gospel, country and standard ballads and jazz—making all of these musical forms desirable to the pop market. In this way Charles exercised a highly significant socio-musical influence whose total effect on our culture is still gaining momentum.

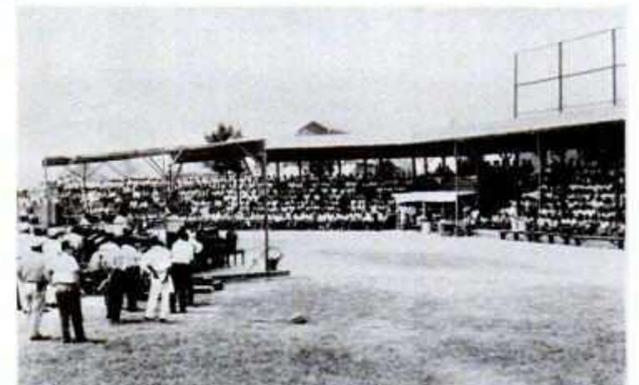
Meantime, he has not forsaken any of the musical forms which have been part of his development. One of his albums, for instance, is titled "Together Again" (from the hit song of the country writer-artist Buck Owens). This contains, in addition to the title song, a veritable pot-pourri of both country and rhythm and blues material. It includes, for instance, Bill Monroe's "Blue Moon of Kentucky," which was the first song (and a country song at that) ever recorded by Elvis Presley. It also contains the country items, "I've Got a Tiger by the Tail" and "I Don't Care," and such rhythm and blues sides as "Watch It Baby" and "Maybe It's Nothing at All." This album, incidentally, was first issued under the title: "Country and Western Meets Rhythm and Blues."

In his latest album, to be released momentarily, there is reflected the broadest range of material. Titled "Ray's Moods," this package presents something for all the different types of Ray's fans. Those hankering for rhythm and blues have it in "What-Cha-Doing in There." For the jazz buffs there's "Chitlins With Candied Yams." His ballad style is illustrated by "Please Don't Say Goodbye," and his whimsical, humorous side is reflected in "Granny Wasn't Grinning That Day." And finally, for the country fan, there's "She's Lonesome Again." Buffs of Ray's piano style will like "Maybe Because It's Love" and "It's a Man's World," the latter with gospel chord progressions. And Ray, of course, is continuously an innovator, so in this package he sings "Sentimental Journey" as no one has ever done it before.

Such is the artistry of Ray Charles, whose career spanning two decades has brought together the diverse strands of American music fashioning them into a creation that is at once fresh and new while still remaining faithful to the roots from whence it all sprang.

## STONE WALLS DO NOT A PRISON MAKE . . .

Ray Charles and the Raettes entertain 2,000 convicts at the Lorton (Va.) Prison Jazz Festival last summer. Charles is shown with Father Donald F. Sheehy, director of Catholic chaplains. Standing on the platform, to Charles' left, is his personal manager, Joe Adams.



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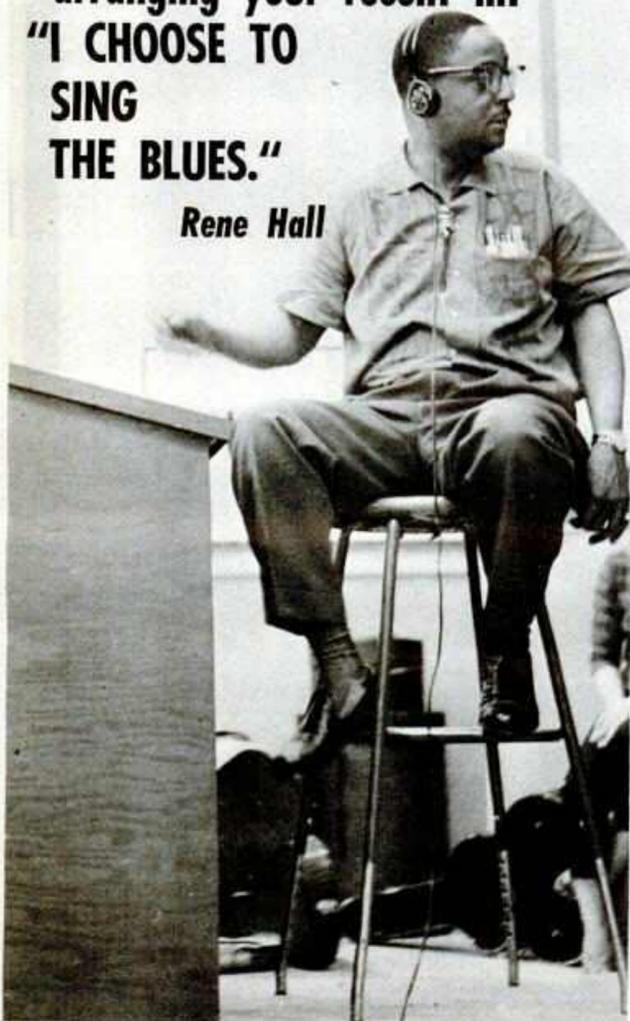
# CONGRATULATIONS, RAY, WE CAN'T STOP LOVIN' YOU!



Karusell, Stockholm

**"Congratulations, Ray—  
You're truly the Greatest  
Genius of Them All."  
Many thanks for allowing me  
the privilege and pleasure of  
arranging your recent hit  
"I CHOOSE TO  
SING  
THE BLUES."**

**Rene Hall**



## Performer's Bag Is Geared to Honesty and Perfection

(Continued from page RC-4)

be, for months. To his everlasting credit, he never goes back on his word.

In addition to owning two planes, Charles also owns a bus, which he and his band use for short trips. During the greater part of every year, the band, Charles and the Raelets travel by plane or by bus to the many one-night concerts and club dates throughout the country. The group has also gained an international reputation from the trips abroad. On a recent European trip, Charles played before an average of 20,000 people nightly, and as the old cliché goes: You could hear a pin drop each night. French newspapers headlined his visit: "America Has Sent Us a Genius." Less than three months later, The Genius returned to Europe to break the hardest of all records . . . his own. The Algerian riots were at their peak during this tour, but this didn't seem to bother Charles' audience at all; in fact, and it is a fact, in five performances in Paris, Ray Charles and His Band played for 35,000 people and turned away an estimated 29,000.

The Raelets, his singing group of four girls, are an integral part of his organization. The girls are an important part of Charles' performances and are heard on many of his hit records.

Although the record "I Believe" lists Ray Charles and the Raelets as the artists, actually it's only Charles. On the day of the session in New York, poor weather conditions prevented the Raelets from flying east from Chicago. Charles went into the studio, recorded his part, and by a redubbing, recorded each of the voices of the four girls by singing falsetto. Ray has formed his own recording company—Tangerine Records. He personally searches for and records talent in which he believes and which he thinks should have a chance in today's highly competitive entertainment industry.

Charles has become an architect. He has built a distinct musical style and following for that style; but he has also been the chief architect of what people in the "trade" call "The House of Charles," and the "house" is still growing.

"The House of Charles" began with the small band: two trumpets, three rhythms and two reeds. The two

trumpets grew and developed into four. The two reeds evolved into five full-bodied and mellow saxophones. Four trombones were added as an integral part of the band. The three rhythm instruments took on new luster with the addition of a guitar, and "The House of Charles" grew even larger. The Raelets were added; band boys were needed to handle the tremendous amount of necessary equipment, secretaries, attorneys, publicists, agents, accountants, pilots, a business manager, and the numerous others it takes to build a house which is self-sufficient and progressive in the entertainment business.

A whole new realm of achievement opened to Charles when he was chosen to star in his first motion picture, "Blues for Lovers," which had its United States premiere this summer in New York. The film, although not a biographical one, depicts the special shadowy world of the blind, and is a heart-warming story of the troubled world of a young blind boy, inspired by the optimism, sensitivity and guidance of Ray Charles. Even though the plot of the film is fictitious, many of the elements in it are factual and Ray himself has said, "I play myself. I'm not really an actor and probably couldn't play the role of anyone else."

Although he had never acted before, Ray amazed his director, Paul Henreid, with the sensitivity he displayed before the camera. His previously untapped acting ability flowed into every scene and meshed so perfectly with the talents of his professional co-stars, that his performance was the talk of the set.

Charles, in collaboration with Rick Ward, of ABC-Paramount, wrote the recurring theme song for the picture, "Light Out of Darkness," which holds a featured spot at the end of the film.

"Light Out of Darkness" is so applicable to Charles and his work, in so many ways, that it may well become the theme by which he will be known in future years.

Through his wonderful world of music, Charles has brought light out of darkness unto himself, and the resulting inspiration shines in his every performance. Not only has he found his own personal light, but by means of his sensitive and deeply personal performances, he has shined a light into dark areas of the world where there are few rays of cheer.

## What Agents Dream of: Artist With Disposition of Charles

(Continued from page RC-5)

ABC Records. Ray directs all of these enterprises, with an assist from his personal manager Joe Adams.

Ray Charles is known to be extremely generous to other performers. If Ray should meet a performer whom he believes to possess real talent, he will assist that artist in any way that he can. Recently, at his fantastic appearance at Forest Hills, Ray presented Frederick Nelson III, a six-year-old organist to the audience. He was so pleased with the talent of this young virtuoso that he arranged to put him on the bill with him at Chicago's McCormick Place in November, as well as other important concert dates throughout the country.

The major change in emphasis for next year will be from one-nighters to leading nightclubs. He has already been invited to appear in clubs in Las Vegas, Lake Tahoe, Reno, Mexico City, California, Texas, Chicago, Cleveland, Milwaukee, New York, New Jersey, Buffalo, Toronto, Miami, Boston and Puerto Rico. He will start the year by doing an extended tour of Europe, Australia and the Far East, and then complete it with a tour of major colleges. We have also set two significant television appearances and are currently negotiating a Ray Charles Special for national television to be shown next year.

The Ray Charles Story is endless. The format for next year will be different but contains the same demands upon Ray for an incredible amount of hard work and range of performance that is rarely attempted by other artists. No other singer dares to reach out for the soul of an audience in every song. Ray cannot do otherwise, and is never satisfied unless he feels that he has touched everyone at his performance. This is the gift and obligation a genius has to himself and to his public. We at S.A.C. feel privileged to represent him.

## "Embodiment Par Excellence of Soul"

(Continued from page RC-4)

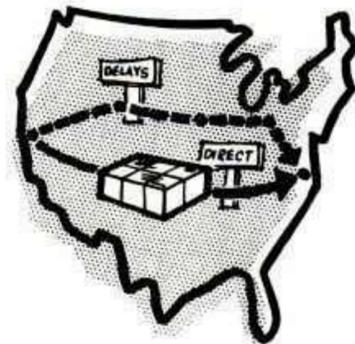
that give it relationship to the Negro's developing pride in his heritage and independence of mind. Both of these elements, implicit in the blues, gave the blues their underlying ambivalence precisely because they were unrelated to a political movement.

Soul becomes, in the period of the integration struggle, a more intense type of expressiveness. Not just sincerity but determination. Not just conviction but persuasion. Not just credibility but possession. Not just purity but the audacity to overwhelm the impure, be it pop or country. At this peak of projection, soul becomes a quantity as well as a quality, a force as well as a mass, an accolade as well as an identification—and on the musical level, it's Ray Charles.

Rooted in the degradation of a race, of its debase-

ment under slavery and its second-class citizenship under segregation, soul nevertheless requires the personal baptism of suffering that was Charles' as a youngster and has been his in other areas as an adult. An aesthetic element that cannot be fabricated, it marks the difference between showmanship and artistry, the record that you just listen to and the one that grabs you, the performance that is just an entertainment and the one that becomes an experience. It is unquestionably the consideration that moved more than one critic to characterize "The Ray Charles Story" on Atlantic as "one of the most arresting musical and social documents in the history of American popular art."

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## From The Music Capitals of the World

• Continued from page 38

Dischi Vedette. First releases were by **Luisa Casali**, participant in the Festival of Roses, **I Monelli**, a beat group, and singer-composer **Corrado Lojacomo**. . . . **Giampiero Rossi**, **Giovanbattista Ansoldi** and **Giuseppe Velona**, Rifi president, managing director and international manager respectively, flew to Barcelona to attend the local song festival and to meet with Discos Belter executives. . . . **Connie Francis**, MGM-Ricordi, arrived in Rome to take part on a TV show and film some segments. In conjunction Dischi Ricordi released Miss Francis' "Dove Non So," the Italian version of "Lara's Theme." **Bobby Solo**, Dischi Ricordi, flew to New York to start his U. S. tour. . . . **Milva**, Fonit-Cetra, filmed a 20-minute show with London BBC. . . . **Pitney**, Musicor-CGD, in Rome to participate in TV's "Royal Staircase" with his latest San Remo hit "Nessuno Mi Puo Giudicare." Other segments are to be filmed. . . . "Bambina Sola" (Lonely Girl) by **I Profeti** is predicted by the observers to become the first hit from the newly created CBS Italiana, on the basis of the initial sales. . . . Movie "Testa di Rapa" (Bock-head) will have its opening here (15). The picture for children, starring CGD's **Gigliola Cinquetti**, was awarded several prizes at the recent Venice Festival of Cinema.

**Adriano Celentano** issued his first record since San Remo. . . . **Michel Pollnareff**, Vogue-Saar, here, to record the Italian version of "Love Me, Please Love Me" and "L'Amour Avec Toi." . . . **Bruno Lauzi**, **Anna Identici** and **Leonardo**, Ariston, will participate in the Zurich Festival of the Italian Song. . . . **Adamo**, EMI, recorded the Italian version of his latest hit "Ton Nom," "Se Mai," in Bruxelles. . . . "J'Ai Un Rendez-Vous" b-w "Prends Le Chien" is the first Italian release by **Delizia**, EMI, Adamo's sister. **Delizia** will also record two Italian songs. . . . Immediate's record catalog will be distributed here by Italian EMI, under the Stateside label. First issue to be "Out of Time" by **Chris Farlowe**. . . . Dealings are on between RAI-TV and CGD to fix some **Dionne Warwick's** appearances. . . . **Fred Bongusto**, Fonit-Cetra, recorded the theme from the TV show "Scala Reale," to run weekly for 16 Saturday nights. **GERMANO RUSCITTO**

### NEW YORK

**Eamon de Valera**, president of Ireland, made a personal telephone call to **Goddard Lieberson**, CBS/Columbia Group president, to congratulate him and praise the book-and-two record set, "The Irish Uprising" on CBS Legacy. President de Lavera predicted that the 40 million Irish in the U. S. would strongly support it. . . . Capitol Booking Corp. now representing the **Chiffons**, Laurie artists. Singer **Eileen Fulton** has been set for a two-week stint at the Palm

### N. Y. C. MEDAL TO ZAFFRANO

**PALERMO**—The gold medal of New York City was presented by Seymour Siegal of the Municipal Broadcasting organization on behalf of Mayor John Lindsay to Gianfranco Zaffrano director of the Premio Italia. The Medal was given to honor Zaffrano for his work in the international TV field which has brought recognition to artists from the United States. It was the first time this award has been made to a foreign TV personality.

Shores Club, Brooklyn, starting Nov. 16. . . . In his first extended New York engagement in nearly 20 years, **Bob Crosby** will bring his Bobcats to the Rainbow Grill for a six-week stay beginning Oct. 10. . . . **Lou Monte** has been signed to record the title song from "Seventeen," a Danish film which will be released in November. . . . The **Druids**, featuring **Dave Budge**, son of tennis pro Don Budge, are currently at the Ondine. . . . MGM artist **Anita Sheer** will be a featured guest at the Toledo, Ohio, Spanish Festival, running from Oct. 17 through Oct. 22.

**Herman Finkelstein**, general counsel of ASCAP, has been elected to the Institute of Judicial Administration. . . . A promotion for DuPont's Lycra fiber has been set by **Bob Lissauer**, vice-president and general manager of Vincent Youmans Music and Dot Records. **The Kingsman** due in New York Oct. 25-26 for Wand recording sessions. . . . A daughter was born to **Maurry Ross**, of Idea Planning, last week. Mother is former Ringling Bros. circus aerialist **Kelly Ann Holmes**. . . . The **Arbors**, Date Records quartet, open in support of **Dinah Shore** in Las Vegas for two weeks beginning Oct. 11. . . . **Gene Krupa** and his quartet open at Diamond Lil's, Riverside, Calif., on Oct. 17 for one week. . . . The **Manhattans** open a four-day stand at the Jamaica Club, Columbus, Ohio, Oct. 13. . . . **Mark Alan** will head the Band and New Act Division of Premier Talent Associates. . . . **Harold Lewis** and **Arthur Lipton** have formed Archer Distributors with headquarters in New York. . . . **Chris Montez** has been signed to Capitol Booking Corp. . . . "The Performing Arts and Subsidies" will be the subject of the next symposium of the Committee on the Law of the Theatre of the Federal Bar Association in association with the New York School of Arts at the Lambs Club on Oct. 24.

**Patrick Sky** will make a three week promotional tour in Great Britain in conjunction with the release of "Keep on Walkin'." . . . **Don Soviero**, head of S.A.C., has signed representation agreements with **Bobby Lee**, the **Poets**, the **Dells** and the **Geminis**. . . . **Tony & Siegrid**, new RCA Victor artists, have joined the **Smothers Brothers** tour. . . . **Rich Shorter** has renewed his writing contract with Edward B. Marks Music. . . . **Wayne Newyon** and the **Young Rascals** taping the **Charles Aznavour** New Year's Eve TV special. . . . **Jerry Vale** will headline at the Twin Coaches, Pittsburgh, Oct. 7-15. . . . Independent record producers **John Madara** and **Dave White** have renegotiated their producing agreement with Decca Records but will now be available for work with other labels. **Larry Wilde**, whose latest Dot LP is "The Joker Is Wilde," will appear on the Mike Douglas TV show on Tuesday (11). **MIKE GROSS**



**HELGE JONSSON**, executive of Philips-Sonora Records of Sweden, chats with Musicor Records artists **Judy Lynn** and horse. Miss Lynn recently toured Europe.

# Orfeon Bustin' Out All Over On Plant, Film, Club Fronts

By **KEVIN M. KELLEGHAN**

**MEXICO CITY** — Orfeon Records has ambitious plans for the new year. Object is to offer a recording star a complete range of services and maximum exposure. The company presently has its own 11-year-old plant (which will be expanded in November in a new building), music publisher, cartridges, radio stations and TV show. Coming up; purchase of a nightclub, movie production. Now in progress is a composer's contest.

Located in San Bartolo, Orfeon's plant will expand to 16 presses, from eight, will manufacture more than its present 30,000 LP's, 40,000 EP's and

80,000 singles monthly for its own labels and jobbing for neighbors, as well as manufacture and produce cartridges for others. Cost of the new plant is estimated at \$560,000.

Orfeon includes EMISA music publisher and three studios. The recording studios on Avenida Universidad will continue, although all record production

will be at the new plant. The company is owned by Rogelio Azcarraga, a cousin of magnate Emilio Azcarraga. Manager of the record division is Jorge Audiffred, who says his biggest disk stars, among more than 60 names, are Charro Avitia, Chavela Vargas, Hermanos Aguilar, Hermanos Martinez Gil, Hermanos Carrion. Top rock performers include Los Rockin' Devils and Los Hitters.

Orfeon bought the two radio stations seven months ago. Both station 660 and XEDF program top 40. They don't overemphasize Orfeon artists, though they do get prominent airing, according to Audiffred. TV show "Premier Orfeon" has been on the air nine years on Friday nights, spotlighting artists on Orfeon as well as other labels: Maya, Dimsa, Ariel, Whitehall, Westminster, Roulette, Tico and Somerset.

Club Colmenar will be totally reconditioned next month and will operate as a nightclub. It will feature rock, tropical and international stars. Sought for dates will be Sonora Matanzera, James Brown, Bob Conrad, Hermanos Carrion, Rockin' Devils and Los Hooligans for appearances in the first months.

In 1967, Orfeon will back two major motion picture productions with its own music from its own publisher, its own stars and its own background music from a contest now in progress. Audiffred expects the company to produce two films annually.

The plant will print all its own album covers in offset. Audiffred reports Orfeon increased its sale to more than 30 per cent over last year's. Record division is part of a large chain that manufactures appliances, radio and TV sets.

## DGG Literary Disk Releases

**HANOVER** — Deutsche Grammophon is releasing works by Peter Weiss, Rilke, Brecht and Kafka in its autumn offering of titles in its Literary Archive series.

The Peter Weiss disk is his play "Die Verfolgung und Ermordung Jean Paul Marats."

The works of Rainer Maria Rilke are interpreted by Will Quadflieg ("Die Weise von Liebe und Tod des Cornets Christoph Rilke") and Oksar Werner (Six of Rilke's "Christus-Visonen" poems).

Ernst Busch, the actor and bard, sings the tonal versions of legends, lieder and ballads based on the works of Berthold a decade ago for the radio with the late famous actor Gustav Gruendgens in the title role. It had tremendous success as a radio drama.

## Canada Sees Record Year

**TORONTO** — Latest figures from the Dominion Bureau of Statistics covering production and sales of records in Canada the first six months of 1966 promise another record-breaking year for the industry. Dollar sales are up a healthy 25.7 per cent over the first six months last year, with unit sales up 20 per cent, and production up 27.9 per cent.

Stereo LP's are chalking up the largest increase, with unit sales up 33.6 per cent over the first half of '65. Mono albums have gained 26.5 per cent on last year's figures. Unit sales of singles are up 10.6 per cent. Dollar sales for the first six months of 1966 total \$13,813,696, at distributors' net selling price.

hosted Rose at a cocktail party. . . . From Jerden Records in the U. S. comes "In the Beginning," featuring **Paul Revere & the Raiders**. W&G issued the disk this week. . . . **Frederick C. Marks**, executive director of Festival Records, Sydney, announced the appointment of **Pat Aulton** to Festival's production team. The appointment follows **Joe Halford's** recent move to the company. Halford and Aulton will produce singles, EP's and albums. In addition, the services of Halford and Aulton will be made available to the independent Australian artist production operations whose recordings are released through the Festival organization. . . . **Anne & Jimmy Murphy**, CBS artists, playing three weeks of club dates

(Continued on page 42)

## Barclay Renews Brel's Contract

**PARIS** — Barclay has renewed the contract of Jacques Brel, one of France's most popular singers, until 1973. Brel, who gave 325 recitals last year and will pass that total this year, opened at the Olympia for four weeks beginning Oct. 6, and Barclay will record him live there for a new LP.

The singer is booked for an appearance at the London Albert Hall on Nov. 18 and follows this with recitals in Morocco, Belgium and Germany. In February, Brel flies to the States for two recitals in New York, probably at Carnegie Hall, followed by a U. S. tour. Negotiations are in progress for a tour of Russia in June.

## RCA Mexicana in Tie With Chalpin

**MEXICO CITY, D.F.**—RCA Mexicana has concluded a two-year pact with Ed Chalpin, president of PPX Enterprises, New York, for independent production of 144 singles. The deal was negotiated with Chalpin by Louis Coutolenc, president of the label.

Chalpin also signed independent producing deals with Mexico's Peerless Records and CBS Records of Mexico.

### PARIS

After her appearance on the "Ed Sullivan Show" Oct. 4, CBS singer **Minouche Barelli** flew back here to begin rehearsals for the musical comedy "Boph" at Theater 33. . . . **Guy Marchand**, Riviera singer, has recorded his big hit "La Passionata" in English as "Baby." . . . **Herb Alpert** and the **Tijuana Brass** got a tremendous reception when they played to a packed house at the Olympia Theatre for a Europe No. 1 Musicorama concert. After the concert Pathe-Marconi staged a reception for the band at the Paris Hilton. The following day the Alpert band did a TV recording for the program "Tilt Magazine." . . . Fast rising A-Z star **Michel Pollnareff** has made an English version of "La Poupee Qui Fait Non," called "No, No, No." . . . **Marcel Merkes** and **Paulette Merval**, celebrated operetta singers, have recorded for CBS an LP of "Les Gloches de Corneville," one of the basic operettas in the French repertoire. . . . Pathe-Marconi is arranging extensive TV exposure for **Georges Chelon** throughout this month. . . . Festival's **Marie Laforet** goes to Holland on Monday (10) to record the Marie Laforet Show. This follows three TV recordings in Italy. . . . There are eight different recordings of **Maurice Jarre's** "Lara's Theme" from "Dr. Zhivago" on the French market. . . . CBS has just released a new **Donovan** album.

Festival Records has signed an exclusive contract to release the records of the Swedish group **Les Tapes** in France. The group's latest release "In My Dreams" is currently No. 1 in Sweden. . . . The **Beatles' "Revolver"** LP on Odeon has shot to the top of the best selling LP lists. . . . Pathe-Marconi has signed a new singer, **Gerard Brevant**, 22, whose first EP has "On Est Tellement Seul" as the main title. . . . Plans to present **Mireille Mathieu** and **Georgette Lemaire** in a TV program titled "The War of the New Piafs" had to be changed when impresario **Johnny Stark** objected that Mireille Mathieu was not a new Piaf and that she was not at war with Georgette Lemaire. The program went out as scheduled, but the original title was scrapped. . . . **Richard Anthony** has recorded for Pathe-Marconi "Lundi, Lundi," a French version of the **Mamas and Papas'** hit "Monday, Monday." . . . **Maurice Chevalier** has recorded the **Beatles'** "Yellow Submarine" for Pathe-Marconi. **MIKE HENNESSEY**

### SYDNEY

**Phil Rose**, manager, international department for Warner Bros. and Reprise Records, made a first visit to Australia, and looked over the operations of Australian Record Co., sole distributors of Warner Bros. and Reprise labels here. **A. W. T. Smith**, managing director of Australian Record Co. Ltd.

## ARGENTINA

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Music Hall); Bert Kaempfert (Polydor); Hugo Santana (Ariel); *Sergio Mas (CBS); Living Brass (RCA); Dalida (Disc Jockey)—Fermata
2	6	LARA'S THEME FROM DOCTOR ZHIVAGO	Al Korvin (Tonodisc); Las Cuerdas Cantantes (MGM); Ray Conniff (CBS); Roger Williams (Music Hall); Brass Ring (RCA)—Neumann
3	9	EL REY DEL RIO/POR EL PARANA	Cuarteto Imperial (CBS)—Melograf
4	5	EL EQUIPO DE JOSE	*Carlos Argentino (Ala Nicky)—Korn
5	2	MONDAY, MONDAY	The Mama's & The Papa's (RCA); Bobby Solo (CBS); Bud Shank (LP) (Trova)—Relay
6	3	YELLOW SUBMARINE	The Beatles (Odeon); *Los Vip's (Ala Nicky); *Los Knacks (Philips); Los Shakers (Odeon)—Fermata
7	7	LLAMAME	Petula Clark (Opus-Vogue)—Nancy Sinatra (Music Hall); Nancy Ames (CBS); Trini Lopez (LP) (Music Hall); Frank Sinatra (LP) (Music Hall)—Korn
8	9	LA VI DE NUEVO	The Mama's & The Papa's (RCA); *Barbara & Dick (RCA)—Relay
9	4	EL CONDUCTOR	Enrique Lynch (Disc Jockey); Los Wawanco (Odeon); Henry Nelson (CBS); *Los Molineros (Dis Korn); *Tito Alberti (Music Hall)—Korn
10	10	YO SOY JUAN VALDES	*Coco Barcala (CBS); Los de Colombia (Philips)

## AUSTRALIA

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE/ELEANOR RIGBY	Beatles (Parlophone)—Northern
2	—	GOD ONLY KNOWS	Beach Boys (Capitol)—Alberts
3	5	BLACK IS BLACK	Los Bravos (Decca)—Chappells
4	4	BUS STOP	Hollies (Parlophone)—Connelly
5	8	STEP BACK	Johnny Young (Clarion)—Alberts
6	—	OUT OF TIME	Chris Farlowe (Stateside)
7	6	SUNSHINE SUPERMAN	Donovan (Epic)—Chappells
8	—	SUMMER IN THE CITY	Lovin' Spoonful (Astor)—Alberts
9	—	YOU CAN'T HURRY LOVE	Supremes (Tamla-Motown)
10	—	WORKIN' IN THE COAL MINE	Lee Dorsey (Stateside)

## CANADA

This Week	Last Week	Title	Artist
1	1	CHERISH	The Association (Valiant)
2	3	BORN A WOMAN	Sandy Posey (Quality)
3	—	LAST TRAIN TO CLARKSVILLE	Monkees (RCA Victor)
4	4	YOU CAN'T HURRY LOVE	Supremes (Tamla-Motown)
5	5	BLACK IS BLACK	Los Bravos (London)
6	—	96 TEARS	and the Mysterians (Quality)
7	2	SUNSHINE SUPERMAN	Donovan (Epic)
8	—	REACH OUT, I'LL BE THERE	Four Tops (Tamla-Motown)
9	—	I'VE GOT YOU UNDER MY SKIN	Four Seasons (Philips)
10	—	WIPEOUT	Surfaris (Decca/Dot)

## CANADIAN RECORDS

This Week	Last Week	Title	Artist
1	1	SPIN, SPIN	Gordon Lightfoot (United Artists)

## FRANCE

This Week	Last Week	Title	Artist
1	3	LE DESERTEUR	Les Sunlights (A.Z.)—French Music

This Week	Last Week	Title	Artist
2	2	LES JOLIES COLONIES DE VACANCES	Pierre Perret (Vogue)—Nouvelles Editions Barclay
3	1	LOVE ME PLEASE LOVE ME	Michel Polnareff (A. Z.)—Meridian
4	—	NOIR C'EST NOIR	Johnny Hallyday (Philips)—Nouvelles Editions Barclay
5	6	ET MOI, ET MOI, ET MOI	Jacques Dutronc (Vogue)—Alpha
6	5	QU'ELLE EST BELLE	Mireille Mathieu (Barclay)—Legrand
7	7	TON NOM	Adamo (Voix de son Maitre)—Pathe Marconi
8	11	POURQUOI PAS NOUS	Line et Willy (A. Z.)—Meridian
9	12	ANGELIQUE	Michel Orso (Riviera)—707
10	4	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Sim

## GERMANY

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE	The Beatles (Odeon)—Northern Songs
2	6	WITH A GIRL LIKE YOU	The Troggs (Hansa)—Budde
3	4	MOTHER'S LITTLE HELPER	The Rolling Stones (Decca)—Mirage Music
4	2	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Gerig
5	3	HIDEAWAY	Dave Dee, Dozy, Beaky Mick and Tich (Star Club Records)—Lynn Music
6	13	LEG DEIN HERZ IN MEINE HANDE	IRGENDEMUND LIEBT AUCH DICH—Roy Black (Polydor)—Seith
7	25	EARLY BIRD	Andre Brasseur (Vogue)—Sogedi
8	5	MONDAY, MONDAY	The Mama's and the Papa's (RCA Victor)—Intro
9	18	HANKY PANKY	Tommy James (Vogue)—T-M Music
10	8	SUPER GIRL	Graham Bonny (Columbia)—Morris

## ISRAEL

This Week	Last Week	Title	Artist
1	2	LANA	Roy Orbison (London/Pax)
2	1	ALINE	Christophe (Vogue/Hataklit)
3	6	MOTHER'S LITTLE HELPER	The Rolling Stones (Decca/Pax)
4	4	GET AWAY	Georgie Fame (Columbia/IME)
5	7	THE PIED PIPER	Chrispian St. Peters (Decca/Pax)
6	13	THEY'RE COMING TO TAKE ME AWAY HA-HA	Napoleon XIV (Werner Bros./Gal-Ron)
7	14	YELLOW SUBMARINE	The Beatles (Parlophone/IME)
8	10	I WANT YOU	Bob Dylan (CBS)
9	—	VISIONS	Cliff Richard (Columbia/IME)
10	19	ELEANOR RIGBY	The Beatles (Parlophone/IME)

## ITALY

(Courtesy Musica e Dischi, Milan)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
2	9	BANG BANG	*Equipe 84 (Ricordi)
3	2	SOGNANDO LA CALIFORNIA	*Dik Dik (Ricordi)
4	5	NOTTE DI FERRAGOSTO	*Gianni Morandi (RCA)
5	8	RIDERA	*Little Tony (Durium)
6	10	BANG BANG	Cher (Liberty)
7	13	UN RAGAZZO DI STRADA	*Corvi (Ariston)
8	4	PAINT IT, BLACK	Rolling Stones (Decca)
9	7	TA RA TA TA	*Mina (Ri Fi)
10	3	CHE COLPA ABBIAMO NOI	*Rokes (Arc)
11	6	TEMA	*Giganti (Ri Fi)
12	11	THEME FROM "DR. ZHIVAGO"	MGM Singing Strings (MGM)
13	15	DON'T BRING ME DOWN	Animals (Decca)
14	—	THEME FROM "DR. ZHIVAGO"	*Al Korvin (GTA)
15	12	PERDONO	*Caterina Caselli (CGD)

## RIO DE JANEIRO

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	STRANGERS IN THE NIGHT	Frank Sinatra (Philips)
2	—	THE MORE I SEE YOU	Chris Montez (AM-Fermata)
3	1	LARA'S THEME	Al Korwin (Fermata)
4	—	VOCE ME ACENDE	(Light Me Up)—*Erasmio Carlos (RGE)
5	3	OLE OLA	*Chico Buarque (RGE)
6	—	CORUJA	(The Owl)—*Dino e Deni (Odeon)
7	—	PAPERBACK WRITER	Beatles (Odeon)
8	—	E' PAPO FIRME	(Some Chatter)—*Roberto Carlos (CBS)
9	—	CINDERELLA	*Angela Maria (Copacabana)
10	9	MAMAE PASSOU ACUCAR NI MIM	(Mama Spread Sugar on Me)—*Wilson Simonal (Odeon)

## SOUTH AFRICA

This Week	Last Week	Title	Artist
1	1	WITH A GIRL LIKE YOU	The Troggs (Fontana)
2	2	TELL 'EM I'M SURFIN'	The Fantastic Baggys (Imperial)
3	3	I SAW HER AGAIN	The Mama's & The Papa's (RCA)
4	11	HANKY PANKY	Tommy James & The Shondells (Roulette)
5	7	JUST LIKE A WOMAN	Manfred Mann (Fontana)
6	12	BLACK IS BLACK	Los Bravos (Decca)
7	6	BLUE SIDE OF LONESOME	—Jim Reeves (RCA)
8	5	RED RUBBER BALL	The Cyrkle (CBS)
9	13	I'VE BEEN HURT	Guy Darrell (CBS)
10	4	LARA'S THEME	Roger Williams (London)

## SWITZERLAND

(Source, Swiss Radio, Studio Basel)

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Gerig
2	3	YELLOW SUBMARINE	The Beatles (Odeon)—Budde
3	4	WHEN A WOMAN LOVES A MAN	Percy Sledge (Atlantic)
4	—	BLACK IS BLACK	Los Bravos (Decca)—Siegel
5	—	SUMMER IN THE CITY	The Lovin' Spoonful (Kama Sutra)—Gerig
6	—	WITH A GIRL LIKE YOU	The Troggs (Hansa)—Budde
7	—	ET MOI, ET MOI, ET MOI	Jacques Dutronc (Vogue)
8	6	MONDAY, MONDAY	The Mama's and the Papa's (RCA)—Intro
9	2	SUNNY AFTERNOON	The Kinks (Pye)—Aberbach
10	—	J'AI ENTENDU LA MER	Christophe (AZ)

## From The Music Capitals of the World

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at Tahiti... Johnny Mandel single "The Russians Are Coming" receiving heavy air exposure. . . . C&W artist Reg Lindsay recorded album for Festival "C&W Million Sellers." Lindsay is the only country artist in Australia with his own one-hour country TV show, being screened in all States. . . . Leslie Uggams opened Sydney Chequers to packed house. Atlantic singles and albums issued to coincide with visit. . . . Col Joyce, presently touring Japan with Little Pattie & the Joye Boys, has recorded four tracks for Odeon Records, in Japanese. ATA Records issued a Joye single, "Mary Anne," composed by Brisbane writer Kevin Johnson. . . . Roy Farr, late EMI, has joined Festival Records and has been appointed to an executive position representing the company in New Zealand. . . . The latest Billy Thorpe single was released Sept. 22 on Parlophone.

## TEL AVIV

Subar, one of the oldest music publishing companies in Israel, who represents 85 music publishing companies throughout the world, has interested Chappel Co. in translating the 10 winning songs of the last Israel Song Festival. They will be distributed throughout the English speaking countries. . . . Two additional LPs by Los Machucambos, one of them in "Phase Four Stereo," have been released recently here under Pax label, licensees of Decca label here. There are more disks by the same group on the Israeli market, all of them selling well. . . . Shirley Schmidt, a&r gal of CBS Israel, has announced that the recording of "Fiddler on the Roof" in Yiddish, starring Samuel Rudenski and the original Israel Yiddish cast will soon be released both in Peru and in the U.S. . . . Another version of "Mary Poppins" in Hebrew was released by Hataklit label last week on an EP containing four songs, recorded by Lucy Arnon and Reuven Scheffer. This brings the total of "Mary Poppins" recordings on the market to three, the original having been released by Buena Vista and the other by CBS. . . . One of the most sought after current singles here is "Come Senorina" by a new Israel duo Ilan and Ilanite, who have just returned from their honeymoon in the U.S. The couple are due to wax a new LP of their songs, under the Israphone label. . . . The success of the first Israeli musical "The Flying Matchmaker" (Two Kuny Lemel) is being reflected in the surge of record sales of this original soundtrack on CBS. . . . French singer Adamo is now in Israel for a concert tour. Adamo is one of the most popular continental singers in Israel and all his recordings (on

IME, representatives of EMI) are selling well. . . . Paul Ben-Chaim, one of Israel's leading composers, has just completed a month's visit to the U.S., where he went as resident composer at the Institute of Creative and Performing Arts in Judaism, and had a concert and telecast devoted entirely to his works. Ben-Chaim's latest orchestral composition, The Eternal Theme, was accepted by Leopold Stokowski for his 1967-68 concert season. CHAIM KAYMAN

## TORONTO

Phase 4 Stereo has given London Records here an unusual opportunity, two albums recorded specially for the French-Canadian market. London's national sales and promotion manager for French-language product, Guy Bertrand, chose the repertoire for the two LP's from American, English, French and Italian numbers most popular in French-Canada and the material was recorded by Ronnie Aldrich and his two pianos, and Eric Rogers and his orchestra. Bertrand understands the albums will also be released in France, and good initial reaction here may lead to release in the English-language market. . . . Richard Riendeau, formerly Quebec branch sales manager for Capitol, has been appointed Ontario branch sales manager, replacing L. S. (Bud) Farquharson, who has been named general manager of EMI (Canada), Ltd. . . . London Records general manager Fraser Jamison, assistant g.m. Alice Koury, and Adrian Bilodeau, national sales and promotion manager for the Liberty group, are back from meetings with Liberty in Los Angeles the end of last month.

RCA Victor a&r producer Joe Rene, up from New York for the Toronto Sound show, spent a full day in Montreal rehearsing the Jaybees for their next recording session in New York any day now. . . . Elliott Blaine, executive vice-president of Jubilee Records, spent time with Canadian representatives, Quality Records, in Toronto recently, surveying the Canadian market. . . . Eric Steinmetz, director of foreign sales for MGM Records, and Thomas White, assistant to the vice-president, MGM, in late last month for a get-together with Quality. . . . Compo, through Challenge in the U. S., has Canadian rights to "Golden Earrings," by the Sadly Mistaken, from the Marc label in California on Apex here. Vancouver broke the single first in Canada, with airplay of import copies. . . . After some confusion about Canadian rights, "You're Gonna Miss Me" by the Thirteenth Floor Elevators, is on the London label here. . . . London Rec-

ords has "The Light Hurts My Eyes" by the Canadian group, the Great Scots, who've moved from Columbia to the Triumph label in the U. S. It's climbing the charts in the Maritimes, from whence the boys hail. . . . Royal Talent Agency, headquartered in Edmonton, has opened a branch office in Winnipeg. Dean Chapman, well known in 'Peg entertainment circles, is manager of the new office.

New Dee and the Yeomen single on Reo, "In a Minute or Two," penned by Dee, Graham Dunnnett, and "Afraid of Love," written by organist Terry Watkinson, will reap big promotional benefits from the group's current cross-country tour for the British Travel Association to demonstrate how England Swings. After opening in Vancouver (10) the group hits Victoria, Calgary, Regina, Edmonton, Winnipeg, Montreal, Ottawa, and winds up in Toronto. The group recently (3) played at the Toronto Musicians' Association annual dinner and dance at the Royal York Hotel, sharing the honors with Count Basie. . . . Columbia of Canada artists Larry Lee and the Leesures, who've recorded in Nashville in the past, have turned to Toronto studios to record their first album, skedded for November or December release. They promise a new sound, with arrangements by Ben McPeck, arranger for 3's a Crowd and Marti Shannon.

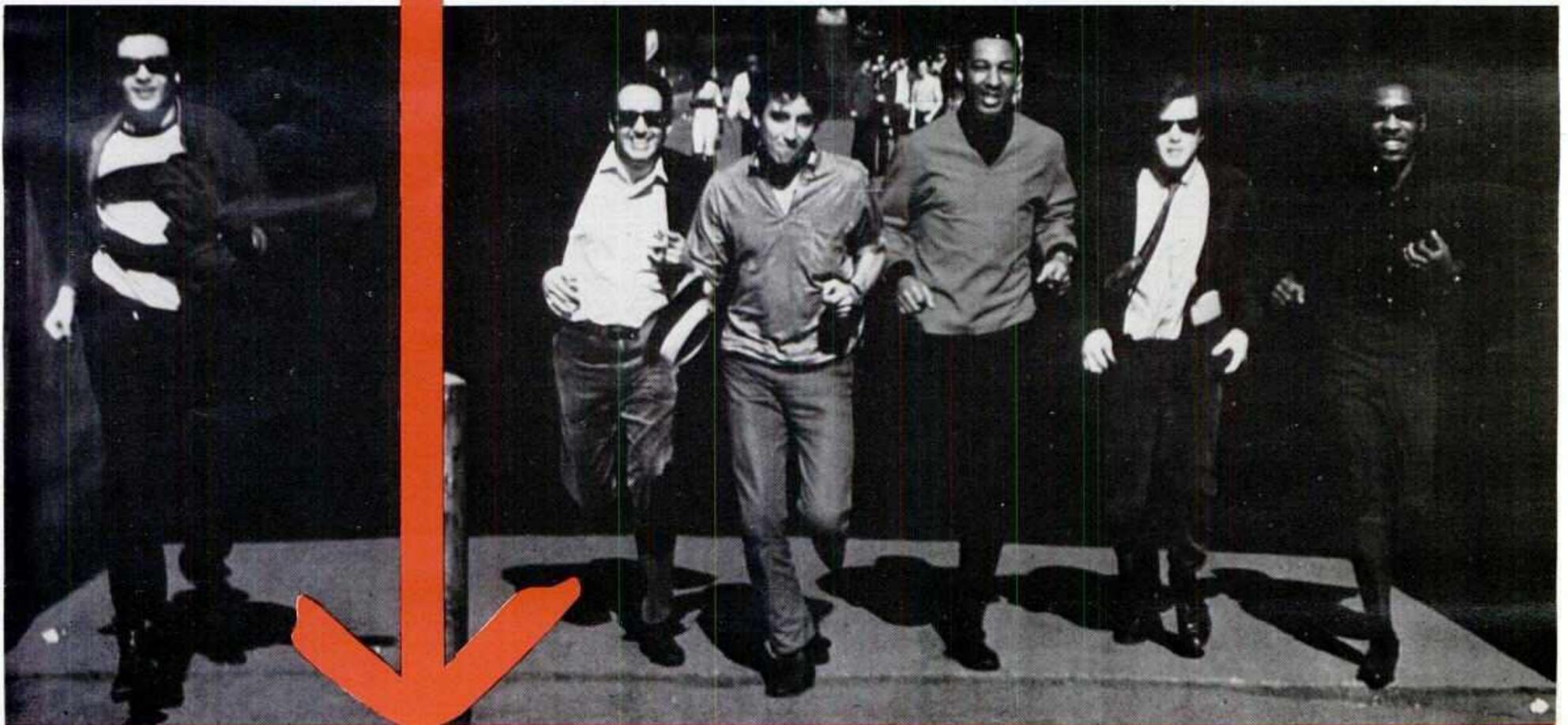
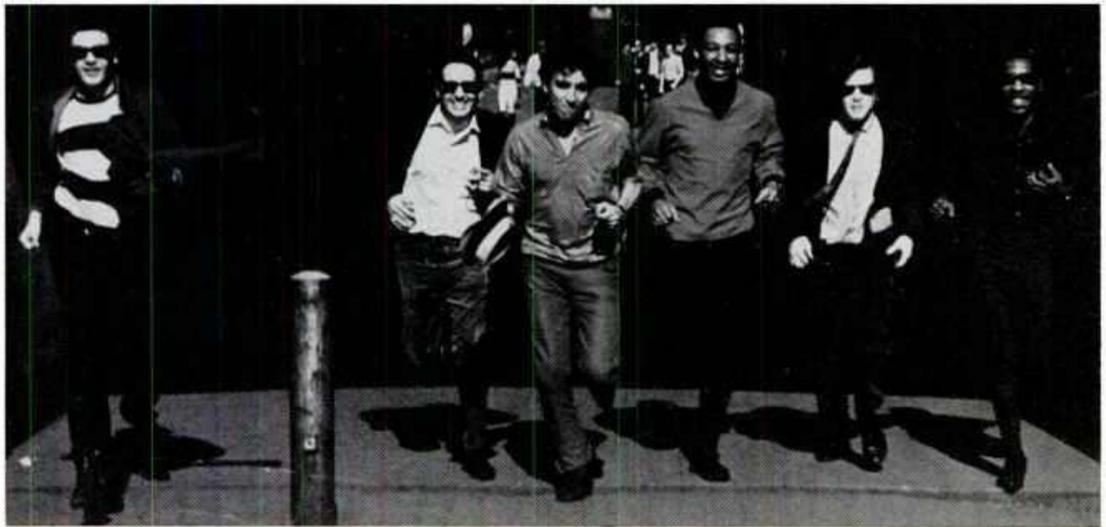
Danny Harrison is off on a promotion trip to Seattle from his B. C. home, to tout his new Coral single, "Water Boy," which has gotten the nod from the U. S. trades. . . . Excellent sales and air play of the Shadracks' "Call Up the Man" in hometown Vancouver has led Arc to release the single nationally. . . . Quality's Winnipeg branch manager, Chuck Porter, reports excellent hometown reaction to the Deverons' new single, "Farmer John." . . . Co-operation from Sparton Records is saluted by Rodeo Records on the jacket of its new country music LP, "Tribute to the Late Ward Allen" by Jim Allen. Sparton supplied the original recording of Ward Allen playing his biggest hit, "Maple Sugar Rag," for use in the album, which in turn advertises Sparton LP's on the jacket. . . . Jonah Jones at the Iroquois in London (10-15). . . . Screamin' Jay Hawkins at the Esquire in Montreal (26) for a week. . . . Thelonius Monk due at the Colonial Tavern in Toronto Nov. 14 for a week.

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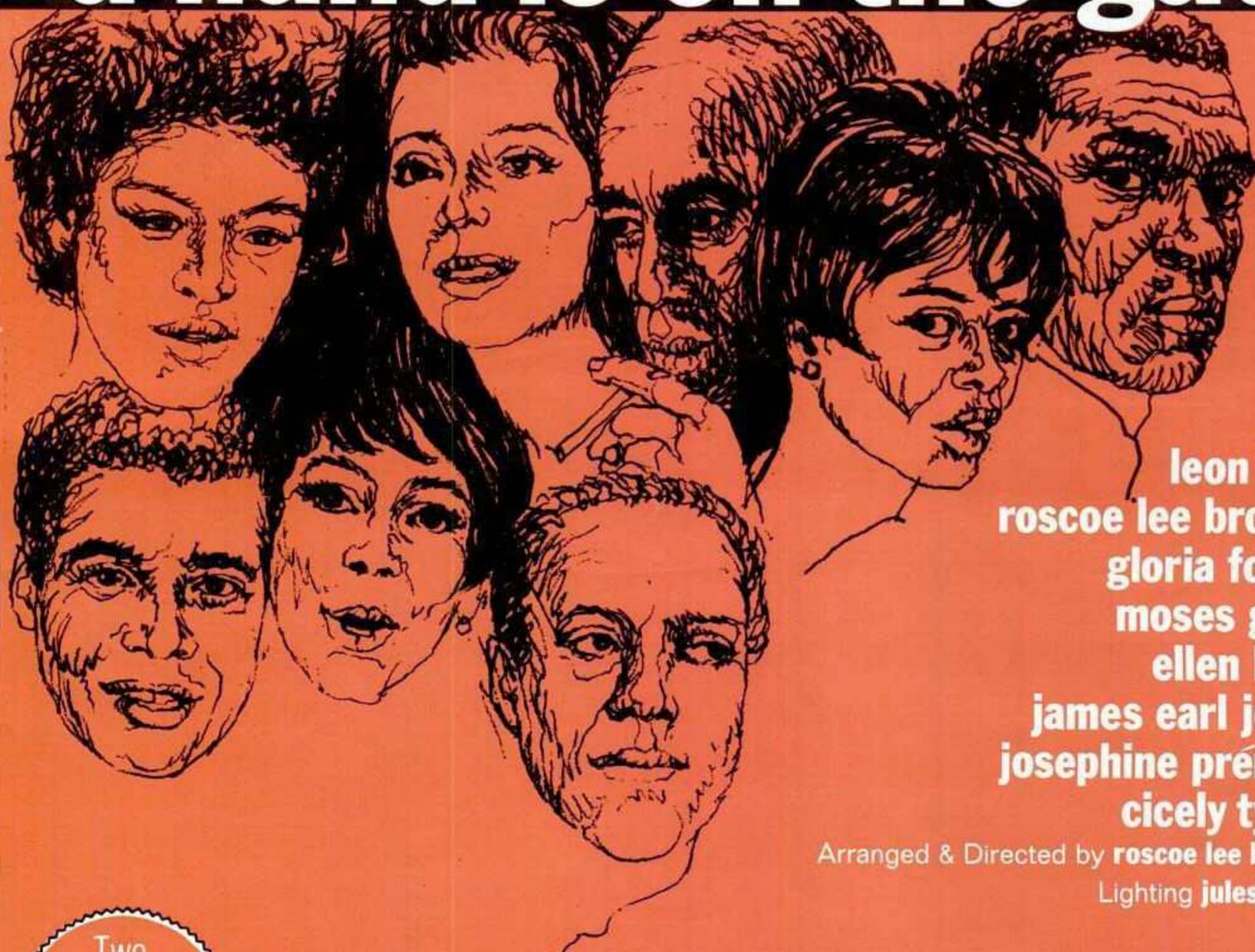
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TOP LP's

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

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

Table of Top LP's (left column) with columns for Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'REVOLVER' by Beatles and 'DR. ZHIVAGO'.

Table of Top LP's (middle column) with columns for Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'SOUL AND INSPIRATION' and 'RED RUBBER BALL'.

Table of Top LP's (right column) with columns for Rank, Title-Artist, Label & No., and Weeks on Chart. Includes entries like 'DAYDREAM' and 'THE YOUNG RASCALS'.

\*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office.

# ALBUM REVIEWS (continued)



## JAZZ SPOTLIGHT

**GEORGE BRAITH: LAUGHING SOUL**

Prestige PR 7474 (M); PRS 7474 (S)

A blend of jazz-pop sound currently strong in the jazz scene. The combination of Braith on saxophone, Grant Green on guitar and organist John Patton is enough to make this rhythm package a smash.

## 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.

## NEW ACTION ALBUMS

### ★ NATIONAL BREAKOUTS

#### JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART

Columbia CL 2558 (M); CS 9358 (S) (350-02558-3; 350-09358-5)

### ★ 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.

#### BUS STOP . . .

Hollies, Imperial P 9330 (M); LP 12330 (S) (570-09330-3; 570-12330-5)

#### FAITHFULL FOREVER . . .

Marianne Faithfull, London LL 3482 (M); PS 482 (S) (640-03482-3; 640-00482-5)

#### WILD IS THE WIND . . .

Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S) (740-20207-3; 740-60207-5)

#### ALFIE . . .

Billy Vaughn, Dot DLP 3751 (M); DLP 25751 (S) (430-03751-3; 430-25751-5)

#### LIVING SOUL . . .

Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S) (755-07468-3; 755-07468-5)

#### LATIN PULSE . . .

Nancy Ames, Epic LN 24189 (M); BN 26189 (S) (465-24189-3; 465-26189-5)

#### GOLDEN GREATS . . .

Gary Lewis and the Playboys, Liberty LRP 3468 (M); LST 7468 (S) (630-03468-3; 630-07468-5)

#### STEVE LAWRENCE SINGS OF LOVE . . . AND SAD YOUNG MEN . . .

Columbia CL 2540 (M); CS 9340 (S) (350-02540-3; 350-09340-5)

#### VAUDEVILLE! . . .

Eric Rogers, London (No Mono) SP 44083 (S) (640-44083-5)



## 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.

### ORIGINAL TV CAST SPECIAL MERIT

#### OLYMPUS 7-000

Original Cast. Command CS 33-07 (M)

The first original TV cast album of the season, taken from ABC-TV's "Stage 67" show of Oct. 12, is an amiable affair. It has a pleasant score by Richard Adler and some likable performances by Donald O'Connor, Larry Blyden, Phyllis Newman and Eddie Foy, Jr. which should help win fans in the disk arena. The Command sound is superb.

### POP SPECIAL MERIT

#### MUSIC FROM THE HEART

Red Skelton. Liberty LRP 3477 (M); LST 7477 (S)

Red Skelton is sentimental and sincere and both qualities show up in his work whether it be comedy, composing or conducting. He's represented as a composer and conductor here and he's quite impressive in these assignments.

### POP SPECIAL MERIT

#### MONGO EXPLODES

The Mongo Santamaria Band. Riverside 3530 (M)

Incorporating Afro-jazz, a latin beat and pop-type material, Mongo Santamaria, with the aid of jazz musicians Nat Adderley and Jimmy Cobb, strikes a high note here. The package is sure to be a big seller.

### POP SPECIAL MERIT

#### SIX STRING POETRY

Silvio Santisteban. Epic LN 24207 (M); BN 26207 (S)

Silvio Santisteban is a 16-year-old guitar virtuoso from Brazil whose future as a performer here is assured by this package. It shows him off in exciting musical lights and in a repertoire that ranges from Bach to the bossa nova. His magical moments are numerous and rewarding.

### COUNTRY SPECIAL MERIT

#### COUNTRY SONGS

Carl Belew. Vocalion VL 3774 (M); VL 73774 (S)

A beautiful budget package featuring a solid star—Carl Belew—with some solid country hits—"Stop the World (And Let Me Off)," "That's What I Get for Loving You," and "Another Lonely Night." Stereo version is good.

### CLASSICAL SPECIAL MERIT

#### FERGUSON: SONATA NO. 1; KHACHATURIAN: SONATA OP. 1

Heifetz/Lillian Steuber. RCA Victor LM 2909 (M); LSC 2909 (S)

Heifetz continues to champion unusual repertoire in these two sonatas contemporary sonatas. Pianist Lillian Steuber joins the renowned artist on the piano. Both are in good form. The superb bowing of Heifetz is still a marvel in this worthwhile catalog addition.

### CLASSICAL SPECIAL MERIT

#### BRITTEN: PIANO CONCERTO NO. 1; MARTIN: FIVE PRELUDES

Marjorie Mitchell/NDR Symphony Orch. (Strickland). Decca DL 710133 (S)

Britten's only piano piece receives a precise performance from Miss Mitchell. The piece is too rarely performed for its worth. Martin's "Five Preludes" serve as interesting fare.

### LOW PRICE CLASSICAL SPECIAL MERIT

#### BAROQUE MASTERS OF VENICE, NAPLES AND TUSCANY

Instrumentalists of the Societa Cameristica Di Lugano. Nonesuch HC 3008 (M); HC 73008 (S)

Three disk set offers one selection each from some of the giants of the Italian baroque. Among the 17 selections are works by Vivaldi, Pergolesi, Alessandro and Domenico Scarlatta, Boccherini, Tartini and Cimarosa. Each LP is devoted to one of the three schools in the title. Performances are first-rate.

### LOW PRICE CLASSICAL SPECIAL MERIT

#### DE FALLA: CONCERTO FOR HARPSICHOORD & 5 INSTRUMENTS/PIANO SELECTIONS

Jean-Charles Richard/Valois Instrumental Ensemble (Ravier). Nonesuch H 1135 (M); H 71135 (S)

De Falla's "Concerto" is well played by Jean-Charles Richard and other instrumentalists. The "Tento" second movement, with its religious quality, is inspirational. Richard switches from harpsichord to piano for the works that complete this interesting disk, including "Pieces Espagnoles" and "Fantasia Baetica."

### LOW PRICE CLASSICAL SPECIAL MERIT

#### VIVALDI: FIVE FLUTE CONCERTOS

Milan Munclinger/The Ars Rediviva Ensemble. Crossroads 22 16 0045 (M); 22 16 0046 (S)

Baroque music at its best. Flutist Milan Munclinger is in top form on this disk, which features three G Minor concertos. The Ars Rediva Ensemble appears to be one of Crossroads fine acquisitions.

### COMEDY SPECIAL MERIT

#### THE RISE AND FALL OF THE GREAT SOCIETY

Charlie Manna. Verve V 15051 (M); V6-15051 (S)

Charles Manna is a funny fellow and a lucky one, too, for one of the biggest problems facing funny men is finding funny material but that's been taken care of here. The targets are good, the barbs, sharp and the delivery is snappy and sure.

### 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

#### THE PEACH THIEF

Original Soundtrack. Roulette OS 804 (M); OOS 804 (S)

### POPULAR

#### FLAMENCO

David Parker. Monument MLP 8051 (M); SLP 18051 (S)

#### CHARLEY DREW AT THE TAFT

Roulette R 25324 (M); SR 25324 (S)

### COUNTRY

#### RED FOLEY

Vocalion VL 3751 (M); VL 73751 (S)

### CLASSICAL

#### HAYDN/BACH

Sylvia Marlowe Baroque Chamber Orch. (Saldenberg). Decca DL 710130 (S)

#### RIMSKY-KORSAKOV: MAY NIGHT

(Mayskaya Notch) Bolshoi Theatre Production Bruno BR 23057-58L (M)

### LOW PRICE CLASSICAL

#### MONTEVERDI: LAMENTO D'ARIANNA & OTHER MADRIGALS

Consort. Vanguard

#### STRAVINSKY: LES NOCES

Du Theatre National De L'opera (Boulez). Nonesuch H 1133 (M); H 71133 (S)

#### KHACHATURIAN: SUITE FROM GAYNE/KABALEVSKY: SUITE, THE COMEDIANS

Vienna State Opera Orch. (Golschmann) Van. Everyman SRV 207 (M); SRV 207 SD (S)

#### MOZART: SYMPHONIES NO. 29 & 40

The Czech Philharmonic Orch./The Brno State Orch. (Turnovsky). Crossroads 22 16 0041 (M); 22 16 0042 (S)

#### ITALIAN BAROQUE MUSIC

Zurich Chamber Orch./De Stoutz. Van. Everyman VRS 212 (M); VRS 212 SD (S)

#### VIOLIN CONCERTOS OF GIUSEPPE TARTINI

Andre Gertler/Zurich Chamber Orch. (De Stoutz). Van. Everyman SRV 213 (M); SRV 213 SD (S)

#### NOVAK: SUK STRING QUARTETS

The Novak Quartet/The Smetana Quartet. Crossroads 22 160047 (M); 22 16 0048 (S)

#### TELEMANN: 2 CONCERTOS IN D MAJOR

Chamber Orch. of the Saar (Ristenpart). Nonesuch H 1132 (M); H 71132 (S)

### JAZZ

#### 'NUTHER F'UTHER

Sonny Stitt with Brother Jack McDuff. Prestige PR 7452 (M); PRS 7452 (S)

#### ADDITIONS TO FURTHER DEFINITIONS

Benny Carter. Impulse A 9116 (M); AS 9116 (S)

#### ERIC KOSS: LOVE AND ALL THAT JAZZ

Prestige PR 7469 (M); PRS 7469 (S)

#### A FLAT, G FLAT AND C

Yusef Lateef. Impulse A 9117 (M); AS 9117 (S)

#### PRES AND HIS CABINET

Lester Young. VSP Verve VSP 27 (M); VSPS 27 (S)

### GOSPEL

#### WALLY FOWLER GOSPEL SING

Vocalion VL 3764 (M); VL 73764 (S)

### LOW PRICE CHILDREN'S

#### THE OFFICIAL ADVENTURES OF SUPERMAN

Bob Holiday. Leo the Lion CH 1022 (M)

#### LET'S PLAY SCHOOL WITH KAY LANDE

Leo the Lion CH 1024 (M)

### INTERNATIONAL

#### SAN REMO'S GREATEST HITS 1958-1966

Various Artists. Epic LF 18047 (M); BF 19047 (S)

#### LATIN BOOGALOO

Pete Rodriguez Conjunto. Alegre LPA 852 (M); SLPA 8520 (S)

#### SONGS FROM EVERYWHERE

The Pennywhistler. Verve Folkways FV 9034 (M); FVS 9034 (S)



### THREE-STAR ALBUMS

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

### INTERNATIONAL

#### THE REAL MEXICO

Henrietta Yurchenco. Nonesuch H 2009 (M); H 72009 (S) (e)

### LOW PRICE CLASSICAL

#### MONTEVERDI: MISSA A CAPELLA

Prague Madrigal Singers (Venhoda). Crossroads 22 16 0043 (M); 22 16 0044 (S)

### CLASSICAL

#### MONTEVERDI: MAGNIFICAT; SCHULTZ: DEUTSCHES MAGNIFICAT

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# CLASSICAL MUSIC

## Disk Execs Project Different Points of View on Three Fronts

(Third in a series on classical music and recording trends as seen by leading figures in the classical records field, who were interviewed separately.)

**NEW YORK**—Differences of opinion on the continuance of the baroque trend, effects of budget labels, and areas of future classical emphasis were expressed by Harold Lawrence, director of the classical divisions of Mercury and Philips Records; Paul Myers, classical a&r producer for Epic Records; George H. de Mendelssohn-Bartholdy, president of Vox Records; and Michael Stillman, president of Monitor Records. Their remarks are presented in discussion form.

**LAWRENCE:** Until recently, the classical labels were fighting over the same strip of territory with more releases of the same repertoire each year. The problem is how to expand this territory and broaden the base of classical consumers. Budget lines have helped push out the frontiers.

**MYERS:** The public has become more adventurous, more receptive to the unusual repertoire being produced by the record companies. People today look more towards repertoire than artist, especially in instrumental works. In opera, people still go for names.

**MENDELSSOHN:** There are no particular noticeable trends in classical music as such. We were putting out baroque music in 1945 and by 1956 had recorded the complete output of the baroque composer Corelli. Segments of the public are interested in all periods, baroque, medieval and renaissance, modern. Bartok has to be added to the "Three B's" to make a fourth.

**STILLMAN:** There's still a great baroque interest. The most sensational gain in instrumental interest is in chamber music, which used to be one of the smallest sales areas. People are now buying string quartets and piano quintets. They're buying quite esoteric material.

**MYERS:** There's been a superfluity of baroque music. People are becoming more interested in the classical period of the late 18th century.

**LAWRENCE:** The baroque surge is still with us. Some 19th and early 20th-century music is being explored. Ives, Nielsen, Mahler and Bruckner are selling. There seems to be a revival of interest in Dvorak, Schumann and other 19th century romantic composers.

**MENDELSSOHN:** Younger people are looking to modern composers like Schoenberg and Elliott Carter. Today's consumers are extremely well-educated and knowledgeable.

**MYERS:** There's a greater tendency towards impulse buying. We have to catch the eye of the public. Covers are becoming more important.

**LAWRENCE:** The first classical albums were presented in a simple, dignified way, very low-key merchandising. The companies are getting away from the idea that classical records have to be presented in hushed tones. Classical music can be fun, exciting and can be enjoyed by the listener.

**STILLMAN:** Packaging is becoming more important than the product. A great deal of appeal to the public is in the package. I'm in favor of good merchandising, but we should get back to good performances.

**MYERS:** Record interest will continue because of enormous effect of low-price lines. People are getting quality product at low prices. Competition from budget lines is forcing regular-price lines to produce better and more-varied records.

**LAWRENCE:** The quality of recordings available on low-price labels is giving regular-price lines a run for their money. Regular price lines have to put out better product. I believe in healthy competition. Classical records will be better and better because of stiffer competition. Budget lines can introduce younger artists, they can introduce serious music to younger audiences.

**MENDELSSOHN:** In the last eight years, I've never seen a record sold at list price at retail. They're all sold at discount. The question is how low is low. What is the difference between a \$4.98 record sold at \$2.49 and a record that lists for \$2.49? Budget records are the realization of several of us in the business that we might as well sell for less than \$2.50. With the exception of big names (Ormandy, Szell, Rubenstein, Horowitz, Bohem, Walter, etc.), it's difficult to justify a higher list.

**STILLMAN:** The only thing low-price lines have difficulty in putting out is modern music because of copyright fees. Budget lines are certainly expanding the classical horizon. I suspect the campus has become an important market.

**MYERS:** Records are still reasonably expensive with lists of about \$6 an LP. We also may have to give serious thought to reducing or eliminating the differential between stereo and mono, especially since there is no differential in low-price lines. American musicians must be beginning to wonder whether they're outpricing themselves in the recording field.

**LAWRENCE:** It's not enough to find an interesting piece of music. You have to wed it to the right performances. It has to be a vital performance. Recordings have to be made by people who believe in what they're recording. We have to come with new program ideas, new couplings. The companies have to be more responsive to live performances in this country, although there's not necessarily a correlation between concert goers and record buyers.

**STILLMAN:** The basic record library is expanding into Nielsen and Persichetti. Repertoire tends to launch into the adventurous, the unlikely. Small independent companies are innovators, willing to take risks.

**MENDELSSOHN:** The public is exactly the same as it's always been. There's a segment for almost every type of music. There are just more people today. The retail business, however, has been concentrated into less, but more powerful points. A lot of stores don't know how to merchandise classical recordings.



**NONESUCH REPERTOIRE** contest winner Harold Diamond, right, a music librarian at Hunter College, receives a plaque from Jac Holzman, president of the parent Elektra Records, and Teresa Sterne, Nonesuch co-ordinator for Elektra. For his unusual repertoire idea, Diamond won an all-expense trip to Europe for the recording session.

### MAKE HOME DEBUT

## Philly Chamber a Welcome Addition to Musical World

**PHILADELPHIA, Pa.**—The Chamber Symphony of Philadelphia made an auspicious home debut at a gala concert on Oct. 2. The new 36-member unit showed a high degree of musicianship and ability. It certainly is an important addition to the music life of this city and, through touring and recordings, can become an important addition to this country's top instrumental aggregations.

The program ranged from familiar pieces like Mendelssohn's "Symphony No. 4 (Italian)" and Beethoven's "Piano Concerto No. 3" to the Greta-Mottl ballet suite from "Cephale et Procris." Two expert soloists, pianist Gary Graffman and soprano Renata Scotto, added much to the premiere. The orchestra's regular concert series began on Sunday (9). In addition to its 21-concert season here, the chamber group will play eight concerts at Philharmonic Hall in New York and 79 concerts around the country. The orchestra has been signed to an exclusive recording contract by RCA Victor.

The Mendelssohn work, which opened the program, alerted the packed house that it was in on something special. The string section, which carried a lion's share of the evening's activities, sounded like it had been playing together for a long time, a tribute to the conducting of Anshel Brusilow.

Graffman's powerful style was well suited to the Beethoven

piece with its dynamic first and third sections. He also shone in the soft "Largo" passage. The orchestra was a vital partner in the performance, as orchestra and soloist thundered to the concerto's driving conclusion.

The post-intermission part of the program offered the novelties, including the suite with its three dance sections, a sprightly "Tambourin," graceful "Minuetto" and lively "Gigue" with a pixyish ending. The orchestra again was masterful.

Then came Miss Scotto's appearance, the dramatic highlight of the evening. The soprano not only sang well but projected the feeling of her selections. Even on the concert stage, Miss Scotto conveys the drama of the opera house. Her program also offered variety, beginning with "O del mio dolce ardor" from Gluck's "Paride ed Helen," which ended with a stunning soft note descending to an equally stunning low tone. "Oh! quante volte" from Bellini's "I Capuletti ed Montecchi" has the soprano's voice fill the Academy of Music with her high tones.

More familiar arias were the "Ave Maria" from Verdi's "Otello" and "Depuis le jour" from Charpentier's "Louise," both sung with extreme sensitivity. Well known for her Puccini interpretations, Miss Scotto did not disappoint with her first encore: "Omio babbino caro" from "Giannin Schicchi," a Neapolitan song, ended the program. **FRED KIRBY**

## Houston Opens Jones Hall

**HOUSTON**—The new Jesse H. Jones Hall for the Performing Arts opened last Monday (3) with Sir John Barbirolli conducting the Houston Symphony. The \$6,500,000 theater for the performing arts was judged an acoustical success after the initial program, which included the Houston Chorale singing choral sections from Ravel's "Daphnis et Chloe."

On Wednesday (5), Friday (7) and Sunday afternoon (9), the Houston Grand Opera Association performed "Aida" at the Hall with Gabriella Tucci and Richard Tucker as leads. Other opening-week events were the Robert Joffrey Ballet on Thursday (6), a jazz concert on Saturday (7).

(Continued on page 50)

## An Impeccable Reading Is Achieved by Lili Kraus

**NEW YORK**—Hearing Lili Kraus perform at Town Hall (4) makes one realize what has been missing from the concert stage: Lili Kraus. Of course, Tuesday's concert was only the beginning in her ambitious complete Mozart concerti plans. Happily there will be more to come. Fortunately, the Kraus vacuum does not exist on records, thanks recently to the foresight of Epic Records which is recording her playing all of the concerti. She has recorded for foreign labels, and Victor, Vox, Haydan and Educo.

As to Miss Kraus' stage performance it can best be described as "impeccable." Although Mozart's "Concerto No. 5," written when the composer was just a "baby" of 9, is a frail work, the pianist developed the sections with a rich variety of rhythms. In the "Concerto No. 11," Miss Kraus surprised with a graceful solo in the allegro movement and showed contrasting techniques in the larghetto and rondo sections. Doing the more familiar "Concerto No. 16," she excelled as

(Continued on page 50)

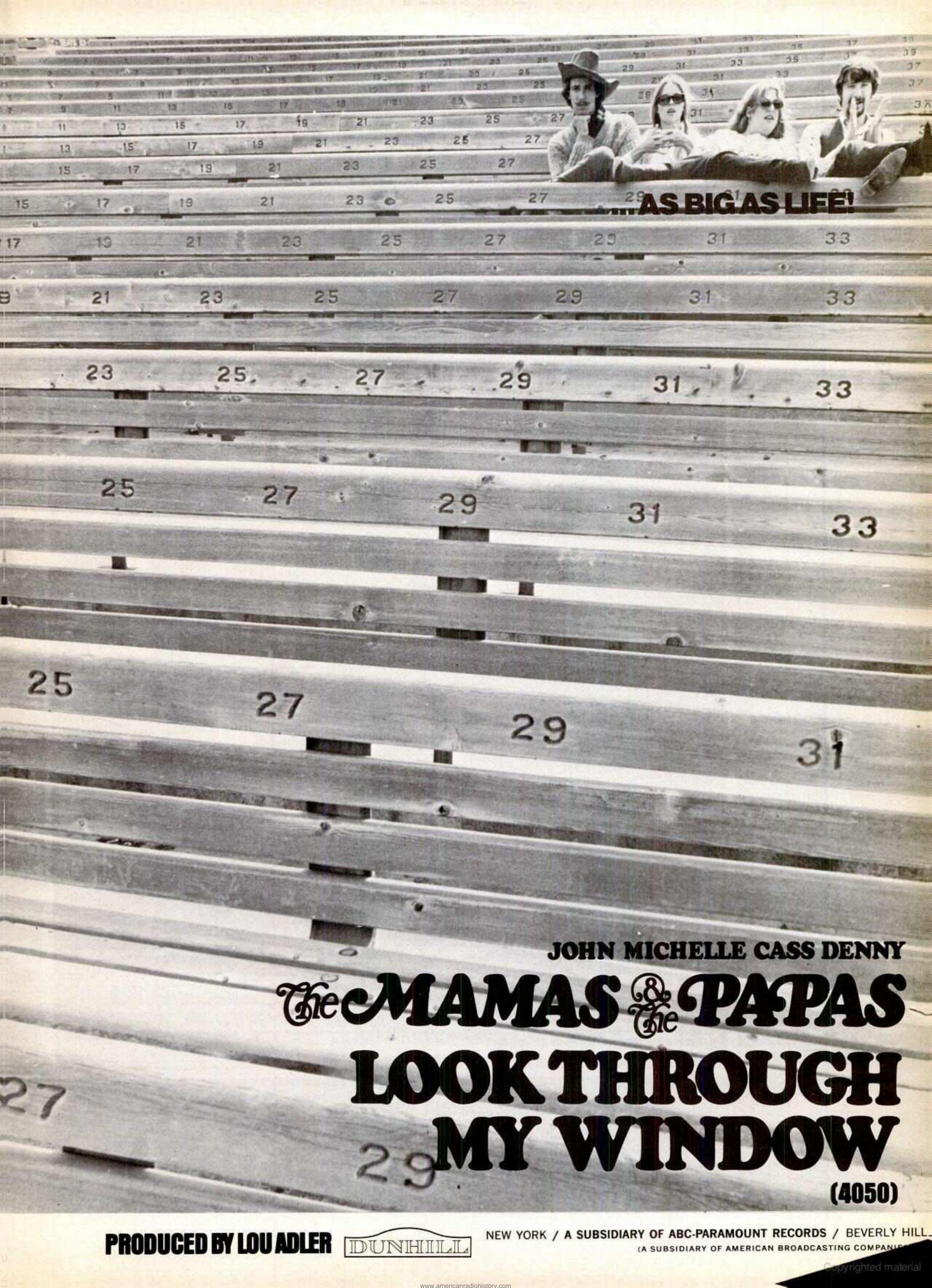
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1.89 to 1.98	.....1.15	4.79 to 4.98	.....2.75
2.39 to 2.50	.....1.45	5.79 to 5.98	.....3.30
2.79 to 2.98	.....1.65	6.79 to 6.98	.....3.85

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# Nilsson Tops No Question— In 'Turandot'

NEW YORK — "Turandot" requires strong voices to come off. In Birgit Nilsson and Franco Corelli, the Metropolitan Opera has those voices. Nilsson's "Turandot" is one of the marvels of our times and in the second performance of the opera at the new Lincoln Center opera house, she had another of her fine nights.

While Corelli appeared to be saving himself at times, he rose to the occasion when required, especially when singing with Nilsson. The second act was a triumph for Nilsson, as her voice soared in "In questa Reggia" and her questioning of Calaf. She was appropriately shattered when Corelli successfully answered her three enigmas. But it was in her singing with chorus that she showed why she is one of the most remarkable singers around. Full chorus and orchestra were no match for the star soprano. Her voice cut through all.

Conductor Zubin Mehta, who is conducting his first Met performances of the Puccini opera, was erratic, but handled the musical climaxes well. Bonaldo Giaiotti as Timur was ever the artist in a truly moving portrayal.

Teresa Stratas, however, could not cope with the high pianissimos of the first act "Signore, ascolta," but was much better in her third act "Tu che di gel sei cinta." Theodore Uppman, new to the role of Ping, teamed well with his fellow ministers, Charles Anthony and Robert Nagy.

The production, one of the finest in the old opera house, was equally at home in the new one. Choruses did not seem to come over the orchestra as well, though. Nilsson has recorded "Turandot" twice to date, for Angel with Corelli, and for RCA Victor.

FRED KIRBY

## Houston Hall

(Continued on page 50)

day (8) and the Juilliard String Quartet on Sunday (9).

The new hall is a feature of a 138-event Houston Arts Festival, which will run through next October. Activities are planned for every major stage in Houston. Later this month, Jones Hall will house "Hello Dolly," Houston Symphony subscription performances, "An Evening With Martyne Green," and a program of Richard Rodgers music. Also slated this month in other auditoriums are performances by Mildred Miller, Joan Sutherland and Richard Bonyng, and organ and chamber concerts.

## Kraus Reading

Continued from page 48

a performer possessing vitality, strength and style.

Stephen Simon impressed with his control and style in conducting the Mozart Chamber Orchestra. Occasionally the group was a little too loud but on the most part fused with the pianist.

The sold-out performance was a tribute to an exciting, dedicated artist. Acclaimed highly in many years, perhaps it has not been "found" in

FRED KIRBY

## CLASSICAL MUSIC

Billboard SPECIAL SURVEY for Week Ending 10/15/66

### BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	Billboard Award		This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
				1	2				
		1 OPENING NIGHTS AT THE MET (3-12" LP) Various Artists, RCA LM 6171 (M); LSC 6171 (S)	3			23	16	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	28
		2 VERDI: NABUCCO (3-12" LP) Sulliotis, Gobbi & Various Artists/Vienna Op. Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)	7			24	11	PURCELL: MUSIC FOR THE THEATRE Bath. Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	17
		3 8 RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S)	8			25	25	DVORAK: SYMPHONY NO. 9 ("New World") N. Y. Phil. (Bernstein), Col. ML 5793 (M); MS 6393 (S)	5
		4 4 MAHLER: SYMPHONY NO. 7 (2-12" LP) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S)	7			26	30	REVERIE Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)	16
		5 9 GERSHWIN RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	28			27	31	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell/Phila. Orch. (Ormandy), Col. ML 5498 (M); MS 6198 (S)	4
		6 5 RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	11			28	33	BACH ORGAN FAVORITES Biggs, Col. ML 6148 (M); MS 6748 (S)	4
		7 7 CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	28			29	23	ZARAUOLA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	19
		8 3 MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	28			30	—	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	1
		9 10 TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	27			31	24	BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	24
		10 28 NIELSEN: SYMPHONY NO. 6 Phila. Orch. (Ormandy), Col. ML 6282 (M); MS 6282 (S)	2			32	40	ROSSINI: WILLIAM TELL OVERTURE N. Y. Phil. (Bernstein), Col. ML 6143 (M); MS 6743 (S)	12
		11 6 ORFF: CARMINA BURANA New. Phil. Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	8			33	—	PUCCINI: LA BOHEME (2-12" LP) Various, RCA Victor Orch. (Beenham), Seraphim IB 6000 (M); (No Stereo)	1
		12 12 BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6243 (S)	21			34	26	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	28
		13 14 BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP) Berlin Phil. Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	7			35	38	RODGERS: VICTORY AT SEA, VOL. II RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	3
		14 15 MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	17			36	27	BACH ON THE PEDAL HARPSICORD Biggs, Col. ML 6204 (M); MS 6804 (S)	25
		15 17 BACH: LUTE SUITES NOS. 1 & 2 Bream, RCA LM 2896 (M); LSC 2896 (S)	6			37	29	GRIEG: CONCERTO NO. 1 Rubinstein, RCA LM 2566 (M); LSC 2566 (S)	10
		16 32 PUCCINI: MADAMA BUTTERFLY (3-12" LP) Price, Tucker/RCA Ital. Op. Orch. & Chor. (Leinsdorf), RCA LM 6160 (M); LSC 6160 (S)	2			38	—	SIBELIUS FESTIVAL—FINLANDIA Phila. Orch. (Ormandy), Mormon Tab. Choir, Col. ML 6132 (M); MS 6732 (S)	2
		17 13 ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	15			39	21	IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	20
		18 19 MONTSERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS RCA LM 2910 (M); LSC 2910 (S)	6			40	22	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	25
		19 18 TCHAIKOVSKY: OVERTURE 1812 Minn. Symph. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	14						
		20 20 R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symph. Orch. (Szell), Angel 36347 (M); S 36347 (S)	7						
		21 35 FALLA: LA VIDA BREVE (2-12" LP) De Los Angeles & Various Artists/Orq. Nac. de Espana (DeBurgos), Angel BL 3672 (M); SBL 3672 (S)	2						
		22 36 WAGNER: LOHENGRIN (5-12" LP) Various Artists/Boston Symph. Orch. (Leinsdorf), RCA LM 6710 (M); LSC 6710 (S)	2						

### NEW ACTION LP's

No New Action  
Classical LP's This Week

### BEST SELLING SEMI-CLASSICAL LP's

This Week	Title, Artist, Label & No.	This Week	Title, Artist, Label & No.
1.	GERSHWIN: RHAPSODY IN BLUE—N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	5.	BEST OF THE BOSTON POPS—Boston Pops (Fiedler), RCA LM 2810 (M); LSC 2810 (S)
2.	RODGERS: VICTORY AT SEA, VOL. I—RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	6.	GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS—Lon. Fest. Orch. (Black), Lon. (No Mono); SPC 21009 (S)
3.	REVERIE—Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6575 (S)	7.	THE BEST OF MARIO LANZA—RCA LM 2748 (M); LSC 2748 (S)
4.	RODGERS: VICTORY AT SEA, VOL. II—RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	8.	AN HYSTERIC RETURN—P. D. Q. BACH AT CARNEGIE HALL—Schickele, Vanguard VRS 9223 (M); VSD 79223 (S)

## Classical Notes

Nicolai Gedda and George Shirley are alternating as Don Ottavio in the first four performances of "Don Giovanni" at the Metropolitan Opera this season replacing the late Fritz Wunderlich, who was to have made his Met debut in the role last Saturday (8).

Soloists with the Oakland Symphony, which begins its subscription season on Tuesday (11) with an all-orchestral program conducted by Gerhard Samuel include pianist Eugene Istomin, violinist Isaac Stern, cellists Leonard Rose and Joanna de Keyser, and vocalists George London, Shirley, Betty Allen, Carole Bogard and Ara Berberian. . . . Composer Howard Hanson, who's celebrating his 70th birthday this month, is chairman of the jury at the Van Cliburn Piano Competition in Austin. . . . Boosey and Hawkes is publishing the score of Marvin David Levy's "Mourning Becomes Electra," which is being given its world

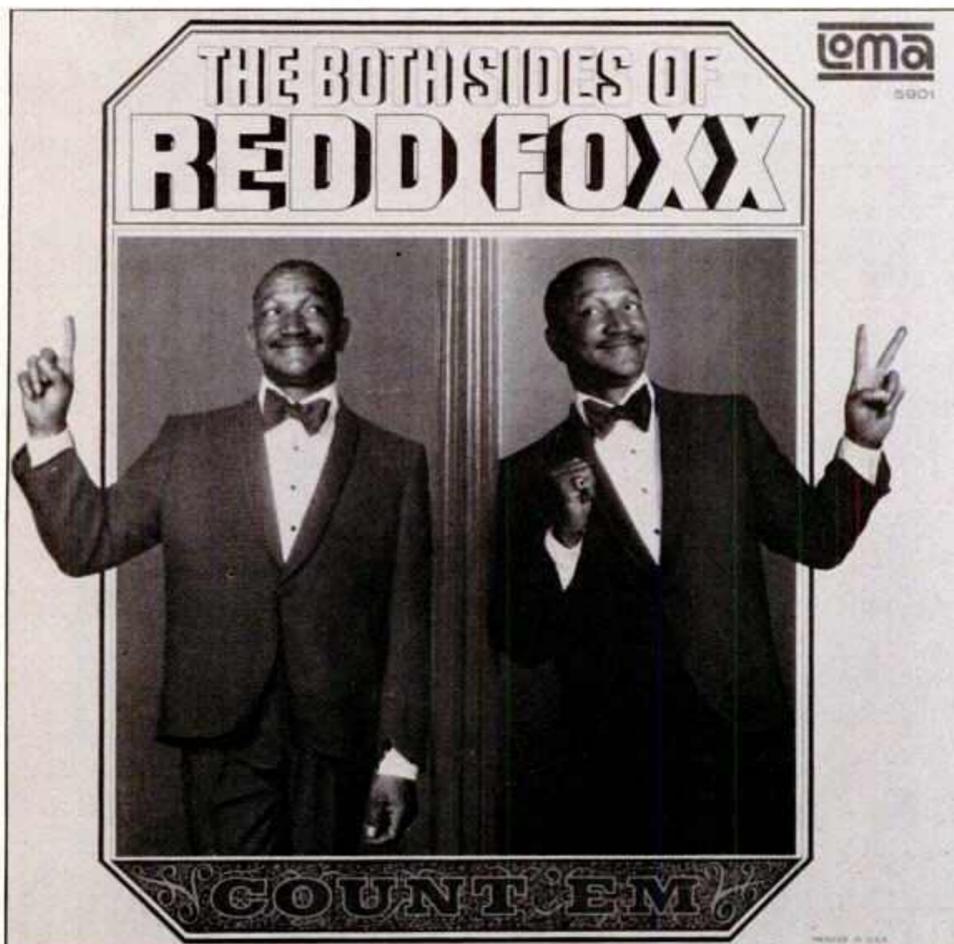
premiere at the Metropolitan Opera.

The Boston Symphony will give four concerts in New York this week. The dates are Wednesday (12) and Friday (14) at Philharmonic Hall, Thursday (13) at the Brooklyn Academy of Music, and Saturday (15) at Carnegie Hall. . . . Paul Myers, classical a&r producer for Epic and Columbia Records, discussed "Recording the Cleveland Orchestra" on Friday (7) at the opening program of the Cleveland Orchestra Women's Committee. . . . RCA Victor plans a February release of the first American recording of Nielsen's "Concerto for Clarinet and Orchestra"

featuring Benny Goodman as soloist with the Chicago Symphony conducted by Morton Gould. . . . Soprano Martina Arroyo is being honored by the governments of Austria, West Germany and Norway for her contributions to the music life of the three countries. . . . Igor Stravinsky, Robert Craft and Izler Solomon will be guest conductors with the Honolulu Symphony, directed by George Barati. Soloists during the season, which began on Sunday (9), include Phyllis Curtin, Abbey Simon, Itzhak Perlman, Guimar Novaes, Laszlo Varga, Fou Ts'ong, Mary Costa, Ethel Chung Maxson, and Claude Frank. FRED KIRBY

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&  
Happening  
on*

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# COUNTRY MUSIC

## COUNTRY PROFILE



**SHEB WOOLEY (BEN COLDER)**  
MGM Records

One of the hardest working, most versatile personalities in the entertainment world is MGM recording star Sheb Wooley. The tall cowboy from Oklahoma has made many outstanding contributions to virtually every phase of show business, as a songwriter, recording artist, performer, and comedian, and as a fine actor in television and motion pictures.

Born and raised on his father's farm in Erick, Oklahoma, Sheb's early years centered around rodeo riding and country music. Developing his interest in country music, Sheb began entertaining in clubs and rodeos throughout the State. In 1946, he formed his own western band, touring the Southwest, which

led him to a three-year stint on network radio. In 1948, MGM signed the talented singer to a recording contract.

In 1951, Sheb headed for Hollywood and a screen test that landed him a role as a "heavy" in the Errol Flynn-starrer, "Rocky Mountain." Since then, Wooley has appeared in nearly fifty pictures, and he is currently shooting another in Durango, Mexico, with John Wayne and Kirk Douglas.

To document his versatility as an actor, Sheb received widespread acclaim for his role in Pete Nolan, the scout in the popular "Rawhide" show, starring in 105 episodes over a four-year span.

In his 18 years with MGM, Sheb has had remarkable success, not only with his own singles, but also in the guise of "Ben Colder," the singer-comedian with the "Almost Persuaded No. 2" hit. Once in a studio session with MGM producer Jim Vienneau, Sheb sang an extremely funny take-off on Rex Allen's hit, "Don't Go Near the Indians." Since he had just released a single under the Woolly banner, Vienneau suggested they employ a pseudonym for the cover disk. Sheb offered the name "I. Ben Colder," which was shortened to the present title, and a "new" star was born. Colder has never been hotter.

## Starday Adds Promo Chief



CHARLEY DICK

NASHVILLE—Jim Wilson, vice-president of marketing for Starday Records, announced the appointment of Charley Dick to the newly created post of national promotion manager. According to Wilson, Dick will handle all phases of Starday's promotion campaign, acting as a liaison between the label and its distributors, and in a promotional capacity with radio stations, coin machine one-stops and the trade press.

Dick has lived in Nashville since 1959 and has been active in promotion work in various areas of the music business. He was married to the late Patsy Cline and was her road manager for two years. Dick also served as promotion manager for Window Music prior to his new appointment.

Starday's expansion of its promotion department is a result of the current flood of country material on the market. Wilson said, "So much country product is being released each week, that many good records are being overlooked. It has become necessary for the manufacturer to establish stronger ties with the country music stations across the nation. We feel Dick will strengthen the bond between

music business after a five-year absence. Cody just completed a session for Wizard Records, which featured Willie Ackerman on drums.

RCA Victor a&r man, Bob Ferguson, has scheduled the release of Norma Jean's new LP entitled, "Norma Jean, A Tribute to Kitty Wells," for early next month. The singer offers twelve tunes made famous by "The Queen of Country Music." . . . Faron Young slated

## CM DISK SALES SPARK BB CHART EXPANSION

NEW YORK—A new "Hot Country Singles" chart, recently revised by Billboard's Chart Department, appears in this issue. Chart manager Laurie Schenker, in explaining the new chart stated, "The rising volume of singles sales in the country music market has forced an increase in the number of chart positions from 50 to 75."

The chart is the result of a newly designed tabulating system, which enables the chart department to rapidly detect and record singles sales activity in the country music field. Devised by Mrs. Schenker, the new system provides for the immediate detection of any sales activity of newly released product. The increased effectiveness of the system, revealing sales on disks not previously reported, has necessitated the enlarging of the chart.

With the increase in chart listings, the charts department found it necessary to change the system of awarding "stars" to disks "registering the greatest proportionate upward progress each week." "Star performers" are determined by the number of chart positions that a record moves upward in a week. In the revised chart, a record must move at least three positions into or within the top 15 places to receive a star, five or more places into or within positions 16-40 and 10 places into or within positions 41-75. For example, a record that moves up from 19th place to 15th or from 48 to 40 receive a star designation, but if it moved from 19 to 16 or from 48 to 41, it would not get the star.

## Home Coming for Heart Warming

NASHVILLE—The John T. Benson Publishing Co., one of the oldest and largest publishers of gospel material, will erect a \$200,000 building on Music Row next year to house the executive offices of the firm and its affiliate, Heart Warming Records.

Construction of the 6,000 square foot, two-story structure is scheduled to begin in the spring, with completion expected in late summer, according to company president, John T. Benson. The site of the firm's new quarters is adjacent to the RCA Victor Building on 17th Avenue South.

Heart Warming Records, which employs the recording facilities of RCA Victor, has a solid catalog of gospel albums sung by such top artists as Jake Hess and the Imperials and the Plainsmen Quartet. Although it is only six years old, Heart Warming is one of the top selling labels in the gospel music field.

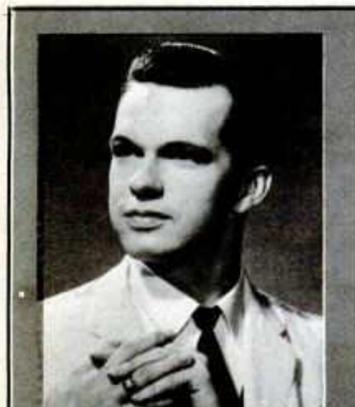
Since 1902 the Benson company has published hymn books and sheet music in the religious field, as well as gospel song material. The firm "has expanded rapidly in the past ten years, and now has accounts in all major cities of the nation," Benson said. "Part of the growth can be attributed to the increase in the popularity of the type of music published by the firm, and part to the good fortune of being in Music City, U.S.A."

## Nashville Scene

By HERB WOOD

Peter Asher, of the talented duo "Peter and Gordon," stopped off in Music City last week to visit friends between engagements. The twosome rocked Birmingham, Ala., in an SRO performance with the Beach Boys last week. Four weeks ago the boys recorded an album here with Capitol's Ken Nelson, titled "Peter and Gordon Sing and Play the Hits of Nashville, Tennessee," backed by Harold Bradley and the Jordanaires, slated for release Oct. 31. . . . Another top Capitol Records' act made the Nashville scene last week. The Four Preps, currently on tour with Henry Mancini and a 40-piece orchestra, dropped by the label's regional office en route to Grand Rapids, Mich. The group's Bruce Belland, a talented writer as well as a vocalist, visited local publishers with some of his country material. . . . Jimmy Klein's booking agency is going great guns. Jimmy just announced the signing of Warner Mack, who joins Connie Smith, Stu Phillips and Vernon

Oxford in the Klein stable. All four artists have hot singles. . . . Grand Ole Opry humorist, Archie Campbell, is keeping his Friday nights available during the fall in order to root for son Phillip's Franklin High School football team. Young Campbell showing great promise as a halfback. . . . Los Angeles County fairgoers got a taste of Tennessee at the fair's grandstand shows. Skeeter Davis, Red Sovine, Ferlin Husky and the Duke of Paducah headlined the shows that had featured such acts as the Tijuana Brass and the Serendipity Singers in previous years. According to local news reviewers, the show was a great success. . . . Bob Neal has booked Sonny James for an unusual personal appearance in 1967, one in which the singer will not be present. His guitar will be one of those featured in the Spirit of American Folk Music exhibit at Expo '67 in Montreal. The exhibit is being designed by the United States Information Agency. . . . Neal says that an impersonator posing as Stonewall Jackson has been cashing checks using the singer's name. Other reports have reached Neal that the same man has approached disk jockeys, record dealers and others in an attempt to gain profit using Stonewall's name. Anyone approached by this individual should call Neal collect in Nashville at (615) 244-1755. . . . This column erroneously labeled Ruby Wright a Kapp Recording artist last week. The talented thrush is now under contract to Epic Records. . . . Connie Smith thrilled Opry fans Saturday night (24) with her smash hit "Ain't Had No Lovin'," backed by her new, as-yet-unnamed band featuring veteran country sidemen Weldon Myrich and Jack Watkins, guitars, Leo Taylor, drums, and Larry Fullam, bass. . . . Bobby Gregory named Nashville representative for Mechanical Copyright Collection Agency, collecting publishers' world-wide mechanical royalties for them in all countries except the U. S. and Canada. . . . Western star Buck Cody is back in the



CASH McCALL has a monster in the making, "THE FOOL IN ME," SINCERE BB 8336. Nationally Distributed by [unclear] of Nashville. DJ's for contact: M & M Pro #2, Jackson, (Advertisement)

## 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 October 16, 1961

1. Walk on By, Leroy Van Dyke, Mercury
2. Tender Years, George Jones, Mercury
3. Under the Influence of Love, Buck Owens, Capitol
4. I Fall to Pieces, Patsy Cline, Decca
5. It's Your World, Marty Robbins, Columbia
6. Hello Fool, Ralph Emery, Liberty
7. Walking the Streets, Webb Pierce, Decca
8. Hillbilly Heaven, Tex Ritter, Capitol
9. Sea of Heartbreak, Don Gibson, RCA Victor
10. Optimistic, Skeeter Davis, RCA Victor

### COUNTRY SINGLES— 10 Years Ago October 13, 1956

1. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
2. Crazy Arms, Ray Price, Columbia
3. I Walk the Line, Johnny Cash, Sun
4. Searching, Kitty Wells, Decca
5. Singing the Blues, Marty Robbins, Columbia
6. Sweet Dreams, Faron Young, Capitol
7. You Are the One, Carl Smith, Columbia
8. Be-Bop-A-Lula, Gene Vincent, Capitol
9. Conscience, I'm Guilty, Hank Snow, RCA Victor
10. I Take the Chance, Jim Edward & Maxine Brown, RCA Victor



Handsome VAN TREVOR says "Country Music is not a stage; it's a living room, and we're having a party . . ." in his new Band Box release, "Our Side." The disk features the new "pure country" sound that's becoming so popular in Music City. Promo copies are available from Brite Star Promotions, 801 17th Ave. S., Nashville. (Advertisement)

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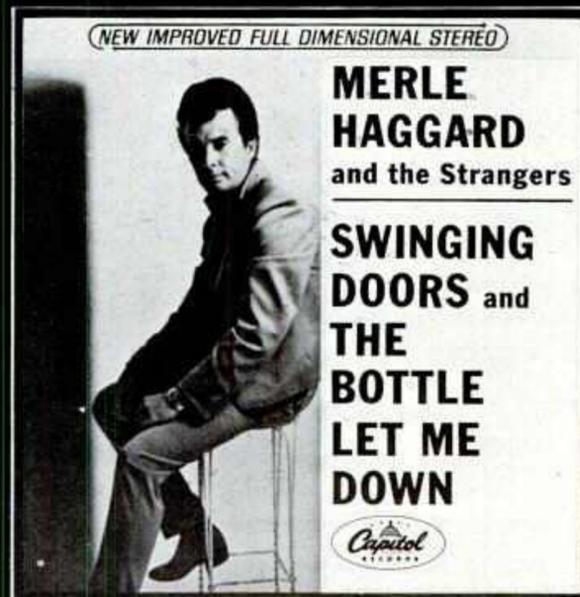
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# COUNTRY MUSIC

## HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 10/15/66

★ 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	2	<b>BLUE SIDE OF LONESOME</b> Jim Reeves, RCA Victor 8902 (Glad, BMI)	10	39	—	<b>THE TALLEST TREE</b> Bonnie Guitar, Dot 16919 (Hearthstone-Acclaim, BMI)	1
	2	<b>OPEN UP YOUR HEART</b> Buck Owens, Capitol 5705 (Bluebook, BMI)	7	40	44	<b>MY UNCLE USED TO LOVE ME BUT SHE DIED</b> Roger Miller, Smash 2055 (Tree, BMI)	4
	3	<b>ROOM IN YOUR HEART</b> Sonny James, Capitol 5690 (Marson, BMI)	10	41	46	<b>ONE IN A ROW</b> Willie Nelson, RCA Victor 8933 (Pamper, BMI)	3
	4	<b>ALMOST PERSUADED</b> David Houston, Epic 10025 (Gallico, BMI)	17	42	—	<b>SOMEBODY LIKE ME</b> Eddy Arnold, RCA Victor 8965 (Barton, BMI)	1
	5	<b>THE BOTTLE LET ME DOWN</b> Merle Haggard, Capitol 5704 (Bluebook, BMI)	8	43	49	<b>VOLKSWAGEN</b> Ray Pillow, Capitol 5735 (Raleigh, BMI)	2
6	9	<b>I GET THE FEVER</b> Bill Anderson, Decca 31999 (Stallion, BMI)	8	44	—	<b>THE HURTIN'S ALL OVER</b> Connie Smith, RCA Victor 8964 (Wilderness, BMI)	1
	7	<b>WALKING ON NEW GRASS</b> Kenny Price, Boone 1042 (Pamper, BMI)	9	45	47	<b>HE WAS ALMOST PERSUADED</b> Donna Harris, ABC 10839 (Gallico, BMI)	3
	8	<b>4033</b> George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	12	46	—	<b>STATESIDE</b> Mel Tillis, Kapp 772 (Cedarwood, BMI)	1
9	16	<b>IT TAKES A LOT OF MONEY</b> Warner Mack, Decca 32004 (4 Star, BMI)	7	47	45	<b>COME ON AND SING</b> Bob Luman, Hickory 1410 (Cedarwood, BMI)	4
	10	<b>IF TEARDROPS WERE SILVER</b> Jean Shepard, Capitol 5681 (Tree, BMI)	14	48	—	<b>THIS GUN DON'T CARE</b> Wanda Jackson, Capitol 5712 (Barmour, BMI)	6
	11	<b>THE TIP OF MY FINGERS</b> Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	13	49	50	<b>MY WAY OF LIFE</b> Sonny Curtis, Viva 6082 (Gringo, Skol, BMI)	2
	12	<b>A MILLION AND ONE</b> Billy Walker, Monument 943 (Silver Star, BMI)	17	50	—	<b>MAN WITH A PLAN</b> Carl Smith, Columbia 43753 (4 Star, BMI)	3
13	18	<b>BLUES PLUS BOOZE (Means I Lose)</b> Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	11	51	—	<b>LITTLE PINK MACK</b> Kaye Adams, Tower 269 (Central, BMI)	1
14	20	<b>THE COMPANY YOU KEEP</b> Bill Phillips, Decca 31996 (Combine, BMI)	10	52	—	<b>A WOMAN NEVER FORGETS</b> Kitty Wells, Decca 32024 (Wells-Cedarwood, BMI)	1
	15	<b>THE STREETS OF BALTIMORE</b> Bobby Bare, RCA Victor 8851 (Glaser, BMI)	17	53	—	<b>THE GAME OF TRIANGLES</b> Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP)	1
	16	<b>AT EASE HEART</b> Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	14	54	—	<b>I'M DOING THIS FOR DADDY</b> Johnny Wright, Decca 32002 (Southtown, BMI)	1
	17	<b>SWEET THANG</b> Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI)	6	55	—	<b>PRISSY</b> Chet Atkins, RCA Victor 8927 (Victor, BMI)	1
	18	<b>ALMOST PERSUADED NO. 2</b> Ben Colder, MGM 13590 (Gallico, BMI)	4	56	—	<b>DADDY'S COMING HOME</b> Charlie Walker, Epic 10063 (Southtown, BMI)	1
19	26	<b>EARLY MORNING RAIN</b> George Hamilton IV, RCA Victor 8924 (Witmark, ASCAP)	7	57	—	<b>YOU CAN'T STOP ME</b> Billy Mize & the Jordanaires, Columbia 43770 (Seashell, BMI)	1
	20	<b>THE SHOE GOES ON THE OTHER FOOT TONIGHT</b> Marty Robbins, Columbia 43680 (Mariposa, BMI)	15	58	—	<b>ROSES FROM A STRANGER</b> Leroy Van Dyke, Warner Bros. 5841 (Acuff-Rose, BMI)	1
	21	<b>YOU AIN'T WOMAN ENOUGH</b> Loretta Lynn, Decca 31966 (Sure Fire, BMI)	20	59	—	<b>EVIL OFF MY MIND</b> Burl Ives, Decca 31997 (Wilderness, BMI)	3
22	27	<b>IT'S ONLY LOVE</b> Jeannie Seely, Monument 965 (Pamper, BMI)	6	60	—	<b>UNMITIGATED GALL</b> Faron Young, Mercury 72617 (Cedarwood, BMI)	1
	23	<b>I HEAR LITTLE ROCK CALLING</b> Ferlin Husky, Capitol 5679 (Acclaim, BMI)	11	61	—	<b>SHOW ME THE WAY TO THE CIRCUS</b> Homesteaders, Little Darlin' 0010 (Mimosa, BMI)	1
24	31	<b>(That's What You Get) FOR LOVIN' ME</b> Waylon Jennings, RCA Victor 8917 (Witmark, ASCAP)	7	62	—	<b>THE PROOF IS IN THE KISSING</b> Charlie Louvin, Capitol 5729 (Barmour, BMI)	1
	25	<b>THE WORLD IS ROUND</b> Roy Drusky, Mercury 72586 (4 Star, BMI)	16	63	—	<b>GOIN' DOWN THE ROAD</b> Skeeter Davis, RCA Victor 8932 (Crestmoor, BMI)	1
26	35	<b>BAD SEEDS</b> Jan Howard, Decca 32016 (Stallion, BMI)	2	64	—	<b>WISH ME A RAINBOW</b> Hugh X. Lewis, Kapp 771 (Famous, BMI)	1
27	37	<b>APARTMENT #9</b> Bobby Austin, Tally 500 (Owen, BMI)	2	65	—	<b>OH, LONESOME ME</b> Bobbi Martin, Coral 62488 (Acuff-Rose, BMI)	1
28	42	<b>FIVE LITTLE JOHNSON GIRLS</b> Stonemans, MGM 13557 (Jack, BMI)	2	66	—	<b>YOU WOULDN'T PUT THE SHUCK ON ME</b> Geezinslaw Brothers, Capitol 5722 (Geezinslaw, BMI)	1
29	36	<b>LONG TIME GONE</b> Dave Dudley, Mercury 72618 (Newkeys, BMI)	2	67	—	<b>THE GOODIE WAGON</b> Billy Large, Columbia 43741 (Tuckahoe, BMI)	1
	30	<b>MOMMY, CAN I STILL CALL HIM DADDY</b> Dottie West, RCA Victor 8900 (Tree, BMI)	10	68	—	<b>I JUST COULDN'T SEE THE FOREST</b> Lefty Frizzell, Columbia 43734 (Golden Eye, BMI)	1
	31	<b>IT'S ALL OVER</b> Kitty Wells, Decca 31957 (Wilderness, BMI)	13	69	—	<b>NOT THAT I CARE</b> Jerry Wallace, Mercury 72619 (Sure Fire, BMI)	1
	32	<b>THE GREAT EL TIGRE</b> Stu Phillips, RCA Victor 8868 (Delmore, ASCAP)	9	70	—	<b>ANOTHER STORY</b> Ernest Tubbs, Decca 32022 (Marson, BMI)	1
	33	<b>LOVE'S SOMETHING (I Can't Understand)</b> Webb Pierce, Decca 31982 (Cedarwood, BMI)	8	71	—	<b>TEARDROP LANE</b> Ned Miller, Capitol 5742 (Central, BMI)	1
	34	<b>PURSING HAPPINESS</b> Norma Jean, RCA Victor 8887 (Wilderness, BMI)	10	72	—	<b>HOW LONG HAS IT BEEN</b> Bobby Lewis, United Artists 50067 (Southtown, BMI)	1
35	40	<b>COMING BACK TO YOU</b> Browns, RCA Victor 8942 (American, BMI)	2	73	—	<b>THE BEST PART OF LOVING YOU</b> Hank Locklin, RCA Victor 8928 (Coldwater, BMI)	1
36	41	<b>BRING YOUR HEART HOME</b> Jimmy Newman, Decca 31994 (Newkeys, BMI)	2	74	—	<b>THE BARON</b> Dick Curless, Tower 255 (Aroostook, BMI)	1
	37	<b>LOOK INTO MY TEARDROPS</b> Conway Twitty, Decca 31983 (Wilderness, BMI)	5	75	—	<b>TONIGHT'S THE NIGHT MY ANGEL'S HALO FELL</b> Sheb Wooley, MGM 13556 (Vanjo, BMI)	1
38	—	<b>TOUCH MY HEART</b> Ray Price, Columbia 43795 (Mayhew, BMI)	1				

## HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY for Week Ending 10/15/66

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	4	<b>I LOVE YOU DROPS</b> Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	10
	2	<b>ALMOST PERSUADED</b> David Houston, Epic LN 24213 (M); BN 26213 (S)	10
	3	<b>CARNEGIE HALL CONCERT WITH BUCK OWENS &amp; HIS BUCKAROOS</b> Capitol T 2556 (M); ST 2556 (S)	12
	4	<b>THE LAST WORD IN LONESOME</b> Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	12
	5	<b>THE COUNTRY TOUCH</b> Warner Mack, Decca DL 4766 (M); DL 74766 (S)	14
6	9	<b>ANOTHER BRIDGE TO BURN</b> Ray Price, Columbia CL 2528 (M); CS 9228 (S)	6
	7	<b>STEEL RAIL BLUES</b> George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	7
	8	<b>SUFFER TIME</b> Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	12
9	29	<b>YOU AIN'T WOMAN ENOUGH</b> Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	2
	10	<b>TILL THE LAST LEAF SHALL FALL</b> Sonny James, Capitol T 2561 (M); ST 2561 (S)	10
11	23	<b>THE STREETS OF BALTIMORE</b> Bobby Bare, RCA Victor LPM 3618 (M); LSP 3618 (S)	4
	12	<b>THE DRIFTER</b> Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	7
	13	<b>LONESOME IS ME</b> Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	11
	14	<b>LET'S GO COUNTRY</b> Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	11
15	28	<b>GEORGE JONES GOLDEN HITS</b> United Artists, UAL 3532 (M); UAS 6532 (S)	4
	16	<b>PUT IT OFF UNTIL TOMORROW</b> Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	12
	17	<b>ALONE WITH YOU</b> Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	12
	18	<b>DISTANT DRUMS</b> Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	21
	19	<b>I LIKE 'EM COUNTRY</b> Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	26
	20	<b>CONNIE SMITH SINGS GREAT SACRED SONGS</b> RCA Victor LPM 3589 (M); LSP 3589 (S)	6
21	26	<b>SINGIN' STU PHILLIPS</b> RCA Victor LPM 3619 (M); LSP 3619 (S)	4
	22	<b>DON'T TOUCH ME</b> Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	15
	23	<b>EVIL ON YOUR MIND</b> Jan Howard, Decca DL 4793 (M); DL 74793 (S)	11
	24	<b>I'M A PEOPLE</b> George Jones, Musicor MM 2099 (M); MS 3099 (S)	17
	25	<b>COUNTRY ALL THE WAY</b> Kitty Wells, Decca DL 4776 (M); DL 74776 (S)	14
26	35	<b>CONFESSIONS OF A BROKEN MAN</b> Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S)	2
	27	<b>I'M A NUT</b> Leroy Pullins, Kapp KL 1488 (M); KS 3488 (S)	6
	28	<b>DUST ON MOTHER'S BIBLE</b> Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	21
	29	<b>MISS BONNIE GUITAR</b> Dot-DLP 3737 (M); DLP 25737 (S)	4
	30	<b>MANY HAPPY HANGOVERS TO YOU</b> Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	16
	31	<b>SOMETHIN' FOR EVERYONE</b> Elton Britt, ABC ABC 566 (M); ABCS 566 (S)	4
	32	<b>GETTIN' ANY FEED FOR YOUR CHICKENS?</b> Del Reeves, United Artists UAL 3530 (M); UAS 6530 (S)	7
33	—	<b>THE SEELY STYLE</b> Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	1
34	—	<b>COUNTRY SHADOWS</b> Hank Williams Jr., MGM F 4391 (M); SE 4391 (S)	1
	35	<b>MAN WITH A PLAN</b> Carl Smith, Columbia CL 2501 (M); CS 9301 (S)	10
36	—	<b>BREAKIN' THE RULES</b> Hank Thompson, Cap. T 2575 (M); ST 2575 (S)	1
	37	<b>THE WAY YOU LIKE IT</b> Buddy Cagle, Imperial LP 9318 (M); LP 12318 (S)	3
	38	<b>I WANT TO GO WITH YOU</b> Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	32
39	—	<b>A MILLION AND ONE</b> Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	1
	40	<b>TRUE LOVE'S A BLESSING</b> Sonny James, Capitol T 2500 (M); ST 2500 (S)	22

# *A Full House of Solid Sound ...From Newkeys!*



**JIMMY NEWMAN**

**"BRING YOUR  
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Decca (31994)



**DAVE DUDLEY**

**"LONG TIME  
GONE"**

Mercury (72618)



**DAVID PRICE**

**"JACK KNIFE"**

c/w

**"TRUCK  
DRIVER'S  
WALTZ"**

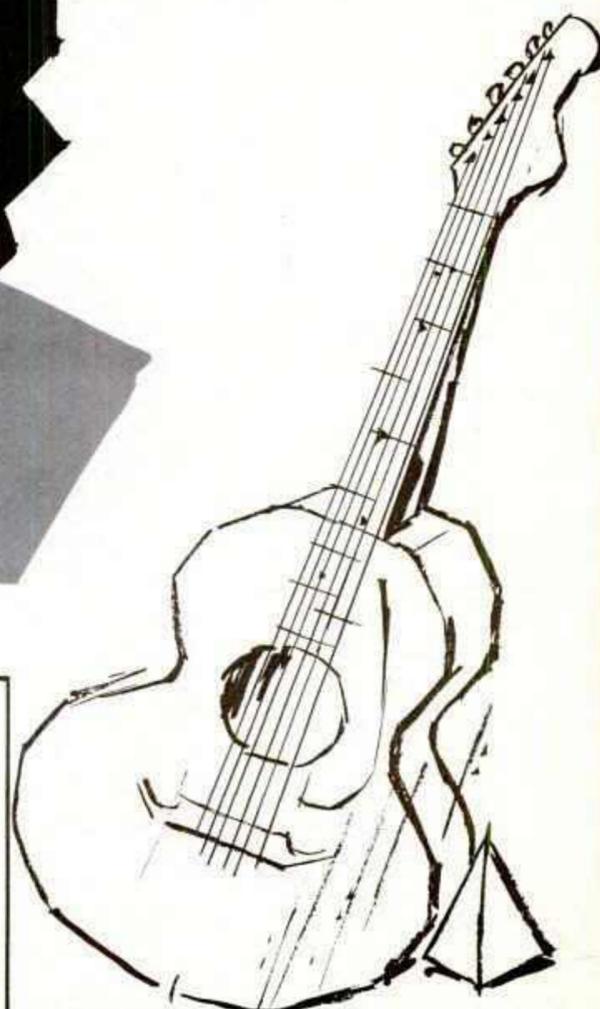
Hickory (45K 1416)



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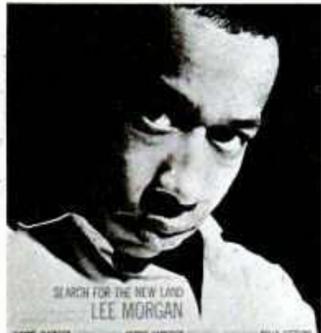


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★ **NATIONAL BREAKOUTS**

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BREAKOUTS THIS WEEK

★ **REGIONAL BREAKOUTS**

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

**HEAVEN MUST HAVE SENT YOU**

Elgins, V.I.P. 25037 (Jobete, BMI) (New York-St. Louis)

**DON'T ANSWER THE DOOR**

B. B. King, ABC 10856 (Mercedes, BMI) (St. Louis-Houston)

**HERE, THERE AND EVERYWHERE**

Fourmost, Capitol 5738 (Maclen, BMI) (New York)

**STAND IN FOR LOVE**

O'Jays, Imperial 66197 (Metric-Bar-New, BMI) (St. Louis-Pittsburgh)

**PUSHIN' TOO HARD**

Seeds, GNP Crescendo 372 (Neil-Seeds, BMI) (Albany-Buffalo)

**EVERY DAY AND EVERY NIGHT**

Trolls, ABC 10823 (Pamco & Yvonne, BMI) (Chicago)

**AND I LOVE HER**

Vibrations, Okeh 7257 (Maclen, BMI) (St. Louis)

**MY BABY**

Garnet Mimms, Veep 1234 (Rittenhouse-Rumbalero, BMI) (Cleveland)

**MERCY**

Willie Mitchell, Hi 2112 (Jec, BMI) (St. Louis)

**(WE'RE GONNA) BRING THE COUNTRY TO THE CITY**

Tony Mason, RCA Victor 8938 (Zira-Ascola-Kaye, BMI) (Philadelphia)

**SHADES OF BLUE**

Shirelles, Scepter 12162 (Fine Line, BMI) (St. Louis)

**THESE THINGS WILL KEEP ME LOVING YOU**

Velvelettes, Soul 35025 (Jobete, BMI) (St. Louis)

**HEART**

2 of Clubs, Fraternity 972 (Leeds, ASCAP) (Cincinnati)

**TIME STOPPED**

Marvin Smith, Brunswick 55299 (Jalynne-BRC, BMI) (Chicago)

**PIPELINE**

Chantays, Dot 145 (Downey, BMI) (Minneapolis-St. Paul)

**GAMES THAT LOVERS PLAY**

Wayne Newton, Capitol 5754 (Miller ASCAP) (Houston)

**WISH YOU WERE HERE, BUDDY**

Pat Boone, Dot 16933 (Spoone, ASCAP) (Milwaukee)

**(WHEN SHE NEEDS GOOD LOVIN') SHE COMES TO ME**

Chicago Loop, DynoVoice 226 (Saturday-Pendulum, BMI) (Pittsburgh)

**New Album Releases**

**A&M**

THE SANDPIPERS—Guantanamo; LP 117, LP 4117

**ANGEL**

MICHAEL FLANDERS & DONALD SWANN—At the Drop of Another Hat; 36388, S 36388

**ARGO (LONDON IMPORT)**

GEORGE BERNARD SHAW—St. Joan (complete)—Various Artists; RG 470/1/2, ZRG 5470/1/2  
JEROME K. JEROME—Readings From Three Men in a Boat—Various Artists; RG 319  
JOHN MILTON—Paradise Lost, Books 3 and 4; RG 463  
THE ENGLISH POETS—Elizabethan Sonneteers & Edmund Spenser; RG 485  
THE ENGLISH POETS—Campion, Jonson, Herrick; RG 486  
MICHAEL MAC LIAMMOIR—I Must Be Talking to My Friends; RG 493

**BANG**

The Feel of NEIL DIAMOND; BLP 214, BLP 214 (S)

**CAPITOL**

TENNESSEE ERNIE FORD—God Lives; T 2618, ST 2618

**CAPITOL IMPORTS (INDIA)**

BADE GHULAM ALI KHAN VOL. 2; MOAE 137  
TAGORE: SHAPMOCHAN—Various Artists; MOAE 138

**COLUMBIA**

Christmas with THE BEERS FAMILY; ML 6335, MS 6935  
BRAHMS: SYMPHONY NO. 3; ACADEMIC FESTIVAL OVERTURE—New York Philharmonic (Bernstein); ML 6309, MS 6909  
CHARLIE BYRD Christmas Carols for Solo Guitar; CL 2555, CS 9355  
ANITA BRYANT—Mine Eyes Have Seen the Glory; CL 2573, CS 5973  
JOHNNY CASH—Happiness Is You; CL 2537, CS 9337  
LITTLE JIMMY DICKENS Greatest Hits; CL 2551, CS 9351  
JOHNNY DUPONT—All Stops Out!; CL 2550, CS 9350  
FLATT & SCRUGGS' Greatest Hits; CL 2570, CS 9370  
HANDEL: MESSIAH (Highlights)—New York Philharmonic (Bernstein); ML 6328, MS 6928  
WOODY HERMAN—The Jazz Swinger; CL 2552, CS 9352  
IVES: MUSIC FOR CHORUS—Gregg Smith; ML 6321, MS 6921  
MAHALIA JACKSON—Garden of Prayer; CL 2546, CS 9346  
STONEWALL JACKSON—All's Fair in Love 'n' War; CL 2509, CS 9309

**THE NEW CHRISTY MINSTRELS**—Christmas With the Christies; CL 2556, CS 9356

NEW YORK PHILHARMONIC—Russian Sailor's Dance; ML 6271, MS 6871

THE ORIGINAL CARTERS—Sara and Maybelle; CL 2561, CS 9361

SONORA SANTANERA Tropic Tempo; EX 5173

CLEVELAND ORCH.—Szell Conducts Wagner; ML 6284, MS 6884

TCHIKOVSKY: CAPRICCIO ITALIAN—Philadelphia Orch. (Ormandy); ML 6317, MS 6917

**COMMAND**

MITCHELL AYRES & HIS ORCH.—Hollywood Palace; RS 902, RS 902 SD

ORIGINAL SOUNDTRACK—Bolshoi Ballet 67; CC 11035, CC 11035 SD

**ELEKTRA**

MARTIN & NEIL—Tear Down the Walls; EKL 248, EKS 7248

**EPIC**

Here Come the DOODLETOWN PIPERS; LN 24222, BN 26222

EMILE PRUD HOMME—Accordion A La Piaf; LF 18051, BF 19051

CUARTETO IMPERIAL—Latino, Si Gusta; LF 18050, BF 19050

EDDIE LAYTON Plays Lawrence Welk's Greatest Hits; LN 24215, BN 26215

THE MORRISTOWN ORPHEUS CHOIR—The Valley in Song; LF 18049, BF 19049

THE REMAINS; LN 24214, BN 26214

ANDY STEWART—I'm Off to Bonnie Scotland; LF 18048, BF 19048

ENZO STUARTI—Soft & Sentimental; LN 24216, BN 26216

VARIOUS ARTISTS—San Remo's Greatest Hits 1958-1966; LF 18047, BF 19047

**FONTANA**

Soundtrack from "The Idol"; MGF 27559, SRF 67559

**HEART WARMING**

JAKE HESS & THE IMPERIALS—Slightly Regal; LPHF 1881, LPS 1880

THE SPEER FAMILY—The Happy Jubilee; LPHF 1883, LPS 1882

**HI**

Christmas Cheer From ACE CANNON; HL 12022, SHL 32022

**KAPP**

Sorry My Name Isn't Fred . . . It's BOBBY HELMS; KL 1505, KS 3505

CAL SMITH—All the World Is Lonely Now; KL 1504, KS 3504

Here's HAYDON THOMPSON; KL 1507, KS 3507

BOB WILLS & THE TEXAS PLAYBOYS—From the Heart of Texas; KL 1506, KS 3506

**LIBERTY**

THE DEEP SIX; LRP 3475, LST 7475  
GANTS Again; LRP 3473, LST 7473

**LIFE**

ARTHUR LYMAN—Aloha, Amigo; L 1034, SL 1034

**LONDON**

THE BACHELORS—Bachelors' Girls; LL 3491, PS 491

BRAHMS: VIOLIN SONATA IN G MAJOR OP. 78—Georg Kulenkampff & Georg Solti; CMA 7218

BRUCKNER: SYMPHONY NO. 7 IN E MAJOR—The Vienna Philharmonic Orch.; CMA 7216, CSA 2216

WAGNER: DAS RHEINGOLD—Vienna Philharmonic Orch./Various Artists; A 4340, OSA 1309

WAGNER: DIE WALKURE—Vienna Philharmonic Orch./Various Artists; A 4509, OSA 1509

WAGNER: SIEGFRIED—Vienna Philharmonic Orch./Various Artists; A 4508, OSA 1508

WAGNER: GOTTERDAMMERUNG—Vienna Philharmonic Orch./Various Artists; A 4604, OSA 1604

**LOST NITE**

GARY STEVENS—22 Good Guy Goldies Vol. 1; 114

**MONUMENT**

CHARLES AZNAVOUR—The Very Best of Aznavour; MLP 8052, SLP 18052

EDDIE BARCLAY Plays Paris; MLP 8055, SLP 18055

DIGNO GARCIA & THE CARIOS—Guatemala; MLP 8053, SLP 18053

BILLY WALKER—A Million and One; MLP 8047, SLP 18047

**OKEH**

BILLY BUTLER—Right Track; OKM 12115, OKS 14115

**PHILIPS**

BACH: SUITES FOR ORCH.—Radio Symphony, Berlin Maazel; SPS2-983

BACH: MASS IN B MINOR SOLOISTS, CHORUS, RADIO SYMPHONY—Berlin Maazel; SPS3-981

BACH: BRANDENBURG CONCERTOS—Radio Symphony, Berlin Maazel; SPS2-982

**PRESS**

LOS BRAVOS—Black Is Black; PR 73003, PRS 83003

**RIVERSIDE**

ART BLAKE & THE JAZZ MESSENGERS—Kyto; 493

BILL EVANS TRIO at Shelly's Mannehole; 487

WES MONTGOMERY—Guitars on the Go; 494

**RSP**

ENUZO DISPIUNTI; RSP 1085

BOB SWANSON & THE BEE JAYS—Live Every Minute; RSP 1075

**ROULETTE**

SONNY STITT—The Matadores Meet the Bull; Stitt; R 25339, SR 25339

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The GURUS are nearing!!

# Jazz Beat

By ELIOT TIEGEL

After 25 years as a professional pianist, Ahmad Jamal's philosophy is to never remain on one plateau of achievement. "My style changes," he remarked between sets at a Hollywood club. "Any artist trying to mature, changes. . . I've concentrated on perfecting my music."

The 36-year-old leader of his own trio says his music is "mellowing with age." Then he adds: "But I'm not finished developing; I'm just beginning."

Jamal feels he's at the beginning of a very intense musical period in his career. Now that his "new" trio is firmly established, he has time for researching material, looking over scores and seeking out ensemble pieces.

His lightly swinging, melodically embellished style has evolved into a hard driving attack, characterized by long passages and a gusty sound tying it to today's frantic pace of existence.

Jamil Nasser, Jamal's bassist, has been with the pianist three years. Drummer Frank Gant has worked with the group one year. This ensemble is working more clubs this year than at any time during the past two years, according to the affable leader.

"I'm doing more back-to-back club dates," Jamal interjected. "I had been doing a lot of college concerts. Now, it's back to the clubs. We'll continue to concentrate on college dates, but you can really stretch out in a nightclub. The colleges depend a lot on how

you do record-wise before they book you." Several years ago Jamal played 40 schools in a season. Nowadays he finds enjoyment in a good "disciplined club."

Asked what constitutes a "good disciplined club," Jamal quickly replied: a place in which "no one's breaking a bottle of beer over your head and where people aren't talking too loud." A club's policy re-

flects its owner's attitudes, the pianist believes.

Jamal's attitude anent the college circuit is that he has to "start out in a blaze of 'A-40' and end in a blaze of 'A-40.'" Seeing he had perplexed the writer with "A-40," Jamal explained with a grin: "That's just an expression I use."

An enthusiast of the classics, Jamal has performed with the Cleveland Pops Orchestra outside of the jazz field. He feels present-day jazz goes "beneath the surface" in its complexities. Jamal said that every age has its unique features; its characterizations, he

added a few seconds later. "I don't think the 20th century is any different. In any age no one can say where something is going . . . can pinpoint direction, consistencies or inconsistencies. I don't know where the business is going, but I adhere to the old irrevocable fact of life that if it's good, it will last and endure. So I personally think that what's good, stable and valid will endure for quite some time."

SOLOS: Trumpeter Maynard Ferguson has a contract for 20 weeks at the Tropicana in Las Vegas, where the hotel's Blue Room offers the only jazz on the

Strip. . . . Musicians playing Manhattan are breathing freely these days now that the city has abolished its policy of fingerprinting all cabaret card holders. Mayor John Lindsay reportedly helped eliminate the irritating practice. . . . American avant-garde players have found a home at Ronnie Scott's posh club in London. . . . Don Ellis and his 20-piece band celebrated its first year of occupancy at Bonesville on Melrose Boulevard in Los Angeles.

Items for the column should be sent to Billboard, 9000 Sunset Boulevard, Los Angeles.

## Once upon a hit...



### NEW ALBUMS RELEASES

Continued

SACRED

RALPH CARMICHAEL—The Restless Ones; LP 73046, LPS 74046

SING

JIMMY JONES—Poetry Corner; LP 3218

SOUND STAGE 7

JOE SIMON—Simon Pure Soul; SSM 5003, SSS 5003

UNITED ARTISTS

MANFRED MANN—Pretty Flamingo; UAL 3549, UAS 6549

DEL REEVES Santa's Boy; UAL 3528, UAS 6528

VANGUARD EVERYMAN

KHACHATURIAN: SUITE FROM GAYNE—Vienna State Opera Orch. (Golschmann); SRV 207, SRV 207 SD

VOCALION

CARL BELEW—Country Songs; VL 3774, VL 73774

RED FOLEY; VL 3751, VL 73751

WALLY FOWLER Gospel Sing; VL 3764, VL 73764

WORD

J. T. ADAMS & THE MEN OF TEXAS—We've Come This Far By Faith; W 3350, WST 8350

LEW CHARLES—Chimes at Twilight; W 3360, WST 8360

RODGER HALL—When I Met the Master; W 3388

WORSHIP

MAX MORRIS—Meditations; WLP 802



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TIPS**

by *Larry Finley*

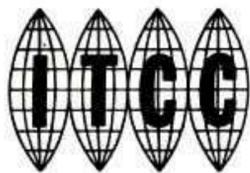
Today's column is very short but very important to ITCC distributors as well as to the cartridge industry.

For the past year ITCC was exclusive duplicator and distributor of the Audio Fidelity label on 8 track and non-exclusive on 4 track.

ITCC has just signed a long term contract with Herman Gimbel, president of Audio Fidelity. The contract gives ITCC the exclusive rights to Audio Fidelity, Little Darlin', and other AF labels on all cartridges including 4 track, 8 track, Playtape and Orrtronics.

Available NOW on both 4 and 8 track are these outstanding artists:

Louis Armstrong, Jo Basile, Oscar Brand, Otto Cesana, Dick Dia, Dukes of Dixieland, Lionel Hampton, Jane Harvey, Al Hirt, Mohammed El-Bakkar, Patachou, Brian Poole, Johnny Puleo, Alfred Wallenstein conducting the Virtuoso Symphony of London, Arthur Winograd conducting the Virtuoso Symphony of London.



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(213) 731-7438

# TAPE CARtridge

## EIA to Publish Dimensional Standards on 3 CARtridges

By **RAY BRACK**

CHICAGO—The Electronics Industries Association will publish dimensional standards on three types of endless loop tape CARtridges in about six weeks. Proposed standards were set up in August by the EIA's engineering committee under H. E. Roys, technical administrator for RCA Victor, Indianapolis, Ind. This committee okayed dimen-

sional standards that would permit the interchangeability of cartridges of similar type. After committee action, 1,000 comment sheets were sent out to the industry. The comment period ended last week and the consensus has been sent to EIA's General Standards Committee for a vote. Approval and publication of the standards should take about six weeks, an EIA spokesman said.

The three types of cartridges involved are the NAB type, "EIA Type 1" (external pressure roller with capstan and head); the Orrtronics type "EIA Type 2" (external pressure roller and head with exposed tape surface parallel with the bottom of the cartridge and capstan) and the Lear Jet cartridge, "EIA Type 3" (internal pressure roller with openings for capstan and heads).

## CARtridge Distributor Racks Automotive Outlets

DALLAS - FT. WORTH—Advance Stereo is racking automotive outlets with CARtridge product. The firm is the Lear Jet playback distributor here, and is one of the cartridge distributors serviced by George Slaughter's Texas Tape Cartridge Corp. Slaughter is president of Texas Tape, and also holds a significant interest in the Advance operation.

According to Slaughter, Advance's racking operation is aimed at bringing current cartridge product to outlets which heretofore had not carried recordings of any kind, such as new car dealers, automotive ac-

cessory houses, home entertainment and appliance retailers.

In racking these non-disk outlets, Slaughter said, "Advance provides a complete inventory and promotion service to the customer." It pre-selects cartridge product, maintains a regular re-stocking service, provides point-of-sale promotion material, and will support the outlet with a local ad campaign, Slaughter said.

He said that an ad campaign using newspapers and broadcast media will be launched aimed at informing the consumer of the outlets handling cartridges. Slaughter stressed the fact

that outlets being racked by Advance are establishments which have not carried recorded product in the past. Texas Tape, he said, is exclusively devoting its efforts on servicing wholesalers, including record distributors.

Slaughter said that his desire to move cartridge product through disk distributors prompted him to bring "a man with record know-how into the Texas Tape operation." Stan Levenson, who recently joined Slaughter's operation, was with the Dot Records New Orleans branch (1959), and has served as Southwest sales representative for Pickwick International, and was general manager for the Handleman Dallas outlet. Levenson is in charge of TTCC's cartridge sales and promotion for record accounts. Bud Beasley is Levenson's counterpart in servicing TTCC's automotive distributor accounts.

## Victor Adds 21 Packages; Total Now 372 Stereo-8's

NEW YORK—RCA Victor is adding 21 new stereo-8 CARtridge tapes to the 16 new packages by Elvis Presley already in its October schedule. This month's release brings the new RCA Victor Stereo-8 cartridge tapes available to 372 packages.

Included in the new release is the current Colgems hit LP, "The Monkees," and Richard (Grooves) Holmes' Prestige album, "Soul Message," which has been on both the pop and rhythm and blues charts. Another Prestige LP, "Stan Getz' Greatest Hits" is also being made available this month. This marks the first time that RCA Victor has offered the Prestige and Colgems labels on Stereo-8.

Victor artists in the new release include Peter Nero, Statesmen Quartet with Hovie Lester, George Beverly Shea, the Billy Graham Crusade Choir, Jack Holcomb, the Darol Rice Cello Choir, the Blackwood Brothers, Sam Cooke, Marty Gold, Kate

Smith, Eddy Arnold. There will also be the original cast album of the Lincoln Center's production of "Show Boat," as well as three packages from the Kapp catalog. The Kapp LP's are by Jane Morgan, Lenny Welch and Roger Williams. There will also be several packages from RCA Victor's Red Seal catalog.

## GE Will Market An 8-Track Unit

UTICA, N. Y. — General Electric will market an 8-track tape CARtridge component designed to operate through an FM stereo radio or stereo phonograph this fall. The unit, Model M8600, plays cartridges through any stereo radio or phonograph equipped with standard input jacks. Tone, volume and balance are controlled through the companion radio or amplifier. The suggested list price is \$99.95.

## SPEECHES ISSUED

The complete text of all the speeches delivered at Billboard's Tape CARtridge Conference at the Edgewater Beach Hotel, Aug. 29-30, is off the press, and copies will be sent to all Conference registrants at no charge.

The speeches are carried in an 8½ by 11 inch 56-page special edition, and includes the text of the 20 industry leaders who addressed the affair. It also includes a complete copy of the agenda, and photographic coverage of the sessions.

Copies of this edition are available at \$5 each. Orders should be addressed to Special Projects Division, Billboard, 165 W. 46th St., New York, N. Y. 10036.

## 2 Yule Sets in Col.'s 18 Items

NEW YORK—Two Christmas sets are among the eighteen 8-track tape CARtridge titles being released by Columbia Records this month. The Christmas music is performed by the Ray Conniff Singers, and Andy Williams. The release includes a twin pack by Andre Kostelanetz and his orchestra.

Other single-pack cartridges are by Johnny Cash, Ray Conniff and the Singers, the Cyrle, Doris Day, Percy Faith and his orchestra, Ken Griffin, Woody Herman, Johnny Horton, Paul Revere and the Raiders, Mongo Santamaria, Jerry Vale, Leonard Bernstein and the New York Philharmonic, Eugene Ormandy and the Philadelphia Orchestra, the original Broadway cast albums of "Mame" and "Gypsy."

## Muntz: 925,000 Players in Use

VAN NUYS, Calif. — Earl Muntz, president of Muntz Stereo-Pak, has released a tape CARtridge survey based on the results of his own research team.

According to the survey, some 800,000 4-track cartridge units are now in use. The survey sets 8-track figures at 125,000. Muntz says these figures reflect a "substantial increase over statistics published in the special Muntz section appearing in Billboard, Sept. 17."

Basing his opinion on the national survey he has just completed, Muntz projects a sales figure of one million 4-track units and 700,000 of the 8-track type will be sold by the end of 1967. He also predicted that half of the 4-track sales will be made on the new \$39.95 Muntz model.

## Craig Panorama Pitch on Radio

LOS ANGELES—Craig Panorama will promote its car stereo CARtridge player line as sponsors of NBC's nationwide radiocast of the Rose Bowl on Jan. 2. Stan Kenton will pitch the message.

The electronic company will gear its promotion to help dealers stretch retail sales well past January. The merchandising emphasis is designed to cover the Christmas gift-giving season as well as the first months into the new year.

Side feature is a merchandising dealer contest with first prize a trip to Japan for one couple and trips for six couples to the Rose Bowl game in Pasadena.

OPENING UP A NEW RECORD SHOP?

## The Bomb Predicts

- 1956 I said Presley was just a swivel hip fad  
—They believed me
- 1963 I said the car tape business would go out as fast as the hula hoop  
—They believed me
- 1964 I said the Beatles were just a mop hair craze  
—They believed me
- 1966 Now I say I can triple their sales, reduce their inventory and increase their mark up  
—Now they don't believe me

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Winter**

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# BIG DEALER WINDOW CONTEST!

INSPIRED BY THE GREAT, NEW ALBUM RELEASE FROM —



## "Music of the West"

MONAURAL AFLP-2164 STEREO AFSD-6164

WIN A  
**WINCHESTER**<sup>®</sup>

Winchester<sup>®</sup> Licensed by Olin Mathieson Chemical Corporation



CONTEST!

BONANZA OF GREAT PRIZES!



<p><b>GRAND PRIZE</b> <b>25</b> WORLD FAMOUS <b>WINCHESTER</b> 1400 Automatic Shotguns</p> 	<p><b>FIRST PRIZE</b> <b>50</b> LEVI'S <b>WINCHESTER</b> PLAID JACKETS</p> 	<p><b>SECOND PRIZE</b> <b>100</b> LEVI'S <b>WINCHESTER</b> PLAID SHIRTS</p> 	<p><b>THIRD PRIZE</b> <b>100</b> NIMBUS <b>WINCHESTER</b> TOBACCO POUCHES</p> 
<p><b>FOURTH PRIZE</b> <b>250</b> WINCHESTER HISTORICAL CALENDARS</p>			

### How to Enter

Build a creative window featuring at least three Audio Fidelity "Sound of the West" albums plus window display unit.

### Contest Date

Your display must remain up for not less than one week beginning Dec. 1st and ending Jan. 30th. All entries must be mailed no later than midnight Jan. 31st.

### Contest Rules

Take a photograph or snapshot of your displays. Quality of photograph will not count. Prizes awarded on basis of creativity and selling power only. Judging will be done by an impartial group of specialists selected from the record industry. No member of AUDIO FIDELITY will sit on the judging panel. All photographs become the property of AUDIO FIDELITY.

PLUS A BONANZA OF PRIZES FOR YOUR CUSTOMERS!

### How do they win...

By simply finishing the following sentence in 25 words or less: "The next best thing to a trip out West is the Audio Fidelity record album "MUSIC OF THE WEST" because....." Here's the fabulous list of prizes your customers may win in this exciting contest.



SALES AIDS TO HELP YOU SELL!

**JOIN UP PARTNER**

AUDIO FIDELITY - "WIN A WINCHESTER" CONTEST

Inspired by the Album "Music of the West" Song by "The WINCHESTER Chorus"



**BONANZA OF PRIZES**

500 SETS OF HISTORICAL WINCHESTER CALENDARS

ALL THE WINCHESTER AND SPYGLASS CARDS IN THESE SALES AIDS ARE FREE!

<b>50</b> WINCHESTER 1400 AUTOMATIC GUNS	<b>50</b> LEVI'S WINCHESTER JACKETS	<b>50</b> LEVI'S WINCHESTER PLAID SHIRTS	<b>100</b> NIMBUS WINCHESTER PLAID TOBACCO POUCHES	<b>500</b> Sets of the Historical Winchester Calendar
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CALL YOUR DISTRIBUTOR FOR DETAILS!

Audio Fidelity Records, Inc., 221 West 57th St., New York, N.Y.



# MUNTZ STEREO-PAK NEW RELEASES

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
CHRISTMAS IN A MONASTERY	Sons of St. Francis	ABC	XA-11A
SILENT NIGHT	Lawrence Welk	Dot	XB-16A
MERRY CHRISTMAS	The Mills Brothers	Dot	XB-17A
CHRISTMAS TIME	George Wright	Dot	XB-18A
A KEELY CHRISTMAS	Keely Smith	Dot	XB-19A
A LIBERACE CHRISTMAS	Liberace	Dot	XB-21A
CHRISTMAS IN STEREO	Sounds of Christmas	Echo	XE-1C
SILENT NIGHT and CHRISTMAS CAROLS (a two-album twin)	Lawrence Welk and Billy Vaughn	Dot	XTB-1TA
KEELY CHRISTMAS and WHITE CHRISTMAS (a two-album twin)	Keely Smith and Pat Boone	Dot	XTB-2TA
CHRISTMAS TIME and A LIBERACE CHRISTMAS (a two-album twin)	George Wright and Liberace	Dot	XTB-3TA
THE BEST LOVED CHRISTMAS PIANO CONCERTOS and CHRISTMAS IN STEREO (a twin-album twin)	George Greeley and Wally Scott	W-B	XTS-1TA
CAROLING, CAROLING and THE SOUNDS OF CHRISTMAS (a two-album twin)	The Gene Lowell Chorus	W-B	XTS-2TB
SILENT NIGHT, CHRISTMAS CAROLS, A LIBERACE CHRISTMAS and CHRISTMAS TIME (a four-album quad)	Lawrence Welk, Billy Vaughn, Liberace and George Wright	Dot	XQB-1QA
MERRY CHRISTMAS WITH THE REGINA MUSIC BOX	The Regina Music Box	WHP	X95-100B
CHRISTMAS WITH JIMMY WAKELY	Jimmy Wakely	Dot	X95-101A
SOUND OF CHRISTMAS	The Ramsey Lewis Trio	Cadet	26-384A
THE FIRST FAMILY OF GOSPEL SONG	The Lewis Family	Starday	80-125B

FROM THE WORLD'S LARGEST LIBRARY OF CARTRIDGE ENTERTAINMENT • 40,000 TITLES  
(INCLUDING 4 AND 8-TRACK LP'S AND 4-TRACK SINGLES)



NOT AFFILIATED WITH MUNTZ TV

MUNTZ STEREO-PAK • 7715 DENSMORE AVENUE • VAN NUYS, CALIF. • 989-5000

## TAPE CARTRIDGE

# Twin Pack, 20 Other Titles in Merc. Pkg.

CHICAGO — Mercury's fifth Stereo 8 tape CARtridge release numbers 21 selections and includes the company's first twin-pack offering at a special 38 per cent discount to the dealer.

The October release brings the Mercury Stereo 8 catalog to an 89-title total. The company also has a 50-title cassette library and offers 54 titles in 4-track Fidelipac cartridges.

The twin-pack selection (MCT 8-64037) includes "Exciting Sounds" and "Strings Afire in Spain," by Clebanoff. The new discount applies only to the twin pack and compares with the company's normal 33 1/3 per cent. Suggested list is \$9.95 for this first in a continuing series of two-album packages.

The standard Stereo-8 releases include two million-seller singles, "Wild Thing" by the Troggs and "Sunny" by Bobby Hebb. With a 40-tape order, dealers receive at no charge Mercury's plastic self-merchandising display.

To simplify inventory, Mercury is converting all cartridge product catalog numbers to standard stereo LP numbers.

The new Stereo-8 release includes, on the Mercury label: "Night Train," Buddy Morrow (MC8-60009); "Sil Austin Plays Pretty for the People" (MC8-60096); "Golden Hits,"

Frankie Laine (MC8-60587); "Golden Hits of Eddy Howard," Eddy Howard (MC8-60562, was 64013); "Smothers Brothers at the Purple Onion" (MC8-60611); "Guitars Greatest Hits," Tom & Jerry (MC8-60626); "Sarah Vaughan's Greatest Hits," Sarah Vaughan (MC8-60645); "Erroll Garner Plays Misty," Erroll Garner (MC8-60662, was 64015); "Mancini Songbook," Quincy Jones (MC8-60863); "Love Is Everything," Johnny Mathis (MC8-60991, was 64033); "The Best of Mike Nichols and Elaine May" (MC8-60997).

Mercury classical selections in the release include "Music of Leroy Anderson, Vol. 1," F. Fennell (MC8-90009) and "Music of Leroy Anderson, Vol 2" (MC8-90043, was 94004).

Released on the Philips label are "Sunny," Bobby Hebb (PC8-600-212); "Teresa Brewer's Greatest Hits" (PC8-600-062); "Swingle Singers Go Baroque" (PC8-600-126); "Swan Lake," Tchaikovsky, with Pierre Monteux (PC8-900-089).

"James Brown Plays New Breed," James Brown and Orchestra (SC8-67080), comes from the Smash catalog. Limelight contributes "Cannonball and Coltrane" (LC8-86009) and "Wild Thing," the Troggs (FC8-67556).

## Music on Campus

By ROGER LIFASET

The Serendipity Singers were the highlight of this year's annual Gala Fete sponsored by Parsons College, reports campus correspondent Gary Green. This was the second trip to the campus by the group, and they proved to be the biggest event of the summer tri-mester session. . . . KUAT-TV, on the campus of the University of Arizona, has received a grant of more than \$345,000 from the Department of Health, Education and Welfare. The educational station plans to expand its present operations and to develop complete local and color transmission. . . . The well-known American concert pianist Leonard Shure joined the University of Texas faculty this fall as guest professor of music. . . . Atlanta's WPLO-FM, the 25,000-watt voice of Georgia State College, recently played host to recording artists Carl Craig and Marcus Hemphill, The Pair Extraordinaire. The special 45-minute program was run, without advance notice, during "George's Jazz," but according to program manager, Roger Porter, audience response was so enthusiastic the station repeated the show following a two-week promotional campaign.

Peter Nero appeared at the Indoor Stadium, Duke University, on Oct. 1. . . . Arlo Guthrie was at the University of Buffalo on Oct. 8. . . . Dakwood College featured Pete Seeger in concert on Oct. 7. . . . Theodore Bikel peared at Dartmouth College on Oct. 8, Georgia State University on Oct. 27. He's due at Phillips Academy on Nov. 6. . . . The Serendipity Singers will be heard in concert at The Oregon School of Education on Nov. 5. . . . Woody Herman and His Herd appeared at Purdue University on Oct. 7 and 8 and he's due at Washburn University on Oct. 22. . . . Judy Collins entertained at Cornell College on Oct. 1, The University of Buffalo on Oct. 7, and Dartmouth College on Oct. 8. . . . Tom Paxton will play at LaSalle College on Oct. 21 and Brandeis University on the 22nd.

Dennis Riff, Franklin and Marshall College and Thomas R. Deso, University of Virginia, are Bill-

board's new college correspondents.

Keep the college wires hot by sending news to Roger Lifaset, Billboard College Bureau, 165 West 46th St., New York, N. Y., 10036. If your college isn't represented by Billboard's College Bureau, write: care of Box H, and the above address.

Billboard's College Bureau has added four new correspondents to its roster. Nicholas A. Spaulding, University of Dayton; Bruce Huntington, San Diego State College; Thomas E. Karowski, St. Johns University, and Douglas Tatelman, Florida Presbyterian.

Keep college news coming to Roger Lifaset, Billboard College Bureau, 165 West 46th Street, New York, N. Y. 10036. If your college is not represented by Billboard's College Bureau, write Billboard College Bureau, care of Box H, and the above address.

## Tenna Sales Are Up; Net Down

CLEVELAND—Tenna Corp., which among other products produces automobile CARtridge players and will enter the home cartridge player market soon, reported for the fiscal year ended June 30 a 25.4 per cent decline in net with a 31.2 per cent gain in sales. Sales were up to a record \$22,305,688. Earnings were \$632,894.

## 'Super Oldies' in Cap. New Series

LOS ANGELES — "Super Oldies," consisting of former hit singles, is Capitol's latest merchandising series. The first release encompasses 11 disks by such artists as Nat Cole, Tex Ritter, Ned Miller, the Beach Boys, Buck Owens, Nancy Wilson, Jackie Gleason, Lou Rawls and Milt Buckner.



RETAIL FOCAL POINT of the new RCA Victor tape recorder line is this new mass merchandiser, permitting display and demonstration of nine reel-to-reel and cartridge tape recorders. Requiring small floor space, the unit is one of several new display and sales promotion items available to dealers handling the line.

## Locks Up His Recorders To Prevent Pilferage

DENVER — When several losses convinced Herb Cook, general manager of the big Dave Cook Sporting Goods Store in Denver, Colo., that tape recorders are a highly pilferable item, he took decisive steps.

The Cook stores all feature tape recorders on a gondola out where the customer can examine them without help from a salesperson. All are connected and easy for instant demonstration.

This has substantially promoted sales in all tape-recorder racks, including stereo and nonaural, according to Cook, but it likewise has laid the store open to pilferage.

Theft, however, has been eliminated at Cook's four major locations through the use of a continuous chain system. No recorder can be removed from the display without unlocking a small padlock.

Aware that a mass of chains would make an unattractive display, Cook took a cue from the bicycle department and uses stainless steel chains covered with pastel-colored rubber tubing. Not only does this serve to disguise the chains, the elastic covering prevents chains from marring the cases of tape recorders on display.



MINIATURE TAPES, from Sentry Industries, Inc., of Mount Vernon, N. Y., and distributor of tape equipment and tapes that play at 3 3/4 ips. The tapes are on small (3 1/4-inch) reels and are available both in 4-track stereo and 2-track monaural. The first release of the miniature tapes has 24 albums (one of the largest releases of pre-recorded mono tape ever), including new arrangements of well-known tunes from musical shows, folk songs, and other types of popular music. Royal Miniatures, as the tapes are called, reportedly will play on all tape recorders, regardless of size—providing a half an hour of music.

# Predict \$2.5 Billion in Christmas Quarter Sales

CHICAGO — Radios, phonographs and guitars will be high on the list of hot gift items expected to boost fourth-quarter musical and home entertainment product sales 15 per cent to a total of \$2.5 billion for the Christmas quarter.

The National Association of Music Merchants (NAMM) predicted the increase based on new product development and new highs in retail sales reflected in peak attendance and orders at the 1966 Music Show here last summer.

According to NAMM, Christmas quarter sales of the expected amount would represent 40 per cent of the estimated musical merchandise dollar volume for the entire year.

Color television will pace dollar volume, but radio, phonograph, record and guitar sales will also account for an increased share, according to

NAMM executive vice-president William R. Gard.

The association predicts that the biggest entertainment gift item will be radios, with more than 10 million units moving during the last three months of 1966.

"Stores will sell 45 per cent of all their radios and phonographs during these three months," Gard said.

Guitar sales during the final quarter will exceed 500,000 units, NAMM estimated. Many of these sales will also include satellite merchandise such as amplifiers, lessons, music, stands, microphones, etc.

NAMM predicts that \$1 billion worth of color TV sets will be sold during the last quarter. And piano sales will go over the 250,000 mark for all of 1966 for the first time since the 1920's.

Record sales during 1965 hit \$830 million, NAMM pointed

out, and last quarter 1966 figures are expected to help 1966 top that figure. NAMM reports that there are now 55,000,000 phonographs in American homes.

"America is on an all-out spending spree for music, whether it's listening or playing," Gard said. "All signs indicate that musical-interest products, whether portable phonographs, transistor radios, guitars or pianos, will soar to new sales marks in the coming Christmas selling season. Music is 'in' as the teen-age crowd would say, and the industry will be hard put to cope with the demand these last three months of 1966."

Gard reported that Americans spend more money on musical items than the rest of the world put together. Out of every \$5 spent in the U. S. for recreation, he said, \$1 is spent for music and home entertainment.

Merry Christmas, dealers!

## NAMM SERVICES

### More Management Aids for Retailers

Third in a series in response to dealer inquiries regarding the National Association of Music Merchants.

CHICAGO—Comes the time when every dealer is faced with such questions as should I expand; modernize; move?

The National Association of Music Merchants, as a free service to members, provides a manual helping to answer such questions.

A successful merchandising establishment should be planned in proportion to its sales and profit potentials of each individual department, the publication asserts. Every store is an individual, and among the factors to be determined in establishing, remodeling or enlarging facilities are the location, physical area, owner's personality, customers' ethnic and educational backgrounds, it points out. The booklet helps the store owner approach these matters intelligently.

#### Personnel Policy

For guidance in preparing a store personnel policy manual, whether for two or 50 employees, NAMM has prepared a special report called "You And Your Job." Available free to

members, this report contains suggestions on how to prepare store rules and regulations affecting employees.

Among several statistical survey reports available from NAMM of particular interest to record retailers is the store operating study on "Merchandising And Operating Experiences." It is an annual study of profits, sales trends, gross margin, turnover, operating expenses and advertising. Compiled by the E. H. Scull Co., this study is confidential and is available only to members, who receive a free copy at publication.



C. J. (Red) Gentry, manager of radio products for Motorola Consumer Products, says some four million FM/AM radio sales are expected this year. Thus, the company has rounded out its line with six new models ranging from \$49.95 to \$84.95 suggested list: all table and clock radios in a "custom classic collection." . . . William C. Hagey has resigned as manager of the quality assurance department of Zenith Radio Corp. after 30 years' service and James L. Heller has been promoted to the job. . . . M. L. Severine has been named controller of Philco's sales and distribution division replacing Edward J. Bailey who resigned. . . . DeJur-Grundig's new "Versatile III" tape recorder at \$59.50 weighs 13 ounces and fits in the palm of your hand. With "integrated circuitry," the unit operates 15 hours on three penlite batteries and records and plays back up to 45 minutes on a standard quarter-inch tape. . . .

RAY BRACK



R. W. (BOB) KEYWORTH has been appointed president of Kay Musical Instrument Co. following the resignation of Sidney M. Katz. The appointment was made by the Seeburg Corp., which acquired the guitar and amplifier producer last year. Keyworth said dealers may expect a continuing flow of new selling ideas, helps and programs from Kay.

## 4-Tape Issue From Capitol

HOLLYWOOD — Capitol Records has released four new reel-to-reel 7 1/2 i.p.s. tapes.

The titles and numbers are "The Old Rugged Cross," Wayne Newton (ZT 2563); "Soulin," Lou Rawls (ZT 2566); "If She Walked Into My Life," Gordon MacRae (ZT 2578) and "Peter Ustinov Tells the Stories of Barbar the Elephant & the Little Tailor," the Paris Conservatoire Orchestra. Georges Pretre conducting (ZS 36357).

**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.

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Originators of the \$9.95 Diamond Needle

Say You Saw It in Billboard

# CLASSIFIED MART

## New Products

### BUSINESS OPPORTUNITIES

**MANUFACTURERS' REPRESENTATIVES** now calling on auto stereo accounts. Choice territories open. Manufacturers of 4 and 8 track. Humorous party tapes by Redd Fox, etc. Reps., distributors, dealers, write Laff Productions, Division of E. & S. Enterprises, 6933 N. Rosemead, Suite 35, San Gabriel, Calif.

### DISTRIBUTING SERVICES

**ATTENTION, RECORD OUTLETS:** We have the largest selection of 45 r.p.m. singles and goodies at \$5 each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y.

**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.

### WANTED TO BUY

**WANT RECORDS:** 45's & LP's. Surplus returns, overstocks, cut-outs, etc. Harry Warriner, Knickerbocker Music Distributors, 453 McLean Ave., Yonkers, N. Y. Phone: GReenleaf 6-7778.

### EMPLOYMENT SECTION

#### HELP WANTED

**AGGRESSIVE, YOUNG SINGLE MAN** for exclusive record promotion of rising Beverly Hills-based label. Salary plus commission. Call 272-1823 or 275-7353.

**HEAD BOOKKEEPER WITH EXPERIENCE** in record business to work for controller of substantial manufacturer. Write fully. Premier Albums, Inc., P. O. Box 1074, Clifton, N. J.

#### RECORDING ENGINEER

For new four-track studio in Northeast city. Growth opportunity with established company.  
Reply in detail:  
BOX 274, Billboard  
188 W. Randolph St.  
Chicago, Ill. 60601  
Reply in confidence, our staff knows of this vacancy.

**WANTED: AMBITIOUS, INTELLIGENT** young man to be right hand man to record exec. Legal knowledge desired but not necessary. Box 273, Billboard, 188 W. Randolph, Chicago, Ill. 60601.

#### POSITION WANTED

**DEPT. STORE EXECUTIVE (BUYER)**, professional musician, strong sales experience, seeks music industry position N.Y.C. area. Box 333, Billboard, 165 W. 46th St., New York, N. Y. 10036.

### PROMOTIONAL SERVICES

**READ "SONGWRITER'S REVIEW"** magazine, 1697-B Broadway, N. Y. C. 10019. \$3 year; sample, 35¢. Guiding Light to Tin Pan Alley. Est. 1946.

**RECORD PROMOTION AND PUBLICITY.** Masters produced, pressed. Co-Op Recording Plan. Compare! Geo. E. Primrose, 165 O'Farrell St., San Francisco, Calif. 94102.

#### National Record Promotion

(You Record It—We'll Plug It)  
Music Makers Promotion Network  
★ New York City ★  
20 Years' Dependable Service  
Brite Star, Cleveland, Ohio  
Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.  
★ DISTRIBUTION ARRANGED  
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★ NATIONAL RADIO & T.V. COVERAGE  
★ BOOKING AGENT CONTACTS  
★ NASHVILLE NEWSPAPER PUBLICITY  
★ RECORD PRESSING  
General Office:  
801 17th Ave. S., Nashville, Tenn.  
Mailing Address:  
14881 Overlook Dr., Newbury, Ohio  
Send ALL Records for Review to:  
Brite-Star, 14881 Overlook,  
Newbury, Ohio  
CALL: Cleveland (216) JO 4-2211

**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.

**Say You Saw It in Billboard**

### RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

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No job too small  
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N.Y., N.Y. 10019  
Ci 7-2159

### MISCELLANEOUS

**FLUORESCENT FIXTURES:** USED 4 FT. 4 in. tubes, \$1.50 ea. on an entire lot basis of approximately 1,000 pieces. F.O.B. Columbia Iron & Steel, P. O. Box 301, Albany, N. Y. 12201.

**G.M.C. CUSTOMIZED DIESEL BUS.** Recent complete overhaul. Seats 10 plus 4 bunks, lockers, air cond., refrigerator, etc., \$9,500. Contact: (212) CO 5-5887.

**WRITTEN 50 RECORDED SONGS, WILL** sell new songs at lowest price. Tape on request. 5535 Ventura Canyon, Van Nuys, Calif. 91401.

**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.

### 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. Heanor Record Center, Derbyshire, 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.

when answering ads . . .

**Say You Saw It in Billboard**

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**REGULAR CLASSIFIED AD:** 25c 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:** 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c 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):

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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 ENCLOSED \_\_\_\_\_

Type of classified ad desired—check one  
 REGULAR CLASSIFIED  DISPLAY CLASSIFIED  
HEADING DESIRED: \_\_\_\_\_



#### University speaker

A COMPACT two-way speaker for starter system. Employs eight inch high compliance woofer, tuned enclosure and has frequency response of 30 to 20,000 hz. Weights 14 pounds and priced at \$71.25.



#### Zenith radio

AM/FM RADIO by Zenith features instant warm-up. Has eight transistors, luminous dial, sleep switch and sleepy head buzzer alarm. Cabinet is less than five inches deep and available in charcoal brown and white and white and beige. No. price.



#### RCA '67 tape recorders

Battery-operated tape recorder, RCA model YHS12 (pictured above). Solid-state, monophonic player records at 3 3/4 and 1 7/8 ips. Two tracks and three-inch reel-to-reel. Price \$39.95. Model YHS15 a set-up version available at \$59.95. Model YHS18 has same features as previous two, but has a five-inch reel, and retails for \$79.95.

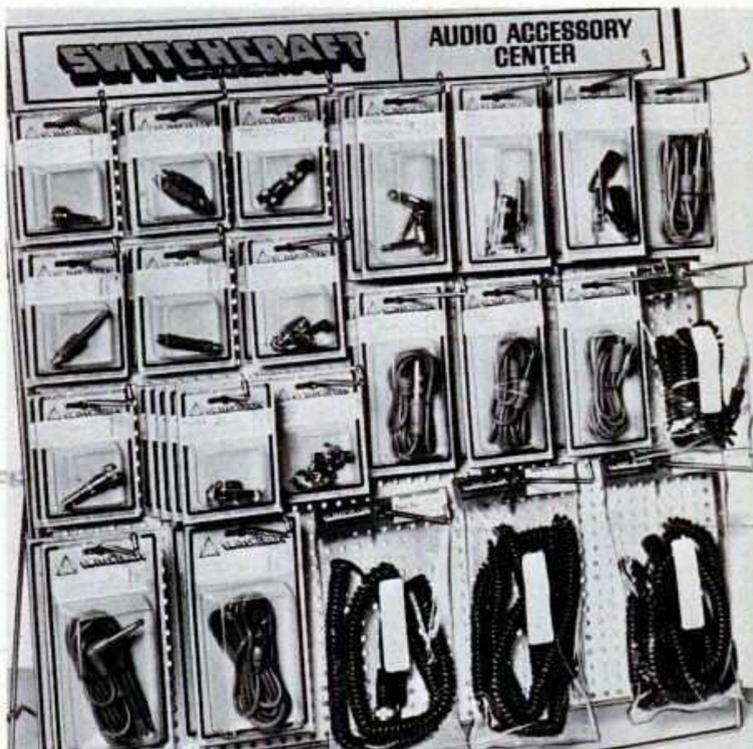


RCA cartridge recorder. Solid-state, monophonic 4-track plays at 3 3/4 and 1 7/8 ips. Vinyl covered wood cabinet at \$129.95.



#### Kay Guitar

Electric bass guitar by Kay Musical Instrument. Double cut-away body, thin-lite neck with adjustable truss rod that prevents warpage, rosewood fingerboard, six inlaid position markers. Bass pickup is regulated by separate tone and volume controls. Guitar retails for \$139.50 and carrying case available at \$22.50.



**NEW ACCESSORY DISPLAY.** This wall/counter display of audio accessories is new from Switchcraft, Inc. of Chicago. The M-74 display is "traffic-tailored," and consumer-oriented, containing selected accessories for use with electrified instruments and microphones. Examples: cables, coiled cords, plugs, jacks and adapters. Measures two feet square. Has automatic inventory cards for easy replacement and reordering.

## Paints Gloomy Chip Picture; Door Not Completely Closed

By HANK FOX

NEW YORK—The possibility of solving the bingo chip slug problem now appears glum. U. S. Secret Service officials told Billboard that they have gotten no co-operation from the plastic chip manufacturers despite requests to the companies asking to change the size of the chips.

"Our hands are tied," a Washington Treasury Department official said. "Legally, they don't have to stop manufacturing the chip." Roger Folz, president of the New York Bulk Vendors Association, has repeatedly met with Secret Service agents in an attempt to have them enforce a law prohibiting the manufacturing of a chip similar in size to any U. S. currency, if it is used to defraud.

Realizing that an acute problem exists, the Secret Service sent letters to the chip manufacturers last July asking them to voluntarily co-operate by changing the size of their discs.

Section 491 of Title 18, United States Code, prohibits the manufacturing of discs and tokens if a determination has

been made that a manufacturer's product is being used fraudulently to procure anything of value. Penalties are provided if the manufacturer has been notified of this practice and continues to produce the item.

Obtaining no response from the manufacturers, the Secret Service division of the Treasury Department followed up the latter with personal visits to these companies. According to a report forwarded to the Washington office from New York, the chip manufacturers do not intend to change their ways.

"The statute doesn't prevent the manufacturers from producing a disc similar in size to a coin," the official explained. "What it does prohibit is the manufacturing of the chip where the manufacturer knows or is told that the chip is being used to defraud.

"It's extremely difficult to trace a particular chip," he continued. "We've been fortunate with some of them because the trade-mark appeared on the chip. However, most of them do not have this identifying mark. The problem is tying the manufacturer to the charge of producing

the chip with fraudulent intentions."

The letter sent to the manufacturers also cited the danger of corrupting children by tempting them to obtain something for nothing.

"Perhaps the only solution lies in bulk vending equipment manufacturers producing more sophisticated coin accepting mechanisms," he added. "I wouldn't say the door is shut to any further progress from the Secret Service. We're continuing to investigate reports that certain chips are being used, but legally, no one is breaking the law as far as we know."

Roger Folz told Billboard that the reason given by the

(Continued on page 64)

## New Products

Note: The description of new bulk vending products listed here is based upon the item as viewed by Billboard. Any delivery date or availability mentioned has been supplied by the manufacturer. Please notify Billboard's Bulk Vending editor in New York if there is any discrepancy between the availability or promised date indicated and that as told to you by the manufacturer.—Ed.

### EPY

**HORNET STINGERS AND AND RINGS.** Mounted on eye-catching black and fluorescent green display cards, the Hornet Stingers come with a suction cup back. The 5-cent capsuled item can be attached to walls, car windows, mirrors, etc. Eppy's other product in the Hornet

series is a 10-cent capsuled ring made of the same soft rubber as the Stingers and mounted on a similar display card. Both are available immediately.

### PENNY KING

**CAPSULE MIX.** New from Penny King is its No. 61 5-cent mix containing calypso dancers and cavemen. Other items included are warriors with gold shields, ten pressure sensitive knee decals and two former 10-cent charms. The set of eight calypso dancers are in bright gold, packaged two to a capsule. The warrior has jointed arms which can be moved. Penny King rounds out the mix with monk salt and pepper shakers and Mr. Big Nose, both former 10-cent items. Each bag of 250 capsules comes with a free display front.

### HENAL

**MONSTER HEADS AND GREEN HORNETS.** Featured in these two 5-cent packages are rings with polyethylene heads and multi-color bases. The Monster Head series consists of six different heads, in-

(Continued on page 64)

## NAMA Lists 154 Show Exhibits

CHICAGO—The complete list of exhibiting companies at its 1966 Convention and Trade Show has been released by the National Automatic Merchandising Association.

Showing equipment and merchandise at Oct. 29-Nov. 1 show at McCormick Place here will be the following firms:

Company	Booth
American Automatic Merchandiser	769
American Can Co., Dixie Prods.	306, 307
American Home Foods	115A
American Tobacco Co.	712, 713
Apple Box	165
Applied Research & Development Corp.	B19
Armour & Co.	613, 614
Aunt Fanny's Baking Co.	621
Austin Biscuit, Div. Fairmount Foods	360, 361
Automatic Prod. Co.	253, 254
Automatic Vendors of America, Inc.	666
AVENCO (Advance Engineering Co.)	763, 764, 765, 766

Beech-Nut Life Savers, Inc.	355
Blumenthal Bros.	A12
Borden Foods Co., Div. The Borden Co.	215
Bowery's, Inc.	549, 605
Brandt Automatic Cashier Co.	656, 657, 658
Brown & Williamson Tobacco Corp.	505
Burry Biscuit Co.	160, 161

Campbell Sales Co.	612
Canada Dry Corp.	500
Carnation Co.	718
Cartco	B13
ChangeBank	216
Chicago Lock Co.	352
Choice-Vend, Div. Seeburg Corp.	112, 113
Chunky Corp., The	626
Clark Gum Co., Div. Philip Morris, Inc.	209
Clark Prods.	B2
Coan Mfg. Co.	303, 304
The Coca-Cola Co.	650-653, 705-708
Coffee Brewing Center	647
Coffee-Mat Corp.	401, 402
Coin Acceptors, Inc.	554
Conex Div., Illinois Tool Works, Inc.	114
Continental Can Co.	654, 655
Continental Coffee Co.	162, 163, 212, 213

Continued Next Week

## Coin Machine Distributors To Elect Officers

CHICAGO — The National Coin Machine Distributors Association in its meeting here Oct. 30 will elect officers, but avoid dealing with any hot, controversial issues.

Association vice-president Jack Nelson of Logan Distributing Co. here, has been acting president since association president Irwin Nable was elected National Vendors Association president in April, said the meeting will be "of a general sort with no controversial subjects on the agenda." He didn't discount the possibility that a member might introduce some hot topic from the floor.

Originally scheduled for the Pick-Congress Hotel, the meeting will be held in the Conrad Hilton Hotel at 10 a.m. Meeting place will be listed on the

hotel bulletin boards, Nelson said.

There has been some talk in the trade that a major supplier might address the distributor gathering and call for an unprecedented program of distributor support in the introduction of new bulk vending items.

But Nelson said, "This is outside the function of our association. We exist chiefly to promote co-operation, communication and good will between the operator and the manufacturer. We are the link between the two. The symbol of our association is composed of three links in a chain, and we are the middle link. I think this is appropriate."

Nominations for offices in the distributor association will be made from the floor during the meeting, Nelson said.

## 10¢ Exemption In New Jersey Under Review

TRENTON, N. J.—The temporary ruling handed down in July by the State Taxation Department exempting dime and under vending sales from the new State sales tax comes under review this month.

The ruling was to cover only July, August and September, according to John V. Costello, president of the New Jersey Automatic Merchandising Council, which co-operated with leading bulk vendors in obtaining the ruling. The exemption clause will be reviewed and a final ruling will be handed down by the taxation department.

The exemption applies to sales of 10 cents or less only if the firm does more than half of its business through vending machine sales.

The law firm of Meyner & Wiley has been retained to represent the New Jersey Council.

## SCHOENBACH CO.

Manufacturers Representative  
Acorn - Amco Distributor

### MACHINES

#### GREAT MONEY MAKER



ACME  
ELECTRIC  
MACHINE

Sample... \$28.50

4 and up... 23.50

Batteries \$1.00  
addl. per mach.

### HOT - HOT

#### 10c VEND ITEMS

(all 250 per bag)

Marvel Mini-Books (3 Books Per Capsule) ..... \$9.50  
Fancy Fingers & Fancy Toes 8.00  
Key Chain Assmt. .... 9.00  
Necklaces, Brooches, Bracelets (Penny King) ... 8.00  
SUPER BALLS for 25c VEND ..... 21.25

#### HOT 5c VEND ITEMS

FROM \$4 TO \$5 PER BAG

#### 1c VEND ITEMS

(all price per M)

Mini-Books ..... \$10.00

Yo-Yo ..... 7.50

1¢ Mixes from ..... 3.50

Parts, Supplies, Stands & Globes. Everything for the operator. One-third deposit with order, balance C.O.D.

**SCHOENBACH CO.**  
715 Lincoln Pl., Brooklyn 16, N.Y.  
(212) PResident 2-2900

## YOU COUNT MORE WITH OAK



### HOT NUT VENDOR

Oak's hot nut cabinet machine is red hot for profit. It makes nut vending easier and more efficient. You can carry a supply of clean glass panels and simply switch while on route. Wash the others later. All gaskets are made of Oak's exclusive Zetafin which is impervious to oil. This machine is a sure-fire location getter. It stands 17" high, is 8" deep and 8" wide.

Time payments available on OAK Machines through all distributors.

**oak MANUFACTURING CO., INC.**  
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031



## Pat and Lyn

SAY:

## CINNAMON HEARTS!

THE "HOTTEST" PENNY'S WORTH IN MACHINES TODAY!

Bright Red—or Assorted Pastels

## Pat and Lyn

CANDIES

DELIVERED TO YOU BY THE WORLD'S LARGEST  
BULK VENDING CANDY MANUFACTURER!

**STANDARD SPECIALTY COMPANY**

1028 44th AVE. OAKLAND, CALIF. 94601

DISTRIBUTOR INQUIRIES INVITED

# Exclusive Employee Units Help Land Good Locations

PHOENIX, Ariz.—Installing a separate peanut vendor for the benefit of employees has helped Bob Dykstra, bulk operator here, to land all-important "big station" locations.

Dykstra is a die-hard where peanuts are concerned. Over 60 per cent of his bulk vendors on location are offered peanuts in penny and nickel portions. During the past few years, with the steady increase in peanut prices, Dykstra has converted 100 machines to 5 cents. He has retained penny machines in big garages and service stations because the units create much goodwill.

Phoenix is a city where there is now a predominance of "big stations" with 60 pumps or more, and where gas volume of 100,000 gallons per month is nothing unusual. In such over-size locations, there may be 10 or 12 employees on duty, most of whom can be depended upon to have a taste for peanuts. In landing such locations, Dykstra frequently informs the service station owner on his first call that he will be glad to install separate machines for the employees in addition to those on the driveways under a canopy.

"The penny and 5-cent machines installed for the help give a more liberal amount of peanuts for the coin," he said.

"I've found that the service station mechanics prefers peanuts to any other bulk vended item, even gum, and that they want them as convenient as possible to work," he said. "They do not want to wash their hands and walk up to the front of the station whenever the urge for a mouthful of peanuts comes their way, so I put a stack of small paper cups alongside the machine installed on the wall of the work area itself to eliminate the problem of greasy fingers."

### Quick Turnover

Dykstra keeps his peanuts profitable on the basis of quick turnover, careful buying, and constantly exhorting his location owners to keep the machines out of the hot Arizona sun, which can lead to rancidity in a day

*(Continued on page 73)*

## BIG FINK GAG TURNS INTO BIG BUBBLE

NEW YORK — A chewing gum which started out as a gag has blown up into a big bubble—bigger than the person who blew it ever expected. John Harvey, a Chicago advertising executive, was familiar with his children calling each other finks. Knowing that the term is "in" these days and having an enterprising mind, Harvey quickly registered the name "Big Fink" with the U. S. Copyright Office and sought a product which would be apropos to the trademark.

He contacted a gum manufacturer in Tennessee, printed up some pink labels to go with the spearmint-flavored gum and he was in business. Harvey says a large drugstore chain began selling the gum. The next thing he knew, he received a letter from the Pentagon asking for more gum. Harvey doesn't know if it'll be the big item of 1966, but it was much more than he ever expected.

## NEW PRODUCTS

• *Continued from page 63*

cluding the wolf man, mummy and Frankenstein-type skull. Colored in daglo, the fluorescent heads are unbreakable. Henal's other new item is a Green Hornet ring. The plastic top is mounted on the same type ring base as the monster head.

# Bulk Banter

## CHICAGO

A pleasant place to spend a afternoon is Morris, Ill., during the Grundy County Annual Corn Festival and in the company of Northwestern Corp.'s genial sales manager Ray Greiner. The Northwestern plant is one of the more dominant features of this comfortable little town of 10,000, the other being Greiner's radio station, WRMI-FM.

WRMI-FM is a smorgasbord of talk, features and easy-listen-

## N. Y. Vendors to Hear Senimore

NEW YORK — The October meeting of the New York Bulk Vendors Association will be hosted by the American Chewing Products Corp., subsidiary of Philadelphia Chewing Gum Corp. Date of the meeting is October 10 at the Sheraton Tenney, located across from LaGuardia Airport at the Grand Central Parkway. American Gum President Edward L. Senimore will address the group. He wouldn't reveal the subject of his talk, but he said it would center around a marketing concept new to the bulk vending industry.

American Gum will hold a cocktail party at 7 p.m., just prior to the meeting. During the general business meeting at 8:30 p.m., the program committee will present the suggested 1966-1967 schedule of events. Two General Electric Snooze alarm clocks will be given away and everyone attending will receive a door prize.

## Gloomy Chip Pic

• *Continued from page 63*

chip manufacturers for not revising the chip's dimensions is that the cost of a new mold would be prohibitive. "We've talked to some manufacturers and found out the cost wouldn't exceed \$1,000 and in all probability it would run slightly over \$500," he said. Many bulk vending operators and manufacturers share the view that the chip manufacturers, while not originally intending to defraud, are reluctant to change because of the large additional income brought in because of the chip's similarity with the coin.

The bingo chip problem has taken on great dimensions in New York because the chips are permitted in the State. In areas where bingo is prohibited, as in Illinois, the dilemma is small, but is starting to rear its head in stronger measure. Don Mitchell, counsel for the National Vendors Association, based in Chicago, has held several meetings with Secret Service officials. Both he and Folz said they will continue to seek action from these officials. Mitchell will present a full report of his discussions at the NVA board of directors meeting in Chicago, Oct. 30, at the Conrad Hilton Hotel.

## FACTS ON NVA PENSION PLAN

CHICAGO—At the National Vendors Association board of directors meeting, NVA counsel Don Michell will announce and give details of a variable pension annuity plan for association members only.

ing music. Greiner covers some news events himself. He's likely to jump up in the middle of a sale and go to a fire or an accident; he had covered a three-fatality, country-road auto accident the weekend before our call. He likes to editorialize over the air and usually has some local campaign going. "The voice of Grundy County and the only station in the world working for the interests of the people of Grundy County is WRMI-FM," Greiner tells his listeners. His listeners also hear Tillie the Milkmaid every morning at 6; teen-age disk jockeys from 7 to 8 a.m.; the women's show after the 10 a.m. news; "Our on the Farm" at 12:15 p.m. with weekly guests Al Pilch, Bob Purdue and Joe Barkley; "Happy Birthday" at 6 p.m., when WRMI helps people celebrate; and now and then "Town Hall," when citizens step to the mike and sound off on anything of general interest. The Northwestern plant is an attractive plant, as plants go. Its assembly lines are graced by some of Grundy County's cutest lasses. And in the front office we found a be-freckled young beauty named Susan Johnson, who hesitantly posed with a new Northwestern product, more—much—more about which you'll be hearing later.

RAY BRACK

## LOS ANGELES

Herb Goldstein, merchandising director and vice-president of Oak Manufacturing, will be in Chicago with his wife, Evelyn, October 28 through November 1 for the NVA board of directors meeting. Oak will have a hospitality suite at the Conrad Hilton beginning Saturday (29).

## EVERY LOCATION

a "PROFIT-LAND"

with

NORTHWESTERN

60

BULK-PAK

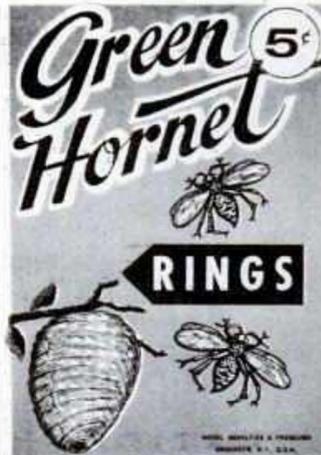
New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers—any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise—suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete details.

**Northwestern**

2603 East Armstrong St.,  
Morris, Ill.  
Phone: WHitney 2-1300



AVAILABLE NOW!!!



\$20/M (capsuled)

\$12.50/M (bulk)

Write, Wire, Phone

**HENAL**

NOVELTIES & PREMIUMS

97 North 10th St., Brooklyn 11, N.Y.

Phone: (212) EV 7-7927

## MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ ..... \$14.80  
N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00  
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00  
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00  
Acorn 5 lb. Globe ..... 10.50

## MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, \$ .92  
Red ..... .92  
Pistachio Nuts, Jumbo Queen, .87  
White ..... .79  
Afghan Crown Red Lip Pistachio .60  
Nuts ..... .60  
Afghan Prince Red Lip Pistachio .53  
Nuts ..... .53  
Indian Nuts, 5 lb. bag, per lb. 1.25  
Cashew, Whole ..... .91  
Cashew, Butts ..... .75  
Peanuts, Jumbo ..... .45  
Spanish ..... .32  
Mixed Nuts ..... .60  
Baby Chicks ..... .35  
Rainbow Peanuts ..... .32  
Bridge Mix ..... .32  
Boston Baked Beans ..... .32  
Jelly Beans ..... .32  
Licorice Gems ..... .32  
M & M, 500 ct. ..... .48  
Munchies, 16-lb. carton, per lb. .39  
Hershey-ets ..... .47

Rain-Bio Gum, 72 ct. ..... \$ .32  
Malt-ette, 100 ct., per 100 ..... .35  
Rain-Bio Ball Gum, 140 ct., 170 ct., 210 ct. .... .32  
Rain-Bio Ball Gum, 30 ct. .... .34  
300 lb. minimum prepaid on all Rain-Bio Ball Gum.

Adams Gum, all flavors, 100 ct. .45  
Wrigley's Gum, all flavors, 100 ct. .45  
Beech-Nut, 100 ct. .... .45  
Hershey's Chocolate, 200 ct. .... 1.30  
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-third Deposit, Balance C.O.D.

## IMMEDIATE DELIVERY

on the New

**Northwestern**

**GOLDEN 60**



This "all product" vendor is truly the most versatile on the market. Handles ball gum, charms, capsules, all nuts and any small bulk products without breaking or crushing. Gold decorative front panel. Mammoth capacity.

Available with 1c, 5c, 10c or 25c Mechanisms

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

**NORTHWESTERN**  
SALES AND SERVICE CO.

MOE MANDELL

446 W. 36th St. New York 18 N.Y.  
LONgacre 4-6467

## HEADQUARTERS

FOR ...

NEW ITEMS  
HIGH QUALITY  
LOW PRICES

You need all three to meet competition, and you need them NOW!

Write for complete price lists and name of our distributor in your territory.



**The Penny King Company**

2538 MISSION STREET • PITTSBURGH, PA. 15203

World's Largest Selection of Capsules and Charms From Factories in Hong Kong & U.S.A.

## MOA Show Theme: 'What Ails the Jukebox?'



HIGH SCHOOL SOPHOMORES Marshall Moonin and Richard Sperling, who attend Mather High School in Chicago, were found by the Billboard photographer at the first test-location model of Chicago Coin's new Super Scope Rifle, the first gun game using a telescopic sight. Illusion of 8-foot shooting gallery is achieved in a 16-inch deep cabinet. (See *New Equipment*, P. 68).

## Rowell Calls for An Alabama Assn.

By RAY BRACK

BIRMINGHAM, Ala. — Describing Alabama as the industry's "most neglected State," Rowe distributor Johnny Rowell urged the organization of a State trade association during a showing of new equipment here last week.

"We are the only industry in the State that is not organized," he told operators assembled to view the new Rowe Music Merchant and Phonovue. "The restrictions, heavy taxation and problems that plague us are of our own doing. Until we organize, the situation will not improve—it will get worse."

Rowell, who was active in the going South Carolina association before opening a new distributorship here several months ago, notified the businessmen that Music Operators of America

(Continued on page 74)



JOHNNY ROWELL: "Our problems are our own doing."

## Rolfing Hits Royalty Bill

NORTH TONAWANDA, N. Y.—R. C. Rolfing, president of the Wurlitzer Co., has personally endorsed the joint jukebox manufacturer statement attacking the language of the House Copyright Bill—see Billboard, Oct. 8—issuing the following statement Oct. 5:

"I fully endorse the comments of our counsel, Mr. Patterson. Every operator of jukeboxes in the United States should be alerted to the threat to our industry of this ill-conceived legislative proposal. This threat, which has been renewed almost annually for 30 years by the Performance Rights Societies, materializes this year in a particularly obnoxious and injurious form. We are not opposed to a reasonable and practicable solution to the controversy over performance rights, but we must and will resist to the utmost legislation which jeopardizes the very life of our industry."

The Rolfing statement with a  
(Continued on page 74)



R. C. ROLFING: "We will resist to the utmost."

## All Exhibit Space Sold for 16th Show; Sked Programming, Royalty Seminars

CHICAGO—An industry seminar double-header scheduled for the first day of the Music Operators of America convention here Oct. 28-30 will tackle two of the biggest problems in the jukebox business today.

Commencing at 3:30 p.m. Friday, Oct. 28, a panel of professionals drawn from operating firms, record companies and one-stops will ask rhetorically, "Is your jukebox ill?" and proceed to the discussion of record programming, promotion and music merchandising.

A similar program feature last year drew a record crowd and changed the minds of several record manufacturers regarding Little LP's.

This year's programming discussion will be directed as much toward record company exhibitors again as to operators, for record firm executives, skeptical of the import of the MOA show, want data of value to carry home. MOA is striving to schedule the caliber of panelists and types of subjects to achieve this.

The second big seminar sub-

## 'SUPER OLDIES' FROM CAPITOL

HOLLYWOOD—Late this month Capitol Records will release the first in a series of "Super Oldies" singles that were national hits originally. The first release, Oct. 24, will include Nat Cole's "Ramblin' Rose"; "High Noon," Tex Ritter; "From a Jack to a King," Ned Miller; "Surfin' U.S.A.," "Shut Down" and "Surfin' Safari"/"409" by the Beach Boys; "Act Naturally"/"Over and Over Again," Buck Owens; "(You Don't Know) How Glad I Am"/"Never Less Than Yesterday," Nancy Wilson; "Apology at Bedtime"/"Melancholy Serenade," Jackie Gleason; "Tobacco Road"/"Blue for a Four String Guitar," Lou Rawls and "Mighty Low"/"Count's Basement," Milt Buckner.

ject of the 16th annual operator conclave will be broached at 4:30 p.m. the same day, following a brief coffee break. The topic—an MOA perennial—is the national copyright law as it pertains to jukebox operation. But this year is unique. The first legislation revising the law in a half century has moved out of the Judiciary of the House—see Billboard, Oct. 8—carrying a chaotic—if historic—jukebox royalty section that would net about \$19 per machine for performance rights societies.

However, because of what have been termed the "misbegotten mechanics" of the section, few among either the operators or the music creators and agents believe the measure in its present form will become the law of the land.

MOA is holding its official reaction to the proposed language in the legislation for this special convention seminar, in which will sit the MOA Legislative Committee made up of chairman Lou Casola, counsel Nicholas E. Allen, MOA president John Wallace, secretary James F. Tolisano, treasurer William B. Cannon and MOA vice-presidents Clinton S. Pierce, J. Harry Snodgrass, George A. Miller, Henry J. Leyser and executive vice-president Fred M. Granger.

Following a status report from Allen, Casola will accept questions from the floor for referral to the appropriate committee members. Formed a year ago, this MOA legislative committee has spent hundreds of hours in Washington during the past year grappling with the royalty question and is the most knowledgeable group in the industry on the subject.

A third major industry problem—the lack of new merchandise and machines—will apparently be dealt with handily this year by supplier exhibitors. All indications are it will be a trade show of new equipment and new ideas. All major record com-

(Continued on page 72)

## Epic to Release More LP's This Month

CHICAGO—At Show time Epic Records—a consistent supplier of 7-inch stereo albums for jukebox programming—will release another package of eight Little LP's.

Epic has drawn praise this year from operators for increased attention to jukebox programming requirements, and company executives, in turn, have expressed satisfaction with operator response to Epic product and promotional innovations.

In the wake of last year's MOA Show, Epic responded to an apparent resurgence of demand for jukebox albums by releasing the largest single bundle of such product in the company's history. The acceptance to this release was described by Epic national sales director Mort Hoffman as "overwhelming," and the company released additional LP's at midyear.

This heightened manufacturer

interest in the jukebox elicited favorable comment from, among others, Bill Cannon, MOA treasurer and chairman of the organization's standing committee on Record Manufacturer Communication and Programming.

### Growing Importance

Reported Epic general manager Leonard Levy, following the company's second 1966 LP release for jukeboxes, "Little LP sales to operators are of growing importance to us."

Last year's MOA show discussions also stimulated several other manufacturers to either step up their Little LP release programs or issue their first titles in the genre. Some 1,000 Little LP titles are now available to operators through one-stops and distributors (see special listing, p. 70).

In behalf of MOA, Cannon, who owns an operating company in Haddonfield, N. J., de-

clared: "We urge members to support all new LP releases, as the companies cannot continue if sales are unprofitable."

Though figures for 1966 are not yet in, Billboard's 1965

## HERE'S YOUR NEW LP LIST

On page 70 you'll find an exclusive listing of all Little LP's now available for jukebox programming. It's the second such list we've published this year and is as complete as the editors could make it. Manufacturers with product for listing, contact Coin Machine Editor, Billboard Magazine, 188 W. Randolph Street, Chicago, Ill. Address requests for reprints—15 cents each, 10 cents for quantities over 50—in the same manner.

survey of the operating business indicated that demand has begun to grow, if only slightly. Just over 4 per cent of the typical operator's record purchases were Little LP's during the year, 1 per cent higher than in 1964.

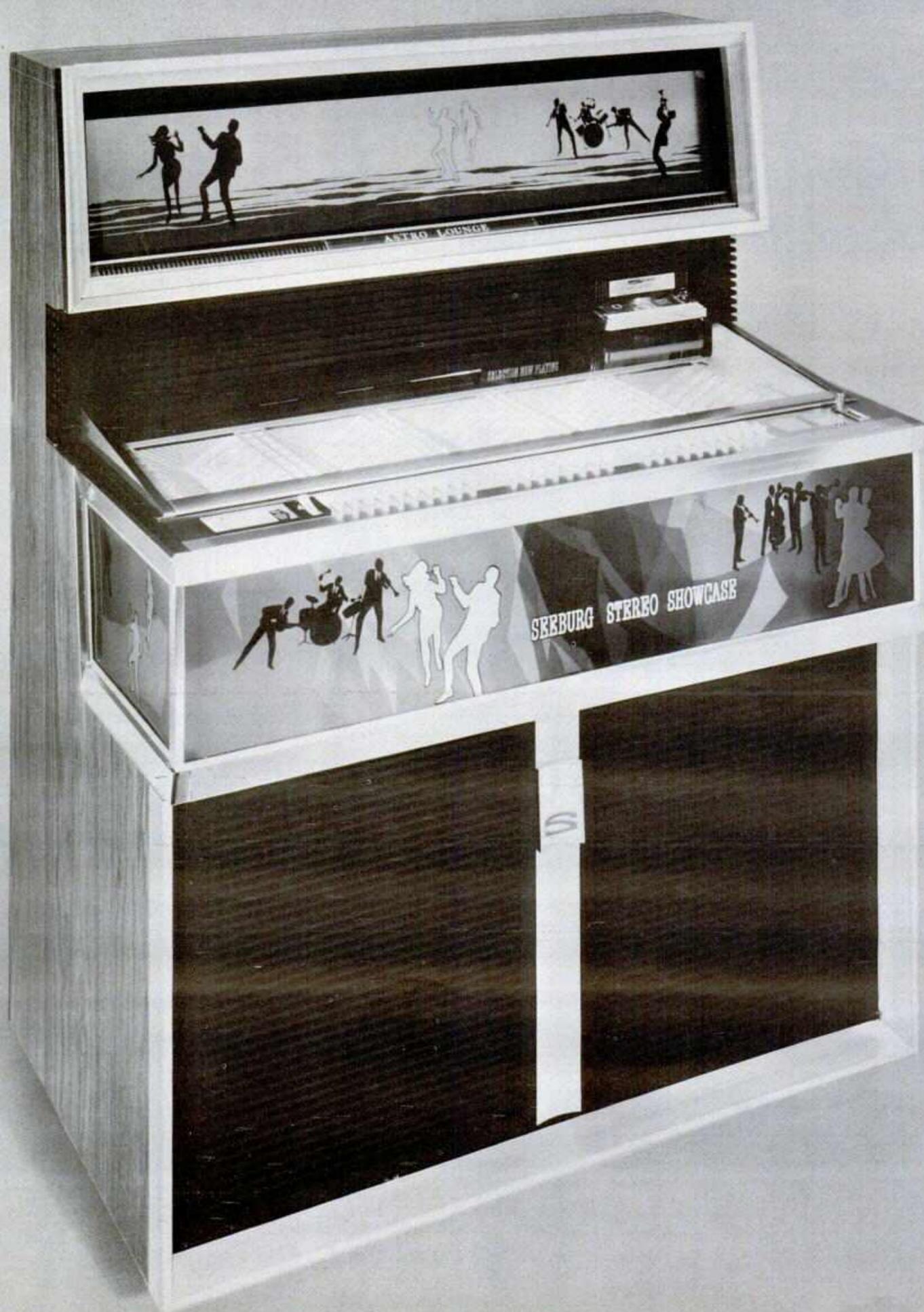
An exhibitor at the Oct. 28-30 MOA Show here at the Pick-Congress Hotel, Epic will unwrap new jukebox albums by Mike Douglas, "The Men in My Little Girl's Life"; Bobby Hackett, "Bobby Hackett Plays the Music of Bert Kaempfert"; Lester Lanin Orchestra, "Dancing Theater Party"; Eddie Layton, "Lawrence Welk's Greatest Hits"; Glenn Miller Orchestra, "Something New"; Jane Morgan, "Fresh Flavor"; the Village Stompers, "New Beat on Broadway," and Enzo Stuarti, "Soft and Sentimental."

Stuarti will appear at the MOA banquet the evening of Oct. 30 at the Pick-Congress Hotel.



EDDIE FISHER has been signed by talent co-ordinator Hirsch de La Vez to appear at the annual banquet of the Music Operators of America in Chicago Oct. 30.

# There's a new kind of record in the Seeburg Stereo Showcase...



# ...a printed record that shows income in black & white.

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Signature: *Sam Jones*  
 Collector: *Mag Bator*

FINAL READING: *0031725*  
 FIRST READING: *0040425*  
 INCOME: *87.00*

NUMBER: *038855*

## Brenda Lee Wowed by New Seeburg Jukebox

NASHVILLE—That's something great," exclaimed Brenda Lee upon viewing the new Seeburg Stereo Showcase SS160 at the Sammons-Pennington branch here recently. She told Stub Thomas, vice-president and general manager that she was particularly impressed with the new dollar bill validator and the revolving displays for LP covers.

The diminutive artist stopped by the distributor's showrooms at 214 6th Ave. during a showing of new equipment Sept. 6-7.

During the showing, operators from Alabama were greeted by Joe Powell, sales manager, phonograph division; Charlie Fite, sales manager, vending division; Joe Fitzpatrick, vice-president, the Seeburg Corp.; Seeburg field engineer Norman Haas and George W. Sammons, president of Sammons-Pennington.

"The phonograph was received very well, judging from the orders booked," said Thomas. Additional showings were held by the branch in Chattanooga and Knoxville.

Meanwhile, at Sammons-Pennington in Memphis, George

Sammons reported like responses from Tennessee, Arkansas and Mississippi operators. "The weather was beautiful and the turnout was fabulous," Sammons said.

On hand with Sammons in Memphis to greet operators were D. V. (Cotton) Pennington, vice-president; Jerry Porter, sales manager, phonograph division; Jim Mitchell, sales manager, vending division; Fitzpatrick; Seeburg field man Ed Husky; Thomas and Jack Mulford of Seeburg.

"Unfortunately," Sammons reported, "our model SS160-D with the dollar bill validator arrived two days after the showing due to a pre-Labor Day mixup by the truck line. We now have it on our showroom floor and everything is fine."

The most common remark from operators about the new jukebox, Sammons said, "Was that it was a serviceman's dream. It was certainly designed with the serviceman in mind."

He added: "After seeing the SS160, it looks like we are going to be able to afford our new building." (See separate story.)

## Sammons-Pennington Moves

MEMPHIS — Operators viewed their last jukebox in the 1049 Union Avenue headquarters of Sammons-Pennington when they saw the new Seeburg Stereo Showcase there Sept. 2-3. By Christmas the company will be in new headquarters at 440 Monroe here.

"Our new home will be more efficient and convenient for operator coming to town to shop for equipment," said president

George V. Sammons, "for it is located only one block from the new expressway and we will have 7,500 square feet of parking area."

The entire block in which the company's old headquarters are located is to be razed as part of the city's urban renewal program.

"Urban renewal has forced us out of the low rent district," Sammons said.



GREETING 200 OPERATORS at recent showing of the new Seeburg Stereo Showcase in Columbia, S. C., were, from left, Phil Bailey, Norfolk, Va.; field engineer Bob Zeising; Southeastern Distributors executive E. W. (Shug) Inge, the showcase itself; Mile Wilson of the Southeastern Raleigh, N. C., office, and Southeastern partner Bernie Inge.



TOP HUSBAND-WIFE TEAM in the Southeast, Columbia, S. C., manager of Southeastern Vending Dist., Inc., Walter Campbell and his wife Erby (she's also secretary of the State association) pose during recent showing of the new Seeburg Stereo Showcase. Present were E. W. Inge and Bernie Inge, owners of Southeastern Vending Distributors; Mike Wilson of the Raleigh, N. C., office; field man Bob Zeising and some 200 operators from all over the State. It was the second anniversary of the Columbia branch's opening. Campbell said, "Seeburg has always built the finest equipment, but we are especially proud of our new Showcase."

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# Trade Gets Clarification On Background Music Tax

By HANK FOX

ALBANY, N. Y.—Operators piping background music into a location via an outside source such as telephone wires are not subject to New York State sales tax, local sales taxes or consumer utility taxes. New York Commissioner of Taxation and Finance Joseph H. Murphy, in a telephone interview with Billboard, clarified the ruling made by his office in July 1965. "No changes have been made by this department regarding piped-in background music," he said. "However, we have changed part of the ruling governing operators who lease background music tapes to locations. These operators are subject to the sales tax."

Billboard asked the commissioner for a clarification after confusion arose at a meeting of the New York Coin Machine Association held in Syracuse Monday (12). Operators present were not sure whether the rul-

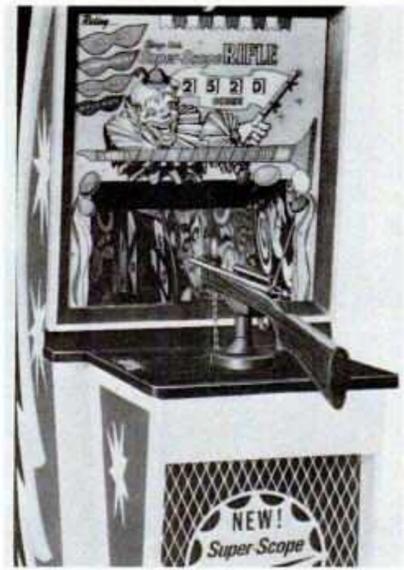
ing applied to them or if the ruling had since been reinterpreted.

The articles in question are 28 and 29 of the New York State Tax Law. In July 1965, Edward H. Best, counsel to the Bureau of Law, New York State Department of Taxation and Finance, in a letter to a local operator, said, "Under section 1105 (b) there is imposed a tax on 'The receipts . . . from every sale . . . of telephony and telegraphy and telephone and telegraph service of whatever nature except interstate and international telephony and telegraphy service.' In my opinion, the service of supplying music (via telephone wires) does not constitute telephony, telegraphy or telephone or telegraph service within the meaning of the above imposition."

A sales tax is imposed, however, on any installation, maintenance or service charge levied by an operator on a subscriber. Under section 1105 (c) (3), there is imposed a tax on "Installing tangible personal property not held for sale in the regular course of business . . . except for installing property which, when installed, will constitute an addition or capital improvement to real property, property or land as defined in the real property tax law. . . . Best said that "in view of this provision, where there is a separate charge to the subscriber for installing the equipment, a tax must be collected on the installation charge."

" . . . In my opinion, except for installation charges, the charges to subscribers are not

# New Equipment



**Chicago Coin—Super Scope Rifle**

Chicago Coin Machine division of Chicago Dynamic Industries has introduced a new black-light gun game called Super Scope Rifle Gallery that packs an entire shooting gallery into a 16-inch-deep cabinet. To sight through the game's realistic telescopic sight—the first used on such a game—gives the player the illusion of a target area eight feet away. Moreover, through the use of double mirrors, there are two separate target areas for the first time. An exclusive two-way mirror has intriguing floating targets. There are also third dimensional targets and 17 different moving, spinning and vanishing targets for continuous action. The compact cabinet has a new inset-lighted front. A reporter happened upon one of the games on test at a bowling alley and asked a high school sophomore what he thought of the game. "This is a great game," he said, "and I know what I'm talking about. I've played 'em all."

**D&R Moves**

CHICAGO—D & R Industries has moved to larger quarters and has announced the appointment of Lyndon Ruber as national sales manager.

The new quarters, located at 3420 West Irving here, are about three times larger than the old quarters, said partner Dennis Ruber. The move was made Oct. 1. Ruber joined the firm a year ago and moved to his present post last month.

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Ruber joined the firm a year ago and moved to his present post last month.

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# MOA convention and trade show

Pick Congress Hotel, Friday • Saturday • Sunday, October 28, 29, 30.

**Schedule of Events**

**FRIDAY, OCTOBER 28**  
9:00 AM—Exhibits Open  
3:00 PM—Exhibits Close  
3:30 PM—MOA Industry Seminar on Record & Jukebox Industry  
4:45 PM—Seminar Coffee Break  
5:00 PM—Seminar Continues on Copyright Question  
6:00 PM—Seminar Closes  
Hospitality Suites Open in Evening

**SATURDAY, OCTOBER 29**  
9:00 AM—Exhibits Open  
11:30 AM—Brunch for MOA members followed by Meeting & Program  
5:00 PM—Exhibits Close  
Hospitality Suites Open in Evening

**SUNDAY, OCTOBER 30**  
10:00 AM—Exhibits Open  
11:00 AM—Meetings of Regional Associations  
3:30 PM—Exhibits Close  
6:00 PM—Cocktail Hour  
7:00 PM—Gala Banquet & Show in the Great Hall



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# Rowell Rowe Bash Wows 'Bible Belters'

BIRMINGHAM, Ala.—It was a big weekend in Birmingham. Local football fanatics, unique in their religiosity, rejoiced in The Bear's victory over Ole Miss. It was the eve of the opening of the biggest-ever Alabama State Fair here, replete with the New Christy Minstrels in the free grandstand, real live NASA rockets, cows and all. What's more, Johnny Rowell threw a party in honor of the Rowe Music Merchant and Phonovue.

Though football and all cut attendance somewhat, the spirit rivaled that of a good revival meetin'. Things started happening when the first Music Merchant clicked on unannounced during dinner and Rita Rowe voiced that now-famous "Play Me" record invitation. A veteran operator dropped his fork.

Then Rowe fieldman Billy Keel flipped on the new Phonovue. This much skin is rarely seen in the Bible Belt outside select spots such as Birmingham's famous Blue Note. Someone was head to remark: "'Almost Persuaded' hasn't got me so worked up since the first time I went to the altar and got saved."

## Location Owners

Then Johnny Rowell, who with partner Artie Hughes recently opened a new Rowe distributorship here, gave a talk:

"As all of you know, we have named our new phonograph the Music Merchant. It is our aim to make this name Music Merchant synonymous with the coin machine industry. Not only does this name apply to music opera-

tors, but to your location owners as well. The time has come, and is long overdue, for all of us to make our location owners partners. Through the years our income has dwindled, and our expenses have steadily increased, and obviously something has to be done if a lot of us are to continue in this wonderful business.

"All of us are always on the lookout for new locations, and we go to great lengths to obtain them. In some cases we invest a large amount of money in the way of loans or advanced commissions in order to obtain new locations. These are some of the areas where we are hurting. We can, in our existing locations, increase our income to the point that our increase would equal any new locations we might obtain. By realigning your thoughts, you can take in a well-planned program that can be clearly understood by location owners. Once they understand your enthusiasm and see the results, they will take over from there.

## One of 20

"In order to make money and continue to make money, you must be a music merchant. And you now have available to you the equipment that makes being a music merchant easier than ever before. This equipment will turn bad locations into good ones."

After demonstrations of the Rowe dollar bill acceptor, Change-a-Scene panels, "Play-Me" records and Phonovue, Rowell continued:

"Here's where your location owner takes over for you. If all the waitresses in a location wear

the 'GABAYFO' (give me a buck and you'll find out) buttons on their lapels, everybody is going to want to know what that button is for. If a waitress only gets \$1 from one out of 20 patrons, Mr. Music Merchant, you are making money like you have never made before."

Referring to the Phonovue, Rowell said:

"The jukebox combined with the picture have got to be labeled something that is not in my vocabulary. Rowe has field-tested the Phonovue in cross sections of the country, and primarily in bad or mediocre locations. The results were fantastic. Thirty-dollar locations became \$110 locations. Locations with no music all became \$100 locations. This industry has been broken wide open.

## Hit Records

"Those of you who will can immediately change your commission, and you should. I know that a lot of you will not. We are not here to tell you how to operate your business. But we will assist you in any and every way we can to make you a better operator.

"To reach our market we must keep the hit records—the life blood of our business. This is accomplished with the Phonovue. It works this way. The film you have seen has no sound-track. It is in sync with the record playing on the turntable. Thus, your film cost is not prohibitive and your film, which may be used with any record of the same tempo, has more versatility.

"You can dual-price the phonograph so that the records with film sell at a premium price. In the field tests, most of the Phonovues were set at 25 cents per



MRS. ROY LUMPKIN poses with hubby, a Birmingham operator, and new Rowe Music Merchant during Johnny Rowell's recent party.

selection. However, there were a few priced at two for 25 cents. A late report from Rowe General Sales Manager Joe Barton indicates that Phonovues on test have leveled off at a \$79-per-week average."

Guests from Rowe at the  
*(Continued on page 73)*

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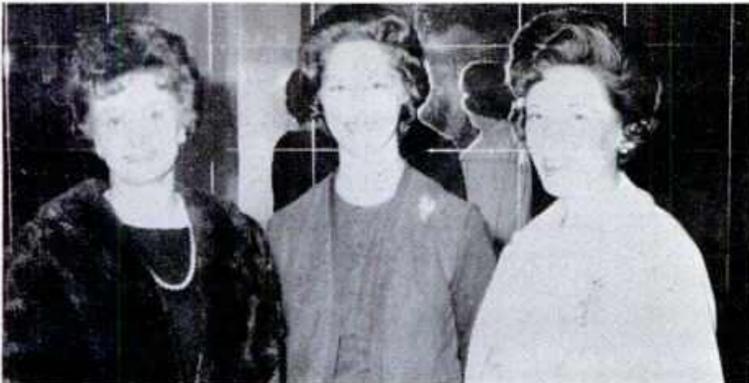
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THE BEAUTY OF THE INDUSTRY'S MACHINES will never approach the beauty of its women. Caught in conversation at Johnny Rowell's Birmingham, Ala., Rowe showing were, from left, Mrs. Johnny Rowell, Mrs. Charles Radcliff and Mrs. Mary Rousseau.



ROWE MANUFACTURING'S Bob Martin (left) greets Mr. and Mrs. Vandiver from Cullman, Ala., as they beam at new jukebox during Johnny Rowell's party.



ROWE DISTRIBUTING staff members take a break during Birmingham equipment showing. From left, Mr. and Mrs. Jack Callans, Marge Davis and Mr. and Mrs. Horace Hurtt.

**TIME IS SHORT**

**Get Your M.O.A. and N.A.M.A. Ad Plans Finalized Immediately. Special Billboard M.O.A. Issue will be dated Saturday, October 29. Distributed at the M.O.A. Convention Friday, October 28. Distributed at N.A.M.A. Convention, McCormick Place, Saturday, October 29.**

**Ad Deadline: Wednesday, October 19.**

This fact-packed issue offers advertisers a once-a-year opportunity to display and sell equipment at a time when the FALL BUYING SEASON is just beginning for the nation's operators:

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Bill Moran

# Current Little LP Releases

A complete listing of 7-inch stereo LP's available for jukebox programming.

ARTIST	TITLE	LABEL	CAT. NO.	ARTIST	TITLE	LABEL	CAT. NO.	ARTIST	TITLE	LABEL	CAT. NO.
Herb Alpert's Tijuana Brass	South of the Border	A&M	AMS 7-4108	Boots Randolph	Boots Randolph Plays 12 Monstrous Sax Hits	Monument	SSP508	Carmen Dragon	An Evening With Cole Porter	Seeburg	242
Herb Alpert's Tijuana Brass	Tijuana Brass, Vol. 2	A&M	AMS 7-4102	Boots Randolph	Boots Randolph Plays Yakyety Sax, Vol. 1	Monument	SSP509	Carmen Dragon	An Evening With Romberg	Seeburg	243
Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights	A&M	AMS 7-4110	Boots Randolph	Boots Randolph Plays Yakyety Sax, Vol. 2	Monument	SSP510	Carmen Dragon	Nocturne	Seeburg	241
The Baja Marimba Band	The Baja Marimba Band	A&M	AMS 7-4104	Boots Randolph	Boots Randolph Plays More Yakyety Sax, Vol. 1	Monument	SSP511	Alfred Drake/Roberta Peters	Carousel	Seeburg	279
Baja Marimba Band	Baja Marimba Band Rides Again	A&M	AMS 7-4109	Boots Randolph	Boots Randolph Plays More Yakyety Sax, Vol. 2	Monument	SSP 514	Pete Drake	Talking Steel & Singing Strings	Seeburg	822
Johnny Bullard	Calypsó Eddie-Johnny Bullard	Art		Walter Jackson	It's All Over Um, Um, Um, Um, Um, Um	Okeh	LLP 4-14107	The Drifters	When the Music's Playing	Seeburg	929
Tommy Griffin	Rock 'n' Rhythm Organ & Drums	Art		Major Lance	Um, Um, Um, Um, Um, Um	Okeh	LLP 4-14106	Roy Drusky	Yesterday's Gone	Seeburg	771
Killer Joe	Killer Joe's International Discotheque, Vol. I	Atlantic	LLP 201	C. Adderly	Not Adderly	Seeburg	110	Peter Duchin	That Duchin Touch	Seeburg	831
Killer Joe	Killer Joe's International Discotheque, Vol. II	Atlantic	LLP 202	Steve Alaimo	Where the Action is Going Places	Seeburg-ABC	912	Jimmy Durante	September Song	Seeburg	549
Ray Anthony	Dream Dancing Today	Capitol	SU-2457	Herb Alpert's Tijuana Brass	What Now My Love	Seeburg-A&M	1017	Father Joseph Dustin	Songs Father Taught Me	Seeburg	119
Beach Boys	The Beach Boys Today	Capitol	DU-2269	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Ray Ellis	Our Man On Broadway	Seeburg	254
Affron Bauer	German Beer Drinking Music	Capitol	SU-10008	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Esquivel & Orch.	Latin-Esque	Seeburg	253
Nat King Cole	Rambler's Rose	Capitol	SU-1793	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Bert Fabric	Alley Cat	Seeburg	990
Tennessee E. Ford	My Favorite Things	Capitol	SU-2444	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Bert Fabric	Organ Grinder's Swing	Seeburg	733
Tommy & Gloria	Silk 'N' Brass	Capitol	SU-2409	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Marianne Faithfull	Go Away From My World	Seeburg	934
Harpidge Strings	The Nat King Cole Songbook	Capitol	SU-2316	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Art Farmer & Orch.	Listen To Art Farmer	Seeburg	410
Ferrin Husky	The Songs of Music City, U.S.A.	Capitol	SU-2459	Herb Alpert's Tijuana Brass	Whipped Cream & Other Delights Volume VI	Seeburg-A&M	847	Frederick Fennell	Music of Leroy Anderson	Seeburg	55
Sonny James	Behind the Tear	Capitol	SU-2415	Curtis Amy/Paul Bryant	The Blues Message	Seeburg-Pacific	453	Maynard Ferguson	Maynard 63	Seeburg	419
Stan Kenton	Stan Kenton's Greatest Hits	Capitol	DU-2327	Bill Anderson	From This Pen	Seeburg-Jazz	860	Ferrante & Teicher	The People's Choice	Seeburg	965
Peggy Lee	Then Was Then/Now Is Now	Capitol	SU-2388	Andrews Sisters	Great Country Hits	Seeburg-Decca	703	Arthur Fiedler	Our Man in Boston	Seeburg	248
The Lettermen	You'll Never Walk Alone	Capitol	SU-2273	Alfred Apaka	Sing Me a Song of the Islands	Seeburg-Decca	310	Jerry Fielding	Hollywood Brass	Seeburg	953
Al Martino	My Cherish	Capitol	SU-1974	Louis Armstrong	Hello, Dolly	Seeburg-Decca	670	Eddie Fisher	Eddie Fisher Today!	Seeburg	840
Dean Martin	Painted, Tainted Rose	Capitol	SU-1659	Juan Baez	Joan Baez in Concert, Part 2	Seeburg-Vanguard	625	Fitzgerald/Ellington	Ella At Duke's Place	Seeburg	1010
Wayne Newton	Summer Wind	Capitol	SU-2289	Deve Bailey	Two Feet in the Guitar	Seeburg-Epic	270	We Five	You Were On My Mind	Seeburg	925
Buck Owens	Before You Go/No One But You	Capitol	SU-2352	Baja Marimba Band	For Animals Only	Seeburg-Epic	1016	Red Foley	Red Foley's Golden Favorites	Seeburg	789
Buck Owens	Pell Out the Red Carpet for Buck Owens and His Buckaroos	Capitol	SU-2443	Hank Ballard	1963 Sound Of Hank Ballard	Seeburg-A&M	375	Frank Fontaine	Songs I Sing on the Gleason Show	Seeburg	231
Lou Rawls	Stormy Monday	Capitol	SU-1714	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	Pete Fountain	Licorice Stick	Seeburg	1036
Les McCann	Here and Now	Capitol	SU-2372	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	The Four Seasons	Gold Vault of Hits	Seeburg	1019
George Shearing	This Is Sinatra	Capitol	DU-768	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	Freddie/Dreamers	Fun Lovin' Freddie	Seeburg	962
Hank Thompson	Golden Country Hits	Capitol	SU-2089	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	Sergio Franchi	Our Man From Italy	Seeburg	262
Nancy Wilson	From Broadway With Love	Capitol	SU-2433	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	Sergio Franchi	Romantic Italian Songs	Seeburg	261
Nancy Wilson	Today-My Way	Capitol	SU-2321	Hank Ballard	Jumpin' Hank Ballard	Seeburg-King	373	Jan Garber	They're Playing Our Song	Seeburg	741
Tiny Bennett	I Left My Heart in San Francisco	Columbia	7-9173	Len Barry	1-2-3	Seeburg-Decca	941	Red Garland	Red Garland	Seeburg	122
Tony Bennett	When Lights Are Low	Columbia	7-8975	Shirley Bassey	Spectacular Shirley Bassey	Seeburg-Decca	834	Erroll Garner	A Night at the Movies	Seeburg	1013
Tony Bennett	Who Can I Turn To	Columbia	7-9085	Count Basie	Basic Meets Bond	Seeburg-U.A.	1003	John Gary	Encore	Seeburg	643
The Brothers Four	The Battle of New Orleans	Columbia	7-9013	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	John Gary	The Nearness of You	Seeburg	855
The Brothers Four	The Money Wind Blows	Columbia	7-9105	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	S. Getz/J. Gilberto	Getz/Gilberto Vol. 1	Seeburg	10017
Johnny Cash	I Walk the Line	Columbia	7-8990	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Stan Getz	Getz Au Go Go	Seeburg	1009
Ray Conniff Singers	Speak to Me of Love	Columbia	7-8950	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Joao Gilberto	Samba De Uma Nota So	Seeburg	239
Doris Day	Come to Baby, Dolly	Columbia	7-9160	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Jackie Gleason	Today's Romantic Hits	Seeburg	597
Doris Day	Latin for Lovers	Columbia	7-9160	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bobby Gordon	Old South-New Sound	Seeburg	59
Doris Day	Winter Wonderland	Columbia	7-9026	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bobby Gordon	The Lamp Is Low	Seeburg	948
Bob Dylan	Bringing It All Back Home	Columbia	7-9128	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bobby Gordon	Warm And Sentimental	Seeburg	406
Les & Larry Elgart	Downtown/King of the Road	Columbia	7-9155	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bobby Gordon	Young Man's Fancy	Seeburg	629
Les & Larry Elgart	So Rare/One o'Clock Jump	Columbia	7-9021	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Lesley Gore	Girl Talk	Seeburg	772
Percy Faith	The Lonely Bull/One Note Samba	Columbia	7-9079	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Eydie Gorme	Blame It On The Bossa Nova	Seeburg	473
Aretha Franklin	More Themes for Young Lovers	Columbia	7-8967	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Marty Gould	Soundpower!	Seeburg	399
Robert Goulet	Mockingbird/Walk On By	Columbia	7-9081	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Morton Gould	Moonlight Sonata	Seeburg	180
Robert Goulet	I'll Be Seeing You	Columbia	7-9000	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Earl Grant	Just One More Time	Seeburg	759
Billie Holiday	My Love, Forgive Me	Columbia	7-9096	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Earl Grant	Spotlight On Earl Grant	Seeburg	897
Johnny Horton	Bill's Blues/Curacao	Columbia	7-9167	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Urbie Green	The Persuasive Trombone	Seeburg	123
Jerry Murad	I Can't Forget You	Columbia	7-7099	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Johnny Griffin	White Gardenia	Seeburg	124
Harmonicates	That Old Gang of Mine	Columbia	7-9074	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Tammy Grimes	The Unsinkable Molly Brown	Seeburg	474
New Christy Minstrels	Land of Giants/Casey Jones	Columbia	7-8987	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Dave Grusin	Piano, Strings & Moonlight	Seeburg	269
Andre Previn	Sound Stage	Columbia	7-8958	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Tito Guizer	Ayl Amor	Seeburg	687
Ray Price	All Right (I'll Sign the Papers)	Columbia	7-8989	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bob Haggart & Orch.	Big Noise From Winnetka	Seeburg	429
Ray Price	The Other Woman (In My Life)	Columbia	7-9182	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Chico Hamilton	AS-29	Seeburg	227
Marty Robbins	Everybody's Darlin' Plus Mine	Columbia	7-9020	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	George Hamilton	By George!	Seeburg	913
Manga Santamaría	El Pussy Cat	Columbia	7-9098	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Roy Hamilton	Soft 'N' Warm	Seeburg	268
Carl Smith	My Friends Are Gonna Be Strangers	Columbia	7-9158	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Lionel Hampton	A Taste Of Hamp	Seeburg	875
Barbra Streisand	Barbra Streisand/The Third Album	Columbia	7-8954	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Lionel Hampton	You Better Know It	Seeburg	609
Jerry Vale	Because/ Mona Lisa	Columbia	7-8981	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Hampton/McRae/Davis	Who's Who In Swingin' 60's	Seeburg	323
Jerry Vale	Hey, Look Me Over	Columbia	7-9073	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Johnny Hartman	The Voice That Is	Seeburg	808
Jerry Vale	Silver Bells/The Christmas Song	Columbia	7-9025	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Coleman Hawkins	Wrapped Tight	Seeburg	915
Jerry Vale	There Goes My Heart	Columbia	7-9187	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Clancy Hays	Happy Melodies	Seeburg	904
Art Van Damme	Sweet Georgia Brown/ Cry Me a River	Columbia	7-8992	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Ros Heath	Heath vs. Ros	Seeburg	632
Andy Williams	Cry Me a River	Columbia	7-8992	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Ted Heath	New Palladium Performances	Seeburg	763
Andy Williams	Call Me Irresponsible	Columbia	7-8971	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Neal Hefti	Batman Theme	Seeburg	976
Frankie Yankovic	Dear Heart	Columbia	7-9138	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Bill Henderson	My How The Time Goes By	Seeburg	286
Nancy Ames	Once Upon a Time	Columbia	7-9005	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Woody Herman	Woody Herman 1963	Seeburg	407
Arena Brass	In Heaven There is No Beer	Columbia	7-9223	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Eddy Heywood	Manhattan Boat	Seeburg	358
Ray Budzilek	As Time Goes By	Epic	LLP 5-26197	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Eddie Higgins Trio	Soulero	Seeburg	991
Dave Clark Five	The Lonely Bull	Epic	LLP 5-26039	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	The Hi-Lo's	Hi-Lo's Happen To Folk Songs	Seeburg	11
Cliff Davis	Polka-Town Hop	Epic	LLP 5-26073	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Sonny Hines	In Person	Seeburg	891
Mike Douglas	The Dave Clark Five's Greatest Hits	Epic	LLP 5-26185	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Al Hirt	Cotton Candy Vol. 1	Seeburg	10007
Golden Gate Strings	Golden Gate Strings	Epic	LLP 5-26160	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Al Hirt	The Best Of Al Hirt	Seeburg	971
Golden Gate Strings	Bob Dylan Songbook	Epic	LLP 5-26158	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Jeannie Hoffman	The Folk-Type Swinger	Seeburg	615
Buddy Greco	Buddy Greco's Greatest Hits	Epic	LLP 5-26043	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Hollyridge Strings	Play Elvis Presley Hits	Seeburg	781
Buddy Greco	From the Wrists Down	Epic	LLP 5-26181	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Richard Holmes	Groovel	Seeburg	452
Buddy Greco	On Stage	Epic	LLP 5-26176	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	John L. Hooker	It Serves You Right To Suffer	Seeburg	959
Bobby Hackett	Bobby Hackett Plays Henry Mancini	Epic	LLP 5-26061	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011	Lena Horne	Lena In Hollywood	Seeburg	1004
Bobby Hackett	A String of Pearls	Epic	LLP 5-26174	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Bobby Hackett	Plays The Music Of Bert Kaempfert	Epic	LLP 5-26174	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Bobby Hackett	Ronnie David	Epic	5-15107	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Bobby Hackett	Town-Sweet Charity-Mame	Epic	LLP 5-26155	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Bobby Hackett	Trumpet's Greatest Hits	Epic	LLP 5-26009	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Roy Hamilton	Roy Hamilton's Greatest Hits	Epic	LLP 5-26112	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
David Houston	A New Voice From Nashville	Epic	LLP 5-26174	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Jim & Jesse	Berry Pickin' in the Country	Epic	LLP 5-26031	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Jim & Jesse	Bluegrass Special	Epic	LLP 5-26076	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Lester Lanin	Lester Lanin Dance Album	Epic	LLP 5-26076	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Lester Lanin Orch.	Dancing Theater Party	Epic	LLP 5-26076	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Eddie Layton	Lawrence Welk's Greatest Hits	Epic	LLP 5-26133	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Glenn Miller	Glenn Miller's 1965 Great Songs of the '60's	Epic	LLP 5-26157	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Glenn Miller	Something New	Epic	LLP 5-26157	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Orchestra	Fresh Flavor	Epic	LLP 5-26190	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Jane Morgan	Jane Morgan in Gold	Epic	LLP 5-26190	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				
Jane Morgan	In My Style	Epic	LLP 5-26190	Count Basie	Basic Picks the Winners	Seeburg-U.A.	1011				



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## A. T. A. Delegation Will Make The Most of U. S. Show Visit

LONDON—The Amusement Trades Association's 100-strong party of members and wives will be making a double-size effort to learn as much as possible about the U. S. coin machine industry during their upcoming two-week visit.

The association has had to shelve plans to make the convention-time visit a regular an-

nual event because of the new British currency regulations. Under the government's recently imposed economic freeze, people booking trips abroad will only be allowed to take \$140 out of the country.

"We shall be making the most out of this visit," explained A.T.A. Secretary Alan Willis, who will be in the party when it

touches down at Chicago Oct. 24.

"The MOA and NAMA conventions and visits to the coin machine manufacturers' factories will give our members vital new information and ideas," went on Willis. "We naturally wanted to make a regular visit to Chicago every year, but the currency restrictions will present this next year at least."

### Tours, Receptions

The party—whose visit has been set up by El Al airlines—are delighted at the reception they are promised from U. S. manufacturers with tours of several plants and receptions laid on throughout the tour.

"The visit will give our people a wonderful opportunity to see all facets of American coin machine business," commented Willis. "They will see how the machines are manufactured, they will see all the new models and they will be able to get a wide insight into the business at the conventions. They will also learn how the Americans operate the machines."

Willis added: "This visit will give our members a marvelous opportunity to meet personally the manufacturers and operators across the Atlantic."

Among those in the party will be A.T.A. chairman Bernard Briggs, director of Modern Enterprises, Ltd.; Gordon Marks, of Phonographic Equipment of London, and Mrs. Marks; A.T.A. Vice-Chairman H. Rundle, director of H. Rundle and Co.; F. Manzi, of Regent Automatic Supply; G. Atkins, director of Atkins Automatic Co., and from Ruffler and Walker there will be Mr. and Mrs. F. Walker, Mr. and Mrs. W. Ruffler and Miss Ruffler.

### On to Las Vegas

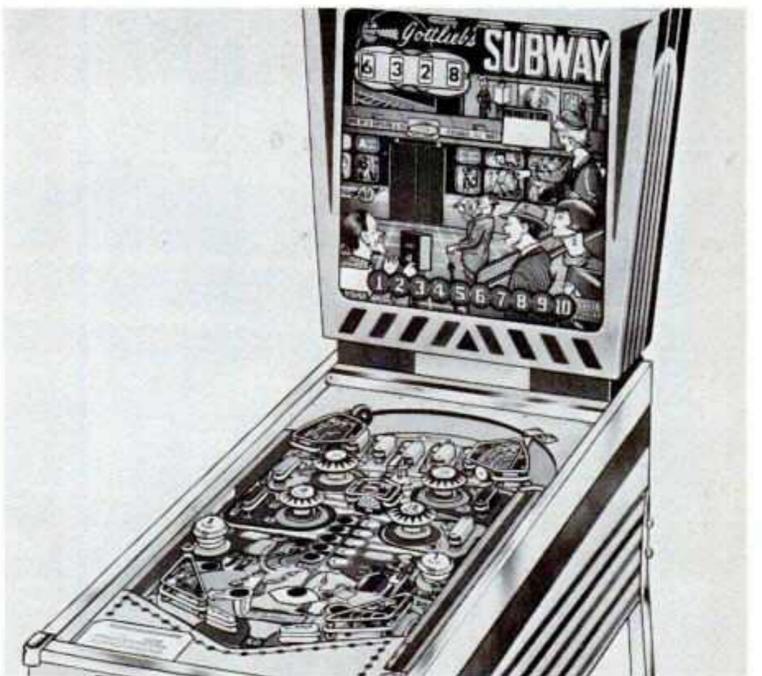
In addition to attending the MOA and NAMA conventions from Oct. 28-Nov. 1, the British visitors, who will be staying in Chicago at the Hotel Allerton, will visit the Rock-Ola plant and attend a cocktail reception given by Mar-Matic (Oct. 25); visit the Bally plant (26); visit Williams and then Seeburg, followed by a cocktail party given by the National Coin Machine Distributors Association (27).

On Oct. 31 the delegation flies to Las Vegas. They will stay at the Hotel Thunderbird and visit the Hoover Dam and other sights. On Nov. 2 Bally will throw a lunch for them at the Sands.

This will be followed in the evening by a reception hosted by Mar-Matic at which they will meet the Governor of Nevada and other civic dignitaries. They fly to New York Nov. 3 and will stay in the Hotel Manhattan. The tour will end with a farewell party by El Al Nov. 7.

The A.T.A. will be co-sponsoring the Amusement Trades Exhibition in London Nov. 29 to Dec. 1. "We are expecting the usual strong contingent from the major American manufacturing companies at the exhibition," commented Secretary Willis. "We hope to lay out the red carpet for them in an attempt to reciprocate the generous welcome they have set up for us in America."

## New Equipment



Gottlieb—Subway Add-a-Ball

Animation on the newest D. Gottlieb & Co. flipper game finds the door of a subway train in the lightbox sliding open to reveal a comedy scene. The game is called Subway, and it's a one-player, add-a-ball model. The maker is calling particular attention to the game's high-speed playfield action. Unit includes all the other standard Gottlieb features to which operators have become accustomed.

## MOA Theme: What Ails the Juke?

• Continued from page 65

panies will exhibit, most with Little LP's—some new releases—all with new operator packages, all seeking to renew contact with the men and women of the business who do the actual buying and programming of records.

Three jukebox manufacturers will show recently introduced jukeboxes, and a fourth, Wurlitzer, will show its 1966-'67 model for the first time at the show.

Four companies will exhibit applications of video to the coin machine industry: Rowe, Scopitone, Color—Sonics and David Rosen.

An estimated 20 new amusement games will be premiered at the show and a number of new vending machines will be on display. It will be a diversifying operator's dream.

Fifty-four companies are signed for the event and the exhibit areas at the Pick-Congress Hotel are totally sold out. "We didn't have to go after exhibitors this year," said executive vice-president Fred Granger. "They came to us."

Record artists to appear at the association's annual banquet Oct. 30 are Eddie Fisher, Al Martino, Boots Randolph, Billy Walker, Charlie McCoy, Fran Jeffries, Enzo Stuarti and others yet to be signed.

MOA's industry representation at show time will be the highest in many years. A concerted membership drive—started in January—is nearing its goal of 250 new affiliate companies. This will boost MOA membership well over the thousand mark, making it representative of 70 per cent of the jukeboxes operated in the U. S.

Exhibits open at 9 a.m. Friday, Oct. 28, and close at 3 p.m., to be followed by the seminars. On Saturday, Oct. 29, exhibits open at 9 a.m. and close at 5 p.m. During the noon hour on that day, MOA members will have their annual meeting. On Sunday, Oct. 30, exhibits open at 10 a.m. and close at 3 p.m.

A cocktail time will begin at 6 p.m., followed by banquet and floorshow. The last two days of the show overlap the National Automatic Merchandising Association tradeshow at McCormick Place.

This year's exhibitors are All-Tech, American Shuffleboard, American Model Car Raceways, Automatic Products, Bally, Bankers Life, Brad, Inc.; Capitol, Chicago Coin, Color—Sonics, Columbia, D&R Industries, Dancarr Music Co., Decca, DuKane Corp., Dynaball, Epic, Fischer, Irving Kaye, Kiddie Railways, Logan Vending, MGM-Verve, Merrimac Music, Midway, Monument, Mike Munves.

Also, National Shuffleboard, Northwestern Corp., Patterson Int., RCA Victor, Record Source International, Rock-Ola, David Rosen, Rowe, Scopitone, Seeburg, Sheldon, Dickson & Steven, Spindel, Star Title Strip, Sterling Title Strip, Sutra Import, Tape-Athon, Trans World Airlines, U. S. Billiards, Valley Sales, Wico, Williams and Wurlitzer.

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<b>MUSIC</b>	<b>GUNS &amp; RIFLES</b>	<b>OUR NEW EXPORT BULLETIN NO. 1066</b>
Wurlitzer 2500 \$475 Wurlitzer 2600 375 Wurlitzer 2700 675 Wurlitzer 2800 775 Wurlitzer 2900 850 A.M.I. Lyrics 295 Con. 2-200 425 J.A.L. 475 Tropicana 595 Diplomat 745 Seeburg 201 375 Seeburg 222 465 Seeburg AQ-160 450 Seeburg AY-160 595 Seeburg DS-160 650 Rock-Ola 1455 210 Rock-Ola 1465 265 Rock-Ola 1475 315 Rock-Ola 1485 400 Rock-Ola 1495 475	Bally Marksman \$175 C.C. Champion Rifle 295 C.C. Long Range Rifle Gallery 350 C.C. Playland 295 C.C. Pony Express 275 C.C. Riot Gun 345 C.C. Texas Ranger 495 C.C. World's Fair Rifle 350 Dale Desert Hunter 175 Frantz U.S. Marshall 125 Genco Sky Gunner 175 Keeney Sportsman 165 Keeney Two Gun Fun 195 Mid. Shooting Gallery 175 Seeburg Bear Gun 185 Seeburg Coon Gun 185 Un. Sky Raider 175	is now ready. Call or write.

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# Coinmen In The News

## NEW YORK

**Jerry Gordon**, who had been associated with National Shuffleboard for the past four years, moves over to Betson Enterprises. He will serve as field sales supervisor for the New Jersey-based distributing company. Gordon brings with him an extensive background in sales.

It's fall again and the open houses and new product shows are in full swing. Runyon Sales Co., exclusive Rowe distributor in New York and Northern New Jersey, has its new equipment showing Sunday (25). Along with the new Rowe Music Merchant phonograph, Runyon will display the Phonovue, Rowe's audio visual attachment. Betson Enterprises will open its doors to all members of the trade on Oct. 1. The party lasts "Till the well runs dry," says **Bert Betti**, the company's owner. The party is not a sales tool as such, just a goodwill gesture that is run each year. Betti expects some 200 to 300 people to attend. Featured will be **Joe Ballis**, one of the top billiard players in the country, who will put on a billiard show.

Sept. 23 is the graduation date of the first service school class under the auspices of the Music Operators of New York. **Ben Chicofsky**, the organization's general manager, says that all 15 graduates have already been placed into jobs. The second class of 15 students will begin just four days after the first graduation.

HANK FOX

## BOSTON

In two of the swiftest changeovers ever in the coin field, two men, prominent for years in the industry in New England, have made job changeovers. **Bob Jones**, associated for nearly 25 years with **Si Redd** of Redd Distributing Co. of Watertown, has disassociated himself and become a member of the sales force of Trimount Automatic Sales Co. of Boston (AMI).

At the same time, **Marshall Caras**, general manager of Trimount, has taken a teaching position in a Cambridge management school, after 10 years with the firm. He had taken a bachelor's and a master's degree in business management at Northwestern University.

Jones has been in the music and games business for 27 years, in which he started out in 1939

## Employee Units

• Continued from page 64

or two. Often, he uses small chains and padlocks to keep the vendors where he wants them: under canopies, inside offices, in doorways, etc., where they will not bear the brunt of the piercing sun. Often, this means that machines must be left out overnight—but Dykstra cheerfully takes the chance on vandalism or pilferage, in preference to spoilage.

Half his locations are service stations, garages, brake shops, factories, big plumbing and heating dealerships, where there are concentrations of peanut-loving mechanics.

## Rowell Rowe

• Continued from page 69

Rowell party also included, in addition to Keel, Bob Martin, sales training manager from Whippany, and Jack Dunwoody, Southeastern representative.

One attends these product introduction parties wondering just what they mean to operators. A Tennessee man, on hand despite the fact that he is a rabid football fan, provided the answer. He sidled up to the Billboard reporter at about 3 a.m. and said, "You know, I've been talking about this equipment all night and I've forgotten to have a drink."

from 1949 to 1951. He then came with Redd to Boston. He will cover the New England area for Trimont. CAMERON DEWAR

## NEW ORLEANS

Here recently 49 men attended a service seminar conducted by Wurlitzer service manager **C. B. Ross** and service representative **Karel Johnson**, sponsored by the local company branch on Baronne Street. Operating company personnel present were **James Aucoin**, A M Amusement Co., New Orleans; **Clifford Welsh**, Welsh Amusement Co., New Orleans;

**Robert Johnson**, A M Amusement Co., New Orleans; **N. A. Fontaine**, Rightway TV Service, Kenner; **E. L. Marsalis**, Marsalis Mansion, New Orleans; **Karl Poley**, Metairie; **Joseph Greco**, New Orleans; **Leo Flores**, New Orleans; **Jack Singleton**, Coin Mart, Inc., New Orleans; **Nathan Sanders**, Litcher; **Gary O'Quin**, **Bill Penix**, **Charles R. Millis**, **Woodrow Simmons**, **H. A. Smith** and **Tony Nastasi**, all of M&M Amusement Co., Bogalusa; **F. Guastella**, Guastella Amusement, New Orleans; **E. S. Varvaris**, Lewis Amusement Co., Jackson, Miss.; **C. B. Shive**

and **V. L. Stanley**, Yazoo Novelty Co., Yazoo City, Miss.; **Foster Corales**, M C M Amusement Co., New Orleans; **John Pecoraro**, New Orleans; **Pete and Joe Nastasi**, Nastasi Dist. Co., New Orleans; **Philip Catanzaro**, Peres Dist. Co., New Orleans; **Al Fountain**, Rightway TV Service, Kenner; **W. E. Travis**, **Joe Musso**, **Lloyd J. LeBlanc**, **E. J. Tanguis**, **W. Bias**, **Kay Johnson**, **R. G. DuPuy**, all of the Wurlitzer Co., New Orleans; **C. O. Alston**, **Walter Alston** and **Tommy Cuevas**, Alston Amusement Co., Gulfport, Miss.; **C. B. Shive** and **V. L. Stanley**, Yazoo Novelty Co., Yazoo City, Miss.; **Foster Corales**, M C M Amusement Co., New Orleans; **John Pecoraro**, New Orleans; **Pete and Joe Nastasi**, Nastasi Dist. Co., New Orleans; **Philip Catanzaro**, Peres Dist. Co., New Orleans; **Al Fountain**, Rightway TV Service, Kenner; **W. E. Travis**, **Joe Musso**, **Lloyd J. LeBlanc**, **E. J. Tanguis**, **W. Bias**, **Kay Johnson**, **R. G. DuPuy**, all of the Wurlitzer Co., New Orleans; **C. O. Alston**, **Walter Alston** and **Tommy Cuevas**, Alston Amusement Co., Gulfport, Miss.; **C. B. Shive**

(Continued on page 75)

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# AMAZING NEW Loop the Loop INSTANT BALL ACTION

Snap the shooter on LOOP THE LOOP... and see the ball swerve suddenly into the playfield... loop the loop across the panel to the upper left corner, then dive down through the Top Rollovers... providing a "new dimension" in pinball play that attracts immediate attention, holds players for long sessions of top money-making repeat play.

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Elimination of ball-runway by new cross-field ball-entry adds width to LOOP THE LOOP playfield, adds action and excitement to play.

## NEW ROTARY FLIPPER

Located directly below the Top Rollovers, amazing new Rotary Flipper automatically spins during entire period of play... with triple rebound edges constantly churning the ball into frenzied scoring commotion.

## DOUBLE CARRY-OVER BUILD-UP BONUS

New twin Bonus feature... with Red and Yellow Bonus each yielding up to 200 points... is potent continuous play attraction to players and kibitzers alike, because both Bonus scores carry over from game to game until added to total score by skill-shot into the Bonus

Kick-Out Hole

# 24 WAYS to build score

From 1-point Buttons to 200-points Bonus, two dozen score-building targets are scattered on the big, broad LOOP THE LOOP playfield. No wonder LOOP THE LOOP is building up new collection records! Get your share!



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## Nolen Dies

MEMPHIS—Wallace Nolen, owner of Nolen Music Co. here, died Sept. 4 at Kennedy General Hospital after a prolonged illness. He was 53. He is survived by his widow and three children.

Nolen was a Purple Heart veteran of World War II.

## Furlotte Dies

MEMPHIS—Arnold Furlotte, former owner of A. F. Music Co. here, suffered a fatal heart attack Sept. 6. He was 56.

He is survived by his widow and five children. He had recently sold his music route to Poplar Tunes of Memphis.

## M.O.A. VISITORS

See

**"WHERE THE ACTION IS" Color film**

Booths #91-#92-#93

**PATTERSON INTERNATIONAL**  
PICK-CONGRESS—CHICAGO

## Alpert, Arnold, Sinatra Vie for MOA Artist Award

CHICAGO—Voting by members of the Music Operators of America (MOA) for music industry awards has narrowed the competition to three choices in three categories.

Preliminary balloting for "Best Jukebox Artist of the Year," leaves Herb Alpert and the Tijuana Brass, Eddy Arnold and Frank Sinatra in the running.

"Best Record" finalists are "Ballad of the Green Berets," "Strangers in the Night" (Sinatra) and "These Boots Were Made for Walkin'" (Sinatra). Columbia, Capitol and RCA Victor have been nominated for the award as "Record Company Consistently Supplying Good Records for Coin-Operated Phonographs."

Ballots for final voting were mailed to operators last week and the winners will be announced and receive awards at the annual MOA banquet in Chicago Oct. 30.

Additional MOA news:

- The MOA board has approved a bylaw change to be voted on by members Oct. 29. The change would provide for a "Past Presidents' Council." Past presidents would serve as a member of the executive committee for five years beyond their term of office.

- The MOA membership drive under Jack Bess is only 60 short of its 250-firm goal. Harry Snodgrass and Bob Nims have passed their district quotas. Les Montooth, 11 short of this goal, says his co-chairmen, Bob Vihon, Lou Glass, Mac McQuivey

and Leonard Leonard will put the district over the top.

- MOA nominating committee chairman Clint Pierce has asked members seeking to serve on the MOA board of directors to notify MOA office before Oct. 17.
- Talent signed to date for the MOA convention includes Al Martino of Capitol (see photo, p. 66), Boots Randolph, Charlie McCoy and Billy Walker of Monument, Enzo Stuarti of Epic, Fran Jefferies and Marilyn Maye. Others will be signed.
- Featured speaker at the MOA membership meeting Oct. 29 will be Whitt Northmore Schultz, lecturer, author, inventor, teacher, editor, sales trainer, business executive and veteran newspaperman.

## Rowell Calls

• Continued from page 65

ica vice-president Fred Granger has accepted an invitation to address Alabama operators and get the association started.

Granger, who has emphasized frequently that a major role of the national association is to encourage and support local and regional trade associations, will travel to Birmingham soon after the MOA's national convention in Chicago Oct. 28-30.

Members of the new State association, Granger pointed out, are not pressed initially to join the national association. "We want the regional group to get going strongly first," he said.

Rowell, who was working actively for formation of a Georgia association before moving back to Alabama, said he would serve as a steering committee to notify all operators of the time and place of the organizational meeting, tentatively set for the second week in November.

"Other States have organized," Rowell said, "and have reduced license fees, taxes, and have otherwise improved their business climate." He also urged operators to join MOA.

A number of Alabama operators have expressed strong interest in the formation of an association. Mississippi operators founded an association last year.

## Rolfing Hits

• Continued from page 65

copy of the joint manufacturer statement were mailed to operators last week in a letter from company sales manager Robert H. Bear.

"We recommend that you make your thoughts known to your congressmen and the senators who represent you in Washington," Bear wrote. "It is also advisable that you take it up with operator associations to make certain that they understand your unwillingness to bear the burden of royalty payments such as proposed in the pending legislation."

Operators also received a list of members of the House Rules Committee, the unit with which the Copyright Revision Bill now resides.

## Vending News Digest



ROCK-OLA PLANT EXPANSION plans are explained to company's vending division sales manager Hugh Gorman, right, by Edward Westphal, manager of manufacturing and rehabilitation. Westphal is displaying artist's conception of plant's new music and vending equipment showroom. The multimillion dollar program, which has been going on for the past 15 months, has just reached the end of its first phase. This included installation of automated equipment for electrical subassembly work, addition of 11,000 square feet to the cabinet shop and 14,000 square feet of new mechanical subassembly space, construction of 11,000 square feet of new office and cafeteria space and installation of a new can/cold drink vender assembly line.

## NAMA Invites Music-Game Ops

LAKE OF THE OZARKS—Interviewed while here to address the first annual convention of the Missouri Automatic Merchandising Association last week, Thomas Hungerford, executive director of the National Automatic Merchandising Association, said the association no longer discourages membership by operators primarily involved with music and games who have diversified into vending.

Hungerford said that NAMA is cognizant of the fact that there is a major trend toward diversification by music and game operators into vending. He pointed out that NAMA and the Music Operators of America work in union on major problems—such as the coinage crisis.

The NAMA official ruled out the possibility of possible amalgamation of the associations, however, because the organizations have vast areas of uncommon interest.

## NAMA Elects Officers, Board

LAKE OF THE OZARKS—The newly formed Missouri Automatic Merchandisers Association met here last week and elected officers and board members. Special guests were National Automatic Merchandising Association president Jack Manning (now a Missouri resident), NAMA executive director Tom Hungerford and Elmer Kuekes, NAMA State council director.

Association officers are Tom J. Storton, Canteen Co., St. Louis, president; Gene Francis, France Vending, Kansas City, vice-president; Len Stegman, Stegman Vending, Jefferson City, treasurer and Walter Mayer, ARA, St. Louis, secretary. Elected to the board were Robert Croarkin, Martin Vending, Macon; Maurice Orchard, Orchard Vending, Springfield; Arthur Stevens, Automatique, Kansas City; R. K. Dickens, St. Joseph Tobacco Co., St. Joseph; Tom Gialdi, Inter-State Vending, Kansas City and Frederick McCoy, Auto-Magic, St. Louis.

Manning, who recently moved to St. Louis, congratulated the Missourians on having founded one of the fastest growing and most promising of all industry trade associations.

Meeting here at the same time were the Kansas City Vending Council and the St. Louis Metropolitan Automatic Merchandising Council.

## Court Reverses Coinco Injunction

ST. LOUIS—The Missouri Supreme Court has reversed a 1963 Circuit Court injunction against Coin Acceptors, Inc., barring the manufacture of coin mechanism allegedly incorporating National Receptors, Inc., trade secrets.

A suit was filed by NRI in 1960 and following an 11-month trial the court ordered Coinco to surrender all its tools, dies and drawings to NRI with about \$5 million in damages.

Coinco appealed to the Missouri Supreme Court and remained in business. On Sept. 12 the court issued a 95-page unanimous decision reversing the injunction.

Coinco president Claud Trieman said, "Our position has now been vindicated. We wish to publicly acknowledge and thank each of our customers who stood by us during the past six years."

## Scheer Named To New Chi Coin Position

CHICAGO—Executive officers Samuel Wolberg and Samuel Gensburg of Chicago Dynamic Industries have announced the appointment of Ross B. Scheer as director of customers relations and field sales, a newly-created post.

Scheer will establish com-

munications between the factory and distributors and will further general goodwill. Scheer said he intends to visit all distributors at the earliest possible date.

Prior to his new appointment, Scheer was an executive with Western Trails Amusement Co., a manufacturer and distributor of coin-operated kiddie rides. He had headed the American Fountain Co., maker of decorative ornamental fountains.

He resides in north suburban Wilmette, Ill., with his wife and two children.

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# THE BLUEBOOK

## Mean Valuation of Used & Reconditioned Coin Machines Oct. 15, 1966

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. For purposes of actual pricing, the following generalizations—except in rare, accidental instances—are unfit for application to any specific buyer-seller situation.

Model	Average	Model	Average
<b>Rock-Ola</b>		<b>Rowe-AMI-JAL</b> , 200 Sel., 33 & 45 RPM, 1963	330
1448, Hi Fi, 120 Sel., 45 RPM, 1955	80	<b>Rowe-AMI-JEL</b> , 200 Sel., 33 & 45 RPM, 1963	435
1452, 50 Sel., 45 RPM, 1955	80	<b>Rowe-AMI Tropicana JBM</b> , 100, 160, 200 Sel., 33 & 45 RPM, 1964	625
1454, 120 Sel., 45 RPM, 1956	100	<b>Rowe-AMI Diplomat</b> , 200 Sel., 33 & 45 RPM, 1965	760
1455, 200 Sel., 45 RPM, 1957	115	<b>Bandstand</b> , 200 Sel., 1965-66	No. Av.
1458, 120 Sel., 45 RPM, 1958	135	<b>Music Merchants</b> , 1966-67, 200/100/100 Sel.,	No. Av.
1462, 50 Sel., 45 RPM, 1958	145		
1465, 200 Sel., 45 RPM, 1958	180	<b>Seeburg</b>	
1468, Tempo I, 120 Sel., 45 RPM, 1959	200	V200, 200 Sel., 45 RPM, 1955	55
1475, Tempo I, 200 Sel., 45 RPM, 1959	270	100W, 100 Sel., 45 RPM, 1955	105
1478, Tempo II, 120 Sel., 45 RPM, 1960	270	VL200, 200 Sel., 45 RPM, 1956	140
1485, Tempo II, 200 Sel., 45 RPM, 1960	330	100J, 100 Sel., 45 RPM, 1956	175
1488, Regis, 120 Sel., 45 RPM, 1961	345	L100, 100 Sel., 45 RPM, 1957	195
1495, Regis, 200 Sel., 45 RPM, 1961	395	KD200, 200 Sel., 45 RPM, 1957	150
1493, Princess, 100 Sel., 45 RPM, 1962	375	201, 200 Sel., 45 RPM, 1958	300
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	405	161, 160 Sel., 45 RPM, 1958	295
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	435	101, 100 Sel., 45 RPM, 1958	235
414, Capri II, 100 Sel., 33 & 45 RPM, 1964	545	DH222, 160 Sel., 45 RPM, 1959	355
414S, Capri II, 100 Sel., 33 & 45 RPM, 1964	545	AQ100, 100 Sel., 45 RPM, 1960	375
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	520	AQ 160, 160 Sel., 45 RPM, 1960	410
404, Capri, 100 Sel., 33 & 45 RPM, 1963	405	AY100, 100 Sel., 33 & 45 RPM, 1961	440
418S, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	575	AY160, 160 Sel., 33 & 45 RPM, 1961	475
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	595	DS100, 100 Sel., 33 & 45 RPM, 1962	500
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	685	DS160, 160 Sel., 33 & 45 RPM, 1962	560
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1956-66	No Av.	LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	715
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	No Av.	LPC-480, 160 Sel., 33 & 45 RPM, 1965	825
431, Coronado, 100 Sel., 1966-67	No Av.	Electra, 160 Sel., 1965-66	No Av.
432, GP/160, 160 Sel., 1966-67	No Av.	SS 160, Stereo Showcase, 1966-67	No Av.
433, G/P Imperial 160 Sel., 1966-67	No Av.		
		<b>Wurlitzer</b>	
<b>Rowe Mfg.</b>		1800, 104 Sel., 44 RPM, 1955	75
G-80, 80 Sel., 45 RPM, 1955	70	1900, 104 Sel., 45 RPM, 1956	85
G-120, 120 Sel., 45 RPM, 1955	80	2000, 200 Sel., 45 RPM, 1956	95
G-200, 200 Sel., 45 RPM, 1956	110	2100, 200 Sel., 45 RPM, 1957	120
H-120, 120 Sel., 45 RPM, 1957	145	2104, 104 Sel., 45 RPM, 1957	115
H-200, 200 Sel., 45 RPM, 1957	175	2150, 200 Sel., 45 RPM, 1957	130
I-100M, 100 Sel., 45 RPM, 1958	185	2200, 200 Sel., 45 RPM, 1958	170
I-120X, 120 Sel., 45 RPM, 1958	185	2204, 104 Sel., 45 RPM, 1958	165
I-200M, 200 Sel., 45 RPM, 1958	185	2250, 200 Sel., 45 RPM, 1958	165
I-200E, 200 Sel., 45 RPM, 1959	190	2300, 200 Sel., 45 RPM, 1959	225
J-120, 120 Sel., 45 RPM, 1959	215	2304, 104 Sel., 45 RPM, 1959	225
J-200K, 200 Sel., 45 RPM, 1959	235	2310, 100 Sel., 45 RPM, 1959	225
J-200M, 200 Sel., 45 RPM, 1959	235	2400, 200 Sel., 45 RPM, 1960	285
K-120, 120 Sel., 45 RPM, 1960	245	2404, 104 Sel., 45 RPM, 1960	250
K-200, 200 Sel., 45 RPM, 1960	275	2410, 100 Sel., 45 RPM, 1960	250
K-100, 100 Sel., 45 RPM, 1960	225	2500, 200 Sel., 45 RPM, 1961	345
Continental I, 200 Sel., 45 RPM, 1961	255	2504, 104 Sel., 45 RPM, 1961	320
Lyric, 100 Sel., 45 RPM, 1961	225	2510, 100 Sel., 45 RPM, 1961	320
Continental 2, 100 Sel., 33 & 45 RPM, 1962	325	2000, 200 Sel., 33 & 45 RPM, 1962	425
Continental 2, 200 Sel., 33 & 45 RPM, 1962	345	2610, 100 Sel., 33 & 45 RPM, 1962	405
		2700, 200 Sel., 33 & 45 RPM, 1963	510
		2710, 100 Sel., 33 & 45 RPM, 1963	490

# Coinmen In The News

• Continued from page 73

V. L. Standley, Yazoo Novelty Co., Yazoo City, Miss.; Ivy Willis, Stelly Amusement Co., Baton Rouge; H. W. Burt, Burt Amusement Co., Gulfport, Miss.; Abe Pereira, George Boudreaux and Euclid Boudreaux, Lafourche Novelty Co., Raceland.

## SAN FRANCISCO

The United Music and Cigarette Sales Co. of Oakland has become the United Music Corp., and has moved. Joe Tessler is president of the new corporation, after some 15 years under independent ownership by the Tessler family. The firm has also been moved from its long-established location at 1115 13th Avenue, Oakland, to 260 29th Street. Other members of the Tessler family fill the corporate executive positions.

The Freeco Music Corp. here has been reorganized under the new name of Bayside Amusement Corp., with the same corporate officers, headed by Owen W. Borden.

The new name indicates the broadened scope of activities of the firm, which handles many kinds of coin-operated amusement devices as well as vending machines, and jukeboxes. The term "Freeco" is retained as a interior department known as Freeco Vending Service, to handle vending equipment and service only.

James C. Allison is vice-president of the new corporation, and Mrs. (Marie) Borden is secretary-treasurer. Bayside covers the entire San Francisco Bay area from San Jose to Fairfield.

GODFREY LEHMAN

## SALT LAKE CITY

On August 9 and 10, Struve Distributing Co. held factory service schools on the then-current model Electra Phonograph and Williams games. The school was conducted by Leo Halper, and all Struve personnel were in attendance.

Those who attended were Jay McClain of J. & I. Music, Pine-dale, Wyo.; Gary Cates of Mood Music Systems, Salt Lake City; Pete Crenshaw of Weber Music Co., Ogden, Utah; Mike Onesto of Onesto Service, Salt Lake City; Jay Thompson of Jayco, Midvale, Utah; Blaine Wood and Blaine Jones of Dixie Amusement, St. George, Utah; Theron DeMars of Mel-O-Tone Music, Salt Lake City; Lowell Chambers, Chris Chournos, Gary Reese and Tom Whitaker of Chambers Music-Lowell Chambers, Ogden, Utah; Ray Gallo, Wayne Clarke and Loren Stireman of LaGeorge Music, Orem, Utah; Ken Bybee of Bannock Music, Pocatello, Idaho; Ted Samuelson, John Wiley, Ben Fitzpatrick, Doug Westenshow and Claire Averill of Ray's Music, Salt Lake City; Dick Inglis of Inglis Coin Machine, Boise, Idaho; Ken

Model	Average
2800, 200 Sel., 33 & 45 RPM, 1964	545
2810, 100 Sel., 33 & 45 RPM, 1964	585
2900, 200 Sel., 33 & 45 RPM, 1965	690
2910, 100 Sel., 33 & 45 RPM, 1965	660
3000, 200 Sel., 1966	No Av.

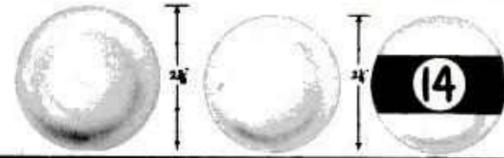
## Next Week: Games

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore, local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.

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Richey of Sun Valley Vending, Ketchum, Idaho; Russ Lewis of Knudsen Distributing Co., Provo,

Utah; Jim Scott, Scott Music, Lander, Wyo.; Ray Somers, Jim Parker and Chuck Lovell of Somers Music, Logan, Utah; Bob North and Gary North of Dan, the Music Man, Pocatello, Idaho; John Fanos of Ace Coin Machine, (Continued on page 78)



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BIG DAY, 4-PI. .... 335	SAVOY ..... 195
BULL FIGHT ..... 275	TIP TOP ..... 195
50/50, 2-PI. .... 350	DIXIE ..... 180
DISCOTHEQUE, 2-PI. 365	CLASSIC ..... 250
TRIO ..... 310	FROLIC ..... 275
MAGIC CIRCLE ..... 275	7 STAR ..... 275
2-IN-1, 2-PI. .... 265	HOLIDAY ..... 310
MAD WORLD, 2-PI. 250	TROPICS ..... 325
	ALAMO ..... 325
<b>WILLIAMS</b>	<b>CHICAGO COIN BOWLERS</b>
BIG INNING ..... 225	KING ..... \$195
DOUBLE PLAY ..... 335	QUEEN ..... 195
<b>CHICAGO COIN ARCADE</b>	PRINCESS ..... 250
ALL STAR BSBL. .... \$225	CONTINENTAL ..... 295
BIG LEAGUE BSBL. 350	ROYAL CROWN ..... 325
CHAMPION RIFLE	GRAND PRIZE ..... 395
RANGE ..... 265	

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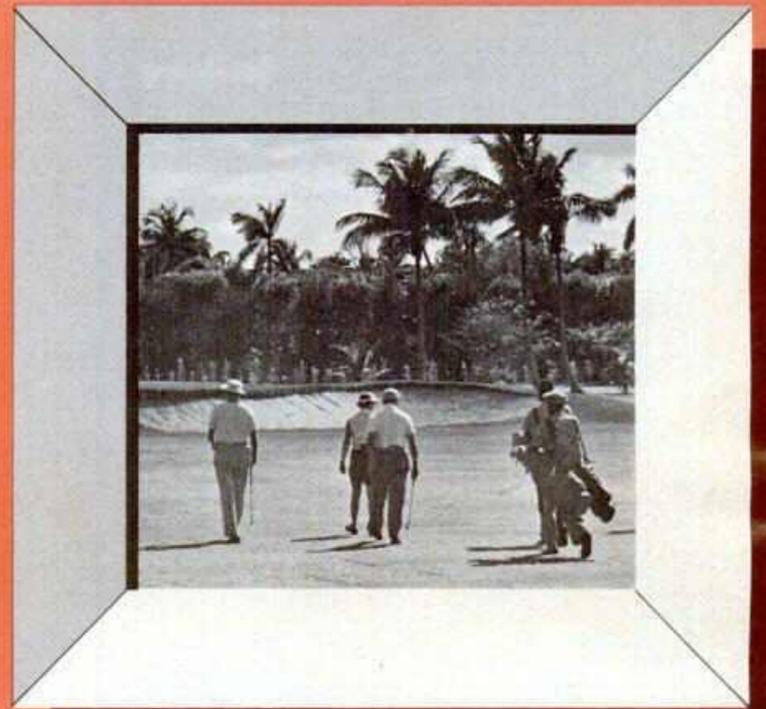
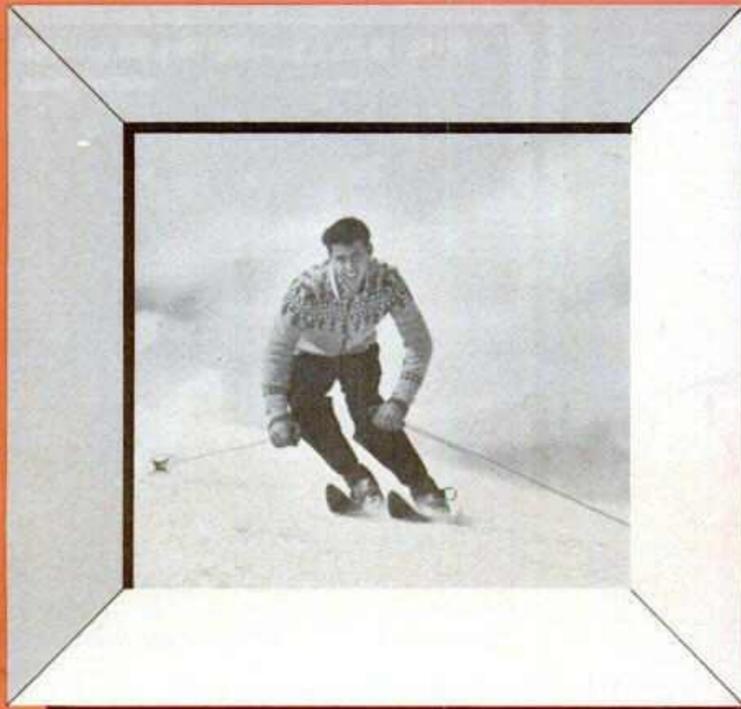
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# Select-a-Trip



<b>A</b>	<b>SKIING IN CHILE</b>	<b>A</b>	<b>GOLF IN THE BAHAMAS</b>
<b>1</b>	<i>Rowe AMI Select-A-Trip</i>	<b>2</b>	<i>Rowe AMI Select-A-Trip</i>
<b>B</b>	<b>A WEEK IN MIAMI</b>	<b>B</b>	<b>SO. AMERICAN TOUR</b>
<b>C</b>	<b>AFRICAN SAFARI</b>	<b>C</b>	<b>FISHING IN CANADA</b>
<b>1</b>	<i>Rowe AMI Select-A-Trip</i>	<b>2</b>	<i>Rowe AMI Select-A-Trip</i>
<b>D</b>	<b>MEDITERRANEAN CRUISE</b>	<b>D</b>	<b>GREEK ODYSSEY</b>

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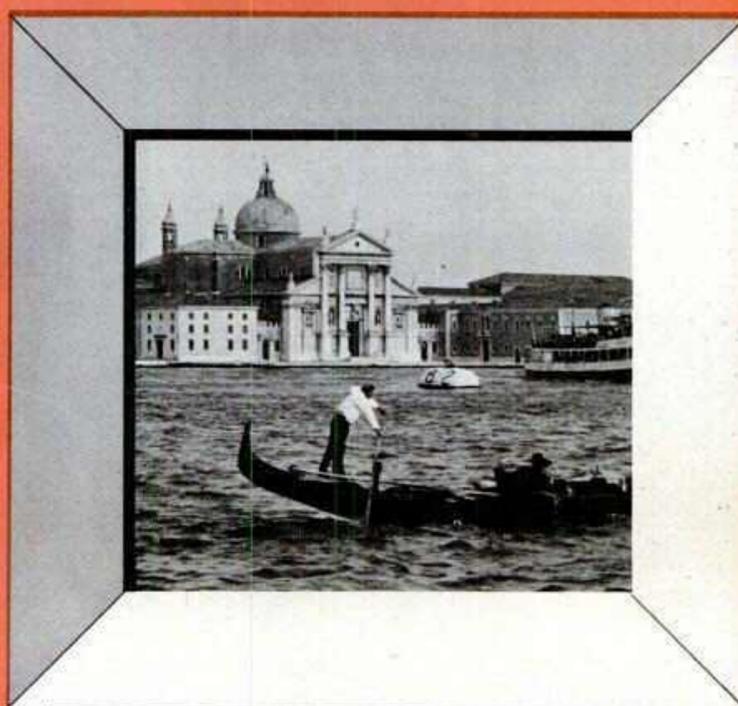
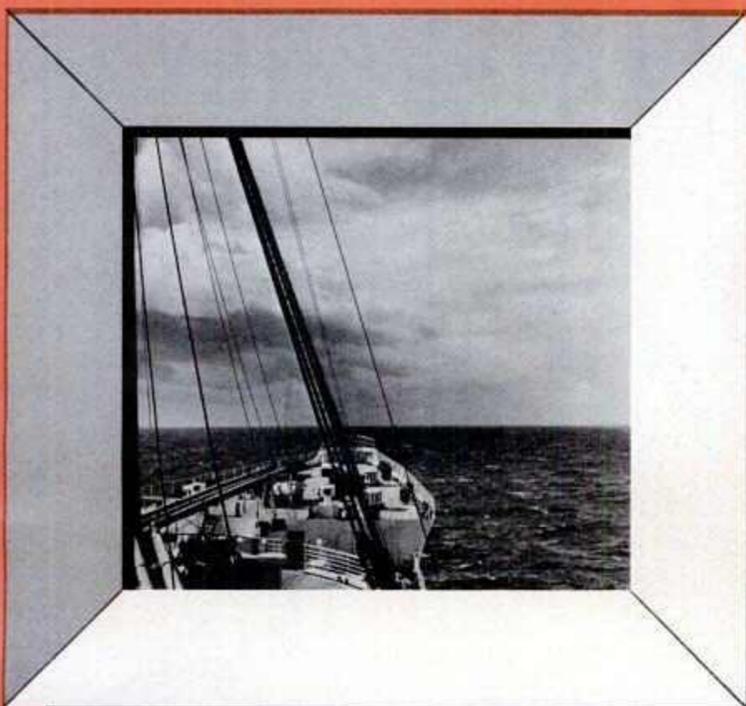
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## **B** EXPLORE MEXICO

## **C** EUROPEAN GRAND TOUR

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**3**

## **D** SAIL YOUR OWN YACHT

## **A** A VISIT TO VENICE

*Rowe AMI Select-A-Trip*

**4**

## **B** BULL FIGHTS IN SPAIN

## **C** SIGHTS OF THE ORIENT

*Rowe AMI Select-A-Trip*

**4**

## **D** HAWAIIAN HOLIDAY

# Coinmen In The News

• Continued from page 75

Evanston, Wyo.; Glenn Jones of Glenn Jones Co., Kemmerer, Wyo.; Bill Moore and Bud Farmer of Moore Vending, Salt Lake City, and Jim Phillips Gay Merrill, Mike Mortenson, Jerry Carlson and David Larsen of Struve Distributing Co.

## MIAMI BEACH

On July 12, Karel Johnson,

Wurlitzer field service representative, conducted a service school at Southern Music Distributing Co.

In addition to the Southern Music personnel, operator service technicians in attendance were Robert Ball and Robert Smith of Keys Vending Co., Marathon, Fla.; Bill Betz of Hollywood Vending, Hollywood, Fla.; Dan Cesare of Dan Dee Vending,

Miami Beach, Fla.; Buster Fallen and Charlie Maulden of Buster Music, Marathon, Fla.; Ralph Linton and W. E. Waller of Eli Witt Co., Fort Lauderdale, Fla.; Warren Johnson of L.D.C. Co., Miami Beach, Fla.; Buddy Rodgers, Wayne Wooding, Harry Howard, Eddie Webber, Harry Wheeler of Mullens Music Co., Miami Beach, Fla.; Charles Lacey of All Tech Industries, Miami Beach, Fla.; George Warreski and Ed Warreski of George's Vending Co., Hollywood, Fla., and R. T. Jessie of Lauderdale Amusement, Fort Lauderdale, Fla.

## DETROIT

Mrs. Lillian Goldman, widow of the veteran Morris A. Goldman, who died in May, is continuing as the proprietor and active manager of the Morris Music Co., a jukebox operation which he established. Mrs. Goldman was actively associated with the business for some years, and will continue headquarters in Oak Park. This represents one of the oldest family operations in the local industry, dating in effect from the business of the late David I. Goldman, father of Morris, who was one of the pioneer jukebox operators in Detroit. **HAL REVES**



"EIGHT BALL IN THE SIDE POCKET" future operator informs admiring ladies during recent open house festivities at Betson Enterprises.



BERT BETSON, second from left, joins group of New Jersey operators around a Fischer pool table. Despite torrential rains, more than 200 operators, wives and children attended his party.



"MOTHER IS A PINBALL MACHINE" is borne out by a youngster caught nudging more play during recent party tossed by Betson Enterprises. He topped dad's score.



JERRY GORDON, Betson's field sales supervisor, demonstrates the simplicity of the Rock-Ola phonograph to Mrs. Joseph Jonosko, Jonosko Vending. Betson also handles Fischer, Chicago Coin, Automatic Products and American Shuffleboard lines.



CHICAGO COIN sales manager Mort Score, right, fields questions about company's new jumbo-ball bowler, Flair, during recent open house of New Jersey firm.

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# NEW SUPER-SCOPE RIFLE GALLERY



For the First Time...  
A Realistic Telescopic Sight!  
Two Separate Target Areas!

- DOUBLE MIRRORS  
Target Area Looks 8 Ft. Deep
- EXCLUSIVE TWO-WAY MIRROR  
With New, Exciting Floating Targets
- BLACK LITE GAME  
3rd Dimensional Targets To Test Players Skill
- 17 DIFFERENT MOVING, SPINNING, AND VANISHING TARGETS  
For Continuous Action!
- NEW INSET LIGHTED FRONT CABINET  
For Eye Catching Appeal in All Locations

Small, Compact Cabinet

Extended Play Available

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## A fashionable innovation in compact phonograph styling!

Hard-to-fit locations can't resist the compact beauty and fashionable design of Rock-Ola's new GP/160. Anodized aluminum trim frames a rakish new styling that creates the new look in compact phonographs.

The Rock-Ola GP/160 brings all of the big sound and perfection of Rock-Ola engineering simplicity to a compact design of outstanding appeal. 160 selections, stereo-monoaural. 33 $\frac{1}{3}$  and 45 RPM intermix. Dependable Rock-Ola components assure profitable operation with minimum service. Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.

**MODEL 500 PHONETTE WALLBOX.** Individual listening pleasure from 160 selections. Personal volume controls. Programs of 33 $\frac{1}{3}$  and/or 45 RPM records. Stereo or monoaural. 50¢ coin chute optional. Model 501—100 selections.

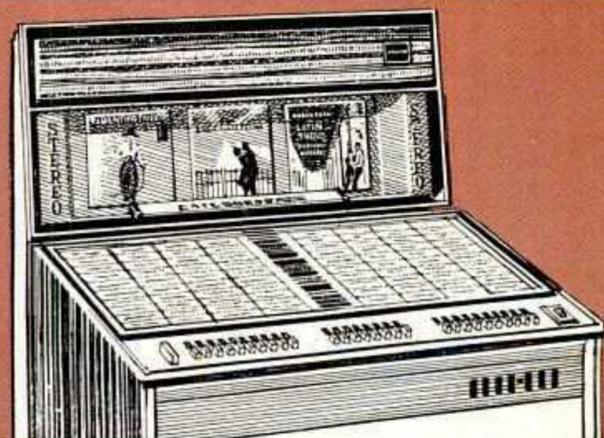
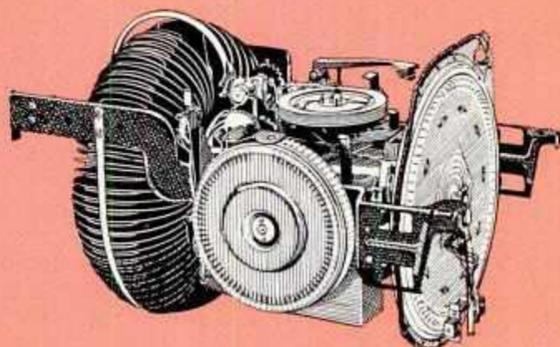
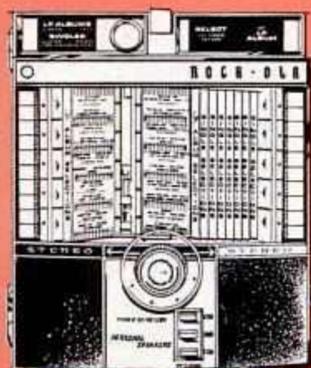
**FAMOUS ROCK-OLA REVOLVING RECORD MAGAZINE.** Often imitated, the famous Rock-Ola Revolving Record Magazine and exclusive mechanical selector have been proved through years of trouble-free service around the world.

GP/160 Model 432

**ROCK-OLA**

... the dependable line of money-makin' music makers

**EASY-TO-READ SELECTOR AND FULL DIMENSIONAL SOUND PANELS.** Beautiful profile enhances styling. Stand-up viewing of 160 selections. Dimensional sound panel provides room-filling sound for every location.



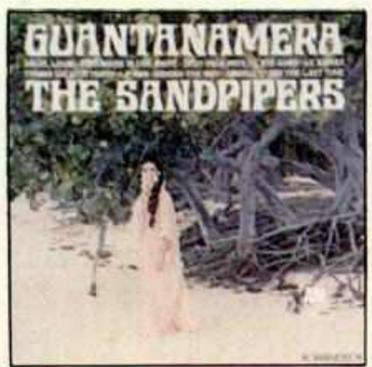
# ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

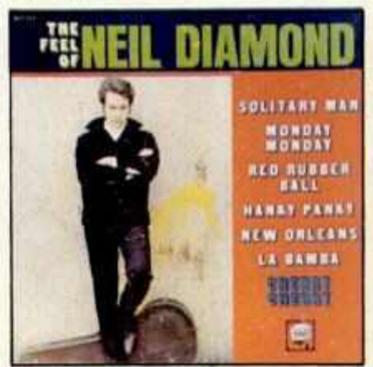
**POP SPOTLIGHT**  
**GUANTANAMERA**  
 The Sandpipers. A&M LP 117 (M); LP 4117 (S)

The "Guantanamera" hit group have a sure-fire sales winner in this, their debut LP which also includes their new single "Louie Louie." Produced by Tommy Li Puma, the album offers a most diversified program of fresh, creative ideas. The smooth blend of voices, backed by the Latin flavored arrangements throughout, makes it an intriguing package.



**POP SPOTLIGHT**  
**THE FEEL OF NEIL DIAMOND**  
 Bang BLP 214 (M); BLP 214 (S)

With his two singles hits "Solitary Man" and "Cherry, Cherry" featured for sales strength, the composer performer will have no problem with this debut LP spiraling up the chart. The arrangements of Artie Butler spark Diamond's readings of "New Orleans" and "Monday Monday." Two other numbers penned by Diamond, "I'll Come Running" and "Love to Love" are standout vocal performances. A bow to producers Barry and Greenwich.



**POP SPOTLIGHT**  
**ARE YOU READY FOR THIS?**  
 Jackie De Shannon. Imperial LP 9328 (M); LP 12328 (S)

The singles success, "I Can Wake It With You," leads the way for one of the most diversified and best performed De Shannon packages to date. Continuing to excel in creativity and freshness, Miss De Shannon turns from the soulful reading of her hit, to the infectious rhythm of "Are You Ready for This" to the intriguing production ballad, "Windows and Doors."



**POP SPOTLIGHT**  
**LARA'S THEME**  
 The Brass Ring. Dunhill D 50012 (M); DS 50012 (S)

With trumpets in the foreground, backed by a latin beat, the Brass Ring have a solid sales winner here. The package, based on the group's "Lara's Theme" singles hit, features several Broadway and movie themes including "Black Orpheus" and "Born Free." Highlight is their rendition of "Anna."



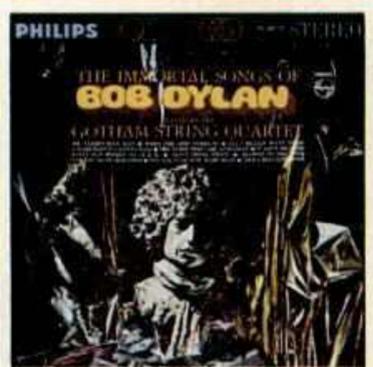
**POP SPOTLIGHT**  
**FROM NASHVILLE WITH LOVE**  
 Chet Atkins. RCA Victor LPM 3647 (M); LSP 3647 (S)

"Mr. Guitar" of the country field, offers an exceptional program of pop tunes which includes his country hit, the title tune of the album. Backed by lush strings, arranged by William McElhiney, the Atkins guitar brings a classic treatment to "The Song From Moulin Rouge," and fresh verve to "Stranger on the Shore."



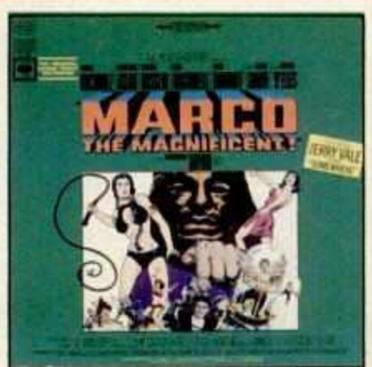
**POP SPOTLIGHT**  
**LOOK AT ME GIRL**  
 Bobby Vee. Liberty LRP 3480 (M); LST 7480 (S)

Almed right at the teen market, Bobby Vee picks up the beat as he joins the Strangers for a rocking opener, his hit "Look at Me Girl." The rhythm holds, but his old familiar style becomes more distinctive throughout each of the other selections. Should be a hot seller.



**POP SPOTLIGHT**  
**THE IMMORTAL SONGS OF BOB DYLAN**  
 Gotham String Quartet. Philips PHM 200-218 (M); PHS 600-218 (S)

A happy marriage of chamber music with the contemporary compositions of Bob Dylan—such compositions as "Mr. Tambourine Man" and "The Times, They Are a'Changin'," is effected in this delightful album. Chamber music buffs will be satisfied with the performance of the Gotham String Quartet.



**SOUNDTRACK SPOTLIGHT**  
**MARCO THE MAGNIFICENT!**  
 Original Soundtrack. Columbia OL 6470 (M); OS 2870 (S)

Opening with Jerry Vale's dynamic delivery of "Somewhere," the main theme, this instrumental album should go high on the charts. A lively and entertaining soundtrack. Special nod to the composers, Georges Garvarentz and Charles Aznavour.

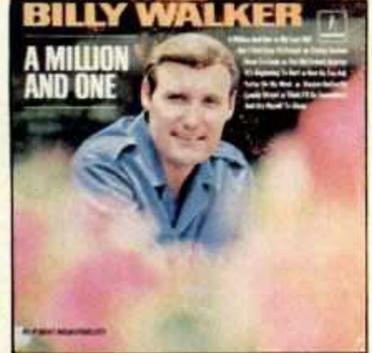


**CHRISTMAS SPOTLIGHT**  
**JIMMY ROSELLI THE CHRISTMAS ALBUM**  
 United Artists UAL 3538 (M); UAS 6538 (S)

Jimmy Roselli has a big following, and Roselli singing an album of Christmas songs should be a natural. It's due to the fact that Roselli knows how to use this tried and tested material to its best advantage and make them warm and memorable all over again.

**COUNTRY SPOTLIGHT**  
**A MILLION AND ONE**  
 Billy Walker. Monument MLP 8047 (M); SLP 18047

"A Million and One" will provide the sales impetus the country music hit, however, receives ample support from a beautiful "Close to Linda" and a tremendous version of the pop hit, "Elusive Butterfly." Displaying style, verve, and impact, this is Walker's best album.



**CLASSICAL SPOTLIGHT**  
**LEONTYNE PRICE — PRIMA DONNA** (Great Soprano Arias from Purcell to Barber)  
 RCA Victor LM 2898 (M); LSC 2898 (S)

Miss Price is simply magnificent in these nine arias ranging from works by Mozart to Barber. Choice of selections are tasteful, and the productions are paced with care. Miss Price's voice shines and shows a secure tone, delicate and rich. A must for dealers.



**CLASSICAL SPOTLIGHT**  
**BRUCKNER: SYMPHONY NO. 3**  
 Cleveland Orch. (Szell). Columbia ML 6297 (M); MS 6897 (S)

George Szell and Cleveland present an outstanding pressing of Bruckner's early symphony, which Bruckner dedicated to Wagner, some of whose music is quoted in the piece.



**CLASSICAL SPOTLIGHT**  
**BRAHMS: SYMPHONY NO. 3; ACADEMIC FESTIVAL OVERTURE**  
 New York Philharmonic (Bernstein). Columbia ML6309 (M); MS6909 (S)

The familiar Brahms "Symphony No. 3," is given a sensitive performance by Leonard Bernstein and the New York Philharmonic. The "Academic Festival Overture" is a stirring finale to the pressing.



**CLASSICAL SPOTLIGHT**  
**SZELL CONDUCTS WAGNER**  
 Cleveland Orch. (Szell). Columbia ML6284 (M); MS6884 (S)

A quartet of Wagner sparklers by the sparkling Cleveland Orchestra under George Szell. The music ranges from the rousing overtures to "The Flying Dutchman" and "Rienzi" to the softer "Faust Overture" and Prelude to the First Act of "Lohengrin."



**LOW PRICE CLASSICAL SPOTLIGHT**  
**RAVEL: MASTERPIECES FOR ORCHESTRA**  
 The Czech Philharmonic Orch. (Baudo). Crossroads 22 16 0039 (M); 22 16 0040 (S)

The Czech Philharmonic under Serge Baudo does a highly-capable job on such favorites as "Daphnis and Chloe Suite No. 1," "La Valse," and "Bolero."



**JAZZ SPOTLIGHT**  
**ALFIE**  
 Sonny Rollins. Impulse A 9111 (M); AS 9111 (S)

Sonny Rollins' reputation as a topnotch tenor saxman is already assured. His work with the score of "Alfie," the successful British film, now establishes him as a composer. Oliver Nelson's conducting of the score, with Rollins and many other inventive performers, establishes this as a strong album.



**LOW PRICE JAZZ SPOTLIGHT**  
**NAT COLE AT JATP 2**  
 VSP Verve VSP 25 (M); Verve VSPS 25 (S)

This is the memorable "Jazz at the Philharmonic" group of the early 1940's and the boys were really in their prime then. Spotlights in those vintage recordings is Nat Cole, who knew how to get plenty of mileage out of a jazz piano. Some other of the luminaries surrounding Cole are J. J. Johnson, Les Paul, Illinois Jacquet and Jack McVea.



**LOW PRICE JAZZ SPOTLIGHT**  
**STAN GETZ ANOTHER TIME, ANOTHER PLACE**  
 VSP Verve VSP 22 (M); VSPS 22 (S)

This is a compilation of cuts from Getz's Verve albums of the 1950's. Getz is backed with such top personnel as Jimmy Towles on piano, Bobby Whitlock on bass and Max Roach on drums. The sound is almost pop by today's standards, but the musicianship is solid enough to attract a wide audience.



**INTERNATIONAL SPOTLIGHT**  
**THE VERY BEST OF AZNAVOUR**  
 Charles Aznavour. Monument MLP 8052 (M); SLP 18052

This is Charles Aznavour's first LP. Monument and the company can well be proud of its acquisition. He's one of the foremost French singers recording and his Gallic style gets right to the heart of things and to those who don't even understand the French language.