

Billboard

The International Music-Record Newsweekly

Minnie Pearl BB's Country Man of Year

NASHVILLE—Minnie Pearl was named Country Music Man of the Year at the presentation ceremonies of Billboard's 19th annual Country Music Awards at War Memorial Auditorium Wednesday night (19). It marked the first time a woman

NASHVILLE — Billboard's 19th annual Country Music Awards, staged here last week in a gala presentation at the War Memorial Auditorium, will be carried Nov. 8 on Dick Clark's "Swinging Country" show on the NBC-TV network.

had been selected for the award.

Eddy Arnold, who records for RCA Victor, was voted "Favorite Male Vocalist" and won his second award for his LP recording of "I Want to Go With You," selected by Billboard subscribers as "Favorite Album of the Year." Tex Ritter, *(Continued on page 14)*

MOA, NAMA Meets to Pull 13,000 to Chicago

By RAY BRACK

CHICAGO—The dovetailing Music Operators of America and National Automatic Merchandising Association national conventions will draw 13,000 coinmen to Chicago this weekend. It'll be the largest such congregation in coin-chute history.

The revitalized MOA, convening Oct. 28-30, will attract about 2,300 registrants and 55 exhibitors, the greatest number

of participating firms in organization's 16-year history.

Among the MOA exhibitors are Decca, RCA Victor, Columbia, Capitol, Epic and Monument. And representatives of these companies are likely to discover—perhaps to their surprise—that they're in the right place

See the coin machine section for full MOA-NAMA pre-convention reports

at the right time. Music-amusement operators, their already narrow jukebox profit margins jeopardized by proposed royalty-laden copyright legislation, will be earnestly seeking new record product, programming and promotional ideas to hypo grosses.

Also haunting the record company booths at the MOA show will be many vendors crossing over from the overlapping *(Continued on page 81)*

WSM Spread A Bang-Up Hoedown

By HERB WOOD

NASHVILLE—Country music moved forward on world-wide fronts as the entire music and record industry converged on music city for WSM radio's "41st anniversary of the Grand Ole Opry" celebration. All previous attendance records for the festive, three-day affair were broken. Registration was about 4,500, more than 500 above last year's figures.

The excitement generated by the celebration attracted local, national and international press coverage. Highlights were taped by Dick Clark's "Swingin' Country," as well as being newscast on all the networks.

The anniversary celebration shaped up as the top music-record convention in the industry, attracting people from all phases of the music business, from key label executives, to independent a&r men, to sales and merchandising personnel. This cross section of the *(Continued on page 14)*

CBS Riding to Fame, Will Handle Go Records in Steals From Redcoats

LONDON — CBS has captured major British hit parade star Georgie Fame from EMI. CBS, for the first time here, will distribute an outside label: Go Records.

The Fame deal, which begins at the end of the year when Fame's lease-type pact with EMI expires, is a key move for CBS on the domestic scene since it set up here last year.

Fame, however, is certain to give the company a valuable pop sales boost. Since his No. 1 smash "Yeh Yeh," he has sold consistently. Recently topping the charts again with "Get Away" and currently in the British top 10 with a cover of Bobby Hebb's "Sunny."

The deal between Fame and CBS, which covers worldwide release of his records, is being

signed this week. It follows a visit by Fame and co-manager John Gunnell to New York last week to iron out final details.

Pays Good Price

CBS is understood to have agreed to terms way above Fame's present EMI terms. The signing marks an intensification of the battle for British top *(Continued on page 14)*



Two International favorites, Brenda Lee and the new Seeburg Stereo Showcase coin phonograph, join to salute the Music Operators of America (MOA) currently gathering for their annual convention in Chicago. Both Brenda's current hit Decca single, "Coming on Strong," and the Seeburg phonograph are setting new sales records everywhere. *(Advertisement)*

Paul Ackerman Gets CMA Award

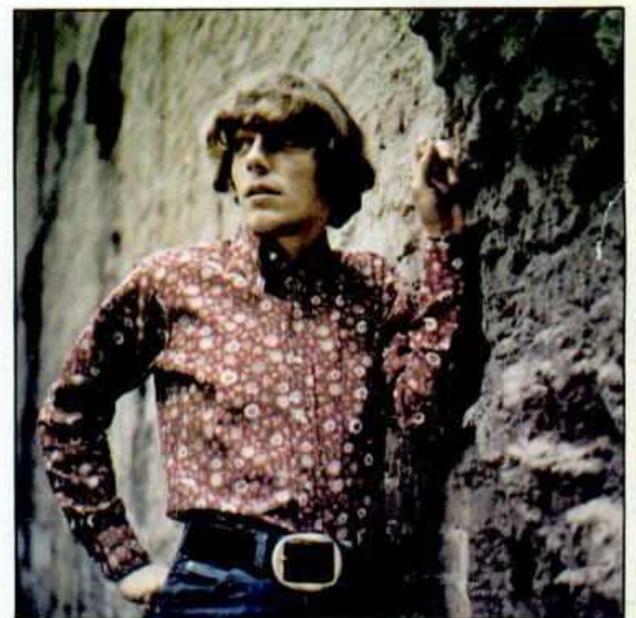
NASHVILLE — Paul Ackerman, Billboard's music editor, was presented the Connie B. Gay President's Award during the Country Music Association's annual membership and election of officers meeting here Thursday (20). Gay, the CMA founding president who just completed a term as board member, presented the award to Ackerman, and hailed him as "the dean of music business journalists."

The award is given each year to an individual selected by CMA board of directors "for outstanding service to the Country Music Association." The award is presented only to those who are not currently members of CMA's board or officers.

Gay said Ackerman's work on behalf of CMA "was the job of a giant-killer; his efforts were superb, and his dedication fantastic."

Previous winners of the award included Bob Burton, Joe Allison and CMA counsel Dick Frank.

Additional WSM Coverage and Billboard Awards Coverage and Photographs on Pages 12-13-14-18



In his recording debut with the up tempo ballad, "Ain't Gonna Lie" (Mercury 72596), singer Keith has already broken through in the nation's major markets. *(Advertisement)*

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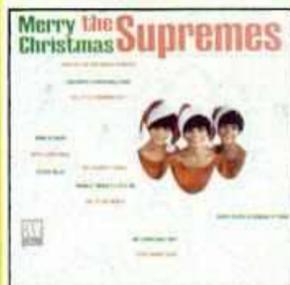
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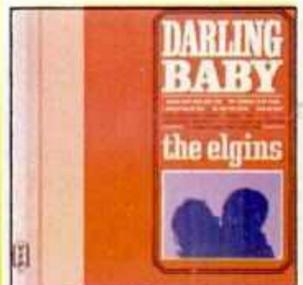
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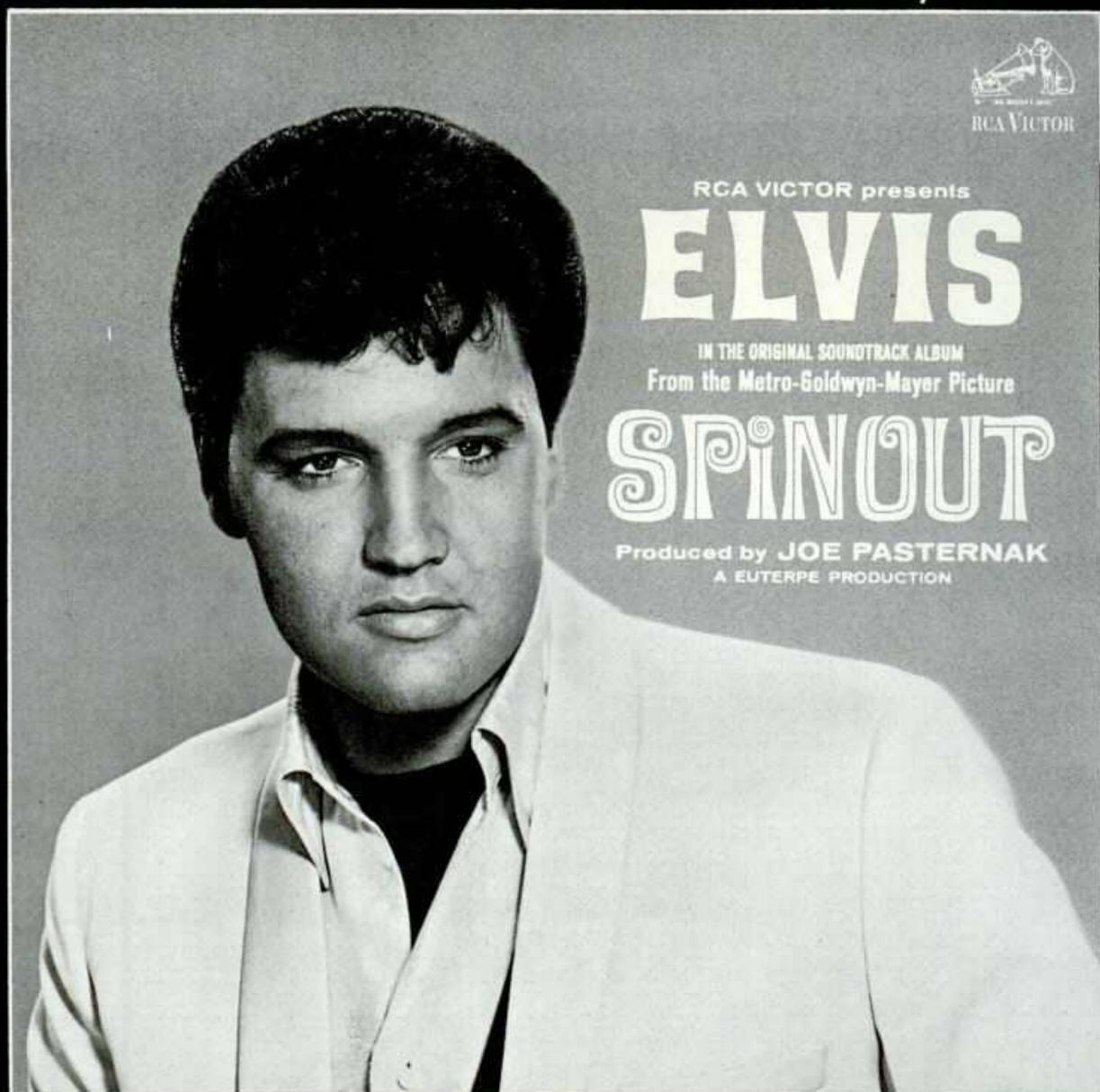


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Executive Turntable

SOL RABINOWITZ has been appointed to the new post of director of new records and publishing operations for the CBS International Division. Rabinowitz previously was with Epic Records for five years, where his most recent berth was director of merchandising. He previously was national promotion manager for Epic; pop a&r producer for Columbia, Epic and Okeh; and independent producer for several labels. He also was president of his own label, Baton Records, for several years. In his new assignment, Rabinowitz will report to Harvey L. Schein, vice-president and general manager of the CBS International Division. The new position will evaluate and acquire product and copyrights from all sources for CBS International recording and publishing affiliates throughout the world.



RABINOWITZ

In two staff changes at Epic Records last week, **Mort Hoffman** has been promoted to the newly created post of director, marketing, and **Fred Frank** had been named national promotion manager. In his new capacity of marketing director, Hoffman will be responsible to **Len Levy**, Epic Records vice-president, for the merchandising, promotion, marketing and broadcast services activities of Epic, Okeh and Crossroads Records. In addition, he will also continue his sales responsibilities for the three labels. Hoffman joined Epic in October, 1964, as director, sales. Reporting to Hoffman will be **Nick Albrano**, national field sales manager, and **Fred Frank**. Albrano's duties include supervising the activities of all Epic/Okeh field managers, as well as maintaining a close liaison with all Epic/Okeh distributors. As national promotion manager, Frank will handle all radio promotion for Epic, Okeh and Crossroads. In addition, he will direct the activities of distributor promotion personnel and maintain artists relations liaison between the company, artists' managers and the artists themselves. Frank joined Epic in December, 1962 as Southern regional promotion manager based in Atlanta. In June, 1966, he was transferred to Epic's New York office, where he served as regional manager for the Northeast Region.



HOFFMAN



FRANK

ENOCH LIGHT's new Project 3 label is getting its promotional effort underway with the appointment of **Tom Versey** as national promotion manager and **Moe Preskell** as Eastern promotion manager. Versey was in charge of Eastern album promotion for London Records. Preskell had been with Kapp Records as national promotion director for three years. In addition to their promotion duties, both men will be looking for and buying masters for the label.

Larry Baunach has been named to the new position of manager of administrative services, Nashville a&r, by Columbia Records. He will be responsible to **Robert Clotti**, manager of administrative services of Columbia Records a&r. Baunach has worked for the United States State Department in Washington and South America.

George Jay, manager of credit and collections of Columbia Records sales is the new president of the New York Credit Men's Adjustment Bureau, an affiliate of the New York Credit and Financial Management Association. His recent election makes him the first record-company executive to serve in this capacity and the first president of the bureau who represents any organization not actively engaged in textiles, banking or finance. Affiliated with Columbia Records since 1934, Jay was appointed to his present berth with the company in April, 1965.

Bernie Lawrence has been promoted to the new post of director of artists promotion for United Artists Records. In his new spot, Lawrence will have charge of co-ordinating all promotional activities for acts on United Artists and subsidiary labels. Lawrence has been with the company for two years and has been active in all phases of its promotional activities.

Michael D. Javits has been named vice-president and controller, and **Charles Cerasia** plant manager at Premier Albums. Javits, who joined the label in 1964, is an accountant. Cerasia joined the firm two years ago as custom sales manager, a position he still keeps along with his new duties.

Lester Collins has returned to E. B. Marks to cover East Coast promotion. Collins had been associated with the Marks publishing firm from 1950 through 1955. Reporting directly to **Stanley Mills**, Collins' first projects will be music from the new films "Run For Your Wife" and "Seventeen." Collins comes to Marks after an 11-year stint at Peer-Southern in a similar capacity.

Joe Campellone has joined Tower Records as Eastern promotion manager. Campellone had been with Merrec Distributing in Philadelphia and with promotion positions at Raymond Rosen, Mainline Record Distributors, and King Records, all in Philadelphia.

(Continued on page 14)

Balanced Scales, Says House Unit on Rate Increase Proposal

By MILDRED HALL

WASHINGTON—The House Judiciary Committee last week defended its position on its record rate increase proposal. The committee, in its report on the amended Copyright Revision bill, says it considered record manufacturers' allegedly retaining half the 1965 excise tax repeal savings as a factor in deciding the industry will not be too hard hit by a raise in royalty rate under compulsory licensing.

The report said the committee "devoted many hours" to the rate question before deciding to raise present statutory mechanical royalty ceilings from 2 cents to 2½ cents, and current per-minute rate practice of ¼ to ½ cent. The original bill proposed raises to 3 cents per selection or 1 cent per minute of play, whichever is greater. In general, the committee found that compulsory licensing is war-

ranted, but present statutory rate is too low, and the present system is "unfair and unnecessarily burdensome to copyright owners."

The lengthy 279-page report, out last week, is actually the work of the House Copyrights Subcommittee which hammered out the revision and amendments under Chairman Rep. Robert M. Kastenmeier (D., Wis.) with the aid of the Copyright Office. With Congress slated to adjourn last week, the bill dies, and will be reintroduced with new numbers in House and Senate at the opening of the 90th Congress in January.

The Senate Copyrights Subcommittee is expected to hold hearings next year on such controversial issues as the record royalty rate, the treatment of the juke box exemption, liabilities of educators and CATV systems, among others. Spokesman for the Senate group say no plans have been made as to time of hearings, or whether they will wait for House vote on the legislation. Sen. John L. McClellan (D., Ark.) heads the subcommittee, but he may turn more of the hearings over to Sen. Quentin Burdick (D., N. D.), who recently chaired the special copyright hearings on Community Antenna Television systems (CATV).

In summarizing its conclusions on the record situation, the committee report says it found merit in both sides of the argument between record producers and music publishers, on rates in 1966, but finds that changes in the proliferated recording industry and an inflationary economy are offsetting factors.

The committee was convinced by record manufacturers that the 3-cent rate originally proposed in the 1965 bill could have an injurious impact, possibly sending companies out of structuring toward monopoly and concentration in the industry. Record people pointed out low profit rate in the industry, 3.8 per cent in 1964, when 80 per cent of all recordings failed to make a profit. Manufacturers predicted a \$30 million increase in ultimate LP casts to consumer at 3-cent rate on 12-selection albums.

However, the committee says these figures were reported to it before the June 1965 excise law eliminated manufacturers' 10 per cent federal tax. In September 1965, U. S. Council of Economic Advisors said manufacturers raised their LP prices to distributors about one-half the tax reduction. Committee report says that assuming the excise tax on a \$3.98 list price record was 18 cents, the raise to distributors was about 9 cents.

Committee reasons that manufacturers' net sales figures in 1965 would have increased by \$12.5 million over 1964, or half the 1964 record excise total which was \$25 million. The finding assumes unit sales remained the same and manufacturers kept half the tax. Adding insult to injury, the report further says that manufacturers must have saved on costs of paper work eliminated when the tax was repealed.

Record distributors have also "taken advantage of some of the tax deduction rather than passing it on to consumers, since discount prices have changed relatively little," the report finds. Record manufacturers had told the committee that unabsorbed cost rise from the statutory rate raises would pass along and be increased at lower levels of distribution on LP's, because marketers would increase prices "to offset added costs and risks."

Finally, the committee report quotes a Billboard story on 1965 unit sales as up 14 per cent and at an all time national high of \$789 million retail, in 1965. (Billboard, June 4, 1966.)

The new copyright terms would also give copyright owners full damage recovery if manufacturers default under compulsory licensing. Current law allows only the meager maximum of "treble damages," or 6 cents per record. Damages under the revised law could run from \$250 to \$10,000 and even to \$20,000 for willful infringement, and would include criminal penalties in the law.

In other aspects of recordings, the report updates the law by expressly including wording to permit tape cartridge manufacturers under compulsory licen-

(Continued on page 14)

Elliot Wexler Fund Set Up

NEW YORK — An Elliot Wexler Memorial Fund has been set up at the University of Pennsylvania as a tribute to the veteran record businessman who died last week (17) after a long illness. He was 52 years old. Wexler was one of the pioneers in the record business which he entered after graduation from the University of Pennsylvania. He was a full-back on the college's football team. His position as manager of the Columbia Records distributorship was interrupted by his entry into the Navy, where he served as gunnery officer during World War II.

Associated with Wexler in the early stages of their careers were Larry Newton, Walt Maguire, Arnold Maxin, Ed Barsky, Zen Salidor, John Cohen, Mike Eliot, Bob Weiss, Len Rakliff, Bill O'Boyle, Bob Brenner, Rex Alexander and Paul Wexler, his brother, who is now president of the Record Club of America.

Private family services were held in New York last Wednesday (19). In addition to his brother, Paul, he is survived by his mother and a sister.

Handleman Backs Cap. Price Policy

DETROIT—Approval for the new pricing policy for rack jobbers and sub-distributors announced last week by Capitol was voiced by David Handleman, president of the Handleman Co., leaders in the rack field, who is also in personal charge of the company's record departments.

"I think Capitol is taking a realistic approach," said David Handleman. "I think it is intelligent, and some of the other record companies should initiate similar programs that make economic sense."

"The welfare of Capitol is tied up with the welfare of the rack jobbers. We are both in business together and have to take care of each other. I think some others should also see the light." He expressed appreciation of the RCA Victor policy in this connection.

High Fidelity Names Lees the Pop Editor

NEW YORK — Gene Lees has been named pop music editor of High Fidelity, where he will oversee the expansion of the consumer magazine's coverage of pop music and jazz. Morgan Ames, another former HiFi-Stereo reviewer, also has joined High Fidelity. John S. Wilson and O. B. Brummel will continue to write for High Fidelity under Lees' direction.

Roland Gelatt, the magazine's editor-in-chief, explained, "We intend to make High Fidelity as influential in the pop field as it has been for years in the classical field. Surveys show that our readers are strongly interested in the pop repertoire, and we are confident that the expanding reviewing staff headed up by Gene Lees will give us outstanding coverage."

Lees, who also was an editor of Down Beat, has written English lyrics to music by Brazilian composer Antonio Carlos Jobim and French composer Charles Aznavour. He has written articles for several national magazines, including Holiday and Cosmopolitan. Early next month, Trident Press will release his novel, "And Sleep Until Noon," which deals with the pop music world.

Miss Ames was a voice coach on the West Coast, working Randy Sparks and the New Christy Minstrels. She later coached the Good Time Singers. She also composed "The Far Side of the Hill," and more recently wrote the lyrics for a Johnny Mandel theme from the film "Harper," titled "Quietly There."

NARAS Puts Grammy Wheels in Motion With 'Eligibility' Forms

NEW YORK—The National Academy of Recording Arts & Sciences has started the wheels rolling for 1966 Grammy recommendation. The NARAS membership will be receiving their official forms within a few days on which they can list those recordings which they would like to include in this year's Eligibility List. These recommendations, along with those submitted by the record companies in response to forms mailed to them, will then comprise the 1966 Eligibility List.

"Because it is important that all recordings worthy of nomination be presented on the Eligibility List," said NARAS President George Avakian in a letter to the NARAS membership, "we ask that you make every effort to fill in the forms conscientiously. . . . It is not necessary to fill in all categories in fact, we urge you to list recordings only in those categories in which you believe yourself qualified to judge."

Once all recommendations in the revised list of 42 Grammy Awards (the list has been refined and reduced from last year's 47) have been received, they will be carefully screened to make certain that each appears in its proper category. In

keeping with a policy adopted by the national trustees at their recent meeting, no recording will be permitted in more than one specialized music classification. Thus, the outstanding records in each of the fields will be able to compete among themselves, and only among themselves. All, however, will be eligible to compete in the general or non-specialized categories, including the Record and Album of the Year Awards.

1st of 3 Phases

The preparation of the Eligibility List is the first of three phases in the annual Grammy Awards procedure. Once the lists have been completed, they are sent to all active members for the next phase — the first round of actual voting. These ballots are then tabulated by the accounting firm of Haskins & Sells, with the members' votes determining the finalists in each of the 42 categories.

The final phase consists of the active membership's voting for the second winners in each of the categories. Here again all tabulating is done by Haskins & Sells with no one, including the top officials of the Academy, informed of the results until the ballots are

opened at the annual awards ceremonies.

The entire procedure, covering all three phases and including the various listing, screening and balloting procedures, encompasses a period of more than four months. The final Grammy winners in each of the 42 categories will be announced next year on March 7 at simultaneous awards ceremonies in Los Angeles, New York, Chicago and Nashville.

Decca Into Latin Field

NEW YORK—Decca has established a Latin-American music division. Richard Marin has been appointed a&r producer for this latest move to further strengthen Decca's position in the international music market.



MARIN Marin will be given direct responsibility for the recording of all new Latin music single and album product, as well as in the acquisition of new talent and masters for release on Decca and its subsidiary labels. Marin has held a&r and sales posts with Tico, Fiesta and Allegre, and also did independent production in the Latin field. Through Marin, Decca signed Manny Corchado and his orchestra, whose first single is produced by Marin, "Pow-Wow" and "Chicken and Boozee."

SECOND BOY TO ELIOT TIEGELS

LOS ANGELES—Blake Harris, an 8-pound 10-ounce boy, has been adopted by Fran and Eliot Tiegel. The child was adopted Friday (14), one week after his birth. The child is the couple's second youngster. Scott Edward was adopted 20 months ago. Tiegel is Billboard's West Coast news editor.

EMI Names Paramor to 2 Top International Posts

LONDON — EMI has given two top-priority international jobs to Norrie Paramor, head of the division handling EMI's own

Liberty Lists Banner Year

LOS ANGELES—Fiscal year 1966 was the strongest sales year in the history of Liberty Records. The company achieved gross sales of \$20 million, a 67 per cent increase over 1965, according to Hal Linick, Liberty's finance - administration vice-president.

First quarter sales are currently 30 per cent ahead of last year, Linick reported. During the fiscal year which ended June 30, Liberty established Sunset, an economy line, and acquired two pressing plants, Research Craft and All Disc, and TDC, a tape duplicating facility.

RCA's Coast A&R Widens Pop Scope

LOS ANGELES — RCA's five-man Coast a&r staff, with the recent addition of a teen sound specialist, is gearing for a broader sweep of pop product.

The steam generated by the recent hiring of Ernie Altschuler, veteran Columbia Records producer as vice-president and executive producer for pop a&r, has created an excitement among the Hollywood-based producers. Neely Plumb, manager of West Coast pop a&r productions, who reports to Altschuler, says the local office is being geared for "far greater representation in the top 40 field." Rick Jarrard, formerly youngest California producer at 25, is the contact with the contemporary set. He dresses the part, according to the business suited Neeley, which to the young artists "is important because they feel at home with him."

Jarrard's assignment sheet covers Jefferson Airplane from San Francisco, the Richard Carpenter Trio, which won the 1966 Hollywood Bowl Battle of the Bands contest and the Petites, four girls under five feet who work in the rhythm and blues field. The Carpenter Trio (piano, drums, tuba) was signed by Plumb after sweeping three awards at the Bowl competition. The drummer is Carpenter's 16-year-old sister. He is 19.

Plumb's assignment remains heavily administrative although he remains active in the recording studio, cutting Vic Damone, who has moved here, Anthony Newly, Neal Hefti, Rod McKuen, and a new, 15-year-old singer Darleen Carr, signed with Disney Productions for films. Plumb is also RCA's man on the film studio lot and forthcoming soundtrack LP's he has produced include: "Night of the Generals," "Murders' Row" and "The Professionals," all Columbia pictures and set for Colgems release.

Four in Scoring

Four of Victor's artists are heavily involved in motion picture, television scoring: Henry Mancini, Andre Previn, Neal Hefti and Hugo Montenegro. Montenegro's newest score is

from the Otto Preminger film "Hurry Sundown" which RCA will release. Hefti's latest large screen effort is the score from "Oh Dad Poor Dad," also set for RCA release.

With the addition of Jarrard
(Continued on page 10)

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Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating
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"THE APPLE TREE," new Jerry Bock-Sheldon Harnick musical, opened to generally favorable notices. Columbia records the original-cast album set starring Barbara Harris, Larry Blyden and Alan Alda.

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MOTOROLA, which has been providing car tape cartridge players for Ford, is now shipping its own auto player. The model carries a suggested list of \$129.95.

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Rabinowitz: Exec With All-Round Music Business Know-How

NEW YORK — Increasingly, the completely rounded record-music man, one whose knowledge extends to the "roots" of the business, is being tapped for top executive posts at major labels. An example is the appointment of Sol Rabinowitz to the post of Director of New Records and Publishing Operations for CBS International (see Executive Turntable). Rabinowitz, who will report to Harvey Schein, vice-president and general manager of CBS International, started in the industry 18 years ago as a salesman for Young People's Records. Shortly thereafter he joined Malverne Distributors, then set up a small independent label known as Baton Records. Rabinowitz was a&r man, promotion man and top sales executive. He found the talent, produced the sides, visited the deejays, managed the artists and nagged the distributors. "I paid 500 bucks for my first session, which produced the side titled 'Thousand Stars,' by the Reveleers," Rabinowitz said.

The period was 1952-1953, and such r&b jockeys as Dr. Jive and Al Benson were instrumental in getting plenty of action for the disk. Rabinowitz then produced a series of hits, some of which are now considered rock 'n' roll standards. These included "Lonely Nights," by the Hearts, and "For Sentimental Reasons," by the Reveleers. Then Rabinowitz found Ann Cole, who cut some important sides for him. "I looked for her for a year. I remembered an Apollo single she made for Ike and Bess Herman's Apollo label. She made 'Are You Satisfied' for Baton in 1955, and it quickly landed on the r&b charts. Then she made 'In the Chapel,' and it went to the No. 1 spot. At this same session Ann also cut 'I Got My Mojo Working,' another big one. Ann had been working with Muddy Waters in the South, and Muddy knew the tune and cut it for Chess. This was a giant hit."

About this time, r&b was developing into rock 'n' roll, and some of Rabinowitz' records began hitting the Billboard pop charts. An example was Noble (Thin Man) Watts' recording of "Hard Times." Today, the independent record producer has come into his own—and Rabinowitz even anticipated this. He left Baton about 1960 and produced sides for MGM, Warwick, Epic and other labels. Meanwhile, Rabinowitz also kept in touch with the world of country music—often making pilgrimages to Nashville to dig the scene.

"In our time," says Rabinowitz, "we have witnessed two developments of vital importance to the concept of one world of music. We have seen how the other categories of r&b and country music, once specialty fields, emerged from their cultural isolation to become major contributors to the pop field; and we have seen this development enhanced by the improvement in communications: television, plane travel, etc."

Rabinowitz continued: "These developments—the emergence of the roots—and the improvement in communications, have made pop music richer and more varied than it has ever been. It is truly a universal language. Therefore, the dissemination and marketing of this product on a world level is a great challenge . . . truly a dramatic opportunity. . . . Pop music today is everything: It is Percy Faith; it is a string quartet recording with the Beatles; it is Tony Bennett and Wilson Pickett and Bob Dylan and Johnny Cash."

To implement this thinking, Harvey Schein and Rabinowitz will work closely with Columbia's 14 wholly owned record subsidiaries and many affiliates around the world, and its many wholly owned publishing subsidiaries and affiliates. "CBS," Rabinowitz concluded, "is the fastest-growing world distributor and we will use this network to enhance the one world of music concept."

Peirce Broadening Lib's Range in Film Tracks; Making Bid for B'way

By ELIOT TIEGEL

LOS ANGELES — Dick Peirce, Liberty's new a&r administrator wants to give his a&r men "The best environment and the most time possible for creative work." The corporate executive who recently replaced Dave Pell will coordinate the activities of staff producers working for the company's five divisions while moving the company into expansion

areas—he trusts—in the Broadway original cast and motion picture soundtrack fields.

Peirce revealed the company was negotiating for a Broadway property with a December opening and if the deal is consummated, it would be Liberty's initial mainstem original cast LP.

Peirce's role will be to investigate interesting properties and make recommendations to the company's executive com-

mittee for final approval or rejection.

The company has already acquired soundtrack rights for "Warning Shot," a late January release from Paramount for which Jerry Goldsmith wrote the score. The LP will be timed to coincide with the film's release.

Peirce's assignment is to develop a steady flow of product from the Liberty-Dolton, World Pacific, Imperial-Minit, Blue Note and Sunset divisions. While he admits that the demand for product from five divisions is "pretty monumental," he nonetheless feels that Liberty must expand its repertoire to match its steady growth. In line with this, Peirce will coordinate the activities of staff producers: Joe Saraceno, Tommy Oliver, Jack Tracy, Cal Carter, Scotty Turner, Dallas Smith and Marc Gordon, the latter handling the new Soul City line.

The company's a&r structure is such that a producer crosses the label line in working on projects for more than one division. As the West Coast operations manager for RCA Victor for six years, Peirce has had a taste of administration and creative a&r. But he feels his time will primarily be spent in administration, coordinating studio dates, scheduling releases and listening to outside masters.

As part of his role of scouting Broadway properties, Peirce plans spending considerable time in New York (that's also the home of the Blue Note division). The company is presently looking at office space in Manhattan he indicated, with the possibility that a New York office could be opened before 1967.

Cameo P'kway Profit Picture Up Sharply for the Quarter

PHILADELPHIA — Cameo-Parkway Records had a \$60,740 profit after taxes on an income of \$1,249,603 for the quarter ended Sept. 30. This compares with a profit of \$49,063 on sales of \$777,941 for the comparable quarter last year. It is also the most profitable quarter for the label in the last two years.

Earnings on the 612,950 shares of common stock out-

standing are 10 cents a share for the quarter, compared with 8.25 cents a year earlier.

Alfred Rosenthal, C-P president attributed the upsurge to the strong chart positions of the label's artists and to the profits from the distribution of independent labels.

He also cited the growth of Wyncote, CP's budget line.

Rosenthal predicted the sales to continue to increase for the next three quarters, based on the new album program, the Wonder kiddie line, the acquisition of Midnight Music, the increased productivity of Silver Plastics (pressing facility), and expansion in music publishing.

Chips Distributing Corp., CP's wholly owned distributorship, now represents some 35 manufacturers in Eastern Pennsylvania, South Jersey and Delaware. It recently moved into new quarters with 8,000 square feet for modern warehouse and office space and a conveyerized off-street loading and unloading facility.

Maxin on Coast

NEW YORK—Arnold Maxin, executive vice-president and general manager of Big 3 Music (Robbins-Feist-Miller), is on the West Coast this week to handle the firm's activities in connection with forthcoming movies. Maxin will confer with Lionel Newman, 20th Century-Fox music head, on exploitation for the Jerry Goldsmith score of "The Sand Pebbles." Big 3 also is lining up several recordings for another 20th Century-Fox film, "The Bible."

Int'l Stars to Do Bit For English Charity

LONDON—A host of top international music stars have accepted invitations to appear in the Royal Variety Show at the Palladium Nov. 14.

Among Americans in the major charity show, which the queen will attend, are Sammy Davis, Reprise; Henry Mancini, RCA; Wayne Newton, Capitol, and Gene Pitney, Musicor.

Top British acts on the bill include the Bachelors, British Decca; Matt Monro, Capitol, and Tommy Steele. The show also stars France's Gilbert Beaud and Juliette Greco, Scotland's Kenneth McKeller, U.K. Decca, and Australian group the Seekers, Columbia, currently in Britain.

The show, which also fea-

tures Jerry Lewis and other top entertainers is being filmed for the BBC for TV screening in Britain six days later. Fourteen of the stars have never appeared in a royal variety show before.

Beaud will fly to London from New York, where he is appearing in one-man show at the ANTA Theater. Wayne Newton will be released from a New York hotel booking for the show. Virtually unknown here, his choice is the most surprising. Monro has one night off from his engagement at New York's Persian Room and flies to London to make his royal show debut.

Steele's appearance marks the 10th anniversary of his entry into show business—as a rock idol—and his first stage appearance. Now breaking into Hollywood movies, he has no exclusive recording pact. His next release will be on Buena Vista on the soundtrack LP of "Happiest Millionaire."

Notable omission is a beat group. The Beatles stole the show in 1963, but generally, executive producer Bernard Delfont has decided to avoid such acts, unless outstanding, in deference to \$39 ticket-holders.

Four Distributions Added by AF

NEW YORK—Audio Fidelity Records this week added four distributors. They are the World Wide outlets in Nashville, New Orleans and Dallas and Seaway in Cleveland. They will handle Karate and Little Darlin' lines as well as AF.

The label also announced a 2-for-10 deal on all new releases and the entire AF catalog, with an expiration date of Nov. 31.

Elsewhere on the AF front, Harold Drayson, vice-president and national sales manager, is visiting distributors throughout the country to outline forthcoming promotions.

These include the 17-album late fall release, the Winchester contest for the "Music of the West Album" and the introductory album for the AF Cheetah series.

New Int'l Output From Monument

LOS ANGELES — Monument's program of international releases includes a cantorial album from Bovema of Holland plus product from France by Charles Aznavour, including a forthcoming Spanish language disk.

The cantorial LP features Dr. Hans Bloemendal of Amsterdam and the release follows a deluxe three-disk package by RCA Victor spotlighting cantor Josef Rosenblatt, Samuel Vigoda and Moshe Koussevitzky.

Monument has already released one Aznavour LP, a complimentary package by Henry Byrs, the vocalist's pianist and plans two additional releases including one in Spanish. The Gallic singer is currently on a six months tour of the U. S.

RCA TO ISSUE 'ALICE' TRACK

NEW YORK — RCA Victor will release the soundtrack of "Alice Through the Looking Glass," which will be presented on NBC-TV next Sunday (6). The show, with book by Albert Simmons, music by Moose Charlap, and lyrics by Elsie Simmons, stars Roy Castle, Robert Coote, Jimmy Durante, Nannette Fabray, Ricardo Montalban, Agnes Moorehead, Jack Palance and the Smothers Brothers. The album was produced in Hollywood by Neely Plumb and Darol Rice.

21 Albums Star In United Artists' Series of Parleys

NEW YORK — Twenty-one albums, including four soundtracks, were introduced in a series of United Artists regional meetings. The tracks were "A Funny Thing Happened on the Way to the Forum," "After the Fox," "Fortune Cookie" and "Return of the Seven." Michael Stewart, United Artists president, conducted the Eastern sessions at the Beverly Hills Hotel in Los Angeles.

Included in the nine United Artist pop albums were "best of" disk by Manfred Mann and Jay and the Americans. Also featured in the pop LP's were George Martin, Al Caiola, Bobby Goldsboro, the Wailers, the Oak Ridge Boys, a gospel group and Kenny Bass, Polka conductor. In the new UA International series artists featured are Mina, Iva Zanicchi, a Greek album, and strip-tease music from the Crazy Horse Saloon of Paris.

New albums on Solid State offered Joe Williams and Thad Jones, Jimmy McGriff and Manny Albam, and a guitar album. The meetings also were told about the forthcoming Broadway musical version of "Never on Sunday," which will be waxed by United Artists.

Pincus Plans Big Pitch on 'Marco'

NEW YORK—The Gil-Pincus Group is preparing heavy exploitation on the main theme and score of "Marco the Magnificent," the film, distributed by MGM, stars Omar Sharif, Anthony Quinn and Elsa Martinelli. The soundtrack composed by Georges Garvarentz, will be released by Columbia Records in each market as the film is shown. Jerry Vale has recorded "Somewhere," the love theme from the picture, and the "Marco Polo March" will be in a Charles Aznavour album for Reprise.



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**Tamiko Jones
with
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(Love Theme From)

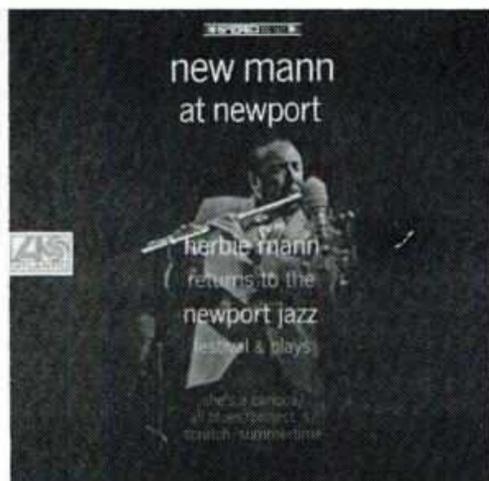
IS PARIS BURNING?

From The Paramount Picture "Is Paris Burning?"

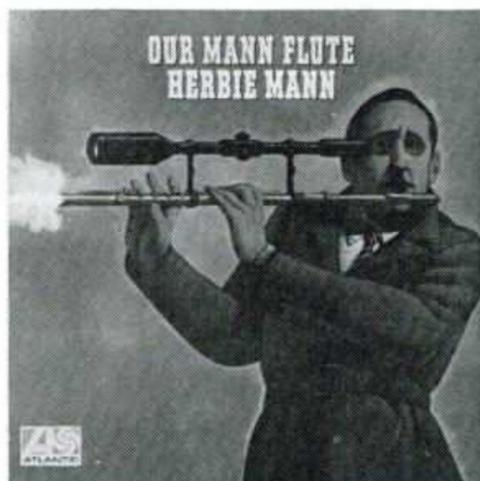
Herbie Mann

Atlantic #2363

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**OUR MANN FLUTE
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b/w

"TRY IT AGAIN"

Bobby Williams

Sureshot #5025

"THE STAR"

b/w

"ONE MORE
CHANCE"

Shirley Lawson — Backbeat #567

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"MAN ABOUT
TOWN"

b/w

"BABY I DO"

The Passions — Backbeat #573

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MIAMI—LOS ANGELES—
SAN FRANCISCO

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"SHE'S MY GIRL"

The Costliners — Backbeat #566

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"WHY DID I"

Ricky Ricks — Sureshot #5021

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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	1	2	2	BORN FREE	Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI)	14
2	3	6	6	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roosevelt, BMI)	12
3	2	1	4	SUMMER WIND	Frank Sinatra, Reprise 0509 (Witmark, ASCAP)	9
4	4	3	3	SUMMER SAMBA	Walter Wanderley, Verve 10421 (Duchess, BMI)	12
5	5	5	9	DOMMAGE, DOMMAGE	Jerry Vale, Columbia 43774 (Feist, ASCAP)	8
6	8	10	11	A TIME FOR LOVE	Tony Bennett, Columbia 43768 (Witmark, ASCAP)	6
7	7	4	1	IN THE ARMS OF LOVE	Andy Williams, Columbia 43737 (Twin-Chris, ASCAP)	14
8	10	11	14	FREE AGAIN	Barbra Streisand, Columbia 43808 (Emanuel-Beaujalais, ASCAP)	6
9	11	13	14	LOOKIN' FOR LOVE	Ray Conniff Singers, Columbia 43814 (Jay, ASCAP)	5
10	12	14	16	ELUSIVE BUTTERFLY	Jane Morgan, Epic 10058 (Metric, BMI)	6
11	6	7	7	I CAN'T GIVE YOU ANYTHING BUT LOVE	Bert Kaempfert and His Ork, Decca 32008 (Mills, ASCAP)	8
12	9	9	8	MAS QUE NADA	Sergio Mendes and Brasil '66, A&M 807 (Peer Int'l, BMI)	13
13	16	28	—	GAMES THAT LOVERS PLAY	Eddie Fisher, RCA Victor 8956 (Miller, ASCAP)	3
14	17	22	37	NOBODY'S BABY AGAIN	Dean Martin, Reprise 0516 (Smooth-Noma, BMI)	4
15	15	17	26	THE PORTUGUESE WASHER-WOMEN	Raja Marimba Band, A&M 816 (Remick, ASCAP)	5
16	13	12	12	I'M GETTING SENTIMENTAL OVER YOU	Glenn Miller Ork (De France), Epic 10057 (Mills, ASCAP)	7
17	22	25	31	CABARET	Marilyn Maye, RCA Victor 8936 (Sunbeam, BMI)	5
18	19	21	22	CRY SOFTLY	Nancy Ames, Epic 10056 (Trec, BMI)	8
19	21	29	38	SO WHAT'S NEW	Horst Jankowski, Mercury 72615 (Almo, ASCAP)	4
20	29	—	—	A DAY IN THE LIFE OF A FOOL	Jack Jones, Kapp 781 (United Artists, ASCAP)	2
21	25	26	32	WALKING ON NEW GRASS	Buddy Greco, Reprise 0515 (Pamper, BMI)	5
22	26	32	—	HAWAII (Main Title)	Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	3
23	28	31	36	ALL THAT I AM	Elvis Presley, RCA Victor 8941 (Gladys, ASCAP)	4
24	20	23	25	ALMOST PERSUADED	Patti Page, Columbia 43794 (Gallico, BMI)	8
25	14	8	5	FLAMINGO	Herb Alpert & Tijuana Brass, A&M 813 (Tempo, ASCAP)	9
26	31	35	—	SO WHAT'S NEW	Peggy Lee, Capitol 5758 (Almo, ASCAP)	3
27	38	—	—	THE WHEEL OF HURT	Al Martino, Capitol 5740 (T. Morgan-Roosevelt, BMI)	2
28	39	—	—	WALKING HAPPY	Peggy Lee, Capitol 5758 (Shapiro-Bernstein & Co., ASCAP)	2
29	35	40	—	GAMES THAT LOVERS PLAY	Wayne Newton, Capitol 5754 (Miller, ASCAP)	3
30	30	36	40	MARRIED	Don Cherry, Monument 971 (Sunbeam, BMI)	4
31	34	37	—	SOMEBODY LIKE ME	Eddy Arnold, RCA Victor 8965 (Barton, BMI)	3
32	—	—	—	CHANSON D'AMOUR	Lettermen, Capitol 5749 (Thunderbird, ASCAP)	1
33	18	16	10	GUANTANAMERA	The Sandpipers, A&M 806 (Fall River, BMI)	13
34	37	39	—	SO NICE (Summer Samba)	Vikki Carr, Liberty 55917 (Duchess, BMI)	3
35	—	—	—	LOUIE, LOUIE	The Sandpipers, A&M 819 (Limax, BMI)	1
36	23	19	17	SO NICE	Connie Francis, MGM 13578 (Duchess, BMI)	8
37	—	—	—	CABARET	Mike Douglas, Epic 10078 (Sunbeam, BMI)	1
38	40	—	—	WISH YOU WERE HERE, BUDDY	Pat Boone, Dot 14933 (Spoone, ASCAP)	2
39	—	—	—	A MAN AND A WOMAN	Tamiko Jones & Herbie Mann, Atlantic 2362 (Northern, ASCAP)	1
40	—	—	—	CHANGES	Brothers Four, Columbia 43825 (Barricade, ASCAP)	1

Request's U. S. Distribution Rights Acquired by Victor

NEW YORK — RCA Victor Records this week acquired U. S. distribution rights for the 125-record catalog of Request Records. Negotiations were concluded between Norman Racusin, RCA vice-president and operations manager, and Hans Lengsfelder, Request owner. Request's catalog, consisting entirely of international material, is distributed overseas by various labels.

Lengsfelder explained that Request product in the U. S. will be pressed under his own

logo, and that he will deliver the finished record to Victor for distribution here.

Request was founded by Lengsfelder in 1950, and the international line made its debut in 1961. It includes ethnic music from Czechoslovakia, Lithuania, Turkey, Hungary, Yugoslavia, Russia, Scotland, Poland, France, Germany, Greece, Ireland, Israel, Italy, Japan and Korea.

DGG's Petermann In Coast Huddle

LOS ANGELES — Claus R. Petermann, liaison officer of Deutsche Grammophon in New York, is visiting the West Coast this week to acquire catalogs, masters and sub-publishing rights for the European affiliates of the company. Deutsche Grammophon recently obtained the German publishing organization of the Aberbach Group (Hill & Range) and is enlarging its publishing activities in other areas on the European continent. Petermann is staying at the Beverly Hills Hotel here.

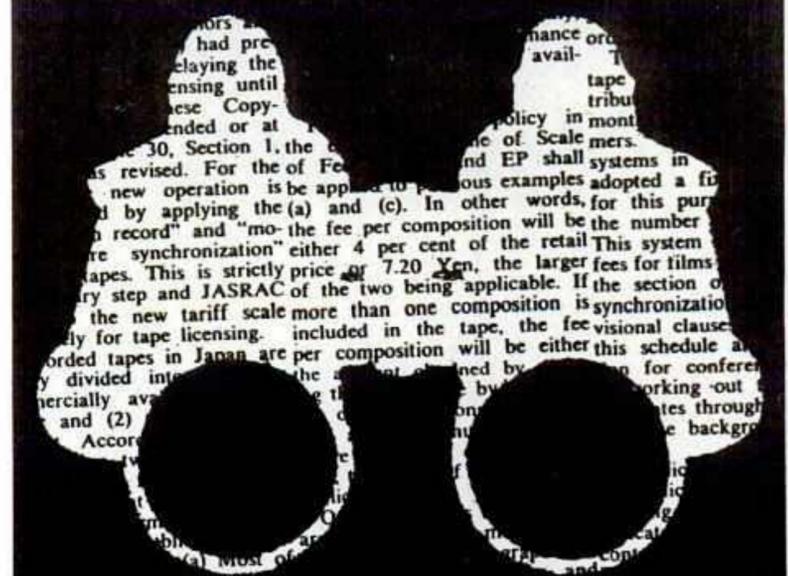
TV Debuts for 2 T. M. Music Tunes

NEW YORK — Two T. M. Music, Inc. songs are set for TV introductions by the artists who are recording them. Wayne Newton will introduce "Looking Through a Tear," which he has recorded for Capitol, on the "Bonanza" Christmas Show. Paula Wayne will present her Columbia Records release "Nothing Left to Do But Cry" on "The Living End of Sisterboy," a "Hawk" segment.

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Denny Cites CMA's Gains, Goals First Country Opera Recorded by Tower

NASHVILLE — Retiring Country Music Association President Bill Denny reviewed a year of impressive gains for the CMA and outlined challenges of the future, in his report at the general membership meeting here Thursday (20). Denny noted that membership now totals 1,896, which includes 1,650 individual members, 105 lifetime members, 141 organizational members. He reviewed the shows, events and

sales presentations which were CMA-sponsored or authorized, and the impact these programs made on advertisers, agencies, radio executives and the general public. The talk also noted that the movie industry produced more than 12 feature films the past year, using country music. Denny said he believed this figure would be greatly exceeded in future months.

Denny noted that the Southern California Country and Western Music Academy had performed a commendable function in presenting its awards on the West Coast. This organization and CMA have the same aims, Denny pointed out.

Denny thanked all who had a part in producing the CMA Hall of Fame album Vol. 1, which has sold more than 1 million units. Contracts for the second volume have already been negotiated and the package is expected to be completed soon. He stated that much of the funds raised as a result of the album sales have been used to help defray the construction costs of the Country Music Hall of Fame and Museum.

More radio outlets than ever broadcast country music: Those whose format is completely country total 325, whereas the total number of outlets broadcasting country music is 1,800.

Denny also thanked Station WSM, which provided so much assistance in making a success of the Hall of Fame radiothon. Producer was WSM's Bill Williams, assisted by Bill Hudson, Jo Walker, Larry Moeller and Hubert Long.

An analysis of CMA's campaign to raise funds for its Hall of Fame and Museum Building revealed that total moneys raised amounted to \$358,233.69. The project is close to completion and those who registered for the WSM convention had an opportunity to view the facilities.

Denny commended WSM on its "Opry" trust fund. He also reported on the great success of the Music City Pro-Celebrity Golf Tournament, the brain child of Don Pierce and Hal Neely. In addition to CMA and the Nashville Junior Chamber of Commerce, another sponsoring organization was added, The Nashville Tennessean, local newspaper. Idea behind the tournament was to get country music names into more sections of the reporting media.

Denny commended Jo Walker and her staff of CMA workers, Bill Hudson and the officers and board with whom he worked during the past year.

Two Masters Are Bought by Diamond

NEW YORK—Diamond Records has acquired two masters, the Fifth Order singing "Goin' Too Far," which was purchased from Howard Lovidal of Counterpoint Music of Cincinnati, and the Contrails version of "Someone," which Diamond obtained from Odel W. Bailey of Bailey - McClendon Production of Pittsburgh. Both numbers will be released on Diamond Records.

NEW YORK—The first country music opera has been recorded on Tower Records and will be released shortly. Disk is titled "The Legend of Johnny Brown," and is set for a massive promotional drive at the disk jockey and dealer levels. Gordon (Bud) Fraser, Tower presi-

dent, in making the announcement, stated that "this is the first time in history that the opera form has been adapted to the beauty and drama of country music."

The country opera concept initiated with Eddie Miller, writer of 2,500 published songs including "Release Me," smash in all fields. Miller wrote, composed and produced the work.

Tower a&r chief Eddie Ray has already released a single from the album, Jerry Naylor "Johnny Brown," and at least three more will be out soon. Ray and Hugh Dallas, Tower national sales manager, previewed the album at the Nashville convention.

Fraser mentioned "unlimited possibilities for country opera in areas other than recording." He has received offers from packagers to put the opera on television, and plans are being set to tour the country.

The opera tells the story of a young couple in a riverboat town who falls in love and—in opera tradition—their star-crossed paths lead to tragedy. Jerry Naylor has the featured role and Kay Adams the female lead.

ASCAP Meeting

NEW YORK — The semi-annual East Coast membership meeting of ASCAP is slated for next Tuesday (1) in the Starlight Room of the Waldorf Astoria.

RCA Coast A&R

• Continued from page 4

to the staff, Al Schmitt, who has functioned in the top 40 idiom, has taken on a broader line of acts, including Eddie Fisher, Peter Nero, Gale Garnett, recently moved here, Glenn Yarbrough, Montenegro, Paul Horn, the Liverpool Five and Frankie Fanelli.

Joe Reisman's roster includes John Gary, Lorne Green, Andre Previn, Henry Mancini, Gary Marshal and Suzy Wallis, a new vocalist. Darol Rice, the company's religious album specialist, is now recording Frankie Carle and the Sons of the Pioneers in addition to his regular secular assignments. Rice now reports directly to Steve Sholes, a pop a&r vice-president in New York on product assignments.

Two acts produced by outside producers are the Astronauts, with Snuff Garrett handling the sessions and the New Society with Randy Sparks in the booth and Plumb the project man.

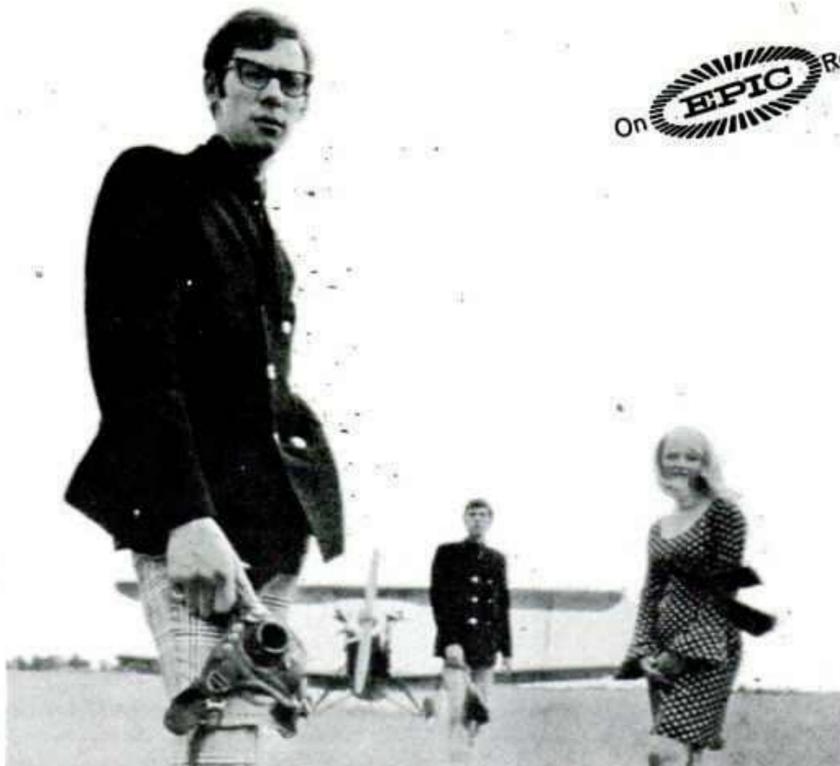
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Billboard's 19th Annual Country Music Awards



Billboard's Country Man of the Year Award this year goes to the distaff side as Minnie Pearl receives plaque from Paul Ackerman.



Mary Reeves accepts a commemorative Award honoring Jim Reeves' world achievements in country music.



Buck Owens and the Buckaroos, who won the Award as the Best Country Music Band of the Year, were among affair's entertainers.



Favorite Country Comedy Recording Artists Award is presented by Roy Acuff to Don Bowman.



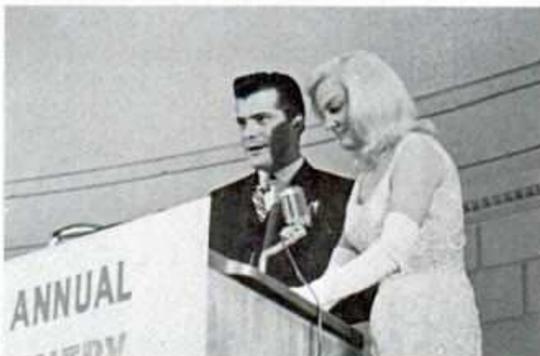
Boudleaux Bryant presents the Buckaroos with the Favorite Country Band Award.



Boudleaux Bryant presents Chet Atkins with the Favorite Country Instrumentalist Award.



Eddy Arnold receives the Favorite Country Male Vocalist Award from Tex Ritter.



Audrey Williams presents the Most Promising Male Vocalist Award to Ray Pillow.



Jeannie Seely, winner of the Most Promising Female Vocalist Award, accepts award from Hank Snow.



Waylon Jennings appears with Jerry Byrd's band, performing between Award presentations.



Eddy Arnold accepts Award for Favorite Country Album of the Year from Audrey Williams.



Tex Ritter presents David Houston with Award for Favorite Country Single for "Almost Persuaded."



The Country Music Songwriter Award is presented by Audrey Williams to Jack Stapp (center) and Buddy Killen of Tree Music on behalf of Roger Miller.



Boots Randolph and band was among featured name entertainers lending their talents to the gala event.



Left to right, Jack Stapp and Buddy Killen congratulating award winners Chet Atkins, Eddy Arnold, and Ray Pillow, as Boots Randolph looks on.



After Awards, presenters, winners and performers assemble on stage for a rousing hand of applause.



Chet Atkins receives Award for Outstanding Country Instrumentalist from Hank Snow.



Awards gala filled Nashville's War Memorial Auditorium with music industry and Nashville notables.

All Eyes on Nashville



Wesley Rose wields shovel at groundbreaking ceremonies of new \$400,000 Acuff-Rose headquarters. Left to right: Mrs. Mildred Acuff, Pee Wee King, Miss Anna Belle Clement, Ott Devine, Roy Acuff, and Mayor Beverly Briley.



Attending special speaker's luncheon for CMA broadcaster's meeting were, sitting from left: Gov. John Burroughs, WSM's Bob Cooper, and Jim Collins; standing: WKDA's Smokey Walker, left, and the Grand Ole Opry's Ott Devine.



Taking a break while votes were counted are CMA members. Turnout for the Thursday (20) elections was the largest in the history of WSM Celebration, marking a tremendous year of growth for the organization.



Thursday (20) meeting was attended by more than 400 industry executives—a record-breaking attendance.



Hal B. Cook, retiring CMA board chairman, thanks CMA officers, board, and members for their cooperation during the year.



CMA members gather at annual membership meeting to elect new officers and hear Bill Denny's president's report.



Ken Nelson addresses CMA membership meeting at Municipal Auditorium.



Jerry Glaser opens CMA broadcaster's meeting Thursday (20).



Retiring CMA president Bill Denny and Ken Nelson, right, discuss organizational matters.



At speaker's luncheon, from left: Alan Torbet, Marshall Rowland, and Andrew Purcell.



Attending broadcaster's meeting were nearly 200 executives of radio stations.



At speaker's luncheon, and later addressing CMA broadcasters, were, from left: Harry Renfro, Phyllis Ross, and Jerry Glaser.



Among many record labels and publishers hosting parties was RCA Victor Records at their studio on Music Row.



KFOX, Long Beach, Calif., staged audience promotion contest, bringing winners to the WSM Celebration. Top to bottom, winners Mr. and Mrs. Richard White, and KFOX personalities: Hugh Cherry, Bill Patterson, Biff Collie, Dick Haynes, Squeekin' Deacon, and KFOX General Manager Dick Schofield.



Paul Ackerman receives CMA president's Award from Connie B. Gay, who founded the award to honor outstanding contribution to country music.

WSM's Country Celebration Is Bang-Up, All-Industry Hoedown

• Continued from page 1

music industry lends authority to the various seminars and meetings held during the week.

Concurrent with the celebration, the Country Music Association held its annual membership meeting here. The meeting was attended by leading executives in radio, advertising agencies, publishers and other allied fields, demonstrating the impact that country music has made on the business world.

During the CMA meeting, Billboard music editor Paul Ackerman was presented with the president's award, by Connie B. Gay, for his continued support of country music over the years. Four new members of the Country Music Hall of Fame have been selected by the CMA, but at press time

their names had not been revealed.

In other areas, Acuff-Rose held ground-breaking ceremonies for its new \$400,000 facilities Wednesday morning (19). The structure, to be built on the firm's present site, will house Acuff-Rose Artists Corp., Acuff-Rose Publishing Co., and Hickory Records.

On Wednesday night (19), Billboard held its 19th annual Country Music Awards presentation at War Memorial Auditorium, and Minnie Pearl was named country music's man of the year. Separate story lists award winners in the order of finish.

On Thursday night (20), BMI held a dinner to honor the winning songwriters and publishers of the BMI awards. BMI's president, Bob Sour, said, "Country music is bigger than

ever." The firm's chief executive paid tribute to WSM and "Grand Ole Opry" as being "The grassroots center of country music." BMI Vice-President Frances Preston added to Sour's comments, saying, "The country composer, more than anyone else, illustrates the American dream. Without you, the composer, we could not be here, neither could the label, publisher, artist, or distributor. . . ."

On Friday night (21), the CMA held its annual banquet-dance, with Faron Young headlining an all-star cast for the show, written and produced by Gene Nash.

All the major record labels and several of the smaller firms gave dinner-shows. Other manufacturers opened hospitality suites at the hotels, welcoming visitors to Music City and the WSM celebration.

Minnie Pearl Billboard Country Man of Year; 2 Awards to Ritter

• Continued from page 1

one of the three living members of Country Music's Hall of Fame, presented the award.

Miss Pearl, one of America's best-loved personalities, was chosen for the "Man of the Year" award for her many years of service and devotion to country music. Billboard's music editor, Paul Ackerman, made the presentation to the visibly shaken comedienne. In accepting the engraved picture plaque, she said, "It's been the happiest 26 years anybody could ever have."

Miss Pearl also paid tribute to her husband Henry Cannon, who has flown her millions of miles on personal appearance tours in their own plane.

Taped by Clark's Show

The entertainment for the show, which was taped by Dick Clark's "Swingin' Country" program for airing this week (29), consisted of Buck Owens and his Buckaroos, David Houston, Jeannie Seely, Don Bowman, Waylon Jennings, and Boots Randolph. The Buckaroos, Houston, Bowman and Miss Seely all won awards. The Buckaroos were named "Favorite Band," while Houston won for his "Almost Persuaded," voted Favorite Single Record of the Year; Miss Seely was Most Promising Female Artist; and Bowman as Favorite Country Comedy Recording Artist. For the Buckaroos, it was the second straight year they were selected in the Favorite Band category.

Special award for outstanding achievement in the country music field was presented to Mary Reeves, widow of Jim Reeves. Cited were her late husband's records that have continued to top Billboard's singles and album charts during the year, ending July 31, 1966.

Among the consistent best-sellers noted were "Distant Drums," both the LP and the single, and "The Best of Jim Reeves," Vols. I and II. The presentation was made by Ackerman and consisted of an engraved likeness of the singer over a list of his hits during the year, with the inscription "Forever a Star."

Other winners were:

Chet Atkins, Favorite Country Instrumentalist; Wilburn

Brothers, Favorite Country Music Duet of the Year; the Browns, Favorite Country Singing Group; Ray Pillow, Most Promising Male Vocalist; Roger Miller, Favorite Country Songwriter; and Loretta Lynn, Favorite Female Vocalist.

Jerry Byrd and his band supplied the musical backing for the awards show and for the featured vocalists.

The show was a suspenseful one, with the winners' names not being announced until the time of the presentation. Following are the complete results of the poll in the order in which they finished:

1. **Favorite Male Performer**
 1. Eddy Arnold
 2. Buck Owens
 3. Ray Price
 4. Sonny James
 5. George Jones
2. **Favorite Female Performer**
 1. Loretta Lynn
 2. Connie Smith
 3. Bonnie Guitar
 4. Dottie West
 5. Norma Jean
3. **Most Promising Male Vocalist**
 1. Ray Pillow
 2. Stu Phillips
 3. Johnny Dollar
 4. Hugh X. Lewis
 5. Red Simpson
4. **Most Promising Female Vocalist**
 1. Jeannie Seely
 2. Jan Howard
 3. Liz Anderson
 4. Kay Adams
 5. Bobbi Staff
5. **Favorite Singing Group**
 1. The Browns
 2. The Statler Brothers
 3. The Harxten Trio
 4. The Stonemans
 5. Tompall & the Glaser Brothers
6. **Favorite Record Duet**
 1. Wilburn Brothers
 2. Bonnie Owens and Merle Haggard
 3. Roy Drusky and Priscilla Mitchell
 4. Bill Anderson and Jan Howard
 5. Carl Butler and Pearl
7. **Favorite Instrumentalist**
 1. Chet Atkins
 2. Floyd Cramer
 3. Roy Clark
 4. Pete Drake
 5. Phil Baugh
8. **Favorite Band**
 1. The Buckaroos
 2. Hank Thompson

3. The Blue Boys
4. Leon McAuliff
5. Pee Wee King
9. **Favorite Country Songwriter**
 1. Roger Miller
 2. Bill Anderson
 3. Buck Owens
 4. Harlan Howard
 5. Hank Cochran
10. **Favorite Comedy Recording Artist**
 1. Don Bowman
 2. Homer & Jethro
 3. Jimmy Dickens
 4. Archie Campbell
 5. Bill Carlisle
11. **Favorite Country Single**
 1. "Almost Persuaded" (David Houston)
 2. "Make the World Go Away" (Eddy Arnold)
 3. "Flowers on the Wall" (Statler Brothers)
 4. "Waitin' in Your Welfare Line" (Buck Owens)
- (TIE)
5. "Don't Touch Me" (Jeannie Seely)
5. "Tippy Toeing" (Harden Trio)
12. **Favorite Country Album**
 1. "I Want to Go With You" (Eddy Arnold)
 2. "Roll Out the Red Carpet for Buck Owens"
 3. "The Other Woman" (Ray Price)
 4. "Cute 'N' Country" (Connie Smith)
 5. "Folk - Country" (Waylon Jennings)

Boosey & Hawkes Named by Marks

NEW YORK—Edward B. Marks Music Corp. has named Boosey & Hawkes Music Publishers Ltd. as exclusive selling agent for Marks printed music other than pop for the British Commonwealth excluding Canada and Australasia. The contract was signed by David Adams, managing director of the British company, and Herbert E. Marks, president of the American firm.

The contract includes educational music, classical and semi-classical music, choral, band and various instrumental works in both single copies and folios. Besides the British Commonwealth, the pact takes in South Africa, Erie, Hungary and Czechoslovakia. Numbers for which sub-publication arrangements have been made are excluded from the agreement.

Executive Turntable

• Continued from page 3

Burkhard Eric Steinberg, formerly of Columbia Records, goes to the Record Club of America as procurement, inventory control and service manager. . . . **Al Sears** has joined Tangerine Records as general manager of the New York office. . . . **Frank H. Rave** has joined the Country Hall of Fame, Inc. in Los Angeles as general manager. He was formerly with Goldman, Sachs & Co. investment bankers and before that with Union Bank as a vice-president.

★ ★ ★

S. W. Duck has been appointed director of research and engineering of the Soundcraft Division of Reeves Industries, Inc. Duck, who will direct the firm's developmental programs with regard to sound recording, video, computer and instrumentation tapes and tape products. Before joining Reeves, Duck was associated with Ampex Corp. for six years in different positions.

★ ★ ★

Frank A. Precourt has been named manager of mechanical development with Reeves Soundcraft, a division of Reeves Industries. Precourt has been associated with Audio Devices, Inc., since 1961 most recently as head of mechanical engineering.

Smash-Fontana Issues Bonanza Of LP Product

CHICAGO—One of the largest album releases in the history of Smash-Fontana Records was announced last week by label chief Lou Dennis.

The Mercury affiliate will issue nine LP's, five Smash and four Fontana, under a co-ordinated promotional dubbed "All Aboard for Sales."

The issue includes products by Roger Miller, Jerry Lee Lewis, James Brown, Thumbs Carlisle and the personnel of the James Brown Road Show on the Smash label and the Gals & Pals, Gloria Lynne, the Band of the Scots Guards and the film soundtrack of "The Idol" on Fontana.

Accompanying the Smash release is a special 4-color giant wing display heralding Roger Miller product.

Ruby Sales Set Up

CHICAGO—Ruby Sales has been set up by Reuben Lawrence at 4143 W. Armitage Ave. Lawrence will handle premiums and promotions, and will be involved in brokerage handling. He also is available for label representation and consultation. Record Distributors, his former partnership with Tony Galgano, was dissolved on Oct. 1.

CBS Fame Ride

• Continued from page 1

name artists among the record companies here, with American labels like CBS and RCA bidding hotly for talent against the British companies.

This increasing involvement in the British industry by the American companies is further spotlighted by CBS' decision to distribute and market the independent Go label, owned by Lionel Segal of Strike Records.

The label will be launched in November and CBS will advise, promote and exploit Go product in addition to pressing and distributing it. Existing independent labels here use major manufacturers' presses and distribution, but normally handle their own promotion and advertising.

CBS will, therefore, be in its strongest position ever in Britain with a top U.K. star on its roster and a major stake in the operation of an independent company. In addition, CBS has the right to market Go product internationally.

Sunburst Set Up By Attarack Co.

LOS ANGELES—Sunburst Records has been formed by the Attarack Corp. with Ed Cobb as a&r director. Distribution is being set for the first release, "She Loves Me" by the E Types from San Francisco. Also signed are Lincoln Mayorga and the Four Danes.

Ray Harris, general manager of Greengrass Productions, record manufacturing wing of Attarack, one-year-old corporation, is hiring promotion men for the new label. Adam Ross is arranging East Coast representation for the company's publishing interests in conjunction with Dick Gabbe of Manhattan. The new label does not affect Greengrass deals with Tower, Uptown and Dot.

Bell's Prize to Fenway's Hakim

NEW YORK—Jack Hakim of Pittsburgh's Fenway Record Distributors won first prize in an Amy-Mala-Bell promotion contest for its distributors. The award was a two-week expense-paid trip to London and Paris for two. Promotion men were judged on getting the most records in the top 40 and top 10 on their key stations, breaking the most records first in their markets, and getting the most album picks.

Balanced Scales

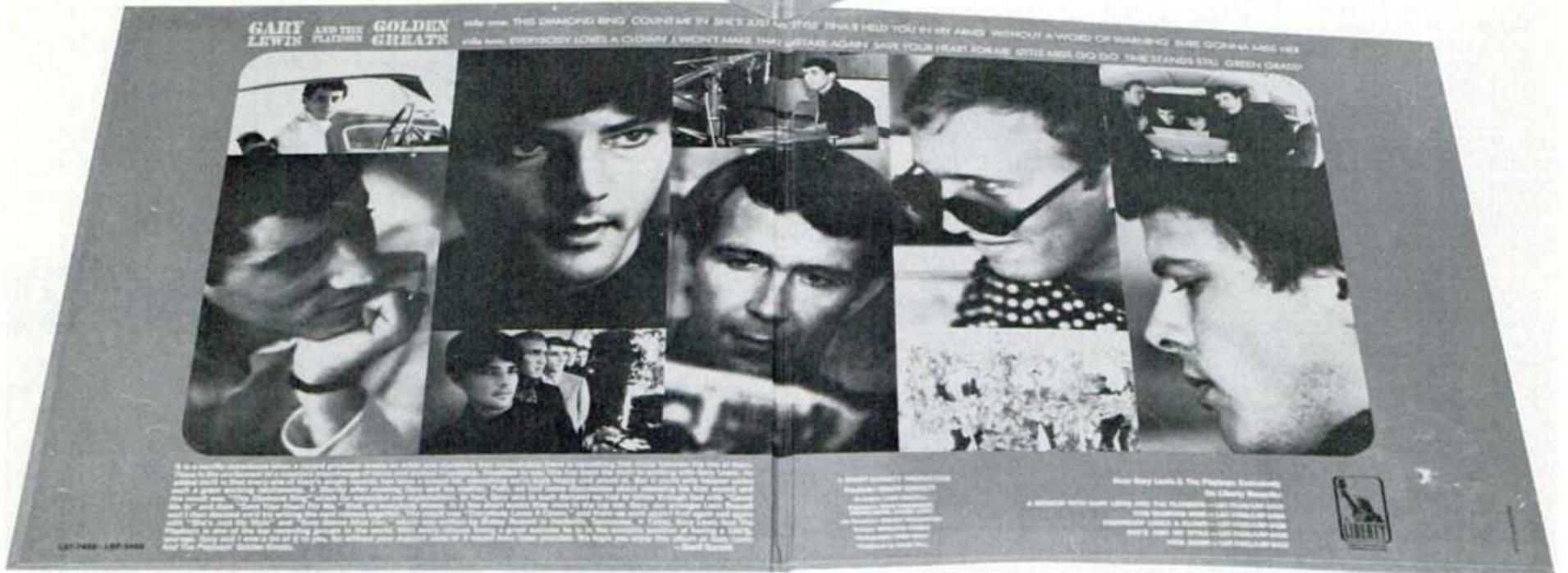
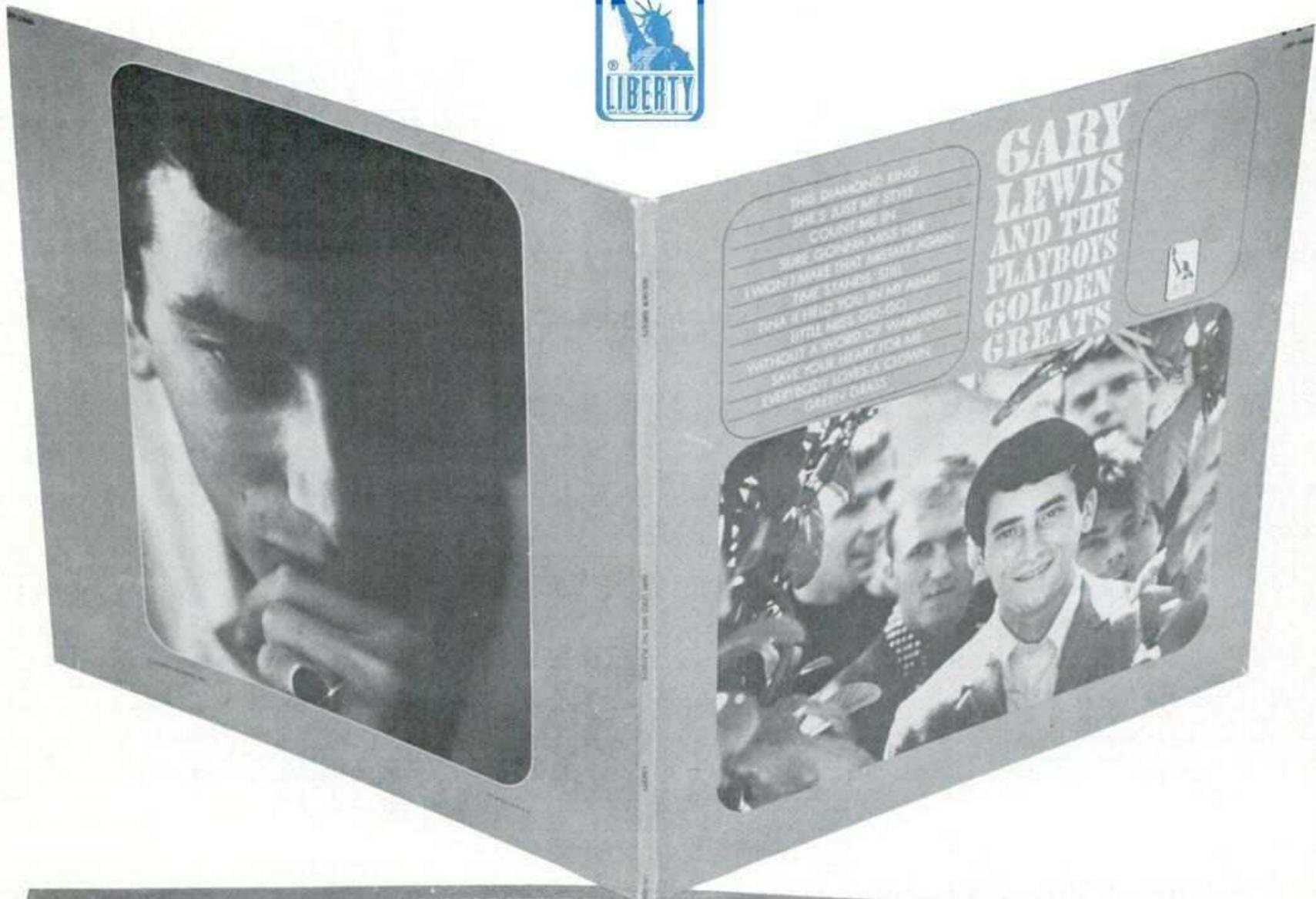
• Continued from page 3

sing. The primary purpose necessary to make compulsory licensing privileges available is "public distribution for private use," in the new bill. Report points out that the expression "home use" was discarded, because this would have bared tapes to be used in cars and other private uses.

No recordings intended for commercial use can be made under compulsory licensing, the report points out. Movie and other audio-visual films' soundtrack are not covered, nor is background music—in spite of background music makers' protest that the bill "discriminates" against them.

On the matter of limited copyright protection granted to recordings, against duplication, for the first time in copyright law, the report notes that performance rights could not be included. At this stage in copyright history, there was too much opposition. However, "some future Congress may give it fuller consideration," the report says hopefully.

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 123—Last Week, 152

*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

SIMON & GARFUNKEL — A HAZY SHADE OF WINTER (Prod. by Bob Johnston) (Writer: Simon) (Charing Cross, BMI)—Another winning number from the pen of Paul Simon in this medium-paced folk-rock ballad. Change of tempo for the duo could make this their biggest to date. Flip: "For Emily, Whenever I May Find Her" (Charing Cross, BMI). **Columbia 43873**

TOMMY JAMES & THE SHONDELLS—IT'S ONLY LOVE (Writers: Cordell-Trimachi-Levy) (Tender Tunes, BMI)—Infectious rocker from the group is a top contender for high chart honors. Powerful performance and arrangement cleverly utilizing maracas has that hit sound. Flip: "Don't Let My Love Pass You By" (Frost, BMI). **Roulette 4710**

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

***ROGER MILLER—HEARTBREAK HOTEL** (Prod. by Jerry Kennedy) (Writers: Axton-Durden-Presley) (Tree, BMI)—The "King of the Road" turns in another chart-bound disk in this interesting revival of the Presley hit. Chalk up one more big one for Mr. Miller. Flip: "Less and Less" (Tree, BMI). **Smash 2066**

BOBBY VEE—HERE TODAY (Prod. by Dallas Smith) (Writers: Wilson-Asher) (Sea of Tunes, BMI)—Penned by Brian Wilson and Tony Asher, this rock ballad has a driving beat and winning delivery by Vee, which makes it destined for Chartsville. Flip: "Before You Go" (Viva, BMI). **Liberty 55921**

MIRACLES — (Come 'Round Here) I'M THE ONE YOU NEED (Prod. by Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—This one is headed for Hitsville. The Detroit group does a fine job on this solid rocker, which should make its mark on the charts in short order. Flip: "Save Me" (Jobete, BMI). **Tamla 54140**

NEWBEATS — MY YESTERDAY LOVE (Prod. by Wesley Rose) (Writers: Siegel-Murray) (Acuff-Rose, BMI)—Here's a fresh, new sound for the boys and it should have them riding the Hot 100 once again. Medium rocker well produced by Wesley Rose. Flip: "A Patent On Love" (Acuff-Rose, BMI). **Hickory 1422**

***RAY CHARLES — PLEASE SAY YOU'RE FOOLING** (Prod. by TRC Prod.) (Writer: Stevenson) (Eden, BMI) — **I DON'T NEED NO DOCTOR** (Prod. by TRC Prod.) (Writers: Ashford-Simpson-Armstead) (Flomar-Baby Monica, BMI) — Slow, yet solid ballad is paired with a swinging rocker in this Charles single which could be a two-sided hit. Watch them step out. **ABC 10865**

DR. WEST'S MEDICINE SHOW & JUNK BAND — THE EGGPLANT THAT ATE CHICAGO (Prod. by T. Marer) (Writer: Greenbaum) (Borscht, BMI)—Unusual novelty featuring an appealing vocal chorus and kazoo in the arrangement. Should attract lots of attention. Flip: "You Can't Fight City Hall Blues" (Borscht, BMI). **Go Go 100**

JACKIE DeSHANNON — WINDOWS AND DOORS (Prod. by Bacharach & David) (Writers: David-Bacharach) (Blue Deas-Jac, ASCAP)—The Bacharach-David tune serves as an excellent showcase for the talented vocalist, and should quickly spiral up the charts. Flip: "So Long Johnny" (Blue Seas-Jac, ASCAP). **Imperial 66196**

JACKIE TRENT—TAKE ME AWAY (Writers: Trent-Hatch) (Duchess, BMI)—The British songstress should make it big on this side of the Atlantic with this smartly arranged rhythm number, which she penned with Tony Hatch. Flip: "If You Ever Leave Me" (Northern, ASCAP). **Warner Bros. 5865**

BOBBY VINTON — COMING HOME SOLDIER (Prod. by Robert Mersey) (Writers: Allen-Vinton) (Feather, BMI)—This topical ballad, well-performed and co-penned by the singer, should once again assure Vinton of a position on the Hot 100. Flip: "Don't Let Mary Go Around" (Feather, BMI). **Epic 10090**

GAYLE HANESS—JOHNNY ANDER (Prod. by Jeff Barry) (Writer: Barry) (Trio, BMI)—Newcomer Gayle Hanes has a strong piece of material in this outstanding Jeff Barry production, which has all the hit ingredients. Good message here. Flip: "Love Love Go Away" (Trio, BMI). **Bang 535**

DEE DEE SHARP—MY BEST FRIEND'S MAN (Prod. by Soul Sound Prod.) (Writers: Bishop Gamble) (Blockbuster-Downstairs, BMI)—Making her debut on Atco, Dee Dee turns in a performance that should get her back on the charts. Good lyric and arrangement are an asset. Flip: "Bye Bye Baby" (Blockbuster-Downstairs, BMI). **Atco 6445**

SURFARIS — SHOW BIZ (Prod. by J. J. Cole) (Writer: Wilson) (Crater, BMI)—Riding in on the waves of their instrumental hit "Wipeout," the group has a groovy vocal this time, and it should keep them active on the charts. Flip: "Chicago Green" (Crater, BMI). **Dot 16966**

THE LOOKING GLASS—SILVER AND SUNSHINE (Prod. by B. DeVorzon-D. Gallese) (Writers: D. Addrisi-D. Addrisi) (Sherman-DeVorzon, BMI)—Good pop sound from the new group on this medium rocker, which should have no difficulty in achieving stardom on the Hot 100. Flip: "I Never Love Again" (Sherman-DeVorzon, BMI). **Valiant 750**

THE GUISE — LONG HAIRD MUSIC (Prod. by Mel Friedman) (Writers: Krenski-Hoetzel) (Sonkay-Aim, BMI)—Baroque intro and clever lyric make this disk one to be reckoned with. Good vocal treatment in this top Mel Friedman production will make it a chart item. Flip: "When You're Sorry" (Sonkay-Aim, BMI). **Musicland U.S.A. 20.011**

CHART Spotlights—Predicted to reach the HOT 100 Chart

TIPPI HEDREN—If You Were a Carpenter (Faithful Virtue, BMI). **CHALLENGE 59345**
BOBBY GOLDSBORO—Blue Autumn (Unart, BMI). **UNITED ARTISTS 50087**
JAN & DEAN—School Day (Arc, BMI). **LIBERTY 55923**
SYNDICATE OF SOUND—Keep It Up (Duane-Aim, BMI). **BELL 655**
JUST US—Sorry (Blackwood, BMI). **KAPP 785**
BRASS RING—Samba De Orfeo (Black Orpheus) (Jungnickel, ASCAP). **DUNHILL 4047**
SOLOMON BURKE—Woman How Do You Make Me Love You Like I Do (Pronto, BMI). **ATLANTIC 2359**
COWSILLS—Party Girl (Unart, BMI). **PHILIPS 40406**
JOHN GARY—You've Never Kissed Her (Treetop, ASCAP). **RCA VICTOR 8993**
LIZA MINNELLI—I Who Have Nothing (Trio-Cotillion-Milky Way, BMI). **CAPITOL 5761**
SOUPY SALES—Use Your Noggin' (Shapiro-Bernstein, ASCAP). **CAPITOL 5766**

WINK MARTINDALE—DECK OF CARDS (Prod. by Randy Wood) (Writer: Tyler) (American, BMI)—The theme of the oldie is current once again, and this re-release could repeat its former success. Flip: "Black Land Farmer" (Peer Int'l, BMI). **Dot 150**

ELLA FITZGERALD—These Boots Are Made for Walkin' (Criterion, ASCAP). **SALLE 63736**
CHARLIE FOX—All (Marks, BMI). **AMBASSADOR 219**
JIMMY WITHERSPOON—It's All Over But the Crying (Meager, BMI). **VERVE 10439**
THE DEEP SIX—Image of a Girl (Eldorado, BI). **LIBERTY 55926**
BOB LIND—White Snow (Band Box, BMI). **VERVE FOLKWAYS 5029**
BELFAST GYPSIES—Portland Town (Living Legend, ASCAP). **LOMA 2060**
KIT KATS—Let's Get Lost on a Country Road (Dandelion, BMI). **JAMIE 1326**
JACKIE & GAYLE—The Fortune Cookie (United Artists, ASCAP). **UNITED ARTISTS 50082**
JAMIE & THE J. SILVIA SINGERS—It Was a Lover and His Lass (General, ASCAP). **ABC 10867**
T-BONES—Walkin' My Cat Named Dog (Starday, BMI). **LIBERTY 55925**
THE PILGRIMAGE—Bad Apple (Noma & Femme, BMI). **MERCURY 72631**

COUNTRY SPOTLIGHTS

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

LORETTA LYNN — DON'T COME HOME A'DRINKIN' (Writers: Lynn-Wills) (Sure Fire, BMI)—Fine marriage of lyric, melody and performance in this bitter-sweet country tune should carry it to the top. Flip: "Saint to a Sinner" (Sure Fire, BMI). **Decca 32045**

BILLY WALKER — BEAR WITH ME A LITTLE LONGER (Prod. by Fred Foster) (Writer: Glenn) (Hill & Range, BMI) — Hot follow-up to his "Million and One" smash, this plaintive ballad should insure Walker of another top 10 position on the charts. Flip: "It's Beginning to Hurt" (Blue Crest, BMI). **Monument 980**

NORMA JEAN—DON'T LET THAT DOORKNOB HIT YOU (Prod. by Bob Ferguson) (Writer: McAlpin) (Acclaim, BMI)—The country songstress has her next big hit in this easygoing and clever number. Performance is up to her usual high standard. Flip: "Company's Comin'" (Barton, BMI). **RCA Victor 8989**

MARTY ROBBINS—MR. SHORTY (Prod. by Frank Jones-Don Law) (Writer: Robbins) (Mariposa, BMI)—Robbins penned this smooth narrative ballad, and performs it as only he can. Make some room on the charts for this one. Flip: "Tall Handsome Stranger" (Maricana, BMI). **Columbia 43870**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

CARL SMITH—It's Only a Matter of Time (Cedarwood, BMI). **COLUMBIA 43866**
GEORGE MORGAN & MARION WORTH—The Wheel of Hurt (Roosevelt, BMI). **COLUMBIA 43874**
HANK THOMPSON—Humpty Dumpty Heart (Hill & Range, BMI). **CAPITOL 5760**
CARL BUTLER & PEARL—Same Old Me Lovin' Same Old You (Regent, BMI). **COLUMBIA 43869**
CLAUDE KING—Little Things That Every Girl Should Know (King, BMI). **COLUMBIA 43867**
CURLEY BARRIX—A World You Destroyed (Window, BMI). **DUNWICH 132**

R&B SPOTLIGHTS

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

THE FALCONS — STANDING ON GUARD (Prod. by Maples Prod.) (Writers: Pavel-Monroe-Gibson) (Maples-Big Wheel, BMI)—Already getting some chart activity, this medium-paced rocker should go to the top of the r&b charts in short order. Flip: "I Can't Help It" (Maples-Big Wheel, BMI). **Big Wheel 1967**

CASH McCALL—THAT LUCKY OLD SUN (Prod. by M. Higgins-B. Gardner) (Writers: Smith-Gillespie) (Robbins, ASCAP)—Strong r&b performance on the Frankie Laine standard could also be a Hot 100 chart item. McCall's delivery is solid and driving. **Thomas 311**

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

BOBBY MOORE'S RHYTHM ACES—Try My Love Again (Arc, BMI). **CHECKER 1156**
LOU COURTNEY—Skate Now (3 Track, BMI). **RIVERSIDE 4588**
OVATIONS—Me and My Imagination (Fellow-Peer Int'l, BMI). **GOLDWAX 314**
MUDDY WATERS—Hootchie Cootchie Man (Arc, BMI). **CHESS 1973**
THE FOUR PROS—Just Another Girl (McLaughlin-Aneece, BI). **CARLA 2531**
VALENTINOS—Let's Get Together (Wellwom-Smashville, BMI). **CHESS 1977**

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Excitement, Sales:
4 Reasons Why
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LIVERPOOL FIVE

"Any Way That You Want Me" # 8968

TONY MASON

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CMA Radiomen's Parley: High-Voltage Harmony

By CLAUDE HALL

NASHVILLE — Success stories, advice and camaraderie marked this year's broadcaster's meeting of the Country Music Association here — a series of four panels covering radio station management, national representatives, advertising agencies, and programming. More than 200 were on hand for the four-hour plus agenda Thursday afternoon (20).

One of the highlights of the speeches, among many highlights, were the success stories of two country music broadcasters: Marshall Rowland, president, WQIK, Jacksonville, Fla., and A. V. Bamford, president, KBER, San Antonio, Tex.

WQIK, a 5,000-watt daytimer, soared to No. 1 among adults in its market on the strength of country music, and Rowland told the audience, "We did it. You can do it, too." Even more important, Rowland reported local business up 10 per cent, national business up 500 per cent. All this came about "two years ago when we realized that if we didn't get on the ball another station in the market would switch to country music and clobber us." The station is in a market of 14 AM stations, five FM operations. "We wanted to accomplish the upgrading of the station without driving all of our old sponsors away." Methods of upgrading the station including doing away with three-minute ad-lib commercials and echo chambers. "We shortened the news and formatted it so that a local event always goes first, even if it's about the dog catcher. We dropped an hour-a-day of religion, though it was paying top dollar, and it hurt to cut it."

The upgrading of WQIK included "inspiring the announcers, even the engineers," said Rowland. He pointed out that most of the staff had been with the station since he took it over in 1957. He's able to keep his staff, he said, because every-time "we promote a country music show in the area, they get some of the money."

The success of WQIK hasn't been entirely without tribulation, Rowland said, because since the first of the year, five other stations in the market switched to country music. "Fortunately, three later changed back." But, to meet the

competition, WQIK will go up to 50,000 watts next April 1. Next spring, the station hopes to go to 24 hours daily on its FM operation in stereo; the FM also programs country music "just like the AM."

While the station has expanded its staff, it has done, and done well, with what it had.

A. V. Bamford, president of KBER in San Antonio, attributed the success of his station the station ranking No. 1 with 18 to 35-year-olds, and the station generally ranks about third over-all to "complete control of programming. We're strictly a Top 40 operation, but without the screamers and with country music." The deejays, he said, have a choice within certain limits of playing any record from the station's playlist of 50 records. Bamford revealed that his first venture into country music in 1943 was selling a show by a deejay known as Longhorn Joe. . . . "But today's country music is different. It's up to each individual station to determine its own individual needs in country music." He said that while a country music station in Dallas was doing well with a heavy slate of traditional style country music, this wasn't the case in San Antonio. On a tune titled "Boa Constrictor," Bamford took the question of whether to keep it on the air or not to the listeners. Some of the listeners said they didn't like it, so the tune was taken off the air. The same thing happened with a Bob Willis record that was rather "brassy." The listeners voted 64-37 to keep the record on, but Bamford pulled it off anyway. "I felt that the tune was not important enough to offend 37 people."

Other tunes that have not passed the listener test and balance have meant a lot to the listener appeal of KBER, said Bamford. "I insist on balance. We never play two old-style country music records back-to-back, the deejay must come back with a record featuring modern-type sound. We do not play bluegrass at all. And we do not play country music records by artists like Dean Martin, Al Martino and others." These country records, he felt, by pop artists are great for songwriters, the publishers, and the over-all image of country music, perhaps, but KBER doesn't play them and "we wanted to

keep a country music image." However, Bamford gave these records a trial on its FM facility for a week before deciding definitely.

Must Control

Harry Renfro, a radio station owner and an account executive for D'Arcy Advertising, St. Louis, told the meeting that a "rigidly controlled music policy can work." He said he couldn't understand why some stations would spend thousands of dollars on staff, promotions and salesmen, then turn the programming—one of its most important facets—over to deejays. Few stations, he thought, did this now and "that's why their business is improving."

Jack Gardiner, program manager of WPLO in Atlanta, spoke on the playlist, saying it was difficult to pinpoint just how much listener attachment the printed playlist the station distributes weekly created. "But evidently listeners are quite pleased to get the sheets since they disappear from the record shops and reappear at our live country music shows which we promote. Record distributors use the sheet to sell from—as a sales aid. Record stores like to see it because it brings potential customers into the store." The sheet is compiled, he said, by a staffer who calls 30 record shops each week and usually scores with 18-25. In addition, the station takes requests 8 p.m. to 6 a.m. and these are figured in.

WPLO plays about 15 per cent of its music from albums. If the playlist on a given week is predominantly ballads, then deejays use album cuts with uptempo beat to give the station's sound a balance; the same, in reverse, happens when the playlist turns up heavy with uptempo records—deejays play ballads from albums.

Jim Collins of Pepper Sound Studios, Memphis, demonstrated various types of jingles via tape recorder to the audience, advocating their use every four or five minutes: "They don't have to be long."

The Dangers

Ray Odum, president of KHAT, Phoenix, warned against the dangers of oversaturation. In a 19 AM, 10 FM market KHAT faces stiff competition. There are six stations playing country music, four on a full-time basis. "If you're alone in a market, Godspeed. May you forever have it so good." But he felt that stations now alone may soon have competition and the market could be drastically hurt. "There's not enough pie to slice," he said, "and country music radio is definitely confronted with a major problem due largely to its current success. Very few major markets now lack a country music station, he said. He felt the CMA could help the oversaturation problem somewhat by taking a look at a market every time a radio station asks for information about switching to a country music format. "If another station is already established in the market, the CMA could very politely recommend the station look in another direction for its format. Many markets simply cannot support two country music stations."

Another panelist during the afternoon was Al Torbet, ex-



DISCUSSING A RECENT SRO dance at the Longhorn Ballroom in Dallas by Ray Price are, from left, golf star Billy Maxwell, Price; Joe Poovey, program director of KPCN in Dallas, and Longhorn Records' president Dewey Groom. Price broke all attendance records for the 1,500-seat ballroom and hundreds of fans were turned away, Groom said.

ecutive vice-president of Vernard, Torbet and McConnell, New York, who said that country music radio was almost at the point where station's didn't have to worry about ratings—"they're getting the rating." The main hinderance in selling country music to advertisers, he said, is the "misconception about who the listeners are." With figures to back up his talk, Torbet defied anyone to go to a country music talent show and tell any difference between the audience and the audience who attends a Carnegie Hall classical music concert. "A lot of people have tried to pigeonhole the country music fan, but he really cuts a cross section through all strata of life.

Among the other speakers on the four panels, Chuck Bernard

of the Country Music Network traced the early problems of trying to sell country music radio on Madison Avenue, and spoke on the origins of the Country Music Association.

Stewart Coxford of CFGM, Toronto, gave two excellent examples of how inventive sales promotions more than tripled his station's revenue—both involving country music. Dan McKinnon, president of KSON, San Diego, Calif., spoke on promoting a station with listeners as well as potential advertisers. The panels were moderated by Carl G. Brenner, executive vice-president of WBMD, Baltimore. Jerry Glaser, vice-president of WENO, Nashville, performed the introduction, commenting that some 200 radio stations switched to country music this year.



STONEWALL JACKSON, center, shows his new bus to Bob Neal, right, the Columbia artist's booking agent, and Sonny Neal, who assists his dad at the Bob Neal Agency. The Jackson bus bears the name of the country star's band.



RAY PILLOW, Capitol recording artist, is riding high with his latest single, "Volkswagen." Promoting the novelty disk with miniature VW's are, left to right, Bill O'Brien, co-writer of the tune; Joe Taylor, Pillow's manager; Ben Peters, manager of Raleigh Music, publisher of the song, and Capitol's a&r man Marvin Hughes, producer of "Volkswagen."



OBVIOUSLY THIS GOOD-LOOKING DISH is too good for "A Cold Cup of Coffee," the title of her new release on Dollie Records. She is Diana Duke, and from the expressions on Cedarwood Publishing Co. promotion manager Curley Rhodes (left) and "Grand Old Opry" manager Ott Devine, she has just made a big hit with her song at the "Opry's" Saturday night performance. Miss Duke's record was produced by JED Productions and is the first to be released by the newly reactivated Dollie label since finalizing distribution agreements with Laurie Records of New York.

The Two Sides of John Gary

Both songs on John Gary's new
single have that big Number One sound.

"YOU'VE NEVER KISSED HER"

(from the new Broadway musical "Holly Golightly")

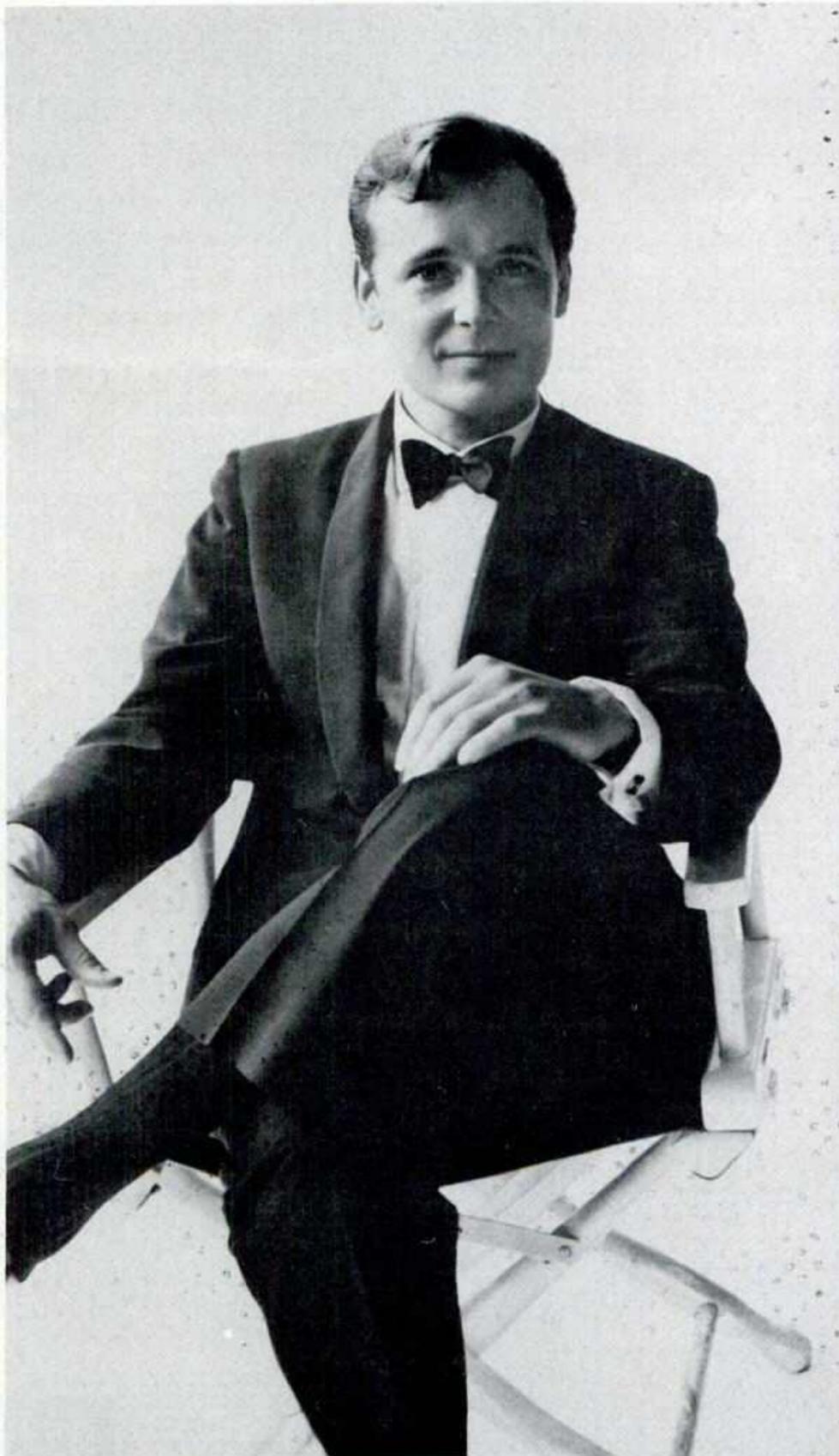
c/w **"MINE"**

(Come Strasea Mia)

When you order from your local
RCA Victor distributor, choose
your side — either way, you're a winner!

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The most trusted name in sound



RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

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

HELP WANTED

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

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

SALES UP 307%

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

KWIZ

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

FEMALE JOCKS — ARE YOU TALENTED? Do you know music? Do you have a bright, sincere, different approach? Do you want to live and work in Southern California? Send tape and resume to Larry 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, 165 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, 165 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.

Carol Burnett TV Series Set for '67

NEW YORK—CBS-TV will launch an hour-long musical variety TV series in September 1967, starring Carol Burnett. The weekly show, in color, will be supervised in Hollywood by Joe Hamilton and will be a co-production of Bob Banner Associates and Burngood, Inc. During the past years, Miss Burnett has starred in six specials.



BILL BALLANCE, air personality at KGIL, San Fernando, Calif. chats with Tony Bennett, right, backstage at the Hollywood Bowl. Ballance only recently returned to the U. S. after a stint in Hawaii.

Radio Response Rating

Nashville, Tenn. . . . 4th Cycle OCTOBER 29, 1966

TOP STATIONS

Rank	Call Letters	% of Total Points
★ POP Singles		
1.	WKDA	53%
2.	WMAK	35%
3.	WVOL	10%
4.	WLAC	2%
★ POP LP's		
1.	WSIX	46%
2.	WLAC (days)	35%
3.	WSM	19%
★ R&B		
1.	WVOL	64%
2.	WLAC (night)	36%
★ JAZZ		
1.	WVOL (Clarence Kilcrease)	100%
★ COUNTRY		
1.	WENO	47%
2.	WSM	45%
3.	WLAC	8%
★ CONSERVATIVE		
1.	WVGM-AM	56%
2.	WNFO-FM	19%
Others (WNAH, WLAC-FM) 25%		
★ COMEDY		
NOTE: The following stations include cuts from comedy LP's in regular programming: WKDA, WLAC, WLWM		
★ FOLK		
NOTE: The following stations include folk music in regular programming: WLAC, WVGM		
★ CLASSICAL		
1.	WSM-AM	50%
Others (WLAC, WNAH, WSIX-FM) 50%		

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

TOP DISK JOCKEYS

Rank	Disk Jockeys	Call Letters	% of Total Points
★ POP Singles			
1.	Noel Ball	WMAK	26%
2.	Bill Berlin	WKDA	19% (tie)
3.	Bill Craig	WMAK	19% (tie)
4.	Dick Buckley	WKDA	17%
Others (Ed Hall, WVOL; Doc Holiday, WKDA; Arlin Miller, WMAK) 19%			
★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN			
(Most co-operative in exposing new records.) Dick Buckley Program Director, WKDA			
★ TOP JOCKEYS (Pop Singles) BY TIME SLOT			
Morning Doc Holiday, WKDA			
Mid-Morning Dick Buckley, WKDA			
Early Afternoon Bill Craig, WKDA			
Traffic Man Noel Ball, WMAK			
Early Evening Dave Allen, WKDA			
Late Evening Bill Berlin, WKDA			
All Night NOTE: No respondent votes in this time slot.			
★ TOP TV BANDSTAND SHOW			
NOTE: No TV Bandstand show in Nashville area.			
★ POP LP's			
1.	Buzz Benson	WLAC	43%
2.	Bill Hamby	WSIX	36%
3.	Bill Gerson	WSIX	21%
★ PROGRAM DIR., MUSIC DIR., OR LIBRARIAN			
(Most co-operative in exposing new LP's) Mark Pritchard Program Director, WLAC			
★ R&B			
1.	Ed Hall	WVOL	38%
2.	John R. Ritchbourg	WLAC	27%
Others (Bill Allen, WLAC; Clarence Kilcrease, WVOL; Gene Nobles, WLAC) 35%			
★ COUNTRY			
1.	Don Howser	WENO	37%
2.	Ralph Emery	WSM	30%
3.	Bob Jennings	WLAC	15%
Others (Ed Hamilton, WENO; Paul Perry, WENO; Grant Turner, WSM) 18%			

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WSM	650	WMAK	1300	WVOL	1470
WSIX	980	WNAH	1360	WLAC	1510
WKDA	1240	WENO	1430	WVGM	1560

FM RADIO FREQUENCIES

WLWM-FM	95.5	(5) WKDA-FM	103.3
(5) WSIX-FM	97.9	(5) WLAC-FM	105.9

NASHVILLE, Tenn. (including Madison). Country's 58th radio market. (9 AM; 4 FM).

WENO: 5,000 watts. Independent. On the air 4:30 a.m.-midnight. Music format: Country (100%). Special programming: Fairgrounds Speedway Races & local high school football & basketball in season. Tommy Dee is director of 2-man news dept. Special equipment: Four mobile units with call-ins. New records selected for air-play by music dir. Station publishes play list weekly. 6-8 new singles are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Jerome Glaser. Prog. dir., Paul Terry. Send 3 copies of 45's and 1 copy of LP's to music dir. Don Howser, Box 5236, Nashville, Tenn. 37206. Phone (615) 895-5401.

WKDA: 1,000 watts. Independent. On the air 24 hrs. a day. Music format: Contemporary (100%). Don Hunt is director of news dept. Station programs cuts from Comedy LP's on the "Night Watch" all night show. New records are selected for air-play by prog. dir. & music dir. Station publishes play list weekly. 4 to 7 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Charles F. Walker. Prog. dir., Dick Buckley. Send 3 copies of 45's to Mr. Buckley, 1202 Stahlman Bldg., Nashville, Tenn. 37201. Phone (615) 254-0511.

WKDA-FM: ERP 19,500 watts. On the air 24 hrs. a day. Stereo. Music format: Standard (100%). Send 2 stereo copies of LP's to prog. dir. Dick Buckley. Same address and personnel as WKDA.

WLAC: 50,000 watts. Life and Casualty Insurance Company of Tenn. On the air 24 hrs. a day. CBS affiliate. Music format: Pop Standard (80%) - Rhythm & Blues (15%) - Country (5%). Editorializes daily. Special programming: "Talk Back With Joe Pyne and Ted Conner," 11:35 a.m.-2 p.m., M-F. TV affiliate is WLAC-TV, Channel 5. Bill Johnson is director of 7-man news dept. Helicopter news for traffic. Special equipment: 2 mobile units, private plane, walkie-talkies, mobile telephone, 2 private radio-equipped cars with 2-way radios, 5-minute newscasts on the hr. CBS and 3-minute local news each hr. with 15 minutes at 8 a.m. and noon daily. Cuts from Comedy LP's and Folk Music included in regular programming. New records selected for air-play by prog. dir. Station publishes play list weekly. Approximately 10 45's and 10 LP's are programmed each week. Record promotion people are seen M-F. Gen'l mgr., James M. Ward. Prog. dir., Mark Pritchard. Send 2 copies of 45's and 2 copies of stereo LP's to Mr. Pritchard, 161 4th Ave. North, Nashville, Tenn. 37219. Phone: (615) 256-0161.

WLAC-FM: ERP 100,000 watts. On the air 24 hrs. a day. CBS affiliate. Stereo. Music format: Pop Standard (100%). Potential stereo audience: 60% of market. Editorializes daily. Simulcasts with WLAC local and CBS newscasts. Personnel and address same as WLAC.

WLWM-FM: ERP 20,000 watts. Burlane Broadcasting Corp. On the air 8 a.m.-10 p.m. Music format: Pop Standard (80%) - Contemporary (10%) - Country (5%). Editorializes occasionally. Special programming: David Lipscomb College basketball, Memphis State Univ. football, Tenn. State basketball in season. 2-man news dept. Special equipment: 2 mobile units, walkie-talkies. Cuts from

Comedy LP's featured in regular programming. New records selected for air-play by librarian. Station publishes play list weekly. Record promotion people are seen Thurs. Gen'l mgr., Webber Parrish. Prog. dir., Dennis Barl. Send 2 copies of 45's and 2 copies of LP's to librarian, 435 37th Ave. North, Nashville, Tenn. 37209. Phone (615) 297-4414.

WMAK: 5,000 watts. Independent. On the air 24 hrs. Music format: Contemporary (100%). VP & gen'l mgr., Larry Edwards. Prog. dir., Jim Brand. Send records to Mr. Jim Brand, Box 2833, Nashville, Tenn. 37219. Phone: (615) 255-3536.

WNAH: 1,000 watts. Hermitage Broadcasting Corp. Daytime. Music format: Religious and Conservative (100%). Gen'l mgr. Van T. Irwin Jr. Prog. dir., Jim Williams. Send records to Mr. Jim Williams, Hermitage Hotel, Nashville, Tenn. 37219. Phone (615) 254-7611.

WSIX: 5,000 watts. General Broadcasting Co. On the air 5 a.m.-mid. ABC affiliate. Music format: Pop Standard (100%). Special programming: Univ. of Tenn. football & basketball, Pick of Dixie football in season. Metro Nashville High School Game of the Week. Our Changing Times with Earl Nightingale, 7:45 a.m. M-F. Secrets of Success, interviews, 4:25 p.m., M-F. Teachers Top Drawer, discussion, 6 p.m. Sat. Television outlet is WSIX-TV, Channel 8. Charles Scott is director of 3-man news dept. Special equipment: 2 mobile units, police monitors in news room. 5-min. newscasts at 8 a.m. & 6 p.m. ABC & local news at 55 past the hr., headlines on the half hr. Extended newscasts 6 times a day, M-F. New records selected for air-play by prog. dir. Many new records programmed each week. Record promotion people are seen anytime. VP & gen'l mgr., A. D. Faust. Prog. dir., Bill Gerson. Radio mgr., Paul Ruhle. Send 3 copies of 45's and 2 mono & 1 stereo LP's to Mr. Gerson, 441 Murfreesboro Rd., Nashville, Tenn. 37210. Phone: (615) 255-5431.

WSIX-FM: ERP 100,000 watts. On the air 6 a.m.-mid. Stereo. Music format: Standard (100%). Same personnel & address as WSIX.

WSM: 50,000 watts. Independent. On the air 24 hrs. a day. Music format: Pop Standard (60%) - Country (40%). Gen'l mgr., Robert Evans Cooper. Prog. dir., Dave Overton. Send 6 copies of 45's and 2 copies of LP's to Mr. Dave Overton, 5700 Knob Road, Nashville, Tenn. 37209. Phone: (615) 291-4975.

WVOL: 5,000 watts. Rounsaville Radio, Inc. On the air 5 a.m.-mid. Music format: Rhythm & Blues (100%). Special programming: Tenn. State A&I Univ. football & basketball in season. "Dana Davidson Homemaker Show," 9-10:30 a.m., M-F. "What Do You Think," panel show with Julian Hall, 6-6:30 p.m., Sun. Julian Hall is director of news dept. Special equipment: Phone-equipped station wagon. Station features Jazz on "Just Jazz," with Clarence Kilcrease, 10-11:55 p.m., M-F and 11-11:55 p.m., Sat. New records selected for air-play by music dir. and each DJ selects 1 pick of the week. Station publishes play list each Fri. Approximately 10 new 45's and 2 new LP's are programmed each week. Record promotion people are seen by appointment. Gen'l mgr., William D. Salmon. Prog.

(Continued on page 22)

'50% Rule' on NAB Agenda

WASHINGTON — The big problem of what to do with the "New" FM radio station created by the Federal Communications Commission's order to separate 50 per cent of the programming of AM-FM operations in cities of more than 100,000 was slated as one of the major topics of the fall conferences of the National Association of Broadcasters.

Among the leading broadcasters presenting different programming concepts, in stereo for FM stations at the nationwide series of conferences are William D. Greene, director of CBS-FM, New York (Dallas, Oct. 13-14); Abe Voron, general manager of WQAL-FM, Philadelphia, and president of the National Association of FM Broadcasters (San Francisco, Oct. 17-18); Dave Pollinger, president and general manager of WTFM-FM, New York (Denver, Oct. 20-21); Greene again (Minneapolis, Oct. 24 - 25). Speakers for the other four conferences will be announced later.



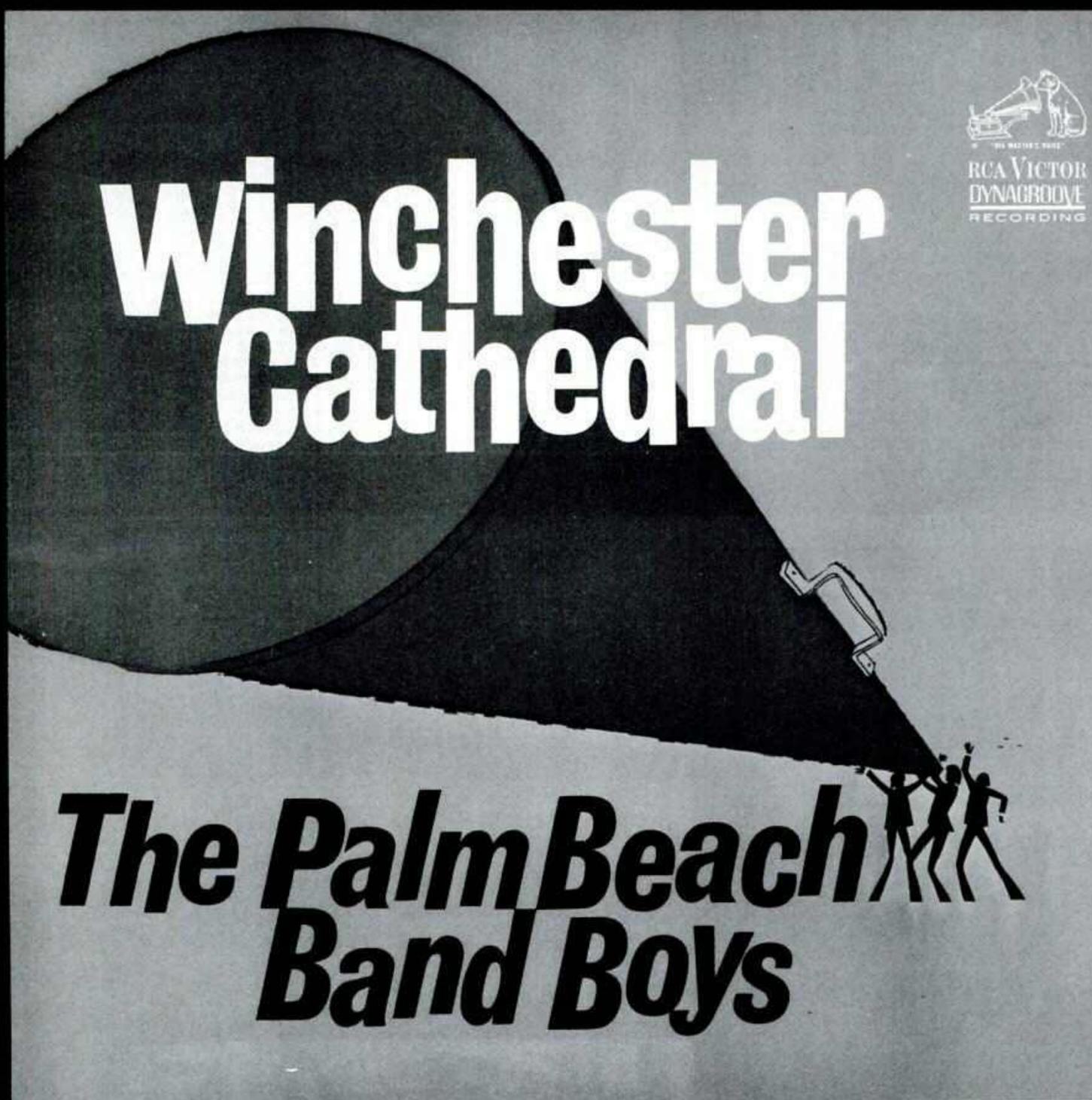
KING RECORDS' JAMES BROWN and his manager, Ben Bart, right, look over an advance box office report for a recent Buffalo, N. Y. show. At left is Rod Roddy, a personality with WKBW, whose announcement of Brown's arrival at the airport drew 2,000.

CAREER AHEAD...

Career training in over 60 major fields in the new electronics

NAVY

HERE IT IS!
THE FIRST ALBUM
with the runaway smash hit
"WINCHESTER CATHEDRAL"



LPM/LSP-3734

Album contains the Palm Beach Band Boys' great single "Bend It" #9003—their version of the Number 2 hit song in England!

RCA VICTOR
The most trusted name in sound

NBC's O&O's Get FM Stereo Tapes

NEW ORLEANS—The National Broadcasting Co. began shipment last week of its Cleveland-produced classical music programming for all NBC owned and operated FM stations. The programming, 70 hours a week, is produced by WKYC for its own FM operation. Station manager Bob Martin said here Monday (17) at a convention of NBC affiliate stations that the station had just launched delivery of the FM programming to the five other NBC owned-and-operated stations in San Francisco, Chicago, New York, Washington and

work is "studying all aspects" of the FM situation. Another executive commented that the network had received many requests for some kind of FM programming material.

Robert Martin, station manager of WKYC and WKYC-FM where the NBC-FM programs originate, said that already his FM operation is scoring in both Mediastat and Pulse audience surveys. "A recent area survey showed the station with 2.3 per cent of the audience, which I thought was very revealing."

Though the FM programming is basically classical, Martin's

AM operation in Cleveland is Hot 100 formatted. Martin's background, incidentally, includes operating his own jingles firm — Joymar, Inc. in New England managing the Stan Kenton Orchestra in 1955, and working with Music Suppliers of Ohio, a Cincinnati distributor, in 1956-1957. He took over as station manager of WKYC in June 1965 in the FCC-ordered switch between the Cleveland station and a Philadelphia station. When he took over the station, he found that he was without available FM programming and had to immediately buy a library of music—approximately \$30,000 in stereo albums. It was Martin who decided that the programming be classical music.

Later, prompted by a series of telephone calls and meetings in Pittsburgh. Stations receive a

week's supply of tapes with a week of backup tapes.

None of the NBC executives were willing to speculate last week if the network would eventually syndicate the classical programming to affiliate and even non-affiliate stations as CBS is doing in its "Young Sound (chicken rock)" FM programming. However, a top executive in NBC radio said that the network executives of other NBC-owned stations, Martin came up with the idea of producing FM programming in one area and bicycling the tapes to the other stations as a method of achieving "quality programming within the confines of economic borders," as well as within the confines of what the FCC wanted.

"We wanted to see what the growth patterns of FM would be. And we still do. I think it

will eventually be the dominant audio factor. Which is one of the reasons we became involved on this scale." Martin has a credit in Cleveland who does nothing but produce the FM programming in a room that the fondly call the "basketball court." Programming is on two-hour reels with breaks built in. Ten hours a day, seven days a week, of programming is supplied. One of the benefits of the show is the ability to provide works of concert nature lasting more than an hour in length. Les Biehl is the FM coordinator. The classical programming is "softer" between 10-11 p.m., heavier during the day.

The Style

One of the speakers before more than 250 NBC radio station affiliate executives Monday was Walter D. Scott, chairman of the board of NBC who predicted that someday "people will outfit themselves with radios each morning the same way they strap on watches today." Today's radio and TV broadcasters must recognize that they are serving a "new audience," he said, created in large measure by modern mass communications and "cultural revolution."

This new audience is more critical and more eager to test innovation than any audience the industry has encountered, he said. Not only has the cultural revolution brought about fantastic growth in the number of people attending college, but also doubled the number of American symphony orchestras to 1,000 in the last decade while Americans "were spending almost \$90 million a year in classical music recordings."

He also felt that it would be technically feasible for radio stations of the future to turn their listener's radios on, explaining that this could come about for volunteer firemen in order to warn them of a blaze or to announce a major news story. He also predicted that additional TV stations offering specialized programming may come on the air, especially in metropolitan areas. Scott was just one of an impressive line-up of NBC executives attending the convention at the Royal Orleans Hotel. Also speaking were Julian Goodman, president, NBC; Stephen B. Labunski, president, NBC Radio Division; Robert Kelly, president, NB radio network; Grover C. Cobb, vice-president and general manager, KVGB, Great Bend, Kan. and Dr. Thomas Coffin, vice president, research, NBC.

STATIONS BY FORMAT

• Continued from page 20

dir., Edward Hall. Send 2 copies of 45's to Clarence Kilcrease and 1 mono & 1 stereo copy of LP's to Edward Hall, 1320 Brick Church Pike, Nashville, Tenn. 37207. Phone (605) 228-3424.

WWGM: 10,000 watts. Second Thursday Corp. Daytimer. Music format: Pop Standard (45%)—Standard (45%)—Conservative (8%)—Classical (2%). 5-min. news-

cast on the half hr. except during drive-time, headlines on the hr. Folk Music programmed occasionally. New records selected for air-play by prog. dir. Approximately 5 new 45's and 2 new LP's are programmed each week. Record promotion people are seen any day 11 a.m.-2:30 p.m. Gen'l Mgr., Ed Sheppard. Prog. dir., Tom Bryant. Send 2 copies of 45's and 2 copies of LP's to Mr. Bryant, B-3 Capitol Towers, Nashville, Tenn. 37219. Phone: (615) 244-1560.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

D. C. (Doug) Sutherland has resigned as general manager of KBLL and KBLL-TV, Helena, Mont., to become manager of KRIZ, Phoenix, Ariz. . . . Jack Kane, formerly morning man with WLCY, Tampa - St. Petersburg, Fla., has joined WAIR and WAIR-FM, Winston-Salem, N. C., as operations manager. Kane previously worked at WFUN, Miami, and WONE, Dayton.

★ ★ ★

Robb Webb has joined WOAL, San Antonio, shifting over from KITE, same city. He'll take the slot 6-10 a.m. vacated by Gene Crockett, who has been upped to program director of the station. Barclay Russell, program director of the station since 1958, will retain his early morning record show. . . . Dickie Rosenfeld, sales manager for KILT, Houston, has been promoted to general manager.

★ ★ ★

WBZ personality Dick Summer has been named new host of "Hootenanny" heard Sunday 6-8 p.m. on the Boston station. He'll continue his all-night show. The folk music program Sundays is simulcast on WBZ-FM and features occasional guest artist interviews. . . . Gabe Dype, Blair TV vice-president and manager of the Detroit office, has been elected president of the Michigan chapter of Broadcast Pioneers.

★ ★ ★

KBET, Reno, has a remote 9-midnight Monday-Saturday from a local shopping center food store—"Cherokee's Country Corral." Artist needing exposure can send their records to the show at P.O. Box 1170. . . . David G. Nitz of WPTW, Piqua, Ohio, launched a country music show Oct. 17 six mornings a week and is "In need of all the records that we can get."

Brad Melton, program director of WCLU, the country music station in Cincinnati, sends word that the station will celebrate its first anniversary the last of October; would like to receive taped congratulations from other country music stations. Address is 4th and Walnut Street.

★ ★ ★

Danny Taylor now commands the 7:30-11:55 p.m. slot on WXYS, replacing Joey Reynolds. Reynolds was at WIXY, Cleveland, briefly, but has since left that station. . . . Jack Gillen, who uses the air name of Johnny Gunn, has been named program director of WICO, the country music station in Salisbury, Md. Congratulations, Jack.

★ ★ ★

WLN's Jim Ameche, New York, will do the voice-over narration for the trailer as well as radio-TV promo spots for the movie "The Poppy Is Also a Flower," an Ian Fleming thriller. . . . WLHR, the Harvard College, Cambridge, Mass., needs all kinds of records; to: president Robert Foulkes III, Leverett Box G-10. . . . Eugene McCurdy has been named general manager of WRCP and WRCP-FM, Philadelphia; he was general sales manager of WFIL, Philadelphia.

★ ★ ★

PAMS, jingles producer for radio-TV, has contracted to produce jingles in French for Radio Luxemburg; French vocalist will be flown to Dallas for the sessions. . . . Funeral services were held Oct. 10 for Sydney Chatton, 48, radio-TV-movie personality. He was a member of the "Breakfast Gang" program on KFRC, San Francisco; also an announcer for KCBS, San Francisco; last job was with KTVU-TV, San Francisco.

★ ★ ★

Charles Payne, vice-president and general manager of KLIF, Dallas, has been boosted to the New York headquarters staff of Westinghouse Broadcasting, effective Nov. 1. . . . Dan Ammerman has joined the announcing staff of KTRA, Houston, replacing Ken Fairchild, who departed to become administrative assistant to Houston Mayor Louis Welch. . . . "The Merv Griffin Show" now seen in 60 U. S. and Canadian markets.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago October 30, 1961

1. Runaround Sue, Dion, Laurie
2. Bristol Stomp, Dovells, Parkway
3. Big Bad John, Jimmy Dean, Columbia
5. I Love How You Love Me, Paris Sisters, Gregmark
4. Hit the Road Jack, Ray Charles, ABC-Paramount
6. Sad Movies (Make Me Cry), Sue Thompson, Hickory
7. Ya Ya, Lee Dorsey, Fury
8. Let's Get Together, Hayley Mills, Vista
9. The Fly, Chubby Checker, Parkway
10. This Time, Troy Shondell, Liberty

POP SINGLES—10 Years Ago October 27, 1956

1. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
2. Love Me Tender, Elvis Presley, RCA Victor
3. Green Door, Jim Lowe, Dot
4. Honky Tonk (Parts I & II), Bill Doggett, King
5. Just Walking in the Rain, Johnnie Ray, Columbia
6. Canadian Sunset, Hugo Winterhalter, RCA Victor
7. Tonight You Belong to Me, Patience & Prudence, Liberty
8. Whatever Will Be, Will Be, Doris Day, Columbia
9. Blueberry Hill, Fats Domino, Imperial
10. Friendly Persuasion/Chains of Love, Pat Boone, Dot

R&B SINGLES—5 Years Ago October 30, 1961

1. Hit the Road Jack, Ray Charles, ABC-Paramount
2. Please Mr. Postman, Marvelettes, Tamla
3. Ya Ya, Lee Dorsey, Fury
4. It's Gonna Work Out Fine, Ike & Tina Turner, Sue
5. Human, Tommy Hunt, Scepter
6. Runaround Sue, Dion, Laurie
7. Just Got to Know, Jimmy McCracklin, Art-Tone
8. Don't Cry No More, Etta James, Argo
9. A Little Bit of Soap, Jarmels, Laurie
10. Bright Lights, Big City, Jimmy Reed, Vee Jay

POP LP's—5 Years Ago October 30, 1961

1. Judy at Carnegie Hall, Judy Garland, Capitol
2. Portrait of Johnny, Johnny Mathis, Columbia
3. Camelot, Original Cast, Columbia
4. Jump Up Calypso, Harry Belafonte, RCA Victor
5. Jose Jimenez at the Hungry i, Bill Dana, Kapp
6. Sixty Years of Music America Loves Best, Vol. III (Popular), Various Artists, RCA Victor
7. The Sound of Music, Original Cast, Columbia
8. The Four Preps on Campus, Four Preps, Capitol
9. Sixty Years of Music America Loves Best, Vol. III (Classical), Various Artists, RCA Victor
10. Blue Hawaii, Elvis Presley, RCA Victor



KPLR-TV, ST. LOUIS, presents three syndicated country music shows—the Ernest Tubbs show (right), the Norville Dollar show (center), and the Bobby Lord show (left)—live. The "Summer Festival of Country Music" was held recently in the Khorassan Room in St. Louis and, ironically, the 90-minute show was broadcast live on the TV station which carries all three of the shows in their syndicated form.



MUSICOR RECORDS artist Judy Lynn holds a proclamation from the mayor designating it her "day" in Boise, Idaho, where she recently performed. Looking on is Marty Martin, program director of KATN, Boise.



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KPRC'S CHICKENMAN, Houston's answer to Batman, keeps his protective wing around Capitol Records artists Andy Russell, left, and air personalities Tim Nolan and Bob Byron, right. The two deejays took Russell on tour of Houston and wound up at the Galveston beach with Chickenman, a promotion the station is featuring.

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TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 10/29/66

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	2	REACH OUT I'LL BE THERE Four Tops, Motown 1098 (Jobete, BMI)	8
4	4	LOVE IS A HURTIN' THING Lou Rawls, Capitol 5709 (Rawlou, BMI)	9
3	1	BEAUTY IS ONLY SKIN DEEP Temptations, Gordy 7055 (Jobete, BMI)	10
6	6	B-A-B-Y Carla Thomas, Stax 195 (East, BMI)	9
7	7	BUT IT'S ALRIGHT J. J. Jackson, Calla 119 (Tamelrosa, BMI)	5
6	3	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	10
10	10	DAY STRIPPER Vontastics, St. Lawrence 1014 (Maclen, BMI)	9
8	8	SAID I WASN'T GONNA TELL NOBODY Sam & Dave, Stax 198 (East-Pronto, BMI)	6
11	11	I WANT TO BE WITH YOU Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	13
10	5	YOU CAN'T HURRY LOVE Supremes, Motown 1097 (Jobete, BMI)	11
11	13	I'M YOUR PUPPET James & Bobby Purify, Bell 648 (Fame, BMI)	6
12	15	FA-FA-FA-FA Otis Redding, Volt 138 (East-Redwal, BMI)	4
13	14	WHISPER Jackie Wilson, Brunswick 55300 (Jalynne-BRC, BMI)	4
14	9	POVERTY Bobby Bland, Duke 407 (Don, BMI)	7
15	12	CAN'T SATISFY Impressions, ABC 10831 (Chi-Sound, BMI)	10
16	22	STAND IN FOR LOVE O'Jays, Imperial 66197 (Metric-Bar-New, BMI)	6
17	28	DON'T BE A DROP-OUT James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	3
18	20	MY SWEET POTATO Booker T. & M.G.'s, Stax 196 (Instrumental, BMI)	9
19	18	WHAT BECOMES OF THE BROKENHEARTED Jimmy Ruffin, Soul 35022 (Jobete, BMI)	13
20	30	BABY, DO THE PHILLY DOG Olympics, Mirwood 5523 (Keymen-Mirwood, BMI)	6
21	26	STAY WITH ME Lorraine Ellison, Warner Bros. 5850 (Ragmar-Crenshaw, BMI)	3
22	23	I CHOSE TO SING THE BLUES Ray Charles, ABC 10840 (Metric, BMI)	6
23	16	HOW SWEET IT IS (To Be Loved by You) Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI)	12
24	25	WE'LL BE BACK Players, Minit 32001 (Stanc, BMI)	13
25	17	WADE IN THE WATER Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	14
26	29	SECRET LOVE Billy Stewart, Chess 1978 (Remick, ASCAP)	2
27	19	AIN'T NOBODY HOME Howard Tate, Verve 10420 (Rittenhouse, BMI)	11
28	32	SHAKE YOUR TAMBOURINE Bobby Marchan, Cameo 429 (Tree, BMI)	4
29	33	HEAVEN MUST HAVE SENT YOU Elgins, V.I.P. 25037 (Jobete, BMI)	6
30	31	THE BEST OF LUCK TO YOU Earl Gains, HBR 481 (Cal, BMI)	8
31	34	NEVER LIKE THIS BEFORE William Bell, Stax 199 (East, BMI)	4
32	37	I'VE GOT TO DO A LITTLE BIT BETTER Joe Tex, Dial 4045 (Tree, BMI)	3
33	38	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dionne Warwick, Scepter 12167 (U.S. Songs, ASCAP)	3
34	39	BANG! BANG! Joe Cuba Sextet, Tico 475 (Cordon, BMI)	3
35	41	DON'T ANSWER THE DOOR B. B. King, ABC 10856 (Mercedes, BMI)	3
36	47	SOMEBODY (Somewhere) NEEDS YOU Darrall Banks, Revilot 203 (T. M. Parmalier, BMI)	2
37	35	YOU'LL NEVER EVER KNOW Fontella Bass, Checker 1147 (Chevis, BMI)	7
38	44	UP TIGHT Ramsey Lewis, Cadet 5547 (Jobete, BMI)	2
39	50	NEVER LET ME GO Van Dyke, Mala 539 (Aim-Cha-Stew, BMI)	2
40	45	A SATISFIED MIND Bobby Hebb, Philips 40400 (Starday, BMI)	2
41	48	CAN YOU BLAME ME Jimmy Norman, Samar 116 (Boz Art Music, BMI)	2
42	49	YOU LEFT THE WATER RUNNING Barbara Lynn, Tribe 8319 (Fame, BMI)	2
43	—	ZIG ZAG LIGHTNING Little Johnny Taylor, Galaxy 748 (Cireco, BMI)	1
44	—	LOVE'S GONE BAD Chris Clark, VIP 25038 (Jobete, BMI)	1
45	46	I'M STILL WAITING Patti LaBelle & the Bluebelles, Atlantic 2347 (Chi-Sound, BMI)	5
46	43	FUNCTION AT THE JUNCTION Shorty Long, Soul 35021 (Jobete, BMI)	5
47	—	STANDING ON GUARD Falcons, Big Wheel 1967 (Maples & Big Wheel, BMI)	1
48	—	POURING WATER ON A DROWNING MAN James Carr, Goldwax 311 (Pronto-Quinvy, BMI)	1
49	—	I'LL MAKE IT EASY (If You'll Come on Home) Incredibles, Audio Arts 60.001 (Madelon, BMI)	1
50	—	NO STRANGER TO LOVE Inez & Charlie Foxx, Musicor 1201 (Vee Vee, BMI)	1

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 10/29/66

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S)	6
2	2	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	9
3	3	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S)	9
4	7	ON TOP Four Tops, Motown MLP 647 (M); SLP 647 (S)	10
5	5	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	27
6	4	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	10
7	6	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	10
8	8	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	17
9	10	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	10
10	9	ROAD RUNNER Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S)	10
11	13	RAY'S MOODS Ray Charles, His Ork & Chorus, ABC 550 (M); ABCS 550 (S)	5
12	15	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); S 708 (S)	14
13	21	CARLA Carla Thomas, Stax 708 (M); SD 708 (S)	2
14	17	LIVING SOUL Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	4
15	14	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); FHS 600-207 (S)	8
16	11	UP TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	23
17	12	A CHANGE IS GONNA COME Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	11
18	19	SOUL OF THE MAN Bobby Bland, Duke DLP 79 (M); SLP 79 (S)	3
19	20	SOUL BROTHER NO. 1 James Brown, King 985 (M); S 985 (S)	8
20	16	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	26
21	—	ALFIE Sonny Rollins, Impulse A 91111 (M); AS 9111 (S)	1
22	—	LIVE Della Reese, ABC 569 (M); 569S (S)	1
23	—	WORKING IN A COAL MINE Lee Dorsey, Amy 8011 (M); 8011 (S)	1
24	24	OUR MANN FLUTE Herbie Mann, Atlantic 1464 (M); SD 1464 (S)	2
25	25	HOOCHIE COOCHE MAN Jimmy Smith, Verve V 8667 (M); V6-8667 (S)	10

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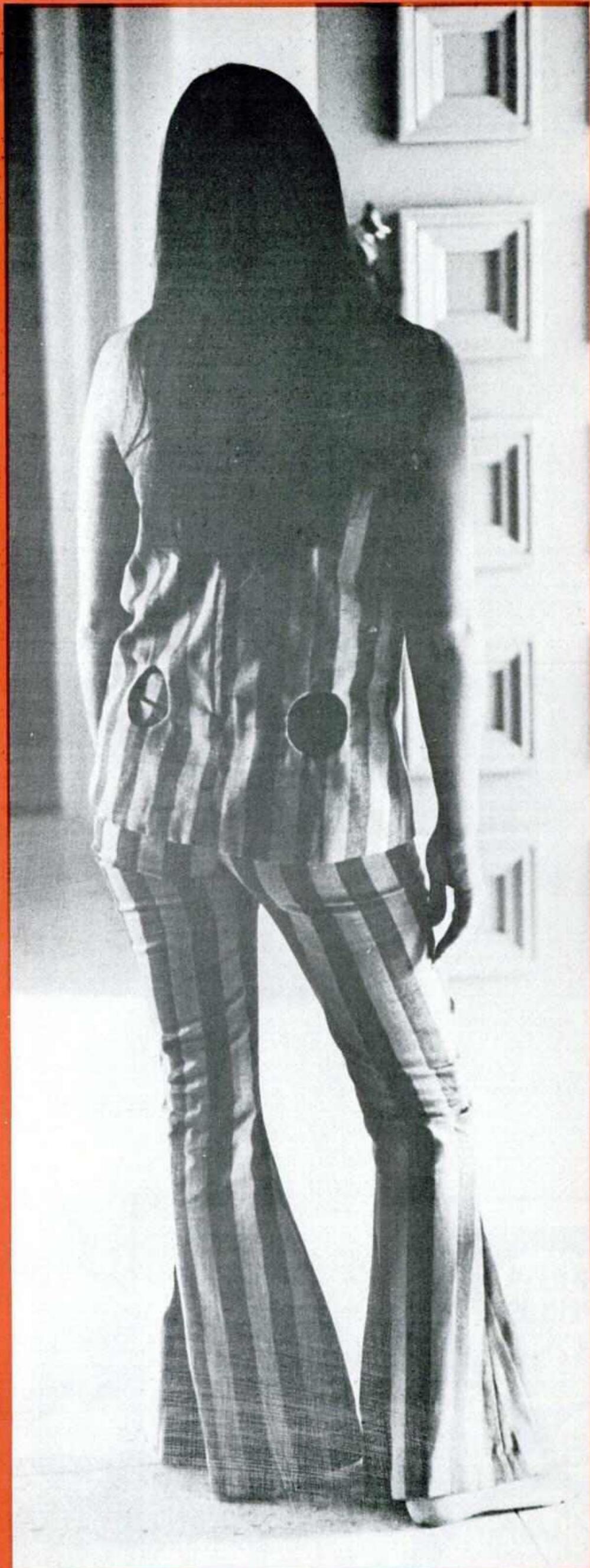
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TALENT

'Apple Tree' Wins Taste of Critics

NEW YORK—Columbia Records got off to a good start with "The Apple Tree," its first original Broadway cast album of the season. The Jerry Bock-Harnick musical based on short stories by Mark Twain, Frank R. Stockton and Jules Feiffer, opened at the Shubert Theater here last week to a majority of favorable notices. Goddard Lieberman, CBS - Columbia Group president, supervised the original cast album production which was held at Columbia's New York studios on Sunday (23).

The musical, produced on Broadway by Stuart Ostrow, stars Barbara Harris, Larry Blyden and Akan Alda. The score, for which Bock wrote the music and Harnick, the lyrics, is being published by Tommy Valando's Sunbeam Music firm, a BMI affiliate.

A rundown of the New York critics reviews follow:

TIMES: "As an evening's entertainment, 'The Apple Tree' starts high and then scoots downward on a pretty steep

slope . . . provided with sometimes discreet, sometimes blaring, and most of the time cheerful music by Jerry Bock."

NEWS: "Under the over-all title of 'The Apple Tree' three of the most charming and witty musicals imaginable opened at the Shubert Theater last evening. The songs are extraordinary musically and lyrically."

POST: "There are many high triumphs of the imagination in this vastly original musical comedy . . . Barbara Harris provides it with the extra touch of stage magic."

WORLD JOURNAL TRIBUNE: The greatest achievement of director Mike Nichols, the three stars, Bock and Harnick is their collective ability to transform themselves to fit each of their three stories. Magic."

Billboard's review of the musical will appear in the Nov. 5 issue.



BARBRA STREISAND and CBS/Columbia Group president Goddard Lieberman bid farewell to Columbia's Recording Studios at 799 Seventh Avenue, New York. Miss Streisand's recording session on Oct. 14 marked the studio's last use. In the future, Columbia artists will use the new facilities located at 49 East 52d Street. Miss Streisand's latest Columbia album, "Je M'Appelle Barbra," is being shipped this week.

Monro Begins Tour With Tahoe Date

NEW YORK — Matt Monro, the English singer, began a nine-month tour of top U. S. supper clubs on Oct. 14 at Harvey's in Lake Tahoe. The Capitol Records artist will then fly to Los Angeles to record a new album. On Nov. 2, Monro opens a three-week engagement at New York's Persian Room at the Plaza Hotel. This engagement will be interrupted on Nov. 14 when he will fly back to London for a one-night appearance at a Royal Command performance.

Other dates that follow the Cave in Vancouver, B. C., the Fairmont in San Francisco, the Century Plaza in Los Angeles, and the Roosevelt Hotel in New Orleans.



MEET COLLEEN SHARP

She's got the voice to match her beauty! Next week her initial release on Boone Records will be announced. Give it a listen . . . you'll say WOW . . . is COLLEEN SHARP! (Advertisement)

P, P & M: Still the Masters Of Fine Art of Folk Singing

NEW YORK—An overflow audience at Philharmonic Hall was treated to a superb evening of folk-oriented music by three masters, Peter, Paul & Mary. The group, which has been together for six years, regaled their followers with a combination of old and new material in a total of 20 numbers plus two familiar encores.

The trio has matured in the six years as have their audiences. Instead of wild enthusiasm, a rapt attention greeted the performers, especially in the first half of the program. But in the second half, the old magic definitely was there as Peter led off with a solo of a Woody Guthrie song, then a sing-along of a Bantu song. The trio then sang one of their favorites, Bob Dylan's "The Times They Are-A-Changin'," and the audience was in the palms of their hands.

Four of the selections were from their new Warner Bros. LP "The Peter, Paul and Mary Album," and all came over well, especially "The Other Side of This Life," which is the team's latest single, and "Hurry Sundown." The other two, in the

familiar Peter, Paul and Mary style, were "Well, Well, Well" and "The Other Side of This Life."

Mary's solo, "The First Time Ever I Saw Your Face," was a tender gem. Paul's solo, a high spot of the first half, was a comedy bit, complete with sound effects, ending with a take-off on an old-style film, allegedly being revived on television. Bassist Richard Kniss, who backed the trio well all evening, ably assisted Paul. Another comedy number was the well-known Peter, Paul and Mary satire on "Old Dog Blue," which also almost stopped the show.

But the folk-style material is still the group's forte and the crowd, which included stage seats, seemed well aware of it. Whether with the Weavers' "Kisses Sweeter Than Wine," the traditional Irish "The Rising of the Moon" or Bob Dylan's "Blowin' in the Wind," they were at their best.

While there was some variety in the program, including a folk-rock treatment of Jesse Fuller's "San Francisco Bay Blues," the encores were the usual pairing of two of Peter, Paul and Mary's greatest hits, "Puff the Magic Dragon," with the audience joining in the chorus, and "If I Had a Hammer." The audience was still cheering as the house lights went up, signaling the end of the program. There's no question about it: Peter, Paul and Mary are a smash act. **FRED KIRBY**

Petula Clark Puts on a Happy, Winning Act at Copa Nitery

NEW YORK—Marking her second appearance at the Copacabana, Petula Clark made a splashy entrance with her special lyric interpretation of "Put on a Happy Face" before a packed room that overflowed onto the dance floor on opening night last week (13).

The tiny Warner Bros. recording star with her magnetic quality, wistful humor and dynamic song style won the audience thoroughly, combining her recorded hits with a well-balanced program of standards and special material. She was equally at home with a fresh Latin beat treatment of "Our Love Is Here to Stay" and an emotional reading of "I Want to Hold Your Hand," as she was with her own hits, "I Know a Place" and "Downtown." Her compelling personality and sheer enjoyment of performing was obvious throughout her song stint which included a clever and original "My Name is Petula." In this number she related how she has been "mispronounced around the world," and it allowed her to sing in German, French and Italian. Her powerful voice was at its best in an emotion-packed ballad, "Just Say Goodbye," and in her own original "Two Rivers" in which she accompanied herself at the piano and told the lyric content of her English background and her marriage to a Frenchman. A moving piece of material indeed.

Her accompanist, Frank Owens, did a top job handling the 14-piece orchestra. After introducing her song partner from England, Tony Hatch, Miss Clark wowed the audience with a medley that ran from "Shanty in Old Shanty Town" to "Dear Hearts and Gentle People" and led up to the closing strains of "Downtown."

Opening the bill and making his major nightclub debut was comedian Howard Storm. Looking like an ad for collegiate clothes, the bright and engaging personality scored heavily with his vivid "images" routine.

His tales of the start of his career in burlesque and in the Catskill Mountains drew long laughs. Storm is going far.

DON OVENS

Al to Distribute 'Nashville Rebel'

NEW YORK—American International has concluded arrangements with Fred A. Niles, Hollywood - Chicago producer, and Show Biz, Inc. of Nashville, for "Nashville Rebel," featuring a country music theme and starring many of the nation's top country artists.

The film, which was given a special screening at the Country Music Convention in Nashville last week, has been set for national release by American International after Nov. 17.

The film introduces Waylon Jennings, RCA Victor artist, in the title role. Key roles in guest star appearances are performed by such "Grand Ole Opry" stars

as Tex Ritter, Sonny James, Porter Wagoner, the Wilburn Brothers, Loretta Lynn, Faron Young, Cousin Jody and Archie Campbell.



DEE DEE SHARP signs with Atlantic Records. Looking on are Kenny Gamble, left, her manager; Ahmet Ertegun, right, Atlantic president; and Jerry Wexler, vice-president. The artist's first disk on her new label is "My Best Friend's Man."

Caravan Clicks With 3 Labels

LOS ANGELES — Caravan East Talent Corp. has placed three of its Albuquerque, N.M., acts with three labels, reports president Bob Padilla, here last week seeking disk affiliations.

Caravan is a one-year-old talent management firm and its recently placed acts include Jerry Cook, Capitol; Herman Russell Tower, Eden/Decca; the Lee Hazelwood label and Kenny Vernon, Epic.

The company in addition has its own pop label, Caravan Forty, and its first single is "I Can Read Between the Lines" by a quintet called Los Angeles. Three other acts round out the pop label's roster: the Boiling Urge, Lyn Gibson and Freddie Williams.

Padilla says there are two recording studios serving the 300,000 population community.



It looks like a very good year for Herman's Hermits, if their zooming new record, "Dandy" (MGM 13603), is any indication. In the past three weeks, it skyrocketed from the tail end of the top 100 to number 9 on Billboard's Hot 100 list. Since their first appearance in the States in 1964 (at the ripe old ages of 16, 17, 18, and 21), they've come on like a repeat of the American Revolution—Manchester, England, style. Last year they topped Billboard's list of top singles artists and showed 5th on the LP list: Keith Hopwood bought his first guitar at 14, but it didn't take him long to move up to the best: both he and Derek Leckenby play Gibson guitars. (Advertisement)

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Wilson Clicking in Everything But \$\$

By ELIOT TIEGEL

LOS ANGELES—Will success ever come to Gerald Wilson? The graying conductor, composer, arranger, trumpeter wonders whether financial success will match his scrapbook of clippings.

Wilson's band, a unit working together in Los Angeles since 1962, has drawn raves on both coasts, but is not doing as well as it should. The band was rated fourth by an international critics poll in a recent jazz magazine behind Duke Ellington, Woody Herman and Count Basie.

Yet despite this, and other previous critical acknowledgments, including walking away with top honors at the 1963 Monterey Jazz Festival, Wilson admits: "We're not doing nearly as well as we should be." Pointing to the critical acclaim from the jazz fraternity, Wilson asks of the talent bookers: "How can they completely ignore this?" Not too long ago the Wilson band was voted the number one new jazz band in the nation by a respected periodical.

Wilson feels racism underlies the action of people who have the power to book his band on television and in nightclubs. He is represented by Associated Booking Corp., a respected agency, but feels the emphasis is placed on other bands.

Part of Wilson's problem has been that his product has been unable to gain AM airplay on

non-jazz stations and a lack of national promotion. His forthcoming World Pacific album, "Golden Sword," could be the LP to finally bring him to the mass public's attention.

Liberty is sharpening its promotion and merchandising guns for a fullscale campaign for the Wilson band. The veteran arranger for such bands as Jimmy Lunceford, Duke Ellington, Count Basie and Ray Charles (plus many Nancy Wilson pop sessions) wrote six selections in his sonic tribute to the heritage of the Mexican people.

Having broken such strict jazz names as Bud Shank, Chet Baker and to a lesser degree, Joe Pass, with pop-flavored product and promotion, the Liberty organization feels it can accomplish the same awakening among pop fans for Wilson.

The selections played by Wilson's inter-racial band are short and designed for airplay consideration. A good deal of the music involves the bull ring.

This is his first exclusively Mexican album. Several other WP products incorporated tributes to Mexico and its people.

World Pacific's national sales manager Bud Dain has had the LP's double fold jacket blown up four times its normal size as a dealer sales stimulus. A slick of the cover has also been blown up four times and is being mailed to radio stations. The cover artwork has Wilson standing in front of several vintage bullfight posters owned by actor Gilbert Roland.



JOHN GARY, center, RCA Victor artist, is made an "Asbury Park Admiral" during his current run at the Hotel Plaza's Persian Room by Asbury Park (N. J.) Mayor Frank H. Rowland. May Singhi Breen De Rose, widow of composer Peter De Rose, a resident of Asbury Park, looks on. Gary features "Deep Purple," a De Rose composition, in his new Victor LP.

Signings

Jimmy Reed to ABC Records. He formerly recorded with Vee Jay. . . . Gene Clark, former member of the Byrds, has been signed to an exclusive contract with Columbia Records. At one time, Clark also sang with the New Christy Minstrels. . . . Bob Fontaine, son of Frank Fontaine, signed a two-year contract with Gray-Sounds label in Brooklyn. The first release is a Christmas ballad, "The Crooked Little Christmas Tree," written by Nick and Charles Kenny. . . . Meadowlark Lemon, basketball star of the Harlem Globetrotters, signed to RSVP Records. . . . Jake Holmes to Tower Records. . . . Vocalist Tiffani Michel to MGM.

Enter the Gurus: UA's New Artists Bowing First Single

NEW YORK—Backed by an extensive promotion from United Artists Records, the initial single of the Gurus was released last Friday (21). Preceding the quintet's disk debut were three weeks of teaser ads in trade publications as well as teaser wires and phone calls emphasizing the mysticism of the group.

The boys have played together on and off for about two years, but the disk is their first commercial venture. Middle-Eastern oriented, the music features such instruments as the dumbeg (Syrian), oud (Turkish) and the Bazookie (Greek). Although the five are American, their activities are regulated by a music, including the release date of their first recording and the first personal appearance contracted for Nov. 25 in Philadelphia.

Ron Haffkine, an independent producer, has cut seven sides at Regent Sound with the group and has four more to go for a guture album. The five, plus two non-performing Gurus, compose their own material on ethnic instruments before adding electric guitars. The single sides, "Blue Snow Night" and "Come Girl," are westernized as is some of the other material, but the album will include pieces in a freer style.

United Artist is preparing a short feature film on the five, Lieto (lead singer), Modula (rhythm guitarist, oud), Blackwood (lead guitar, oud, bazuki), Vitorio (drummer, including dumbeg) and Jason (bass, harmonica). The sitar doesn't fit

in with their style of "obvious intensity." The film will be distributed to teen TV bandstand shows throughout the country. The Gurus will have a tour bus decorated with Middle Eastern luxuries. Jack Tirman is special press agent for the new group.

Damone's Easy Style Winner At Coast Club

LOS ANGELES—The finesse and sophistication of the seasoned professional marked Vic Damone's debut Tuesday (11) in the Century Plaza's Westwood Room.

A program of 17 songs made up a smoothly paced hour's turn which avoided top 40 material, held together nicely.

There was a casualness about the performance, coming from working clubs for more than 15 years. Damone's strength lies in his support for ballads ("The Shadow of Your Smile," "The Very Thought of You" and "Meditation"), his enjoyment in gliding along with a bossa nova beat ("One Note Samba," "Girl From Ipanema" and "More") and in interpreting two dramatic showcase selections, "Tonight" and "Maria."

Damone's pianist Joe Parnello, formerly of the Los Angeles Playboy Club, led the excellent 11-man Ortega house band, augmented by the vocalist's own quartet.

ELIOT TIEGEL

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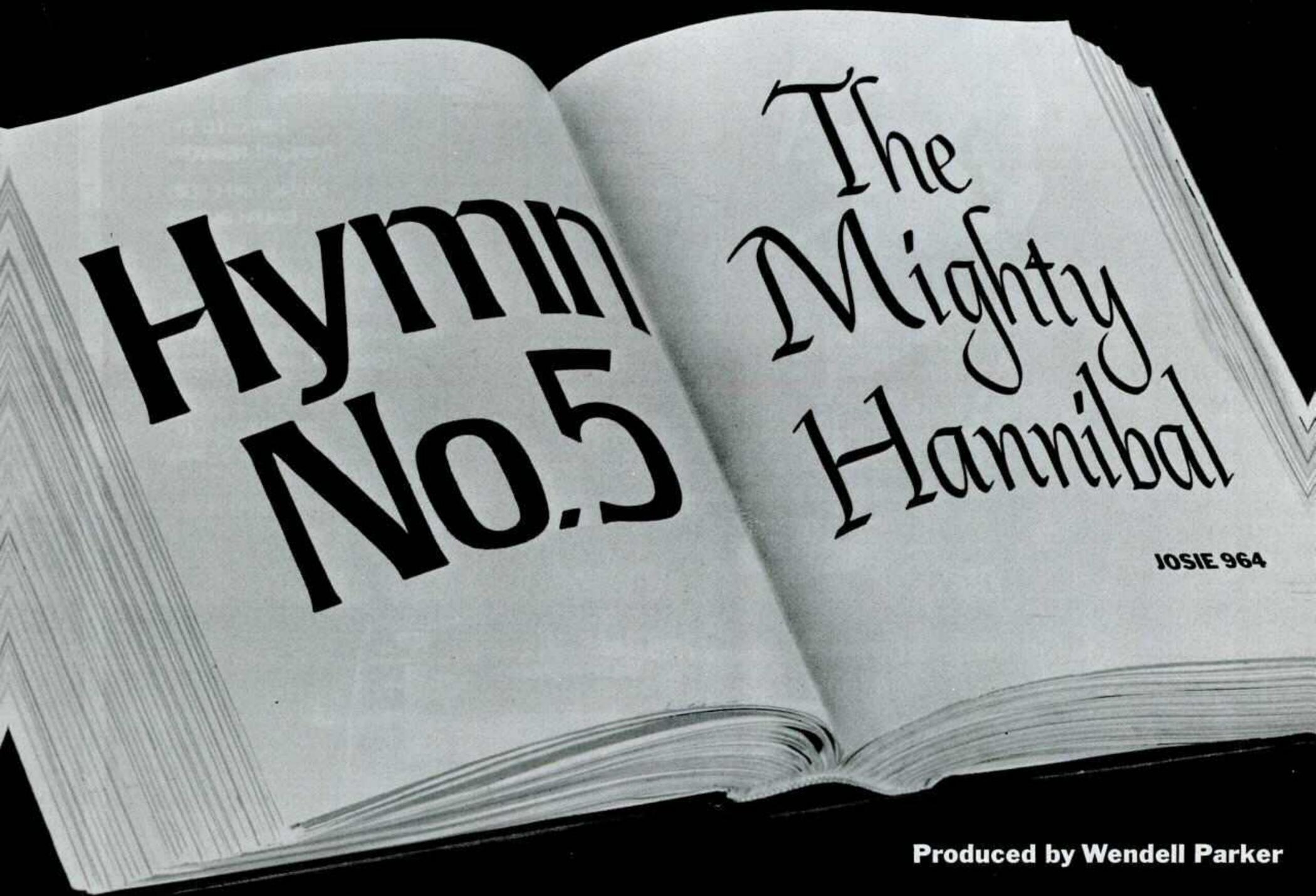


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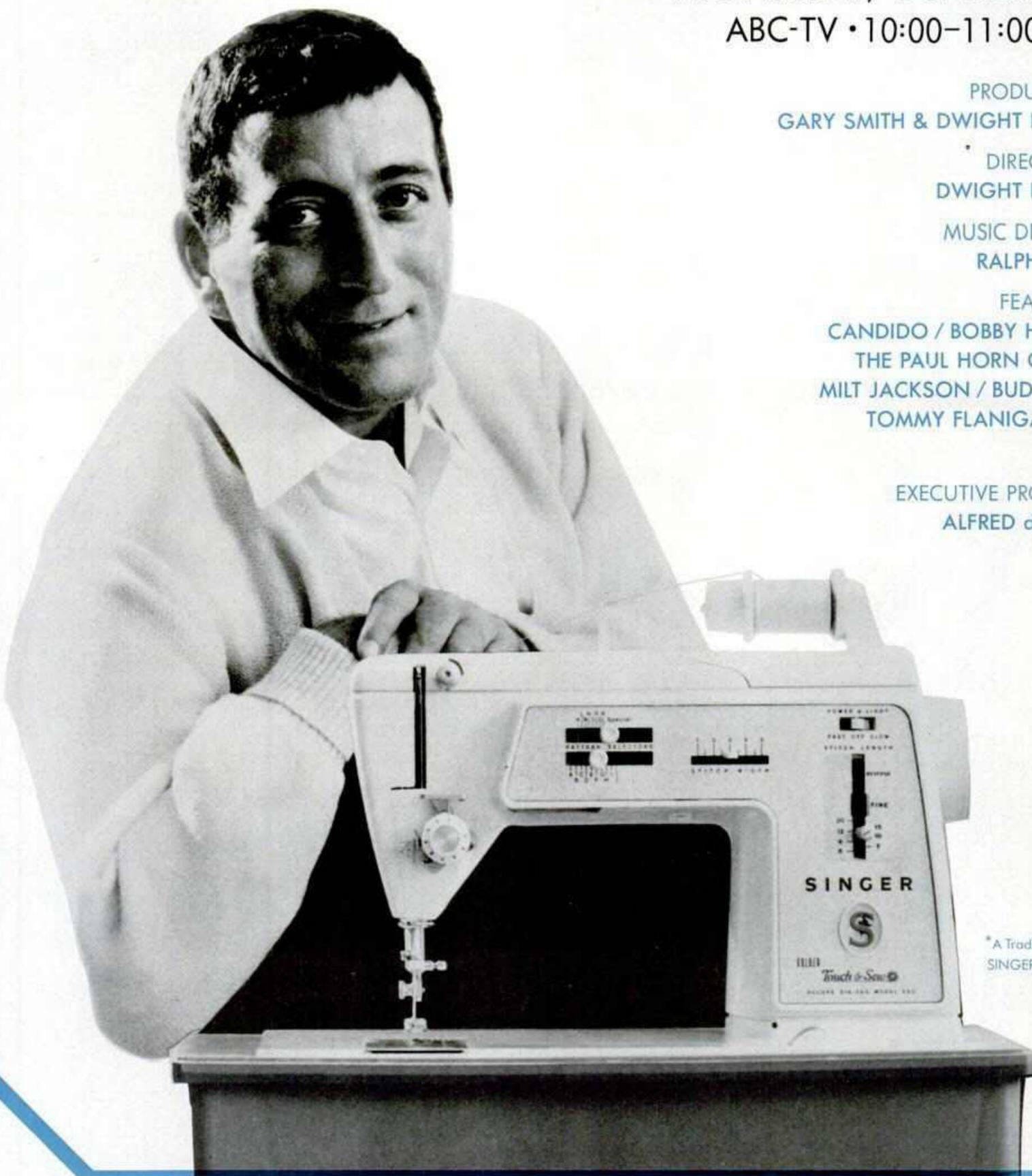
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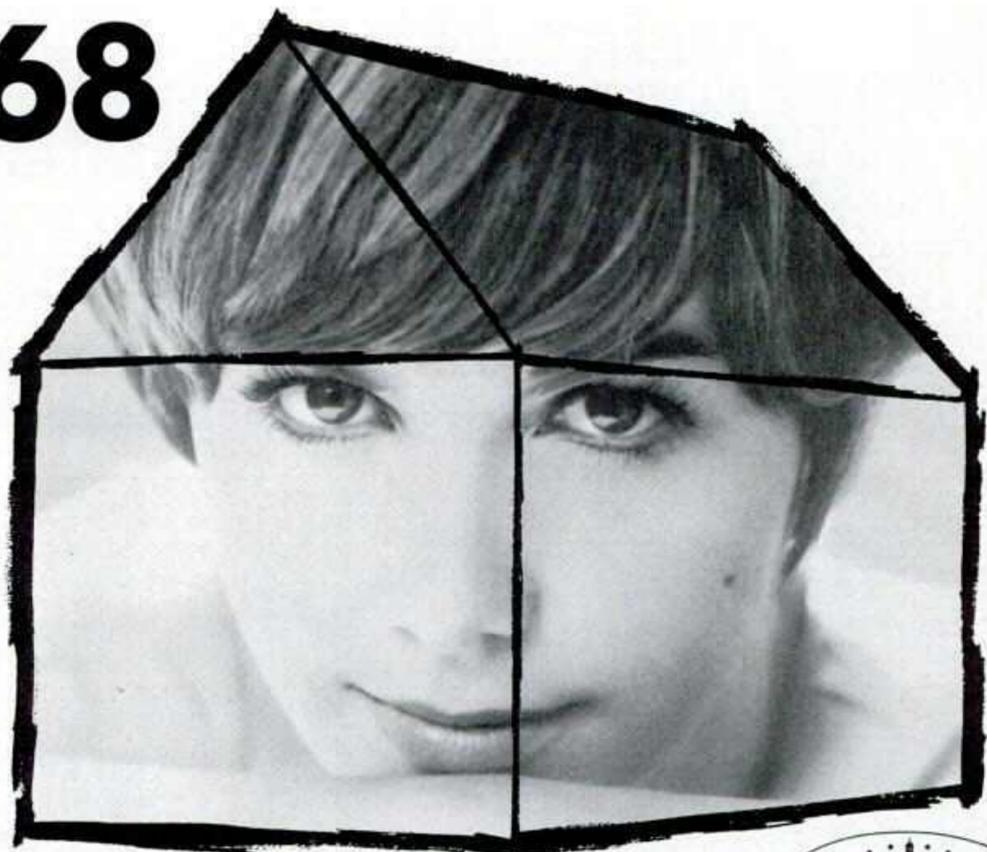
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HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 96 TEARS, LAST TRAIN TO CLARKSVILLE, REACH OUT I'LL BE THERE.

Table with columns: Rank, Wk. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like COMING ON STRONG, GIRL ON A SWING, I CAN MAKE IT WITH YOU.

Table with columns: Rank, Wk. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like THE WHEEL OF HURT, YOU KEEP ME HANGIN' ON, NINETEEN DAYS.

HOT 100—A TO Z—(Publisher-Licensor)

BUBBLING UNDER THE HOT 100

Table listing songs starting with A-Z, including Ain't Gonna Lie, All I See in You, All Strong Out.

Table listing songs starting with A-Z, including Hair on My Chinny Chin, Have You Seen Your Mother, Baby.

Table listing songs starting with A-Z, including Paint Me a Picture, Please Mr. Sun, Poor Side of Town.

Table listing songs starting with A-Z, including Pouring Water on a Drowning Man, Poverty, Pouring Water.

Table listing songs starting with A-Z, including 101. (When She Needs Good Loving) SHE COMES TO ME, 102. COME BACK.



***“This is the fourth
version of this
fine tune and it’s
the best of them all!
Would you believe—
Mantovani with a beat?”***
Bill Gavin

Games That Lovers Play

MANTOVANI

45-20015

LONDON®

The Festival of Roses Bouquet To RCA's 'L'Amore Se Ne Va'

By GERMANO RUSCITTO

ROME — "L'Amore Se Ne Va" (Love Goes Away), published by Edizioni Musicali RCA, won the third edition of the "National Festival of the Roses of the Italian Song" Friday (14). Performers were Carmelo Pagano, who was second at the 1966 Ariccia New Voices contest, and Luisa Casali, another new talent from Fox Records of Gabriels Abbate, manager director of Edizione Connelly. He revived his record production only a month ago after a year's absence in this field.

Fox Records catalog is distributed by Vedette Records.

Although there was no official scoring, the jury gave 260 points to the winning song; 130 points to "Quando Il Sole Chiude Gli Occhi" (When the Sun Closes His Eyes), published

by Curci; 120 points to "C'Era Un Ragazzo Che Come Me Amava I Beatles Ed I Rolling Stone" (There Was a Boy Who Liked Me Loved the Beatles and the Rolling Stones), published by Edizione Musicali RCA, and 90 points to "Perdonala" (Forgive Her), published by Durium. The second song was penned by Pino Donaggio, who also performed it and was supported on the second turn by Al Bano. Both are with Voce del Padrone, the Italian EMI.

The third song was sung by Gianni Morandi, RCA Italiana, and its composer, Mauro Lusini. It is a protest song and marks a turning point in Morandi's repertoire which included regular songs up to now. Lusini sang in the Bob Dylan style. Three anti-war protest songs competed in the festival. Mo-

randi's song was censored by the Italian Radio Television State Company (RIA-TV), which aired the final night, and part of the lyrics referring to the Vietnam war were changed.

"Brennero '66," the name of a mountain pass on the Italian-Austrian border, was also censored because it was clearly referred to the incidents arising in that area. This title song was changed to "Le Campane Del Silenzio" (The Bells of Silence) and most of the lyrics were also changed, so that the song practically became an old-style mountain folk song.

Only "Chitarre Contro La Guerra" (Guitars Against War), written by Saar's Umberto, a fresh and spontaneous song against any war remained unaltered. Fourth song, performed by Little Tony, Durium, and

(Continued on page 36)

Rifi Will Market Kangaroo Records

By GERMANO RUSCITTO

MILAN — "Kangaroo" records will be marketed by Rifi, according to Giovanbattista Ansoldi, chairman of the company.

Rifi will market a single seven-inch normal series by I Giganti, Iva Zanicchi, Johnathan & Michelle, Mario Anzidei, Fausto Leali and Giorgio Gaber. Each of these records will have a pouch containing a pocket record, which is a six-inch single packed in a full-color sleeve, exactly as those released by Rifi under the pop label in December 1965. Pop records' retail price is 400 lire (64 cents), while Rifi regular records cost 750 lire (\$1.20), the average Italian price for singles. The "kangaroo" and the "baby" will be sold at total 750 lire, which means that the

pocket record is given free.

Thousands of displays, posters and cartoon kangaroos will be placed in record shops here to promote the "Kangaroo Operation: Record + Record."

Ansoldi said Rifi preferred to make a promotional effort that would reach the buying public directly, rather than granting special discounts to retailers.

During the summer Rifi launched the "record poster" operation. Ten new singles were sold with a free full-color poster of the artist. Three out of 10 were hits: "Tema," by I Giganti, "Se Telefonando," by Mina and "Fra Noi," by Iva Zanicchi, while most of the others were good sellers, with total sales of approximately 800,000 copies. This operation pushed Rifi's summer sales to about 1,500,000 units, according to Ansoldi.

Seen at Festival Of Roses



JOHN FOSTER of Cellograph-Simp performs "Maria, Maria" at the International Festival of Roses in Rome.



CARMEN VILLANI, left, of Bluebell and Umberto of Jolly-Saar show their trophies of the "European Tourism."



MARIA LUISA PISAN, left, and Nelly Fioramonti & Tony Cucchiara of Durium with their "European Tourism" trophies.



EZIO RADAELLI, left, Maria Luisa Pisan, OMA's manager; and Gianni Ravera, clasp each other's hands. With them is Angelo Facenna, OMA's administrator.



CARMELO PAGANO, right, and Lucio Dalla, both of RCA Italiana receive their trophies. Gianni Boncompagni, left, deejay of "Bandiera Gialla," is the master of ceremonies.

6 German Firms Cut Prices In Special Discount Offers

HAMBURG — Six German companies are offering special discounts to regular buyers of their album series this fall. Using subscription marketing techniques, some firms are slashing prices by more than 30 per cent with their offers in a bid to boost pre-Christmas sales. Eleven such sets are on sale.

Most expensive is Deutsche Grammophon's complete collection of Beethoven's piano Sonatas, which normally sells for \$70, but is cut for subscription buyers to only \$36.00.

Teldec issued a luxuriously-packed five-album set retailing for \$12.50 called "The Stars Are Shining." It recalls early successes of such artists as Joseph Schmidt, Dale Andersen,

Peter Anders and Erna Sack.

DGG also put out the first production of the "Te Seum" by Nicolai to mark the 175th anniversary of the founding of Germany's oldest choir, The Berliner Singakademie.

And Herbert Von Karajan has recorded for DGG the first and second acts of Wagner's Christi Church in Berlin-Dahlem. The complete edition will be released in March next year to tie in with the Salzburg Festival. Cast of the record is: Regine Crespin (Brunnhilde), Ugundula Janowitz (Sieglinde), Josephine Veasey (Fricka), Thomas Stewart (Wotan), Martti Talvela (Hunding), and Jon Vickers (Sigmund) with the Berliner Philharmoniker.

DGG Disk Honors 175th Yr. Of Germany's Oldest Choir

HAMBURG — In connection with the 175th anniversary of the founding of the Berliner Singakademie, the oldest choir group of its kind in Germany, Deutsche Grammophon is publishing this month a phonograph recording of Otto Nicolai's "Te Deum."

The singing group performed the premier of "Te Deum" in 1832 under the direction of Otto Nicolai.

Grammophon has started recordings, moreover, of "Die Walkuere" in Berlin. The first and second act of the Richard Wagner opera were recorded by Herbert von Karajan in the Jesus Christus-Kirche, Berlin-Dahlem. The recording will be completed by the end of 1966, with release scheduled for the Salzburg Easter Festival in 1967.

The program for the Salzburg Easter Festival, with Karajan as artistic director, will include three performances of "Die Walkuere."

The cast for the Grammophon recording of "Die Walkuere" includes the following artists (who will appear also at Salzburg): Regine Crespin

(Brunnhilde), Gundula Janowitz (Sieglinde), Josephine Veasey (Fricka), Thomas Stewart (Wotan), Martti Talvela (Hunding), and Jon Vickers (Sigmund). The orchestra is the Berlin Philharmonic, which also plays the complete opera and concert program at the Salzburg Easter Festival.

Mex. Cap. Inks Singing Family

MEXICO CITY—Capitol de Mexico signed one of the world's largest singing families, Los Hermanos Zavala, last week. The 11-artist group has been performing for 17 years.

From 1961 to 1963 they entertained 80,000 U. S. troops in Europe.

Capitol will use the Zavala "Christmas Record" now being waxed, to spearhead Capitol's Christmas promotion. The Zavalas are also taping a folk LP and another "international ballad" LP, featuring "Somewhere My Love."



**A POWERFUL RENDITION OF
A GREAT BOB DYLAN SONG**

**"BABE
YOU'VE
BEEN
ON MY
MIND"**



sung by

**THE
KINGSTON
TRIO**

DECCA RECORD 32040

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Copyrighted material

Compromise Bringing ARD, GVL to Accord in Few Weeks

By OMER ANDERSON

COLOGNE—West Germany's radio disk music hassle is in the process of being compromised.

Substantial progress was made by representatives of the ARD radio-TV network and the GVL, the performing artists society, at a meeting in Frankfurt. A new agreement is expected to be ready for signing in early November.

The GVL, taking advantage of new copyright legislation enhancing "interpretation creativity," struck for a tenfold hike in its ARD royalty payments—from \$600,000 annually to \$6 million.

It is understood that the GVL has now drastically reduced its demands under programming pressure from the radio network. The figure now up for negotiations is reported to be \$1,425,000.

Both sides are now speaking of "constructive proposals" which are under negotiations.

The current bonhomie is in stark contrast to the frozen positions which have prevailed since last April, when the GVL sprang its tenfold jump demands. These demands were rejected by the

ARD out of hand, and the network retaliated with its own tenfold step—a tenfold reduction in the amount of GVL-controlled disk music programmed over the network.

Cuts Back Gradually

Recorded music was cut back gradually over a period of months. The 90 per cent cut is now in force at nearly all stations affiliated with the ARD, West Germany's only network. There is drudging admiration among the artists for the resolution and efficiency with which disk music has been banished from the radio.

The interpreting artists accused the ARD of running a bluff when the network first threatened to replace recorded music with live music and taped music from its own archives.

The stations have been flooded with protests by listeners, but the ARD, from its well-fortified position of a quasi-state monopoly, has simply ignored the protests. Record companies, meanwhile, have lost their single most valuable sales promotion vehicle.

Lift Artist Ban: Bonn to Israel

By OMER ANDERSON

BONN—West Germany is pressing Israel to encourage the playing of German music in that country as a gesture of "reciprocity" for the huge disk sales by Israeli artists in the Bonn republic.

The Foreign Office said the German ambassador in Tel Aviv, Dr. Rolf Pauls, has protested against the continued "Israeli discrimination" against German music. Pauls said it was "unfair and illogical" that Israeli artists should be given tremendous acceptance in the Federal Republic, while German artists find it virtually impossible to appear in Israel,

and German music is still subjected to unofficial boycott.

Pauls cited the success enjoyed in West Germany by Esther and Abi Ofarim and by the Ariola artist Elisa Gabbai. Philips has just presented the Ofarims with two golden disks signifying sales of over 500,000 for records in Germany. The Ofarims' LP "New Songs of the World" is near the top of the German hit list, and their new Philips release, "Das Neue Esther und Abi Ofarim-Album," is climbing rapidly on the best-seller list.

Sold-out Concerts

The young Israeli couple currently are touring West Ger-

many to sold-out halls nearly everywhere. Their virtually instant success has been matched by few German singers. Elisa Gabbai is enjoying similar success, Ariola counting her one of its best-selling artists.

German record companies and concert agencies have taken unusual effort in scouting Israeli talent, and in giving this talent skillful promotion. Therefore, German music executives feel that reciprocity is long overdue from the Israelis, who are accused, in record industry complaints to the Foreign Office, of displaying a "dog in the manger" attitude toward German music and German artists.

Israel only recently lifted its ban on the playing of the works of Richard Wagner and Richard Strauss, but the music of Wagner and Strauss is still not being played, and German artists remain unwelcome.

De Bosson Joins Barclay Records

PARIS—After eight years with Polydor, 31-year-old Bernard de Bosson has left the company to join Barclay as promotion chief in the International Department. He will be responsible for radio, TV and press promotion of the international labels handled by Barclay and its associated Riviera company.

De Bosson joined Polydor in 1958 as assistant in the Brunswick department and worked successively as a&r man, label manager for American Decca, Coral, Brunswick and MGM, and finally head of the promotion department.

LP Sales Strong: Norsk Phonogram

OSLO—Strong sales of albums are reported by Haakon Tveten, managing director of Norsk Phonogram, the Philips and CBS outlet in Norway.

Album sales of 10,000 or more in this market are outstanding, points out Tveten, since he reckons the Norwegian share of world record sales is a mere 17 per cent. By this estimate an album that clocks up a two million sale throughout the world, does well to sell 3,400 copies in Norway.

From The Music Capitals of the World

AMSTERDAM

Dutch "pirate" Radio Veronica believes that governmental action to end its operation due to be implemented early next year will not happen following the resignation of the coalition government and the consequent political crisis.

Promoter Ben Essing and the International Artists Agency have linked to provide a powerful Dutch show business unit, the biggest agency in both Holland and Belgium. John De Mol has been named promotion manager for the new company. . . . Dave Brubeck, Stan Getz and Sonny Rollins are set for concerts in Rotterdam next month. . . . The Rolling Stones' singles and albums were Phonogram's non-Dutch top sellers for both 1965 and 1966. . . .

Bovema began its autumn releases with 70 budget LP's. The company has also released the LSD documentary album here. . . . Tony Van Haar, deputy managing director of Philips Phonographic Industries at Baarn, has left and is understood to be considering settling in New York. . . .

French group Les Compagnons De La Chanson (CBS), will star in two NCRV-TV shows. The group's latest single is "Ce Sous-Marin Vert," the French version of the Beatles' "Yellow Submarine." . . . The "I Love Jazz on Chess" series of seven stereo albums was released in the Benelux countries earlier this month. Artists featured include Art Blakey, Roland Kirk, Yusef Lateef and Ramsey Lewis. BAS HAGEMAN

ATHENS

Italian singer Peppino Di Capri, very popular in this area, will be here for two months. . . . Manos Hadjidakis, composer of many international hits (including "Never on Sunday") released his new LP, on Columbia. The album is called "The Smile of Gioconda." . . . Viva Syrtaki, a Greek tune sung by Zoe Kouroukli (CBS star who won last year's first prize in the Barcelona Music Festival), was sold by Grecophone, to publishing companies in England, New York and Mexico. . . . The Sorrows, the Animals and the Kinks will probably visit Athens and Salonica for concerts next spring. NICK MASTORAKIS

BRUSSELS

Because of the German artist-broadcaster dispute, Belgian radio stations picked up in Germany are receiving extra attention from record manufacturers. . . . Werner Klaus of Electrola was recently here to see Belgian disk jockeys. . . . Barclay launched the Russian Mejdounarodnala Kniga—known in the West as MK—label here. It specializes in Russian classical and folk music. Barclay is also starting a new series called Series Vedette, featuring well-established artists of the caliber of Charles Aznavour, Dalida, Jacques Brel and the newer Mireille Mathieu.

Fonior released an outstanding promotion record containing excerpts from Herb Alpert's hits to mark his visit with the Tijuana Brass. It also featured the other A&M artists being introduced in Belgium. The record is not commercially available. . . . Jean Kluger obtained Belgian publishing rights for the Sandpipers' hit "Guantanamera" and "Little Venice." He has also written two French songs for Petula Clark entitled "Tout Le Monde Veut Aller Au Ciel" and "Hello Mr. Brown." . . . Palatte hosted a party for Will Tura, popular 26-year-old Flemish singer, to celebrate his tenth anniversary with the label. MIMI SMITH

BUENOS AIRES

Mariano Mores, who has recorded on Odeon for many years, is leaving this label to join RCA Victor. From now on all his records will be issued by RCA. . . . Surco has introduced the first Vogue albums, including recordings by Petula Clark, Francois Hardy, Udo Jurgens and Antoine. . . . Gilbert Becaud, Jose Feliciano and Mina have made their debut in Buenos Aires. They appeared in TV and theater shows. RUBEN MACHADO

COLOGNE

CBS Schallplatten has released LP's with Percy Faith, and with Les and Larry Elgart. Other current CBS releases are LP's with the Yardbirds, the Supremes and "New" Bob Dylan. . . . Freddy Quinn's Hamburg musical, "Heimweh nach St. Pauli," is being acclaimed in Vienna. The show received a 30-minute curtain call, and the Vienna press says it is the most successful German musical ever staged in Austria. Sixty performances are planned in Vienna. . . . Renta Kern has won the finals in West Germany of the Eurovision Canteuropa tourney, and now will go to Venice for the finals. Polydor has just released her latest record, "Lassen den kummer Kummer." . . . Mic Maiken, the young German pop singer, has been invited to take a role in a detective thriller being filmed in Hungary. Philips has just released Maiken's "Ich mach' alle Lichten an." . . . Udo Juergens, a top German pop singer has written the lyrics which Corry Brokken sings in "Nimm meine Hand" (Take My Hand). Corry is Holland's internationally known chanson singer. . . . Lale Andersen (Electrola has just released her LP "Lale Andersen singt Lieder von de Waterkant") is filming her first color TV production, a folk program, for showing next year when West Germany starts screening color TV. Ariola's Italo-Swiss singer Anita Traversi has mastered accent-free German which she puts on display in her new disk "Soldier Boy."

COPENHAGEN

"Juanita Banana" has become one of the year's sales successes in Denmark. First it was the Peels version (Stateside), but the lead has now been taken by Spanish Luis Argyle (HMV) a big seller throughout most of Germany. . . . Top hits in Denmark currently include "Beautiful Brown Eyes," by Sir Henry and the Butlers, which was in the charts for five months (Columbia); Larry Finnegan's "Seven Days" in a Danish version, "Atte Dage," by Bjorn Tidemand (Odeon), and Peter Belli's local rendition of "Li'l Red Riding Hood." . . . Biggest record success here recently is the revival of an old Danish tune "Ved Landsbvens Gadegaer," sung by Keld and the Donkeys (HMV). It outsold the Beatles' "Yellow Submarine." . . . As well as releasing the MGM soundtrack LP to coincide with the "Dr. Zhivago" film premiere, Scandinavian Grammophon issued a local version of "Lara's Theme" called "Et Sted Min Ven," by Kobenhavnerkoret on HMV. . . . Danish radio this month resumed a weekly top 20 show for the first time in 18 months. Swedish radio also airs top 20 based on sales, but Norway's does not.

HAMBURG

Polydor released pianist Fritz Schultz-Reichel's album marking Paul Lincke's 100th birthday. In the last 10 years Polydor sold more than 1 million Schultz-Reichel albums. . . . Philips release Dutch (Continued on page 38)

Disney Records Steps Up Product Activity in Norway

OSLO—The release of more Disneyland Product, both imports and locally pressed versions, is expected as a result of the visit to Oslo by Dane Per Andersen, who runs Walt Disney Productions in Denmark, and represents all Disney products in Scandinavia.

Disney Records is distributed by the various Scandinavian EMI affiliates. In Norway this is Carl M. Iversen, whose biggest success with Disney material has been the "Mary Poppins" LP on HMV. This record has sold 5,000 copies

since it was issued in Norway a year ago.

The Iversen firm has now begun importing Little LP's directly from the U. S.—the first product to be released on the Disneyland label here.

Eight Little LP's are so far available, and they serve a dual purpose—as entertainment and in teaching English, giving them a larger market than other children's records.

But Iversen will soon start producing local versions of Disneyland product. The basic tape of "Snow White" is being sent from Finland, where it has been used for very successful domestic recordings. Andersen says that Finland sells proportionately more locally recorded Disney product than any other country outside the U. S.

Festival of Roses

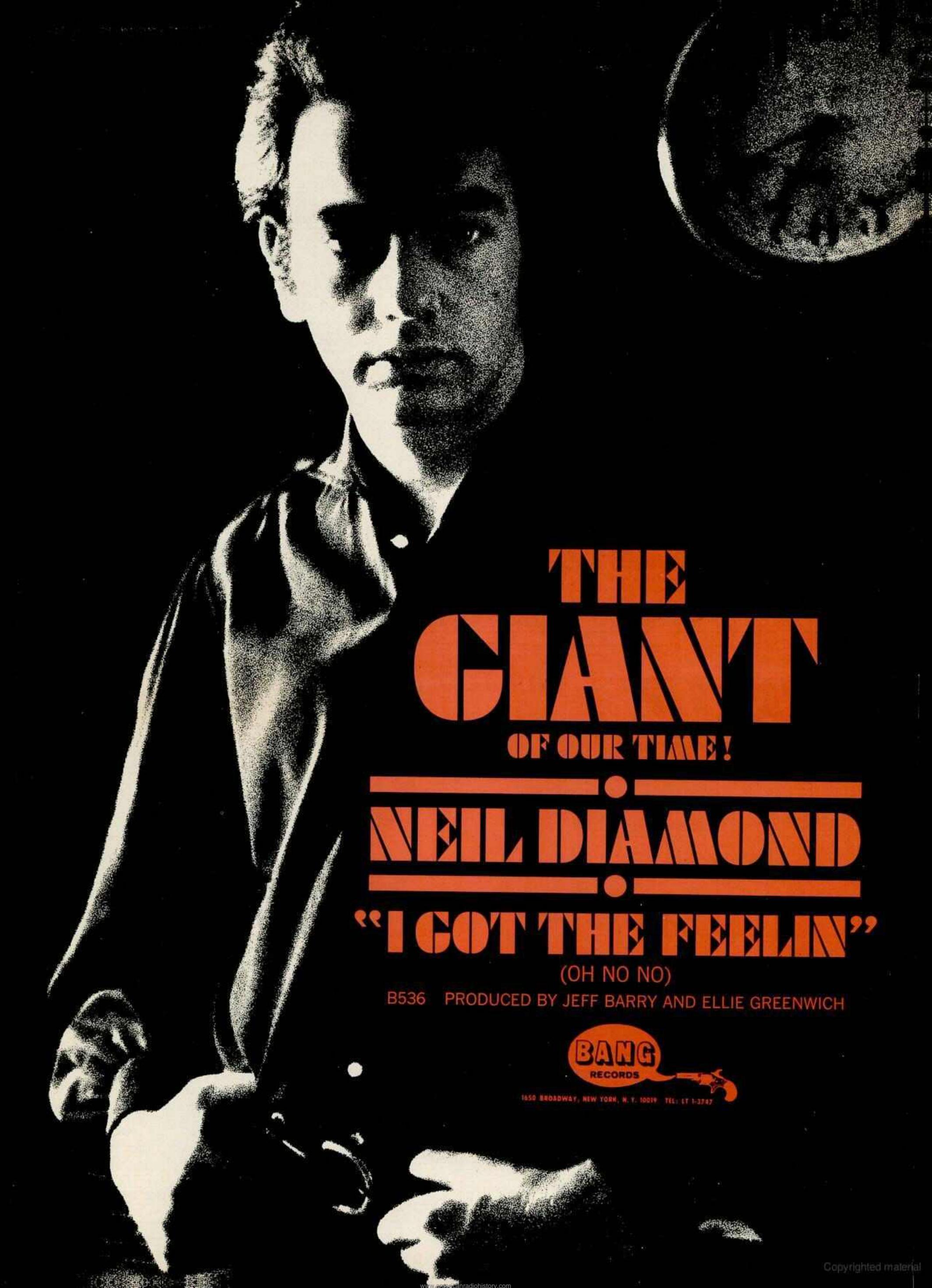
• Continued from page 34

Franco Tozzi, Fonit-Cetra, was No. 1 on the first-night ballot.

Attending the fest were part of the Italian record industry and music publishing leaders and, among foreign visitors, Cyril Shane of Shapiro-Bernstein & Co. Ltd., London's Gerhard Hammerling of Nero Musik-verlag, Berlin; Nestor Norberto Selasco of Sicamericana, Buenos Aires; Claude Pascal of Editions Tutti, Paris; Bernard Chevry of Midem, Paris; Gilbert Maruani of Editions Contesse, Paris; Marcel Maruani of Sugarmusic, Paris; Harry Lewis of Ardmore and Beechwood, London, and Herbert Pagani of Radio Montecarlo.

Dionne Warwick, Alpert for S. R.

SAN REMO—It's almost set that Herb Alpert and the Tijuana Brass, and Dionne Warwick will be two of the leading attractions at the 1967 San Remo Festival. Alpert is expected to perform every night on the festival stage without competing. Miss Warwick will complete subject only to an adequate song being assigned.



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Germany Paradise to Touring Pop Artists

BONN—West Germany has become the promised land for touring U. S. and British pop artists. Currently touring the Bonn republic are the Swingle Singers, winner of a 1966 Grammy in the U. S., Johnny Mathis, Graham Bonney, the Beach Boys, Peter & Gordon and the Lords.

There is apparently insatiable demand in West Germany for pop music artists, who are being booked at this country's biggest halls. For example, Johnny Mathis is appearing at the Salzburg Festival House and the Hamburg Opera House; Les Swingle Singers at the

Beethovenhalle in Bonn; and Graham Bonney at Essen's mammoth Gruga-Halle.

It is a typical month for pop artists tours, all of which are sold out.

The tours have become not only big business in their own right, but also prime vehicles for disk sales. All three record companies involved in the current artist appearances are conducting huge sales promotion campaigns meshing with the label's touring artists.

It is usual for the touring artists to appear on German radio and TV, and such radio-TV appearances add impact to the sales promotion. CBS Schallplatten is promoting "An Evening With Johnny Mathis." Electrola has released four new titles coinciding with the tour of Graham Bonney, the Beach Boys, Peter & Gordon, and the Lords.

And Philips is giving high-voltage promotion to four LP's by the Les Swingle Singers.

CBS Italiana LP's

MILAN — CBS Italiana issued two "medium price" album series, "Classical Senza Tramonto" (Classics Without Sunset) and "Rubino Musica Leggiera" (Ruby—Light Music), at the retail price of 1,500 lire (\$2.40) and 1,800 lire (\$2.90) respectively. First release includes 34 classical albums and 14 light music albums.

JFK's Son Honored In Philips' Record

PARIS — Philips this week released a France Gall record, "Bonsoir John-John" ("Good-night John-John") which is dedicated to the son of the late President Kennedy.

The song is published in France by Editions Bagatelle and the back of the EP sleeve bears a sketch of John Kennedy Jr. carrying the American flag.

Morandi Records

ROME—Gianni Morandi of RCA Italiana sold 5 million records during the last three years, not 2 million as previously reported.

SUPPORT GAINS ON PUB MARKET

PARIS—Bernard Chevry, organizer of the first International Record and Music Publishing Market which will be held in Cannes from Jan. 30 to Feb. 4, 1967, reports growing support throughout Europe for the venture.

Already more than 60 organizations from France, Britain, Belgium, Italy, Yugoslavia, Spain and Germany have subscribed to be represented in the Palais des Festivals in Cannes and additional office accommodation is being arranged.



FRANCOIS MINCHIN, former director general of La Voce del Padrone in Milan, has been appointed president-director general of IME Pathe-Marconi (France), succeeding G. E. Cross who has left the company after holding the post for seven years.

From The Music Capitals of the World

• Continued from page 36

singer Corry Brokken's "Nimm Meine Hand" by Udo Jurgens to coincide with her first German TV showcase. . . . Lado Leskovar, top Yugoslav star, recorded for Phil in German. . . . Joachim Viedebantt, director of German phonographic Association, was appointed to the "Kuratorium der Opeatte," for the next three years.

Polydor is introducing Ray Black's first LP, mainly of new songs. . . . Horst Jankowski, Helmut Zacharias, Carl Schauble and Inge Bruck fly to Rio for the International Song Festival. . . . Werner Muller and his orchestra are in Japan till Oct. 29. . . . Composer Werner L. Fritsch gave a course about beat music at Hamburg University. . . . Eighteen famous actors Gustaf Grundgens, Hilde Krahl, Gunter Pfitzmann, Zarah Leander, Georg Thomalla, Grete Weiser, Hubert von Meyerinck, Helen Vita, Edith Hancke, Hildgard, Knief, Gerd Vespermann, Greta Keller, Wolfgang Neuss, Wolfgang Muller, Margot Hiel-Scher, Rudolf Platte, Marlene Dietrich and Paul Horbiger—are featured singing on a Polydor LP. WOLFGANG SPAHR

LAS VEGAS

The Happy Jesters, currently appearing in the lounge at Desert Inn, will do two guest shows on the Ed Sullivan TV show, in January, the other in April. Richard Davis, independent music producer in New York, has signed Aladdin Hotel star Jackie Mason for a four-picture deal starting February. . . . Peter Lind Hayes flew into town from New York to visit his mother Grace Hayes. . . . Joe Glaser, president of Associated Booking Corp., was at the side for Jackie Wilson's debut at the Riviera Hotel Oct. 14. . . . Freddy Martin and His Orchestra did a half hour show over radio KLUC on the full CBS network from the Top O' Dunes Oct. 14.

Caesars' Palace presented Tommy Vig orchestra in an original concert of modern music Oct. 16. Stan Kenton was the guest of honor, and the 27-piece "symphonic-jazz" orchestra featured such artists as Vince De Rose, one of the world's greatest French horn players, who also is featured with Frank Sinatra and Herbie Mancini; Bill Chase, once a trumpet player in Woody Herman's orchestra for many years and Ron DeFillips at the piano. The event is sponsored by the Trust Fund of the Recording Industry, Sam Rosenbaum, trustee, and under the auspices of the Musicians Union Local 269, Jack Foy president. Joe Rollo, entertainment director for the Aladdin Hotel, resigned. Fred Lanouette now directs talent buying. . . . Comic Henry opens at the Sahara Hotel Nov. 8. . . . The seventh edition (Continued on page 37)

U.K. Piano Sale Up

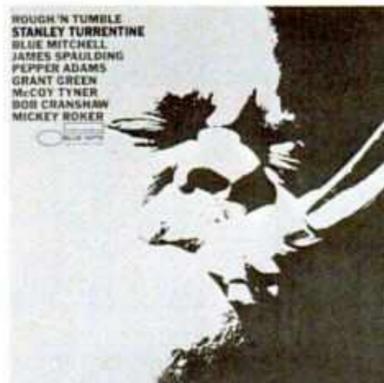
LONDON — Backed by a powerful publicity campaign, Britain's piano sales are booming. In the first eight months of this year total home market sales were 4,483, 15 per cent more than in the same period last year.

BLUE NOTE

New!
Solid!
for
October



THE JAZZ SOUND FOR EVERYONE



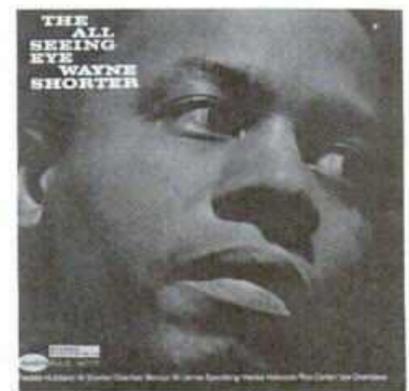
ROUGH 'N TUMBLE
STANLEY TURRENTINE
BLP 4240/BST 84240



FREE FORM
DONALD BYRD
BLP 4118/BST 84118



UNIT STRUCTURES
CECIL TAYLOR
BLP 4237/BST 84237



THE ALL SEEING EYE
WAYNE SHORTER
BLP 4219/BST 84219

**YOU RECEIVED THE RECORD A WEEK AGO
YOU'RE UNDOUBTEDLY PLAYING IT NOW**

CHRIS MONTEZ

TIME

AFTER

TIME

ISN'T IT FANTASTIC!



822

From The Music Capitals of the World

• Continued from page 38

of the Lido de Paris revue at the Stardust Hotel opened Oct. 13. Shirley Bassey opens at the Sahara Hotel Dec. 22. . . . Don Cornell returns to the lounge of the Stardust Hotel Oct. 21. . . . Sands Hotel president Jack Entratter received Israel's "Prime Minister's Medal" Oct. 16, during an Israel fund drive dinner at the Sands Hotel. Medal is presented to an American for distinguished achievement in current campaign and marking Israel's 18th anniversary of independence.

LONDON

EMI Group Records director L. G. Wood and Geoffrey Bridge, head of EMI Records, were in Barcelona last week for a major meeting of heads of all EMI's European companies. It was the second such conference in a few months. Group chairman Sir Joseph Lockwood was flying out later in the week.

Liberty's international director Jerry Thomas arrived in Britain Monday (17) for talks with EMI before flying on to Paris as part of a world tour. He will be having talks with Liberty's affiliates in Germany, Holland and other European countries before going on to Asia and Japan. . . . Rita Pavone (RCA-Italiana) is here for a three-week stay for TV and recording. She will record for RCA here under the supervision of EMI's Norman Newell. With her is manager Teddy Reno and RCA-Italiana's Romano Di Bari. . . . Hot Irish artist Dermot O'Brien currently topping his country's charts with "The Merry Ploughboy," has been signed to a two-year contract in America by Capitol, which will put out his hit single on Tower. O'Brien's British

label, Delyse, pulled out of a deal to put the record on MGM in America. O'Brien is featured in a Bing Crosby TV special made in Dublin earlier this year. LM is scheduled for U. S. screening next St. Patrick's Day.

Bill Richmond, managing director of EMI's South African subsidiary, was due in London for talks last week-end (21). . . . EMI brings out a new Ike and Tina Turner single this week on its Stateside label "Goodby So Long" picked up from the U. S. Kent-Modern Group. It is competing with the Duo's "A Love Like Ours," a Philips Record, which Decca has rushed out here on London. . . . Hansa, the Berlin Publishing house, is understood to be planning to open a London office. . . . John Wall, managing director of Electric and Musical Industries has been seconded for two years to the British Post Office as chief executive. During his absence John Read and Joseph Stankford will supervise home and overseas activities of the group respectively, assisting in the overall direction of the group chairman, Sir Joseph Lockwood.

Jim Stewart's Stax Records is to get its own label identity in Britain. It is currently distributed by Polydor as part of the Atlantic repertoire. Polydor will continue as British distributor. It is part of a world-wide move on Atlantic's part to grant Stax its own logo.

London has picked up the rights to the American White Whale label. First single under the deal is April Stevens and Nino Tempo's "All Strung Out." . . . Oliver Smedley, British financier and pioneer radio pirate operator, has been acquitted of the manslaughter of Regkalvert, owner of Radio City, another pirate station. Smedley successfully pleaded justifiable homicide. An earlier murder charge had been reduced.

In July, British manufacturers pressed 1,760,000 records according to a government survey. This was 16 per cent lower than in July, 1965, attributed largely to factory holidays this year. Sales by manufacturers totaled \$4.64 million, 10 per cent more than in the same month last year. This is due to increased British retail prices and some stock clearance.

In partnership with King Records, the Panda Children's line is being launched this week with a "Batman" LP. . . . Philips' marketing manager Darcy Glover attended meetings in Paris last week. . . . Ken East, a Key Records executive at EMI's Hayes headquarters has returned to his native Australia.

BBC claims that 75 per cent of British population never listens to pirate radios. According to a survey taken nine months ago, "BBC Light Programme" now almost entirely music, gets four times listenership of all pirates combined and that one third of the pirates audience was in 15 to 24 years age bracket. . . . Radio Caroline's Phil Solomon has now legally registered his Major-Minor Records. GRAEME ANDREWS

MILAN

Robertino, Cemed - Carosello, and Bruno Venturini, Ducale-Ilaldisc, will participate in the Festival of Zurich. . . . Curci Group got a radio program at Radio Montecarlo, on Saturdays, from 2:30 p.m. to 3 p.m. . . . Maria Luisa De Togni with the Cemed-Carosello, as head of promotion, press and public relations. . . . CGD issued "Angelique" by Michel Orso, Riviera. . . . Iva Zanicchi, Rifi, now in Germany for an extensive tour through the key German towns as well as for radio and TV. . . . Claudio Lippi, Bluebell, and Memo Remigi, Rifi, fourth at the Barcelona song contest, both singing "L'Uomo Di Paglia." . . . I Giganti, Rifi, filmed a TV show for the Swiss TV company. . . . Saar released "Have I Stayed Too Long" b-w "Leave Me Be" by Sonny & Cher, under Atco label. . . . Also Saar issued the latest Antoine, Disques Vogue, single "Un Elephant Me Regarde" b-w "Mais Pas Pour Toi," in conjunction with this artist's Italian tour through Turin, Milan, Bergamo, Bolzen, Bologna, Pesaro, Rome, Naples, from Oct. 15 to 23. . . . Italian EMI released "God Only Knows" b-w "Wouldn't It Be Nice," by the Beach Boys as a follow-up to their hits "Barbara Ann" and "Sloop John B." . . . Adamo will make his second Italian tour from Nov. 26 to Dec. 4. Italian EMI will market his "Se Mai" b-w "Una Ciocca Di Capelli" and he will participate in new TV show, "Fest in Famiglia." GERMANO RUSCITTO

MUNICH

Brook Benton and Eartha Kitt and Dean Martin are set to tour U. S. Army Clubs. . . . American singer Bill Ramsey has recorded a German version of the Beatles' "Yellow Submarine" for Polydor. . . . Peer Music, celebrating the tenth year of its German operation, now has 18 copyrights with more than 50 recordings each. Leader is "Brazil," followed by "Besame Mucho," "Perfidia" and "Grenada." JIMMY JUNGERMANN

NEW YORK

Joe Taras has been named assistant to Don Owens at Billboard to assist in reviews and charts, AstroStereo and Record Source International. Taras, a former member of Billboard's Chart Department, previously was with a retail outlet and was a deejay. . . . Tony Bennett, Lionel Hampton and Stan Getz headlined 12 hours of entertainment Sunday (23) at the Village Gate and Top of the Gate in honor of the late Dave Lambert, jazz finger-composer-arranger. . . . Frank Sinatra is honorary chairman of the United Jewish Appeal's Music Industry Division, which is celebrating its first year with a gala dinner-dance Monday (24) at the

New York Hilton. . . . Anita Sheer, MGM recording artist, will be recorded by Tanridge Productions during a Japanese tour next month. . . . "The Bawd's Opera," with book and lyrics by Michael Feingold and music by William Bruce Trinkley, is the winner of the sixth annual BMI Varsity Show Competition. The authors received \$1,000 prize with \$500 more to be shared by the Columbia Players of Columbia University, who performed the work.

Gene Krupa and his quartet open a one-week stint at the Ad Lib Room in Milwaukee on Friday (28). . . . Milva opens at the Maisonette next Monday (31) for a one-month engagement. . . . Dow Jones & the Averages start an unlimited stand at the Red Onion on Monday (24). . . . The Arbors, who have just finished two weeks at the Sahara in Las Vegas, are taping an album for Date Records this week based on their single, "A Symphony for Susan." . . . United Artists Records, including its Veep, Ascot and Solid State labels, has been assigned to the ad firm of Diener, Hauser, Greenthal Co., Inc. . . . Epic Records has released "Rumpelstiltskin," a debut single by the Pop Art. . . . Okeh Records is rushing release of Little Richard's new single "I Need Love" in connection with next month's tour by the artist.

Woody Herman will begin a three-week concert tour of England on Jan. 18. . . . Molly Bee is cutting six tracks of her new MGM album in Nashville and six in Hollywood. . . . Anthony & the Imperials will appear on the NBC-TV Today Show on Nov. 10. . . . J. J. Jackson, whose Calla disk "But It's Alright" is 54 on the Hot 100 Chart, has been signed by Capitol Booking. Capitol Booking also signed Baby Huey & the Baby Sitters, currently appearing at Trude Heller's. . . . Lester Lanin's latest single features two Beatles' hits, "Michelle" and "And I Love Her."

The Dixie Cups have returned from a three-week tour of South Vietnam. . . . The Irvin Fields Trio and orchestra opened last Wednesday (19) at the Chateau Renaissance in North Bergen, N. J. . . . The New Society Singers and Chad Mitchell recently performed at Western Illinois University. . . . Joe Cavallaro is looking for musicians for several touring groups. Contact George Vreeland at LT 1-3091 in New York. . . . John and Faith Hubley of New York's Hubley Studios have been signed to prepare a series of animated shorts for Herb Alpert & the Tijuana Brass. . . . Frank Sands, formerly of Shaw Artists, has joined Capitol Booking to handle one-nighters. . . . The Four Tops, the Trade Masters, and the Hondells are featured on the latest commercials of Pepsi-Cola. . . . Flutist Paul Horn has finished recording the soundtrack for "The Man Who Had No Enemies" episode of "Run for Your Life."

The Isley Brothers appear at Washington & Lee College on Saturday (29). . . . Smokey Robinson and the Miracles are slated for The Trip in Los Angeles next Wednesday (3) through Nov. 13. . . . Martha & the Vandellas at the Ebb Tide in Revere Beach, Mass. this week. . . . The Yardbirds this week tape an appearance on the Milton Berle Show, listed for TV on Nov. 11. . . . Jr. Walker & the All Stars will give a concert on Saturday (29) at Hampton Institute. . . . Tony Bennett's first TV spec set for Wednesday (26). . . . Jimmy Ruffin set for the Howard Theater in Washington, D. C. Nov. 18-24. . . . The Young Rascals opened at the Phone Booth on Friday (21).

Jack Jones cancelled his Nov. 2-22 Persian Room engagement to tape the Danny Thomas special, slated for NBC-TV airing on Feb. 10. Jones will close the Persian Room season with a three-week engagement beginning on May 31. . . . The Four Tops will give a concert at the Armory in College Park, Md. on Saturday (29). . . . The Buddy Rich Band open at the Jersey Steak Pit on Wednesday (26) followed by the Jimmy Dorsey Band on Nov. 16 and the Count Basie Band Dec. 14 and 15. . . . The Vagrants start a three-day

stint at Ungano's on Friday (28). . . . Boom Records has signed Charo and Billy Daniels as part of a new album production program. . . . Erroll Garner, who was crowned "King of the Keyboard" during a Houston engagement, headlines at Virginia Polytechnic Institute on Friday (28). He will give a concert on Dec. 3 at Carnegie Music Hall in Pittsburgh. . . . Larry Matthews is cutting a beauty advice album for MGM. . . . Richard (Groove) Holmes opened at the Village Gate last Tuesday (18), the first of a string of personal appearances that will wind up in May at the Jazz Workshop in San Francisco and the Hermosa Beach in Los Angeles. . . . Bob Shelton, New York Times music critic, will write a monthly column about the pop music world for Datebook. . . . Jim Ameche will do the narration for the trailer and radio-TV promo spots for "The Poppy Is Also a Flower," a Terence Young-Ian Fleming film. MIKE GROSS

OSLO

"The Sound of Music" LP is Norway's biggest selling record. RCA is moving copies like singles and the album gained a place in the top 10 singles chart. Several companies have now recorded "Eidweiss" as a single. RCA has released the track from the film album. Publisher is Musikk Huset. . . . Toralf Tollefsen, famous Norwegian accordionist, has his first LP out here "Accordion Capers" (Columbia).

Stig Anderson, head of Stockholm's Sweden Music, visited here and arranged a series of local recordings of his copyrights. . . . Swedish producer Gosta Karlsson visited Norway for talks with Nera, his distributor. . . . Carl M. Iversen has a Norwegian cover by the Vega Four of the Beatles' "Yellow Submarine" called "I Samme Bat."

Famous skier Ole Ellefsaeter recorded for Iversen's Odeon label. . . . Arne Bendiksen will shortly have his own ultra-modern recording studio in operation in the same building as his new offices. . . . Following Nera's suggestion, German Teldec will press a special Jim Reeves Christmas single "Silver Bells" and "Oh Little Town of Bethlehem" from the Reeves LP, "12 Songs of Christmas." . . . Columbia's new local artist Eli Tanja (Paulsen), debuts with "The Man Who Stole the Valise Off the Floor of the Grand Central Station at Noon."

The British TV series "Maigret" based on George Simenon's novels, was introduced in Norway, Denmark and Sweden last week. Thore Ehrling, Stockholm, published the theme tune. . . . Reprise sales have increased 100 per cent since last October, claims sales manager Borre Bernsten at Arne Bendiksen. . . . A Manu Record, "Zhuma-La-La-La" by Billy Joe Burnette, is getting interest in other European countries. The Manu organization, led by Gunnar Jensen, has the publishing rights for Europe and Japan. . . . U. S. folk singer Julie Felix visits Norway for a UNO concert at the National Theater, which will be televised. Norsk Phonogram has issued her single, "I Can't Touch the Sun." ESPEN ERIKSEN

PARIS

Leading Swedish group, the Shamrocks, visited Paris for two weeks of club dates, TV shows and radio interviews. . . . Top Pathe-Marconi singer Adamo visited Teheran to sing before Queen Farah Diba. . . . Philips artists Georges Brassens and Juliette, Greco, the first singers to play a season at the Theatre National Populaire, drew 85,000 spectators in their five-week run, playing to SRO houses every night. . . . Sylvie Bartan has recorded for Philips "Ballade Pour Un Sourire," by Jean-Max Riviere and Gerard Bourgeois and "J'Aurai," by Gilles Thibault and Eddie Bartan, both published by Editions Labrador.

Lee Dorsey and the Pretty Things are set for appearances at (Continued on page 42)

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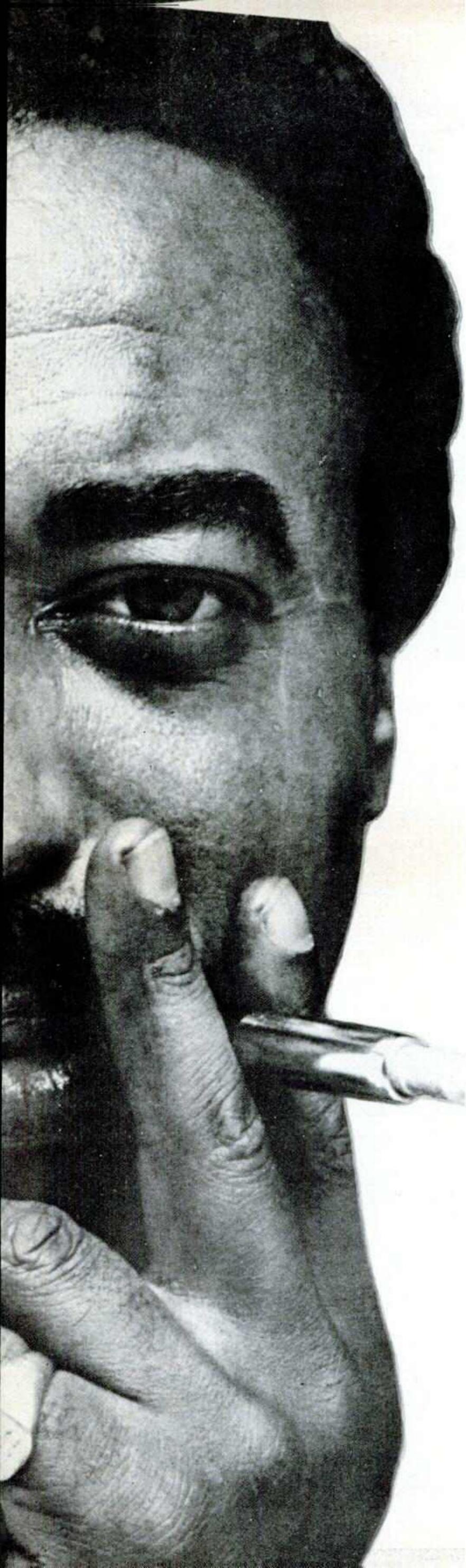
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BEST WISHES TO MUSIC OPERATORS OF AMERICA

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	1	DISTANT DRUMS	Jim Reeves (RCA Victor)—Acuff-Rose
2	19	REACH OUT I'LL BE THERE	Four Tops (Tamlamotown)—Belinda
3	2	BEND IT	Dave Dee, Dozy, Beaky, Mick & Tich—(Fontana)—Lynn
4	9	I CAN'T CONTROL MYSELF	Troggs (Page One)—Dick James
5	3	I'M A BOY	Who (Reaction)—Fabulous
6	4	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)—Meteor
7	7	QUANTANAMERA	Sandpipers (Pye)—Harmony
8	5	HAVE YOU SEEN YOUR MOTHER	Rolling stones (Decca)—Mirage
9	6	YOU CAN'T HURRY LOVE	Supremes (Tamlamotown)—Belinda
10	27	STOP, STOP, STOP	Hollies (Parlophone)—Grato
11	10	ALL I SEE IS YOU	Dusty Springfield (Philips)—Belinda
12	11	WALK WITH ME	Seekers (Columbia)—Springfield
13	8	LITTLE MAN	Sonny and Cher (Atlantic)—Belinda
14	13	SUNNY	Georgie Fame (Columbia)—Campbell-Connelly
15	14	TOO SOON TO KNOW	Roy Orbison (London)—Acuff-Rose
16	16	LADY GODIVA	Peter and Gordon (Columbia)—Dean Street
17	20	NO MILK TODAY	Herman's Hermits (Columbia)—Hournew
18	12	ANOTHER TEAR FALLS	Walker Brothers (Philips)—West One
19	17	I DON'T CARE	Los Bravos (Decca)—Palace
20	18	I'VE GOT YOU UNDER MY SKIN	Four Seasons (Philips)—Chappell
21	24	TIME DRAGS BY	Cliff Richard (Columbia)—Shadam
22	15	SUNNY	Bobby Hebb (Philips)—Campbell-Connelly
23	22	DEAR MR. APPLEBEE	David Garrick (Piccadilly)—Dick James
24	28	BORN A WOMAN	Sandy Posey (MGM)—Shapiro-Bernstein
25	35	BEAUTY IS ONLY SKIN DEEP	Temptations (Tamlamotown)—Jobette
26	40	ALL THAT I AM	Elvis Presley (RCA Victor)—Belinda
27	30	SOMEWHERE MY LOVE	Mike Sammes Singers (HMV)—Robbins
28	39	HIGH TIME	Paul Jones (HMV)—Dean Street
29	44	IF I WERE A CARPENTER	Bobby Darin (Atlantic)—Robbins
30	26	YELLOW SUBMARINE/ELEANOR RIGBY	Beatles (Parlophone)—Northern Songs
31	25	GOD ONLY KNOWS	Beach Boys (Capitol)—Immediate
32	23	WHEN I COME HOME	Spencer Davis Group (Fontana)—Island
33	21	ALL OR NOTHING	Small Faces (Decca)—Robbins
34	24	WORKING IN A COAL MINE	Lee Dorsey (Stateside)—Ardmore and Beechwood
35	33	IN THE ARMS OF LOVE	Andy Williams (CBS)—Compass
36	29	LAND OF 1,000 DANCES	Wilson Pickett (Atlantic)—Dick James
37	38	SUMMER WIND	Frank Sinatra (Reprise)—Blossom
38	—	A FOOL AM I	Cilla Black (Parlophone)—Shapiro-Bernstein
39	—	I LOVE MY DOG	Cat Stevens (Deram)—Dick James
40	31	GOT TO GET YOU INTO MY LIFE	Cliff Bennett (Parlophone)—Northern Songs
41	32	LOVERS OF THE WRLD UNITE	David and Jonathan (Columbia)—Mills
42	42	SOMEWHERE MY LOVE	Manuel (Columbia)—Robbins
43	37	SUNNY	Cher (Atlantic)—Campbell-Connelly
44	43	QUE SERA SERA	Geno Washington (Piccadilly)—Melcher
45	—	WRAPPING PAPER	The Cream (Reaction)—Dratleas
46	—	MERRY PLOUGHBOY	Dermot O'Brian (Envoy)—Essex

47	36	ASHES TO ASHES	Mindbenders (Fontana)—Screen Gems
48	49	HAVE YOU EVER LOVED SOMEBODY	Searchers (Pye)—Grato
49	41	HOW SWEET IT IS	Junior Walker (Tamlamotown)—Belinda
50	—	CHERYL'S GOIN' HOME	Adam Faith (Parlophone)—Metric

FRANCE

This Week	Last Week	Title	Artist
1	1	NOIR C'EST NOIR	Johnny Hallyday (Philips)—nouvelles editions Barclay
2	2	LE DESERTEUR	Les Sunlights (A.Z.)—French Music
3	3	LOVE ME, PLEASE LOVE ME	Michel Polnareff (A.Z.)—Meridian
4	7	LES JOLIES COLONIES DE VACANCES	Pierre Perret (Vogue)—nouvelles editions Barclay
5	4	ET MOI ET MOI ET MOI	Jacques Dutronc (Vogue)—Alpha
6	11	LA CHANSON DE LARA	Les Compagnons de la chanson (CBS)—France melodi
7	6	CELINE	Hugues Aufray (Barclay)
8	10	ANGELIQUE	Michel Orso (Riviera)—707
9	5	QU'ELLE EST BELLE	Mireille Mathieu (Barclay)—Legrand
10	14	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Sim

GERMANY

This Week	Last Week	Title	Artist
1	3	MOTHER'S LITTLE HELPER	Rolling Stones (Decca)—Mirage
2	1	YELLOW SUBMARINE	Beatles (Odeon)—Budde
3	6	LEG DEIN HERZ IN MEINE HANDE	IRGENDJEMAND LIEBT AUCH DICH—Roy Black (Polydor)—Keith
4	2	WITH A GIRL LIKE YOU	Troggs (Hansa)—Budde
5	9	HANKY PANKY	Tommy James (Vogue)—T-M Music
6	7	EARLY BIRD	Andre Brasseur (Vogue)—Sogedi
7	4	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Gerig
8	16	BLACK IS BLACK	Los Bravos (Decca)—Robert Mellin
9	10	SUPERGIRL	Graham Bonney (Columbia)—Morris
10	10	SUMMER IN THE CITY	Lovin' Spoonful (Kama Sutra)—Gerig

GREECE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PAINT IT, BLACK	The Rolling Stones (Decca)
2	2	PAPER BACK WRITER	The Beatles (Parlophone)
3	8	TROPOS (The Way)	*The Olympians (Philips)
4	—	BLACK IS BLACK	Los Bravos (Decca)
5	—	WILD THING	The Troggs (Fontana)
6	—	PRETTY FLAMINGO	Manfred Mann (Capitol)
7	9	GIROTONDO, INTORNO AL MONDO	Sergio Endrigo (Cetra)
8	4	MONSIEUR CANNIBAL	*Dakis (Parlophone)
9	—	HANGRY	Paul Revere and the Raiders (CBS)
10	6	THESE BOOTS ARE MADE FOR WALKIN'	Nancy Sinatra (Reprise)
11	5	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
12	—	LADY JANE	The Rolling Stones (Decca)
13	7	RED RUBBER BALL	The Cyrkle (CBS)
14	—	I WILL FOLLOW THEM	*Tammy (Panvox)
15	11	KEEP ON RUNNING	Spencer Davies Group (Fontana)

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	SUNNY	Bobby Hebb (Philips); Cher (Imperial); Georgie Fame (Columbia)—Ed. Connelly-Basart
2	—	HAVE YOU SEEN YOUR MOTHER	The Rolling Stones (Decca)
3	6	I'M A BOY	The Who (Polydor)—Ed. Essex-Basart
4	1	LITTLE MAN	Sonny & Cher (Atlantic)—Ed. Belinda

5	—	BEND IT	Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)—Ed. Impala-Basart
6	10	DISTANT DRUMS	Jim Reeves (RCA)—Ed. Int'l Muziek Co.
7	2	QUANTANAMERA	Sandpipers (London); Dugno Garcia (Palette); Los Machucambos (Omega) Milly Scott (CNR)—Ed. Jean Kluger-Holland
8	—	DADDY BUY ME A GIRL	The Golden Earrings (Polydor)—Ed. Impala-Basart
9	4	ALL OR NOTHING	The Small Faces (Decca)—Ed. Melodia-Trident
10	—	SUMMERTIME	Billy Stewart (Chess)

ISRAEL

This Week	Last Week	Title	Artist
1	3	MOTHER'S LITTLE HELPER	The Rolling Stones (Decca/Pax)
2	9	VISIONS	Cliff Richard (Columbia/IME)
3	7	YELLOW SUBMARINE	The Beatles (Parlophone/IME)
4	1	LANA	Roy Orbison (London/Pax)
4	10	ELEANOR RIGBY	The Beatles (Parlophone/IME)
6	—	BLACK IS BLACK	Los Bravos (Decca/Pax)
7	5	THE PIED PIPER	Chrispian St. Peters (Decca/Pax)
8	8	I WANT YOU	Bob Dylan (CBS)
9	2	ALINE	Christophe (Vogue/Hataklit)
10	12	TOO SOON TO KNOW	Roy Orbison (London/Pax)

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	2	BANG BANG	*Equipe 84 (Ricordi)
3	5	YELLOW SUBMARINE	Beatles (Parlophone)
4	6	SONO COME TU MI VUOI	*Mina (Ri Fi)
5	3	UN RAGAZZO DI STRADA	*Corvi (Ariston)
6	7	THEME FROM "DR. ZHIVAGO"	Bob Mitchell (Variety)
7	4	SOGNANDO LA CALIFORNIA	*Dik Dik (Ricordi)
8	8	RIDERA	*Little Tony (Durium)
9	12	NOTTE DI FERRAGOSTO	*Gianni Morandi (RCA)
10	9	THEME FROM "DR. ZHIVAGO"	MGM Singing Strings (MGM)
11	11	CHE COLPA ABBIAMO NOI	*Rokes (Arc)
12	10	BANG BANG	Cher (Liberty)
13	—	WITH A GIRL LIKE YOU	Troggs (Ricordi Int'l)
14	—	BLUE SPANISH EYES	*Milva (Cetra)
15	—	BLACK IS BLACK	Los Bravos (Tiffany)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YUME WA YORU HIRAKU	*Sono Mari (Polydor)—JASRAC; *Midorikawa Ako (Crown)—JASRAC
2	2	KOKKOTSU NO BLUES	*Aoe Mina (Victor)—JASRAC
3	5	ONNA NO TAMEIKI	*Mori Shinichi (Victor)—JASRAC
4	4	YANAGASE BLUES	*Mikawa Kenichi (Crown)—JASRAC
5	3	YOGIRI NO BOJO	*Ishihara Yuujiro (Teichiku)—JASRAC
6	—	AOI NAGISA	*J. Yoshikawa & Blue Comets (Columbia)—Seven Seas
7	6	KOI TO NAMIDA NO TAIYO	*Hashi Yukio (Victor)—JASRAC
8	8	AOI HITOMI	*J. Yoshikawa & Blue Comets (Columbia)—Seven Seas
9	7	YASASHII AME/NANDEMO NAIWA	*Sono Mari (Polydor)—JASRAC
10	9	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Revue Japan

NEW ZEALAND

This Week	Last Week	Title	Artist
1	3	ELEANOR RIGBY	The Beatles
2	1	YELLOW SUBMARINE	The Beatles
3	2	THE COMING GENERATION	The Gremlins

4	4	SUNSHINE SUPERMAN	Donovan
5	9	WITH A GIRL LIKE YOU	The Troggs
6	5	HITCH HIKER	Bobby and Laurie
7	6	MOTHER'S LITTLE HELPER	The Rolling Stones
8	14	LOVE LETTERS	Elvis Presley
9	8	BUS STOP	The Hollies
10	11	I SAW HER AGAIN	The Mama's and The Papa's

NORWAY

(Courtesy Verdens Gang)

This Week	Last Week	Title	Artist
1	3	LITTLE MAN	Sonny & Cher (Atlantic)—Odeon
2	4	DISTANT DRUMS	Jim Reeves (RCA Victor)—Acuff-Rose
3	1	YELLOW SUBMARINE	Beatles (Parlophone)—Lyche
4	2	WITH A GIRL LIKE YOU	Troggs (Fontana)—Sonora
5	7	SUNNY	Cher (Liberty)—Iversen
6	—	I'M A BOY	Who (Polydor)
7	5	DET TROR JAG INTE PA	Sven Ingvars (Svensk-Ameran)—Seven Bros.
8	18	SOUND OF MUSIC (LP)	Soundtrack (RCA Victor)—Musikk-Huset
9	6	I'M A NUT	Leroy Pullins (Warner Bros.)—Sweden Music
10	—	HULDRESLATTEN	Ole Ellefseter (Odeon)—Iversen
10	—	JA-PLATEN	Several Artists

PHILIPPINES

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YOU DON'T HAVE TO SAY YOU LOVE ME	Vic Damone (RCA)—Filipinas Record Corp.
2	2	SOMEWHERE MY LOVE	Connie Francis (MGM)—Mareco, Inc.
3	5	STRANGERS IN THE NIGHT	Jack Jones (Kapp)—Mareco, Inc.; Merci Molina (Villar)—Mareco, Inc.
4	4	NOW THAT YOU KNOW	*Merci Molina (Villar)—Mareco, Inc.
5	3	BORN FREE	Matt Monro (Capitol)—Mareco, Inc.
6	6	SUMMER IN THE CITY	Lovin' Spoonful (Kama Sutra)—Mareco, Inc.
7	8	I CALL YOUR NAME	The Mama's and the Papa's

8	10	MICHELLE	Andy Williams (CBS)—Mareco, Inc.
9	7	I AM A ROCK	Simon and Garfunkel (CBS)—Mareco, Inc.
10	—	HANKY PANKY	Sam the Sham and the Pharaohs (MGM)—Mareco, Inc.

RIO DE JANEIRO

(Courtesy O Globo)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LARA'S THEME	Al Korwin (Fermata); Roger Williams (Kapp)
2	—	CALIFORNIA DREAMIN'	The Mama's and The Papa's (RCA Victor)
3	2	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
4	—	UPA NEGUINHO	*Ellis Regina (Philips)
5	3	OLE OLA	*Chico Buarque (RGE)—MPB4 (Elenco)
6	4	POBRE MENINA	Leno & Lillian (CBS)
7	—	ESQUECA (Forget It)	*Roberto Carlos (CBS)
8	—	CANTA MAS NAO MENTE	Moacyr Franco (Copacabana)
9	—	YESTERDAY	Beatles (Odeon)
10	9	MAMAE PASSOU ACUCAR NI MIM	*Wilson Simonal (Odeon)

SPAIN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Hispanovox)—Musica Sur
2	2	UN SORBITO DE CHAMPAN	Los Brincos (Novola)—Universal
3	3	LA BANDA BORRACHA	*Luis Aguilé (Odeon)—Hispanovox
4	7	ESTUVE ENAMORADO	*Raphael (Hispanovox)—Musica Espa
5	6	BLACK IS BLACK	Los Bravos (Columbia)—Robert Melli
6	4	GIULIETTA	*Los Brincos (Novola)—Universal
7	10	RENACERA	*Los Brincos (Novola)—Universal
8	5	UNE MECHE DE CHEVEUX	Adamo (Odeon)—Pending
9	9	PAPERBACK WRITER	The Beatles (Odeon)—Odeon
10	—	AMOR AMARGO	*Duo Dinamico (Odeon)—Musica Sur

From The Music Capitals of the World

Continued from page 40

La Locomotive. . . . The Beach Boys and Michel Polnareff will star in a Europe No. 1 Musicorama concert at the Olympia Theater on Oct. 25. . . . Iramac has released a new LP by the Jack Dieval Quartet, featuring Belgian jazz guitarist Rene Thomas, on their Relax label.

Singer Carlo Nell has started his own record label, Arya. . . . Festival artist Les Surfs returned to their native Madagascar for a three-week tour. . . . Philips artist Barbara went to Hamburg to record "La Solitude," "Pierre," "Mourir Pour Mourir" and "Gottingen" in German. . . . Polydor's biggest selling disk is the John William recording of "Lara's Theme." Polydor has mounted an intensive publicity campaign for both the William record and the original soundtrack. . . . CBS has released an LP of the Compagnons de la Chanson recorded live at the Bobino. The LP includes their two hits "Yellow Submarine" ("Le Sous-Marin Vert") and "Lara's Theme" which are selling well in the EP and Gemini single versions.

Petula Clark's latest French recordings for Vogue include "La Mer Est Come Toi" and "L'Agent Secret" co-published by Editions Labrador and Editions Vogue International. . . . Eddie Barclay invited 150 teen-agers to the Barclay recording studios this week to get their verdict on a batch of new recordings by some of the label's young, up-and-coming singers. . . .

CBS has released a new LP by Donovan who visits Paris next month for TV and promotion work. The English singer will also play one concert in Paris on his European tour early next year. . . . Iramac has signed a pact to distribute the Swiss classic label, Pelca, in France. . . . Philips' Herve Vilard visited Milan to record his hit, "Mourir ou Vivre" in Italian. . . . Decca is releasing a Crispian St.-Peters LP following the singer's visit to Paris for a Musicorama concert. They are also re-releasing the "Rock Around the Clock" LP by Bill Haley and His Comets. . . . The film "Porgy and Bess" will finally be released in Paris at the end of this month and CBS will be doing special promotion on the soundtrack LP. . . . Kiki Dee, Philips artist, made a three-day visit to Paris for TV promotion. . . . Editions Labrador is having considerable success with the songs of Petula Clark. The 19th recording of "Heart" (Le Coeur Qui Bat").

MIKE HENNESSEY



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



WHAT'S NEW!
Sonny Stitt
on the varitone

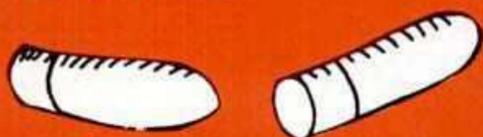
FROM THE HIT ALBUM
(S) R25343
AND THE SMASH SINGLE
"MORGAN'S SONG"
b/w **"WHAT'S NEW"**
ROULETTE 4701

AND DON'T MISS
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MEET THE BULL:STITT"**
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T475
THE ALBUM
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"BANG! BANG!"
"PUSH, PUSH, PUSH"



THE JOE CUBA SEXTET

AND COMING:
TOMMY JAMES AND THE SHONDELLS

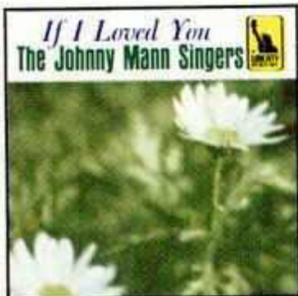
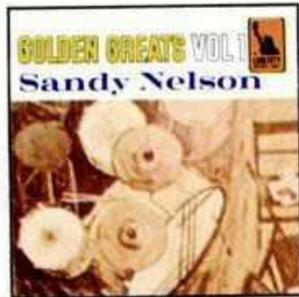
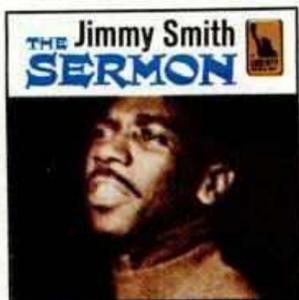
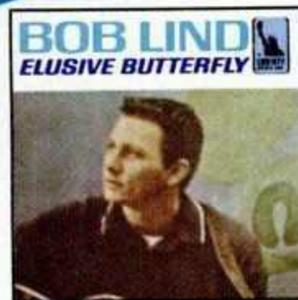
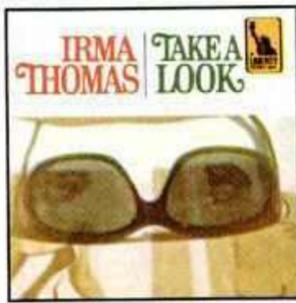
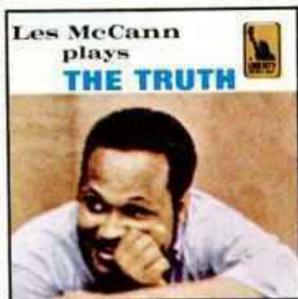
"IT'S ONLY LOVE"
"DON'T LET MY LOVE PASS YOU BY"

ROULETTE 4710

AND THEIR BRAND NEW SMASH ALBUM

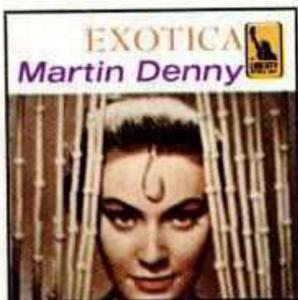
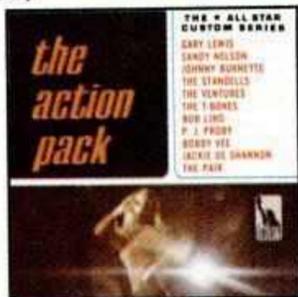
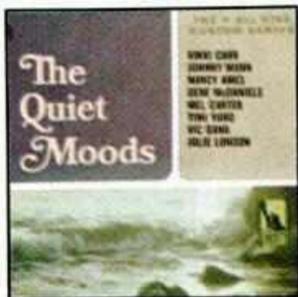
... SO GOES THE NATION!

NOW, we continue to innovate, with the all-new: Full-color Fall-release window display . . . "Cartridges Available Here" In-store display . . . Complete illustrated full-color catalog . . . and brand-new separate 4-track and 8-track browser divider systems, each featuring artist and category dividers.



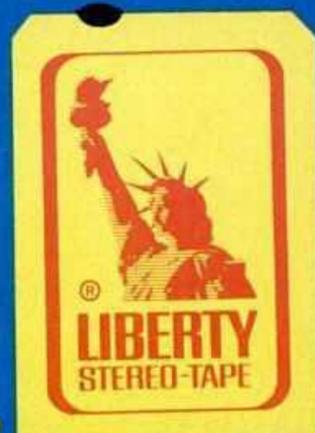
★ ANOTHER INNOVATION! ★ ALL-STAR CUSTOM SERIES

(8-TRACK ONLY)



All Star Custom Series . . . Specially programmed twin-pack cartridges, each featuring a single mood, each containing favorite material by top artists.

EXCITING...
VARIED...
4-TRACK AND
8-TRACK
FALL RELEASE!



HEARD EVERYWHERE!

TOP TIPS

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 with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SUPREMES A' CO-CO, REVOLVER, DR. ZHIVAGO, THE MAMAS AND THE PAPAS, WHAT NOW MY LOVE, THE MONKEES, AND THEN... ALONG COMES THE ASSOCIATION, LOU RAWLS SOULIN', THE IMPOSSIBLE DREAM, SOMEWHERE MY LOVE, THE KINKS GREATEST HITS, WHIPPED CREAM & OTHER DELIGHTS, THE SOUND OF MUSIC, STRANGERS IN THE NIGHT, SUNSHINE SUPERMAN, WADE IN THE WATER, LOU RAWLS LIVE!, GOING PLACES, AFTERMATH, SERGIO MENDES & BASIL '66, SINATRA AT THE SANDS, THE EXCITING WILSON PICKETT, THE BEST OF THE ANIMALS, WONDERFULNESS, GETTIN' READY, BEST OF THE BEACH BOYS—VOL. 1, BIG HITS (High Tide and Green Grass), SOUTH OF THE BORDER, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, ANIMALIZATION, FIFTH DIMENSION, BLONDE ON BLONDE, THE LONELY BULL, THE PETER, PAUL AND MARY ALBUM, GO AHEAD AND CRY, TENDER LOVING CARE, ON TOP, MAME, IF YOU CAN BELIEVE YOUR EYES AND EARS, PET SOUNDS, WHY IS THERE AIR?, YESTERDAY AND TODAY, JOHNNY RIVERS' GOLDEN HITS, I COULDN'T LIVE WITHOUT YOUR LOVE, THE BEST OF HERMAN'S HERMITS, WILD THINGS!, RED RUBBER BALL, MIDNIGHT RIDE, OUR WEDDING ALBUM OR THE GREAT SOCIETY AFFAIR, THE TIME OF MY LIFE.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like THE HIT SOUND OF DEAN MARTIN, RAIN FOREST, FIDDLER ON THE ROOF, WILD THING, THE SHADOW OF YOUR SMILE, I STARTED OUT AS A CHILD, TEQUILA, HOLD ON! I'M COMIN', BORN FREE, CHER, AMOST PERSUADED, MR. MUSIC, I'LL REMEMBER YOU, UP-TIGHT, WIPE OUT, JUST LIKE US!, BOTH SIDES OF HERMAN'S HERMITS, THE SHADOW OF YOUR SMILE, RAY'S MOODS, DISTANT SHORES, PARADISE, HAWAIIAN STYLE, DON'T GO TO STRANGERS, MARY POPPINS, TIJUANA BRASS, MY FAIR LADY, YOU ASKED FOR IT!, THE BEST OF THE LETTERMEN, ROGER MILLER/GOLDEN HITS, ROAD RUNNER, THE MORE I SEE YOU/CALL ME, OPENING NIGHTS AT THE MET (3-12" LP's), LIL' RED RIDING HOOD, THE 4 SEASONS GOLD VAULT OF HITS, MAN OF LA MANCHA, A HEART FILLED WITH SONG, COLOR ME BARBRA, GOLDEN GREATS, OVER UNDER SIDEWAYS DOWN, THE DAVE CLARK FIVE'S GREATEST HITS, HOOCHIE COOCHE MAN, THE LAST WORD IN LONESOME, DISTANT DRUMS, SEPTEMBER OF MY YEARS, SOUL AND INSPIRATION, RUBBER SOUL, CRYING TIME, EASY LISTENING, I HEAR A SYMPHONY, THE WILD ANGELS, ALFIE.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SO NICE, JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART, THE HAPPENINGS, THE YOUNG RASCALS, SOUL BROTHER #1, THE REAL DONOVAN, SPANISH EYES, A TIME FOR LOVE, EAST-WEST, NIGHTIDE, BOOTS, SOUL MESSAGE, SUNNY, OUR HERO, SOUNDS OF SILENCE, BERT KAEMPFER'S GREATEST HITS, CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS, CUANTANAMERA, A TOUCH OF TODAY, STRANGERS IN THE NIGHT, THE OUTSIDERS ALBUM #2, RONNIE DOVE SINGS THE HITS FOR YOU, JOHNNY'S GREATEST HITS, SUPREMES LIVE AT THE COPA, MY WORLD, THE LOVIN' SPOONFUL IN WOODY ALLEN'S "WHAT'S UP, TIGER LILY?", THE LONELY THINGS, OUT OF OUR HEADS, PERRY COMO IN ITALY, BUS STOP, CARLA, HITS AGAIN, THE FUGS, HANKY PANKY, SPIN OUT, THE "POPS" GOES COUNTRY, ZORBA THE GREEK, CLASS OF '66, OUR MANN FLUTE, AL MARTINO: THIS IS LOVE, SATISFIED WITH YOU, DAYDREAM, THE FUGS FIRST ALBUM, LIVING SOUL, THE FEEL OF NEIL DIAMOND, THE SOUL ALBUM, MICKIE FINN'S—AMERICA'S NO. 1 SPEAKEASY, LATIN PULSE, DELLA REESE LIVE, GO WITH THE VENTURES.

*EDP Means 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.

NEW ALBUM RELEASES

ARCHIVE

ARNE: CONCERTOS 5 AND 4 — Festival String Lucerne (Baumgartner); 3267, 73267
 BACH: MAGNIFICAT IN D—Symphony Orch. Hamburg (Detel); 3267, 73267
 SCHUETZ: PASSION ACCORDING TO ST. LUKE—Dresdner Kreuzher (Mauersberger); 3271, 73271

BRUNO

MOISEYEV DANCE ENSEMBLE; BR 50046L
 RIMSKY-KORSAKOV: ISAR'S BRIDE — Kiev Taras Shevchenko Theater Orch. (Piradov); BR 23059-61L

CAPITOL IMPORTS (ALGERIA)

MI OSITO De PELUCHE; LEM 043
 MI CRISTO ROTO; LOM 10041
 GABRIELA—Un Nuevo Concepto; EPEM 10046
 ADOLFO GARZA; EPEM 10071
 MANUEL CORREA; EPEM 10083
 CATALINA AGUILERA; EPEM 10098

COLUMBIA

THE BROTHERS FOUR—A Merry Christmas; CL 2568, CS 9368
 PERCY FAITH, HIS ORCH. & CHORUS—Christmas Is...; CL 2577, CS 9377
 MOZART: SIX QUINTETS FOR STRING QUARTET & VIOLA — Budapest String Quartet (Trampler); D3L 347, D3S 747
 OLATUNJI—More Drums of Passion; CL 2507, CS 9307
 SIMON AND GARFUNKEL—Parsley, Sage, Rosemary and Thyme; CL 2563, CS 9363
 FRANK SINATRA'S Greatest Hits, Vol. 2; CL 2572, CS 9372

COLUMBIA (EX Series)

SONORA SANTANERA — La Triunfadora Tropic Tempo; EX 5173

COMMAND

BEETHOVEN: SYMPHONY NO. 9—Pittsburgh Symphony (Steinberg); CC 120015D

CONTACT

Here Comes EARL (FATHA) HINES; CM 6, CS 6

CORAL

CANDY CLARINET—Merry Christmas From Peter Fountain; CRL 57487, CRL 757487

DECCA

AMOR ARTIS CHORALE—A Baroque Christmas; DL 9427, DL 99427
 BRAHMS: SYMPHONY NO. 4 — Cincinnati Symphony (Rudolph); DL 10128, DL 710128
 JIMMIE DAVIS—Gospel Hour, DL 4819, DL 74819
 PETER DUCHIN—The Party's On; DL 4756, DL 74756
 BURL IVES—Rudolph the Red-Nosed Reindeer (Soundtrack); DL 4815, DL 74815
 THE JONAH JONES QUARTET—Sweet With a Beat; DL 4800, DL 74800
 WAYNE KING—Moonlight and Roses; DL 4805, DL 74805
 LORETTA LYNN — Country Christmas; DL 4817, DL 74817
 MOZART: VIOLIN CONCERTO NO. 4—Princeton Chamber Orch. (Harsanyi); DL 10134, DL 710134
 ELMER SCHEID—Hoolerie Special; DL 4802, DL 74802
 ETHEL SMITH'S Hit Party; DL 4803, DL 74803
 The Trumpets Ole Play; DL 4821, DL 74821
 FRED WARING & THE PENNSYLVANIANS—A Caroling We Go; DL 4809, DL 74809
 THE WHOOPEE JOHN ORCH.—No Beer in Heaven; DL 4801, DL 74801

DEUTSCHE GRAMMOPHON

MASCAGNI: CAVALLERIA RUSTICANA—Teatro Alla Scala Orch. (Karajan); 39205, 139205
 MOZART: DIVERTIMENTO KV 563 — Trio Italiano D'Archi; 39150, 139150
 Old Spanish Songs, Romances and Folk Songs; 39155, 139155
 SCHUBERT: MASS IN A FLAT—Sinfonie-Orch. des Bayerischen Rundfunks (Ratzinger); 39108, 138108
 SCHUBERT: VIERHAENDIGE KLAVIERMUSIK —Paul Badura-Skeda/Jerg Demus; 39107, 139107
 STRAUSS: DON QUIXOTE—Berlin Philharmoniker (Karajan); 39009, 139009
 TOMASI: Noel En Provence; 36374, 136374

DISNEYLAND

CAMARATE—Brigadoon; DQ 1299
 A Musical Tour of France With MAURICE CHEVALIER; ST 3940
 MARY MARTIN Sings the Sound of Music; DQ 1296
 MARY MARTIN Sings Walt Disney Favorites; ST 3943

DOT

PAT BOONE—Christmas Is a-Comin'; DLP 3770, DLP 25770
 PAT BOONE—Wish You Were Here, Buddy; DLP 3764, DLP 25764
 LAWRENCE WELK—More Champagne Music; DLP 3772, DLP 25772
 THE MILLS BROTHERS Today; DLP 3766, DLP 25766
 JIMMIE HASKELL—Walking on Wilshire; DLP 3761, DLP 25761
 MERV GRIFFIN Presents Mort Lindsey & His Orch.; DLP 3765, DLP 25765
 STEVE ALLEN—Cool, Quiet Bossa Nova; DLP 3760, DLP 25760
 RITA MOSS—Talk to Me Tiger; DLP 3763, DLP 25763
 JOE (FINGERS) CARR & THE BLUE GRASS JUG BAND; DLP 3767, DLP 25767

THE ARTHUR SMITH Show Presents a Tribute to Jim Reeves; DLP 3769, DLP 25769

Two Sides of THE CHANTAYS; DLP 3771, DLP 25771
 Steve Allen Presents TONY DARYLL; DLP 4768, DLP 25768
 Suddenly—It's JERRY ANTESI; DLP 3762, DLP 25762
 HAL ALOMA—Hawaiian Dreams; DLP 3758, DLP 25758
 BUD TUTMARC—Rainbows Over Paradise; DLP 3759, DLP 25759

EPIC

The Seven Symphonies of SIBELIUS—Japan Philharmonic (Watanabe); SC 6057, SBC 157

FIESTA

STEFAN KUBOAK & ORCH.—Hulaj Bracie; FLP 1455
 VARIOUS ARTISTS — Wir Tanzen Wieder Polka; FLP 1460
 DER FLOTTE FRANZ UND SEINE BIERBRUMMER—Ja Das Haben Die Manner So Gerne; FLP 1461, FLP 1461
 RENATE & WERNER LEISMANN — Unsere Melodie; FLP 1462, FLP 1462

FOUR CORNERS

THE ALONIM SINGERS — The Wonderful Songs of Israel; FCL 4236

GRECOPHON

FOTIS POLIMERIS—New Popular Songs From Greece; GR 133, GRS 133

HARMONY

BUDDY COLE — Pipes and Chimes of Christmas; HL 7398, HS 11198
 FRANK SINATRA—Have Yourself a Merry Little Christmas; HL 7400, HS 11200
 GENE AUTRY Sings You Are My Sunshine & Other Great Hits; HL 7399, HS 11199
 The Famous CHUCK WAGON GANG—Lord Lead Me On; HL 7397, HS 11197

KAPP

DO-RE-MI CHILDREN'S CHORUS—This Land Is Your Land; KL 1497, KS 3497
 JACK JONES Sings; KL 1500, KS 3500
 JUST US—I Can't Grow Peaches on a Cherry Tree; KL 1502
 SYLVIA TELELES—The Face I Love; KL 1503, KS 3503
 THE WAIKIKIS—A Taste of Hawaii; KL 1484

L'OISEAU-LYRE (London Imports)

GABRIEL FAURE—Piano Quartet in C Minor Op. 15—Pro Arte Piano Quartet; OL 298, SOL 289
 JOHANN HUMMEL—Septet in D Minor Op. 74—The Melos Ensemble of London; PL 290, SOL 290
 BACH: FRENCH SUITES—Isabelle, Nef, Harpsichord; OL 29112, SOL 29112

LOMA

The Both Sides of REDD FOX; 5901

LONDON

THE REV. SIMON HASS — Great Hebrew Prayers in Song; TW 91410, SW 99410
 The ROYAL HIGHLAND FUSILIERS; TW 91425, SW 99425

MAINSTREAM

CHAPLIN'S Art of Comedy; 56089, S/6089

PACIFIC JAZZ

RICHARD (GROOVE) HOLMES; PJ 10109, ST 20109
 THE JAZZ CRUSADERS—Talk Talk Talk; PJ 10106, ST 20106

RCA VICTOR

VAN CLIBURN—Beethoven: Les Adieux; LM 2931, LSC 2931
 CONGREVE: LOVE FOR LOVE — National Theater of Great Britain; VDM 112, VDS 112
 THE TOKENS Again; LPM 3685, LSP 3685

REPRISE

DINO, DESI & BILLY—Souvenir; R 6224, RS 6224
 TRINI LOPEZ—Greatest Hits; R 6226, RS 6226

ROULETTE

ALLEN & ROSSI Tell the Truth About the Green Horn-Nut and Ca-Toe; LP 507, SLP 507

RSP

BOB SWANSON & K COMPANY; RSP 1055

SACRED

BUD TUMARC & LORIN WHITNEY—Sacred Music (in the Hawaiian Style); LP 73045

SMASH

ROGER MILLER—Words and Music; MGS 27075, SRS 67075

BREAKOUT SINGLES

NATIONAL BREAKOUTS

WINCHESTER CATHEDRAL

New Vaudeville Band, Fontana 1562

YOU KEEP ME HANGIN' ON

Supremes, Motown 1101

I'M READY FOR LOVE

Martha & the Vandellas, Gordy 7056

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.

COME BACK . . .

Five Star-Steps, Windy C 603 (Camad, BMI) (New York, Pittsburgh)

EAST SIDE STORY . . .

Bob Seeger, Cameo 438 (Gear, ASCAP) (Detroit)

WINCHESTER CATHEDRAL . . .

New Happiness, Columbia 43851 (Southern, ASCAP) (Boston)

LOVE'S GONE BAD . . .

Chris Clark, V.I.P. 25038 (Jobete, BMI) (San Francisco)

AM I A LOSER . . .

Eddie Holman, Parkway 106 (Harthon/Cameo Parkway, BMI) (Pittsburgh)

STANDING ON GUARD . . .

Falcons, Big Wheel 1967 (Maples-Big Wheel, BMI) (Detroit)

RESPECT . . .

Rationals, Cameo 437 (East Time-Walco, BMI) (Cleveland)

THAT'S THE WAY IT'S GONNA BE . . .

Lee Mallory, Valiant 751 (Witmark, ASCAP) (Seattle)

PIPELINE . . .

Chantays, Dot 145 (Downey, BMI) (New Orleans)

WILD ANGELS THEME . . .

Davie Allen & the Arrows, Tower 267 (Dijon, BMI) (Houston)

FORTUNE TELLER . . .

Hardtimes, World Pacific 77851 (Minit, BMI) (Seattle)

SPOKEN ARTS

CHRISTOPHER CASSON—Treasury of Lewis Carroll; SA 897

CHRISTOPHER CASSON/EVE WATKINSON—The Jungle Book, Vol. 1; SA 929

DONALD HALL—Treasury of John Greenleaf Whittier; SA 906

ALEXANDER SCOURBY—Treasury of Walt Whitman: Leaves of Grass; SA 907

STARDAY

The Branded Stock of JOHNNY BOND; SLP 388

Country Music Hall of Fame, Vol. 6; SLP 9 390

THE STANLEY BROTHERS—Jacob's Vision; SLP 984

THE WILLIS BROTHERS—Goin' to Town; SLP 387

UNITED ARTISTS

SOUNDTRACK—Hawaii; UAS 5143

SOUNDTRACK—A Man and a Woman; UAS 5147

LENA HORNE — Merry From Lena; UAL 3546, UAS 6546

VANGUARD

The In Sound From Way Out!; VRS 9222, VSD 79222

VOCALION

AMES BROTHERS—Christmas Harmony; VL 3788, VL 73788

WARNER BROS.

SOUNDTRACK—Kaleidoscope; 1663

RICHARD BURTON—The Days of Wilfred Owen; B 1635, BS 1635

EMILIO PERICOLI—From Roma With Love; W 1650, WS 1650

HANK THOMPSON/BRAZOS VALLEY BOYS—Where Is the Circus; W 1664, WS 1664

KFMU Replaces the '3B's' With Owens and Wilburns

LOS ANGELES—KFMU officially switched from Brahms and Bach to Buck Owens and the Wilburn Brothers Monday (3). The former classical outlet was purchased by Storer Broadcasting last July as the FM sister to KGBS, which went to a country format last January.

Unlike KGBS, a 50,000 clear channel sunrise to sunset operation, KFMU-FM runs 24 hours a day, with Ray Erwin handling a 6:15 p.m. to midnight shift and John Scott working the midnight to 6 a.m. stint. The rest of KFMU's programming is simulcast with AM.

Bill Thompson, KGBS' operation manager, programs the FM station which hopes to go stereo by Jan. 1. Due to a lack of stereo singles, Thompson said the FM'er will probably spotlight albums, turning this "into a showcase" feature.

The FM station will also run a Sunday evening hour exclusively devoted to blue-grass music with morning man Joe Nixon as host.

The purpose in purchasing an FM station, Thompson explained, was to have a 24-hour voice in the market. KGBS shares the 1020 frequency with KDKA in Pittsburgh and is thus unable to broadcast round the clock. In addition, there is a good FM audience in Southern California, which portends potential advertising revenue.



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— and all others who want "IN"

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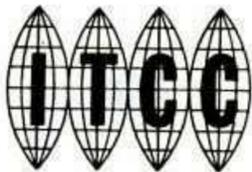
TAPE CARTRIDGE TIPS

by Larry Finley

Last week we thumbed through issues of the NEWSWEEK, LOOK and TIME and were thrilled to see the tremendous amount of advertising by Chevrolet-Camaro as well as that by Pontiac-Bonneville, Chevrolet-Impala, Ford-Mustang, Pontiac-Grand Prix and Pontiac-GTO, plus ads by American Motors. We also noted ads by RCA, Packard-Bell and Lear Jet, featuring the home stereo tape decks. During the next 30 days, many more of the major home entertainment manufacturers will be announcing the availability of 8-track stereo tape players.

In addition to this national advertising, countless newspaper ads advertising the 8-track concept as well as the 4-track player have been sent to us from all over the country. The 4-track player is riding along on the popularity created by the major manufacturers' backing of the 8-track concept.

The stereo tape cartridge player is here to stay and those who enter the 8 and 4-track field today can gain a stronghold in the market which will enable them to be established as HEADQUARTERS for stereo tape cartridges in their area. Now is the time to get into this business. If you are a dealer, contact your nearest ITCC distributor. If you do not know who it is, just drop us a line and we will be happy to forward your inquiry for you.



*WEST COAST TAPE
CARTRIDGE CO.
15164 1/2 Stagg Street
Van Nuys, California
(213) 787-5420

*West Coast has moved to new and larger quarters to meet the rapid expansion taking place on the West Coast. Please note the new address and phone number.

TAPE CARtridge

Majestic Elect. Will Make Lear 8-Track Units in Mex.

By KEVIN M. KELLEGHAN

MEXICO CITY — Lear Jet licensed Majestic Electronics to manufacture the Lear Home Deck 8-track player in Mexico. Agreement, signed by Kenneth E. Miller of Lear and Victor Rivero Azcarraga of Majestic, went into effect Oct. 1.

A new company has been formed for the players. Sonomex, S.A., will try to get Mexico's first 8-track player on the market by Jan. 1. Unit will be sold to the public for about \$44, according to a Sonomex spokesman. Sonomex will also manufacture a unit for the industry here. A basic model with preamplifier only, in 115-volt version for home and 12-volt version for cars, will be plugged into existing speakers. It's a license deal only. Lear Jet has no financial interest in Sonomex.

A Hang-On Unit

Car owners will be offered a "hang-on" unit to be used in conjunction with car radios. Motors will be manufactured in Mexicali. Only imported parts in the new, all-Mexican players

heads. Units will be sold through Majestic's nationwide distribution system and to any manufacturer for integration in his own models.

Sonomex will be housed in Majestic's Mex-Ohm factory. Mex-Ohm manufactures loudspeakers, IF transformers, coils, ferrites, cones, spiders, etc. All the electronic parts and a majority of the mechanical parts will be manufactured by Majestic's group of companies. Only 4-track players are on the market now. One is a partially made-in-Mexico offering; the other is Muntz which is imported. Several record companies now produce 4-track CARtridges. Both Musart and Peerless have recorded mostly national repertory on their cartridges.

RCA Victor has already said (Billboard, Aug. 27) it will only produce 8-track cartridges in Mexico, and is waiting for an 8-track player to begin production. Nearly 80 per cent of its cartridge product will be vocal, Louis Coultolenc said.

Discos CBS (Columbia) has not yet made a decision on car-

tridges, according to Raul Beharano Teja, commercial manager. But the company will "definitely produce 8-track cartridges," he added, when the time comes. He indicated he, too, is waiting for an inexpensive player in Mexico.

Orefeon has purchased equipment to manufacture 4-track and 8-track cartridges, which will be installed in its new San Bartolo Naucalpan plant (Billboard, Oct. 1).

Discos Capitol de Mexico will not make cartridges "at present"; Discos Tizoc will also enter the tape cartridge market, sometime next year, according to Vice-President Mario Fridberg. There is only one manufacturer of tape cartridges in Mexico, at present. Ruben Solis, Avenue Insurgentes 572, says he can handle all the 4-track business brought to him. The announcement of an inexpensive 8-track player of Mexican manufacture seems to be the news most record companies have been waiting for. Once the player is on the market, locally manufactured cartridges should be forthcoming.

32 Releases In 3M Batch

ST. PAUL, Minn. — Bill Cosby, Barbra Streisand and the original cast recording of "Mame" are among the latest 32 releases available from the 3M Co. for its tape CARtridge system, which bears the Wollensak brand name. In addition to "Mame" and the Streisand album, other cartridges from Columbia feature Paule Revere & the Raiders, Percy Faith, the Ray Conniff Singers, Dave Brubeck, Eydie Gorme, Rudolph Serkin, Eugene Ormandy and the Philadelphia Orchestra, the Mormon Tabernacle Choir, Isaac Stern, Valdimir Horowitz, George Szell and the Cleveland Orchestra, Leopold Stokowski and the American Symphony, Andre Kostelanetz and the New York Philharmonic.

From Mercury, 3M is offering Johnny Mathis, Louis Armstrong, Roy Drusky, Faron Young and Antal Dorati and the London Symphony. Billy Vaughn and Lawrence are presented from Dot, while Claudio Arrau is on a Philips label selection. Cosby's label is Warner Bros., while Frank Sinatra is heard on Reprise. Other selections are "Persuasive Percussion 1966" on Command, and Laszlo Somogyi and the Vienna State Opera Orchestra on Westminster.

RCA Bows 'Partner' Display Units For Stereo 8 CARtridge Tapes

NEW YORK—RCA Victor is introducing two durable display units for Stereo 8 CARtridge tapes. According to David Savage, manager of planning and tape merchandising, recorded tape marketing, "These units were designed, developed and merchandised by RCA to fill an express need on the part of dealers and distributors to allow for proper display and customer browsing facilities for RCA Stereo 8 packages which now number well over 350."

First shipments of the new Gemini Twin Merchandiser and the companion Pick-A-Tape Card Browser were made in September, and the initial response at the dealer-distributor level has been enthusiastic.

The Gemini Twin Merchandiser is able to display a total of 80 actual Stereo 8 cartridges. The Gemini is constructed in two identical matching sections which can be used together or separately. The Gemini is thereby a multi-usage unit for either counter, wall, or floor display. Flat it is 6" high, 24" wide and 21" deep; upright: it is 23" high, 24" wide and 21" deep.

Designed to encourage customer browsing, the Pick-A-Tape Card Browser is the first of its kind in the Stereo 8 field. Made of the same material as the Gemini Twin Merchandiser, it makes a companion piece for counter display. Standing 16" high, 20" wide, 21" deep, this unit displays the complete RCA Stereo 8 cartridge catalog with content on laminated cards, designed with notched bottom, to be slipped into one of the 15 musical categories and affixed permanently on runners. This, of course, included cards for Stereo 8 cartridges from other labels which is manufactured and distributed by RCA such as Kapp, Diamond, Buena



Vista, Scepter, Wand, Prestige, and Colgems.

The musical categories imprinted on divider cards are: Band-Jazz; Broadway Hollywood-TV; Children's Classical Instrumental Soloists (piano-guitar-violin, etc.); Concertos;



International; Light Classics; Opera—Vocal Recital—Choral; Orchestral — Symphonies — Chamber Music; Popular Instrumental Groups; Popular Instrumental Soloists (piano, guitar, organ, trumpet, etc.); Popular Vocal-Choral; Sacred-Holidays; Spoken Word (play-humor, language); and Variety Packs.

ITCC 'Programs' CARtridge Series

NEW YORK—Billed as "The Roulette Parade of Stars," International Tape Cartridge Corp. begins shipment Oct. 25 of a "programmed" CARtridge series. Each cartridge, said ITCC president Larry Finley, "has been especially programmed for auto and home listening, featuring a variety of artists. It's the first time in history of the cartridge that the selections as well as the artists have been paced similar to a radio station's programming to give consumers a variety that is not only appealing, but features tight production for ideal listening."

Finley had indicated the possibility of such a programmed cartridge at Billboard's recent Tape Cartridge Conference in Chicago. The cartridge series was developed as the result of three months of work by Morris

Levy, president of Roulette Records; Jerry Cousins, sales manager for Roulette; and Finley. It includes 20 single-album cartridges and 20 double-album cartridges in 8-track, plus 20 single-album cartridges in 4-track. Finley said he would ship the cartridges at the rate of 5 per week for eight weeks. Single album price is \$6.95 list; double album is \$9.95 list.

A programmed cartridge, for example, will feature such artists as Count Basie, Louis Armstrong, Duke Ellington, Sarah Vaughan, Johnny Smith, Joe Williams, Maynard Ferguson, Dinah Washington, Billy Eckstine, Tito Puente, and Tony Bennett—"all the greats of the Roulette and Tico labels," Finley said. "Every one is a collector's item and such classics as 'One o'Clock Jump' by Count Basie are featured."

LIB'S MENDELL IS TOURING U.S.; EUROPE NEXT

LOS ANGELES — Liberty stereo tape's top man, Lee Mendell, has begun a month's study of the tape CARtridge markets in eastern regions of the U. S. and Europe. His East Coast spots are a preliminary to a three-week jaunt to the Continent, his first as general manager of the cartridge division. His national sales manager, Mike Elliot, recently returned from an extensive domestic tour to conduct educational seminars about cartridges for the company's sales personnel.



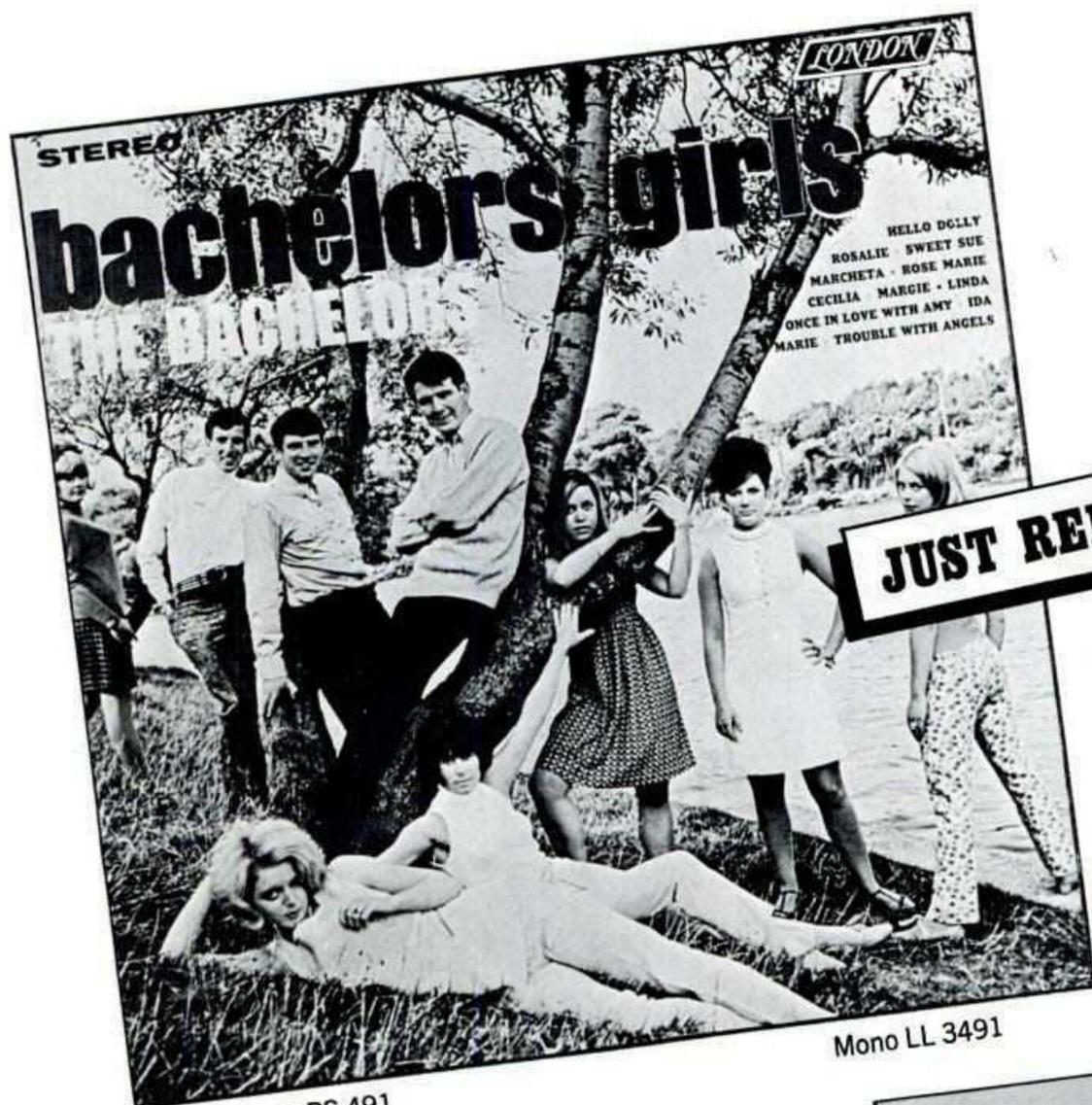
WILLIAM MULCAHY, left, president of TelePro Industries, Inc., accepts an award from George F. Lynn, chairman of the Camden County Economic Development Committee, for his company's contribution to the electronic sciences and to the economy of Camden County. The occasion coincided with TelePro's third anniversary at Cherry Hill, New Jersey.

Say You Saw It in
Billboard

LONDON

presents a

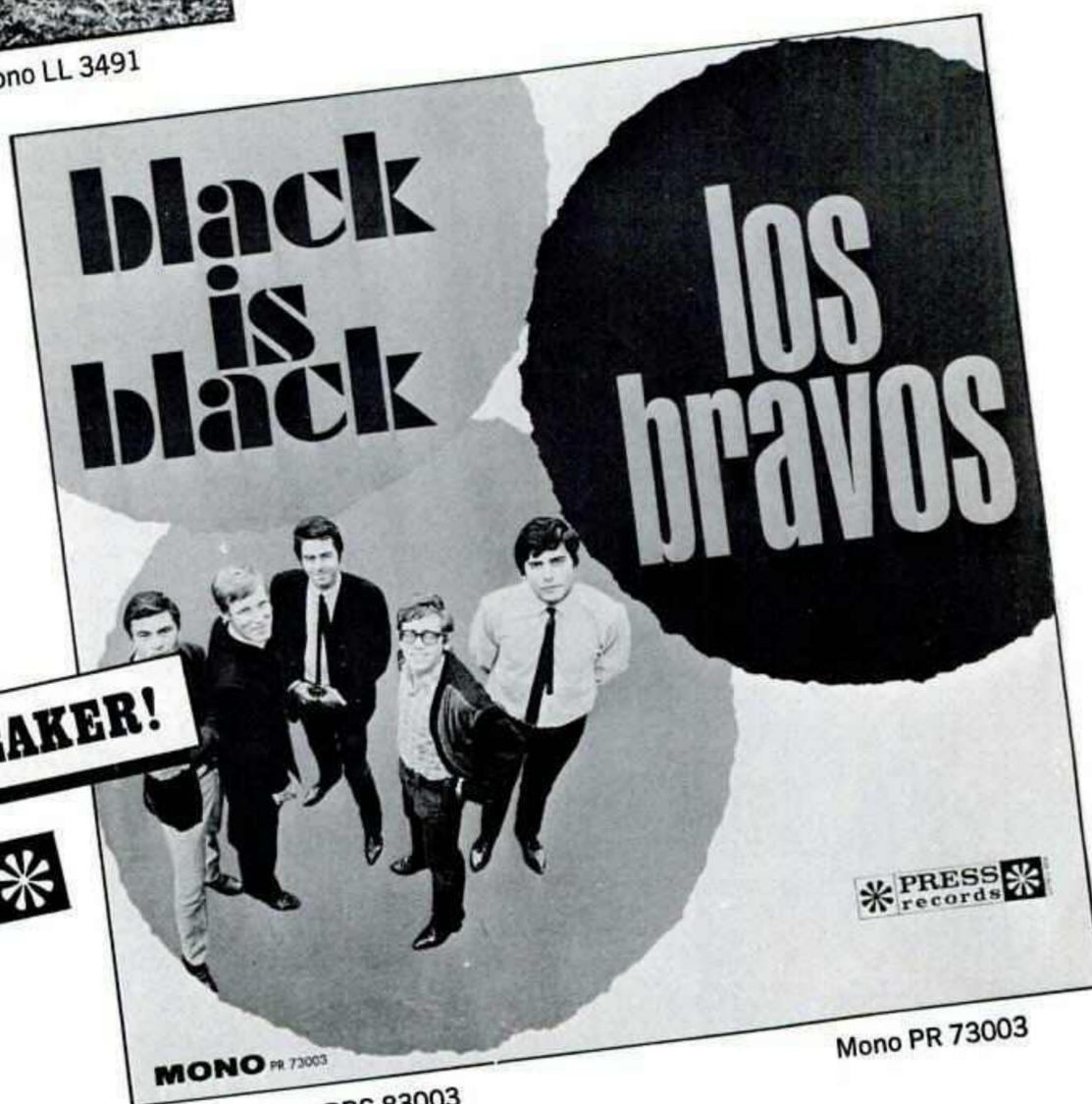
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JUST RELEASED - IMMEDIATE REACTION!

LONDON

Stereo PS 491



THEIR 1st LP A CHART BREAKER!

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PRESS
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Mono PR 73003

Stereo PRS 83003

'Pilfer-Proof' Rack Unveiled by ITCC

NEW YORK—The International Tape Cartridge Corp. has come up with what ITCC's president Larry Finley claims to be the first truly "pilfer-proof" stereo tape CARtridge rack. The first shipments of this rack were made last week to ITCC distributors.

The ITCC pilfer-proof rack requires only 18 square inches of floor space, but, at the same time, permits the customer to actually touch the cartridge and not to hide the cartridge behind glass locked doors.

In addition to the 262 cartridges that are permanently displayed, eight different side

panels of the logo's of 43 different labels duplicated and distributed by ITCC can be seen.

A large sign in three colors calls the consumers attention to the rack. Other features include stacking of the tapes in multiples of three so that a tape may be taken from any place in a row without disturbing the stacking of the cartridges above and below. Another feature is that the "pilfer-proof" arrangement can be effected without the use of lock and key.

Larry Finley stated that racks are available only to dealers through ITCC distributors.

running on all tracks!

4 AND 8 TRACK DUPLICATING

DUBBINGS ELECTRONICS INC.
226 Franklin Ave., Hewlett, L. I., N. Y., FR-46600

Motorola Marketing Own 8-Track Player

CHICAGO—Motorola, which has been providing car tape CARtridge players to Ford, is now shipping its own auto player, according to C. J. Gentry, manager of radio products for Motorola Consumer Products, Inc.

Launched with the new product is a promotional drive including in-car dealer demonstrations, counter-top displays, window banners and, for a limited time, free 40-minute tapes to player purchasers.

Designated Model TM7062, the new unit carries a manufacturer's suggested retail price, optional to dealer, of \$129.95.

This includes two 5 1/4-inch speakers.

It was such factors as continuous play without manually changing tracks, length of recording approximately twice that of 4-track, availability of music libraries of most major recording firms and the strong support the 8-track systems are getting from major auto firms that prompted Motorola to mar-

ket its 8-track auto player, Gentry said.

An under-dash model, the TM7068, boasts such features as 12-volt negative ground electrical systems, solid-state chassis with 13 transistors and one diode, dual channel amplifier providing an audio response of 50 to 10,000 cycles per second, a balance control knob on the right side of the unit to permit balance of left and right stereo channels and variable tone control.

A dual speaker kit, KM13S, with a suggested list of \$19.95, is available as optional equipment.

RCA Push on Stereo Tracks

NEW YORK—RCA Victor is engaged in an intensive fall advertising and promotion campaign for its Stereo 8-track tape CARtridges. The ads are being illustrated by Victor artists who have Stereo 8 equipment in their cars and homes, such as Lorne Greene, Arthur Fiedler, Peter Nero, Al Hirt and Henry Mancini. There also will be an ad devoted to the soundtrack tape of "The Sound of Music."

MEN WHO READ BUSINESSPAPERS MEAN BUSINESS



THE NEW MOTOROLA, under-dash automobile tape CARtridge player, Model TM706S, now being shipped by the manufacturer at \$129.95 suggested list.

Top records of the week

Compiled by Billboard

This Week	Last Week	Song and Recording Artist
1	1	Summer in the City—Lovin' Spoonful
2	7	Sunny—Bobby Hebb
3	2	Lil' Red Riding Hood—Sam the Sham and Pharaohs
4	4	Wild Thing—Troggs
5	3	They're Coming to Take Me Away, Ha-Haaa!—Napoleon XIV
6	14	See You in September—Happenings
7	5	The Pied Piper—Crispian St. Peters
8	8	Mother's Little Helper—Rolling Stones
9	11	I Couldn't Live Without Your Love—Petula Clark
10	20	Sunshine Superman—Donovan
11	18	Blowin' in the Wind—Stevie Wonder
12	10	Sweet Pea—Tommy Roe
13	13	Over Under Sideways Down—Yardbirds
14	19	My Heart's Symphony—Gary Lewis and Playboys
15	16	Sweet Dreams—Tommy McLain
16	21	Working in the Coal Mine—Lee Dorsey
17	12	This Door Swings Both Ways—Herman's Hermits
18	9	Somewhere My Love—Ray Conniff and Singers
19	25	Land of 1,000 Dances—Wilson Pickett
20		

Aug. 21

EVERY SUNDAY

SOME 980,000 FAMILIES SEE BILLBOARD'S TOP RECORDS OF THE WEEK
IN THE PHILADELPHIA INQUIRER SPECIAL SUNDAY AMUSEMENT SECTION

An important reader feature from Philadelphia's leading daily newspaper. Exclusive advance information supplied to America's leading consumer newspapers as a record industry service by BILLBOARD.

MUNTZ STEREO-PAK BEST SELLERS!

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
1 IF YOU CAN BELIEVE YOUR EYES AND EARS	The Mama's & The Papa's	Dunhill	21-270A
2 STRANGERS IN THE NIGHT	Frank Sinatra	Reprise	10-427A
3 SOUL AND INSPIRATION	The Righteous Bros.	Verve	21-298A
4 BOOTS	Nancy Sinatra	Reprise	10-366A
5 TRINI LOPEZ AT P.J.'s	Trini Lopez	Reprise	10-117A
6 EVERYBODY LOVES SOMEBODY	Dean Martin	Reprise	10-200A
7 ROY ORBISON'S GREATEST HITS	Roy Orbison	Monument	10-361A
8 DOWNTOWN	Petula Clark	W-B	10-246A
9 HOUSTON	Dean Martin	Reprise	10-340A
10 PIPELINE	The Chantays	Dot	21-117A
11 IN THE WIND	Peter, Paul & Mary	W-B	56-110A
12 JUST ONCE IN MY LIFE	The Righteous Bros.	Philles	21-242A
13 SEPTEMBER OF MY YEARS	Frank Sinatra	Reprise	10-287A
14 DAYS OF WINE AND ROSES—MOON RIVER AND OTHER ACADEMY AWARD WINNERS	Frank Sinatra	Reprise	10-153A
15 THE KINKS GREATEST HITS	The Kinks	Reprise	21-392A
16 THE PETER, PAUL AND MARY ALBUM	Peter, Paul & Mary	W-B	56-194A
17 THE BEST OF THE EVERLY BROTHERS	The Everly Bros.	W-B	21-305A
18 YOU'VE LOST THAT LOVIN' FEELIN'	The Righteous Bros.	Philles	21-244A
19 THE HIT SOUND OF DEAN MARTIN	Dean Martin	Reprise	10-455A
20 NANCY IN LONDON	Nancy Sinatra	Reprise	10-456A
21 WHAT KIND OF FOOL AM I	Sammy Davis, Jr.	Reprise	10-110A
22 PETER, PAUL AND MARY	Peter, Paul & Mary	W-B	56-108A
23 I COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark	W-B	10-457A
24 HOW DOES THAT GRAB YOU?	Nancy Sinatra	Reprise	10-418A
25 THE IMPRESSIONS GREATEST HITS	The Impressions	ABC	21-155A
26 WIPE OUT & SURFER JOE	The Surfaris	Dot	21-120A
27 WOOLY BULLY	Sam The Sham & The Pharaohs	MGM	21-186A
28 THE GOLDEN HITS OF THE EVERLY BROTHERS	The Everly Bros.	W-B	21-295A
29 SINATRA AT THE SANDS WITH COUNT BASIE, VOLUME II	Frank Sinatra—Count Basie	Reprise	10-461A
30 SOLID GOLD SOUL	Various Artists	Atlantic	21-284A
31 LOOK AT US	Sonny & Cher	Atco	21-203A
32 CHUCK BERRY'S GREATEST HITS	Chuck Berry	Chess	21-342A
33 SINATRA AT THE SANDS WITH COUNT BASIE, VOLUME I	Frank Sinatra—Count Basie	Reprise	10-460A
34 YOU REALLY GOT ME	The Kinks	Reprise	21-143A
35 MY LOVE	Petula Clark	W-B	10-371A
36 RAY CHARLES GREATEST HITS	Ray Charles	ABC	10-234A
37 BACK TO BACK	The Righteous Bros.	Philles	21-269A
38 I KNOW A PLACE	Petula Clark	W-B	10-247A
39 TRINI	Trini Lopez	Reprise	10-381A
40 MORE TRINI LOPEZ AT P.J.'s	Trini Lopez	Reprise	10-134A
41 SOMEWHERE THERE'S A SOMEONE	Dean Martin	Reprise	10-376A
42 THE SECOND LATIN ALBUM	Trini Lopez	Reprise	10-467A
43 WHY IS THERE AIR?	Bill Cosby	W-B	72-120A
44 THE BEST OF THE RIGHTEOUS BROTHERS	The Righteous Bros.	Moonglow	21-343A
45 SEE WHAT TOMORROW BRINGS	Peter, Paul & Mary	W-B	56-169A
46 RIGHT NOW	The Righteous Bros.	Moonglow	21-178A
47 MOVING	Peter, Paul & Mary	W-B	56-109A
48 (REMEMBER ME) I'M THE ONE WHO LOVES YOU	Dean Martin	Reprise	10-288A
49 SOME BLUE-EYED SOUL	The Righteous Bros.	Moonglow	21-179A
50 BABY DON'T GO	Sonny & Cher and Friends	Reprise	21-230A

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
51 GOT MY MOJO WORKIN'	Jimmy Smith	Verve	26-252A
52 SINATRA'S SINATRA	Frank Sinatra	Reprise	10-132A
53 SINATRA '65	Frank Sinatra	Reprise	10-268A
54 MOONLIGHT SINATRA	Frank Sinatra	Reprise	10-369A
55 THE YOUNG RASCALS	The Young Rascals	Atlantic	21-339A
56 OLDIES BY THE DOZEN	Various Artists	Parkway	21-224A
57 DEAN MARTIN HITS AGAIN	Dean Martin	Reprise	10-233A
58 THE LATIN ALBUM	Trini Lopez	Reprise	10-199A
59 THEME FROM A SUMMER PLACE	Billy Vaughn	Dot	14-275A
60 UP ON THE ROOF	The Drifters	Atlantic	21-227A
61 THE BIGGEST TWANG OF THEM ALL	Duane Eddy	Reprise	14-454A
62 BEAU BRUMMELS '66	The Beau Brummels	W-B	21-398A
63 KEEP ON PUSHING	The Impressions	ABC	21-158A
64 THE IN CROWD	The Ramsey Lewis Trio	Cadet	26-308A
65 TWO YANKS IN ENGLAND	The Everly Bros.	W-B	21-393A
66 LIVE!!! IKE & TINA TURNER SHOW	Ike and Tina Turner	W-B	21-147A
67 YAKETY SAX	Boots Randolph	Monument	14-418A
68 YOU'RE GONNA HEAR FROM ME	Don Ho	Reprise	10-464A
69 A SONG WILL RISE	Peter, Paul & Mary	W-B	56-158A
70 THE DOOR IS STILL OPEN TO MY HEART	Dean Martin	Reprise	10-232A
71 KINKDOM	The Kinks	Reprise	21-240A
72 SPANISH GREASE	Willie Bobo	Verve	26-249A
73 BILL COSBY IS A VERY FUNNY FELLOW RIGHT!	Bill Cosby	W-B	72-110A
74 OLDIES BUT GOODIES, VOL. 8	Original Artists	Original Sound	OS-4T-8858A
75 KINKS-SIZE	The Kinks	Reprise	21-161A
76 MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC	Ray Charles	ABC	54-213A
77 MORE OF ROY ORBISON'S GREATEST HITS	Roy Orbison	Monument	10-386A
78 ON THE MOVE	Trini Lopez	Reprise	10-156A
79 PEOPLE GET READY	The Impressions	ABC	21-156A
80 THE VERY BEST OF HANK WILLIAMS	Hank Williams	MGM	54-171A
81 DR. ZHIVAGO	Original Soundtrack Album	MGM	46-135A
82 THE SOUL ALBUM	Otis Redding	Volt	21-331A
83 SOFTLY, AS I LEAVE YOU	Frank Sinatra	Reprise	10-213A
84 OTIS BLUE/OTIS REDDING SINGS SOUL	Otis Redding	Volt	29-115A
85 BO DIDDLEY'S 16 ALL-TIME GREATEST HITS	Bo Diddley	Checker	21-341A
86 CRYING TIME	Ray Charles	ABC	10-379A
87 THIS IS NEW	The Righteous Bros.	Moonglow	21-177A
88 WHEN A MAN LOVES A WOMAN	Percy Sledge	Atlantic	29-122A
89 THE FOLK ALBUM	Trini Lopez	Reprise	10-215A
90 UNDER THE BOARDWALK	The Drifters	Atlantic	21-225A
91 DREAM WITH DEAN	Dean Martin	Reprise	10-196A
92 THE WONDROUS WORLD OF SONNY & CHER	Sonny & Cher	Atco	21-299A
93 SINATRA—BASIE	Frank Sinatra—Count Basie	Reprise	10-104A
94 MOON RIVER	Lawrence Welk	Dot	14-260A
95 BIG BAND & BALLADS	Buddy Greco	Reprise	10-454A
96 TORQUAY	The Fireballs	Dot	21-118A
97 TRINI LOPEZ—LIVE AT BASIN ST. EAST	Trini Lopez	Reprise	10-208A
98 THERE IS ONLY ONE ROY ORBISON	Roy Orbison	MGM	10-308A
99 OLDIES BUT GOODIES, VOL. I	Original Artists	Original Sound	OS-4T-8850A
100 HITS OF THE 50's & 60's	Count Basie	Reprise	14-103A

FROM THE WORLD'S LARGEST 4 & 8 TRACK CARTRIDGE LIBRARY. FROM \$1.19 PER CARTRIDGE.



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COUNTRY MUSIC

Material, Act Key To Artist: Thompson

LOS ANGELES — The key for today's new country artist, according to veteran performers Hank Thompson, is "good material and performance." Years ago, the key was a unique, different style.

A record company can make an unknown artist sound better through its technical facilities, Thompson says. But with the improvement in sound, it's become harder for a new performer to establish his own distinct identity.

Country music has such a strong characteristic sound, believes the new Warner Bros. recording artist, that this works as a blockade in forcing the new performer to go around these characteristics to find himself. Hence performance and material take on greater meaning.

Thompson's own name power, developed through 20 years as a professional recording artist, helps sustain him against the flow of new acts, he feels. For 19 years his products were released by Capitol. He says he

switched labels to be with a label "coming up" rather than staying with a company "already there." Thompson's first Capitol disk was "Humpty Dumpty Heart." His debut WB single and a forthcoming LP are both titled "Where Is The Circus," cut at Capitol where the majority of his disks have been recorded. In 20 years Thompson has never recorded in Nashville, the c&w capitol. His early records were made in Dallas.

Thompson estimates he plays 240 dates a year, a figure which has remained constant for the last ten years, he says. He is planning a Far Eastern tour for next March-April which will probably take in Vietnam. Thompson is anxious to perform before U. S. servicemen.

Asked if as a composer he feels ideas are being introduced into country music, Thompson answered that song ideas are really variations of old themes. "What we do is acquaint people with these variations from a different angle," he explains.



A HEARTY WELCOME was given Ernest Tubb upon his recent arrival in Milwaukee for two shows at the Oriental Theater which pulled full houses to the 2,000-seat theater. Left to right: Don Patch, theater manager; Mrs. Lyle Shackle, president of the Ernest Tubb Fan Club of Wisconsin; Ernest Tubb, and Mrs. Flora Kotris, a welcomer from the Gex Government Store in Milwaukee.

200 Attend A-R Spading

NASHVILLE — Acuff-Rose, with more than one toss of the spade, held groundbreaking ceremonies Wednesday (19) here for its new \$400,000 building with nearly 200 civic officials, music industry executives, artists, songwriters and managers present. The event was highlighted by a presentation tracing the history of the publishing, management, record firm from a one-room office 25 years ago on Capitol Boulevard to its present site on Franklin and 15 offices around the world. Both Roy Acuff, one of the original founders along with the late Fred Rose, and president Wesley Rose gave brief speeches. Various dignitaries took turns with the spade.

Pearl Butler flew into Nashville last week to join hubby Carl, after visiting with Johnny Cash's wife, Vivian, in Calif. . . . Al Gallico, publisher of the phenomenal country hit, "Almost Persuaded," flew into town to meet with the tune's writer, Glen Sutton, and David Houston, whose Epic Records version of the tune still occupies the No. 1 spot on the Billboard chart after a remarkable 16 weeks. . . . Items for Nashville Scene should be addressed to Herb Wood, Billboard, 226 Capitol Boulevard, Nashville, Tenn. 37219.

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 30, 1961

1. Walk on By, Leroy Van Dyke, Mercury
2. Tender Years, George Jones, Mercury
3. It's Your World, Marty Robbins, Columbia
4. Under the Influence of Love, Buck Owens, Capitol
5. I Fall to Pieces, Patsy Cline, Decca
6. Big Bad John, Jimmy Dean, Columbia
7. Walking the Streets, Webb Pierce, Decca
8. You're the Reason, Bobby Edwards, Crest
9. Sea of Heartbreak, Don Gibson, RCA Victor
10. Hello, Fool, Ralph Emery, Liberty

COUNTRY PROFILE



RAY PENNINGTON
Capitol Records

Perhaps the most experienced new artist-musician in the country music field is Capitol's talented Ray Pennington. The singer, who's first love is songwriting, has over 15 years of musical training in his diversified background.

Born in Clay County, Ky., in 1933, Ray began singing at the age of six, taught by his father, Alva, who was the church choral director. At 16, Ray was singing on television in Cincinnati and three years later formed his own western swing band, touring the Ohio Valley, Kentucky and Indiana circuit. Deeply interested in all types of music, Ray ventured into the r&b field,

fronting his own group from 1957-1961, during which time he also functioned as a&r chief for King Records, producing disks in all fields of the music business. In 1962, Ray returned to his first love, country music, singing in the clubs he had once worked.

Ray's turning point in his career came in 1963, when he signed a writer's contract with Pamper Music. According to Pamper president Hal Smith, Ray is a key man in the organization, working as production co-ordinator, arranger and a&r man. As a writer, Ray ranks with the best, turning out such hits as "Three Hearts in a Tangle," "Walkin' on New Grass," and his own recording of "Who's Been Mowing the Lawn."

Discovered by Capitol producer Marvin Hughes while singing in the background on a recording session, Pennington sang solo at Hughes request. Marvin liked what he heard and had him sing for Capitol a&r chief Ken Nelson, who readily agreed. Pennington's initial release, "Who's Been Mowing the Lawn," has received remarkable reaction from the country disc jockeys, forecasting a bright future for the versatile performer.

Nashville Scene

Many personalities from the pop music scene appeared in the Nashville area last week. Perry Como and Lesley Gore came to play in the Music City Pro-Celebrity Golf Tournament, as did Paul Stookey of Peter, Paul and Mary. The New Christy Minstrels, led by Mike Settle, came to work, recording some singles for Sid Garris in Columbia's studios. The Playboys of Edinburg, a hard-rock combo from Texas, also waxing their latest for Columbia, to follow their "Look at Me Girl" hit. Dot's Lawrence Welk was the guest of Randy Wood, Dot president, and they both played in the 36-hole tourney at the Bluegrass Country Club. . . . Meanwhile, back at the ranch, country music's top names began their invasion of Nashville for WSM's 41st Anniversary of the Grand Ole Opry celebration. Seen about town were Tex Ritter, Ernest Tubb and Roy Acuff, the three living members of the Country Music Hall of Fame; the Wilburn Broth-

ers, Stu Phillips and Ruby Wright, who were guests along with this writer on Ralph Emery's "Opry Star Spotlight" show on WSM Radio; Claude Gray, helping Louis Buckley celebrate the opening of Buckley's new record store, and Charlie Louvin, back in town after an appearance in Chicago, with reports that stations have flipped his latest release "Proof Is in the Kissing" and are riding heavy on "Scared of the Blues." . . . Jerry Monday, the only non-family member of the Stonemans, will rectify the situation by marrying Barbara Stoneman Asbury Oct. 20. . . . Hank Williams Jr. will hit the campaign trail with Mrs. George Wallace Nov. 1-3 in the mid-Georgia area as she seeks the gubernatorial seat there. . . . Monument's Billy Walker, who signed with the label just eight months ago, has his third record released by the firm this week. Walker has a sure hit with Darrell Glenn's "Bear With Me a Little Longer," according to the label's promo chief Chuck Chellman. . . . The famous world-wide English-language "Breakfast Show," broadcast by the Voice of America, will feature 15-minute Country Music interviews, spotlighting such Nashville personalities as Chet Atkins, Jim Edward Brown, Bobby Lord, Tex Ritter, Marty Robbins, Jimmy Dean, Johnny Cash and Hank Williams Jr. . . . Capitol's Wade Pepper touting the talents of West Coast sensation Eddie Downs, who was discovered by the label's Ken Nelson. Downs is getting strong airplay with his "Nothing But Time" waxing. . . . John Havlicek, Boston Celtic's all-pro guard, took time off from basketball to enjoy WWVA's Jamboree. It was the star's fourth trip to Wheeling, W. Va.'s famous show this year. . . . Tree Music president Jack Stapp returned to Music City in time for the festivities after a short business trip to New York. Jack hosted WSM's first Opry anniversary celebration attended by 96 disk jockeys. To prove its growth, the event, now 15 years old, expects to attract 4,500 music industry representatives this year. Happy 41st Anniversary Grand Ole Opry!

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Billboard SPECIAL SURVEY for Week Ending 10/29/66

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		OPEN UP YOUR HEART Buck Owens, Capitol 5705 (Bluebook, BMI)	9	39	39	MY UNCLE USED TO LOVE ME, BUT SHE DIED Roger Miller, Smash 2055 (Tree, BMI)	6
2	3	ROOM IN YOUR HEART Sonny James, Capitol 5690 (Marson, BMI)	12	40	48	ROSES FROM A STRANGER Leroy Van Dyke, Warner Bros. 5841 (Acuff-Rose, BMI)	3
3	4	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Bluebook, BMI)	10	41	30	THE GREAT EL TIGRE Stu Phillips, RCA Victor 8868 (Delmore, ASCAP)	11
4	2	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	12	42	46	COME ON AND SING Bob Luman, Hickory 1410 (Cedarwood, BMI)	6
5	5	I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI)	10	43	33	LOVE'S SOMETHING (I Can't Understand) Webb Pierce, Decca 31982 (Cedarwood, BMI)	10
6	6	IT TAKES A LOT OF MONEY Warner Mack, Decca 32004 (4 Star, BMI)	9	44	50	UNMIGATED GALL Faron Young, Mercury 72617 (Cedarwood, BMI)	3
7	11	ALMOST PERSUADED NO. 2 Ben Colder, MGM 13590 (Gallico, BMI)	6	45	42	MAN WITH A PLAN Carl Smith, Columbia 43753 (4 Star, BMI)	5
8	9	THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combine, BMI)	12	46	47	THIS GUN DON'T CARE Wanda Jackson, Capitol 5712 (Barmour, BMI)	8
9	10	EARLY MORNING RAIN George Hamilton IV, RCA Victor 8924 (Witmark, ASCAP)	9	47	49	LITTLE PINK MACK Kaye Adams, Tower 269 (Central, BMI)	3
10	14	SWEET THANG Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI)	8	48	51	SHOW ME THE WAY TO THE CIRCUS Homesteaders, Little Darlin' 0010 (Mimosa, BMI)	3
11	7	WALKING ON NEW GRASS Kenny Price, Boone 1042 (Pamper, BMI)	11	49	59	GOIN' DOWN THE ROAD Skeeter Davis, RCA Victor 8932 (Crestmoor, BMI)	3
12	8	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	19	50	68	HOW LONG HAS IT BEEN Bobby Lewis, United Artists 50067 (Southtown, BMI)	3
13	16	BAD SEEDS Jan Howard, Decca 32016 (Stallion, BMI)	4	51	45	HE WAS ALMOST PERSUADED Donna Harris, ABC 10839 (Gallico, BMI)	5
14	15	(That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Witmark, ASCAP)	9	52	54	PRISSY Chet Atkins, RCA Victor 8927 (Victor, BMI)	3
15	17	IT'S ONLY LOVE Jeannie Seely, Monument 965 (Pamper, BMI)	8	53	53	I'M DOING THIS FOR DADDY Johnny Wright, Decca 32002 (Southtown, BMI)	3
16	12	BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	13	54	73	STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	2
17	13	IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI)	16	55	55	EVIL OFF MY MIND Burl Ives, Decca 31997 (Wilderness, BMI)	3
18	25	TOUCH MY HEART Ray Price, Columbia 43795 (Mayhew, BMI)	3	56	58	I JUST COULDN'T SEE THE FOREST Lefty Frizzell, Columbia 43747 (Golden Eye, BMI)	3
19	24	LONG TIME GONE Dave Dudley, Mercury 72618 (Newkeys, BMI)	4	57	64	NOT THAT I CARE Jerry Wallace, Mercury 72619 (Sure Fire, BMI)	3
20	18	4033 George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	14	58	60	THE PROOF IS IN THE KISSING Charlie Louvin, Capitol 5729 (Barmour, BMI)	3
21	23	FIVE LITTLE JOHNSON GIRLS Stonemans, MGM 13557 (Jack, BMI)	4	59	74	THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	2
22	19	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	19	60	62	ANOTHER STORY Ernest Tubb, Decca 32022 (Marson, BMI)	3
23	29	COMING BACK TO YOU Browns, RCA Victor 8942 (Tree, BMI)	4	61	71	TEARDROP LANE Ned Miller, Capitol 5742 (Central, BMI)	3
24	32	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	3	62	67	THE GOODIE WAGON Billy Large, Columbia 43741 (Tuckahoe, BMI)	3
25	26	APARTMENT NO. 9 Bobby Austin, Tally 500 (Owen, BMI)	4	63	63	THE BARON Dick Curless, Tower 255 (Aroostook, BMI)	3
26	36	THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI)	3	64	65	OH, LONESOME ME Bobbi Martin, Coral 62488 (Acuff-Rose, BMI)	3
27	20	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	15	65	75	CALL HER YOUR SWEETHEART Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	2
28	31	BRING YOUR HEART HOME Jimmy Newman, Decca 31994 (Newkeys, BMI)	4	66	57	YOU CAN'T STOP ME Billy Mize & the Jordanaires, Columbia 43770 (Seashell, BMI)	3
29	34	THE TALLEST TREE Bonnie Guitar, Dot 16919 (Hearthstone-Acclaim, BMI)	3	67	72	WHERE IS THE CIRCUS Hank Thompson, Warner Bros. 5858 (Brazos Valley, BMI)	2
30	35	ONE IN A ROW Willie Nelson, RCA Victor 8933 (Pamper, BMI)	5	68		MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI)	1
31	27	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure Fire, BMI)	22	69		ONLY ME AND MY HAIRDRESSER Kitty Wells, Decca 32024 (Moss-Rose, BMI)	1
32	28	THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI)	17	70	66	YOU WOULDN'T PUT THE SHUCK ON ME Geezinslaw Brothers, Capitol 5722 (Geezinslaw, BMI)	3
33	43	THE GAME OF TRIANGLES Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP)	3	71		RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yonah, BMI)	1
34	21	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI)	19	72		WHERE'D YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI)	1
35	38	VOLKSWAGEN Ray Pillow, Capitol 5735 (Raleigh, BMI)	4	73		THIS MUST BE THE BOTTOM Del Reeves, United Artists 50081 (Moss-Rose, BMI)	1
36	37	LOOK INTO MY TEARDROPS Conway Twitty, Decca 31983 (Wilderness, BMI)	7	74		I'M GONNA HANG UP MY GLOVES Charlie Walker, Epic 10063 (Bluebook, BMI)	1
37	22	AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	16	75		HECK OF A FIX IN '66 Jim Nesbitt, Chart 1350 (Peach, SESAC)	8
38	40	STATESIDE Mel Tillis, Kapp 772 (Cedarwood, BMI)	3				

Billboard SPECIAL SURVEY for Week Ending 10/29/66

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
3		CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	14
2	6	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S)	8
3	8	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	4
4	1	I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	12
5	2	ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S)	12
6	4	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S)	16
7	7	SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	14
8	10	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor LPM 3618 (M); LSP 3618 (S)	6
9	13	GEORGE JONES GOLDEN HITS United Artists, UAL 3532 (M); UAS 6532 (S)	6
10	19	CONFESSIONS OF A BROKEN MAN Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S)	4
11	11	THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	9
12	12	TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S)	6
13	5	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	14
14	9	STEEL RAIL BLUES George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	9
15	14	LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	13
16	17	SINGIN' STU PHILLIPS RCA Victor LPM 3619 (M); LSP 3619 (S)	6
17	16	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3524 (M); LSP 3524 (S)	23
18	15	LONESOME IS ME Charlié Louvin, Capitol T 2482 (M); ST 2482 (S)	13
19	20	CONNIE SMITH SINGS GREAT SACRED SONGS RCA Victor LPM 3589 (M); LSP 3589 (S)	8
20	18	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	14
21	21	I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	28
22	24	I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S)	19
23	28	THE SEELY STYLE Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	3
24	29	BREAKIN' THE RULES Hank Thompson, Cap. T 2575 (M); ST 2575 (S)	3
25	26	MISS BONNIE GUITAR Dot DLP 3737 (M); DLP 25737 (S)	6
26	22	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	17
27	34	A MILLION AND ONE Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	3
28	23	ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	14
29	27	EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 74793 (S)	12
30		SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	1
31	25	COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 74776 (S)	16
32		WANDA JACKSON SALUTES THE COUNTRY MUSIC HALL OF FAME Capitol T 2606 (M); ST 2606 (S)	1
33	30	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	18
34		BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	1
35	32	SOMETHIN' FOR EVERYONE Elton Britt, ABC ABC 566 (M); ABCS 566 (S)	6
36	33	COUNTRY SHADOWS Hank Williams Jr., MGM F 4391 (M); SE 4391 (S)	3
37	37	NAT STUCKEY SINGS Nat Stuckey, Paula LP 2192 (M); LPS 2192 (S)	2
38	40	THE MAN BEHIND THE BADGE Red Simpson, Capitol T 2569 (M); ST 2569 (S)	2
39	39	DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	23
40		ERNEST TUBB SINGS COUNTRY HITS OLD AND NEW Decca DL 4772 (M); DL 74722 (S)	1

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CLASSICAL MUSIC

4 Execs View Impact Of Low-Price Records

(Fifth 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—Pros and cons of the effects of low-price recordings were discussed by four record company executives in this week's article. Stanley Greenberg, classical a&r director for Scepter Records, which produces Mace, and William Hamilton, classical a&r man for Audio Fidelity, feel budget recordings have helped spread classical music, including unusual material. Seymour Solomon, president of Vanguard Records, and David Hall, president of Composers Recording, Inc., see a possible threat to regular price merchandise. Their comments are presented in discussion form.

SOLOMON: Low-price records have broken out in a rash in the last few months. They have, to a certain extent, obliterated the difference between normally high-priced product and low-price titles. Previously, the different material could be distinguished by quality and artists.

GREENBERG: The market is expanding with low-price labels. A lot of people buy recordings in a line like Mace because they have all the recordings they need of Beethoven's "Fifth Symphony" and "Moonlight Sonata," Tchaikovsky's "Pathetique Symphony," and Rimsky-Korsakov's "Scheherazade."

HALL: Too many records are being released. If we're going to have this much low-price product, the industry will have to cut back on high-price releases. There will have to be fewer, but better, regular-price recordings. The classical market trend seems to be in the direction of the \$2.50 list record.

HAMILTON: Budget records are a brave step in the right direction, a fine idea from a social standpoint. I always thought recordings cost too much. Lower prices mean more and more people have access to this type of music.

SOLOMON: No record company can afford to originate low-price recordings of a full-scale orchestral, choral or operatic work based on sales patterns of the past few years. The sales are not high enough. We're all drawing on existing masters from our own catalog and licensed masters amortized by other companies at higher prices.

HAMILTON: Curiously, it seems the best repertoire often falls in the budget range. Even in Europe, baroque material often is cheaper. Budget records also afford an opportunity for the beginner to start a classical library.

GREENBERG: A lot of college students are being introduced to classical recordings by low-price lines. Tastes are expanding to include all ends of classical music, even radio stations are programming more esoteric material.

SOLOMON: Most low-price lines will eventually die out. The public is going to become sated, particularly with the amount of unfamiliar music which is literally glutting the market. Record companies will find that each firm's share of a relatively static market will ultimately be reduced unless there's a cultural upheaval in the next five years. In the end, only a few budget lines will be left, only a few lines with very high quality at a low price.

HALL: There must be a concentrated effort on the part of the industry as a whole to increase the classical market. This is the only way to avoid a boom-or-bust cycle. There has to be a concentrated campaign of education and promotion. RIAA and NARAS should work together to promote packaged merchandized as opposed to the single record.

HAMILTON: Now, there is a tremendous collection of recordings of unusual music at regular prices. It's difficult to see how this can be supported by the industry. Not all of these records can sell. This is a tremendous service to the public and shows great public responsibility. Many of these companies can't possibly get their money back. Almost every period of classical music has been touched upon if not completely covered, but there still remain things in obscurity.

GREENBERG: The repertoire trend is not a specific period, although there's been much interest in baroque lately, but to composers in any period who've not been explored. The next emphasis could be in the music of Spohr, or of any other composer relatively unrepresented in the catalog.

SOLOMON: The quality of recordings and repertoire eventually will determine who will survive. It's wrong to put out more material just because it has not been pressed before. We've tried to record unfamiliar music which is worthy of being recorded. We're interested in great music which has been neglected.

HALL: There's a need for developing a separate channel of distribution for the non-commercial record, similar to the university press for books. Perhaps colleges can be the channel here, too. Valuable works such as Elliott Carter's "String Quartet" can remain in the catalog this way. Foundations could assist as they do for books. The colleges can enter areas where commercial companies cannot and will not go. This channel should not only reissue, it should make available repertoire not available here, such as a "History of Finnish Music" now available in Finland.

GREENBURG: The advent of tape and tape CARtridges will help spread classical music. Anything that can get a person to buy classical music helps the whole field. Curiously, even in budget labels, nobody stints on packaging. Companies get the best artwork and the best liner notes to produce a quality package.

SOLOMON: The quality of everybody's covers has gone up substantially. Sooner or later the industry will have to eliminate separate mono and stereo recordings through compatible stereo. This will eliminate duplicate repertoire for dealers and provide more space. Most mono equipment today is equipped with cartridges that can play stereo records monaurally.

EMI to Bow Baroque Series

By KEN WILLSMER

LONDON — A latest contender for a share in the baroque music records boom here is EMI. It launches a new series devoted exclusively to baroque music next month. It will consist of renaissance, baroque and early classical music performed by specialists in the style and traditions of the period.

Called the HMV Baroque Library Series, the first release contains 12 LP's, and features composers such as Albinoni, Buxtehude, the Bach Family and Mozart.

Baroque music record sales here are at an all time high and are still rising. The word baroque now seems to have the power to sell a record which might previously have been called merely early classical music.



ALICIA DE LARROCHA is currently on a tour of the United States that will include three New York City performances and a December appearance on the Bell Telephone Hour. Epic Records is recording the pianist's interpretation of "Iberia" by Albeniz. A January release by Epic will feature her playing of 12 Spanish dances for piano by Granados.

Specialist labels like the American-based Nonesuch were among the first in the market, and at a low price. The big boom started around a year ago when companies began issuing records specifically for the baroque music market.

In February, British Decca introduced the Turnabout label which almost exclusively deals in baroque music. Turnabout is a subsidiary of Vox Records (whose main label is also now distributed here by Decca). Turnabout sells at \$2.50—the lowest Decca goes towards a budget price.

A new label concentrating on baroque music was launched here recently by Saga, an established budget line company. Oryx is another independent whose bid for the baroque and early classical music market was made in a special launching a few weeks ago.

A METROPOLITAN GEM

'Die Frau Ohne Schatten' Brilliant

NEW YORK—In a brilliant production of Richard Strauss' "Die Frau ohne Schatten," the Metropolitan Opera has the gem of its new season and in the husband and wife team of Walter Berry and Christa Ludwig, two real jewels. Strong contributions to the musical success of the new production also were made by Leonid Rysanek and Irene Dalis, two veteran members of the company, and conductor Karl Boehm, a Strauss authority.

The work had been withheld from the Met repertoire until this season because the old opera house did not have the backstage facilities to pull off the intricate scene changes demanded by Hofmannsthal's magical libretto. While not all the technical problems of the new Metropolitan have been solved, Robert O'Hearn, who designed the sets and costumes, and Nathaniel Merrill, who staged the work, have come up with what may well be the finest production in the Met. While this might seem like a sweeping statement, it must be remembered that some of their

major competition comes from other productions they have handled together, "Meistersinger," "Aida," and "Samson et Dalila."

But, back to the singing, and what singing! Berry, making his Metropolitan debut as Barak, is clearly one of the outstanding artists and musicians of our time. It's difficult to imagine that this veteran performer, who's featured on more than a score of recordings, has not appeared with the company until now. His portrayal of the suffering Barak was masterful and his voice, velvet. Suffice it to say he is every bit the equal of the two artists on complete recordings of the opera, Paul Schoeffler (London) and Dietrich Fischer-Dieskau (Deutsche Grammophon).

Ludwig is even more remarkable. A mezzo-soprano, she scored a triumphant return to the Met in a savage dramatic soprano role, a role that has been recorded by Christel Goltz (London) and Inge Borkh (Deutsche Grammophon). Her voice soared; her acting was marvelous. It's good to have her back here. The couple can be heard on excerpts from the opera on Eurodisc.

Rysanek, who is on the older London version of the opera, was her acting best and belted out overpowering high notes, her forte. On Tuesday (25), Ingrid Bjoner, who does well on the Deutsche Grammophon set, will assay the role here. Dalia, in the almost-thankless role of the nurse, also displayed dramatic fire and sang well.

James King, as the emperor, did not measure up to the high vocal standards of his most recent London recordings, which include a full-voiced Siegmund in "Die Walkure." He cut a fine figure, but his rich tenor did not sound free. William Dooley turned in a competent job as the messenger.

Boehm, a venerable conductor, again showed his expertise with Strauss. The orchestra never sounded better despite the difficulties of the score. Offstage and onstage singing came through perfectly. Boehm, who is the conductor on the London set, was in complete charge all evening and it's a good thing he was. Under less-experienced hands, the opera might not have come off. As it was, the melodic score proved thrilling. The Met really has done something right on this one. **FRED KIRBY**

NEW TOSCANINI ITEMS IN PKG.

NEW YORK — The special five-LP package being prepared by RCA Victor to honor Arturo Toscanini next year will contain material by the maestro not previously released. The set marking the 10th anniversary of Toscanini's death and the 100th anniversary of his birth. The package, which will be released in March, features the NBC Symphony in Shostakovich's "Symphony No. 7" and "Symphony No. 1," Haydn's "Symphony No. 99" and "Sinfonia Concertante," Sibelius' "Symphony No. 2" and "Pohjoda's Daughter," Leopold Mozart's "Toy Symphony," and Brahms' "Song of the Fates," "Lieberleider Waltzes" and "Serenade No. 2." The material is from the radio broadcasts. Other Toscanini releases also are expected from Victor next year.

Mace's Quiz Promotion Draws 1,500 Responses

NEW YORK — More than 1,500 responses have been received by Mace Records on a quiz promotion in consumer publications. Mace placed one-column ads in two magazines containing quiz blanks. Contestants were to match five classical titles with their composers and send the blank into the label, which is produced by Scepter Records. Winners were to receive a free Mace LP each.

A gimmick to the ad entitled "A Short Quiz for the Conoscente," was a provision for the name of the contestant's record dealer. The envelopes with the records were sent to the dealers along with a card

calling for the name of their distributors. Contestants were advised that their records were waiting for them at the dealers.

According to Murray Ross, who handles advertising and promotion for Scepter, every distributor card is followed up with material for a special Mace ad for specially priced disks with the company supplying co-op money. Ross estimated the 1,500 responses represented about 800 different dealers. He said about half of these were stereo equipment dealers, who carried racks. Ross added that his company had received many orders as a result of the promotion.

Classical Notes

Ticho Parly debuts at the Metropolitan Opera as Tristan on Nov. 19. . . . The first telecast of the New York Philharmonic's Young People's Concerts with Leonard Bernstein is listed for Nov. 23. . . . Jane Marsh, first-prize winner in this year's Tchaikovsky Competition, sang arias from "Eugene Onegin" and "Otello" in her debut with the Washington National Symphony. . . . Wilhelm Kempf will play Beethoven's "Piano Concerto No. 3" in four concerts from Thursday (27) through next Monday (31), his first appearances with the orchestra. . . . Indianapolis Symphony has reached an agreement with its musicians ending a strike, which began in April. Plans call for reinstating a 23-concert eastern tour, which was slated to begin next Monday (31). . . . Congressman Henry Gonzalez is assisting the San Antonio Symphony to obtain financial aid from the National Foundation on the Arts and Humanities. . . . Birgit Nilsson, Leontyne Price, Joan Sutherland and Renata Tebaldi will appear in separate sequences on the NBC-TV "Bell Telephone Hour" on Dec. 18.

Robert Merrill received the Heart and Torch Award of the American Heart Association on Sunday (23) for his volunteer services for the fund. . . . Emil Gilels debuts with George Szell and the Cleveland Orchestra this week performing the Beethoven "Piano Concerto No. 3" on Thursday (27) and Saturday (29). . . . Barry Snyder, who finished second in the Van Cliburn International Competition appeared in concert at Lehigh University on Sunday (23). . . . The five-concert Pop Concert Series of the San Antonio Symphony begins next Tuesday (1) with George Yeager conducting. . . . Nonesuch Records has begun a weekly series of half-hour radio programs in the New York, Boston, Philadelphia, Los Angeles and San Francisco areas. . . . Violinist Sidney Harth played the world premiere of Carlos Surinach's "Flamenco Cyclothymia" at Carnegie Hall last Tuesday (25). . . . Pianist Lillian Kallir has been signed by Columbia Artists Management. **FRED KIRBY**

2-for-1 Pkg. By Heliodor

NEW YORK—Two specially priced opera packages will be issued by Heliodor next month. Three-LP boxed sets of Douglas Moore's "The Ballad of Baby Doe" and Prokofiev's "War and Peace" will list for \$4.98, the usual price for two disks. Both packages originally were issued on MGM Records, Heliodor's parent label.

The "Baby Doe" set, which is the original New York City Opera production with Beverly Sills, Walter Cassel and Frances Bible, will be issued in authentic stereo for the first time. When originally issued, techniques had not been perfected to transcribe three-track tape into two tracks for stereo. Featured on the Prokofiev work are soloists of the National Opera of Belgrade with the Vienna State Opera Orchestra and the Vienna Kammerchor under Werner Janssen's direction.

Ford's Latest Grant: 295G

NEW YORK — The Ford Foundation has granted \$295,000 to American opera compa-



nies in its latest list of awards. The Boston Opera Company received \$195,000 for the consolidation of its activities for the next two years, while the Seattle Opera Association gained \$100,000 to extend and stimulate professional civic operatic activities over a five-year period.

Also on the list was an award of \$250,000 to the Music Educators National Conference for six regional institutes to develop new approaches to the teaching of music at all levels from grade school to conservatory.

Houston Concert

HOUSTON — The first of three concerts of the Houston Symphony sponsored by the Houston Chronicle is slated for Saturday (29) with Sir John Barbiroli. The series of \$1 concerts, in its seventh season, will continue with Helen Quach conducting on Feb. 4 and Andre Previn on March 11. Tickets for the Chronicle One Dollar Symphony can be purchased at 26 locations in Houston and by mail from the newspaper office.

London Running Pitch on Solti

NEW YORK—London Records is running a special promotion, including three releases, to commemorate Georg Solti's 20th anniversary with the label. Included are special salesmen's commissions for the three releases, including the five-LP "Die Walkure" with Birgit Nilsson, Regine Crespin, Christa Ludwig and James King, and

Solti's three previous "Ring" sets.

The other current releases have Solti conducting the Vienna Philharmonic, and a sonata disk with Georg Kulenkampf not previously issued in this country. Lesser commissions will be given for Solti's 25 other London albums. The promotion also includes special display material.

Say You Saw It in Billboard

CLASSICAL MUSIC

Billboard SPECIAL SURVEY for Week Ending 10/29/66

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	OPENING NIGHTS AT THE MET (2-12" LP) Various Artists, RCA LM 6171 (M); LSC 6171 (S)	5	23	20	FALLA: LA VIDA BREVE (2-12" LP) De los Angeles & Various Artists/Orq. Nac. De Espana (DeBurgos), Angel BL 3672 (M); SBL 3672 (S)	4
	2	VERDI: NABUCCO (3-12 LP) Suliotis, Gobbi & Various Artists/Vienna Op. Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)	9	24	23	R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symph. Orch. (Szell), Angel 36347 (M); S 36347 (S)	9
	3	MAHLER: SYMPHONY NO. 7 (2-12" LP) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S)	9	25	25	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	30
	4	ORFF: CARMINA BURANA New Phil. Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	10	26	37	IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	22
	5	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	13	27	27	DVORAK: SYMPHONY NO. 9 ("New World") N. Y. Phil. (Bernstein), Col. ML 5793 (M); MS 6393 (S)	7
	6	NIELSEN: SYMPHONY NO. 6 Phila. Orch. (Ormandy), Col. ML 6282 (M); MS 6882 (S)	4	28	26	REVERIE Phila. Orch. (Ormandy), Col. ML 5975 (M); MS 6675 (S)	18
	7	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	10	29	29	TCHAIKOVSKY: OVERTURE 1812 Minn. Symph. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	16
	8	RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S)	10	30	31	PROKOFIEV: PETER AND THE WOLF Royal Phil. Orch. (Dorati), Sean Connery, Lon. PM 55005 (M); SPC 21007 (S)	2
	9	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	30	31	30	BACH ORGAN FAVORITES Biggs, Col. ML 6148 (M); MS 6748 (S)	6
	10	LEONTYNE PRICE—PRIMA DONNA RCA LM 2898 (M); LSC 2898 (S)	3	32	32	ROSSINI: WILLIAM TELL OVERTURE N. Y. Phil. (Bernstein), Col. ML 6143 (M); MS 6743 (S)	14
	11	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA LM 2896 (M); LSC 2896 (S)	8	33	33	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Columbia ML 6256 (M); MS 6856 (S)	17
	12	MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	19	34	38	RODGERS: VICTORY AT SEA, VOL. II RCA Victor Symph. Orch. (Bennett), RCA LM 2226 (M); LSC 2226 (S)	5
	13	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	10	35	—	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Phil. (Bernstein), Col. ML 5868 (M); MS 6468 (S)	1
	14	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	23	36	35	SIBELIUS FESTIVAL—FINLANDIA Phila. Orch. (Ormandy), Mormon Tab. Choir, Col. ML 6132 (M); MS 6732 (S)	4
	15	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP) Berlin Phil. Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	9	37	34	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	30
	16	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell/Phila. Orch. (Ormandy), Col. ML 5498 (M); MS 6193 (S)	6	38	39	SATIE PIANO MUSIC Aldo Ciccolini, Angel 35442 (M); (No Stereo)	2
	17	PUCCINI: MADAMA BUTTERFLY (3-12" LP) Price, Tucker/RCA Ital. Op. Orch. & Chor. (Leinsdorf), RCA LM 6160 (M); LSC 6160 (S)	4	39	36	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	21
	18	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	29	40	—	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA LM 2810 (M); LSC 2810 (S)	1
	19	WAGNER: LOHENGRIN (5-12" LP) Various Artists/Boston Symph. Orch. (Leinsdorf), RCA LM 6710 (M); LSC 6710 (S)	4				
	20	PUCCINI: LA BOHEME (2-12" LP) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	3				
	21	ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	17				
	22	MONTERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS RCA LM 2910 (M); LSC 2910 (S)	8				

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.	RODGERS: VICTORY AT SEA, VOL. I—RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	5.	BEST OF THE BOSTON POPS—Boston Pops (Fiedler), RCA LM 2810 (M); LSC 2810 (S)
2.	GERSHWIN: RHAPSODY IN BLUE—N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S)	6.	CONCERT IN THE PARK—Boston Pops (Fiedler), RCA LM 2677 (M); LSC 2677 (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)		



TONY BENNETT and trumpeter Bobby Hackett, both personal owners of Koss headphone sets, are seen here at New York Hi-Fi Show using the recently developed Model KO-727 phones manufactured by Koss Electronics, Inc.

Roanoke Retailer Promotes Rentals

ROANOKE, Va.—There's no doubt that tape recorder rentals help to sell machines—and therefore, it's worthwhile to get out of the store and promote rentals at every opportunity, in the opinion of Francis H. Ewald, head of Ewald-Clark, Inc., photographic and sound equipment dealers in Roanoke, Va.

Among the best possible customers for expensive, top-quality tape recorder equipment, of course, are business firms, manufacturers, distributors and sales organizations. More than two years ago, armed with a list of such firms which regularly hold sales meetings, need to demonstrate new products, etc., Ewald called on the executives of each, at the rate of two or three a day, carrying along typical good-quality tape recorders from his stock, which were offered at a

straight rental of \$7.50 per day.

Giving the purchasing agent, general manager, president of the firm a quick demonstration, Ewald pointed out the usefulness of such machines in keeping a transcript of every sales meeting, important conferences, in training new employees, etc., and capped the offer with a further discount of 20 per cent where machines are used for a week or longer. Likewise pointed up was the fact that Ewald-Clark operates two camera stores with complete tape-recorder departments, one in downtown Roanoke, another in a suburban shopping center, which made pickup and return a simple matter.

Purchase

Naturally, the idea which the Virginia photo retailer had in mind was merely the establishment of a pattern with such business firms which might easily lead to purchase of tape recorder equipment for their own use on a permanent basis. Consequently, he keeps after all such accounts by telephone, sends a thank-you note when a rental transaction has been completed, and keeps his renters up to the minute on what is available in the way of audio-visual equipment, available for their use.

There has been an outstandingly high percentage of sales per rental customer, despite the fact that in many instances, such commercial customers would actually be better off from a tax standpoint to get along on rentals alone. Numerous installations have amounted to as much as \$450-\$500, followed by another order for an in-plant music installation, Ewald reports, as commercial rentals accounts have found the simplicity and dependability of tape recorders much to their liking.

Net result of this type of promotion was an increase in recorder sales of better than 30 per cent last year over the previous year, nearly all of it directly ascribed to the build-up in the commercial market which rental operations brought about. Thoroughly pleased with the results, the Virginia photo retailer plans to keep up his prospecting program, calling on all firms which may logically be expected to have a need for tape recorder rental, and building continuously for bigger industrial sales.

Sipiora Calls for More Packaging Uniformity

CHICAGO—Album packaging and identification inconsistencies among manufacturers provoked Singer One-Stop president Fred Sipiora last week to call for standardization steps.

"In a day of automation," he declared, "the record industry is plagued by a hodge-podge of different systems of catalog numbering, identification symbols and positioning.

"Salability and ease of handling today depend on streamlined systems. I believe that one of the reasons many dealers no longer stock a depth of catalog—a disappointing fact to many manufacturers—is that systems variations make in-depth stock handling a nightmare. It's one of the ironies of the business."

Sipiora, who recently made

trade news by questioning the accuracy of published Top 40 radio sheets, suggested that the first standardization move should be the adoption of a consistent position for numbering albums.

"Numbers and titles on the back edge are a must for dealers back-stocking on shelves," Sipiora said. "And a number with title on the top edge for ease in browser box reading is advisable too. If the label wishes to show the catalog number elsewhere, as well, fine. But these edge positions should be uniform throughout the industry."

He noted that A&M, the industry's hottest album label, has only recently gone to edge numbering. Capitol, he was pleased to comment, has both back and top edge numbering.

Sipiora's second standardization suggestion was for uniformity of means for differentiating between "stereo" and "mono" albums. "The distinction should not only be made in a consistent manner," he said, "it should be made prominently."

He said that perhaps a numerical prefix to the catalog number would be the best system, after the Decca method employing a "7." Indicative of the confusion is the fact that other number prefixes are now in vogue indicating stereo ("9" for Blue Note and "4" for A&M, for example), and other companies, such as Columbia, use a combination of letters and numbers.

He noted that RCA adds to the general confusion by using virtually the same catalog number on some pop and classical releases.

Discussion

"Standardization in these areas would be a good discussion topic at next year's National Association of Music Merchants Association convention," he said. "The record dealer will have his own special business meeting there, and I would like to see representatives of the RIAA invited to attend."

"To bring order to a business that has never had order should be a major goal. In the past we've not had too many people with real organizational ability in our business; now we're getting them."

He added that the most acute nonconformity problems are to be found with smaller, independent labels.

Sipiora's third major standardization proposal favored showing titles of all cuts on the front of the album package. "This would be an invaluable sales aid. Customers are attracted by the cover but many never get past the front cover. They just don't bother to turn it over."

"There is so much product today that without standardized systems dealers will not be able to stock catalog," Sipiora said. "The lack of standardization in even these elementary areas I've mentioned is costing retailers millions of dollars every year, for wasted stock-handling time is one of the most costly overhead expenses."

In September, the National Association of Record Merchants

(Continued on page 73)

NAMM SERVICES

Merchandising Bulletins

A continuing series of articles describing National Association of Music Merchants (NAMM) services to the dealer. The series is presented in response to dealer requests.

CHICAGO — The National Association of Music Merchants' bag of dealer aids for members is full of ideas to help build sales. One idea is "merchandising bulletins."

Because consumers are stimulated to buy musical merchandise by the merchants who help them discover their needs through showing and telling how certain products will fulfill certain desires, NAMM publishes regular merchandising bulletins to alert dealers to a world of merchandising ideas.

Samples of the subjects in recent merchandising bulletins from NAMM include tie-ins with popular musical movies, Christmas sales planning and materials, National Music Week, tie-ins with music issues of national magazines, special films for social and service clubs and surveys of member-selling methods.

NAMM merchandising bulletins also provide ideas on how

to gain the greatest mileage out of various seasonal events that offer selling opportunities; suggested window and store displays; decorations; and newspaper releases of music and other sales builders.

For more information on NAMM services, contact National Association of Music Merchants; 222 West Adams Street, Chicago, Ill.

Arvin Demo Tapes Ready

COLUMBUS, Ind. — Arvin has produced the first of a series of demonstration tapes for its 1967 line of tape recorders. The series features original music picked to show the range of response, separation and fidelity of reproduction. Included is announcer Andre Baruch pointing out features of the Arvin unit. Among the artists are Carol Channing, Dick Van Dyke, Ray Charles, and the Enoch Light Orchestra. The first tape available is for Arvin Model 86L48A&S Solid State Tape Recorder.



BANDLEADER STAN KENTON IS BRIEFED on the workings and features of Craig Panorama tape recorders and car stereo units by Craig marketing director James W. Russell, left, and Craig Corp. president Robert Craig, center. Kenton will do Craig commercials during NBC-Radio broadcast of the Rose Bowl Game Jan. 2.



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DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 r.p.m. oldies 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

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MISCELLANEOUS

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INTERNATIONAL EXCHANGE

ENGLAND

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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.

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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.

INTERNATIONAL EXCHANGE ADVERTISING RATES

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.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion.
DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

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.

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VIDEOTAPED VIETNAM VISIT was made possible recently by the Ampex Corp. Via video tape recordings made to test a proposed system of "video tape letters home," Sp/4 Edward A. Bailey, of Tinley Park, Ill., is here seen visiting with his parents, Mr. and Mrs. Charles W. Bailey, and his niece, Jenifer.

Scanning The News

Radio Corp. of America racked up third-quarter and nine-month records, according to executive committee chairman Elmer W. Engstrom and president Robert Sarnoff. Third-quarter earnings rose to \$29.9 million on \$645.6 million volume and nine-month profits were up 28 per cent to \$85.9 million on \$1.8 billion in sales, a 20 per cent increase in volume. It was the fifth consecutive record for nine-month earnings and the 22d consecutive quarter in which profits exceeded those of the preceding year's comparable period. . . . At the Electronic Industries Association's Fall Conference in San Francisco this week (17-20) EIA president Robert W. Galvin is to present a "Mid-Year Review And Outlook" on progress and problems of the electronics industry. . . . Craig Panorama, Inc. will sponsor NBC's radio network broadcast of the Rose Bowl game Jan. 2, according to president Robert Craig, and will advertise car stereo, tape recorders and radios. Craig has signed Stan Kenton for the commercials. . . . The Hon. Robert W. Scott, Lieutenant Governor of North Carolina, spoke Oct. 5 at ceremonies dedicating the new entertainment electronics division plant constructed by Sylvania at Smithfield, N. C. . . . Visual Electronics Corp. has opened a new Midwestern regional office at 20 North Wacker Drive in Chicago. . . . Henry Ford, II, chairman of the board of Ford Motor Co. and Robert O. Fickes, Ford vice-president and chief executive officer of Philco have announced the changing of the name "Philco" to "Philco-Ford Corp." "This name change is intended to establish greater public recognition of the direct parent-subsidary relationship of the Ford and Philco organizations," Fickes said. . . . Califorme/Roberts has opened a new customer service center at 6017 Venice Boulevard, Los Angeles. It will stock components for everything from tape recorders to guitars. . . .

New display racks for tape cartridges are available from Amos Heilicher in Minneapolis and Larry Finley in New York. Heilicher's rack is glass-enclosed; Finley's is circular and permits the customer to touch but not take. . . . Zenith president Joseph S. Wright has stated that the company strongly supports the Federal Communications Commission's proposals for establishing over-the-air subscription television nationwide. The first large-scale subscription operation is now in its fifth year in Hartford, Conn. . . . A Broadway-style production will introduce Philco-Ford's 1968 models at the Palazzo del Cinema in Venice (sight of the festival) next May. . . . Some 5,000 dealers will be air-lifted to Venice via 60 chartered aircraft. It'll be the largest such convention ever held in the historic city. Ampex's Detroit district manager William L. Haas (consumer and educational products division) was recently named manager of the year for his sales record. . . . Moves in management: Roy C. Reeves from director of appliance marketing at Philco-Ford to manager of market planning, advanced marketing operation for the consumer electronics division of General Electric Co.; George E. Dube from the United Fresh Fruit and Vegetable Association to assist Jack Wayman as staff vice-president of the Electronic Industries Association's Consumer Products Division; Norman Bullock from assistant manager of production planning for Zenith Sales Corp. to the firm's new post of co-ordinator of marketing systems.

RAY BRACK



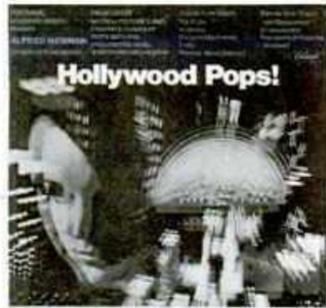
Shure mixer

Shure Brothers microphone/musical instrument mixer. Can use up to five electric guitars, basses, console organs, or microphones or any combination of five with an existing guitar or P.A. amplifier. Each input on the mixer has separate volume control and a master volume control simultaneously controls gain of all inputs. The unit is fully transistorized, portable and weighs four pounds. It lists at \$97.50 and several optional accessories are available.

Sipiora Calls

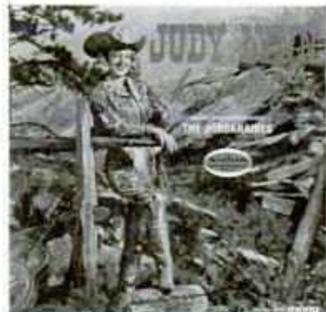
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disers called for standardization in methods of indicating suggested list price, price sticker positioning, tape cartridge packaging, catalog number positioning, distinction between "monaural" and "stereo," exterior package title listings and numbering of replacement needles for phonographs.



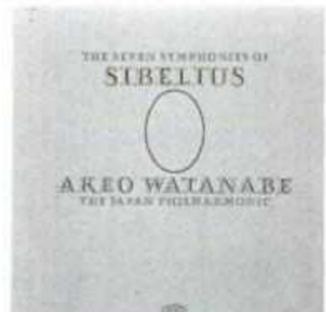
POP SPOTLIGHT
HOLLYWOOD POPS!
Hollywood Bowl Symphony (Newman). Capitol 8639 (M); SP 8639 (S)

The light, frothy classical works of Berlioz and Khachaturian are performed in distinguished fashion by Alfred Newman and the Hollywood Bowl Symphony Orchestra. Newman also performs his own works, scores for "The Robe" and "Captain From Castile," with verve and style.



COUNTRY SPOTLIGHT
HONEY STUFF
Judy Lynn. Musicor MM 2112 (M); MS 3122 (S)

Judy Lynn, a constant seller in the country field, has done an outstanding job on this LP with such tunes as "Honey Stuff," "Have a Heartache on Me," and "Please Take Me Back." The LP should get ample exposure on country music radio stations.



CLASSICAL SPOTLIGHT
THE SEVEN SYMPHONIES OF SIBELIUS
Japan Philharmonic (Watanabe). Epic SC 6057 (M); SBC 157 (S)

Poignant and flowing performances and sharp conducting make this five-record set a monumental addition to other versions. Maestro Watanabe's reading can be subtle and dazzling, simple and somber. All in all, the symphonies contain immense power and beauty.



LOW PRICE CLASSICAL SPOTLIGHT
MAHLER: SONGS OF A WAYFARER/KINDERTOTENLIEDER
Christa Ludwig/Philharmonia Orch. (Boult/Vandernoot). Seraphim 60026 (M); S 60026 (S)

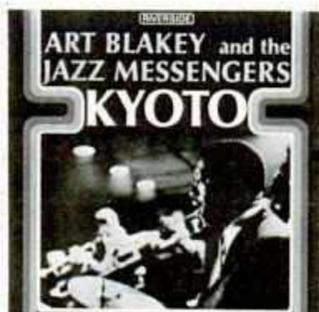
Seraphim has come up with another winner in this moving collection by Christa Ludwig. Her artistry in "Songs of a Wayfarer" and "Der Kindertotenlieder" makes both cycles moving experiences of this reissue.

SEE ALBUM REVIEWS ON BACK COVER



LOW PRICE CLASSICAL SPOTLIGHT
FALLA/ALBENIZI/GRANADOS
Royal Philharmonic (Rodzinski). Seraphim 60021 (M); S 60021 (S)

Rodzinski hits the mark in this delightful recording of some years ago. The short passages from "The Three Cornered Hat" are rhythmic "vignettes" strung together by the conductor's tight control. On the flip side are such as "Ritual Fire Dance," "Andaluz," the fifth in a set of 12 Spanish dances, and the colorful "El Corpus en Sevilla."



JAZZ SPOTLIGHT
KYTO
Art Blakey and the Jazz Messengers. Riverside 493 (M)

Art Blakey's talented crew has been playing in Japan since the early 1960's. One side of this album is completely Japanese-oriented, while the other is the standard U. S. Blakey fare. By any standard, it's superior jazz, and commercial as well.



INTERNATIONAL SPOTLIGHT
LA COMBINACION PERFECTA (The Perfect Combination)
Gilberto Monroig-Tito Puente. Aleore Records LPA 8530 (M); SLP 8530 (S)

Aptly titled, this pressing has the popular Puerto Rican vocalist, Monroig, with the orchestra of Tito Puente. Add the arrangements of Redhames Reyes Alfau and songs like "The Shadow of Your Smile," "Strangers in the Night," "Prefiero Tues Mentiras," and "Noche Tras Noche" and eight other top tunes and you have a danceable disk that should score.



INTERNATIONAL SPOTLIGHT
THE BEST OF PAUL KUHN
Capitol T 10428 (M); ST 10428 (S)

Kuhn's name is enough to ensure sales to the many in the large German market. Add to this a collection of his hits like "Es gibt kein Bier auf Hawaii," "Bier ist die Seele vom Klavier," "Gib dem Bub die Geige nicht" and "Milch macht muede Maennar munter," and you have an international winner.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

GUANTANAMERA

Sandpipers, A&M LP 117 (M); SP 4117 (S) (108-00117-3; 108-04117-5)

★ 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.

FAITHFUL FOREVER . . .

Marianne Faithfull, London LL 3482 (M); PS 482 (S) (640-03482-3; 640-00482-5)

SWEET PEA . . .

Tommy Roe, ABC ABC 575 (M); ABCS 575 (S) (105-00575-3; 105-00575-5)

HAWAII . . .

Soundtrack, United Artists UAL 4143 (M); UAS 5143 (S) (875-04143-3; 875-05143-5)

ALFIE . . .

Carmen McRae, Mainstream 56084 (M); S 6084 (S) (643-56084-3; 643-06084-5)

MORE I CANNOT WISH YOU . . .

Ed Ames, RCA Victor LPM 3636 (M); LSP 3636 (S) (775-03636-3; 775-03636-5)

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.



SOUNDTRACK SPECIAL MERIT

THE WRONG BOX

Soundtrack. Mainstream 6088 (S); 56088 (M)

John Barry has written another outstanding score, and on an entirely different vein from those written for the James Bond films. This is a stately, sedate score, but never a static one. The film has opened to strong reviews and should be a box-office success.



POP SPECIAL MERIT

SIDE BY SIDE

Sandler & Young. Capitol T 2598 (M); ST 2598 (S)

Sandler & Young have been developing a strong following in the nightclub circuit these past few months and they're bound to get a similar reaction on disks with their debut LP. The boys are charming and slick and display sharp harmony styles in a highly enjoyable manner.



POP SPECIAL MERIT

BITTER ACID

Mauricio Smith. Mainstream 56085 (M); 6085 (S)

This rockin' LP with a Latin flavor debuts a brilliant Panamanian musician in 12 danceable selections. Smith plays the alto sax, flute with a fine ensemble. This young artist has what it takes to make a dent with such cuts as "More Bread," "El Green Hornet," "Killer Joe," "Hot Peppers Part I" and "More Hot Peppers Part II." Other numbers are also well done.



LOW PRICE CHRISTMAS SPECIAL MERIT

CHRISTMAS HYMNS & CAROLS

Bob Ralston at the Organ with Chimes and Chorus. RCA Camden (Budget) AL 994 (M); CAS 994 (S)

Bob Ralston, an important feature of Lawrence Welk's TV show, offers a joyous Yule sound that buyers will take to strongly this holiday season. The organ, chimes and chorus contribute to a festive and inspirational nature.



LOW PRICE CLASSICAL SPECIAL MERIT

JOSEF HAYDEN (Short Masterpieces for the Keyboard)

Nadia Reisenberg, Pianist. Monitor MC 2098 (M); MCS 2098 (S)

Russian-born Nadia Reisenberg, distinguished for her Mozart concerti feats, changes composers here but not her distinguished style. Especially arresting is her treatment of the "Fantasy in C Major," to which she gives a telling reading (one can see her crossing hands).



LOW PRICE CLASSICAL SPECIAL MERIT

GREAT GERMAN SONGS

Hans Hotter/Gerald Moore. Seraphim 60025 (M); S 60025 (S)

Hotter, an outstanding artist who's been delighting audiences for more than 35 years, effectively handles songs of Schubert, Schumann and Richard Strauss in this important lieder reissue. The nine Schubert selections include "Der Lindenbaum" and "Abschied." Schumann's "Die beiden Grenadiere" is another high spot of this memorable disk. Moore, as usual, supplies expert accompaniment.



LOW PRICE CLASSICAL SPECIAL MERIT

BACH: CANTATA BWV 199—CANTATA BWV 209

Maria Stader/Cologne Soloists Ensemble (Mueller-Bruehl). Nonesuch H 1136 (M); H 71136 (S)

The flexible, expressive soprano voice of Maria Stader does justice to these fine cantatas "BWV 199 (Mein Herze schwimmt im Blut)" and "BWV 209 (Non se che sia dolore)." The sacred German-language work contrasts with the Italian-language work The Cologne Soloists Ensemble furnishes appropriate baroque support.



JAZZ SPECIAL MERIT

BUD SHANK & THE SAX SECTION

Pacific Jazz PJ 10110 (M); ST 20110 (S)

Six saxes and rhythm-playing Bob Florence arrangements of goodies like "Take Five," "Here's That Rainy Day" and "Sidewinder." A novel and highly commercial package for pop and jazz fans.



JAZZ SPECIAL MERIT

CHICO HAMILTON (Jazz Milestones Series)

Pacific Jazz PJ 10108 (M); ST 20108 (S)

Chico Hamilton's cool and detached approach to jazz may not be everybody's cup of tea, but for the aficionado, drummer Hamilton ranks with the best. Both Buddy Collette and Paul Horn on tenor and alto sax respectively, make their substantial contributions.



JAZZ SPECIAL MERIT

THE GOLDEN SWORD

Gerald Wilson Ork. Pacific Jazz PJ 10111 (M); ST 20111 (S)

Big band Mexican bag with the emphasis on jazz. Mostly originals by Wilson, the tunes here are of the "concert jazz" category, though swingy and not far out. A most listenable album.



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

KALEIDOSCOPE
Soundtrack. Warner Bros. 1663 (S)

DEAR JOHN
Soundtrack. Dunhill OC D 55001 (M); OCS 5501 (S)

POPULAR

FOREVER FRANK
Frank Sinatra. Capitol DT 2602 (M)

FRANK SINATRA'S GREATEST HITS VOL. II
Columbia CL 2572 (M); CS 9372 (S)

THE BEST OF DEAN MARTIN
Capitol DT 2601 (S)

A POINT OF VIEW
Bobby Cole. Concentric S/1000 (S); M/1000 (M)

BIG HIT SOUNDS OF THE NEW CLASSIC SINGERS
Capitol T 2599 (M); ST 2599 (S)

MORE SKITCH TONIGHT
Skitch Henderson & the "Tonight Show" Orchestra. Columbia CL 2450 (M); CS 9250 (S)

NEW (Shlpstads-Johnson) ICE FOLLIES
Peter King, His orch. & Chorus. Dot Records DLP 3757 (M); DLP 25757 (S)

THE GREEN HORNET
Original Television Score, Comp. & Cond. by Billy May. 20th Century-Fox Records 3186 (M)

ROMANTIC RIVIERA
Bruno Canfora & His Orchestra. Monument MLP 8056 (M); SLP 18056 (S)

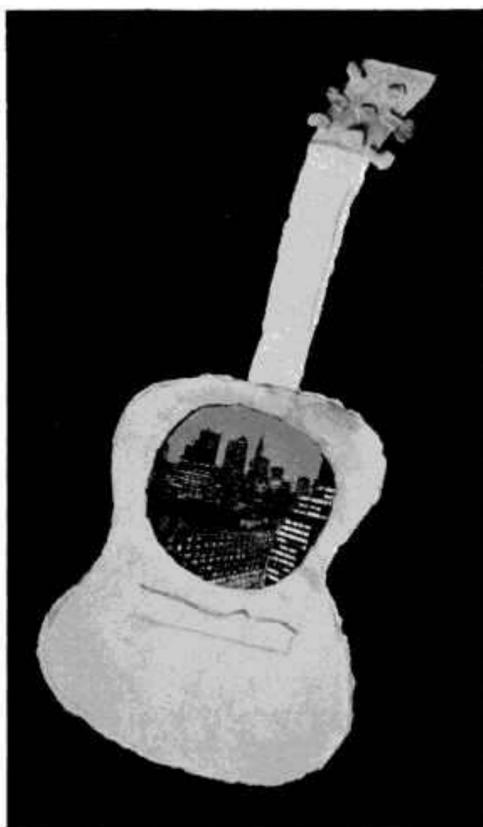
THE TROPICAL STYLE OF FRANKIE CARLE
RCA Victor LPM 3609 (M); LSP 3609 (S)

"MOD" CONCERT
Pro Arte Orchestra (Vinter). Capitol P 8642 (M); SP 8642 (S)

22 GOOD GUY GOLDIES VOL. 1
Gary Stevens. Lost Nite 114 (M)

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.



Congratulations!

TO THE WINNERS OF THE 1966 BMI COUNTRY MUSIC ACHIEVEMENT AWARDS!

ALMOST PERSUADED

Glenn Sutton
Billy Sherrill
Al Gallico Music Corporation

ARTIFICIAL ROSE

Tom Hall
Newkeys Music, Inc.

BABY

Ray Griff
Blue Echo Music, Inc.

BEHIND THE TEARS

Ned Miller
Sue Miller
Central Songs, Inc.

BELLES OF SOUTHERN BELL

Don Wayne
Tree Publishing Co., Inc.

BUCKAROO

Bob Morris
Blue Book

DEAR UNCLE SAM

Loretta Lynn
Sure-Fire Music Company, Inc.

DISTANT DRUMS

Cindy Walker
Combine Music Corp.

DON'T TOUCH ME

Hank Cochran
Pamper Music, Inc.

ENGLAND SWINGS

Roger Miller
Tree Publishing Co., Inc.

EVIL ON YOUR MIND

Harlan Howard
Wilderness Music Publishing Co., Inc.

FLOWERS ON THE WALL

Lewis DeWitt
Southwind Music, Inc.

GET YOUR LIE THE WAY YOU WANT IT

Buddy Mize
Blue Crest Music, Inc.

GIDDYUP GO

Tommy Hill
Red Sovine
Starday Music

GREEN GREEN GRASS OF HOME

Curly Putman
Tree Publishing Co., Inc.

HELLO VIET NAM

Tom Hall
Newkeys Music, Inc.

THE HOME YOU'RE TEARING DOWN

Betty Sue Perry
Sure-Fire Music Company, Inc.

HUSBANDS AND WIVES

Roger Miller
Tree Publishing Co., Inc.

I LOVE YOU DROPS

Bill Anderson
Moss Rose Publications, Inc.

I WANT TO GO WITH YOU

Hank Cochran
Pamper Music, Inc.

IF I TALK TO HIM

Dolores Edgin
Priscilla Mitchell
Vector Music

IT'S ALL OVER

Harlan Howard
Jan Howard
Wilderness Music Publishing Co., Inc.

I'VE BEEN A LONG TIME LEAVING

Roger Miller
Tree Publishing Co., Inc.

KANSAS CITY STAR

Roger Miller
Tree Publishing Co., Inc.

THE LAST WORD IN LONESOME IS ME

Roger Miller
Tree Publishing Co., Inc.

LIVING IN A HOUSE FULL OF LOVE

Glenn Sutton
Billy Sherrill
Al Gallico Music Corporation

LOVE BUG

Wayne Kemp
Curtis Wayne
Glad Music Company
Black Jack Publishing

LOVIN' MACHINE

Larry Kingston
Window Music Publishers
Mayhew Music

MAKE THE WORLD GO AWAY

Hank Cochran
Pamper Music, Inc.

MAY THE BIRD OF PARADISE FLY UP YOUR NOSE

Neal Merritt
Central Songs, Inc.

NOBODY BUT A FOOL

Bill Anderson
Stallion Music, Inc.

THE ONE ON THE LEFT IS ON THE RIGHT

Jack Clement
Jack Music, Inc.

ONLY YOU (CAN BREAK MY HEART)

Buck Owens
Blue Book

PUT IT OFF UNTIL TOMORROW

Dolly Parton
B. E. Owens
Combine Music Corp.

SNOWFLAKE

Ned Miller
Open Road Music, Inc.
Rondo Music

SOMEONE BEFORE ME

Bob Hicks
Sure-Fire Music Company, Inc.

STANDING IN THE SHADOWS

Hank Williams, Jr.
Ly-Rann Music

THE STREETS OF BALTIMORE

Tompall Glaser
Harlan Howard
Glaser Publications

SWINGING DOORS

Merle Haggard
Blue Book

TAKE ME

George Jones
Leon Payne
Glad Music Company

THINK OF ME

Estella Olson
Don Rich
Blue Book

TIPPY TOEING

Bobby Harden
Window Music Publishers

TRUE LOVE'S A BLESSING

Sonny James
Carol Smith
Marson Incorporated

WAITIN' IN YOUR WELFARE LINE

Nat Stuckey
Don Rich
Buck Owens
Blue Book

WHAT KINDA DEAL IS THIS

Wayne Gilbreath
Lonzo and Oscar Publishing Co., Inc.

WHAT WE'RE FIGHTING FOR

Tom Hall
Newkeys Music, Inc.

WOULD YOU HOLD IT AGAINST ME

Dottie West
Bill West
Tree Publishing Co., Inc.

YOU AIN'T WOMAN ENOUGH

Loretta Lynn
Sure-Fire Music Company, Inc.

All the worlds of music for all of today's audience

BMI
BROADCAST MUSIC, INC.

ALBUM REVIEWS



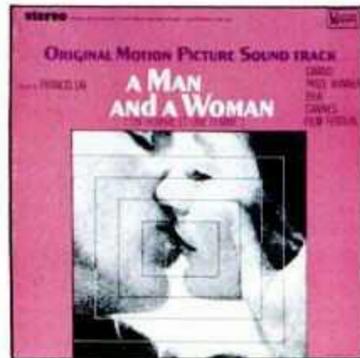
Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



SOUNDTRACK SPOTLIGHT

A MAN AND A WOMAN
("Un Homme Et Une Femme")
Soundtrack. United Artists UAS 5147 (S)

From the Grand prize winner of the 1966 Cannes Film Festival comes this enchanting vocal and instrumental soundtrack album. The words are French but the compositions transcend the entire musical spectrum as the soft, delicate voices of Nicole Croisille and Pierre Barouh shine through. A top-notch movie track.



POP SPOTLIGHT

THE BEST OF JONAH JONES

Capitol T 2594 (M); ST 2594 (S)

Some of Jonah Jones' most memorable excursions on the Capitol label are re-packaged here for new delights. The sound is big and brassy and sometimes haunting and sometimes bright, but it's Jones' breezy trumpet that carries the day all the way.



POP SPOTLIGHT

SOUNDS FROM THE GROOVE-YARD
Various Artists. Columbia CL 2559 (M); CS 9359 (S)

Aimed right for the teen market, Columbia has taken some of their smash hits and combined them into one album. Numbers include Dion's rocking "Ruby Baby," Anita Bryant's "Paper Roses," Aretha Franklin's soulful "Runnin' Out of Fools" and the hot-rod sound of the Ripchords singing "Hey Little Cobra."



POP SPOTLIGHT

FOR THE NIGHT PEOPLE

Julie London. Liberty LRP 3478 (M); LST 7478 (S)

Julie London's husky voice is ideally suited for Don Bagley's slow, sexy arrangements of standards like "I Got It Bad," "Dream" and "Am I Blue?" Miss London creates a mood tailor-made for a bachelor's wool gathering. The mood is mellow, and the sound is sensuous.



CHRISTMAS SPOTLIGHTS

A MERRY MANCINI CHRISTMAS
Henry Mancini (His Orchestra and Chorus). RCA Victor LPM 3612 (M); LSP 3612 (S)

Henry Mancini's memorable musical trademark has finally been implanted on the music of Christmas. It's an important addition to the Christmas shelf because Mancini's arrangements are as fresh and familiar as the material is familiar and lasting.



CHRISTMAS SPOTLIGHT

NAVIDAD MEANS CHRISTMAS
Eydie Gorme and the Trio Las Panchos. Columbia CL 2557; CS 9357

Eydie Gorme and Trio Las Panchos have secured stature as a team with three previous LP's so there is no doubt that this offering will shoot to the top of the seasonal charts. The gay and joyous moods of the season are excellently interwoven, making it a happy holiday, indeed.



CHRISTMAS SPOTLIGHT

CHRISTMAS WITH THE CHRISTIES
The New Christy Minstrels. Columbia CS 9356 (M); CL 2556 (S)

The Christies bring new verve to a dozen holiday evergreens in their own distinctive sound. Album should prove a top season seller every year. They have a new fast-paced approach to "Do You Hear What I Hear," and bring additional zest to "Sleigh Ride." Well produced and performed.



CHRISTMAS SPOTLIGHT

CHRISTMAS IS... PERCY FAITH
Percy Faith, His Ork and Chorus. Columbia CL 2577; CS 9377

Percy Faith can't miss on this one—it's schmaltz with taste. Cuts include such winners as "I'll Be Home for Christmas," "White Christmas," "The Little Drummer Boy." The title song, beautifully executed, sets the pace.



CHRISTMAS SPOTLIGHT

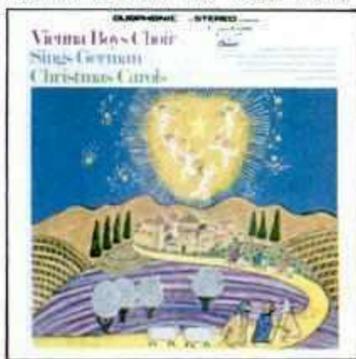
THE BEST OF ROGER WAGNER CHORALE
Christmas Carols. Capitol W 2591 (M); SW 2591 (S)

This "best of" collection of Christmas music will stand up strongly in the rush for seasonal LP's this year. Wagner's way is sure and inspiring, and he steers his chorale through some eloquent passages that have become Yuletide memorables.

CHRISTMAS SPOTLIGHT

VIENNA BOYS CHOIR SINGS GERMAN CHRISTMAS CAROLS
Capitol DT 10445 (M)

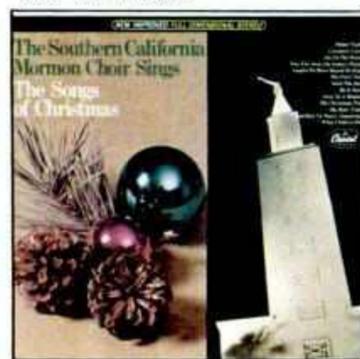
A natural for holiday-giving in any language. The world-famous Vienna Boys Choir stylishly sings a series of popular carols, including "O Tanenbaum," "Silent Night (Stille Nacht)," and "Adeste Fidelis."



CHRISTMAS SPOTLIGHT

SOUTHERN CALIFORNIA MORMON CHOR SINGS THE SONGS OF CHRISTMAS
Capitol T 2590 (M); ST 2590 (S)

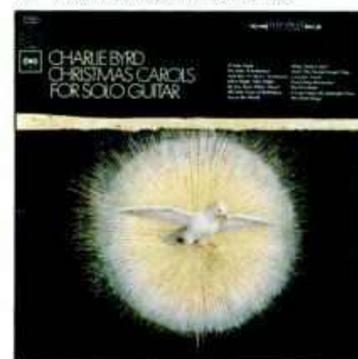
Here's a "must" record for dealers to stock not only for this Yule but for all Yules. The tone is harmonious; choir singing is absorbing, and the arranging is rich. Songs here include "The First Noel," "O Christmas Tree," "Deck the Halls" and "Away in a Manger."



CHRISTMAS SPOTLIGHT

CHARLIE BYRD CHRISTMAS CAROLS FOR SOLO GUITAR
Columbia CL 2555 (M); CS 9355 (S)

Superb treatments of classic carols by the solo Byrd guitar should put this package high on the charts in forthcoming weeks. Played to perfection in their original plaintive form, "O Holy Night" and "The First Noel," among others, sparkle with the true meaning of Christmas.



CHRISTMAS SPOTLIGHT

COUNTRY CHRISTMAS
Loretta Lynn. Decca DL 4817 (M); DL 74817 (S)

The album's beautiful songs include "Country Christmas," "White Christmas," "Away in a Manger"—all great programming material for country music stations, and this will create high sales. The Manger tune deserves a single. Possibly her best effort to date.



CHRISTMAS SPOTLIGHT

MY CHRISTMAS DREAM
Sonny James. Capitol T 2589 (M); ST 2589 (S)

The Southern Gentleman adds his own kind of magic to the music of Christmas and the result is a powerhouse for holiday programming and sales. His interpretation of "Little Drummer Boy" is second to none. Other standouts include his medley of "Silent Night" and "The First Noel," in which he is joined by a glorious choir. Exceptional package.

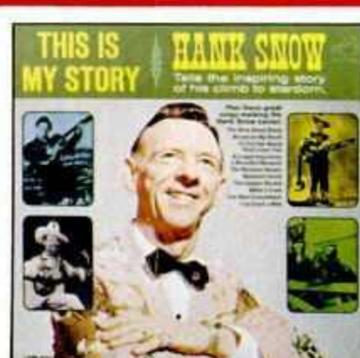


COUNTRY SPOTLIGHT

THE BEST OF TEX RITTER

Capitol DT 2595 (M)

Most of these tunes are collector's items—"High Noon," "Boll Weevil," "Jealous Heart," and "I Dreamed of a Hill-Billy Heaven." The LP contains the original recordings, some dating back to 1944. Because of the vast number of Ritter fans around the world, this album can't miss as a big seller.



COUNTRY SPOTLIGHT

THIS IS MY STORY HANK SNOW

Hank Snow. RCA Victor LPM 6014 (M); LSP 6014 (S)

A landmark collector's item—the story of the climb of Hank Snow, as he tells it in words and song. Songs include "The Rhumba Boogie," "I've Been Everywhere," and "Miller's Cave." Voices on this LP include Hank Williams, Gov. Frank Clement and Grant Turner.

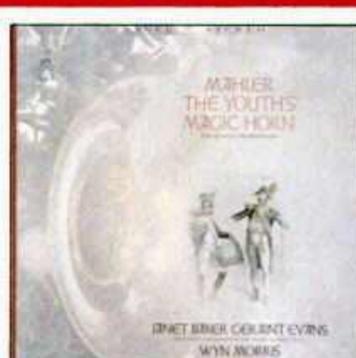


CLASSICAL SPOTLIGHT

THE ART OF MARIA CALLAS

Angel B 3696 (M); SB 3696 (S)

A collection of arias drawn from previous recordings whets the appetite for new product by the top-selling disk star. The package includes such favorites as "Una Voce poco fa," mad scene from "Lucia," "Visi di d'arte," "Habanera," "Depuis le jour," and sleepwalking scene from "Macbeth."

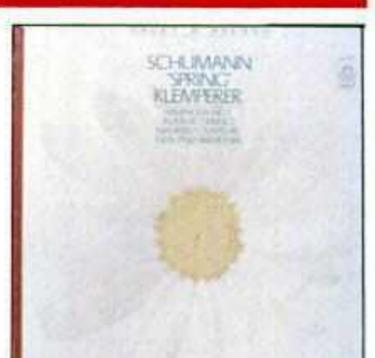


CLASSICAL SPOTLIGHT

MAHLER: THE YOUTH'S MAGIC HORN

Janet Baker/Geraint Evans/London Philharmonic (Morris). Angel 36380 (M); S 36380 (S)

Miss Baker picks up all the honors here in a stirring translation that points out her power. Geraint Evans' baritone could not be better. It's far-reaching and crisp. Orchestra and conductor Wyn Morris are smooth.



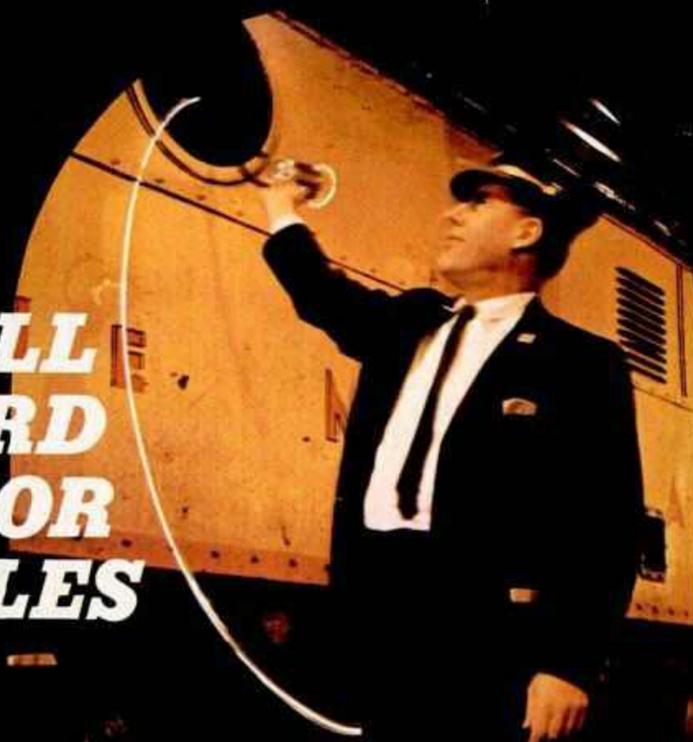
CLASSICAL SPOTLIGHT

SCHUMANN: SPRING SYMPHONY

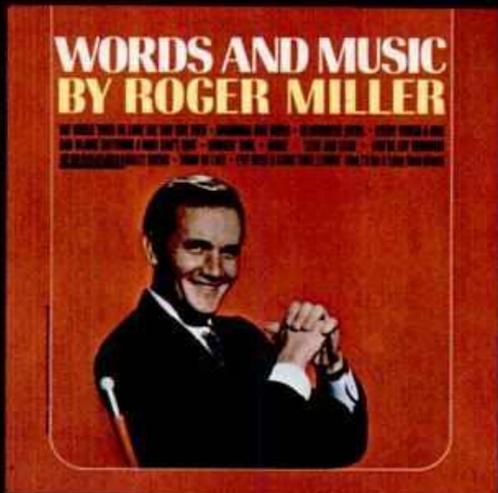
New Philharmonia Orch. (Klemperer). Angel 36353 (M); S-3653 (S)

Klemperer guides the New Philharmonia to rich and exuberant performances in the "Spring" symphony as he weaves out this blissful period in the composer's life. There's more life, more of the elation here than in other recordings.

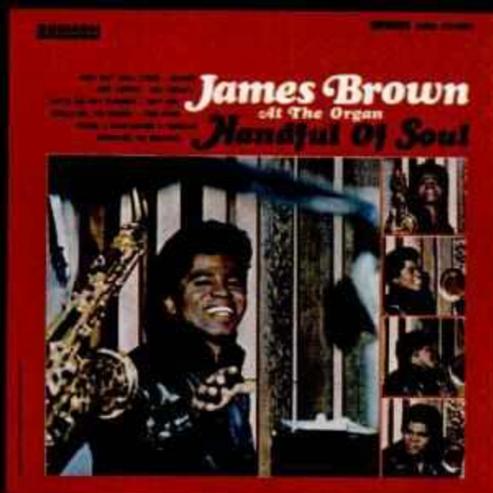
ALL ABOARD FOR SALES



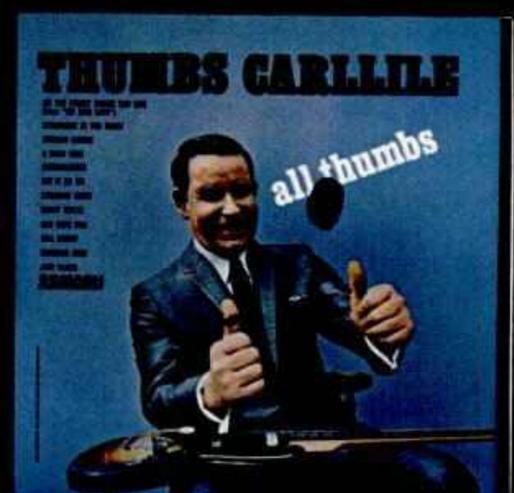
**New Smash/Fontana albums
recorded expressly for Hitsville**



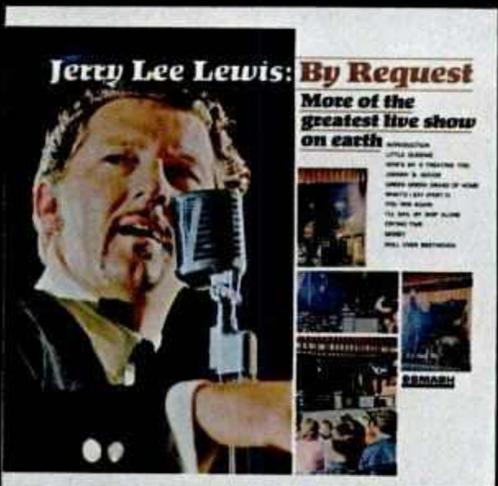
ROGER MILLER—WORDS AND MUSIC BY ROGER MILLER.
MGS 27075/SRS 67075



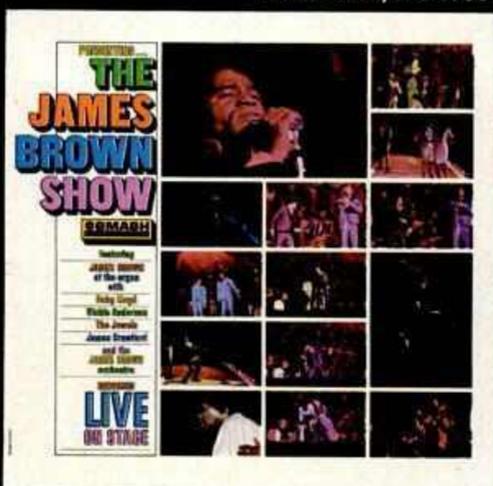
JAMES BROWN—HANDFUL OF SOUL—Featuring James Brown At The Organ.
MGS 27084/SRS 67084



THUMBS CARLLILE—ALL THUMBS.
MGS 27085/SRS 67085



JERRY LEE LEWIS—BY REQUEST... MORE OF THE GREATEST LIVE SHOW ON EARTH.
MGS 27086/SRS 67086



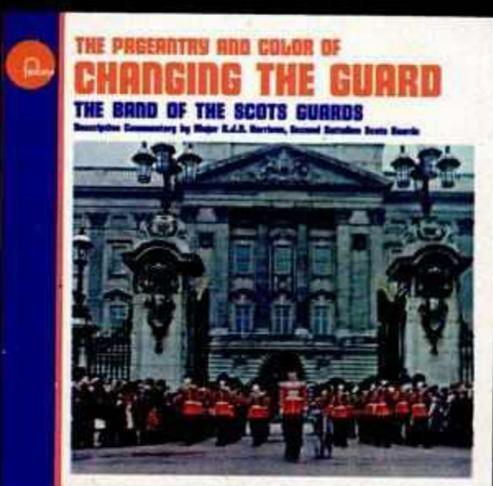
VARIOUS ARTISTS—PRESENTING... THE JAMES BROWN SHOW.
MGS 27087/SRS 67087



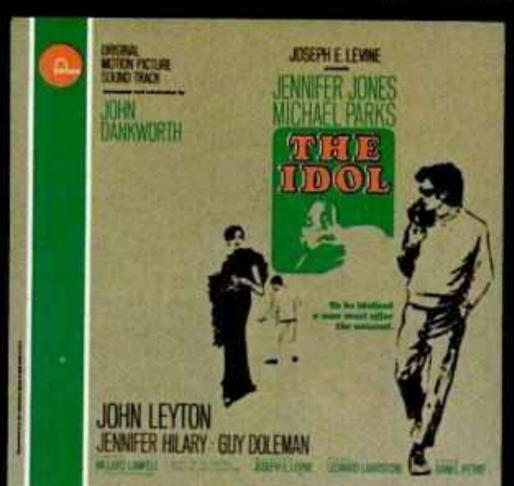
GLORIA LYNNE—WHERE IT'S AT.
MGF 27555/SRF 67555



GALS & PALS—Sing SOMETHIN' FOR EVERYONE.
MGF 27557/SRF 67557



THE BAND OF THE SCOTS GUARDS—THE PAGEANTRY AND COLOR OF CHANGING THE GUARD.
MGF 27558/SRF 67558



ORIGINAL MOTION PICTURE SOUNDTRACK COMPOSED AND CONDUCTED BY JOHN DANKWORTH—Joseph E. Levine's THE IDOL.
MGF 27559/SRF 67559

SMASH
RECORDS

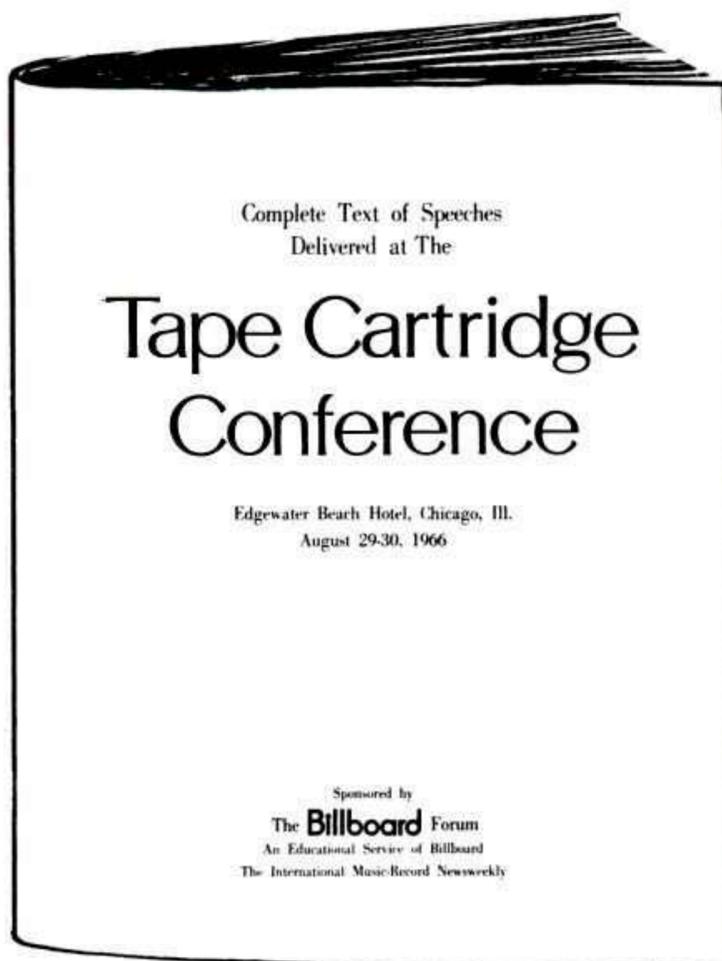


The Tape Cartridge Conference Report Book

(Limited Supply Available at \$5 Per Copy)

The complete text of all speeches delivered at the Billboard Forum's Tape Cartridge Conference recently held in Chicago.

**ALL-ENCOMPASSING PROGRAM
OF TOPICS COVERED BY
MAJOR INDUSTRY LEADERS**



A unique and vital 56-page transcription of the first inter-industry seminar ever conducted for key industry leaders in the burgeoning Tape Cartridge field.

YOUR FUTURE IN THE TAPE CARTRIDGE FIELD

- INTRODUCTION: Hal B. Cook
- IN WHAT DIRECTIONS WILL THE TAPE CARTRIDGE FIELD GO—ITS PITFALLS AND PROMISES: Mort L. Nasatir
- BIRTH OF AN INDUSTRY: Lee Zhito
- THE POTENTIAL FOR SALES—A FORECAST OF MARKET OPPORTUNITIES: Andrew J. Csida
- THE PROFITABILITY IN DEVELOPING AN INSTALLATION CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES: Earl Muntz
- THE ROLE OF THE WHOLESALE IN THE TAPE CARTRIDGE BUSINESS: Larry Finley
- DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES AT THE RETAIL LEVEL: Ethan Caston
- POINT OF SALE—BIRTHPLACE OR GRAVEYARD: Stanley Gortikov
- DISPLAYING, PROMOTING AND SELLING TAPE EQUIPMENT AT THE RETAIL LEVEL: Robert White
- PURCHASING, INVENTORY AND INVESTMENT CONSIDERATIONS IN CARTRIDGE AND EQUIPMENT RETAILING: Amos Heilicher
- SELLING TO KEY MARKETS
 - OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD: Harold K. Sperlich
 - OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE HOME: John A. O'Hara

SELLING THROUGH DEALERS

- AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Jack Frankford
- A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Arthur C. Grobart
- AN AUTO ACCESSORY DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Arnold F. Woolf
- A DEPARTMENT STORE'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Darse Crandall

SELLING THROUGH WHOLESALERS

- EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES THROUGH A RACK JOBBER: Cecil Steen
- EVALUATION OF EXPERIENCE IN SELLING TAPE CARTRIDGES AND EQUIPMENT THROUGH A DISTRIBUTOR: James Shipley
- EVALUATION OF EXPERIENCE IN SELLING TAPE THROUGH A ONE-STOP: Michael J. Daniel

NEW HORIZONS FOR THE TAPE CARTRIDGE BUSINESS IN PENETRATING BROADER MARKETS: James R. Gall

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BULK VENDING news

Eppy Blossoms New 'Fruity' Capsule for 10c Vending Only

By HANK FOX

NEW YORK—Eppy Charms will introduce a specially de-

SCHOENBACH CO.

Manufacturers Representative
Acorn - Amco Distributor

MACHINES



With every OAK VISTA Model 5c venter, we are offering ONE FREE FILL (200 ct.) of capsules.

FULL PRICE: \$18.50
f.o.b. Brooklyn, N.Y.
If this ad is returned with order.

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
16 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) P Resident 2-2900

signed capsule to be used for ten cent vending exclusively. It is believed that this marks the first time that any bulk vending manufacturer has attempted to differentiate between the packaging of five cent and ten cent items. Eppy will show the new copyrighted product to the trade at his Conrad Hilton suite during the NVA board meeting in Chicago.

The capsules are called "Fruities," molded and designed to resemble miniature fruits in



Fruity 10-Cent

appearance, color and texture. Topping each of the six varieties, there is a small green leaf. The assortment includes lemons, limes, oranges, plums, tomatoes and peaches. When the Fruities are placed into a vending unit, the globe is said to look like a bowl of fruit.

"There must be a differentiation between the five and ten

cent capsules," said George Eppy, president of the company. "A consumer must recognize a higher priced item immediately. We have seen 13 years of the same capsule."

"All operators constantly seek merchandise which are labelled 'hot items,' he continued. "The Fruity singles itself out from other products on nearby stands and thereby increases sales by attracting more attention."

Eppy added that the new capsule prevents the customer from being confused as to the five cent and ten cent items. "The only way a customer knows the difference is by reading the label on the machine. If the label is ripped off, he can't tell until he puts money in."

"All other industries have repeatedly changed their packaging. We've changed the capsule design several times, but we never distinguished the (Continued on page 80)

Lawson Sole Green Hornet Distributor

NEW YORK—The Lawson Novelty Co., official licensee for Green Hornet will handle all distribution to the bulk vending trade exclusively. All previous distribution rights that were assigned have been recalled.

A Capsule History

NEW YORK—Some 13½ years ago, the industry would come to a major share of the single charms at 5, 10 cents per item through mechanisms which could be adjusted to accommodate a variety of items.

The manufacturer was George Eppy and at that time the industry was confined largely to vending nuts and ball gum with charms. Said Eppy, "The day of the bulk venter as a seller of miniature toys is drawing near."

Today, some 600 million capsules later, the capsule part of



First Capsule

the trade has revolutionized marketing procedures. Multiple vending has come about and huge complexes of bulk vending equipment have sprung up in every large variety and chain discount house in the country. Supermarkets have become a

significant source of the operator.

About the same time, Eppy statement, introduced a new model of its Baby Grand venter, specially designed to handle the larger 5-cent Rocket charm. The charms were actually two-in-one; a simulated gold ring with inset stone and a marble inserted in the ring circlet. The machine, as a 5-cent all-charm unit, held 500 items.

"The marble was inserted in the center to make the ring vendible," said Harold Schaeff, president of Victor. "But enough new items for placement in the center of the ring were not available. We couldn't go much farther after marbles, footballs, basketballs, etc., so we began looking for a capsule."

In February 1954 Eppy announced that it was producing a conversion wheel which would enable the Victor Standard or DeLuxe venter to vend charms in capsule form. Eppy said that similar conversion units for Acorn and Atlas venders would follow shortly.

Eppy's capsule, which measured one and a half inches long by five-eighths of an inch in diameter, allowed the operator to determine the quantity of merchandise each customer would receive. In several courts throughout the nation the legality of all-charm machines which dispenses charms in varying amounts with each nickel was being tested.

Victor also manufactured its own capsule. Designed to vend through the Baby Grand, the "V" capsule measured one inch by one and a quarter inches. The first year, Schaeff said the company produced 37 million capsules. "There was no resistance," he said. "They went like wild-fire."

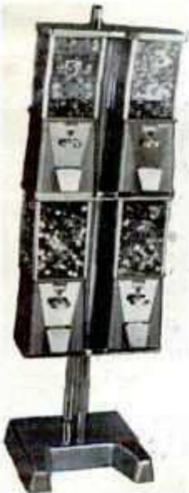
(Incidentally, the story goes that Schaeff first considered the "Bosul," the gelatinous capsule which veterinarians use for cow and horse pills. However, the pharmaceutical houses wanted too much money for the capsules. There was consideration of a small cardboard box, too, at one time.)

Other manufacturing companies soon followed suit. Champion bowed a capsule venter with the intentions of selling personal necessities such as aspirin and cough drops via the capsule. And Northwestern also broke into the market. By the end of March, just one month after Eppy announced his wheel, he reported that some 800 machines in New York were equipped for capsule vending.

July marked the annual National Association of Bulk Venders' convention in Chicago and the talk of the industry was capsule. The capsule machine venders dominated the show, with four major bulk vending machine manufacturers unveiling

(Continued on page 80)

YOU COUNT MORE WITH OAK



FUTURA

Oak's handsomely designed Futura stand brings to vending a unique new method of operation. Providing double-lock safety, including an Ace top lock, it is engineered specifically for the Cabinet Model machines. Available in automotive chrome finish or baked red epoxy enamel, the Futura stand occupies only a 13x16-inch floor area. Wheel mounted for mobility, it stands 50 inches high. The shipping weight is 21 lbs.

Time payments available on OAK Machines through all distributors.

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650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031



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SAY:

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THE "HOTTEST" PENNY'S WORTH IN MACHINES TODAY!

Bright Red—or Assorted Pastels

Pat and Lyn

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BALL GUM

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HORNET RINGS

2-pc. snap-on
\$16.50 M cap.
-set
Massachusetts

Say You Saw It in Billboard

A Capsule History

Continued from page 79

ing special Northwest vending from the sh capsules. The package was circled as opposed to the other manufacturers' oblong capsules. Along with the machine companies, five charm manufacturers introduced capsule lines at the NABV show. The manufacturers were Eppy, with three charms, Penny King, featuring five different series; Paul A. Price, displaying assembled charms, and Plastics Processes Corp. with a 24-karat gold-plated curio series. Within one year, all bulk vending man-

ufacturers were in 5-cent vending.

In 1957, Victor went another step forward. It announced that it was building a jumbo capsule called the "V-1." Saef said the capsule would open new markets by vending 10 and 25-cent items. There are simply too many high quality charms that wouldn't fit into the smaller capsule, said Saef. In the spring of 1958, Victor introduced a Triple Viewer, aimed to mer-

an additional locking device. Most of the companies began adding color. Two-tone, half-colored, half-clear, was the most popular with the operators.

PAPCO, Paul Price's company, developed a grip-type capsule with advanced locking. One half of the capsule was forced in the other, making it a tighter capsule. Price later introduced a novelty salt and pepper set. The snap-in dagger tops had several holes punched into them, permitting their use after the charms had been removed. Another PAPCO capsule was a lock-type unit with interlocking prongs.

Eppy developed the first un-

breakable capsule in two-tone colors. In 1958, he also began marketing a prismatic capsule which reflects light from its multi-faceted surface. Eppy is still using this type in addition

(Continued on page 103)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c \$14.00
N.W. Deluxe, 1c or 5c Comb. 12.00
N.W. 10-Col. 1c Tab Gum Mach. 18.00
Atlas 1c & 5c 100 Ct. Ball Gum. 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, .92
Pistachio Nuts, Jumbo Queen, .87
White75
Afghan Crown Red Lip Pistachio .60
Nuts60
Afghan Prince Red Lip Pistachio .53
Nuts 1.25
Indian Nuts, 5 lb. bag, per lb. .91
Cashew, Whole79
Cashew, Butts45
Peanuts, Jumbo32
Spanish60
Mixed Nuts35
Baby Chicks32
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems48
M & M, 500 ct.39
Munchies, 16-lb. carton, per lb. .47
Hershey-ets47

Rain-Blo Gum, 72 ct. \$.32
Malt-ette, 100 ct., per 10035
Rain-Blo Ball Gum, 140 ct.32
170 ct., 210 ct.34
Rain-Blo Ball Gum, 100 ct.34
300 lb. minimum prepaid on all Rain-Blo Ball Gum.45
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.



V-2 25 Cents

chandise items with adult appeal.

Up to this point, the capsule has always been crystal clear. Now manufacturers turned to improving its outer design and locking features. Penny King produced a "Sure Lock" capsule which consisted of two male halves. Other capsules were of the male-female variety. The Penny King unit also had

Eppy Blossoms

Continued from page 79

higher priced product from the other. And that's bad merchandising."

Eppy believes that the new capsules will bring in new locations. "Location owners want change," he said. "The bright colors of the Fruities will make the vending machine stand out. It's a form of new merchandising and that's what will appeal to the location."

Along with the Fruities, Eppy has prepared a series of toys called "Doozies." There are five different series and one mix. The Doozies include "Goony Birds," "Cattypiller," "Yak-Yak Ollie-Oop Alligator" and "Sea Serpent," "Blinky-Wink" rings and "Twistees."

CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern

CORPORATION
2605 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

Say You Saw It in Billboard

INVESTORS WANTED

To join me in bidding in my late father's interest in bulk vending manufacturing company.

Necessary only to top \$75,000 bid.

Signed,
Marilyn Bloom Sherman
5251 Genesta Ave.
Encino, Calif.
Phone: (213) 789-3692

BE SURE TO VISIT BOOTHS 24 & 25 M.O.A. SHOW AND HOSPITALITY SUITE 900

Introducing VICTOR'S NEW MODEL "88," VICTOR'S "77" VENDERS & DELUXE CONSOLE STAND



ILLUSTRATED ABOVE: 3 VICTOR "77" VENDERS MOUNTED ON TOP AND 4 VICTOR "88" HOUSED IN CONSOLE AND MOUNTED TO SLIDING SHELF

This new deluxe unit has been designed to get maximum sales at the location level, together with minimum servicing for the operator.

- Displays the merchandise as no other vender has in the past.
- Compactness permits far greater inventory; yet requires minimum floor space.
- Lower level units unlock and slide forward for ease of service.
- Each unit has its own individual cashbox. Makes for easy and quick handling of collections.

Truly the ultimate in beauty, sales and service.

Victor "88" and "77" units are available as a combination or sold as separate units.

AVAILABLE FOR IMMEDIATE DELIVERY. Write for complete details.

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WELCOME!

Come visit us at our suite in the Conrad Hilton in Chicago, October 29th through the 31st.

Write for complete price lists and name of our distributor in your territory.



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World's Largest Selection of Capsules and Charms From Factories in Hong Kong & U.S.A.

Greatest MOA Product Array . . .



JOHN WALLACE,
MOA president.



LOU CASOLA,
MOA board chairman.



LES MONTOOTH,
MOA convention co-chairman.



FRANK FABIANO,
MOA convention co-chairman.

• Continued from page 1

NAMA convention Oct. 29-Nov. 1 seeking basic record buying and programming information. For such factors as location preference for one-operator service, adverse cigaret vending legislation and captivation with the prospect of 45 r.p.m. singles vending are fashioning a noticeable trend toward vendor ventures into music.

There are reports that up to 10 per cent of the nation's vending companies are already involved with background music or jukeboxes. And many companies view the vending of singles and tape cartridges much like Warren Sandler, president of a Minneapolis jukebox and vending distributorship, who said recently: "Most merchandise that can be racked can be vended. The old pilferage problem is thus eliminated. This is a fertile vending field."

Specialists

Some record company officials do not mind saying that unless they meet bona fide record buyers and programmers this trip it will be their last.

"The thing that happened to MOA is what is happening to such organizations as the National Association of Record Merchandisers," we were told. "When the firms were small and struggling, the owners themselves knew their business. Today they hire specialists and are removed from the day-to-day operation. But few of these specialists are brought to the convention."

Determined to make this show worth the while of record company exhibitors, convention officials have urged all MOA

(Continued on page 82)

EDITORIAL

On to Chicago!

Remember how great coin-machine conventions used to be? They still are. Travel to Chicago this weekend and discover that no hyperbole—sometimes called "hype"—is needed to describe the Music Operators of America 16th annual convention and show. It's a sellout. There are 57 exhibitors, most with startlingly new merchandise and ideas. The business side of the conclave is interest-packed. MOA officials look for 2,000 to attend. We think they're being conservative. Five thousand will attend. On to Chicago.

MOA Hits Member Goal

CHICAGO—The Music Operators of America roared past its 250-member goal last week and set its sights on 300 new affiliates in a recruitment drive that began Jan. 1.

"We're sure to hit 300 by the end of the convention Oct. 30," said executive vice-president Fred Granger. "We'll be cornering every operator who isn't

wearing a membership ribbon.

Headed by MOA board member Jack Bess from Richmond, Va., the drive incorporated nine districts, each with a chairman and a quota, based on population.

First district to hit its quota was the Southwest region headed by J. Harry Snodgrass. The

(Continued on page 86)

THE MOA PROGRAM

FRIDAY, OCT. 28

8:30 a.m. to 3:00 p.m. Registration
9:00 a.m. to 3:00 p.m. Exhibits Open
11:00 a.m. to 12:00 noon Wisconsin Association Meeting
3:30 p.m. to 6:00 p.m. MOA Industry Seminar
Hospitality suites open in evening.

SATURDAY, OCT. 29

9:00 a.m. to 5:00 p.m. Registration
9:00 a.m. to 5:00 p.m. Exhibits Open
11:30 a.m. to 1:30 p.m. General Membership Meeting
Hospitality suites open in evening.

SUNDAY, OCT. 30

10:00 a.m. to 2:30 p.m. Registration
10:00 a.m. to 3:00 p.m. Exhibits Open
11:00 a.m. to 12:00 noon Illinois Association Meeting
6:00 p.m. to 7:00 p.m. Cocktail Hour
7:00 p.m. to 1:00 a.m. Gala Banquet and Show

Where to Find MOA Show Exhibits

EXHIBITOR

(Booths 1 through 51 on 1st floor;
52 through 101 on 2nd floor.)

All-Tech Industries, Inc.	68
American Shuffleboard Co.	1
American Model Car Raceways	73
Automatic Products Co.	64
Bally Manufacturing Co.	38
Billboard Magazine	101
BRAD, Inc.	64A
Capitol Records	81
Chicago Coin	44
Color-Sonics	94
Columbia Records	84
D & R Industries	50
Dancarr Music Co.	57
Decca Records	88
DuKane Corp.	60
Dynaball Co.	6
Epic Records	90
Fischer Manufacturing Co.	3
Irving Kaye Co.	39
Kiddie Railways, Inc.	52
Logan Vending, Inc.	24
MGM/Verve	86
Merrimac Music Industries	72

EXHIBITOR

Midway Manufacturing Co.	11
Monument Records	80
Mike Munves Corp.	61
National Shuffleboard	65
Northwestern Corp.	54
Patterson International	91
RCA Victor Records	89
Record Source International	65
Rock-Ola Manufacturing	87
Rowe AC Manufacturing	83
David Rosen, Inc.	32
Rowe AC Manufacturing	83
Scopitone	47
Seeburg Corp.	85
Sheldon, Dickson & Steven	58
Spindel Insurance Agency	76
Star Title Strip Co.	
Sterling Title Strip Co.	71A
Sutra Import Corp.	63
Tape-Athon Corp.	59
U. S. Billiards	7
United Billiards	20
Valley Sales Co.	14
WICO Corp.	10
Williams	17
R. C. Williams	103A
Wurlitzer	79

BOOTH



EXHIBIT HOURS

Friday, Oct. 28
9 A.M. to 3 P.M.
Saturday, Oct. 29
9 A.M. to 5 P.M.
Sunday, Oct. 30
10 A.M. to 3:30 P.M.

... NAMA Exhibit Biggest Ever



MCCORMICK PLACE, Chicago's massive lake front exhibition hall, scene of the largest exhibit in the history of the National Automatic Merchandising Association Oct. 29-Nov. 1.

VENDO UNIT SURPRISES FOR MEET VISITORS

CHICAGO—Operators will learn that the innovations of dollar bill acceptance in coin-operated machines is not limited to phonographs when they visit Vendo's exhibit in McCormick Place here during the National Automatic Merchandising Association convention Oct. 29-Nov. 1.

The Kansas City company's 650 single-cup coffee maker and four other models are being offered with dollar bill changers yielding 90 cents change on a 10-cent vend. Additionally, a variety of coin-currency changers are on display, including one using an electro-mechanical, multi-price totalizer.

Unusual lighting and eye-level appeal, also familiar to music operators, are incorporated in many of Vendo's new machines, which feature compactness and adaptability to bank locating.

Other new Vendo items include cold beverage venders with serpentine conveyor tracks, a 7-selection hot canned food unit and two ice making machines. Vendo is also introducing new color finish combinations.

NAMA Celebrates 30th Year; Many Accomplishments Cited

By EARL PAIGE

CHICAGO — The National Automatic Merchandising Association, to celebrate its 30th anniversary during the national convention here, became a success only after it realized the need for a singleness of purpose and identity.

Actually, an organization known as the "National Automatic Merchandising Association" was organized, duly incorporated and registered in New York in 1933. But it was never recognized by the National Recovery Act and by 1935 it had floundered.

The National Recovery Act, one of the first of many programs growing out of Franklin Roosevelt's New Deal administration, spawned a number of trade associations of which the earlier hastily-conceived NAMA was one. The National Association of Coin Operated Machine Manufacturers was another, and from this organization emerged one of the leading minds behind NAMA as it finally re-organized in 1936.

This early leader was Clinton S. Darling, and as an energetic

and somewhat disillusioned manager of NACOMM, Darling sought to organize a merchandise vending division within the organization. Meeting opposition here, he then explored the idea of an entirely separate organization and came to know Nathaniel Leverone of the then Automatic Canteen Co.

On Sept. 14, 1936, shortly after Darling had become acquainted with Leverone, NAMA was re-born for good with Darling hired as a part-time secretary. The original officers were: Nathaniel Leverone, president; Robert Z. Greene, vice-president; W. G. Fitzgerald, treasurer; and directors W. R. Fowler and C. L. O'Reilly.

NAMA's purpose was to combat discriminatory vending taxes. Its struggle for an identity was even a tougher battle but in less than a year the organization had brought about a change in the tax laws of North Carolina.

Not Gangsters

Speaking of NAMA's early search for an image Darling mentioned a Raleigh lawyer he and Leverone obtained for NAMA's battle with the legislature. "It took us three days to

convince him we weren't a bunch of Chicago gangsters," Darling was quoted as saying.

Working with a cramped budget (Continued on page 83)



MISS EVA ADAMS, director of U. S. Mint, will address the 1966 NAMA convention, Monday, Oct. 31. Her subject — "Making Money."

• Continued from page 81

members to bring their programming personnel to meet record company people.

A free-wheeling panel discussion on jukebox programming and promotion is scheduled as the first half of an industry seminar double-header scheduled for the first day of the MOA convention. The second segment will be devoted to the jukebox royalty legislative threat which has been staved off for another year. The MOA legislative committee will participate in this feature, bringing the industry up to date on all late developments and plans for next year when the volatile legislation will be re-introduced.

Bazaar

Business sessions will be vying with the bazaar of new equipment exhibited in recent years as top show topic.

The spectacular return of coin-op audio-video concepts will be immediately apparent to registrants at the MOA exhibit at the Pick-Congress Hotel. Scopitone, Color-Sonics, Cinemajukebox and Rowe will exhibit. Scopitone will be officially announcing price cuts during the show, and may have its 8mm cartridge film unit ready. Dave Rosen's Cinemajukebox, a combination unit, will make its U. S. debut. Color-Sonics will exhibit its just introduced 8mm cartridge film models and Rowe will unveil its silent-sync Phonovue jukebox attachment. There is considerable speculation that Seeburg and perhaps Rock-Ola will have video applications ready by show time.

Scopitone, Color-Sonics and Cinemajukebox will also make show news by announcing distributor appointments.

Premier

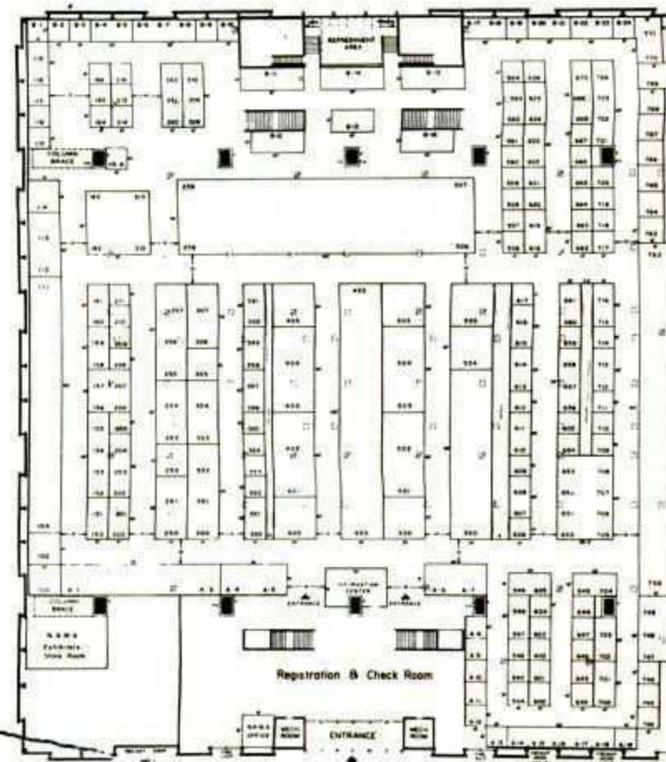
The MOA show will serve, to the delight of operators, as the official premier of the new Wurlitzer Americana phonograph line (see separate story). Seeburg, Rock-Ola and Rowe will also have recently introduced models on display. Many models feature dollar-bill acceptance.

In background music, Tape-Athon and Merrimac will be (Continued on page 86)

Where to Find NAMA Show Exhibits

(The following 41 firms were selected out of 160 NAMA exhibitors as being of particular interest to Billboard readers).

Exhibitor	Booth
Automatic Products Co.	253
Automatic Vendors of America	666
Avenco (Advance Engineering Co.)	763
Brandt Automatic Cashier Co.	656
Changebank	216
Chicago Lock Co.	352
Choice-Vend	112
Coan Manufacturing Co.	303
Coffee-Mat Corporation	401
Coin Acceptors, Inc.	554
Controls & Instruments Division ITT	546
Customusic	A13
Delta-Soar International Corporation	744
Ditchburn Vending Machines, Inc.	B6
Electronic Shineboy Co.	544
Giepen Associates, Inc.	116
Gold Medal Products	562
Hamilton Scale Corporation	720
Johnson Fare Box Co.	150
MarVend, Inc.	B11
Mechanical Servants, Inc.	202
Micro Vend, Inc.	208
National Rejectors, Inc.	300
National Vendors	450
Northwestern Corporation	610
Reed Electromech Corporation	716
Rock-Ola Manufacturing Corporation	255
Rowe Manufacturing	750
Rudd-Melikan, Inc.	A1
Seeburg Corporation	104
Seeburg Music Library, Inc.	645
Standard Change-Makers, Inc.	B14
Steelmade, Inc.	260
Trailevator Division	B20
Universal Vendors, Inc.	252
Vendo Company	258
Vendor Manufacturers, Inc.	603
Victor Products Corporation	152
Westinghouse Electric Corporation	550
25th Century Manufacturing & Leasing, Inc.	545
Wico Corporation	A10



OCTOBER 29, 1966, BILLBOARD

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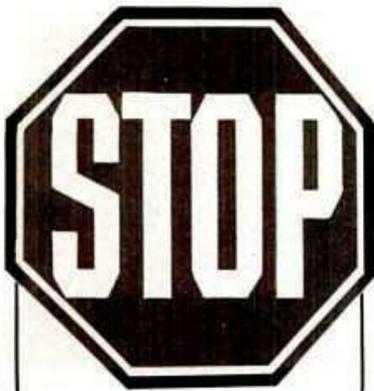
NAMA MEETING PROGRAM

Saturday, Oct. 29
 10 a.m. - 11:30 a.m. NAMA Annual Meeting, McCormick Place
 12 noon - 6 p.m. Exhibits open, McCormick Place

Sunday, Oct. 30
 9:45 a.m. - 11:15 a.m. "Upgrading Vending Middle Management and Supervision," Conrad Hilton. Speakers: James H. Healey, Ph.D., President, Management and Business Services, Columbus, Ohio and Quentin D. Ponder, Manager, Relations Operations, Component Products Division, General Electric Co.
 12 noon - 6 p.m. Exhibits open, McCormick Place

Monday, Oct. 31
 11:30 a.m. - 12 noon "Problem Analysis and Decision Making," Conrad Hilton. Speaker: John D. Arnold, Managing Associate, Kepner-Tregoe & Associates, Inc., Chicago, Ill.
 11:30 a.m. - 12 noon Address by Miss Eva Adams, Director of U. S. Mint, Washington, D. C., Conrad Hilton.
 12 noon - 5:30 p.m. Exhibits open, McCormick Place
 7:45 - 9:30 p.m. "Cutting Time and Dollar Costs Through Preventive On-Location Maintenance," Conrad Hilton.

Tuesday, Nov. 1
 9:45 a.m. - 10:45 a.m. "Managing For Chance," Conrad Hilton. D. C. and Richard W. Funk, Legislative Counsel, NAMA. Speaker: W. Richard Goodwin, W. Richard Goodwin Co.
 10:45 a.m. - 11:45 a.m. "Analyzing Vandalism/Security Problems and Solutions," Conrad Hilton. Speakers: W. Wallace Reamy, Staff Specialist-Security Services, The Macke Co., Washington.
 12 noon - 4 p.m. Exhibits open, McCormick Place
 7:30 p.m. NAMA Annual Banquet, Conrad Hilton



you may not have seen our invitation to visit the most exciting exhibit in booth 32 at the m.o.a. show . . . we also want you to come see.

PLEASE TURN BACK TO PAGE 47

Stop in and see us during the **MOA SHOW** BOOTHS 50 & 51

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30th Year For NAMA

• Continued from page 82

et NAMA went on to win tax relief in other States and in 1939 the organization tackled another toughie—the slug problem.

Darling had been to Minnesota and returned with a sack full of nickle slugs, then being sold via ads in magazines. It was not long after Darling had dumped the \$80 worth of slugs on the desk of a Justice Department official that H.B. 3403 passed the Senate and was signed into law by President Roosevelt making it illegal to make or sell slugs.

First Chicago Meet

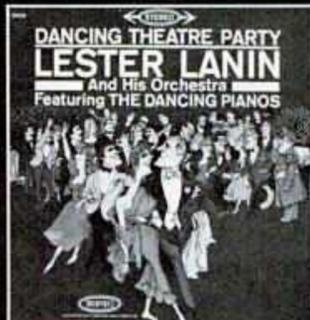
The battle of the nickle slug was not the first one NAMA successfully fought in Washington. In 1942 the government made a change in the metal content of the nickle. NAMA's efforts in working with the treasury, as it was to do 23 years later when Congress voted in the "clad" coins, brought about a wartime nickle that would work in vending machines.

By late 1944 the wartime ban on manufacturing vending equipment was partially lifted; NAMA held its first meeting outside New York at the Palmer House here; the organization had 16 active members, 119 associate members and 33 contributors. The post-war image of NAMA was being formed. NAMA needed more money, hence, more members, and Baltimore's Bernie Scheuer championed for revision of the membership rules so every operator could have a say. Regional councils were set up. An active public relation program was launched.

By 1945 NAMA had its second president in R. Z. Greene and a man named Thomas Beddoe Hungerford was named to get NAMA's public relations in shape. A year later NAMA held its first national convention at the Congress Hotel here and 450 new members had been signed up. The industry reported sales of \$600 million and its members were fast going from single prod-

(Continued on page 85)

New Stereo Little LP's



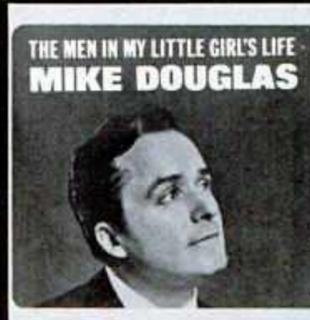
5-26016
The Sweetest Sounds / Once Upon a Time / Love Makes the World Go 'Round / Maria / If Ever I Would Leave You / Hey, Look Me Over



5-26080
Danke Schoen / A Swingin' Safari / Afrikaan Beat / Wonderland by Night / Mexican Market Day / Now and Forever



5-26129
Fiddler on the Roof / Get Me to the Church on Time / Everything's Coming Up Roses / Hello, Dolly! / Hey, Look Me Over / Too Close for Comfort



5-26186
The Men in My Little Girl's Life / Let Her Be a Little Girl / While We're Young / "A" You're Adorable / Is There a Baby in the House / Sunrise, Sunset



5-26206
A Taste of Honey / What Now My Love / Whipped Cream / Tijuana Taxi / The Lonely Bull / Spanish Flea



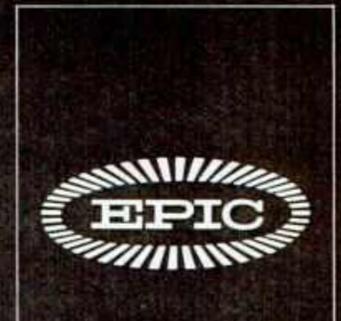
5-26211
Good Lovin' / These Boots Are Made for Walkin' / Strangers in the Night / The Sounds of Silence / When a Woman Loves a Man / Monday, Monday



5-26215
Canadian Sunset / Wonderful! Wonderful! / Baby Elephant Walk / Calcutta / Alley Cat / Yellow Bird



5-26216
What Now My Love / Love Letters / Merci Cherie / Strangers in the Night / Yesterday / This Is All I Ask



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San Francisco, California
94103
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Company, Inc., of Colorado
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Denver, Colorado 80023
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70125
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Vending In Southern

By BRUCE WEBER

LOS ANGELES — The prodigious industrial market in California, with its vast "factory-white collar" industrial complexes depending on "in-plant vending machines," is leaning heavily on the vend industry to feed its masses.

No longer is the resourceful vending operator limited to servicing "mama-and-papa" locations which often produce diminutive revenue returns. Today, many vending operators have burgeoned from location-style routes to contract arrangements with major corporations, which are deeply involved in "in-plant feeding."

Operators also can boost sales and profits by locating vending machines in schools, hospitals, colleges and athletic arenas.

Open Doors

Amazingly, vendors are finding doors open. It's no wonder operators and vending distributors feel optimistic about the future.

Stan Larsen, manager of Struve Distributing, Los Angeles, predicts, and without hesitation, a banner sales year in vending equipment at Struve. "We anticipate an increase in sales and earnings," he said, "and it is difficult to see any slow-down in

future vend.

The food vending empire on the Coast, Larsen said. Despite a cent hike in the Los Angeles cigaret tax, operators are continuing to increase their revenue from cigaret machines. And don't forget the candy operation, he said, which continues to prosper.

Awareness

"Improved equipment, new machine features and trouble-free equipment are directly responsible for the vending gain in California," Larsen said. "Operators, too, seem to have gained an awareness of the vending operation. Today, operators are businessmen, not just operators."

Last year, food vendors had a prosperous season, making a better profit with higher sales and increased earnings "The future," Larsen said, "will see an increase in sales and earnings to both the vending operator and the distributor. Substantial increases should be forthcoming as more operators learn better business techniques in service and customer relations."

Larsen feels there are many revenue avenues still to be discovered in vending. He cites the relatively new inroads the vend-
(Continued on page 103)

NAMA Celebrates 30th Year

• *Continued from page 83*

uct merchandising into full line operations.

Exhibit

NAMA's identity became clearer the following year when it held its first exhibit of vending equipment and allied supplies during its second annual convention which saw the industry move into a period of tremendous expansion.

An important development in this expansion was seen as being in the field of food merchandising and in 1947 NAMA began studying health and sanitation. By the time E. F. Pierson, Ford S. Mason, George M. Seedman, J. B. Lanagan and Aaron Goldman had helmed the organization, NAMA had its first sanitation committee in 1952 and was well on the way towards the eventual adoption of the U. S. Public Health Service Ordinance and Code for vending machines.

The years between Pierson's reign and that of Goldman saw NAMA publish its first Buyer's Guide of Automatic Merchandising, expansion of NAMA's offices to the present site at 7 South Dearborn Street here and a close co-operation with the government during the Korean War.

NAMA's eighth president, I. H. Houston helped plan the Directory of Automatic Merchandising which was published in 1952. The evolution of automatic merchandising's importance to the economy became further evident as the publication became known as it is today under the title, Blue Book of Automatic Merchandising.

Motion Picture

The early '50's found NAMA initiating its group insurance program, setting up separate membership for bottler-vending companies and organizing a labor relations program under Lou Risman's direction. NAMA national conventions, that were being held in different cities such as Washington, Philadelphia and St. Louis, were attracting as many

as 7,000 persons and many foreign visitors. A \$25,000 motion picture titled "At the Drop of a Coin," became a forerunner of other public relations devices as NAMA developed film services that included routemen and mechanics training material.

When Clint Darling retired from NAMA in 1960 John T. Pierson, William S. Fishman and Thomas B. Donahue had helmed the organization and Tom Hungerford succeeded Darling as the association's second executive director. The year ahead during the reigns of Herb A. Geiger, Louis J. Risman, Carl Millman, J. Richard Howard, and now W. J. Manning Jr., were to find NAMA's membership swell to beyond 1,500 and become representative of an estimated 75 per cent of the volume among vending operations.

The 60's further saw NAMA establish a permanent Western office in Los Angeles and hold its first Western Conference and exhibit; introduce amendments to the original anti-slug law which was passed and signed into law; help through its "Operation Alert" to take action against selling cigarets to minors; and establishment of an office in Philadelphia.

Johnson Hails Industry

The industry had come of age. Last year President Johnson told Congress, "The Automatic merchandising industry is a large and growing part of our national economy. Last year \$3.5 billion worth of consumer items were sold through 3.5 million of these machines . . . factories, hospitals and other places now depend upon automatic vending . . . a million and a half people now rely upon coin-controlled vending for at least one meal a day."

And the organization that had emerged from the embryonic NACOMM 30 years ago into its separate identity was meeting in a unified atmosphere as Chicago hosted both the Music Operators of America and the National Automatic Merchandising Association conventions.

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Bally 764-D	995.00
Bally 664	745.00
Bally 661-D	645.00
Bally 660-D	495.00
Seeburg 6C3D	1195.00

HOT AND COLD FOOD VENDORS

Rowe 147 All-Purpose (Cold)	\$ 995.00
Rowe 147 Roboteria H & C	395.00
Rowe 147 Roboteria Hot	395.00
Rowe 147 Roboteria Cold	395.00
Rowe 147 Roboteria Room Temp.	295.00
Vendo Visi-Vend UB1A-H Cold	995.00
Vendo Visi-Vend UB1A H & C	995.00
Vendo Hot Food—Model 174	225.00
Vendo Hot Food—Model 172	225.00
Steelmade Hot Food—Model 168	250.00
Rowe Hot Food—Model 137	250.00
Wittenborg 64-R Cold	295.00
Wittenborg 64-R H & C	295.00

CANDY VENDORS

Rowe 77 333 Mech. w/changer	\$ 225.00
Rowe 277 Modular	345.00
Rowe 77 Coin Master	200.00
Rowe 141 Tasty 20 Sq/Buttons	250.00
Stoner 6 Col. 5¢/10¢	159.50
Stoner 7 Col. 5¢/10¢ G/M	149.50
U-Select-It 94UD W/Base	
1-10¢/2-5¢	69.50
U-Select-It 74 Cap. 5¢	59.50

MISC. VENDORS

Seeburg W8CO Cigar	\$ 225.00
Rowe Model 5 Bill Changer	325.00
Rowe 121 Pastry	175.00
Rowe 251 Pastry	Phone

COLD DRINK

Rowe L-1020-A	Phone
Rowe L-1000 7 oz.	\$ 595.00
Rowe L-1000 9 oz.	595.00
Seeburg 4SCD-210	1095.00
Seeburg 4SCD	1095.00
Seeburg 4CD	595.00
Apco MS1-D 4 Sel-Single	595.00
Apco MS12-C 4 Sel-Single	795.00
Lyons L4F	495.00

MILK AND ICE CREAM VENDORS

Vendo Milk Pre-Select	\$ 250.00
Vendo Milk Post-Select	295.00
Vendo Ice Cream Pre-Select	250.00
Seeburg Milk MV-1 Post Select	595.00

CIGARETTE VENDORS

Rowe 20-700	\$ 195.00
Rowe Model 86	175.00
National 222	300.00
National 113	210.00
National 11 Col.	149.50
National 9 Col.	69.50
Corsair 30 Col. (Converted)	189.50
Corsair 30 Col.	139.50
Corsair 20 Col.	129.50
Smokeshop V-27	175.00
Smokeshop V-18	150.00
Stoner 15 Col. (Rd. or Sq.)	149.50
Seeburg LB-20	295.00
Seeburg 4E2XM	250.00
Seeburg E2XM	195.00
Seeburg 4E4	295.00
Seeburg E2	195.00
Seeburg 800E1	149.50
Seeburg W14T1G2	259.50
Seeburg W14T1	239.50

PHONOGRAPH SPECIALS

Seeburg LPC-1	\$ 745.00	Seeburg U-100 Mustang	\$ 695.00
Seeburg LPC-480	845.00	Seeburg AQ160H	425.00
Seeburg DS160H	595.00	Seeburg 222 SH	395.00
Seeburg AY-160H	495.00	Seeburg SC1-Consolette	179.50
AMI-JAN "Diplomat"	795.00	Seeburg 3W1 Wallboxes w/speakers (Square Type-Covers w/Volume Control)	69.50
Wurlitzer 2710	495.00		

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CINEJUKEBOXES moving down assembly line at Innocenti plant in Milan, Italy. The machine, which combines audio visual with jukebox features, will be exhibited by David Rosen at the MOA.

NAMA Exhibit the Biggest Ever

• Continued from page 82

present at the MOA show, as will displays of the Seeburg and Rowe systems. The latter two will be exhibited at the NAMA show as well.

In games there is no diminution of excitement. Bally, Williams, Midway and Chicago Coin are all expected to show new units. Bally, for example, having just introduced the revolutionary Loop-the-Loop flipper game, will show Bazaar, a flipper game, with another exciting innovation alluded to in a recent Esquire magazine article.

The coin-operated slot racer, slow to catch on in the industry, will get a boost this year by both All-Tech Industries, Inc., and American Machine & Foundry Co., making its first venture into the coin-operated field.

Billiard-table models in abundance will premier from such firms as Valley, Irving Kaye, Fischer, All-Tech, American Shuffleboard, United Billiards, National Shuffleboard and U. S. Billiards.

Another pleasant show surprise will be the entry of long-time bulk vending manufacturer, the Northwestern Corp. into the games field. They'll show a snappy, low-cost counter game that could catch fire (see separate story). And Automatic Products will bring two new vendors to the show.

"The momentum of this show has built up to fantastic proportions," MOA executive vice-president Fred Granger said on show eve. This is quite a contrast from just four years ago when trade punsters were predicting the demise of the MOA. Three major jukebox manufacturers were absent from the 1962 show, and MOA morale was at an all-time low. It has been said that MOA leadership took its biggest single step toward recovery by hiring Fred Granger as executive vice-president (see profile).

MOA convention co-chairmen Les Montooth and Frank Fabiano declared last week: "Into this three-day convention we have tried to co-ordinate exhibit hours and special events to best serve your needs. On the first day we have six exhibit hours plus an outstanding seminar. On the second day, eight exhibit hours with a general membership meeting at midday. On the last day, five exhibit hours and in the evening a gala banquet and stagershow."

Talent

Talent at the annual banquet will include Eddie Fisher, Al

Martino, Lou Christie, Harriett Blake, Boots Randolph, Lainie Kazan, Billy Walker, Marilyn Maye, Enzo Stuarti, Mrs. Nat King Cole and a host of others.

Meanwhile at McCormick Place the massive NAMA exhibit is expected to draw 10,000 through the turnstiles to view some exciting innovations in vending equipment. As with jukeboxes, many vending models are expected to sport some form of dollar-bill acceptance.

The largest vending show ever held, the NAMA event will gather 154 exhibitors into 60,000 square feet of space.

NAMA business sessions, to be held at the Conrad Hilton Hotel, are built around a management know-how theme (see program). "While emphasizing industry topics which interest primarily the vending company owner, we also want to continue the successful series of management know-how sessions which have proved popular at previous meetings of NAMA," said convention program chairman Robert Kinney.

The convention, which is NAMA's 30th anniversary event, will be addressed by Eva Adams, director of the U. S. Mint, on Monday, Oct. 31.

Non-member operators are charged a \$35 fee for attending the NAMA convention and exhibit; \$10 for the exhibit only. The fee for non-member machine and product manufacturers is \$50 for the first person and \$25 each for additional parties.

MOA Reaches Member Goal

• Continued from page 81

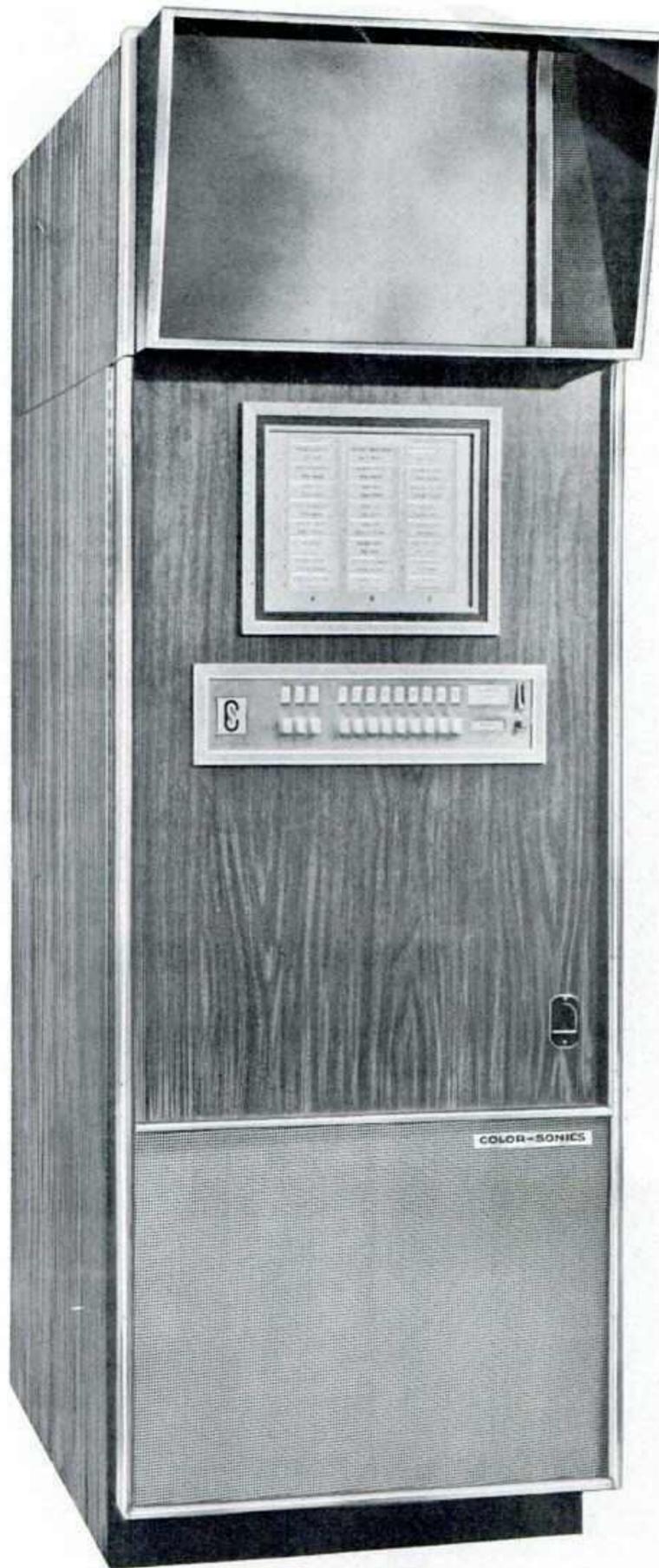
quota was 15. But the first chairman to lasso enough new members to make a large quota was Bob Nims in district five, the South. Nims and his co-chairmen topped the goal of 50 and are still going strong.

Running second to Nims in meeting a 50-firm quota was Les Montooth in the Midwest. With the help of co-chairmen Bob Vihon, Joe MacQuivey and Lou Glass, Montooth's area has gone the farthest past its goal with four extras. Glass, of Madison, Wisc., wrote the most members of any individual in the drive.

Membership drive awards will be handed out at the MOA annual banquet Oct. 30.

**-Sure
Color-Sonics
looks like it's got
everything it takes
for the most advanced
design in audio-visual
entertainment.**

For instance:
The Color-Sonics exclusive automatic, continuous
loop cartridge—that you drop in as easily as a record
—requiring no rewind—plus automatic reject in case
of breakage—that eliminates expensive downtime.
Solid state amplifier and off-the-shelf components
for trouble-free servicing. And almost half the price
of more complicated, bulky machines.



**But, deep down where it really counts
what's beneath that beautiful exterior?**

TURN THE PAGE

...enough to make you starry-eyed!



Your Color-Sonics library of stars include

1. Herb Alpert
2. Lynn Elliott
3. Connie Francis
4. Janice Harper
5. Fran Jeffries
6. Lainie Kazan
7. Julie London
8. Jaye P. Morgan
9. Frankie Randall
10. Nancy Sinatra
11. Leslie Uggams
12. Mary Wells and a growing host of others. Plus a back up library of more than 100 special numbers. Every one a "Coin Getter"—more than enough to make you starry-eyed.

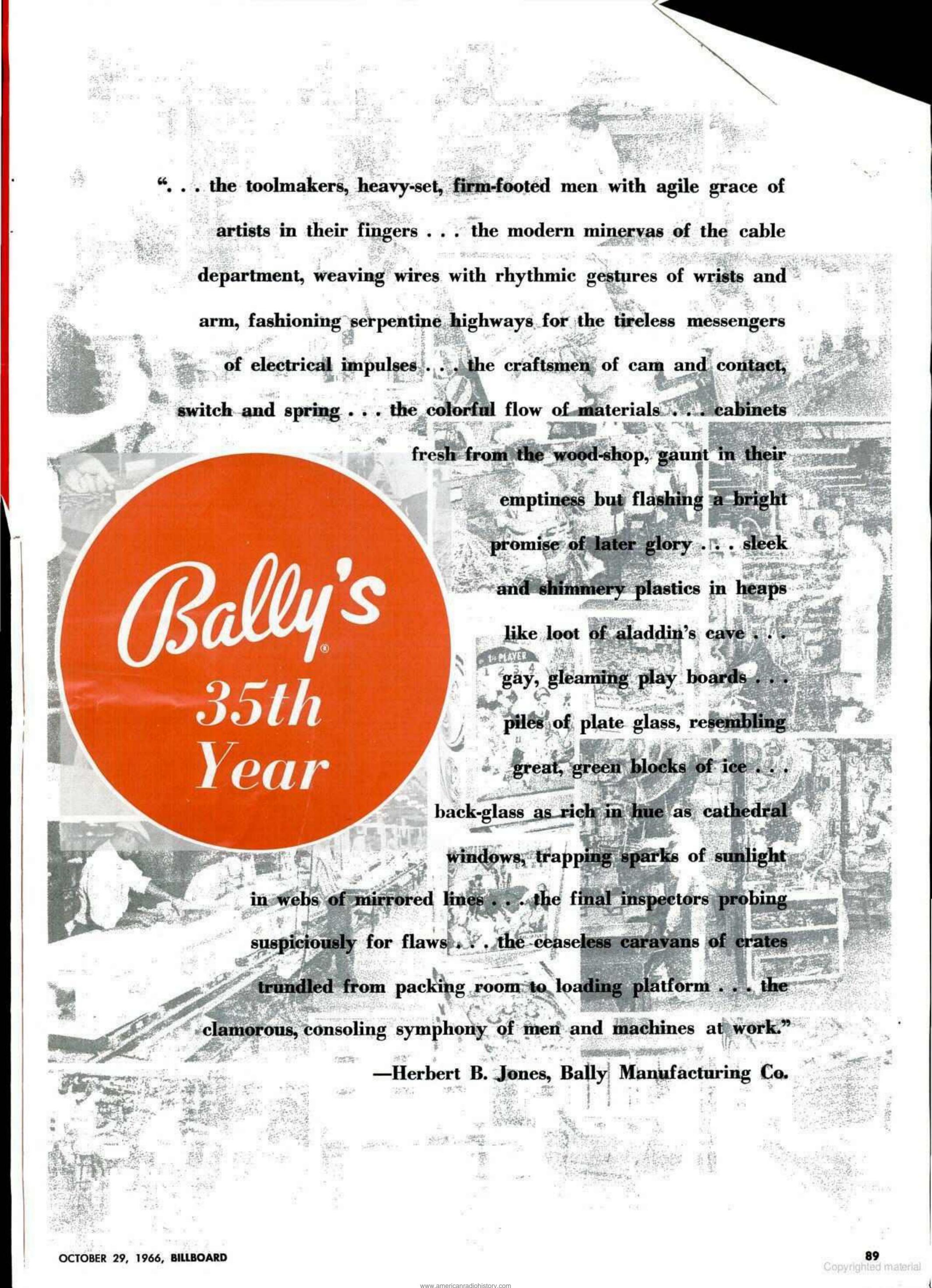
Color-Sonics starts you off with a full barrage of film cartridges, produced at Paramount Studios in Hollywood. Color-Sonics Stars literally need no introduction—entertainers Americans know—love—and want to see and play—again and again. This full theatre of entertainment belongs wherever spirited people gather—in hotels, cocktail lounges, bars and grills, discotheques—wherever the action is!

Wherever you put Color-Sonics, people of all ages, all walks of life, will gladly put in their coins... to look, listen, to be entertained. Let Color-Sonics star for you. For full information, call or write today.

Color-Sonics Inc. 99 Park Avenue, New York 10016
Tel: 212-986-7660

SEE US AT THE CHICAGO MOA SHOW (OCT. 28, 29, 30)

On October 28th, Color-Sonics will unveil a new product that will probably revolutionize the entertainment industry.



“ . . . the toolmakers, heavy-set, firm-footed men with agile grace of artists in their fingers . . . the modern minervas of the cable department, weaving wires with rhythmic gestures of wrists and arm, fashioning serpentine highways for the tireless messengers of electrical impulses . . . the craftsmen of cam and contact, switch and spring . . . the colorful flow of materials . . . cabinets fresh from the wood-shop, gaunt in their emptiness but flashing a bright promise of later glory . . . sleek and shimmery plastics in heaps like loot of aladdin’s cave . . . gay, gleaming play boards . . . piles of plate glass, resembling great, green blocks of ice . . . back-glass as rich in hue as cathedral windows, trapping sparks of sunlight in webs of mirrored lines . . . the final inspectors probing suspiciously for flaws . . . the ceaseless caravans of crates trundled from packing room to loading platform . . . the clamorous, consoling symphony of men and machines at work.”

—Herbert B. Jones, Bally Manufacturing Co.

The Bally Story 1931-1966

By RAY BRACK



"HEY, Bill! What's the national pastime? Baseball or Ballyhoo?"

New York Giant Manager Bill Terry grabbed the welcoming hand of Ray Moloney and shouted back, "Ballyhoo!" Tom Clark and a bunch of the other Giants cheered. After all, it was Moloney's party (he called them "shindigs" and had them often). And, fact was, Ballyhoo was rivaling baseball as the No. 1 elixer for what ailed depression-ridden, dispirited America.

It was a sticky July night in 1932. Giants and Cubs had just wound up a hot series. Scene was 308 West Erie Street, Chicago, home of nearly-a-year-old Bally Manufacturing Co.

With the radiant Ray T. Moloney as shindig hosts that night were three buddies he'd cajoled into leaving the printing business late in 1931 to manufacture a little counter game with sparkling pins, darting marbles and Joseph's-coat coloration. There was James M. Buckley, Bally sales manager; Pat Millette, production manager, and Alfred E. Fox, advertising manager.

The boys were happy because their depression baby pin game had caught the fancy of the coin machine industry at the 1932 Coin Machine Exposition in Chicago and had set the 10,000 conventioners chanting "What will they do in '32? Play Ballyhoo!" to the tune of "Mademoiselle From Armentieres."

Priced at only \$16.50 (\$15.50 in lots of five), briefcase-sized Ballyhoo had quickly become the young industry's coloratura coin machine.

Seven-balls-for-a-penny and 10-balls-for-a-dime Ballyhoo models for seven months had been going out to such distributors as Banner Specialty Co., Birmingham Vending Co., B. D. Lazar Co., Moseley Vending Machine Exchange, Trimount Coin Machine Co. and three dozen other outlets.

"Conscientiously constructed" Ballyhoo, aptly named antecedent to the bold, brilliant Bally Hall of Games which link booth 10 at the Sherman House in the 1932 trade show with booths 34-38 at the Pick-Congress Hotel this week.

Declared a trade observer after the 1932 show: "Since the automatic games have taken a definite place in the amusement world, special attention should be given to the possibilities of showmanship in marketing them. One of the best concrete examples now before the trade is that of the Ballyhoo game. Messrs. Moloney, Buckley, Millette, the quartet back of the Ballyhoo, have demonstrated their ability in showmanship."

Indeed, Buckley, a wavy-haired young man of artistic appearance, distinguished himself at the 1932 show by intrepidly bashing Bally marbles with a hammer to prove their superiority. Buckley became known from Juneau to Jerusalem as Jim (Ballyhoo) Buckley (close friends call him "Bates"). Bally's promotional prowess—thanks to the colorful Moloney, Buckley and a yet-to-be-introduced chap by the name of Jones—was in a class by itself.

For one thing, Moloney liked inventors, inventions and innovations. He was one of the first to install an intercom system and delighted in talking to all parts of the plant. There were many more relevant firsts.

HERBERT B. JONES quietly joined Bally in May of 1932 and, among other things, switched Foxes aliterative publicity from "C's" ("conscientiously constructed") to "B's." The famous Bally "B" games were on their way.

"This Bally job," declared newspaperman, author and advertising man Jones, "is more fun than any job

I've tackled—especially writing copy for the wonderful game of Goofy."

"Yes, wait till he sees Goofy," Moloney said, referring to the editor of Popular Mechanics. The editor had run a picture of Ballyhoo, describing the game as one of the outstanding coin-operated devices of the year.

Goofy, described in Jones's copy as "a blaze of color; an orgy of thrills"—was one of several Bally games in 1932. There were Screw; 3-Ring Circus; the "twin-field" game Jack and Jill, boasting an ebony finish with bright trim; the petite Bally; a game in the "square circle" genre called Ballyround, aggressively advertised in the daily newspapers around the country. All were heavily promoted. Bally even hired a nationally known coin machine merchandising expert named Dana Hubbard to lend a hand. As the year waned, Bally—still innovating—was working on a new plunger-type game; had opened up eight foreign markets; was expanding its plant and installing the most modern lighting system yet developed. And the company was only a year old.

"The spirit back of Bally evidently means that pin games are not dead," wrote a trade reporter, "that the summer of 1932 is going to be momentous in automatic game history, and that new marketing practices are being developed right before our eyes."

SIX thousand coinmen filed past Bally's elaborately illuminated booth at the Sherman Hotel during the March 1933 trade show to view the new Airway pin game with automatic pocket features. The single-machine price was \$22. It had silver airplanes and 10 ball-traps in beautiful colors. "Babe" Kaufman, "America's only woman jobber," flew to the show from New York and informed Buckley that she should be appointed exclusive Bally distributor for the greater New York area.

"We were surprised," Buckley said. "For as evidence of her willingness to do business she declared her readiness to deposit \$5,000 in Liberty bonds to our account, with the stipulation that these bonds were to be forfeited to us if she failed to move at least 2,500 Airway machines in the New York area."

"The bonds were put up and, as the industry now knows, she was appointed Bally distributor. Needless to say, the \$5,000 in bonds has long since been returned to 'Babe.'"

Summer came, with it the return of real beer and the creation of thousands of new locations. "We're running day and night," said Moloney. Two shifts were on. Off the lines churned Rocket, with the first payout pin table; the Cub, a low-cost, 4-coin counter game; Crusade; Bosco; Blue Ribbon; the Pennant, slanted for the low-priced field in the wake of an elaborate Bally market survey; and Skipper.

Meanwhile hundred of operators were visiting Bally by way of the World's Fair. Representative of the year's callers were Dan Lufkin of San Francisco, P. H. Montgomery from Georgia, R. H. Hughes from Waco, Tex., Barrett Griffith from Memphis and J. R. Peters from Kalamazoo, Mich. Late-year visitors were to find Bally in a new three-story 50,000-square-foot plant at 4619 Ravenswood Avenue, Chicago.

Busy Buckley presided over the opening of a Bally branch office in Memphis in March, did likewise in Los Angeles in April, checked into Mercy Hospital in Chicago for an appendectomy in May, opened a New York branch office in the General Motors building in

August and pushed export of giant Crusader tables to Jerusalem in December. He also found time at year's end to announce a radical 15-day trial, money-back guarantee plan on Blue Ribbon, a startling departure from the customary seven-day plan.

BUT Bally was prone to abandonment of cliché concepts. Consider this pronouncement by Herb Jones on a new advertising policy initiated with Rocket: "With a machine of this type, a new line of approach in advertising is required. Mere glitter and gaudiness are no longer sufficient to put over a game; it is no longer possible to convince operators by beating the drums of sensationalism. Operators want to know the reason why. In speaking of Rocket, we intend to give them the reasons—plain, unadorned statements of fact."

The year died; with it prohibition. "After a heavy night of celebrating repeal," confided a trade paper columnist, "Silver Sam disclaims all notoriety that may accrue from any inebriety of the copy in the Coin Chute this week."

"Good old days for pin games are coming back," predicted Jim (Ballyhoo) Buckley as 1934 was rung in. "During 1934 we will again see pin games in every little store we pass."

February was trade show time and several hundred operators from south of the Mason-Dixon rode into Chicago on the "Bally-Dixie Special." At the Bally booth they found Ray Moloney, Jim Buckley, Herb Jones, Herb Breitenstein, R. H. Hartmann, Celia Adams and Helen Savage with Airway, Rocket, Pennant, Crusader, Blue Ribbon, Royalty, Skipper, Bosco, Cub, National, the 10-ball show-maker, Rambler, and Peerless. Bally gave away free Rocket machines during the show to operators A. R. Tigerman, Chicago; Sol Silver from Indiana; Wolff Vending Co., St. Louis, and H. R. Elmdale, Chicago.

Naming John A. Fitzgibbons Eastern distributor, Bally also introduced during 1934 such games as Plymouth, Streamline, Action, the illuminated game Sky-Scraper, Red Arrow (the first one-ball), Natural, Fleet (Jr. and Sr.), Signal (purchased for production from Harry Williams with tools and dies rushed air-express to the Bally plant from the coast), and Spark-Plug.

Bally innovations during the year included a series of small electric lights used in the totalizer on Sky-scraper, the invention of Edward J. Wohlfeld, president of the Indiana Metal and Machinery Co. Another Bally first that year was the use of a new type of dry cell developed by the Burgess Battery Co. on Fleet. And a further spectacular first was scored with the shipment of a full-sized Fleet table game via air express to Lou Wolcher at Advance Automatic Sales in San Francisco.

In November Moloney lashed out at price cutting practices, and in December Fitzgibbons announced elaborate plans for a Bally Special train to the 1935 Coin Machine Exposition. Real entertainment was promised during the 18-hour trip.

PLANTELLUS, Ranger, Sambo, Traffic, Imp, Tunnels, Sparkler, Klix and Frisky graced the Bally booth at the 1935 Coin Machine Exposition in March, shepherded by Ray Moloney, Herb Jones, Jim Buckley, G. W. Jenkins, C. H. Gillett and Charlotte Lausen.

Will Rogers stopped by the Bally booth during a

(Continued on page 92)

**Pioneering Vending Company
extends a special greeting to**

Bally

on its 35th Anniversary

**We've been a Bally customer for 32 years
and we attribute a large measure of our
success to the quality Bally products
introduced over the years.**

signed

***Joe Westerhaus and all the employees
at Pioneer Vending Company.***

PIONEER VENDING COMPANY

3726 KESSEN AVENUE • CINCINNATI, OHIO 45214

PHONE: (513) 661-5500

The Bally Story: 1931-1966

• Continued from page 90

visit to the exhibition that year and the next day his syndicated newspaper column was the talk of the show. Wrote Rogers: "What would you say was the biggest and most prosperous convention held in Chicago? It's not autos, steel or bankers. The only industry that has never asked for government relief. Frank Bering, manager of the Sherman Hotel, says it's the only convention that paid their room rent since 1929. It's the slot-machine convention. Manufacturers and operators of those games where you put in a nickel, pull a lever and play marbles with yourself. It's replaced golf, bridge, Kelly pool and the New York Stock Exchange for exercise and gambling. . . . We will win the next war in a walk if they let us shoot marbles at 'em."

Shortly after the show Moloney announced that the company would move general offices, engineering and experimental departments and much of the manufacturing facilities to a new, larger plant at 2640 Belmont. There Bally resides today. The two original facilities were retained, giving Bally a combined total of 125,000 square feet of space. The move was made April 1.

From the new lines rolled Rockelite, with a special light-up signal to warn the merchant when the machine was tilted; Skill Circle, Ranger, Natural, Ace, Silver Streak, Jumbo, High Hand, Golden Harvest and Prospector. On the last-named machine Bally launched an unprecedented publicity campaign based on suspense and the slogan, "You're Gonna Strike It Rich on the 23—Watch!" Operators viewed the new machine on Aug. 23.

Sales manager Buckley had gone deep-sea fishing off Galveston, Tex., earlier in the month and struck nothing but a four-inch fish. "An inch shorter and I'd have used it for bait," he said.

BIG news out of Bally as 1936 dawned was that Abe Miller, Confection Vending Co., Charlotte, N. C., had won first prize in the manufacturer's \$1,000 Christmas Package Contest.

"I look for a good pin game year in 1936," said Moloney as he unveiled equipment with 103 firms at the eighth annual Coin Machine Exposition in January. Bally entries were Ray's Track, Peerless, Multiple, Pari-Mutuel, Northern Lights, Golden Harvest, Rambler, Peerless, Bally Derby, Jumbo, Harvest Moon, Bally Bonus, Paramount, Bull's Eye, Jack Pot, Teaser, Bally Baby and Spark-a-Lite.

As the year wore on, along came Hialeah, Sky-High, Air Lane, Challenger, Lights Out, Blue Bird, Ray-Rifle, Pockets and Bumper. Bumper incorporated another Bally first: coil spring switch bumpers.

And in November Ray Moloney announced the formation of a national fraternity for coin machine operators called "The Tribe of O'Toole Indians." A genuine totem pole was shipped to the plant by Lou Wolcher.

Five hundred industry members surprised Ray Moloney with a testimonial dinner at Chicago just before the 1937 trade show. Banquet arranger Lee S. Jones of American Sales Corp. and at the affair: "No one man has done as much to promote prosperity in the coin machine industry or so richly deserves the gratitude of everyone in the industry as Ray Moloney."

Thirty-seven was a year of honors. In March the

Coin Machine Suppliers' Association voted unanimously to award its 1937 Trophy of Merit to Bally for its engineering and development of the bumper spring (Bumper, meanwhile, was going phenomenally and was to appear during the year in two new models). Declared association official Charlie Caestecker (who today also manufactures such plastics products as IBM tape reels and auto tape cartridge cases): "The bumper-spring idea, which has revolutionized the industry, ranks with such historical developments as the totalizer, the changing-odds idea and the automatic payout, and it is interesting to note that Bally had a major part in the development of all of these milestones of progress; in fact, was the first to design and build an automatic payout pin game."

Bumper drew praise from all directions that year. Bally also introduced Fair Grounds, Carom, Skipper, Rover, Bally Booster baseball game, Deauville, Match-Em, Nugget, Golden Wheel, Fleetwood, Bally's Stables, Club House, Teaser, a revised Airway with cigaret sales stimulator, Sprint, Classic, Arlington, Bally Bells, Favorite, Crossline, Sum-Fun, Saddle Club, Bull's Eye, and Bally Baskets, to name a few!

And noting that sales were at record levels, president Moloney announced 10 per cent pay increase for all 500 Bally employees. In a special Thanksgiving message he said: "I am particularly thankful that financial success during 1937 had enabled us to carry on a costly development program along lines which, regardless of restricted operating conditions, will enable operators to continue in the business they understand and enjoy. . . ."

"THE 1938 Coin Machine Show, Jan. 17 to 20, opened with many expressions of gloom. . . ." a trade veteran recalled. "But much of the gloom must have been psychological, for the exhibits revealed an immense array of machines and products. . . ."

He must have been talking about Bally, for the company unveiled what must stand as the most diversified line ever exhibited by a single firm at a coin machine trade show. Embracing music, games and vending, Bally premiered Phono-Film, a no-needle, sound-on-film phonograph, a popcorn vending machine with "a million dollars' worth of eye appeal" and the following games: Lincoln Fields, Skill Field, Lite-a-Pax, Bal Rio, Grand Circuit, Bally Baskets, Bally Zephyr, Bally's Bell, Bally's Racer, Main Event, Bally Reserve, Mitzi, Dog House, Mount Royal, Roulette, Blue Grass and Bally Zephyr Jr.

Appearance of the vender, dubbed Hot Vender, marked the beginning of Bally involvement that led to the development of one of the finest coffee machines ever placed on location. The Bally vending division was bought by Seeburg in the early '60's.

"Experienced coin machine operators are pretty well sold on the proposition that variety is the spice of life," Moloney said. "And today, in the field of hot confection vending, operators are learning that variety is as important as ever."

Late in the year Bally introduced a new carbonated beverage vender requiring no plumbing connections. "Easy to install as a pin game," said Moloney. Bally also bowed a popcorn popper that year.

And the prolific game production was not slowed by diversification. After the trade show Bally introduced Sport Page, a multiple, one-shot; Magic Ball, on which the player controlled streams of compressed air; Bally's Racer; Milwheel, a counter game; Bambino,

inspired by the Sultan of Swat; Bally Ponies; the multiple, Klondike; Palm Springs, Eureka, Thistledowns; Rainbow, a pencil award machine; World's Fair, Thunderbolt and Ballyview, a four-way game.

"If I have seemed to emphasize merchandising equipment," said Moloney, "do not get the idea that amusements will not be important in 1939. Stability will be the keynote of 1939."

But before the year was out, 1939 would see the demand for war materials abroad create a new tightening in the metals markets, and the Third Reich would try to breathe new life into the dying German coin machine industry.

STABILITY was an elusive commodity in the U. S. trade, with the industry split into two conventions (though this breach was to be knitted the same year with the formation of Coin Machine Industries, Inc., Moloney being elected vice-president).

At the Coin Machine Show that year everybody drank Coke from the Bally Beverage Vender while studying a new game called Hawthorne.

The prodigious output of Bally games continued unchecked through 1939: Bally Royal, a novelty game; Keylite five-ball; Bally's Supreme with a new kicking bumper and 11 rollovers; Pacemaker, a novelty Spot-tem, Double Feature, Chevron, Victory, Fifth Inning; Headliner, with new "floating power"; Gold Medal, Pick-Em, Variety, Vogue, Grand National, Champion, Gold Cup, Scoop, Royal Flush and, in December, Bally Alley with a bowler's grip ball control.

But before Bally Alley hit distribution, sales manager Jim (Ballyhoo) Buckley resigned to head his own beverage vending operating and distributing firm.

"Jim's resignation is no surprise to those who know his firm conviction that today's biggest opportunity in the coin machine field lies in the operation of beverage venders," Moloney announced. Buckley took the Bally Beverage Vender line in Illinois. George Jenkins became sales manager. Bert (Perk) Perkins had joined the firm a couple of months earlier as assistant sales manager in charge of Bally Bell sales.

Jenkins started big by taking the entire 17th floor of the Sherman House for Bally exhibits at the 1940 trade show. Herb Jones handled industry publicity and was said to be responsible for a "flood of convention news in publications throughout the country."

Bally headliners at the show were the Bally Alley and Bull's Eye ray gun. The beverage vender was also shown. Shortly after the show Bud Lieberman and Leo Kelly joined the Bally sales staff and Charlie Casmus picked up the Bally line for Alabama.

Biggest Bally bombshell in 1940 was the announcement of the new Bally wall box at the big factory show during the summer.

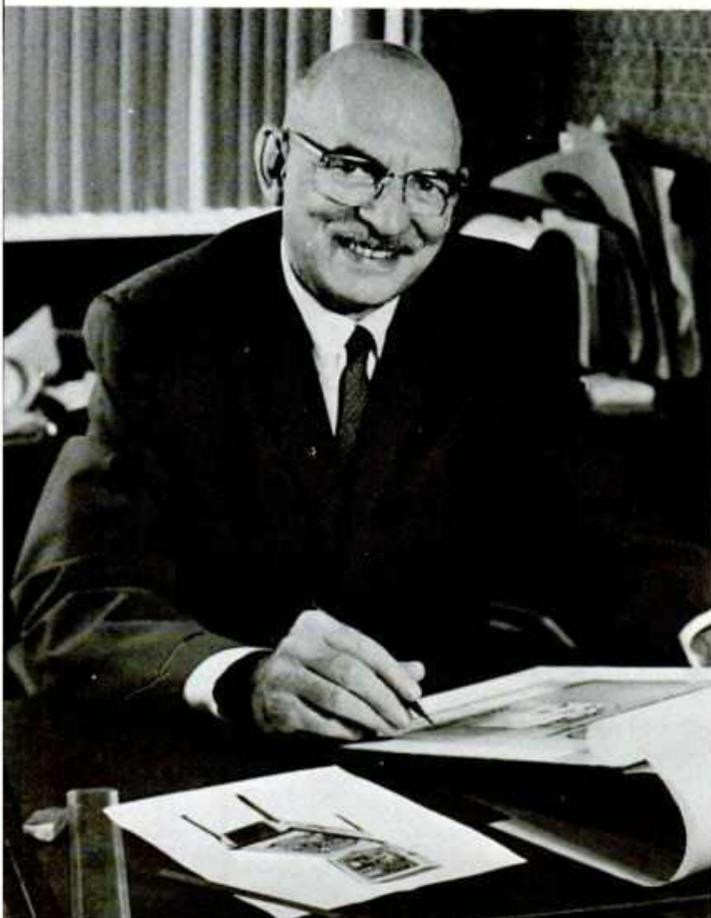
A big industry outing at Chicago's Riverview Park attracted 12,500 persons.

No picnic in Europe, and the war influenced Bally's 1940 game offerings. It was the year of the guns. Off the lines of the once-again-expanded plant came Triumph, Sport Special, Bally Beauty, Royal Draw, Glamour, Santa Anita, Record Time, Lead Off, a baseball game; Limelight, Bally Rapid-Fire ray gun; Bally's Fleet, with revolving target; Progress, Bally Shuffle Bowler; Defender, a machine gun with telescopic sight; Attention, a novelty game and Big Top.

(Continued on page 94)

'Let's Tell Our Story Straight'

(A Herb Jones Anthology)



Upon joining Bally—"This Bally job is more fun than any job I've ever tackled. . . . especially writing copy for the wonderful game of Goofy."

At the introduction of a new Bally game in August 1933—"Rocket includes features that will tend to put amusement machine operation on a more business-like basis. I refer particularly to the automatic tally of games played and awards. With a machine of this type, a new line of approach in advertising is required. Mere glitter and gaudiness are no longer sufficient to put over a game; it is no longer possible to convince operators by beating the drums of sensationalism. Operators want to know the reason why. In speaking of Rocket, we intend to give them the reasons—plain, unadorned statements of fact."

And later in 1933—"A few years ago the permanence of the pin table was questioned by more than one experienced observer in the coin machine field. Today there can be no doubt of the stability of this type of amusement device. While manufacturers who depended solely on the fad factor have passed out of the picture, far-sighted manufacturers have won a lasting place for their products by devoting more and more attention to mechanical and structural refinements."

While working on publicity for the 10th annual Coin Machine Convention and Exposition in 1955—"Drawing my salary from a manufacturer, I naturally cannot belittle the importance of the exposition. It is on the floor of the exposition hall that the operator sees the newest devices for increasing his income. . . ."

"Yet, important as this aspect is, I cannot help

cheering for the informal, but essential, part of the convention which I call the get-together. . . ."

"The get-together has a tonic effect on any man who partakes of it. I remember when I first had the good fortune to get into the coin machine field. I marvelled at the confidence displayed by men associated with this industry. I came fresh from a group of industries which had practically taken the count in the depression. . . ."

"We had a great convention in 1932, just when things looked gloomiest to the world at large. We had a greater convention in 1933, at a time when everybody was wondering how much longer any bank would stay open. We had an even greater convention in 1934—when business in general was beginning to fidget and worry about 'dangerous experiments.'"

"Now we're getting ready for the greatest convention of all. We can do it because we know how to get together! When coinmen get together they don't use

(Continued on page 94)

For the past 34 years, poet-publicist Herbert B. Jones has doubled as Bally Manufacturing Co.'s articulator and public relations laureate to the entire coin machine industry. In neither role has he peers. As industry apologist par excellence, Jones has encountered the problem, as he puts it, "of trying to serve the industry in public relations without forgetting."

Bally
35th
Anniversary

Congratulations

Bally

ON
35 YEARS OF
PROGRESSIVE COIN
MACHINE LEADERSHIP



Established 1934

Cable:

ATMUSIC—Chicago

ATLAS MUSIC COMPANY

2122 N. WESTERN AVE., CHICAGO, ILL. 60647 ARmitage 6-5005

Bally
35th
ANNIVERSARY

Happy 35th
Anniversary
Bally

and the best to you on another
35 years . . . from all of us.

SEGA enterprises Ltd.

Tokyo Int'l Airport, Haneda
P. O. Box 63, Tokyo, Japan

Bally
35th
Anniversary

Congratulations

Bally

ON
35 YEARS OF
PROGRESSIVE COIN
MACHINE LEADERSHIP

Toledo Coin Machine Exchange

814-16 Summit Street, Toledo, Ohio
(419) CH 3-7191

Bally
35th
Anniversary

Congratulations

Bally

ON
35 YEARS OF
PROGRESSIVE COIN
MACHINE LEADERSHIP

Automatic Music Distributors

900 North Western Avenue, Oklahoma City, Oklahoma
Phone: (405) 235-3456



William T. O'Donnell, Bally Manufacturing Co. president, has, since assuming the position in July of 1963, impressed on operators the world around that Bally will not take second place to any firm in the design, structure, novelty, newness and diversity of its coin-operated games.

"Year after year Bally spends more money in engineering and development than any other manufacturer," O'Donnell says, "and we shall continue to do so."

A native and long-time resident of Wilmette, Ill., O'Donnell joined Bally at his discharge from the Marine Corps in 1946. He served in the purchasing department and as Bally sales manager before becoming president.

"There is great demand for coin-operated amusement machines today," he asserts, "and the prospects for the future of our business are tremendous."

The Bally Story: 1931-1966

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A WIRE came from Washington. The Army wanted to test Bally's Rapid-Fire ray gun for training purposes. A 12,000-square-foot addition to the plant was begun immediately.

From the coin machine business standpoint it was business as usual at Bally during most of 1941. The usual ambitious array of products were readied for the January trade show and Bally executives as usual lent considerable effort to the show's success. Herb Jones chaired the publicity committee. Attendance hit 10,000. There were 300 exhibitors.

"It's Bally From Coast to Coast" was emblazoned on a banner across the company's show booths at the 1941 show.

"We're displaying the largest, most complete line in our history," said Moloney. "Bally engineers have been working day and night all fall preparing a line of machines that will insure a dominating position in 1941 to all Bally distributors and operators."

"In addition to the sensational Bally Defender machine gun, volume delivery of which begins just before the show starts, Bally will present an array of novelty replay games, pay tables, consoles and counter games. We will also have a product of special interest to music operators."

That latter product was the Bally Music Selector. It allowed deposit of nickels, dimes and quarters in the same chute at the same time.

Games such as Duet, Dark Horse, Broadcast, a show stopper, and Long Shot were also introduced by Bally at what was to be the industry's last big get-together for awhile.

"As to any war scare affecting the coin machine business," Moloney said, "I'd like to call everyone's attention to the courage and constructive work of a distributor whose country is at war. I refer to Bill Fielding, Bally Canadian distributor. He visited the Bally factory recently and placed the largest order in the history of his organization."

The day was at hand—indeed, had come—when Bally would be receiving another type of big order—for the electro-mechanical maze of materials needed for the war effort. A complex array of items only the genius of a major U. S. coin machine manufacturer could produce.

"The shadow of war and military preparedness is over this coin machine show," wrote a Chicago Herald-American reporter on Jan. 14. "There are half a dozen machine gun and anti-aircraft devices."

Said The Chicago Daily Times the same day: "If you want a shave or would rather fight a war, it's all the same to the coin-vending machine industry—drop a nickel or dime in a slot and you get it."

The year progressed, and as parts of the growing Bally plant became quietly off limits to unauthorized personnel, some real good games dollied off the lines: Flicker, Silver Skates, Play Ball, Sky Battle, Jockey Club, a revised model of Trophy with a revolutionary anti-nudger device (inventors continued to find a friend at Bally); Pan American, Speed Ball, 41 Derby, Monicker and Topic.

The Bally president made a prediction, meanwhile, that was to come to pass: "Coin machine play will pick up as the U. S. gears to support the allies."

IT was a very good year. Distributor Fitzgibbons held a big Bally Rally; new Bally sales manager George Jenkins reported inordinate demand for multiple games; console sales zoomed; a neat red, white and blue sticker urging "Buy U. S. Defense Bonds" was packed with every Bally game ("The glass top of a game," said Herb Jones, "is the operator's display window—the place where he can help sell Defense Bonds. I am sure all operators will be quick to co-operate by putting the stickers on their games."); summer sales were up and fall looked fantastic; Dan Hawley, head of Modern Automatic Exchange in Youngstown, Ohio, told what it was like to visit the Bally plant (I got a couple of hot-foots and a few firecrackers were tossed under my chair, but it was a lot of fun for a fun-loving Irishman like me); John Simonsis organized a patriotic picnic and Bally employees danced to the music of Al Marney's WGN Music Masters; Jockey Club broke the Bally multiple sales record; and Club Bells came off the lines.

Club Bells has a special place in the Bally Hall of Games alongside Victory Special. Club Bells was Bally's last announced product prior to Pearl Harbor. Victory Special was the company's first entry after V-J Day.

On Dec. 5, 1941, Ray Moloney observed, "The pre-holiday lull in sales failed to make its usual Dec. 1 appearance. On the contrary, the sales curve is swerving sharply upward. Our big problem for the balance of the year is not sales, but production."

But a few days later war was declared and the big problem was an order curtailing the manufacture of coin machines.

Bally's George Moloney, elected president of the Coin Machine Industries, Inc., March 4, called a special meeting of the association the week war was declared and voted to cancel plans for the 1942 Coin Machine Convention. "The convention management acted quickly and officially and expressed the desire of the industry to co-operate with the government in every possible way," the announcement read.

Herb Jones said recently that his most unforgettable experience in 34 years in the coin machine business was when Bally was awarded the Army-Navy "E" Flag in 1943 "for excellence in production" of military products.

Reported sales manager George Jenkins early in 1942, shortly after release of a game called Fairmont. (Continued on page 96)

'...thrills and action and simple, silly fun...'

A Herb Jones Anthology

• Continued from page 92

high-ball glasses to weep into. In fact, 'tis sometimes said they don't use glasses at all! When they get together they get something that gives them the guts to say, "To hell with hard times and fears for the future!"

Plugging the 1937 trade show—"The truth of the matter is that the American people, who found so much comfort in coin operated machines during the past few dismal years, have learned to love the whimsical gadgets of our industry so much that no amount of prosperity can wean them away from the pleasure released by pushing a coin chute.

"We are all agreed that 1941 will be a year of tremendous industrial activity—a boom year"—speaking in advance of the 1941 trade show—"A year in which plenty of money will be in circulation. . . ."

"The very fact that the public will be in a spending mood will mean that all industries will be in terrific competition for the loose-change market. To protect his position in that market the operators must be armed with the right equipment. Only by attending the show can he get the first-hand slant so essential to the profitable selection of equipment."

In March 1941—" . . . ping-pong tables and bridge tables—and pinball games, too, are among the items American's getting ready to defend . . ."

" . . . the men whose blood and stubborn wills gave life and liberty to America—they also put their okay on the frills and fancyworks. You know what they wrote and signed on that midsummer day 165 years ago. You know what they rang that big old bell for. 'Life, liberty and . . . the pursuit of happiness.'"

In September 1941—" 'Excuse me for living!' has too often appeared as the motto of the coin machine industry—a motto which, while never expressed in written or spoken words, has been implied by the apologetic manner in which we have discussed our industry with the public.

"Whenever we have sought to explain our industry, instead of standing up and looking the world in the eye, we have blushed and stammered a story about the employment we provided and the material we consumed. Instead of saying, 'Our industry exists because the hard-working, hard-playing American public eagerly buys our product—welcomes the relaxation, the release from worry, the low-cost amusement we create and sell. . . ."

"We should sell not the physical props of our show, but the show itself—the continuous performance we put on wherever people gather for a brief respite from work and worry, the small bright spots of glamour and excitement, color and music, thrills and action and simple silly fun which people find waiting for them in countless locations and which are the creations of our industry's busy brains. . . ."

"Let's tell our story straight. Let's forget the economic double-talk and concentrate on selling what we really have to sell—America's greatest, most democratic, nationwide, continuous-performance show!"

Writing a Bally War-Bond ad in 1943—"Buy War Bonds. Buy the Bonds you can easily afford as a good investment. Then dig down again and buy Bonds until you know in your heart you're halfway square with the men who are fighting and falling in battle for you."

Upon election as president of the American Coin Machine Manufacturers' Association, December 1949—"I believe there is a basic and natural unity of aims

and problems in the coin machine industry. Specific types of equipment change with the trend of public acceptance, but the basic principles of automatic operation by means of a coin is fundamental, unchanging, common to all who are engaged in this great and growing industry.

" . . . when one type of coin machine gains in public acceptance and approval, all types gain; when one type of coin machine is injured either thru misunderstanding on the part of the public or thru press sensationalism, all types of coin machines are injured, and all members of the industry—operators, distributors and manufacturers—suffer."

In January 1961 interview—"Regardless of suggestions to the contrary, I feel the operator will continue to be the key figure in the music and games business. The operator's function is much more than that of a serviceman."

In the same interview—"The biggest job facing the coin machine industry is public relations!"

And in October 1966—"Again I say, the biggest challenge confronting the coin machine business is to unite, as an industry, for public relations."

"Bally's biggest contribution to the coin machine operator in the area of ideas has been consistent leadership in every public relations project that ever came along, and in the area of equipment it has been innovation of the free-play concept."

"The role of coin-operated amusement in American society is continually, increasingly important with the increase of leisure time. And the future of the business is good provided new ideas are forthcoming."

Also in October 1966—"I derive great personal satisfaction in defending the industry from uninformed persons who say, 'Oh, you make slot machines!'"

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Seattle, Washington 98109
Phone: (206) MA 4-7594

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FOR 35 YEARS
Operators have
expected only the
best in coin operated
equipment, and for
35 years Bally has
delivered only the best.

OUR BEST TO THE *Bally*
ORGANIZATION ON 35
YEARS OF LEADERSHIP.

Calderon Distributing, Inc.

423 N. Alabama Street, Indianapolis, Indiana
Phone: (317) 634-8468

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and the best to you on another
35 years . . . from all of us.

Here in Switzerland
MARCEL LUCCA

Tousjeux & Nouveautes SA

29, rue de Lausanne
GENEVA

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and the best to you on another
35 years . . . from all of us.

SUTHERLAND DISTRIBUTING CO.

2710 McGee Traffic Way, Kansas City, Mo.
HA 1-7445

"Bally engineers are readying several new games, but naturally, development work is slowed up by the fact that a large part of Bally engineers' time is devoted to ax-the-Axis work."

"Ax-the-Axis!" Somebody put out a game called Bomb Hitler. Somebody later came out with Shoot the Jap. Bally came out with Pimlico and then as the factory went all-out in war production, Herb Jones ran a terse trade paper ad: "See Bally's Greatest Hit—Out Within Two Weeks After We Lick the Axis!"

As operators cast worried looks at the rubber tires and gasoline gauges on their route cars, rebuilders resurrected old novelty games intended for 60-day service and nursed them along for 60 months.

In July of 1941 Herb Jones had urged the industry to adopt a co-operative coin machine campaign to help sell U. S. Savings Bonds, and as the war progressed, Billboard's coin section was a panoply of bond appeals. "We decided here at Bally to use part of our advertising space to publicize U. S. Savings Bonds," Jones said. "Accordingly, we prepared a simple reverse-c slug with the message, 'Buy Defense Bonds!' This has been used regularly in our advertising, except when we have substituted our 'Give to USO' slug." 'Twas another Bally first."

THERE were other Bally wartime firsts. In September 1943 Bally donated a special communications system for broadcasting recorded music to all parts of a newly launched Naval aircraft carrier, the U.S.S. Guadalcanal, skippered by Captain Gallery, and called on the coin machine industry to start an "Adopt a Fighting Ship Fund."

"Here's a most fitting way for our industry to do something extra and directly personal for some of our boys out there," Moloney said. Many manufacturers joined in equipping new vessels with amusement equipment.

In a colorful ceremony at a downtown Chicago hotel in October 1943, Silver Star medal winner Com. Eugene E. Paro presented the coveted "E" Flag to Bally before a crowd of hundreds. George Moloney was to have accepted the award, but was ill and unable to attend.

Bally had been on a 100 per cent war basis for some time. The entire sales staff was working on military projects. George Moloney was concerned chiefly with production, and advertising manager Jones was assisting him closely. Jenkins, sales manager, was supervising a specialized defense contract. Vender division sales manager Bert Perkins switched to production control supervisor and vending engineer Ralph Nicholson began handling wartime personnel. Others of the Bally wartime management team were Roy Guilfoyle, vice-

added to the Bally "E" Flag as 1944 ended. Bally expanded its plant to 125,000 square feet. The industry lost its friend, FDR. A third star appeared on the Bally "E" Flag, followed closely by the new U. S. Army Air Force Approved Quality Control Rating. Word leaked out that in addition to multiples, consoles, five-ball novelties, photo-electric target games and beverage venders, Bally intended to introduce a jukebox as soon as materials became available! The Bomb. The world was granted five years of peace, and a Billboard survey showed operator demand for 2 million new coin machines.

"Packed with all the profit-proved features of Bally's famous prewar multiples . . . plus new play-provoking ideas. . . ." Victory Derby raced into distribution early in 1946, followed by such games as Triple Bell, Midget Racer, Draw Bell and Big League Baseball, boasting an animated backglass. And to the company right out of the U. S. Marine Corps came a young man named William T. O'Donnell.

Like the world, game names had changed. Bally began development of a new ray-type target game—Atom Gun.

As promised, the Bally jukebox—floor model plus hideaway mechanism—were introduced as the industry welcomed back its trade show in February 1947. Determined to hold its prewar game market, Bally unveiled Skill Shot, an eight-ball skee-type game; Bally Baseball, Special Entry, Double Barrell, Hi-Boy and Roto Lete. Also, all over the convention floor operators were to be seen sipping Pepsi from cups vended from Bally's new 1,200-cup unit. (Many operators at that show also spent some sentimental moments in the soon-to-be closed Sherman Hotel arcade, industry institution and equipment proving ground.)

Concurrent with the show in a big open house party at the plant, Bally showed equipment to long-absent operators.

New distributors and new variations of early successful games were big chapters in Bally's 1947 story. In August Virgil (Chris) Christopher, Chris Novelty Co., Baltimore, was named Maryland, Delaware, Virginia and Pennsylvania distributor. The following month Bally tapped Minthorne Music Co. in Phoenix. And Bernard Becker's Ben Becker Sales Co. replaced "Fitz" as Eastern regional sales distributor in October.

Ballyhoo, Bally's legendary natal game, emerged in 1947 with innovations unknown in 1932: kick-out holes, diamond bumpers and changing values. A 1938 model, Eureka, also appeared in a new 1947 form. Other 1947 games were Silver Streak, Nudgy, Big Inning, Hy-Roll, Bally Bowler (skee ball type), Jockey Special, Jockey Club, Heavy Hitter and Rocket.

TRADER association efforts has a place in the Bally story, and vice versa. Right after the war, when 18 manufacturers began pooling percentages of their gross profits in a CMI relations drive "To win the complete

scheduled for the following month. (And a new organization, the Music Operators of America, was founded the same year.)

Jones served as president of ACMMA until it was dissolved in January 1951.

And the Bally Hall of Games grew. In 1948: Melody, five-ball; Gold Cup and Trophy, one-ball multiples; Ballerina, a five-ball novelty; Rancho, another five-ball with a turret kicker; a five-ball kicker, bumper game called Carnival; Reverse, a hold-and-draw bell console and one-balls Lexington and Citation, among others.

The year 1949 was Bally's 15th one-ball anniversary and the company celebrated with a great party at the Stevens Hotel, Chicago, and the premiere of Champion. Other games introduced that year were Frisky, a five-ball; Spot-Bell console; Kentucky, a one-ball; Hot Rods five-ball and the Bally Shuffle Bowler. And once again, Bally announced a plant expansion, acquiring additional space across Belmont Avenue.

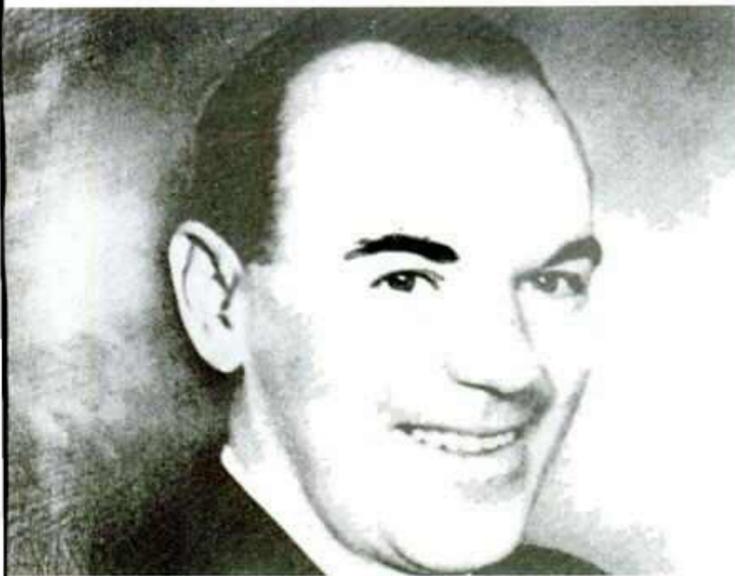
It should be noted here that 1949 provided an example of a long-standing Bally policy of protecting the used market. Quizzed in June why the factory cuts off production of Citation while distributors still had thousands of unfilled orders, Ray Moloney explained that the policy of cutting off a game while still in big demand was designed to protect operators' trade in values. "Sure," he said, "we could probably go on making and selling Citation till September and thus be able to brag about a solid year of production. But we knew from experience that a saturated market upsets the economy of the industry."

Added to the Bally distributor family during the late '40's were Lou Boasberg's New Orleans Novelty Co., Ed Ravereby's Northeastern Amusement Co., Boston, and R. F. Jones Co., San Francisco.

Came 1950, and toward the end of the year the old material shortage bugaboo was to again strike the industry as the world discovered the pitiful Korean peninsula. By and large, though, it was business as usual. Off the Bally lines came Speed Bowler, a shuffle with a high-speed totalizer mechanism; Shuffle Champ, a rebound bowler with disappearing pins, and Turf King, an oversized replay pinball game.

Also highlighting the 1950 Bally year was a massive three-day service school held in January, and the sale the same month of the manufacturing and sales rights to the Bally vending machine line to the Worthington Pump and Machinery Corp., Holyoke, Mass. Bally wasn't through with vending, however.

THE KOREAN War became more of a war than most expected and game production lagged as Bally was again called into defense production. In April 1951, Bally was awarded a \$250,000 contract for Army Signal Corps assembly cable, its third Korean War contract. "By next April the Bally plants here are expected to be 90 per cent in military production," de-



president and controller; Don Hooker, chief electrical engineer; Bud Breitenstein, chief mechanical engineer; Herm Selden, development engineer; Nick Nelson, development engineer; Ed Berkley, production superintendent; Jerry Girardin, chief inspector; Hugh Harries, supervisor of materials and W. C. Billheimer, purchasing agent, and, to be sure, Ray Moloney.

Only days after Bally received the "E" Flag award, George Moloney, 36, brother of the company founder, died following an operation in a Chicago hospital.

"Mr. Moloney's death is particularly tragic," wrote a Billboard reporter, "coming at a time when he should have been wearing the laurels of official recognition for his part in the war effort. Because of his illness, which attacked him on the eve of the ceremony by which Lion Manufacturing Corp. was awarded the Army-Navy "E" Flag, Mr. Moloney was unable to attend an event which in large part was a personal tribute to him. Chiefly to him belongs credit for the rapid conversion of the Bally from civilian to war production.

RECONVERSION to coin machine production was to be almost as rapid. At Oak Ridge, Tenn., a group of scientists, a jukebox reportedly their only diversion, were working on a secret project. A second star was

good will of the American public for the great coin machine industry," Bally leadership was unstintingly involved. Chairman for the 1947 Damon Runyon Cancer Drive, which netted nearly \$200,000, was Ray Moloney. In May of 1947 Herb Jones was elected a CMI director and the next year was elected treasurer and named to head the general committee for the trade show. ("This will be the biggest show CMI has ever had," Jones promptly declared.)

When in 1949 the CMI announced it would henceforth represent only five-ball interests, an all-industry group called the American Coin Machine Manufacturers' Association was organized with Jones as founding president. Ray Moloney was named to the board of directors, and Bally sales manager Jack Nelson was appointed co-chairman of the membership committee.

In 1950, when the ACMMA trade show was reported a sellout and promised to draw record international attendance, an observer noted: "The fact that the aim to display all types of coin-operated equipment on one compact convention floor has been worked out successfully is viewed as a tribute to organizers of ACMMA, especially Ray Moloney, Jack Nelson and Herb Jones of Bally. . . ."

Jones was singled out for praise at the 1950 ACMMA Show and re-elected president as word was received that the CMI had canceled its convention

clared Herb Jones, vice-president in charge of contract production. "Coin machine output will be sharply curtailed."

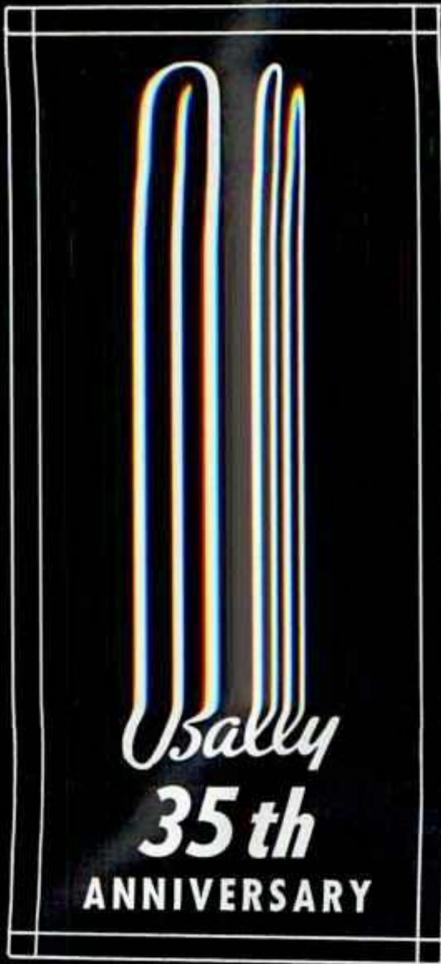
Curtailed but continuing. In 1951 came such games as Bright Lights, a replay novelty; Bally Baseball, a shuffle piece with two sets of targets on a slanting playfield; a giant pin called Futurity; Shuffle-Line, a combination of shuffle action with in-line scoring; Coney Island, a five-ball, reviving the "buy-back" feature; Bright Spot, a six-section, in-line unit, and Spot-Lite, featuring single card in-line scoring.

The year Bally was born, 1931, a small-town Missourian put a coin chute on a mechanical horse he'd built for his children and lo—the kiddie ride. In 1952 the coin machine industry discovered the kiddie ride in a big way, and Bally was amidst the boom.

While increasing capacity for government work, Bally introduced over the next two years such children's rides as Champion, unveiled at the American Toy Fair ("Place 'em in pairs," suggested Jack Nelson. "The kids like to ride together."); diving, dipping, rolling and swinging Space Ship, available under a new finance plan; Speed Boat, a plastic unit with realistic action and a real horn; Moon Ride, giving kids a view of twinkling stars and comets.

Traditional Bally games emerging during the same

(Continued on page 101)



Happy 35th
Anniversary
Bally

and the best to you on another
35 years . . . from all of us.

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Southland Distributing Company, Inc.
814 East Broadway, Louisville, Kentucky



, we love you.
Thanks for the opportunity for
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Operators have
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best in coin operated
equipment, and for
35 years Bally has
delivered only the best

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Bally

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35 years . . . from all of us.

Bally Continental Ltd.

103 Ave. J. Van Rijswijk
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**Let's Celebrate—
TOGETHER**



for 35 years
Bally has
delivered only
the best . . .
and together
we have also
enjoyed 35
wonderful years

**MAY WE BREAK BREAD AND BIRTHDAY CAKES
TOGETHER IN THE YEARS AHEAD**

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for
35 Wonderful
Years

Best Wishes in
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Amusement Machine Distributors

50 Forbes Street, Potts Point, Sydney, Australia

Bally 35th
ANNIVERSARY

FOR 35 YEARS
Operators have
expected only the
best in coin operated
equipment, and for
35 years Bally has
delivered only the best.

OUR BEST TO THE *Bally*
ORGANIZATION ON 35
YEARS OF LEADERSHIP.

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PEACH STATE DIST.

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PEACH STATE TRADING

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to Bill O'Donnell and the many
other fine people at

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from Clint Shockey, Jim Wall and
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WILKES-BARRE, PENNSYLVANIA

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Anniversary
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and the best to you on another
35 years . . . from all of us.

STAR SUPPLY COMPANY

4709 Roosevelt, Gary, Indiana
Phone: (219) 887-4015

The Bally Story: 1931-1966

• Continued from page 96

period included the five-ball Atlantic City; Palm Beach, an in-line; Frolics and Sunshine Park, jumbo-type pinballs; Bally Beauty, a three-card piece featuring in-line scoring; Beach Club, a five-ball; an in-line called Dude Ranch; Palm Springs, with a new hold and draw play; Ice-Frolics, an in-line creation; Champion Bowler, with match score and light-a-pin carryover; Victory Bowler, with super scoring; another in-line called Surf-Club; Hi-Fi, a five-ball; Variety five-ball and Magic and Mystic Bowlers, both with "super strike" giving the player something extra to shoot for.

With the introduction of Hi-Fi in August of 1954,

Jones announced that Bally had completed a large government contract and was once again stepping up production of games.

Peace, once again. Ten years of it. Peace, with a capital "P"—and that stands for "POOL."

Billiards broke big in the coin machine industry in 1955—caroming then to the home-style parlors—and Bally was again in at the beginning.

"RUMOR BALLY TO JOIN COIN POOL RANKS," read the headlines. Sure enough, in October Bally shipped Pin-Pool, a 52 by 36-inch model with cheat-proof mechanism. By the end of the year, Pin-Pool was available in four different models.

And the Hall of Games grew. 1955: Hot Rod kiddie ride; Bull's Eye pistol game for kids; Gayety, a pin game with a special kicker mechanism; Blue Rib-

bon; a regular-play shuffle, and Gold Medal, a match-play shuffle; Gay Time, an in-line model; Congress Bowler and ABC Bowler, with king-size pins; Jumbo Bowler with speed-control scoring; Broadway and Beach Beauty, in-line pinballs.

Bally returned to vending in 1956 with a hot and cold cup vender, models of which were unveiled at the National Automatic Merchandising Association convention just a decade ago. A separate division, Bally Vending Corp. was set up to manufacture the new Bally Beverage Bar. Fred Mills Jr. was named sales manager. "The selling and marketing of the venders will entail different problems than we face in our games," explained vice-president Herb Jones. Price of the new unit was announced as \$1,095 at the NAMA show.

(Continued on page 102)

EXECUTIVE ROW

JOHN A. BRITZ General Manager

Began with Bally as a draftsman in 1937 and was assigned, when World War II broke out, to production and later to engineering tasks in Bally's military program. He later became production manager of the Bally Vending Division, moving to Seeburg when that corporation acquired rights to the Bally coffee vender. Britz returned to Bally at the request of Bill O'Donnell in 1963.

HERMAN L. SEIDEN Director, Research & Development

Brought to Bally in late 1932 a crude but practical model of the first payout mechanism, specially adapted to register various scores on a pinball game. He is considered the father of payout pinball games. Remained associated with Bally in the research and development department and is credited with many new ideas. He retired in the early 50's, returning to the company in the early 60's to again put his inventive talents to work. He is largely responsible for the present Bally slot machine.

JOSEPH E. LALLY Chief Engineer

As Bally's chief engineer since 1963, he finds it challenging, "to create a continual flow of amusement machines which have a fresh approach."

A Bally employee since 1940, he feels strongly that the industry must strive to create "a completely new and different concept in a machine for the amusement field."

PAUL C. CALMARI Sales Manager

"I am determined to impress upon all operators the importance the manufacturer attaches to their ideas and suggestions," he says. He learned of the fertile field of operator ideas first hand in his role as field engineering chief before appointment to his present post.

Calamari sees as the major industry challenge today the continued development of the "type of amusement equipment that appeals to the general public," and Bally's contribution, he suggests, is, "year-after-year production of top money making amusement equipment for all types of locations."

ROBERT R. HARPLING Assistant Sales Mgr.

Introduced to the coin machine business by his father, he joined Bally in April of 1946 and assumed his present position in 1963.

Bally's biggest contribution to the operator, Harpling feels, has been the company's, "undiring effort to make all of its equipment easier for the operator to service while enhancing player appeal for top results in the cash box."

CHOICE OF
STANDARD Model
ADD-A-BALL Model

Loop the Loop

AMAZING NEW
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.

EXTRA WIDE PLAYFIELD

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

VISIT
BOOTHS
34-38
MOA
SHOW

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!

ONE OR 2 CAN PLAY

by
Bally
of course

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.

The Bally Story: 1931-1966

• Continued from page 101

Jack Nelson, 61, who had gone to Bally in 1949 as sales manager from Billboard by way of Rock-Ola, died suddenly in September of that year, stricken with a heart attack in Boston.

It was the year, as well, that Bally entered the regular-type five-ball novelty game field. Its first such game was Balls-a-Poppin', shipped in October.

Other games representative of Bally's 1956 output were Key West, an in-line; ABC Bowling Lanes; Bally Bike, Bally Horse and Model T, kiddie rides; Parade, an in-line; Booster Pool, an automatic unit with four pockets; a seven-hole Pin Pool with "hazard holes"; Night Club, Double Header and Big Show in-lines.

IN FEBRUARY 1957, telegrams began pouring into Chicago congratulating Bally and Ray Moloney on the 25th anniversary of Ballyhoo. The eventful Silver Anniversary year was filled with key events: March—Bally Vending Corp. announces pay-as-you-profit purchase plan. . . . April—Show-Time in-line shipped; three Ballys exhibit at MOA Show (Bally games, Bally

venders and Bally records!); six-pocket Official Pool delivered. . . . May—Toonerville Trolley steals young hearts of America. . . . June—ABC Tournament Bowler lets ball actually hit fly-away pins. . . . August—Bally schedules regular releases of five-ball novelty games and shipped first of series, Circus, to be followed by Carnival. . . . November—with line free of switches, Strike-Bowler is delivered.

"As my heart does some very peculiar antics," wrote Billboard veteran Jack Sloan, in February 1958, "I am confronted with a dreaded assignment—a salute and farewell to my good friend and the good friend of untold hundreds, the fabulous and lovable Ray Moloney."

"Mr. Coin Machine Industry"—as he was regarded even by his peers—had succumbed to a heart attack in Chicago Feb. 26.

In April, Joseph Flesch, long-time Bally executive, was elected company president. James D. Yates, Lion Manufacturing Co. secretary, was elected Bally secretary-treasurer. Herb Jones continued as vice-president, and Bill O'Donnell became general sales manager.

Top 1958 feature in the Bally Hall of Games is All-Star, the first compact bowling game of the type which electrified the industry that year. "The game is an answer to locations that require a relatively small, compact machine," Jones said. Other 1958 Bally en-

tries were Target-Roll, Miss America, Super Bowler, All-Star Deluxe, Skill-Roll, Trophy Bowler, Space Gunner, Big Inning, Cypress Gardens, Bally U.S.A., Golf Champ, the first golf putting game; Lucky Alley, Beach Time, Lucky Shuffle, Spook Gun, Carnival Queen, Skill Parade and, in a major kiddie ride push, four new models at year's end.

In the memory of his many industry friends, 1958 also is recalled as the year Tom Callaghan, colorful aide to Ray Moloney for 13 years, passed away at the age of 73. Callaghan had served with the Secret Service 35 years and had mounted in his office autographed photographs of every U.S. president during that period.

One other 1958 event of note: Bill O'Donnell and a fellow named Paul Calamari came to the aid of WGN-TV, Chicago, rigging up a Big Inning scoreboard for a television show.

Remember Bally Shuffle? Club Bowler? Sea Island? Western Express? Fire Chief? Heavy Hitter? Deluxe Club Bowler? Jumbo? Ballerina? Bally Sportsman? Pan American? Moon Raider? Kiddie Korral? Merry-Go-Round? Batting Practice? Lotta Fun? Little Champion? Bally 6-Pocket? Bally Targets? County Fair? Pony Twins? All were 1959 entries to the Ball Hall of Games, eight of which debuted at the ninth annual MOA show in April.

As the business swung into the '60's, public relations

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REGENT 77-C-77 1/2 x 43
REGENT 86-C-84 x 48

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by Fischer

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Proved in use for over 17 years.

When you think billiards, think FISCHER -- that's quality!



Coinmen Pick C-S Flicks

NEW YORK — Color-Sonics will enlist coin machine distributors and operators to select the company's future film productions. In addition, the company will form a permanent marketing advisory panel after the MOA show in Chicago.

During the show, coinmen will be invited to view some of the films in the Color-Sonics library. Survey cards will then be filled out. The operators and distributors will be asked to list the films they enjoyed most along with suggestions as to what type of films should be added to the library. Said Stanley Green, president of the company, "Much of our future productions will be keyed to their choice because they know the peculiarities of their market."

OVMSC Named Cornuts Sales Rep

LOS ANGELES — Operators Vending Machine Supply Co. has been appointed national sales representatives for bulk vending by Cornuts, Inc., manufacturers of the toasted product. The appointment was announced by Herb Goldstein, vice-president of Operators.

Corn for Cornuts, which was formerly grown exclusively in Peru, is now being grown in California.

THIS SERVICE CALL WE CAN USE MORE OF

ST. LOUIS—Wonder Novelty Co. here, which recently took delivery on four of the revolutionary new Loop-the-Loop flipper games from Bally, received a service call on one of the games the first weekend. "Here's what had happened," reported owner Jerry Nissenbaum. "The cash box had filled up and shut off the game. We had to fabricate an extra large cash box on the spot." Meanwhile, Pete Entringer, Advance Distributors sales manager, reported that his stock of the new game had run out and he had placed an urgent call to Paul Calamari at the Bally factory for more. "I'm doing more with Loop-the-Loop than any other game I've seen," Entringer said. "And I hear that Bazaar is even more exciting."

efforts again made news and so did Mr. Industry Public Relations—Herb Jones. In March 1966 the Information Council of the Coin-Operated Equipment Industry changed its name to the Coin Machine Council for public relations. Jones was elected secretary and was named chairman of the membership committee. At year's end the New York Times, crediting CMC as its source, carried an article declaring, "The pinball's place in America seems assured," adding, "the non-functional pinball machine is the perfect symbol of the national repudiation of our vanishing puritanism, with its austere ethic of hard work and the concomitant guilt about enjoying ourselves."

Bally's own 1960 attack on dullness deployed Beauty Contest, a revolutionary new pin game concept; Bally

Derby, Laguna Beach, Official Jumbo, Beach Queens, Ball Park, Skill Score, Roller Derby, Deluxe Jumbo Bowler, Skill Derby, Super Jumbo and Touchdown.

"The biggest job facing the coin machine industry is public relations," offered Herb Jones early in 1961. "But support for the Coin Machine Council, public relations arm of the coin machine industry, has not been strong and enthusiastic—not what we hoped for and not what is necessary to continue operation of CMC."

FATE of the CMC hung in the balance that year before, to the disappointment of many, the public relations effort went under from lack of funds.

Meanwhile, at the Bally Plant, the Seeburg Corp. was making a \$3 million offer for assets of the Bally Vending Corp.'s highly regarded single-cup coffee machine. The offer was accepted.

To the nation's—indeed the world's—operators in 1961, Bally offered Sharpshooter, Circus Queen, Lite-a-Line, Acapulco, Marksman, 1961 Bally Bowler, Bikini, Can-Can, Barrel-o-Fun and Super Shuffle.

In October of 1961 Bill O'Donnell announced that Bally would introduce a 33-column electronic cigaret vender of the first-in-first-out genre. This development was to be acquired by Rock-Ola Manufacturing Corp.

The 1963 Bally product parade marched by like this: Shoot-a-Line, with light-a-line scoring; Deluxe (Continued on page 118)

Vending Boom

• Continued from page 85

ing industry has made in the booming industrial market in southern California as an example of "undiscovered business opportunities for an aggressive operator."

Avoid Lost Time

Industry here is searching for methods to keep the employee in the plant proper, to eliminate lost and tardiness time and to improve employee relations. Major corporations have turned to the vending industry to supply machines—cold drink, coffee, cigaret and candy—for cafeteria-style lunchrooms.

Food vending machines to cater to factory personnel unable to take more than an hour break for lunch also finds its way into industrial complexes. Major firms are using the vending industry to improve its employee-employer relationship with "in-plant" food vending machines.

Capsule History

• Continued from page 80

to new 10-cent "Fruity" (see separate story).

Three years ago, Victor marketed an even larger capsule than its V-1. Called the V-2, it measures two inches in diameter by two inches in length. The V-2, which vends through the Victor 77, is the 25-cent capsule in current use.

Among the other types that have been made are the penny capsule, the screw-type and the 50-cent capsule. The penny type is designed to vend the smallest items available. It is sized to vend through a regular penny machine.

The screw-type is currently being used by several companies. Among them is Bill Falk's Knight Toy and Novelty Co. Victor had made a 50-cent capsule, but it is reported that charm manufacturers did not feel a sufficient market existed to warrant the investment. However, Vendor Manufacturers in Nashville has a half-dollar capsule with a machine that accepts two quarters.

M.O.A. VISITORS

See

"WHERE THE ACTION IS"
Color film

Booths #91-#92-#93

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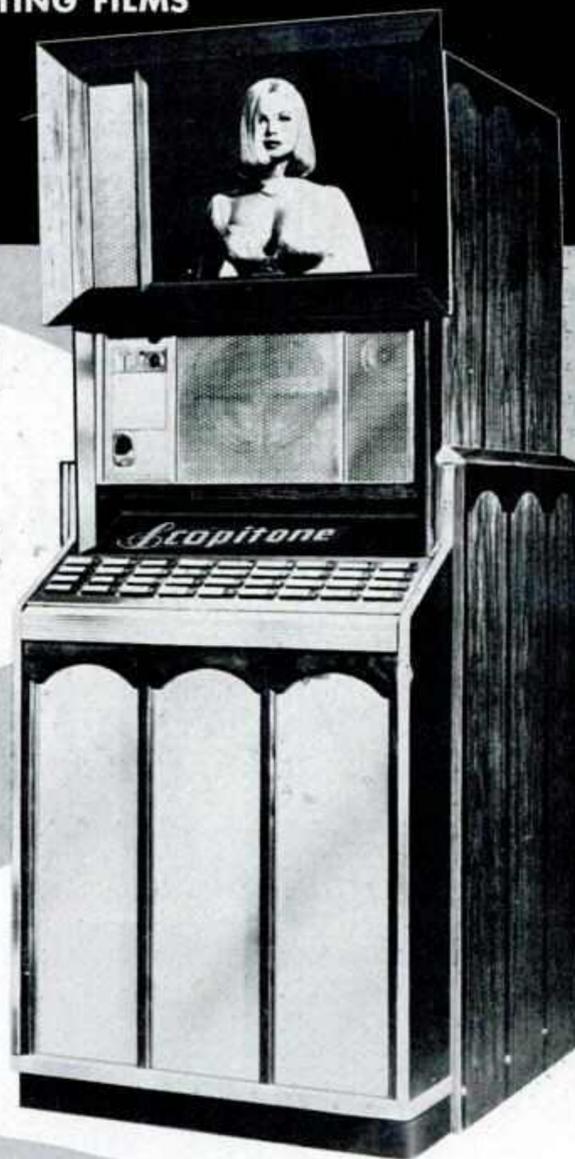
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HAVE YOUR PHOTO TAKEN AT BOOTH 101

CHICAGO—On Friday and Saturday during the MOA convention, all operators are invited to stop at booth 101 to have publicity photos taken for mailing to their hometown newspapers. The public relations service is being provided by the Music Operators of America at its booth, number 101. Photography will be handled by the dean of coin machine industry photographers, Joe Gino, and his United Photographers staff.

Neb. Ops Meet; Talk Little LP

NORFOLK, Neb.—Pros and cons of little LP's came under much discussion during the regular meeting of COIN here recently. The gathering was hosted by association prexy Ralph Reeves here.

In expressing the consensus of opinion heard during the two-day affair Omaha's Howard Ellis said, "Most operators are continuing to use them and the situation is improving. Nobody is making big money on little LP's but still they like the variety offered with them," Ellis stated.

The meet, at which a service school on Seeburg phonographs was also held, found much discussion on the question of the copyright revision pending in congress.

Next meeting for Coin Industry of Nebraska members will be in Omaha during the first week in December.

Fred Granger: Architect Of the Revitalized MOA

CHICAGO—Frederick M. Granger wouldn't agree, but his employer, the Music Operators of America, gives him a large amount of credit for the re-establishment of the organization among the front-rank national trade associations.

His experienced, diplomatic influence will be everywhere is apparent at the MOA's 16th annual national convention and trade show here this week (Oct. 28-30), from record-breaking sale of exhibit space to such matters as equitably apportioning jukebox demonstration time.

"Granger is fair, knows what he's doing, and is a hell of a hard worker," is the way MOA board chairman Lou Casola put it once.

Before Granger accepted the MOA position in January of 1964, there was considerable speculation about the association's life expectancy. Today the association is in the black, has just gone over the top in its 1966 drive for 250 new members (boosting the total over a 1,000), has established itself as an articulate and forceful voice in Washington (winning praise from legislators and even opponents during the prolonged jukebox royalty debate), has captured the imagination of record industry executives through advocacy of progressive programming, has managed successfully to represent all the diversified segments of the coin-operated amusement and vending industry, has adopted a firm helping-hand policy toward State trade associations and is on the



FRED GRANGER and Bonnie York at the MOA offices, Chicago.

threshold of initiating new, much needed industry services.

First Impression

"My first impression of the industry was a good one," Granger said. "I was interviewed by the executive committee, and J. Harry Snodgrass was board chairman.

"After discussion with officers and board members, we became convinced that the first step needed was to rebuild the administrative structure and revise the dues structure."

The administrative office staff today consists of Granger and Bonnie York, undoubtedly the most productive two-person trade association staff extant.

The dues structure, with the advent of Granger, was raised from a basic \$25 to a basic \$50, with \$75 and \$100 categories for larger operators. There were some who feared a dues hike would kill the association, but Granger's belief was that the organization would have no trouble collecting if it delivered services and built prestige. "If the dues don't come in, I won't get paid," Granger said.

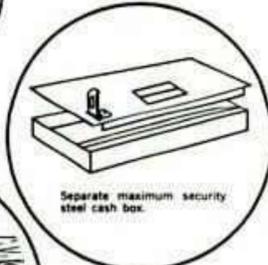
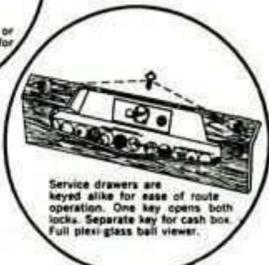
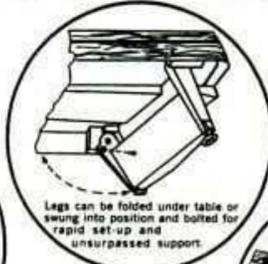
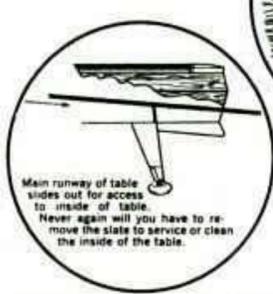
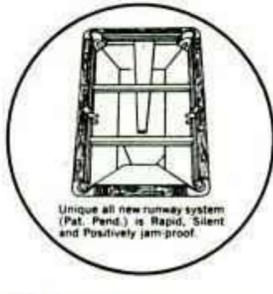
Member Influx

Today MOA is in the pleasant situation of promptly receiving dues from every member billed in a given month. The association is also riding the crest of a

(Continued on page 110)

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Anthony at MOA to Give 'Straight Poop'

By BRUCE WEBER

LOS ANGELES — David Anthony, executive vice-president of Tape-Athon Corp., Inglewood, Calif., will travel to Chicago, site of the Music Operators of America and National Automatic Merchandising Assn. shows, just for the opportunity of giving jukebox operators the "straight poop" on background music.

He hopes to impart to the operator why background music is for the modern coin machine operator.

According to Anthony, the reasons are simple: First, custom programmed to fit the specific needs and requirements of the music operator. Second, economically priced. Third, professionally reliable. Fourth, stimulates profits. Fifth, "built-in" psychological advantages to employee and patron. Sixth, lends privacy to conversation—masks objectionable sounds.

More Interest

"The coin machine industry is becoming more interested in the background music market," Anthony said. "The effect on business activity is becoming increasingly visible to both the operator, searching for fresh methods of hiking his income, and to the background music firms, now thriving because of increasing acceptance."

"Since the jukebox operator has become interested in background music as a means of additional profits," he said, "the rate of business growth to both the operator and background music firms has been gratifying."

Education-oriented Tape-Athon credits a successful drive to teach coin machine industry about background music as the key to the system's public acceptance of the system. "After convincing operators that background music, if promoted correctly in champagne-type locations, will add financial rewards to their income," Anthony said, "the jukebox operators became as excited with the product as Tape-Athon executives. Now they (operators and distributors) are playing an important part in the growing prosperity of this field."

Not a Replacement

Although he feels background music is not meant to replace the jukebox, he believes the phonograph is limited in use and in location. "Background music must be used as a sales tool to create additional revenue for the operator and the location owner."

"To be effective to the jukebox operator," he said, "background music must be properly programmed for a specific location, whether it be a bar, pool hall, or even a mortuary."

"Operators will have to learn that background music must be custom-fitted to meet the specifications of a bowling alley, a carnival location, a restaurant, or even a regular jukebox location."

Not a Fad

"Now that coin operators are convinced background music is not a fad, and not likely to fade," Anthony said, "the two industries are bound to come closer together."

"Many new avenues will open to the coin operator. We have not yet scratched the surface of background music. And many coin operators and distributors are going to help a new industry emerge within the coin machine industry."

AMF Comes to MOA Convention With 5¢

NEW YORK—American Machine and Foundry Co. will kick off its entry into the coin operated amusements field with the introduction of two model speedways. The formal showing of the equipment is timed to coincide with the MOA Convention in Chicago.

Though AMF officials would not reveal the company's merchandising plans, they indicated that it will employ a "totally new and unique ap-

proach." AMF will, however, make the one and two-player speedways available to operators through normal distributor channels.

"American Speedway" the larger of the two games, is set for one or two player operation. The race, according to the spokesman, usually lasts less than one minute. The other unit, "American Indy," takes up less floor space than an average size pinball machine. Price

is reported to be \$1,000. AMF, which became known in the public eye for its automatic pinspotter for bowling, maintains a global operation employing more than 20,000 in its 50 plants and engineering facilities. The company is also known in industry circles for high precision, special purpose, automated machinery systems for industry and defense. AMF's total domestic revenue in 1965 was \$386 million. See Booth 73.

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- Service? Operator's only problem will be to empty the heavy-duty cash box . . . frequently.
- Trouble-Free 5¢ coin mechanism.
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- Counter or Wall Mounted: Felt bumpers prevent marring or scratching.
- Cabinet stands optional.



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Here's how the Booz Barometer or "Sobriety Test of Champions" works:

Player drops a nickel in coin slot; then maneuvers the hoop as far as possible over the obstacle course without contact. When the ring and rod touch, the game is over. Player then gets his hilarious Booz Barometer rating.

Definitely a game of skill which involves manual dexterity and patience. But the real fun comes in watching an all-thumbs customer who has one small drink get rated "Drunk as a Skunk," while a skillful

(or lucky) heavy drinker rates "Sober as a Judge." The game consists of an electrified eye ring on a plastic handle which is guided over a crooked metal rod.

Player places the eye ring in the start position on a plastic buffer, drops his nickel and the Booz Barometer lights up, ready for action. If the ring makes contact with the rod, a bell rings, the lights go out, and the game is over.

Punt-Return unit works in similar fashion to Booz Barometer machine. Player must zig-zag for a touch-down. See illustration above for view of playfield.

WRITE OR CALL RAY GREINER TODAY FOR NAME OF NEAREST DISTRIBUTOR. SEE THESE EXCITINGLY NEW AND PROFITABLE NOVELTY MACHINES AT THE MOA CONVENTION.



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Say You Saw It in Billboard

BULLETIN

Manufacturers Endorse MOA's Strong Stand

WASHINGTON—Counsel on copyright for the phonograph manufacturers issued the following statement at press time last week:

"The Washington copyright counsel for the automatic phonograph manufacturers, Perry S. Patterson, speaking on their behalf, states that the manufacturers are most gratified with the resolute stand taken by Music Operators of America president John Wallace and Fred Granger, executive vice-president, against jukebox royalty

proposals of the copyright revision bill.

Their recent statement that the MOA intends to vigorously continue the fight for its own proposal of 2 cents per side royalty—a fair and reasonable proposal which would not exceed more than \$5 per box annually—should reassure all concerned that there is no prospect of acquiescence to the oppressive provision of the proposed copyright revision bill, nor to any agreement with ASCAP, BMI or SESAC, which would leave the operators open to demands for further increases in royalties in the future.

The long-term common interest of the automatic phonograph manufacturers and the music operators makes it essential that they continue their historically successful co-operation on the issue of performance royalties. The manufacturers are confident that the MOA leadership will receive complete

(Continued on page 116)

SEMINAR TOPIC I

Treating Jukebox Ills

One of the two industry seminar topics at the MOA convention this week will be finding cures for what ails the jukebox. Here is a rundown on some of the topics administered during the past year—Ed.

• Jerry Kunreuther, Pioneer Amusement and Vending, El Monte, Calif., told Billboard he spends 10 hours each week studying Billboard charts and listings of new releases.

• "Ten years ago it was necessary to put on a Frank Sinatra record, forget it, and collect," said Marshall Caras, general manager at Trimount Automatic Sales in Boston. "Today," Caras stated, "he has to stay with it."

• Ken Kerr, record buyer and programmer at Lucky Coin

Machine Co., New Orleans said, "I have that radio going constantly. You have to subject yourself to pop music unmercifully in order to program it on jukeboxes."

• Lack of individuality and professionalism—this, a criticism offered by Bill Cannon, Haddonfield, N.J., operator and chairman of the MOA standing committee on Record Company Communication and Programming. "Our title strips are all identical and we buy our records at the same places, accepting the advice of the same supplier as to what records to buy," Cannon said.

• Lawrence L. Lagarde, manager of Tac Amusement Co., New Orleans, wrote letters to record companies listed in Bill-

(Continued on page 118)



AMERICAN SPEEDWAY... from American Machine & Foundry Co. One or two players race model cars on a 15 lap figure eight track featuring a collision-proof intersection.

Answer Royalty Questions at Show



GEORGE A. MILLER



CLINTON PIERCE



J. HARRY SNODGRASS



JAMES F. TOLISANO



JOHN A. WALLACE

Jukeboxes and Copyright Law

At the MOA convention this week a special seminar will be devoted to the unanswered question: "Will Congress legislate a jukebox royalty and if so, how much will it be? To help place the discussion in context we recall here top copyright developments over the past two years. —ED

March, 1965—Congress prepares to discuss a mammoth revision of the national copyright law. Original draft contains a section removing the traditional

jukebox exemption from performance royalties.

May, 1965—Music Operators of America picks a blue-ribbon panel of witnesses to testify at House copyright hearings in Washington.

June, 1965—House Copyright Subcommittee hearings open and MOA witnesses are heard. The testimony is praised by both legislators and industry opponents.

November, 1965—Taking a legislative cue, MOA makes an unprecedented proposal for a 2-cent-per-side statutory jukebox royalty based on "acquisition" of records.

June, 1966—The House Subcommittee makes a proposal providing for 3-cents per side predicated upon machine inventory.

September, 1966—MOA and performance rights society rep-

resentatives meet in an unprecedented but unproductive attempt to arrive at a compromise.

October, 1966—House Subcommittee rules out copyright bill containing 3-cent royalty provision with statutory limit to full committee.

October, 1966—Full house Judiciary Committee rules out full copyright law in record time. Bill goes to Rules Committee.

October, 1966—Copyright legislation dies in Rules Committee as Congress adjourns. Legislation will be reintroduced in 90th Congress.

October, 1966—With an eye toward reiterating its 2-cent proposal in 1967, MOA schedules major convention seminar briefing on the national copyright question as it pertains to jukebox operation. Full MOA legislative committee reports.

Name Gilbert Seeburg Int. President

CHICAGO — Seeburg Corp. president Louis J. Nicastro has announced that George L. H. Gilbert, distinguished European businessman, has been named president of the International Division, establishment of which he directed.

"Mr. Gilbert has served the interests of our organization for over 25 years," Nicastro said, "both from headquarters here and abroad. He is eminently qualified to continue the expansion of our international marketing of coin phonographs, vending machines and background music systems."

Gilbert and his wife now reside in Chicago. He is currently on a world tour.



LOU CASOLA, Chairman

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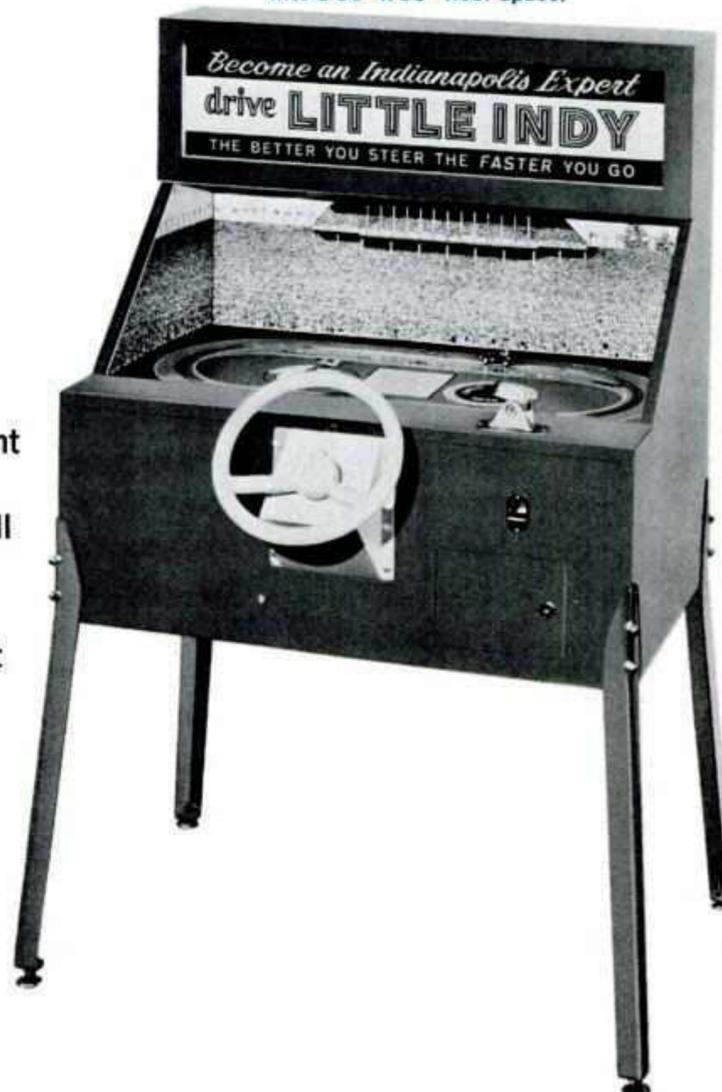


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A GO GO	555.00	All-Tech: MUSICAL FERRIS	225.00
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WHOOPEE	330.00	RIFLE CHAMP	375.00
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SEEBURG LPC-480	WILLIAMS Full House	UNITED Cypress
825	345	395
SEEBURG LPC-1	WILLIAMS Soccer	UNITED Alamo
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Monument Eyes Chance To Meet Operators at MOA

CHICAGO—The record manufacturer, insulated to a great degree from the jukebox operator since the emergence of one-stop subdistribution methods, looks forward to the Music Operators of America convention as an excellent chance to meet operators face to face.

This is the sentiment of Bob Summers, vice-president and director of marketing at Nashville-based Monument Records who said, "We feel that we have an important relationship with juke-

box operators and must carry our story to them. The MOA affords us this chance," he said.

Monument, with its rhythm and blues subsidiary Sound Stage 7, its foreign-accented LTD International label and a burgeoning roster of varied talent on the parent brand lineup, feels it has a definite message to present operators.

Speaking of Boots Randolph, who will perform at the MOA, Summers opined that operators especially favored the tal-

ented saxophonist because his material had "Lasting qualities." Said Summers, "There's no time element with Roy's material. It's as good this year as last in many cases." Summers also mentioned Rusty Draper as another Monument artist lending himself well to jukebox programming.

New Areas

Summers, who will be accompanied at the Monument exhibit by president Fred Foster and vice-president, general manager Jack Kirby, is most eager to meet operators who program R&B material. "We've recently entered this phase of the business," said Summers, "and artists like Joe Simon, who had 'Teenager's Prayer,' Arthur Alexander, Roscoe Shelton and Lattimore Brown have sold well for us this year."

But Summer is equally anxious to talk country and western. Monument boasts two consistent chart threatening C&W artists in Jeannie Sealey and Billy Walker and has other country artists such as Grandpa Jones. "Actually, Jeannie's records go pop, too," said Summers, reflecting on the interesting universality so apparent at last

(Continued on page 116)

Northwestern Corp. Enters Game Field

CHICAGO—The Northwestern Corp., one of the oldest coin machine manufacturing companies in the world and one of the largest makers of bulk vending equipment, is entering the amusement game market with a low-cost, nickel-play unit.

The game will be unveiled at the Music Operators of America Show here Oct. 28-30, according to sales manager Ray Greiner. The unit, to be priced at about \$50, is a nerve-testing type of game set for nickel play. The player attempts to move a loop along a tortuously bent rod without touching. When he does—game's over.

Greiner said the unit will be available initially in two models, Punt Return and Booze Barometer.

Northwestern will be seeking distributors for the game during the show.

The game measures 16 inches high, 18 inches wide, with a 7-inch base depth and a 3¾-inch machine depth. It may be counter or wall mounted, or placed

ILLINOIS ASSOCIATION TO ELECT OFFICERS SUNDAY

CHICAGO—The Illinois Coin Machine Operator's Association will hold an election of officers during its 11 a.m.—12 noon meeting in the Pick Congress' Music Room Sunday, Oct. 30 and set the site and date for its next quarterly confab.

Current officers of the organization are: president, Lou Casola, Rockford; vice-president, Harry Schaffner, Alton; secretary-treasurer, Mary Gillette, Chicago, and board members Orma Johnson, Rock Island; Chick Henske, Jacksonville; Bud Hashman, Springfield; Les Montooth, Peoria; Charles Marik, Rockford; Ed Gilbert, Bloomington; Moses Proffitt and Earl Kies, both of Chicago.



Welcome to Chicago for the big

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
- 11:00 AM—Meeting of Wis. Assoc.
- 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—Meeting of Illinois Association
- 3:30 PM—Exhibits Close
- 6:00 PM—Cocktail Hour
- 7:00 PM—Gala Banquet & Show in the Great Hall



Music Operators of America, Inc.

228 North LaSalle Street • Chicago, Illinois 60601 • (312) 726-2810





LOOK FOR LAINIE at the Color-Sonics exhibit at the Music Operators of America convention and trade show in Chicago Oct. 28-30. Miss Kazan, who films for C-S and records for MGM, is expected to be on hand at the firm's display and hospitality suite. She will also sing at the annual MOA banquet.

Italy Execs. Visiting MOA

CHICAGO — Top executives of Innocenti, which now has the David Rosen Cinejukebox in production at its Milan, Italy plant, are here for the premiere of the new machine. Heading the group is John Lauro, general manager at Innocenti and with him is Angelo Bottani, president of the International Phonovision Corporation, first to develop the new audio-visual concept in the Cinebox machine and now the Cinejukebox. Luciano Caselli, chief engineer for Bottani's company, and his brother, Ermanno Caselli, are also here.

In view of the tremendous acceptance given the new machine when first shown earlier this year at the Milan Trade Fair in Italy, both Lauro and Bottani feel that once the machine is actually seen in action by machine operators and distributors in this country, their reaction will be just as "overwhelming."

"Their plans to come to the M.O.A. show personally," said Rosen, "is indicative of the great importance these busy executives attach to the M.O.A. show as the industry's focal showing point."

Assign Distribs

Rosen is particularly pleased that the Italian company officials are coming here and making themselves available to all interested parties. It will also provide them with the opportunity to meet with prospective distributors and establish a person-to-person relationship with them and with others in the industry.

It is expected that Rosen will assign territorial distributors for the new Cinejukebox immediately following the premiere showing of the machine at the industry trade show.

Stecher Dies

MILWAUKEE, Wis. — The coin machine industry here was saddened recently by the sudden passing of James Stecher, Novelty Service Co. He was stricken with a heart attack.

The firm is now being operated by veteran routemen, Bob Wiedenhoft and Art Zastrow.

Empire Twinbill

MENOMINEE, Mich. — A new innovation in service school seminars was regarded as a success last week when Empire Dist., Inc. hosted a two-day phonograph and games school here. Rock-Ola field engineer, Bill Finley, conducted classes on all three current Rock-Ola models and Bob Jonisi of Midway held forth on the company's new Premiere Puck Shuffle and Captain Kidd rifle game. A total of 46 service men from Northern

United Gala In Milw'kee

MILWAUKEE—United, Inc. tossed an area-wide operator party here Oct. 22, highlight of which was a new car drawing.

The event was held at the Pfister Hotel and Tower, Wis-

consin at Jefferson, hosted by company president Harry Jacobs Jr. United customers from throughout the region were invited. Factory and field officials from the Wurlitzer Co. were also expected. Said United general manager Russ Townsend, "Many other prizes will be given away, too. It will be the biggest blast seen in these parts in many a year. Don't miss it." We didn't. See report next week.

Candy 'Thank You' Booklet Set by NCA

CHICAGO — "How to say 'Thank You' With A Gift Of Candy" has just been issued by the National Confectioners Association, the fifth such booklet in its current literature series promoting candy consumption in the U.S.

The booklet will be distributed free to the public at retail candy counters, vending machines, in candy packages and by mail.

SEE US IN BOOTHS
44-45-46, MOA SHOW

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Two Separate Target Areas!

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FLIP TOGGLE SWITCH ON TOP OF GAME FOR EXTRA STANDARD LIGHTS, IF BLACK LIGHT GOES OUT. ELIMINATES SERVICE CALLS.



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Music Seminar Panelists

(The following will comprise a panel of jukebox programming, promotion and merchandising scheduled for the first afternoon of the MOA convention.)

Wayne Hesch
A & H Entertainers
Arlington Heights, Ill.

Bill Cannon
Cannon Coin Machine Co.
Haddonfield, N. J.

Don Ovens
Record Source International
New York City

Bob Nims
Lucky Coin Machine Co.
New Orleans, La.

Leonard Levy
Vice-President-General Mgr.
Epic Records
New York City

Fred Sipora
Singer One Stop
Chicago, Ill.

Millie McCarthy
Catskill Amusements
Hurleyville, N. Y.

Billboard
Cash Box
Record World



BERT LANE, seated left, well-known authority on coin-operated amusement games as well as model car racing, completes plans for AMF's entry into the coin-operated game field with Thomas A. Meade, AMF's group executive, Bowling Products Group. Standing, left to right, G. L. Peery, AMF division vice-president; Howard Smith, national sales director, and John Mazey, advertising manager for the group.

Legislative Clouds Loom For Venders

By BRUCE WEBER

LOS ANGELES — Possible future legislative action, which may curb the progressive development of both the cigaret vending and tobacco industries, looms as a distinct probability here when the California State Legislature convenes in January 1967.

Already burdened with a 4-cent-a-pack cigaret tax, including a new 2-cent-a-pack tax hike bite, and a levy on tobacco products, vending operators here fear any additional legislation could sink many operators and force "mama-and-papa" type vending distributorships into oblivion.

To several vending executives, legislative problems lurk on the cigaret vending front.

Bernard Gootkin of 20th Century Cigaret Vendors, 8639 Venice Boulevard, Los Angeles, who feels the vending industry is being cast as a "revenue scapegoat," predicts the vending industry in California is in for more "harassment by the politicians."

Gootkin's view is shared by many operators. They feel there is a strong possibility the State legislators will impose a State cigaret tax on top of the municipal levy when they meet in January.

Harm

"Our troubles are not over yet," Gootkin promises, "especially if the State decides it needs additional revenues."

John D. Kelly, executive director of the California Association of Candy and Tobacco Vending Distributors, warns that further vending harassment by politicians will cause "irreparable harm" to retailers and vendors. "Within a year after a 1964 tax hike went into effect in Los Angeles," he said, "Los Angeles retailers and vendors lost at least \$35 million in cigaret sales and unmeasurable additional millions in sales of other products because consumers were driven to areas where the tax is not imposed."

Vending machine operators in California, Kelly said, will feel a "tremendous economic pinch" if further legislation is enacted by State solons.

Pinch

Kelly feels State legislators must drop any ideas of future legislative action because:

1. The revenue yield is negligible.
2. Not only will the tobacco industry feel an economic pinch, but so will the vending machine-operator industry and the liquor industry.
3. A tax on cigars and other tobacco is virtually unenforceable

(Continued on page 116)

WISCONSIN ASSOCIATION TO MEET AT MOA FRIDAY

CHICAGO—Members of the Wisconsin Music Merchants Association will hold a meeting in the Music Room at the Pick Congress Hotel, 11 a.m.-12 noon Friday, Oct. 28. The association last met June 19, at which time Clinton Pierce, pioneer coinman of C. S. Pierce Music Co., Brodhead, was re-elected president. Lou Glass, Modern Specialty, Madison, was named vice-president.

Directors are: Sam Hastings, Hastings Distributing Co., Milwaukee, who is president of the Milwaukee operators association; Roger Boockmeier, Green Bay; Jim Stansfield, La Crosse; Russ Dougherty, Wisconsin Rapids. The group hires a secretary-treasurer.

The Architect of Revitalized MOA

Continued from page 104

new member influx boosting MOA into representation of some 80 per cent of the nation's games and jukeboxes. "I've never seen a more successful membership drive in any trade association," Granger commented.

He is no stranger to trade association work, having served as executive director of a national trade association in the specialty advertising field before accepting the MOA position.

Granger also has had extensive experience in press relations, publishing and advertising, and has ushered in a new era in MOA—trade press relations.

Following the war, where he served as a Naval line officer in the Pacific theater, Granger was assigned to the Executive Office of the Secretary of Navy as a public relations aide. He later transferred to London to become assistant public relations officer to the commander of U. S. Naval Forces in the Eastern Atlantic and Mediterranean, handling among other tasks publicity connected with the Berlin Airlift.

Perle Mesta

In 1950 Granger became foreign service officer in Luxembourg and, at the request of American Minister Mrs. Perle Mesta, organized a U. S. Information Program throughout the country. During a two-year period he handled press relations for such visiting personages as Gen. Dwight Eisenhower, Miss Margaret Truman, administrative cabinet members, congressmen and senators. He entered civilian life in 1953.

One of Granger's top goals as MOA executive vice-president is to bridge what he calls "the breach between the MOA and the record industry. Many operators still feel the jukebox is a great form of exposure for records, and that record companies are oblivious of this fact."

Granger intends to strengthen liaison between operator and record maker via trade shows. "But first we have to develop

some methods of making our trade shows more effective for record industry exhibitors. It's hard, after all, to display records at a trade show. And many record companies have felt like step-children at our shows, lost in the colorful array of amusement games and jukeboxes. They withdraw unto themselves. Operators, at the same time, get the impression that the record companies don't care about them. When eventually brought together, both find they have great areas of common interest. At this year's show we're strongly encouraging operators to bring their programming and buying personnel in for contact with record company people."

Expanding Services

Many of the MOA's expanding services, Granger added, will be directed toward the record industry. One of the proposed new services in an industry-wide survey to at last obtain elementary facts and figures about the business. "With our growing membership we're now getting enough money to do it," he said. "We obtained authority from the board at its last meeting to do a general statistical survey and the matter will be voted on at the convention."

One-stop affiliation with the MOA is also being encouraged. "There are a dozen one-stop members now," Granger said. "The idea of one-stops coming under the MOA umbrella has not died. We receive good general support from one-stops, and I'd like to see more join MOA."

Soon after this month's show, Granger will journey to Alabama to address operators hoping to organize a State association as part of MOA's endorsement of strong regional associations. Organizations in North Carolina, South Carolina, Florida, Montana and Mississippi have received founding support during the past few years.

"We never ask new regional associations to press for MOA membership at the start," Granger said. "We want to build up their own associations first."

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In attendance at the Royal suite will be Jim Wall and Dick Gilger.

We'll look forward to have you visit with us and to partake in our hospitality.

Clint Shockey will be at the WURLITZER BOOTH, MOA CONVENTION. See Clint, Jim, Dick or myself regarding the many excellent values listed below.

Signed

Joe Westerhaus
President

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5 — Duchess 13' & 16'	\$195.00 Ea.
4 — Princess 13' & 16'	225.00 Ea.
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3 — Gold Crown 13' & 16'	245.00 Ea.
2 — Royal Crown 13' & 16'	295.00 Ea.
1 — Grand Prize 13' & 16'	435.00 Ea.
1 — Official 13' & 16'	495.00 Ea.
1 — Cadillac 13' & 16'	595.00 Ea.
1 — Majestic 13' & 16'	650.00 Ea.
1 — Tournament 13' & 16'	695.00 Ea.
1 — Super Sonic 13' & 16'	750.00 Ea.
1 — Preview 13' & 16'	775.00 Ea.
1 — Corvette 13' & 16'	795.00 Ea.

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2 — United Alamo 13' & 16'	\$295.00
3 — United Holiday 13' & 16'	295.00
2 — United Lucky 13' & 16'	325.00
2 — United Fury 13' & 16'	495.00
2 — United Amazon 13' & 16'	825.00
1 — 4' Section — United Amazon Bowler	75.00
1 — Advance 13' & 16'	Buy 1 \$195.00 Ea.
2 — Handicap 13' & 16'	(1st Class Condition)
1 — Tip Top 13' & 16'	Buy 2 175.00 Ea.
3 — Five Star 13' & 16'	(1st Class Condition)
2 — Playtime 13' & 16'	Buy 3 165.00 Ea.
1 — Savoy 13' & 16'	(1st Class Condition)
3 — Classic 13' & 16'	Buy 4 150.00 Ea.
	(1st Class Condition)

Or \$125.00 each in unshopped condition. Unshopped bowlers will be complete and working. No broken parts, one set of new pins.

POOL TABLES

3 — Valley 3' x 6' recovered, new balls, new sticks & painted	\$245.00
1 — Irving Kaye 3' x 6'	245.00
2 — Slate Top, Ellipool, Round	125.00

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Ideal for country club and bowling alleys.
Price new was \$995.00
Now while 14 last — \$115.00 Ea.

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(on the track) 8½-ft. track
Cost new — \$1,195.00
Royal's price — \$325.00 Ea. or
\$295.00 Ea. in quantities of 2 or more
1 — Bally Champion Horse
excellent condition \$395.00

GUNS

2 — Chicago Coin Champion Guns	\$295.00
2 — Chicago Coin Texas Ranger Machine Guns (like new). Ea.	395.00
1 — Exhibit Jungle Hunt	95.00
1 — United & Tool Eng. Kiddie Ride Boat	395.00
1 — Genco Circus Gun	50.00
1 — Genco Invader	50.00
1 — Bally Gunsmoke Gun	35.00

SPECIALS

15 — Pop Ups	\$275.00 Ea.
8 — Chicago Coin World's Fair	295.00 Ea.

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12 — Seeburg E-2 (A-1)	\$135.00
2 — Seeburg 4-E-2 (A-1)	175.00
1 — National 7 Col.	50.00
1 — Fawn 12 Col.	50.00
2 — Seeburg E-1. Ea.	25.00
1 — Eastern 22 Col.	25.00
1 — DuGrenier 11 Col.	45.00
2 — Continental 20 Col.	95.00
1 — Continental 30 Col. Corsair	95.00
8 — Rowe 14 Col. Manual	125.00
20 — Rowe 11 Col. Candy to Match Rowe	
14 Col. Cig. Machine. These are in excellent condition.	
1 — \$135.00 ea.; in lots of five or more; and \$110.00 each if sold separately. Twenty-three Belvends Gum Vendors (like new), \$6.50 each.	

SPECIALS

1 — Apco Soda Shoppe, 6 Selections	\$185.00
1 — Watling Weight Scale	35.00

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MUSIC

5 — Seeburg B Phonos. Complete & working. \$65.00 each; Shopped, \$95.00 each; Repainted, \$110.00 each.	
12 — Seeburg C Phonos. Complete & working, \$75.00 each; Shopped, \$100.00 each; Painted, \$125.00 each.	
1 — Seeburg KD-200	\$195.00
2 — Seeburg V-200, very good condition. Ea.	135.00
1 — Seeburg DS-160, A-1 condition	625.00
3 — Seeburg 480's, new in crate	1095.00
1 — Wurlitzer 2810-7 (A-1)	650.00
2 — Wurlitzer 1800 (A-1)	75.00
1 — Wurlitzer 2300 (A-1)	250.00
1 — Wurlitzer 2400 (A-1)	325.00
1 — Wurlitzer 2500 (A-1)	525.00

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2 — Seeburg Discotheque Speakers, Large Floor Models. Each	\$100.00
1 — Seeburg Q-160 Phono, A-1	450.00

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1 — Wms. Reserve S/P	165.00
2 — Wms. San Francisco 2/Pl.	235.00
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1 — Wms. Turf Champ	60.00
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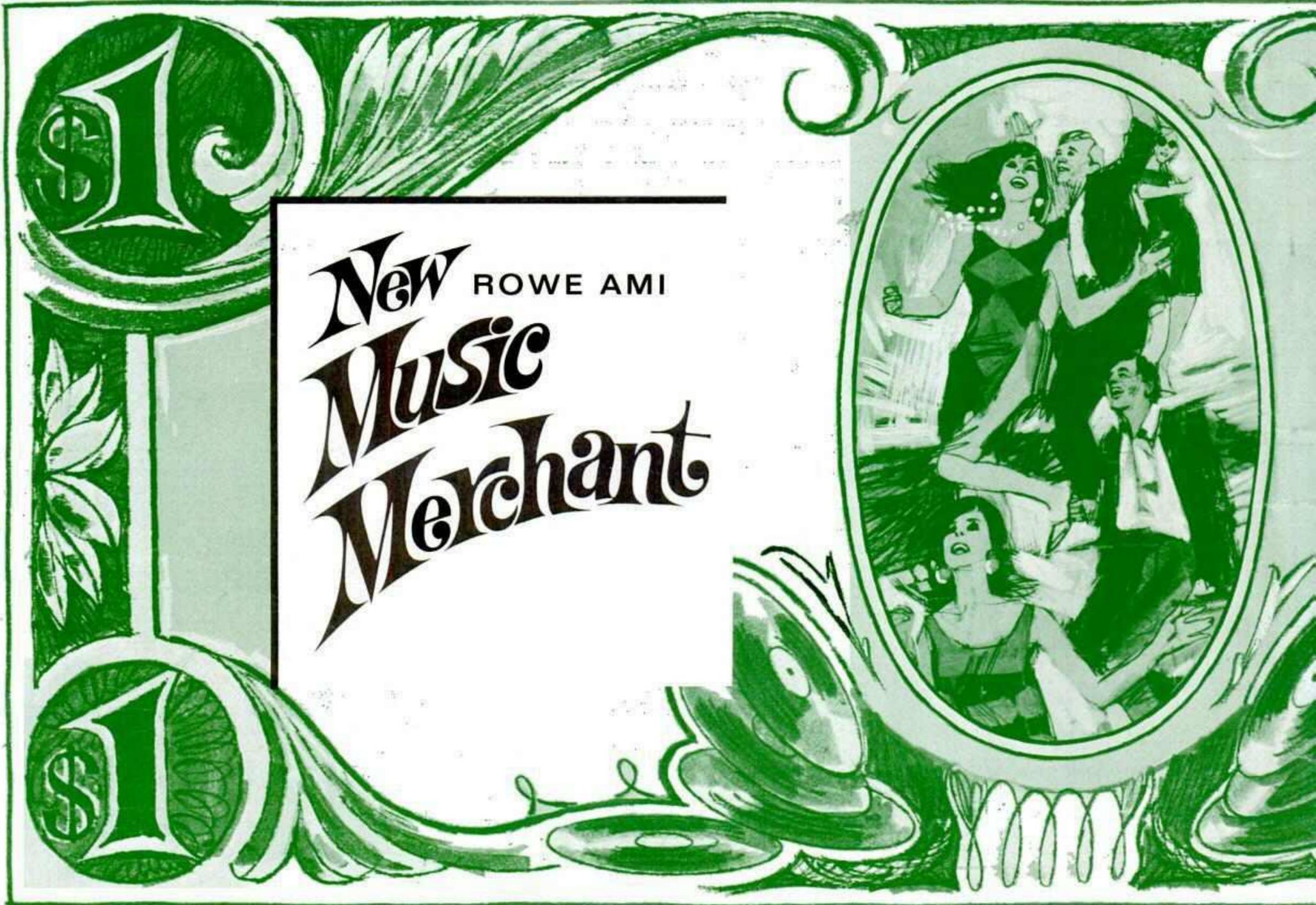
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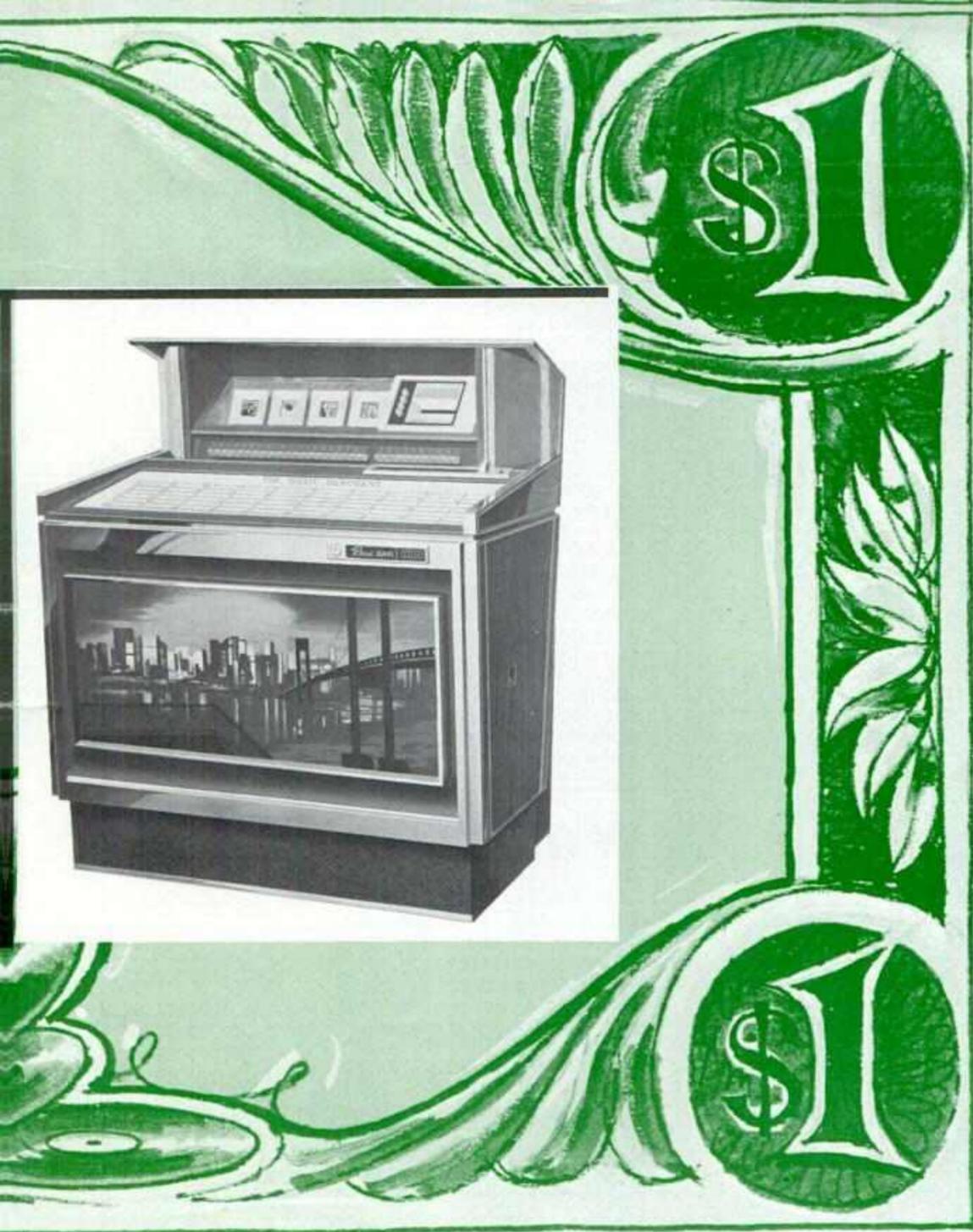
The Rowe AMI Dollar Bill Acceptor is *the* most sensational "first" in the industry! It's the money-makin'est, money-takin'est feature ever... customers go wild over it!

Completely test proven, absolutely reliable mechanism. Easy on-location service — mechanism pulls out on sliding rack for simple servicing.

Remember... Rowe pioneered and perfected the *original* Dollar Bill Changer. We've had almost 10 years of experience with this type of mechanism... longer than any other manufacturer!

Gives You These Big Benefits:

Creates a tremendous double-overplay! • Does *not* make change — customer *must* play dollar's worth of music. • Moves *more* money through phonograph *faster* than ever before. • A *must* for every location — most talked-about feature in the industry! • It'll make your profits skyrocket!



CAROUSEL

CHANGE-A-SCENE

Another Rowe AMI "first"!...you update the phonograph right on location!

Change-A-Scene is the *exclusive* Rowe AMI feature that gives you a choice of *interchangeable* front panels. Just change the scene...and it's like a new phonograph! Update it anytime you want...helps the phonograph *stay* appealing to the location longer. New scenes are available from your Rowe AMI Distributor. They're easy to change...you can do it in minutes, right at the location.

They're in exciting, super dimension-vision color. Natural light, rather than black light, maintains the location's atmosphere. These bright, back-lit colors give the Music Merchant an eye-catching, money-drawing appeal that location owners simply can't resist.

Dough!

"PLAY-ME" RECORD

These sales-stimulating records are increasing location play by over 40%.

NOW... a phonograph that "talks" to your customers... invites 'em up to play. Another Rowe AMI exclusive... "Play-Me" talking records are original Rowe AMI Recordings... Rowe "Personalities" talking directly to the location's customers. Professional, first-class entertainment... featuring light, humorous invitations to "come up and play some music."

The Music Merchant's special timer lets you pre-set these records to play in sequence after a dead-time interval of anywhere from one minute to thirty minutes. Two "Play-Me" records are supplied with each phonograph.

PLUS... you can have the country's top jukebox stars promoting more play at your locations... *exclusively* on the "Play-Me" Records. Don't wait, listen to them *now* at your Rowe AMI Distributor.

GUARANTEED... to get additional play!



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75 Troy Hills Road, Whippany, New Jersey 07981

For Your Club and Tavern Locations

See
Joe Munves at
Booth 61, MOA Show.
And, of course, let's talk arcades.
MIKE MUNVES CORP.
577 10th Avenue
New York, N. Y.

Wurlitzer Spots \$, Service

NEW YORK — Wurlitzer's inclusion of a dollar bill acceptor marks the company as third of the four phonograph manufacturers to feature the device on its 1967 line.

The unit is highlighted together with front lighted panels, a Golden Bar which is co-ordinated with the dollar acceptor, a public address adaptor and a greater ease of serviceability.

Unveiling the unit called the "Americana" here at a regional sales-service distributor seminar, Wurlitzer general sales manager, Bob Bear, called the National Rejector dollar bill acceptor "the best on the market." "The acceptor comes with a full guarantee from National Rejectors so an operator doesn't have to know how to repair it. They'll do it for him."

As for service on the rest of the Americana, the dome lifts up with the turn of a key for top servicing. "More than 95 per cent of servicing can be done from the top," said A. D. Palmer, advertising and sales promotion director. For greater accessibility, the record rack's position has been raised. Also the entire title strip section flips out and the upper back panel is hinged. The amplifier is mounted on roll out slides.

For customer convenience, the selector buttons are set apart to avoid mistakes and the "change your mind" button is placed prominently in the middle of the selection panel.

The Americana features a front lighted center panel for location customizing. "We will make specially prepared outdoor scenes," Palmer said. Six

panels are presently available with more to come. In place of the panels, an operator can insert album covers or the specialties of the house.

With the addition of an adaptor, the Americana doubles as a public address system. The location can use this to call patrons, or have someone pass it around for a sing along. "If the location has an offkey bartender who likes to sing along, this is a natural," Palmer added.

The Golden Bar, which had been used prior to this year, can now be coupled with the dollar bill acceptor. At the touch of the bar, 15 numbers are automatically racked up. "If a customer puts a dollar in another jukebox," Bear added, "he has to go all over the selection list to find 15 songs. With the Golden Bar, he automatically gets seven of the songs. The operator sets the patented device usually for the favorite songs of the location."



WURLITZER'S Model 3000 is being used to salute Nat King Cole through his recordings in an "Ice Capades" of 1966-1967 production number. With phonograph here are stars (l. to r.) Cathy Steele, Phil Romayne, Peter Voss and Aja Zanova.

ELECTRIC SCOREBOARDS . . 2 Models

OVERHEAD MODEL
(Natural finish hardwood cabinet)

• Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago. **\$169.50**

NEW SIDE-MOUNT MODEL
(Walnut Formica finish—easy to clean)

• Scores 15-21 and/or 50 pts. Also 15-21 pts. only. F.O.B. Chicago. **\$249.50**

EACH model also has these features:

- 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play.
- "Game Over" light flashes on at end of game.
- Easily serviced.
- Large metal coin box—holds \$500 in dimes.

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5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up
2 1/4" 15 Belgian numbered and 2 3/8" Cue Balls. Set...\$19.95
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Heath and A.B.T. Coin Chutes.
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Tape-Athon background music service stretches coast-to-coast to provide you with a local source for music and equipment. It's the only service that gives your customer music programmed exclusively for his business and it's available from your nearby Tape-Athon Distributor.

The Tape-Athon system offers you, the OPERATOR, an entirely new source of revenue, is easy to sell, simple to install, requires a minimum of service, and provides a guaranteed income. The details covering the Tape-Athon Background Music System can be in your hands in a few days. Just send the coupon below.

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Firm _____
Address _____
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Tape-Athon Corp. 523 South Hindry Inglewood, California 90307

Don't Miss the Tape-Athon Exhibit at the MOA Convention — Booth 59

A Chat With Ray Galante

By PAUL ZAKARAS

SEATTLE—Ray Galante, co-owner and manager of Music Vend Distributing Co., which handles Seeburg jukeboxes as well as various games and vending lines in the Pacific Northwest, recently celebrated his third anniversary as head of the firm.

Galante, one of the industry's "new breed" of young, modern businessmen, told Billboard that he entered the coin business as a salesman in 1952 after graduating from the University of Washington and serving a tour with the Air Force. "In October of 1963 I had a chance to buy part of this firm and decided to take it. I have not regretted my decision. In that short period of time the Seattle area and the whole Northwest has undergone a tremendous boom. Business in the game and music field has been excellent," he said.

"In vending, to coin a phrase, the surface hasn't been scratched yet in this area," he said. "I think there is a great future for the music and games operator who diversifies into vending. And he shouldn't limit himself to cigarettes. Cigarettes, in fact, are one of the less profitable vending items—primarily due to the various taxes that are imposed on them. Coffee and cold drinks are two of the more profitable vending products."

"To me the industry looks very good today—all over the country as well as in the Northwest. Our image has definitely improved in the past few years. When I am at a cocktail party I am always besieged with questions as soon as people find out the kind of business I'm in. They think it's a fascinating field. And they are right; it's

much more interesting than almost any other line of work you can think of.

"I have a son, and I would have absolutely no objection to it if he wished to enter this business," Galante offered.

"In fact, I think that if the industry does have one serious problem it is in this area of recruitment. I feel that we have much to offer a young college graduate. There are various levels of management jobs available. Yet the industry is not proselytizing enough good young men; it is not making the effort it should to show them the opportunities of this field. We need more and more new men; we should try to entice the best."

Galante, who had his Seeburg
(Continued on page 116)



YOUNG EXEC Roy Galante, co-owner and manager of Music Vend Distributing Co. of Seattle.

NEW-NEW

Don't Miss the LONG AWAITED
Sensational OPERATORS PIECE

SHUFFLE 88

At MOA Booths 1-2-22-23

IT'S A WINNER!

AMERICAN SHUFFLEBOARD COMPANY

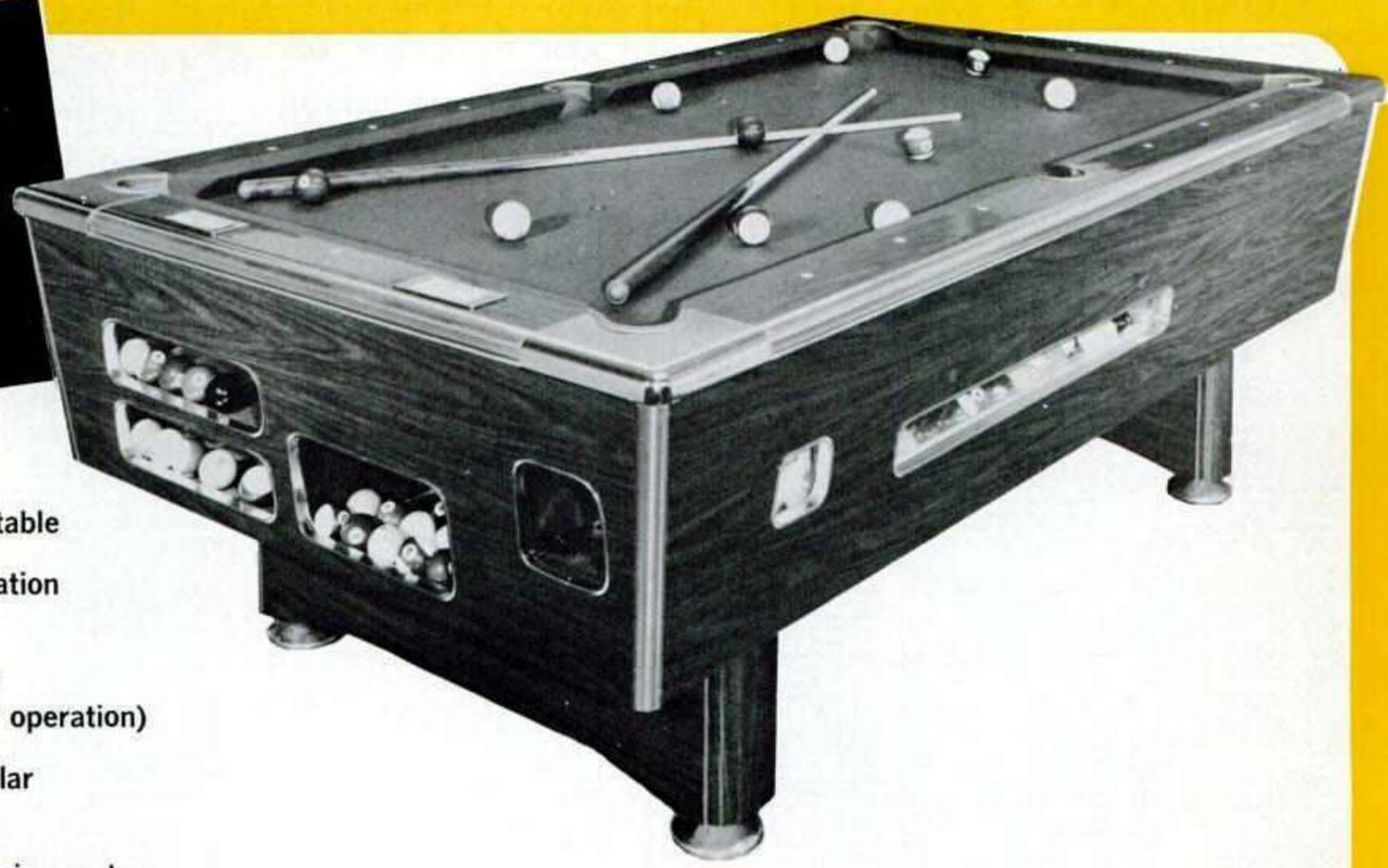
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- Permits all types of regulation 6-pocket play
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FINEST COIN-OPERATED POOL TABLES



- PRO-1 (one piece slate) 78 x 46
- PRO-2 (one piece slate) 86 x 50
- PRO-3 (one piece slate) 93 x 53
- PRO-4 (one piece slate) 103 x 58
- PRO-5 (three piece slate) 114 x 64

U.S. CLUB POOL

WITH SPLIT BALL RETURN



Coin-Operated.
Available in 55½ x 39½

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Models for all bowling & shuffleboard games. Regular and kingsize. Hardened, ground polished and plated.

Write for Illustrated Brochure

Say You Saw It in Billboard

Monument to Greet Ops at MOA

• Continued from page 108

week's activity in Nashville during Country Music Convention Week.

Pointing out the two-way direction of today's artists Summers said, "Even Don Cherry who is normally a pop artist, can sell in country markets if he has that kind of material." Summers also mentioned that both Boots Randolph and Draper tend to bridge the pop and country fields.

Summers further stated that Monument was definitely curious about the Little LP market. "We want to know if this is a stagnant market or if it's growing," he said pointedly. Monument has five Little LP pack-

ages by Boots Randolph and one each by Lloyd Price and Roy Orbison, the latter, an especially dependable jukebox artist who recorded a number of hits for the label.

Clouds Loom on Vending Horizon

• Continued from page 110

—not only because of their ready availability in nearby non-tax areas—but also because of the heavy mail-order traffic in these products.

4. Additional taxes on vending operations will drive business from the State.

Based upon the Statewide per capita consumption of 145 packs annually as reported by the California State Board of Equalization, the Los Angeles smokers tax should be yielding the city \$7,830,000 annually. Yet, during the first 12 months this tax was in effect, Kelly said, its yield was less than \$4.5 million—a loss of some \$3,300,000.

Protest

An increase in vending machine prices has not frightened smokers, vending operators learned. Some operators, however, feel a vending price hike in the cost of cigarettes to the consumer, could bring a wail of protest by the legislators, many of whom purchase cigarettes from machines.

Even the higher prices this year are not keeping smokers from lighting up.

This year, Massachusetts increased its rate from 8 to 10 cents per pack, New Jersey went from 8 to 11 cents, California from 2 to 4 cents, and Oregon, with a new 4-cent rate, became the 49th State to levy a cigarette tax. The only State not taxing cigarettes is North Carolina.

U.S. BILLIARDS TIMER, COPIER

NEW YORK—U. S. Billiards will introduce two new products at the MOA show in Chicago. Key item is a coin operated copying machine which produces dry copies of letters and three dimensional forms in seconds. The size of the copy is the same as the original. Also at the convention, U. S. Billiards will present a convertible billiard timer unit which allows the operator to vend games at 15 minutes for 50 cents or in the lock-in drawer manner most prevalent today.

THE BLUEBOOK

Mean Valuation of Used & Reconditioned Coin Machines Oct. 29, 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.

BOWLERS & SHUFFLE ALLEYS

Bally

All-Star Deluxe Shuffle, 2/58	75
All-the-Way 10/64	210
Big 7 Shuffle, 9/62	125
Bowler 1965 2P, 5/65	410
Bowler 1966, 4/66	No. Avg.
Challenger, 9/59	90
Club Bowler, 2/59	85
Club Deluxe, 5/59	75
Del. Bally Bowler 16', 1/64	395
Jumbo Deluxe, 9/60	75
Lucky Alley, 8/58	85
Lucky Shuffle, 9/58	75
Monarch Bowler, 11/59	95
Official Jumbo, 9/60	125
Pan American, 6/59	50
Super 8 Shuffle, 4/63	175
Super Shuffle, 12/61	115
Trophy Bowler, 4/58	50

Chicago Coin

Bowl Master, 8/59	115
Belair, 12/65	625
Bull's Eye Drop Ball, 12/59	50
Cadillac Ball Bowler, 1/64	660
Championship, 11/58	60
Citation, 10/62	320
Corvette, 2/66	
DeVile Shuffle Alley, 8/64	525
Duchess Bowler, 8/60	165
Duke Bowler, 8/60	130
Flair, 9/66	No Avg.
4-Game Shuffle, 11/59	145
Gold Crown, 3/62	325
Gold Star, 6P, 7/65	560
Grand Prize, 3/63	475
King Bowler, 3/59	110
Lucky Strike, 1/58	85
Majestic Bowler, 8/64	610
Medalist, 5/66	No Avg.
Official Spare Lite, 9/63	550
Player's Choice, 9/58	60
Preview Bowler, 9/65	860
Princess, 4/61	220
Queen Bowler, 9/59	90
Red Pin, 2/59	100
Rocket Shuffle, 3/58	50
Royal Crown, 8/62	320
6-Game Shuffle, 6/60	120
Spotlite Shuffle, 11/63	320
Starlite, 5/62	255
Strike Ball, 5/63	310
Super Sonic, 3/65	700
Top Brass, 4/65	210
Tournament Bowler, 12/64	680
Triple Gold Pin Pro, 2/61	210
Triumph Shuffle Alley, 1/65	425
Twin Bowler, 10/58	100

Midway

Premier Shuffle, 5/66	No Avg.
-----------------------	---------

United

Action, 7/62	210
Advance, 5/59	95
Alamo, 4/62	275
Amazon, 3/66	No Avg.
Astro, 6/63	310
Atlas, 8/58	65
Avalon, 4/62	210
Aztec, 9/66	No Avg.
Bank Pool, 11/63	150
Big Bonus, 1/60	100
Blazer 6P, 6/66	No Avg.
Bowl-A-Rama, 9/60	250
Cameo 5-Star Bowling, 5/61	220
Caravelle, 2/63	315

Cheetah, 3/65

Cheetah, 3/65	550
Circus Roll-Down, 9/62	250
Classic, 6/61	235
Corral 6P, 10/65	No Avg.
Cyclone, 10/58	75
Cypress, 12/52	320
Dixie, 1/62	100
Dual, 1/59	60
Duplex, 11/58	85
Eagle, 5/58	75
Embassy, 9/62	200
Falcon, 4/60	155
5-Way, 5/61	150
Flash, 6/59	85
4-Way, 12/59	105
Fury, 8/63	375
Futura, 12/63	435
Galleon, 3/65	635
Handicap, 11/59	125
Jill-Jill, 1/63	300
Kickapoo 6P, 9/65	545
Lancer, 10/62	240
League, 10/59	100
Line-Up, 1/61	130
Lucky, 11/62	250
Mambo Shuffle, 12/64	550
Matador Bowler, 14/64	575
Maverick, 11/65	765
Midget Bowling, 3/58	75
Niagara, 11/58	60
Oasis 6P, 6/65	700
Orbit, 8/64	500
Pacer, 4/64	455
Pixie Bowler, 8/58	60
Polaris, 8/64	560
Pyramid 6P, 6/65	525
Regal, 4/63	345
Rumpus Targette, 5/63	325
Sabre, 2/63	325
Sahara, 7/62	300
Savoy, 5/60	145
Shuffle Baseball, 6/62	175
Silver, 6/62	200
Simplex, 5/59	100
Skippy, 11/63	350
Sparky, 12/62	250
Sunny, 5/60	90
Sure Fire, 10/60	100
Tango 6P, 2/66	No Avg.
Teammate, 12/59	105
Tempest Shuffle, 2/64	425
3-Way, 9/59	115
Thunder Bowler, 6/64	500
Tiger Shuffle, 7/64	460
Tip Top, 10/60	155
Topper, 2/64	425
Tornado Bowler, 3/64	510
Tropic Bowler, 9/62	245
Ultra, 8/63	325
Zenith, 6/59	70

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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WANTED

Bank-A-Ball, Bowling Queen, Buckaroo, King & Queen, North Star, Rack-A-Ball, Sky Line, World's Fair, Auto Photo #12, Bowl-A-Ramas & Parts, All Types Add-A-Balls, A.M.I. H I J & K, 200 sel.; Seeburg KD & VL 200; National 222 Cig't Machines.

PIN GAMES

Gottlieb

Egghead \$175
Gaucho 275
Gigi 215
General Park 395
Flying Circus 195
Flying Chariot 315
Ice Revue 395
Lancer 225
Melody Lane 175
Pleasure Isle 450
Swing Along 325
Seashore 325
Sunset 265
Slick Chick 215
Sweethearts 250
Texan 155
Shipmates 310

Williams

Beat the Clock \$225
Big Daddy 295
Big Deal 295
Bull Fight 295

FALL VENDING SPECIALS

National 111 Cigarette Vendors \$145
Bally Fresh Brew Coffee Machine 642 CM 450
Vendo 210 Ice Cream Merchant 695

MUSIC

Wurlitzer 2500 \$475
Wurlitzer 2600 575
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 AG-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

ARCADE EQUIPMENT

Arizona Gun \$ 250
Auto Photo #9 645
Auto Photo #11 1,295
Cap. Auto Test 475
C.C. Goatee 145
C.C. Par Golf 495
C.C. Pro-Hockey 250
Genco Motorama 165
Jet Pilot 175
Kay Hockey 165
Little Golf Pro Game 250
MacLevy Foot 125
Vibrator 125
Mercury Floor Grip 125
Metal Typer, Harvard 225
Metal Typer, Standard 225
Midway Carnival 225
Midway Raceway 245
Midway Skee Fun 195
Muni-Golf 2 play 295
Muto. Drivemobile 175
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Movies 125
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Ask about the Coronet.
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sories.

World's Oldest
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1 Model 432



2 Model 433



3 Model 431



4 Model 500

The game is profit...go with a winner!

When it comes to winning the game of profit, Rock-Ola equipment has compiled a proud record of proved performance. A record of long-lasting, trouble-free equipment that consistently gives operators more profit from more locations.

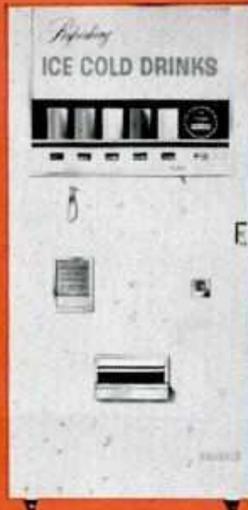
Rock-Ola equipment is engineered for operator service ease with simple mechanical components that operate flawlessly year after year after year. Each unit is designed for easy accessibility with interchangeable parts to cut down on operator inventory.



5 Model 450



6 Model 3303



7 Model 3304



8 Model TRLB-M



9 Model 1404-S



10 Model 3402

1 **GP/160 Model 432.** New idea in engineered compactness. Full dimensional sound and 160 selections in a slim, trim cabinet. Stereo-monaural. Famous Rock-Ola 33-1/3 and/or 45 rpm Mech-O-Matic Intermix. LP pricing optional.

2 **GP/Imperial Model 433.** Rock-Ola design reaches new excellence in the high-styled GP/Imperial. Rakish new cabinet gives plush appearance to any location. Full dimensional stereo-monaural sound. Plays 33-1/3 and/or 45 rpm records, or 7" LP's in any sequence.

3 **Coronado Model 431.** Sleek, compact 100 selection phonograph makes small locations profitable. Stereo-monaural. Fashion styled cabinet. Exclusive Rock-Ola 33-1/3 and/or 45 rpm Mech-O-Matic Intermix. LP pricing optional.

4 **Phonette Wallbox Model 500.** Remote speaker 160 selection wallbox gives personal listening pleasure and volume control. Twin stereo speakers. Works with almost any phonograph. Available as Model 501 for 100 selections.

5 **Shop-O-Mat Model 450.** First complete coin-operated visual merchandiser. 40 selections. Vends practically any high traffic item. Instant replacement. Purchaser gets the item he sees. Takes any coin combination of nickels, dimes, quarters and half-dollars in amounts of 5¢ to \$2.25.

6 **Can Cold Drink Vendor Model 3303/Type 330.** New 330 can capacity vendor offers outstanding location profit features. Has capacity of 288 12-ounce cans in four vending columns, and 42 cans in pre-cool. Exclusive "spray-proof" can opener. New design for outstanding operator convenience and service ease. Fast roll-down loading.

7 **Can Cold Drink Vendor Model 3304/Type 410.** Largest vendor per can of capacity in the industry. Holds 360 12-ounce cans in five vending columns plus 48 cans in pre-cool. Exclusive spray-proof can opener. Fast roll-down loading.

8 **Batch Brew Coffee Vendor Model TRLB-M.** High profit vendor for high volume locations. Serves flavor-rich coffee 4 ways: black, with sugar, with fresh cream, with sugar and cream. Also serves hot whipped chocolate or soup or tea. Extra cream and sugar buttons a standard feature. "Everpure" Water Filter assures pure fresh water every cycle.

9 **Single Cup Fresh Brew Coffee Vendor Model 1404-S.** Ideal for discriminating locations. Brews fresh-roasted coffee, one cup at a time. Serves it 4 ways: black, with sugar, with cream, with sugar and cream. Also serves hot soup and hot whipped chocolate. Available as Model 1404 without soup feature. Extra cream and sugar buttons a standard feature. "Everpure" Water Filter assures pure fresh water for every brew-cycle.

10 **Coffee And Hot Drink Vendor Model 3402.** Perfect small location vendor for spots where other machines would be prohibitive in size and operating costs. Brews soluble coffee. Serves coffee and tea 4 ways. Also serves hot whipped chocolate. Model 3403 available without tea feature.

ROCK-OLA

...the dependable line of money makin' music and vending equipment

ROCK-OLA MANUFACTURING CORP.
800 North Kedzie Avenue • Chicago, Illinois 60651

The Bally Story: 1931-1966

• Continued from page 103

Bowler with enlarged totalizers; Big 7 Shuffle, featuring seven ways to score; The Twist, described by O'Donnell as "the first really new in-line in years"; Silver Sails, with the red letter game feature.

On June 27, 1963, the estate of the late Ray Moloney sold certain assets to Bill O'Donnell, Abe Green, Irving Kaye and Sam Klein, the present company owners, and assigned to them the right to use the Bally name. Green, Kaye and Klein all were previously active in the coin machine industry. O'Donnell became Bally president in July.

The transaction was one of the biggest in the history of the coin machine industry.

Uninterrupted and keyed to topics of the day continued the column of Bally coin machines in 1963: Bucky, simulating a rodeo mount; Spinner, described by O'Donnell as "the first basic innovation in skill-appeal in many long years"; Table Hockey, a two-player game; Fun Phone, letting kids hear one of 12 stories; Moon Shot, with rockets taking off on the backglass; Cross Country, Super 8 Shuffle; Cue-Tease, Bally's first two-player flipper; Three-in-Line, a four-player; Variety Shuffle and Hootenanny, introduced at the MOA show; Bounty and Star Jet.

THE PACE of product introduction at Bally, particularly in the area of novelty games, continued unabated in 1964, with the diversity of items giving notice to all that Bally under new management was to be strongly reckoned with in both domestic and international markets.

In January President O'Donnell announced that Bally would introduce its new bell fruit machine at the Amusement Trades Exhibition in London. Unreeled to U.S. operators through the year were Monte Carlo, a single-player flipper game; Bongo, a two-player flipper; Mad World, a two-player flipper with a satirical

theme; the single-player flipper called Grand Tour, with three ways to obtain extra balls; 2-in-1, a two-player flipper; a four-player called Big Day, introducing a dynamic, off-center playfield, and in late fall, Bally Harvest, a one-player flipper and an add-a-bell model, Hayride.

The international dimensions of the Bally market were readily apparent in 1964. In getting the Bally Deluxe Bowler ready for foreign markets, Herb Jones could have used the U.N. staff to translate instructions. And special three, four or five-play adjustments on all flipper games gave the units flexibility in foreign markets. In Greece, for example, most machines were set for one play for one drachma, two plays for two drachmas.

In 1965 Paul Calamari, a colorful, close-to-the-customer salesman in the Bally tradition, was named sales manager by Bill O'Donnell.

Of Calamari, who had started with Bally in 1937 as an assembly line worker. O'Donnell said, "Paul is one of the most widely known men in the industry. His background in production and engineering specifically qualifies him for the job of daily contact with Bally distributors."

Calamari had cultivated this contact after coming out of the Army in 1946 by organizing the first coin machine industry field service schools. The concept has since been widely adopted by many manufacturers.

Calamari was chief field engineer until 1963, when he was appointed to a special sales promotion post assisting O'Donnell.

Calamari went to work on a glittering array of new 1965 models: Bullfight, a one-player flipper with rotary target selector; Border Beauty, a bingo with scoring simplicity and dual coin chutes to help overcome the acute coin shortage problem; Sheba, a two-player flipper game; a four-player flipper unit called Band Wagon, boasting a progressing light-up skill feature; the 1965 edition of the realistic action Bally Bowler, returned to production by popular demand; Magic Circle, a one-player flipper with dynamic off-center playfield; 50/50, a two-player flipper that shifted action from side to side on the playfield; Beauty Beach, a bingo with a new triple score feature; a four-player flipper called

Aces High; Discotek, a two-player and another new bingo called Folies Bergeres.

THE NAMES Buckley and Jones enter the Bally narrative again in 1966, sharing billing with the bold, imaginative band of Bally engineers. (Just have a look at the Bally booth at the show in Chicago this week!)

No relative of Bally's first sales manager, this Buckley, a New York Times reporter, undertook to write a pinball story for Esquire magazine. It was his good fortune to correspond with Herb Jones, Bally's Mr. Public Relations. For as a result, the article "Mother Is a Pinball Machine," emerged as the finest piece of national coin machine publicity since Buckley's paper reported that pinball games were here to stay.

"The Bally factory in Chicago," Buckley wrote, "which I decided to visit after Jones's letters get to be too much for me, builds about a quarter of the 50,000 pinball games that are manufactured in this country each year. . . . At the time I visited the factory, Bally had already built 50 machines for testing in locations around the country, which is the usual practice, of a machine called Loop the Loop, in which the ball is launched across the center of the playfield and then to the top in an S curve. By fall, a game will be in production—it's top secret now—in which the technique of flipper play will be radically altered."

Loop the Loop bowed this month and will be one of the stars of the MOA show this week. It took someone like Ted Zale, Bally's chief designer—who gets his ideas in the middle of the night—to reroute the path of the ball into the playfield. Another Bally first.

Other Bally games introduced to date this year are Fun Cruise, a no-flipper, three-ball; Wild Wheels, a two-player flipper game; Six Sticks, a six-player flipper game; the 1966 Bally Bowler; Gold Rush, a single-player flipper; Campus Queen, a four-player flipper, and now—perhaps, at the MOA show this week a new game, Bazaar, revolutionizing flipper game techniques. It could be the hit of the 1966 show.

But then, Bally, with its 35-year-long Hall of Games—Ballyhoo to Bazaar—has made a career of winning best of show.

Seminar On Treating Juke Ills

• Continued from page 106

board Buyer's Guide and received over 300 replies and many telephone calls. Moral—it pays to make your programming ideas known.

• A "location book" is the key

to music programming at Henry Leyser's Associated Coin Amusement Co. in San Francisco where librarian Lynn Dahl keeps a log on every phonograph. Duplicate copies of all title strips are inserted under the headings: "New Records," "Re-

quests" and "Old Favorites."

• I found out years ago that what I like in the way of music doesn't make one whit of difference in this business," said Al Bishop, programmer at Hutchinson Vending Co., Hutchinson, Kansas. "I have persuaded

my location people to quiz their customers on musical wants."

• "We program according to the location's characteristics," opined Wayne Hesch, A&H Entertainers, Arlington Heights, Ill., and a member of the MOA programming committee.

• Earl Kies, Apex Amusement Corp., Chicago, said, "Today our men rely to a great extent on the advice of the one-stop. But a location request always takes precedence over their recommendations."

• A cross-reference chart helps N. Norm Niederhalm at Music-Matic, Inc., Santa Ana, Calif., know where each record he purchases is going. Down the left-hand side of the mimeo sheet Niederhalm has each location logged in groups according to days serviced. Across the top of each sheet are columns running the full depth of the page into which are titled each record bought. He merely puts a check mark in the proper column denoting what location receives which record.

• Dino Donati, owner of Granite State Music, Manchester, N.H., feels the time element is the jukebox operator's big advantage. Donati said he waits one or two weeks and in the meantime watches the record's progress on radio charts, trade paper charts and confers with his one-stop and distributors.

• Blue Note Records' Bernie Block is stressing the importance of jazz to jukebox operators. "We've found that many operators didn't know of these singles' availability," he said. Blue Note has instituted a new series promotion geared to jukebox operators.

• Careful programming and quality sound are ingredients stressed by Les Monthooth, prominent Peoria, Ill. operator. Speaking of two campus-type locations Les said, "I have extra stereo speakers in both spots because I know how sound conscious the kids are."

• An operator who believes in Little LP programming is Warren Brown of Eastern Music Co., Chicago, who said, "We use 20 albums on each machine and about 20 per cent of our boxes are equipped for Little LP programming. Brown feels he

could increase plays 25 to 30 per cent if more standard hits were available on albums.

• Memphis operator John Novarese of Popular Tunes Music Service said he has between 25 and 30 console-type jukeboxes which play the Little LP's and he credits the disks with increasing his collections 25 per cent. Novarese rotates the albums every two months.

• Singer One-Stop, Chicago, has initiated a classified jukebox record catalog mailing. Operators are responding with enthusiasm.



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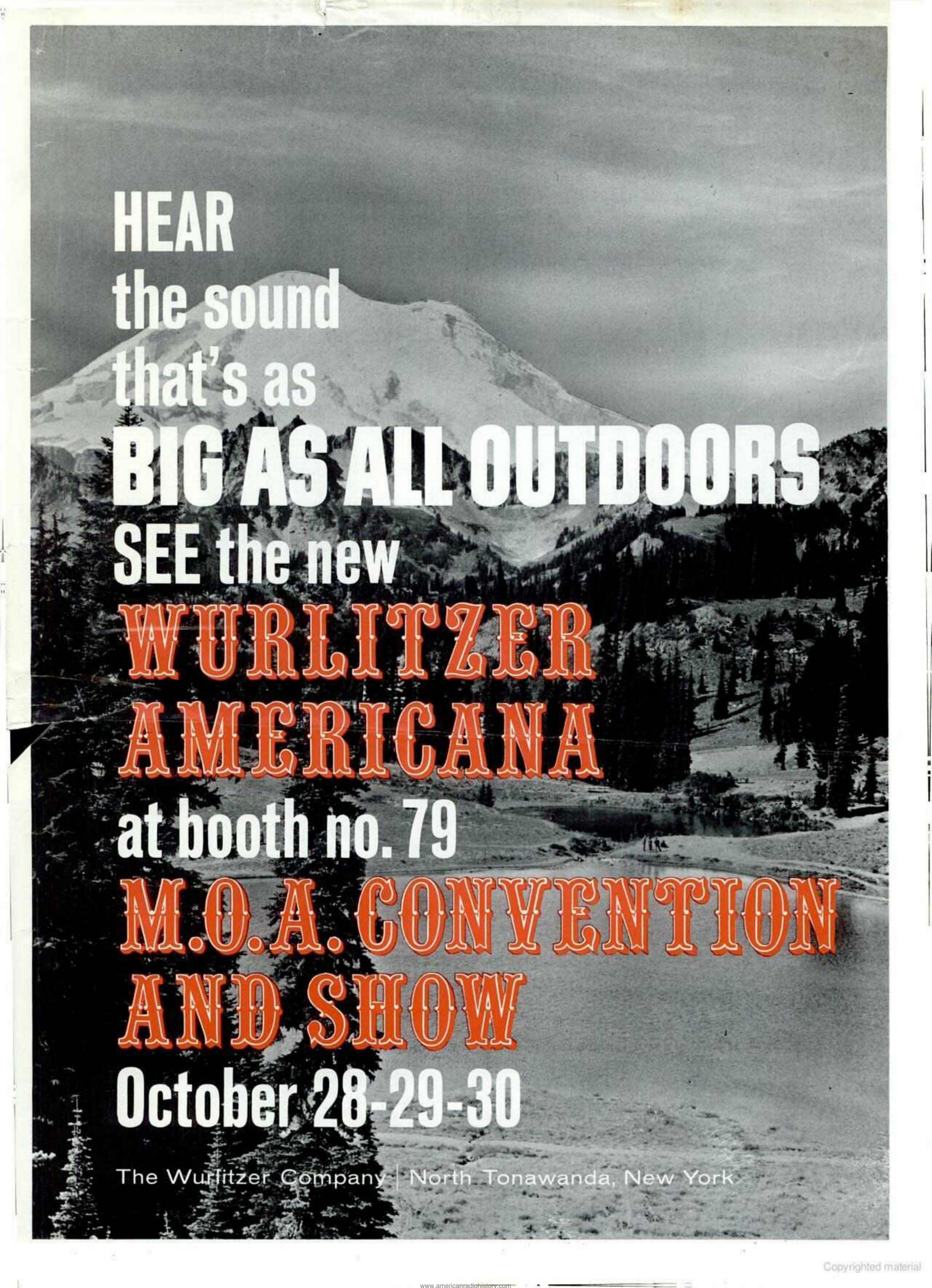
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ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT

JACK JONES SINGS
Kapp KL-1500 (M); KL-3500 (S)

Leading off with his current singles hit, "A Day in the Life of a Fool," Jones comes up with a superb collection of popular tunes which should meet with equal sales success of his current top selling LP, "The Impossible Dream." With strong support of the Ralph Carmichael arrangements and the piano of Doug Talbert.



POP SPOTLIGHT

TRINI LOPEZ GREATEST HITS

Reprise S-6226 (M); RS-6226 (S)

With all of his singles' hits, starting with "If I Had a Hammer," under one cover, Lopez has a blockbuster sales package here. Other standout hits include "Lemon Tree," "Michael" and "I'm Comin' Home, Cindy."



POP SPOTLIGHT

HOW SWEET IT IS

Jackie Gleason, Capitol W 2582 (M); SW 2582 (S)

Rich strings, subtle brass and superb melodies, new and old, make this one of the finest Gleason mood albums to date. Aptly titled and destined for top sales, Lopez has cleverly programmed from the evergreen, "I Wanna Be Loved by You" to the beautiful "If He Walked Into My Life" from B'way's "Mame."

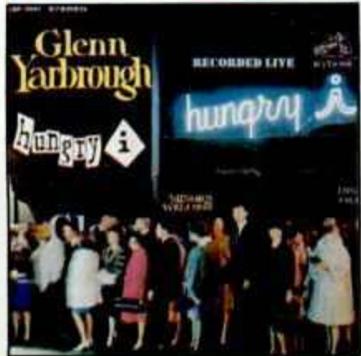
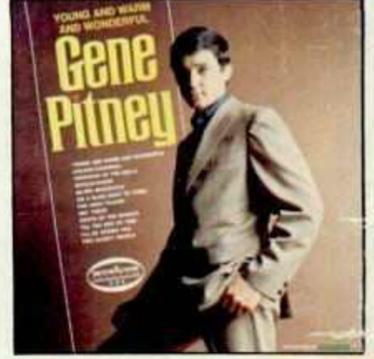


POP SPOTLIGHT

YOUNG AND WARM AND WONDERFUL

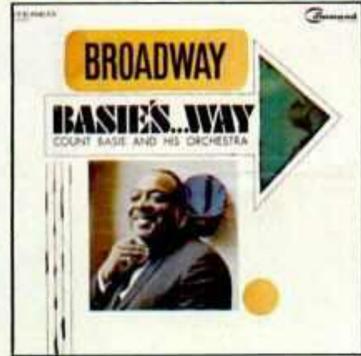
Gene Pitney, Musicor MM 2108; MS 3108

A proven favorite of the teen set, Pitney vividly demonstrates his appeal with the young adults as he brings freshness to a dozen tried and true chestnuts. His style adds much verve to "Moulin Rouge," "On a Slow Boat to China" and "South of the Border."



POP SPOTLIGHT
GLEN YARBROUGH RECORDED LIVE AT THE HUNGRY I
RCA Victor LPM 3661 (M); LSP 3661 (S)

Yarbrough goes to San Francisco's famous hungry I and uses the audience as a chorus for a highly entertaining package of pop-oriented folk songs. Highlight is his comical, musical tale of "The Mermaid." Yarbrough's best release to date.



POP SPOTLIGHT
BROADWAY BASIE'S WAY
Count Basie and His Orchestra, Command RS 905SD (S)

Command Records has truly captured the swinging excitement of Count Basie's band in this wrap-up of songs from the Broadway musical theater. The repertoire is top-drawer and Basie's energetic beat makes them all sound better.



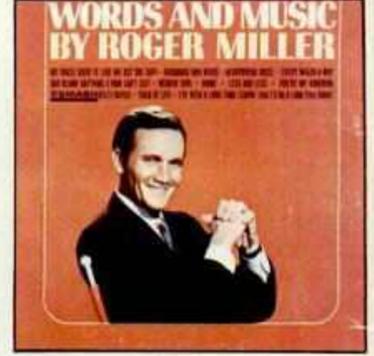
SOUNDTRACK SPOTLIGHT
HAWAII
Soundtrack, Composed by Elmer Bernstein, United Artists UAS 5143 (S)

The soundtrack album of "Hawaii" will reap the rewards of big-picture exploitation. The United Artists release starring Julie Harris, Max Von Sydow and Richard Harris is earmarked for a big box-office take so its counterpart on disk will get a good sales ride and Elmer Bernstein's score won't disappoint the listener.



COUNTRY SPOTLIGHT
SWINGING
Merle Haggard, Capitol T 2585 (M); ST 2585 (S)

With the spotlight on his two singles giants, "Swinging Doors" and "And the Bottle Let Me Down," Haggard has a sure-fire, top of the sales-chart winner in this exceptionally well done LP. The material, with few exceptions, is all penned by the performer. "The Longer You Wait" and "I Can't Stand Me" are two standouts.

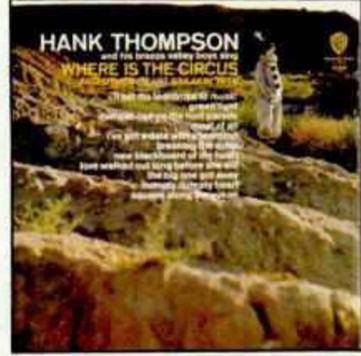


COUNTRY SPOTLIGHT
WORDS AND MUSIC
Roger Miller, Smash MGS 27075 (M); SRS 67075 (S)

Roger Miller's albums, though spiked with country flavor, also sell well in the pop field. He's got another big seller here. Package includes his current "My Uncle Used to Love Me, But She Died" hit, plus "Husbands and Wives," and "Train of Life."

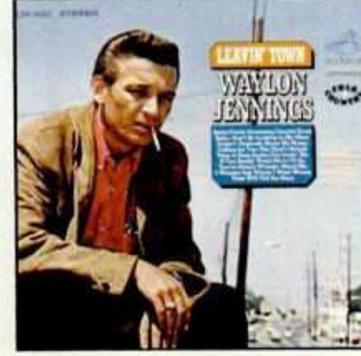
COUNTRY SPOTLIGHT
WHERE IS THE CIRCUS
Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)

Time and time again, Hank Thompson comes up with a package of songs high on both dance beat and pure listening pleasure. Here he does some new ones like his hit "Where is the Circus" and some oldies like "Humpty Dumpty Heart" and "Most of All."



COUNTRY SPOTLIGHT
LEAVIN' TOWN
Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620

A big, quick chart-climbing success lies in store for this album with the current hit "(That's What I Get) For Lovin' You" providing the sales. Jennings also comes on strong on such tunes as "Anita, You're Dreaming," "Doesn't Anybody Know My Name," and "Time to Burn Again."



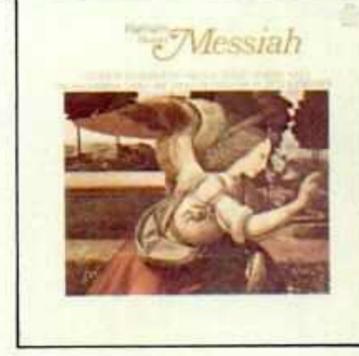
COUNTRY SPOTLIGHT
DON'T KEEP ME LONELY TOO LONG
Melba Montgomery, Musicor MM 2114; MS 3114

Dealers have a built-in success factor with Melba Montgomery—anything by her is bound to be a winner, as will be this LP containing emotion-packed versions of "Great Big Hurtin' Heart," "Baby's Coming Home" and "My Tiny Music Box."



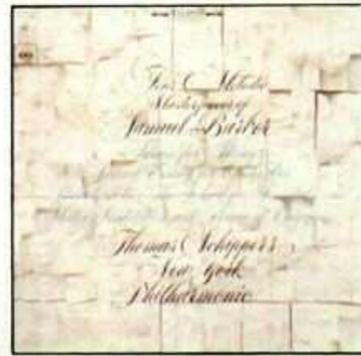
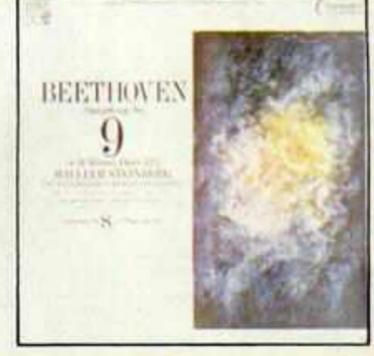
CLASSICAL SPOTLIGHT
HANDEL: MESSIAH (Highlights)
Various Artists/Philharmonic Chorus & Orch. (Klemperer), Angel 36324 (M); S 36324 (S)

The magnificent voices of Elisabeth Schwartzkopf, Nicolai Gedda and Jerome Hines, combined with the Philharmonic Orchestra conducted by Otto Klemperer, make for a memorable "Messiah." These highlights from the Handel masterpiece are performed with precision and inspiration.



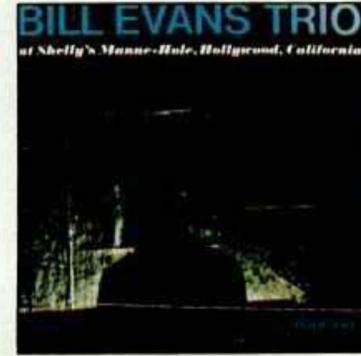
CLASSICAL SPOTLIGHT
BEETHOVEN: SYMPHONY NO. 9/SYMPHONY NO. 8
Pittsburgh Symphony (Steinberg), Command CC 1-SD (S)

Steinberg and the Pittsburgh maintain usually high standards with this highly polished pairing of Beethoven's last two symphonies. A competent group of soloists and the Mendelssohn Choir of Pittsburgh assist in the smooth last movement of the "Symphony No. 9."



CLASSICAL SPOTLIGHT
FOUR MELODIC MASTERPIECES OF SAMUEL BARBER
New York Philharmonic (Thomas Schippers), CBS 32 11 0005 (M); 32 11 0006 (S)

Schippers adds a forceful, dramatic interpretation to these moving and vigorous selections which include the overture to "The School for Scandal." Barber's modern idiom and broad orchestrations are not only kept intact but are given freshness and more color.



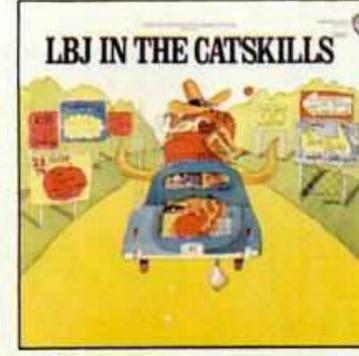
JAZZ SPOTLIGHT
BILL EVANS TRIO AT SHELLEY'S MANNE-HOLE
Riverside 487 (M)

Bill Evans' contribution to jazz is consistent and valuable. He is a musician of the first order and his musical concepts are admirable. Supporting his piano at this recording session at Shelly's Manne-Hole are Chuck Israel's bass and Larry Bunker's drum, and they're fine, too.



JAZZ SPOTLIGHT
"GINGERBREAD MEN"
Clark Terry/Bob Brookmeyer Quintet, Mainstream 56086 (M); 6086 (S)

A swinger in every sense. Here is both traditional blues and the modern bag bite with authenticity. Terry and Brookmeyer are mainstream fellows with the kind of jazz that appeals to the broadest possible audience. . . . those looking for the sound, the tempo and the feel of the times.



COMEDY SPOTLIGHT
LBJ IN THE CATSKILLS
Various Artists, Warner Bros. W 1662 (M); WS 1662 (S)

The President's first trip to the Catskills created quite a stir and perpetuated writers Arnie Kogon and Paul Laikin to come up with clever ideas of what might have happened that date. Keeping it funny and in good taste they have some funny situations such as the "Switched Calls," "The Dance Lesson" and "Press Conference."



INTERNATIONAL SPOTLIGHT
MARLENE DIETRICH'S BERLIN
Capitol T 10443 (M); ST 10443 (S)

Dietrich's 16 selections add up to a 16-part loving to her native Berlin in her unique, universal style. Dietrich's deep, throaty voice is a joy, especially in tender songs like "Berlin-Berlin," "Das Zille-Lied," and "Solange nach Unter'n Linden," which begins and ends the disk.