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Billboard

The International Music-Record Newsweekly

Dealers Tighten Up On Disk Discounts

By RAY BRACK

CHICAGO—A survey of record marketing experts last week uncovered a trend—spurred by the mono price hike—toward less heavy-handed record discounting.

"There is more cognizance of profit since the mono price change," said Ron Ehrle, manager at Columbia Distributing, Pittsburgh, "but they're still discounting here. Prices run about \$3.59 to \$3.99.

"Nobody's giving product away," said Norm Hausfeter, Robert Distributing Co., St. Louis. "Stores like May Co. here have all come up on mono. About the only outlets being racked that are staying low are K-Mart. What few independent dealers there are have generally raised but the new price is still about a dollar off list."

"Those who bought mono heavy before the price change are still pricing it at \$2.79," said Graham Hediker, Decca Distributing Co., Memphis. "A lot of dealers haven't raised mono prices yet. They're raising prices as they buy new product but still discounting them at \$3.79."

"Stores like Ross Music here that stock full catalog aren't discounting," said Joe Goleski, Music Merchants, Detroit. "They're getting full list, \$4.79. I think there is a general stabilization from this mono price" (Continued on page 8)

Fair Circuit Budgets Pull Record Acts

NEW YORK — The fair circuit has developed into an increasingly important source of income for record artists and a key promotion tool for record companies. Smaller fairs are getting into the act. With fairs now working with budgets as high as \$412,000 and recording artists picking up a lot of the gravy.

"Aside from television," said Jeff Toffler, national director of advertising for Gerard Purcell Associates, "there is no larger audience than at the State fairs. It's not unusual for an artist to draw up to 300,000. And with the amount of money fairs have allocated for name talent, they've become a prime source of income for our artists."

"Fairs have changed from offering just sight and novelty acts," said Joe Higgins, director of Ashley-Famous New York Variety Department. "The commissions that run these fairs are now seeking a younger audience." (Continued on page 24)



Meet Aliza Kashi . . . the "Hello People" girl . . . a regular member of the Merv Griffin TV family of guests. This beautiful singer and entertainer, exclusively on Jubilee Records, has an exciting album called "Aliza Kashi" (JGM/S-8004). Miss Kashi sings some of the year's biggest songs, including "Born Free," "My Cup Runneth Over," "A Man and a Woman," "What the World Needs Now Is Love," "Love Me With All Your Heart" . . . done beautifully in five languages. (Advertisement)

Stereo Sales on Rise, but Mono Refuses to Concede

By HANK FOX

NEW YORK—Death reports on the monaural record are a bit premature. What was expected to be an orderly transition from mono to stereo—following price equalization—has been anything but.

While early reports indicated that distributor orders were as high as 95 per cent stereo, it has become clear that many dealers were buying all their product in stereo, lest they be stuck with a non-marketable mono inventory.

Now amid a campaign to convince the consumer that the record he was always warned not to play on a stereo phonograph, can now be played without fear of damage, countercharges by needle manufacturers and reports that mono sales, while down, are still substantial, dealers are playing it close to the vest with all their orders. As

a result, mono orders are at a minimum and the upsurge in stereo sales has not offset the drop in mono purchases.

Following the industry's mono-stereo price equalization, Clive Davis, vice-president of CBS Records division, seeking to spur the demise of mono, announced that his labels will seek

to educate the consumer that stereo records ". . . can be played on today's mono players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players." Needle manufacturers, (Continued on page 8)

Tape Cartridge Forum to Feature Sessions and Trips

By LEE ZHITO

NEW YORK — Twenty-two sessions treating various aspects of the tape CARtridge industry will comprise the forthcoming Tape Cartridge Forum to be held here Oct. 16-17, co-sponsored by Billboard and its sis-

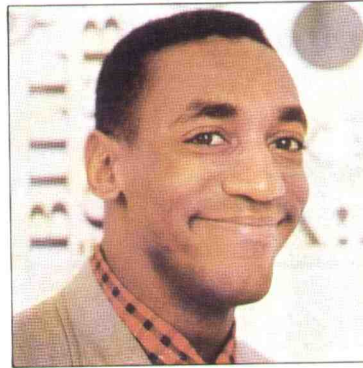
ter publication, Merchandising Week. The two-day affair will be at the New York Hilton Hotel.

The sessions will be conducted by outstanding members of the industry, each a specialist in his field. In addition to addresses and study sessions, this year's Forum program will feature a series of field trips providing registrants an opportunity to observe at first hand the state of development in this area of the sale, display, and stocking of tape cartridges and playback.

Topics covered in the sessions will include analysis of the tape cartridge market, and the directions in which it is heading; a report on the field from the automotive industry vantage point; the home market.

Other sessions will deal with market facts of the consumer; how a retailer can profitably enter the field; the distributor's sales potential; new opportunities in the sale of equipment and cartridges; sales training programs at distributor and retailer levels; promoting special markets for equipment and cartridges.

Sessions also will be devoted to a study of the copyright law and its effect on cartridge sales; (Continued on page 59)



"Silverthroat" is what they're calling him at Warner Bros. Records, as Bill Cosby (already fabulous as an actor, comedian, and in personal appearances) tackles a brand-new audience with his new "Bill Cosby Sings" album (Warner Bros. #1709). A single from the album, "Little Ole Man" (g7072), is hustling up the best-selling charts. (Advertisement)

(Advertisement)

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OF BELAFONTE**

STRANGE SONG $\frac{c}{w}$ Sunflower #9263

His new single ships in a 4-color sleeve



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The most trusted name in sound

Cameo Staff Goes Kama Sutra Route

NEW YORK—Kama Sutra Productions has hired virtually the entire staff of Cameo-Parkway Records—manager Neil Bogart, Marty Thau, Cecil Holmes and Carol Coviello. The move comes a week after the announcement by the team that they were leaving Cameo-Parkway following its purchase by music accountant Allen Klein and Abbey Butler. Bogart will be general manager of both Kama Sutra and Buddah Records.

The new Kama Sutra team will direct sales and promotion for the new Buddah Record label. Bogart will also be involved in master purchases for the label. In addition the team will assist MGM Records in promoting the Kama Sutra Records label, which MGM distributes.

Bogart will report to Kama Sutra Presidents Artie Ripp, Hy Mizrahi and Phil Steinberg. Thau has been appointed director of pop sales and promotion; Holmes is director of r&b sales and promotion.

Realignments brought about because of the new additions to the firm include appointment of Bob Krasnow as director of West Coast promotion and sales to assist Ripp and report to Bogart. Johnny Davis will also report to Bogart. Bogart was responsible for bringing to the Cameo-Parkway label during his two years there such artists as the (?) Question Mark and the Mysterians, Terry Knight, the Five Stairsteps and Bunn Sigler.

New RCA Quarters To Rise 45 Stories

NEW YORK — RCA Victor Records plans to occupy its new 45-story office tower building late next year. The building is currently under construction at 1133 Avenue of the Americas between 43rd and 44th Streets here.

EUROPE DEBUT FOR 'TURN ON'

LOS ANGELES—The Warners/Reprise "Turn On, Tune In" fall LP presentation will make its European debut Sept. 7-8 at the Europe Hotel, London. All principal European licensees will be invited to attend the slide presentation recently shown to U. S. distributors at four regional meetings. Making the trip will be Phil Rose, international director; Mike Maitland, combine president; Mo Ostin, Reprise vice-president, and Joel Friedman, marketing vice-president. Additional copies of the slide presentation will be made available to licensees for showings in their countries.

UA Music Inks Writer Wheeler

NEW YORK — United Artists Music Co., UA's ASCAP publishing division, has signed Billy Edd Wheeler to a long-term, worldwide songwriter's contract. Wheeler, who penned such tunes as the current hit "Jackson," "The Reverend Mr. Black," and "Desert Pete," has also scored as a vocalist. Wheeler presently records for Kapp Records.

Format Formed

PENSACOLA, Fla. — Daddy Rabbit Enterprises, a new production firm here, is launching its own label in September titled Format Records. Daddy Rabbit is headed by Jerry Ray, a local deejay, and Emory O. Williams, Pensacola attorney. The production firm is doing its recording in Memphis. Ray is handling producing and promotion chores. Format will be distributed by a major label, Ray said.

A Victor Record Division statement described studios that will be housed in the structure as "America's largest and most modern studios specifically designed for sound recording." Norman Racusin, division vice-president and general manager, said the new facilities will be unequaled anywhere in the world in advanced engineering design and performance capabilities.

Racusin said the studios, adjacent to the office tower, would be built in three tiers with the largest being 60 feet wide, 100 feet long and 30 feet high. He explained, "The ceiling and wall material configurations coupled with oak parquet flooring are planned to produce a controlled reverberation time and assume maximum fidelity. The largest studio will be so designed that the absorptive and reflective surfaces within the studio can be rotated to permit popular and classical recordings, thus giving it great flexibility."

The new building will also house the RCA Magnetic Products Division. The Record Division will occupy seven floors in the tower initially with an option for more space. Master tape storage vaults for the division will be housed in a sub-basement of the studios with controlled temperature and humidity.

Explaining the planned move, Racusin said "Available" (Continued on page 10)



NORMAN RACUSIN, RCA Victor Record division vice-president and general manager, observes a model of the division's new office tower currently being erected. The solid white area will house new recording studios.

MGM Makes Market Deal With Cameo

NEW YORK — MGM Records has acquired marketing rights to all Cameo-Parkway Records product for the U.S., it was announced last week by Harold Seider, vice-president and general counsel of Cameo-Parkway. The agreement is subject to approval of the board of directors of MGM.

Cameo-Parkway will be still operated as an independent label and MGM will use current Cameo distributors. If approved by MGM's board of directors, MGM will advance Cameo-Parkway approximately \$1 million with full recourse.

CAMEO, CHUBBY SETTLE SUIT

NEW YORK — Chubby Checker has dropped his suit against Cameo/Parkway Records. He had claimed accrued royalties of \$110,000. Checker's lawyers came to terms with Allen Klein and Abbey J. Butler, who recently acquired controlling interest in the label.

RCA & Noone Production Tie

NEW YORK — RCA Victor Records has signed a production deal with Peter Noone, leader of the Herman's Hermits.

Noone's firm has been named Hy Noone Productions. His first release will feature Graham Gouldman. RCA Victor will launch a big promotion campaign behind the artist and the record, which has already been recorded and will be out soon. Gouldman is also a writer. He's written such hits as "Bus Stop," "Listen People," "For Your Love" and "No Milk Today."

Harvey Lisberg, manager of Herman's Hermits, was involved in the deal with Victor. Noone will produce in both the U. S. and England. He has also established Hy Noone Music, a publishing wing.

Suit Vs. 802 Filed by NLRB

NEW YORK — Ivan McLeod, the regional director of the National Labor Relations Board, has filed suit in Federal District Court here for a show cause order against Local 802 of the American Federation of Musicians to prevent the union from having its members strike the orchestras of Paul Tush, Stuart Allen and others in the single engagement field.

The complaint, which asks the union to show cause why an injunction should not be issued, charges that Local 802 engaged in such strikes last Oct. 16 to 19, and last August and October directed single engagement musicians, including those performed by Tush and Allen, not to perform services.

Heilicher Conducts NARM Symposium

NEW YORK — Amos Heilicher, Minneapolis distributor, rack jobber and NARM executive, will be chairman of the first business session of the 1967 midyear meeting of the National Association of Record Merchandisers, Inc., Sept. 6, at 9:30 a.m. at the Host Farm, Lancaster, Pa. The workshop will cover the topic, "Your Business in Today's Economy" and will feature four addresses on the subject.

Heilicher's talk will be based on the problem of "the man in the middle," and will analyze the profit structure of the middle man in the record industry. Heilicher will also analyze distributor problems; how the distributor can protect himself; his relationship to the rack jobber.

"To grow," Heilicher said, one should compete on the basis of service, not price; to butcher the price amounts to economic suicide; and anyone who wants to give his business is nuts."

Kahl to Go Overseas In Pub, Dove Buildup

NEW YORK — Phil Kahl, president of Tobo-Ann and Picture Tone music publishing firms, affiliates of Diamond Records, will fly to England and the Continent in the late fall to strengthen his world publishing operation. While there he will also set up a string of personal appearance and television dates for Diamond Records' star, Ronnie Dove, launching him as an international star. Dove has been a consistent chart maker for three years.

The campaign on behalf of Ronnie Dove will tie in with promotion on the star's behalf by EMI, which distributes his disks overseas.

The launching of Dove as an international artist is logical. It follows upon Dove's success domestically both on records and in personal appearances. Ashley Famous in the past year has booked Dove into such top locations as the Latin Quarter

The workshop will also include talks by Jim Shipley, of Main Line, Cleveland, and Fred Taub, Disco, Inc., Boston. A panel discussion will be held following the talks.

The meeting will also consider other economic problems facing the record and tape industries, such as the raise in mono LP prices, higher costs of labor and shipping, etc.

Concerning the general areas of competition and price Heilicher said: "I am hopeful that the message I convey to my fellow competitor will help him see the light."

Following this workshop, Jim Schwartz, District Records, Inc., will head a panel on "Warehouse Security." Thursday's session will be devoted entirely to tape cartridge, and will be chaired by Jack Geldbart, L and F Record Service, Atlanta. Participating will be Stanley Jaffe, James Levitus, James Tiedjens, Merritt Kirk. On Friday, Cecil Steen will survey electronic data processing systems.

in New York, the Diplomat in Hollywood, Fla., and the Rooster Tail in Detroit. Dove is now going into his fourth appearance at the Top Hat in Windsor, Ont., and he has also been active on the State and County Fair circuit.

Dove has cut six albums. His seventh will be released soon, titled, "The Best of Ronnie Dove, Second Edition."

Kahl's European trip—especially with regard to his publishing plans—mirrors an expanded activity. In the past year Kahl has acquired 50 per cent interest in part of Bill Justis' publishing firms, including participation in such copyrights as "Mountain of Love," "Down at Papa Joe's," "Autumn Magic." Kahl is negotiating for more acquisitions. In addition, he and Mrs. Kay Lewis have the music rights to the upcoming Broadway musicals, "The Dick Tracy Story," scheduled to open in the fall, 1968, and "The W. C. Fields Story," set for fall, 1969. Michael Colicchio penned the scores. The Lewis and Kahl publishing firms are Soliloque and Power House.

Tying in with Kahl's plans on behalf of his publishing activities, and on behalf of Ronnie Dove, Joe Kolsky is scheduling an expansion of activity for Diamond Records. He is negotiating for several standard artists to build up his roster.

Chappell Acquires 'Jerusalem' Rights

NEW YORK — Chappell & Co. Inc., through its London counterpart, Chappell Ltd., has acquired the Israeli song, "Jerusalem, Jerusalem."

The song's author, Naomi Scherer, is conferring with Chappell officials here regarding exploitation of the number. The song was commissioned by the mayor of Jerusalem for an Israeli Independence Day performance last May in that city by Israeli artist Shuly Nathan.

Billboard

AUDIO	62
SENATE PASSES NEW CREDIT LAW. Implications for the retailer given.	
CLASSICAL	40
RECHANNEL? Disk companies have not yet reached decision to rechannel historic recordings for stereo as suggested by David Rothfeld of E. J. Korvette.	
COIN MACHINE	64
ROCK-OLA debuts new jukeboxes. Plans in film field and vending outlined.	
COUNTRY MUSIC	50
RETAILS OF THE annual country music convention, plus reviews of performances by Connie Smith and LeRoy Van Dyke.	
INTERNATIONAL	54
THE WEST GERMAN RECORD industry has lined up the greatest array of talent ever to appear on a single program.	
MUSICAL INSTRUMENTS	16
DULCIMERS—WHO MAKES THEM? A new source for the ancient instrument is available to dealers.	
RADIO-TV PROGRAMMING	28
HIGHLIGHTS OF THE AWARDS BANQUET of the National Association of TV and Radio Announcers in Atlanta, plus a full page of pictures.	
TALENT	24
WHEELS OPENS. Herbert Jacoby, veteran club operator, opens new club on New York's East Side.	
TAPE CARtridge	59
ITCC WILL GO INTO joint ventures with existing firms in foreign countries similar to the recent French and Swiss deals.	

FEATURES	Hits of the World	57
Jazz Beat	Hot Country Albums	52
Stock Market Quotations	Hot Country Singles	52
Musical Instruments	HOT 100	20
Vox Jox	New Album Releases	42
	Top 40 Easy Listening	22
	Top LP's	34
CHARTS		
Best-Selling Classical LP's	Album Reviews	
Best-Selling Jazz Records	Back Cover, 43, 45	
Best-Selling R&B Records	Singles Reviews	18
Breakout Albums		
Breakout Singles		

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19

4

MPA ABP SCMP ABC

Vol. 79 No. 34

Independent Production Offers Opportunities for Record Acts

By AARON STERNFIELD

NEW YORK—The way to the front office is often through the recording studio. Not too long ago, record companies, publishing firms and independent production organizations were almost exclusively owned and operated by hardheaded businessmen, whose main concern with the recording studio was to see that production costs were kept within bounds.

But times are changing. During the last year more and more recording artists have been getting into the business end, with artist-writers setting up publishing firms, branching into production, and even setting up their own labels.

Among the pop artists who take charge of their own sessions and are credited as producers are the Sonny Bono, Young Rascals, James Brown, Smokey Robinson, the Beach Boys, Tommy Boyce and Bobby Hart, Steve Harris and P. F. Sloan, Dale Hawkins and Dave Clark.

One of the most successful of the new breed are the Tokens, who own 50 per cent of a pop label, produce their own sessions and sessions of other artists, and operate two active publishing companies.

The Tokens, who started and who are still chart active as recording artists, have formed their own independent production company, Bright Tunes Productions. The group already owns 50 per cent of B. T. Puppy Records with JayGee Records, and has two publishing firms, Bright Tunes (BMI) and Lionel (ASCAP).

The Tokens are Hank Medress, Jay Seigel, Phil Margo and Mitch Margo. All except Mitch Margo (who is 18) are in their early 20's and college trained.

In 1960, when the group started, there was little to distinguish them from many other Brooklyn boys aspiring to singing careers. They signed with Morty Craft's old Warwick label and cut "Tonight I Fell in Love," which promptly bombed.

A year later they caught on with RCA Victor, did some singles and "The Lion Sleeps Tonight" (a successful folk album), and were given pretty much of a free hand (by Hugo

and Luigi) in doing their sessions. Within a year they were virtually acting as their own producer.

In 1962 they signed an independent production contract with Capitol, were given a \$12,000 annual budget, and told to come up with as many sides as the budget would warrant. They also sold a 50 per cent interest to Capitol in a BMI publishing firm they had just formed. At the end of the year they bought the 50 per cent back from profits on the production deal.

The group now records for Warner Bros., while owning 50 per cent of B. T. Puppy. And they produce the Happenings, the Kirby Stone Five and the Cookies.

They also produce radio and television commercials.

About 90 per cent of the group's income is from the record company, independent production and publishing activities, with the remaining 10 per cent from their work as recording artists.

Pickwick International Buys Southtown Music

NASHVILLE — Southtown Music, Inc., has been purchased by Pickwick International, Inc. Southtown and Barmour Music, Inc., another Pickwick publishing company, will operate under one roof and handle the Weiss & Barry catalog Pickwick acquired three years ago. The purchase indicates Pickwick's growing involvement in the country field.

Tony Moon will be general manager of the companies, with Ralph Davis supervising Southtown activities. Davis will report to Moon.

Joseph Abend, Pickwick vice-president, concluded the Southtown deal. Among the copy-

rights owned by Southtown are Bobby Bare's "Charleston Railroad Tavern," Bobby Lewis' "How Long Has It Been?" Red Sovine's "I Didn't Jump the Fence" and the Hardin Trio's "Seven Days of Crying," all country chart songs this year. Cy Leslie, Pickwick president, said the firm was negotiating for more publishing companies.

The purchase of Southtown is indicative of Pickwick's activity in the country field—first indicated by the launching of Pickwick's Hilltop label. Abend stated that he saw a growing international market for country product—both records and copyrights.

ABC ACQUIRES RIGHTS TO DCP

NEW YORK — ABC Records will take on worldwide distribution for Don Costa's recently reactivated DCP International label. Costa, based on the West Coast, had been ABC's a&r head and has been working as a free-lance arranger.

Smash Strong On 'Waterhole'

NEW YORK — Smash Records is bowing a strong promotion campaign in conjunction with Paramount Pictures, to launch the label's "Waterhole No. 3" soundtrack album. The label will also release a single by Roger Miller who does the theme song in the movie—"The Ballad of Water Hole No. 3 (Code of the West)." The single will be in a special sleeve. Miller will made personal appearances to promote both the movie—billed as a hip Western—and the records. Charles Fach, vice-president and director of record product for the label negotiated the soundtrack with William Stinson, music director of Paramount. Score was written by Dave Grusin and Bob Wells and film stars James Coburn.

McKenzie Disk A Hit Overseas

NEW YORK — Scott McKenzie's drive for "flower power" on the Ode label is taking on world-wide proportions. The McKenzie single, "San Francisco (Be Sure to Wear Flowers in Your Hair)," is riding high on the charts in England, Australia and Holland.

The disk, which was produced by Lou Adler and is distributed by Columbia Records, is also making a bid for top spots in the German and Japanese charts. The disk has been one of this season's top sellers in the U. S. market.

Hickory to Shoot Works On Gail Wynters Album

NASHVILLE — Hickory Records introduces the biggest promotion campaign — involving \$50,000 in manpower and materials — in the history of the firm over the next few weeks to introduce Gail Wynters with her first album—"A Girl for All Seasons." More than 2,600 albums will be mailed to radio stations, including copies in stereo to 230 major FM stereo stations, said 'D' Kilpatrick, national merchandising ad promotion manager of the label.

The four-part campaign will involve distribution of more than 7,000 promotional copies of the albums to radio stations, one-stops, rack jobbers. Easel displays will be sent in four different mailings to represent the seasons, the second mailing will include information about TV appearances lined up for Miss Wynters, the third will include the liner notes, the fourth will include the album.

Merc., Indie Producer Tie

NEW YORK—Mercury Records has completed three new deals for the services of independent producers, Charles Fash, director of recorded product, concluded arrangements last week with Sonny Casella, Major Bill Smith and Otis Pollard.

Casella will produce records by the Magic Mushrooms, a new group from Philadelphia; production in Fort Worth, Texas, of Pick and Bill will be under the supervision of Major Bill Smith; and Pollard, an East Coast producer, will produce the sessions for George Jackson.


Precision's Fifth Operation to Roll

NASHVILLE — Precision Record Pressing Inc., Nashville's fifth pressing firm, will go into production next week.

The plant is owned by Joe Talbot, director of the SESAC operation here, Jack McElrath and Ronnie Yearwood. Talbot and Yearwood have done most of the installation of machinery, working toward the eventual operation of six presses.

Talbot said operation of the plant would in no way interfere with his work for SESAC.

The new plant is located in an industrial section east of the old city limits of Nashville.

**Johnny Mathis
is back where he belongs.
On Columbia** 

The best-seller champ returns to the scene
of his biggest triumphs. With this sensational single
he gives the first taste of great hits to come.

"Don't Talk to Me"

Written by Bert Kaempfert

c/w **"Misty Roses"** 4-44266



Executive Turntable

Motown Records has named **Red Baldwin** as director of its publishing operation in Los Angeles. **Archie Levington**, general manager of Motown's publishing division, said that Baldwin would handle the Jobete, Stein and Van Stock Music office in Los Angeles. Baldwin has had 15 years experience in the music business and joins Motown after a stint with Screen Gems in Hollywood.

John Pfeiffer has been named executive producer, Red Seal a&r, for RCA Records. He comes to his new post from RCA's administrator of Red Seal Audio Coordination, and will be responsible for producing and working with **Roger Hall**, manager, Red Seal artists and repertoire. . . . **Walt Davison** has returned to Capitol after 15 years as account executive with Creative Products. Davison joined the label in 1946 and worked for five years in the Electrical Transcription Division. In between Capitol stints, he spent 25 years with NBC. **Walter Becker** has been named manager of training and development for Capitol. He will develop training programs for all the Capitol operations. He was previously division training manager of ITT's control and instrument division. . . . **Martin Cooper** and **William Meyer** have opened a record production firm in Hollywood named Cooper-Meyer Productions.

Nick Di Minno has joined The Richmond Organization's professional staff. He will work with TRO's Vice-President **Marvin Can**, director of the firm's talent development division. Di Minno comes to his new post after heading TRO's taping and dubbing operation. . . . **Dick Oliver** has been named artist relations director at Liberty, replacing **Harvey Goldstein**, who resigned to go into show business as an artist. Oliver was formerly in the label's art department.

Mike Kelly has been appointed professional manager of Tobl-Ann, Picturetone and Richard Irwin Music Publishing Corp. He will report to **Phil Kahl**, president of the aforementioned firms. Kelly was previously with ABC Records, Dot and Beta Distributing Co.

Dick Milfred has joined Famous Music, heading the standard department. He will plan albums, work with producers and obtain recordings for LP's for all current Paramount Pictures music and non-picture songs. Famous Music includes Paramount Music and Ensign Music.

Larry Lowenstein has resigned from Arthur Godfrey Productions to devote more time to his public relations firm, Larry Lowenstein, Inc. Lowenstein represents Ashley-Famous Agency and Sagittarius Productions, among others. . . . **Mike Plesha** and **Bud Leonard** have been named district sales managers for Micro (Continued on page 10)

Clark Terry in Repeat Benefit

NEW HAVEN, Conn.—Clark Terry, jazz flugelhorn player, will do a benefit appearance again for the Quinnipiac College-New Haven Register Fresh Air Fund, Tuesday (22).

Terry, who is also helping the college set up its first intercollegiate jazz festival to bow in 1968, also appeared at a benefit for the Fund in 1966. The jazz artist has played with Count Basie, Gerry Mulligan, Bob Brookmeyer and is in the stages of forming his own multi-piece jazz ensemble. He records for Mainstream Records.

Tickets are \$2 for adults, and \$1 for students. The event gets under way at 8 p.m. in the school's College Center. The event is co-sponsored by the college's jazz workshop and the newspaper.

Pay Raise Is Won By Writers Guild

LOS ANGELES — A 10 per cent raise in minimum scales has been given the Association of Motion Picture & TV Producers. New two-year deal is retroactive to July 1 and changes in the minimum rates are retroactive from Jan. 1 New rate schedule was not announced.

Columbia Club To Appeal on FTC Ruling

NEW YORK — The Columbia Record Club will appeal the Federal Trade Commission's cease and desist order issued against the club. The order, filed two weeks ago, claimed that the Columbia Club stymied competition by engaging in exclusive contracting and artist royalty fee fixing.

The decision essentially cast aside the 1964 ruling which found no threat of monopoly in the actions of the Columbia Club. According to Columbia, the Federal Trade Commission's order will not go into effect unless it is upheld by the court. The club will appeal to the Court of Appeals.

Heilicher Iowa Distrib for Merc.

CHICAGO—Heilicher Brothers of Minneapolis has been named Iowa distributor for the Mercury family of labels, Mercury, Smash, Philips, Fontana and Limelight.

Heilicher also handles the line in North and South Dakota, Minnesota, Nebraska and northwestern Wisconsin.

Mid-America Dist., Inc. of Des Moines previously handled Mercury product in Iowa.

CBS Registers Sales Hike; Income Dips

NEW YORK — CBS net sales for the first six months of the year increased \$35,742,235, over comparable figures from last year, but net income was down \$4,086,811, the board of directors learned at a meeting on Wednesday (9). This year's figures were \$434,458,567 for net sales and \$25,115,297 for net income. Last year's first six months showed \$398,716,332 in net sales and \$29,201,108 in net income. Per share earnings were \$1.03 for the first half of 1967 compared with \$1.23 last year after adjustment for stock dividend.

The board declared a cash dividend of 16.4 cents a share on CBS preference stock payable Sept. 30 to shareholders of record at the close of the Aug. 25 business day, and a cash dividend of 35 cents a share on common stock payable on Sept. 8 to shareholders of record at the close of business on Aug. 25. Alfred C. Edwards, president of the CBS/Holt Group and chairman of Holt, Rinehart and Winston, Inc., a wholly owned CBS subsidiary, was elected to the board.

Jubilee Earnings Top \$4.6 Mil. For 9 Months

NEW YORK — Jubilee Industries reported net sales of \$4,691,723 for the nine-month period ended June 30 with net income of \$292,889. Fiscal 1966 net income was \$41,231 on \$4,959,684 in net sales. The nine-month figures will result in earnings of 50 cents a share on 582,464 shares outstanding. Jerry Blaine, Jubilee president and chairman of the board, wrote stockholders that the firm planned to acquire a film laboratory for educational and industrial purposes.

Record Earnings Reported by MCA

UNIVERSAL CITY, Calif.—Record earnings were reported by Lew R. Wasserman, president of MCA Inc., for the first six months of 1967. MCA is the parent company of Decca Records and Uni Records.

Unaudited consolidated net income for the six months was \$8,704,000, an increase of \$753,000 over the \$7,951,000 for a corresponding period last year. This year's total after preferred dividends amounted to \$1.78 a share on the 4,701,218 average number of shares of common stock outstanding during the period. Last year's figures amounted to \$1.62 a share on the 4,703,893 average number of common shares then outstanding.

Hastings 'Dolittle'

NEW YORK—The score of 20th Century-Fox' film "Dr. Dolittle" is published by Hastings Music Corp., the Big 3 BMI wing. The score and songs were written by Leslie Bricusse.

Bell Master

NEW YORK — Bell Records has acquired the master of "Reflections of Charles Brown," by Rupert's People from England.

Market Quotations

(As of Noon Thursday, August 17, 1967)

NAME	65-66		Week's Vol. in 100's	Week's High		Week's Low		Net Change
	High	Low		High	Low	Close		
Admiral	38	20 3/4	315	25 1/2	23 1/2	24 1/2	- 3/8	
American Broadcasting	102	72 3/4	523	78 3/4	76 3/4	76 1/2	-2 1/2	
Ampex	40 3/4	22 3/4	864	37 3/4	36 1/2	36 1/2	-1 1/2	
Audio Devices	30 3/4	21 3/4	94	27 3/4	25 3/4	27 1/2	- 1/2	
Automatic Radio	6 1/2	3 1/4	28	5 1/2	5 1/4	5 1/4	- 1/8	
Automatic Retailer Assoc.	76 1/4	51 3/4	111	73	69 3/4	69 3/4	-4 1/2	
Cameo Parkway	21 1/2	2 1/2	1128	21 1/2	17 1/2	21 1/2	+3 3/4	
Canteen Corp.	28 1/2	21 1/2	366	25 3/4	24 1/2	24 1/2	- 1/2	
CBS	76 1/2	59 1/2	977	64 1/2	61 1/2	63 1/2	+1 1/2	
Columbia Pic.	52 1/2	33 1/2	117	50 1/2	45 1/4	48 1/4	-2 3/4	
Consolidated Elec.	57 3/4	36 1/2	400	48 1/2	46 1/2	47 1/2	+ 3/8	
Disney, Walt	106	75	204	85	83	84 1/2	- 1	
EMI	5 1/2	3 1/2	635	5 1/2	5 1/4	5 1/4	- 1/8	
General Electric	109 3/4	82 1/2	1154	107	101 1/4	105 3/4	-1 1/2	
Handleman	34 1/2	17 1/2	285	32 1/2	31	32 1/2	+ 1	
MCA	58 3/4	34 3/4	62	58 3/4	54 3/4	54 3/4	-3 1/2	
Metromedia	61 3/4	40 3/4	253	61 3/4	56 1/2	60 1/2	+3 3/4	
MGM	59 1/4	32 3/4	240	56 1/4	54	54 1/2	+ 1/8	
3M	93 1/2	75	586	86 1/2	84 1/2	85 1/2	+ 1/4	
Motorola	134 1/2	90	496	131	126 3/4	128 1/2	-2 3/4	
RCA	56	42 1/2	1054	55 1/2	53 1/2	53 1/2	-2 1/2	
Seeburg	20 1/2	15	264	19 1/2	17 1/2	19	- 1/2	
Gulf & Western	64 3/4	30 3/4	1695	62 1/2	58	58 1/2	-3 3/4	
20th Century	57 1/2	32 3/4	602	53 1/2	50 1/2	53 1/2	- 3/8	
Trans Amer.	46 1/4	28 1/2	651	44 1/4	41 3/4	42 1/4	-1 1/2	
WB	28 1/2	16 3/4	60	27 1/2	26 3/4	27 1/2	+ 3/8	
Wurlitzer	36	18 1/2	394	29 1/2	25 3/4	27 1/2	+1 1/4	
Zenith	70 1/2	47 3/4	342	67 1/2	66 1/2	66 1/2	- 1/2	

OVER THE COUNTER*

(As of Noon Thursday, August 17, 1967)

GAC	7 1/2	7 1/4	7 1/4
Jubilee Ind.	7 1/4	5 3/4	7 1/4
Lear Jet	17 1/2	16 1/2	16 3/4
Merco Ent.	12 1/4	10	10
Mills Music	26	25	26
Pickwick Int.	17 1/2	16 1/2	17
Telepro Ind.	4 3/4	3 1/4	4 3/4
Tenna Corp.	12 3/4	11 1/2	12
Ortronics	7 1/4	6 1/4	6 1/4
ITCC	13	12 1/4	13

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

CBS Sales Register All Time 6-Mo. High

NEW YORK—CBS Records, with all of its music divisions contributing, registered record sales for 1967's first six months, according to Clive J. Davis, vice-president, CBS Record Division. With volume considerably above last year's comparable period, CBS showed considerable strength in the teen rock, country and r&b markets.

CBS, through its Columbia label, scored strongly in the rock field. Featuring Paul Revere and the Raiders, Simon and Garfunkel, Bob Dylan, the Buckingham, the Byrds, Moby Grape, and the Cyrkle, Columbia racked up four gold albums — three for Revere and one for Simon and Garfunkel. In addition, after signing the Buckingham, who had just come off a national hit with "Kind of a Drag," Columbia chalked up two more winners for the group in "Don't You Care" and their current "Mercy, Mercy, Mercy." And with an all-out promotion campaign focusing on five singles and an album by the Moby Grape, Columbia launched the group successfully on the LP charts.

Columbia also tried its hand at special packaging just prior to its announcement that it would raise its mono prices to the stereo price level. Releasing "Bob Dylan's Greatest Hits" with a poster painting of Dylan and "Paul Revere and the Raid-

ers' Greatest Hits" with a photograph album, both for \$1 above list price, Columbia pulled huge sales as both packages rose toward the top of the charts.

Columbia's other divisions also had an impressive half year. Andy Williams received two gold albums for "The Shadow of Your Smile" and "Born Free." And two recent additions to the Columbia stable, Jim Nabors and John Davidson, both registered strong album sales.

Country music proved to be CBS's forte as both Columbia and Epic Records were strongly represented on the charts. Columbia artists Johnny Cash, Marty Robbins, Ray Price, the Statler Brothers and Flatt and Scruggs, all scored on the country charts. And Epic had success with David Houston, Tammy Wynette and Jim and Jessie. Both labels are currently galloping with country duets. "Long-Legged Guitar Pickin' Man" by Cash and June Carter, and David Houston and Tammy Wynette's "My Elusive Dreams" are both nearing the top of the charts.

Okeh, CBS's r&b label, hit the charts with Walter Jackson, Little Richard and team of Johnny Watson and Larry Williams. Date Records, which had clicked with Peaches and Herb (Continued on page 8)

From a hit single to a new hit album!

JIMMY ROSELLI THERE MUST BE A WAY

THERE MUST BE A WAY
THERE GOES MY EVERYTHING
OH WHAT IT SEEMED TO BE
GET OUT OF MY HEART
ALL THE TIME
I DON'T WANT TO WALK WITHOUT YOU
CHAPEL IN THE MOON LIGHT
WALKIN' MY BABY BACK HOME
MOMENTS TO REMEMBER
YOU WANTED SOMEONE TO PLAY WITH,
I WANTED SOMEONE TO LOVE



UNITED
ARTISTS
RECORDS

HIGH FIDELITY JIMMY ROSELLI • "THERE MUST BE A WAY" • UNITED ARTISTS • UAL 3611

PRODUCED BY HENRY JEROME
STEREO UAS6611
MONAURAL UAL3611

BRAND-NEW
AND RED-HOT
FROM



Stereo Sales on Rise, but Mono Refuses to Concede

• Continued from page 1

however, were quick to oppose Davis' statement, thus adding more fuel to the fire of industry confusion.

Meanwhile, retailers have held back their mono orders, hoping for dumpings or price breaks. The consensus was to go all out for stereo, thus leaving distributors and manufacturers with huge amounts of mono inventory.

MGM Records, the first label to admit that it was hurting from the backup of mono product, told Billboard that it was seriously considering rolling back its mono prices after this year's peak Christmas season if the company could not rid itself of the mono product (Billboard, July 29). Said an MGM spokesman, "The one factor which is slowing mono sales is the disappearance of a price differential. If the public is going to buy stereo only, we must create a demand for mono — and the only way to entice mono sales is by offering it at prices at which the customer believes he is getting a bargain price."

This story was subsequently denied by MGM and then officially confirmed last week when the company announced it would lower its mono prices to their pre-equalization levels. Said MGM President Mort Nasatir, after the price rollback, "We wrote more mono business on Monday than we had all last month."

Now that MGM has made the initial move, other labels are considering similar action. Said Mike Stewart, president of United Artists Records, "We're not at all convinced that mono is dead." While Stewart said that the company is pressing virtually no mono on new product, mono sales are still high on catalog material. "Dealers are not buying because of the trend; they're confused and are being protective. The best system is one record," he continued, but we don't know if stereo is compatible on a mono player. You can't just wipe out mono buyers and if the consumer becomes hurt in the process, we want no part of it." At press time UA executives were meeting to decide whether they will revert to a mono \$3.79 price.

Irv Biegel, Amy-Mala-Bell Record's sales manager, said he would like to go back to the old price, but would wait. "There's been a great reduction in mono sales and I'm concerned if this means the end of the mono business. I don't

see mono record player owners stepping up to stereo—I see us losing that business completely. Mono is off considerably and mono has always been a vital factor in the r&b business."

Of the major labels that are holding the new prices, Columbia has issued a statement focusing the chaotic changeover on the retailer. Said Bill Farr, vice-president, marketing, CBS Records, "We feel that the goal of one inventory (stereo only) system is a very desirable and also very logical objective. However, retailers have moved to this goal at such an accelerated pace that their business judgment must be seriously questioned."

"Our studies indicate," Farr's statement continued, "that given a choice, consumers have accepted a price increase as a logical requirement of the market and have still continued to buy mono records in a ratio that is consistent with past patterns. However, retailers and subdistributors are prematurely acting to kill off mono, to the seeming disregard of the ultimate consumers' wants and desires."

Stan Gortikov, president of Capitol Records Distributing Co., said the problem lies in retailers and distributors not allowing the consumer to set the pace. But if the present trend toward stereo-only continues as rapidly as it is, Gortikov warned that wholesale dumping will occur, "which can seriously jeopardize stereo sales with abnormal monaural profits." Gortikov said that no plans to counteract dropping mono sales are presently in the works, but the company was studying the situation. Capitol does have a serious mono inventory problem.

While no comment was forthcoming at RCA Victor, the company's Chicago distributor

Bell Production Pact With Dale Hawkins

NEW YORK — Bell Records has set a production pact with Dale Hawkins.

Hawkins produced several clicks for Abnak during the past year. He was also in charge of sales and promotion for Abnak, as well as producer of "Not Too Long Ago," by the Uniques on Paula. As an artist, his biggest success was "Susie Q."

The producer will be seeking talent in Dallas for Bell, and will wax disks. Hawkins' first Bell release is scheduled within the next few weeks.

it's not as wild as before because nobody's really buying mono. Mono's slowed to a walk.

"I see very little change," said Leonard Garmisa, Garmisa Distributing, Chicago. "They're still selling at a dollar off only now the mono price is \$3.79, now \$2.79 like it used to be. But people aren't stocking that much mono."

"All the little dealers are buying only stereo down here," said Mrs. Glen Kesler, Southland Distributors, Atlanta, "and they are not discounting. The prices we see are \$4.79 and if they are discounting, \$3.79."

has begun dumping odd lots. The report is that this will not be a national policy of RCA, but it is not known whether RCA's other distributors will follow the Chicago move.

Liberty Records' President Al Bennett, doesn't believe that unilateral action to cut back prices will accomplish its purpose. "Dealers won't pass on lower price," he said, if the others won't follow through. Bennett believes, as does Farr and Gortikov, that retailers are arbitrarily refusing to offer mono to the consumer.

"There's no need to bury the mono record," said Len Sachs, director of merchandising and album sales for Atlantic Records. "There are still very substantial amount of mono sales. Stereo sales quite naturally have increased heavily," he continued. "However, we do not see the demise of mono or a need to inhibit the sale of a very marketable product."

Mono is a very marketable product and far from dead, according to dealers and distributors throughout the nation who are still carrying mono albums.

"Nobody's going to phase out 30 to 40 percent of his business," said Sam Goody, owner of one of New York's largest record retail chains. "And no one is going to buy new equipment to play stereo records," he continued. Goody emphasized that mono sales were just as strong as before.

"Mono records are still selling in good quantity, said Al Hirsch, head of Malverne Distributor in New York, and although there has been some retardation in sales it's because some dealers are fighting the price rise. But with the lines we handle (Atlantic and its family, among others), mono sales are 40-60."

"You can't push mono out quickly," Hirsch continued. The resistance is on the part of the dealer, not the customer. The dealer has pre-judged this situation, and he influences the customer. I see no reason for a panic."

Mono inventory is still moving at the rate of one to three at Corvette's discount department store chain. According to home entertainment manager, David Rothfeld, sales prior to the equalization were three mono to five stereo. While the chain has maintained its album dollar volume, Rothfeld reports that there has been a drop in unit sales. "We're losing the teen-age impulse buyer," he said.

"The big chains are pushing stereo and not buying mono," said New Jersey distributor Jerry Martin of Apex-Martin, "but there are nevertheless considerable mono sales. The percentage is 40-60, if not more, for mono. Distributors are hung up because the big stores and racks are not buying mono, but smaller stores are doing very well."

"Young people are the backbone of this business," said Ben Karol, owner of King Karol in New York. Karol reports that while mono-stereo sales previously were 60-40, he is now selling stereo three to one. "The young people are buying mono and that 25 per cent will be around for a long time."

When the mono price was raised, Karol bought stereo at the rate of 10-1. "Dealers are hesitant to pay stereo prices for mono records. But the sales are there."

Chicago Trade Mulls MGM Price Cutback

By EARL PAIGE

CHICAGO — While RCA Victor Dist. and All State Dist. here have lowered prices on existing mono inventory, general reaction to MGM's cutback is one of studied watchfulness. On the label front, advertising and album promotion director Dick LaPalm said, "Chess has no plans at the present time to revert to old mono prices."

At M S Distributor, Ed Redmond said, "I do not believe the other labels will follow MGM's lead. Most labels were operating on a small margin at the old price. MGM made the move, I think, a temporary effort to get rid of surplus mono."

Robert Garmisa of Garmisa Records approves MGM's move. "The companies were too fast in trying to get rid of mono's," he said. "Nobody realized mono's would stop selling so fast." Garmisa added that he wishes other companies would follow but doubts this happening.

Promotional manager Edward Kaminski of Liberty believes MGM is making the move to unload a surplus of mono's in stock and will boost the price back when inventory diminishes. "I would like to get rid of mono's the same way on no return basis," he said, "But our policy is dictated by the racks, and they are now geared toward stereo."

Martin Dolgin, Peasson Mu-

sic Shop, Niles, Ill., said he is waiting. "RCA has lowered prices on the mono's odds and ends they now have on inventory and apparently MGM is doing the same. Dolgin, who has stopped buying mono, said, "The dealer has come out on top in this situation. The companies made the move without consulting us and without analyzing the consumer. I don't feel we have to bail MGM out."

Ralph Erges, RCA Victor Distribution manager here, said, "We are closing out mono odds and ends this month in box lots but this is no over-all step by RCA."

Pitney Package Finishes Tour

NEW YORK — The Gene Pitney Show, which has been playing dates from New England to the Carolinas, will be extended by two weeks. The tour will finish at South Bend, Ind., Sept. 4, after playing the Midwest.

The package, which is booked by William Morris, contains the Buckingham's, Easybeats, the Fifth Estate, the Happenings, and the Music Explosion. Tours of New Zealand, Australia and England, are scheduled this year.

Detroit Mono Sales Lose Mono Share

By LORAIN ALTERMAN

DETROIT — Most record distributors and dealers here believe that sales of monaural records are down since the price rise policy went into effect. The teen-age buyer often has a monaural player and does not want to spend the additional \$1 for an album.

Marvin Jacobs, president and general manager of Music Merchants, distributor, said, "Our sales in mono are down but not as drastically as people in the rest of the country are saying. We used to sell mono to stereo at a 60-40 ratio. Now it's reversed." Retail level seemed to be selling slightly less because teens weren't willing to pay the higher price.

Henry Droz, general manager of ARC Distributing Co., said that monaural sales are visibly off and stereo has not

yet filled the gap. He attributes part of this to teen-agers' reluctance to pay the extra dollar for monaural records.

Florence Keywell, owner of Monroe Music with two retail outlets in Detroit, explained that people are buying stereo now rather than mono, but, where teen-agers formerly bought two albums at a time, they only buy one now or else they buy four singles rather than an album.

Co-owner of Mumford Music in Oak Park with her husband Louis H. Salesin, Mrs. Betty Salesin said, "The price change has affected the sale of records to young people. They don't have so much money and they object to paying the higher prices for monaural records."

She has found that adults don't object too much because they generally have stereo players, but teens often own the portable players which are monaural.

According to Mrs. Salesin, teens leave the store to hunt for places that still carry mono records at the old price. "Eventually the kids will realize they can't do it," she said.

Ken Palmer, the record buyer for Arlan's Department Stores, which has 17 retail outlets in Michigan, said that teen-agers are still buying monaural records because of the players they own.

Arlan's was one of the first to raise its prices because it is gradually trying to switch its inventory to strictly stereo. It orders album product first in stereo and then orders monaural if sales warrant it.

Dealers Tighten Up On Disk Discounts

• Continued from page 1

move and prices are sort of leveling off."

"Some of the list dealers are still buying some mono and pricing it at \$4.29 and doing all right," said Vic Faraci, manager of M S Distributing, Chicago. "They're passing along a saving to mono customers and still holding stereo at \$4.79."

"But you still have discounting," he said. "Mostly prices are in the neighborhood of \$3.59 or \$3.79 and when Corvette and the other stores run ads you'll see prices at \$2.59 or \$2.79. So

CBS Sales Zoom

• Continued from page 6

on the r&b charts, was able to rack up sales with the group in the pop field.

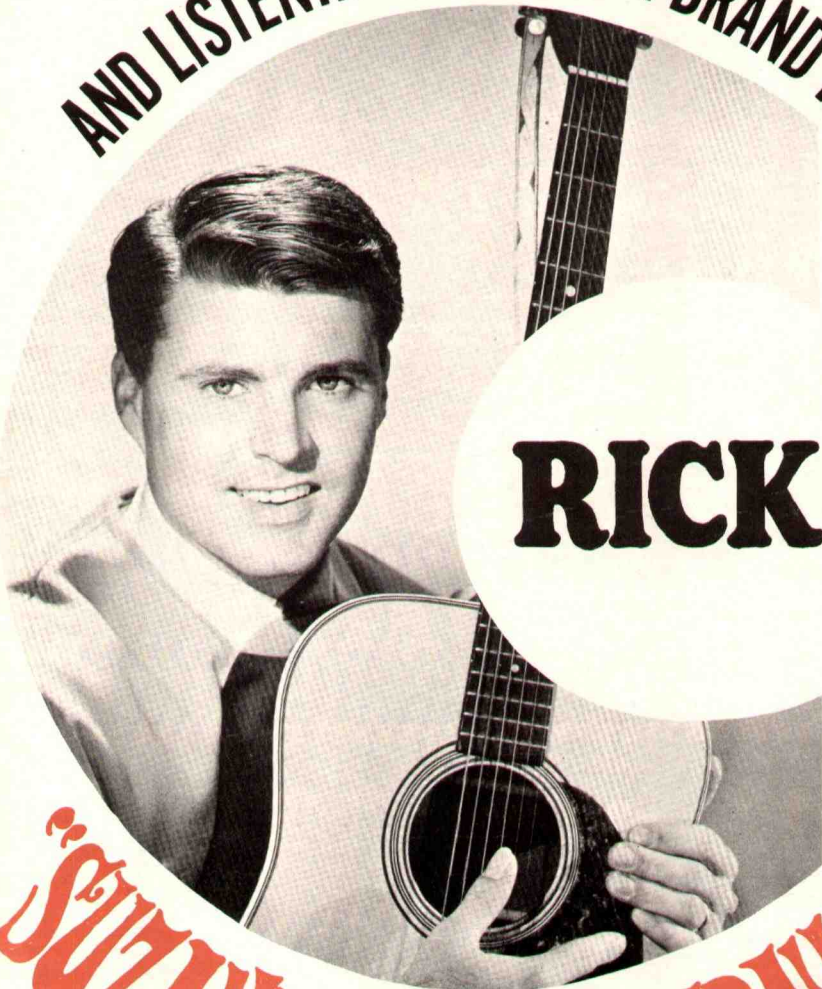
CBS's stepped up activity in the classical field also added to the corporation's total record sales. In addition to its Masterworks line, which includes recordings by Vladimir Horowitz, Leonard Bernstein, Eugene Ormandy and George Szell, and soloists Rudolf Serkin, Glenn Gould, Gary Graffman, Isaac Stern and E. Power Biggs, Columbia launched Odyssey Records, an economy priced line. Epic, also moved into the low price classical category with its Crossroads Records.

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Decca Records is a Division of MCA Inc.



PATTY DUKE, United Artists vocalist, works with Henry Jerome, UA's a&r director, on a new single. Miss Duke, who will star in the movie version of "Valley of the Dolls," will be released on both a single and album shortly.

WILLIAMS GETS WYNN AWARD

NEW YORK — WNEW disk jockey William B. Williams, at a dinner in his honor, will receive the Ed Wynn Humanitarian Award. The dinner, on behalf of the American Parkinson Disease Association, will take place on Sunday evening, Sept. 24, at the New York Hilton.

The black tie affair, with a covert of \$50 per person, will be chaired by Dave Kapp. Others on the dinner committee include Mickey Addy, Herb Goldfarb, John Rosica, Tom Noonan, Larry Newton, Len Levy, Irving Green, William Gallagher, Vito Blando, Hugh Dallas and Christie Barter.

Duke, Chappell Set New Firm

NEW YORK—Vernon Duke, composer-author, and Chappell & Co. have established a new publishing firm, Vernon Duke Music.

The new agreement is a re-union for Chappell and Vernon, since the composer originally had a composing contract with the late Mr. Dreyfus of Chappell & Co., in 1929. Over the years, Chappell published Duke's "The Right Man," based on the courtship and marriage of Mark Twain.

Williams Returns To Production

NEW YORK — Mal Williams, Jappa Enterprizes president, has returned to independent production and his production of Gladys Shelley's "Ring-Ting-Aling" will be used by the United Nations' UNICEF drive this fall. The record was performed by Lynn Kellogg with a back-up by the Observation Balloon. Williams has produced records for Maxine Brown, Chuck Jackson, Joe Tex, the Impressions and the Rockyfellers.

Laurie Gets Rights

NEW YORK — Laurie Records bought the U.S. rights to the English record "Bye Bye Baby," by the Cymbals on President Records. It will release an album.

September to Be UA Caiola Month

NEW YORK — September will be Al Caiola—"King Guitar" month for United Artists Records. The campaign will be marked by extensive advertising with an all-out effort going into sales, merchandising, publicity and promotion. UA is building the tribute to Caiola around his latest album, "King Guitar." The campaign will encompass Caiola's 23 UA albums.

Coupled with trade advertising, UA will launch a consumer and radio station airplay drive. In-store and window display pieces are being readied and Caiola is recording promos for easy listening radio outlets. In addition, open-end interviews are being prepared for radio use.

Producer Butler Debuts for Merc.

CHICAGO — Mercury Record Corp.'s Mercury division has acquired the first disk productions of one of its own artist-writers, Jerry Butler. Butler, with attorney W. Yale Matheson and Checker artist Fontella Bass, formed Fountain Record Productions in March.

Mercury has bought sides by the Knight Brothers, a Washington duo. Fountain will develop two other acts under its new contract with Mercury, according to Mercury Executive Vice-President Irwin H. Steinberg.

Wisner Forms Dec. Records

NEW YORK — Arranger-conductor Jimmy Wisner has formed December Records, which will be distributed by Amy-Mala Records. The first December release will be "Don't Let Me Lose This Dream" and "You Only Live Twice," by Tamiko Jones. Wisner arranged and conducted Miss Jones' "A Man and a Woman" on Atlantic. He will continue free-lance arranging and conducting for other labels.

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Executive Turntable

• Continued from page 6

Magnetic Industries' Midwest and East Coast offices, respectively. . . . Plesha joins MMI from ALD, where he was regional service manager for the company's Chicago facility for 10 years. He will be based in Des Plaines, Ill. Leonard, who will headquarter in Old Bridge, N. J., comes from MMI's office in Falls Church, Va., where he was district sales supervisor for dye vendors.

James Boonimides has been named general manager of newly formed Torch Productions, new Hollywood disk company, which seeks to sign new acts and acquire film soundtracks. Boonimides was formerly a Capitol producer and a&r man in London for a year.

Checkmates Waxed Live

LOS ANGELES — Capitol has recorded the Checkmates live at Nero's Nook in Caesars Palace, Las Vegas, at a time when the quintet is setting attendance records in the lounge. The hotel management recently slotted the act in its main room in addition to the lounge as a result of SRO crowds—first for the year-old hotel.

Capitol producer Kelly Gordon, currently riding with the Bobbie Gentry "Ode to Billy Joe," produced the session. The group used Electro Voice wireless microphones on the dates, allowing them to climb on table tops and roam around the lounge. The aim was to capture on record the group's live excitement, which heretofore has been lacking in their singles. Gordon says he was told by the microphone company that no one has ever recorded an on-location date using the wireless equipment.

One Friday evening show was taped in the lounge; two other shows were recorded in the main room, with Nat Brandywine's 18-piece orchestra added.

Kapp Intl.'s Shapiro Sees Mexico Outlet

MEXICO CITY—Ted Shapiro, head of Kapp International is here to talk with John Troop, head of Provedora de Discos, Kapp Records' Mexican affiliate.

A new Roger Williams album is being introduced for Latin-American distribution only. The album, "Amor," is not available in the American market.

Philips Releases Soundtrack LP's From Rochefort

CHICAGO — Philips Records will release two-album sets connected with the new Warner Bros.-Seven Arts movie of "The Young Girls of Rochefort." The complete soundtrack of the film — scored by Michel Legrand of "Umbrellas of Cherbourg" fame — will be released in a deluxe two-LP set. Another will be released featuring excerpts from the track. The records will be released and exploited starting in September — three months before scheduled U.S. showing of the film starring Gene Kelly and Catherine Deneuve.

Abnak Starts Jetstar Label

DALLAS — Jetstar Records, a local record label operated by John Abdnor of Abnak Records, will be launched nationwide within the next two weeks. First artist on the label will be Bobby Patterson with "Soul Is Our Music." Jetstar will have the same distributors as Abnak Records.

Patterson performs often with the Mustangs. The Mustangs will be built as a separate act on the Jetstar label as well. Abdnor said that Patterson has had several regional hits in the Dallas area, including "You Just Got to Understand." The label will concentrate primarily on pop r&b material.

New RCA Quarters

• Continued from page 3

ity of space adjacent to the tower to construct studios, one of which will be three stories high, was one of the prime reasons for the . . . choice of this building.

"RCA Victor's engineers in conjunction with engineers of the David Sarnoff Research Center of RCA, Princeton, N. J., are developing the most modern acoustical design for the new studios.

"The need for such studios reflects the dynamic growth of the record industry and anticipated expansion in the years ahead. One of the four studios will be more than three times the size of the largest (of) . . . Victor's present New York studios."

Another reason for the new site, according to Racusin, was its closeness to New York's music and entertainment areas. The division currently is headquartered at 155 E. 24th Street. Victor now has space at four different East Side locations.

Infringement Suit Vs. Miller Music

NEW YORK — Miller Music Corp. has been charged by Ruth Parker and Arthur and Constance Sherman in Federal District Court here with copyright infringement. The suit charges that "Games That Lovens Play" was copied from "New Romance," which the plaintiffs composed in 1963.

20th-Fox Moves

LOS ANGELES—Twentieth-Fox Records will move its Coast office to the Beverly Hills location of its distributor, ABC Records. Two weeks ago, a&r director Jackie Mills resigned. Mills had been with the label at its studio lot location one year.

Otis to Europe

NEW YORK — Clyde Otis, Eden Music president, goes to Europe this month to talk with licensees in Germany, Italy, Sweden and Denmark and to wrap up negotiations with a Holland sub-publisher.

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BEST SELLING JAZZ LP's

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1		DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	15
2	2		CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	25
3	4		MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	25
4	5		SERGIO MENDES & BRASIL '66 A&M, LP 116 (M); SP 4116 (S)	10
5	10		LOVE IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	3
6	6		EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	16
7	11		BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	8
8	3		TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	14
9	7		LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	25
10	8		LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	25
11	19		SWEET RAIN Stan Getz, Verve V 8693 (M); V6-8693 (S)	3
12	12		BEAT GOES ON Herbie Mann, Atlantic 1483 (M); SD 1483 (S)	3
13	14		SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	22
14	16		BILL EVANS AT TOWN HALL, VOL. I Verve V 8683 (M); V6-8683 (S)	2
15	15		BLUE NOTES Johnny Hodges, Verve V 8680 (M); V6-8680 (S)	6
16	18		FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	20
17	17		SWEET LOVE BITTER Mal Waldron, Impulse A 9142 (M); AS 9142 (S)	2
18	9		THE MOVIE ALBUM Ramsey Lewis, Cadet LP 782 (M); LPS 782 (S)	7
19	—		THAT'S MY KICK Erroll Garner, MGM E 4463 (M); SE 4463 (S)	1
20	20		JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	12

Brief Solos

The Dave Brubeck Quartet, which has been in existence 16 years, will fade from the scene when 1967 itself fades away. The pianist plans devoting his time to composition and is up in the air over whether he will re-organize another instrumental group. **Paul Desmond**, his alto saxophonist, also plans spending time composing. Desmond has been with Brubeck since the first days in 1951 in San Francisco. Drummer **Joe Morello**, who replaced **Joe Dodge** in 1956 and **Gene Wright**, who took over from **Norman Bates** in 1958, will relocate themselves. It is Brubeck himself, who decided to round out the quartet's public existence after they finish their European (October - November) and Japanese (December) tours. Brubeck is high on performing his recently completed religious work, tentatively titled "A Light in the Wilderness," around the world. Outside of the Modern Jazz Quartet, the Brubeck group has been jazz' most stable small organization.

Quinnipiac College presents its third annual fresh air fund jazz charity concert Tuesday (22) for the New Haven Register. Headliners include **Clark Terry**, the College's Dixieland Jazz Workshop and its Dance Workshop Band. The event takes place in the College Center, Hamden, Conn.

The **Four Freshmen** opened Wednesday (16) at the Century Plaza's Hong Kong Bar. . . . **Jim Wilke, KING-FM** (Seattle) broadcast a live pick-up of the **Gary Burton Quartet** from the city's Penthouse club. For guitarist **Larry Coryell**, who was active in Seattle before heading to New York and jazz dates, the booking was his homecoming. . . . **Donte** in North Hollywood has been playing the **Synanon Jazz Quintet** on weekends and **Mike Barone's** 17-piece band on Wednesdays. Chairs are occupied by saxmen **Jack Nimitz, Bill Perkins, Med Flory, Lou Clifton, Bill Hood; Bud Billings, Buddy Childers, Larry McGuire, Gary Barone; trombones Pete Meyers, Bob Edmondson, Vince Diaz and Ernie Tack. Monty Budwig** is on bass, **Mike Wofford** on piano and **John Guerin** on drums.

The Fire Station club in Garden Grove, Calif., has set **Kenny Ball** and his sextet for three nights, Sept. 10-12. . . . Both Jazz and Down Beat magazines have branched out to encompass rock 'n' roll in their coverage. . . . The pianist **Joe Guercio**, currently working in Las Vegas at the Bonanza as musical director. He was formerly the music man for **Steve and Eydie**. . . . **Norman Granz** says he's through with concert packages in the U. S. He recently reactivated his Jazz at the Philharmonic tour for key cities. . . . **Earl Hines** has settled in San Francisco to play at the Cannery, a Fisherman's Wharf location under a lifetime contract with owner **Leonard Martin**, which guarantees the veteran pianist \$20,000 a year. The contract calls for Hines to work there 10 months a year.

Hicks Starts Disk Firm, Booking Unit

GAINESVILLE, Fla.—Preston Hicks, formerly with WUWU radio station, has launched his own record company and booking agency here. The label, **PRES-to-HIT Records**, will feature the Certain Amount with "No Reply" b/w "Is This the Dream" for its first release. Parent firm is Preston Enterprises Productions. He books acts for the Place, a Gainesville nightclub. Hicks will also be doing independent record promotion in the State.

Jazz Beat

By ELIOT TIEGEL

The blues, in tuxedos and pastels, turned the Hollywood Bowl into a hotbed of emotion Friday evening (11) as bassist Ray Brown turned entrepreneur and presented the Cannonball Adderley Quintet, Count Basie and his band and vocalist Lou Rawls.

A formal wear approach to jazz saw the Basiettes and Adderleyites in after-six garb. Rawls, the show's headliner, drew oogles when he came on stage in a brilliant pastel blue jacket, white turtleneck and white slacks.

The evening was a Capitol Records show, with two-thirds of the talent appearing on that label. Capitol representatives were all over the Bowl, from promotion men to vice-presidents to just jazz buffs, of whom there are several in the Tower.

If every jazz program moved as cogently and smoothly as did this one, concerts, on the whole, would really swing each time out. Sid McCoy, the former Chicago jazz disk jockey, was host. He drew boos when he supported Cannonball's pronouncement that the quintet had to quit because of a program dictum after three tunes, Joe Zawinul's "74 Miles From Home" (very Indian in feel), "Mercy, Mercy, Mercy" (very delightfully cool) and "I Remember Bird," a sad, reflective slow blues by Leonard Feather.

Having established an instrumental feel during his opening 40 minutes or so, Cannonball was followed by the Count Basie band.

Holding down chairs with the note-pecking pianist these days are two alumnus, trumpeter Harry (Sweets) Edison and tenor saxman Eddie (Lockjaw) Davis. Throughout Basie's program of 10 numbers, both performers were adequately spotlighted. Listening to the clean, crisp precision of the band's sectionwork and its simplicity of arrangements, a clear comparison is drawn between what Basie represents—and is doing—and the direction in which other musicians like Don Ellis and John Handy are heading. The latter are taking jazz down intricate, pol-rhythmic paths and that's fine. Basie's musical concept has remained constant during his entire career and yet, in a comparison with the avant-garde styles, the Count's approach, through its basic honesty of emotion and simplicity of attack, is a vital, energetic force in 1967.

There is a trombonist in the band, Richard Boone, who has developed a kookie, whimsical, wacky adoption on scat singing which is a rouser. He syllabled his way through two tunes, including yodel fills which broke up the huge Bowl audience. A sample: "Oh baby, don't you want to sweet oh la de dow. . ."

Despite the blaring strength of the brass sections, Freddie Green's guitar was tastefully heard behind Basie's single note lines on several tunes, and drummer Rugus Jones is a competent sock, percussionist of the Sonny Payne mold. Basie offered "All of Me," the venerable "Jumpin' at the Woodside," "Blues for Irene," "Blues in Hoss' Flat" and "I Can't Stop Lovin' You" (Which sounded leaden).

Rawls show was something else. His compatriot, H. B. Barnum, led Rawls' own rhythm section augmented by 13 Basiettes. It was indeed a strange sight for Basie fans to see a leader (Barnum) jumping up and down, shuffling in place, bouncing and turning. Barnum's own enthusiasm actually upstaged Rawls working several feet away with a transistorized mike.

Lou's turn encompassed those tunes which have rapidly become associated with his success story. Blues based, his repertoire has meaningful sociological significance ("Dead End Street") or insight into reality ("Show Business").

Girls in the back rows emitted squeals on four numbers, indicating a romantic communication, something totally alien to jazz concerts. Rawls dwelt too long on the "chitlin' circuit" and his ad lib patter leaned too heavily on "sock it to me jack" type expressions, which diminished his over-all effectiveness. But the young vocalist does communicate in an honest fashion and that's what music's all about.

From The Music Capitals of the World

NEW YORK

Every **Mother's Son** is appearing at the Farmington (Mass.) Summer Theater through Friday (25) with the **Phyllis Diller Show**. . . . **Lana Cantrell** is headlining at the Chequers Club in Sydney for three weeks. **Danny Davis** is producing her second RCA Victor album. . . . The **Vagrants** will perform at the Raleigh Hotel in South Fallsburg, N. Y., Thursday (24). . . . **Ed Heller** of Tribute and Rainbow Records is recovering from a heart ailment at Central General Hospital in Plainville, L. I., N. Y. . . . **Herb Bernstein** will arrange an MGM recording session for **Merv Griffin**.

The **Young Rascals** kick off the eastern portion of their Coast-to-Coast tour on Monday (21) at the Westbury Music Fair. . . . **Al Martino** left for West Berlin on Sunday (20) to star in the first color TV special to be made there. The show will be seen in 11 countries. Martino completed a stint at the Royal Box of the Americana on Saturday (12). . . . **Bill Jerome** of Real Good Productions became the father of a second daughter, **Linda Nanette**, on Saturday (12). . . . **Murbo Records** has acquired an Italian master from **Rex Rec-**

ords of **Ben Thompson's** "Wa Wa" and "Hurry Sundown". . . . **Jackie Gleason** and **Rudi Stern** have been commissioned to design special lighting effects for the **Hassles** act. . . . **Leslie Bricusse** has written special songs for ABC-TV's "The Fantastic World of Sophia Loren." Miss Loren will sing six numbers with the voice of **Tony Bennett** providing music for other scenes. . . . **Irving Fields** and his trio booked into Caesars Palace, Las Vegas, beginning Jan. 19.

Judy Garland will give a free concert at the Boston Common on Thursday (31). Knickerbocker Beer is underwriting the cost. . . . **Rocky and His Friends** are appearing at Trude Heller's. . . . **Leonard Stogel** is now managing the **Darling Sisters** and the **Cowbells**. . . . **NGC 4594** is set to wax their first album for Smash. . . . **Lionel Hampton** and his **Jazz Inner Circle** performed at Stratford, Conn., on Sunday (20). The group will appear at the New York State Fair in Syracuse beginning on Tuesday (29). . . . The **Guardians of the Rainbow** have completed their first recording session for independent producer **David Wilkes**. . . . The **New Life** are featured in "After the Third World Rasp."

(Continued on page 14)

Firehouse Five Plus Two: Dixieland in Disneyland

ANAHEIM, Calif. — A segment of Americana which is all but deceased, is being kept alive in Disneyland and exposed to more than just its normal devotees. The music is New Orleans Dixieland and its purveyors are the Firehouse Five Plus Two, now working in the new Orleans market area of the park.

A recent Saturday night visit revealed that the Firehouse boys (veteran Disney employees with a professional flourish for two-beat music), are performing for an unusual cross-section au-

dience. Located on a small bandshell in the Market Place restaurant, the septet is playing for teen-agers as well as the more versed elders and very often, the infectious beat of the old, dated material engulfs listeners of all ages whose feet tap right along with the music.

One does not find profundity in the group's performance, rather nostalgia. "Fidgety Feet," "Frankie and Johnny," "Down by the Riverside," "Beale Street Mama" and "I Wish I Was in Peoria" are some of the ditties scheduled and requested which comprise a set. Because the band is working here regularly, there is the distant toot of a riverboat "rounding the bend" and the terse blast of a train whistle as the engine pulls into the New Orleans station 25-yards away. It certainly does nothing for the player's creativity, which in actuality, is based on years upon years of repeating the same tunes.

The Firehouse Five is a staple attraction at the park and naturally they draw a more older crowd (which comes from all over the world and often has kids with it.) Across the park, two young rock bands, the Mustangs and Arrows, perform for dancing and their areas are packed. Fortunately, their amplified guitar sounds do not filter into the Dixieland area. Nonetheless, one feels some comfort hearing the old and the present working in a new situation. **ELIOT TIEGEL**

'Sound Search' Winner Gets Bell Contract

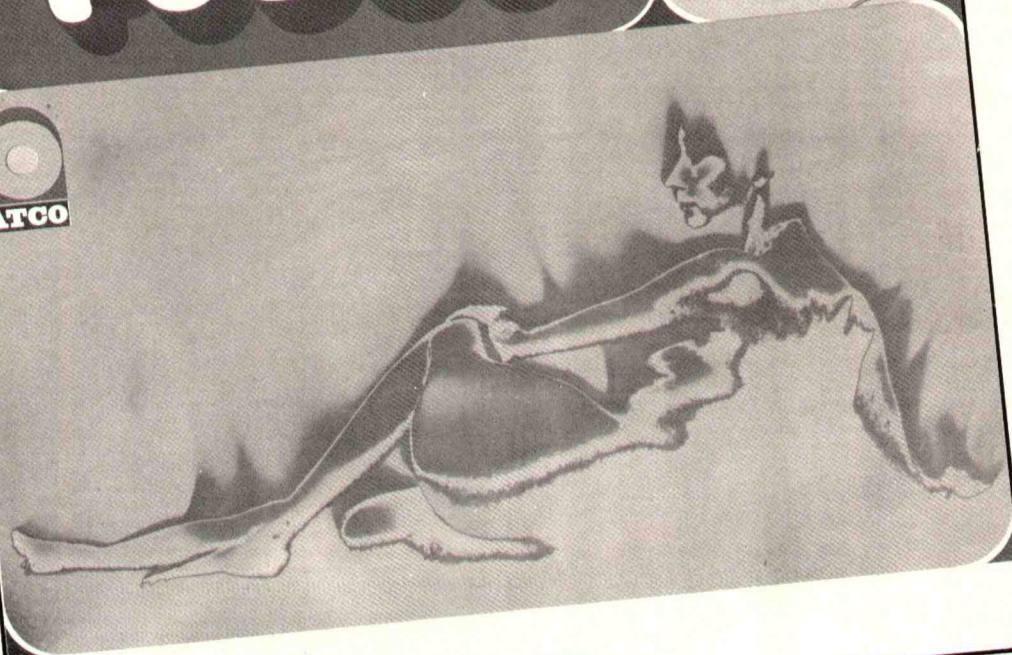
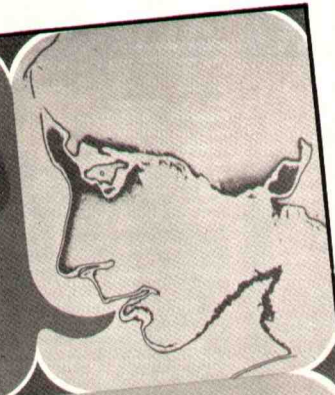
NEW YORK — Finals for "Sound Search," a summer talent competition program here, are set for Sept. 8 with Mayor John Lindsay and Larry Ullal, president of Bell Records, as judges.

The winner will receive a Bell Record contract. "Sound Search" is staged by the city under the sponsorship of the Mobil Oil Co. Vying for the winning spot are a rock group called Vic Henderson and the Mighty Trades, an African dance troupe and a Latin aggregation named Orchestra Significa.

The three were selected among competitors in three separate "Sound Search" programs in the city during July.

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**From The
Music Capitals
of the World**

• Continued from page 12

berry," a "fourth-dimensional light and sound presentation," which opened at the Film-Makers Cinematheque on Thursday (17).

The **Donuts** are one of the first acts to be booked at the Action House in Island Park, N. Y., since a July fire interrupted business. . . . The **Myddle Class** begins a week's stint at Snoopy's in Montreal on Monday (21) after appearing at Boston's Crosstown Bus on Friday (18) and Saturday (19). . . . The **Glories** begin a 10-day engagement at Philadelphia's Uptown Theater on Friday (17). . . . **Jilburn Music** will be re-released in disks by **Frankie Valli** and the **Royales**. . . . **Frank Sinatra Jr.** also is appearing in the first German color TV show. He is slated to make his first Italian and Spanish-language disks in Italy. . . . **Ivan Mogull** of Ivan Mogull Music left for Europe on Thursday (17) for a business trip including stops in London, Berlin and Rome.

LAS VEGAS

It was a busy week here for **United Recording Co.** . . . **Don Cherry** held a session at the studio as did **Vikki Carr**. During the Cherry session a representative from Monument Records flew in for the over-dubbing. . . . United also recorded the **Checkmates** live at Caesars Palace. . . . Owner of the recording company, **William Porter**, said he is booked for the rest of August, mostly country music sessions. . . . **Paul Moer**, **Ralph Carmichael** and **Johnny Madel** are writing the new arrangements for **Rosemary Clooney's** Desert Inn act. . . . **Rusty Warren**, the biggest box office attraction ever at the Aladdin Hotel, begins a national "An Evening With Rusty Warren" tour Oct. 6, with the Melodyland Theater in Anaheim, Calif., her first stop.

Opening nighters at the Sands Hotel Aug. 9, received a special treat when **Frank Sinatra** unexpectedly joined the **Dean Martin** show. Martin is here for four weeks and then Sinatra will follow him in. . . . The Sands has had SRO since Dino opened. . . . **Si Zentner** is back at the Tropicana Hotel Blue Room. . . . **Robert Horton** along with "The Kids Next Door" are at the Flamingo Hotel until Aug. 31, then **Jack Jones** opens. . . . RCA recording artist **Nick Palmer** is at the Bonanza Hotel. . . . The **McGuire Sisters** open at the Desert Inn Aug. 29.

The **Mills Brothers** replaced **Jerry Vale** at the Fremont Hotel. . . . **Vic Damone**, who closed at the Riviera Hotel after a successful stay in the lounge, may host his own TV variety show. He filled in for **Dean Martin** during

the summer, and reportedly has been contacted about doing his own TV spot. **DON DIGLIO**

CARACAS

The earthquake which shook the city July 29 did not cause any material damages to the industry's installations. Only a retail outlet owned by El Palacio de la Musica suffered minor losses. The quake will certainly have economic repercussions. Sales are expected to decrease sharply for at least six weeks. New releases will be postponed. . . . A new location (probably the Hotel Tamanaco) may have to be found for the Annual Congress of Latin American Record Manufacturers which was to take place Aug. 25-28 at the partially-destroyed Hotel Matucoro-Sheraton.

A recently staged musical version of **Romulo Gallego's** famed novel, "Dona Barbara," will be recorded by **Discos Cymbal**. . . . El Palacio de la Musica here acquired local distribution of **Fania Records**. First release will include material by **Orchestra Harlow**, **Bobby Valentín** and **Louise Ramirez**. . . . **Lila Morillo**, Venezuelan singer, renewed her contract with **Discos Velvet**. Her latest LP has her swinging with husband **Joe Luis Rodriguez**. The album features a song they wrote to **Liliana**, their first daughter. . . . **Daniel Santos**, the Puerto Rican singer, has a new LP out with **Venox**. Main title is "La Muerte de Linda" (The Death of Linda). Linda is a character he has used quite successfully in some of his last hits and apparently now wants to get rid of her.

Sandy Shaw has been signed for **Channel 8** by **Goar Mestre**. . . . Mexican label **Gamma** has requested **Discomoda** to send material by Venezuelan artist **Raquel Castanos**. . . . Cuban singer **Blanca Rosa Gil** (Velvet) will be in town soon to record a new album backed by the arrangements of **Porfi Jimenez**, **Eduardo Cabrera** and **Anibal Abreu**.

Sales of **Javier Solis'** recordings (CBS) have begun to wane. Records released after his death (and supposedly recorded before he died) were selling extremely well until their authenticity was questioned by Mexican singer **Miguel Aceves Mejias**, Solis' chief competitor. Mexico's CBS claims Solis died behind an unspecified number of recordings. **Aceves Mejias** says new releases are a fraud; that a great deal of the material used on some of these records simply did not exist prior to Solis' death. Local CBS has remained mute in the controversy, a fact that has contributed to increased doubts as to the validity of releases of new Solis records among disk jockeys and the general public and has resulted in the decrease of his popularity.

Prodimuve, an all-Venezuelan music record club, has moved to new quarters at Avda. Luisa Caceres, Qta. Coronado, Los Rosales. . . . **Carmen Sevilla**, Spanish movie actress and recording artist, now appearing nightly at El Toledo (Hotel Tamanaco) and **Chanler 8** with pianist-arranger-composer husband **Augusto Alguero Jr.**. . . . **Discomoda** has just pressed its 2,000th 45 r.p.m. in its catalog. . . . **Marco Antonio Muniz** recorded two songs for **Lo-cca** RCA before leaving for Mexico. . . . **Porfi Jimenez** (Velvet) has a new LP out with his orchestra. "Salsa y Boogaloo" features the latest new Latin rhythms. **ELEAZAR LOPEZ**

SAN JUAN

Johnny Tillotson (MGM) will play for the first time the swank Club Caribe nightclub of the Puerto Rico Caribe Hilton Hotel. He is booked for two weeks. . . . **Tommy De San Julian**, Spanish vocalist whose records are selling very well in this market, will form part of the show starring **Carmen Sevilla**, Spanish singer and dancer,

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 charts at that time.

**POP SINGLES—5 Years Ago
August 25, 1962**

1. Loco-Motion—Little Eva (Dimension)
2. Breaking Up Is Hard to Do—Neil Sedaka (RCA Victor)
3. Things—Bobby Darin (Atco)
4. You Don't Know Me—Ray Charles (ABC-Paramount)
5. Sheila—Tommy Roe (ABC-Paramount)
6. Roses Are Red—Bobby Vinton (Epic)
7. Party Lights—Claudine Clark (Chancellor)
8. She's Not You—Elvis Presley (RCA Victor)
9. Ahab the Arab—Ray Stevens (Mercury)
10. Little Diane—Dion (Laurie)

**R&B SINGLES—5 Years Ago
August 25, 1962**

1. Loco-Motion—Little Eva (Dimension)
2. Bring It on Home to Me—Sam Cooke (RCA Victor)
3. You'll Lose a Good Thing—Barbara Lynn (Jamie)
4. Party Lights—Claudine Clark (Chancellor)
5. I Need Your Loving—Don Gardner and Dee Dee Ford (Fire)
6. You Don't Know Me—Ray Charles (ABC-Paramount)
7. Twist and Shout—Isley Brothers (Wand)
8. Stop the Wedding—Etta James (Argo)
9. The Wah-Watusi—Orions (Cameo)
10. Ahab the Arab—Ray Stevens (Mercury)

**POP SINGLES—10 Years Ago
August 26, 1957**

1. Tammy—Debbie Reynolds (Coral)
2. Teddy Bear/Loving You—Elvis Presley (RCA Victor)
3. Diana—Paul Anka (ABC-Paramount)
4. Searchin'/Young Blood—Coasters (Atco)
5. Love Letters in the Sand/Bernardine—Pat Boone (Dot)
6. Bye Bye Love—Everly Brothers (Cadence)
7. That'll Be the Day—Crickets (Brunswick)
8. Rainbow—Russ Hamilton (Kapp)
9. Send for Me/My Personal Possession—Nat King Cole (Capitol)
10. So Rare—Jimmy Dorsey (Fraternity)

**POP LP's—5 Years Ago
August 25, 1962**

1. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
2. West Side Story—Soundtrack (Columbia)
3. The Stripper & Other Fun Songs for the Family—David Rose & His Ork (MGM)
4. Pot Luck—Elvis Presley (RCA Victor)
5. Peter, Paul & Mary—(Warner Bros.)
6. West Side Story—Original Cast (Columbia)
7. Vincent Edwards Sings—(Decca)
8. Stranger on the Shore—Mr. Aker Blik (Atco)
9. Breakfast at Tiffany's—Henry Mancini (RCA Victor)
10. Bashin!—The Unpredictable Jimmy Smith—(Verve)

whose big company is brought to Puerto Rico for TV, radio and one-night shows by Empresas Chiroldes. According to Chiroldes, this will be one of the highest paid acts ever booked by his company.

"Amor," a new album consisting of 12 instrumental Latin American standards by pianist **Roger Williams**, marks the start by the **Kapp** label of a new international series of albums. Feature of these albums is that all copy, both in front covers and liner notes, will be in Spanish. . . . **J. Hornig** of Harbor Record Expo of Brooklyn, is visiting here. He handles budget labels, tapes and cassettes and does extensive business with Armed Forces PX outlets. . . . **Musart Records** of Mexico and Hialeah, Fla., has three new albums that are selling well in Puerto Rico. "Boogaloo," by **Rolando Lasserie**, "Ven Amorcito, Ven," by Mexican vocalist **Alberto Varquez** and, the latest in a series by **Antonio Aguilar**, one of the top selling Ranchera singers of Mexico. **Musart** is distributed by Musical Records Co. of Florida in Puerto Rico and represented in this market by **Ernesto Lopez**.

Gem Discount Stores in Puerto Rico will open its second outlet in metropolitan San Juan next month. The record department of this new, large store will be also operated by Island Records of Mr. and Mrs. **Bernardo (Sonny) Herger**. The Hergers also own the Puerto Rico record labels **Rico Vox** and **Caribe**.

Damita Jo (Epic) is at the Caribe Hilton Hotel for a two-week engagement. . . . **Manolo Torrente** with his "Latin Fire Revue" including **Concha Varquez** **Candido** (ABC-Tico) is at the Flamingo Hotel for a long stay. **Torrente** has recorded as a singer for several Latin labels. His revue and **Fire Senoritas** are old favorites with the Flamingo Club regulars and also attract many tourists. . . . **Susan Barrett** (RCA Victor) is at La Concha Hotel for two weeks. She just finished in Las Vegas where she replaced **Patti Page** in the **Joey Bishop** show.

Chucho Avellanet (United Artists) and his recent bride **Lissette** (Borinque Records), favorites of the teen crowd, are having a successful run with their first all-star stage show at the Metropolitan Theatre in Santurce. **Paquito Cordero**, owner of the Hit Parade Records, also promoted this show which includes **Olga** and **Tony**

(Borinque Records), parents of **Lissette** and veteran recording showmen in their own right.

Discos Fuentes of Colombia, and Hialeah, Fla., has just released two albums by **Cuerdas que Lloran** (Strings that Cry), entitled "Cuerdas que Lloran en Mexico" and "Cuerdas que Lloran Internacional." These two albums consist of volumes six and seven in this series of instrumental guitar albums. **Fuentes** is represented in Puerto Rico by **Ultra Records** of Sanoucre. . . . **Kapp Records** new instrumental album of "Mano of La Mancha" music by **Henry Rene** and his orchestra, is starting to sell well in Puerto Rico due to exposure over FM stations and stores that specialize in stereo recordings.

Carmen Sevilla (Belter Records) Spanish singer and movie actress, with her company of singers and dancers, has been signed by WAPA-TV and also for a short run at **Condado Beach Hotel**. **Augusto Alguero**, pianist and composer of "Acompañame," "La Montana," "El Telegrama" and "Contigo," forms part of the **Carmen Sevilla** group.

Monument Records will release another French album by **Charles Aznavour** in October, an Italian one in November and soon after a second Spanish album by the versatile **Le Grand Charles**.

ANTONIO CONTRERAS

SYDNEY

RCA has rush-released the latest **Monkees** single, "You Just May Be the One." . . . **Johnny Devlin**, CBS artist, has returned here after working the dance circuit throughout England, was forced to leave London when his working visa expired. . . . **Ron Dalton**, who sold his interest in **Viking Records**, New Zealand, now lives here and plans a new label before the end of the year. . . . The **Maria Dallas** single produced in Nashville by **Felton Jarvis** on RCA is to be released in Australia and New Zealand on the **Viking** label. The disk will be issued on RCA in America.

George Hilder



Billboard

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Musical Instruments

Dulcimers—Who Sells Them

By JERIANNE ROGINSKI

LANCASTER, Ky. — Ever since the Rolling Stones began using the dulcimer to record a haunting new sound on records, the demand for this ancient instrument has been increasing. Dealers, however, have been in a hole. There are no guitar manufacturers making the dulcimer and only very few people throughout the country know the craftsmanship of the instrument. A new source recently made itself known to Billboard — the Christian Appalachian Project.

"We have been making dulcimers for three years, but mostly have been selling them to the volunteers who come to project," says James E. Brauner, business manager of the Project. "The manager of the woodworking shop, Charles Simpson, has been training men for some time on manufacturing

of the dulcimer and together they have perfected production. We would be very interested in going into full-scale production of the dulcimer if we had enough orders to justify doing so."

Brauner explains that his operation would be willing to make the dulcimer to sell directly to dealers or set up distribution through an interested guitar manufacturer. If the dulcimers are sold directly to the dealer, he says, "Our retail price will be \$175 and the wholesale price will be \$125 so this gives the dealer a nice profit."

Further developments of the dulcimer, however, could be made with the help of an instrument manufacturer. "We are experimenting with ways of electrifying the dulcimer and would like to see someone in the industry become interested enough to work with us on this idea," Brauner says.

CAP Background

Founded in 1964 by Rev. Ralph Beiting, the Christian Appalachian Project is designed to help the poverty stricken population of that area find employment by creating new industry and helping each individual learn a trade. The Project is centered in Jackson County which was investigated in 1960 and found to be one of the poorest areas in the U. S.:

"Here, 60 per cent of the county's 2,502 families had annual incomes of less than \$2,000. Among the county's adults, 49 per cent had received no more than a sixth grade education. Only 10 per cent of the 3,211 homes had hot running water and an inside toilet. The per capita income was a destitute \$561"—the Project's his-

torical brochure explains.

The nonprofit organization has since expanded to four counties and offers residents specialized training in eight different trades of which woodcraft is one. The dulcimer has always been a popular Appalachian instrument which is well-known to the residents of the area, so it became one of the prime products of the woodcraft project.

Expansion Possible

Brauner said that presently "there are a 120 volunteers working in the Project" but this number could easily be expanded if someone in the industry wanted to work with them in making and distributing the instrument.

One of the biggest selling points of the dulcimer is that it has only three strings and is not difficult to play. "There are only one or two instruction books on how to play this instrument and we supply one with each instrument," Brauner comments. "It is an easy instrument to play and even though there are only three strings a system of chording has been developed."

Successful retailing sales on the instrument have been reported by John Carbo, manager of Folklore Center, a Chicago guitar store. Carbo's dulcimers are hand-crafted by a teacher and salesman for the store and sell for \$300 a piece. "The dulcimer sells because anyone can play it and it has a new sound," Carbo says.



DULCIMERS IN THE MAKING. Workers at the Christian Appalachian Project go through many steps in hand crafting the musical instrument, Dulcimer. Here are some on the job shots taken in the Kentucky woodcraft shop.



Thomas Expands Plant Facilities

FOREST HILLS, N. Y.—The Thomas Organ Co.'s Vox Division staged its finals for "The Vox Band Battle for Stardom" at the Music Festival here Saturday (12). Winners were a California rock group, the Orphan Egg.

The Thomas Organ Co. co-sponsored the event with American International Pictures, and as part of the prize, the four boys received a guaranteed film contract with A I P, and an all-expense-paid trip to Hollywood.

The contest was launched last January, with entrants applying through Vox dealers throughout the U. S. and Canada. Three runner-up groups received trophies and shared \$5,000 in Vox-Thomas musical equipment.

Vox-Thomas President Joseph Benaron says that his company will make the competition an annual one, and that 1968 entry applications will be available in September from Vox's headquarters in Sepulveda, Calif.

according to Hohner officials, set a new high for display excellence. Entries were judged by a panel of trade journalists.



Wes Montgomery invites one and all to spend some time "California Dreaming" in his latest album for Verve (VB672M, VB-8672S). This romantic Latin collection includes the lively "South of the Border," a sparkling rendition of "Green Peppers," and a soulful, lyrical tune, "Winds of Barcelona." Wes' full-bodied sound and enormous musical range brings a unique sound to old favorites like "Sunny" and "Without You." His superb, demanding style is one few guitars can match. That's why he plays a Gibson, the leader in fine professional guitars.

(Advertisement)

Intense Strobe Is Introduced

CHICAGO — A manufacturer of aviation, anti-collision exterior lighting equipment, Hoskins, Inc., has introduced a new high-intensity strobe in a system specifically designed for psychedelic rock groups and dances.

The system, priced at \$695, is said to provide enough light from a single reflector to flood a typical club. Included are a power supply unit, strobe lighting fixture and 100 feet of special cable. A control knob on the power unit permits adjustment of the flash rate between 120 and 240 per minute.

Information may be obtained from Hoskins, Inc., 34 N. Bennett Street, Geneva, Ill. 60134 (312) 323-7061.

Texas Dealer Wins Hohner's Annual Best-Window Contest

HICKSVILLE, N. Y.—Ault Music Co., Fort Worth, Tex., has been judged grand-prize winner in M. Hohner, Inc.'s third annual window display competition. The winning display was created around a "Sound of Las Vegas" theme.

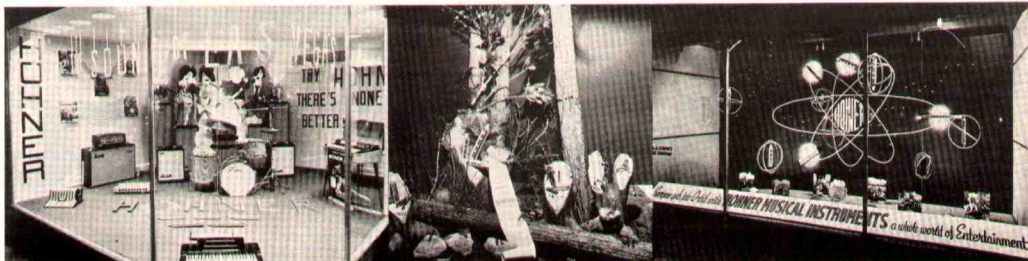
Two first prizes were awarded to Lyon & Healy, Chicago, and Schmitt Music Co., Minneapolis, the former for a pastoral window theme plugging Hohner harmonicas and Melodica and the latter for a space-age theme illustrating the "world" of entertainment available from Hohner.

Second prizes went to Forbes-Heagher Music, Madison, Wis.; Chester E. Groth Music Co., Minneapolis (the 1966 grand prize winner); Renton Music, Renton, Wash.; Sklare Music Co., Portland, Ore., and Stanley's Music Shop, Kingston, N. C.

Ehrhart Music Co., La Crescenta, Calif.; Hogan's House of Music, Lawndale, Calif.; Hospe Piano Co., Omaha; Jenkins Music Co., Kansas City, Mo.; Kemper-Pianos & Organs, St. Louis; Ludwig Music House, Jennings, Mo.; Mister Music, Passaic, N. J.; and Thomson's, Delano, Calif., were awarded third prizes.

And fourth prizes went to Dusic Music, Youngstown, Ohio; Grand Music Center, Oakland, Calif.; Melody House, Grants Pass, Ore.; Melody Lane, Houston; Newton Centre Camera & Music Shop, Newton Center, Mass.; Newton's Electronics, Kelso, Wash.; Paige's Music Store, Terre Haute, Ind.; Viner Music Co., Bangor, Me.; Warner Music, Tillamook, Ore., and West New York Loan Co., West New York, N. J.

The contest drew entries from all over the U. S. and,

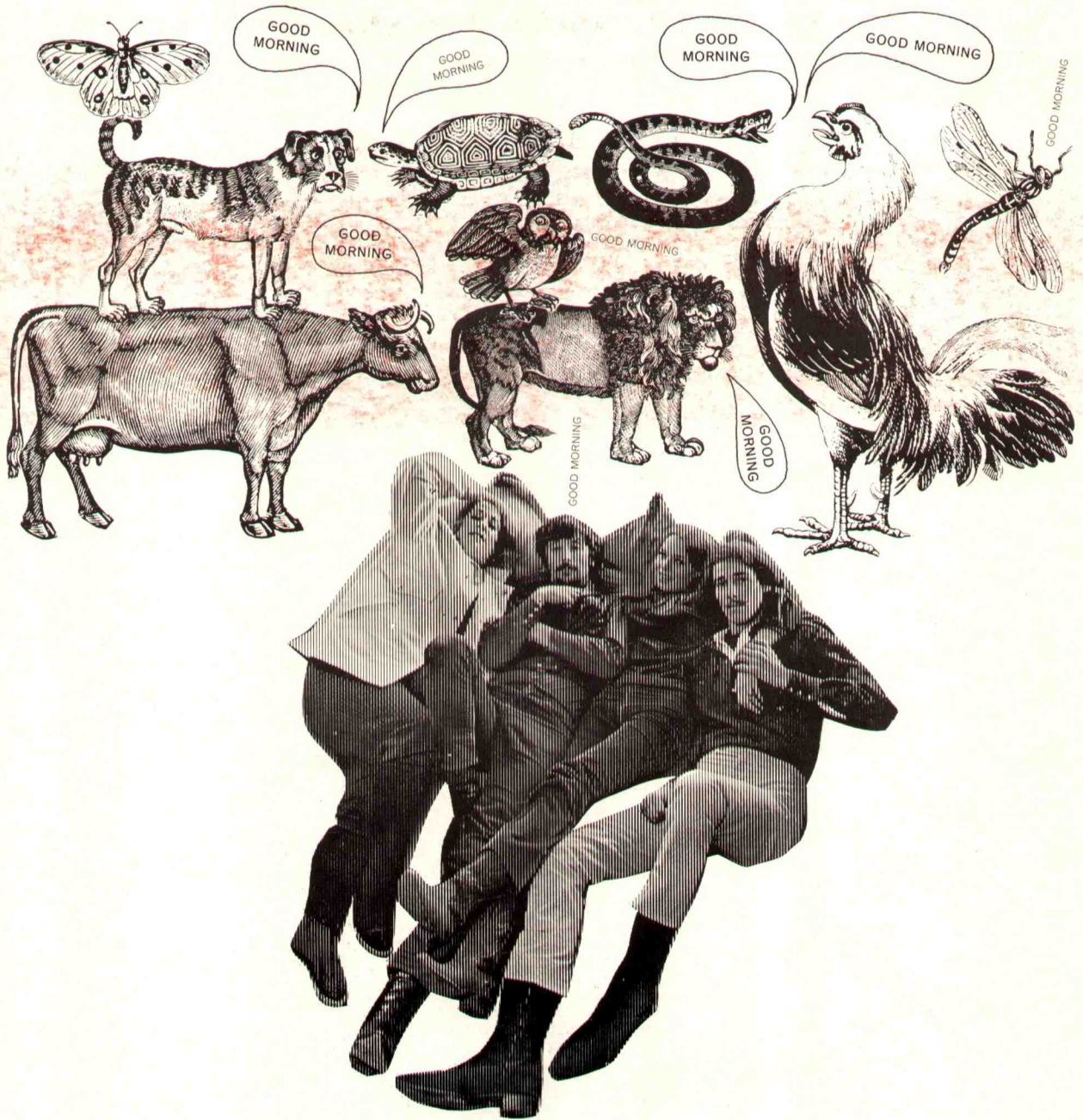


WINNING WINDOWS in the third annual display contest conducted by M. Hohner, Inc., are shown here. At left is the "Sound of Las Vegas" theme window at Ault Music Co., Fort Worth, Tex., which won the grand prize award. The woody window in the center, trimmed by Lyon & Healy, Chicago, and the space-age setting at the right created by Schmitt Music Co., Minneapolis, are first-prize winners.

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 105—Last Week, 127

*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

***PETULA CLARK—THE CAT IN THE HAT** (The Bird in the Sky) (Prod. Charles Koppelman & Don Rubin) (Writers: Gordon-Bonner) (Chardon, BMI)—More delightful commercial material in the winning Pet Clark style is aimed right at the top of the charts. Her first disk produced by Koppelman and Rubin fits all programming and is a strong ballad follow-up to "Don't Sleep in the Subway." Flip: "Fancy Dancin' Man" (Chardon, BMI). Warner Bros. 7073

THE MUSIC EXPLOSION—SUNSHINE GAMES (Prod. J. Kasenetz-J. Katz-E. Chiprut) (Writer: Wolfson) (Southern, ASCAP)—Hot from their "Little Bit o' Soul" smash, group has equal sales and

chart topping potential with this raucous rocker loaded with teen appeal for listening and dancing. Flip: "Can't Stop Now" (Kaskat-Rozniuke, BMI). Laurie 3400

JEFFERSON AIRPLANE—BALLAD OF YOU AND ME AND POONEL (Prod. Al Schmitt) (Writer: Kanter) (Jefferson Airplane, BMI)—Just as "White Rabbit" fades from the Hot 100, group strikes back with more interesting off-beat material which will fast take over where the recent hit left off. A lengthy one, but a strong pulsator that should prove their third giant in a row. Flip: "Two Heads" (Jefferson Airplane, BMI). RCA Victor 9297

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

***TONY BENNETT—FOR ONCE IN MY LIFE** (Prod. Howard A. Roberts) (Writers: Miller-Murden) (Stein & Van Stock, ASCAP)—If Bennett ever had a chance to meet the success of his classic "I Left My Heart in San Francisco," this beauty is it! Potent lyric content, compelling melody, top Torrie Zito arrangement and Bennett's performance adding the final touch of perfection. Exposure can put this at the top of all the sales charts. Flip: "How Do You Say Auf Wiedersehen" (Commander, ASCAP). Columbia 44258

THE CAKE—BABY, THAT'S ME (Prod. Green and Stone) (Writers: Nitzsche-DeShannon) (Metric, BMI)—Backed by tremendous promotional campaign, this female trio, discovered by Charlie Green and Brian Stone, has all the ingredients to hit hard and fast with the teen set. The Jackie DeShannon-Jack Nitzsche rhythm item shows the girls off to the fullest as they groove all the way through. Flip: "Mocking Bird" (Ten-East, BMI). Decca 32179

***TOM JONES—I'LL NEVER FALL IN LOVE AGAIN** (Prod. Peter Sullivan) (Writers: Donnegan-Currie) (Hollis, BMI)—Currently at the top of the British charts, this beautiful performance has all the earmarks of a big sales winner here for Jones. For all programming, it's Jones at his ballad best. Flip: "Once Upon a Time" (Leeds, ASCAP). Parrot 40018

JIMMIE RODGERS—CHILD OF CLAY (Prod. Allen Stanton) (Writers: Maresca - Curtis) (Maresca, ASCAP)—Blockbuster ballad material, timely in its lyric content and well performed by Rodgers, is one of his most commercial entries. This one should meet with solid play and sales impact. Flip: "Turn Around" (Honeycomb, ASCAP). A&M 871

BOBBY DARIN—SHE KNOWS (Prod. Charles Koppelman & Don Rubin) (Writers: Gordon-Bonner) (Chardon, BMI)—From the forthcoming film, "Dr. Dolittle," this driving, infectious and clever rhythm item should rapidly put Darin back up the Hot 100. Exciting performance and strong dance beat in support. Flip: "Talk to the Animals" (Hastings, BMI). Atlantic 2433

MOJO MEN—WHATEVER HAPPENED TO HAPPY? (Prod. Lenny Waronker) (Writers: Bonner-Gordon) (Chardon, BMI)—A pulsating folk-rocker with compelling lyric content should fast prove a bigger smash than their "Sit Down, I Think I Love You" earlier this year. Exceptionally well done with much support from the Nick DeCaro arrangement and Lenny Waronker production. Flip: "Make You at Home" (Magic Mountain, BMI). Reprise 0617

THE GLORIES (I Love You Babe But) GIVE ME MY FREEDOM (Prod. Bob Yorey) (Writer: Levine) (New Image/Piote, BMI)—The "I Stand Accused" group snaps back with a mover that swings from start to finish. Loaded with discotheque appeal and identifiable lyric content, this one can't miss. Flip: "Security" (Yorey/Piote, BMI). Date 1571

***TRINI LOPEZ—Together** (Prod. Don Costa) (Writers: Randazzo-Pike) (Vogue, BMI)—With appeal for all, this infectious rhythm item should do it for Lopez. A discotheque winner, the Teddy Randazzo material is served up in the best Lopez manner. A toe-tapping sing-a-long. Flip: "I Wanna Be Free" (Screen Gems-Columbia, BMI). Reprise 0618

***JAMES DARREN—THE HOUSE SONG** (Prod. Dick Glasser) (Writers: Stookey-Bannard) (Pepam, ASCAP)—The most commercial Top 40 for Darren is this fascinating piece of folk-ballad material penned by Paul Stookey of Peter, Paul and Mary. Moving lyric is handled with sensitivity by Darren and the Anita Kerr arrangement lends powerful support. Should prove a winner in all areas of play and sales. Flip: "They Don't Know" (Richard/Ercolani, BMI). Warner Bros. 7071

P. J. PROBY—JUST HOLDING ON (Prod. Cal Carter) (Writer: Weiss) (Saturday, BMI)—Culled from his "Phenomenon" LP, this wailing blues mover has everything going for it to ride the Hot 100 in short order. Proby swings all the way through this dance beat winner. Flip: "Butterfly High" (Maravilla, BMI). Liberty 55989

***JOHNNY MATHIS—DON'T TALK TO ME** (Prod. Robert Mersey) (Writers: Kaempfert-Rehbein-Gabler) (Roosevelt-AMRA for GEMA, BMI)—The return to Columbia for Mathis is an exceptional one. The beautiful Bert Kaempfert ballad serves as strong commercial material with the feel and flavor of the early Mathis success. Should fast re-instate him on all the charts-radio and sales. Flip: "Misty Roses" (Faithful Virtue, BMI). Columbia 44266

HARRY BELAFONTE—STRANGE SONG (Prod. Ernie Altschuler and Andy Wisewell) (Writer: Taylor) (Blackwood, BMI)—Right in today's selling market is this compelling Chip Taylor rhythm ballad beautifully performed by Belafonte. Infectious melody grows on you, which should help rack up play and big sales. Flip: "Sunflower" (Applesed, ASCAP). RCA Victor 9263

THE LOVE GENERATION—SHE TOUCHED ME (Prod. Tommy Oliver) (Writers: Levine-Schafer) (Morris, ASCAP)—Group came close with "Groovy Summertime," but this rocking version of the Barbara Streisand number has what it takes to rocket right up the Hot 100. Good sound, pulsating dance beat and clever pause midway through the arrangement makes this a sure hit. Flip: "Meet Me at the Love-In" (4-Star, BMI). Imperial 66254

BILLY JOE ROYAL—HUSH (Prod. Joe South) (Writer: South) (Lowery, BMI)—Right up the teen buying alley is this raucous blues rocker performed for all it's worth by Royal. Should put him back in his "Boondocks" selling bag in short order. Strong dance and sales entry. Flip: "Watching From the Bandstand" (Lowery, BMI). Columbia 44277

CHART Spotlights—Predicted to reach the HOT 100 Chart

ARTISTICS—The Chase Is On (Jalynne/BRC, BMI). BRUNSWICK 55342
DINO, DEE & BILLY—Kitty Doyle (Chardon, BMI). REPRIS 0619
B. J. THOMAS—Human (Ludix, BMI). SCEPTER 12201
FREDDY CANNON—20th Century Fox (Nipper, ASCAP). WARNER BROS. 7073
SYMBIOS—Eye Eye Baby (Saturday, BMI). LAURIE 3401
FRANK IFIELD—Just Let Me Make Believe (Rose, BMI). HICKORY 1473
BOB AND CATHY—Clyde and Date (Future 'H/Tattersall, BMI). MERCURY 72704
CAT STEVENS—A Bad Night (MCA, ASCAP). DERAM 85015
2 OF CLUBS—River Deep-Mountain High (Trio, BMI). FRATERNITY 994
POZO SECO SINGERS—Luis Armstrong (Accuff-Rose, BMI). COLUMBIA 44263
JANE MORGAN—This Is My World Without You (Music City/Damian, BMI). ABC 10969
NEW NAUVEVILLE BAND—Green Street Green (Southern, ASCAP). FONTANA 1598
JEFF BUCK—Tally Man (Man-Ken, BMI). EPIC 10218
PAIPERS—Magic People (Eggers, BMI). VERVE FORECAST 5062
VAGRANTS—A Sunny Summer Rain (Windfall/Bigraro/Pronto, BMI). ATCO 6513
LONDON LEE—Junkyard in the Sky (Catalogue, BMI). MR. G 802

All records discussed for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

JENNIFER—Sunny Day Blue (Little Darlin', BMI). PARROT 324
DIANHARR CARROLL—World Without Love (Razzle Dazzle, BMI). COLUMBIA 44229
FLOWER POTTS—Let's Go to San Francisco (Peer Int'l, BMI). DERAM 7513
WEST COAST BRANCH—Where Is the Boop? (Arch, BMI). A&M 869
BIG BROTHER AND THE HOLDING COMPANY—Bye, Bye Baby (Brent, BMI). MAINSTREAM 666
RON ELIASEN—Sharm El Sheikh (Toby, ASCAP). CORAL 62835
THE CAROUSEL—One Mistake (Pamco-Sherline, BMI). ABC 10953
KALIEDOSCOPE—Why Try (Great Bob/Negative, BMI). EPIC 10219
THE GIANT SUNFLOWER—What's So Good About Good-Bye (Jobete, BMI). ONE 104
EUBANK'S CHILDREN—Rumors (Good Sam, BMI). A&M 866
LUIZ BONFÁ—Bubala (Sisqoa, BMI). DOT 17025
DAVE ARMSTRONG AND THE ONE EYED JACKS—Get Yourself Ready (Circle Five/Vantone, BMI). BANG 548
THE EXCEPTION—As Far As I Can See (Edgewater, BMI). CAPITOL 5982
TIM MASON—You Go Your Way (Harrison, ASCAP). CAPITOL 5924
SUSAN BARRETT—It's No Secret (Sato, BMI). FONTANA 1596
GUESS WHO—This Time Long Ago (Mills, ASCAP). FONTANA 9297

COUNTRY SPOTLIGHTS

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

MARTY ROBBINS—GARDENIAS IN HER HAIR (Prod. Bob Johnston) (Writers: Byers-Tubert) (Hill & Range/Mariposa, BMI)—Fast follow-up to his No. 1 Chart winner "Tonight Carmen" is this well-done Tex-Mex flavored ballad. Has all the sales potential of his recent hit. Flip: "In the Valley of the Rio Grande" (Moja/Noma/Presley, BMI). Columbia 44271

LORETTA LYNN—WHAT KIND OF GIRL (Do You Think I Am) (Writers: Lynn-Wilburn) (Sure-Fire, BMI)—More potent and clever material to top the success of "Don't Come Home A-Drinkin'." Penned by Miss Lynn and Teddy Wilburn, this ballad can't miss. Flip: "Bargain Basement Dress" (Sure-Fire, BMI). Decca 32184

JIM & JESSE—BALLAD OF THUNDER ROAD (Prod. Billy Sherrill) (Writer: Mitchum) (MCA, ASCAP)—The Robert Mitchum film theme of the past serves as a strong follow-up to the duo's "Diesel on My Trail." This rhythm item has even more sales potential. Flip: "Tijuana Taxi" (Irving, BMI). Epic 10213

KENNY PRICE—GRASS WON'T GROW ON A BUSY STREET (Prod. Bobo & Pennington) (Writer: Pennington) (Pamper, BMI)—The winning combination of Ray Pennington material and Kenny Price's performance proves itself once again with this clever and infectious rhythm item. A top-of-the-chart winner. Flip: "Somebody Told Mary" (Pamper, BMI). Boone 1063

LORENE MANN—YOU LOVE ME TOO LITTLE (Prod. Bob Ferguson) (Writer: Mann) (Novachaminjo, BMI)—The composer-performer comes up with a topper for her previous hit in this catchy rhythm item with a good lyric idea. Another big sales item for the talented Lorene Mann: "I Couldn't Hardly" (Novachaminjo, BMI). RCA Victor 9288

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

BOBBY COLLINS—Big Dummy (Seashell, BMI). COLUMBIA 44260
TOMMY BARNETT—The Losing Kind (Gallico, BMI). K&R 766
ALICE JOY—Johnny (What She Got That I Ain't Got?) (VHVA, BMI). ASHLEY 2010
SONNY CURTIS—I Wanna Go Summ'n' Around (Viva, BMI). AVMA 617
FRED CARTER JR.—And You Wonder Why (Moss-Rose, BMI). MONUMENT 1022
GARY PAXTON—Mother-in-Law (Mint, BMI). CAPITOL 5975
RED FOLEY—No One To Cry To (Hill & Range, BMI). DECCA 25270
SANDY MASON—We Live in Two Different Worlds (Milne, ASCAP). HICKORY 1471
DON ROBERTSON—Don't Keep Me Lonely Too Long (Glad, BMI). RCA VICTOR 9299
MARIA DALLAS—Ambush (Acclaim, BMI). RCA Victor 9279
SMILEY & KITTY WILSON—Bringing Johnny Williams Home (Sure-Fire, BMI). K&R 769
JOHNNY AND JONIE MOSBY—Make a Left and Then a Right (Central Song, BMI). CAPITOL 5980
THE PINOFFERS—Maple Leaf Waltz (R.F.D., ASCAP). PEER-SOUTHERN 374
VERN STOVALL—Dallas (Saran/Deepsroc, BMI). LONGHORN 581
HAL CROFT—Rock Pile (Moss Rose, BMI). J&B 9007
RAY GRIF—Too Close to Home (Blue Echo, BMI). NOTE 100
ROCKY JONES—Mule Skinner Blues (Peer Int'l, BMI). W&P 108
LINDA MANNING—No Thanks to You (Newkays, BMI). RICE 5024
MARTY BROWN—I Don't Care (Cedarwood, BMI). DOLLIE 510
PAM GILBERT—Hang a Little Sign (Window, BMI). STOP 125
SHERWIN LINTON—Cotton King (Barton, BMI). NEW WORLD 80,004

R&B SPOTLIGHTS

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

STAPLE SINGERS—ARE YOU SURE (Prod. Larry Williams) (Writer: Cargill) (Peer Int'l, BMI)—Following up their success with "Why (Am I Treated So Bad)," the exceptional group has a sure-fire winner in this exciting rhythm item loaded with gospel feel and discotheque appeal at the same time. Flip: "For What It's Worth" (Ten East-Cotillion-Springalo, BMI). Epic 10220

ZERBEN R. HICKS & THE DYNAMICS—LIGHTS OUT (Prod. L. Banks & T. Wiltshire) (Writer: Banks) (Millbridge/Elbee, BMI)—Powerful blues ballad effectively arranged and performed should fast prove an r&b chart winner and spill over into the pop market. Soulful reading of a strong lyric idea. Flip: "You Make Me Feel Good" (Millbridge, BMI). RCA Victor 9278

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

JOE SIMON—Nine Pound Steel (Press, BMI). SOUND STAGE 7 2589
JIMMY HUGHES—Hi-Heel Sneakers (Medals, BMI). FAME 1015
LQU JOHNSON—Walk on By (Blue Seas/BSCAP). BIOTOP 510
THE HESITATIONS—You Can't Pass Love (Millbridge/Daedalian, BMI). KAPP 948
WILLIE WILLIAMS—Just Because (Pamco/Yvonne, BMI). ABC 10958
JERRY COOK—Take What I've Got (Tree, BMI). CAPITOL 5981
THE MASTERKEYS—Weak and Broken Hearted (John L., BMI). SPORT 109
ERMA FRANKLIN—Big Boss Man (Conrad/Ludis, BMI). SHOUT 218
LAURA LEE—Dirty Man (Chevis, BMI). CHESS 2013
GEORGE JACKSON—I'm Gonna Walk (JEC/Hester, BMI). HI 2130
BOBBY RUSH—Sock Boo Go Lo (Arc/Melva, BMI). CHECKER 1182



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Table with columns: WEEK, TITLE, Artist (Producer, Label & Number), and Weeks on Chart. Includes songs like 'ODE TO BILLIE JOE', 'ALL YOU NEED IS LOVE', 'PLEASANT VALLEY SUNDAY', etc.

Table with columns: WEEK, TITLE, Artist (Producer, Label & Number), and Weeks on Chart. Includes songs like 'THE WINDOWS OF THE WORLD', 'WINDY', 'MORE LOVE', etc.

Table with columns: WEEK, TITLE, Artist (Producer, Label & Number), and Weeks on Chart. Includes songs like 'A LITTLE BIT NOW', 'SIXTEEN TONS', 'MAKING EVERY MINUTE COUNT', etc.

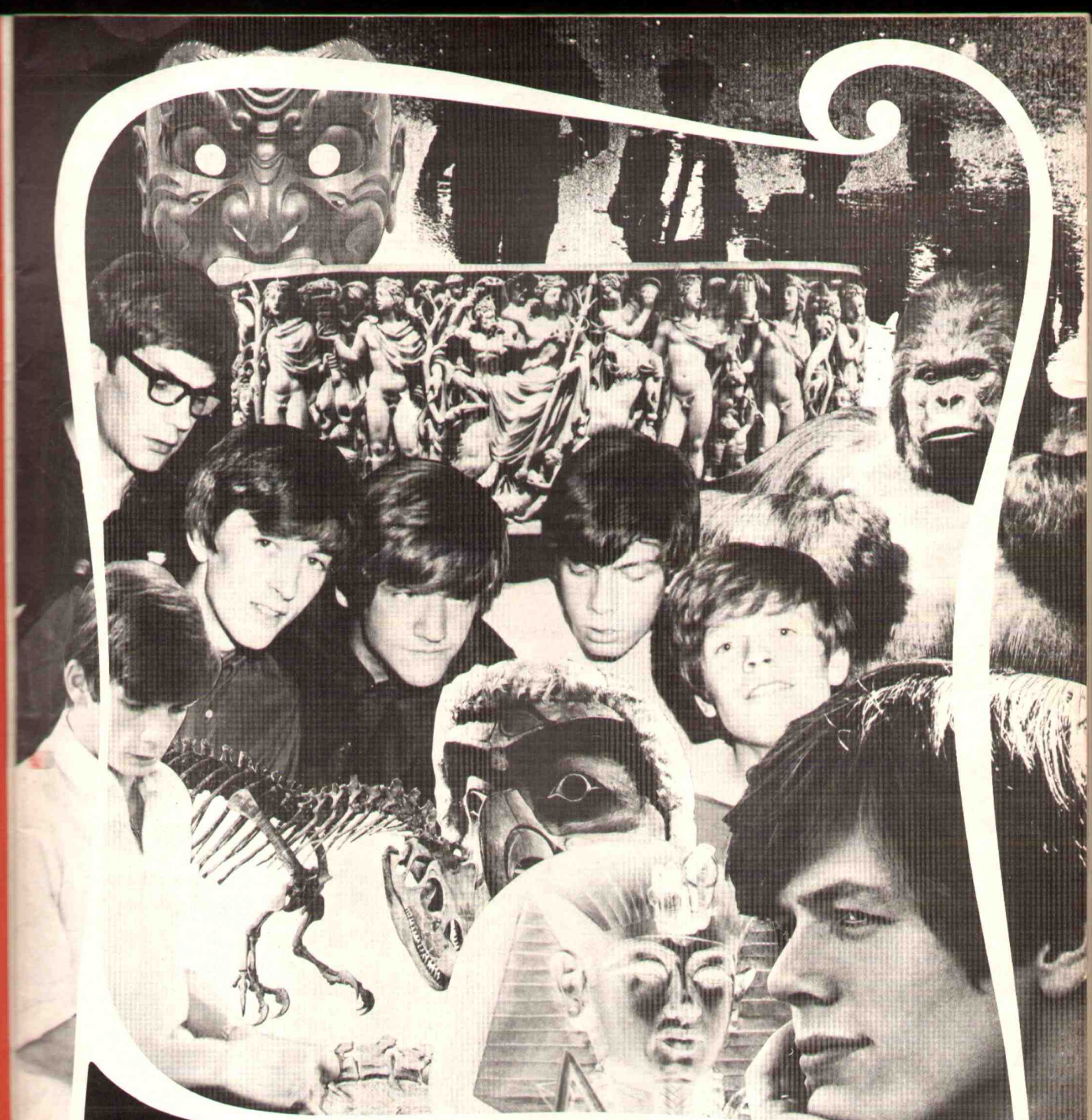
HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs and artists under the 'HOT 100—A TO Z' section, including 'All You Need Is Love', 'Apples, Peaches, Pumpkin Pie', etc.

Table listing songs and artists under the 'HOT 100—A TO Z' section, including 'Purple Heart', 'I Wanna Testify', 'Funky Broadway', etc.

Table listing songs and artists under the 'BUBBLING UNDER THE HOT 100' section, including 'LOVIN' SOUND', 'PENNY ACORN', 'MAPPY', etc.



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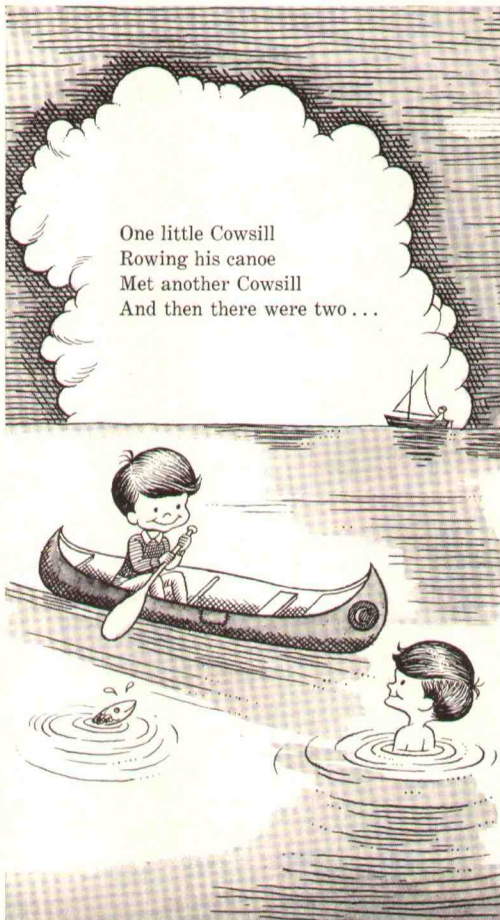
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Billboard TOP 40

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.

RANK	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist, Label & Number	WEEKS ON CHART
1	1	1	7	IN THE CHAPEL IN THE MOONLIGHT	Dean Martin, Reprise 0601 (Shapiro/Berstein, ASCAP)	7
2	3	3	2	MORE AND MORE	Andy Williams, Columbia 44202 (Sunbeam, BMI)	8
3	2	2	1	IT'S SUCH A PRETTY WORLD TODAY	Andy Russell, Capitol 5917 (Freeway, BMI)	12
4	6	9	9	BRAMBLE BUSH	Tina Turner, Reprise 1596 (Folst, ASCAP)	8
5	5	5	3	YOU ONLY LIVE TWICE	Nancy Sinatra, Reprise 0955 (Unart, BMI)	10
6	7	13	13	IN THE BACK OF MY HEART	Jerry Vale, Columbia 44185 (Folst, ASCAP)	7
7	4	4	15	THE HAPPENING	Herb Alpert & The Tijuana Brass, AAM 860 (Jobete, BMI)	7
8	10	19	36	LOVER'S ROULETTE	Mel Torme, Columbia 44180 (Peer Int'l, BMI)	5
9	14	31	—	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	3
10	11	26	31	TIMELESS LOVE	Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)	4
11	8	6	6	YOU WANTED SOMEONE TO PLAY WITH	Frankie Laine, ABC 10946 (Morris, ASCAP)	9
12	9	7	5	MARY IN THE MORNING	Al Martin, Capitol 5904 (France, BMI)	14
13	17	17	40	STOUT-HEARTED MEN	Barbra Streisand, Columbia 44225 (Harve, ASCAP)	4
14	13	8	4	DON'T SLEEP IN THE SUBWAY	Petula Clark, Warner Bros. 7049 (Dunbar, BMI)	11
15	16	14	20	WONDERFUL SEASON OF SUMMER	Ray Conniff Singers, Columbia 44192 (G.E. Inc., BMI)	7
16	18	18	18	SAME OLD YOU	Patti Page, Columbia 44115 (Rod Ballou, ASCAP)	12
17	15	20	21	THERE MUST BE A WAY	Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)	8
18	12	12	12	I LOVE YOU	Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	14
19	19	23	24	MY HEART CRIES FOR YOU	Connie Francis, MGM 13773 (Massey, ASCAP)	6
20	20	22	25	SUMMER COLORS	Wayne Newton, Capitol 5954 (April, ASCAP)	5
21	27	27	33	YELLOW DAYS	Percy Faith, Columbia 44166 (Marks, BMI)	4
22	22	28	37	WHAT TO DO	Matt Monro, Capitol 5947 (Levine, ASCAP)	4
23	23	34	—	I LOOKED BACK	Perry Como, RCA Victor (Music, Music, ASCAP)	3
24	29	32	—	IT MUST BE HIM	Vivian Carr, Liberty 55986 (ASA, ASCAP)	3
25	25	25	28	WHEN WE ALL GET TOGETHER	Marilyn Maye, RCA Victor 9234 (Chappell, ASCAP)	7
26	32	—	—	ANYTHING GOES	Harper's Bizarre, Warner Bros. 7063 (Harms, ASCAP)	2
27	34	38	38	ALONG COMES MARY	Vic Damone, RCA Victor 9250 (Roosevelt, BMI)	4
28	28	35	—	IT MAKES NO DIFFERENCE	Eddy Arnold, RCA Victor 9263 (Fingerlake, BMI)	3
29	35	—	—	TURN THE WORLD AROUND	—	2
30	33	36	—	MOONLIGHT BRINGS MEMORIES	Ray Conniff Singers, Columbia 44192 (Jobete, ASCAP)	3
31	40	—	—	BON SOIRE DAME	Sandpipers, AAM 861 (Metric, BMI)	2
32	31	33	—	SUMMER SONG	Doodletown Pipers, Epic 10200 (Unart, BMI)	3
33	37	—	—	LAURA (What's He Got That I Ain't Got?)	Frankie Laine, ABC 10967 (Gallico, BMI)	2
34	—	—	—	OUR SONG	Jack Jones, Kapp 846 (Maclean, BMI)	1
35	—	—	—	LITTLE OLD WINE DRINKER ME	Dean Martin, Reprise 0608 (Moss-Rose, BMI)	1
36	36	—	—	DIDN'T WE	James Darren, Warner Bros. 7053 (Madison, BMI)	1
37	—	—	—	GOOD DAY SUNSHINE	Claudine Lopez, AAM 864 (Metric, BMI)	1
38	38	39	—	BAREFOOT IN THE PARK	Neal Huff, Dot 10702 (France, ASCAP)	3
39	39	—	—	LAURA (What's He Got That I Ain't Got?)	Brook Benton, Reprise 0611 (Gallico, BMI)	2
40	—	—	—	TALK	Bert Kaempfer, Decca 32159 (Roosevelt, BMI)	1

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Wayne Newton (Capitol)

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Talent

Fair Circuit Important Source Of Income for Recording Acts

• Continued from page 1

Most fairs either have days set aside for the teen set or they book performers who bridge the age spectrum."

"It's an excellent market," said Peter Palmer of General Artists Corp.'s fair department. "People who aren't in the nightclub income bracket can see \$50,000 worth of live entertainment for a low admissions

fee. And in many cases the show is presented free of charge. Fairs are replacing nightclubs in the summer."

Because of their high attendance figures, fairs have also become an important source of record sales. Record companies are making it policy to learn of their artists' fair dates to set up the proper promotion before the appearance dates. Said Palmer, "If only 5 per cent of all the fairgoers buy an album after they see the show, we've got a huge sale."

Fairs generally run up to 14 days, with each artist being booked from one to three days.

Raiders Draw Record Crowd

SPRINGFIELD, Ill. — Paul Revere and the Raiders registered the biggest opening night business in the history of the Illinois State Fair on Aug. 11.

Gov. Otto Kerner, who presented the Columbia recording artists and lead singer Mark Lindsay with a trophy after the performance, said there had never been an opening crowd bigger than the 27,000 turnout.

The appearance here opened the group's 10th annual tour, which finishes at Honolulu's International Center Arena on Friday (25).

Most fairs feature two shows daily. While official figures are unavailable, reliable sources put the artist's gross at as much as \$20,000 per day for top talent.

There is no scarcity of fairs across the nation during the summer. According to Palmer, the number of fairs booking recording talent runs into the hundreds.

The All-Ohio Fair, one of the nation's biggest, runs from Aug. 24 through Sept. 6. Waving a budget of \$412,000, the Ohio Exposition Commission has booked Herb Alpert, the Supremes, Andy Williams, Sonny and Cher, Herman's Hermits, Pat Boone, the Sandpipers and Bob Hope. Admission to the shows is \$1.25.

Detroit's exposition, the Michigan Fair, offers free admission to the gate. The talent line-up for the 10-day affair includes Johnny Cash, the Supremes, Sergio Mendes and Brazil '66, the New Vaudeville Band, Buddy Greco and the Buddy Rich band.

At the Allegheny State Fair in Pittsburgh, the grandstand seats 30,000. And according to Higgins, it's packed every night. Also a free fair, Allegheny State features Smokey Robinson and the Miracles, the New Christy Minstrels and Mike Douglas.

Louis Armstrong will team up with Eddy Arnold for one night at the Du Quoin Fair in Illinois. Arnold, who is featured at the fair for seven shows, is expected to draw 250,000. Tickets are scaled at \$1.50-3.75. From the (Continued on page 26)



LEONARD W. SCHNEIDER, executive vice-president of Decca Records, signs a long-term contract for the recording and production services of the Mandala, Canadian rock group, as Martin P. Salkin, left, Decca vice-president, and Riff Markowitz, Mandala manager, look on. Under the pact, the Mandala will produce disks of other Canadian groups and acts, as well as record themselves. Decca plans an extensive promotion and merchandising campaign for the first Mandala product, probably simultaneous release of a single and an album early next month.

Susan Barrett Shows Wide Range at Persian Room

NEW YORK — Susan Barrett, young RCA Victor recording artist who hasn't quite made it to date, should be about due. The attractive blond singer, in her Persian Room debut Thursday (17), did showtunes, folk, French and Portuguese material and a tongue-in-cheek rock medley.

She cut loose with full power when the occasion demanded it, and showed restraint when the occasion demanded that. Her timing, phrasing, and above all her respect for the lyric, place her in a niche with the best of the old pros.

Her "Mas Que Nada" came (Continued on page 38)

Mecca for Young Swingers

By CHARLES BARRETT

NEW YORK — Herbert Jacoby, a spearheader of the super club idea in this country in the late 1930's with his Le Ruban Bleu and later the Blue Angel, both in New York, will open a new club—Wheels, on Manhattan's upper East Side.

Wheels will cater to the younger swinging set that is so prevalent in that part of the city, according to Jacoby. Opening night, Thursday (17) spotlighted I, Brute Force, Columbia recording artist, the Pickle Brothers, who have been ap-

pearing for several weeks at Fred Weintraub's Bitter End here, and Christine Norden, a belter, who will encourage sing-alongs. She comes to Wheels following a run with "Oliver," and other Broadway musicals.

The key to Wheels' theme is the arrangement of various sized discs throughout the club which take on the form of auto tires, wheels of fortune (actually lighted, that revolve on the walls) hub caps, circus wagon wheels, and even some dated license plates hanging from the

ceiling beams and mammoth mirrors on each side of the club's dancing area. Multi-colored, flashing lights are arranged overhead. Dress is casual, and there will be no minimum. The bar area is decorated with blown-up photo stills of the Grand Prix, an auto steering wheel, baby carriage and a pair of antiquated roller skates gracing the walls.

In between the live entertainment, a jukebox is available featuring 50 current popular singles with some 30 or 40 mixed French and Italian numbers. The club is set to open at 6 seven nights a week with two or three shows nightly.

Jacoby, a native Frenchman, is a 40-year member of the night club movement on both sides of the Atlantic. He started with his Le Boeuf sur le Toit in Paris, in the late 20's, and then opened his Le Ruban Bleu in New York in 1937. Cole Porter prompted Jacoby to open this New York supper club where performers such as Mildred Bailey, Mabel Mercer and Lotte Lenya, starred.

In 1943, Jacoby kicked off his Blue Angel, which became a spawning ground for new talent then and helped move the careers of notables such as Pearl Bailey, the Revuers (Adolph Green, Betty Comden and Judy Holiday), Mike Nichols and Elaine May, Barbra Streisand, the Kingston Trio and Johnny Mathis. The club closed its doors in the early 60's.



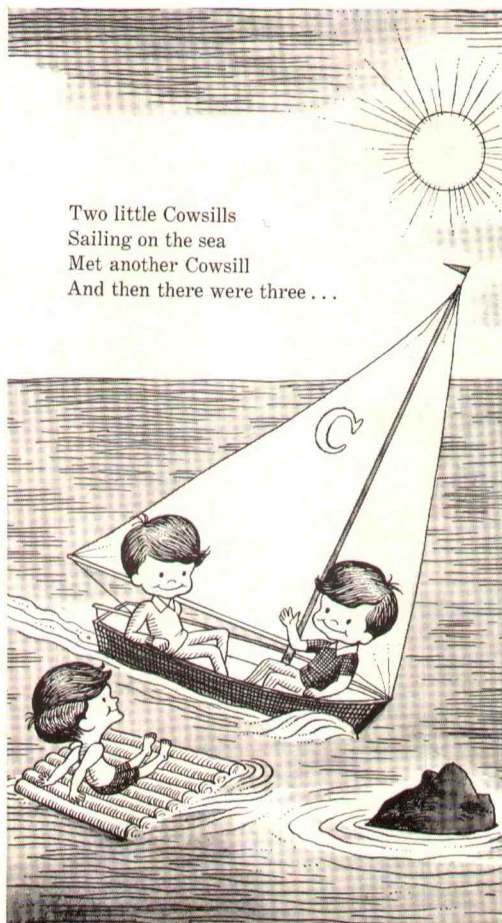
ARRANGER ERNIE FREEMAN (left), Vikki Carr and producer Tommy Oliver at session recording follow-ups to the vocalist's first British hit, "It Must Be Him."

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SERIES

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Lawrence Welk, The Lennon Sisters, Pat Boone, Liberace, Billy Vaughn, The Mills Brothers, Jo Ann Castle, Eddie Peabody, Six Fat Dutchmen, Bonnie Guitar.



Antal Dorati, The Minneapolis Symphony, Rafael Kubelik, The Chicago Symphony, Rudolf Kempe, The Berlin Philharmonic, Pete Drake, Claude Gray.

pickwick/33

RECORDS

The Seekers, John Gary, Jimmy Smith, Kate Smith, Ferrante & Teicher, Della Reese, Kai Winding, Barry McGuire & New Christy Minstrels, Joe Tex, Ethel Ennis, Count Basie & Orch., Louis Armstrong, Duke Ellington, Stan Getz, Sarah Vaughan, Dinah Washington, Roger Miller, Roy Orbison, Jerry Lee Lewis, Little Anthony & The Imperials, Al Caiola, The Three Suns, George Shearing, Jimmie Rodgers, Charlie Byrd, Woody Herman, Glen Campbell, Charlie Parker, The Parris Mitchell Strings, Patsy Cline, Johnny Cash, Johnny Horton, Roy Acuff, Del Reeves.

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Jefferson Airplane Buzzes Canadians

TORONTO — The Jefferson Airplane landed in Canada recently with the Grateful Dead aboard and proved a big success for their hippie and pseudo-hippie fans, at free "we love you" concerts in Toronto and Montreal, and a slightly better than 50 per cent draw at the O'Keefe Centre in Toronto at a \$4.50 to \$2 ticket scale.

The July 30-Aug. 5 engagement of the Jefferson Airplane, RCA Victor artists, and the Grateful Dead, Warner Bros. artists, at the O'Keefe Centre was heralded by SW Magazine, a national publication with a circulation well over half a million, as "the coming of age of rock 'n' roll," as much because of the setting as because of the sound.

Certainly the two San Francisco groups, plus the local Luke and the Apostles, and the light show by Headlights supplemented by Sensefox Inc. of New York, made up the furthest-out attraction yet to play the O'Keefe, which brings to Toronto top Broadway musicals, ballet, opera, drama, and such concert stars as Harry Belafonte, Liberace, Judy Garland, Herb Alpert and the Tijuana Brass.

For the first time in the eight-year history of the prestigious, 3,200-seat showplace, patrons climbed on stage to dance or listen, danced in the aisles, and stayed after the concert to dance on stage again to improvisations by all three groups playing together.

Audience reaction to the O'Keefe Centre performances again reflected the power of records, as The Airplane's biggest disk hits, "White Rabbit" and "Somebody to Love" drew the strongest response.

The Airplane and the Dead repeated maximum exposure in the press and on radio and TV during their Canadian visit. Their free performance in Toronto's City Hall Square a week prior to their O'Keefe opening drew crowds estimated at from 10,000 to 40,000, only exceeded by the wordage covering the event in the three daily papers. They co-operated fully with TV and radio interviews.

Another free performance at Place Ville Marie in Montreal drew 20,000 to 25,000, and again, full media coverage. They returned to Toronto Aug. 7 and 8 to tape an appearance on an upcoming CBS-TV "O'Keefe Centre Presents" show and drew a capacity audience for the taping sessions.

KIT MORGAN

35,000 See Blavat Show

PHILADELPHIA—Although only 19,000 youngsters purchased general admission seats at \$1 per head, and hundreds of reserved seats at \$2 per went unsold, it was still a record 35,000 rock 'n' roll fans who turned out Tuesday night (8) for the Jerry Blavat-motivated rock show at the outdoor Robin Hood Dell.

The youngsters filled the hillside overlooking the stage and lined three and four deep outside the fence to make it a record-breaking crowd for the first pop show ever staged at the Dell, which normally houses only the Philadelphia Orchestra for a six-week summer season.

The show, emceed by WFIL-TV's Blavat, was a nonprofit event sponsored by the city and the station. The 16 acts on the bill included Patti LaBelle and the Bluebells, the Soul Survivors, Bunny Sigler, and the Soul Brothers Six.

Since its inception several decades ago, the Fairmount Park Commission, which supervises the city-owned Dell, has kept the outdoor amphitheatre strictly classical and used only for the city-sponsored summer symphony concerts offered free. Numerous attempts on the part of concert promoters to bring in jazz or folk shows have always been turned down until now.

CARLA & OTIS RULE CHI FETE

CHICAGO — Otis Redding and Carla Thomas, Stax/Volt recording artists, reigned as king and queen of the 37th annual Bud Billiken Day here on Saturday (12). They participated in a four-hour parade sponsored by Chicago's Daily Defender. The two artists breakfasted with Illinois Gov. Otto Kerner and Mayor Richard Daley of Chicago. After the parade, Redding and Miss Thomas made the rounds of local radio and TV stations before leaving for Nashville. The touring Otis Redding Show will play the Whisky-A-Go-Go here in November.



THE DOORS receive their Billboard Award for their Elektra single, "Light My Fire," which hit the top position on the Hot 100. Aaron Sternfield, Billboard executive editor, makes the presentation at a party for the Doors at Delmonico's in New York. Looking on are Steve Harris, left, Elektra national promotion manager, and Jac Holzman, second from right, president of the record company.

N.Y. Jazz Fest Shows Signs of Expansion

NEW YORK—The Second Annual New York Jazz Festival came to Downing Stadium, Randall's Island, Saturday and Sunday (12 and 13) and the event had every indication of taking on larger proportions next year.

The stadium was packed to near capacity both nights with an estimated crowd of 41,000. The talent billing was impressive and not one that attempted to stack up the night's program with as many as 15 different performers—an unfortunate characteristic of many jazz

festivals this summer. Each performer had from anywhere to a half hour to an hour to give what he had, instead of the usual festival time of 20 minutes to a half hour. A spokesman for the Festival said that it may be extended to three to four days next year.



SONNY STITT

Headlining Saturday night's bill of fare was Ray Charles and his Rayettes, who chronicled their wide repertoire, and were probably the most significant performance of the evening. Charles only seems to be heightening his power as an important contributor to jazz, and the 21,000 onlookers were put into a deep Charles groove as the artist belted out his whining blues vocals as well as uptempo, r&b instrumentals. Numbers included his "What I'd Say" and "Georgia."

Fair Circuit Big For Record Acts

• Continued from page 24

middle of July through September (26 days). Arnold is reported to be grossing \$250,000.

Exposition commissions use two procedures for booking, according to Toffler. "They can charge an admission to the grandstand, usually \$1 to \$4," he explained, or they can run a free gate. With the free admission, artists will get a flat fee, while the other system provides for a percentage deal. Promoter make up the money of the free gate by drawing many more people into the fair grounds and into other pavilions."

The extra money allocated to booking top draw artists, in many instances, will offset the costs of advertising. "With the booking of name artists," Toffler said, "a large advertising budget isn't needed. When you're booking the Supremes, Herb Alpert, Eddy Arnold, or any talent with drawing power, the information spreads by word of mouth, so minimal advertising is necessary." The All Ohio Fair, for instance, featuring eight top attractions, has lowered this year's advertising budget by \$28,000.

Atlantic's Aretha Franklin was there with her "Respect" and others. Saxophonist Sonny Stitt with organist Don Patterson were an impressive duo as they did "Stardust" and other jazz treatments to old standards that breathed new life into the often dated songs.

Richard Groove Holmes turned the crowd on as he dished out about a dozen zippy jazz numbers on his organ, and at one point he had the fans shouting and clapping along. Other performers for the night included the Billy Taylor Trio, comic Flip Wilson, the Johnny Colon Latin Orchestra, and the Staple Singers.

Despite hampering summer showers, some 20,000 umbrellaed persons showed up at the stadium Sunday night for what proved an exciting evening's jazz with Lou Rawls and Gloria Lynne. Rawls warmed them fast with his "Trouble Down There Below" and other things out of his bag of successes. The Jimmy Smith Trio, MGM/Verve artists, Horace Silver, sonny Stitt, comic Nipsy Russell and the Pete Rodriguez

(Continued on page 38)

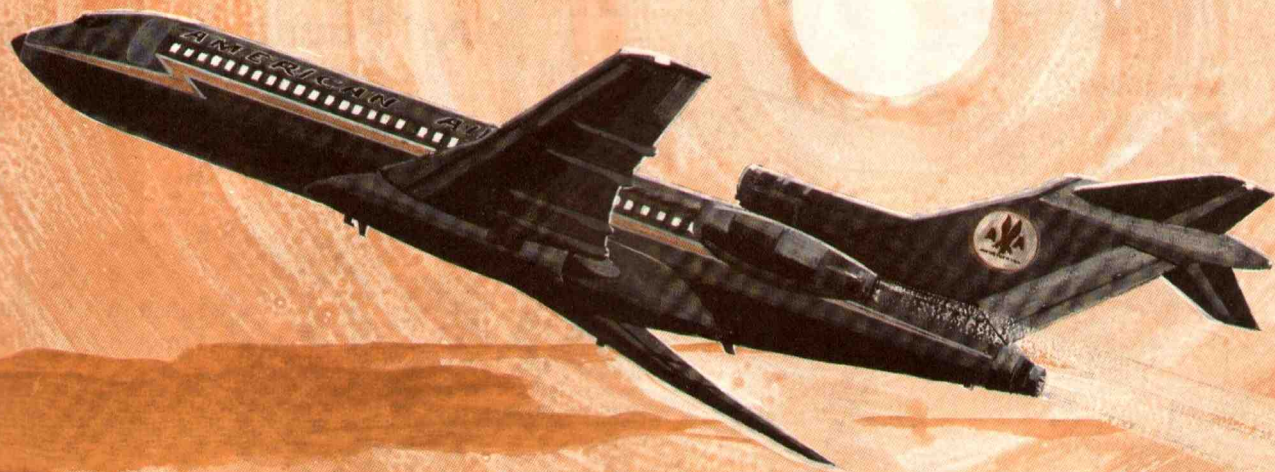


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Radio-TV programming

Aretha Franklin Sweeps Top Album, Single NARTA Awards

ATLANTA — Atlantic Records artist Aretha Franklin reaped both major honors of the Golden Mike Awards of the National Association of Radio and TV Announcers Saturday night (12); her "Respect" was voted the top r&b single of the year and her "I Ain't Never Loved a Man" was voted best r&b album of the year.

The ceremonies, emceed by Warner Bros. Records comedian Bill Cosby, were highlighted by the presentation of a \$5,000 gift to the NARTA scholarship fund by Atlantic Records. Jerry Wexler, vice-president of the label, also presented to NARTA on behalf of Aretha Franklin a plaque featuring a gold single and LP, thanking the deejays for making the records hits.

The r&b deejays also selected Miss Franklin as best female r&b vocalist of the year. James Brown of King Records was named best male r&b vocalist. The Temptations were selected as best male group; the Supremes as best female group; Gladys Knight and the Pips were chosen as best r&b mixed group.

There was a tie for best r&b producer of the year between the Holland - Dozier - Holland team at Motown and Jerry Wexler at Atlantic. Other winners included Sam & Bill, best r&b

duo; "Hip Hugger" by Booker T and the MGs, best r&b instrumental; Brenda and the Tabulations, most promising group; Staple Singers, best gospel group; "Mercy Mercy Mercy" by Cannonball Adderly, best jazz single and best jazz album.

Nancy Wilson and Nina Simone tied for best jazz female vocalist; Lou Rawls won for best jazz male vocalist; Bobby Blue Bland was named best blues singer; O. V. Wright scored as most promising male vocalist; Betty Swann took

honors as most promising female vocalist.

Several others received special awards, including Phil Walden, Stax/Volt Records, Decca/Brunswick Records, Don Robey (for pioneering a Negro-owned record label), Rudy Runnells, Larry Dean, Martha Jean Steinberg, and radio stations KNOX, Fort Worth; WERD, Atlanta; and WDAO-FM, Dayton.

Performing at the awards banquet were Bill Cosby, Kim Weston, Hugh Masakela and Johnny Nash.



JERRY WEXLER, vice-president of Atlantic Records, accepts his award at the 12th annual convention of the National Association of TV and Radio Announcers as r&b producer of the year. Gladys Knight, Soul Records artist, accepts on behalf of the Motown producing team of Holland-Dozier-Holland, which tied with Wexler. Herb Campbell of KSOJ in San Francisco, left, was presenter. Bill Cosby, Warner Bros. Records comedian and star of the "I Spy" TV series, was emcee. He's shown escorting Miss Knight on stage.

Calif. Stereo Station Goes With Gal Jocks

TULARE, Calif. — A new all-girl operation took to the air last week and job qualifications were: Between 21 and 29 years old; single or divorced; attractive radio voices and good looks. The station is KBOS-FM, a stereo class B operation that programs million-sellers of the easy listening and good music variety. The girls bowed on Aug. 12 with a flurry of promotion including billboards, TV spots, circulars, and personal appearances by the girls. The girls all have third class tickets and operate their own boards.

KBOS-FM is owned by the Pappas Electronics firm, which also owns KGEN—a country-formatted station—in Tulare. Mike J. Pappas, president of the electronics firm, has had costumes designed for the four full-time and two part-time female deejays. He said that reception to a female operation so far has been warm. "If FM is promoted, programmed, and staffed with a unique and different idea, believe me it goes," he added.

Tulare has a population of only around 15,000, but the KBOS-FM transmitter is atop Blue Ridge Mountain between Fresno and Bakersfield, and Pappas said the potential coverage is more than a million. The girls will be making personal appearances and visiting advertisers, escorted by a member of the management team.

COUNTRY STATION GOES ON AUGUST KAPP KICK

SAN ANTONIO—KBUC, which recently changed its format to country, has designated August as "Kapp Records Month."

During the first week of August, the station featured the new Bob Wills album. In the second week, it gave its attention to the album of Hugh X. Lewis. During the third week it goes to Cal Smith's album, and then closes the month with Mel Tillis. During the promotion, cuts from these albums are being played once every hour on the station.

Station personalities Jeff Britt, Dale Eickon, Jim Clemons and Eddie Daniels are set up to receive calls from the Kapp artists at any time, and pre-empt the broadcasting schedule to carry these calls live.

Dealers in the San Antonio area are carrying specially designed Kapp window displays during the month. The label also is supplying KBUC with special voice tracks.

WSM-TV Seg Aims At Young Audience

NASHVILLE — A videotaped television show, aimed at a young audience and featuring both pop and country music, will be aired by WSM-TV this fall. The program will be produced by Elmer Alley, who produces the National Life "Grand Ole Opry" television series.

Stars of the show will be Teddy Bart, songwriter and recording artist; and Peter Sayers, one of the first of Liverpool's country artists who now has settled in America. Bart, a pop singer and long-time vocalist with the WSM orchestra, records on the Dot label. Sayers, formerly with EMI in Britain, now is negotiating a recording contract in this country.

A unique feature of the show will be the utilization of film clips of actual recording sessions. Cameras will go into the Columbia and RCA Victor studios here to film these features, and then the artist will appear as a guest on the program to sing the finished product. The film will appear at approximately the time the record is released.

Appearing with Bart and Sayers on the show will be the Rick Powell combo. Powell, an accomplished bass player, also is involved in the recording industry as a group vocalist and an arranger.

The first program, scheduled for mid-September, will feature the recording session of Jim Ed

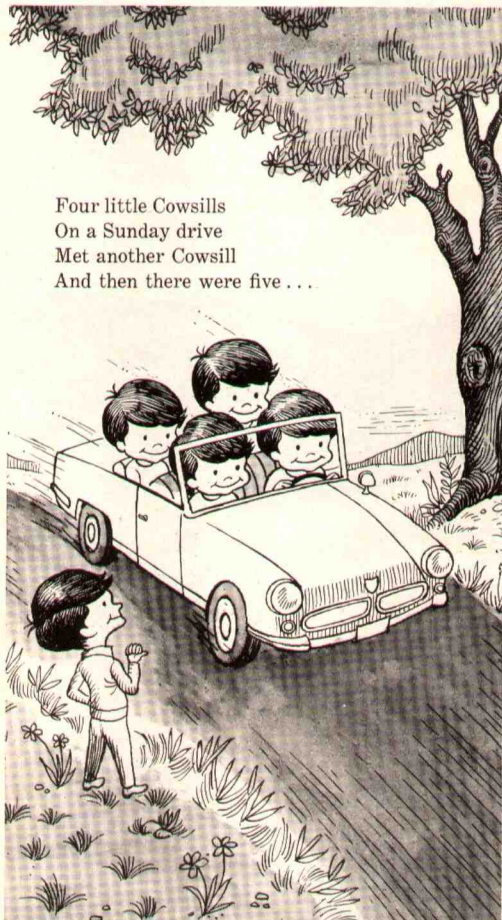
Brown, RCA Victor, and his single which he cut last week. The Hillsideers, the new Victor country group from Liverpool, will make a one-time guest shot on this show.

The half-hour program will try to build a young audience through the selection of music and through audience participation contests appealing to the youth.

Sunshine Company Tapes for 'Malibu'

HOLLYWOOD — The Sunshine Company, who have hit the charts with "Happy," its debut single on Imperial, taped an appearance for the "Malibu U" TV show last week, while the group was here for a one-week stint at the Whiskey A Go Go.

The group previously taped a Dick Clark TV show appearance. On Saturday (26) they will appear in an Anaheim concert with the Buffalo Springfield, the Association and the Nitty Gritty Dirt Band. The Nitty Gritty Dirt Band will play five days at the California State Fair in Sacramento beginning on Wednesday (30).



WNAH to Go 100% Gospel

NASHVILLE—WNAH, the 1,000-watt Mutual network affiliate, dropped the rest of its good music schedule last week to program gospel music 100 per cent. V. T. Irwin Jr., general manager, said, "For 17 years we have programmed a good music schedule, along with about 25 per cent gospel shows. But little by little we have had a greater demand for more religious programming.

"This led us to the decision to go all gospel music and gospel programs. Heaviest emphasis will be put on gospel quartets and other gospel singing groups." There are numerous religious music stations around the station, including several major markets. But WNAH becomes one of the first full-time gospel music programmers to concentrate on quartets and singing groups.

Family Health LP

NEW YORK — The Council of Family Health will distribute an LP featuring 10 to 30-second messages on home safety to more than 1,000 radio stations. It will feature MGM Records artist Connie Francis, as well as singer Emilia Conde and others.



CRITICS RAVE!!!

- ★ "This was Tony's first special and it ought to be an annual event!"
—Boston Traveler
- ★ "... The special stands alone as the triumph of this season ... It was television in its finest hour."
—Memphis Commercial Appeal
- ★ "Tony Bennett—an hour of artistry."
—Los Angeles Times



Special guest stars appearing with Tony:

- ★ Bobby Hackett
- ★ Paul Horn Quintet
- ★ Buddy Rich
- ★ Milt Jackson
- ★ Candido

and Tommy Flanagan, piano



MONDAY, AUGUST 21

8 p.m. EDST and PDST 7 p.m. CDST and MDST

IN COLOR

NBC TELEVISION NETWORK



Executive Producer
Alfred di Scipio

Produced by
Gary Smith and
Dwight Hemion

Directed by
Dwight Hemion

Music Director
Ralph Burns

A Yorkshire Production
for The Singer Company



What's new for tomorrow is at SINGER today!™

SINGER PRESENTS TONY BENNETT ONE MORE TIME

Teen TV Audience Picks Disks

PITTSBURGH—A gimmick to test audience reaction to TV newscasts has been adopted by the Saturday afternoon "Come alive" bandstand show on WIIC-TV here to determine if a record is going to be a hit or a bomb. Chuck Brinkman, who also hosts a radio show on KQV here, launched an "Instant Music Poll" Aug. 12. Teen viewers express "hit" or "miss" opinions on records prior to their release. One telephone number is dialed to voice a favorable opinion, dialing another number

means you don't believe the record will make the grade.

The first record tested by the computerized telephone measurement service was "Sunshine Games" by the Music Explosion on Laurie Records, which Brinkman had obtained a dub of. In an abbreviated survey (due to a major league baseball game), 1,441 telephone calls were received on the record in less than 30 minutes. Twenty phone lines are used; calls are tabulated instantaneously.

WIIC-TV has been using an

instant telephone survey system for several months to find out reactions to certain news events, but this was the first time for the musical show. Producer-director Jack Elias, who conceived the idea, called Nick Cenci and Jack Hakim of Fenway Records in Pittsburgh to get their opinion and help. Hakim, promotion manager of Fenway, called Oscar Fallor of Laurie Records in New York, who came through with the dub.

Unfortunately, finding out how a given record stands with listeners may not be exactly uplifting to the hopes of the record company. For 55 per cent of the WIIC-TV listeners felt "Sunshine Games" would be a miss.

EDITORIAL

Martha's Example

One of the criticisms leveled against r&b radio stations during the recent outbreaks of violence and destruction of this "long hot summer" is their total disengagement. Most r&b radio stations, supposedly aimed at the Negro communities, pretended nothing was happening, ignoring their responsibilities. Of course, some quarters charge that this was basically no worse than certain government officials ignoring r&b radio deejays, specifically the membership of the National Association of Radio and TV Announcers, by failing to speak at the NARA convention last week in Atlanta.

Thus, all the stronger spotlight should be played on the role of a Negro deejay—and a woman, at that—during the recent Detroit riots. Although threatened by radical elements, Martha Jean Steinberg of WJLB continued on the air, pleading for peace and pleading for her listeners to keep calm. And this first lady of r&b radio has an enormous radio following. It has been said that, without her efforts, the Detroit disaster might have been much, much worse.

Vox Jox

By CLAUDE HALL

KTOK has come up on top in listener poll during the 7 a.m.-6 p.m. time period for June-July. The Easy Listening format operation rated 30.2 to Hot 100 format WKY's 29.7. KOMA had 17.5. Doing the job at KTOK are: Program director Bill Schueler, music director - personality Bob Higgins, deejays B. Marc Sommers, Tom Burling, Bob McCartney and Jerry Walker. . . . WSMO, Box 76, La Plata, Md. 20646, was obbed of equipment and albums couple of weeks ago. Grant Bishop at the station needs easy listening and country albums, oth old and new.

Jerry Jackson, program director of WONE, Dayton, Ohio, has joined KOGO in San Diego in reduction and announcing. . . . Others have consolidated Jacksonville and Duval County, changing

Jacksonville, Fla., from the nation's 61st-largest radio market to 29th largest, according to WAPE program director Ike Lee. WAPE, 50,000-watt Hot 100 format station, has again been rated No. 1 by Pulse and Hooper, Lee said.

Ed Wickenheiser has returned to WCOY, Columbia, Pa., as program director; he'll also handle the early morning show. Wickenheiser has been morning deejay at WGAL, Lancaster, Pa. Also joining the staff is Ed Moshier, formerly at WDAC-FM in Lancaster. . . . Don Richards has been named FM sales and program supervisor of WTMJ-FM, Milwaukee, he'd been on the sales staff at WRIT, Milwaukee. . . . "The Larry Kane Show" at KTRK-TV, Houston, continues to roll up a storm in its ninth year;

(Continued on page 38)

Columbia Sends Stereo Singles

NASHVILLE — Columbia Records has notified all FM stereo stations that not only would they receive albums in stereo, but "you will be receiving Columbia's new stereo singles which will be adaptable to your format."

A letter signed by Columbia Record Sales promotion manager Frank Campana has been mailed and follows on the heels of a multitude of pleas from Easy Listening format stereo

operations. More and more records are realizing the importance of stations like WPIX-FM in New York and KFOG-FM in San Francisco at selling records. Charlie Whitaker, program director of WPIX-FM, has been a leader in the drive for stereo singles for programming.

Campana said, "I would like to thank those of you, personally, for suggesting this idea to us and for your patience and con-

sistency to want to program Columbia single releases. We are positive that this programming aid will be of mutual benefit."

Last Christmas, Columbia released Barbra Streisand "Silent Night" in a stereo single version and came up with the No. 1 Christmas record on Billboard's holiday season chart.

"The ever-climbing recognition that FM-stereo stations are receiving throughout the country clearly exemplifies the ever-growing importance of FM-stereo stations," Campana told the broadcasters. "Columbia Records is proud and honored to be part of this growth." Other labels have been turning out stereo singles, but most on occasional product they wanted to push.

WLWM-FM Goes Country Full Time: Was Good Music

NASHVILLE — WLWM-FM, which has operated mostly on a "good music" sound, went to a full-time country operation

Aug. 14 under the direction of station manager, Albert Fusco, who formerly was with WENO.

The station, owned by Webster Parrish, will deal with a top 40 country format, from 8 a.m. to 8 p.m., seven days a week. WLWM-FM is a 20,000-watt station holding a construction permit from the FCC to go to 100,000 watts. The top 40 will be taken from the charts, and carried on a full-time basis.

WLWM-FM has been programming, on an experimental basis, one hour of country music for the past few months, with the show handled by Harry Bell. Fusco said the response from both listeners and sponsors was overwhelming. Consequently, the station will operate in the black from the start.

Parrish also operates the Volunter Distributing Co., which is the largest record department merchandising company in this area. It supplies Middle Tennessee, parts of Alabama, Kentucky and North Carolina. He plans to combine the two operations in record programming and merchandising.

Rodney Jones Heads NARA

ATLANTA — E. Rodney Jones, air personality with r&b-formatted WVON, Chicago, was elected president of the National Association of TV and Radio Announcers (NARA) here Saturday (12). The association of r&b deejays added the TV part to its name during the convention.

In a reorganization move, the association also named Del Shields executive secretary, a job he had been performing under the title of executive vice-president.

Elected vice-presidents were Paul White, Charles Derrick, Burt Johnson, and Herb Candle. Novella Smith was elected treasurer. Jerry Thomas was elected membership secretary; O. C. White, financial secretary; Larry Hayes, sergeant at arms; and Irene Johnson, chaplain.

WCBS Goes News

NEW YORK — WCBS here unveils a news format 5:30 a.m. to 8:10 p.m. daily on Aug. 28, further cutting down the station's capability for record exposure. However, the evening and night format will be retained, including the evening Jim Gearhart show.

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

Colo. Station Goes Country

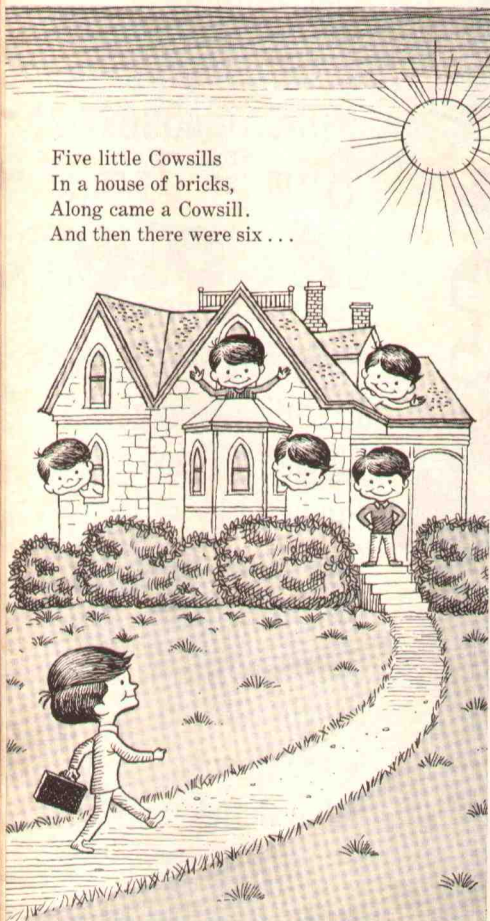
GREELEY, Colo.—To fill a programming gap in a city of 35,000, KYOU is switching formats Sept. 4 to country music, said program director Chuck Wolfe. The station had been programming a Hot 100 format. Greeley is 50 miles north of Denver. Wolfe said, "Although most Denver stations can be received here, the one modern country music station cannot."

The station has been on the air since 1947. The FM sister operation — KGRE-FM — will continue broadcasting Easy Listening music in stereo. Wolfe said that the AM station will publish a weekly top 40 survey. Biggest need is country music records.

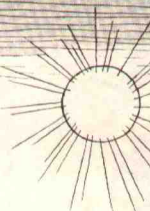
Hot Promotions

Would you believe a crazy, mixed-up Santa Claus? One is descending on the Canobie Lake Park in Salem, N. H., Aug. 26 in a "Christmas in August" promotion featured by WFEA in nearby Manchester. The Easy Listening format station is owned by Mark Century, Steve Lawrence, and composer Mitch Leigh. The station is throwing a big party at the park with free rides, drinks and entertainment. Milt Herson, president of Mark Century, expects 15,000

to attend the giant party. A Santa Claus will ride around through the park distributing gifts from a jeep. The free entertainment will include Ted Herbert's 14-piece band, a Columbia Records group called the Answer, plus three local rock 'n' roll bands. An editorial by the radio station ended with the plea: "If you see Santa walking down the street going Ho, Ho, Ho, don't call the police. Be nice to him. We're trying to get him to move his plant into the area."



Five little Cowsills
In a house of bricks,
Along came a Cowsill.
And then there were six . . .



The album event of the year!

Recorded live at the
Palace Theatre, New York City.



ABC 620 (Available in Monaural & Stereo). Also available in 4 & 8-track stereo tape cartridges.

All the excitement of her electrifying performance on opening night captured live! Judy... as never heard before on record... magnetic audience contact unequalled by any star.

PLUS Her New Single From This Great Album
WHAT NOW MY LOVE
b/w
I FEEL A SONG COMING ON

ABC 10973



"Welcome
to ABC,
Judy"

ABC RECORDS, INC. NEW YORK/BEVERLY HILLS. DIST. IN CANADA BY SPARTON OF CANADA

NARA MEETING—SITE OF MANY SCENES

The annual convention of the National Association of TV and Radio Announcers is one of the few occasions when record men can—and do—mingle with radio personalities on a national scale. Here's just a few of the scenes most seen at the 12th annual convention last week in Atlanta. Note the station managers and country and good music deejays in the crowd. All photos read left to right.



Satalite Papa, WYNN, Florence, S. C.; Paul Flagg, WIGO, Atlanta; Chester Simmons, Chess Records; Rudy Runnells, WOOK, Washington; Tommy Goodwin, WIGO, Atlanta; Bud Myers, general manager, WOOK, Washington.



Nathan Roberts, WGST, Atlanta; Bill Haywood, WOL, Washington; Marvin Deane, Warner Bros. Records; Bon Lenihan, general manager, WDOL, Athens, Ga.; Don Carroll, Warner Bros. distributor, Atlanta.



Mike Beece, MGM Records; Ray Brown, WRHC, Jacksonville, Fla.; Hal Berkman, MGM Records; Ken Knight, WRHC, Jacksonville, and Frank Mancini and Lenny Scheer of MGM Records.



Promotion man Dick Klein, producer Huey Meaux, writer Dan Penn, Ike Fasiem of WPAL, Charleston, S. C.; producer Buzz Cason; Bill Starness of Sounds of America.



Morris Diamond of Acta Records; Hoyt (Dr. Bop) Lock, WAWA, Milwaukee, Wis., and country artist LeRoy Van Dyke.



Jimmy Byrd, WILD, Boston; Boo Frazier, Mercury Records; George Wilson, WHAT, Philadelphia.



Producer Marshall Sehorn; Robert Roundtree, WAAA, Winston-Salem, N. C.; Larry Uttal, president, Bell Records.



John Fox, WPLO, Atlanta; Buddy Lowe, KCLE-FM, Dallas; Boy Brown, KJET, Beaumont, Tex.; Russ Regan, Uni Records.



Charles Derrick, WOIC, Columbia, S. C.; Paul White, WENN, Birmingham, Ala.; Vita Blanda, RCA Victor Records; Nickie Lee, WAME, Miami.



William Bell, Stax Records artist; O. C. White, WAWA, Milwaukee; Jim Stewart, president, Stax/Volt Records; Mable John, Stax artist.



Writer Isaac Hayes; David Porter, Stax writer and producer; Ray Gooding, WGIV, Charlotte; Volt artist Otis Redding.



George Holman, KCAT, Pine Bluff, Ark.; Henry Allen, Atlantic Records; Jerrold Boulding, WOL, Washington.



Richard Mack, United Artists Records; Steve Byrd, KXLW, St. Louis; George Butler, United Artists a&r producer.



John H. Lee, WSIB, Beaufort, S. C.; Jerry Wexler, Atlantic Records; Larry Cohen, Jamie/Guyden Records.



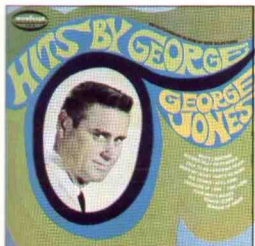
Emmitt Doe of Houston; Joe Rose, WHIH, Portsmouth, Va.; Bob Layne, Shout Records.



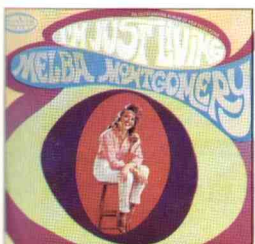
GENE PITNEY Golden Greats
The best of the pop hits of the last two years. Including Bus Stop, Green Grass, Lovin' Feelin', Cara Mia, Time Won't Let Me and others.
MM2134 MS3134



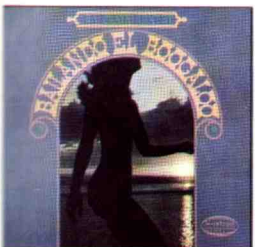
THE PLATTERS New Golden Hits
A collection of golden oldies and current best sellers by The Platters. Sure fire chart maker.
MM2141 MS3141



GEORGE JONES Hits By George
The one and only Mr. Country with a BRAND NEW hit album of more hits.
MM2128 MS3128



MELBA MONTGOMERY I'm Just Living
Currently out with a hit single included in this new album Melba delivers nine other tunes in top Country style including original tunes by Dallas Frazier.
MM2129 MS3129



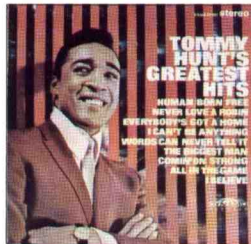
LA PLAYA SEXTET Bailando El Boogaloo
One of their best packages of real swinging Latin boogaloes with top vocal performances by the entire group.
MM2138 MS3138



ALBUMS FOR FALL

POP, SOUL, R&B, COUNTRY AND LATIN

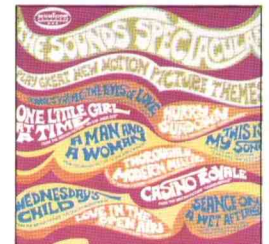
GENE PITNEY, THE PLATTERS, INEZ & CHARLIE FOXX, TOMMY HUNT, THE JIVE FIVE, GEORGE JONES, MELBA MONTGOMERY, JUDY LYNN, FLOYD TILLMAN, LOS HISPANOS, TATO DIAZ, TITO RODRIGUEZ, many others.



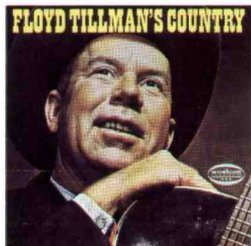
TOMMY HUNT Biggest Hits
A great selection of top tunes by a great soul performer. Includes his current hit single and other all time greats.
Dynamo 7001-8001



QUARTET OF SOUL The Platters, Inez & Charles Foxx, Tommy Hunt and The Jive Five
Great collection of soul by four outstanding performers.
MM2142 MS3142



THE SOUNDS SPECTACULAR
Great New Motion Picture Themes Includes current single hit "Eyes of Love" also Casino Royale, Man & Woman, Millie and others.
MM2133 MS3133



FLOYD TILLMAN's Country
An all time country great singing his well known favorites.
MM2136 MS3136



GEORGE JONES & MELBA MONTGOMERY Let's Get Together
One of the top duet Country teams brand new collection of original songs.
MM2127 MS3127



JUDY LYNN Golden Nuggets
Popular Western singing favorite in one of her best vocal performances recorded in Nashville, Tenn.
MM2126 MS3126



LOS HISPANOS QUARTET Llamado de Amor
One of the finest Latin quartets in the world. This group from Puerto Rico delivers a socko album of brand new selections with arrangements by Tito Puente & Rene Hernandez.
MM2137 MS3137



TATO DIAZ Solitario de Amor
The fabulous lead singer of The Los Hispanos Quartet in his first Musicor release indicates a great future for this handsome caballero.
MM2135 MS3135



CHANO SCOTTY and his Combo Latino
Favorites Bailables Appearing at the Hotel San Juan in Puerto Rico for the last year. Scotty a native of Argentina captures the unusual sound of the live performance in this second album for Musicor.
MM2139 MS3139



LOS MONTEMAR QUARTET Mas Exitos
Another hot vocal group from Puerto Rico currently going over big in their personal appearances on the island.
MM2140 MS3140



TITO RODRIGUEZ
En Puerto Rico Isla de Amor From Puerto Rico favorite love songs by the island's top singer.
MM2143 MS3143



A DIVISION OF TALMADGE PRODUCTIONS, INC • 240 W. 55TH ST., N.Y., N.Y.
Dynamo Records distributed by Musicor Records

TOP 100's

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

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

Main table listing 100 songs with columns for rank, title, artist, label, and chart history. Includes a 'Billboard Award' icon for the top entry.

(Continued on page 45)



Congratulates
The Staple Singers

1967 NATRA
Award-Winners

"Best Gospel Group"



Their New Single: "For What It's Worth" c/w "Are You Sure" 5-10220



NOT JUST ANOTHER RECORD... AN INCREDIBLE EXPERIENCE!



**"WHAT
NOW
MY
LOVE?"**

**MITCH
RYDER**

**COMING
AUGUST
24**



DYNOVOICE DY109

TOP SELLING R & B SINGLES

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

Billboard SPECIAL SURVEY For Week Ending 8/26/67

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
3		BABY I LOVE YOU Aretha Franklin, Atlantic 2427 (Pronto, BMI)	5
2	2	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynatone, BMI)	6
3	1	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	10
4	13	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)	7
5	5	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	17
6	18	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	3
7	9	YOUR CHANGING LOVE Marvin Gaye, Tamla 54153 (Jobete, BMI)	8
8	16	THAT DID IT Bobby Bland, Duke 421 (Don, BMI)	6
9	4	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Floresta, BMI)	16
10	11	SWEETEST THING THIS SIDE OF HEAVEN Chris Bartley, Vando 101 (Blackwood, BMI)	6
11	15	TAKE ME (Just as I Am) Solomon Burke, Atlantic 2416 (Fame, BMI)	7
12	6	MORE LOVE Smoker Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	10
13	14	LET IT BE ME Sweet Inspirations, Atlantic 2418 (Pronto, BMI)	5
14	41	REFLECTIONS Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)	2
15	21	COME ON SOCK IT TO ME Syl Johnson, Twilight 100 (Carn, BMI)	7
16	7	(I Wanna) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	9
17	17	NEARER TO YOU Betty Harris, Sansu 466 (Marsaint, BMI)	7
18	8	HERE WE GO AGAIN Ray Charles, ABC 10938 (Dirk, BMI)	12
19	22	GLORY OF LOVE Otis Redding, Volt 152 (Shapiro-Bernstein, ASCAP)	5
20	27	A WOMAN WILL DO WRONG Helene Smith, Phil L.A. of Soul 300 (Twin/Dandelion, BMI)	3
21	—	(Your Love Keeps Lifting Me) HIGHER AND HIGHER Jackie Wilson, Brunswick 55336 (Jalynne/BRC, BMI)	1
22	23	A WHITER SHADE OF PALE Procol Harum, Deason 7507 (Essex, ASCAP)	6
23	24	I TAKE WHAT I WANT James & Bobby Purify, Bell 680 (East/Cotillion, BMI)	4
24	20	LET THE GOOD TIMES ROLL AND I FEEL SO GOOD Bunny Sigler, Parkway 153 (Travis, BMI)	6

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
25	39	HEARTACHES-HEARTACHES O. V. Wright, Back Beat 583 (Jec, BMI)	3
26	—	CASONOVA (Your Playing Days Are Over) Ruby Andrews, Zodiac 1004 (Ric/Wil/Coflam, BMI)	1
27	48	A WOMAN'S HANDS Joe Tex, Dial 4061 (Tree, BMI)	2
28	31	GIMME LITTLE SIGN Brenton Wood, Double Shot 116 (Big Shot, ASCAP)	3
29	34	WASHED ASHORE (On a Lonely Island in the Sea) Platters, Musicor 1251 (Catalogue-A-La-King, BMI)	8
30	37	GROOVIN' Booker T & the M.G.'s, Stax 224 (Slacar, BMI)	2
31	43	YOU'VE GOT TO PAY THE PRICE Al Kent, Ric Tic 127 (Myto, BMI)	3
32	38	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	3
33	33	SHOOT YOUR SHOT Jr. Walker & the All Stars, Soul 35036 (Jobete, BMI)	3
34	40	THAT'S HOW IT IS (When You're in Love) Otis Clay, One-Deful 4848 (Arc-Cragwee, BMI)	4
35	36	FORGET IT Sandpebbles, Calla 134 (Unbelievable, BMI)	4
36	29	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell, Tamla 54149 (Jobete, BMI)	13
37	10	FOR YOUR LOVE Peaches & Herb, Date 1563 (Beechwood, BMI)	9
38	17	SOUL FINGER Bar-Kays, Volt 148 (East, BMI)	14
39	32	WHEN WE'RE MADE AS ONE Manhattans, Carnival 529 (Sanavon, BMI)	6
40	44	KNUCKLEHEAD Bar-Kays, Volt 148 (East, BMI)	3
41	50	DON'T YOU MISS ME A LITTLE BIT, BABY Jimmy Ruffin, Soul 35035 (Jobete, BMI)	2
42	12	BABY PLEASE COME BACK HOME J. J. Barnes, Groovesville 1003 (Groovesville, BMI)	15
43	35	IT'S BEEN A LONG, LONG TIME Elgins, V.I.P. 25043 (Jobete, BMI)	4
44	—	SOPHISTICATED SISSY Rufus Thomas, Stax 221 (East, BMI)	1
45	—	LOVE IS A DOGGONE GOOD THING Eddie Floyd, Stax 223 (East, BMI)	1
46	—	AIN'T IT THE TRUTH Drifters, Atlantic 2426 (Pronto/Saturn, BMI)	1
47	47	LAST MINUTE MIRACLE Shirley's, Scepter 12198 (Flomar/Floresta, BMI)	3
48	—	I CAN'T PUT MY FINGER ON IT Junior Parker, Mercury 72699 (Screen Gems-Columbia, BMI)	1
49	—	BORN UNDER A BAD SIGN Albert King, Stax 217 (East, BMI)	1
50	—	AS LONG AS I LIVE Fantastic 4, Ric Tic 130 (Myto, BMI)	1

Continued from page 30

appearing the past few weeks have been the Electric Prunes, Wayne Newton, Linnie Kazan and the Blues Magoos.

Joe Steffek, after a year with the American Forces Network in Frankfurt, Germany, has joined the Southern European Network in Vicenza, Italy. Before joining the Army, Steffek had been on the air at WKHM in Jackson, Mich. . . . Bob Fitzpatrick, music attorney, is host and Merrilyn Hammond, ex-Capitol Records executive, is producer of "RAP," a new talk show on KABC, Los Angeles. Show—aimed at teens—will be syndicated. . . . KRYLA (Los Angeles) deejay Dick Biondi left Aug. 20 with a package of local artists to play 23 Job Corps centers in two weeks; artists include Gloria Jones, Mickey and the Invaders, Calvin Payne and Pat Richards.

WXPW-FM at the University of Pennsylvania is expanding its folk music programming under the direction of program director David Conant and Folk department chairman Hoyle Osborne Jr. The station is the only radio station in the Delaware Valley featuring traditional folk music, according to Robert Adels of the station, and needs records. "Although such distributors as Universal David Rosen and Marnel have been most co-operative, we do not experience the same treatment from other Philadelphia distributors and national record companies." Address of station is 3417 Spruce Street, Philadelphia.

Bruce Barker has left KCBS, Truth or Consequences, N. M., where he was operations director to take over the late evening deejay stint at KCLV, Clovis, N. M. KCLV is the only 24-hour rock operation in eastern New Mexico

Barrett Review

Continued from page 24

out soft and haunting, while her "Impossible Dream" was delivered with the dramatic style associated with the Broadway stage.

Miss Barrett handled "What Now My Love" with just the right amount of Gallic fervor, and rocked gently with "It's Not Unusual" and "Wild Thing." And she did "I Know Where I'm Going" in approved folk style (accompanying herself with the autoharp), preceded by a bouncy "You'd Better Love Me While You May."

Her Persian Room offerings could form the basis of a strong album, but what is lacking is material for a hit single—and that's probably what she needs to get her going. When she does come up with that hit, she could make it big.

AARON STERNFIELD

Jazz Fest Grows

Continued from page 26

Latin Orchestra rounded out the program. The Festival was produced by T/P Productions, New York City. Sid Marks of WHAT, Philadelphia, was emcee.

CHARLES BARRETT

Hawaiian Rascals

HONOLULU — The Young Rascals, Atlantic artists, drew 26,000 fans and a gross of \$103,000 in four Hawaiian concerts. Included was \$72,000 for two performances at the International Center Arena here. The Rascals will return to Hawaii in February concluding a January world tour.

Vox Jox

and west Texas, Barker said. "We're billing ourselves as the Hitmakers of the West after breaking the area on "Last Minute Miracle," by the Shirelles, "Ode to Billy Joe," by Bobby Gentry, and "To Love Somebody," by the Bee Gees. The Hot 100 operation also prints a four-page tabloid music newspaper.

Virginia now includes Johnny Soul, Alan Leeds, Tom Mitchell, and Randy Harris. Harris, incidentally, is attending Virginia Union University majoring in English. . . . 100,000-watt KRBE-FM at 3775 Kirby Drive, Houston, is going nighttime country and new program director Jack Hayes needs old and new singles and albums.

Jeff Henderson, new to SWAM, Saginaw, Mich., from WOUM in Cumberland, Md. (where he was music director), has just received a gold record from Laurie Records for starting "Little Bit O' Soul" in the area. . . . WCBM, Baltimore, is upping its talk programming another three hours daily. . . . James B. McGovern

has been appointed general manager of KYMN, Portland, Ore.; he'd been manager of Simpson Radio Representative firm in Portland, but had managing experience with KNEW, Spokane, and WUBE, Cincinnati. . . . Bob Allen, formerly with WEAM, Washington, is now with Hot 100 format WFIL, Philadelphia. He'll also produce commercials and station promotion for the operation.

WNOX program director Rex Miller is leaving the Knoxville operation to join the Sinclair Stations as national director of programming. He'll work out of his Knoxville home temporarily in an advisory capacity. . . . The new Hooper for the Pittsburgh market (June-July) shows KQV in a very strong challenging position to KDKA. From 8 a.m. to 6 p.m., KQV has a 24 share and KDKA has a 27.2. In the afternoon KQV goes to a 26.8 share, topping KDKA's 23. Both feature Hot 100 formats.

Donald K. Clark has been transferred to WDAE, Tampa, Fla., as general manager. Elton B. Chick replaces him at WCIN, Cincinnati, as general manager.

William H. Traphagen Jr., of Indianapolis is being appointed program manager of WOAL, San Antonio, replacing Gene Crockett. Traphagen worked in Indianapolis as Bell Henry. Joining him at WOAI is deejay Don Green, formerly of KONO in that city. . . . Donald L. Shafer is now with WTAE in Pittsburgh as program director. He'd been with WCKY in Cincinnati.

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TOP SELLING R & B LP's

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

Billboard SPECIAL SURVEY For Week Ending 8/26/67

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	21
2	2	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	3
3	3	TEMPTATIONS LIVE Gordy 921 (M); S 921 (S)	22
4	4	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	3
5	5	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	11
6	6	HIP-HUG-HER Booker T & the M.G.'s, Stax 717 (M); S 717 (S)	10
7	8	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	12
8	9	SOUND OF WILSON PICKETT Atlantic 8145 (M); SD 8145 (S)	3
9	7	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	15
10	10	UP, UP, AND AWAY 5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)	5
11	15	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	3
12	14	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	11
13	13	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 798 (M); LPS 788 (S)	4
14	16	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	33
15	12	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	37

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
16	19	GROOVIN' Young Rascals, Atlantic 8146 (M); SD 8146 (S)	2
17	17	KING & QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	20
18	20	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	7
19	24	THE FABULOUS IMPRESSIONS ABC ABC 606 (M); ABCS 606 (S)	7
20	11	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	25
21	22	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)	2
22	29	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	2
23	28	THE BEST OF JOE TEX Atlantic 8144 (M); SD 8144 (S)	2
24	23	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo)	5
25	—	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	1
26	26	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	20
27	27	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	24
28	—	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	1
29	30	LITTLE RICHARD'S GREATEST HITS Okeh OKM 12121 (M); OKS 14121 (S)	3
30	—	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	1



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Classical Music

Diskeries Study Rechannelling

By FRED KIRBY

NEW YORK—Record companies have no immediate plans to rechannel product available in mono-only versions, but the matter is being studied. In answer to comments by David Rothfeld, divisional merchandise manager of E. J. Korvette (Billboard, Aug. 19), Roger Hall, RCA Victor Red Seal a&r director, said he read Rothfeld's comments with great interest and would study the matter, but Victor had no formal statement on the matter. Rothfeld had asked for the rechanneling as a sales spur, since he said many consumers would not buy mono product to play on stereo equipment.

Robert Myers, Angel Records classical a&r director, said that on material recorded before hi-fi, the frequency range was so restricted that rechanneling was "a lot of useless work." "You're not fooling anybody. Rechanneling means nothing. You're still recording with a basically limited sound. You do not contribute to a stereo illusion."

However, Myers noted, "If material was recorded with extended frequency range, the results could be impressive." He called "ludicrous" early experiments on rechanneling. Myers explained that these experiments were made on some well-known operatic recordings, such as the early Maria Callas "Tosca." The resulting "constant shifting of voices" was "no illusion, quite unreal and not even good pseudo stereo." He

conceded that it might be worth investigating the area again.

Even with instrumental soloists, such as Walter Gieseking, "the sound was jumping around." It sounded like the piano was 20 feet wide." Myers continued, "In many areas the customer is not satisfied with the result (of rechanneling). Bad pseudo stereo is not worth it. I don't think you'd be playing fair with the public." He pointed out that mono-only recordings in Angel's Great Recordings of the Century Series and the low price Seraphim line had sold well "some astonishingly."

Herb Goldfarb, London Records sales manager, said, "Enhancing for stereo is not giving the public what it wants, needs and desires." He explained that, rather than rechannel old monophonic recordings, London had launched a low price Stereo Treasury Series last December. The new line contains only true stereo product.

However, he noted, sales were still good on early Richmond recordings in mono only. Goldfarb said that London was cognizant of the casts on these sets, with the casts contributing to sales. He said here were no prospects of rechanneling Richmond product. Victor's low price Victrola line, which previously only had product available in mono and stereo, recently began releasing Arturo Toscanini recordings in mono only. Columbia's Odyssey line also has some mono-only product.



ARTUR RUBINSTEIN, at the piano, discusses a musical point with members of the Guarneri Quartet during a recording session of the Brahms "Quintet in F Minor," which is being released this month by RCA Victor.

RCA Sets Multiples On Handel, Mozart

NEW YORK — The first recording of Handel's "Hercules" and the first stereo pressing of Mozart's "Il Re Pastore" are the two multiple sets being released next month by RCA Victor. Victor also is releasing an operatic recital from Handel to Puccini by Leontyne Price with Francesco Molinari-Pradelli conducting the RCA Italiana Orchestra.

The Handel opera, on three disks, features Teresa Stich-Randall, Maureen Forrester, Alexander Young and Louis Quilco. Brian Priestman conducts the Vienna Radio Orchestra and the Vienna Academy Chorus. Soloists in the Mozart opera include Lucia Popp, Reri Grist, Arlene Saunders, Luigi Alva and Niccolò Monti. Denis Vaughan conducts the Orchestra of Naples.

Other Red Seal releases are a recital by violinist Jascha Heifetz, Erich Leinsdorf and the Boston Symphony in Beethoven,

a Walter Trampler viola recital, and four Mozart horn concertos with Alan Civil as soloist with Rudolf Kempe and the Royal Philharmonic.

Christa Ludwig and Walter Berry are featured in scenes from Richard Strauss operas in a Victrola album with Heinrich Hollreiser and the Orchestra of the German Opera of Berlin, while Anatole Fistoulari conducts the Paris Conservatory in operatic ballet music.

Two more mono album's in Victrola's Arturo Toscanini series are being issued, one of Beethoven and one with selections by Dukas, Richard Strauss and Berlioz. The NBC Symphony performs on both pressings. Rounding out the Victrola release is an album by the Deller Consort of music by John Blow and a reissue of Ravel music with Charles Munch conducting the Boston Symphony and New England Conservatory Chorus.

DGG Subscription Line One of Label's Biggest

HAMBURG — Deutsche Grammophon announced one of its biggest ever autumn and winter subscription classical album programs—the release of works by Haydn, Tchaikovsky, Mozart, Bruckner and Telemann.

Between Saturday (2) and Jan. 13 of next year, Deutsche Grammophon will offer at special subscription prices the following albums:

Haydn's "The Seasons," with Gundula Janowitz, Peter Schreier, Martti Talvela, the Vienna Singverein and the Vienna Symphony under Karl Boehm.

Mozart's "Don Giovanni," with Dietrich Fischer-Dieskau, Ezio Flagello, Birgit Nilsson, Peter Schreier, Martina Arroyo, Martti Talvela, Reri Grist, Alfredo Mariotti and the Czech Singer Choir.

Seven LP's of Tchaikovsky's works: "Symphonies Nos. 4, No. 5 and 6," "Violin Concerto," "Serenade for Strings," "Nutcracker Suite," "1812 Overture," "Capriccio Italian," "Slavic March" and "Piano Concerto No. 1." Artists include violinist Christian Ferras, pianist Viatcheslav Richter, the Don Cossack Choir under Serge Jaroff; and

the Berlin Philharmonic under Herbert von Karajan.

Bruckner's nine symphonies, with the Berlin Philharmonic and the Symphony Orchestra of the Bavarian Radio under Eugen Jochum.

Telemann's "Der getreue Music-Meister," with Edith Mathis, Hertha Toepfer, Ernst Haefliger, Barry McDaniel, Gerhard Unger and instrumental soloists of DGG's Archive label, including Josef Ulsamer.

The subscription price of the albums (together with the regular price) are: Haydn, \$12 (\$18.75); Mozart's Don Giovanni, \$17.50 (\$25); Tchaikovsky, \$29.50 (\$43.75); Bruckner, \$37 (\$68.75).

The five subscription albums are unique, according to Grammophon, not only for their sheer scope but also for their conception. All five albums proceed from the principle of "authenticity," with absolute historical fidelity.

Thus, Hadyn's "Seasons" was recorded with the Vienna Ensemble, long the bearer of the Hedyne celebrated old Haydn tradition. The album was recorded in Vienna, where Haydn scored his greatest triumphs. "Don Giovanni," also con-

(Continued on page 41)

Col. to Bow \$100 Mahler Set

NEW YORK—A 15-LP set listing for \$100 is being offered by Columbia Records next month: the first package of all nine symphonies Mahler completed before his death in 1911. The unfinished "Symphony No. 10" is not included.

Leonard Bernstein conducts the set with eight symphonies performed by the New York Philharmonic and the "Symphony No. 8" by soloists and the London Symphony.

The package will contain the first pressings of Bernstein of "Symphonies Nos. 1, 6 and 9." The other six symphonies have previously been issued separately. While the nine symphonies take up only 14 of the LP's, a bonus disk, "Gustav Mahler Remembered," contains comments by his daughter Anna and distinguished musicians who knew the composer. Included in the set is a 36-page booklet and a lead article by Bernstein, "Mahler, His Time Has Come."

Bernstein also conducts violinist Isaac Stern and the Israel Philharmonic in a concert performed on Mount Scopus outside of Jerusalem following the Arab-Israeli War. Proceeds will go to the Jerusalem Foundation for the Development of Jewish-Arab Youth Activities.

A two-LP set has E. Power Biggs on the pedal harpsichord in Bach trio sonatas. The Juilliard String Quartet performs the first recording of Ives' "String Quartets Nos. 1 and 2." Other Columbia albums feature pianist Philippe Entremont with Eugene Ormandy and the Philadelphia Or-

chestra in Gershwin, Bernstein and the New York Philharmonic in Russian music, Andre Kostelanetz and his orchestra in ballet music, the Mormon Tabernacle Choir in old songs, and the first regular price pressing of Orff's "Catalini Carmina" with soprano Judith Blegen, tenor Richard Kness, the Temple University Chorus, and Ormandy and the Philadelphia.

Columbia also is reissuing the Edward R. Murrow "I Can Hear It Now" as a three-record set. The only CBS release is the first recording of Stockhausen's complete piano music with Aloys Kontarsky, the artist. The composer supervised the recording.

The low price Odyssey line will include four mono-only historic recordings, one a three-record set of Brahms four symphonies by Bruno Walter and the New York Philharmonic. The other historic disks are soprano Mary Garden in operatic arias and Irish songs, Sir Thomas Beecham and the Columbia Symphony in music of Bizet, Tchaikovsky and Ponchielli, and Dimitri Mitropoulos and the New York Philharmonic in Shostakovich.

Rounding out the Odyssey release will be the fifth volume of Haydn symphonies with Max Goberman and the Vienna State Opera Orchestra, music from Wagner's "Tanhäuser" and "Die Meistersinger" with Goberman and the New Symphony, and the Singers of Saint-Eustace in Palestinian masses and motets.

Angel 'Butterfly' Set on 3 Albums Next Week

HOLLYWOOD — Puccini's "Madame Butterfly" will be released by Angel Records next week on three LP's. The package features soprano Renata Scotto, tenor Carlo Bergonzi and Rolando Panerai. Sir John Barbirolli conducts the Rome Opera Chorus and Orchestra. John Lanchbery conducts the Vienna Symphony in a two-record soundtrack of the Royal Ballet's production of Tchaikovsky's "Swan Lake." Another two-record set has Otto Klemperer leading the New Philharmonia Orchestra in Mahler's "Symphony No. 9."

Rounding out the Angel release are selections from 17th century Venetian operas of Monteverdi and Cavalli with Heather Harper, Hughes Cuenod, Gerald English, and the Bath Festival Ensemble, Raymond Leppard, harpsichordist,

a song recital by mezzo-soprano Christa Ludwig, and two Mozart Salzburg divertimenti with Yehudi Menuhin conducting the Bath Festival Orchestra.

Melodiya/Angel is offering music from the Eisenstein film of Prokofiev's oratorio "Ivan the Terrible" featuring mezzo-soprano Valentina Venko and the Moscow State Chorus and the USSR Symphony under Abram Stavevich. That orchestra also will have a Shostakovich pressing conducted by Yevgeny Svetlanov. Another disk features the Soviet Army Chorus and Band, Boris Aleksandrov, artistic director.

Giordano's "Andrea Chenier" is scheduled on two Seraphim mono-only LP's. Oliviero Fabritius conducts the La Scala Chorus and Orchestra and soloists including tenor Beniamino (Continued on page 41)

National to Tour Europe

WASHINGTON — The Washington National Symphony will make its first European tour in October. Howard Mitchell, music director, will conduct all but two of the 15 concerts in three weeks beginning with the Berlin Festival on Oct. 1 and ending with the second Festival of American and Spanish Music in Madrid on Oct. 18. The two tour guest conductors will be Guillermo Espinosa and Enrique Garcia-Asensio.

Other appearances will be Oct. 4 and 5, Vienna; Oct. 7, Rome; Oct. 8, Basel; Oct. 9, Bern; Oct. 10, Monte Carlo; Oct. 11, Antwerp; Oct. 12, Rhy, Wales, and Oct. 13, London's Royal Festival Hall with soprano Elizabeth Schwarzkopf as soloist. Program material will rely heavily on American music.

Ariola Bows Tchaikovsky Contest Pkg.

GUETERSLOH, W. Germany—Ariola-Eurodisc is releasing a two-LP album based on the 1966 Tchaikovsky competition in Moscow.

The album, released under the Melodia-Eurodisc label, features Grigori Sokolov, piano, and Victor Tret'yakov, violin—winners of the 1966 Tchaikovsky competition—with the State Symphony Orchestra of the USSR and the Symphony Orchestra of the Moscow State Philharmonic under Nesme Yaryv.

This is the same competition which was won in 1958 by Van Cliburn.

Ariola is launching sale of the same all-stops-out promotion it gave last year to Melodia's "Die schoensten russischen Volkslieder," the Russian folk song disk which has sold more than 100,000 copies, the biggest sale ever racked up for a comparable disk in West Germany.

The promotion includes large advertising campaign for the Tchaikovsky album in trade publications, window displays for dealers, and special sales racks for the album.

Aside from the Tchaikovsky album, Ariola has released three other Melodia recordings—Paganini's "Concerto for Violin and Orchestra No. 1" with Tret'yakov and the Moscow State Philharmonic; Stravinsky's "Rite of Spring" with the State Symphony of the USSR under Yevgeniy Svetlanov; and Prokofiev's "Cinderella Ballet" with the Grand Radio Symphony Orchestra of the USSR under Genadi Roshdestvensky.

The Paganini LP is being distributed as a special offering of the West German magazine Bunte Illustrierte, which is also scoring big sales of the Melodia Eurodisc LP "A Gala Evening at the Bolshoi Theater."

Philips Bows 3 Packages

HAMBURG — Philips will offer three classical packs in a big "prestige" music sales campaign beginning Sept. 4.

The Vienna Boy's Choir (Wiener Saengerknaben) is heard in three LP's of works by Mozart, Haydn, Schubert, Brahms, featuring the Vienna Cathedral Orchestra (Wiener Domorchester).

Arthur Grumiaux has 4 LP's with seven violin concertos from Tchaikovsky, Mendelssohn, Bach, Beethoven, Brahms, Vieuxtemps and Lalo, with various internationally known orchestra and directors.

Wolfgang Sawallisch directs the Dresden State Orchestra (Staatskapelle Dresden) in the complete symphonies of Schubert on 5 LP's.

The subscription prices for the three albums (compared with the regular price which will take effect after next Jan. 31) are: Vienna Boys' Choir, \$12.25 (\$18.75); Arthur Grumiaux, \$19.75 (\$25); Schubert symphonies, \$22.25 (\$31.25).

BEST SELLING CLASSICAL LP's

Billboard Award	This Week		Title, Artist, Label & No.	Weeks on Chart	This Week		Title, Artist, Label & No.	Weeks on Chart
	Week	Last Week			Week	Last Week		
1	1	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia MZL 351 (M); M2S 751 (S)	29	21	14	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	55
2	2	2	HOROWITZ IN CONCERT (2-12" LP's) Vladimir Horowitz, Columbia MZL 357 (M); M2S 757 (S)	17	22	26	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	46
3	7	7	SEETS MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	7	23	30	NIELSEN: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	7
4	4	4	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's) BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	11	24	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	10
5	5	5	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	19	25	24	STRAVINSKY: SYMPHONY IN E FLAT, OP. 1 Columbia Symphony (Stravinsky), Columbia ML 6389 (M); MS 6989 (S)	4
6	3	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	73	26	27	CHOPIN WALTZES Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	71
7	6	6	ORFF: CARMINA BURANA New Philharmonic Orch. (DuBurgos), Angel 36333 (M); S 36333 (S)	53	27	28	SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	26
8	8	8	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	25	28	16	RODGERS: VICTORY AT SEA, VOL. 1 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	39
9	10	10	PUCCINI: LA BOHEME (2-12" LP's) Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	46	29	29	SHOSTAKOVICH: SYMPHONY NO. 5 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40004 (M); SR 40004 (S)	4
10	9	9	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	44	30	32	WAGNER: DIE WALKUERE (5-12" LP's) Various Artists/Vienna Philharmonic (Furtwaengler), Seraphim IE 6012 (M); (No Stereo)	14
11	19	19	RACHMANINOFF: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)	4	31	31	MAHLER: SYMPHONY NO. 2 (2-12" LP's) Harper/Watts/London Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)	12
12	12	12	HOLST: THE PLANETS New Philharmonic Orch. & Chorus (Boutt), Angel 36420 (M); S 36420 (S)	11	32	—	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	12
13	21	21	WAGNER: DIE WALKUERE (5-12" LP's) Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	15	33	35	WEBER: DER FREISCHUETZ Grummer/Schock/Various Artists/ Berlin Philharmonic (Kellberth), Seraphim IB 60010 (M); SIB 60010 (S)	2
14	11	11	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	52	34	34	OLD TIMERS' NIGHT AT THE POPS Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)	4
15	18	18	RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	40	35	33	GOUNOD: FAUST (4-12" LP's) Sutherland/Correlli/Ghaurav/London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	27
16	20	20	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	23	36	25	VERDI: UN BALLO IN MASCHERA (3-12" LP's) Price/Bergonzi/Merrill/Various Artists/ RCA Italiano Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	20
17	17	17	THE WORLD OF CHARLES IVES Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S)	9	37	39	DVORAK: SYMPHONY NO. 9 (NEW WORLD) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	12
18	22	22	ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	15	38	38	MAHLER: SYMPHONY NO. 7 (2-12" LP's) New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	15
19	23	23	ART OF DENNIS BRAIN Seraphim IC 60040 (M);	3	39	37	THE ELISABETH SCHWARZKOPF SONG BOOK Angel 36345 (M); S 36345 (S)	3
20	13	13	GERSHWIN: RHAPSODY New York Philharmonic (M); MS 6091 (S)	3	40	40	NIELSEN: SYMPHONY NO. 4/HELIOS OVERTURE Chicago Symphony (Martinon), RCA Victor LM 2958 (M); LSC 2958 (S)	6

Classical

Pianist Claude Frank replaced the indisposed Peter Serkin last Monday (14) in a Mozart Festival Concert at Philharmonic Hall. Clarinetist David Glazer was the other soloist. . . . William Stein-

J. Weinberger, Composer, Dead

ST. PETERSBURG, Fla. — Composer Jaromir Weinberger died at his home here on Tuesday (8). He was 71. Police listed an overdose of pills as the possible cause of death. Weinberger's best known work was "Schwanda the Bagpiper," which was premiered in Prague in 1927. Instrumental selections from the opera are available on Mercury, Vanguard and Westminster. Weinberger, who was born in Prague, moved permanently to the United States in 1939.

concert of the Israel Philharmonic's United States tour on Monday (21) at Columbia, Md., with pianist Leon Fleisher as soloist. Steinberg, who co-founded the orchestra with the late Bronislaw Huberman, also conducted on Saturday (19) with pianist Claudio Arrau as soloist and Sunday (20) with violinist Itzhak Perlman as soloist.

Tenor Daniele Barioni debuts with the San Francisco Opera Oct. 6 in Verdi's "Macbeth." Giuseppe Patane will conduct. Other leads will be sung by Grace Bumbry, Chester Ludgin and Thomas O'Leary. . . . Aaron Copland last week wound up a two-week stint as composer-in-residence at Dartmouth College's 1967 Congregation of the Arts. While in Hanover, N. H., Copland twice conducted the congregation's orchestra, lectured and played piano. A chamber music concert on Wednesday (16) featured Copland's works.

DGG Subscription Line

Continued from page 40
 by Boehm, was recorded in Prague, where Mozart's opera had its premiere, by the Orchestra of the National Theater of Prague, whose tradition dates back to Mozart's time.
 The Berlin Philharmonic's Tchaikovsky tradition dates back to Arthur Nikisch.

Jochum, who conducts the nine symphonies of Bruckner, began his music career some 40 years ago as a Bruckner specialist. He is the founder of the Bavarian Radio's Symphony Orchestra.

The instrumental soloist for the Telemann album, Ulamer, is famous for reproducing old music with original instruments.

The Haydn and Don Giovanni albums will be released in mid-September and the remaining three albums at the end of November. A special promotion disk for the Tchaikovsky disk will be released in early September.

Recorded by the Berlin Philharmonic under Karajan, the disk has Tchaikovsky's Fantasy Overture, Romeo and Juliet, Waltzes out of the String Serenade, C major, excerpts from the Nutcracker Suite and the Slavic March. The disk is priced at \$2.50.

Angel 'Butterfly'

Continued from page 40
 Gigli, soprano Maria Caniglia and baritone Gino Bechi. Other mono-only Seraphim albums have soprano Kirsten Flagstad in Wagner with pianist Gerald Moore as accompanist and tenor Richard Tauber in Viennese opera, operetta and songs.
 Other Seraphim disks are Augustin Anievas in Brahms, and violinist Christian Ferras and cellist Paul Tortelier in Brahms and Beethoven with Paul Kletzki and the Philharmonia Orchestra and pianist Pierre Bar-

New Album Releases

- ABC**
THE DOANGELIS SINGERS WITH PETER DE-ANGELIS & HIS ORCH.—All About Love; ABC 609, ABCS 609
JUDY GARLAND AT HOME AT THE PALACE (Opening Night); ABC 620, ABCS 620
FRANKIE LAINE—I Wanted Someone to Love; ABC 608, ABCS 608
SHEILA MACRAE—How Sweet She Is; ABC 611, ABCS 611
MANHATTAN BRASS CHOIR—Praise to the Living God; ABC 607, ABCS 607
DELLA REESE—Della on Strings of Blue; ABC 612, ABCS 612
- ATCO**
MR. ACKER BILK—London Is My Cup of Tea; 33-218, SD 33-218
NINA & FREDERICK—Lovers of the World Unite!; 33-217, SD 33-217
CLAY TYSON—Straight From the Horse's Mouth; 33-213, SD 33-213
- BANG**
NEIL DIAMOND—Just for You; BLP 217, BLP5 217
- BLUESWAY**
JIMMY REED—Soulin'; BL 6009, BLS 6009
JOE TURNER—Singing the Blues; BL 6006, BLS 6006
T-BONE WALKER—Stormy Monday Blues; BL 6008, BLS 6008
- BRUNO**
BULGARIA & HER GYPSIES—Bulgarian National Folk Ensemble; BR 5008BL
TCHAIKOVSKY: IOLANTHE—Leningrad Maly Opera Theatre Prod.; BR 23078-79L
- CAPITOL**
TEDDY NEELEY; T 2774, ST 2774
VARIOUS ARTISTS—Super Soul-Dees!; T 2798, ST 2798
- CAPITOL IMPORTS (SPAIN)**
ADAMO Canta En Espanol; LCLP 1426
La Voz Inolvidable de CONCHITA PIQUER; LCLP 1422
EMMA MALERAS & HER BALLET ESPANOL ORCH.—Sevillita; LSX 3300

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

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

TO SIR WITH LOVE . . .
Lulu, Epic 10187 (Screen Gems-Columbia, BMI) (New York)

BLIND MAN . . .
Big Brother & the Holding Company, Mainstream 657 (Brent, BMI) (San Francisco)

LOOK IN YOUR EYES . . .
Scott MacKenzie, Capitol 5961 (GIL, BMI) (Houston)

HEY CONDUCTOR . . .
Sonny Floherty & the Mark V, Philips 40479 (Counterpart/Falls City, BMI) (Cincinnati)

OUR SONG . . .
Jack Jones, Kapp 846 (Santa Cecilia, BMI) (Dallas/Fort Worth)

MY HEART CRIES FOR YOU . . .
Connie Francis, MGM 13773 (Massey, ASCAP) (Milwaukee)

PENNY ARCADE . . .
Cyrle, Columbia 44224 (Screen Gems-Columbia, BMI) (Houston)

WOULD YOU BELIEVE . . .
Tempest, Smash 2094 (Platsum, BMI) (Charlotte)

JUST OUT OF REACH . . .
Percy Sledge, Atlantic 2434 (Four Star, BMI) (Dallas/Fort Worth)

VARIOUS ARTISTS—Asi Canta Aragon; LSX 3301
NINO DE MARCHENA; LCLP 251
CABALLE; LAL-668, ASDL-833

CBS
BERG; WOZZECK—Orch. & Chorus of the Paris National Opera (Boulez); 32-21-0001, 32-21-0002

CHART
SAMMY POOLE In God's Country; CLP 1010

COLGEMS
MAURICE JARRE—Lawrence of Arabia; COMO 5004, COSO 5004

COLUMBIA
BACH: THREE KEYBOARD CONCERTOS—Glenn Gould/Columbia Symphony Orch. (Schuman); ML 6401, MS 7001
BEETHOVEN: NINTH SYMPHONY—Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy); ML 6416, MS 7016
LALO: SYMPHONIE ESPAGNOLE—Isaac Stern; ML 6403, MS 7003
MENDELSSOHN: A MIDSUMMER NIGHTS DREAM—Cleveland Orch. (Szell); ML 6402, MS 7002
PROKOFIEV: SYMPHONY NO. 5—New York Philharmonic (Bernstein); ML 6405, S 7005
STRAVINSKY: FIREBIRD & PETRUSHKA SUITES—Columbia Symphony Orch. (Stravinsky); ML 6411, MS 7011

DERAM
LES REED & HIS ORCH.—Fly Me to the Sun; DE 16007, DE5 16007

DUNHILL
STEVE ALLEN & THE GENTLE PLAYERS—Songs for Gentle People; D 50021, DS 50021
EDDIE CANO—Brought Back Live From P. J.'s; D 50018, DS 50018

FOUR CORNERS
RAYMOND LEFEVRE & HIS ORCH.—A Whiter Shade of Pale; FCL 4244, FCS 4244

IMPULSE
A lovely Bunch of AL (JAZZBO) COLLINS & THE BANDIDOS; A 9150, AS 9150
JOHN COLTRANE—Expression; A 9120, AS 9120
DIZZY GILLESPIE—Swing Low, Sweet Cadillac; A 9149, AS 9149
The College Concert of PEE WEE RUSSELL & HENRY RED ALLEN; A 9137, AS 9137

LONDON
THE BACHELORS Sing the Golden All Time Hits; LL 3518, PS 518
The Many Shades of VAL DOONICAN; LL 3515, PS 515
PUCCINI: TOSCA—Various Artists/Chorus & Orch. L'Accademia di Santa Cecilia (Mazzoli); A 4267, OSA 1267
TEBALDI In Duets; 5951, OS 25951
MOZART: PIANO CONCERTO NO. 15 IN B FLAT MAJOR (K 450)—Leonard Bernstein/Vienna Philharmonic Orch.; GM 9499, CS 6499
Night on Bald Mountain—London Symphony Chorus & Orch. (Solti); GM 9503, CS 6503
VARIOUS COMPOSERS—Preludes—Vienna Philharmonic Orch. (Mehta); GM 9529, CS 6529
BARTOK: PIANO CONCERTO NO. 3—Julius Katcher/London Symphony Orch. (Kertesz); GM 9487, CS 6487

Invitation to a Strauss Festival—Vienna Philharmonic Orch. (Boskovsky); CMA 7307, CSA 2307
Vienna Chamber Music Festival—CMA 7403, CSA 2403

MARCA
BILL HOLLIDAY Fights Mental Health; 555

MGM
CONNIE FRANCIS—Grandes Exitos Del Cine De Los Anos 60; E 4474, SE 4474

MUSICOR
GEORGE JONES & MELBA MONTGOMERY—Let's Get Together; MM 2127, MS 3127

ODYSSEY
GESUALDO: MADRIGALS VOL. 1—Robert Craft; 32-16-0107
MADRID CONCERT ORCH. (Arambarri)—Spanish Music for Guitar-Tarrago; 32-16-0113, 32-16-0114

OKEH
LARRY WILLIAMS' Greatest Hits; OKM 12123, OKS 14123

PACIFIC JAZZ
THE DON ELLIS ORCH.—Live in 3/4 Time; ST 20123, PJ 10123
JAZZ CRUSADERS—Uh Huh; ST 20124, PJ 10124
ROGER KELLAWAY—Spirit Feel; ST 20122, PJ 10122

REPEAT
NOEL BOGGS—Western Swing; 310-8, RS 310-8

REPRISE
THE JIMI HENDRIX EXPERIENCE; R 6261, RS 6261
THE LIVE KINKS; R 6260, RS 6260
TRINI LOPEZ—Now!; R 6255, RS 6255
THE MITCHELL TRIO Alive!; R 6258, RS 6258

ROADRUNNER
ERNE MENEHUNE—Waikiki Jackpot!; 711 M, 711 S

SACRED
RALPH CARMICHAEL & THE YOUNG PEOPLE—For Pete's Sake!; LP 73049

SCALA
GERALDINE FARRAR—Great Voices of the Century; 871

SECO
El Gran Julio Jaramillo; SCLP 9295, SCLP 92950

SKYLAND
THE PSALMMEN QUARTET—Show Me Thy Ways; LP 4008

SMASH
ORIGINAL SOUNDTRACK—Hells Angels on Wheels; MGS 27094, SRS 67094

SOUNDS OF AMERICA
REV. & MRS. M. A. BOUDREAU—I've Found Something; LPG 1002
ERNEST CARTER & THE HYMN TRIO—This Old Time Religion; LPG 1001
CHESTER HENSLEY Sings No Greater Love; LPG 1003

STAX
ALBERT KING—Born Under a Bad Sign; 723, S 723

TOWER
DEAN MARTIN—Dino-Like Never Before; T 5059, ST 5059
VARIOUS ARTISTS—Happy German Drinking Songs; T 5062, ST 5062

TROPICAL
VICENTICO VALDES—El Rey De La Cancion; TRLP 5201, TRLP 5201S

20th CENTURY-FOX
ORIGINAL SOUNDTRACK—Fathom; 4195, S 4195
ORIGINAL SOUNDTRACK—Doctor Dolittle; DTC 5101, DTC5 5101
HARRY SIMONE CHORALE—Little Drummer Boy; 3100, S 3100

UNITED ARTISTS
CHUCHO AVELLANET—Detras De Mi Sonrisa (Behind My Smile); UAL 3601, UAS 6601
RALPH BURNS & HIS ORCH.—I'll Be Darling; UAL 3606, UAS 6606

VAULT
THE CHAMBERS BROTHERS—Now!; LP 115, S 115

VERVE
ELLA FITZGERALD Sings the Johnny Mercer Song Book; V 4067, V6-4067
ALAN LOKBER ORCH.—The Lotus Palace; V 8711, V6-8711
OSCAR PETERSON—Thoroughly Modern Twenties; V 8700, V6-8700
ARTHUR PRYSOCK—Love Me; V 5029, V6-5029
THE ARTIE SCHROECK IMPLOSION—A Spoonful of Lovin'; V 5034, V6-5034
JONATHAN WINTERS—Movies Are Better Than Ever; V 15057, V6-15057
JIMMY WITHERSPOON WITH BROTHER JACK MCDUFF—The Blues Is Now; V 5030, V6-5030

VISTA
CAMARATA—Walt Disney's Snow White & the Seven Dwarfs; BV 4023

WARNER BROS.
ANTONIO CARLOS JOBIM—A Certain Mr. Jobim; W 1699, WS 1699
THE ANITA KERR SINGERS—Bert Kaempfert; W 1707, WS 1707
PETER, PAUL & MARY—Album 1700; W 1700, WS 1700

WORLD PACIFIC
THE HARDTIMES—Blew Mind; WP 1867, WPS 21867

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Album Reviews

Continued From Back Cover



SOUNDTRACK SPOTLIGHT

HELLS ANGELS ON WHEELS

Original Soundtrack. Smash MGS 27094 (M); SRS 67094 (S)
This superb soundtrack captures the crackling world of the cycle set in all its restless excitement. Selections include "Tea Party," "Post," "Flowers," "Skip to My Mary," and "Bike Baller."



POP SPOTLIGHT

THE BACHELORS SING THE GOLDEN ALL-TIME HITS

London LL 3518 (M); PS 518 (S)
Drawing on hit songs of the past, the Bachelors have come up with a winning package of 12 easy listening arrangements. "You're Breaking My Heart" has a lilting sparkle, while "Put Your Head on My Shoulder" glitters softly. Other fine performances include "Stranger in Paradise," "My Happiness" and "Heartaches."



POP SPOTLIGHT

SUPER SOUL-DEESI

Various Artists. Capitol T 2798 (M); ST 2798 (S)
As this album's title indicates, this offering has a collection of soul oldies and it's a top collection. Ed Townsend's "For Your Love," Lou Rawls' "Tobacco Road," Nat King Cole's "Send for Me" and Sam Cooke's "You Send Me" are some of the soul-ome of the soulful highlights. And Verdine Smith's "Alone in My Room" still sparkles.



POP SPOTLIGHT

LOVE ME

Arthur Prysock. Verve V 5029 (M); V/V6-5029 (S)
This one should be in the catalog for a long, long time. Prysock has been up there for a long time, and albums like this will keep him up a lot longer. He's tops with the touching ballad from "Mame," "If We Walked Into My Life." He waxes sentimental without ever getting mushy.



CLASSICAL SPOTLIGHT

PROKOFIEV: SYMPHONY NO. 5

New York Philharmonic (Bernstein). Columbia ML 6405 (M); MS 7005 (S)
Bernstein and the New York Philharmonic capture all the lyricism and beauty of Prokofiev's Fifth. The work itself is secure in its ranking as one of the great symphonies of the century, and Bernstein's interpretation does it full justice.



CLASSICAL SPOTLIGHT

20th CENTURY GUITAR

Julian Bream. RCA Victor Red Seal LM-2964 (M); LSC-2964 (S)
A somber theme runs through this album, yet the perceptive stylings of Bream on guitar is such that the total effect is entralling rather than gloomy. The works presented here are by Britten, Henze and Martin. There's an excellent version of "El Polifemo de Oro," by Brindie, and Bream's fingers ripple like a brook on Villa Lobos' "Etude No. 7 in E."



CLASSICAL SPOTLIGHT

MEYERHOFER: A MIDSUMMER NIGHT'S DREAM

George Szell and the magnificent Cleveland Orchestra play incidental music from "A Midsummer Night's Dream" and "Rosa-munde." The term "incidental" seems putdown, for these are brilliant scores. And Szell's performance is up to its usual standard—the standard that ranks him with the world's top conductors.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

BACK TO BACK . . .

Mar-Keys & Booker T & the M.G.'s, Stax 720 (M); S 720 (S) (833-00720-3; 833-00720-5)

★ 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.

THE BEST OF JOE TEX . . .

Atlantic 8144 (M); SD 8144 (S) (180-08144-3; 180-08144-5)

LUSH LIFE . . .

Nancy Wilson, Capitol T 2757 (M); ST 2757 (S) (300-02757-3; 300-02757-5)

PETER, PAUL & MARY ALBUM 1700 . . .

Warner Bros. W 1700 (M); WS 1700 (S) (925-01700-3; 925-01700-5)

ENGLAND'S GREATEST HITS . . .

Various Artists, Fontana MGF 27570 (M); SRF 67570 (S) (498-27570-3; 498-67570-5)

BILL COSBY SINGS/SILVER

THROAT . . . Warner Bros. W 1709 (M); WS 1709 (S) (925-01709-3; 925-01709-5)

YAMA YAMA MAN . . .

George Segal, Philips PHM 200-242 (M); PHS 600-242 (S) (740-20242-3; 740-60242-5)

MELLOW YELLOW . . .

Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S) (245-00788-3; 245-00788-5)

COUNTRY, MY WAY . . .

Nancy Sinatra, Reprise R 6251 (M); RS 6251 (S) (780-06251-3; 780-06251-5)

THESE ARE MY SONGS . . .

Petula Clark, Warner Bros. W 1698 (M); WS 1698 (S) (925-01698-3; 925-01698-5)

WELCOME TO MY WORLD . . .

Dean Martin, Reprise R 6250 (M); RS 6250 (S) (780-06250-3; 780-06250-5)

BIG BROTHER & THE HOLDING COMPANY . . .

Mainstream 56099 (M); S/6099 (S) (643-56099-3; 643-06099-5)

THE LIVE KINKS . . .

Reprise R 6260 (M); RS 6260 (S) (780-06260-3; 780-06260-5)



CLASSICAL SPOTLIGHT

LALO: SYMPHONIE ESPAGNOLE

Issac Stern. Columbia ML 6403 (M); 7003 (S)
Sinuous, exotic and flavorful is the character of "Symphonie Espagnole"; and it offers a fine contrast to the more conservative Bruch Violin Concerto No. 1, in this package by Isaac Stern and the Philadelphia Symphony. Top production and performance.



COMEDY SPOTLIGHT

MOVIES ARE BETTER THAN EVER

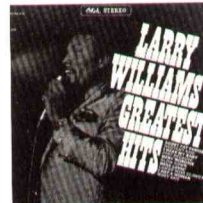
Jonathan Winters. Verve V 15057 (M); V6-15057 (S)
Jonathan Winters' irreverent and often caustic remarks about films should strike a responsive chord with any one old enough to have seen the cinema of the 1940's, or who has caught the oldies on the "Late Show." He's a man of many voices—all of them convincing. And he captures the essence of the old flicks.



GOSPEL SPOTLIGHT

FOR PETE'S SAKE!

Ralph Carmichael & the Young People. Sacred LP 73049 (M)
Ralph Carmichael conducts a set of his own compositions designed to bring the Message to today's youth. By using modern tempos and orchestra, Carmichael should help guide younger Christians. With vocals by the Young People, this collection features "The Numbers Song," "The Restless Ones" and "There Is More to Life." The music was written by Carmichael for Billy Graham Films.



R&B SPOTLIGHT

LARRY WILLIAMS' GREATEST HITS

Okeh OKM 12123 (M); OKS 14123 (S)
Larry Williams has been where it's at for some time and this album of winners should draw plenty of consumer action. Hits like "Short Fat Fannie" and "Bony Bononie" are only indications of the hits on this rockin' package. Then, there's "Ladwy Miss Clawdy," "Boss Lovin'," "Just Because" and five more.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.



POP SPECIAL MERIT

SAFE AS MILK

Capt. Beefheart & His Magic Band. Buddah BDM 1001; BDS 5001

This new group is loaded with lyric and sound inventions that stimulate interests. The repertoire ranges from abstract psychedelics to orthodox ballad material and they play and sing both styles to the hilt.



POP SPECIAL MERIT

A SPOONFUL OF LOVIN'

The Artie Schroeck Implosion. Verve V 5034 (M); V6-5034 (S)

Here's a strong instrumental of John Sebastian songs, one which should register as dance music for Spoonful fans. The Artie Schroeck Implosion swings all the way. There's some pretty fancy guitar work.



POP SPECIAL MERIT

DINO—LIKE NEVER BEFORE

Dean Martin. Tower T 5059 (M); ST 5059 (S)

Dean Martin will never give eloquent lessons, but he can give lessons on how to sell a song. Martin is mellow with "I Ran All the Way Home," "Second Chance," "Try Again" and other romantic material. It's all delivered in approved Dino style.



POP SPECIAL MERIT

ELLA FITZGERALD SINGS THE JOHNNY MERCER SONG BOOK

Verve V 4067 (M); V6-4067 (S)

Ella's just too marvelous for words as she performs some of Johnny Mercer's classics such as "Day In-Day Out," "I Remember You" and "Something's Got to Give." A perfect blend is brewed with Mercer's lyrics, Nelson Riddle's orchestration and, of course, Ella Fitzgerald's crystal clear, dynamic, but soft renditions.



POP SPECIAL MERIT

JUDY GARLAND AT HOME AT THE PALACE (Opening Night)

ABC 620 (M); ABCS 620 (S)

Judy's back at New York's Palace Theater and this opening night recording is a memorable disk. Nostalgic applause bursts between numbers as Miss Garland sparkles on "The Trolley Song," "I Feel a Song Coming On" and "Rock-A-Bye Your Baby With a Dixie Melody," among others. A must for all Judy Garland fans.

(Continued on page 45)

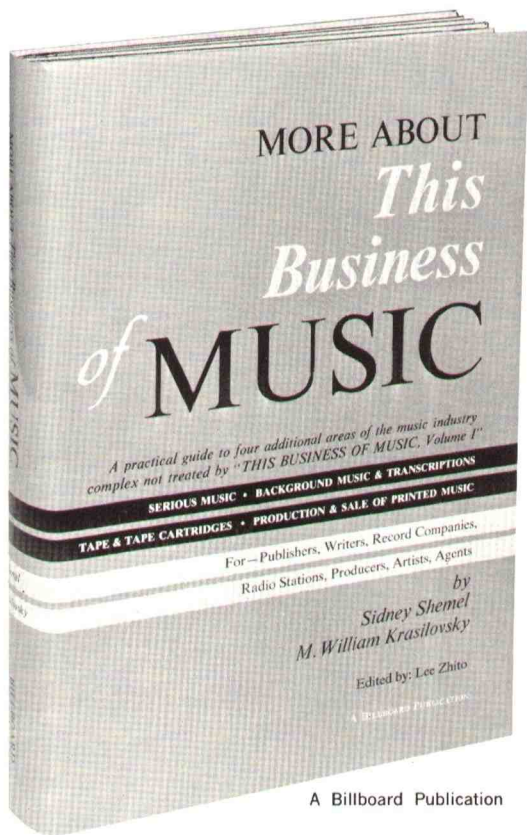
ALBUM REVIEW POLICY

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

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Album Reviews

Continued from page 43

POP SPECIAL MERIT
LONDON IS MY CUP OF TEA
 Mr. Acker Bilk. Ateo 33-218 (M); SD 33-218 (S)

This may not be another "Strangers on the Shore," but it should gain a respectable chart position. Bilk and his mellow clarinet go to town with "A Nightingale Sang in Berkeley Square," "Foggy Day," "Lambeth Walk" and "Limehouse Blues." Makes you want to go back to Old Blighty.

POP SPECIAL MERIT
A WHITER SHADE OF PALE
 Raymond Lefevre Ork. 4 Corners FCL 4244 (M); FCS 4244 (S)

As the first album out using the Procol Harum's hit "A Whiter Shade of Pale" as its title, this easy-going album should command attention. In his usual lush style, Lefevre also presents 11 other instrumentals, including current pop selections like "Groovin'," "Release Me" and "This Is My Song." "Puppet on a String" is a special delight.

POP SPECIAL MERIT
ILLYA DARLING
 Ralph Burns & His Orch. United Artists UAL 3606 (M); UAS 6606 (S)

Melina Mercouri's Broadway vehicle comes to life with Burns' imaginative arrangements. It may not be a threat to the original cast recording in sales, but it certainly must rate with the best among treatments of the score.

POP SPECIAL MERIT
GRANDES EXITOS DEL CINE DE LOS ANOS 60
 Connie Francis MGM E 4474 (M); SE 4474 (S)

This fascinating, entertaining Connie Francis album presents the songstress in 10 of the top movie songs of the '60s. But, while the orchestrations are pop and Miss Francis' style is its appealing sell, the tunes are sung in Spanish. And the Spanish good giving this LP appeal in Latin as well as regular pop markets. Spanish versions of "Strangers in the Night," "The Second Time Around" and "Somewhere My Love," among others could make for interesting programming.

R&B SPECIAL MERIT
NOW!
 The Chambers Brothers. Vault LP 115 (M); SLP 115 (S)

The "live" quality of this Chambers Brothers album gives it immediacy and vitality. The boys are in top form in a lengthy "What'd I Say" and their own "It's Groovin' Time." The blues standard "C. C. Rider" throbs with excitement, while "High Heel Sneakers" really moves.

LOW PRICE POP SPECIAL MERIT
DEDICATED TO THE ONE I LOVE
 Living Guitars. RCA Camden CAL-2156 (M); CAS-2156 (S)

A heavy concentration of current material makes this a package loaded with consumer appeal. The lively, luring Living Guitars style, in addition to the album's title song, scores with such hit material as "Somethin' Stupid," "Casino Royale" and "California Nights."

LOW PRICE CLASSICAL SPECIAL MERIT
VIVALDI: THE FOUR SEASONS
 New York Sinfonietta (Göbermann). Odyssey 32 16 0131 (M); 32 16 0132 (S)

With the renewed interest in Vivaldi during the last couple of years, this superior recording of "Four Seasons" should command respectable sales. The four violin solos are superb. Sonnets are read in original Italian at the end of the recording.

R&B SPECIAL MERIT
BORN UNDER A BAD SIGN
 Albert King. Stax 723 (M); S 723 (S)

Albert King has a way with the blues, a realistic, soulful style which hits the mark as all 11 cuts in his latest Stax album demonstrate. Top numbers include "Personal Manager," "Down Don't Bother Me" and the familiar "Kansas City." Two other standards receiving top treatment are "I Almost Lost My Mind" and "This Is My Story of You."

JAZZ SPECIAL MERIT
DUSTER
 The Gary Burton Quartet. RCA Victor LP-3835 (M); LSP-3835 (S)

Burton is earning himself a niche in the jazz arena and rightfully so. He and his men are closing the gap between jazz and rock, and he is a name you will be hearing a lot from in months to come. "Ballet," a richly dished out number with Burton's vibie work is effective.

JAZZ SPECIAL MERIT
ALLIGATOR BOGALOO
 Lou Donaldson. Blue Note BLP 4263 (M); 84263 (S)

Donaldson's alto sax has its own brand of jazz and it's a kind that on this LP wants to make you dance, and at other times, get in a deep blues groove. The title number evokes foot patting and finger popping, while "Aw Shucks" is an example of Donaldson's bluesy side. This LP should boost his popularity far.

JAZZ SPECIAL MERIT
LIVE IN 32/3 TIME
 The Don Ellis Orch. Capitol Jazz ST-20123; PJ-10123

Don Ellis' intricate arrangements mark him as a member of the disciplined school of jazz. Ellis, with his 12-piece band, was recorded at Shelley's Manna Hole and the Pacific Jazz Festival. There's some prime trumpet work by Ellis, and a fistful of absorbing solos by other members of the band.

JAZZ SPECIAL MERIT
TELL IT . . .
 Willis Jackson. Prestige 7412 (M); PR 7412 (S)

Using big band arrangements on such numbers as "I Can't Stop Loving You," "One Mint Julep," Willis Jackson produces surprisingly big sound with his quintet in this swinging album. But Jackson and his tenor sax are really in their element in "Blue Gator," one of the top cuts. Organist Carl Wilson shines in "Ebb Tide."

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
LAWRENCE OF ARABIA
 Maurice Jarre. Colgems Como-5004 (M); COSO-5004(S)

WOMAN TIMES SEVEN
 Original Motion Picture Soundtrack. Capitol 2800(M)

BORN LOSERS
 Soundtrack. Tower T 5082 (M)

TOP LP's • Continued from page 34

- 151 175 THE BEST OF THE BEACH BOYS, VOL. 1 52
- 152 144 FRESH CREAM 16
- 153 155 REVOLVER 52
- 154 153 SOUNDS OF SILENCE 41
- 155 156 JOHNNY'S GREATEST HITS 44
- 156 158 GIMME SOME LOVIN' 23
- 157 172 HUGH MASEKALA'S LATEST 14
- 158 117 SOMETIM' STUPID 4
- 159 145 WINCHESTER CATHEDRAL 38
- 160 112 I THINK WE'RE ALONE NOW 18
- 161 157 CHANGES 37
- 162 189 IT'S SUCH A PRETTY WORLD TODAY 6
- 163 177 DYNAMIC DUO 15
- 164 123 GRAND PRIX 24
- 165 167 DEVIL'S ANGELS 2
- 166 160 ALL THE TIME 4
- 167 141 BOOTS WITH STRINGS 33
- 168 166 JOHNNY RIVERS' GOLDEN HITS 34
- 169 135 GREATEST HITS FROM ENGLAND 16
- 170 168 WHY! (Am I Treated So Bad) 1
- 171 142 BACK TO BACK 6
- 172 173 BRIGHTEN THE CORNER 2
- 173 199 I LOVE YOU 3
- 174 174 YOUNGER THAN YESTERDAY 24
- 175 — OUTSIDERS... HAPPENING "LIVE!" 1

- 176 176 DIANNE WARWICK ON STAGE & AT THE MOVIES 9
- 177 182 CABARET 34
- *178 — COWBOYS & COLORED PEOPLE 1
- *179 — LITTLE BIT OF SOUL 1
- *180 — THE BEE GEE'S FIRST 1
- 181 188 WATCH OUT 41
- 4 182 179 FOR EMILY, WHENEVER I MAY FIND HER 14
- 183 183 CANNED HEAT 3
- 184 185 LITTLE RICHARD'S GREATEST HITS 2
- 185 184 THE PETER, PAUL & MARY ALBUM 53
- 186 187 THE FABULOUS IMPRESSIONS 7
- 187 192 LOVIN' SUNDAY 8
- 188 — FOREST FLOWER 1
- 189 — PAINT IT BLACK 1
- 2 190 — ARE YOU EXPERIENCED 1
- 6 191 191 I FOR A SYMPHONY 55
- 192 193 FOR YOUR SPECIAL LOVE 5
- 193 198 SHAKE, RATTLE & ROLL 2
- 194 196 YAKETY SAX 47
- 195 195 BILL BLAKE'S GREATEST HITS 2
- 6 196 190 HITS OF OUR TIMES 7
- 2 197 — SUNSHINE SUPERMAN 27
- 3 198 — LAST WORD IN LONESOME 1
- 199 — THE FOUR SEASONS GOLD VAULT OF HITS 74
- 200 200 LOVE-IN 1

*Indicates Star Performer

POPULAR

- SIL AUSTIN PLAYS PRETTY FOR THE PEOPLE AGAIN. Mercury MGP 21126 (M); SR 61126 (S)
- MY KIND OF SOUL. Len Barry. RCA Victor LPM-3823 (M); LSP-3823 (S)
- THE MANY SHADES OF VAL DOONAN. London LL 3515 (M); PS 515 (S)
- BLEW MIND. The Hardtimes. World Pacific WP-1867 (M); WPS-21867
- WHEN LOVE IS YOUNG. Jimmie Haskell's French Horns. Dot DLP 3806 (M); DLP 25806 (S)
- THE LOTUS PALACE. Alan Lorber Orch. Verve V-8711 (M); V6-8711 (S)
- WAIKIKI JACKPOT! Ernie Menechone. Roadrunner 711 M/S
- IN THE MOD. The Glenn Miller Orchestra. RCA Victor LPM-3819 (M); LSP-3819 (S)
- THE BEST OF VAUGHN MONROE. Vaughn Monroe. RCA Victor LPM-3817 (M); LSP-3817 (S)
- TEDDY NEELEY. Capitol T 2774 (M); ST 2774 (S)
- FOREVER YOUNG. Cyril Ornadel & The Starlight Symphony. MGM E4432 (M); SE 4432 (S)
- THOROUGHLY MODERN MILKIE. The Rationiers. RCA Camden CAL-2165 (M); CAS-2165 (S)
- FLY ME TO THE SUN. Les Reed & His Orch. Deram DE 16097 (M); DES 16097 (S)
- ... SUCH A PRETTY WORLD. Andy Russell. Capitol T 2803 (M); ST 2803 (S)
- THE BEST OF RUDY VALLEE. RCA Victor LPM 3816 (M); LSP 3816(e) (S)

LOW PRICE POPULAR

BOUQUET OF ROSES. Living Strings. RCA Camden CAL-2154 (M); CAS-2154 (S)

COUNTRY

- CHESTER HENSLEY SINGS NO GREATER LOVE. Sounds of America LPG 1003 (S)
- TOWN & COUNTRY SQUARE DANCES. Tobacco Jones & The Slickers. MGM E 4466 (M); SE 4466 (S)
- I WON'T BE HOME NO MORE. Hank Williams. MGM E 4481 (M); SE 4481 (S)

RELIGIOUS

- I'VE FOUND SOMETHING. Rev. & Mrs. M. A. Boudreaux. Sounds of America LPG 1002 (M)
- THE MAGNIFICENT MORMON SOUND. Dot & Jimmy Vaughn. Dot DLP 3808 (M); DLP 25808 (S)

GOPEL

THIS OLD TIME RELIGION. Ernest Carter & The Hymn Trio. Sounds of America LPG 1001 (M)

SHOW ME THY WAYS. The Psalmens Quartet. Skyland Records LP-4008

THE MITCHELL TRIO ALIVE. Reprise R 6258 (M); RS 6258 (S)

LOVERS OF THE WORLD UNITE!! Nina & Frederik. Atco 33-217 (M); SD 33-217 (S)

SPOKEN WORD. READINGS FROM HAMLET. Robert Vaughn. MGM E 4488 (M); SE 4488 (S)

CHILDREN'S BELLS IN FOYLAND. John Klein. RCA Victor LPM-3832 (M); LSP-3832 (S)

DESTINATION: DREAMLAND. Rosemary Rice and Cast. RCA Camden CAL-1809 (M); CAS-1809 (S)

LOW PRICE CHILDREN'S. WALT DISNEY'S SNOW WHITE & THE SEVEN DWARFS. Camarata. Vista BV 4023 (M)

COMEDY. STRAIGHT FROM THE HORSE'S MOUTH. Clay Tyson. Atco 33-213 (M); SD 33-213 (S)

INTERNATIONAL. DETRAS DE MI SONRISA (BEHIND MY SMILE). Chucho. Avellanet. United Artists UAL 3601 (M); UAS 6601 (S)

EL GRAN JULIO JARAMILLO. Soco SCLP 9295 (M); SCLP 9295 (S)

HAPPY GERMAN DRINKING SONGS. Various Artists. Tower T 5062 (M); ST 5062 (S)

LOW PRICE CLASSICAL. BACH: TWO CONCERTOS FOR FLUTE, CHORD & ORCH. Ballista/Tagliavini/Orch. of the Andes. Milan (Cattini). Odyssey 32 16 011 (M); 32 16 012 (S)

GESUALDO: MADRIGALS VOL. 1. Robert Craft. Odyssey 32 16 017 (M); 32 16 018 (S)

SPANISH MUSIC FOR GUITAR. TARRAGO. Madrid Concert Orch. (Arambarri). Odyssey 32 16 013 (M); 32 16 014 (S)

JAZZ. MUSART. Braith. Prestige 7515 (M); PR 7515 (S)

THE JAKI BYARD QUARTET/LIVE: VOL. 2. Prestige 7477 (M); PR 7477 (S)

SYMPHONY FOR IMPROVISERS. Don Cherry. Blue Note BLP-4247 (M); BLP 4247 (S)

STREET OF DREAMS. Great Coast. Blue Note BLP 4253 (M); BLP 84253 (S)

UH HUH. Jazz Crusaders. Pacific Jazz ST-20124 (M); PJ-10124 (S)

SPIRIT FEEL. Roger Kellaway. Pacific Jazz PJ-10122 (M); ST-20122 (S)

MOCHA MOTION. Freddie Roach. Prestige 7507 (M); PR 7507 (S)

WORKIN'. Shirley Scott. Prestige 7424 (M); PR 7424 (S)

SOMETHING PERSONAL. Jack Wilson. Blue Note BLP 4251 (M); 84251 (S)

BLUES FOR EASY LIVERS. Jimmy Witherspoon. Prestige 7475 (M); PR 7475 (S)

FOLK. INDIAN MUSIC OF THE PACIFIC NORTHWEST COAST. Folkways FE 4523 (M)

THE MITCHELL TRIO ALIVE. Reprise R 6258 (M); RS 6258 (S)

LOVERS OF THE WORLD UNITE!! Nina & Frederik. Atco 33-217 (M); SD 33-217 (S)

SPOKEN WORD. READINGS FROM HAMLET. Robert Vaughn. MGM E 4488 (M); SE 4488 (S)

CHILDREN'S BELLS IN FOYLAND. John Klein. RCA Victor LPM-3832 (M); LSP-3832 (S)

DESTINATION: DREAMLAND. Rosemary Rice and Cast. RCA Camden CAL-1809 (M); CAS-1809 (S)

LOW PRICE CHILDREN'S. WALT DISNEY'S SNOW WHITE & THE SEVEN DWARFS. Camarata. Vista BV 4023 (M)

COMEDY. STRAIGHT FROM THE HORSE'S MOUTH. Clay Tyson. Atco 33-213 (M); SD 33-213 (S)

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BLUES FOR EASY LIVERS. Jimmy Witherspoon. Prestige 7475 (M); PR 7475 (S)

FOLK. INDIAN MUSIC OF THE PACIFIC NORTHWEST COAST. Folkways FE 4523 (M)

From The Music Capitals of the World

AMSTERDAM

Iramac has acquired the German Bellaphon label for Holland. The first release is "Life Won't Be the Same" by Adam and Eve. Iramac will also introduce a low-price series of Bellaphon stereo albums. The Hollies' Grailto music catalog is represented here by Basart, following recent talks between Dick James and Basart's Ferry Wieneke. The first hit since the deal is the Hollies' "Carrie Anne."

Nina Simone appeared here Aug. 17-19 with local jazz artist Boy Edgar and his orchestra. Durco has issued a new Nina and Frederik LP, "Dawn," on Metronome, plus low-price Metronome albums by Bent Fabric, the Pick Ups and Max Hemersbach's orchestra. . . . Roddy Wahl's Delta hit "Dream Maker" has been acquired by MGM for America. MGM also giving Stateside release to "Playgirl," by Dutch Knokke song contest team member Andy Star. . . . The "Casino Royale" movie will be premiered here in October, but the RCA Victor soundtrack album is already a heavy seller. Inelco is seeking a Dutch visit by the Jefferson Airplane during their upcoming European tour.

The Duo Espero has recorded an LP of Bob Dylan songs in Esperanto in Iramac. It will be featured at this year's Esperanto World Festival in Rotterdam, and a worldwide release is being negotiated. Jacques Loussier's new album here is "Play Bach 5" on Omega. . . . Cliff Richard's "Finders Keepers" movie premiered here earlier this month. Record dealers got special promotional material to coincide with the event. . . . Vara TV screened Adamo's recent Rotterdam con-

cert Friday (25). . . . The Shepherds appeared at the Scarborough Folk Festival, where BBC TV taped their modern versions of "Shenandoah" and "The Water is Wide." The group has been booked for regular TV appearances in Belgium, including a special Christmas show. . . . Dutch CBS scored a No. 1 with Scott McKenzie's "San Francisco," which ousted the Beatles' "All You Need Is Love."

The Everly Brothers visit Holland next month for a TV show. Negram-Delta will release "The Everly Brothers Sing" LP on Warner Bros. to tie in. . . . Robert Stolz was due here for his second visit this year on Monday (28). He will give 10 performances around the country. Phonogram is importing Arisnton repertoire from Italy. First releases include Ornella Vanoni's "Il Mio Posto," I Corvi's "Un Ragazzo Di Strada" and Bob Mitchell's "This Is My Song." BUS HAGEMAN

DETROIT

Nancy Ames is appearing at the Roostertail for one week beginning Monday (21). . . . The Kingsmen will play at the University of Detroit on Saturday (26). . . . A Lansing-based group, the Plain Brown Wrapper, has signed with World Productions, Inc., on Terra Firma Records in New York. Steve Perlich manages the group. . . . WXYZ disk jockeys Martin and Howard were encores for "Shrine Night" at Detroit's Tiger Stadium on Aug. 8. . . . Capitol artist Bobbie Gentry came to Detroit on a promotion visit Monday (14). She made a

DUBLIN

The Dragons left for a two-week return visit to Iceland for cabaret appearances and television work. King issued their "Yesterday's Gone" before they departed. . . . Decca released Icelandic singer Thor Baldursson's "Arlene Chatreaux." Baldursson, who leads the Savanna Trio, conducted and arranged for a 60-piece choir at a choral festival in Cork last year. . . . For King, Larry Cunningham and the Mighty Avons will shortly complete their second LP for pre-Christmas issue. . . . One of the fastest moving records featuring a local artist is Frankie McBride's "Five Little Fingers," which also entered the British top 50. It represents the start of Emerald chief Mervyn Solomon's plan to launch Irish showband singers as solo artists instead of pushing the rather antiquated showband image. . . . Ruth Moore, whose "Born to Be With You" (cut with the Capitol showband) did fairly well in the U. S. a couple of years ago, signed a five-year Pye contract under which the Phil Coulter-produced "Till Then My Love" is the first record.

KEN STEWART

LONDON

Philips is following EMI's policy of issuing classical albums in stereo only with effect from next month. EMI classical product has been stereo only since July, and CBS is believed likely to take the same decision soon. . . . MGM Records hosted a reception in its new London offices at Dean Street to mark the release of its first single here since it went independent. The record is "Good Times" by Eric Burdon and the Animals, who attended the shindig.

The Shadows won the Yugoslav National Song Contest in Split with "Beat No More," a Yugoslav tune they performed as "Running Out of World" with English lyrics by Don Black. The contest was organized by EMI and Jugoton Records of Zagreb.

EMI has signed the Move, formerly on Deram, for its Regal



PICTURED AFTER the signing of an agreement for the release of A&M product in West Germany on Polydor are, left to right, Heinz A&M product in West Germany on Polydor are, left to right, Heinz Voigt, director of Deutsche Grammophon; Michael von Winterfeld, production manager; Gil Friesen, vice-president of A&M, and Deutsche Grammophon Sales Director Heinz Holle. Polydor will release a new album and single by Herb Alpert at the end of this month.

Zonophone label after apparently keen bidding with Polydor. The Move, like Procol Harum, are recorded by Denny Cordell's New Breed Productions. The new label lends a whimsical touch to the deal, being one of EMI's oldest and associated with prewar artists like the late George Formby. The Move's first Regal Zonophone single is "Flowers in the Rain" and "Lemon Tree" to be released Friday (25).

Keith West, currently scoring with "Excerpt From a Teenage Opera (Grocer Jack)," has written "Mister Rainbow" with his producer and co-author Mark Wirtz for new artist, Steve Flynn, whose disk will be released Friday (25).

Sixten Eriksson, director of Grammfon AB Electra, Swedish licensee for Decca and Warner Bros./Reprise product, visited London last week with fellow executives. Eriksson had talks with British record companies concerning plans for distribution rights in Sweden.

The New Christy Minstrels

played last week at the Kingsway Casino, Southport, before going on to Frankfurt. They taped a spectacular for BBC TV and recorded some titles for a possible single in London before their Southport stint.

Spot Records is launching a pop series Sept. 4 with "Timothy" by the Scots of St. James. LP's are planned later, and King will distribute the product in the U. K.

Rediffusion, the background music company based at Orpington, is starting its own record label. Rim, through its international division, Keith Prowse will distribute.

The Spectrum has shot a color film in the Portobello Road antique market area of London for Stateside screening in connection with its "Portobello Road" debut disk for RCA Victor. The group will appear in the "Captain Scarlet and the Spectrum" TV series produced by Gerry and Sylvia Anderson, the duo who devised the "Thunderbirds" shows.

(Continued on page 55)

Believe
it . . .

DES 18008

DERAM

PROCOL HARUM

Including
"A Whiter Shade Of Pale"
and
Free
22" X 33"
Procol Harum poster



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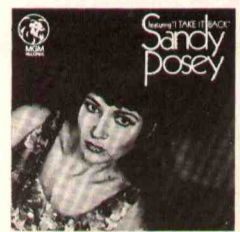
*MY HEART CRIES FOR YOU—
Connie Francis E/SE-4487



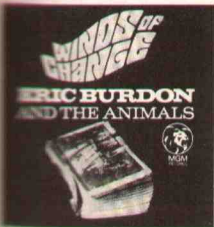
*BLAZE—Herman's Hermits
E/SE-4478



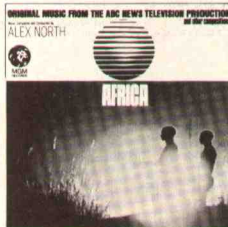
THE FASTEST GUITAR ALIVE—
Roy Orbison Sings Songs from the
Sound Track E/SE-4475



SANDY POSEY—E/SE-4480



WINDS OF CHANGE—Eric Burdon
and The Animals E/SE-4484



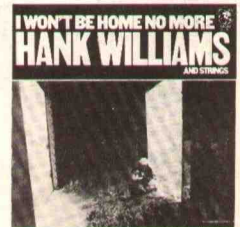
AFRICA—ORIGINAL MUSIC FROM THE
ABC NEWS TELEVISION PRODUCTION—
Composed and Conducted by
Alex North E/SE-4462



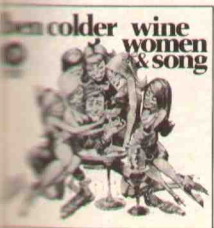
FOR THE FIRST TIME—Kim Weston
E/SE-4477



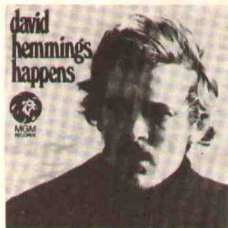
*THE SAM THE SHAM REVUE
E/SE-4479



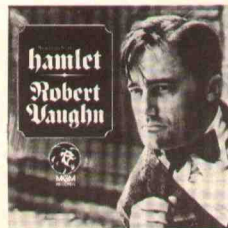
*I WON'T BE HOME NO MORE—
Hank Williams and Strings E/SE-4481



COOLER WINE WOMEN AND SONG—Ben Colder



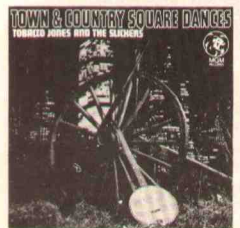
DAVID HEMMINGS HAPPENS
E/SE-4490



READINGS FROM HAMLET—
Robert Vaughn E/SE-4488



FOREVER YOUNG—Cyril Ornadel and
the Starlight Symphony E/SE-4432



TOWN AND COUNTRY SQUARE DANCES
—Tobacco Jones and The Slickers
E/SE-4466

FEATURING MAGIC LANTERN SOUNDTRACKS



*GONE WITH THE WIND—ORIGINAL
SOUND TRACK 1E/S1E-10 ST



THE DIRTY DOZEN—ORIGINAL SOUND
TRACK E/SE-4445 ST



DON'T MAKE WAVES—ORIGINAL
SOUND TRACK E/SE-4483 ST



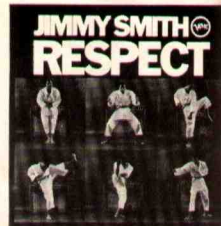
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TUNE IN TO SALES VIBRATIONS ON **Verve**

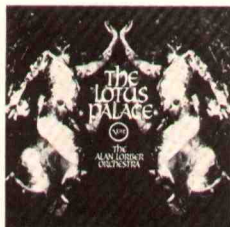
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*SOULED OUT—The Righteous Brothers
V/V6-5031



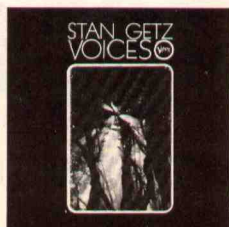
*RESPECT—Jimmy Smith
V/V6-8705



THE LOTUS PALACE—The Alan Lorber Orchestra
V/V6-8711



A SPOONFUL OF LOVIN'—The Artie Schrock Implosion
V/V6-5034



*VOICES—Stan Getz
V/V6-8707



*BEACH SAMBA—Astrud Gilberto
V/V6-8708



*LOVE ME—Arthur Prysock
V/V6-5029



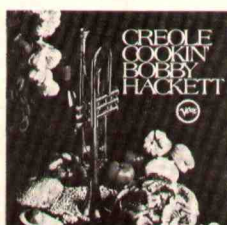
*ELLA FITZGERALD SINGS THE JOHNNY MERCER SONG BOOK
V/V6-4067



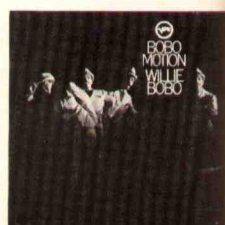
A GENERATION AGO TODAY—Kenny Burrell
V/V6-8656



BARRA LIMPA—Luiz Henrique
V/V6-8697



*CREOLE COOKIN'—Bobby Hackett
V/V6-8698



BOBO MOTION—Willie Bobo
V/V6-8699



*THOROUGHLY MODERN 'TWENTIES—Oscar Peterson
V/V6-8700



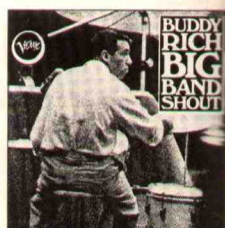
*BATUCADA—Walter Wanderley
V/V6-8706



NOW PLEASE DON'T YOU CRY, BEAUTIFUL EDITH—Roland Kirk
V/V6-8709



TUNE IN, TURN ON (THE HIPPEST COMMERCIALS OF THE '60S)—Benny Golson
V/V6-8710



BIG BAND SHOUT—Buddy Rich
V/V6-8712



MALACHI—HOLY MUSIC
V/V6-5024



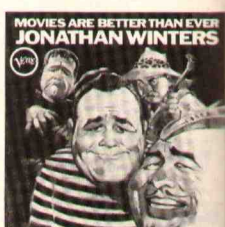
SUNDAY AFTERNOON AT THE TRIDENT—The Don Scaletta Trio
V/V6-5027



THE BLUES IS NOW—Jimmy Witherspoon and Brother Jack McDuff
V/V6-5030 X



*NICO: CHELSEA GIRL
V/V6-5032



MOVIES ARE BETTER THAN EVER—Jonathan Winters
V-15057

BE-IN THE SURREALISTIC SWIM WITH

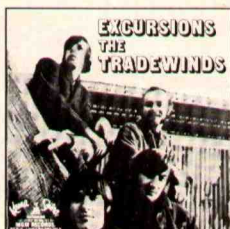


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EXCURSIONS—The Tradewinds
KLP/KLPS-8057



THE SOPWITH CAMEL
KLP/KLPS-8060

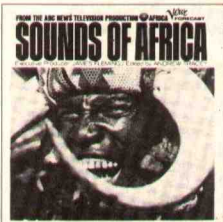
Coming soon: the next golden album by
The Lovin' Spoonful. KLP/KLPS-8061



THE SOUND OF THE NOW GENERATION

TOMORROW'S SOUNDS BLOOM ON Verve FORECAST TODAY

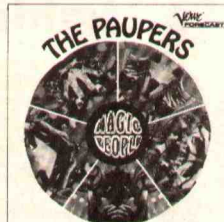
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SOUNDS OF AFRICA—FROM THE ABC NEWS TELEVISION PRODUCTION "AFRICA" FT/FTS-3021



*THE BLUES PROJECT LIVE AT TOWN HALL FT/FTS-3025



*MAGIC PEOPLE—The Paupers FT/FTS-3026

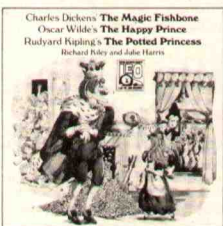


...AND THE TESTIMONY'S STILL COMING IN—Mike Kellin FT/FTS-3028

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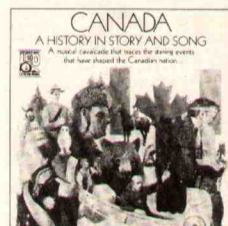
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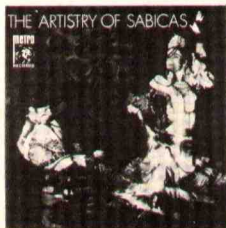
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Country Music

Sales-Programming Workshop To Highlight 'Opry' Celebration

By BILL WILLIAMS

NASHVILLE — A sales-programming workshop, sponsored jointly by WSM and the Country Music Association, (CMA), will be a highlight of the 42d anniversary celebration of the "Grand Ole Opry" Oct. 19-21.

The workshop, moderated by Joe Epstein, will feature three top speakers: Ed Bunker, former president of RAB, New York, whose topic will be "Good Operators Get the Business"; Dolly Kephart, Tucker-Wayne Advertising, Atlanta, "Why I'll Never Buy Your Station," and Harold Krelstein, Plough Inc., Memphis, "Will Success Spoil Country Music." Epstein is account executive for Luzianne Coffee, a long-time country music sponsor.

The agenda for the convention features one new addition this year, a show by the Fender Instrument Co., at which top performers will do a show using Fender guitars. Their names will be announced at a later date.

In addition to the official WSM-sanctioned events, the convention will feature the Music City Pro-Celebrity Golf

Tournament (Oct. 14-15), and the CMA Awards banquet and Hall of Fame Presentation Friday, Oct. 20. The CMA will have its annual membership meeting Thursday, Oct. 19, and scores of private parties will be hosted throughout the week.

Here is the official WSM agenda:

Registration, Thursday, Oct. 19, 8 a.m.—9 p.m.

Fender Instrument Co., Country Music Show, Thursday, 3 p.m.

WSM Breakfast, & Opry Spectacular, Friday, Oct. 20, 8 a.m.

WSM-CMA Sales programming workshop, Friday, 10:15 a.m.

Dot Records luncheon and show, Friday, 1 p.m.

Decca Records party and show, Friday, 5-7 p.m.

WSM Friday Night Opry, Friday, 8 p.m.

RCA Victor Breakfast and show, Saturday, Oct. 21, 8:30 a.m.

Columbia Records luncheon and show, Saturday, 12 noon.

Capitol Records party and show, Saturday, 5 p.m.

Grand Ole Opry 42d Birthday show, 9:30 p.m., Opry House.

Pamper Music Dance, Saturday, 10 p.m.

Columbia Coffee Clatch, Sunday, Oct. 22, 7:30 a.m., Hermitage Hotel.

All events, unless otherwise noted, will be held at the Municipal Auditorium. The registration desk will be open each day at the auditorium. All pre-registration packets also will be picked up at the Municipal Auditorium. No packets will be mailed out in advance.

Bluegrass Forgotten Down Lexington Way

LEXINGTON, Ky. — Virtually no bluegrass music is programmed in this area any more, the heart of the bluegrass country.

Tip Sharp, music director of WKVY, Winchester, plays a little of it, but does not feature it. "My problem is that I can't get real bluegrass music any more," Sharp said. "I haven't had anything genuine in two or three years. What I play is pretty old."

WVLC, Lexington, devotes an hour and a half to country music each morning (5:30-7) but plays no bluegrass. Tom Arkle, music director, said the show is programmed strictly from the charts, and from mail received by DJ Arty Kay. "We

MOTEL MEN AT HALL OF FAME

NASHVILLE—Motel chain operators, considering locating in Nashville, were among the 3,575 who visited the Country Music Hall of Fame and Museum this week. The Chamber of Commerce was instrumental in this visit, seeking to have the firm representatives get the best possible impression of steady tourism in the Nashville area. Old-timer Cliff Carlisle also was a visitor, along with the young Hillsideers from Liverpool, who had just been signed to an RCA Victor contract. Joining them were Yuko Kusunoki, assistant director of the Tokyo Grand Ole Opry.

Connie Smith Effective At N.Y., Nashville Debut

NEW YORK — Although hampered by a severe cold, Connie Smith sang out with full feeling and impact at her Nashville Club opening here on Aug. 11. Whether up-tempo with her current RCA Victor hit "Cincinnati, Ohio," or poignant as in Melba Montgomery's "Don't Keep Me Lonely," Miss Smith was completely effective and the good-sized audience appreciated her efforts.

Her program also included her singles "The Hurtin' All Over" and her excellent con-

cluding number, "Once a Day." But, Miss Smith did well throughout with "I'll Come Runnin'," "The Twelfth of Never," and "How I'd Love to Be Alone With You" among the standouts.

Her guitarist, Larry Fullam, displayed a strong voice in solos of "Danny Boy" and "Cause I Have You." Between her two Aug. 11 sets, Victor threw a birthday party for its artist. Dick Curless, Tower artist, was in fine voice to open the program. **FRED KIRBY**

Van Dyke Combines Soul, Sophistication

ATLANTA — LeRoy Van Dyke is considered by many to be one of the prime innovators today in country music, especially when it comes to presenting a live show. This was certainly evident Friday (11) in his performance at the Playroom here. Dyke's repertoire ranged from a modernized version of the old country classic "Oklahoma Hills" which featured a funky organ trilling in the background, to a rousing version of the pop hit "I Know a Place."

At the same time his "When I Lost My Baby" was pure soul, and a wailing organ gave the song driving force. A trademark of a LeRoy Van Dyke performance is tuxedo'd poise and poise and polished production. Though he didn't have them with him for his Playroom stint, he often uses girls (the Auctionettes) for vocal harmony and usually has one or more pop tunes in his repertoire. He

never slacks a second, every number gets full effort, he's turned on all the time. His best effort of the night was a tune called "I've Never Been Loved," but his past hits "Walk on By" and "Auctioneer" were both crowd pleasers and both were presented with all of the command of attention of a stage general. His is an act that fits in both country music nightclubs and the plush hotel clubs — highly entertaining every minute. **CLAUDE HALL**

Jim Cheatham Dies

DALLAS—Jim R. Cheatham, 70, Dallas independent record producer and head of Bolivar Music Co. and Cheatham Records, died Aug. 10 at Baylor Hospital here following a heart attack. He had been in ill health a year.

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago August 25, 1962

1. Wolverton Mountain—Claudine King (Columbia)
2. Devil Woman—Marty Robbins (Columbia)
3. Adios Amigo—Jim Reeves (RCA Victor)
4. The Comeback—Faron Young (Capitol)
5. Trouble's Back in Town—Wilburn Brothers (Decca)
6. Call Me Mr. In-Between—Burl Ives (Decca)
7. A Little Heartache—Eddy Arnold (RCA Victor)
8. Mama Sang a Song—Bell Anderson (Decca)
9. She Thinks I Still Care—George Jones (United Artists)
10. Everybody But Me—Ernest Ashworth (Hickory)

COUNTRY SINGLES— 10 Years Ago August 26, 1957

1. Bye Bye Love—Everly Brothers (Cadence)
2. Teddy Bear/Loving You—Elvis Presley (RCA Victor)
3. Whole Lotta Shakin' Goin' On—Jerry Lee Lewis (Sun)
4. Fraulein—Bobby Helms (Decca)
5. Gonna Find Me a Bluebird—Marvin Rainwater (MGM)
6. Four Walls—Jim Reeves (RCA Victor)
7. Fallen Star—Jimmy Newman (Dot)
8. My Shoes Keep Walking Back to You—Ray Price (Columbia)
9. Fallen Star/Prize Possession—Fellin Husky (Capitol)
10. White Sport Coat—Marty Robbins (Columbia)



JIMMY KLEIN, left, talks with Jamey Ryan, one of the new talents in his booking agency, who recently signed a Columbia contract, and Darrell Glenn, who has been managing Miss Ryan.

Nashville Scene

Some of the most successful songwriters in the business turn to other successful writers when they want material for their own recording. **Hank Mills** is a case in point. The Moss-Rose writer, who turned out such hits as "Girl on the Billboard" and "Little Ole Wine Drinker," turned to Kapp artist **Hugh X Lewis** when it came time to do his Decca session. The upcoming release is titled "I Wasted All the Rest," a parody on what one free-living soul considers the most important things in life. . . . **Red Foley** leaves Nashville on a trip that takes him from one end of the country to the other. Between an appearance in Charleston, W. Va., and his return to Nashville in September, he will have made shows at such places as Disney-land in California, Anchorage, Seattle and Elkhorn, Wis. While in the Hollywood area, he's slated for radio and TV appearances.

Del Reeves and **Bobby Goldsboro** have teamed up with some great material to cut an album due out in October. Before that, a single of this duet will be on the market. . . . **Sammy Jackson**, a friend of many of the country music artists, is doing a country-pop tune on his debut for Commerce Records. Jackson co-stars with **Roy Orbison** in "Fastest Guitar Alive." The name of his new tune is "Troublemaker."

The **Gosdin Brothers**, **Vern and Rex**, cut a dozen sides for an LP release. This group works closely with top West Coast DJ **Biff Collie**. . . . **Freddie Hart** has taped 63 DJ promo-ID tapes after being deluged with requests. **Paul Cohen** at Kapp is planning a big push for **Freddie**. . . . **James Ryan**, who is married to **Starday's Charley Dick**, has her sec-

ond big tune going for Columbia, and is being managed by **Jimmie Klein**, who now has under his wing for booking such artists as **Bud Logan** and the **Blue Boys**, the **Harden Trio**, **Lonzo and Oscar**, **Johnny Carver**, **Bobbie Shelton**, **Boddie and Dude**, **Marti Brown** and **Pam Dickinson**. **Arleen** and **Robbie Harden** also are booked as a duet.

Ferlin Husky's son, **Danny**, accompanied him on the drums during his recent stint at the New Yorker Hotel's Nashville Room.

. . . Monument's **Fred Carter** got some strong encouragement. The firm's **Tex Davis** sent out six dubs of the young man's new release and got picks in all six markets. They then worked 48 consecutive hours getting the record pressed and distributed. . . . **Stringbean's** new release is prophetic, "I'm Goin' to the 'Grand Ole Opry' to Make Myself a Name." It's just out on the Cullman label, although he expects to make the move to Boone. . . . **Marty Robbins'** next single, out of his "Tonight Carmen" album, will be "Gardenias in Her Hair." Marty wrote seven of the tunes in that album.

Merle Kilgore's newest release, "Fast Talking Louisiana Man" goes along with the trend toward "Louisiana" songs. The **Pozo Seco** singers have done "Louisiana Man," and **Jimmy Newman** has his "Louisiana Saturday Night." . . . **Johnny Sea**, at his last Columbia session, canceled one of the songs planned for recording and substituted a brand-new one written by **Curley Putman** which he got at the last minute. . . . **Willie Nelson** has concluded his "Salute to Texas" album, featuring all-Texas songs. During an appearance at Frontier Town,

Willie's wife, **Shirley**, made one of her rare appearances with him. . . . **Tommy Finch**, Cobra artist, made it to town for a new release, titled "Blues Skies." . . . **Ken Rogers** of National Records will be on the WWVA Jamboree Aug. 26, along with **Billy Walker** and **Dave Dudley**.

M Records will release "Marlene," by **Webb Foley**. He is backed on this by the **Jordanaires**.

. . . While touring Europe in December, Monument's **Billy Walker** will be a featured guest on Frankfurt's version of the "Tonight" show. . . . The **Stoneman's** tossed a press party at the Black Poodle for the trades. . . . United Artists star **Bobby Lewis** has a full September schedule in the Southwest. Before that, however, he's cutting a new album due for a fall release. . . . **Lorene Mann's** new RCA Victor single, just out, is titled "You Love Me Too Little." Pretty **Lorene** also wrote it.

The largest night crowd in the history of Busch Stadium was on hand for "Country Music Night" at the St. Louis Cardinal's game. Nearly 50,000 were there to see **Minnie Pearl**, the **Wilburn Brothers**, **Rita Faye**, the **Cates Sisters** and the **Nashville Tennesseans**. The show was produced and emceed by **Hap Peebles**. . . . **Penny Starr** teamed with Date artist **Van Trevor** of an appearance-packed weekend, including TV, in New York City.

JAB Records, headed by **Jack Stapp** and **Buddy Killen**, now has a string of leading artists on the label. They include **Wayne Kemp**, **Ornie Wheeler**, **Jack Reno**, **Johnny Summers**, **Bobby Fisher** and **Woodie Starr**. . . . **Jimmy Newman** has just finished a new session, with a release due out almost at once. . . . **Jo Ann Pillow**, wife of Capitol's **Ray Pillow**, is recuperating from neck surgery. . . . Monument's **Dolly Parton** has an upcoming date at Disney-land. . . . Both sides of the new

Rice, Moeller Named To NARAS Berths

NASHVILLE — Tandy Rice and Larry Moeller have been named co-chairmen of the 1968 National Association of Recording Arts and Sciences (NARAS) awards presentation banquet in Nashville.

Rice, of Tandy Rice & Associates, a public relations firm, and Moeller, of Moeller Talent Agency, will work with Teddy Bart, Music-Music-Music Publishers, Bob McCluskey, Acuff-Rose Publications, and John D. Loudermilk, Windward Side Music, in co-ordinating the event. Plans are under way to move the banquet away from the country clubs and into a large auditorium to accommodate the crowds brought on by increased membership.

NARAS officials said interest has been expressed by members of the music industry in Memphis and Florence and Sheffield, Ala., concerning membership in NARAS. It is expected 25 or more from those cities will join the Nashville chapter. Trustees of the Nashville chapter will attend the national board meeting in Monterey, Calif., in September, taking recommendations from the chapter concerning changes in categories.

In the ad of RAY GRIFF

Note Record Artist

on page 57 of the August 12 issue of Billboard, these releases should have been listed as follows:

"At Sunset," "Baby," "Mr. Moonlight," "There Goes My World."

Bonnie Owens release, "I'd Be More of a Woman" and "Everything That's Fastened Down" were written for her by **Tommy Collins**. . . . **Ernie Ashworth** and wife, **Betty**, start a six-State swing the last half of August, concluding, fortunately, in Tennessee.

Johnny Tillotson and **Paul Tannen** visit Nashville Aug. 28 for a country recording session for Johnny's next MGM single and album. The pair spent two weeks of August scouring the archives of country music in order to select the best material for this session. . . . **Paul Tannen** is negotiating foreign deals for his "Too Good to Be True" copyright. This tune is on the back of **Jim Ed Brown's** big hit, "Pop a Top."

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Billboard SPECIAL SURVEY For Week Ending 8/26/67

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		I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol 5914 (Chappell, ASCAP)	12	37	42	THROUGH THE EYES OF LOVE Tommyall & Glaser Brothers, MGM 13754 (Jack, BMI)	6
2	2	BRANDED MAN Merle Haggard, Capitol 5931 (Owen, BMI)	8	38	38	YOU'RE SO COLD Hugh X. Lewis, Kapp 830 (Wilderness, BMI)	9
3	5	YOUR TENDER LOVING CARE Buck Owens, Capitol 5942 (Blue Book, BMI)	7	39	39	I LEARN SOMETHING NEW EVERYDAY Bill Phillips, Decca 32141 (Forest Hills, BMI)	6
4	4	CINCINNATI, OHIO Connie Smith, RCA Victor 9214 (Moss-Rose, BMI)	10	40	45	ROLL OVER AND PLAY DEAD Jan Howard, Decca 32154 (Belton, BMI)	6
5	7	HOW LONG WILL IT TAKE Warner Mack, Decca 32142 (Page Boy, SESAC)	10	41	40	IN YOUR HEART Red Sovine, Starday 811 (Cedarwood, BMI)	9
6	6	LONG LEGGED GUITAR PICKIN' MAN Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)	10	42	43	TOO MUCH OF YOU Lynn Anderson, Chart 1475 (Peach, SESAC)	3
7	9	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	7	43	50	FOOL, FOOL, FOOL Webb Pierce, Decca 32167 (Cedarwood, BMI)	4
8	8	POP A TOP Jim Edward Brown, RCA Victor 9192 (Stuckey, ASCAP)	15	44	30	COME KISS ME LOVE Bobby Bare, RCA Victor 9191 (Melody Trails, BMI)	15
9	3	TONIGHT CARMEN Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)	13	45	49	CALIFORNIA UPTIGHT BAND Flatt & Scruggs, Columbia 44194 (Newkeys, BMI)	5
10	10	DON'T SQUEEZE MY SHARON Charlie Walker, Epic 10174 (4 Star, BMI)	12	46	18	WITH ONE EXCEPTION David Houston, Epic 10154 (Gallico, BMI)	18
11	17	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	9	47	36	I KNOW ONE Country Charlie Pride, RCA Victor 9162 (Jack, BMI)	18
12	13	BREAK MY MIND George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)	9	48	48	FAIR WEATHER LOVE Arlene Harden, Columbia 44133 (Cedarwood, BMI)	7
13	12	I CAN'T GET THERE FROM HERE George Jones, Musicor 1243 (Glaz/Blue Rose, BMI)	15	49	51	NINETY DAYS Jimmy Dean, RCA Victor 9241 (Forest Hills, BMI)	6
14	31	CAUSE I HAVE YOU Wynn Stewart, Capitol 5937 (Central Song, BMI)	7	50	60	WEST CANTERBURY SUBDIVISION BLUES Stonemans, MGM 13755 (Jack, BMI)	4
15	15	PROMISES AND HEARTS Stonewall Jackson, Columbia 44121 (Barmour, BMI)	12	51	25	SOMETHING FISHY Dolly Parton, Monument 1007 (Combine, BMI)	12
16	14	LOVE ME AND MAKE IT ALL BETTER Bobby Lewis, United Artists 50161 (Barmour, BMI)	11	52	53	THESE MEMORIES Jeannie Seely, Monument 1011 (Pamper, BMI)	8
17	16	THE STORM Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)	9	53	56	MY LOVE FOR YOU Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)	4
18	19	IN DEL RIO Billy Walker, Monument 1013 (Matamira, BMI)	9	54	59	I FORGOT TO CRY Charlie Louvin, Capitol 5948 (Hill & Range, BMI)	4
19	23	I'M STILL NOT OVER YOU Ray Price, Columbia 44195 (Pamper, BMI)	6	55	55	QUEEN OF HONKY TONK STREET Kitty Wells, Decca 32163 (Wells, BMI)	3
20	20	ALL THE TIME Jack Greene, Decca 32123 (Cedarwood, BMI)	19	56	68	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	2
21	21	VIN ROSE Stu Phillips, RCA Victor 9219 (Acuff-Rose, BMI)	11	57	67	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor 9258 (Acclaim, BMI)	2
22	22	LAURA (What's He Got That I Ain't Got) Leon Ashley, Ashley 2003 (Gallico, BMI)	5	58	71	I JUST WANT TO BE ALONE Ray Pillow, Capitol 5953 (Jack, BMI)	3
23	29	PHANTOM 309 Red Sovine, Starday 811 (Starday, BMI)	5	59	69	MY HEART GETS ALL THE BREAKS Wanda Jackson, Capitol 5960 (Tree, BMI)	2
24	24	TRUCKERS PRAYER Dave Dudley, Mercury 72697 (Central Song, BMI)	7	60	63	HARD LUCK JOE Johnny Duncan, Columbia 44196 (Unart, BMI)	3
25	27	NEW LIPS Roy Drusky, Mercury 72689 (Screen Gems-Columbia, BMI)	10	61	62	I'LL NEVER BE LONESOME WITH YOU Cal Smith, Kapp 834 (Next Door/Touchdown, BMI)	2
26	34	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor 9242 (Glaser, BMI)	6	62	72	YOU'RE LOOKING FOR A PLAYTHING Jamey Ryan, Columbia 44169 (Glehi, BMI)	2
27	11	IF YOU'RE NOT GONE TOO LONG Loretta Lynn, Decca 32127 (Sure-Fire, BMI)	16	63	65	SHINY RED AUTOMOBILE George Morgan, Starday 814 (Raleigh-Starday, BMI)	2
28	26	BLACKJACK COUNTRY CHAIN Willie Nelson, RCA Victor 9202 (Tree, BMI)	10	64	46	MY ELUSIVE DREAMS Curly Putnam, ABC 10934 (Tree, BMI)	8
29	22	LITTLE OLD WINE-DRINKER ME Robert Mitchum, Monument 1006 (Moss-Rose, BMI)	16	65	61	I'M A FOOL Slim Whitman, Imperial 66248 (Tubb, BMI)	6
30	33	YOU PUSHED ME TOO FAR Ferlin Husky, Capitol 5938 (Tree, BMI)	7	66	66	AMERICAN POWER Johnny Wright, Decca 3162 (Wells, BMI)	3
31	47	GENTLE ON MY MIND Glenn Campbell, Capitol 5939 (Glazer, BMI)	5	67	—	TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	1
32	37	JULIE Purter Wagoner, RCA Victor 9243 (Wilderness, BMI)	7	68	—	DEEP WATER Carl Smith, Columbia 44233 (Milene, ASCAP)	1
33	35	GOODBYE WHEELING Mel Tillis, Kapp 837 (Cedarwood, BMI)	7	69	64	YOU'LL ALWAYS HAVE MY LOVE Wanda Jackson, Capitol 5960 (Party Time, BMI)	2
34	52	A WOMAN IN LOVE Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)	3	70	—	NOBODY'S CHILD Hank Williams Jr., MGM 13782 (Milene, ASCAP)	1
35	32	DON'T PUT YOUR HURT IN MY HEART Conway Twitty, Decca 32147 (Wilderness, BMI)	8	71	—	LIKE A FOOL Dottie West, RCA Victor 9267 (East Star, BMI)	1
36	41	I WASHED MY FACE IN THE MORNING DEW Tom T. Hall, Mercury 72700 (Newkeys, BMI)	4	72	—	I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 8/26/67

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		IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	10
2	1	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	9
3	4	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	11
4	2	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	14
5	6	JOHNNY CASH'S GREATEST HITS, VOL. 1 Columbia CL 2678 (M); CS 9478 (S)	6
6	7	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	18
7	13	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	32
8	10	SINGIN' AGAIN Ernest Tubb & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	6
9	8	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	12
10	9	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	31
11	5	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	14
12	12	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	17
13	14	STONEMAN'S COUNTRY Stonemans, MGM E 4453 (M); SE 4453 (S)	11
14	15	DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	7
15	16	ANOTHER STORY Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	7
16	18	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	25
17	11	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	10
18	17	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	18
19	20	IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	17
20	27	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' LD 4006 (M); SID 8006 (S)	3
21	23	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	8
22	22	APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	5
23	19	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	26
24	21	DRIFTING APART Warner Mack, Decca DL 4883 (M); DL 74883 (S)	12
25	26	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27092 (S); SRS 67092 (S)	10
26	25	NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	18
27	—	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	1
28	29	ALL MY TOMORROWS Nat Stuckey, Paula LP 2196 (M); LPS 2196 (S)	7
29	28	PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	18
30	32	HITS BY GEORGE George Jones, Musicor M-M 2128 (M); MS 3128 (S)	3
31	33	AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	17
32	30	I CAN DO NOTHING ALONE Bill Anderson, Decca DL 4886 (M); DL 74886 (S)	7
33	31	THANKS, HANK! Jeannie Seely, Monument MLP 8073 (M); SLP 18073 (S)	7
34	38	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	36
35	44	MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	2
36	35	MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); CS 9445 (S)	18
37	39	TOGETHER AGAIN Kitty Wells & Red Foley, Decca DL 4906 (M); DL 74906 (S)	2
38	34	WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	21
39	41	MY DIRTY, ROTTEN, COTTON PICKIN' LITTLE DARLIN' Geezinslaw Brothers, Capitol T 2771 (M); ST 2771 (S)	2
40	40	WHAT AM I GONNA DO NOW? Ferlin Husky, Capitol T 2705 (M); ST 2705 (S)	8
41	36	LIZ ANDERSON SINGS RCA Victor LPM 3769 (M); LSP 3769 (S)	13
42	—	ALL MY LOVE Don Gibson, RCA Victor LPM 3843 (M); LSP 3843 (S)	1
43	43	BILL PHILLIPS STYLE Decca DL 4897 (M); DL 74897 (S)	2
44	45	JUST JIM Jim Edward Brown, RCA Victor LPM 3744 (M); LSP 3744 (S)	10
45	42	FROM MEXICO WITH LAUGHS Don Bowman, RCA Victor LPM 3795 (M); LSP 3795 (S)	5

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International News Reports

Berlin Gala Features All-Star International Array of Talent

By OMER ANDERSON

BERLIN—The West German record industry has lined up the greatest array of talent ever to appear on a single program in this country for its "Gala Evening" disk spectacular to be presented Aug. 26 in connection with the Berlin electronics exhibition.

The showcase of international recording artists includes:

Freddy, Juliette Greco, the Golden Gate Quartet, Grethe and Joergen Ingmann, Mahalia Jackson, Udo Juergens, Bert Kaempfert, Hildegard Knef, Siv Malmkvist, Al Martino, Ulrik and Ulla Neumann, Esther and Abi Ofarim, Nini Rosso, Nino Simone, Bobby Solo, Peter Beil, Rex Gildo, Gitte, Nina Lizell, Peggy March, Vicky, and Wencke Myhre.

The "Gala Evening" will be telecast in color over West Germany's ARD network—Germany's first live color TV program.

The German record industry's public relations organization, Arbeitsgemeinschaft Schallplatte e.V., said the "Gala Evening" will be the most spectacular public relations effort ever attempted by German disk companies.

It will be carried by 12 European TV networks which are members of Eurovision. The networks are in England, Belgium, Holland, France, Den-

mark, Sweden, Norway, Finland, Switzerland, Yugoslavia, Ireland and Portugal.

In connection with the "Gala Evening," the industry public relations group, in co-operation with the West Berlin radio station Sender Freies Berlin, will sponsor a pop music festival.

The following young artists have been picked for the semi-finals: Gissy Andre, Andy, Manfred Berger, Heidi Berndt, Don Burgess, Cora and Frank, Waltraut Dirks, Helga and Klaus, Wolfgang Mano, Marcel, Marc Martin, Chris Robert, Christl Roeder and Lil Walker.

A jury will pick the winner Aug. 31 on a program which will be televised nationally.

The Berlin electronics exhibition will serve as a curtain-raiser to German color TV, which will start in October.

The Arbeitsgemeinschaft Schallplatte (AGS) is a new organization formed by the German record industry to conduct general advertising and public relations for the entire industry.

Member firms are Ariola Eurodisc CBS Schallplatten, Electrola, Metronome, Philips, Deutsche Grammophon, and Telefunken-Decca (Teldec). Guenther Braunlich, Teldec's public relations chief, is chairman of the new organization, with Leif Kraul, business manager of Metronome, as his deputy.



BEACH BOY BRUCE JOHNSTON made a special stopover in London during a recent journey to Germany to catch the hit-parading Tremeles playing a gig at the Silver Blades Ice Rink, Streatham. Johnston (center) chats backstage to (left to right) Dave Munden, Ricky West, Chip Hawkes and Alan Blakley.

DUTCH CLAMP DOWN ON PIRATE RADIO VERONICA

AMSTERDAM—The future of the seven-year-old Dutch pirate broadcaster, Radio Veronica, will be jeopardized by Dutch government proposals to penalize anyone co-operating with pirate operations. This move would be in line with the British Parliament's recent act which has closed all offshore operations apart from Caroline North and South.

On Jan. 1, the legal Dutch radio stations, Hilversum 1, 2 and 3, will begin broadcasting commercials in their programs. Their chances of profit will be greatly enhanced if the successful and popular Radio Veronica is driven off the air.

The British government is believed to have made representations asking for the closure of Veronica following its own action against the British pirates. If legislation is enacted to prevent supply of and co-operation with pirate radio in Holland, it could menace the existence of the surviving Radio Caroline stations, both of which are likely to be dependent soon on service and provisions from their office here.

British Pirate Defies Government

By PHILIP PALMER

LONDON — When the Marine Broadcasting (Offenses) Act outlawing pirate radio in Britain became law on Tuesday (15), only Radio Caroline, the first pirate to operate in this country, continued to broadcast, Britain's second most powerful station, the Texan-backed Radio London, ceased its broadcasts on Monday (14), as did the other

remaining offshore stations. Under the act, it is now an offense for anybody to supply a station with material for broadcast, advertise with a station or to give aid to a pirate. Penalties against the act carries a maximum fine of \$1,100 and/or a jail sentence of three months.

Caroline is defying the government with broadcasts from its ship off Britain's East Coast. The ship is now being supplied from Holland.

Caroline North is continuing its operations off England's Northwest Coast from near the Isle of Man, which has not yet come under the jurisdiction of the act. The British government will shortly issue an order in council which will extend the act outlawing the pirates and those who support them to cover such territories as the Isle of Man. Meanwhile, Caroline is employing another device to hamper the British government's Post Office Department in its bid to silence the station. Caroline is playing unsolicited commercials, many of them sponsoring the products of American companies such as

Coca-Cola. It would have been illegal for the companies to have commissioned the advertisements but by interspersing free commercials, Caroline is making it impossible for the Post Office to prove which advertisers are actually buying time on the station.

Meantime, Phil Solomon, who also heads the successful independent label, Major Minor, over here and who was a director of Caroline, claims that he has now severed his links with the station and Ronan O'Rahilly claims that he is no longer managing director of Caroline.

Speculation as to how long Caroline can continue to sail against the government ban gives the station only a few more weeks of operation with its severely depleted advertising rev.

(Continued on page 57)

RSI Italiano Releases 10 Aug. Records

ROME — RSI Italiano has released its 10 record selections for August.

They are: Dino's "Io Mi Sveglia a Mezzogiorno" on RCA-Italiana, and published by RCA-Italiana; La Cricca's "T' Accarezzero Se Tu Vorrai" on RCA-Italiana, and published by RCA-Italiana; Nino Culasso's "La Ragazza Del Bersagliere on Ariete/Curci, and published by Curci; Lucio Battisti's "Luisa Rossi" on Dischi Records, and published by El & Chris and Rene, Ferry, Franco, Danny and Gaby's "Elegia Per L'Amico" Di Antonio, on CBS-Italiana, and published by Sugar-music.

Also, Ranieri's "Pietra Per Chi Ama," on CGD, published by Sugarmusic; Fausto Leali's "Senza Di Te," published by Cicogna, and Gianni Mascolo's "Noi," on Ariston, published by Ariston.

MONUMENT TO BOW IN JAPAN

LOS ANGELES — Monument bows its own logo in Japan later next month through its licensee Teichiku Records its Tokyo. Artists set for initial release are Boots Randolph, Jerry Byrd, Knightsbridge Strings, Robert Mitchum and Fran Jeffries. Working closely with Teichiku will be Monument's publishing associate, Nichion. The U. S. label plans to release Japanese music and locally produced masters on Monument in Japan.

Negram Bows New Label, Hippy Promo

AMSTERDAM — A new label, new series and a hippy promotion all figure in Negram-Delta's winter assault on the market. The new label will be called Teeset, and will handle local recordings, and be distributed by Delta. The first single is "Now's the Time" by Teeset Group, and the first album will be by the same artists.

The new series include one from Ariola, a set of holiday disks and a folklore collection featuring product by artists in Hungary, Rumania, Bulgaria, Yugoslavia and Turkey to be released until the title "Music and Dancing from MMM."

Some 150 Californian hippies are due in Amsterdam next month for a bit love-in, including a free concert in the Vondelpark. Negram-Delta will mark the occasion by releasing the first LP by the Grateful Dead (Warner Bros.) and "All Is Oneness" by Big Brother and the Holding Company (Vogue/Mainstream). Following the Dutch success of "Del Capo," Neram-Dela has issued the first LP by the American group Love. Classical shots in the campaign include six LP's of highlights from famous operas sung in German on Ariola's Baccarola series.

Monte Carlo Paces CGD Summer Drive

MILAN — A daily 30-minute music program on Radio Monte Carlo is the spearhead of CGD's summer sales campaign, according to director Giuseppe Giannini and promotion manager Johnny Porta.

Radio Monte Carlo is on the Italian - French border, and reaches 30 per cent of Italy's population. A few months ago it devoted one of its two transmitters to broadcasts to Italian territory with rapid success.

Its unfettered commercial policy contrasts favorably with the restrictions of the state-controlled Italian Radio Co. Burt Bacharach's "Bond Street" (AANDM) is the signature of CGD's program, and Herb Alpert of the same label provides

the closing theme with "Casino Royale."

The latter tune is also to be featured in a TV serial, and Alpert will star on TV next month by means of a 10-minute film produced by AANDM. Further promotion on AANDM artist will be discussed between Giannini and AANDM's Gil Friesen.

CGD is getting increasing reaction on Lola Falana (Reprise). She starred in the recent "Studio One" TV series, took part in the July International Light Music Festival at Venice, and has 45 nightclub appearances booked. She will star in the upcoming movie "Lola Get Your Gun," and with another Reprise artist, Donna Loren, is tipped for the 1968 San Remo Festival.

Inelco Growth Impressive

AMSTERDAM — Participation in a national record club, formation of its own music publishing outlet, artist signings and a full list of home-grown and foreign hits is the impressive total of the year's trading ending last month for the Inelco Co. The record club has been started in conjunction with other Dutch disk manufacturers and importers. The publishing firm is called Universal Songs, and is being run by Wim Landman. New artists signed by Inelco have included Lex Goudsmit, who plays Tevey in the

Dutch version of "Fiddler on the Roof" entitled "Anatevka."

The company has also signed Connie Vink, member of the Dutch team for the Knokke-Lezoute song contest in Belgium this year, and is planning an expansion of its local rhythm and blues and beat group roster shortly.

Successful visitors to Holland during the year whose records are licensed to Inelco were Al Hirt, Sylvie Vartan, Rita Pavone and classical artists Peter Serkin, Van Cliburn, Erich Leins. (Continued on page 56)

Det Sets Up Own Distribution

ROME — Det Records, part of the Campi group, inaugurates its own distribution system as of Sept. 1. Manager and a&r director Elio Leoni also revealed the company intends to acquire foreign masters.

Also, Tilesi, formerly with GTA, will manage the sales staff of 15 full-time representatives and two inspectors. Labels distributed will be Det, Det International, Cam, Campi Editore and Tank.

Following an agreement with Europhon Productions, Det will handle Udo Juergens' first release since the end of his contract with German Vogue. The titles are "Che Vuoi Che Sia" and "E' Tutto Qui," Italian lyric versions of "Was Ich Dir Sagen Will" and "Immer Wieder Geht Die Sonne." Campi will publish through an agreement with Montana.

Talks between Leoni and Vogue International president Leon Cabat have resulted in Det distributing disks by French artists Clothilde and Richard and Samuel. Leoni will supervise recordings in Italian. International will handle British Ember product by artists such as Roy C., the Peanuts, Paul's Troubles and Jerry Jackson as a result of a deal with Ember's president Jeffrey S. Kruger.

Det has gained several new Italian artists, including Gianni Davoli, Alberto Anelli and Roberto Matano.

In the publishing field, Campi has concluded an agreement with Tree Music of Nashville whereby Tree material will be exploited here under a set-up to be called Roman Tree.

Col. of Canada Has Sales Meet

TORONTO—Columbia Records of Canada Ltd.'s two-day sales conference Aug. 8-9 at the Inn on the Park for Toronto and Montreal branch representatives was highlighted by the new product presentation keyed to color slides from Expo 67. Key dealers, radio stations and trade press were invited to join the Columbia personnel for the Expo-oriented presentation.

Peter Munves, product manager for Columbia Masterworks, attended the Canadian meet to introduce new Masterworks product and review its special merchandising techniques. Other new product from Columbia and affiliated labels, and from such labels as Starday in the U. S. and Jacques Canetti in France, distributed in Canada by Columbia, were presented by executives of the Canadian company.

A one-day sales conference for Columbia's western distributors was held in Vancouver Aug. 15 by Jack Robertson, general manager, sales and marketing, and John Williams, newly appointed director of merchandising, for Van Horne electric, distributor in British Columbia, and Canadian Electronics Ltd., Alberta and Saskatchewan distributor.

Latin Disk Men To Meet in Chile

CARACAS—Member countries of the Latin American Free Trade Association (LAFTA)—Argentina, Brasil, Chile, Mexico, Paraguay, Peru, Uruguay and Venezuela—will attend the First Regional Meeting of the Record Industry to be held Aug. 14 in Montevideo, Chile, according to Carlos Esparragoza, secretary general of the Venezuelan Association of Record Manufacturers.

Esparragoza, who will represent Venezuela, said that the purpose of the meeting is to establish effective relationships between member countries that will facilitate the task of economic integration of the industry. Esparragoza added: "The delegates will present the problems that the record industry faces in their respective countries so that each will have a voice in the shaping of policy for future integration. An important topic on the agenda will be the discussion of how to provide technical assistance to the industry in member countries."

From The Music Capitals of the World

• Continued from page 46

Franklyn Boyd, independent music publisher, is in the U. S. shopping for catalogs. He is visiting New York, Detroit and the West Coast.

Latest local flower power effort is "Lets Go to San Francisco" by the Flower Pot Men on Deram. John Carter and Ken Lewis, formerly with the Ivy League, produced the record and sang for it.

The CBS decision to release the works of the hitherto unknown American composer Charles Ives here has worked out in sales. The latest album release is of his choral works.

Transatlantic has acquired marketing rights here for the low price American classical label Everest, previously released through the World Record club. Initial issue under the new deal will be 16 albums on Sept. 8, including works by Shostakovich, Vaughan Williams and Mahler.

MGM will reissue soundtrack album of "Gone With the Wind" to coincide with impending rerun of the film classic. Argo is releasing next month the first six of a 14-album anthology called "Poetry and Song Aimed at Students in Their Early Teens." Artists participating include Patrick Wyman, Barbara Jefford, Prunella Scales, Ewan MacColl, Peggy Seeger and the St. Johns College choir.

Peter Callender wrote English lyrics for the Italian hit "Perdono" under the title "You're Leaving," and it's the debut record of Kim and Kelly, daughters of Canadian-born TV personalities Bernard Braden and Barbara Kelly.

NIGEL HUNTER

MADRID

Hispavox general director Jose Manuel Vidal, commercial director Luis Vidal and international catalog director Luis Calvo will attend the Pye/Warner Bros. convention in London next month. Calvo will supervise the Spanish lyric recording of Sandie Shaw's "Tonight in Tokyo" while there.

Arthur Garcia (Marfer), 1966 winner of the Spanish-Portuguese Song Festival, was guest of honor at this year's event held in Oporto Aug. 13-15. . . . Raphael (Hispavox), top Spanish male singer, is big in South America. His new single next month will be "At Sunset," the main song from his second movie musical. Luis Aguile (Sonoplay) is back from a Venezuelan tour. His song "La Chatunga" is No. 10 here. Argentine singer Alberto Cortez, now living in Spain, took part in the song festival at Argento, Italy, Aug. 15-16 with his own composition "En Un Rincon Del Alma." Luis Sagivela, formerly director of Zafiro Records, is now Odeon general delegate for Madrid and Central Spain. . . . The recent Al Caiola "King Guitar" LP released in the States contains "Frento a Palacio" written by the Spanish group Los Pekenikes.

Marfer is releasing 10 EP's by Spanish and Portuguese artists in Portugal next month.

The new Spanish singer Lorella has signed with Hispavox, and is preparing an LP of her own compositions and original songs.

RAFAEL REVERT MARTINEZ

MEXICO CITY

Frank Sinatra's TV program, "A Man and His Music" was aired Friday here (28). . . . Vic Dana (Musart) appeared here three weeks, did several TV shows. . . . Libertad Lamarque is in Argentina. . . . Angelica Maria (Musart) is making a new movie. . . . Mexican variety shows here are off to the States to study color production for Mexican TV song shows. . . . Live color variety shows expected here on all three capital channels before the end of the year. . . . Lawrence Fried, New York freelance photographer, is here shooting color photos of Capitol's go-go TV show to be submitted along with other photos as part of an upcoming takeover in Newsweek on "the old and the new" in Mexican business. . . . Although the contrast between folklore standards and modern American music is more evident every day, TV folklore programs still draw consistently high ratings on TV.

Chile's Mona Bell will appear on Silvia Pinal's TV program. . . . Mexican artists have been invited to Detroit's celebration of Mexican Independence in September. . . . The Mexican government is expanding its highly successful program of "Sunday concerts" with pot Mexican recording stars, offered free each Sunday morning in the city's parks. . . . Emily Cranz (Capitol) and Lalo Gonzalez performed in a special public homage to Vicente Saldivar, Mexican world featherweight boxing champion. . . . Excelsior, daily newspaper, hired over 50 artists for 50 artists for Saturday's (29) 3½-hour subscription raffle, aired on national radio and TV. . . . Los Panchoes are back from Peru. . . . Soccer player Ernesto Cisneros taped his second single. . . . The music union and record companies still in talks over new contract; now in their fourth week. . . . Pedro Vargas and Imelda Miller, RCA Victor Mexicana, will do three special television programs.

Amalio Mendoza ("La Taria-curri") signed for a television series. . . . Carlos Lico (Capitol) starts a night club date. . . . Enrique Guzman's second single on his own label, Acuario, was released last week. . . . An American mariachi group from Tucson sang on television here and met city officials during a special tour. . . . Armando de Llano and Manuel Villareal, CBS (Columbia) were in Miami for the Columbia convention. . . . Maria Elena Marquez presents sections of nightclub shows on her weekly hour-long TV show. . . . The Second Convention of Radio Broadcasters

Spanish Label Sets Up Own Distribution

MADRID — The Spanish label Ekipo, formerly distributed here by Vergara, has become totally independent with its own nationwide distribution network.

The company has its main office in Barcelona and a branch office in Madrid. Specializing in Spanish folk music, Ekipo also has a local pop catalog and is currently negotiating with U. S. and European companies to obtain distribution rights of foreign labels in Spain.

Chief executives of the new company are: president, Arturo Mas Aguado; sales director, Luis Cuesta Villanueva, and promotion and publicity, Ramon Morenilla.

opened Tuesday (25) in Mazatlan. . . . Los Tres Ases' new disk is "Margarita". . . . Carlos Lyra sings a dozen of his own compositions on a new LP. . . . Percy Faith sent a copy of his recording of "La Mentira" to composer Alvaro Carrillo, who received it in a special ceremony attended by CBS executives Reginaldo Cepeda, Armando de Llano and Maria Teresa Flores. . . . Venus Rey, president of the Musicians Union, announced the union has purchased 500 homes which will be sold to musicians at less than \$4,000 each. . . . Elvira Quintana, star of a new soap, "Adriana," waxed the title song. Every TV soap opera now has a title song spinoff.

Amprodis (Mexican Association of Record Producers) and Musicians Union reached agreement on (Continued on page 56)



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From The Music Capitals of the World

• Continued from page 55
 new contract, resumed work Monday (7). . . . **Lee Schapiro**, RCA Victor, international department manager, is here. . . . **Sonia La Unica** (RCA Victor Mexicana) started a club date in Los Angeles Friday (11). . . . RCA Victor Mexicana will release "Brass a Go Go" with **John Ringling North** and "Latin Horn" with **Al Hirt**. . . . Capitol de Mexico will release the soundtrack from a new Mexican motion picture, "Los Caifanes," in September. . . . **Carlos Lico** (Capitol) will sing the title song from "Los Caifanes," "Fuera del Mundo," on a single to be released simultaneously with the movie's soundtrack. . . . Capitol signed for 26 weeks with the national television network to do a series of half-hour, live programs spotlighting rock groups. The show will offer a prize each month to contestants, consisting of a completely paid-for birthday party.

KEVIN KELLEGHAN

MILAN

The parade catalog is now distributed by Italian Decca. Its one-year-old artist roster includes **Nico Fidenco**, **Donatella Moretti**, **Don Powell** and **Roberto Fia**. In co-operation with General Music, Parade also releases most of Italy's leading movie soundtrack material on singles and LP's.

Herbert Pagani, recent winner of a press award as the most promising new talent, has switched from Cemed-Carosell to

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Saar, **Orietta Berti**, Polydor's best seller here, has recorded "Naked Feet" for the soundtrack of **Carlo Pontif's** "L'Uomo Dei Sei Palloni" starring **Marcello Mastroianni** and **Catherine Spaak**. **Domenico Modugno** (Curci) has recorded "Ho Paura Di Perderci," Italian version of the main theme of "I Killed Rasputin," recently presented at the Cannes Film Festival. . . . **Adamo** (Italian EMI) will film a one-hour show and several segments for Italian TV Oct. 10-11.

The Fourth Festival of Roses is scheduled for Oct. 3-5. **Vedette** has released the American song, "Light My Fire," by the **Doors** (Elektra) and plans an LP for next month. . . . **Edizioni Fiera's** "Se Te C'e' Soltanto Quell'Uomo," recorded by **Cilla Black** as "There I Go" for an LP, has been cut as

a single by **Vikki Carr** (Liberty). "You Only Live Twice," the main theme from the James Bond movie, is available by **Nancy Sinatra** (Reprise) and **Santo and Johnny** (Bellisic) as well as in the United Artist soundtrack. . . . The **Beach Boys'** "Heroes and Villains" has been issued on Brother through Italian EMI. **Los Bravos** (Tiffany) will appear in the Venice International Festival of Beat Groups Sept. 22-24.

GERMANO RUSCITTO

NASHVILLE

The **Pozo Seco** singers, two of whom have moved to Nashville permanently, are due for a new release, "Louisiana Man." The session was done by **Bob Johnston**. . . . "Everlasting Love," by **Monument's Robert Knight**, is getting reorders in many sections of the nation. They amounted to some 12,000 in three weeks, according to Monument officials. Knight is slated to do the **Gerry Blavat** show in Philadelphia (15), then a show for **WAKY**, Louisville, two days later. . . . **Chifford Curry** has a new Eif release just out to coincide with the NARA meeting. It's titled "East, West, North or South." . . . **Bobby Russell** is doing an independent session with **Billy Swan**, whose first release was on **Rising Sons**. . . . **Chet Atkins** has been asked to play a concert at the London Palladium in the spring.

The Mercury-Smash office here had its hands full, first with sessions by **Roger Miller**, and then follow-up sessions by **Jerry Lee Lewis**. . . . A show headlined by **Carla Thomas** and **Otis Redding** from the Stax-Vol stable in Memphis drew phenomenal crowds in this city. . . . **Busy Brenda Lee**, having just closed at Harold's Club in Reno, opens at the Steel Pier in Atlantic City, then goes to the Shoreham Hotel in Washington. After that it's her annual tour to seven Asian countries, which includes another TV spectacular, then a week at "home" with occasional show dates sandwiched in, then off to England and the Continental for three weeks.

BILL WILLIAMS

NEW YORK

Trio Parana signed to Jackson Artists' Corp., Kansas City, Mo., firm. . . . **Flip Wilson**, whose current Atlantic LP is "Cowboys and Colored People," will appear at Central Park with **Lou Rawls** on Saturday (19) and with **Ahmad Jamal** on Monday (21). . . . **Nell Diamond**, Bang Records artist, currently at **Fred Weintraub's** Bitter End. . . . **Mason Williams** will write an act for the **Tijuana Brass**. He's also working with **Allan Blye** on material for the Associa-

tion and **Chad and Jeremy**. . . . The **Lettermen**, Capitol group, have recorded a special promotion disk for Sears, Roebuck & Co.'s back-to-school program.

Eddie Layton, Epic artist, is now official organist at Yankee Stadium. . . . **Della Reese**, ABC artist, has a two-week date at the Sands Hotel, Las Vegas, starting Sept. 4. . . . **Bill and Steve Jerome's** independent production firm has moved to offices at 1697 Broadway. . . . **Lana Cantrell**, RCA Victor artist, currently headlining at the Chequers, nightclub in Sydney, Australia. . . . The **Glories** begin a 10-day engagement at the Uptown Theater, Philadelphia, Sept. 1.

The **Kingsmen**, Wand artists, will appear at the Minnesota State Fair on Friday (1). . . . **Peter Nero** is booked for 55 college concerts through the end of the year. . . . The **Coronados** are slated for Grossingers Hotel on Thursday (31). . . . The **Serenidipity Singers** will perform a Dayton, Ohio, concert Friday (1). . . . **Della Reese**, who recently appeared in Chicago's Scotch Mist and Atlantic City's Le Bistro, arrives in New York Monday (21) to tape a series of TV shows, including the "Merv Griffin Show." She will then return to Hollywood where she will tape the "Woody Woodbury Show," "PDQ" and "Hollywood Squares." She begins a two-week stint at the Sands Hotel in Las Vegas on Sept. 8.

The **Four Seasons** will perform at Asbury Park's Convention Hall on Saturday (26). . . . The **Darling Sisters** and the **Cowbells** have been signed by **Leonard Stogel** for personal management. The artists will make their disk debut on MGM. . . . **Del Serino** of Peer-Southern is visiting Los Angeles as the guest of **Sam Sutra** Records for **Tony Bruno's** West Coast opening. While on the Coast, Serino will confer with Peer-Southern's **Billy Walters** and **Sonny Skylar**. . . . **Ray Head** will wax his first album for Mercury in Memphis Friday (1). . . . **Lois and Karen**, also known as the **Sherry Sisters**, are featured in a three-minute color film, in which the girls sing "Army Bound," their latest Epic disk. . . . **Alan Lorber** will guest on **Tom Wilson's** "Music Factory" on WABC-FM on Saturday (26).

The **Young Rascals** are filming a pop music segment in Hawaii for an NBC-TV Thanksgiving program. . . . The **Roman Numerals** have been extended through Labor Day at Carnaby's. The group has been inked by Columbia Records. . . . **Neal Hefti** will compose and conduct the original score for Universal Pictures' "New Face in Hell," which stars **George Peppard**, **Raymond Burr**, **Gayle Hunnicutt** and **Susan Saint James**.

PARIS

CBS president **Jacques Souplet** will hold a press luncheon Sept. 19 to announce commercial and artistic policy of the company for the 1967-1968 season. After the luncheon, CBS artists **Les Compagnons de la chanson**, **Henri Salvador**, **Guy Beart**, **Patachou**, **Manitas de Plata**, **Guy Dassin** and **Caravelli** will gather round an 80th birthday cake for **Maurice Chevalier**, whose new CBS album will

Inelco Growth Impressive

• Continued from page 54

dorf, **Leonard Pinnario**, **Charles Munch** and **Artur Rubinstein**. Their record turnover rose accordingly.

So did that of the Monkees through the medium of their TV films, and the Mamas and Pappas benefited from a promotion campaign on their product.

"The Sound of Music," RCA Victor album, was the best-selling LP in Holland, and the catalog of the late Jim Reeves sold strongly at all speeds.

Inelco mounted special promotion campaigns with an Elvis Presley day at Amersfoort and a day of jazz, in March. Next

Stigwood Yaskiel Gets A&M in Polydor Area

HAMBURG—Stigwood Yaskiel International has acquired the A&M label for the Polydor territories of Germany, Austria, Switzerland, Scandinavia and the Benelux countries. The company is seeking new masters and catalogs for placement with Philips and Polydor. Various "one-shot" deals had been made since Stigwood-Yaskiel International came into being six months ago and the company had also acquired, exclusively for Polydor, the Acta label, including the current U. S. hit, "Step Out of Your Mind" by the American Breed.

In a review of the past six months, **Lawrence M. Yaskiel** and **Peter Knight** said the company got off to a good start

with high chart activity for the Who ("Happy Jack"), the Cream ("I Feel Free"), the Easybeats ("Hey Joe"), the Bee Gees ("Spicks and Specks") the Lovin' Spoonful and Sandy Posey.

"Whenever they have been available we have brought all these artists—except for the Lovin' Spoonful—to Germany for promotional visits and TV appearances, radio and press exposure. This has culminated in our celebrating our most successful month to date," Yaskiel said.

"For the first time this year Polydor has more singles in the charts than any other German company—nine in the Top 40 of which six are promoted by Stigwood-Yaskiel International," he added.

be launched on this date. . . . "Un Adieu," by **Jean-Paul Cara** (Philips), a finalist in the 1967 Rose de France Song Contest, is to be recorded in Italian by **Gianni Marini**. Another **Jean-Paul Cara** song, "Les Amoureux Sont Les Mêmes" has been acquired by **Frank Sinatra** Productions. Both songs are published here by **Raoul Breton**. . . . Polydor's **Marcel Amont** is making a big impact here with a French version of the **Lee Hazlewood** tune, "The Girls in Paris," entitled "Les Voisins." Another **Lee Hazlewood** song, "Love Eyes," has been recorded in French for Philips by **Michele Torr**. The French version, "Regarde," is by **Frank Gerald**.

Barclay has launched a new label, **Psychedelic**, with a recording by "Professeur Frichmouthe." . . . In addition to the new Philips singles series, "Parade" (Billboard, Aug. 12), other companies are stepping up single releases. **Vogue** has put out the new **Sinatra** recording "The World We Knew" as a single. Polydor has released two **Rolling Stones** numbers by the Who as a single and **Pathé-Marconi** has released singles by **Anthony Quinn** ("I Love You, You Love Me"), **Chris Farlowe** ("Moanin'") and **Sylvia Deshayes** ("A White Shade of Pale"). . . . **Vogue** has released the **Nancy Sinatra** Reprise album "Country My Way" which includes her latest hit, "Jackson." . . . New Disc-A artist **Junior** makes his record debut with a French version of the Criterion standard "Look in My Eyes." The French lyric is by **Georges Liferman** and the title is "Regarde Moi."

Philips summer promotion campaign featuring a daily program on Radio Luxembourg from the floating studio in Cannes is set to end Aug. 19. By that date the program will have featured **Herve Vilard**, **Rika Zarai**, **Johnny Hallyday**, **Sheila**, **Mireille Darc**, **Claude Nougaro**, **Nana Mouskouri**, **Georgette Lemaire**, **Frank Fernandel**, **Annie Philippe**, **Fernand Raynaud**, **Paul Mauriat**, **Serge Gains-**

bourg, **Michel Torr**, **Jean-Paul Cara**, **Felix Leclerc**, **France Gall** and **Claude Franconi**.

MIKE HENNESSEY

TORONTO

London Records is experiencing success with its Ace of Clubs series aimed at the stereo buffs on a budget (\$2.49), introduced this year. Just released are "A Tribute to Jeanette MacDonald," by Australian soprano **Rosalind Keene** and "Tchaikovsky Beat" with the **Ken Moule Assembly's** big band treatments of familiar Tchaikovsky themes, bringing the number of releases thus far to 12. The series is primarily U. K. and Europe - produced product, such artists as **Frank Chacksfield**, **Winnifred Atwell**.

New single by the new **Spencer Davis Group**, "Time Seller," marks their debut on the United Artists label in Canada, with Compo

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geared to follow up their previous success. The group was formerly on the Stone label here, through special agreement with Island Records in the U. K., and Stone still has rights to as-yet-unreleased product by the original group.

UA artist **Gordon Lightfoot** was honored this month by proclamation of **Gordon Lightfoot Day** in his home town of Orillia, Ontario. A parade, a welcome to the town's Hall of Fame, and presentation of a Centennial medal by the mayor were highlights of the day, which included two SRO concerts by the artist.

Conductor **Seiji Ozawa** has signed to remain conductor and musical director of the Toronto Symphony through the 1968 and 1969 seasons.

Fontana's promotion of the **Guess Who's** "This Time Long Ago" in the U. S., includes an appearance on the "Upbeat" TV show, taped in Cleveland while in Ontario for personal appearances mid-month, and video tapes to other TV shows in major U. S. markets.

Upcoming at the Colonial Tavern in Toronto, **Frank Hubbell** and the **Village Stompers** (Sept. 4-16), **Gene Krupa** and his group (Sept. 18-30), the **Modern Jazz Quartet** (Oct. 16-28) and **Arthur Prysock** (Oct. 30-Nov. 11).

KIT MORGAN

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WORLD OF RECORDS

ARGENTINA

- (Courtesy Escalera a la Fama)
 *Denotes local origin
- This Last Week**
- 1 PUPPET ON A STRING—Sandis (Music Hall); Caravelli (CBS); Al Hirt (RCA); Franck Pourcel (Odeon); *Bingo Reyna (Disc Jockey)—Fermata
 - 2 MI AMOR MI AMIGO—*Barbes y Dick (Vik); Marie Laforte (Music Hall)
 - 3 ALGO TONTO (SOMETHIN' STUPID)—Nancy & Frank Sinatra (Music Hall); Caravelli (CBS); *Juan Ramon (RCA); *Vincent Morocco (Polydor)—Rexy (Polydor); *Las 4 Voces (CBS); Banda de Kessler (Music Hall)—Fermata
 - 4 HABLEMOS DEL AMOR—Raphael (Music Hall); *Siro San Roman (Microfon)—Fermata
 - 5 QUE PASARA—*Palito Ortega (Vik)—Fermata
 - 6 MUSICA PARA MIRAR A LAS CHICAS (MUSIC TO WATCH GIRLS BY)—Andy Williams (CBS); Brenda Wynds (Music Hall); *Malvino (Microfon); Ray Charles Singers (Tanday); Xavier Cugat (Odeon)
 - 7 VAMOS A LA CAMA—*Las Ardillas (CBS)
 - 8 TERNAS UN ALTAR—*Herman Figueroa Reyes (CBS); *Los Cruzados (Vik); *Ramona Galarza (Odeon)—Lagos
 - 9 CUANDO NO ESTAS—Raphael (Music Hall)—Fermata

AUSTRALIA

- (Courtesy Modern Melbourne)
- This Last Week**
- 1 ALL YOU NEED IS LOVE—Beatles (Parlophone)—Northern Music
 - 2 SAN FRANCISCO—Scott McKenzie (CBS)—Associated Music
 - 3 A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex
 - 4 THEME FOR A NEW LOVE—Davy Jones (Astor)—Tu-Con
 - 5 UP, UP AND AWAY—5th Dimension (Liberty)—Belinda
 - 6 RESPECT—Aretha Franklin (Atlantic)—Essex
 - 7 SGT. PEPPER'S ONLY HEART CLUB BAND—Beatles (Parlophone)—Northern Music
 - 8 CARRIE ANNE—Hollies (Parlophone)—Dick James Music
 - 9 MY AIM IS TO PLEASE YOU—The Executives (Festival)—Tu-Con Music
 - 10 JACKSON—Nancy Sinatra & Lee Hazelwood (Reprise)—MCPBS

BRITAIN

- (Courtesy Record Retailer)
- This Last Week**
- 1 SAN FRANCISCO—Scott McKenzie (CBS)—Dick James (Lou Adler/John Phillips)
 - 2 ALL YOU NEED IS LOVE—Beatles (Parlophone)—Northern (George Martin)
 - 3 TLE NEVER FALL IN LOVE AGAIN—Tina Turner (Decca)—Tyler (Peter Sullivan)
 - 4 DEATH OF A CLOWN—Dave Davies (Pye)—Carlin (Ray Davies)
 - 5 I WAS MADE TO LOVE HER—Stevie Wonder (Tama/Motown)—Jobete
 - 6 UP, UP AND AWAY—Johnny Mann Singers (Liberty)—Carlin (Jack Tracy)
 - 7 JUST LOVING YOU—Anita Harris (CBS)—Chappell (Mike Margolis)
 - 8 EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)—Skidmore (Mike Smith)
 - 9 THE HOUSE THAT JACK BUILT—Alan Price Set (Decca)—Alan Price (Alan Price)
 - 10 IT MUST BE HIM—Vikki Carr (Liberty)—Screen Gems (D. Farthing Hatfield)
 - 11 SHE'D RATHER BE WITH ME—Turtles (London)—Robbins (Joe Visser)
 - 12 CREQUE ALLEY—Mama's and the Papa's (RCA Victor)—Dick James (Lou Adler)
 - 13 SEE EMILY PLAY—Pink Floyd (Columbia)—Norman Smith (Madalene)
 - 14 ALTERNATE TITLE—Monks (Astor)—Metric (Dave Pell)
 - 15 YOU ONLY LIVE TWICE / JACKSON—United Artists (Reprise)—United Artists
 - 16 GIN HOUSE—Amen Corner (Deram)—Alan Price (Norman Walker)
 - 17 LET'S PRETEND—Lulu (Columbia)—Carlin (Mickey Most)
 - 18 TRAMP—Otis Redding—Carla Thomas (Stax)—Sparta (Jim Stewart)
 - 19 007—Desmond Dekker

- 20 43 ITCYCOO PARK—Small Faces (Immediate)—Avakak / R. Lane
- 21 13 THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)—Burlington (Peter Sullivan)
- 22 — PLEASANT VALLEY SUNDAY—Monkees (RCA Victor)—Screen Gems (Douglas F. Hatfield)
- 23 17 A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex (Candy Cordell)
- 24 26 A BAD NIGHT—Catt Stevens (Deram)—Cat (Mike Hurst)
- 25 40 EXCERPTS FROM A "TEENAGE OPERA"—Keith West (Parlophone)—Robbins (Mark P. Wirtz)
- 26 21 TAKE ME IN YOUR ARMS (Gladys Knight (Tama/Motown)—Carlin (Norman Whitefield)
- 27 — DAY OF THE MARIE—Cliff Richard (Columbia)—Shadows (Norrie Paramor)
- 28 32 YOU PUT ME HANGING ON—Vanilla Fudge (Atlantic)—Carlin
- 29 25 ANNABELLA—John Walker (Philly)—Miracle (John Franz)
- 30 TIME SELLER—Spencer Davis (Fontana)—Spencer Davis (Ron Richards)
- 31 23 RESPECT—Aretha Franklin (Atlantic)—Shapiro-Bernstein (Jerry Wexler)
- 32 31 THINGS GET BETTER—Eddie Foye (Stax)—Carlin (Jim Stewart)
- 33 39 TRYING TO FORGET—Jim Reeves (RCA Victor)—Burlington (Jeff Atkins)
- 34 TALLYMAN—Jeff Beck (Columbia)—Mourner (Mickey Most)
- 35 27 IF I WERE A RICH MAN—Topol (CBS)—Galindo (Norman Newall)
- 36 24 MARTA—Bachelors (Decca)—Lawrence Wright (Dick Rowe)
- 37 42 GREEN STREET GREEN—New Vaudeville Band (Fontana)—Meteor (Geoff Stephens)
- 38 — MY MAMMY—Happenings (Pye)—Francis, Day and Hunter
- 39 41 SOMEWHERE MY LOVE—Mike Sames Singers (HMV)—POF—Robbins (Walter Ridley)
- 40 38 RELEASE ME—Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
- 41 48 TO LOVE SOMEBODY—Bee Gees (Polydor)—Abigail (Robert Stigwood/Ossie Byrne)
- 42 29 GROOVIN'—Young Rascals (Atlantic)—Sparta (Young Rascals)
- 43 28 TONIGHT IN TOKYO—Sandie Shaw (Pye)—Peter Maurice (Ken Woodman)
- 44 36 SHAKE—Redding (Stax)—Kass (Stax Staff)
- 45 — A GIRL LIKE YOU—Young Rascals (Atlantic)—Sparta (Young Rascals)
- 46 46 FIVE LITTLE FINGERS—Francis & The Lights (Emidid)—Moss-Rose (Tommy Scott)
- 47 49 WHEN YOU'RE YOUNG AND IN LOVE—Marvelettes (Tama/Motown)—C. Connelly (J. Dean & Weathermon)
- 48 44 BYE BYE BABY—Symbols (President)—Ardmore & Beechwood (Danny O'Donovan)
- 49 — LIGHT MY FIRE—Doors (Elektra)—Paradox (Paul A. Rothchild)
- 50 — LONG LEGGED GIRL—Elvis Presley (RCA Victor)—Carlin

GERMANY

- (Courtesy Der Musikmarkt)
- This Last Week**
- 1 ALL YOU NEED IS LOVE—Beatles (Odeon)
 - 2 MEINE LIEBE ZU DIR—Roy Black (Polydor)
 - 3 A WHITER SHADE OF PALE—Procol Harum (Deram)
 - 4 PUPPET ON A STRING—Sandis (Deutsche Vogue)
 - 5 OKAY!—Dave Dee, Dozy, Dave & The 4 Stars (Star-Club)
 - 6 I WAS KAISER BILL'S BATMAN—Whistling Jack Smith (Deram)
 - 7 HA HA SAID THE CLOWN—Madres Form (Fontana)
 - 8 WATERLOO SUNSET—Kinks (Deutsche Vogue)
 - 9 CARRIE ANNE—Hollies (Arista)—Hansa
 - 10 SCHWAG-MELODIE (LARA'S THEME) (Original-Film-Musik)

HOLLAND

- This Last Week**
- 1 SAN FRANCISCO—Scott McKenzie (CBS)—Bospeel
 - 2 ALL YOU NEED IS LOVE—Beatles (Parlophone)—Leeds/Basart
 - 3 HERE WE GO AGAIN—Ray Charles (Aristone)—Dirk Music
 - 4 DEATH OF A CLOWN—Dave Dee (Pye)—Belinda
 - 5 IF I WERE A RICH MAN—Roger Whittaker (Imperial)—Chappell
 - 6 GLORIA—Mann (Decca)—Windmill/Anagon
 - 7 SOUND OF THE DREAMING DAY—Golden Errings (Polydor)—Impala/Basart
 - 8 2 A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex Holland/Basart
 - 9 JACKSON YOU ONLY LIVE TWICE—Nancy Sinatra (Reprise)—U. A. Music/Alton
 - 10 MEXICAN WHISTLER—Roger Whittaker (Columbia)

ITALY

- (Courtesy Musica e Disci, Milan)
 *Denotes local origin
- This Last Week**
- 1 LA COPPIA PIU' BELLA DEL MONDO—Adriano Celentano (Clan)—Clan
 - 2 NEL SOLE—Al Bano (VAP)—VAP
 - 3 A CHI—Fausto Leali (Ri Fi)—Curo
 - 4 LA MIA SARENITA—*Jimmy Fontana (RCA)—RCA
 - 5 STASERA MI BUTTO—Rocky Roberts (Durium)—Curo
 - 6 NON C'E' PIU' NIENTE DA FARE—Orsa Maggiore—Fontana
 - 7 LA BANDA—Mina (Ri Fi)—Cicogna
 - 8 13 A WHITER SHADE OF PALE—Procol Harum (Deram)
 - 9 DIO T'AMORTO—*Nomadi (Columbia)—VAP
 - 10 — ALL YOU NEED IS LOVE—Beatles (Parlophone)—Clan
 - 11 TRE PASSI AVANTI—*Adriano Celentano (Clan)—Clan
 - 12 LA ROSA NERA—*Gigliola Cinquetti (CGD)—Aromando
 - 13 11 29 SETTEMBRE—*Eaupe (Ri Fi)—R. R. Ricordi-Tank
 - 14 RICORDO QUANDO ERO BAMBINO—Rokes (Arc)—RCA
 - 15 — INCH'ALLAH—Adamo (VdP)—VdP

MALAYSIA

- (Courtesy Radio Malaysia)
 *Denotes local origin
- This Last Week**
- 1 THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)
 - 2 CARRIE ANNE—Hollies (Parlophone)
 - 3 A WHITER SHADE OF PALE—Procol Harum (Deram)
 - 4 DON'T SLEEP IN THE SUBWAY—Petula Clark (Pye)
 - 5 I'LL COME RUNNIN'—Richie Richard (Columbia)
 - 6 WATERLOO SUNSET—Kink (Pye)
 - 7 SILENCE IS GOLDEN—Tremeloes (CBS)
 - 8 A WOMAN'S WORLD—*Naomi and the Boys (Philips)
 - 9 LET'S PRETEND—Lulu (Columbia)
 - 10 FUNNY FAMILIAR
 - 11 EVERYTHING FEELS LIKE

MEXICO

- (Courtesy Audiomusica)
 *Denotes local origin
- This Last Week**
- 1 YO SOY AQUEL—Raphael (Gomma)—Campel
 - 2 CELOSO—*Panchos (CBS); *M. A. Muniz (RCA)—Mundo Musical
 - 3 CUANDO TU NO ESTAS—Raphael (Gomma)—Campel
 - 4 3 THEME OF THE MONKEES (RCA)—Mundo Musical
 - 5 FUE EN UN CAFE—*Apon (Fonem)—Pending
 - 6 IM A BELIEVER—Monkees (RCA)—Mundo Musical
 - 7 8 NO—Carlos Lico (Capitol)—Emmi
 - 8 ANUQUE SE OLVIDEN—*Sonora Santanera (CBS)—Mundo Musical
 - 9 SHE—Monkees (RCA)—Mundo Musical
 - 10 LAGRIMAS DE CRISTAL—*Hnos. Carrion (Orfeon)—Pending

NEW ZEALAND

- (Courtesy New Zealand Broadcasting)
- This Last Week**
- 1 2 A WHITER SHADE OF PALE—Procol Harum (Deram)
 - 1 SILENCE IS GOLDEN—Tremeloes (CBS)
 - 3 CARRIE ANNE—Hollies (Parlophone)
 - 4 A YOU NEED IS LOVE—Beatles (Parlophone)
 - 5 HI HO SILVER LINING—Jeff Beck (Columbia)
 - 6 COME ON DOWN TO MY BOAT—Every Mother's Son (MGM)
 - 7 5 ALL PURPOSE LOW—La De Dus (Philips)
 - 8 TABATHA TWITCHT—Dave Clark Five (Columbia)
 - 9 THEN I KISSED HER—Beach Boys (Capitol)
 - 10 OKAY—Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)

NORWAY

- (Courtesy Verdens Gang)
 *Denotes local origin
- This Last Week**
- 1 ALL YOU NEED IS LOVE—Beatles (Parlophone)—Edition Lyche
 - 2 ALTERNATE TITLE—Monks (Astor Victor)—Screen Gems
 - 3 SILENCE IS GOLDEN—Tremeloes (CBS)
 - 4 SAN FRANCISCO—Scott McKenzie (CBS)—Sweden Music
 - 5 4 A WHITER SHADE OF PALE—Procol Harum (Deram)—Reuter & Reuter (Jag Ringling PAA FREDAG—Sven-Ingvang (Svensk-American)—Seven Bros
 - 7 9 MARIA MIN VAEN—Larry Finnegan (Svensk-American)
 - 8 GRAVEYARD PARADISE—*1-2-6 (RCA Victor)—No pub.
 - 9 6 THEME FROM "THE MONKEES"—Monkees (RCA Victor)—Screen Gems
 - 10 — ENGERDALSVASEN—*Gjermund Eggen (Troll)—Ellertsen

PUERTO RICO

- (Courtesy of TE-VE Guia and Radio WUNO)
- This Last Week**
- 1 GROOVIN'—Young Rascals (Astor)
 - 2 CUANDO TU NO ESTAS—Raphael (Orbe-Hispavox)
 - 3 SWEET SOUL MUSIC—*Arthur Conley (Astor)
 - 4 GUARDAME TU AMOR—Celia Cruz (Tico)
 - 5 LO DE BOOGALOO—Joe Quijano (Orbe-Hispavox)
 - 6 VAS BIEN—El Gran Combo (Gema)
 - 7 5 UN HOMBRE Y UNA MUJER—Los Hermanos Castro (RCA Victor)
 - 8 SEVEN ROOMS OF GLOOM—Four Tops (Motown)
 - 9 SHE—Monkees (Colgems)
 - 10 — NO VUELVAS—Raphael (VUA)

SINGAPORE

- (Courtesy Radio Singapore)
- This Last Week**
- 1 A BEAUTIFUL STORY—Sonny and Cher (Atlantic)
 - 2 A LITTLE BIT ME—A LITTLE BIT ME—Monkees (RCA)
 - 3 MR. PLEASANT—Klaude (Pye)
 - 4 WANDLING—Kings Lynn (A&M)
 - 5 3 THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)
 - 6 7 CARRIE ANNE—Hollies (Parlophone)
 - 7 9 CLAIRE—Paul and Barry Ryan (Decca)
 - 8 — SUNNY DAY—NEVER BE TID SAME—Snoopy and Our Gane (Mercury)
 - 9 — CANT TAKE MY EYES OFF YOU—Frankie Valli (Philips)
 - 10 4 FUNNY FAMILIAR
 - 11 EVERYTHING FEELS LIKE

SOUTH AFRICA

- This Last Week**
- 1 SILENCE IS GOLDEN—Tremeloes (CBS)—Ardmore & Beechwood
 - 2 6 A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex
 - 3 SILENCE IS GOLDEN—Square Set (Continental)—MPA
 - 4 7 I TAKE IT BACK—Sandy Posey (MGM)—Low-Sal Publ.
 - 5 2 THEN I KISSED HER—Beach Boys (Capitol)—Belinda (Jhb)
 - 6 — LET'S LIVE FOR TODAY—Grass Roots (RCA)—Dick James Music
 - 7 3 YAMAHO TOKO NO UTA—New Christy Minstrels (CBS)—C. Control
 - 8 5 A GROOVY KIND OF LOVE—Petula Clark (Vogue)—Screen Gems
 - 9 — THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)—MPA
 - 10 — WALKIN' IN THE SUNSHINE—Peter Lotis (Continental)—Tree Publ.

SPAIN

- (Courtesy El Gran Musical)
 *Denotes local origin
- This Last Week**
- 1 LOLA—*Los Brincos (Novola)—Zafiro-Universal Jazz
 - 2 4 NOS FALTA FE/BRITO EL SOL—Juan & Junior (Novola)—Fafro-Canciones del Mundo
 - 3 LA CA/NOVA—Juan & Junior (Novola)—Zafiro-Canciones del Mundo
 - 4 2 A WHITER SHADE OF PALE—Procol Harum (Columbia Espanola)—Musica de Sur
 - 5 — ALL YOU NEED IS LOVE—Beatles (Odeon)—E.G.O.
 - 6 5 ALELUYA NO. 1—*L. E. Aute (RCA)
 - 7 8 ROSAS EN EL MAR—*Massiel (Novola)—RCA
 - 8 — HAPPY TOGETHER—Turtles (Columbia Espanola)—Canciones del Mundo
 - 9 — NOTRE ROMAN—Adamo (Odeon)—E.G.O.
 - 10 — LA CHATINGA—*Luis Aguile (Sonoplay)—Musica del Sur

VENEZUELA

- This Last Week**
- 1 CUANDO TU NO ESTAS—Raphael (Orbe-Hispavox)
 - 2 CON—Charles Aznavour (Barclay)—Venevex
 - 3 PERDON—Rico Antonio Muniz (RCA)—Hnos. Antor
 - 4 — ADORO—Armando Manzanero (RCA)—Hnos. Antor
 - 5 5 THIS IS MY SONG—Petula Clark (Orbe-Vogue)—Favedica
 - 6 PUPPET ON A STRING—Rudy Hernandez (Velvet); Sandie Shaw (Orbe-Pye)—Favedica
 - 7 — RICHE'S JALA JALA—Richie Ray (Tico)—Palacio
 - 8 7 THE MORE I SEE YOU—Chris Montez (A&M)—Fermata
 - 9 8 NIEGALO TODO—Julio Jaramillo (Velvet)
 - 10 10 SUNNY—Chris Montez (A&M)—Fermata—Padiaco

Milan Recording Costs to Rise

MILAN — Recording costs in this city will rise sharply following an agreement between AFI, the association representing 30 leading Italian record companies, and Lacom, the Milanese musicians' union. The agreement provides for a 35 per cent increase in session rates, and resulted after a four-month strike by the Milanese music makers in pursuit of their claim. AFI members RCA Italiana and Vis-Radio, located in Rome and Naples respectively, are not affected by this new arrangement.

Pirate Defies Britain

Continued from page 54

enues. However, several American religious organizations have taken extensive air time which is helping the pirate to carry on. Meanwhile, the ship appears to be having no difficulty in obtaining the latest record releases, although no record company will actually admit to illegally supplying the records

We re-invented tape recording

Norelco introduced the compact cassette in the United States.

Then we introduced three different machines to play it on. First came the Carry-Corder® '150'—the first cassette machine. Then came the first two home cassette recorders—the monaural '350' and the stereo '450'.

Now we've added a fourth first—the new portable '175'—the first monaural cassette portable with a really big speaker. And there are more firsts in the making.

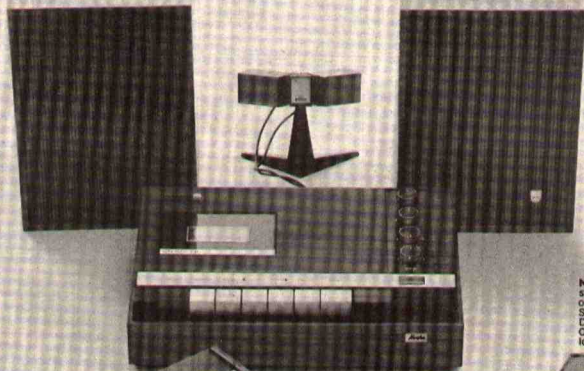
Altogether, our re-inventions make up a com-

pletely balanced line of cassette recorders. They all record on blank cassettes and playback the new pre-recorded cassettes. And they all sell in the price range where four out of five over-\$50 purchases are made. And since they're all compatible with stereo cassettes, the Norelco line gives you excellent trade-up opportunities. Norelco keeps a high standard of quality in both machines and cassettes—the only lifetime warranted cassettes you can buy.

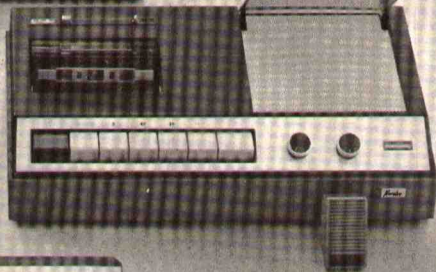
To make sure they sell, we're telling people about the Norelco line this fall with the heaviest

cassette line advertising in the business. We can send people to your store with your tags on our commercials and your name in our magazine ads. (Remember to ask your Norelco rep about our co-op program, too.)

So, before the season's gift-rush, stock the entire Norelco line and take advantage of the opportunities in this growing cassette recorder field. We plan to keep it growing. We should. We did the re-inventing in the first place.



Norelco Stereo '450' 4-track.
Automatic pop-out cassette operation. Stereo or mono record and playback. Solid state. Pause, tone, balance and loudness controls. 60-10,000 Hz. Stereo mike. Digital counter. Teakwood speakers and cabinet. Under \$200.



Norelco Monaural '350' 2-track. Solid state. Automatic pop-out cassette operation. Record and playback. Sound deflector. Pause control. Digital counter. 60-10,000 Hz. Omni-directional mike. Tone and loudness controls. Vu meter. Under \$130.



New Norelco '175' Exclusive 4" Torsion Vibe speaker. Battery life up to twice as long as the smaller portables. Remote control mike that stores in a compartment in the machine. Capstan drive and transistor regulated motor. Tone control. 60-10,000 Hz. Under \$90.



The NEW, improved Carry-Corder '150' Now with higher frequency response—80-10,000 Hz. Capstan drive and transistor regulated motor. Speaker jack. One-button control. Remote control mike. Fitted carrying case. 3 lbs. Under \$70.

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Tape CARtridge

ITCC Plans Global Ventures; Oriental Subsidiaries in Offing

NEW YORK — The International Tape Cartridge Corp. will go into joint ventures with existing firms in foreign countries similar to the agreements concluded by the U. S. firm in setting up companies in France and Switzerland (Billboard, Aug. 19).

Larry Finley, ITCC president, said last week he will leave on an around the world trip immediately following the Billboard Tape Cartridge Forum (Oct. 16-17, New York Hilton)

to establish ITCC subsidiary companies in the Far East and Japan.

Finley said he is setting up a sales organization in Europe to push ITCC product there. According to Finley, ITCC's method of supplying duplicated tape and empty cartridges for loading and marketing by subsidiary firms abroad will help solve the problem of keeping the product's sales price within reach of consumers.

Finley said that 4 and 8-

track tape cartridges priced at \$5.98 and \$6.95 in the U. S. heretofore have sold in Europe at approximately \$16. By loading the cartridges overseas, firms abroad eliminate the lion's share of high import duties.

ITCC is currently negotiating with labels abroad for the cartridge rights to their catalogs, Finley said. This will enable ITCC's foreign firms to issue product from 36 U. S. labels plus an array of titles recorded within those countries.

Alabama Operator Moves In On Prospect While Car Is Tied Up

By BOB LATIMER

BIRMINGHAM, Ala.—Capitalizing on the theory that the ideal time to sell an automobile owner on stereo tape cartridges is the time when his car will be tied up anyhow has led to a highly profitable operation for Tape Town, division of Nelson-Brantley Glass Co. here.

Larry Striplin, who operates one of the automotive industry's largest complexes in six Alabama cities, hit on this idea a little more than two years ago, after he had a stereo system installed in his own car. He knew that the average car coming into his large automotive glass division near downtown Birmingham was tied up for anywhere from half an hour to two hours, depending upon whether it was a window, or a windshield replacement involved. In the case of windshields, the time tallied with just about the amount of time required to install a tape cartridge player.

Striplin immediately experi-

mented with a trial stock of players, set up a demonstration room in a space formerly devoted to mirrors, hired a girl well versed in recorded music, and began experimenting.

Results were spectacular from the beginning. Because he was able to offer just about the same price as any competitor, and because the first approaches were made entirely to owners of cars in for windshield replacement, as well as the fact that familiar credit plans were already well established in glass operations, the entry into the stereo field took off.

Within a few months, Striplin had become the Birmingham area's largest stereo tape dealer, and within a few months more, volume had grown so much that he leased a former new-car showroom with all of its huge garage and display facilities, to provide the necessary space for player demonstration, and display, as well as tape cartridge sales.

A strange set of circumstances made this huge expansion possible—when a nearby Rambler dealer suddenly went out of business, leaving available a 90 by 50-foot showroom, enclosed in an L-shaped garage with space for servicing upward of 20 automobiles, only a few blocks out of downtown Birmingham, and on a busy one-way street.

This made it possible for Nelson-Brantley to install a service counter, a large display area for both home and auto stereo players, a stockroom which now accommodates more than 1,000 tape cartridge selections, and all accessories. The L-shaped drive behind is divided equally between automobile glass installation on the left, stereo tape installation on the right, directly behind the showroom.

As was the case when Striplin first waded into the stereo field, a heavy percentage of stereo volume comes from keeping a "demonstrator car" supplied with an inverter parked at the service entrance to Tape Town. When a customer comes in for automotive glass work of any type, it is a simple matter to invite him to sit down in the stationwagon used, ask him what his favorite type of music is,

(Continued on page 60)



CONVERTIBLE TAPE CARTRIDGE player by Automatic Radio features 8-track and 4-track playback, AM and FM radio for use in car or boat. Model MEL 6740 plays 8-track cartridges and 4-track with the gadget adapter. The unit is converted into a radio with the insertion of the optional AM or FM radio tuner cartridges.

Capitol Sets Aug. Release

HOLLYWOOD — Nine 8-track cartridges, all of the twin pack variety, will mark Capitol Records August cartridge release. Highlighting the group is "Best of the Beach Boys" Vol. No. 2" and Cannonball Adderley's "Why Am I Treated So Bad." Others in the twin-pack release are David McCallum, the Seekers, Peter and Gordon, David Rose, Al Martino, Frank Sinatra and Nat King Cole.

Tape Cartridge Forum Sets Sessions, Trips

• Continued from page 1

an in-depth analysis of the major tape cartridge systems; projection of sales potentials for the forthcoming year, and a report on the most effective methods of promoting sales in the various advertising media.

The Forum is produced by James O. Rice Associates, Inc., with Rice vice-president Coleman Finkel co-ordinating the affair. The registration fee is \$100 for the two-day sessions. Registrations should be addressed to The Tape Cartridge Forum, Room 1408, 500 Fifth Ave., New York, N. Y. 10036. Telephone (212) LW 4-0080.

Tenna Invades Home Market

CHICAGO — Tenna Corp. is now shipping tape cartridge players for the home, the auto accessory firm's first venture into the home electronics market.

The firm's first two home units are cabinet models similar to the compatible 4 and 8-track auto players introduced last September.

when answering ads . . .

Say You Saw It in
Billboard



COUNTER SERVICE at Birmingham's Tape Town includes chairs for customers and browsers. College pennants also brighten the scene.

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

Congratulations to Ed Rosenblatt on his appointment as Executive Administrative Assistant in A&M's tape cartridge division. Ed's background in the music business will add considerably to the future of the stereo tape cartridge industry.

In next week's BILLBOARD, ITCC's distributors and dealers will read about and see pictures of a new ITCC concept in "point-of-purchase" selling. ITCC's Executive Vice-President, Jim Gall, and Jerry Geller, National Sales Manager, will unveil what they believe will have the strongest sales impact in the tape cartridge industry.


ITCC stereo tape cartridges are seen regularly on "The Dating Game" which appears on ABC's full-color network on Saturday evenings: The June Nielsen Report showed "The Dating Game" with a 28.8 share of audience, topping all other shows in that time slot. The exposure given to ITCC cartridges on this program is just another way in which ITCC is helping its distributors and dealers to gain in the market.

Our hats off to BILLBOARD and MERCHANDISING WEEK for sponsoring the 2nd Annual Tape Cartridge Forum, October 16-17, at the New York Hilton. Early indications point to a majority of ITCC's distributors attending this Forum.

Last week's BILLBOARD had a picture of Rusty Warren receiving a gold record for more than \$1 million in sales for her "SEX-PONENT" album. This was her fifth gold record for a Jubilee album. Rusty's cartridges on Jubilee are exclusive in all configurations with ITCC.

Although ITCC is not scheduling production of the playtape-type cartridge until the end of September, distributor orders are already pouring in. Titles of the first releases will be announced just prior to release of the cartridges, inasmuch as hit records will be covered by ITCC within 40 hours from the time these records hit the BILLBOARD charts.

The best-selling ITCC cartridges last week were: BEST OF SONNY & CHER (Atco); I NEVER LOVED A MAN THE WAY I LOVE YOU, Aretha Franklin (Atlantic); GROOVIN', the Young Rascals (Atlantic); ROGER, Roger Williams (Kapp); TEST PATTERNS, Tommy Boyce and Bobby Hart (A&M); FUTURE, the Seeds (Crescendo); THE INNOCENCE (Kama Sutra). In addition to these, ITCC "scooped" the industry by shipping ARETHA ARRIVES, Aretha Franklin (Atlantic), last week in both 8 and 4 track by ITCC.



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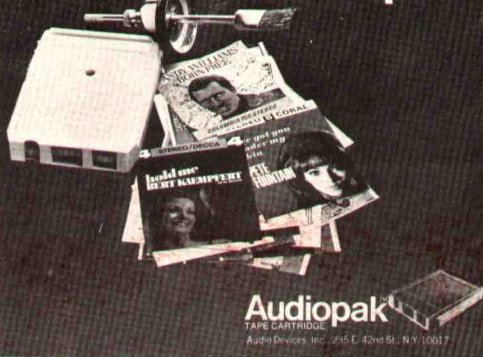
Check Industry Record Dealer
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I am interested in details concerning your line of 8 and 4-track stereo tape cartridges.

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B-11

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\$49.50
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Sturdily constructed of 1/2" plywood. Unbreakable lucite, sliding doors. Pillerproof lock and two keys. 2-ft square—7" deep—holds up to 96 tapes, 4 and 8-track—240 cassettes. Handsome decorator color.



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Tell me about everything you have, including the free racks everything comes in.

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Address _____

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Buyer _____

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Chicago, Illinois 60605
Telephone 939-3675

Tape CARtridge



WYBO SEMMELINK, second from right, assistant vice-president of North American Philips, presents awards for top performance in sales of Norelco tape recorders at a national meeting of the firm's manufacturer's representatives. Receiving the silver cups are, left to right, third place winners Tom Sullivan and Carl Ludwig of Shalco Co., Detroit; first placer Michael Scott of Michael Scott Co., Boston, and Sam Little, owner of Sam Little Co., Atlanta (second place).

Ala. Operator Moves in On Prospect While Car Is Tied Up

• Continued from page 59

and then slip in a cartridge for him to listen to while the glass work is being carried out.

This simple demonstration system has been responsible for the fact that Tape Town does an exceptionally high percentage of its volume to older, mature motorists, who might never have otherwise had an opportunity to become familiar with it. Exactly the same system is in use in the five Nelson-Brantley operations in Florence, Montgomery and Tuscaloosa, Ala.

Aggressive, direct demonstration to people who have never envisioned this feature in their automobiles has produced a healthy percentage of the over-\$125 installations. "Teen-agers, college students, and young marrieds still make up the largest share of the market," Bill Lewis, stereo sales manager at Birmingham headquarters, indicated, "but the percentage of older customers is growing rapidly."

Walled in on all sides with glass, the former auto showroom has proved ideal for big mass displays of stereo and home players alike, to give passersby a look at a huge "display window" built in the rear end of the store in which luxury stereo systems with multiple speakers and accessories are shown, as well as the tape display room, where more than a thousand cartridges are racked neatly by artists on steel shelving.

The sit-down service counter, with three sets of demonstration earphones, provides wrought-iron stools on which customers can relax while choosing their selections in a rug-carpet atmosphere. From the beginning, Bill Lewis, stereo sales manager at the Birmingham headquarters, has believed in "kindred spirits" where salespeople are concerned, and thus he keeps one teen-ager at the service counter to help teen-age customers, while the manager of the retail sales department helps more mature customers. The same system is used in the other locations.

As it stands today, the Nelson-Brantley Tape Town headquarters is one of the largest buildings in Alabama devoted entirely to auto stereo merchandising. An unexpected off-shoot from specializing in this field has been a healthy increase in automotive glass volume, when the system began "working the other way" and bringing in customers for stereo installations who had damaged glass or windshields replaced at the same time.

**Capitol Cartridge Offer:
'Feel, But Not Steal' Deal**

LOS ANGELES — Capitol is offering "feel but not steal" CARtridge merchandisers to accounts on an allowance basis. If the account buys \$750 of 8-track tapes during the program period running through Dec. 31, he receives an allowance

of \$40 on each of the two specially prepared cabinets. Or the account can purchase a merchandiser for \$75 outright.

Accounts will be invoiced following the shipment of the units at the \$75 price. The allowance will be credited to the account in the form of a rebate. Two rebates will be made, on Sept. 10 and Dec. 31.

The two fixtures are shipped freight prepaid and include rotating and stand-up models. The standing housing carries the logo "Tape Center." The rotating model has a promotional sign which beckons the customers to "Buy Your 8-Track Cartridges Here!"

A locking device on both units keeps the cartridges within the housing's confines, albeit tapes may be stacked both horizontally and vertically to show off title information. Once the lock is opened, side panels are moveable, allowing the removal of the tapes. The "Tapes Center" model holds 295 cartridges; the stand-up unit 168.

According to Oris Eucler, special products manager, "customers can feel but cannot steal" as a result of the merchandiser design.

GRT*

**On the
Charts
With**

- Aretha Franklin—Atlantic
- Young Rascals—Atlantic
- Dionne Warwick—Scepter
- Mamas and Papas—Dunhill
- James Brown—King
- Sonny & Cher—Ato
- Frankie Laine—ABC
- Otis and Carla—Stax
- Booker T—Stax
- Ray Charles—ABC
- The Turtles—White Whale
- The Seeds—Crescendo
- Booker T and Mar Keys—Stax
- Midnight String Quartet—Viva
- Lennon Sisters—Dot
- Wilson Pickett—Atlantic
- Grass Roots—Dunhill
- Cream—Ato
- Lawrence Welk—Dot
- Boots Randolph—Monument
- Bee Gees—Ato
- Impressions—ABC
- Souful Strings—Cadet
- Oscar Toney—Bell
- Arthur Conley—Ato
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"POETS AND PEASANTS"

Guys and Gals on the Musical Earth APRIL 4, 1942

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CAPITOL SUCCESS STORY
and the starting point
for **BILLBOARD'S** mammoth
SILVER SALUTE
to
CAPITOL RECORDS
September 16, 1967

DeSylva, Mercer In New Disk Firm

HOLLYWOOD, March 28.—Deal to manufacture and release 100,000 phonograph records per day has been announced here by Glenn Wallichs, owner of Music City. Wallichs, in the retail music business for nearly 15 years, has teamed up with E. G. DeSylva and Johnny Mercer, and arranged with the Allied plant in Scranton, Pa., to take care of production. No name has been set for the label, but when the plan was formulated three months ago Wallichs said he would release under a Music City title.

Officers of the company have not been announced, but it is understood that DeSylva will be president, Mercer handling talent angles and Wallichs in charge of production and distribution. DeSylva is understood to be providing the money.

Idea to release disks was announced off-the-record several months ago when Wallichs got the bee to release under the Music City label. At that time, Wallichs was in the deal alone, intending to use the recording equipment at his Sunset and Vine store. He had lined up talent, principally bands and singers in the neighborhood of Hollywood and Vine and the broadcasting stations. Distribution at first was to be local.

Wallichs will continue to be associated with Music City, but will turn the actual operation of the store over to his father and brother. Spot is well known as a record distribution point, and many professional musicians make it their headquarters. Several record broadcasts originate from there each day.

NEW YORK, March 28.—Tobias & Lewis, writer-publishers of *Rose O'Day*, claim to be the first publisher to put the "Buy Defense Bonds and Stamps" insignia on the title page of their sheet music. Have referred the idea to Music Publishers' Protective Association, in hope that entire biz will take it up.

Victor Signs Dorsey, But Disk Biz Still Buzzing With Plans About New Competish in Offing

NEW YORK, March 28.—Tommy Dorsey signed a new long-term contract with his alma mater, Victor, this week, and the event uncorked another flood of rumors about the entire disk biz. Many in-the-trade guys felt that Dorsey's move confirmed the talk that Metro-Goldwyn-Mayer had decided to junk any plans it had for starting a disk venture. Another school of dopesters, however, had it figured that Dorsey's end of the proposed deal was the only thing that was cold, and that the studio was still playing around with the idea.

Proponents of the latter rumor were chewing over info that a large Eastern distributor for coin phonos was already clearing the decks to handle distribution in this territory for Metro's new wax label. Another wrinkle was added by the report that a big band agency (not MCA) was also interested and had recently been in huddles with the phono distributor.

A. E. Middleman, a partner in the Classic Record Company, which is headed

by El Oberstein, sent out letters to distributors last week explaining that Oberstein had no intention of severing connections with Classic. Letter was gotten out in order to squelch rumors that Oberstein was going in on the Metro deal. Oberstein was out of the city when offers were made to contact him this week, and no one at Loew's, Inc. (which controls Metro), was giving out any statements on the situation.

Imminent material shortage was the reason being bandied about for Metro's reported decision to shun the wax field at present, but, according to some experts in the disk biz, materials are not the headache at this point that they are rumored to be. Several new pop disk ventures are being discussed here and on the coast, besides the recent huddles held at Metro.

A large manufacturer and distributor, which does not want its name revealed at this time, is surveying the wax situation here at present with a view toward (See *Victor Signs Dorsey* on page 24)

AFM Ordering Agents To Keep Eye on Form B

NEW YORK, March 28.—All license band bookers and agencies receiving orders here this week from the American Federation of Musicians to co-operate more fully with the union in the handling of the salary listings on the Form B booking contracts. Backs of contract forms are supposed to be filled out with the names of the orchestra personnel and individual salaries, so the Social Security taxes can be computed and paid by the employers.

AFM's calling on the bookers to see that this part of the form is filled out sprang from the negligence of the leaders in seeing that the salaries were listed. Union insists on the wage listing in order to keep the SS records straight and so that the disputes existing over who is the employer of a band will not be accused to any further.

According to an AFM spokesman, the agencies have responded wholeheartedly to the union's demand for co-operation on this score. However, it was understood from other sources close to the situation that at least one large agency head told AFM President James C. Petrillo that he did not see how the agencies could be held responsible for something that was entirely up to the leaders. This booker is reported to have said that it was impossible in many instances to fill out salaries on the Form B when the leader himself did not know what they would be until after a date was played, especially in the case of one-nighters played on percentage.

Leo Ciesman, assistant to Petrillo, explained to *The Billboard* Friday (27) that the org was not insisting that all salary data be on the Form B at the time it was filed in all instances, but that the information should be in the hands of the locals within a very short time after such dates.

The AFM feels that the bookers are just as responsible in this matter as the leaders, since they arrange the dates and handle the org's business with the employers in the booking.

One 'Pinky' Herman Grabs Spotlight at ASCAP Yearly Feed

NEW YORK, March 28.—ASCAP annual dinner and meeting turned into a conversational free-for-all here last night at the Ritz-Carlton Hotel, with Pinky (Herman Pincus) Herman providing most of the verbal fireworks. Such honored guests as Fritz Kreisler and Serge Rachmaninoff looked on in wonderment.

Herman, who cherishes a plan whereby ASCAP members would receive a \$3 gratuity each year for every year a "service," presented his arguments to the assemblage, was answered by such on-lookers as Oscar Hammerstein, and then delivered speeches in rebuttal. The went on for most of the evening. Attempts by President Gene Buck to point out that Herman's plan was only one of several designed to alleviate the condition of the lower-bracket writers had little effect, and none of the other plans could be aired, as a result.

Buck told the gathering that Donald Nelson, OPM chief, thinks now, more than ever, is the time for songwriters to do their best.

Table conversation at the shindig revolved mostly about the Gene Buck-publisher members feud and whether Buck would be able to survive the campaign currently waged against him by this faction. Not at all neglected during the chatter was the success publisher Johnny O'Connor has had goading Buck on the L. Wolfe Gilbert traveling expenses matter. Odds on Buck's re-election are about 6-5 and take your choice at this writing, with the Society divided into two clearly defined groups—progressive writers and publishers vs. the traditionalists and Buck's fate will become known.

ballad bandom to avenge from the beaten paths for something more solid than a gin-riff basted out in a tunnel on 52d Street. The churches are meccas today for former pooh-poohers of the spiritual, but most of the music boys are going farther back on the straight-and-narrow than that—the land!

"What's cookin' gate?" may soon be transposed by the music hepcsters into "what's plantin' Hank?" A once-over-lightly check-up of the pop cliff rolls shows that there is already a strong nucleus among the music mob which also owns acreage in the Brill Building and Radio City. The recent benedict, Benny Goodman, has a cattle-romping strip of soil in Pennsylvania, which he went into with Willard Alexander of William Morris. Other maestri with alfalfa holdings include Glenn Miller, Horace Heidt, Al Donahue, Tommy Dorsey, Guy Lombardo, Rudy Vallee and Allen Roth.

Radio batorner Roth, however, can prove conclusively that a home on the range is no escape from the music biz. His Pennsy hay-tamper is close to that of another gentleman-farmer, one Ben Selvin, of Muzak. Roth decided recently that he would like to grow some soybeans and asked friend Selvin if he could rent five more acres from him for the beans. Selvin said okay on the five acres, and added that the rent would be five plugs for *The Memory of This Dance* on Roth's beer ad commercial. In other

Gale Sets Campaign For Barefield Band

NEW YORK, March 28.—Moe Gale is preparing an intensive build-up campaign for Eddie Barefield, clarinet-tooter fronting the Ella Fitzgerald band, but set to go on without Fitzgerald after the current road tour is completed.

Arrangers are already at work whipping up a library built around Barefield's license-sticking, and the tub-thumping is to get under way almost immediately, with Barefield getting heavy billing under Fitzgerald during the remainder of the tour.

Barefield's first location will be Savoy Ballroom here, opening around July 1. Dick Vance will be the vocalist. Fitzgerald will operate thenceforth with the backing of the Three Keys.

The Billboard Subscription Rates Upped

Only 30 days remain to stock up on *The Billboard* subscription copies at old prices. In keeping with the new single-copy price the subscription rates have been revised as follows:

	Until April 30	After April 30
One Year	\$5	\$7.50
Two Years	\$8	\$12.50
Three Years	\$10	\$16.50

A 30-day grace period has been allowed to enable readers to subscribe or extend their subscriptions NOW before the new rate goes into effect midnight, April 30. Many subscribers have already extended their subscriptions at the old three-year rate, which cuts the cost of *The Billboard* to less than 6½ cents a copy. A convenient order form is printed on page 55.

Audio Retailing

Answering Queries About Needle Life

The last in a series.

CHICAGO—The death of a needle should be the birth of a sale. But how, your customers ask, are they to be sure a needle is worn out? There's one thing the experts agree on. When the customer hears scratching and hissing coming from his phonograph speakers, it's too late. The worn-out needle has damaged records.

Considering a lot of variables—such as weight of tone arm, condition and age of records, amount of dust in the air, and whether the tip is mono or stereo—experts have come up with the following generalizations about needle life. These have been issued by the Fidelity Co.:

Tip Material	No. of Safe Play Hours
Precious Metal	10
Synthetic Sapphire (mono)	50-60
Synthetic Sapphire (stereo)	30-40
Natural Diamond (mono)	800-1000
Natural Diamond (stereo)	400-600

The best way, the experts say, to determine needle wear is to keep track of how long the tip has been in the tone arm. Some dealers keep a card file on needle sales and automatically pull and mail reminder cards when the time lapse indicates that the needle should be nearing the end of its life expectancy.

In recent years some major phonograph manufacturers have publicized extended diamond needle guarantees—some up to 10 years. But, considering that under normal usage of about 40 hours per month the best diamond needle can wear out in a year, these claims appear exaggerated. These manufacturers are counting on lower tracking forces to make their guarantees stand up. They may also recognize that many people do not play records often. And maybe they're counting on many people losing their receipts and warranty cards after a few months.



HEMELINES MAY GO UP and down, but radios only go one way: smaller. The model at rear is a 1923 Zenith 4R, one of the early battery-operated receivers. The tiny model in the foreground, an FM/AM receiver, was unveiled by Zenith in its 1968 line.



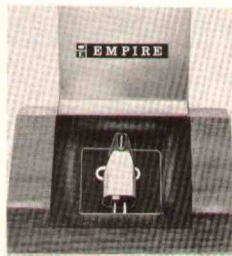
EUPHONICS HAS INTRODUCED this remote control on-off switch called Telewitch. It is wireless, solid-state, and turns off all types of electrical devices from distances up to 40 feet. It may be used with any electrical device with maximum power consumption of under 800 watts. With battery, the retail price is under \$26. Euphonics Marketing, 173 W. Madison Street, Chicago, Ill. 60602.



NEW RECORD RACK which automatically flips through record albums using the principle of falling dominoes has been invented by Cuban refugee Julian Gutierrez, pictured here. Gutierrez demonstrated his invention to Billboard in Chicago recently and said he'd like to license the item to a manufacturer. He may be contacted at 6233 Brookview Avenue S., Minneapolis, Minn. 55424. (612) 927-5384.

Scanning The News

At Indianapolis, Wilking Music Co. at 120 N. Pennsylvania provided space for the Marion County Art League's Annual Juried Art Exhibit and Show. . . . Jacobs Bros. of Philadelphia has opened a new store at the Plymouth Meeting Mall. The firm handles records, sheet music, musical instruments, TV, radio, phonographs, organs and pianos. . . . In the auditorium of its downtown Plaza store, Rich's of Atlanta staged an autograph party for Robert Goulet on Aug. 2. Goulet's albums went on sale for \$2.98 and \$3.98.



EMPIRE has introduced this new "professional" cartridge, model 999VE (see story).



A COMPACT, SQUARE look is featured in this clock radio by RCA. It is the Newscaster (RJD-35) which retails for \$29.95.

House Weighs Tough Truth-in-Lending Bill

By MILDRED HALL

WASHINGTON—The truth-in-lending bill is called the "Consumer Credit Protection Act," on the House side, and it would rule out all compromise exemptions from annual rate disclosure left in the recently passed, gentler Senate version.

In hearings before the House Banking and Currency Committee last week, administration spokesmen urged that all finance charges be clearly stated both in dollars and in annual percentage rates without exception. Annual credit rate would have to be disclosed not only on regular installment buying, but on revolving credit accounts, first mortgages and even the small \$10 or less credit transactions—all of which were exempted in the Senate bill. (Billboard, July 29, 1967.)

Betty Furness, former TV saleslady for Westinghouse, now bearing the title of Presidential advisor on consumer affairs, pleaded for fairness in consumer borrowing, by total disclosure of all charges. She warned "oblivious of injustice, and fatalistic about the way they are treated in the market place," and will demand new standards of fairness versus the fraudulent.

Joseph W. Barr, Undersecretary of the Treasury, went into the hard cash aspects in his argument against any type of exemption from the annual percentage rate disclosure—which is the retail industry sore spot that compelled the Senate to compromise on revolving credit.

Bank Rates

Barr argued that disclosure of an 18 percent annual rate for revolving credit, rather than the permissible 1½ percent monthly disclosure allowed in the Senate bill, would be equal for all sellers. Therefore it would not hurt any one creditor.

Also, consumers read their bank interest rates on an annual-rate basis, said Barr, and they need annual rate of credit to compare with earnings on savings, before deciding to borrow money or buy on time. The bill does not call for straight interest-rate disclosure, but the total credit disclosure rate, that would include all finance charges. Life insurance on the debt would be one such charge, unless the insurance is optional to the consumer, or covered by the retailer in a blanket policy.

The House bill would extend the same annual rate disclosure requirement to all advertising of consumer credit. At stake, Barr testified, was a national rate of about \$9 billion a year in credit charges to consumers (as of 1966), exclusive of first mortgage credit. In 1966, the American consumer bought over \$100 billion worth of goods and services on credit, more than one fifth his total spending for that year.

Tables

Barr went all out to prove that no credit transaction is too complicated to be handled by the government's proposed tables for finding the annual finance rate charges on various types of credit deals. The Tre-

Scott 20 Years in Audio

MAYNARD, Mass. — Hermon Hosmer Scott, as a student at M.I.T., developed a circuit that sweeps a beam across a TV screen. That invention is said to have made modern TV possible. Scott went on to found his own company in 1947, and H. H. Scott, Inc., is now celebrating its 20th anniversary.

Scott now holds some 100 patents. During his firm's history, he's steered it to several major breakthroughs in high fidelity and stereo. One of these was a broadcast-model dynamic noise suppressor for radio stations which led to development of the commercial dynamic noise suppressor amplifier, the first

modern complete high fidelity amplifier.

Another Scott innovation was the first successful commercial wide-band FM tuner. This came along in 1945, predating the introduction of multiplex stereo by seven years. With approval of multiplex FM transmission, Scott's reception equipment was the first on the market in 1961.

Wide-Range AM

Scott is also credited with the development of the first AM-FM stereo tuner incorporating wide-range AM.

Scott entered the stereo console field in 1963 after years of specialization in stereo components and kits. Scott claims to be the first manufacturer to use the air-suspension principle in console speakers.

In late 1965, Scott developed Field Effect Transistor circuitry for both FM and AM tuner front ends. The company's most recent innovation is in integrated circuitry, complete, electronic circuits in microscopic miniature. These circuits are now being incorporated in Scott's high fidelity stereo equipment. Receivers incorporating this innovation are said to have greatly improved reception of weak or distant stations and are reported to have greater resistance to outside interference from electric razors, auto ignition system and automatic elevators.

The original plan of the company was to manufacture professional laboratory sound instruments and broadcast station equipment.



HERMON HOSMER SCOTT



OUR GUARANTEE orders for diamond and sapphire needles, Power Points® cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received. . . . and at direct-to-you low prices.

Save delay—write for Pfanstiehl's self-mailer order forms now.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle

Audio Retailing

sure exhibit showed how a table already in use by Defense Department in credit regulation can be used to work out annual interest rates in three steps, spelled out in government forms. Two steps are mathematical, and the third tells the dealer where to look on the rate table.

Treasury types of sales included one with an odd final payment, and no deferral on start of finance charges. The example: a TV bought for \$395 plus a finance charge of \$39.50, to be paid in 17 payments of \$24 each, plus a final payment of \$26.50. Annual financing rate works out to 12 percent.

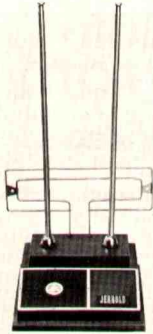
Example of an odd final payment, plus deferral: a \$195 appliance is financed with 10 payments of \$20 each, and a final payment of \$7.80. Finance charge is \$12.30, and first payment due in 21 days. Annual rates comes to 13 1/2 percent.

Treasury example of skipped payments, with odd final payment, is a bit harder. Figuring still involves only three steps, but the second is more complicated. Item involved, priced at \$346, to be paid for in groups of payments of \$20 each, in series beginning at different dates and a final payment of \$30 due at 19 months 5 days from contract date. Total finance charge is \$44. Annual finance rate comes up on the table as 11 percent.

Showing Off

Showing off a little, the Treasury exhibit then gives an example of skipped payments, with odd payments ranging from some of \$50 to some of \$550, on buy of an automobile for \$2,786 with finance charge of \$444.21. Using same three steps and the table, annual finance rate is 7 1/2 percent. Other examples given included irregular single payments, and add-on purchases.

Barr insisted that "A simple one-page table will suffice for



Model JIN-2 Indoor Antenna

FM AND FM STEREO reception improvement is the aim of a new series of antennas from Jerrold, of which the above likeness is an example. It is model JIN-2, with twin, single-telescoping dipoles.

all but the most extreme cases." If the legislation passes, tables can be fanned out in quantity for widespread use, to retailers and others providing credit, he said.

Treasury would like to see the basic truth-in-lending provisions passed without delay. Barr is fearful that other more controversial items in the House-proposed bill could hold up action. He would like to see more in-depth study and possibly separate handling for proposals in the bill to limit credit charges to 18 percent annually; authority to restrict consumer credit during national emergencies; prohibit garnishment of wages, and establish a National Commission on Consumer Finance. Barr hopes for plenty of study and "no precipitate action," on these proposals in the House bill, H. R. 11601.

Beach Boys on Open-Reel Tape

LOS ANGELES — "Best of the Beach Boys, Volume 2" is included in the latest reel-to-reel stereo tape release from Capitol. It is one of four new single-pack items. Others are Cannonball Adderley's "Why Am I Treated So Bad," "The Best of the Seekers," and "In London for Tea," by Peter and Gordon.

Capitol has released twin-pack items by David Rose, "Holiday for Strings" and "Themes From the Great Screen Epics," and Al Martino's, "Daddy's Little Girl" and "This Love for You."

Completing the August release are taped works by Prokofiev, "Two Concertos for Violin and Orchestra" and concerti by Glazounov and Dvorak performed by the New Philadelphia Orchestra under Rafael Fruhbeck de Burgos, violinist Nathan Milstein featured.

Biggest Zenith Ad Campaign

CHICAGO — Zenith Sales Corp. will spend more on advertising this fall than ever before, increasing its budget for the period \$1 million over last year.

Zenith will buy the largest color insert ever to appear in Look and will also advertise extensively on prime time TV, in adult and youth magazines and in newspapers nationwide.



THIS PATIO PLAYER in the 1968 RCA Victor line sports roll-about casters and also has FM/AM/FM-stereo radio. Optional retail price is \$199.95.



MODEL 530 by Major. It has decorator walnut cabinet, detachable wings.

CLASSIFIED MART

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and roadies at 25¢ 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. tfn

EMPLOYMENT SECTION

HELP WANTED

JUKE BOX MECHANIC WANTED. WILL pay top wages for good man. Steady work. Good working conditions. Write Box 227, Billboard Publishing, 188 W. Randolph St., Chicago, Ill. 60601. se16

YOUNG MAN OR WOMAN OVER 25 with publishing company experience to organize and manage new swinging publishing company. Creative and A&R talent good addition. (212) 581-3972. au26

SITUATIONS WANTED

RADIO-ORIENTED, VERSATILE MUSIC director, adaptable all fields, strongest jazz. Box 881, Billboard, 165 W. 46th St., New York, N. Y. 10036. au26

RECORDS, MANY-FACETED CONCERT producer, music director, journalist, well informed. Box 4423, Grand Central Station, New York, N. Y. 10017. au26

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 Mailing Address:
 14881 Overlook Dr., Newbury, Ohio
 Send All Records for Review to:
 Brite-Star, 14881 Overlook,
 Newbury, Ohio
 CALL: Cleveland (216) 30-42911

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All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.

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 No job too small

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MISCELLANEOUS

NASHVILLE, TENN.'S most convenient motel. Close to recording studios and business; courtesy car service; 24-hour telephone; 100% air conditioned; heated; swimming pool.
 Tel.: (615) 255-4163

ANCHOR MOTEL
 1921 West End Ave., U. S. 70W dtel6

READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N.Y.C. 10019. \$3 yearly fee sample. Guiding Light to Tin Pan Alley. Est. 1946. se9

35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical rag service. Catalog free. Sample selection, \$5. Robert Orben, 3036 Daniel Crescent, Baldwin Harbor, N. Y. 11510. tfn

PUBLISHING SERVICES

HOW TO WRITE, SELL, PUBLISH AND record your own songs. Professional methods. Information free. Ace Publishing, Box 64, Dept. 2, Boston, Mass. 02101. au26

TIM GAYLE, WEST COAST MUSIC/Record Promotion, 376 Yucca, Hollywood, Calif. 90028. Best in the business. 25 years' experience, results. au26

USED COIN MACH. EQUIP., PARTS & SUPPLIES

SEEBURG 50 RECORD, 33 1/3, R.P.M. 200 background music units along with location. Remote controls and records. \$190 each. Casco Music Systems, Inc., 56 Glenwood Ave., Hyde Park, Mass. au26

RECORD SERVICES

RECORD PRESSING SPECIAL

FINEST QUALITY—FAST SERVICE

Quantity	45 RPM 12" 33 1/3 Mono	110.00
100	58.00	110.00
200	78.00	180.00
500	90.00	225.00
1000	130.00	260.00

This price includes mastering, processing, any color label, and plain sleeves.

Inquire about our demo work, national promotion and distribution. Records shipped in 5 days after order is received. Reorders shipped same day we receive them.

LONGMARK PRODUCTIONS INC.
 P. O. Box 116, Dept. B
 New York Mills, New York
 Phone 315-732-9488

RECORDING STUDIO FOR SALE. Write for details. G. W. Kittinger, P. O. Box 278, San Marcos, Calif. 92069. 714-744-0633. se9

UNITED STATES

RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. Fee \$250 and 5¢ commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046. au26

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED AIRMAIL. Beatles First Album, 12-track mono stereo, \$4.75 inclusive. Quantity orders accepted. LP/EP pop catalog, \$2 airmail. Singles catalog, \$2 airmail (surface \$1). Stones album soon, \$6.15. John Lever, Gold St., Northampton, England. tfn

BEATLES' NEW ALBUM. YOUR COPY airmailed on release date if you order it now! Captain's "Beatbreakers," The Cream, Troggs, The Who's latest albums. Beatles 16-cut "Oldies" or any British album, mono or stereo, \$6 airmail. Pop catalog, \$2. Record Centre Ltd., Nuneaton, England. tfn

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. 12" LPs, \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heonar Record Centre, Derbyshire, England. tfn

FOR SALE: ONE OF THE LARGEST discoteques in Europe, 2 dance floors, 4 bars, capacity for 1,500, situated in a central tourist area on the Costa Brava, Spain. Constitutes a sound investment with a very high seasonal turnover. For further details write to Box No. 61, Billboard, 7 Welbeck, London W. 1, England. tfn

ROLLING STONES' NEW SINGLE, "Dandelion," out end of August, \$1.75 airmail. Stones' all-time cut album, expected September, \$6 airmail. Order yours now for airmailing on release date! Beatles' 16-cut oldies, Hendrix, Pink Floyd, or any other English album from Record Centre, Ltd., Nuneaton, England. tfn

WANTED: SPACE SALESMAN FOR specialized trade and consumer magazines in music record, audio equipment and electrical and household appliance fields. Salary and commission. Apply: European Director, Billboard Publications, Inc., 7 Welbeck St., London W. 1, au26

CLASSIFIED ADVERTISING RATES

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

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

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

BOX NUMBER: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

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, 7, Welbeck St., London W. 1, England.

Classified Advertising Department

BILLBOARD MAGAZINE
 188 West Randolph Street
 Chicago, Illinois 60601

Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

Coin Machine News



ROCK-OLA'S NEW ULTRA brought approving looks to the faces of two of the company's key distributors during a New York showing. They are Gilbert Kitt, left, president of Empire Distributing, Inc., Chicago, and Norman Goldstein, right, vice-president, Monroe Coin Machine Exchange, Cleveland. Behind the new model 437 are Rock-Ola executive vice-president Ed Doris, left, and Rock-Ola advertising and promotion manager George Hincker.

Big News From Rock-Ola In Music . . . In Video . . . In Vending . . .

CHICAGO—"We have made more changes in this model than in any phonograph in our history," declared Rock-Ola Mfg. Corp. Executive Vice-President Ed Doris in introducing the company's new 160-selection Ultra and companion piece, the 100-selection Centura. The units go officially into distribution this week.

"We have been listening to the suggestions of operators who want more simplicity and fewer service problems," Doris said.

At first glance, the 1968 Rock-Ola line shows much more color and chrome. At closer scrutiny, the new models reveal pains taken to achieve over-all internal component and accessibility and serviceability.

Introduced with the new phonographs was a premium plan worked out with the E. F. MacDonald Co. National-brand-merchandise prizes will be available. Points are awarded for each phonograph purchased.

Offered as an option with the new units is the National Rejectors built dollar bill acceptor. The unit utilizes an electro-mechanical principle and mechanically "rubs" the surface of the bill to determine authenticity.

A pendulum sweeps across the bill and "senses" its characteristics in several strategic areas. The unit, based on simplicity of design, utilizes only eight switches.

The bill acceptor unit will draw further attention to the centralized selection panel where all selection buttons are grouped in a chrome-trim outline. The coin chute, also located in this selection panel, features a "straight through" liquid drain mechanism to prevent problems from spilled beverages.

This handy right-side grouping of all selection mechanisms, including the price card, credit signal window and reject button, is contrasted with the highly illuminated titled strip program panel.

Automation

Across the top of the phonograph, Rock-Ola has an animated design working off a self-adjusting belt system. Directly below are two enclosed 5-in. by 8-in. tweeters wired by a cross-over network to the pair of

(Continued on page 69)

CHICAGO—Rock-Ola Executive Vice-President Ed Doris has announced that the company will unveil a film/music machine at the Music Operators of America (MOA) convention and trade show Oct. 27-29 at the Pick Congress Hotel here.

"Many have been curious about this machine and some have seen a prototype. We are developing a film cartridge and will use 'Super 8' film in this unit. We expect to show a design model at the MOA show in October," he said.

"As you know, we have moved very carefully into this phase of the coin-operated entertainment business. We have studied the success of some of the other models of film units.

"Our feeling is that the concept thus far has not been the correct one. Certainly, the idea of silent film without music tied to it was not too auspicious.

"We feel the future lies in such a product. But we also feel that the approach has to be one of a totally new concept. We are not designing a machine that you will go out and use just to take locations.

"We're convinced the product has to be right. We think you have to merchandise this product right. And we think you have to have the right film. This is the combination we are trying to come up with and this is why our approach has been patient and cautious."

CHICAGO—Rock-Ola Manufacturing Corp. during the next 12 months will introduce six new canned drink venders, three new coffee machines and a new cold cup drink unit, vending division sales manager Hugh J. Gorman announced recently.

A compact single cup fresh brew coffee vender will be shown at the up-coming National Automatic Merchandising Association trade exhibit Oct. 29-31 at Chicago's International Amphitheatre.

"This machine will have a 450-cup capacity and will vend coffee, chocolate, tea or soup. It will be post select," Gorman said.

Stressing component interchangeability and standardization in Rock-Ola's new units, Gorman also said, "We will be coming out with a compact instant coffee machine and a giant, 1,000 cup capacity coffee unit that will offer a first in vending—a choice of two kinds of soup."

While the large unit will be 73-inch size, both the compact fresh brew and the instant coffee machine will be 63 inches tall, Gorman said, and will fit in with bank installation modular concepts. Also designed along compact silhouette lines in this 63-inch series will be the new 600-cup capacity cup drink vender.

The firm's aggressive moves into cold canned drink vending were outlined by Dr. David C. Rockola, assistant to the founder and president, David C. Rockola.

(Continued on page 69)

Alpert & Aretha in Newest Seeburg Little LP Release

CHICAGO — Announcing that "we have never been more behind the Little LP program than we are now," the Seeburg Corp. has released 11 more of the stereo disks for jukebox programming.

Included in the offering are performances by Herb Alpert and the Tijuana Brass and Aretha Franklin.

The release: Aretha Franklin—"I Never Loved a Man the Way I Love You (Respect, Baby, Baby, Dr. Feelgood, title song, Do Right Woman—Do Right Man and Save Me), Atlantic SD78139/Seeburg 1164.

Herb Alpert and the Tijuana Brass—"Sounds Like" (Gotta Lotta Livin' to Do, Lady Godiva, Bo-Bo, Miss Frenchy Brown, In a Little Spanish Town, Wade in the Water), AM SP424/Seeburg 1165.

"King Curtis Plays the Great Memphis Hits" (Jump Back, Knock on Wood, In the Midnight Hour, Hold On, I'm Comin', Last Night, Green Onions), Atco SD37-211-Seeburg 1162. Russ Morgan and orchestra,

"Golden Favorites" (Does Your Heart Beat for Me?, The Wang Wang Blues, Johnson Rag, Cruising Down the River, Wash Blues, Do You Ever Think of Me?), Decca DL 74292/Seeburg 1169.

Dorsey

Jan Garber and orchestra, "Dance to the Country Hits" (Someday, I Walk the Line, Your Cheating Heart, Just Because, Ramblin' Rose, Nobody's Darlin' But Mine), Decca DL 74605/Seeburg 1167.

Otis Redding and Carla Thomas, "King & Queen" (Tramp, Let Me Be Good to You, Lovey Dovey, New Year's Resolution, Bring It on Home to Me, Ooh Carla, (Oh Otis), Stax S70716/Seeburg 1163.

Jimmy Dorsey and orchestra, "Jimmy Dorsey's Greatest Hits" (Contrasts, Tangerine, Yours, Green Eyes, Maria Elena, Amapola), Decca DL74853/Seeburg 1168.

Carmen Cavallaro, "Magic Medleys" (I Love You Much Too Much, Let Me Love You, (Continued on page 70)

Jukebox Promotion Ideas: Little LP Still Tops List

CHICAGO—The Little LP remains as the most exciting promotional tool to stimulate jukebox play, with jukebox makers and record manufacturers largely uncommitted to any large national campaign, as in the discotheque craze in 1965 and early 1966.

Seeburg, which initially got behind the French-flavored dance-to-music discotheque craze, is now concentrating much of its promotional energy on its Little LP program. It is also promoting the dollar bill acceptor through use of specially designed cards to place in the album display panel window.

Wurlitzer, also a big booster of discotheque, is stressing the personalization touch for each location, pushing an idea to

place pictures of waitresses or barmaids in the album display panel. It is also offering other personalization aids.

At Rowe, general sales manager Joe Barton said, "It isn't right for us to dictate promotion programs from the factory level. Conditions vary from operator to operator," he said, indicating that Rowe encouraged, instead, more promotion on the distributor level.

Rowe does have its "Play Me" records, which play during lull periods and plug various artists. Last year it came out with a special button inscribed with the letters "GABAYFO" (Give me a buck and you'll find out) to stimulate dollar bill play.

Rock-Ola, the last of the four major jukebox makers to

get in on the discotheque scene, and then rather reluctantly, now has a dollar bill acceptor available for its two latest phonographs and will likely add to this at the end of the promotion thrust.

Personal Touch

"When a patron sees the picture of a waitress or one of his friends in the machine he is curious to hear what it's all about," said Wurlitzer's advertising and promotional manager A. D. Palmer. "At the very least, it gets him over to the machine to see whose picture is in it, and getting the customer to the phonograph is half the battle."

Wurlitzer also offers personalization strips bearing the owner's name on the machine, pictures, including seasonal

themers, for the dome, and "Enjoy Wurlitzer" signs, banners and coasters.

The company is not, however, interested in the manufacture of little LPs. "We haven't been involved with record production since the discotheque rage," Palmer said, "and we don't find the demand for them anymore."

(Incidentally, Palmer also reported that many of the theques around the country are still operating, although Wurlitzer is no longer actively participating in the program.)

Sales Promotion

Rowe, which has moved aggressively into the film/music concept with its Phonoview attachment, which co-ordinates silent film with selected records, (Continued on page 70)

of the Missouri Coin Machine Council were listening.

"I've got over 35 pieces in a new fun center in Treasure Island Beach," Tolisano said. "This was formerly a drugstore. It's got 65,000 square feet of space with big windows in front and fairly modern fixtures.

300 People Daily

"Your big factors in these (Continued on page 71)

MOA's Tolisano Uses Arcade Idea to Build 'Fun Center'

KANSAS CITY, Mo.—"The stigma that used to go with a pool hall has gone by the wayside. Now it's called a 'cue lounge.' The same can be said of your old-time arcades. You can make these into what you might say are 'fun centers.'"

The speaker was James Tolisano, Clearwater, Fla., operator and president of the Music Operators of America. He was talking about upgrading locations, and operators here from Missouri and Kansas for a meeting



ROBERT CAMERON, whose first LP, "For the First Time," has just been released by Epic, will perform at the annual banquet of the Music Operators of America during the association's convention in Chicago, Oct. 27-29.

Davis Dist. 'Thinks Young'

"This is a young man's business," stated Albert Wertheimer, in summarizing what might be the key in the growth and forward-looking attitude of Davis Distributing, a Seeburg distributor serving operators from four offices across upper New York State.

"When I was young and Paul Davis and I started out here in Syracuse in 1935, I used to think you needed maturity to be successful in the coin machine business. Now I'm older and I've changed my opinion."

Davis Distributing, probably one of the largest as well as

the oldest Seeburg distributors, has been unusually successful in bringing youth into the business. Albert was asked how.

Newspaper Ads

"We duck hiring relatives and friends of people who work for us," said Albert, who started handling Seeburg equipment in 1940, eight years before partner Paul Davis retired. "We generally run 'cold turkey' ads in newspapers. Sometimes in several cities.

"We don't turn down 'oldies,'" he said in his characteristically thoughtful manner. "Experience is important. But we don't think

50 and over, we think 30 and over. Between 30 and 45.

"A lot of our young men are college graduates," he said, without indicating this was a total criterion. "We look for men who are bright and who think in positive directions.

"Just recently we hired a man who came up here from one of the Southern States. He was brought here for an interview and we hired him to manage one of our branches."

Work Up in Firm

While Davis reaches outside its ranks for personnel to staff its offices in Syracuse, Buffalo, Rochester and Albany, many executives have worked up through the company. They, too joined when young.

Robert Romig was mentioned. He is secretary treasurer and originally came in as a co-ordinator at the home branch here. Tom Ferrara, now heading the firm's background music, was a former salesman.

Typical of other younger key personnel is Roland Smith, who heads all vending from the office here. Smith has grown with vending.

Vending Growth

"We went from nothing in vending in 1961 to a million-dollar business today," said Albert, who brought in brother Henry in 1949. Henry is vice-president, sales.

Other important young executives include Louis Icone,

Rochester; Sid Gordon, Syracuse; Phil Imbarrato, Albany, and James Foster, Buffalo. Albert Wertheimer Jr. is with the company now, too.

The big growth years for the two men who were originally operators and became distributors, were immediately before Paul Davis retired. In quick succession, offices were set up in Buffalo (1946), Rochester (1947) and Albany (1948).

"It was about 1950 when we started exporting," said Albert, mentioning another big growth segment of the Davis story. "We ship all over the world now."

One-Stop Planned

It's not surprising when Albert Wertheimer speaks enthusiastically about dollar bill validators, income totalizers and other innovations in the indus-

try. All four offices are now linked with centralized bookkeeping and computerized equipment.

"We may set up a one-stop record service," Albert said. "I've always fought it but we should have done it years ago. We can give overnight service throughout New York State. We now have the bookkeeping set-up to handle this."

Up until now Davis has only carried Little LP's, which, incidentally, have received a "tremendous shot in the arm," according to Albert.

New Pricing

"This is from the validator," he said, in relating the importance of albums. "The whole pricing system is changing. A lot of operators are giving 14

(Continued on page 72)



SHIRT SLEEVE SALES SESSION. From left, seated, Albert Wertheimer, president; Robert E. Romig, secretary-treasurer; Henry Wertheimer, vice-president, sales; A. S. Ferrara, administrative assistant. Phonograph sales managers, standing, from left: Lou Icone, Rochester; Sid Gordon, Syracuse; Phil Imbarrato, Albany, and James Foster, Buffalo.

Profit Pointed

**ROCK-OLA
Ultra and Centura
Music Makers**



Victor Conte
VICTOR CONTE SALES, INC.
101 Lansing St., Utica, N. Y. 13501
1813 South Ave., Syracuse, N. Y. 13207

Sharp

**ROCK-OLA
Ultra and Centura
Music Makers**



Peter Geritz
MOUNTAIN DISTRIBUTORS
Denver, Colorado 80205



ALBERT WERTHEIMER looks at portrait of the company's Syracuse Terminal Building as it appeared in the Erie Canal days. Today's Syracuse headquarters houses Davis Distributing Corp., Amalgamated Music Enterprises, Inc., Background Music, Inc., and Empire State FM network.

Power House

**ROCK-OLA
Ultra and Centura
Music Makers**



Joseph H. McCormick
MUSICAL SALES, INC.
St. Louis, Missouri 63103

Earth Shaking

**ROCK-OLA
Ultra and Centura
Music Makers**



Albert Simon
ALBERT SIMON, INC.
New York, New York 10036



ROLAND SMITH, manager of vending sales (right) goes over plans with Albert Wertheimer. The firm maintains vending salesmen across New York and has a complete parts department in Syracuse.

Pulls No Punches

**ROCK-OLA
Ultra and Centura
Music Makers**



Robert E. Nims
A.M.A. DISTRIBUTORS, INC.
1711 St. Charles Ave.
New Orleans, La. 70130
Phone: IAC 5041 529-2315

Vending News

Schiro Hosts Bulk Vendors; Planning Gulf States Assn.

NEW ORLEANS—Over 150 bulk vending industry businessmen attended an open house at Schiro Vending Supply's new headquarters at 3601 Division Street in suburban Metairie here recently. Plans for forming a Gulf State Vendors Association were also discussed at the gathering.

Among those in attendance were several officials from the National Vendors Association (NVA), of which Nicholas (Nick) Schiro serves as secretary.

Schiro has been an operator for some 22 years and has served as a distributor for Oak Manufacturing Co. for the past five years. His company also represents many other manu-

facturers, including Leaf Brands, Penny King, Eppy Charms, Karl Guggenheim, Macman Enterprises, Frank Fleer Corp. and Viking Chirms.

Visitors were here from New York, Long Island, Philadelphia, Pittsburgh, Chicago, Florida, Texas and many other points.

Expands

"Like any other bulk vendor, I started out small as an operator and, after years of effort, I moved into a building at 800 N. Broad in New Orleans a few years ago," said Schiro.

His firm acts as a distributor for Louisiana, Mississippi, Arkansas, Alabama and other southern points and operates routes within 150 miles of New Orleans. "We needed more space. Also, just as in other busy urban areas, we needed more parking space for our customers.

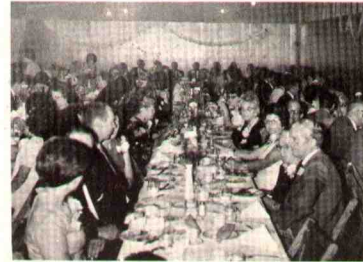
The move to Metairie was the answer in all respects. The location is convenient to New Orleans and other areas via an expressway, parking space is plentiful, and the modern one-level building offers ample storage and display area.

"We had 2,300 sq. ft. on Broad Street; there's 8,500 sq. ft. here," Schiro said. "As a matter of fact, I have 2,000 sq. ft. of space in the building to rent out as office space—

Bulk Vendors Toast Schiro



NEW SCHIRO VENDING SUPPLY building in suburban Metairie has over 10,000 square feet.



BANQUET CROWD of over 150 enjoying New Orleans' hospitality.

almost as much as I had altogether on Broad."

150 Attend

If the new building seemed at all overcrowded during the two-day open house, it was only because of the floral pieces sent by well-wishers. And because of the 150-plus manufacturers, NVA officials and operators who turned out to tender their congratulations in the flesh.

Among those attending were Jane Mason, NVA executive secretary from Leaf Brands division, W. R. Grace Co., Chicago; NVA director Sidney Eppy, Eppy Charms, Lynbrook, N. Y.; Robert K. Guggenheim, Karl Guggenheim, Inc., Westbury, N. Y.; Margaret Kelly, Penny King, Pittsburgh; Glen Stevens, Fleer Gum, Philadelphia; Herbert S. Goldstein, Oak Manufacturing Co., Los Angeles; Ron Rosen, Viking Charms, Jacksonville, Fla.; Manny Greenberg, Mac-

(Continued on page 72)



MANNY GREENBERG, MacMan Enterprises, Oceanside, N. Y., with Nick Schiro.



NICHOLAS (NICK) SCHIRO welcomes Herb Goldstein, Oak Manufacturing vice-president and national sales manager. Nick is secretary of National Vendors Association (NVA).



BULK OPERATOR G. A. Dean (right) views new items with Bob Guggenheim and Nick Schiro.



PLUCKED CHICKEN symbolizes fun during banquet as Vince Schiro kids Herb Goldstein.



SYDNEY EPPY, Eppy Charms, Jamaica, N. Y., with Vincent (Vince) Schiro.



MARGARET KELLY, Penny King, Pittsburgh, with Betty Breaux (left), wife of Lafayette, La., operator.



JANE MASON, NVA executive secretary, Leaf Brands, Chicago, chats with Robert Guggenheim, Karl Guggenheim, Inc., Jamaica, N. Y., and another visitor.



DON MITCHELL, NVA legal counsel, with Vince Schiro.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 16 or 56	\$14.50
N.W. Deluxe, 16 or 56 Comb.	12.00
N.W. 15 Col. 16 Tab Gum Mach.	18.00
Atlas 16 & 56 100 Ct. Ball Gum	12.00
Acorn 8 Lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.92
Pistachio Nuts, Jumbo Queen, White	.87
African Crown Red Lip Pistachio Nuts	.63
African Prince Red Lip Pistachio Nuts	.57
Cashew, Whole	.53
Cashew, Butts	.75
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 50¢ ct.	.48
Munchies, 16 lb.	.39
Hershey's	.47

Wrapped Gum—Fleets, Topps, Baroka & Pal, 4M pcs.	\$14.00
Rain-Bio Ball Gum, 1800 per ctn.	6.25
Rain-Bio Ball Gum, 1800 printed per carton	4.40
Rain-Bio Ball Gum, 5250 per ctn.	8.25
Rain-Bio Ball Gum, 4250 per ctn.	8.25
Rain-Bio Ball Gum, 3500 per ctn.	8.25
Mallettes, 2400 per carton	8.40
15 Cartons minimum prep. on all Leaf Brand Rain-Bio Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Breath-Nut, 100 ct.	.45
Hershey's Chocolate, ct.	1.30
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Party, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.



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Vends 100 count gum, V, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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IMMEDIATE DELIVERY VICTOR'S NEW '88'



With Chrome Glass Frame

Designed to get maximum sales with minimum servicing.

- Available in 1¢, 5¢ 10¢ or 25¢ coin mechanism.
- Interchangeable Display Panel.
- Large capacity holds 320 V Capsules, 140 V-1 Capsules, 1,100 balls of 100 count Gum. Takes in \$28.00 when filled with Ball Gum and Charms. Also holds 1,000 pieces of Wrapped Gum.

Write for Beautiful Illustrated Circular and Prices.

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NAMA Appoints Chairman For Women's Committee

CHICAGO, — Mrs. Thomas L. Herrick of Northfield, Ill., has been named chairman of the ladies' hospitality committee for the 1967 National Automatic Merchandising Association's (NAMA) convention and trade show scheduled for Oct. 28-31.

Mrs. Herrick is the wife of Thomas L. Herrick, vice-president of the Seeburg Corp., who is a member of the NAMA board.

The convention program meetings will be at the Conrad Hilton Hotel and the exhibit at Donovan Hall of the International Amphitheater.

Mrs. Herrick's committee has arranged program plans which include a demonstration of Japanese floral arranging and doll-making, a musical program, a

fashion show, and a luncheon and puppet opera at the famous Kingsholm. Registration for the ladies program will be at the Conrad Hilton Hotel.

Other members of the hospitality committee are Mrs. Irving Calderon, Indianapolis, Ind.; Mrs. Fred L. Conrad, Medford, Ore.; Mrs. Robert Deutsch, Glencoe, Ill.; Mrs. James F. Keeran, Bloomington, Ill.; Mrs. Benny Koss, Dearborn, Mich.; Mrs. Roy Kumpe, Little Rock, Ark.; Mrs. William H. Martin, Columbus, Ga.; Mrs. Francis J. Mason, Shelton, Conn.; Mrs. D. W. Mewborne Jr., West Asheville, N. C.; Mrs. Charles H. Miller, Lancaster, Pa.; and Mrs. James Staten, Rapid City, S. D.

A graduate of Stephens College, Columbia, Mo., Mrs. Herrick is a member of Delta Chi Delta sorority. The Herricks have two daughters, Mrs. Fred Fricker, Dayton, Ohio, and Nancy, a sophomore at the University of Kansas.

NAMA Plans Oct. Sessions

CHICAGO — Business sessions of the National Automatic Merchandising Association's (NAMA) annual convention Oct. 28-31 will include discussions on modern-day management methods, the use of data processing for vending, and the potential of convenience foods, Charles R. Farren, program chairman, announced.

The sessions and workshops will be held at the Conrad Hilton Hotel and about 10,000 vending industry executives and personnel are expected to attend. "The convention program has been designed to give every vending company manager ideas and information which he can profitably apply to his own business," Farren comments.

Topics on the convention program are: steps to improve customer relations, analyzing management attitudes and performance for profit planning, how vending operators can profit from using data processing, developments in frozen food vending, routemen incentive compensation, a sanitation workshop for vending routemen and supervisors, and route management, analysis and control. All sessions will be held in the morning hours of the convention week and the industry exhibits will be held in the afternoons at the Amphitheatre's Donovan Hall.

The program will open with the annual business meeting of NAMA on Saturday morning (Oct. 28) and will conclude with the banquet on Tuesday (Oct. 31).

The exhibit will be the largest vending show ever held with 158 companies participating and over 65,000 sq. ft. of space. This exceeds last year's exhibiting space by 5,000 sq. ft.

Free bus service to the Amphitheatre has been arranged by National Rejectors, Inc., a subsidiary of UMC Industries, Inc. Buses will shuttle on a 10-minute basis between the Conrad Hilton Hotel and Donovan Hall.

Vending and food service operators can register in advance by mail until the Oct. 13 deadline. Members of NAMA are not charged a registration fee

Vending News Digest

Coca-Cola Europe Established in London

Coca-Cola Co. has established a foreign sales division in London to be called Coca-Cola Europe. J. Paul Austin, president, said it's the company's policy "to keep its decision-making authority as close to the scene of action as possible." The division will serve the United Kingdom and the European continent.

P. Lorillard Seeks Expansion

In a letter to its 46,000 shareholders, P. Lorillard Co. said it will continue to "seek opportunities to grow through acquisition." The firm makes Kent, Old Gold, True cigarets and other tobacco products.

Columbia U. Invents Effective Filter

Dr. Grayson Kirk, president of Columbia University, and two medical experts from the University will go before the United States Senate to discuss the new cigarette filter in which the university has a majority interest. The filter is reported to be three times more effective than existing filters. In order to handle negotiations with cigarette companies, Columbia has formed the Heights Educational Foundation to make royalty arrangements.

It is reported that at least three companies are discussing with Columbia the possibilities of using the filter. Columbia's share of royalties from the filter will be used for educational and research, particularly on cancer investigation, university officials said.

Fight Food Sales Tax Exemption

RICHMOND, Va.—Opposition to any further sales tax exemptions in Virginia were voiced last week by the Directors of Virginia Education Association, which noted "Of the 42 States and the District of Columbia which have sales taxes only 11 exempted food." The directors, in speaking out against sentiment being expressed for an exemption on food and non-prescription drugs, said, "The additional 1 per cent levy to become effective next July is desperately needed."

Canteen Declares 20c Dividend

CHICAGO—Canteen Corp. declared a regular quarterly cash dividend of 20 cents per share (payable Oct. 2, 1967 to stockholders of record Sept. 15, 1967) at a meeting of the board of directors last week.

Calif. Eyes Cigaret Tax Dodge

SAN FRANCISCO—Cigaret smokers and distributors trying to dodge California's new tax increase from 3 to 10 cents will be under close scrutiny by the State. Officials have announced a close watch, initially of dealers and later of individual smokers, as the new tax takes effect.

Cigaret sellers have paid a floor tax on July stock to eliminate the possibility of buying under the former tax and selling at a profit. The California tax stamp will remain the same since it only indicates payment of the tax and not the amount.

Iowa Vendors Form New Council

DES MOINES—Norman C. Smart, Iowa Vending Co., Marion, has been elected president of the newly formed Iowa Automatic Merchandising Council. The new group brings the total of State councils affiliating with the National Automatic Merchandising Association to 23.

Other officers are Vice-President Max H. Lamb, Automatique, Des Moines; Secretary Leslie C. Boatman, Kwik Kafé of Iowa, Inc., Des Moines; Treasurer William S. Farner, Vending Service, Inc., Carroll; board members are Hans Wiedeman, Northern Vending Co., Mason City; Peter F. Shy, Shy Vending, Fairfield; Bennett

(Continued on page 74)

but nonmembers will pay \$35 to attend the convention and exhibit or \$10 per person to attend only the exhibit.

Machine and product manufacturers who are not members are charged a fee of \$50 for the first person and \$25 per person for additional registrations for the same company. Inquiries should be directed to NAMA, 7 South Dearborn St., Chicago, Ill. 60603.

Everybody benefits when everybody gives



Coinmen In The News

KANSAS CITY, MO.

The big meeting of the Missouri Coin Machine Council (MCMC) attracted an unusual number of executives from the Music Operators of America (MOA). Here for the Hilton Inn affair were MOA President James Tolisano, West Coast Music, Clearwater, Fla.; Executive Vice-President Fred Granger, Chicago; Vice-Presidents Harland Wingrave, Emporia Music Service, Emporia, Kan., and A. L. Ptacek, Bird Music Co., Inc., Manhattan, Kan.; directors Charles Bengimina, B & G Amusement Co., Kansas City and John Masters, Missouri Valley Amusement Co., Lee's Summit, Mo. (Masters is also president of MCMC) and long-time former director John Fling, Kansas City. Jack Moran, head of the technical training school, Institute of Coin Operations, Denver, also attended.

Others attending were Floyd Tawney, Bird Music Co., Inc., Manhattan, Kan.; Arnold Cozet, Ronnie's Amusement Service, Wichita, Kan.; Bill Welch, Art Hunolt and Jim Hunolt, Automatic Music Co., Trenton, Mo.; Ira Storms and Ivan Nelson, Pike

(Continued on page 68)



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Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM.

the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

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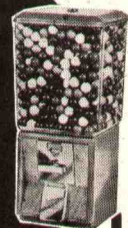
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We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hershey's 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders.

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International News Reports

Rowe Eying South America

NEW YORK — Bern Bernard, director of export sales for Rowe Manufacturing, is readying for another trip into Central and South America aimed at meeting with distributors and operators.

Bernard will leave next month on an itinerary that calls for visits in Guatemala, Panama, Costa Rica, Venezuela, Brazil and other countries.

One of the major stumbling blocks facing Rowe and its distributors involve the burdening tariffs and levies that often soar to nearly 200 per cent above the American price. "We have a growing number of licenses in many areas of the world and jukeboxes have a rough time in some areas."

'Luxury Item'

"The machines come under 'luxury goods,' and this is what puts the price up," Bernard said. "Many of these countries are encouraging domestic production and this brings the license rise. Still another law forbids machines using wood parts from entering many of these countries with wood on them. They want to supply the licensee who assembles many of the units with the wood," said Bernard.

Bernard predicted that the rise of the common market may have considerable bearing upon jukebox exportation in the European part of the world. "Japan and Europe are really swal-

lowing up the units, and indications are that the coming year will break a record," said the Rowe official. "We have also a healthy record in Mexico where most of our 'South of the Border' licensees are located," he added.

The most popular spots for machines are in the taverns throughout these parts of the globe, and there seems to be little trouble over the monetary exchange, since the units can be tailored to take almost any shape of coin, said Bernard.

Rowe cigaret machines are big in some areas, Bernard said,

and do extremely well in the capital cities and growing metropolitan areas. But as you enter the interior the number diminishes rapidly until the machines are almost non-existent."

Bernard said that distributors and licensees in Central and South America are always in close contact with him and when there is a mechanic to train often the man will attend one of Rowe's schools in either Chicago or New Jersey. "In any event," said Bernard, "this part of the world offers an exciting challenge to the vending industry and we expect big things in the future."

Coinmen In The News

• Continued from page 67

Amusement Co., Bowling Green, Mo.; Charles Egan, Boulevard Music Co., Kansas City; Charles Page, Modern Music Co., Springfield, Mo.; Marion Crane, St. Joseph, Mo.; Tom Benjamin and Tudy Galotta, B & G Amusement Co., Kansas City; Don Skinner and Jack Couch, D & J Amusement Co., Moberly, Mo.; Bob Burkhardt, A & A Amusement Co., Macon, Mo.

Gerald Vinson, Vinson Amusement Co., Chillicothe, Mo.; Russell Smith, Central Novelty Co., Columbia, Mo.; Harley Tripp, Harley's Amusement Co., Brookfield, Mo.; E. J. (Red) Howe, Howe Amusement Co., Kansas City; Bob Gilbert and Harry Donaldson, Gilbert Amusement Co., Kansas City; Dave Sutherland, Sutherland Distributing Co., Kansas City. A number of wives attended with their husbands.

BALTIMORE

Elected to the Maryland Automatic Merchandising Council were president Richard L. Collier, Automatic Sales, Aberdeen; vice-president Robert I. Irvine, ARA Service of Baltimore; secretary Joseph H. Marshall, Coca-Cola Bottling Co. of Baltimore; treasurer Charles R. Greasley, Dairy Products Vending Service of Baltimore. Board of governors elected were J. Gilbert Stine, Serv-U-Vending Corp., Hagerstown; Alen M. Morrison, Servomation Mathias Vend. Inc., Baltimore; Stanley S. Lesnick, Midfield Vending Co., Baltimore; Meyer Gelfand, The Macke Co., Washington; Gordon Eldridge, Canteen Food & Vending Service, Baltimore.

NEW YORK

Ben Chicofsky of MONY says that some 400 reservations have been recorded for the organization's convention set for Sept. 21-24 at Monticello, N. Y. Only about 200 reservations are left said Chicofsky and he urged those who want to attend to contact him immediately.

Rowe's Jim Newlander is busy on new projects and came into the city last week, Aug. 4, for a visit to the company's office on 17th Street with Jorge Morfin, Rowe's assistant director of export sales and talked with Bern Bernard, the company's director of export sales.

Millie McCarthy, president of the New York Coin Machine Operators Association, reports that a meeting of the New York State Operator's Guild will be held at the Hotel Washington, Newburgh, N. Y., Wednesday (16) during the evening. Jack Wilson is president of the Guild, and word has it that Jack's Modern Vending firm received some damage in the riots. The damage was only moderate to some machines according to reliable sources.

Murray Kay at Atlantic Sales, here says Lou Herman of County Amusement, Mount Vernon, N. Y., and Arnold Stevens of J. A. Service, dropped in recently for a brief visit while in town. Dick Greenberg of Mike Muuves here, plans a trip up to Canada for Expo 67 when he takes his vacation later this month.

Rowe director of export sales, Bern Bernard, who heads up the company's Central and South American export activities, plans a trip to those areas of the globe in September. Bernard says a lot of things are on his agenda, which includes experimental work for spots for Rowe's Phonovue. Richard Gluck, New York regional sales director for Rowe, plans to participate in the MONY convention in September and says he is looking forward to seeing lots of the boys that he misses over the year.

Ted (Champ) Sidell was in to

Big Phonovue Push Planned

By CHARLES BARRETT

NEW YORK — Rowe Manufacturing Co. expects a big year for its Phonovue attachment now that the industry has become familiar with the machine.

According to Jim Newlander, sales promotion manager for Rowe, a massive promotion and advertising plan is being mapped for the unit in the form of trade, newspaper and other advertising. The machine was unveiled to the public last October with delivery coming in March of this year. The company is beginning to step up its export activity on the Phonovue with some 25 machines recently going to Central and South America. This program is under the direction of Bern Bernard, Rowe director of export sales.

Rowe is issuing two films a month for each of its three Phonovue libraries and Newlander emphasized that these films are nearly "immortal" in that almost any record may be used with them over a long period of time. The films are made for Rowe by independent producers in California and Florida.

Phonovue is a synchronized film used with a record, generally played for a quarter.

Ben Chicofsky of MONY Monday (14) for a visit, taking an afternoon away from his machines. Clara Gottlieb, wife of Ben Gottlieb, Majestic Operators, Brooklyn, N. Y., died Tuesday (8) and Ben would like to thank all those who were so kind to him during his time of bereavement. Chicofsky says the convention reservations are nearly all sold and the convention journal is coming along nicely with several advertisers. Entertainment at the three-day convention will be supplied by the Laurels Country Club, and word is that the talent is "top-notch" with all Broadway headliners. Nancy Saldman, daughter of Murray Saldman, Paragon Automatic Music, plans to get married Sept. 3 to Jay R. Pollack, a law student at St. John's University. CHARLES BARRETT

MENOMINEE, MICH.

A wedding reception for Darcy Rondeau, daughter of Mr. and Mrs. Bob Rondeau, division manager of Empire Dist. here, attracted over 400 people. Darcy became the bride of Jim Magnuson, Oshkosh Univ. senior now playing with the Chicago White Sox baseball farm club. Guests included Mr. and Mrs. Joe Robbins, vice president, Empire Dist., Chicago; Mr. and Mrs. Jack Burns, sales manager, Empire Dist., Chicago; Mr. and Mrs. Bill Milner, office manager, Empire Dist., Chicago; Mr. and Mrs. Dick Hoffmann and Mr. and Mrs. Joe Eggner, Empire Dist., Menominee, Mich.; Mr. and Mrs. Bill Jahnke, Jahnke Coin, Green Bay, Wis.; Mr. and Mrs. Mel Melcore, Mel's Coin, Green Bay, Wis.; Art Dausey, Christmas Amusement, Munising, Mich.; Mr. and Mrs. Homer Seymour, M. W. Vending, Marinette, Wis.; Mr. and Mrs. Bob Seymour, Seymour Vending, Bark River, Mich.; Mr. and Mrs. Lyle Olson and Mr. and Mrs. Bob Olson, M. W. Novelty, Marinette, Wis.; Mr. and Mrs. Francis Nardi, U. P. Novelty, Ishpeming, Mich.; Mr. and Mrs. Bill Porath, Porath Coin, Gillette, Wis.; Bob Bennie, Acme Vending, Green Bay, Wis.; Mr. and Mrs. Jim Linberg, A. Z. Vending, Fond Du Lac, Wis.; Mr. and Mrs. Walter Cotton, Cigaret Service, Appleton, Wis.; Mr. and Mrs. Louis Konop and Mr. and Mrs. (Continued on page 73)

"We have taken the usual bugs out of the new machine and will be capitalizing on it during the coming year," said Newlander. The prime spot for the concept, he said, is the tavern.

Rowe plans to send Phonovues to Japan, Europe and Mexico soon. In many cases, the machine will be handled through the company's licensees.

See Italy Ban On Tobacco Ad

ROME—Foreign publications here that carry tobacco product advertising may be subject to seizure and prosecution in the future in the wake of a court decision made public last week.

In a case involving the Rome Daily American, the court ruled a 1962 Italian law banning tobacco advertisements applied to foreign Italian publications. The English-language paper had been convicted for publishing advertisements in 1966.

Rome Daily American attorneys argued that Italian-published newspapers should not be punished when other foreign publications circulated in the country do carry tobacco advertisements. "Periodicals published and printed abroad but circulated in Italy," the court countered, "fall under the ban when they carry publicity for smoking products."

The manufacturing and selling of tobacco products in Italy is a State monopoly. Proponents of the 1962 law, citing a need to safeguard public health, said the state had to discontinue spreading its monopoly through publicity. Prosecutor Pasquale Pedote said, after the trial, that he would push for prosecution of non-Italian publications if the ban applied.

The law carries a penalty ranging from \$32 to \$320 for a first offense and up to \$3,200 for repeated offenses. The Rome Daily American sustained a \$48 fine.

Moviematic Goes All Solid State

MIAMI—Moviematic Industries' coin-operated Moviematic Studio machines have been completely redesigned with solid-state circuitry. This improvement is said to reduce the cost of manufacturing and servicing the machines, and is also said to improve the quality of the "flipette" pocket movies which the machines vend.

The machine snaps 25 still photos of the subject and vends them for 50 cents in a packet which may be flipped with the thumb to simulate a moving picture.

Moviematic officials have not yet announced when they will go into production with the new solid-state machine. The firm recently acquired all the physical assets of Lewis & Sons, Inc., which researched and developed the first Moviematic machine, and hopes to begin production in the Lewis & Sons plant. The firm is seeking franchised dealers and distributors. Persons interested may contact Moviematic Industries Corp., 90 Beacon Boulevard, Miami, Fla.

All Machines Ready for Location

CC Hula Hula	\$265.
CC Kicker	295.
Gott. Dancing Lady	495.
Gott. Gaucho	95.
Gott. Liberty Bell	110.
Gott. Shipmates	225.
United Capri	145.
United Classic	95.
United Dixie	95.
United Futura	295.
United 7 Star	95.
United Toronado	355.
Wms. Maverick	595.
Wms. World Series 1962	195.
CC Big League	125.
CC Big Hit	125.
Wms. Baffing Champ	185.
Wms. Pinch Hitter	95.
Wms. World's Series	245.
Smeshop Model V 27	85.

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TAITO TRADING CO., Ltd., of Tokyo, has introduced this new coin-operated Grip Test machine. The unit is called the Sportsman 301.

electric scoreboard

FOR SHUFFLEBOARDS
Natural Finish Hardwood Cabinet

- Two-faced
- Fits any shuffleboard
- Scores 15-21 and/or 50 points
- Large metal coin box holds \$500 in dimes
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IMMEDIATE DELIVERY . . . \$169.50

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Also Available
Sidemount
Scoreboard,
15-21 Pts.,
\$249.50

Big News From Rock-Ola

In Vending . . .

• Continued from page 64

"Our entry into vending has not been a hasty decision," said Dr. Rockola. "In his capacity as vice-president of engineering, my brother Donald was very instrumental in the advance planning of our units, after we acquired the Cole Pnevend machine four years ago.

"While we were constantly making improvements in our early units we conducted many product studies in the direction of one-way disposable can containers.

"Up until the advent of the canned drink the business had been left largely up to the bottlers. There had been only a modest profit. Bottlers were able to dictate to the vendor who could be sold.

"But the canned drink concept changed the thinking of even the powerful national bottlers. We found a better price and more profit margins. We found that a number of private label beverages were coming into the picture.

New Market

"Gradually we learned that our music operators were finding that canned drinks were catching on and that filling these machines was no more complicated than changing records on phonographs. A whole new market was opening up.

"While our early 3300, 3301 and later our 3302, during the period of 1963 and 1964, were very good machines, I think our breakthrough came when we went to the roll down loading

rack on the 3303 and 3304, in 1966. This, we think, is the fastest and simplest loading mechanism on the market.

"Both the 3303 and 3304 have what we think is another revolutionary feature—our special locking-type star wheel mechanism. This unit prevents jackpotting. Other features in these two machines and in the 410A we introduced this year include a universal column size adjustment that allows for 30 different can-size settings."

Mentioning other features of Rock - Ola's current trio of canned drink units, such as the spray-proof opener and combination delivery chute, Dr. Rockola said, "Now we're offering three different exteriors for these units.

"Our 410A with vinyl walnut grain front is a deluxe unit for the prestige location. For more typical locations we have the standard model which you can use with either the illuminated panel or the unlighted display panel. Then we have the modular styled exterior for bank installations.

Among national vending companies now using Rock-Ola's canned drink machines, Dr. Rockola named Automatic Retailers of America (ARA), Ser-vomation, Canteen Corp., ABC Consolidated and many others.

"We have been marketing Ho Jo, a drink for the Howard Johnson motel chain, and RC and Canada Dry are two examples of national brands we work with."

134%

"We sold more canned drink venders in June of this year than in the whole 12 months of 1963," Dr. Rockola said. "Our sales for the first six months of 1967 are up 134 per cent. We expect to sell 75,000 canned drink units this year. The switch to canned drinks can mean sales of 150,000 units in the very near future."

With three units in its present line, Gorman detailed the models that will bring Rock-Ola's canned drink series to a total of nine models.

Styled in the 63-inch modular silhouette, the CC-1 4-selection series will have capacities of 172, 236 and 268 cans, not including pre-cooler capacities. The 5-selection CC-2 series will have capacities of 245, 305 and 335. The CC-2-245 will have a pre-cooler capacity of 30 cans.

The new line will also include three models in the CC-3 6-selection series, with capacities of 360, 468 and 492.

In Music . . .

• Continued from page 64

12-in. woofers behind the double-loop grille in the bottom removable front section.

The entire component and service area of the machine is completely accessible from the front, for what Rock-Ola calls "flip-top servicing."

The self-locking dome section, when raised, reveals the hinged titled strip holders on the left side with all parts of the selection panel on the right.

All servicing of the selection panel controls are at eye level. Using electrical clips that can't be changed accidentally, the album pricing adjustment is a fingertip operation.

The 60-watt stereo, solid-state amplifier swings out inside the cabinet on two wing nuts and can be serviced inside the cabinet. The whole credit unit also flips down inside the cabinet for full coin cycle viewing. Hidden behind a metal flange in the credit unit is a free-play button.

Gripper Cams

New features in the record magazine include clearly visible record indicator numbers on top of each partition and a die cast hub to insure perfect indexing. The record arm has gripper cams for more accurate grasping of records.

Another new feature is the use of a magnetic Shure cartridge exerting 3.5 grams of needle pressure with increased compliance yielding minimum "needle talk." A standard feature, Rock-Ola's automatic volume compensator squelch system, guarantees a uniform volume level during record lead-in.

Both the Ultra and Centura are finished in Pecan "Conolite." The Ultra, Model 437-80, weighs 310 pounds, stands 50½ inches tall and is 25½ inches deep and 39 inches wide. The companion Centura, Model 436-50, weighs 295 pounds and has the same exterior physical dimensions.

Interchangeable parts include the "common" receiver system operating with both new juke-boxes and other current Rock-Ola models; an automatic sealed plug-in money counter unit that counts all coins and totals machine receipts; Rock-Ola's "Mech-O-Matic" inter-mix record changer that plays 7-inch 33½ r.p.m. albums and 45 r.p.m. singles, and the transistorized amplifier.



ROCK-OLA's Centura, 100-selection companion to the newly introduced Ultra.

Dynamic

ROCK-OLA Ultra and Centura Music Makers



Eli Ross, President
ELI ROSS DISTRIBUTORS, INC.
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Swings

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Jukebox Promo Ideas: Little LP Still Tops List

• Continued from page 64

is pinning much of its promotion towards selling new equipment — which is in itself, a stimulant to jukebox revenue.

As an example, the company is offering trips for operators based on new purchases. J & J Distributors, Indianapolis, Ind., is planning to take 43 of its operators to the Bahamas on one such tour, Barton said, and other distributors plan trips to Las Vegas. Some have offered operators new cars; others, color TV's. Barton made it clear that while Rowe encourages such programs, it leaves planning up to those on the local level.

As for the "play me" records and GABAYFO buttons unveiled last year, Barton reported that they have been the successes they were expected to be. However, he again added the cautionary note that selection of the proper play-me for the location is essential to its success. "The wrong play-me will just irritate instead of encourage," he warned.

Little LP's
Barton said that Rowe had not manufactured any Little LP's since the discotheque days and warned against looking on them as some sort of panacea for all the operator's problems. "Selection of Little LP's must depend on the clientele of the location," he said. "Simply buying Little LP's is not going to solve all your problems."

Stanley Jerocki, national promotion manager at Seeburg, concurred wholeheartedly with that sentiment. "The operator can't just buy the records and throw them in the machine," he said. "The owner also has to be a programmer. He has to figure out just what kind of music his patrons are going to want to hear."

Jerocki, however, enthusiastically supports his company's program of little LP manufacture. "The operator who doesn't use little LP's is really missing out," he said, and ticked off the advantages offered by the long-playing 33½; attraction of more mature clientele, the 3-for-25-cent purchase, and the increase in overplay.

"The guy who puts a quarter in to hear Frank Sinatra or Nancy Wilson on a little LP doesn't want to hear any one song in particular. He just wants to hear eight minutes of Sinatra or Nancy. And with the longer playing time, there is a greater chance someone else in the place will like what he hears and put another quarter in to hear it again. And let's face it, the only way you're going to make it today is with overplay."

"The operator's costs have been going up constantly for the last 12 years but he still offers his music at the same price he did then. The little LP offers him a chance to make a 3-for-25-cent sale while offering his customer more of the artist he wants to hear."

Jerocki said that Seeburg now offers 1,200 releases to its distributors in all fields, r&b, c&w, standards, jazz and even some oldies. "You'd be amazed how well guys like Jimmy Dorsey and Al Jolson do in jukeboxes on little LP's," he said.

One Stop View
Jerocki's confidence in Little LP's was echoed by Harry Losk, manager at Susan Dist., a Chicago one-stop. "We could make a

comfortable profit here just selling little LP's," he said, "if the supply were equal to the demand." Losh, however, is pessimistic about the future of Little LP's. "The manufacturers went into the program very reluctantly during the discotheque craze," he said, "and now that it's over, they look like they're backing out of it saying 'See, we told you it would never work in the first place.'" He admitted that getting enough of the records to suit the demand for them is a problem for him.

Gus Tartole, Singer One Stop, Chicago, said Singer has the "largest little LP collection in the Midwest" and reports that the demand for them is very heavy.

Most distributors contacted said they were dealing with operators only through one-stops. Al Weiner, Decca Distributors, Chicago, said, "Ninety-nine per cent of our singles go to one-stops." He said his local office had little in the way of promotional aids for jukebox operators.

Almost all of his Chicago colleagues agreed. Capitol manager George Gerken said "Basically, we're almost out of touch with the jukebox operator." Most other distributors offer little more than weekly or semi-weekly mailing lists to the operators.

"But a lot could be done," Gerken added. "While we do furnish little LP covers for the jukebox display area, the companies could service jukebox accounts with 8-inch album blow-up covers to be used in various spots in the locations. Little signs could also be made that would promote various albums."

Record Companies
Gerken's suggestion sounds a lot like MGM-Verve's "celebrity scene of the month" promotion-package for one-stops and operators. "Each month we select one artist," said advertising manager Sol Handwerker, "package five of his singles in compatible mono and stereo and send them with several pictures suitable for display in the jukebox or elsewhere to operators and disk jockeys." August's artists are Erik Burton and the Animals. Others have been Astrud Gilberto, the Righteous Brothers and Jimmy Smith. The program has now run nine months, and according to Handwerker, "everybody likes it."

Fred Frank, national promoter for Epic, asserted that

his company believes strongly in the power of the jukebox to make an artist and considers the operators in all its promotion.

"In the case of many artists that we are just introducing, especially in the country and western area," he said, "we press two of the artist's latest releases, send them with a picture, title strip, a biographical sketch of the singer and give him a sales pitch on how important we think the jukebox is to us. The response to this promotion has been very good."

He also said that Epic is in the little LP area "to stay" and sees a great future in it. (Handwerker at MGM, on the other hand, says that his company only occasionally presses a Little LP, and only on request.)

George Balos of Mercury said that Mercury sells its little LP output to Seeburg and does not distribute any of them itself. For the operator, Balos said, the company offers three special series; the all-time hits on Smash, double hits on Phillips and 120 titles on the celebrity series on Mercury.

Decca records offers a similar program of monthly top standard cuts and artists in its Bluebook series, sending a catalog of Bluebook singles to jukebox operators. Decca is not in the LP program, a spokesman said, and does not offer anything in the way of promotional gimmicks to the owners.

"We give them something better than gimmicks," he said, "We give them a good product."

Capitol pop album sales manager Rocky Catena admitted that Capitol has little contact with the operators "because they prefer to go through the one-stops, the guys who can take care of all their needs." Although Capitol produces little LP's, Catena said that response from operators has been negligible. "We didn't expect these things to go too big and that's about what has happened," he said.

RCA promotion manager Vito Blando said that promotion in his company was up to the men on the local levels, the distributors and the one-stop men. Pop album manager Ray Clark estimated that RCA offers 500 little LP's to the jukebox companies and reports that the response has been "reasonably good" but not overwhelming. "We offered them to our own distributors," he said, "and they were not too enthusiastic."

Seeburg Little LP's

• Continued from page 64

For Sentimental Reasons, Sunday Kind of Love, Black Coffee, Summertime in Venice, I'll Never Smile Again, I'll Remember April, Decca DL 74878/Seeburg 1172.

Lenny Dee, "Moving On" (Winchester Cathedral, Daydream, Music to Watch Girls By, Born Free, I Will Wait for You, Georgy Girl), Decca DL74880-Seeburg 1171.

Grady Martin and the Slewfoot Five, "Songs Everybody Knows" ((Alley Cat, Fly Me to the Moon, I Left My Heart in San Francisco, Days of Wine and Roses, Misty, Arriverderci, Roma), Decca DL74476/Seeburg 11702.

Bill Black's Combo, "King of the Road" (Title song, Detroit City, Blue Hawaii, Sioux City Sue, Memphis, Tennessee, Pennsylvania Polka), Hi Album/Seeburg 1166.



ARTIST PROMOTION, through special packages to operators, is proving successful for some record companies such as MGM-Verve. An example of an album cover and special title strips is seen above. Also in the Verve package is a short biography on the artist which could allow enterprising operators to have special signs and posters made up.

MOA's Tolisano Uses Arcade Idea to Build 'Fun Center'

• Continued from page 64

arcade-type locations are rent and electricity. If you look for a place with enough room the whole operation can be installed for a very cheap price.

"A man and a boy take care of the place and about all they do is make change. It's open from 12 noon to midnight every day of the week. I would estimate that at least 300 people are in and out of the center every day. Sometimes this could go as high as 400 people.

An operator asked Tolisano to describe the kinds of equipment he was using.

"We've got 5 big ball bowlers, 6 shuffle alleys, 5 baseball games, 10 pinball games, 8 pool tables, a driver test machine, a golf match game, a ski ball game and some other odd pieces.

No Junk

"Some of these are reconditioned pieces but the majority are new games. I don't take a juke approach. You're appealing to families and to kids and you've got to bring in nice looking, new pieces. All the pinball games are new. I use the newest things I can find.

Tolisano said the idea for creating the Treasure Island fun center originated from the success he had achieved with a slot-car hobby center in nearby St. Petersburg (Billboard, Jan. 7, 1967).

"These places that are going into slot-car racing are logical locations to add all kinds of pieces just like we did at Mini-Car in St. Petersburg. We have others now where we've got a whole hobby center approach.

"But there is no limitation on how you can go. We didn't have a slot-car racing in mind at Treasure Island. You don't need it. You can create a whole arcade-type arrangement built around the good, used pieces you normally have laying

around your shop or out on the route doing nothing.

"With the arcade center in mind you open up a lot of possibilities, too. I'm looking for a Helicopter Trainer game right now. There are so many ideas you can use. Sometimes a type of game you haven't thought about in years will do terrifically in a location like this.

One operator asked about the commission arrangements.

"I go in on no less than a straight 50-50 deal. After all, if it's the kind of location you're building into a complete recreation center, you are providing the owner with a tremendous opportunity. This might be a bowling alley, an area inside a department store or discount house or somewhere in a shopping center. The possibilities are endless.

"You might go another direction. You might rent a location yourself and then you're talking about salaries for a couple of men, rent and lights.

Weekly Service

"I also recommend that you check these types of locations on a weekly basis. A lot can happen in a week's time. You not only keep the games cleaner this way but you show the location you're interested and involved. You take care of his change problems, for one thing.

"The revenue from a game can be increased two to three dollars a week by checking each week and you can keep up on the records better. These places are a cinch for a jukebox because of the young crowd and they look for new records all the time.

"The idea is to take an inventory of your entire route. Analyze each location. Find out what you can do to upgrade the locations you already have. Maybe by helping an owner add on some more space you can develop an arcade center where you wouldn't normally think this was possible."

Rowe Adds to Music Plus Film

WHIPPANY, N. J.—George Klersy, director of Rowe's PhonoVue programming, released the following pairing of recordings suitable for PhonoVue films:

Jerry's "The Pearl," Shout 217, is tailored for films "Bachelor Girls," L2 06-W; "Montmartre Pony Race," L2 906B; "Green Bikini," L2 905T; "Calendar Girl," L2 906E; "Strip Fun," 2907F, and "Devil Temptation," L2908C.

"Hush, Hush," by Bill Cosby on Warner Bros. 7072 is recommended for "Joe's Bar," L2 908A; "Apples, Peaches, Pumpkin Pie," by Jay and the Techniques, Smash 2986, is suitable for "Genie in the Bottle," L2 906N; "Red Devil," L2 905F; "Malt Shop Go-Go," L2 905E; "Dixieland Fantasy," L2 906X; "Gaslight Go-Go," L2 905G; "Juke Box Party," L2 908H, and "Beach Party," L2 906E.

"Mean Woman Blues" by Jimmy Dawson, K-Ark 774, is to be paired with "Blue Go-Go," L2 906E. "The Last Bus Home" on MGM E-13787 by Herman's Hermits, is suited for films "Roaring 20's," L2 908S; "The Mermaid," L2 908E, and "Hoe Down," L2 908N. "Love Bug Leave My Heart Alone," Martha and the Vandellas, Gordy S-7062, can be used with "Gold-En Girl," L2 906K; "Spanish Flea," L2 906J; "Montmartre Les Girls," L2 906C; "Arabian Nights," L2 907X, and "Peeping Tom," L2 907Z.

"Put Your Mind at Ease," Every Mother's Son, MGM E-13788, will pair with "Living Doll," L2 907H; "Go-Go Club," L2 907I, and "Silhouette Dancers," L2 907V.

Jack Jones' "Our Song," Kapp K-847 for P.V. films "Oriental Night Life," L2907-P and "Dream Girl," L2906-S.

Jimmy Smith's "Funky Broadway," Verb VK-10536 for P.V. films "Polka Dot Bikini," L2905-Y; "Mermaids," L2908-E; "Belly Dancer," L2907-W, and "Service With a Smile," L2908-D.

Jimmy Smith's "Respect," Verb VK-10536 for P.V. cartridges "Sextet in Black," L2907K; "Arabian Nights," L2907-X and "Peeping Tom," L2907-Z.

Otis & Carla's "Knock on Wood," Stax 45-228 for P.V. "Ballot in Black," L2905-X; "Dream Girl," L2906-S; "Sweet Shoppe," L2907-G; "Cycle & Surf," L2907-D; "Fashion Model," L2906-Y, and "Basketball Game," L2908-J.

The Statler Brothers' "Walking in the Sunshine," Columbia 4-4425 for P.V. films "Go-Go in the Hay," L2905-H, and "Roaring 20's," L2908-G.

Dave Clark Five's "A Little Bit Now," Epic 5-10209 for P.V. "Go-Go Club," L2907-Y; "Juke Box Party," L2908-H, and "Silhouette Dancers," L2-907-V.

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Davis Dist. 'Thinks Young'

Continued from page 65
songs for a dollar and two for a quarter pricing is catching on fast."
Again, Wertheimer evidenced

a vigorous optimism when he spoke of today's reasoning for two-for-a-quarter pricing. "When we went from a nickel to a dime for one play, this was a 100 per cent raise. From one

play for a dime to two plays for a quarter is only a 2½ per cent raise per song. This is only a 25 per cent raise."

In saying that two-thirds of all the jukeboxes Davis is selling are equipped with validators, Wertheimer agreed that the pricing emphasis has changed to thinking in terms of dollars—not just coins.

Service Program

The increasing sophistication of coin and currency-operated equipment (with cashless card validation looming on the horizon) doesn't worry Wertheimer in terms of equipment service and maintenance.

"Each of our offices has a complete service department," he said. "We conduct about 40 or 50 service schools every year in both music and vending." The firm does not handle amusement games.

"I've noticed that these schools are more diligently attended every year. Operators know it is a must to have well-trained service personnel. Today's operator is more sophisticated and intelligent."


Contributing toward this sophistication in its own way, Davis Distributing, through its public relations and promotion manager, William Roseboom, publishes Davis Digest. A regular house organ in a 6½ by 10-inch format, it describes various activities at the far-flung offices and quite often includes technical service tips.



DAVIS DISTRIBUTING CORPORATION'S New York phonograph salesmen pose with the Seeburg (SS 160) Stereo Showcase. From left, are Sid Gordon, Syracuse; Phil Imbarrato, Albany; Lou Icone, Rochester, and Jim Foster, Buffalo. The unit is this year's popular phonograph.

Top Notcher


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EXECUTIVE SESSION. From left, Robert E. Romig, Albert Wertheimer and Harry Wertheimer.

Tel-A-Sign in Trademark Suit

CHICAGO—Tel-A-Sign Inc. here, which recently relinquished rights to the Scopitone film/music machine to J. Cameron Gordon as a result of involvement proceedings under Chapter 11 of the Bankruptcy Act, has been charged in a \$1,000,000 suit with alleged infringement of trademark by Naxon Telesign Corp., also of Chicago. In the suit, assigned to U. S. District Judge Abraham L. Marovitz, Naxon Telesign asked the court to stop the defendant from using the word "Tel-A-Sign."

Gordon, who has established a new firm known as Cameron International, Ltd., now has patent rights to Scopitone and has acquired rights to more than 1,000 films by U. S. and international recording groups. The ex-Seeburg president plans to market a re-vamped, large-screen machine.

Schiro Hosts Bulk Vendors; Planning Gulf States Assn.

Continued from page 66

man Enterprises, OceanSide, N. Y., and Don Mitchell, NVA legal counselor, Chicago.

Don Mitchell outlined NVA benefits at the buffet, saying, "The higher up you go in business, the stronger a trade association becomes." It was also revealed that a Gulf States Vendors Association is being formed, with full approval and co-operation of the NVA. Vincent Marinello, New Orleans attorney, will act as counsel for the new group.

The open house was brought to a fitting climax with the awarding of door prizes to 10 lucky persons in attendance. A large screen TV set, donated by Oak Manufacturing Co., was won by G. A. Dean, Alexandria, La.; a miniature TV given by Viking Charms went to Louis Gibrant, New Orleans; a portable stereo from Leaf Brands was won by Joe Breaux, Lafayette, La.; a high fidelity set from Karl Guggenheim was awarded to Tom Bortner, Baton Rouge; a blender from Eppy Charms went to Charles Kanak, Houston; a Polaroid camera from Penny King was won by M. T. Byrd, New Orleans. Also, a clock radio donated by Macman Enterprises to Joe Dorsa, Arabi, La.; another clock radio from Frank H. Fler to Robert Babineaux, Greta, La.; flatware, also from Fler Gum, to Gerald Landry, Algiers, and a transistor radio

PORTLAND, ORE.

The following officers and board members were elected to the Northwest Automatic Retailers Council (covering Oregon, Alaska and Washington): president **Keith McCormick**, Clark's Ferry Concessions, Seattle; vice-president **Richard Estey**, Canteen Co. of Oregon, Portland, Ore.; secretary **William O'Toole**, the Vendo Co., Portland, Ore.; treasurer **Robert Inrie**, Canteen Food & Vending Service, Tacoma, Wash.

Board of governor members are **Eino Kiander**, Coos Automatic Merchandising Co., Coos Bay, Ore.; **Roy Svendsen**, Servomation of Alaska, Anchorage, Alaska; **Barney Thomson**, Kitsap Vending, Inc., Bremerton, Wash.; **Thomas H. Boone**, Canteen Co. of Roseburg, Roseburg, Ore.; **William Higgins**, Canteen Service, Inc., Seattle; **Fred Conrad**, Rogue Valley Vending, Medford, Ore.; **Ray Rush**, Sound Cigarette Service, Inc., Federal Way, Wash.; **Larry Thomas**, Servomation of Washington, Seattle; **Paul Mercy**, Automat Co., Yakima, Wash.

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**ADVERTISING IN
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Coinmen In The News

• Continued from page 68

Mrs. Jim Bastien, Konop Vending, Green Bay, Wis.; Mr. and Mrs. Stan Le Ja, Leja Distributing, Abrams, Wis.; Mr. and Mrs. Bill Swanson, LaFolle Coin, Manistique, Mich.; Mrs. Ruth LaFolle, Manistique, Mich.; Mr. and Mrs. Elmer Morsini, Norway, Mich.; Mr. and Mrs. Elmer Schmitz, Hilbert, Wis.

LOS ANGELES

Taking part in Wurlitzer service school under the direction of Leonard Hicks were Carl Lupton, Dave Thomas, Bill Coile, Dick Thomas, Ray Collins, Paul Collins and Jimmy Sellers, Collins Amusement Co., Bellflower, Calif.; Eddie Still, Jim Teele, Stan Vaughn, Carry Jones, Steve Stevenson, Paul Vogel and Bebe Mathews, Roy Jones Music Co., North Hollywood, Calif.; Fred Claudy, Alfred Williamson, Nels Anderson, Dale Reance, Joe Owens, John Crum, Bud Shrugard and Ben Gunn, Servomation Tri - Counties, Santa Barbara, Calif.; Norm Snodgrass, Butch Craver, Bob Strahner and Friend Miller, A-I Vending, Leucadia, Calif.; Jack Watkins, Gee Harrison, Gene Shury, Chad Cesik, Everett Thomlinson, Bob Herlow, Kenney Nimon, Harvey Pool, Ed Barber and Terry Bayne, Servomation Tri - Counties, Oxnard Calif.; Roger Arco and Dick Ward, Valley Vending, San Diego, Calif.; Thurston Blevens and Bill Worthy, Star Service, San Diego, Calif.; Larry Greenspan and Ralph Rafer, General Music, Oceanside, Calif.; Denny Glover, Rockwell Vending, Santa Ana, Calif.

New Equipment



This is the new 1968 Ultra phonograph from Rock-Ola, model 437, with 160 selections. A companion 100-selection model 436, the Centura, has also been introduced. Both models are now in distribution in the U. S. A dollar bill acceptor is available as an option. The new units have lighted animation, more use of color and chrome, and are generally described as much less conservative in appearance than recent Rock-Ola models. Intent of the designers with this model, Rock-Ola says, was "total accessibility." All elements have been brought up within reach. Hinged program holders flip down for fast title strip changing. A new magazine has clearly visible record indicator numbers on top for faster loading. Price card, credit signal window, coin slot, reject button and selection buttons are all grouped in a handy manner on the right side of the dome for improved play action. All parts of the selection panel are at eye height when the dome is raised for servicing. (See story.)

Cost Cutter

ROCK-OLA Ultra and Centura Music Makers



Eddie Zorinsky
Hymie Zorinsky
H. Z. VENDING & SALES CO., INC.
Omaha, Nebraska 68102

Turns you on

ROCK-OLA Ultra and Centura Music Makers



Carl Marchetti, Jr.
M. D. R. DISTRIBUTORS, INC.
San Francisco, California

Jukeboxes Clean Up In Coin-Op Laundries

DENVER—Karl Elliott, veteran local operator, has discovered that many of his older jukeboxes can gain unexpected revenue by locating them in coin-operated laundries. "Housewives become bored while waiting for clothes to cycle and a jukebox offers a nice diversion both for her and the children," Elliott said.

Elliott has one old jukebox

located in a Maytag coin-op laundry in North Denver. Here, many of the mothers are young and bring small children along while doing the family wash. They are usually on the premises anywhere from 45 minutes to an hour.

An old 50-play phonograph is spotted near the front, only a step away from comfortable
(Continued on page 74)



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MR. AND MRS. WALTER G. CAMPBELL, new distributors for Jupiter Corp. jukeboxes and National pool tables in Columbia, S. C., pose with name of new firm spelled out across top of jukebox. With them are James DeAngelis (second from right) and J. B. Garcia.

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Say You Saw It in Billboard

Vending News Digest

• Continued from page 67

Gordon, Gordon's Vending, Inc., Des Moines; Joseph Craew, My-Cap Vendors, Inc., Dubuque; Ethan O. Akin, Canteen Service of Waterloo, Inc., Waterloo; Smart, Boatman, Lamb and Farmer.

Ohio Cigaret Bootleg Threat Told

COLUMBUS—A State official said here last week that an increase in cigarette bootlegging might result from adoption of a proposed 3-cent raise that would hike the figure to 8 cents. Citing current activities of bootleggers coming in from cigarette-tax-free North Carolina, tax commissioner Gail Porterfield said, "The threat will be greater. Our job will be bigger if we are going to keep it curtailed." While most states bordering Ohio have similar rates, it was pointed out that West Virginia has legislation pending to abolish its 2½-cent tax.

Liggett & Myers Sales, Earnings Up

NEW YORK—Liggett & Myers Tobacco Co., makers of L&M, Lark and Chesterfield cigarettes, said sales and earnings raises for the second quarter and first half were registered in all areas of the firm's diversified business, but that first half profits dropped slightly. Sales were \$147,680,000 from \$132,760,000; earnings rose from \$5,896,000 to \$6,168,000, a rise of \$1.53 a common share. First half profits were \$10,646,000, as compared with \$10,651,000 last year.

ARA Nine Month Records Are Reported

PHILADELPHIA—Rises in pre-tax income, service revenues, net income and earnings per share set new records for Automatic Retailers of America, Inc. (ARA) according to figures for the nine months ended June 30, 1967. Earnings per share rose from \$1.83 to \$1.94 or 6 per cent; net income rose from \$6,293,000 to \$7,006,000, or 11 per cent; service revenue rose 14 per cent, from \$237,227,000 to \$269,656,000. Chairman Deavre J. Davidson said, "Our diversification helped to sustain our gross record during a period of industrial decline."

Mo. Vendors to Meet in Ozarks

OSAGE BEACH, Mo.—Lieut. Gov. Thomas F. Eagleton of Missouri and National Automatic Merchandising Association president James T. McGuire will address a meeting of the Missouri Automatic Merchandising Association (MAMA) at the Tan-Tar-A Resort here Oct. 7. Individual meetings of the Kansas City and St. Louis associations and business seminars are scheduled. Reservations can be made by contacting the resort at (314) 348-2283.

Cigarets Go Up in Miami

Miami vending machine companies have raised the price of cigarettes from 35 to 40 cents and the cost may rise again. Vending firms reported that increasing operating and wholesale costs were the chief factors involved in the raise. Other increased costs in labor and personal property tax also contributed to the new price. Companies predict there will be another price hike later this year.

Electronic Restaurant Opens in Miami

Royal Carousel, the first electronic restaurant in the Southeast, opened this month in North Miami Beach. Both the listing and computing of a customer's order and the preparation of the food is triggered through electronic impulses. The equipment is capable of broiling 450 hamburgers, deep frying 174 portions of chicken or shrimp, preparing 720 milk shakes or orange freeze and 1,140 cups of soda or iced tea each hour.

Consolidated Foods in Merger

Consolidated Foods Corp. has completed the acquisition of Pearce-Young-Angel, a Greenville, S. C., institutional food supplier. Consolidated exchanged 97,333 shares of its common stock for all of Pearce-Young-Angel's outstanding shares. The initial transaction is valued at about \$4.7 million. The merger with Pearce-Young-Angel will extend Consolidated's network of institutional distribution centers into North Carolina, Georgia, South Carolina and Tennessee.

Location Commission Report Key Item for Arizona Firm

PHOENIX, Ariz.—Sending each cigarette machine location owner a neatly produced folder, which includes copies of every commission check paid through the year, has proved an economical and always effective safeguard against location loss for Art Kauffman, Valley Vendors, here.

"Where the amount is paid in cash, a receipt is made to keep a visible record of the checks sent every month. A location owner is likely to forget quickly," Kauffman points out. "By sending him a recap, including

a reproduction of each check and the total, we make the sort of impact a location owner is bound to remember."

The pages, which show copies of the checks sent for the preceding 12 months, are part of a handsome brochure which Kauffman uses to keep his customers sold on his own firm, as well as for presentation to new locations. The most common reaction is the customer's willingness to permit the Arizona operator to install still more machines.

Like many other vending

Coming Events

Aug. 22—Northwest Ohio Music Operators Association, annual outing, New Marina Steak House at Cedar Point, Sandusky, Ohio.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 15-17—Automatic Vendors Association of Virginia, Inc., annual convention, Mariner Motel, Virginia Beach.

Sept. 21-23—West Virginia Music & Vending Association, annual convention, Heart O' Town Motor Inn, Charleston.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, Jack Tar Hotel, San Francisco.

Sept. 22-24—New Jersey Automatic Merchandising Council, annual meeting, Seaside Hotel, Atlantic City.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, Pierre.

Oct. 6-9—Missouri Automatic Merchandising Association, combined fall meeting, Tan Tara Resort, Lake of the Ozarks.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Oct. 29—National Vendors Association, directors meeting, LaSalle Hotel, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition, Alexandra Palace, London.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

April 26-May 5, 1968—Hanover Trade Exposition, Hanover, West Germany.

Coin Laundries

• Continued from page 73

divan that seats around a dozen coin-op customers. The acoustics are excellent despite the roar of washing machines, extractors and dryers.

The jukebox takes in an average of from \$5 to \$6.50 per week, an amount which Elliott considers a thoroughly worthwhile return on his approximately \$100 investment.

"It's nothing unusual for a young housewife to put more in the jukebox than she actually spends for the laundering operation in order to keep herself entertained," Elliott said. "One thing which helps is the fact that the average coin-op laundry is equipped with coin changers, including a dollar bill unit. Customers have no trouble in obtaining the necessary quarters and dimes to play the jukebox."

Elliott, who operates all types of vending equipment, too, has found that many coin-operated laundries furnish sufficient traffic for a full-line bank of equipment.

route operators, Kauffman has had experiences in which the location owner would allow only one vending machine on the premises. After being "exposed" to his "at sight recap" the chances are that the location owner will welcome the addition of more machines. It is a certainty that they are not likely to raise the slightest objection to the machines already on location, once the profit picture is so clearly delineated.

Stem Winder

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Ultra and Centura
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Gilbert K. Kitt
EMPIRE DISTRIBUTING, INC.
Chicago, Illinois 60622

Nails Down Profits

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Music Makers**



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WALLACE & WALLACE MUSIC, INC.
Oak Hill, West Virginia 25901

Keen

**ROCK-OLA
Ultra and Centura
Music Makers**



Joel Kaufman
VALLEY VENDORS CORPORATION
Phoenix, Arizona

Rock-Ola Distributors Meet To See New Phonograph Line



ATTENTIVE AUDIENCE of Rock-Ola distributors during recent meeting in New Orleans as firm unveiled new Ultra and Centura jukeboxes.



DR. DAVID R. ROCKOLA (left), assistant to the president and his father, David C. Rockola, chats with executive vice-president Ed Doris during session at the Royal Orleans hotel.



LAWRENCE LESTOURGEON, Charlotte, N. C., distributor, caught by Billboard camera during meeting.



ROBERT (BOB) NIMS, A. M. A. Distributing, Inc., New Orleans, watches presentation.



CLOSE-UP VIEW as distributors crowd around new models.



Coinmen In The News

CLEVELAND

In attendance for a Wurlitzer service school at Cleveland Coin Machine Exchange and Elum Music Co., Massillon, Ohio conducted by (Hank) Petzet were Ed Elum, David Cain, Willis Wilson, Tony Tartaglia, George Belva, Frank Doudas, Charlie Flounders, Jim Compisi, Duke Tartaglia, Ed Rohr, Gasper Campisi, Edwin Hye and Tom Elum, Elum Music Co.

George Zollas, Prospect Phonograph Service, Cleveland; John Macy, Jon Mil Vending, Cleveland; Henry Zickowski and Leo Bucen, J. L. Music, Cleveland; Dick Thompson, L & N Music Co., Cleveland; H. Verbelin, American Auto, Vending, Cleveland; Kenneth Pulling, J. L. Music Co., Cleveland; Robert Cox and V. Hakeah, American Auto, Vending, Cleveland; Walter White, Walter White Music, Jefferson, Ohio; Charles Helmar, L. & N Music Co., Cleveland; Francis Lasol, J. B. Music Co., Cleveland; Joseph Panzavil, Roy George Music, Painesville, Ohio; Steve Frenchib, Universal Auto, Vending, Cleveland; Andrew Wotawa, J. L. Music, Cleveland.

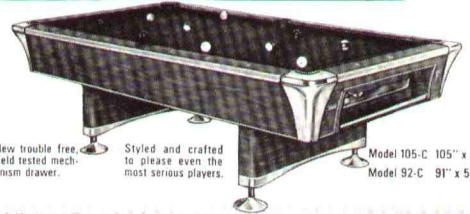
Joseph DeSilvester, Ed Sarowski and Bob Argelt, Ohio Vending, Cleveland; Keith Lampman, Gilmore Rostocil and Joseph J. Loth, Roy George Music, Painesville, Ohio; Luther Wolford and Tony Maietta, Penn Music Service,

Cleveland; Max Braunstein, Atlas Music, Cleveland; Dick Paris, American Auto, Vending, Cleveland; Ned O'Neill, Curry Music, Cleveland; Buddy Crew, Kenney Music, Cleveland; Robert O'Neil, Curry Music, Cleveland; Claude Palmer, Atlas Music Co., Cleveland; Milan Paster, L & N Music Company, Cleveland; Dave Rubin, Excel Phonograph Service, Cleveland.

Morris Berkowitz and Milt Browning, Atlas Music Co., Cleveland; Tony Zenda, T. C. Amusement Co., Cleveland; Ed Levin, Charles Brown and Al Leiken, Atlas Music Co., Cleveland; Alex Nagy, American Auto, Vending,

Cleveland, William Taylor, Acme Music System, Cleveland; Merle Stark and Shelly Cohn, Ardco Service, Cleveland; Bill Miller, J. B. Music Co., Cleveland; Loren Kirk and Albert Todarello, Lorain Music Co., Lorain, Ohio; Tom Harder and Ed Dunford, Ohio Vending, Cleveland; Dennis Fried and Frank Trenoyoc, J. B. Music Co., Cleveland; Tom Perno, Coin Vending, Cleveland; Hyman Silverstein, Eddie Griffith and Paul Henry, Excel Phonograph Service, Cleveland.

Robert L. Scott and Frank Safik, Towne Music Co., North Madison, Ohio; Ralph Thoren and Randy Mishne, Mivco, Cleveland; Bob Tidball and Harold Murphy, T & E Amusement Co., Cleveland; Myron Laufman, T. C. Amusement Co., Cleveland; Joe Scott, O. & O. Music Co., Cleveland.



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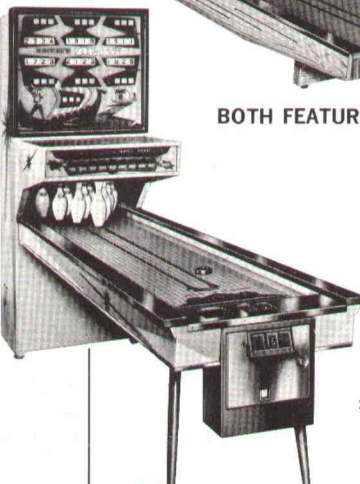


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POP SPOTLIGHT

ARE YOU EXPERIENCED?

The Jam Hendrix Experience. Reprise R 6261 (M); RS 6261 (S)

One of the wildest new groups around musically, the Jam Hendrix Experience offers an exciting experience in the trip's debut album. Hendrix is a top-notch writer as their hit "Purple Haze" proved. Hendrix wails moving soul in "The Wind Cries Mary" and "Hey Joe." "Foxy Lady" is another gem.



POP SPOTLIGHT

JUST FOR YOU

Neil Diamond. Bong BLP 217 (M); BLP 217 (S)

This album should be a powerhouse. Featuring Diamond, the writer, as well as Diamond, the singer, this package includes 11 songs which he penned—the "Maclean" "I'm a Believer" among them. In addition, Diamond performs the hits—"Solitary Man," "Cherry Cherry," "You Got to Me," "Oh, You'll Be a Woman Soon," and "Thank the Lord for the Night Time."



POP SPOTLIGHT

THE LIVE KINKS

Reprise R 6260 (M); RS 6260 (S)

While the Kinks also without a system hit, this recorded live album should be a brisk seller. Performing most of their hits, including "Tired of Waiting for You," "I Well Expected Man" and "Sunny Afternoon," the Kinks display their semi-satirical lambasting of society throughout.



POP SPOTLIGHT

ALBUM 1700

Peter, Paul & Mary. Warner Bros. 1700 (M); WS 1700 (S)

This show no sign of decline. For Peter, Paul and Mary are changing with the times. In this album the trio shows classical and jazz influences. "Weep for Israel" is classically oriented, while their "I Dig Rock and Roll Music" is showing up as their most commercial single in many a day. But the forte remains on folk music and they perform it superbly.



POP SPOTLIGHT

TRINI LOPEZ—NOW!

Reprise R 6255 (M); RS 6255 (S)

This will be another big one for Trini. It's a happy, swinging album, and the first of Lopez. "There's a Kind of Hush" sets the mood. And there's a link "Sand Pebbles" means and an emotion-charged "Bare Foot."



POP SPOTLIGHT

BERT KAEMPFERT TURNS US ON!

The Anita Kerr Singers. Warner Bros. W 1707 (M); WS 1707 (S)

The combination of the Anita Kerr Singers' lively performance and Bert Kaempfert's lively melodies is a tough one to beat. "There's Love," "Strangers in the Night," "Spanish Eyes," "Dunkle Schöen," etc. It's joyful, relaxing, and exciting.



POP SPOTLIGHT

MAGIC PEOPLE

The Paupers. Verve Forecast! FT 3026 (M); FTS 3026 (S)

Today's pop sound springs forth in this debut album by the Paupers, whose initial single "Magic People" leads things off. Mostly rock with influences of jazz, and of the East. This Canadian group offers variety with drivers like "One Every Day" and "You and Me," and slower straight forward numbers like "My Love Makes Your View." "Let Me Be" is a good number.



POP SPOTLIGHT

BIG BROTHER & THE HOLDING COMPANY

Mainsroom 5609P (M); 5609P (S)

Big Brother and the Holding Company are down on the East Coast—this is their first album. But in San Francisco and other points West, they've made their mark during the past few months. Coupled with a simultaneous singles release, "Bye, Bye Baby" (which is on the album), the group could rapidly blossom into a chartbuster.



POP SPOTLIGHT

HONEY AND WINE

Glenn Yarbrough. RCA Victor LPM-3860 (M); LSP-3860 (S)

Glenn Yarbrough hasn't forgotten his old style, and his fans can be thankful for that. The title song, with vocal backing, is strong singles possibilities. Yarbrough is pairs a warmth and intimacy which is lacking in too many contemporary pop.

COUNTRY SPOTLIGHT

FOLKSY

George Hamilton IV. RCA Victor LPM-3854 (M); LSP-3854 (S)

This folk-oriented singer has come up with an album with wide consumer appeal. Included is Hamilton's current single "Break My Mind," composed and arranged by John G. Loudermilk. John Hartford's "Huckle on My Mind" is another exceptional cut. And Hamilton also handles Mel Tillie's "Bully, Don't Take Your Love to Town" with

COUNTRY SPOTLIGHT

LET'S GET TOGETHER

George Jones & Melba Montgomery. Musicor MUM 2127 (M); MS 3127 (S)

Two outstanding country artists team up again and come up with another winner. "Furry Pickin'" gets a strong bid. It's the new single for this duo. But other outstanding tunes include the novelty number "Everybody Dug His Own Hole," the action-packed "Long Walk Off a Tall Rock" and the heartbreaker "Let's Get Together."

GOSPEL SPOTLIGHT

SHOWERS OF BLESSING

The Statesmen Quartet. RCA Victor LPM-3815 (M); LSP-3815 (S)

This is most merchandise for dealers handling gospel material. The Statesmen, with Marvin Luter, do "My Lord, Will Care for Me," "This Great Love of Jesus," "Would Rather Run" and many more. The performance are full of spirit and showmanship.

GOSPEL SPOTLIGHT

SAMMY POOLE IN GOD'S COUNTRY

Chore CEP 1010 (M/S)

Sammy Poole adds another fine inspirational package, including three selections recorded with the Christian International Choir. Well delivered are songs favorites as "The Battle Hymn of the Republic" and "We'll Go On." The choir also contributes much for "Blessed are the Meek" and "My Journey Home." Poole's rich voice plays in "What's He Done for Me."

CLASSICAL SPOTLIGHT

BERG: WOZZECK

Berry J. Strauss/Paris National Opera (Berkeley). CBS 32 21 0001 (M); 32 21 0002 (S)

The masterful conducting of Pierre Boulez and the superb performance of Walter Berry and expert readings by the Paris National Opera Orchestra and Chorus contribute to a memorable performance. Lucien Spina and Karl Schuch also excel. Fritz Uhl and Alvin Winkler contribute effectively.



CLASSICAL SPOTLIGHT

MUSICAL MAGIC OF VIENNA

Vienna Symphony (Stolz). RCA Victor Red Seal VCM-6804 (M); VCS-6804 (S)

Stolz conducts the Vienna Symphony with vibrancy and sensitivity. The emphasis is on the master, Johann Strauss Jr., but Josef Lanner, Franz von Suppe and Josef Strauss are well represented. A superb set.



CLASSICAL SPOTLIGHT

BEETHOVEN NINTH SYMPHONY

Marion Tabernacla Choir/Philadelphia Orch. (Ormandy). Columbia ML 6416 (M); MS 9016 (S)

Ormandy with the Philadelphia and the Marion Tabernacla Choir gives an exciting interpretation of this fine Beethoven LP. Soloists are Lucina Amira, Lij Chobolsan, John Alexander, John Maccurey.



CLASSICAL SPOTLIGHT

STRAVINSKY: FIREBIRD & PETRUSHKA SUITES

Columbia Symphony Orch. (Stravinsky). Columbia ML 6481 (M); MS 7011 (S)

The orchestra with Stravinsky conducting gives a thrilling performance of these two ballets. Engineering and sound are superb. And the notes are exceptionally interesting, being Stravinsky's comments on the two compositions.



R&B SPOTLIGHT

COLD SWEAT, Parts 1 & 2

James Brown His Famous Flames. King 1020 (M); S1020 (S)

Brown has another chartbuster single, "Cold Sweat." Package features, in addition to parts one and two of "Cold Sweat," Brown's "Soulful" renditions of standards such as "Raggy Lee," "Fever" and "Kansas City." He scores on "I Want to Be Around," "Mature Boy," "Come Rain or Come Shine" and "I Love You Bony."



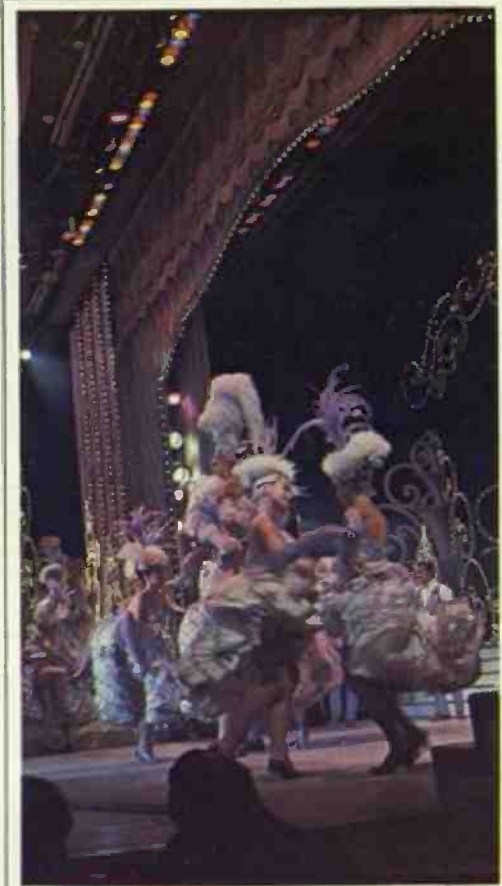
JAZZ SPOTLIGHT

THOROUGHLY MODERN TWENTIES

Oscar Peterson. Verve V 8706 (M); V6-8706 (S)

This is one of the best pop piano albums of the year. Peterson's jazz-oriented approach to the great songs of the 1920's is a welcome relief from some of the more material that has been hitting the market. Peterson takes pop classics such as "The Heart Is Still" and "Lady Be Good" and makes them vital.

A Billboard Spotlight



nevada:
BORSCHT
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WEST

Written by contributing editors Bruce Weber, Don DiGillo and section editor Eliot Tiegel; art design/direction by Jerry Dodson.

In this age of specialization, as musical barriers come crumbling down and pop blends with folk to produce its own eclectic electronic sounds, Nevada's Silver Circuit entertainment industry has begun recognizing the newer, more beat-conscious artists. But only slightly.

The Silver Circuit, a triangle encompassing Las Vegas, Lake Tahoe and Reno, is a \$45-million-a-year purchaser of talent and a Western version of New York's famed Catskills, where the stars cavort yearly in gargantuan hotels and all-compassing activity schedules propel guests from meal-to-meal.

Along the Circuit, the emphasis is on family-type, non-frenzetic leisure entertainment. However, Ray Charles makes his debut at Harrah's, Reno, Sept. 21, with his shouting blues revue; James Brown has exploded at the Flamingo in Las Vegas, and the rocking, visually dynamic Checkmates have played both cities, with Vegas lounges going after the young hirsute rockers. A major breakthrough for contemporary trends has occurred in LV this summer as psychedelic light shows have flickered at two hotels, the Riviera and Bonanza, with a third, the Desert Inn, planning a psychedelic revue opening Sept. 21. Complementing the light show effects have been the propelling sounds of rock 'n' roll, usually within the framework of revues where wild and woolly sounds incite willowy dancers.

With talent a major bonus at facilities offering gambling, the entertainment-gambling fraternities are the State's most omnipotent industry. During the last three months of 1966, Nevada's gaming emporia recorded a record income of \$85,700,000, an 11.3 per cent increase over the same period last year, an indicator that Americans are finding more enjoyment in Nevada's euphoria palaces than ever before.

Within this fun and games environment, the emphasis remains on adult entertainers, although some talent bookers along the Circuit have begun expressing themselves in a more contemporary vein. The fact that Lake Tahoe and Las Vegas specifically promote themselves as year-round family resorts, with a full program of sports activities to engulf the non-gambling hours, is starting to draw more of a younger audience, which is slowly starting to affect the kinds of artists which customarily have been the headliners in the main hotel showrooms.

The distinction of Nevada's having spawned the Silver Circuit, has enabled a score of artists to earn excellent salaries while remaining entirely within the secure boundaries of the State.

Tahoe-Reno-Vegas are a well-heeled circuit upon which magnificent and vain-glorious performers trek. Of the three communities, Tahoe is the relative baby, albeit the most awe-inspiring and athletically oriented, with boating, camping and skiing featured. Reno is an established city, where top show business personalities have been appearing since the late '40's. Vegas, with its Strip and downtown Casino Center is the kingpin, the pivotal axis, the prestige jumping off point along the Circuit. Geographically, Tahoe and Reno are only 51 miles apart. Vegas is 449 miles from Reno. Consequently, the cities draw different clientele with different entertainment appetites and unique gambling habits.

silver circuit

oasis of stars, dolls and dollars

By ELIOT TIEGEL



Reno-Tahoe draws the Northern Californian, chiefly from San Francisco, only 209 miles away plus neighboring farming communities plus other Northwestern States. Vegas appeals to the Los Angelean, the Chicagoan and the New Yorker. Comics are more salty, the girls more sensually alluring in Vegas; Tahoe-Reno goes for the non-cerebral, homespun headliner. For whatever sociological value it offers, the Nevada Gaming Commission reports that crap players migrate to Vegas whereas 21 aces prefer Reno-Tahoe.

There is bright optimism for the future in Reno, where new hotels are being planned by two major concerns, Harrah's and Harolds, and the new owners of a present facility, the Holiday Hotel, are planning modernization and a 750-seat theater. In Vegas, the building boom is still exploding and there are no signs that an abundance of hotels is in sight. An inter-city buying rivalry has blossomed between Howard Hughes who swiftly bought the Desert Inn and Sands and Kirk Kerkorian, a lesser known investor, whose company holds the lease on Caesars Palace and who bought the Flamingo Hotel (the city's oldest hotel, opening Dec. 26, 1946) on August 4 for \$12.5 million. Kerkorian is also planning a new facility across from the city's Convention Center.

Tahoe perhaps has the roughest future. California and Nevada are both eagerly concerned with pollution of the Lake, so permits for any new hotel construction (which opens new casinos and showrooms) are not that easily obtained. In addition, transportation into Tahoe, on the crest of the Sierra Nevada's, is poor because of the terrain and blistery winters. And there is nothing in the immediate future to change that fact of life.

Traveling the circuit one gets caught up in the climate, attitudes and excitement level which tends to solely unite the three communities. In the Reno-Tahoe area, the small community of Sparks (population 27,000 as compared with Reno's 85,000 and Las Vegas' 127,500), comprises the third link of a tinier, more intimate "circuit" which the locals call the Silver Circle. But there is only one important entertainment outpost in this Reno suburb, John Ascuaga's Nugget, which was forced to open several years ago outside the gambling region because of restrictions on new casino operations.

If it were not for the tourist trade (13 million in LV, 7 million in Reno), the Silver Circuit would turn ashen, tarnished beyond belief. Las Vegas offers the most night spots, with Reno second and Tahoe completely outclassed. The "Lake in the Sky" at the crest of the Sierra Nevada's has three main talent rooms on the south shore and three on the north shore and after that, seek no more.

There are two striking impressions after a Circuit sojourn: first, despite the unbelievable amount of high-powered talent and promising new artists, the recording company and studio industries are almost nonexistent. One major studio, United, is the chief facility in Vegas, with Warren Curtis' film production firm planning to construct a recording studio in Reno—which would be that city's first. Fortunately, the number of remote tapings is slowly increasing along the Circuit, with Vegas the leader.

On the artistic level, the number of record companies operating along the Circuit can be counted on one's fingers. Cherokee Records is a Sparks firm, which has been recording its country music in Bakersfield,

Calif. In the Vegas desert town, the action is all on a small level, Vegas Records, enthusiastically cutting contemporary things, is a division of Pyramid Productions, explains Mark Durbin, a co-owner with Byron Hoffman. In business six months, the label's chief plum is Al Hibbler, with a number of lesser known acts on the bill: the Motives, Jet Set and Doug Phillips.

Other Vegas popsters are Radiant and Insight Records, Ken Kraft Publishing and Koda Productions, run by KENO disk jockey Sonny Knight.

Secondly, despite an excellent level of artistry among the Reno-Tahoe and Vegas musicians' unions, there are no integrated house bands supporting the touring acts. Only when an act like the Supremes or James Brown works LV, do the local players get a taste of some rhythm-oriented compatriots.

Despite this racial imbalance based on the lack of Negro union members, union scales in LV have been raised 7½ per cent over last year, to a \$213.33 minimum for Strip hotels, which keeps local 369 in the forefront as the top-paying American Federation of Musicians local.

In dealing with artists, Merle Howard, the 54-year-old vice president-executive producer of the Sahara-Nevada Corp., which owns hotels in LV and Tahoe, has the distinction of working in both the northern and southern Nevada communities.

"We run across a very different clientele in both cities," he says. In Tahoe, "we use acts who do very well in both places, but there are some people who refuse to play here. Johnny Carson won't come here. Buddy Hackett hasn't played here either. They're city guys scared of the pine trees." Howard says it's "extremely rare for a lounge act to move to the main room." While topless dancers have been a hit in LV, the Sahara-Tahoe has stayed away from them. "They're in bad taste in this area."

In his third year as the Sahara corporation's chief talent booker (each of the hotel's entertainment coordinators work with him), Howard has spent as high as \$10 million a year for talent. "We're in the gambling business," he exclaims. "Realistically, we're also in show business to a great extent." Since the corporation sold the Thunderbird in LV, Howard anticipates reducing his talent overhead.

Tony Atchley, who now works for the Sahara-Tahoe Hotel, was formerly with the Third in LV and has some poignant comparisons between the two dots on the Circuit triangle. "This is not a founder's area" (people who haunt from club to club), he explained. "While there is a lot of activity in Vegas at 5 a.m., people here are more outdoorsy. This is Las Vegas 15 years ago."

A Reno radio broadcaster offers this insight into his city: "Reno residents go to bed at 11:15. But the tourists are still up. Between 5:30 and 7:30 p.m. television listenership is at its greatest."

For Bobby Burns, General Artists Corp.'s Reno man, the early-evening TV hours are subservient to the later time periods—prime time if you will. "Artists' salaries are comparable with Las Vegas," he comments,



in the cool of a private club in the Mapes Hotel. "Any differences are in the case of the 'jumbos' where Vegas can pay \$50,000." Burns says he's heard that \$40,000 is the top dollar paid to any artist in Reno. "I imagine one dozen people get that."

Indeed, the topic of money, a commonplace item in Nevada, hardly taken for granted but as flowing as a mountain stream, recently involved Miami Beach in the Silver Circuit. A report that the new Statler Hilton Hotel was eying Elvis Presley at a fantastic \$85,000 net for 10 days caught the attention of the Circuit's own top-dollar-paying innkeepers who have to keep abreast of "outside" competition.

"Ninety-five per cent of the people who come to Lake Tahoe-Reno have a limited budget," opts Gene Evans, a Harrah's executive. "The average family has \$50 to blow on a weekend. If they see a good show, win some money and go home with \$50 in their pockets, they've had a whole weekend on somebody. The average guy is looking for a weekend of fun at a minimum cost. They're not out to own the club. You don't find people here looking to break the bank. . . . We're in the entertainment business, selling entertainment in several forms. During the winter when the roads are closed, we rely on our local people to see the shows. We have to always be cognizant of this fact."

Since money is the Silver Circuit adrenalin, when something disturbs the national economy, this adrenalin can be weakened. Explains Bill Harrah, a major force in the Reno-Tahoe scene: "Our business naturally feels a tight market. When the stock market goes down we feel it like any business. When patronage or receipts fall off, we turn a few corners. Instead of having 700 persons for a dinner show you have 500. If you don't have a big star maybe you'll have 250." Since artist contracts are often signed in advance of the booking and since headliners earn five-figure stipends, Harrah, like the other kingpins, has to face an economic squeeze while still paying these huge talent sums. "You couldn't cut down on the artists," he emphasizes.

Bhaine Nicholson, who produces revues for Reno, looks at the Silver Circuit as the "showcase where television talent buyers can spot acts for their variety shows."

For Steve Lawrence and his wife Eydie, playing Vegas in June-July allowed them to try out two key songs from their forthcoming Broadway play, "Golden Rainbow," which opens Nov. 8. "We've been getting a feel of the songs," Steve said before a dinner show. "Working before a composite audience here is in a sense like doing a Broadway play."

Working the lounge at Harvey's in Tahoe is quite different from playing in a Vegas lounge, commented Evan Fisher one morning about 3 after his group, the Diamonds, had finished their second set. "In Vegas people are more sophisticated. Here it's very casual; cowboy clothes and whoopee. We do more rock tunes here to get with the kids." The former Mercury artists work Harvey's several times a year, accepting slotting all around the clock.

"Today," begins Ari Engler, Associated Booking Corp.'s Johnny-on-the-spot in Las Vegas, "a performer

LIVE SOUND TAKES PRECEDENT DISKS & TAPE OFFER SUPPLEMENTAL STIMULI

Record stores along the Silver Circuit, primarily mama-n-papa types but a few major department stores, too, are yanking some of their high-flying ideas on future disk stock expansion and instead are concentrating on cartridge product.

Without fanfare, stores in Lake Tahoe, Reno and Las Vegas are adding cartridge product, in both 4 and 8-track, to their inventory. Major retailers—Sears and Montgomery Ward—are beginning to see clearly the full advantage to cartridge product.

But rising consumer interest in the cartridge field is a stumbling block for tiny retailers who are clamoring for product but can't afford a major supply.

While record dealers in both Reno and Lake Tahoe stock a small number of cartridges, walk-in trade demands a wider selection. When unavailable in mama-n-papa outlets, the customer, if in Reno, shops either at Sears or at Montgomery Ward. Lake Tahoe shoppers, without a major retailer at their disposal, have two choices: travel to Reno (51 miles) and Sacramento (84 miles) or settle for product available at the Lake.

Tahoe Records, for example, has a limited supply of cartridges and an adequate supply of records but must sell books, art supplies and drums (none on display) to stay out of the red.

Jimmy Valentine, owner of Tahoe Records and a musician at Harrah's, in Reno, would like to pay more attention to the cartridge field but admits he can't afford to stock enough product to lure customers into the store.

"The day of the small record shop is gone," Valentine believes. "Record clubs, for instance, put the squeeze on small stores, especially in communities situated away from metropolitan markets. 'Record clubs,' he said, "offer customers product at the same price we do but with a gimmick. You buy x amount of records and get x amount free. I can't do that."

Valentine, the only rack-jobber who lives in Lake Tahoe, stocks the top 100 in both singles and LP's using the Billboard charts. He automatically purchases Frank Sinatra, Nancy Wilson, Dean Martin, TJB and the Beatles—his biggest-selling items.

Tape cartridge equipment is found among South Lake Tahoe photo supply houses and television appliance dealers. Interestingly enough, it's the 4-track players which are moving out as a new entertainment medium in this entertainment-conscious countryside.

Jim Doyle, whose Alpine Photo Supplies is in a new shopping area, sells the Lear Jet 8-track player, but moans he's only sold two units in the six months he's carried the equipment. Why? "It's too expensive," he says. "People want the \$39 units. Go ask the guys across the mall about their cartridge business. I understand they do a good business."

Alpine TV Appliance nestles across the mall and is a 4-track beehive. The store has been selling cartridge product for over 18 months now. Harry Kean, the manager explained as a teen-ager dubbed a copy of the Monkees-Colpix album onto a blank cartridge using a Muntz player/recorder.

"If I buy the blank tape I get to use the recorder free," the young fellow said to the strains of "A Little Bit of You, A Little Bit Me." "We just sell the blank



Charles Ramsey, Reno dealer, with some young customers.

Record stores on the Silver Circuit are spending more money and more time in building their tape cartridge centers. It's the new entertainment medium in this entertainment-conscious countryside.

Tahoe's triple threat, man Jimmy Valentine: dealer-rack-musician.



cartridges," Kean explained. "The customer provides his own records." Adjacent to the tape cartridge department—which consisted of several Muntz and Duo-Vox players and a small number of cartridges, all inside a glass cabinet—stood the store's poorly stocked record department, testimony to the de-emphasized state of music. "We're not in a heavy traffic area, so we don't stock albums," Kean offered.

Cartridges amount to 2 per cent of the store's business whose main gross is from television sales. Around the Lake, Kean's duplicating service is an attractive feature among teens who are the top buyers of 4-track players. Kean has drawn the youngster's attention by advertising in local and high school newspapers.

Despite the great amount of boating activity, Kean has only installed three units among the yachting crowd. He says there's a dearth of interest among boatmen, due principally to a lack of advertising on his part. "The majority of my tape customers are young people," Kean said as the Monkees LP was flipped over and side two began to spin.

Reno, a larger market but one troubled with business slumps, has a handful of record stores but only one in the downtown district.

The largest mama-n-papa location in Reno, and one which caters to teen-agers, is Reno Record Service, a stepping distance from the neon lights of the city's gaming casinos.

Charles Ramsey, owner of the record outlet, feels the tape cartridge market is no threat to records and stocks a generous supply of both, although not as much as he would like. Costs limits his supply.

To appeal to teen-agers, Ramsey, also a rack-jobber, produces a top 40 chart available in the store and at several neighboring shops not dealing in record merchandise. The list is compiled based on sales in his store and in units serviced by the rack-jobber operation. He also makes available to customers a discount card that allows disk buyers special prices.

Las Vegas, with all its tinsel and glitter, has a sound retail market for phonographs and is beginning to offer a wider variety of cartridge inventory.

Because of its proximity to Los Angeles (45 minutes by air), record retail outlets in Las Vegas are more aware of trends, fads and product. They cater to the natives but also try to sales-pitch tourists.

There are more than 15 record outlets in Las Vegas, with few using the top 40 playlist from radio station KENO, the top Las Vegas rocker, to publicize teen-age product. Practically all record shops carry a minimum supply of both 4 and 8-track systems and the larger stores specialize not only in tape equipment but also stock accessories.

Garwood Van's Musicland, billed as the "Record Shop of the Stars," boasts the largest selection of records and tapes in Nevada. One of the largest retail outlets in Las Vegas, Musicland sells hi-fi and stereo phonos, components and Ampex tape recorders.

Patterned after major record stores in metropolitan areas, the store covers the complete disk market—classical to country and western and foreign to jazz. It also stocks a quantity of children and comedy albums.

While Lake Tahoe and Reno record shops cater to the permanent population, satisfied with its rural merchandising role, Las Vegas stores have a more definite urban flavor.

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- 4FA-1016 STRANGERS IN THE NIGHT
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- 4FA-1020
- 4FA-1021
- 4FA-1022
- 4FA-1023
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- 4CL-1047 THIS IS DEAN MARTIN
- 4RA-6099 DINO
- 4RA-7212 MEY, BROTHA! POUR THE WINE
- 4CL-0601 THE BEST OF DEAN MARTIN

Andy Williams and Bobby Darin both agree: Northern Nevada's connection along the Silver Circuit offers a unique "elegance" even Las Vegas cannot proffer.

Both entertainers singularly point to Bill Harrah, the owner of the famed Harrah's Club operation in Lake Tahoe and Reno, as offering a performer the most elegant personal working conditions. Harrah provides his neauroeners in Lake Tahoe with a lakeside house, maid, butler, Rolls-Royce and chauffeur. In Reno, Harrah's headliner hospitality covers a Rolls or Ferrari, chauffeur and a grand starlight suite at the Arlington Towers, the city's newest and tallest residential building.

The company maintains Villa Harrah at the Lake where a farewell dinner is tossed for the headliner. Harrah's own staff photographer quietly begins snapping color shots of the artist from the moment he deplanes, which will be bound in a leather scrapbook as a remembrance gift of his performance, along with a glimpse of the supporting act on his bill.

Las Vegas may have the sparkle to lure more tourists than sojourn to Tahoe or Reno, but Harrah's operation spells opulence for the powerhouse entertainers.

"Bill Harrah makes it all very pleasant," Andy Williams is quick to point out in his customarily casual style. "They'll just about do anything to make the performer feel comfortable . . . and he in turn extends himself." Williams knows this golden carpet treatment has psychological results. "Harrah's dressing rooms are like an apartment. If you are in pleasant surroundings between shows, it affects your performance. Bill Harrah was one of the first people thinking along these lines."

Williams' delight with the family aura of Tahoe is tempered by his having worked Las Vegas more in depth. His first appearance in Southern Nevada was in

ELEGANT TREATMENT TURNS THEM ON, ANDY AND BOBBY HARMONIZE

1947 with his brothers on the bill with Kay Thompson. His weekly television programs have severely cut into his Vegas availability time, but he has worked the Desert Inn and sweated through the now-celebrated Caesars Palace opening night last summer.

Despite L.V.'s greater spread of hotels and showrooms, and hence greater number of performers, Williams feels the audiences in Reno-Tahoe-Vegas are comparable. "Sometimes in Vegas you get what is called a hip audience," he feels. The city's entire environment is "up," as Williams sees it, and there is more of a New Year's Eve mood than in Reno or Tahoe.

Bobby Darin works Tahoe-Reno once a year; Vegas twice a year. He calls Harrah's loan-out house "glorious." "Nobody else will match what Bill Harrah does," Bobby emphasizes. At his Flamingo roost, Darin has a pool table in his suite and a private pool for warm weather dunking. He calls Las Vegas audiences a national cross-section of the country, with Reno-Tahoe drawing from San Francisco and Northern California in the main. Half of Darin's annual income is derived from playing the Silver Circuit. He admits to falling prey to the lure of Vegas' gambling devices, but claims that after some roasting, he's become an observer, not a participant. "I know six or seven acts who copped out the first six months of their careers dollarwise. They had to take jobs in places they ordinarily wouldn't work to make up the losses."

To Williams, the "senior" of the two young but influential vocalists working the Circuit is based on a need, not financial remuneration. "For the guy making \$1 or \$2 million in some other thing, what does he need to do it for?" Williams asks. "I'm young enough, I have the energy and I think it's important to play before live audiences. There was a period several years ago when I worked Las Vegas for the money. Now it's my last reason."





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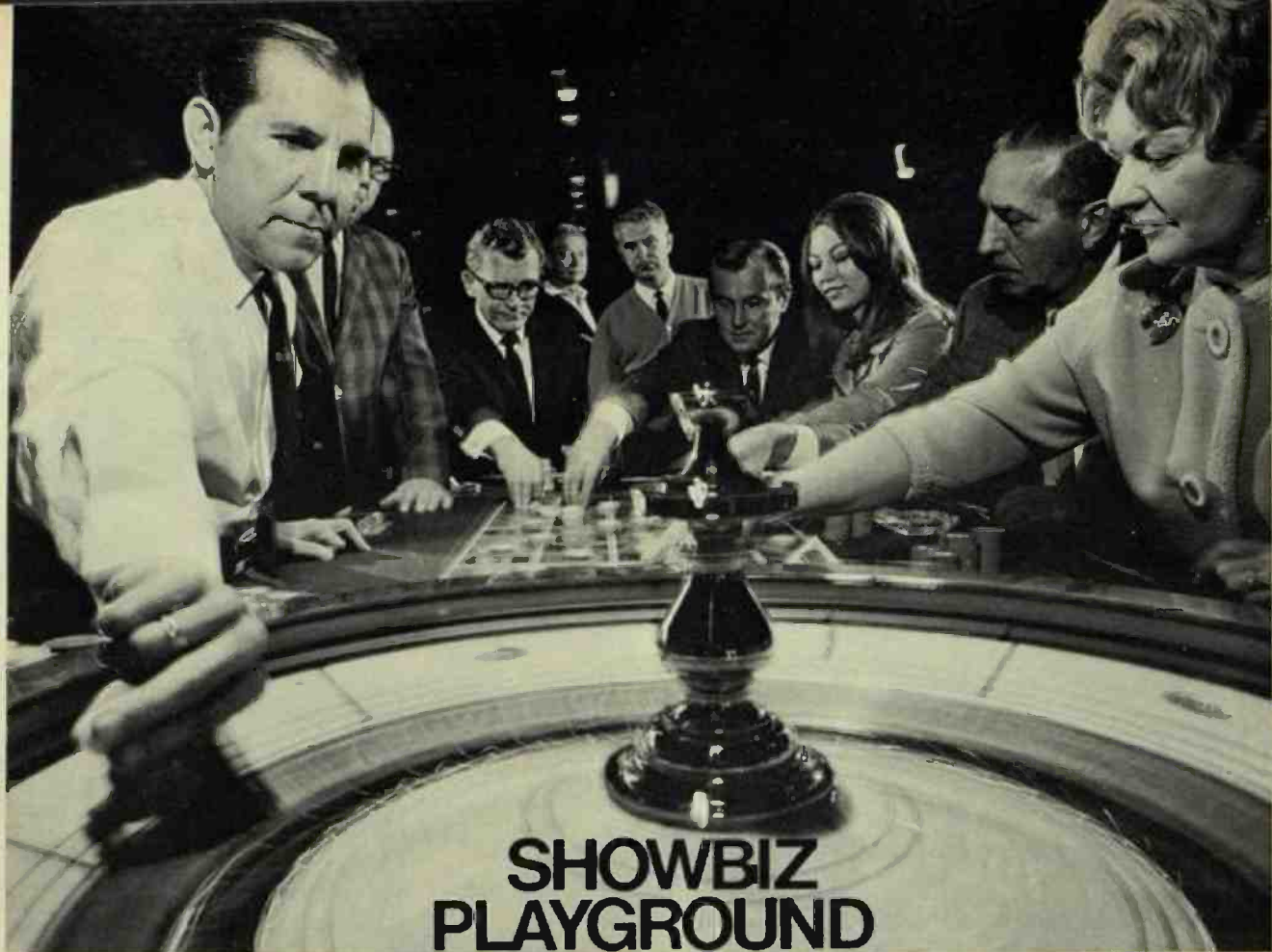
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SHOWBIZ PLAYGROUND STRENGTHENS STATE'S COFFERS

By BRUCE WEBER

Nevada Gov. Paul Laxalt is in a hurry, eager to serve, but not as a rubber stamp, to either private interests, entertainment moguls or the lucrative gaming industry.

He's interested in Nevada's biggest drawing card—gambling—but he's also concerned with the State's cultural development, industrial

growth, recreational facilities and the half million taxpayers.

Laxalt, a supersalesman for Nevada, views Nevada as more than a State where 30 million tourists immigrate yearly to play the slot machines and the gaming tables and see the stars cavort in plush lounges and posh showrooms.

"There's more to Nevada than showgirls, big stars, neon lights, 'high rollers' and 'round-the-clock' action," Laxalt said. "There are people here concerned about Vietnam and the cost of living. They worry about education and about business recessions. And they fret about taxes and the State's image."

While the gaming industry—\$328 million annually—and the million-dollar entertainment circuit help support the State's treasure chest, it by no means enjoys special blessings. The Legislature increased casino taxes and fees an average 20 per cent, and the gaming industry, although some grumble about tax tariffs and the new governor, has fallen into line.

In fact, although general economic conditions around the country are down, winnings reported by Nevada casinos are up about 12 per cent over last year.

The governor was given a bigger voice in gaming control matters in 1961 when the Legislature created the Gaming Policy Board, with the State's chief executive as chairman.

Just a few years ago gambling cast a pall over the bright lights of Las Vegas. While such names as Frank Sinatra, Dean Martin, Jimmy Durante and Milton Berle blazed on marquees along the Vegas Strip, the FBI wondered why Sam Giancana, Tough Tony Accardo, Israel (Ice Pick Willie) Adlerman, Felix (Milwaukee Phil) Adlerstein, and other underworld figures, were making frequent business trips to the desert oasis.

Ever since gangster Bugsy Siegel opened the Flamingo Hotel for business, G-Men and Feds have been "bugging" Nevada casinos to unearth underworld connections.

The clink of slot machines along the neon-studded Vegas Strip has always been a "political football,"

according to the governor, an articulate 43-year-old attorney. "Bad publicity injures Nevada's gambling and resort industry," Laxalt said. "We don't want gangster influences here, and we don't want gambling shenanigans."

Today, persons of influence have come to recognize that Nevada's system of gaming control is a success. Gambling expert John Scarne reports that his personal investigation of Nevada casinos had found Nevada gambling to be honest.

"I believe," he said, "the governor, the State Legislature, the members of the commission and gaming control board, and the casino operators are to be commended in giving tourists who gamble an honest shake for their money."

"Gambling is now too controlled in Nevada to hide any gangland figures," Laxalt explained. "Our gambling is aboveboard. We've got nothing to be ashamed of."

Entertainment entrepreneurs and the Gambling Establishment are split in their feelings toward Laxalt, a Goldwater Republican in his political days of yore, but now a reformed conservative since his 84-vote Senate defeat in 1964.

Many fondly remember former two-term Gov. Grant Sawyer, whom Laxalt beat last year. Sawyer enjoyed the fast life of Vegas. He wore expensive clothes and was a big tipper. He liked being around stars.

Laxalt gives Nevada a different image. A businessman's front. "We don't want to be remembered as the 'quickie divorce' State," he said. "We must attract new industry to go with gaming, stars and glitter."

While the governor admits gambling provides more than half the jobs in the State and generates a quarter of the State's revenue, he also enjoys boasting about Nevada's exploding population (Chamber of Commerce figures reveal Nevada is the fastest growing State in the U. S.) and its standing as the seventh largest State (110,000 square miles) in the country.

And while gambling and entertainment receive the commotion, Laxalt worries about overcrowded schools, water shortage, labor problems and Nevada's economic dependence upon one industry—gambling.

"Nevada must spend more money on education; learn how to solve its labor problems and start urban planning," Laxalt said. "We must continue to make State government more responsible."

Governor Laxalt will make certain gambling is no longer a Nevada dirty. And, it's said, few Nevadans will mourn its passing.



Nevada's supersalesman: Gov. Paul Laxalt.

"There's more to Nevada than showgirls, big stars, neon lights, 'high rollers' and 'round-the-clock' action. We don't want to be remembered as the 'quickie divorce' State. Nevada must attract new industry to go with gaming stars and glitter. Our gambling is aboveboard. We've got nothing to be ashamed of."



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The beat is coming alive along the Strip as more rock sounds are being heard. . . . "Tourists feel downtown is more raucous," says one Casino executive, "so we are forced to give them what they want."

vegas

Whirling lights, protoplasmic shapes swimming around on a large screen, fleeting glimpses of disjunct 16mm film strips, the roaring whine of a rock 'n' roll band. The audience sits hushed, shocked, trapped in an unexpected environment of lights and sounds.

Down the street at another location, a single slide projector bounces oozing protoplasmic forms on a screen as a bevy of topless dancers offers a sensuous hip-rolling routine to the propelling beat of the top 40 ditty, "Ding Dong the Witch Is Dead."

Psychedelia, for the past two years a thriving, shockingly stimulating theater experience in San Francisco, has invaded Las Vegas on a small scale, but the shadow of what the future holds entertainment-wise is clearly visible.

Las Vegas, the bastion of adult-appealing entertainment, where the Frank Sinatra, Dean Martin, Jimmy Durante, Harry James names have been the standards by which tourists choose their evening repasts, is entering the "now" generation. Las Vegas, in other words, is going contemporary—reaching out for the sounds and sights of the "now" generation as a form of sparkling inducement to adults to come, sit a little, drink a little, laugh a little and spend a lot.

The first two hotels introducing psychedelic light shows in conjunction with regular entertainment have been the new Bonanza at its 2:30 and 4 a.m. "Watusi Stampede" revue and the Riviera during Ann-Margret's spectacular special in July. Of the two, the Ann-Margret show was greatly adventurous, offering the 15-projector set-up of the West Coast Pop Art Experimental Band, completely unannounced until the lights in the Versailles Room went down and the light show lights began to bathe the room in abstract patterns.

Along the three-and-one-half mile Strip, which leads into the downtown Casino Center region, the big beat is becoming more prevalent than ever before, albeit not to the detriment of diverting fun-loving "high rollers" from Los Angeles, the Midwest and East to other Nevada gambling regions.

The Flamingo Hotel, which has played the excellently harmonizing Supremes two years running, booked the explosive James Brown and his revue into its Flamingo Room July 29 following its successful run by the Motown gals. For Brown, a shouting rhythm and blues artist, the Vegas booking was his first major showcase in this desert diceland and certainly a most unorthodox attraction for an audience primarily composed of tourists for whom rhythm and blues may have hardly any intrinsic significance.

Nonetheless, to Jerry Gordon, the Flamingo's vice-president-general manager, who assists Morris Landsburgh with bookings, James Brown is a solid buy because of his strong concert record. While the Supremes and Brown have been main showroom lures, the hotel has been infiltrating the beat into its Driftwood lounge, with Fats Domino, Anthony and the Imperials and Jay and the Americans holding court on the circular stage upon which Harry James and Della Reese appear regularly. During the Supremes' July stint, Gordon acknowledged that Motown was striving to solidify its position as a new supplier of talent. "We're working on three other groups for 1968," he said beaming.

Last year, rock 'n' roll in Las Vegas hotels was relegated to the early-morning hours. This summer, the beat has moved into prime lounge time as exemplified by an excellent act, the Jades (an instrumental group) and J'Adorables (three uptight go-go dancers) who



AN ADVENTUROUS HAPPENING

take their audiences through an interpretive shuffle of contemporary rock dances in the Flamingo lounge.

Elsewhere along the Strip, rock sounds are heard at the lone beat club, the Pussy Cat A Go-Go (whence the Checkmates emerged) with such acts as Sly and the Family Stone as summer stimulus. The beat bolsters the drowsy hours starting at 2 a.m. by the Sahara's Casbar Lounge where the Matt Gregory production, "Mad Mod World" skirts the watusi in favor of the modish styles.

Explains Forrester Mashbir, the Sahara's entertainment co-ordinator, "the words go go and watusi pop over the hill." Mashbir, who reports to Merle Howard, the Sahara-Nevada Corporation's vice-president-executive producer, has been with the hotel since last February when he replaced Stu Allen.

Of the 15 hotels along Highway 91, six have been playing large productions, with the remainder banking on showbiz headliners. The city's newest operations, the Bonanza and Frontier, are examples of the way show business is moving in LV.

The Bonanza, designed in an old Western motif (there are five restaurants called Bordello Dining rooms), is riding with the likes of Lorne Greene, Jane Morgan, Sid Caesar and Paul Anka in its main room, the Opera House. An "old-fashioned" open-sided lounge, the Corral, is the debuting spot for Jesse Lopez, Trini's younger brother. Sol Goltman, a 25-year veteran of the hotel industry, handles the talent booking.

The Frontier's debut as a talent house in late July involved importing a \$500,000 Iron Curtain production revue, "Europa '68," for its main room and bringing in Ben Blue, a peripatetic comic, with Barbara Heller as his Post Time lounge attraction.

Caesars Palace, one year old in August, has been riding with a top-star policy in its main room, the Circus Maximus, and five acts in the Nero's selected lounge. Entertainment chieftan Dave Victorson selected Andy Williams to open the Circus and he was followed by Tony Bennett, Jack Benny, Petula Clark, Woody Allen and Johnny Mathis, but it took a Broadway play, "Sweet Charity," to shatter all attendance records at the opulent fun den. Over 140,000 persons watched Juliet Prowse ebulliently bounce around stage from Dec. 29, 1966, through June 28, 1967. Upcoming as headliners are Harry Belafonte, with reportedly one of the highest production costs in Vegas history, and Lou Rawls. The hotel is also considering another flirtation with a Broadway property, either "Fiddler on the Roof" or "Mame." Victorson's policy is to be unpredictable, opts Clyde Carson, his assistant.

Nero's Nook has been booking the Checkmates, Ltd., Kirby Stone Four, Fifth Dimension, Mongo Santamaria, Eartha Kitt and former Stan Kentonite Ann Richards, now a mini-skirted mediocre rhythm singer.

If the expression status quo may be utilized, that sums up the entertainment policy at the Sands, Sahara, Flamingo (where headliners reign); the Aladdin (where Rusty Warren and producer Pat Moreno's "Artists and Models" revue with Tempest Storm sets the Bagdad Theater undulating as Dick Kanelis, the new entertainment director, searches for his own creative level); the Dunes (which continues with Frederic Apcar's vibrant \$1 million "Casino De Paris," while "Viva Les Girls" sets the girly production pace in the Persian Room lounge, and Russ Morgan, Freddie Martin and Art and Doty Todd fulfill the subtly somber tastes of the over-35 gang in the hotel's Top o' the Strip dinner room); the Stardust (whose seventh edition of the "Lido" launched the French revue in LV and plays to capacity tourist houses; and the Tropicana (whose own spectacular "Folies Bergere Centennial" draws well with adults

(continued on page SC-46)

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"Gosh, that's a gas," says Sheering the piano man.

By DON D'AGLIO

"The big stars are here all the time and if handled right, they will do their dates locally."

HEADING to Las Vegas to gamble certainly isn't unusual, but when the jackpot turns out to be a recording studio, that's a twist.

If there is one person with the King Midas touch in the untapped recording business in LV, Bill Porter, owner of the United Recording studio, certainly is the top candidate.

In October of 1966 Porter came to Las Vegas to start his recording business in Nashville when I heard about this place in Nevada, so I decided to take a gamble and here I am."

The "gamble" has begun to pay off for Porter. Two major changes have occurred recordingwise, and it looks as if Porter has been directly responsible for them.

- More big name stars are cutting their albums at United.
- More stars are recording live in the lounges and showrooms.

Porter has facts and figures to back up this marked increase and a previous record in Nashville as a chief ville, he engineered 26 singles which went into the coveted million-seller category. As a result of his reputation with RCA and Monument, many of the major stars who previously recorded in Los Angeles and New York have begun working with Porter, taking advantage of his facility while performing at any of the city's entertaining spots.

Since Porter took over United, he has cut: Wayne Newton, Capitol; Guy Lombardo, Capitol; Kay Adams, Tower; Rusty Warren, Jubilee; Jackie Wilson, Decca; Liberace, Dot; Connie Francis, MGM; Little Richard, MGM; Kirby Stone, MGM; Joe Maphis, Mosrite; Esquivel, RCA Mexicana; Sammy Davis Jr., Reprise; Louis Armstrong, Brunswick; Danny Thomas, Video Craft; the Swinging Lady, Curley Chalker, the Cutups, Phyllis Diller, Nancy Ames, Murray & Arnold, Frankie Laine, Johnny Leggett, Roberta Sherwood, Art and Dotty Todd, Don Adams, Steve Lawrence and Bobby Aukfitz.

"Sammy Davis Jr. is going to a television special here and he wants our studio to do the audio work," Porter remarked.



An informal Nashville-type session comes to Vegas.

The engineer, who also arr's dates, said others like Kay Adams, Liberace, Rusty Warren, Murray Arnold, Steve Lawrence and Roberta Sherwood had never recorded in LV previously. Now they do.

Porter said he thought Las Vegas would eventually become a major recording city. "The big stars are here all the time and if handled right, they will do their dates locally."

From January, 1966, to October, 1966, United only once had more than 20 sessions per month. Since Porter took over there has never been less than 20 sessions a month, and last May there were 38 dates with June going one better.

A one-man operation, Porter tries to provide a personal touch. "I work with artists, suggest gimmicks I think can help sell the record or pick material which will do the most good."

A relative newcomer to the growing Vegas community, Porter believes entertainers are doing more live sessions because they eliminate a rehearsed sound.

Porter has handled live sessions for Don Adams at the Sands, Rusty Warren at the Aladdin, and the Mike Jarrett Trio, which marked the first live recording at Caesars Palace.

What problems confront Porter in his desert oasis? There are not enough recording musicians, he feels. "Most of the players are stage musicians. I have trouble sometimes rounding up players who are familiar with recording studios. There is definitely a difference."

Experienced in the pop and country fields, Porter plans to increase his country music activity and already his business has picked up from among the c&w performers working the downtown Casino region. Cliffie Stone, the country consultant for Tower Records in Hollywood, has flown to LV to cut Kay Adams with Porter.

Porter is enthusiastically eyeing a new console which SpectraSound of Ogden, Utah, is designing. A key feature is a special microphone equalization which will allow him to turn down all the mikes without killing the over-all balance.

As he works to build up a local clientele, international things are beginning to also happen. Porter and Clyde Carson, a local entertainment figure, figure in plans to record artists for RCA Mexicana in Mexico City. Porter will be flown to Mexico City to cut the sessions with Spanish-speaking artists, with the intent to expand the RCA outpost into an international operation.

Although he has been the lone engineer-arr man, Porter has bolstered his staff with the addition of a New York dial switcher.

He is particularly pleased that after cutting comedienne Rusty Warren, the salty entertainer left the complete editing to him. It was her first LP not cut in New York, Porter said beaming.

Although Porter has greater industry recognition, Roy Ward's 11-year-old Dynamic Sound studio does its share of artist dates and commercials. It is Ward's portable equipment which is often used by the radio networks in beaming dance band remotes from the city. A smaller studio, Century Recorders, specializes in taping high school musical events for custom products.

Before his New York engineer arrived, Porter reflected on his company thusly: "This is not a one-man operation by choice. Rather by necessity." But Porter's expertise and professionalism should hold him in good stead and considerably alter that situation—while helping LV develop a recording outpost along the Silver Circuit.

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Bill Porter, the United man,



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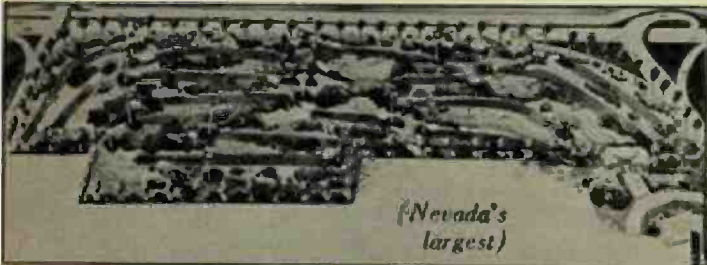
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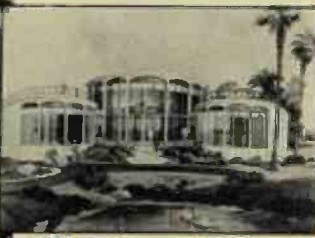
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During his shows, he has sung for audiences who have jammed every seat in the auditorium, plus folding chairs placed around the last two rows of seats. He performed for 3,400 persons Thursday and Friday nights after drawing more than 3,200 opening night Wednesday, according to the management. This is 102 per cent of capacity, it was disclosed.

DESERET NEWS, Saturday, July 22, 1967

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Production shows and main headliners are helping to phase out the Las Vegas lounges. Within the past year, one of the most significant entertainment trends has been the scheduling of revues — topical or topless — into a broader time scheduling rather than slotting the often frenetic small productions in the post-midnight periods.

Concurrent with the booking of multiple performer revues in the former lounges, now eloquently enlarged and tagged with the more sophisticated theatre identification, these rooms have been the sites for the return of big band sounds.

Artistically, a major newcomer to casino theatres has been Vic Damone, who "broke precedence" by appearing in the Riviera's 350-seat Starlight Theatre. Since Damone made the break from hotel main room and proved that it could be an artistic and financially creative experience, other artists are now considering playing the lounges and changing their egotistical slants about playing other than the huge dinner-showrooms.

To Jack Entratter, the Sands president and top-show producer, the reason lounges are putting in productions is that there's not enough magnetic name-power around. "There aren't that many lounge-type performers," he charges, mentioning Louis Prima and Don Rickles. "Vic Damone, because of some quirk, should have been a big main room star."

In addition to trying to lure stars to its theater, the Riviera is also booking a modern jazz interpretive dance production, the "Mini-Mod Revue," built around the mod mood, a tact the Sahara has also taken for its Casbar Theatre in which Don Rickles is the startlingly unique comic star.

There is a hard core group of performers who specialize in the more intimate lounges, although the intimacy is slowly fading as the facilities are enlarged. These artists include Shucky Greene, Riviera; Louie Prima, Sands; Della Reese, Harry James and Pat Domino, Flamingo.

The lounges, which just two years ago accommodated about 200 persons, have been enlarged and re-decorated and now seat 450 people and boast of stages large enough to offer a show with a cast of 50 or more. The new Landmark Hotel, when it opens, will have two rooms both equipped with full lighting equipment.

A quick look at some shows indicates how definitely big band sounds have returned—at least to LV. Appearing in lounges are Harry James and his 24-piece orchestra, Flamingo; London's New Vaudeville Band, Tropicana; Guy Lombardo, Fremont; Pete Fountain and His New Orleans Band, Tropicana; Freddie Martin and Russ Morgan, Dunes.

Production shows now featured in the lounges are certainly a big innovation. The Playmate Revue, which enjoys a successful run in the Sands Celebrity Room, is comprised of a seven-piece band, eight go-go dancers and two vocalists. Clebanoff and His Magic Strings,

LOUNGE ACTS

seek cadillac status amid slot machine clatter

Many of the lounges feature early afternoon shows, which brings the total hours of entertainment to 15. . . . To keep tourists within the hotel's confines, free champagne and hors d'oeuvres are usually served



Louie Prima: puff, puff the magic trumpet.

Latin in the lounge.



an orchestra, comprised of 20 musicians and such large instruments as a harp and kettle drums, has played the Flamingo's Driftwood Lounge and drew large crowds which dig the soft fiddles against the abrasive clink of the slot machines.

The Dunes lounge features the French revue, "Viva les Girls," with a cast of 30 dancers, a 10-piece orchestra. Caesars Palace has headlined "Bottoms Up," a blackout-comedy revue in its Nero's Nook.

For a while, when the topless craze was sweeping the nation along with the watusi, many lounges brought in such shows, notably the "Watusi Scandal," at the Sahara with other hotels following with "Watusi A-Go-Go" and "The Topless Go-Go Show." However, the go-go girls are almost all gone now, and the watusi is talked about in the same breath as the charleston.

Long-time lounge favorites include the Characters, who for years have been headliners at the Sahara; the Vagabonds, Tropicana stars; Stanley Morgan's Ink Spots, Hacienda; Nalani Kele's Polynesian Revue, Stardust; the Excobar Latin-Afro Ballet in the Desert Inn, and the Ernie Stewart Trio, Sands.

Live recordings in the lounges have certainly picked up. Just recently the Checkmates cut an album live at Caesars Palace, Rusty Warren has cut two at the Aladdin Hotel, the Treniers cut one at the Sahara, and Louis Prima, along with Sam Butera and the Witnesses, have cut several at the Sands.

Diek Kanellis, entertainment director at the Aladdin, says many of the artists claim they like to record in front of a live audience, since they seem to feel the

reaction during a live session gives the album a "certain something."

As far as newcomers are concerned, long-standing lounge acts leave little room for new ones to be booked. Once in a while, however, a hotel will change policy, thereby creating a spot in the line-up for a new act, such as London's Peddlers, an art-pop-jazz group which made its Las Vegas debut this June at the Flamingo.

The Peddlers, quickly falling into the latest fad, that of recording their shows live at the hotels, recorded an LP, "Closing Night at the Flamingo."

This year entertainment seekers find themselves being seated by maitre d's and captains and for the price of two drinks, can watch some of the world's greatest and finest talent.

Many of the lounges feature early afternoon shows which brings the total hours of entertainment to 15. To correspond with the hours, and in a further attempt to keep tourists within the hotel's confines, free champagne and hors d'oeuvres are usually served from 5 until 7:30 p.m.

Caesars Palace entertainment director Dave Victorson says the lounge competition in Las Vegas increases each year. "I can't say production numbers in the lounge will replace the one-man show, but I can say that lounge acts here must continue to be at a high level if a hotel wants to keep up with the competitor. There isn't another place in the country where one can see full production shows and such stars as Eartha Kitt, Vic Damone and Shucky Greene for the price of a couple of cocktails."



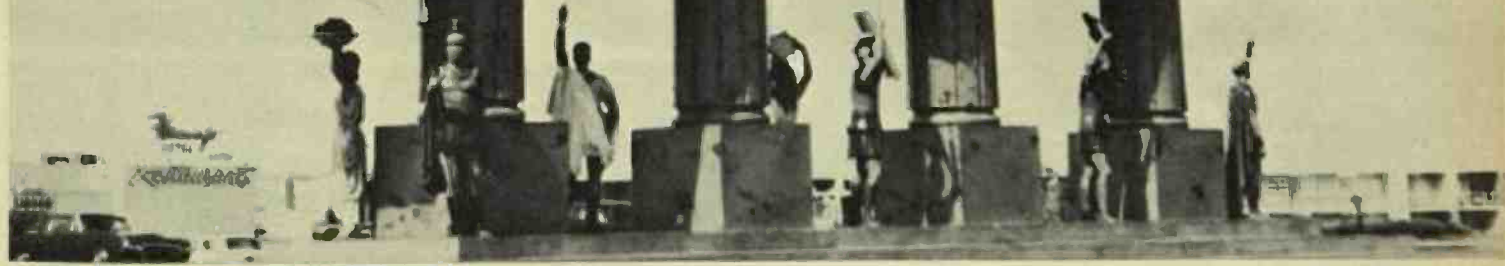
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Finding high caliber talent is a problem. "The trouble is in development. Very seldom can talent develop in nightclubs because the costs are so high. You can't take a chance. They have to develop in other places. Then you can bring them in."

Jack Entratter, the prolific entrepreneur whose powerful stamp on the Sands' entertainment policy has given the hotel glittering prestige, has devised a plan to bring Broadway and book roadshows or hopefully lure new productions into a Las Vegas trial run.

This new cultural bonanza is designed for exposure this year, Entratter said in his spacious private office reached through a locked, unmarked door on the mezzanine floor of the Sands. Productions will be slotted once a night, at 10:30, with a \$7.50 ticket top, thus allowing tourists to attend the hotel's dinner show, wander through the casino a bit and then catch the Broadway feature. Saturdays, the production would be run twice as an economic necessity, but there aren't any additional Wednesday matinees initially projected.

Broadway shows, with their alluring scores and proven audience draw, have become a popular form of attraction in Las Vegas, with hotels utilizing their main showrooms. Entratter's plan to use a Ralph Alswang-designed theater, frees his main Copa Room for the romps of Frank Sinatra, Sammy Davis, Red Skelton and the best husband and wife duo in show business, Steve and Eydie (Gorme) Lawrence.

There will be no drinking, no smoking in the ballroom, yet to be tagged with any romantic moniker. "We hope to keep the shows from 8 to 12 weeks," Entratter explained, adding he envisioned production costs for each play in the \$50,000 to \$75,000 range. "At the beginning we will go for one-set shows."

Entratter's show business savvy, his erudite approach to booking performers, dating back to his co-ownership, producer status at Manhattan's famed Copacabana, lends credence to this newest of his ventures. His initial project is "Man of La Mancha."

"Broadway producers love the idea," he reports, settling back in a deep swivel chair, a color photo of Frank Sinatra and Mia Farrow taken at their wedding last year in the hotel gazing down from a shelf which displays the people in his life. "I've spoken to Mitch Leigh and he thinks it's a great idea."

Entratter believes opening new properties on the Strip instead of taking them through the Philadelphia, Boston, Hartford circuit will gain local acceptance. He cites the influx of tourists to the city (13 million last year) and the fact that many have never seen a Broadway play. "Today, in order to put a musical on Broadway, it has to cost around half a million dollars. These are the kind of shows I'm going to try and bring here." The Las Vegas cost to the producer will be considerably less, Entratter believes, since he will be offering his theater gratis.

The hotel would naturally share in the ticket receipts.

Turning to the world of canvas and make believe is believably valid, Entratter believes. He has two curt reasons for thinking shows:

"It would be a new way of creating entertainment. It would create traffic into the hotel.

"It's as simple as that. I can entice people willing to spend the money . . . we will build a theater for the arts."

Realistically, there is still another, more pressing reason for venturing to the Big Apple for creative ideas. Explains Entratter in hard-bitten terms: "There's not enough of the talent (for Las Vegas) that can bring in business. . . . The trouble is in development. Very seldom can talent develop in nightclubs because the costs are so high. You can't take a chance. They have to develop in other places. Then you can bring them in. I was offered the Tijuana Brass at \$3,500 one year before they went into the big money. I said, 'Who the hell is the Tijuana Brass?' Now . . ." the executive says with a shrug of his shoulders.

Entratter says he's "stabilized" the rising costs of acts. "But you see," he continues, as phone calls interrupt his chain of thought, "the agencies are more to blame—the agencies and the managers, I guess. They talk about Vegas money; they come into Vegas and say, 'Well, we want \$5,000 or \$6,000' for these young kids that don't mean anything. People here pass them by. They just keep asking big money because it's Vegas.

These acts work other places for \$500; when they get here they ask \$5,000. I think they (the agencies and managers) are the ones spoiling it for young talent."

In discussing the plight of new comics who struggle for original, fresh material, Entratter unleashed fiery, acrid indignations. "If some of the agencies taking their 10 per cent commissions and the managers who take more than that, would spend a little money instead of blood sucking, they would contribute to the growth of their careers and they'd get it back. There is no creativeness with managers and agencies. The big agencies are interested in packages and the poor act has to lay by the wayside.

"I say one day I will open an agency with some friends—and we will get into creative things." The 6-foot 4-inch show producer casts one additional strike against agencies. "I've seen big agency heads watch an act and then criticize it. Why didn't they criticize before the performer went on?"

Entratter's reference to stabilization brought forth a question of clarification from a visitor who was thoroughly aware of the city's reputation for grandiose financial remuneration to performers.

"By stabilization I mean we don't go crazy. We will pay \$25,000 to \$35,000 for our acts. Other hotels pay big sums in desperation."

Because the Sands contracts for powerhouse performers, both the old, established names and the younger, swingier vocalists, Entratter believes he competes on equal ground whenever the competition opens a major production show and all eyes are turned toward the lavish costumes, glittering dancers and statuesque nude show girls. "When they have big productions, I have big stars," he says sagaciously, even a bit boastful—and rightly so.

With very rare exception, the Sands marquee glitters with pure, unadulterated adult power. Translated: money power. The young, contemporary music groups, making their national impressions on recordings have yet to ensnare Entratter, although the Righteous Brothers "did tremendous business" in the hotel's Celebrity Theatre lounge. "The type of people we want here are not crazy about rock 'n' roll and all kinds of weird things," Entratter explains. "I must say," he continues, "that I'm interested in looking at psychedelic things and I'm going to fly up to San Francisco and check into it."

The reason the hotel has not booked more youthful bands is contained in this question posed by Entratter—"How many record kids sustain themselves?"

The album artists are chips on the tables from where Entratter sits and observes the casino. "You take the stable acts that play clubs once or twice a year. They come in, work for \$25,000 or \$30,000 a week, have a good time and they're a big draw. It isn't a question of getting the money? With these big stars, it's come down to where they enjoy working best."



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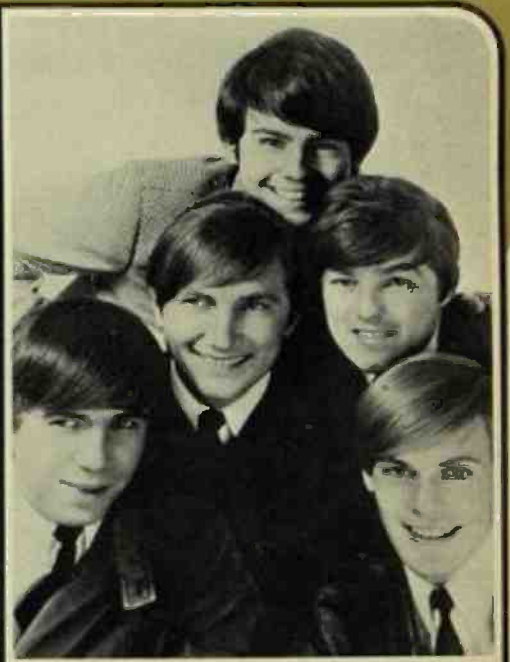


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"Hip adults" spice up the radio audience. "We don't go after the teenyboppers," exclaims one top 40 program director.

A non-frenetic brand of radio filters through the Las Vegas ether. Stations are mild in comparison with other Western market stations, including the inevitable rockers, of which there are two in the Vegas community.

KENO, the leading beat station, tries to emulate some of the policies found at two Los Angeles rockers, KHJ and KRLA, admits Scott Morgan, the youthful appearing 25-year-old program director. The station's playlist is called the "Boss 30" and it always segues out of a jingle into a single, for which KHJ and Bill Drake, the programming factotum, can take pride. The jingles have a production flair found at KRLA.

The 1,000-watter directs its six disk jockeys to follow its "hot clock," a high-time piece in the control room which indicates where the promotions go.

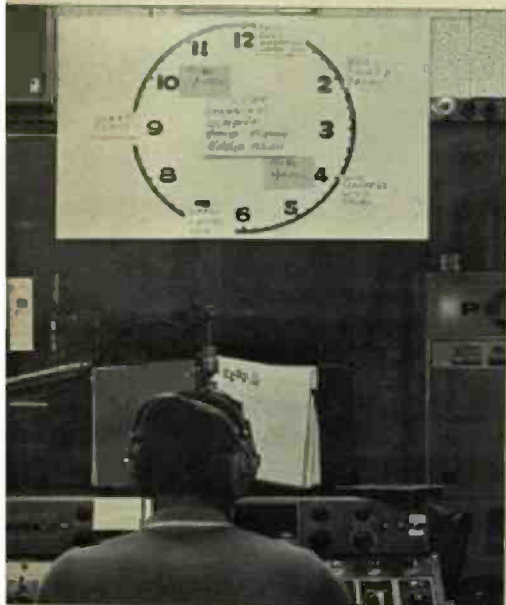
It plays to the milkman, plumber and housewife. This is a typical American community in which the rock stations share the biggest audience.²⁰

McIlvaine likes LV for the opportunity to branch out easily into other things. He does staff announcing on KORK-TV, is doing outside commercials and announces all the shows at the Sahara Hotel. For the life of the "Las Vegas Show" on the ill-fated United TV Network, he was the staff announcer. "I was making \$100,000 a year for one month," he says with typical wryness.

Radio salaries run from \$400 to \$1,500 a month. This is a community in which you can be active in all phases of show business," McIlvaine opts, looking very cool in his long sleeved shirt despite the 100-degree temperature outside the KORK studios. "But it requires you work a lot more hours." KORK's easily-listened-to format of albums is faced with NBC affiliate features and its FM sister is a fully automated complementarity



Chuck Hull, of KLUC's three-in-a-row fraternity.



The "Hot Clock," a promotional stimulus for DJ's.



Johnny Gunn: KVEG's rapid repeater.



KENO's Don Adams: juicy one-liners.



Rosey-eyed Red McIlvaine, KORK's early riser.



Sam Salerno, KLAV's general manager.

"We don't go for the teenyboppers; we have an adult audience," Morgan offers, adding as an amendment, "that's why we're not as raucous as other top 40's."

The station's 45-tune playlist includes 15 "hiboundies," with LP cuts gaining their share of exposure. Service by the record companies is "generally very good," although there is a two-to-five-day lag from the time new product is given to the L.A. stations to when it arrives at KENO. The DJ's select their own tunes, with the only restrictions that the air voices keep the ratio 2-1 in favor of uptempoed tunes over medium movers.

Morgan believes KENO's audience is "hip adult"—from 18-35; on weekends the station goes to a "solid gold" hit format. Weekend man Don Adams offers quickie one-liners between singles ("that was Spetula Clark spitting out of your radio"). On Wednesday evenings, the station beams a half-hour remote from the Teen Beat Club, with youngsters interviewed after each single. The "KENO Roadshow"—a euphemism for record flop, plays the Nellis Air Force Base monthly.

With much of LV's audience transient—and a good portion from LA—one hour away by piston plane, the local stations are in the delicate position of being scrutinized by listeners accustomed to major market radio.

Red McIlvaine, the early morning man at KORK, is an excellent person to ask about big city versus LV radio. The affable, quick-witted DJ was KHJ's coffee gabber before it went rock. "I find people here are more conscious of what you say," he says. "Las Vegas is looked at by most people as the Strip, yet there are 255,000 residents in Clark County. I don't play to the entertainers on the Strip or to the people visiting here.

operation. The AM voice is 1,000 watts days and 250 nights.

While KORK has its own blending of music and NBC chatter features, KRAM, the 1,000-watt ABC affiliate, is the only station in Southern Nevada which combines music with an open microphone phone format. Joe Delaney, long associated with Dukes of Dixieland as their manager, conducts a peppery evening phone gab show, with Ted Oberfelder, the current owner, handling phones in the morning. Oberfelder, a radio industry figure 33 years, has been looking for a buyer for the station, whose musical propensity leans toward middle of the road. A favorite program among the entertainment fraternity is Bob Joyce's Saturday afternoon "Open House" interview stanza, to which hotel p.a. men steer visiting headliners.

The middle ground and hard-rock bebopers are dully represented by two outlets in Henderson, some 10 miles down the highway. KBMT, the 250-watt rocker, and KTOO, the 5,000-watt smooth sounds station, are easily assimilated into the LV radio market.

The country and western market is the domain of KVEG, beaming from the Castaways Hotel on the Vegas Strip. With the "new Nashville sound" as its pitch, the 1,000-watter enjoys popularity among the rural folk. By using plenty of Buck Owens and even Dean Martin, KVEG-AM-FM is able to appeal to a wide audience, said station manager Pat Henderson. Per custom, country and western music—whether it be hill-billy or "new Nashville"—has its loyal following.

Henderson admits the station's listening audience is on the adult side but station polls and call-ins indicate a sprinkling of young adult listeners are also dialing in. Trying hard not to compete with KORK and KRAM

as easy listening outposts, KLAV, the CBS voice in Southern Nevada, tries to present a "little something for everyone." The playlist at the 1,000-watter ranges from big band to Frank Sinatra to contemporary rock and from Petula Clark to an occasional Beatle piece.

"We're after the young adult market," general manager Sam Salerno explains. "But we also appeal to the adult and senior citizen. Our type of music is soft and easy to understand." The station also broadcasts the California Angels, Los Angeles Rams and UCLA football.

Following the top 100 format but calling it "light rock," KLUC-AM-FM, a 1,000-watt outlet, refrains from "loud music, fast gabbers and typical rock antics." DJ's pick their own music but select from within a station playlist guided by Mike Gold, station manager, who purchased KLUC in 1962.

The station follows a basic top 100 format but woos listeners with a "soft sell" attitude, leaving the busy rock programming to KENO. A triple record play allows KLUC a gimmick to win listeners at the on-the-three-in-a-rower in town.

Sharing the FM market with KLUC, KQRK, and KVEG is KRGV, a lush sounding good music station associated with the Craig Broadcasting Co. Ken White is the general manager.

In a city built on fantasy, LV radio is in reality rather soothing on the nerves.

“IN’SIGHT”

creates it!

FRANKIE KARL

sings it!

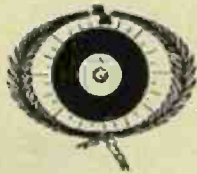
“THE ROUND SOUND”
IN’sight
Records
!HAPPENS!

(LOVE IS LIKE A)

**FERRIS
WHEEL**

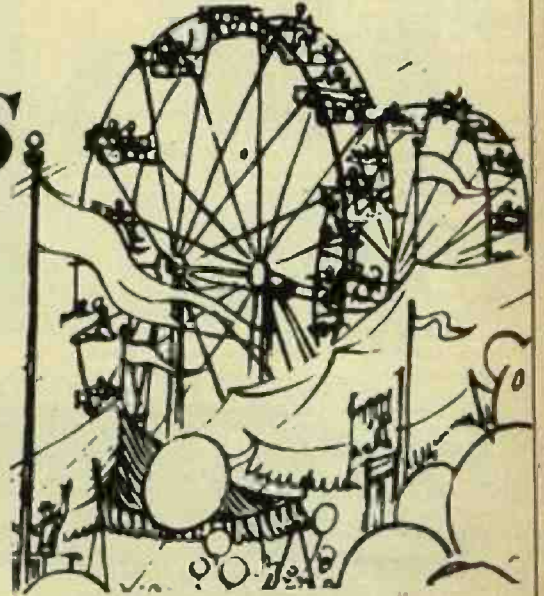
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W

hen the Frontier opened its doors in late July, Las Vegas gained an additional high-rise hotel to strengthen its "Silver Manhattan" skyline.

Although Las Vegas isn't about to match the elbow-to-elbow skyscrapers of New York, tourists today find they

must look up as well as out to take in a full view of the "Entertainment Capital of the World."

All the building construction is spurred by the continual pilgrimage of tourists to this desert funtown in search of righteous games and entertainment. Naturally as more live talent rooms open, more artists are booked into the Silver Circuit and more local musicians are able to ply their trade fulltime.

The Frontier was one of two new hotels opening within the past year, and there is a good chance another will be completed before 1968.

The first new opening this summer on the Strip was the Hotel Bonanza, a plush throw back to the robust era in western history and the brain child of New York industrialist-attorney Larry Wolf.

The Bonanza was also something of a 90-day wonder for the Las Vegas construction industry; ground was broken on March 10 and the doors were opened July 1.

While strictly a one-story low-rise at present, Wolf has announced plans to join the high-rise parade early in 1968 with the addition of a 900-room, 15-story skyscraper and expansion of all existing facilities. All it will cost is a cool \$25 million.

The current facade and motif is a complete departure from the norm of Las Vegas resorts. The 600-seat Opera House theater-restaurant is constructed on two levels with the second tier resembling boxes found in the Metropolitan Opera House in New York.

The first entertainer opening the Bonanza's show policy was appropriately Lorne Greene, star of the "Bonanza" television show, who was followed by Jane Morgan as the hotel set its pattern of initially booking top-flight names.

The Bonanza's Corral Room, with 157 seats, is a direct casino lounge booking regulation instrumental combos, oftentimes fronted by sexy kittens and aimed at adding a tinge of night-life during the afternoon and post-sundown hours.

The Frontier, with a price tag of \$25 million, was completed in less than 10 months. It is located on the former site of both the New Frontier, razed in early 1966, and the Last Frontier, which was the original hotel occupying the property.

Designed in the form of a curved horseshoe, the nine-story Frontier spreads its white columned bronze, glass and gold marble facade over the better part of 45 acres to create a huge center courtyard oasis with desert landscaping. A main showroom and theater-lounge are the entertainment arenas.

For the past several years persons have been gawking at a towering structure on top of which sits a circular lamp. This unorthodox construction is the Landmark Hotel, which reportedly will be open before the year ends. Unquestionably, Frank Carroll's 30-story Landmark is not only the tallest of the high-rise hostilities, but certainly the most unusual in design. The high-rise portion of the hotel is a 27-story, octagon of concrete, 217 feet in circumference. Atop this tower is a three-story "bubble" with a circumference of 445 feet.

The Landmark Tower features one casino on the ground floor and one casino in the "bubble," which will undoubtedly give rise to the comment that the hotel has the only floating crap game in the State. The Landmark is the first major hotel to be constructed off the Strip. It stands alone at Paradise Road and Convention Center Drive, but it won't be lonely for long. Kirk Kerkorian, landlord of the \$25 million Caesars Palace, has purchased 65 acres across from the Landmark for \$5 million and has announced plans to build a 1,500-room resort, one of the largest and most ambitious projects to date. As of yet, Kerkorian has not revealed the name of his newest venture or when the first spade of earth will be turned on his \$76,336 per acre land.

At mid-1967, the total investment in new resorts already completed or firmly committed for early construction starts, amounted to nearly \$150 million.



Filling in process.



The Old West revitalized at the Bonanza.

Pilgrimage to City Spurs NEW TALENT PLAYPENS

High-rise hotels are giving the sun a place to hide behind. Stars and local musicians are finding more cool places in which to work.



The towering Landmark Hotel—mushroom in the sky.



Marquee waiting for a game.

NEW LOOK at the Old West



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Cuties Chorus Can Can-Can But



Curvaceous Chorines Curse Curtailment

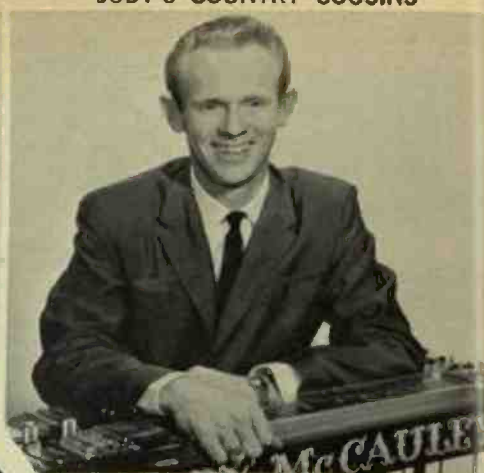
The demise of the high-kicking production line showgirls has resulted in more up-beat music being played in the large LV rooms. Only the Sands continues with a line of full blossoming, agile dancers who romp through their quickie routines as the warmup to the main headliners. Once a staple item at Strip hotels, the five-minute production numbers are as passe as the twist. Consequently, the need for basic dance background music has all but faded. Audiences are now quickly introduced to the stars whose arrangements reflect the top current material.

If you are a chorus girls forever booster—the situation is not all foreboding: the salacious cuties and their tap, tap, tap, turn, kick, sock cymbal crash, are now being transposed to the smaller seating lounges.

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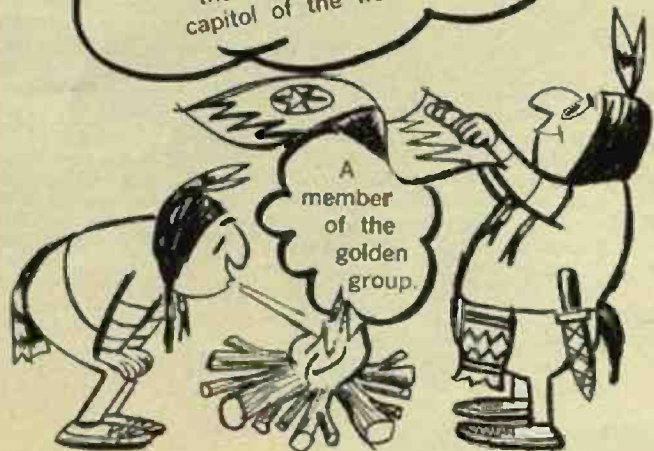


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kenny vernon

johnny western



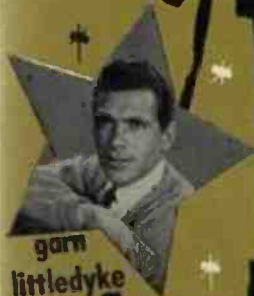
eddie, sam & joe
"THE CUTUPS"

rose maddox



nat stuckey

johnny paycheck



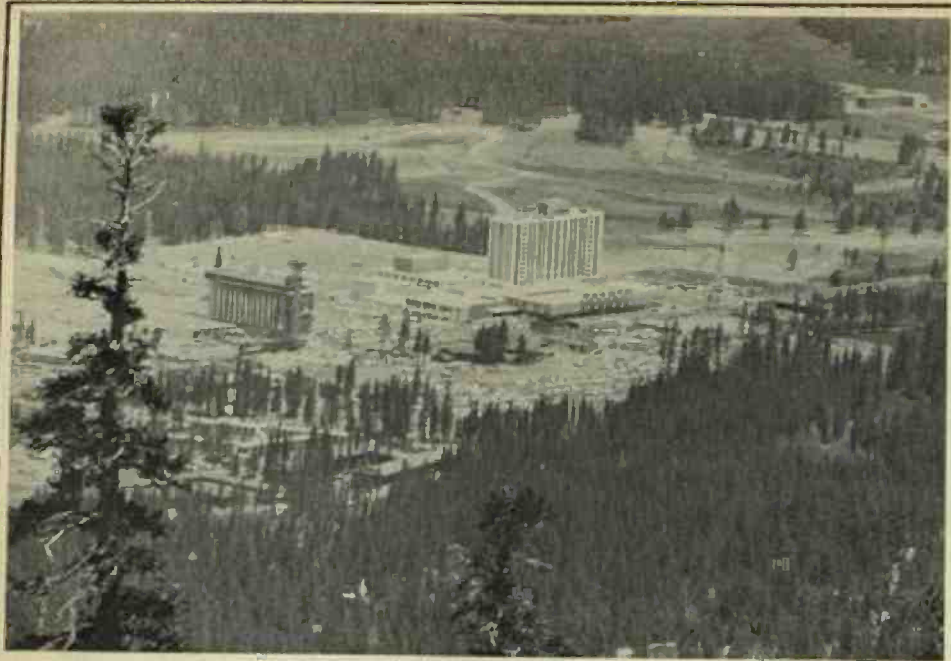
gary littlejohn



the kimberlys



Downtown Casino Center - Las Vegas, Nevada



Reno's marquee-lined downtown swingersville.

Wrangling Romping West Goes Whoopie



Reno's marquee-lined downtown swingersville.



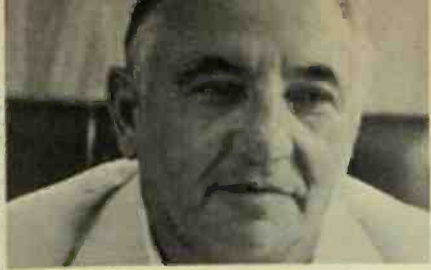
Petula Clark in the Fun Room.

All that glitters is indeed girls.



A moment of decision.





Frank Senne: he digs spectaculars.



Put your best foot forward, honey.



To be mod, to be mod, tra la la.



Betty Grable: Las Vegas Dolly.



Eddie Fisher.



Johnny Carson and



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tahoe:

CITY WITH A SPLIT PERSONALITY

Lake Tahoe evokes images of grandeur to the yachtsman, magnificence to the skier and pompous sobriety to the gambler. To the travel connoisseur, who roams from one world playground to another, Lake Tahoe is a resort with a split personality.

Nestled in the High Sierras, Lake Tahoe straddles two States—California, where Gov. Ronald Reagan's Victorian-like Establishment frowns on gambling, and Nevada, where to bet a bob is not only permissible but cheerfully encouraged.

Individually, the Borst Belt in the Catskills out-accelerates the Lake, Miami is more sophisticated and Aspen, Colo., is more comfortable. But collectively, Lake Tahoe has it all, plus its biggest drawing card—legalized gambling.

Variety is the spice every night on Lake Tahoe's Nevada shore, where superstars of the world, the who's who in show business, are in the spotlight. On the California bank, the Chamber of Commerce embraces a policy of promoting "year-round sporting activities."

While the point of demarcation separating Nevada's gaming casinos from California's outdoor living is merely a signpost—"It's where the slot machines end and the motels begin," a tourist remarked—both abstain because Lake Tahoe is a tourist mecca.

It needs California's year-round sporting activities, catering to ski enthusiasts during the winter and boaters, sun bathers and fishermen in the summer, and Nevada's lively, non-stop parade of lights, dolls and dollars.

While Las Vegas embraces the "high rollers" and ornaments the big spenders, Lake Tahoe is satisfied with the "dollar players," the families who arrive with kids for a weekend of family fun and frolic.

More than 200 motels, all giving tourists a neon welcome and all eager to accept any credit card in lieu of money, compete with the Lake's Big Three—Harvey Gross' Harvey's Resort Hotel, the Sahara-Tahoe and Harrah's, all around-the-clock gaming and dining areas.

Three men in Brooks Brothers suits—Dick Lane, entertainment co-ordinator at Harrah's; Arvid Nelson,

entertainment director at Sahara-Tahoe, and Will Osborne, executive show producer for Harvey's—spend millions of dollars to transform a resort into a spa of 24-hour action and excitement.

By booking "family fare" into elegant diner show rooms and theater lounges, the troika has lured more than five million tourists, spenders and lookers into Lake Tahoe in one year. They come to see Nancy Wilson, Andy Williams, Lawrence Welk, Liberace, Dean Martin, Robert Goulet, Henry Mancini and Sammy Davis.

To increase the family trade, for instance, Emmett Kelly, the celebrated clown, performs in Harrah's children's theater during the summer season. Harrah's opened his Main-South Shore showroom in December 1959.

"While Lake Tahoe is no Las Vegas when it comes to bright lights and high rollers, it does compete for 'same' entertainment and it does pay top dollar for it," said Nelson.

Talent salaries along the Silver Circuit, according to the troika, are "basically the same, although Las Vegas, because of the great tourist immigration of big-city visitors, may pay a little more for talent."

Although some say the north shore of the Lake is

more picturesque, its entertainment is weak in comparison with south offerings. The Nevada Lodge has been running the Frederic Apcar production of "Vive Les Girls" with its continental kick; the Cal-Neva Lodge has switched from a name policy and is emphasizing dancing and groups in its new Circle Bar Lounge and the Crystal Bay Club has been running small reviews like "Hawaiian Hulabaloo."

In Nevada, which aims its major industry—gambling—at the adult, Lake Tahoe casinos have keyed its multimillion-dollar entertainment policy to attracting a family trade for main showrooms and an adult crowd for the lounges, which is "off limits" to minors because of its proximity to the casinos.

Tahoe entertainment palaces, which often book two years in advance, have the money to lure big artists and the Vegas-type rooms to showcase them.

The Sahara-Tahoe, open two years in July, can boast of four entertainment centers with a combined seating capacity of more than 2,300, with choices ranging from two lounges, a gourmet dining-dancing room and the State's largest showroom, the 1,500-seat Ritz Sierra Theater.

Las Vegas lounge acts play Tahoe's Juniper Lounge, a 250-seater, which features dusk-till-dawn entertainment. An intimate 150-seat Pine Cone Lounge showcases jazz combos, while The Aspen Grove can accommodate 450 diners with a taste for dancing.

Harvey's Pavilion of the Stars, opened March 1963 and seating 260, has welcomed many stars, while the Top of the Wheel, a 200-seat room, features orchestra for dancing. The Theater Lounge alternates six acts around the clock.

Sammy Davis to Dean Martin have played the headliner room at Harrah's, where "red-carpet" treatment awaits all mainliners and lounge acts play three weeks before skipping off to Reno.

"Our entertainment budget at Harrah's has increased because Lake Tahoe demands it," said Dick Lane. "The resort is no longer an entertainment bridesmaid, it's arrived."

Lake Tahoe has proved the perfect spot to escape the bustle and jet-paced existence of the city. And you don't need a split personality to enjoy yourself.



**THE WORLD'S GREATEST
ENTERTAINERS APPEAR AT
Harrah's
RENO AND LAKE TAHOE**



Lakeside Is Funsided

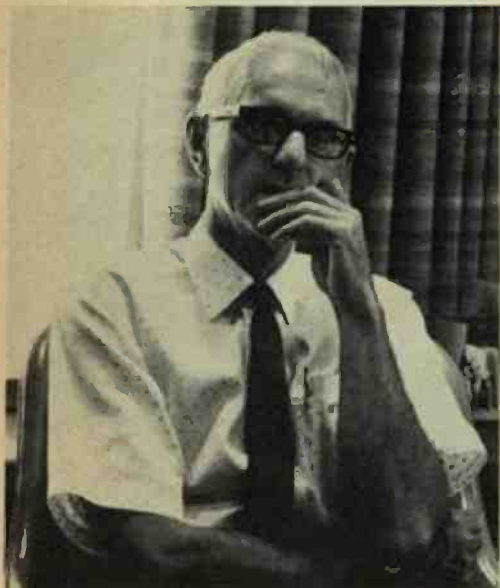


Top photo, the Great Duran and two students • center row, left, a winner's wonderland, center, Sahara's Arvin Nelson: entertainment co-ordinator, left, Top Lounger: Ronnie Gaylord and Bert Holiday. Bottom, Harrah's Dick Lane: happy talent-scout.

Harold Smith Jr.
blasts artist salaries
as "outlandish".



IT PAYS TO HAVE THE RIGHT NAME



Bill Harrah feels
that talent salaries
are "stabilized."

Harrah's and Harolds (without an apostrophe) are colossal gambling-entertainment behemoths patterned after the men whose names burn brightly on marquees in the Reno-Tahoe fantasyland.

Each operation is run by a fantastically wealthy operator, who in his own way, adds a homespun quality to the growth of the community and to the entertainment business which provides the surface sheen to draw people into the casinos.

Bill Harrah, tall, bespectacled, white-haired, has a reserved, diffident attitude with visitors which clouds his aggressively ingenious business acumen. Harold Smith Jr., the 35-year-old grandson of Raymond Smith, whose family founded Harolds Club in 1935, is the current dominant Smith running the show. For all Bill Harrah's omnisciently cool, cautious, Harold Jr.'s savvy and aggressive candor are a welcome trait in a city which was founded on the superficial plunk of a dollar and the mechanical wizardry of never-ending slot machine chatter.

Harold Jr., as he is fondly called by the employees of the company (his father Harold Sr. still wears his gambler's eyeshade and checks the receipts), has grown with Reno and is both optimistic and seriously concerned about the future. He is cogently, perhaps overly concerned over the creeping expansion of the computer age and what he feels it will do to the gambling industry. Computers, in Harold Jr.'s eyes, will totally record all gambling activity and eliminate the need for cold cash. Automation will also affect show business in that artists will be working for more realistic salaries, he believes. Harolds main showroom in Reno is the Fun Room on the seventh floor of the family's casino building. It is the city's most "intimate" room, seating only 130 as compared with other rooms in the area which hold several hundred patrons. Nevertheless, Harold Jr. brands artist salaries on the Silver Circuit "outlandish," infusing further vindictive by saying "no entertainer is worth \$40,000 a week. It's out of proportion; we're paying entertainers more than we make. That's insanity. Is it sensible that they make more than the guy who runs the store?"

Harold Jr. admits that artist's salaries are a sore point with him. In his private office entered only after a key has unlocked an outer door, Harold Jr. offers candidly the tidbit that he can't talk with several entertainers because they have the attitude that they're doing him a favor by working in his club. "There are some fine ladies and gentlemen in the industry, but some have the attitude that, dammit, they're doing you a favor."

Harold Jr. is the talent factotum for the rooftop lounge. "We go from Bob Newhart to Brenda Lee. How much more of a contrast do you want?" Harry James has been the room's top record shatterer. "He attracts swingers," Harold Jr. says. "He loves to play keno, 21, dice." Because of the smallness of the showroom, Harolds admittedly has a problem. "Covers can pay for a show in a large room if you have mass

volume," Harold Jr. exclaims. "Harrah's can bring in a show that doesn't draw the 'rounders' in volume. We make money on the tables; we're lucky to pay for the orchestra with our \$2 two-drink minimum. That's \$260 per show; \$520 per night. Before we had a two-drink minimum our customers used to carry their drinks in from the bar (eight scattered throughout the building) and nurse a beer all night."

Eying the future, Harold Jr. sees his company diversifying into other businesses outside Nevada. "Harolds has definite plans to get into the hotel business." Just when the executive isn't saying, but it is probable that the firm will start construction within the next five years. "Reno is the greatest virgin territory for true, venturesome investments in creating a new entertainment capital," he projects. "People are always looking for something new. I've been Las Vegasized and those people don't have any warmth. Our people are basically from Northern California, Oregon and Washington. They're homebred people. We're not competing with Lake Tahoe. We're competing with the world for the tourist dollar."

To Bill Harrah, the 57-year-old millionaireish entrepreneur, money is everywhere. His phenomenal success with his huge casinos in Reno and Lake Tahoe assertedly earn him the distinction of paying the most in gambling taxes to the state of Nevada. He also reportedly pays the highest star salaries. These two accomplishments in themselves would be grandeur enough. Yet Harrah has an insatiable drive to conquer further. His latest gambit: a first-class hotel in Reno atop his downtown casino. During a recent interview the venerable entertainment pundit surprised a visitor who asked whether there was any legality to reports he planned opening a hotel at Lake Tahoe. "Well, I think we will go into the hotel business," he answered before exploding his bomb: "We were going to build in Lake Tahoe but after some study we felt the need was greater in Reno." Harrah's hotel, for which construction is planned in December, will rise 25 stories to mark it as the city's highest structure.

Harrah's highest rated artist is Sammy Davis. "Sammy is worth every dollar he gets," said the owner, Dean Martin. Mitzie Gaynor, Lawrence Welk, Andy Williams and Bill Cosby also draw the boss' plaudits. Harrah has eyes for Barbra Streisand, who worked on the same bill with Liberace three years ago. "I'd love to have her for three weeks. We have had verbal assurance that the first time she can play Nevada she'll be with us." Harrah believes that salaries for top attractions have been stabilized, so escalating fees don't worry him.

A Californian who has worked in Reno since 1937, Harrah admits his city is in the shadow of Las Vegas and can never really overtake it. "Take away the glamour, casinos and hotels from Las Vegas. Take them away from Reno and you'd still have a nice little city with other forms of industry."

Bill Harrah, the elder statesman of fun and games, and whiz kid Harold Smith Jr., by their tangential personalities, offer poignant reflections into the powerful brand of Westerner plotting the future destiny of entertainment in the Reno-Tahoe area.

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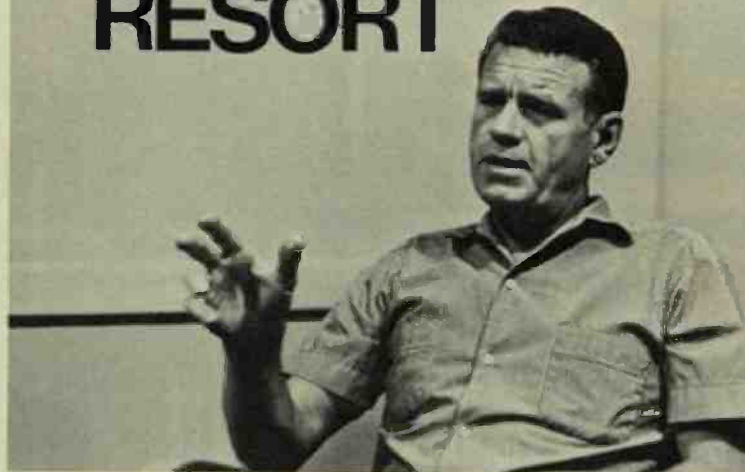
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Playground!*

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MUSIC NEWS SPORTS

KTHO

RADIO, A TINY VOICE SERVES GROWING RESORT



KOWL's owner Ken Hildebrandt: "We're not just after the teen market."

Broadcasters discover that when competing with neon lights, gaming casinos and ski bunnies, their programming has to be simple and strait-laced—nothing fancy.

Strait-laced radio programming, void of gimmicks and dotted with vintage music and straight-gabbing disk jockeys, pleases gambling-orientated, recreation-minded Lake Tahoe inhabitants, who just relax and enjoy radio when not skiing in California or playing in Nevada's gaming casinos, just one snow-day

across the state line.

Two radio stations on the lake's southern shore—KOWL and KTHO-AM-FM—serve this all-year resort playground, where both stations try to reach "listeners where they play," either on the ski slopes, in yachts or in the gaming casinos. KHOE, a 1,000-watt, operates in North Lake Tahoe, across the lake where living is easier and the pace more relaxed.

Easy listening and music for everyone—except teenagers—are basic concepts of all three radio stations, which have to compete with 24-hour neon hotel signs inviting tourists to "play-for-pay" and with smog-free skiing trails and Lake Tahoe boating enthusiasts.

Instead of trying to reach the more than 5 million tourists who invade Lake Tahoe yearly, whether to gamble in Nevada or to boat and ski in California, both KTHO and KOWL concentrate on wooing the 50,000 permanent population who live in a handful of postage stamped-sized communities surrounding the lake. Teen-agers, eager to hear "their sound," are restricted because of adult-only programming by all stations.

In defense of the stations, however, only fair to poor record marketing service is available for station playlists, with libraries skimpy and dated. Playlists are selected at both stations by management in concert with DJ's.

"We're just not after the teen market," said Ken Hildebrandt, owner and general manager of KOWL, a 24-hour, 1,000-watt station. "Our middle-of-the-road adult programming concept is on the air 90 per cent of the time," he said, "and we devote a scattered 5 per cent of our air time to country and western. This leaves only 5 per cent for the kids and community-public service programs."

Hildebrandt is experimenting with a "contemporary rock" single program each afternoon for a half hour but admits it's strictly a temporary thing, subject to a quick program change.

Norman Hankoff, general manager of KTHO, a 24-hour, 1,000-watt, attempts to blend a good music format with "selected rock sounds" to give teen-agers a tiny listening outlet. But KTHO is "cautious with its programming," according to Hankoff.

KTHO, which had a rock format until March, "watered down" its programming because the station wanted to please everyone, Hankoff explained. "We want to play music that is not offensive," he said. "We're trying to prove that teens will listen to good music."

Both stations are eager to wear a "Community Station Good Guy" button, and management at both anxiously schedule promotions, remotes and talk shows from shopping centers, fraternal luncheons, civic affairs and with politicians.

If music is too slowly paced, KOWL has an ambitious sports program geared to cater to

the recreation-minded. By dialing KTHO, sports listeners can hear the San Francisco baseball Giants and football 49ers and the World Series. KOWL's sports programming is more rural, concentrating on local high school athletics and area golf tournaments. It also offers play-by-play of the Oakland Raider football games and boxing for the more urban-minded.

Because of a winter coat of snow, impassable roads and a soaked-in feeling, both stations devote much air time to weather reports and community news.

What makes programming so important at KOWL, KTHO and KHOE is that news, trends and fads often are many winter months behind the "happening." And too often, radio programming here is also soaked in

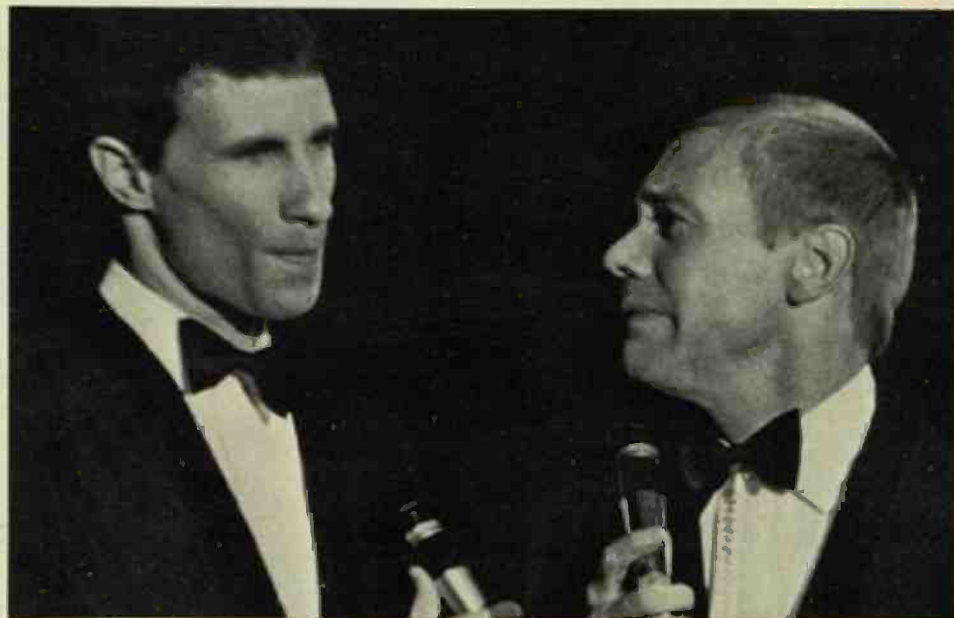
vegas guys . . .
 . . . dig vegas gals



Tunester Dean Martin.



Loungeman Sheeky Greene.



Soulstirring Righteous Brothers.



Kinetic Kims.



Enticing Eydie and her finger-snapping husband Steve.



Kittenish Supremes.



Anatomie Annie Muzette.



Jaunty Juliet Prowse.

Do you like to walk and you like your entertainment live—Reno's your town!

The city's downtown entertainment region is conveniently compressed into a five-block region less than one-half mile long. Physically there is much to compare downtown Reno with downtown Las Vegas, where gaming casinos function shoulder-to-shoulder along Fremont Street. Reno's main thoroughfare is Virginia Street, where fluorescent lights, flash and pop brilliantly in the evening and the casino signs vie with the showroom billboards for the tourists' attention.

There is great solace and comfort knowing you can hop from one club to the other without spending additional money on cabs, which means you only expend it in the luring, lurking casinos through which one must walk in order to reach the entertainment rooms.

Reno's entertainment is an agglomeration of adult-accentuated styles, albeit there is a touch of the contemporary in one hotel—the Mapes—and a number of small rock 'n' roll clubs are spread throughout the area which fills the big beat needs of the above 21 crowd.

Persons under 21 are allowed in the main showrooms with adults, hence there is an attempt to book family-type entertainers. The sensual, sexy singing siren and the off-color comic aren't generally sought after by the talent bookers (or such resident organizations as Harrah's, Harold's, the Sparks Nugget (four miles outside the city), and the Holiday Hotel).

A saucy brand of variety is proffered in the Primadonna Casino's old West Music Hall Showroom where a fairly good vaudeville show is in for an indefinite period. Titled "Oo-La-Legs," the Blaine Nicholson-Jack Mattis production spotlights a girlie show (nine dancers, four topless—yeah, yeah) and showcases such worthwhile new vocalists as Lulu Porter and Josh Adams. Riding the girlie theme, the Riverside Hotel's Show Lounge offers the Barry Ashton production of "Wonderful World of Burlesque," which is vastly inferior on all counts to the "Legs" review.

Bernie Riebler, one of the aging hotel's current owners, handles the entertainment policy, which has wavered down through the years through several review formats in the 225-seat Show Room, with its light-bulb-surrounded stage ramp. At one time the hotel featured such dance bands as Tony Pastor and Clyde McCoy, but those days are now dim memories. Los Angeles-based producer Barry Ashton has charge of developing variety reviews which draw tourists and bright-eyed businessmen looking for flash, flesh and fun.

Pierre Cossette, another Californian, working out of Beverly Hills, books the entertainment for the Mapes Hotel, a happy repository for shows designed for young adults. On the 11th floor 350-seat Skyroom, the electric, bounding Checkmates regularly—and literally—sweat out the summer evenings, while downstairs in the Show Casino the Al Bello Show is a happy romp of attractive go-go dancers and such instrumental/vocal groups as the Fabulous Echoes from Hong Kong. The Mapes Skyroom has by far the worst sound system of any room in Reno; as was observed during a recent Checkmates performance when the group's vocal efforts were all lost in fighting the bad mikes and loudspeakers.

Despite this inferiority, the brink of showmanship and the quality of facilities in Reno is quite good. Harrah's Headliner Room seats 350 for dinner and has been in operation one year. The room books artists currently in the public eye: Sammy Davis, Trini Lopez, George Kirby, Ray Charles, Roger Miller. Harrah's lounge, called the Casino Cabaret, seats 200 and offers entertainers such as a graying Don Cornell, singing his past hits "I'm Yours" and "It Isn't Fair," plus the Sneakers, Sam Melchione, Judy Lynn, Sam Butera, Happy Jesters, Collins Kids, Jimmy Wakely and the Headliners. Bill Harrah and his entertainment committee of six corporate executives decide on the artists for the Reno facility.

Rivalling Harrah's in name power is Harold's Club, which offers Louis Armstrong, Brenda Lee, Bob Newhart, Vic Damone, Jerry Vale, Dick Shawn, Petula Clark, Tennessee Ernie Ford and George Gobel in its 30-seat Fun Room, open 12 years. Originally the room held 92 seats.

Harold's 50-seat Silver Dollar Room is home for the "loungers": Johnny Prophet, a regular warbler in the room; two years; the Winners, an instrumental trio, also two-year veterans, and Freddy Morgan, who has worked the bar for the past six years. Harold Smith Jr., the current high-riding son of the Smith family which owns the club, is the talent booker.

By far the largest theater/restaurant in the Reno area is John Ascuaga's Nugget in neighboring Sparks, which seats 750 for dinner in the Circus Room and lets fly with Lorne Greene, Al Hirt, Patti Page, Barbara McNair, Liberace, Sergio Franchi, Fred Waring, King

Family, Mickey Finn Show and Rowan and Martin, Ascuaga, who bought the club from huller Dick O'Leary in 1961, and his general manager, Lee Frankovich, work with local talent booker Carl Ravazza in planning the shows. The room boasts an outstanding sound system. Nugget executive Don Barnett said: adding that Allan Sherman had recorded an LP there and Arthur Godfrey had taped 14 CBS Radio programs using the Casino's sound system, not CBS.

"There was a time when we booked in a headliner and then filled in the rest of the bill," Barnett remarked in his office cluttered with boxes of golf shoes used in the Casino's annual tournament. "Now, it's a package deal. Liberace brings in his own show, as does Mickey



reno:

UPTEMPOED BONANZA

"Weekly talent budgets begin at \$200, rise steadily to \$5,000, surge to \$8,000 and explode into the five figures category . . .

if a lounge act is too loud, casino bosses yelp, which means zap, down goes the volume."

Finn, Al Hirt and Lorne Greene, who made his nightclub debut at the Nugget in 1965.

The Nugget employs the 14-girl Dorothy Dorben production line dancers as a "transition" between the meal and the entertainment souffe. The Circus Room also presents Bertha the elephant whose own brand of leaping cannot be duplicated along the Silver Circuit.

Production line dancers also open the show at Harrah's Headliner Room, in a throwback to a movement which is slowly dying in Las Vegas. House bands run the gamut from tight, excellent jazz-oriented, such as displayed in the Primadonna Casino, to well-rehearsed, good, strong sectional sounds from Harrah's George Hernandez orchestra, with the leader a working pianist rather than a baton twirler. The Riverside's Tony Gentile sextet working the "Burlesque" review, a supposed throw-back to the original bumps and grinds double entendre one-liner days, is the most sluggish of the city's bands.

Talent budgets covering such a wide variety of presentations begin at \$200, rise steadily to \$5,000, surge to \$8,000 (for the "Legs" review) and explode into the five-figures category from \$10,000 to \$40,000. According to one talent agency booker, Dennis Day received the highest salary in Reno 15 years ago, \$25,000. In 1954 the Riverside booked Rosemary Clooney for two weeks in February as a winter "experiment" during the vocalist's peak in her career when she had a regular CBS-TV show following "Come On-a My House." She drew \$15,000 from Merrl Wertheimer, credited by some with setting the trend in Reno for major entertainers.

The 10-year-old Holiday Hotel (on whose right side the Truckee River gushes past at the beginning of the downtown section of the city), specializes in lounge acts of the caliber of Art and Doty Todd, the Four Aces, Lively Set, the Aquarian, Salmas Brothers, Matys Brothers and Esquires, with Charles Gould's rating

brings the indefinitely booked interlude group, Chuck Hughes, the talent booker since 1959 for the 150-seat Theatre Lounge, imparts the impression that the hotel's talent budget fluctuates. "If we're making money, I spend it," he says. A name value act is worth \$4,000, with the hotel's total talent hit in the \$10,000 range, according to Hughes, who stopped talent scouting Los Angeles, Las Vegas and San Francisco two years ago. Today, he only uses established acts, booking cautiously two months in advance. "I don't book far ahead if I hold off the price will sometimes come down."

Five years ago the Holiday went through its small combo stage, utilizing Russ Morgan, Woody Herman, Charlie Barnett and Shep Fields, but Hughes claims they didn't draw as well as continental-type music groups (Andrini Brothers) or musical comedy acts (the Jets) draw today.

Hughes echoes the comments of other established acts that if a lounge act is too loud, casino bosses yelp, which means zap, down goes the volume.

There is no volume problem at the Ponderosa Hotel's lounge which is offset from the casino. The facility is the city's first new hotel in 10 years and specializes in small dance bands which draw good crowds to its dance floor, the only facility in the city used by customers for fox trotting. Lennie Herman is the top draw band (he also works in several clubs around Lake Tahoe), with the schedule supplemented by George Liberace (another Lake Traveler), Orrin Tucker, Ted Fio Riso and Gary Wald. Like the lounge acts, the majority unknown outside the state, the bands are equally local in flavor.

If the hotels are the mainstays for adults, the side street nightclubs, less glamorous, less prestigious, are the bastions for rock 'n' rollers. Al Gomez's Peppermint Lounge, two years old, buys local acts for \$100 a night and has presented the Lyrics, Ultimates, Chessmen, Uncle Shelby's Funny Colors and the Justice Five. The dance floor is usually the busiest between 3-4 a.m. The Lemon Tree handles local acts, while the Door, run by Bob Renovich, has been booking more national name acts: Leaves, Association, and Beau Brummels, with a new Sparks location. Soul City, booking acts like the Spyzers. Many of the best acts work an informal circuit consisting of clubs and one-nighters in Sacramento-San Jose-Reno.

Country music is well represented with Judy Lynn and Roger Miller (who both work Las Vegas), appearing respectively in Harrah's Casino and main showroom. Exclusive country talent is booked at the Silver Spur in Carson City (30 miles from Reno), Nashville Nevada in Reno, which opened last May, with Wayne Olson, one of the partners, the talent buyer. Situated around Reno are a number of edw clubs which comprise an informal network of their own: the Bitten Spur, Purple Burrow, and Copper Club.

Country music had been the drawing card at the Carson City Nugget, but a spring entertainment policy switcheroo resulted in a broad policy of popular music attractions playing the state capital's main showroom. The room almost showcasing lounge-type acts hoping to enter the Nevada circuit, with the Leland Four and the Esquires, typical of instrumental groups contracted. Helga Steffe, the talent buyer, shoots for a return clause in the artist contracts, which insures the club of the act's marquee draw if it clicks somewhere along the showbiz way. Her talent budget ranges from \$754 to \$1,500 for a two-week stand.

There are several talent booking agencies in the Reno area, notably Carl Ravazza's Nevada Entertainment Agency, a seven-year-old firm which works with Ascuaga's Nugget, the Crystal Bay Club on Lake Tahoe and Harvey's Hotel on the Lake. A former New York City bandleader, Ravazza got into the booking business in 1960. He handles Frankie Fanelli, a Reno resident, who just joined ABC Records and is starting to move out of the lounges.

Stoney Stoneburner is the president of Cherokee Booking Agency, a new Sparks concern which books the Shen Ray Trio, a country act; the Merchants, a local rock group and Los Angeles vocalist Homer Stacy. Jim Whitlock, who calls himself the "Single Cherokee" and works area country clubs with his band, does a country remote from a Sparks supermarket for KBET, and owns Cherokee Records, is involved with the booking agency. Whitlock's small edw label is four years old, he says. His recordings are done in Bakersfield for lack of any local facility.

Another small talent booker is Sammy Kaufman, a former San Franciscan, who has placed the Topics and Bobby Rodgers Trio in the Nevada Lodge, among his commitments. The majority of the bookers are out-of-town contacts who look upon Reno as a stable, well-heeled city in which peggles are not frightened by big money, but rather, are surrounded by it 24 hours a day.

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**Vic
Damone**



"The market in Reno is too small to support so many radio stations, many playing the same type music. The broadcasting market is cluttered and is walking a programming tightrope."

ROCK IS BOSS AS RENO RADIO LOGJAMS

Much of the talk these days in the bloated Reno radio market—there are six AM stations and three FM outlets competing for virtually a carbon-copy market—is how to lure new listeners and keep old ones.

But what is really happening is that Reno, except for rock-dominated KCBN, a 24-hour, 1,000-watt, and western station, is walking a programming tightrope.

The logjam finds four AM's—KOLO, KONE, KOH and KBET—and three FM's—KNEV, KSRN and KUNR—all offering middle-of-the-road programming. Strictly eschewed are the classics, jazz and hard rhythms and blues.

And while gambling casinos gleefully predict this year will be their busiest, broadcasters here face uncertainties in winning new listeners and a strain in keeping old ones.

"The market in Reno is too small to support so many radio stations, many playing the same type music," a broadcasting executive explained. "Except for the specialty stations, you can't tell one station from the others."

Music generally is geared toward an adult audience, with stations disregarding the tourist gamblers and instead concentrating on the 85,000 permanent population.

Only KCBN, which switched its good-listening format to rock in May, 1965, is undisturbed by the programming dogfight. The last Pulse Survey (August, 1965) indicates the "Boss 30" station controls 33 per

cent of the market in the morning, 46 per cent of the listeners during the afternoon hours and 45 per cent after sundown.

By using its own "Boss 30" playlist, often dated by six-eight weeks, KCBN manages to woo the teen-agers and keep young adults tuned with contemporary rock and a night owl remote from the Peppermint Lounge, a live entertainment spot catering to young adults.

A fast-paced sound, uptempoed with gabby disk jockeys doing a minimum amount of news and talk shows, allows KCBN listeners plenty of music and double-plays.

The only station to sponsor live concerts, KCBN promotes rock acts either in the Peppermint Lounge or in the city's Centennial Coliseum, an 8,000-seat arena.

James O. Thompson, general manager of KCBN, states his station's rock philosophy thusly: "If you're without it, you're not with it."

Among other stations, KOLO, a 24-hour, 1,000-watt, scrambles for the more adult listeners. Patterned after KSFO in San Francisco, KOLO considers itself a "personality station with a popular progressive format," according to Rex Murphy, program director.

Murphy, who admits the Reno radio market is "cluttered," aims his programming at the "after 30" crowd. The station offers a unique evening program, "The Hunter," wherein DJ Bob Hunter serenades listeners with poetry and philosophical thoughts sandwiched between the strains of Sinatra, Goulet and Steve Lawrence.

On occasion, the station will present an "artist of the day," but limits the playlist to three selections in a 24-hour span.

Complicating the radio logjam are KBET, KONE

and KOH, all catering to adults with similar easy listening formats. Their playlists, usually selected by management, also is six-eight weeks behind current hits. Only KBET, with a remote 8 to midnight country and western program stemming from a supermarket, tries to reach a different audience.

While KBUB is on the air and concentrates on the "new" sound instead of hillbilly chatter, KBET is programming middle-of-the-road sounds. The c&w show at KBET is strictly old-fashioned, thus avoiding a conflict with KBUB's "clean" Nashville approach, according to Lisle Sheldon, KBUB owner and general manager. Sheldon took over KBUB in 1965 and switched a good listening station to c&w because of the programming clutter, he explains. Both stations have m'lady personalities, with Dorothy Perry mikeside at KBET and Netta Landers wooing listeners at KBUB.

KOH, owned by the McClatchy newspaper chain, features sports and not personalities, said Hugh Keen, manager. They concentrate on broadcasting the San Francisco Giants and the all-star baseball game while not offering a diet of easy listening sounds.

The FM stereo market centers around 24-hour KSRN, the newest station in Reno (launched October, 1966), and 16-hour KNEV, the 15-year-old operation owned by Jerry Cobb. The third FM'er, KUNR, is beamed from the University of Nevada and is aimed at the university community, although it's on the air 10 hours daily, except Saturday, and reaches a 23-square-mile radius.

One station, KONE, a 24-hour, 1,000-watt, also a middle-of-the-road outlet, was planning a management switch (last month), with change-of-ownership papers before the FCC.

James Thompson, KCBN's g.m.

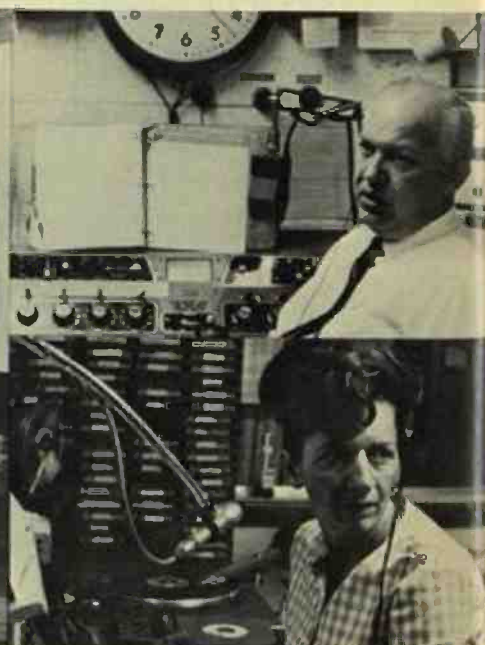


Lisle Sheldon, KBUB topper.



Country in the supermarket: DJ Jim Whitlock beams his c&w show from a Sparks shopping center.

KOLO's program director Rex Murphy.



Netta Landers: from pop to country.



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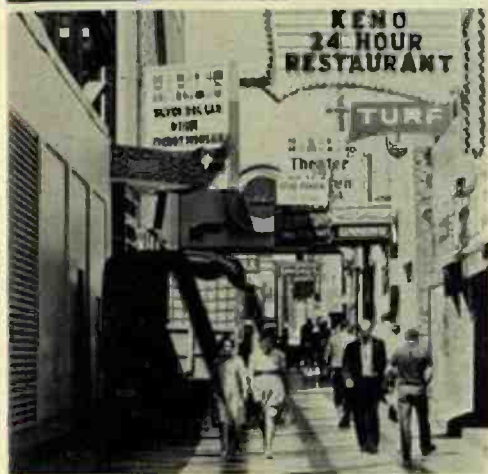
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Louie Armstrong, with Tyree Glenn on trombone (top photo) and Al Hirt, with John Ascuaga, owner of the Sparks Nugget (bottom), jazz up the Reno area scene. Alley (middle photo) connects downtown entertainment spots.

From the shores of Lake Tahoe to the halls of Winnemucca, march the mighty men of Musicians' Union Local 368, offering their artistry as the backbone for Northern Nevada's Silver Circuit participation.

The 35-year-old musicians' local sports 100 full-time players out of a total 600 membership. The local's jurisdiction runs from Reno, where its main offices convene, to Lake Tahoe to the fanciful city of Winnemucca, some 155 miles from Reno.

"The Reno-Tahoe scale is comparable or better than any other area," offered 368 vice-president Stan Maytan, owner of his own musical instrument store. "However, one thing which is conceded is that the Reno-Las Vegas circuit is the last stronghold for live music."

Local 368's scale begins at a low of \$110 a week for a small club performance to \$225, which can be boosted with rehearsals and overtime to \$250. Naturally the leaders pull a 10 per cent override.

Maytan estimates that 150 members are part-timers. "Most are in business as salesmen, electricians, railroad conductors and housewives." Some 50 distaffers fiddle along for part of their house money.

There are more reedmen in the area than any other instrument. Tied for second are trumpet and trombone.

UNION NOTES SPARKLE IN TINSEL TOWN

"The Reno-Tahoe scale is comparable or better than any other area . . . however, one thing which is conceded, is that the Reno-Las Vegas circuit is the last stronghold for live music."

Electric guitars are not as conspicuous as in major cities where hirsute rockers frolic.

Hotels and casinos which present live shows offer the majority of employment opportunities. The local rock and country and western clubs do not necessarily hire union musicians.

During the winter, the Reno Community Concert Assn. presents pop concerts by such artists as Ferrante and Teicher at the new Centennial Coliseum. Another civic body, the Silver Circle Arts Council, works to co-ordinate popular music festivities with the Washoe County School District.

If a club has gambling or dinner capabilities, these features are taken into consideration by the union in establishing a salary classification. Maytan feels that because of a state tax on clubs booking live music, the growth of live exposure places has been somewhat stifled. However, he does admit that 368's members have been earning gradual increases during the past several years as more jobs are created. Which on anybody's leadsheet is a bright note.

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DUSK TO DAWN ENTERTAINMENT!

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RENO'S
Mapes
MOTOR HOTEL



an adventurous happening (continued from page SC-12)

while its Blue Room offers a surprisingly effective jazz policy, courtesy of Maynard Sloate's careful programming.

The Desert Inn, which last year ran "Hello America," an apple pie and Coke affair, has shifted back to headliners (Jimmy Durante, Bob Newhart, Rosemary Clooney, McGuire Sisters), Frank Sennes, who produced "Hello America" and controls the Stardust's "Lido" extravaganza (a swimming pool and ice rink are cooling features), reflects on a prediction he made five years ago that the town would slowly turn, exclusively toward revues. "Everybody's making stages bigger for that purpose," he says in his rather small office in the DI. "As time goes by, name attractions become more scarce." Sennes, a vet of 40 years in show business, feels LV is drawing more of a "Coney Island-type audience than ever before," which is more appreciative of girls and spectacular stage effects than of ethereal comics or vocalists. Sennes and stage producer Donn Arden join the mid world Sept. 28 when their "Pazz-68" spectacular salutes the film industry. Psychedelic colors will be splattered throughout.

The Thunderbird's entertainment remains in the production school, albeit a new ownership has gone from last year's continental revue to a Broadway-type comedy musical, a rebash of "Abie's Irish Rose" now titled "That Certain Girl," which stars Michael Callan, Walter Szrak, Virginia Mayo, Dennis O'Keefe and Gemilla Hutton.

George Rosen, the hotel's executive vice-president, was the inspiration behind booking the new play and giving it its world premiere. The book is by Jerry Schafer and Alan Woods, with Shorty Rogers' bouncy score aiding Schafer's lyrics. Opened June 31 in the Continental Theatre, the play is quietly booked for 13 weeks with another 13-week option, which means although slated as a possible Broadway property, it could fade from creation in Nevada. What would happen if the play's option wasn't renewed, a hotel spokesman was asked? "If we don't pick up the option, we would run another show," was the answer.

Last year the T'bird was loungeless; now it has a Theater Lounge which runs a 15-gilt revue, "Gentlemen Prefer," with vocalist Gary LeMell. Starting in the early a.m. hours, the room offers the rock sounds of Stark Naked and the Caf Thieves to the delight of the booga-loo chorines who flock to the dance floor for soul music.

For the Riviera, which last year starred Betty Grable in "Hello, Dolly" for nine months, headliners have been the attraction the first half of the year: Eddie Fisher, Debbie Reynolds, Ann-Margret, Marty Allen-Steve Rossi. However, the hotel welcomes "Dolly" back Aug. 23 because, as a spokesman remarked, "We feel there are a lot of people who still would like to see the show." Besides, the hotel fulfilled its contractual artist commitments. Uniquely, two "Dollys" will tilllate Ginger Rogers and Dorothy Lamour in alternating roles.

The Strip's two final show facilities, the Hacienda and Silver Slipper, both maintain their individuality, the former with the Hank Henry show and the latter as the main repository for "authentic" Minsky Burlesque.

Downtown, the Fremont is the main hotel striving for a top headliner image (Red Burtons, Jerry Vale), while the Mim, according to Phil Thomas, the entertainment booker, shoots for go-go revues and instrumental lounge groups. Tourists see the Casino Center as a world apart from the Strip. "Tourists feel downtown is more raucous, so we are forced to give them what they want," remarked one Casino executive who modified that with "but don't quote me."

As the city's main country and western outpost, the Golden Nugget has begun booking more artists from Nashville, although it doesn't have the finances to pull the powerhouse Nashville names. Judy Lynn, Merle Haggard, Waylon Jennings and Gern Littlebyke are typical of the c&w artists appearing before vastly appreciating audiences in the Casino's 80-seat Gold Room.

Casino town, for all its unglamorized appearance, does offer a broad variety of shows: the Four Queens go-go show on ice; the Nevada Club's topless revue; the Showboat's South Sea Island revue and the Carousel's "rokkarama" where young beat acts flay away at the contemporary dances and the terms go-go and whatsa are very much in the jargon of the downtowners.

needs Vegas. "If you don't work this city, it's like not being in show business." Between the three spots on the Circuit, an act can land 24 weeks of employment.

In one short year, Caesars Palace has become Vegas' largest buyer of talent. Engler feels, "Refined rock is now being accepted; it's good for jazz dancing. The go-go shows used to be very repetitive. Now the music is very commercial, which allows for very creative choreography.

"Vegas swallows new talent faster than television," the sun-tanned booker remarks. He reports receiving three calls a week from acts who have just arrived in town and are looking for placement. "I usually tell them to take a week, go around to all the lounges and see what kind of material is going over here. Then go back and adapt your act. We are now at the point where we have exhausted all the good existing talent. With new hotels popping up, I feel we are at a point where new names have to be tested. But with the hotels playing big names shoulder to shoulder, the buyers may be fearful. However, they'll have to do some gambling." Toasting the Tropicana's jazz policy in its Blue Room, Engler believes "the timing is right for someone to open a jazz room. It should be small and operate from 1:30 to 8 a.m. It would draw all the local and show people.



and where the show people go, the tourists go. The room could book bands jumping from the East to the West, with top draw names used as headliners.

"We have hit the wall and there's a steel beam in the way. Maybe one day the hotels will be forced to recognize all the new, young talent around. Like when the Riviera gambled and bought Barbra Streisand and put her on the bill with Liberace. By the time she closed, the whole town was talking about her."

Realistically, new artists do gain marquee space. Actor George Chakiris and Gail Martin, Dino's daughter, recently bowed on the Strip. And a Los Angeles plywood company manager, Jim Haun, was tagged for a singing lead at the Dune's "Casino De Paris" revue. Shortly thereafter, in his new image as Kouvaun, Haun was signed with ballyhoo by RCA Victor as a new Mario Lanza. The Checkmates, who can't seem to get

launched on Capitol Records, broke precedent at Caesars Palace several weeks ago, after being slotted in the Nero's Nook lounge (their original assignment), additionally moved into the main room for two of five nightly shows when the Nook couldn't hold the SRO crowds.



On May 31, one month after the United TV Network bowed its "Las Vegas Show" in color from the Hacienda Hotel with Bill Dana as host, the whole nation was talking about the sudden death of the aborted network and the fading of the two-hour variety show. "Had it survived, gone any further," reflects Jack Entratter, the Sands president and executive show producer (his name tops the Sinatras and Martins on the hotel's billboard), "the show would have hurt the city's image. It didn't reflect the kind of entertainment we give people."

Entratter, whose own name rings as powerful in show business as do the names of the stars he books, played a secondary role in July to Howard Hughes, the mysterious billionaire industrialist, who bought the Sands for a reported \$15 million. Entratter, one of the selling owners, represented the stockholders in negotiations with the eccentric Hughes, who four months prior had swiftly purchased the Desert Inn for \$14 million. One DI executive, when asked what he thought Hughes' ownership of the hotel portended, answered: "I've never seen nor spoken to him. And that's the way I like it. I don't know anything about his plans." Hughes also owns more than 27,000 acres of premium real estate around the Strip area.

The darkly foreboding and awesome shadow of Howard Hughes has been cast upon the Vegas scene. An aggressive wheeler-dealer, Hughes' presence at the axis of the Silver Circuit is certain to have ramifications on Southern Nevada's role in the Circuitry.

capsule glimpses

The sweep of human emotion and experience is available at all hours along the Circuit.

- In Reno, as the sounds of a nondescript lounge act carries through the clink of slot machines, bland-faced women dealers methodically shuffle cards and scoop up the dice. Like Vegas, their stares are blank.

- At 2 a.m. in Harvey's small, stuffy, smoky lounge, five paces across from the nearest 21 table, college kids gather, beer glass in hand to shake in place to the blues sounds of a blue-eyed soul quartet working the Tahoe resort.

- At dusk, as lines of cars turn into the parking

lot at Caesars Palace to catch the dinner show, a lone car drives past the queue dragging two beer cans and a "just married" sign in the rear window, symbolic perhaps of the paths people charter in Las Vegas.

- On one side of the Bonanza's marquee, mashed among the 75 words which spell out all the entertainment is the expletive, "Let us entertain you all hours." On the marquee's backside, the expression goes: "Let us entertain you 25 hours."

- Near the Bonanza's Boot Hill Bar, a long, tall stranger in cowboy duds rests against the rail, a mini-skirted cutie on his arm.

- During a recent record label convention dinner, the presence of several Los Angeles disk executives, including one just pink-slipped who happened to pop into the restaurant, causes a flurry of comments. Similarly, the presence in town of a top-ranked New York record executive staying at the same hotel, is another topic of interest. Apparently, one discerns record industry people, like the tourists, dig Vegas.

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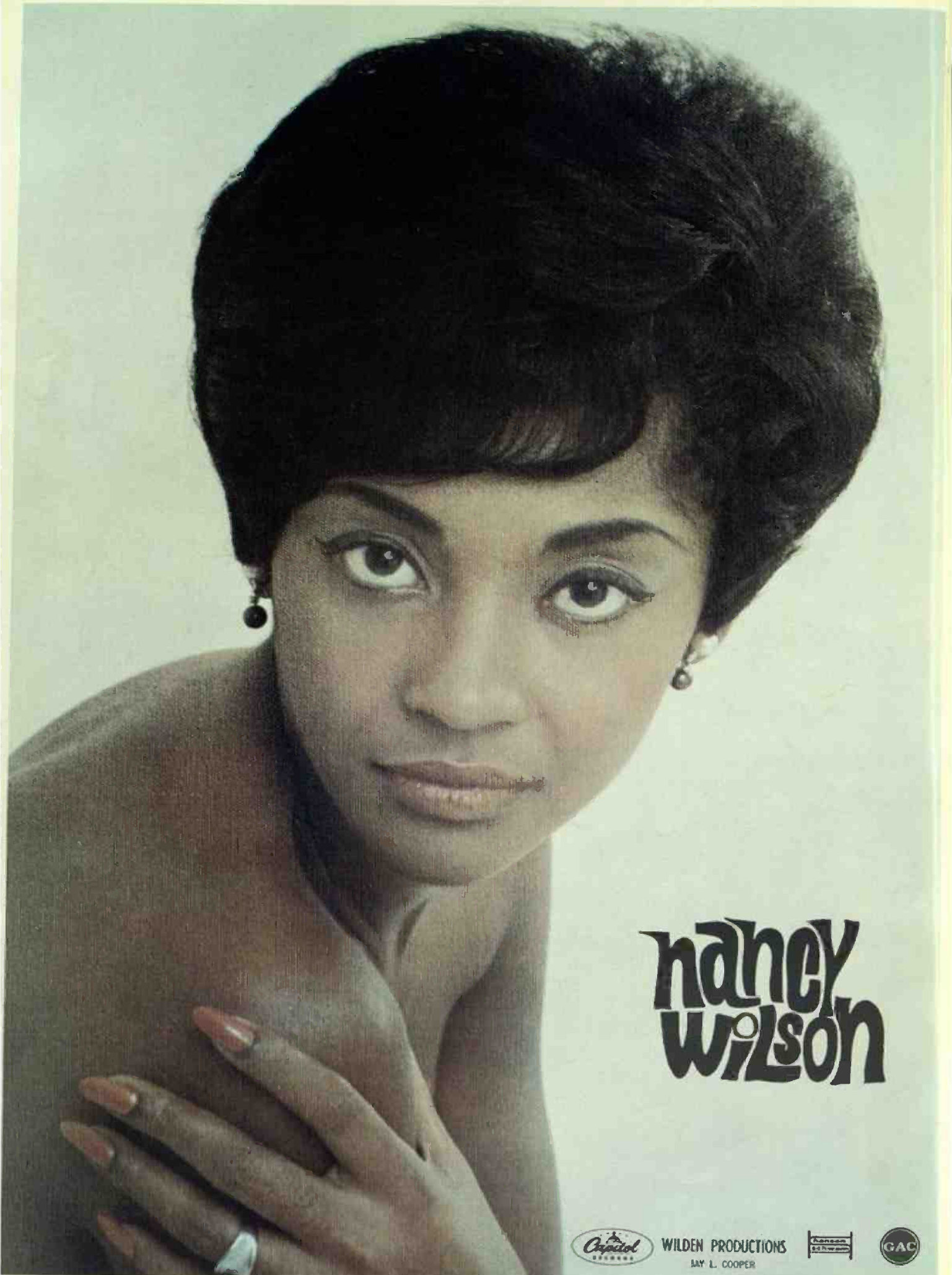
EVERY YEAR THE SMOTHERS BROTHERS STAND NEVADA ON ITS HEAD!

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This Fall
watch for
two new
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