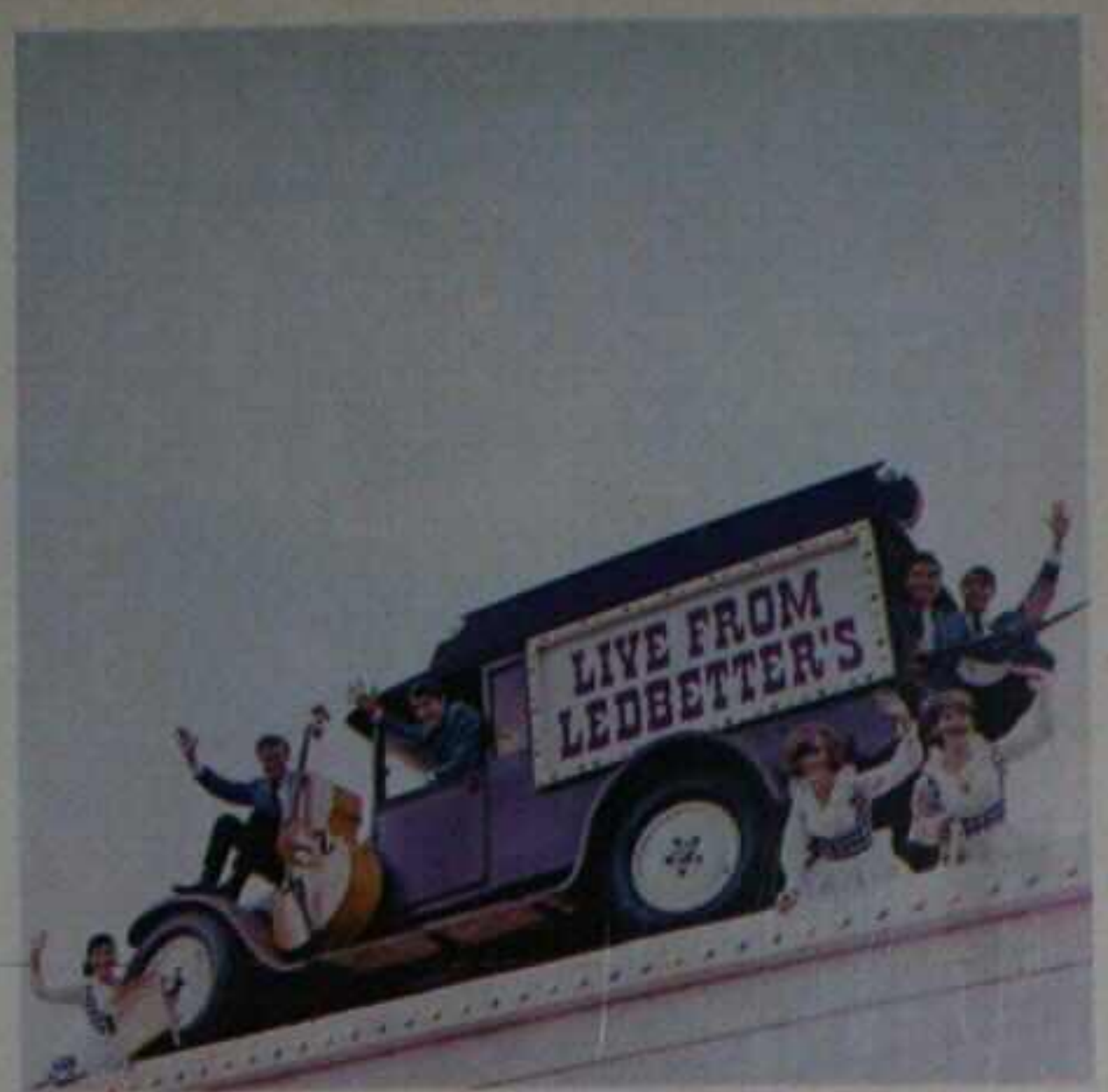


# Billboard

The International Music-Record Newsweekly

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



THE BACK PORCH MAJORITY is multi-talented Randy Sparks and Epic Records' newest winner. Acclaimed by critics as the "freshest and most exciting" group to come along in years, their current album, "Live From Ledbetters (LN 24134/BN 26134), is making its run at the charts. Just released from the album is a single, "Smash Flops" b/w "Jack O' Diamonds"—5-9769. (Advertisement)

## 1-Speed Tape System for Cars Urged by Livingston

By ELIOT TIEGEL

HOLLYWOOD—Capitol Records' President Alan Livingston has proposed the development of a uniform stereo tape playback system for automobiles. Otherwise a new "battle of speeds" will emerge, he charges.

Cognizant of the growing interest among auto and equipment manufacturers to break first with a unit to capture the vastly untapped car tape market, Livingston sent an explosively worded letter to manufacturers asking for "industry-wide standards."

Such powerhouses in American industry as General Motors, Chrysler, Ford, General Electric, Motorola, Lear, Siegler, Philco, Westinghouse and Zenith received Livingston's letter.

Unless an agreement is reached on a uniform auto tape system, the executive charges,

"we run the risk of another battle of the speeds." So concerned are the automobile manufacturers with launching car tape systems, that the Big Three—GM, Chrysler and Ford—promptly replied to Livingston's letter.

Besides the Muntz Stereo-Pak system and several smaller operations already on the market, the Lear Corp.—RCA and Motorola—Ford are reported working on the tape car systems.

### Cites Incompatibility

Livingston's concern is that if each auto manufacturer develops his own tape system, they will be wholly incompatible with each other. Before this happens, Livingston wants a

meeting of minds to discuss this new market. He even suggests turning the matter over to the RIAA's engineering committee for suggestions.

"We at Capitol are convinced, as are other major record companies, that stereo tape car-

(Continued on page 46)

## MPHC Grossing \$1 Million Yearly in Its Folk Operation

By MIKE GROSS

NEW YORK — Music Publishers Holding Corp., Warner Bros. Pictures' publishing arm and an old-line ASCAP firm, has taken a firm hold of the folk field. In the three years since the publishing company began its drive into the folk music area, it has acquired more than 1,000 recording licenses and now the income from record royalties of its folk songs and the sale of folk folios is in excess of \$1,000,000 a year.

The success of the folk music operation at MPHC, is now stirring talks among the top executives there of applying a similar approach to the so-called teen-beat music. Various lines of approach to the teen music, such as signing young writer producers to the firm, are now being worked out by Victor Blau, who recently took over the operation of MPHC after the death of Herman Starr, and his aid

Artie Mogull. It was Mogull, incidentally, who convinced Starr to latch on to the folk fad three years ago.

### Began With Trio

MPHC began its drive into

the folk area with Peter, Paul and Mary. The trio was discovered by the publishing company for its affiliated record company, Warner Bros. Rec-

(Continued on page 10)

Complete List of 1964 Grammy Awards Finalists Appears on Page 6



"I'LL BE DOGGONE" is the title of MARVIN GAYE'S new Tamla single. It might also be the singing star's reaction to the Oscar nomination awarded "My Kind of Town," one of the tunes in his smash "Hello Broadway" album.

(Advertisement)

## London to Distribute Coliseum, Palomar

NEW YORK — London Records has signed a five-year deal to handle the distribution of the Coliseum and Palomar labels. The arrangement was set between Walt Maguire, head of London's pop artists and repertoire and sales, and Tutti Camarata, head of Coliseum and Palomar. The pact calls for worldwide distribution.

Camarata, himself, will be presented on the Coliseum la-

bel's new sound series, "20-20 Stereo," a process especially designed by the engineers at Sunset Sound Recorders in Hollywood. His first "20-20 Stereo" album, "Tutti's Trombones," has been recently released and is beginning to show up in many areas as a pop click. London will also release a single from this LP designed for "Top 40" play which will consist of the

(Continued on page 8)

## Mont. Bill Rests With Governor

HELENA, Mont. — A virtual "music blackout" is in the offing as a result of Gov. Tim Babcock's deferred action on a bill passed by the Legislature which would place performance rights societies under the control of the State railroad and public service commission. Before he left for a Western Governor's Council Conference in Las Vegas last week, Babcock

said he would either sign or veto the music bill when he returns to Helena Monday (15).

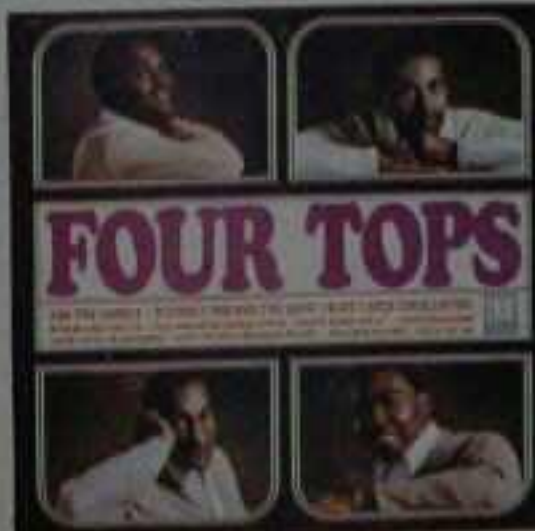
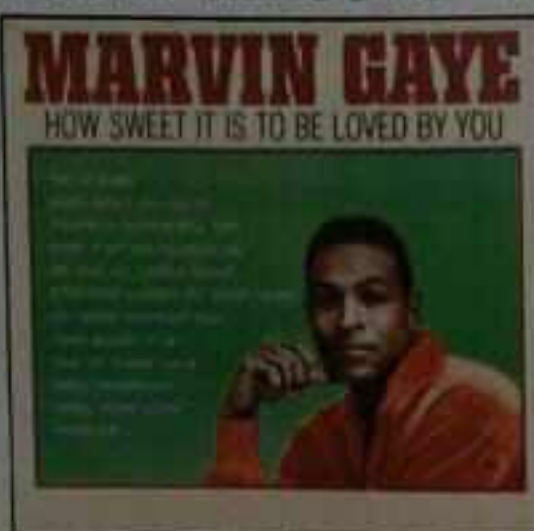
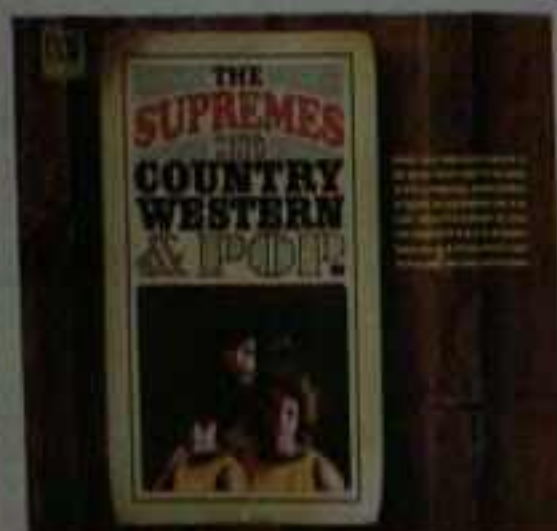
Under the measure, music licensing firms would be required to file a catalog with the State and pay 2 cents a title. Other provisions call for broadcasters to seek intercession by the Copyright Commission if they fail to come to terms with licensing societies, with the bur-

den of proof resting with the societies.

Broadcast Music, Inc. and other agencies which control music performance rights have threatened to cease operations in Montana if the music bill becomes law. Opponents of the bill say it would become a model for similar legislation in other States.

(Continued on page 8)

5 MORE REASONS WHY . . . HIT ALBUMS ARE OUR BUSINESS!



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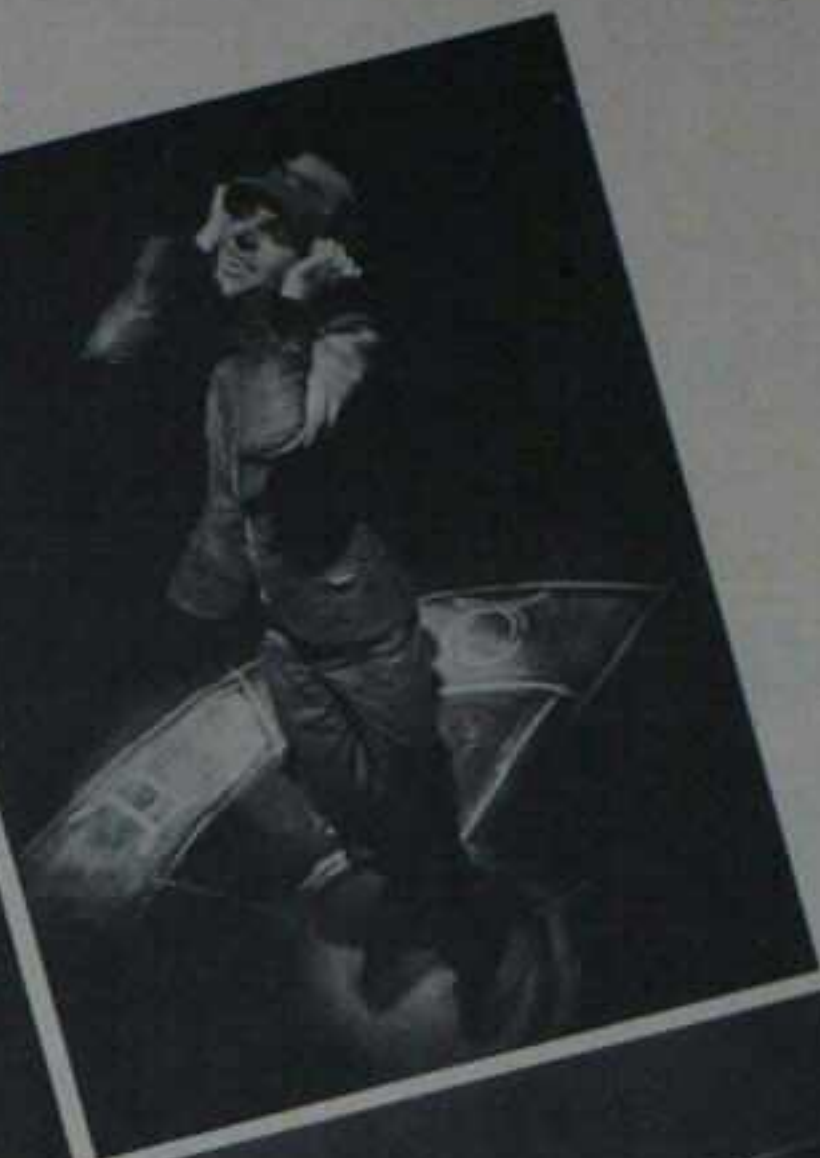
Tamla TM 258

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Gordy G-912

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OF THE  
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# Merc. to Get Imports

CHICAGO — Imported foreign releases, recorded and produced in the country of their origin and on the original foreign label, will soon be available in the U. S. through Philips distributors.

The program is being launched by Philips' parent firm, Mercury Records Corp., and is under the direction of Harold Drayson, New York.

Drayson likened the program to that which is being conducted by Deutsche Grammophon.

The material will be coming from Mercury's numerous foreign licensees around the world.

A premium price will be attached to all albums. Retail price is \$4.98 for mono albums, \$4.98 for 10-inch stereo albums and \$5.98 for 12-inch stereo albums. De luxe packages will be available at \$5.98 mono and \$6.98 stereo.

Featured in the initial release are imports from France, Germany, Holland, Italy and Argentina. Releases are planned on a bimonthly basis.

# NARAS Going Full Throttle in Pitches for Dinner and TV

NEW YORK—An all-out record industry effort will be made this year to promote the National Academy of Recording Arts and Sciences' Grammy awards. It will be a two-pronged pitch concentrating on the Awards dinner on April 13 and "The Best on Record" show to be telecast over NBC on May 18.

The promotional program was spelled out to representative industry members last week (11) at a special breakfast meeting at the Hotel Astor. Of prime concern was the importance of record company co-operation in building the Grammy into an award of nationwide importance. Special press kits advising the companies how to best utilize their advertising, promotion and publicity departments to the Grammy awards and TV show's advantage were prepared for the meeting.

## RSI Role

In addition, it was noted that Record Source International, a division of Billboard, would collect and distribute the Grammy-nominee disks, which were to be donated by record companies and publishers, to radio stations for special NARAS-plug shows. The radio shows will be programmed along the various separate categories in the final nominations. The stations who program such shows will receive a wire as soon as the awards are given out on the

night of April 13 so that they can quickly put together a 1964 Grammy Award winning show of their own.

On the dealer level, four-color point-of-sales streamers will be prepared listing all categories and which will also promote the May 18 TV show. Thousands of streamers will be made available to distributors and jobbers.

The juke boxes, too, will be used for the joint promotion. Special title strips will be printed noting that particular selection has received a Grammy and calling attention to the "Best on Record" TV show.

Speaking for NARAS at the

## TO DONATE PROCEEDS FROM LP's

# Music City Stores Aid Cole Fund

HOLLYWOOD—Music City stores will honor the late Nat Cole's birthday Wednesday (17) by donating proceeds from his LP sales during a four-day campaign to the Cole Cancer Foundation.

A full-page ad in The Los Angeles Times and Herald-Examiner Sunday (14) alerted the public to the unique fund-raising drive, the first ever attempted by the Music City

chain, according to President Clyde Wallich.

The key retailer is also using a score of Southern California radio stations to promote the event, which Wallich said would be a great annual tribute. Free radio spots as well as announcements aired during regularly scheduled Music City commercials are being heard over KFVB, KMPC, KNX, KFAC, FGFJ, KHJ and KLAC.

Among the 30-second spots are explanations of the new foundation by Cole's widow Maria. The cancer research organization was founded after Cole's recent death.

The newspaper ads carry three messages, Wallich explained. First, that proceeds from all Cole LP's sold from Thursday

to Sunday (18-21) would be donated to the foundation. Second, that people should support the organization and mail contributions to the Hollywood address and finally, that customers could place contributions in donation boxes in the stores.

Cole had been among the many entertainers cutting special Music City radio promotions. Wallich said he hoped dealers around the country would pick up the idea and stage their own fund-raising benefits for the fledgling organization.

Wallich's ad was headed "Happy Birthday, Nat." The copy read:

"Today you would have been 46. God knows we are sorry you didn't make it. But a lot of

(Continued on page 46)

meeting were Hal B. Cook, Billboard publisher; Nesuhi Ertegun, NARAS president; George Avakian, head of the Eastern chapter, and Joe Csida, who helped devise the promotion campaign. Other speakers were Ted Bergmann, who will be executive producer of the TV show; Jim Eilers, of the Warwick-Legler Agency for the Timex sponsor, and Paul Menig, of Rogers & Cowan, public relations office retained by NARAS for the Grammy promotion.

A complete list of the 1964 Grammy Award nominations appears elsewhere in this issue.

# Webb IV Formed by Berns, Atl. Officers

NEW YORK — Bert Berns, record producer-songwriter, has formed a BMI publishing company to be known as Webb IV Music. His partners are the principals of Atlantic Records, Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun.

One of the functions of Webb IV will be to service the extensive and ever-increasing roster of Atlantic and Atco recording artists both as publisher and producer. However, Berns will operate the company as a completely separate organization, and its facilities will be available to all other record companies.

Releases by the Drifters, Ben E. King, Tami Lynn and the newly signed Atlantic recording artist Tony Orlando will use the services of Berns and Webb IV. In the past, Berns has also produced recordings for Garnet Mimms, the Isley Brothers, and Solomon Burke.

Earlier this year, Berns went to England where he produced a series of records in London and established important contacts for future record deals. Through Webb IV, Berns also intends to give his attention to the music emanating from the West Coast which has the "California sound."

Berns is bringing together at Webb IV a group of top-flight songwriters to contribute material to the firm's catalog on a regular basis. In the near future Berns also plans to introduce a new record label that will concentrate on the current "teen sounds." Simultaneous with the deal for Webb IV, Atlantic Records disclosed that Berns has purchased a part interest in their BMI publishing affiliate, Cotillion Music.

# Golden Acquired by Best Way

NEW YORK — Golden Records has been taken over from Pocket Books Inc. by A. I. Massler's Best Way Products for a price reported in excess of \$1,000,000. Golden, one of the most largest and successful children's disk lines, had been owned by Pocket Books and distributed by Affiliated Publishers since 1958.

With the takeover of Golden by Best Way Products, which also owns the Amy-Mala disk combine, the kiddie line will no longer have a separation of the creative, manufacturing and sales functions.

The newly unified company will do business as A. A. Records, manufacturer of Golden Records, with main offices at 250 West 57th Street, New York. Manufacturing and shipping will be handled by Best Way. A&R functions will continue to be handled by Arthur Shimkin, as in the past, and sales by Shy Raiken, as vice-president in charge of sales, Raiken was formerly with Pocket Books.

Both Massler and Shimkin have been associated with Golden since its inception in 1948. The independent opera-

tion began in 1958 as A. A. Records and was distributed by Pocket Books for the last six years. They will co-operate with Golden in the distribution of Golden Records Special Products sold through book outlets and mail-order sales.

Wester Publishing, publisher of Golden Books, will continue to supply Golden Record Book product. All other lines, titles and licensed famous Golden Record repertoire and backlist will remain in the company, which releases such artists as Danny Kaye, Bing Crosby, Mitch Miller, Diahann Carroll and such children's fictional and cartoon personalities as Romper Room, Captain Kangaroo, the Jetsons, Woody Woodpecker, Popeye and the Flintstones.

Plans for expansion in recording, publishing and sales will be announced by the company in the near future.

# TV Scores Branded A Music Wasteland

HOLLYWOOD — "I hope there will be less background music in TV because music has been prostituted!" The speaker: Alfred Perry, Four Star TV's musical director, whose main concern is the exact product he condemns.

Perry's volatile attitude anent TV music is pronounced because the film company has its own record wing, Valiant, and would like nothing better than to latch on to a top score which could stand on its own as a musical property, much in the manner soundtracks from motion pictures can develop into national disk sellers.

TV music has three essential functions, Perry explains. It covers musicians on camera, provides fanfare and expresses vitally needed emotion. In the main, however, TV music has been used to kill dead air, Perry charges. "Some producer says 'we can't have silence, so music is added,'" Perry notes.

The reason for the dearth of

TV soundtrack hits or just hit single from TV shows, Perry explains, is the lack of a proper approach to television music.

"In TV you have to make your mark with three-quarter notes," Perry believes. The "Dragnet" theme had those quickly identifiable opening notes, he says. "Burke's Law"—

(Continued on page 46)

## 1-SPEED BID TO RIAA GROUPS

NEW YORK—The executive committee of the Record Industry Association of America has referred the matter of conversion to a one-speed industry to two committees for study. These are the engineering committee, which will consider the pros and cons of the 33 speed from a technical standpoint, and the marketing committee.

## DEPARTMENTS & FEATURES

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PARTNERS IN THE NEW WEBB IV Music firm are, left to right, Jerry Wexler, Bert Berns, Nesuhi and Ahmet Ertegun.





Millions will see an  
award performance  
by Patti Page  
on the Academy Award  
television show, April 5th!

Patti sings the  
award-nominated ballad,  
**"HUSH, HUSH, SWEET CHARLOTTE"** 4-43251  
It's an exciting new single on  
**COLUMBIA RECORDS** 

# Finalists for 1964 Grammy Awards

## RECORD OF THE YEAR

Downtown—Petula Clark  
The Girl From Ipanema—Stan Getz and Astrud Gilberto  
Hello, Dolly!—Louis Armstrong  
I Want to Hold Your Hand—Beatles  
People—Barbra Streisand

## ALBUM OF THE YEAR

Cotton Candy—Al Hirt  
Funny Girl—Original Cast  
Getz-Gilberto—Stan Getz and Joao Gilberto  
People—Barbra Streisand  
Pink Panther—Henry Mancini

## ALBUM OF THE YEAR (CLASSICAL)

Bernstein: Symphony No. 3 ("Kaddish")—Leonard Bernstein, cond. New York Philharmonic Orch.  
Bizet: Carmen—Leontyne Price, Franco Corelli, Robert Merrill, Mirella Freni; Herbert von Karajan, cond. Vienna Philharmonic Orch.  
Mahler: Symphony No. 5 and Berg-Wozzeck: Excerpts—Erich Leinsdorf, cond. Boston Symphony Orch.; Phyllis Curtin  
Verdi: Falstaff—Geraint Evans, Robert Merrill, Alfredo Kraus, Giulietta Simionato, Ilva Ligabue, Rosalind Elias; George Solti, cond. RCA Italiana Opera Orch. and Chorus  
Verdi: Requiem—Elisabeth Schwarzkopf, Nicola Gedda, Christa Ludwig, Nicola Ghiaurov; Carlo Maria Giulini, cond. Philharmonic Orch.

## SONG OF THE YEAR (COMPOSERS' AWARD)

A Hard Day's Night—John Lennon and Paul McCartney  
Dear Heart—Henry Mancini, Ray Evans and Jay Livingston  
Hello, Dolly!—Jerry Herman  
People—Jule Styne and Bob Merrill  
Who Can I Turn To—Leslie Bricusse and Anthony Newley

## BEST INSTRUMENTAL COMPOSITION (NON-JAZZ)

Cotton Candy—Russ Daymon  
Munster Theme—Jack Marshall  
Pink Panther Theme—Henry Mancini  
Sugar Lips—Buddy Killen and Billy Sherrill  
Theme From Golden Boy—Charles Strouse and Lee Adams

## BEST FEMALE VOCAL PERFORMANCE

Downtown—Petula Clark  
The Girl From Ipanema—Astrud Gilberto  
How Glad I Am—Nancy Wilson  
People—Barbra Streisand  
We'll Sing in the Sunshine—Gale Garnett

## BEST MALE VOCAL PERFORMANCE

Call Me Irresponsible—Andy Williams  
Everybody Loves Somebody—Dean Martin  
Getz-Gilberto (album)—Joao Gilberto  
Hello, Dolly!—Louis Armstrong  
Who Can I Turn To—Tony Bennett

## BEST INST. JAZZ PERFORMANCE—SMALL GROUP

Collaboration—Modern Jazz Quartet and Laurindo Almeida  
Getz-Gilberto—Stan Getz  
Miles Davis in Europe—Miles Davis  
Mumbles—Oscar Peterson and Clark Terry  
My Fair Lady—Andre Previn  
Sweet September (album)—Pete Jolly

## BEST INST. JAZZ PERFORMANCE—LARGE GROUP

Dynamic Sound Patterns of Rod Levitt—Rod Levitt  
Guitars From Ipanema—Laurindo Almeida  
The Individualism of Gil Evans—Gil Evans  
My Fair Lady—Shelly Manne  
Oscar Peterson-Nelson Riddle  
Quiet Nights—Miles Davis and Gil Evans Orch.  
Quincy Jones Explores the Music of Henry Mancini—Quincy Jones  
Woody Herman '64—Woody Herman

## BEST ORIG. JAZZ COMPOSITION

The Cat—Lalo Schifrin  
Here and Now—Bob Florence

Night Creature—Duke Ellington  
Paco—Gerald Wilson  
Theme From Mr. Broadway—Dave Brubeck  
The Witching Hour—Quincy Jones

## BEST INST. PERFORMANCE (NON-JAZZ)

The Beatles Song Book—Hollyridge Strings  
Cotton Candy—Al Hirt  
Pink Panther—Henry Mancini  
As Long as He Needs Me—Peter Nero  
Golden Boy (string version)—Quincy Jones

## BEST INST. ARRANGEMENT (Awarded to the Arranger)

Golden Boy—Quincy Jones (strings)  
I Want to Hold Your Hand—Arthur Fiedler and the Boston Pops  
The Long Ships—Hugo Montenegro  
Pink Panther—Henry Mancini  
The Song Is You—Bob Florence  
A Spoonful of Sugar—Duke Ellington  
Sugar Lips—Al Hirt

## BEST ACCOMPANIMENT ARRANGEMENT (Awarded to the Arranger)

How Glad I Am—Nancy Wilson  
People—Barbra Streisand  
Ringo—Lorne Greene  
We'll Sing in the Sunshine—Gale Garnett  
Where Love Has Gone—Jack Jones  
Who Can I Turn To—Tony Bennett

## BEST PERFORMANCE BY A VOCAL GROUP

A Hard Day's Night—The Beatles  
The Double Six of Paris Sing Ray Charles—The Double Six of Paris  
Grand Ol' Opry Favorites—The Browns  
More Four Freshmen and Five Trombones—Four Freshmen  
Peter, Paul and Mary in Concert—Peter, Paul and Mary

## BEST PERFORMANCE BY A CHORUS

Artistry in Voices and Brass—Stan Kenton  
Dear Heart—Henry Mancini  
Don't Let the Rain Come Down (Crooked Little Man)—The Serendipity Singers  
Love Me With All Your Heart—Ray Charles Singers  
The Swingle Singers Going Baroque—The Swingle Singers

## BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR TV SHOW (Awarded to the Composer)

A Hard Day's Night—The Beatles (Composers: John Lennon and Paul McCartney)  
Goldfinger—John Barry, cond. (Composer: John Barry)  
Mary Poppins—Julie Andrews, Dick Van Dyke, etc. (Composer: Richard and Robert Sherman)  
Pink Panther—Henry Mancini (Composer: Henry Mancini)  
Robin and the Seven Hoods—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis (Composers: Sammy Cahn and Jimmy Van Heusen)

## BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Awarded to the Composer)

Fiddler on the Roof—Original Cast (Composers: Jerry Bock and Sheldon Harnick)  
Funny Girl—Original Cast (Composers: Jule Styne and Bob Merrill)  
Hello, Dolly!—Original Cast (Composer: Jerry Herman)  
High Spirits—Original Cast (Composers: Hugh Martin and Timothy Gray)  
What Makes Sammy Run—Original Cast (Composer: Ervin Drake)

## BEST COMEDY PERFORMANCE

For Swingin' Livers Only!—Allan Sherman  
I Started Out as a Child—Bill Cosby  
Ready or Not, Here Comes Godfrey Cambridge—Godfrey Cambridge  
Whistle Stopping—Jonathan Winters  
Woody Allen—Woody Allen

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

BBC Tribute to John F. Kennedy—  
"That Was the Week That Was" Cast  
Dialogue Highlights From Becket—Richard Burton and Peter O'Toole  
Dylan—Original Broadway Cast  
The Kennedy Wit—John F. Kennedy, David Brinkley, Adlai Stevenson  
Shakespeare: Hamlet—Richard Burton and the Original Broadway Cast  
Shakespeare: Othello—National Theater of Great Britain Production with Laurence Olivier and others

## BEST ENGINEERED RECORDING (Awarded to the Engineer)

Artistry in Voices and Brass—Stan Kenton  
Getz-Gilberto—Stan Getz and Joao Gilberto  
The Pink Panther—Henry Mancini  
Sugar Lips—Al Hirt  
Who Can I Turn To—Tony Bennett  
"Pops" Goes the Trumpet—Al Hirt and Boston Pops

## BEST ENGINEERED RECORDING (SPECIAL OR NOVEL EFFECTS) (Engineering Award)

The Big Sounds of the Sports Cars  
The Chipmunks Sing the Beatles—The Chipmunks  
Les Poupees De Paris—Various Artists  
Main Theme From the Addams Family—Vic Mizzy  
Walking in the Rain—The Ronettes

## BEST ALBUM COVER (OTHER THAN CLASSICAL) (Awarded to the Art Director and Graphic Artist or Photographer)

Getz-Gilberto—Stan Getz and Joao Gilberto  
The Girl From Ipanema—Laurindo Almeida  
Oscar Peterson Plays My Fair Lady—Oscar Peterson  
People—Barbra Streisand  
Poitier Meets Plato—Sidney Poitier  
The Sound of Harlem—Various Artists

## BEST RECORDING FOR CHILDREN

Britten: Young Person's Guide to the Orchestra—Hugh Downs, narrator; Arthur Fiedler and Boston Pops Orch.  
Burl Ives' Chim Chim Cheree and Other Children's Favorites—Burl Ives and Children's Chorus  
Daniel Boone—Julie Andrews, Dick Van Dyke and others  
A Spoonful of Sugar—Mary Martin and the Do Re Mi Chorus

## BEST ROCK 'N' ROLL RECORDING

A Hard Day's Night—The Beatles  
Downtown—Petula Clark  
Mr. Lonely—Bobby Vinton  
Oh, Pretty Woman—Roy Orbison  
You've Lost That Lovin' Feelin'—The Righteous Brothers

## BEST R&B RECORDING

Baby Love—The Supremes  
Good Times—Sam Cooke  
Hold What You've Got—Joe Tex  
How Glad I Am—Nancy Wilson  
Keep On Pushing—The Impressions  
Walk On By—Dionne Warwick

## BEST FOLK RECORDING

Belafonte at the Greek Theater—Harry Belafonte  
Peter, Paul and Mary in Concert—Peter, Paul and Mary  
The Times, They Are a' Changin'—Bob Dylan  
Today—New Christy Minstrels  
The Voice of Africa—Miriam Makeba  
We'll Sing in the Sunshine—Gale Garnett  
Woody Guthrie: Library of Congress Recordings—Woody Guthrie

## BEST GOSPEL OR OTHER RELIGIOUS RECORDING (MUSICAL)

Family Album of Hymns—Roger Williams  
Great Gospel Songs—Tennessee Ernie Ford  
Gregorian Chant—Dominican Nuns of Fischermont  
Hymns of Sunshine and Sunset—George Beverly Shea

Sweet Hour of Prayer—Jo Stafford  
Standin' on the Banks of the River—James Cleveland and the Angelic Choir  
This I Believe—Fred Waring

## BEST NEW ARTIST OF 1964

The Beatles  
Petula Clark  
Astrud Gilberto  
Antonio Carlos Jobim  
Morgana King

## BEST C&W SINGLE

Dang Me—Roger Miller  
Four Strong Winds—Bobby Bare  
Here Comes My Baby—Dottie West  
Once a Day—Connie Smith  
You're the Only World I Know—Sonny James

## BEST C&W ALBUM

THE BEST OF BUCK OWENS—Buck Owens  
The Best of Jim Reeves—Jim Reeves  
Bitter Tears—Johnny Cash  
Dang Me-Chuck-a-Lug—Roger Miller  
Guitar Country—Chet Atkins  
Hank Williams Jr. Sings Songs of Hank Williams—Hank Williams Jr.

## BEST C&W VOCAL PERFORMANCE (FEMALE)

He Says the Same Things to Me—Skeeter Davis  
Here Comes My Baby—Dottie West  
Once a Day—Connie Smith  
Second Fiddle—Jean Shepard  
Two Sides of Wanda Jackson (album)—Wanda Jackson

## BEST C&W VOCAL PERFORMANCE (MALE)

Dang Me—Roger Miller  
Fort Worth, Dallas or Houston—George Hamilton IV  
Four Strong Winds—Bobby Bare  
Hank Locklin Sings Hank Williams—Hank Locklin  
I Walk the Line—Johnny Cash  
My Heart Skips a Beat—Buck Owens  
You're the Only World I Know—Sonny James

## BEST C&W SONG

Dang Me—(Composer: Roger Miller)  
Here Comes My Baby—(Composer: Dottie and Bill West)  
Once a Day—(Composer: Bill Anderson)  
Wine, Women and Song—(Composer: Betty Sue Perry)  
You're the Only World I Know—(Composers: Sonny James and Bob Tubert)

## BEST NEW C&W ARTISTS OF 1964

Charlie Louvin  
Roger Miller  
Connie Smith  
Dottie West  
Hank Williams Jr.

## BEST ALBUM NOTES (Awarded to Annotator)

Beyond the Fringe—Original Cast  
The Definitive Piaf—Edith Piaf  
Getz-Gilberto—Stan Getz and Joao Gilberto  
Mahler: Symphony No. 5 and Berg-Wozzeck: Excerpts—Erich Leinsdorf and Boston Symphony Orch. (Phyllis Curtin)  
Mexico (Legacy Collection)—Carlos Chavez  
Quincy Jones Explores the Music of Henry Mancini—Quincy Jones  
The Young Chevalier—Maurice Chevalier

## NOTE: REMAINING CATEGORIES COVER CLASSICAL MUSIC

## BEST PERFORMANCE—ORCH. (Award to the Conductor)

BARTOK: Concerto for Orchestra—Eugene Ormandy, cond. Philadelphia Orch.  
Handel: Concerto Grossi (12), Op. 6—Yehudi Menuhin, cond. Bath Festival Chamber Orch.  
Haydn: Symphony No. 95 in C Minor and Symphony No. 101 in D Major ("Clock")—Fritz Reiner, cond. Chicago Symphony  
Mahler: Symphony No. 2 in C ("Resurrection")—Leonard Bern-

(Continued on page 18)

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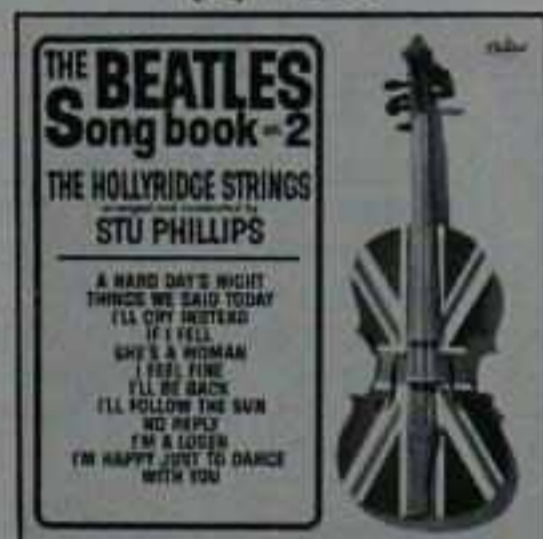
- DONNA LOREN
- BOBBY RYDELL
- THE BEACH BOYS
- PETER & GORDON



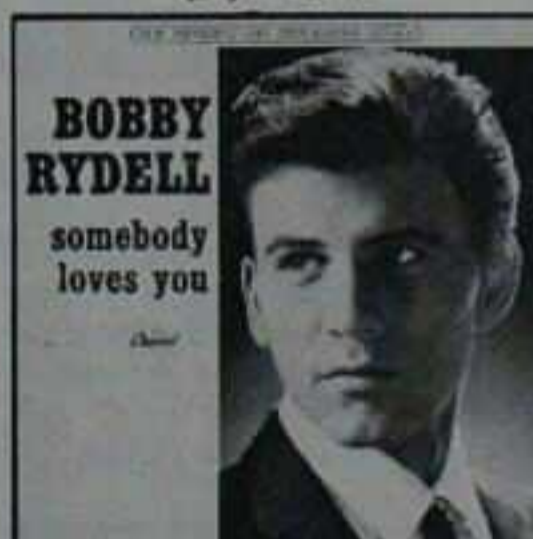
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# Mont. Bill Rests With Governor

• Continued from page 1

From New York BMI stated that if the Montana bill becomes law, it will be compelled to send the broadcasters there a notice of cancellation of its recently signed licensing agreement renewal and to cease its licensing activity in Montana. The BMI statement pointed out, "There is not an ounce of 'threat' in this statement. This action will be unpleasant to BMI as well as to its Montana licensees and we have been forced to this decision most reluctantly."

BMI has, it said, a duty to stay in business to maintain competition in the field of performing rights for the benefit of music users and to serve the writers and publishers who have entrusted their performing rights to it.

The Montana bill is unique in that it is different from any copyright legislation ever introduced in any State. It creates wholly new and different problems both for BMI and for broadcasters. To take just one example, BMI cannot function under a law which sets up a Station commission to fix licensing rates. BMI operates in interstate commerce and obtains the rights which it licenses by means of contracts which apply to the entire U. S. BMI, like any other organization, has to budget its expenditures, including the amounts which it agrees to pay for performing rights. An attempt to go from State to State fixing fees (and the Montana Broadcasting Association has urged the State broadcaster's associations of all other States to consider the passage of the Montana law) would make the necessary budgeting impossible and destroy BMI economically. This would be true even if BMI were not subject, as it is, to the provisions of a federal consent decree which prevents it from discriminating in rates between broadcasters in different States.

## Impractical for BMI

While BMI is convinced that the bill is invalid, it has been advised by both its general and local counsel that it is wholly impractical for BMI to continue its licensing activity in the State while attacking the bill in some manner in the courts. In addition, the cost of such an action would be far more than the entire license fees which BMI could collect in Montana for the period during which such an action was pending.

When BMI discontinues licensing, it obviously must release the thousands of copyright proprietors who have entrusted their performing rights to BMI from their obligations to BMI for Montana. This will place individual copyright proprietors in a position to commence suits for copyright infringements in Montana. Every legal precedent demonstrates that no defense could be suc-

cessfully interposed to these copyright infringement suits. Under the copyright law, the Federal Court will have no alternative but to grant a minimum judgment for \$250 for each copyright violation. The number of performances given daily by the average Montana broadcaster is such that the aggregate amount of these judgments would reach staggering amounts.

## PROMOTION ON CAST LP

# MGM Keeps 'Holmes' Fire Burning on 'Baker Street'

NEW YORK — MGM's promotion of its original-caster, "Baker Street," combines stunt press agency with the more orthodox forms of dealer-distributor-deejay promotion. Sol Handwerger, MGM publicity and exploitation director, hired a model whom he dressed in the garb of Sherlock Holmes and had him deliver albums to deejays, visit with dealers, etc.

"Stunt press agency," says Handwerger "still has a function as a stimulator. You would be surprised at the number of record dealers who were anxious to have their photo taken with Sherlock Holmes; and this, of course, made it easier for us to grab off a lot of window displays for 'Baker Street' album."

"Baker Street" window displays are being carried by G. Schirmer's, Colony Record Show, Tin Pan Alley Record Shop, The Gaiety Music Store and other metropolitan area stores. Handwerger will repeat

this activity in other key market areas.

Handwerger plans to have window displays in more than 200 shops in the metropolitan area. Metro Distributors, the MGM factory branch, is co-operating in this drive. Dealers are getting a large cutout featuring the silhouette figure of Holmes plus other point-of-sale material.

The Sherlock Holmes model (see photo) who is visiting deejays and dealers, is garbed in traditional Holmes costume. Says Handwerger: "I had to rent the outfit from a customer, but the difficult thing was getting a copy of the pipe. It's called a calabash, and it is very heavy. After much searching, I secured this 'on Memo' from a tobacconist. He was so excited about the promotion that he insisted that the model pose with him outside his shop."

Handwerger has also arranged for many syndicated radio programs to feature the album as album of the week.

# Smash-Fontana Marks 4th

CHICAGO — Smash - Fontana Records marked its fourth anniversary here last Friday (12) with a spontaneous party in the office of label chief Charlie Fach.

Among the many to congratulate Fach and aids Alan Mink and Lou Dennis was Irwin H. Steinberg, executive vice-president of Mercury Record Corp.

Fach stressed the new Fontana domestic talent policy.

"Our concerted drive to establish prominent American entertainers on the label has begun with Gloria Lynn, Oscar

Brown Jr., Ral Donner and Sal Mineo. More big names will be signed soon."

Fach also chronicled some of the Smash Records hits since 1961, including "I'm a Fool to Care," by Joe Barry; "Peanuts," Rick and the Keens; "Wooden Heart," by Joe Dowell; "Hey Baby," by Bruce Channel; "Patches," by Dickie Lee, and "Little Red Rented Rowboat," by Dowell, all of which helped launch the label.

Fach also commented on the excellent co-operation Smash has received from independent producers.

# Hanna-Barbera Is Now Shipping Direct

HOLLYWOOD—Direct drop shipping to rack jobbers is the operational mode for Hanna-Barbera Records. President Don Bohanan revealed the new line will operate with distributors writing orders and the manufacturer shipping directly to the locations.

"We feel we're saving shipping and handling costs by sending merchandise direct to the racks," explained Bohanan after returning from the NARM convention in San Francisco. "This system will offer us closer contact with rack merchandisers, so we'll find out quickly what items are selling best."

One merchandising innovation which the company can hardly wait to unfurl, involves giving away costumes of copious H-B characters so a Yogi Bear or Magilla Gorilla may visit a key store and attract children to the promotion.

The idea is similar to what occurs at Disneyland, with full-grown Big Bad Wolves, Three Little Pigs or Snow Whites, romping around the park to the delight of visitors of all ages. The H-B characters will draw crowds to promotions, Bohanan emphasizes.

In deciding to offer direct shipping, Bohanan says the service must be as good as that of a local distributor. Twenty-four-hour service any place is the goal, the executive noted. Bohanan envisions four pressing plants servicing the country. They will be on the West Coast, in Indianapolis, on the Eastern shore and in the Deep South.

H-B will offer foreign licensees—when they are signed

—master tapes of all products. "We will encourage the dubbing of their own language," says Bohanan. Foreign distribution will be through one major company for Great Britain and single licensees in other locations.

## Forms Two Firms

To handle music for H-B disk properties, Bohanan has also formed two publishing firms: Anihanbara (BMI) and Cartoon Music (ASCAP).

Bohanan plans finalizing his domestic distributors by March 19 or thereabouts. Six LP's will comprise the first cartoon series release. They will feature Huckleberry Hound, Yogi Bear, Pixie and Dixie, Super Snooper and Blabber Mouse, the Flintstones and Magilla Gorilla. The cartoon series will carry a \$1.98 suggested list price. Certain material from these LP's will also appear on seven-inch 49-cent singles.

In the pop field, Bohanan is negotiating for the soundtrack from the teen film "Swingin' Summer," which has an April release date. Staff a&r salesman Larry Goldberg is also cutting pop singles for the Top 40 market.

The parent company has announced a \$2,500,000 budget for the record label as part of its over-all record \$12,360,000 production figure.

H-B will be represented on TV next season with 15 series. A special, "Alice in Wonderland," has been sold to ABC, with NBC buying two unnamed animated series. These shows will undoubtedly give H-B Records additional material to work on.

# London to Distribute Coliseum, Palomar

• Continued from page 1

two most requested selections from disk jockeys throughout the country.

Another Coliseum artist is 12-year-old Bryan Russell, star of Walt Disney's "Emil and the Detectives" and the new TV series, "Kilroy." Bryan's first release on Coliseum is the single, "Supercalifragilisticexpialidocious."

Camarata's other label, Palomar, will feature current pop sounds and is already breaking through with pianist Don Randi's "Mexican Pearls." Camarata just signed young vocalist Kelly

Garrett whose first single, "Save Me From Myself," is being shipped this week. This session was produced by Gene and Billy Page. Gene arranged and conducted, Billy wrote the words and music.

Other West Coast personalities on Palomar include vocalist-pianist Marvin Jenkins; saxophonist Curtis Amy, the vocal duo, the Jon-Paul Twins; composer-vocalist Jerry Styner, and the vocal group, Lance and the Velvets.

The first three Palomar LP's scheduled for release this month feature Don Randi, Marvin Jenkins and Curtis Amy.



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TUTTI CAMARATA, right, signing Kelly Garrett to Palomar. Arranger-conductor Gene Page and writer Billy Page, rear, look on.



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**Ben E. King**

*at his greatest*

**'The Record'**  
**{Baby, I Love You}**

---

**ATCO 6343**

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**P.S. If anyone should ask, we were out first**



# Folk Operation Is Paying for MPHC

• Continued from page 1

ords. Simultaneous with the group's signing with the record company, MPHC formed a jointly owned publishing company (Pepamar Music, an ASCAP affiliate) with the trio and its manager, Al Grossman.

Soon after, MPHC began a policy of signing as exclusive writers to M. Witmark & Sons (firm in the MPHC combine) unknown as well as established writers in the field.

First was Bob Dylan, Columbia Records artist, who soon emerged as the foremost writer of topical folk songs. From Dylan came such standards as "Blowin' in the Wind," "Don't Think Twice," "It's All Right," "With God On Our Side" and some 150 other copyrights. Next to sign was Milt Okun, director for Peter, Paul and Mary, Chad Mitchell, the Brothers Four, among other folk acts. Okun, both as a producer and arranger is generally recognized as the leader in the folk field. In the past year Okun has had 11 albums, which he produced, on the best selling charts. Just last week, Okun re-signed with MPHC as a writer-arranger for another two-year term.

Next folksters to be brought into the MPHC fold were Ian Taylor and Sylvia Fricker, who are known professionally as Ian and Sylvia and under which name they record for Vanguard Records. Ian Taylor wrote the folk standard "Four Strong Winds." It broke originally as a folk hit and just recently be-

came a hot pop property via Bobby Bare's recording on RCA Victor. The current Chad Mitchell single, "You Were On My Mind" was written by Sylvia. The team already has written "Someday Soon," which was recorded by the Kingston Trio.

## Other Additions

Other additions to the MPHC folk writing stable have been Odetta, who records for RCA Victor; Dave Van Ronk, who records for Mercury; Judy Collins, who records for Elektra; Bob Camp, who records for Elektra; Jean Richie, who records for Warner Bros., as well as The Rev. Gary Davis, Paul Clayton and Bob Gibson.

Currently MPHC is high on a young Canadian folk singer, Gordon Lightfoot, who is also signed to Warner Bros. Records. He is the writer of "For Lovin' Me," the new Peter, Paul and Mary hit. Marty Robbins has just recorded a song of his on the Columbia label, and many other of his folk compositions are now being scheduled for release.

It's Victor Blau's and Artie Mogull's aim to keep MPHC alive and vibrant, so in addition to promoting its standard catalog and continuing to nurture its three-year-old folk operation, they are now going after the teen-beat market to keep the firm in competition in all music fields.

# Pickets Take 2 More Steps

NEW YORK—Local 802 of the American Federation of Musicians continued picketing Friday and Saturday at three discotheques — and added two others here to the list.

Picketed were Sheppard's in the Hotel Drake, the Ginza, and the Hob Nob. Added were Il Mio at Delmonico's and the Crystal Room.

Alfred J. Manuti, local president, says the union is picketing because the discotheques refuse to employ its members. He wants the night clubs to feature live music alternately with the records.

# New London Job To Mrs. Ginsberg

NEW YORK—Walt Maguire, head of London Records' pop artist and repertoire and sales, has given (Mrs.) Sandy Ginsberg the added responsibilities of handling public relations, publicity and promotion of its pop artists. Mrs. Ginsberg, who has been Maguire's secretary for a number of years, will continue in that post in addition to handling her new assignment.

Maguire's decision to bring Mrs. Ginsberg into this new area stems from the influx of artists both here and abroad on the London label as well as those labels independently produced and distributed by London. She will prepare stories for the many teen-age magazines as well as supply material to the various publications involved with the record business.

# Capitol Puts Out 2d Edition of 'Teen Set'

HOLLYWOOD—Capitol Records is continuing to push into teen territory with the second edition of its fan magazine, "The Teen Set," which went out last week with an initial pressing of 500,000 copies. The magazine is being issued concurrently with the release of new albums by the Beach Boys, Dick Dale, Bobby Rydell and the Kingston Trio.

According to Brown Meggs, Capitol Records Distributing Corp.'s vice-president for merchandising, advertising and public relations, it will be the largest teen-oriented advertising-merchandising campaign in the history of CRDC. The magazine-album tie will run through March and April.

Meggs said that 350,000

copies of The Teen Set will be made available to CRDC accounts on a one-for-one basis; that is, one free magazine with each specified teen album purchased. The remaining 150,000 copies will be sold on newsstands at 35 cents a copy.

## Promotion Drive

To promote the magazine-album campaign, the CRDC merchandising department has come up with an in-store display called the "Teen Music Center." Each display stands nearly six feet tall and is colored orange and white. The "Centers," which will be made available to CRDC accounts, hold more than 50 LP's plus 100 copies of the magazine. The "Center" also features "take one ad pads (with a copy of a special "Inside the Teen Set" window streamers) plus Teen Set magazine counter holders which are also available.

In addition to the four new teen LP's mentioned above, several prior releases will also be part of the promotion. These are "A Portrait of My Love," by the Lettermen; "The Beatles Song Book, Vol. II," by the Hollyridge Strings. Both are from Capitol's February release.

The Teen Set has proved to be the most successful merchandising tool ever devised for Capitol's teen product. The first edition, released late last year, was introduced with "The Beach Boys Concert" album. Since that time, the LP has qualified for a gold record and the Teen Set fan club—which teeners can join for \$1—is approaching the 20,000 membership mark.

# Crescendo Gets Aussie Master

HOLLYWOOD—Crescendo Records has secured its first Australian master, "Over the Rainbow," by Willie Thorpe and the Aztecs. The disk was sent to owner Gene Norman by Trevor Cowling, program director at Station 5AD, Adelaide, Australia. Norman, in turn, obtained permission from EMI to distribute the tune in the U. S.

On the domestic front, Crescendo has switched distributorships in Atlanta from Godwin to Southland. The label plans releasing a special Eartha Kitt LP, "Live at the Plaza," which Norman claims is the first in-person taping of the international vocalist.

# RECORDS RECORD PEOPLE TALK ABOUT COME FROM CHESS

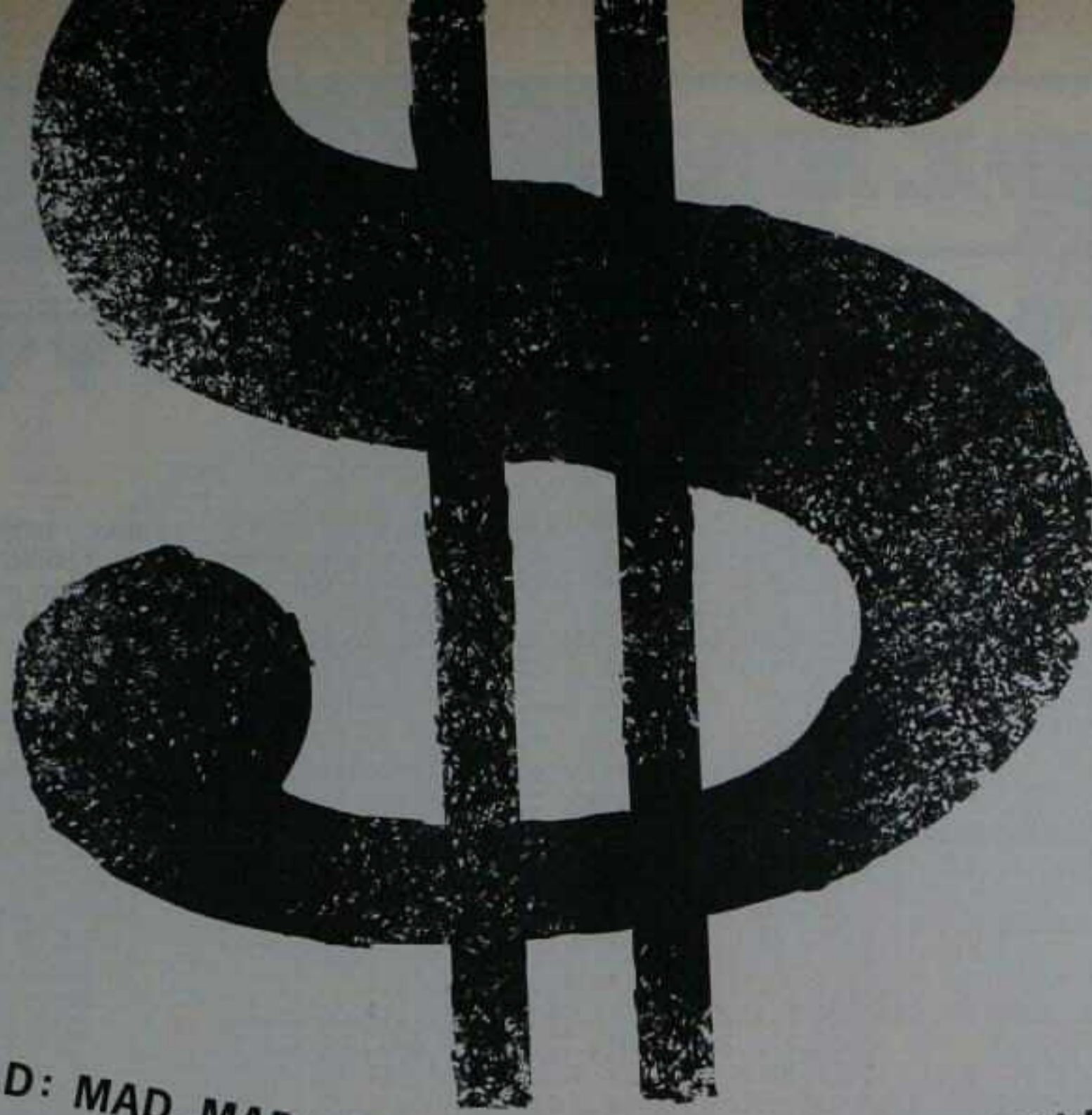
I DO LOVE YOU  
BILLY STEWART  
CHESS 1922

THE ENTERTAINER  
TONY CLARKE  
CHESS 1924

WE'RE GONNA MAKE IT  
LITTLE MILTON  
CHECKER 1105

AIN'T NO BIG THING  
THE RADIANTS  
CHESS 1925





DUSTY SPRINGFIELD: MAD, MAD STYLING  
 PARSIFAL: THE OPERA RECORDING ALREADY HERALDED BY THE CRITICS  
 NINA SIMONE: THE ZING OF A SENSATIONAL VOICE  
 CHRIS CONNELLY: NORMAN OF TV'S PEYTON PLACE, A GREAT FIRST ALBUM  
 WOODY HERMAN: HIS BIG, BRIGHT BAND SOUND FROM LIVE PERFORMANCES  
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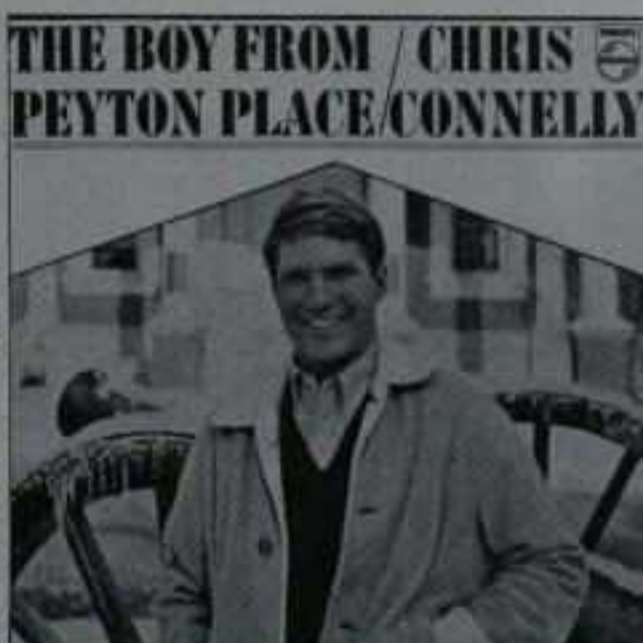
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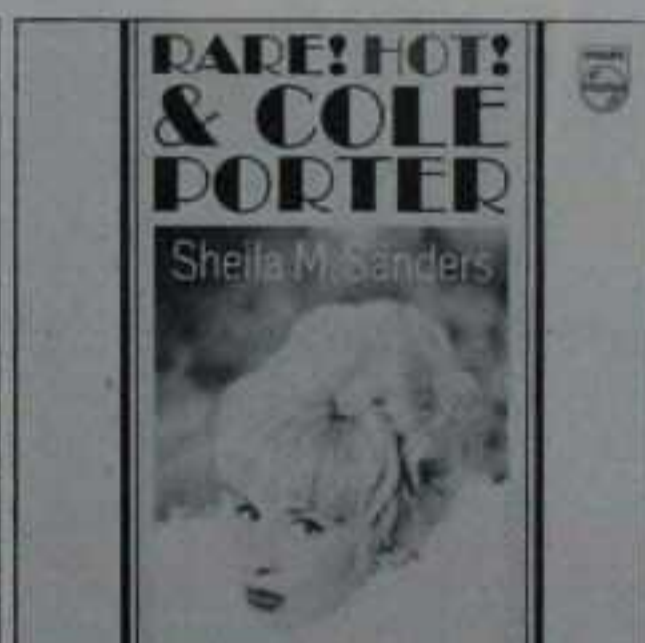
OOOOOWEEEEEE!!!  
**DUSTY SPRINGFIELD**  
 OOOOOOWEEEEEE!!! A wild swinger with a wild singing style. England's greatest is bound to be America's greatest.  
 PHM 200-174/PHS 600-174



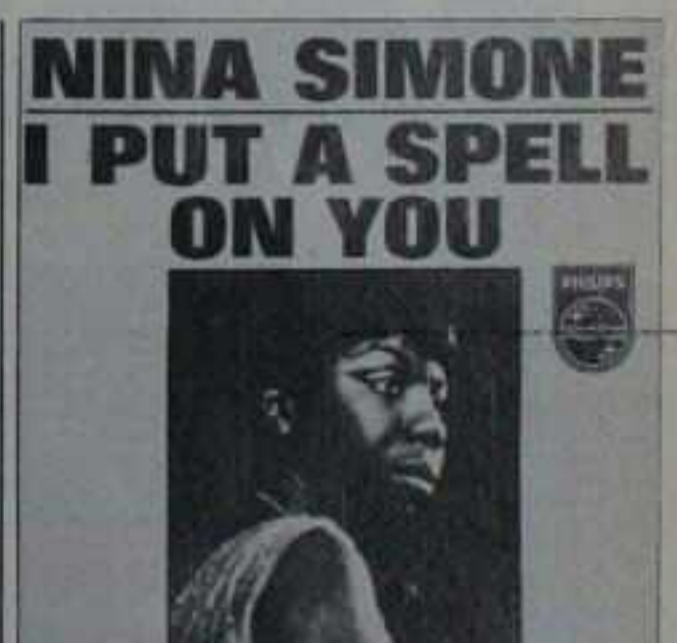
**WOODY'S BIG BAND GOODIES**—The best Herman of all, from a great big "live" at Harrah's, Lake Tahoe and Basin Street West, Hollywood.  
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**THE BOY FROM PEYTON PLACE / CHRIS CONNELLY**  
 —His first album —But! Watch this favorite of millions of TV fans latch on to another fantastic audience in the recording field.  
 PHM 200-173/PHS 600-173



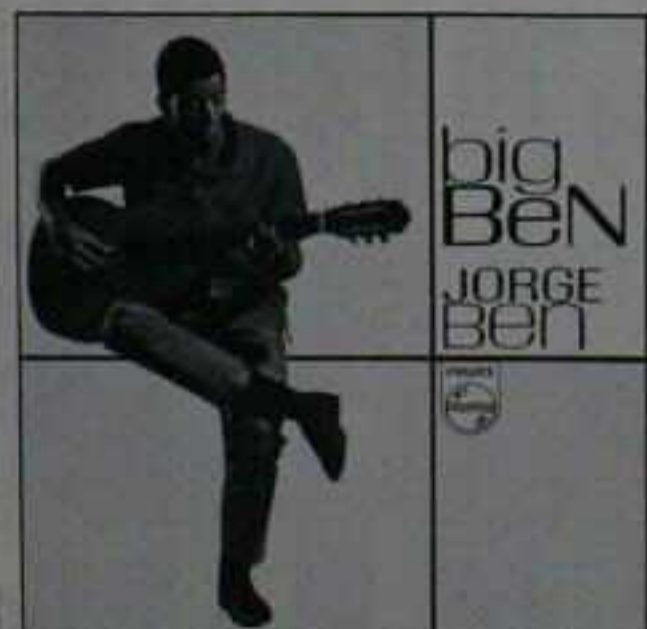
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**NINA SIMONE I PUT A SPELL ON YOU**  
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 PHM 200-172/PHS 600-172



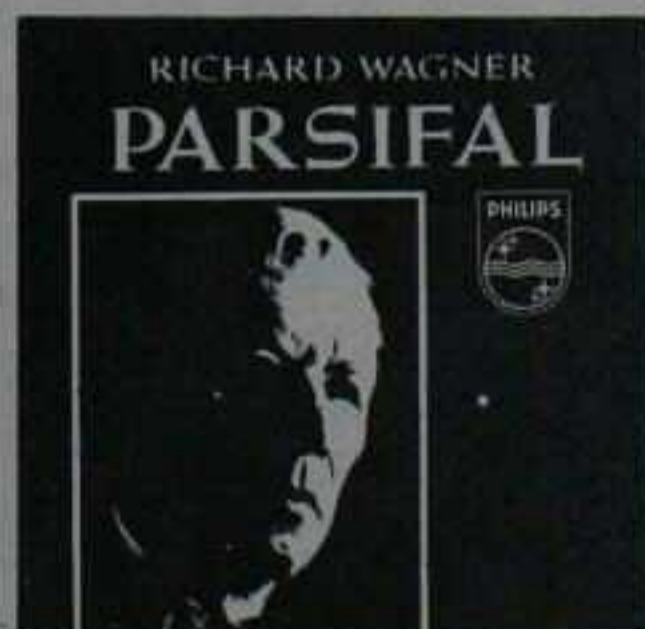
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 GUITARS FANTASTIC & FLAMENCO—Recorded in Spain. The special art of Flamenco at its most dramatic.  
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### POP

**BARBRA STREISAND—WHY DID I CHOOSE YOU** (Mayfair-Emanuel, ASCAP)—From the forthcoming musical version of "The Yearling" comes a beautiful ballad with an outstanding lyric. The Streisand interpretation and the Don Costa arrangement adds up to a class performance, commercially geared. Flip: "My Love" (Mayfair-Emanuel, ASCAP). **Columbia 43248**

**ALVIN CASH AND THE CRAWLERS—THE BAR-RACUDA** (Va-Pac, BMI)—Hot on the heels of his "Twine Time" smash is this equally strong follow-up. Flip: "Do It One More Time" (Va-Pac, BMI). **Mar-V-Lus 6005**

**THE ROLLING STONES—THE LAST TIME** (Immediate, BMI)—Soulful performance on a rhythmic piece of material to follow in the footsteps of "Heart of Stone." Flip: "Play With Fire" (Immediate, BMI). **London 9741**

**CHUBBY CHECKER—DO THE FREDDIE** (Rumbalero & Cameo-Parkway, BMI)—New dance on the scene and Checker's got it! Exciting number done in his familiar style. Flip: "Discotheque" (Grand Canyon, BMI). **Parkway 949**

**THE DIXIE CUPS—IKO IKO** (Trio-Melder, BMI)—Fascinating drum, hand-clapping sounds with a catchy rhythm and vocal to match. Can't miss! Flip: "I'm Gonna Get You Yet." (Trio-Melder, BMI). **Red Bird 10-024**

**ALLAN SHERMAN—CRAZY DOWNTOWN** (Leeds, ASCAP)—Hilarious take-off on the Petula Clark smash. Clever writing and performance well produced. Flip: "The Drop-Outs March" (Curtain Call, ASCAP). **Warner Bros. 5614**

**JAY AND THE AMERICANS — THINK OF THE GOOD TIMES** (Picturetone, BMI) — Change of pace material as the group tackles a ballad with a slight tempo backing. A winning follow-up to "Let's Lock the Door." Flip: "If You Were Mine, Girl" (Amajay, BMI). **United Artists 845**

**BOBBY DARIN—VENICE BLUE** (Ludlow, BMI)—Darin's fast cover of the Aznavour record is a well done production of the imported ballad material. The arrangement builds powerfully and Darin is given strong support from the back-beat ork and chorus. Flip: "In a World Without You" (T.M., BMI). **Capitol 5399**

**REPARATA AND THE DELRONS—MAMA DON'T ALLOW** (Joy, ASCAP)—**TOMMY** (Maggie, BMI) —Top side is a wild, driving revival of the oldie with a new teen lyric based on the current pop dances. Hard dance beat and strong vocal sounds like a smash! Flip is a well done teen ballad. **World Artists 1051**

**ADAM WADE—A LOVER'S QUESTION** (Eden-Progressive, BMI)—Happy, hand-clapping revival of the Brook Benton song, made famous by Clyde McPhatter. Unusual material for Wade, who handles it well backed by good, tight group work. Flip: "It's Been a Long Time Comin'" (January, BMI). **Epic 9771**

**CHUCK JACKSON — I NEED YOU** (Screen Gems-Columbia, BMI)—The successful writing team of Carol King and Gerry Goffin have come up with a strong piece of material which fits the Jackson style like a glove. Flip: "Soul Brother's Twist" (Zann, BMI). **Wand 179**

**CHRIS CROSBY—LOVE IS A ROSE** (4 Star, BMI)—Country-flavored, sing-along-type of material with a Jimmy Rodgers feel in the interpretation. Crosby and the group turn in top performances. Flip: "Only the Young" (4 Star, BMI). **Challenge 59282**

**THE HI-LITES — HEY BABY** (LeBill, BMI) — Hard pounding dance beat that moves from start to finish! Group has a Four Seasons quality which adds to the excitement of the solid beat. Flip: "Groovey" (Sultan, BMI). **Wassel 701**

### REVIEWED THIS WEEK, 116—LAST WEEK, 175

#### GUEST DJ PANELISTS THIS WEEK

**BILL McCLOSKEY, DJ**  
and  
**ED BRIDE,**  
Music Director,  
**WWVU-Radio**  
Villanova University,  
Villanova, Pa.



BILL McCLOSKEY

Each week a program director and/or deejay is invited to sit-in and help Billboard's Review Panel select Spotlights. When unable to come to the New York office, guest panelists listen and vote via special WATS long-distance speaker-telephone hook-up.

**RAL DONNER—YOU FINALLY SAID SOMETHING GOOD** (Regent, BMI)—A wailin' Donner vocal performance on a strong dance piece of material. Powerful support from group. Flip: "Poison Ivy League" (Raleigh, BMI). **Fontana 1502**

**WILMA BURGESS—YOU CAN'T STOP MY HEART FROM BREAKING** (Champion, BMI)—Beautiful ballad with a fine country-styled vocal. Has the same potential as the Bobbi Martin success. Flip: "The Happy Fool" (Painted Desert, BMI). **Decca 31759**

**JERRY ALLISON AND THE CRICKETS — NOW HEAR THIS** (Dundee, BMI)—The California group, complete with an English sound, offer a good teen lyric set to an exciting dance backing. Good group, good sound. Flip: "Everybody's Got a Little Problem" (Dundee, BMI). **Liberty 55767**

**KILLER JOE PIRO & ORK—THE MILE** (Broward, BMI)—Hot new dance is taught by the popular dance expert. Well written and produced piece of material. Flip: "Killer Joe" (Mellin-White Castle, BMI). **Atlantic 2279**

### COUNTRY

**(LITTLE) JIMMY DICKENS—LIFE TURNED HER THAT WAY** (Wilderness, BMI)—Powerful Harlan Howard ballad material is given one of the finest Dickens reading to date. Flip: "He Stands Real Tall" (Yonah-Champion, BMI). **Columbia 43243**

**THE CARTER FAMILY — FAREWELL** (Witmark, ASCAP)—Good hand-clapper from the pen of Bob Dylan. Well done vocal has pop appeal as well. Flip: "You Win Again" (Rose, BMI). **Columbia 43235**

**MARY TAYLOR—IF YOU THINK YOU FEEL LONESOME** —Happy rhythm piece of material written by Roger Miller and given fine vocal treatment with strong support from the group. Flip: "He Believes Me" (Central Songs, BMI). **Capitol 5379**

### R&B

**BEN E. KING—THE RECORD** (T.M., BMI)—Strong material with a powerful reading from King and group. Can't Miss! Flip: "The Way You Shake It" (Web IV-Milky Way, BMI). **Atco 6343**

**MARIE KNIGHT — CRY ME A RIVER** (Saunders, ASCAP)—Tremendous vocal work, production and backing. Gospel singer Knight revives the oldie with spirit and excitement! Flip: "Comes the Night" (Roosevelt, BMI). **Musicor 1076**

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

4 ★★★★★

### POP

**CLYDE McPHATTER—Crying Won't Help You Now** (Leatherneck, BMI). **MERCURY 72407**  
**ARETHA FRANKLIN—One Step Ahead** (Roosevelt, BMI). **COLUMBIA 43241**  
**CHARLES AZNAVOUR—Venice Blue** (Ludlow, BMI). **REPRISE 0353**  
**BOB DYLAN—Subterranean Homesick Blues** (Witmark, ASCAP). **COLUMBIA 43242**  
**J. FRANK WILSON—Dreams of a Fool** (LeBill-Cub, BMI). **JOSIE 931**  
**THE MIRACLES—Ooo Baby Baby** (Jobete, BMI). **TAMLA 54113**  
**H. B. BARNUM—The Record** (T. M., BMI). **CAPITOL 5391**  
**FREDDY—The Boss Is Not Here** (Roosevelt, BMI)—Forsaken, Forgotten, Forever (Roosevelt, BMI). **MGM 13328**  
**RITA PAVONE—Eyes of Mine** (Meager, BMI). **RCA VICTOR 8538**  
**GENE CHANDLER—Nothing Can Stop Me** (Camad, BMI). **CONSTELLATION 149**  
**GLORIA LYNNE—The Touch of Your Lips** (Joy, ASCAP). **FONTANA 1507**

**BOBBY WOOD—Bed of Roses** (Drury Lane, BMI). **JOY 295**  
**FRANKIE RANDALL—Right or Wrong** (Helios, BMI). **RCA VICTOR 8531**  
**TEDDY RANDAZZO—You Don't Need a Heart** (South Mountain, BMI). **DCP 1134**  
**GEORGIA CARR—Softly** (Malabar, BMI). **VEE JAY 667**  
**THE ROYALETTES—Poor Boy** (South Mountain, BMI). **MGM 13327**  
**JERRY PALMER—That'll Be the Day** (Nor-Va-Jak, BMI). **CHATTANOOCHEE 676**  
**HUGO MONTENEGRO & HIS ORK—Candy's Theme** (Southdale, ASCAP). **RCA VICTOR 8522**  
**THE BAD BOYS—The Owl and the Pussycat** (Merit, N.C.B.). **WARNER BROS. 5606**  
**DICK WILLIAMS' KIDS—Come Rain or Come Shine** (A.M. ASCAP). **ARGO 5491**  
**GLORIA LYNNE—Out of This World** (Morris, ASCAP). **EVEREST 2058**  
**FOUR SEASONS—Since I Don't Have You** (Southern, BMI). **VEE JAY 664**  
**NORRIS WILSON—Where the Action Is** (Lowery, BMI). **MGM 13323**  
**"YOU KNOW WHO GROUP"—Don't Play It (No More)** (NT, BMI). **CASUAL 94725-94726**  
**JOHNNY PRESTON—Dedicated to the One I Love** (Armo, BMI). **HALL 1927**  
**FORTUNE BROTHERS—Malibu Run** (S & R, ASCAP). **ACCENT 1166**  
**THE KINGTONES—The Girl I Love** (Lochmoor, BMI). **DRUMMOND 105**  
**STUART FOSTER—Love in Rime** (Wood, ASCAP). **GOLD COIN 707**  
**FANTASTIC BAGGYS—It Was I** (T.M.-Desert Palma, BMI). **IMPERIAL 66092**  
**VIC THOMAS—Love My Baby** (Seventh Avenue, BMI). **PHILIPS 48265**  
**VAL DOONICAN—The Special Years** (Painted Desert, BMI). **LONDON 9735**

### COUNTRY

**HAL WILLIS—Klondike Mike** (English, BMI). **SIMS 235**  
**LAFAWN PAUL—Two Gully Hearts Cross the Line** (Glad, BMI). **MUSICOR 1077**  
**BOBBY BARNETT—Best Man** (English, BMI). **SIMS 231**  
**R&B**  
**B. B. KING—Please Love Me** (Modern, BMI). **KENT 431**  
**BOBBY BLAND—Ain't No Telling** (Don, BMI). **DUKE 390**  
**BABY WASHINGTON—I Can't Wait Until I See My Baby** (Picturetone, BMI). **SUE 124**  
**LITTLE MILTON—We're Gonna Make It** (Chevis, BMI). **CHECKER 1105**  
**DON COVAY—Daddy Loves Baby** (Cotillion-Vonglow, BMI). **ATLANTIC 2280**  
**LITTLE RICHARD—Without Love** (Goday Progressive, BMI). **VEE JAY 665**  
**BARBARA LYNN & LEE MAYE—Careless Hands** (Selbinn, BMI). **JAMIE 1295**  
**THE SWEETS—Mama Saw Me** (Radford, BMI)—**The Richest Girl** (Lenoir, BMI). **VALIANT 711**  
**GEORGE GEORGE—Sweet Thing** (East, BMI). **STAX 165**  
**JIMMY McCracklin—Every Night, Every Day** (Metric, BMI). **IMPERIAL 66094**

### JAZZ

**RAMSEY LEWIS TRIO—It Had Better Be Tonight** (Northridge-United Artists, ASCAP). **ARGO 5496**  
**SONNY STITT AND BENNY GREEN—Flame and Frost** (Discos, BMI). **ARGO 5493**

### SPOTLIGHT WINNERS OF THE WEEK

#### SINGLES REVIEW POLICY

Every single sent to Billboard is heard by Billboard's Review Panel, and its programming and sales potential is rated within its category of music. Reviews are presented for Spotlights only. No listing is printed of records receiving a 3 Star rating or under.

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# BRENDA LEE

on DECCA 



**TRULY, TRULY, TRUE**

and

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CURRENT SINGLE—"SMASH FLOPS" / "JACK O'DIAMONDS"  
S-9789

### Available Albums



LN 24123/BN 26123\*



LN 24134/BN 26134\*

\*Stereo

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# Here's the new Searchers hit the DJ's asked for!



Out of this smash album,  
a new Winners Circle Series release  
by popular demand.



A Billboard Spotlight Pick.  
A Cash Box Pick of the Week.

KBJ-49—45 RPM

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Already breaking out strong in Chicago,  
Cleveland, Los Angeles, Minneapolis,  
New York, Philadelphia, Pittsburgh, San  
Francisco, and Seattle.

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## Teldec Produces New System; 'Live' Reproduction Is Claimed

HAMBURG — Teldec (Telefunken-Decca) has announced development of an entirely new stereo music system which the diskery calls "royal sound stereo."

Briefly, Teldec claims the new system blends the three-dimensional character of stereo sound with the absolute fidelity of hi-fi: the "best of both musical worlds."

The new system, it is claimed, permits the virtual reproduction in the living room of a concert or opera performance. "Royal Sound Stereo" records can be played on any modern record player—monaural as well as stereo.

Teldec has pulled all stops in its claim for the new system: "The new Royal Sound Stereo process is regarded by experts as representing decisive progress toward the goal of hi-fi technology. The listener is enabled to sit in his chair at home and, thanks to the truly royal sound achieved by this new stereo system, enjoy the best seat in the concert hall."

Teldec is releasing 10 new records to launch the system: Vico Torriani's "Monsieur Chanson"; an operetta potpourri "Die Ganze Welt ist Himmelblau"; "Sing Mit—em Zauberland der Operette"; "Die Grosse Star—und Schlagerparade 1965"; "Die Ballschoene"; "Holiday in Acapulco"; "Goldner Klang vom Egerland"; "Am Brunnen vor dem Tore"; "Treffpunkt Muenchen" and "Platzkonzert."

Teldec is also embarking on a large program of "royal sound stereo" classical music disks.

Heart of the Teldec system is the "tracing simulator," which permits great precision in cutting disks.

Teldec's new system signals a general switchover of German diskeries to all-stereo produc-

tion. Monaural production is being all but halted by the German phonograph record industry.

Stereo sales presently account for about 50 per cent of overall LP sales. The trade believes, however, that this figure will rise sharply once production is all-stereo.

Aside from Teldec, the switch to stereo is being led by the Big Two of the German industry—Deutsche Grammophon and Electrola. Both diskeries are switching to stereo-only production.

Other German diskeries are committed in principle to all-

stereo, although the pace of the switchover varies from diskery to diskery.

The industry consensus is that 1965 will mark the virtually complete changeover in Germany to stereo production. Teldec's new system is seen as sparking a race among German diskeries for technical improvements in the stereo field.

German prosperity has removed whatever bars that remain to the promotion of ultrasophisticated music reproduction equipment. Hi-fi sets, mounting in price to \$1,000 and \$1,500, are now commonplace in Germany.

## Canada Enjoying Record Boom

TORONTO—The report of the Dominion Bureau of Statistics on the production and sales of records in Canada in 1964 shows a whopping increase of 18.7 per cent in dollar sales by distributors to dealers over 1963. Total figure for distributors' net sales (not including record club sales, custom and liquidation sales, etc.) is \$24,629,431, which indicates an estimated \$40 million in retail sales.

The production of records in Canada last year was up 10.6 per cent over 1963, and the number of records sold increased by 12.5 per cent. Greatest increase in the number of records sold was registered by 45 rpm singles, up 23.5 per cent, while stereo LP's were up 12.3 per cent, and the number of monaural LP's sold in '64 topped '63 by 1.8 per cent.

### Ontario Zooms

A breakdown of dollar sales to dealers by region shows the

greatest increase was in Ontario (excluding Eastern Ontario and the Lakehead area), up 27.1 per cent; while the Lakehead district, Manitoba and Saskatchewan registered a 23 per cent increase; sales in British Columbia rose by 22 per cent; and in Alberta by 20.0 per cent. The Atlantic provinces of Nova Scotia, New Brunswick, Newfoundland and Prince Edward Island, registered a gain of 12.6 per cent over 1963, and in Quebec and Eastern Ontario the increase was 8.6 per cent.

"It was a good year, but not

## Festival Gets Command Tapes

SYDNEY — Festival Records has imported 61 pop and 23 classical titles on four-track stereo tapes from Command Records for nationwide distribution here. Frederick C. Marks, Festival's executive director, said Command's entire popular disk catalog would now be available in Australia on stereo tape recorded at 7½ i.p.s.

## MANN AND FONTANA SING FEST ENTRIES

LONDON — Manfred Mann, Wayne Fontana and the Mindbenders, Freddie and the Dreamers, Julie Rogers, the Ivy League, Cliff Bennett and the Rebel Rousers, Dave Berry and Mark Wynter have all been signed to sing entries in the British Song Festival being staged at Brighton in May. Eight other groups and artists have still to be set.

Meanwhile, international interest in the event—the first of its kind in this country—is growing, and letters from foreign publishers have been flowing in to the organizing Music Publishers Association with inquiries, although the event is 100 per cent British.

Reprise chief Mo Austin was among the first to write to the MPS expressing his interest.

It has been decided to give the three-day event a worldwide publicity campaign. Information to the press will be sent out within the next three weeks.

## British Decca Will Launch New 'Ace'

By ANDRE de VEKEY

LONDON—What might be termed a "spring offensive" is to be launched by British Decca early next month. Following their earlier statements that they would make a vigorous attack on the LP market in 1965, a new "Ace" series, Ace of Diamonds, will be marketed with all the publicity support that has been behind previous Ace series, Ace of Clubs, Ace of Hearts.

Ace of Diamonds is a classical series of stereo as well as

monaural and will contain reissues from the Decca classical repertoire. This will sell at \$3.56. The first release will be 11 albums and include the nine Beethoven symphonies with Ansermet and Suisse Romande orchestra, "Boutique Fantasque" with Georg Solti and Israel Symphony, "Mendelssohn Violin Concerto and Scottish Fantasia," by Campoli and the London Philharmonic orchestra under Sir Adrain Boult, Grieg's "Peer Gynt" and others. Top classical artists will be appearing, including Joan Sutherland, Renata Tebaldi, the Vienna Philharmonic Orchestra, etc.

"Four-color sleeves go with the label," says sales manager S. A. Beecher Stevens, "an added marketing aid over our Ace of Clubs series which had two-color sleeves." The trade will be supported with full consumer advertising and dealer sales-aids.

## Monk, Hines at S. R. Jazz Fest

SAN REMO — Thelonius Monk and Earl Hines will be featured guests at the 10th annual San Remo Jazz Festival which will take place at the Casino here March 20 and 21.

The jazz event in recent years has featured Duke Ellington, Bud Powell and Max Roach, among others. This year's program includes France's Double Six, the French Marzial Solal Trio and a group consisting of Wess Montgomery, guitar; Harold Mabern, piano; Jimmie Lovelace, drums, and Arthur Harpert, bass.

Both Monk and Hines will appear Sunday evening with the Monk featuring his quartet, which includes Charlie Rouse on tenor sax.

## Ertegun Abroad

NEW YORK—Nesuhi Ertegun, vice-president of Atlantic Records album operations and director of the company's international business, left last week for Europe on a three-week business trip. While there, Ertegun will visit Atlantic's licensees in France, Switzerland, Italy and England.

## Paris Added to Tour Of Motortown Revue

LONDON—Tamla-Motown's Motortown Revue, besides 21 personal appearances in 24 days in England, has a show slated for the Olympia Music Hall in Paris on April 13.

A flock of new releases Friday (19) heralds the Motown invasion of Britain. The Supremes' "Stop! in the Name of Love" was released for the first time in England and has been challenging for the top of the American chart. "Ooo, Baby, Baby" by Smokey Robinson and the Miracles is being released in England as well as U. S. A new record by Stevie Wonder, "Kiss Me, Baby," will also be released, but no definite date has been set.

Motown's the Temptations, in England for a series of TV and radio appearances, will release "It's Growing" Friday. The group's not connected with the revue, but will appear on a TV spectacular, "The Sound of Tamla-Motown," with revue stars. Dusty Springfield will be the only British star on the show.

The Supremes will also appear on the "Sunday Night at

the London Palladium" TV show plus other TV and radio stints.

The Motortown Revue package includes the Supremes, Martha and the Vandellas, Smokey Robinson and the Miracles, Stevie Wonder, and the Earl Van Dyke Sextet.

The schedule is: Astoria Hall, Finsbury Park, March 20; Odeon Hall, March 21; Colstone Hall, Bristol, March 23; Capitol Hall, Cardiff, March 24; Odeon Hall, Birmingham, March 25; A.B.C., Kingston, March 26; Winter Gardens, Bournemouth, March 27; Odeon Hall, Leicester, March 28; Odeon Hall, Manchester, March 30; and Odeon Hall, Leeds, March 31.

Also Odeon Hall, Glasgow, April 1; A.B.C., Stockton, April 2; City Hall, Newcastle, April 3; Empire, Liverpool, April 4; A.B.C., Luton, April 6; A.B.C., Chester, April 7; City Hall, Sheffield, April 8; A.B.C., Wigan, April 9; Gaumont, Wolverhampton, April 10; Gaumont, Ipswich, April 11; Guild Hall, Portsmouth, April 12; and Olympia Music Hall, Paris, April 13.

## Britain's RCA Mgr. Quits

LONDON—Mike Hawgood, who has managed the RCA Victor label in Britain for three-and-a-half years, will quit April 1, to become general manager of a new company within the Paul Hamlyn book and periodical publishing group. At least one new label will result and the label will begin recording activities here.

The Hamlyn group handles the Supraphon line of LP's which are imported direct from Czechoslovakia. The Czech gov-

ernment uses Supraphon as one means of obtaining sterling.

All of the albums are classical. They are distributed by private arrangements to book and record shops throughout Britain, by-passing the usual warehouse outlets.

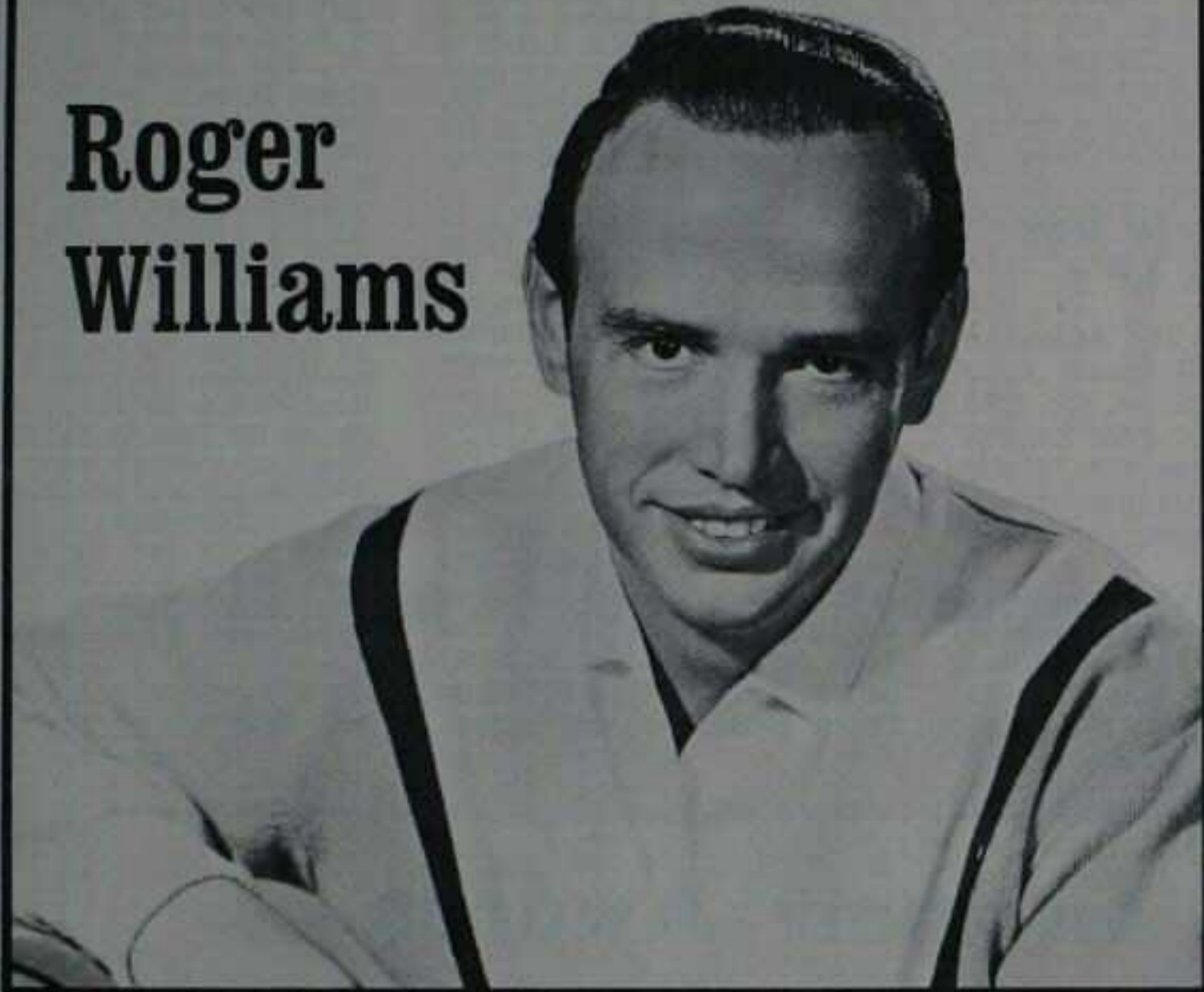
Hawgood's appointment is regarded not only as a move to expand Supraphon but to develop the Hamlyn group's activities in the record field here. As yet no successor to Hawgood at RCA Victor has been appointed.



# Two more for the winner's circle!

## TRY TO REMEMBER

**Roger  
Williams**



KJB-48—45 RPM

This song is too beautiful not to "happen." Please take 2 minutes and 30 seconds to hear it.



A Winner's Circle Series release by popular demand out of the great Kapp Records LP "Roger Williams Plays The Hits."

Strong sales already started in Chicago, Cleveland, Hartford, Los Angeles, New York, and Seattle.

One hit record deserves another. And here it is, by the same group that gave you "Hawaii Tadoo," with the same intriguing hit sounds.



A Winner's Circle Series release by popular demand out of their great new Kapp Records LP.

Strong sales action already reported in Buffalo, Chicago, Cleveland, and San Francisco.

A Billboard Spotlight Pick.  
A Cash Box Pick of the Week.

## The Waikikis

# HAWAII HONEYMOON

KJB-52—45 RPM



**2 BIG ENGLISH HITS**  
**now happening here!**

**TOP 10 - ENGLAND**  
**HIT BILLBOARD & CASH BOX TOP 100**

**'CAST YOUR FATE**  
**TO THE WINDS'**  
**SOUNDS ORCHESTRAL**

**PARKWAY P-942**

#6 in England, New Release—Getting Air Play

**'FUNNY HOW**  
**LOVE CAN BE'**  
**THE IVY LEAGUE**

**CAMEO C-356**

In England

**PE**  
**RECORDS**

**cameo**  
**PARKWAY**





Roses are red,  
Ladies are blue,  
Here's Vic's new album,  
A smash hit for you!

*Anonymous*



Contains: I'll See You In My Dreams, I'll Be Seeing You, You Were Meant For Me, Once In A While, It Had To Be You, I'll Get By, Love After Midnight, I'll Be Around, You're My Everything, I'm In The Mood For Love, I'd Trade All Of My Tomorrows, Red Roses For A Blue Lady. BST-8034/BLP-2034



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FEATURE FILM.  
FOR WORLD-WIDE  
RELEASE THIS SUMMER!

HOT 100

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

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



Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'EIGHT DAYS A WEEK', 'STOP! IN THE NAME OF LOVE', 'THE BIRDS AND THE BEES'.

Table with columns: Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'I MUST BE SEEING THINGS', 'LONG LONELY NIGHTS', 'LAUGH, LAUGH'.

Table with columns: Wk. Ago, TITLE, Artist, Label & Number, Weeks On Chart. Includes songs like 'POOR MAN'S SON', 'CRY', 'GOOD TIMES', 'FOUR BY THE BEATLES'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Large alphabetical list of songs and artists, including 'Angel (Disney, ASCAP)', 'I Must Be Seeing Things', 'Poor Man's Son', 'Cry', etc.



Their newest single... **NO. 1 IN ENGLAND** IN JUST 8 DAYS



# The Rolling Stones THE LAST TIME

B/W  
**PLAY WITH FIRE**

8741

Produced by Andrew Loog Oldham  
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*LONDON*  
RECORDS

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# Oliver Nelson Leads New Breed—Musicians With Wide Portfolios

NEW YORK—Oliver Nelson, who at age 32 already has solidified his position in the jazz world, is ready for new fields to conquer. He's in the vanguard of the new breed of jazzmen who are winning acceptance in musical areas once considered out-of-bounds and even out of the talent range of a jazz musician.

There are now more opportunities for expansion and experimentation than ever before, says Nelson, and the jazz composers, instrumentalists and arrangers, heretofore virtually limited to cellar clubs and esoteric record labels, are getting a chance to move along with the musical tide that is bringing more jazz names into TV, motion pictures, the concert stage and even pop recording sessions. "And," adds Nelson optimistically, "it's only just beginning."

The two important factors that helped open up these new musical vistas are: 1) the desire for new musical sounds and ideas, 2) the realization that the jazzster today, for the most part, is a multi-faceted musician whose training has been so broad that he can move in any direction.

Nelson is such a musician. He is a jazzman who is as familiar with contemporary classical compositions as with



OLIVER NELSON

modern jazz. On the serious side, he has studied with Elliott Carter, among others, and on the beat side, he's been with such top names as Duke Ellington, Count Basie, Quincy Jones and Louis Bellson. It is a background that has served him well as composer, arranger and instrumentalist (primarily alto sax).

As a composer, Nelson, who is affiliated with Broadcast Music Inc, has among his important writing credits "Afro-American Sketches" and "Sound Piece for Jazz Orchestra, 1964." The former, recorded on the

Prestige label, is a folk-jazz suite in seven parts arranged for a big band. Nelson, incidentally, also did the arranging and conducting for the album session. His "Sound Piece for Jazz Orchestra, 1964," was written especially for the Radio Orchestra of Stuttgart, Germany, and was performed at its Festival there last October. Nelson was one of the key soloists.

Although he is still recording his own jazz works, the latest being "More Blues in the Abstract Truth" on the Impulse label, and has arranged pop record hits for Nancy Wilson, Etta Jones, Brook Benton, Sam Cooke and Jimmy Smith, among others, Nelson's basic interest now is to expand into TV and movies. "I'm now in the midst of talks with CBS," he says, "and Hollywood looks promising."

## Randazzo Had Busy Schedule On Italy Trek

NEW YORK—Teddy Randazzo recently returned from Rome where he recorded several American songs in Italian among which were three of his own compositions — "Lost Without You," "I'm on the Outside (Lookin' In)" and "Goin' Out of My Head."

Randazzo, who was full of praise for the Italian musicians with whom he had been working for two weeks, also lined up recordings of his songs with several leading Italian singers. Over 30 are to be cut in albums and as singles. His agenda originally had included producing a single with Rita Pavone. The date was held last week in New York, instead.

Randazzo is currently negotiating independent producing deals with several major disk companies. Through his Teddy Randazzo Productions, he has also been active in signing new disk talent. The latest of these is Linda Carr. He may sign the Orchids and the Chiffons.

Randazzo is now working out final details for a South American tour which is planned for later this year. He also is considering several film scripts. On Randazzo's future schedule are recording sessions with Little Anthony and the Imperials. Randazzo's latest DCP International single, "You Don't Need a Heart" was released last week.

## Kardale Joins Jayde Company

NEW YORK—Chick Kardale, who has been affiliated with many major publishing firms as a contact man, is back in the music business scene covering the areas of personal management, music publishing and production. He's representing Jayde Enterprises of Chicago, in association with Al Williams of the Four Step Bros. One of Jayde's major properties is Alvin Cash and the Crawlers who have "Twine Time" on the Vacpac label. Another of Kardale's projects is actor-singer Mark Hopkins, who is under the wing of Gabriel Katzka, an associate of Broadway producer Alexander Cohen.

## PEOPLE AND PLACES

By MIKE GROSS

Erroll Garner, who recently played to SRO audiences at the London House in Chicago, has been invited for a return engagement there when his schedule permits it later this year. Tours of Australia and of Europe are also pending for Garner later this year. . . . "Shindig" regular Bobby Sherman is due in New York March 19 for a two-week stay. He'll do record promotion and publicity interviews for his latest Decca single "It Hurts Me." . . . Frank Fontaine has taped the title song of his latest ABC-Paramount album "I'm Counting On You," to be aired on Jackie Gleason's CBS-TV show within the next couple of weeks. . . . Comedienne Joan Rivers has been set for a two-weeker at Mr. Kelly's in Chicago, starting July 19. . . . Bill Cosby, Warner Bros. Records comedian, flies to Hong Kong on April 2 to begin shooting "I Spy," his new TV series.

Woody Herman's Swinging Herd, 16-piece jazz band, will play another weekend date at the Five-Spot in Greenwich Village March 19. . . . Lisa Kirk guests on the "Hollywood Palace" ABC-TV series April 3. . . . Rip Taylor will perform his new Colpix single, "Couldn't You Just Die" on the Clay Cole WPIX-TV show March 17. . . . Jimmy Dean goes to Alabama in June for a four-day country music weekend starting June 3 in Huntsville. . . . Philips recording artist Morty Gunty, who is opening at the Royal Box in the Americana Hotel on March 29, doing the interview scene for his new release "Blind Date." . . . Sol Yaged appearing with Gene Krupa's Quartet at the Metropole in place of the ailing Charley Ventura.

Gene Pitney, Musicor recording artist, has stopped off at Tahiti for a three-day rest after a tour of New Zealand. His current release on Musicor is hitting close to the 200,000 mark after being on the market a little over three weeks. His album, in which he teamed with George Jones, only three weeks old, already has sold over 60,000 copies. Also, his recording of "Amici Miei" backed by "I Tuoi Piu Belli" has sold over 150,000 records in Italy. CBS has released the record around the world and EMI scheduled to release the record in England. . . . Neil Sedaka, now touring in South America, will be the celebrity guest on "I Got a Secret" March 15. . . . Singer Vic Justo opens the season at the Colony Beach Club in New Rochelle, N. Y., on Decoration Day. . . . Socialite-composer Allison Assante in talks with independent film producer David Kay at the Delsomma Restaurant concerning a musical short featuring Toni and Jan Arden. . . . Toshiko, the Japanese jazz pianist who just returned to the U. S. after two years in her native country, is now appearing at Connolly's Stardust Room. . . . Mr. and Mrs. Jack Lewis (he's director of artists and repertoire for the Colpix and Dimension labels) became the parents of a daughter, Jennifer, March 8.

MIKE GROSS

## NIGHT CLUB REVIEW

### Wolfe a Jazzman Makes

The old sideman's aphorism to the effect that "good jazz pianists don't in conservatories grow" has lost credence of late under the assault of a number of formally schooled progressivists.

The myth lost more credence when Neil Wolfe's "Piano My Way" was released recently by Columbia, and was roundly refuted for sundry local skeptics during young Wolfe's Chicago debut at the London House Monday night (1).

Although his credentials include composition and piano studies at the New England Conservatory in Boston, Wolfe is no recitalist. Somewhere between his boyhood piano lessons in Syracuse, N. Y., and the Baltimore bistro where Columbia found him, Wolfe acquired the inexplicit but unmistakable sen-

sibilities of jazz. Given the genre's fabled intangibles, fully developed and disciplined keyboard skills and a bench full of ideas, Wolfe's statements are the kind and calibre of a Tatum. He also evokes Tatum with, expectedly, his discernably classical keyboard leanings.

Wolfe teetered an entire chorus off tempo immaculately on "Funny Valentine" Monday night (it's in the album). He stacked up five-note chords in the left hand and strode a la Brahms in the forte passages of "My Favorite Things." (Also in the album.) And he infused "Mountain Greenery" with some minimum-finger polyphonics on the order of Palestrina. (In the album.) All three remained unquestionably jazz.

Achieving this, Wolfe did not, as is the fashion, jazz Bach. He Bached jazz. The latter feat is more difficult and much more significant, musically. For jazz, the young form, is as yet no whole cloth from which rules may be cut. Classic forms were long ago frozen and swinging them will not change them. Not so the reverse.

Wolfe Bached jazz beautifully in "A Minor Invention." (Not in the album.) When fugue-like, it was meticulous. When chorale-like, it was deftly swung and free of the superfluous notes abhorred by Bach.

"Summertime" (in album) was Wolfe's piece de resistance, a vehicle for athletics and aesthetics. He treated it with bold harmonic, dynamic and rhythmic contrasts, and capped it with a frenzied free-form last chorus.

When Wolfe's album came through, Billboard's reviewer wrote: "Here's a new recording discovery and a wizard of the keyboard. . . ." Live Wolfe doesn't put the lie to the album.

RAY BRACK

## Signings

The Dukes of Dixieland have been signed to a long-term pact with the Decca label. The group's first session under their new affiliation is planned for the near future under the direction of Harry Meyerson, of the label's artists and repertoire staff. Leonard W. Schneider, executive vice-president of Decca Records, pointed out that the signing of the Dukes continues the drive by the Decca and Coral labels to sign the top recording talent available today along with the most promising newcomers. The signing of the Dukes follows by a few weeks the signing of jazz star Jonah Jones to Decca, and Harold Lloyd Jr. to Coral. Additional name signings by the labels are expected shortly. The Dukes of Dixieland were represented in the negotiations by their personal manager Joe Delaney and by Sid Mills, who acted as intermediary. . . . Jimmy O'Neil, host of ABC-TV's "Shindig," has signed with Imperial Records.

Vocalist Jon Hendricks signed with Limelight, Mercury's new jazz line. . . . Mike Lane joins Buddy Records in Texas. Singer's first disk is his "Black Horse and Blonde Headed Woman." . . . The Will Bronson Singers have been signed by Don Costa to his DCP International Records. The group is composed of five male and five females. The group has been active as background vocalists having provided choral support for many top artists including Robert Goulet, Tony Bennett, Al Caiola and Ferrante & Teicher. Several members of the

## Sylvia Simmers At Living Room

NEW YORK—Sylvia Simms, who wound up a two-week engagement at the intimate Living Room here last week, is a versatile performer with a change of pace style that can hold the audience through her soulful and sensitive ballad renderings and lift them to buoyant heights. Her delivery and timing of tongue-in-cheek material is uncanny. She's clever in patter or song or with such dramatic material as Bart Howard's "To Be in Love" or Jim Lowe's "I Didn't Raise My Girl to Be a Bunny." In all, she made it one of the most exciting shows the room has had in some time.

Also on the bill was comedian Stu Gilliam, making his New York debut here. He's one of the brightest young comedians today. One of his most important attributes is that he thinks funny and has a delivery to match. An astronaut bit and a TV commercial skit completely break up the room and indicate that he's on his way to stardom.

Holding over is Bobby Cole, who continues to please with his distinctive and individual song styles.

Will Bronson Singers are part of the Skip-Jacks, one of the most popular groups doing commercials and jingles. . . . The Ascots have been signed by Lester Sims to his DFD Records.

The Explosions are the first act signed by the new Burton Records label. The new company is headed by Burt Sugarman. . . . The Byrds, teen vocal group, has signed with Columbia.

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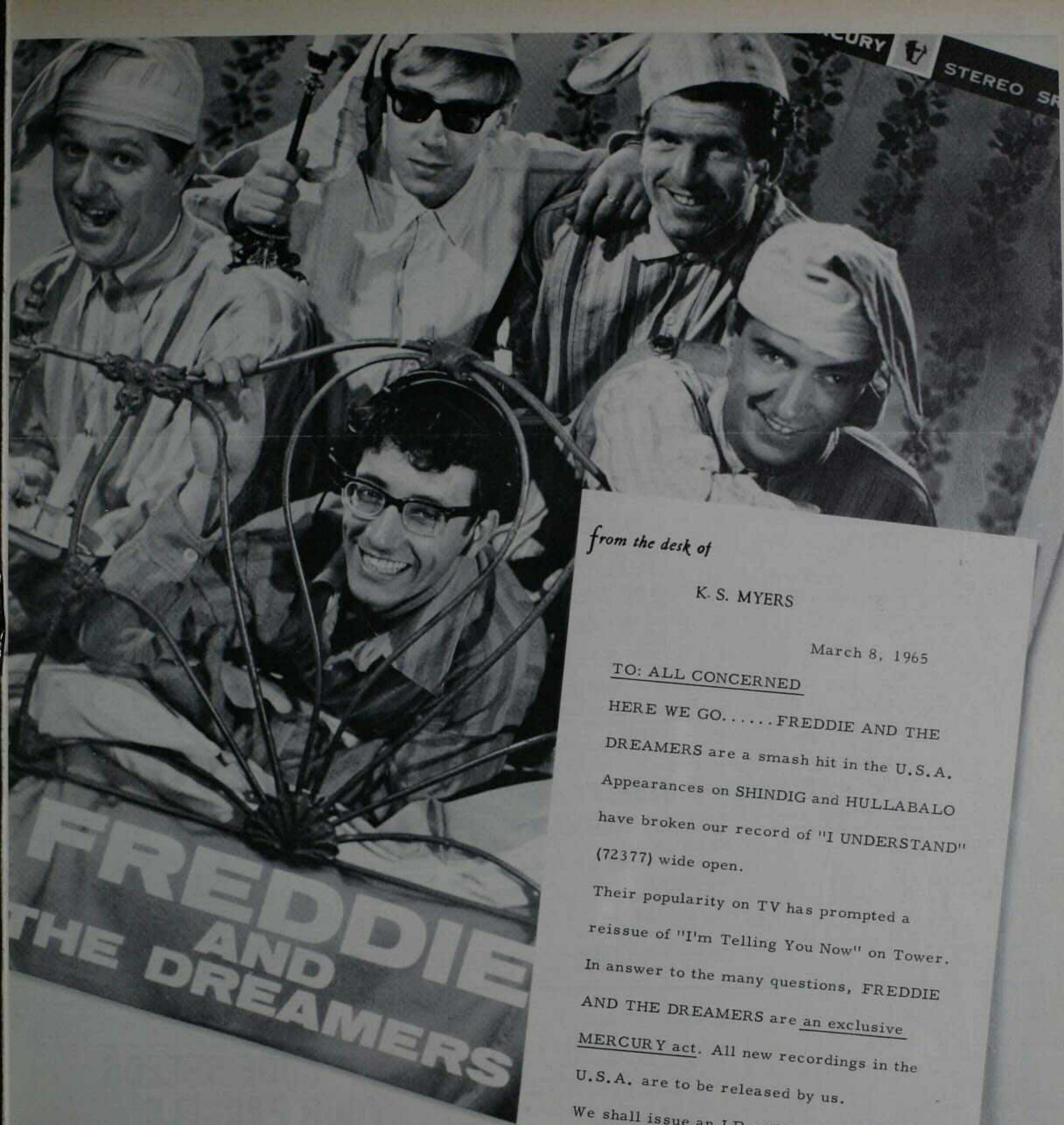
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THE DREAMERS**

*from the desk of*

K. S. MYERS

March 8, 1965

TO: ALL CONCERNED

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Their popularity on TV has prompted a reissue of "I'm Telling You Now" on Tower.

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**LAST DATE** LS-86013/LM-82013. The late young genius of the avant garde, *Down Beat's* 1965 Hall of Fame winner, leaves his last and perhaps best jazz legacy on this album. Sure to become a collector's item.

**THE OSCAR PETERSON TRIO**

**CANADIANA SUITE** LS-86010/LM82010. Canadian-born Oscar waxes nostalgically and beautifully on this album: a personal, highly moving homage to his boyhood homeland. Log it: one that will sell fast.

**DIZZY GILLESPIE**

**JAMBO CARIBE** LS-86007/LM-82007. Diz discovers the West Indies! Combining a black magical potion of Afro-Caribbean bop vintage, Doctor Gillespie and gang catch the calypso fever perfectly. A contagious album indeed.

**ROLAND KIRK**

**I TALK WITH THE SPIRITS** LS-86008/LM-82008. Several artists play more than one horn. But not all at one time! Kirk can. And does. Seeing it on this Limelight album is believing it. And, of course, buying it.

**MILT JACKSON**

**IN A NEW SETTING** LS-86006/LM-82006. Popular vibest of MJQ, aided and abetted by the unique talents of Jimmy Heath, McCoy Tyner, Connie Kay, Bob Cranshaw, leads the way through this set. Bags big interest.

**CANNONBALL ADDERLEY & JOHN COLTRANE**

**CANNONBALL AND COLTRANE** LS-86009/LM-82009. Visualize it: two giants of modern jazz joining forces. And that's just what this Limelight album does. Candidly. Sells on sight.

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Table with columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains 50 entries including The Incomparable Mantovani, Call Me Irresponsible, Sugar Lips, etc.

Table with columns: This Week, Last Week, Title, Artist, Label, Wks. on Chart. Contains 100 entries including Roy Orbison's Greatest Hits, For Swingin' Livers Only!, Dream With Dean, etc.





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# NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

**A & M**  
**BAJA MARIMBA BAND** Rides Again; LP 109  
**AURA**  
**BILLY LARKIN & THE DELEGATES**; 3002 (M); 3002 (S)

**BROOK-LYN**  
**MURRAY THE K'S** Greatest Holiday Show Live From the Brooklyn Fox; 301  
**BRUNO**  
**ROLAND ZANINETTI**—Accordion Festival in Spectacular Sound Vol. 2; BR 50189L

**SZYMANOWSKI: HARNASIE OP. 55**—Warsaw National Philharmonic Orch. (Rowicki); BR 23036L  
**YKPAIHA** — Vol. 1 — Various Artists; BR 50204L

**COLPIX**  
**SOUNDTRACK**—Lord Jim; CP 521, SCP 521  
**COLUMBIA**  
**BOB BROOKMEYER AND FRIENDS**; CL 2237, CS 9037  
**EPIC**  
**THE DAVE CLARK FIVE**—Weekend in London; LN 24139, BN 26139

**BOBBY HACKETT & Glenn Miller** Time; LN 24133, BN 26133  
**BUDDY MORROW & HIS ORCH. & CHORUS**—The Bostellal; LN 24148, BN 26148

**FANTASY**  
**The Incomparable DOLA SETE**; 3354, 8364  
**GOLDEN CREST**  
**ROSALIE & SAMUEL O. PRATT**—Folk Songs With Harps; CR 31011  
**GORDY**  
**THE TEMPTATIONS** Sing Smoky; G 912

**LIMELIGHT**  
**DIZZY GILLESPIE**—Jambo Coribey; LM 82007, LS 86007  
**OSCAR PETERSON** — Canadiana Suite; LM 82010, LS 86010  
**MILT JACKSON** — In a New Setting; LM 82006, LS 86006  
**ROLAND KIRK**—I Talk With the Spirits; LM 82008, LS 86008  
**CANNONBALL ADDERLEY & JOHN COLTRANE** —Cannonball and Coltrane; LM 82009, LS 86009  
**ERIC DOLPHY**—Last Date; LM 82013, LS 86013

**LONDON**  
**JULIE FELIX**; LL 3395, PS 395

**MERCURY**  
**SOUNDTRACK**—Sylvia; MG 21004, SR 61004

**MGM**  
**ORIGINAL CAST**—Baker Street; E 7000 DC, SE 7000 DC

**PHILIPS**  
**THE 4 SEASONS** Entertain You; PHM 200-164, PHS 600-164  
**DUSTY SPRINGFIELD** — Doooooweeee! I.; PHM 200-174, PHS 600-174  
**WOODY HERMAN**—Woody's Big Band Goodies; PHM 200-171, PHS 600-171  
**CHRIS CONNELLY**—The Boy From Peyton Place; PHM 200-173, PHS 600-173  
**SHEILA M. SANDERS**—Rare! Hot! & Cool! Porter; PHM 200-169, PHS 600-169  
**NINA SIMONE**—I Put a Spell on You; PHM 200-172, PHS 600-172  
**RICARDO MDRREGO & PACO DE LUCIA**—Guitars-Fantastic and Flamenco; PHM 200-153, PHS 600-153  
**JORGE BEN**—Big Ben; PHM 200-170, PHS 600-170  
**PARSIFAL**; PHM 5-550, PHS 5-950; Orch. conducted by Hans Knappertsbusch  
**BRUCKNER SYMPHONY NO. 3**; PHM 500-068, PHS 900-068; Orch. conducted by Bernard Haitink  
**BEETHOVEN SONATAS for Piano & Violin**; PHM 500-033, PHS 900-033; David Oistrakh, violin, and Lev Obrin, piano

**QUOTE**  
**BARBARA MULLER**, Double Premiere; Q 2, Q 25  
**JEAN SHEPHERD** "Live" at the Limelight; Q 4

**SEECO**  
**VINCENTICO VALDES** En Sur America; SCLP 9270

**SUE**  
**The Greatest Hits of IKE AND TINA TURNER**; LP 1038

(Continued on page 36)

☆☆☆☆  
**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.

• Continued from page 30

**POPULAR**  
**LOVE IS STRANGE**  
 Mickey and Sylvia. RCA Camden CAS 863(e) (S)  
**WOW!**  
 Bill Doggett. ABC-Paramount ABC 507 (M); ABCS 507 (S)  
**RUSS MORGAN — HIS GREATEST HITS**  
 Vee Jay VJLP 1125 (M)  
**THE GOLDEN VOICE OF MEL TORNE**  
 Bethlehem BX 4015 (M)  
**FREDDY KING GIVES YOU A BONANZA OF INSTRUMENTALS**  
 King 928 (M)  
**WALT DISNEY'S "CINDERELLA"**  
 Various Artists. RCA Camden CAS 1057(e) (S)

**COUNTRY**  
**AN OLD LOG CABIN FOR SALE**  
 Porter Wagoner. CAS 861(e) (S)

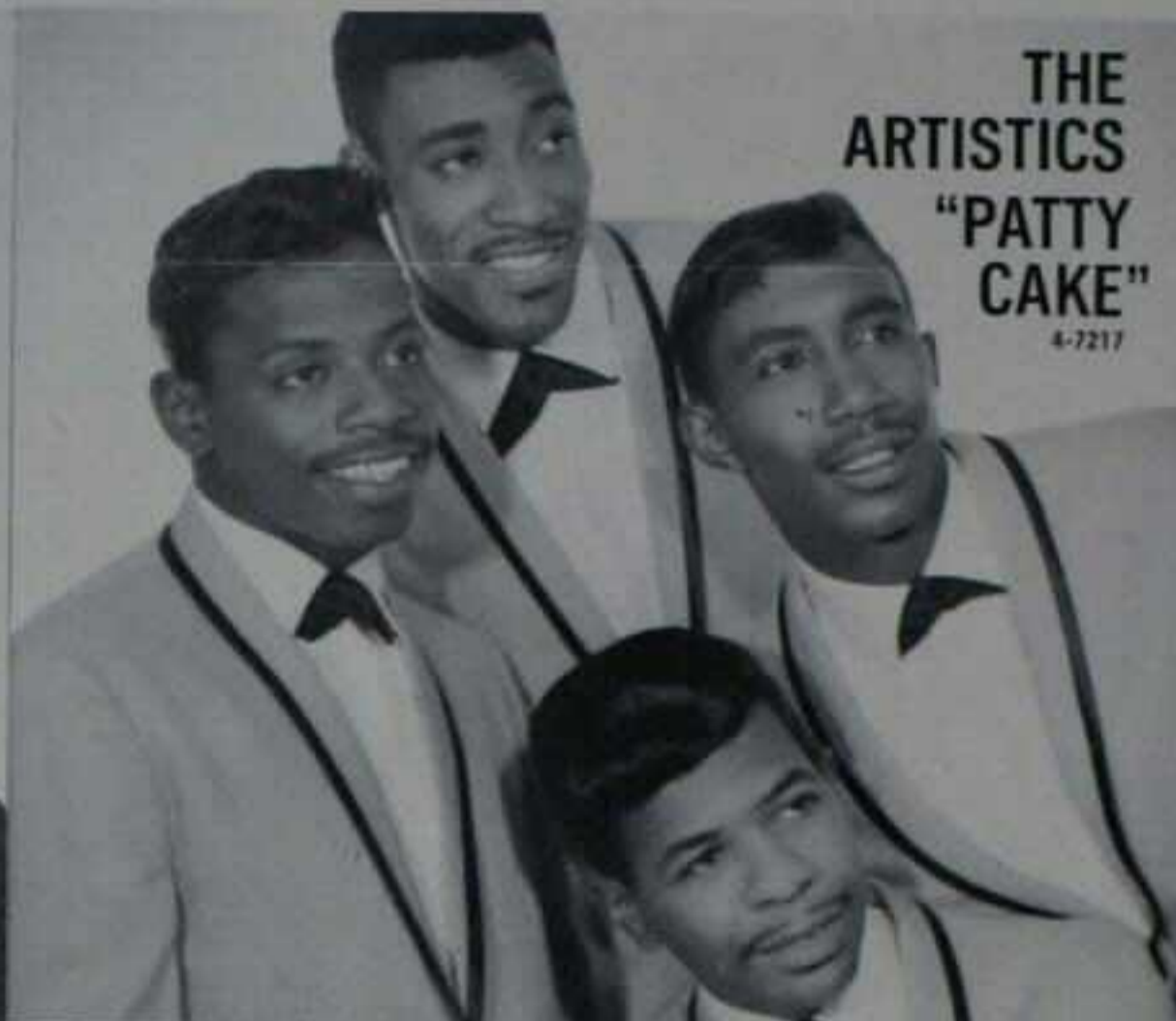
**RHYTHM & BLUES**  
**THOSE LAZY, LAZY DAYS**  
 Hank Ballard & the Midnighters. King 913 (M)

**SPOKEN WORD**  
**CHURCHILL—THE LEGEND, THE MAN**  
 Vee Jay VJ 1130 (M)

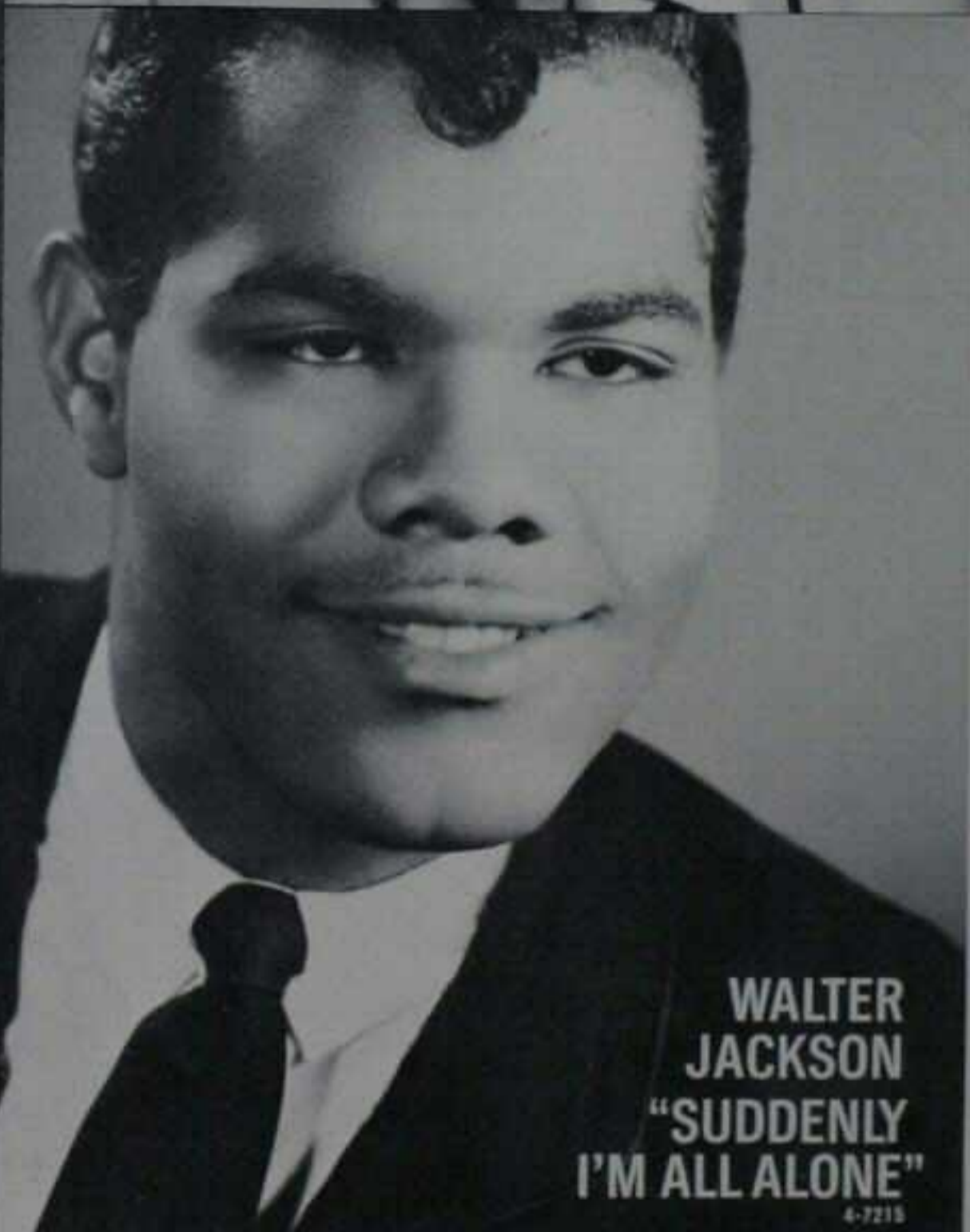
**60 FRENCH GIRLS**  
 Les Djeuns Singers. ABC-Paramount ABC 511 (M); ABCS 511 (S)



**MAJOR LANCE**  
**"COME SEE"**  
 4-7216



**THE ARTISTICS**  
**"PATTY CAKE"**  
 4-7217



**WALTER JACKSON**  
**"SUDDENLY I'M ALL ALONE"**  
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MY FIRST LOVE SONG • THE BEAUTIFUL LAND • SWEET BEGINNING  
NOTHING CAN STOP ME NOW! • WHERE WOULD YOU BE WITHOUT ME?  
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Essex Music Group, London



## YESTERYEAR'S COUNTRY HITS

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

### COUNTRY SINGLES

5 Years Ago  
March 21, 1960

1. He'll Have to Go, Jim Reeves, RCA Victor
2. El Paso, Marty Robbins, Columbia
3. Another, Roy Drusky, Decca
4. You're the Only Good Thing, George Morgan, Columbia
5. Wishful Thinking, Wynn Stewart, Challenge
6. The Same Old Me, Ray Price
7. Just One Time, Don Gibson, RCA Victor
8. No Love Have I, Webb Pierce, Decca
9. Riverboat, Faron Young, Capitol
10. Amigo's Guitar, Kitty Wells, Decca

### COUNTRY SINGLES

10 Years Ago  
March 19, 1955

1. In the Jailhouse Now, Webb Pierce, Decca
2. Loose Talk, Carl Smith, Columbia
3. If You Ain't Lovin', Faron Young, Capitol
4. I've Been Thinking, Eddie Arnold, RCA Victor
5. Making Believe, Kitty Wells, Decca
6. Are You Mine? George Wright & Tom Tall, Fabor
7. More and More, Webb Pierce, Decca
8. Kisses Don't Lie, Carl Smith, Columbia
9. Hearts of Stone, Red Foley, Decca
10. As Long as I Live, Kitty Wells & Red Foley, Decca



EVERYBODY IS RAVIN' about a CERTAIN record. Bill Anderson wrote this CERTAIN record. Bill recorded this CERTAIN record. Moss Rose Publications published this CERTAIN record. Naturally this hit's title is "CERTAIN."  
(Advertisement)

## CMA Adds 28 New Members

CINCINNATI — Membership in the Country Music Association continues to soar, with 28 new members being added last week. Mrs. Jo Walker, CMA executive secretary, with headquarters in Nashville, announced the new members as follows.

Jack Rich, Oklahoma City; John H. Chisholm, Norwood, Mass.; Charles F. Gates, Pittsburgh; Nicholas Firth, London; Bill Hudson, Nashville; Ed Nobles, Warner Robins, Ga.; Harry B. Gullipher, Norfolk, Va.; Helen Wheeler, Spencer, W. Va.; Billy G. Ledbetter, Nashville; Mel Ammerman, Robstown, Tex.; Marshall Bezler, St. Joseph, Mo.; Jack Barlow, Indianapolis; Billy Mize, Bakersfield, Calif.; Dick Blake, Indianapolis; Arthur Bumgardner, Modesto, Calif.; Murv Shiner, Detroit; Harold Calhoun, Kewanee, Ill.; Clyde V. Waynick, Nashville; Eddy Chandler, Fairfax, Ala.; Hiram Gray, Fairfax, Va.; Don Augustine, Nashville; Naseeb S. Tweel, Huntington, W. Va.; Donald J. Tucker, Ashland, Ky.; C. U. Cochran Jr., Nashville; Louis Miller, Nashville; Rebel Wright, Kansas City, Mo.; and Nat T. Winston Jr., Nashville.

"When It's Maple Sugar Time in Old Vermont," written by Jack Patton back in the '40's, when the Jack Patton Trio made appearances in that area. The tune has been recorded by Patton on the Gold Tone label, and Pete Williams has cut it for Peak Records. Williams is the host of a country show on WRGB-TV, Schenectady, N. Y., which carries a strong signal into the Vermont sector. Chuck Maginnis, of WSNO, Barre-Montpelier, Vt., is waging an ardent campaign on the "Maple Sugar" tune. Chuck features country music five hours a day on WSNO.

non. Ky. . . . Howard Rash, who recently purchased ABS Records from the veteran Jim Small, has moved the operation from Wilmington, Del., to Nashville. . . . Jimmy Dickens leaves Nashville March 25 to play for six weeks at U. S. military installations in Germany, Italy and France. . . . Sonny Day, formerly associated with Roy Acuff and His Smokey Mountain Boys and Girls for a number of years, plans to resettle in Nashville around mid-June.

Dean Richards, veteran c&w entertainer, is the new host of "Jamboree," originating in color in Cincinnati and seen on the Crosley TV stations in Cincinnati, Columbus and Dayton, Ohio, Mondays through Fridays at 7 p.m. Meanwhile, Richards continues as emcee of the Saturday evening "Midwestern Hayride," also in color, over the same stations. . . . Slim Williamson, top man at Chart Records, has latched onto the master of young country artist Jerry Lane, in a deal consummated by Painted Desert's Gary Walker. Jerry was discovered at Ray Winkler's country music Revellers' Club, Dallas. His Chart session was produced by Eddie McDuff, of "Big D Jamboree," Dallas. Songs are "Gonna Live It Up" b.w. "I Feel a Sin Coming On."

Tommy Boyles, whose country music show, "Rhythm Round-Up," is heard on Station WRLB, Long Branch, N. J., will bring country names to Ocean Ice Palace, near Point Pleasant, N. J., Fridays, Saturdays and Sundays, starting April 4 and running through October. . . . Orville Couch, Dallas lad, is on tour of the Southwest to promote his new Vee Jay release, "Hello, Doll!" . . . Dewey Groom, owner of Longhorn Ballroom, Dallas, has a new release coming up on the Longhorn label this week. It's titled "Don't Ask Her Questions." . . . Gordon Terry is currently on a six-week tour of Japan. Terry recently inked a new recording pact with Epic's Billy Sherrill.

A contender in the Green Mountain State of Vermont's efforts to establish an official State song is a country-style number,



FARON YOUNG (center) and Billy Deaton (right), of the Deaton Enterprises, San Antonio, who have a radio show in four States for Pearl Brewing, snapped during the recent Pearl Distributors Convention in the Texas city, where Young furnished the entertainment, along with Rusty and Doug, Margie Singleton and Bob Wills. Others in the photo above, from left, are: Doug Kershaw, Albrey Kline, vice-president of public relations, Pearl Brewing Co., and Rusty Kershaw.

## COUNTRY MUSIC CORNER

By BILL SACHS

Larry Kirby and band are in the midst of a four-week stand at the Mayflower Cafe, Cheyenne, Wyo.

Jean Clark, wife of Joe Clark, regular with John Lair's Renfro Valley Folks at Renfro Valley, Ky., is mending from bruises and minor cuts sustained recently when the car she was driving was struck by a freight train at Mount Ver-

**—SMASH—**  
THEY CAN'T MISS!  
O. V. WRIGHT'S  
"CAN'T FIND  
TRUE LOVE"

BACKBEAT 544

AND  
BOBBY WILLIAMS'  
"KEEP ON  
LOVING ME"

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## NASHVILLE SCENE

By DON LIGHT

Jack Clement has moved his Jack Music Co. into offices in the new RCA Victor Building at 806 17th Avenue, South. . . . Columbia artist Claude Gray is currently on a three-week tour of California,

set by Joe Wright. . . . B. J. McElwee, regional promotion man for Monument Records the past three years, has moved to Music City from Baltimore. He will handle the  
*(Continued on page 42)*

WHETHER YOU PLAY  
R&B or POP...  
FEEL  
AW' RIGHT

- BY -

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Is A SMASH!

From the company that gave you

PIPELINE, BOSS

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REVIEWED ON DICK CLARK SHOW  
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TO BE  
EXCITING



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# NAB Convention Seen as Largest in 43-yr. History

WASHINGTON—Next Sunday will begin what expects to be the largest National Association of Broadcasters Convention in the 43-year history of the organization. Vice-President Hubert H. Humphrey will address the more than 4,000 broadcasters during the opening general assembly on Monday (22).

The four-day convention is being held at the Shoreham and Sheraton-Park Hotels. Other highlights will include the presentation of NAB's Distinguished Service Award to Leonard H. Goldenson, president AB-PT. Chairman E. William Henry of the FCC is featured speaker at the management luncheon on Tuesday, March 23.

The sounds of radio and its uses to promote the medium will be highlighted in presentations at separate radio sessions. The first of three sessions is scheduled for Monday, with the Radio Advertising Bureau presenting the latest in radio sales and techniques.

Other events include a presentation by the Record Industry Association of America spotlighting name performers; a report on the All-Radio Methodology Study, to find better ways and means of measuring the vast and highly mobile radio audience; "Weather Is Important Broadcast Business," will

## Radio-TV

### PROGRAMMING

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

be discussed by Dr. Robert White, chief of the U. S. Weather Bureau; a presentation of radio public relations by John M. Couric, NAB vice-president for public relations.

The Wednesday morning sessions will also include a "Radio to Sell Radio" presentation by the Station Representatives Association; a report on music licensing; a demonstration on "The Sounds of the World" by Ted Malone and Tony Schwartz, program creators and a panel discussion among key broadcasters and agency executives on the topic "The Economic Future of Radio in America."

#### Convention Sidelights

Important convention sidelights will be the Mark Century Corporation's special invitation 3rd Annual Breakfast-Seminar, Monday at 9 a.m. in

the Dover Room of the Sheraton-Park.

Guest speakers are Allan Slaughter, vice-president and program director of CHUM, Toronto; Robert D. Atkinson, vice-president, C. E. Hooper Inc.; H. D. Bud Neuwirth, Metro Radio Sales, Div. of Metro-media, and Ellis Agee of Mark Century.

Mark Century will be among the many production and programming service organizations on hand to show their wares to the assembled broadcasters.

Mark Century will introduce several new packages, which include "Squizzle," and "The Perfect Image." The firm, now servicing 500 radio stations, according to Milton Herson, president of Mark Century, produces "Radio A La Carte," "Formatic," "Festival," and "The Sound of Beautiful Music," and other production and sales packages.

For entertainment at the NAB the Triangle Inn will again be recreated. The authentic replica of a 17th century British pub drew heavy crowds at the Chicago convention last year. Anne Blair, who heads Triangle's Washington News Bureau, will serve as official hostess.

SESAC will entertain via a "Discotheque" at the Shoreham, with Chicago air personality Sig Sakowicz handling the emceeing of the nightly danceathon.

## College Jazz Fest on Air

PHILADELPHIA—The final of the fifth annual Intercollegiate Jazz Festival will be broadcast live from the field house at Villanova University by the ABC Radio Network Saturday night (20).

This year's Festival, the second to be broadcast on ABC, will be dedicated to the late Charlie Parker, on the 10th anniversary of his death.

Gil Hodges, host of "ABC Dancetime" and "Matinee," will emcee. Hodges' current network program, "Dancetime," also features top jazz musicians.

Seven collegiate jazz groups—narrowed from 18 in the semi-finals March 19—will compete. The finalists will be chosen from among representatives of the following colleges: Hampton (Va.) Institute; Temple University; Potsdam (N. Y.) State; Columbia University; Penn State; North Texas State; Philadelphia Music Academy; Cheney State College; Ohio State University; Ithaca (N. Y.) College; Fredonia (N. Y.) State Teachers; Massachusetts Institute of Technology; Leigh and Bucknell.

Judges will include Stan Kenton, Stan Getz, Maynard Ferguson, Count Basie, Dan Morgenstern, of Down Beat Maga-

## Early P.M. Shifts—The Cause and Effect

By GIL FAGGEN

NEW YORK—Anyone returning to New York after a short absence would be startled in the evening upon turning on any of the city's three contemporary music stations.

Gone from WINS is the "Swinging Soiree" with Murray (the K) Kaufman; Scott Muni, WABC's top-rated Pied-Piper, and now WMCA's late night chieftain and B. Mitchell Reed—who will move to KFVB, Los Angeles, in the next few weeks.

Reed, known for his machine gun delivery and zapping horn, has been off the air for a week as a result of a slipped disc (this one's in his back). Upon released from hospital, B.M.R. will move into the 6-9 p.m. slot formerly occupied by Sam Riddle, who has switched from the Crowell-Collier rocker to RKO General's soon-to-be rocker, KHJ. The change will also better enable Riddle, host of the once-a-week, hour-long syndicated discotheque, "Hollywood a Go Go," to center all of his activities under one roof. KHJ-TV is the originator of his TV show, which is syndicated nationally by Four Star.

KFVB's realigned DJ line-up will be Wink Martindale (6-9 a.m.); Bill Ballance (9-noon); Don MacKinnon (noon-3 p.m.); Gene Weed (3-6 p.m.); Reed (6-9 p.m.); Reb Foster, who recently joined the station from KRLA (9-midnight) and Larry McCormick (midnight to 6 a.m.).

At this point Reed's return to the station he worked for from 1959 to 1962—in addition to the Foster move—should do much to help KFVB in its fight with KRLA for the ratings. KRLA currently is on top.

KRLA, under the aegis of Mel Leeds, has kicked off its new "a Go Go" format in L. A. and is backing up the move with heavy promotion and new personalities.

The nation's third largest radio market is shaping up into a hot battle field reminiscent of Detroit about 18 months ago when WKNR switched to a "top 30" format, with WXYZ, WJBK and CKLW all offering pretty much the same fare. When the smoke cleared there, Storer's WJBK withdrew into the calm of a conservative music format.

#### New York Ramifications

The effect of the nighttime changes in Gotham will more than likely contribute to the already heady ratings enjoyed by WABC. Bruce Morrow's shift, now 7:30 to 11 p.m., was extended to include Muni's time. "Cousin Brucie's" powerful Monday evening WABC-TV "Go-Go" show is a valuable plus as well as an important showcase for him. Morrow, who has signed a virtually unprecedented long-term contract with the ABC-owned radio station, shapes up to be the market's most listened-to nighttime DJ.

Although Murray (the K) pulled no hefty ratings for Group

(Continued on page 39)

#### La Bries Series

NEW YORK—La Bries Associates, Ltd., New York radio program TV commercial production house, will syndicate nationally "Great Speeches of Great Men"—a series which will include speeches of the Presidents of the United States, as well as Winston Churchill, Nobel prize winners and many famous actors and actresses.

## DAVIS 'LIVE' ON WNEW

NEW YORK—Sammy Davis, who has been establishing firsts during his Broadway engagement with "Golden Boy," will do his first live radio music spectacular for WNEW radio.

The 30-minute show, set for Wednesday (17) 7:30-8 p.m. airing, features "Mr. Showbusiness" singing tunes from his latest Verve album with Count Basie, "Our Shining Hour," backed by a 20-piece orchestra.

William B. Williams hosts the show. WNEW's program director, Varner Paulsen, produced and directed.

Davis, several weeks ago appeared in his first TV spectacular by WABC-TV. ABC Films is syndicating nationally the hour-long musical variety show, co-starring Peter Lawford, Billy Daniels and dancer Lola Falana.

## Discophonic Show Bowed On WCAU-TV

PHILADELPHIA—Jerry Blavatt, known to thousands of Philadelphia youths as "The Geeter With the Heater," debuted his "Discophonic Scene" show Saturday on WCAU-TV with recording stars Chubby Checker and the Ronettes heading the guest list.

Blavatt, who conducts an across-the-board evening DJ show on WHAT in Philadelphia, will continue the stint on the 250-watter.

The half-hour show is taped on Thursdays, and in addition to spotlighting name record artists will emphasize the latest dance crazes. Blavatt, who has made it big in the Philadelphia, New Jersey area with record hops, has earned the reputation of being quite a dancer himself.

The 23-year old deejay will lead a studio audience of high school students through their paces each week.



Blavatt introduced a local combo, Joey and the Flippers, that played live.

Philadelphia, the father of the TV dance show, is currently housing the two-hour WRCV-TV "Aquarama" teen music show hosted by veteran disk jockey Ed Hurst. The Hurst show and the new WCAU offering will butt heads between 2 and 2:30 p.m. WFIL, ABC-TV's arm in the city aired the "New American Bandstand-65" show with Dick Clark, Saturdays from 1-2 p.m.

Blavatt has been signed to a three year contract with CBS, owners of WCAU-TV which suggests the possibility of a network or syndication shot for the Geeter.

"Discophonic Scene" executive producer is James C. Krayner; Debbie Miller is producer and Bob Orlander, director.

zine; Bob Share, of the Berklee School of Music, Boston; John Hammond, Columbia Records; Toby DeLuca, WFIL, Philadelphia, and five other jazz authorities.



# Columbia Debuts Budget Library Geared for Beginning Collector

By MIKE GROSS

NEW YORK — Columbia Records has found a new way to revitalize its classical catalog. The program, basically aimed to assist the starting collector in building a longhair library, offers specially packaged classical sets at budget prices.

According to Peter Munves, merchandising manager for Columbia's Masterworks line, the program is offering recordings found at the heart of all great collections. He refers to the sets as "Columbia's special low-priced library builders."

It's Munves' theory that the starting collector would rather buy a set of three or four LP's at a rake-off price than build his library slowly by purchasing one record at a time. Therefore, he has prepackaged a flock of sets that can look up the sale of the three or four disks at one time by advising the consumer that he is getting one record in the set free. "It's a way of giving the consumer an immediate premium," he said.

## Tchaikowsky Topped

Munves has launched Columbia's budget-priced library campaign with "Tchaikowsky Favorites," a three-record set recorded by the Philadelphia Orchestra under the direction of Eugene Ormandy, which includes "Sleeping Beauty," "Swan Lake" and "The Nutcracker"; a three-record of Stravinsky conducting his "Firebird," "Petrouchka" and "The Rite of Spring" ballets; a three-record set of Bruno Walter conducting Mozart symphonies; a four-record set of Walter doing Brahms' symphonies, and a seven-record set of Walter leading Beethoven symphonies. The suggested list price for the three-record set is \$9.98 monaural and \$11.98 stereo. In essence, it is a three-for-the-price-of-two deal. The list on Walter's four-record Brahms package, which is based on a four-for-the-price-of-three offer, is \$15.98 monaural and \$18.98 stereo. The offer on the seven-record set of Walter's Beethoven symphonies is \$25 monaural and \$30 stereo. This is equivalent to getting two records free.

Munves has followed this initial release with a three-LP package, "The Great Romantic Piano Concertos," which fea-

tures performances by Philippe Entremont with Eugene Ormandy and the Philadelphia Orchestra and Leonard Bernstein and the New York Philharmonic. The package follows the previous three-for-two deal. That is, it has a suggested list of \$9.98 monaural and \$11.98 stereo.

## Experiments, Too

In addition to helping the starting collector build a basic library, Munves this month is experimenting with such a non-war horse item as Bartok's "The Six String Quartets," as performed by the Juilliard String Quartet. It follows the three-for-two sales pattern of the other three-disk sets.

Munves pointed out that many of the records offered in the sets are still available as single LP's but the packages and the special prices have become an attractive lure to the library builder. He reported that Sam Goody in New York sold more than 400 sets after only one ad appeared in The New York Times.

Munves now plans to release new packages two to three months apart. For April he's readying a three-record set of Isaac Stern with Leonard Bernstein and the New York Philharmonic playing "Four Great Violin Concertos." Also in April, there will be a special two-record set package titled "Gala Per-

formance." This is a recording of a Carnegie Hall recital given in April 1964 by Isaac Stern and Leonard Rose of the Brahms "Double Concerto." The package also will include Beethoven's "Triple Concerto" as performed by Isaac Stern, Leonard Rose and Eugene Istoman with Eugene Ormandy and the Philadelphia Orchestra. Also featured will be Brahms' "Trio in C Major" with Stern, Rose and Istoman. Munves has given this special package a \$2 rake-off. The suggested list price on the monaural package will be \$7.98 and \$9.98 for stereo.

Munves also is working on new packages to display at Columbia's annual convention in July. He figures he'll have three new sets on the market during the August-through-October selling period.

To support the campaign, Munves has arranged for an ad program with local dealers and he's also starting an air-spot campaign on local stations. In-store displays and other dealer tools are also being made available.

According to Munves, the special-priced package offer is a built-in deal that gives Columbia an opportunity to be competitive with the other classical labels but still stays within the label's "Age of Reason" philosophy.

# Bartok, Szigeti Concert of '40 Released by Vanguard

NEW YORK — A legendary concert that took place almost 25 years ago will be issued in April on two Vanguard records. The concert, which took place at the Library of Congress in Washington, D. C., on April 13, 1940, brought together as pianist the Hungarian composer Bela Bartok, and as violinist his compatriot, Joseph Szigeti.

Vanguard made the deal to release the records after hearing that the Library of Congress had recorded the concert for its own archives. Agreement to make the records was reached with Harold Spivacke, director of the Music Division of the Library of Congress; Joseph Szigeti and the Bartok Estate.

The entire program, consisting

of the Beethoven "Kreuzer" Sonata, the Debussy Sonata, the Bartok Second Sonata and First Rhapsody, will be contained in the two-album package. The release will coincide with the 20th anniversary of Bartok's death.

Also on Vanguard's release schedule for late spring is Darius Milhaud's Choral Symphony, "Pacem in Terris," based on sections of the encyclical of Pope John XXIII. The composition, for which Milhaud received permission from the Vatican to use selections from the papal text, received its world premiere in Paris on Dec. 20, 1963, under the direction of Charles Munch. It was performed again on May 30, 1964, for the eighth centennial of Notre Dame de Paris, in the presence of the Papal League and a great number of cardinals.

The American premiere, under the supervision of the composer, took place at Salt Lake City Dec. 6, 1964, with the composer's friend, Maurice Abravanel, conducting the Utah Symphony Orchestra and the University of Utah Choruses. This performance was the recorded by Vanguard under Milhaud's supervision. The soloists were Florence Koploff, contralto, and Louis Quilico, baritone.

## Boehm Honored

GRAZ, Austria — Conductor Dr. Karl Boehm has been elected an honorary senator by the University of Graz, a distinction granted only twice before during the history of the old Austrian university. Dr. Boehm, a native of Graz, now lives in Vienna.

# BEST SELLING BUDGET-LINE CLASSICAL LP's

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

This Week

1. **TCHAIKOVSKY**—1812 Overture/**BEETHOVEN**—Wellington's Victory; Minneapolis Sym., Minn. U. Brass Band (Dorati); Mercury SRD-19 (S), MGD-19 (M).
2. **BACH**—Magnificat in D; Stich-Randall, Casoni, Bottazzo, Littasy, Sarre Ch. Orch. (Ristenpart); Nonesuch H 71011 (S), H 1011 (M).
3. **VAUGHN WILLIAMS**—Symphony No. 2 (London); Halle Orch. (Barbirolli); Vanguard SRV-134 SD (S), SRV-134 (M).
4. **TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano & Orch.; Gilels, Chicago Symphony (Reiner); RCA Victorla VICS 1039 (S), VIC 1039 (M).
5. **ORFF**—Carmina Burana; Czech Phil. (Smetacek); Parliament S 161 (S), 161 (M).
6. **BEETHOVEN**—Symphony No. 3; Vienna Phil. (Monteux); RCA Victorla VICS 1036 (S), VIC 1036 (M).
7. **PURCELL**—Trumpet Music; Soloists & Rhenish Chamber Orch. of Cologne (Kehr); Nonesuch H 71027 (S), H 1027 (M).
8. **STOLZEL**—Concerto Grosso/**TELEMANN**—Concerto for Three Trumpets and Suite in A Minor; Chamber Orch. of Versailles (Wahl); Nonesuch H 1017 (M). (No Stereo)
9. **SIBELIUS**—Symphony No. 5; Halle Orch. (Barbirolli); Vanguard SRV-137 SD (S), SRV-137 (M).
10. **MUSIC FROM THE CHAPEL OF PHILIP II OF SPAIN**—Froidebise, Roger Blanchard Ensemble; Nonesuch H 71016 (S), H 1016 (M).
11. **PUCCINI**—Madama Butterfly; Moffo, Valletti, Elias, Corena, Rome Op. (Leinsdorf); RCA Victorla (3-12") VICS 6100 (S), VIC 6100 (M).
12. **PUCCINI**—Tosca; Milanov, Bjoerling, Corena, Warren, Rome Op. (Leinsdorf); RCA Victorla (2-12") VICS 6000 (S), VIC 6000 (M).
13. **BACH**—Four Concertos for Harpsichord and Orchestra; Chamber Orch. of the Sarre (Ristenpart); Nonesuch H 71019 (S), H 1019 (M).
14. **BALLET FAVORITES**—Royal Opera House Orch. (Ansermet); RCA Victorla VICS 1066 (S), VIC 1066 (M).
15. **DEBUSSY**—String Quartet in G Minor/**RAVEL**—String Quartet in F Major; Stuyvesant String Quartet; Nonesuch H 1007 (M). (No Stereo)

# Philips' Classical Pitch

CHICAGO — Philips March release of 10 albums features three classical releases — including a five-LP package of Wagner's Parsifal — and the strongest classical program in Philips' three-year history.

From March 1 through April 30, all classical product carries a 10 per cent discount applicable to new releases and Philips entire catalog.

A 10 per cent discount is allowed on the balance of the label's new releases as well as the Philips pop, jazz and Connoisseur Collection catalog.

Besides the operatic giant, Parsifal, Philips is introducing an album of Beethoven piano and violin sonatas performed by David Oistrakh and Lev Oborin, and the Bruckner Symphony No. 3 in D Minor with Bernard Haitink conducting the Concertgebouw Orchestra of Amsterdam.

Merchandising aids include a full-size reproduction of the Parsifal package plus personalized displays of the pop and jazz releases.

Among the pop and classical names in the release are the Four Seasons, Nina Simone, Dusty Springfield, Woody Herman and TV's Chris Connelly from "Peyton Place."

# 2 Tenors Score In 'Comebacks'

ROME—Giuseppe DeStefano and Ferruccio Tagliavini, Italian tenors who have not been heard in their native land for some years, head the comeback list this season. DeStefano has just scored a new triumph in his appearance at the rejuvenated Teatro dell'Opera in Rome, in which he sang the French version of Massenet's "Manon." He shared billing with Anna Moffo. The opera was under stage direction of Sandro Sequi and the baton of Alberto Erede. Tagliavini made his first appearance in seasons at Venice's Teatro La Fenice in "Werther" with considerable success.

# Retail Price Cut On Decca Phono

NEW YORK—Due to technological advances the suggested retail price on the Decca phonograph, the Graham (DPS 41), has been reduced from \$22.50 to \$19.95. This Decca unit, a fully transistorized phonograph, features a turnover cartridge with constant four-speed motor and an unbreakable plastic case.

The model, which was introduced in January of this year, has proved to be one of the top sellers in Decca's 1965 phonograph line.



VIOLINIST ERICK FRIEDMAN, left, prepares for his first de luxe RCA Victor package with harpsichordist Bruce Prince-Joseph. The two-album set features J. S. Bach's "The Six Sonatas for Violin and Harpsichord" and "Chaconne for Unaccompanied Violin."



# audio | video retailer

PHONOGRAPHS • RADIO • TELEVISION • TAPE • HI-FI COMPONENTS • ACCESSORIES

## Show Home Disc-O-Tek With Sing-Along Feature

CHICAGO—With the discotheque dance craze sweeping the country—first in a few select clubs, and now in a growing number of neighborhood taverns with discotheque juke box installations—it's not surprising that a home discotheque unit should also be introduced.

The Strombecker Corp. came out with such a unit here last week and is pricing it at a low \$49.88 to attract teen-age discotheque enthusiasts.

Strombecker's unit, called Disc-O-Tek, combines a four-speed phonograph with a musical instrument amplifier. The user can play a record and plug two additional instruments into the amp for a play-along effect.

The amplifier also has a third input jack for a microphone in case the user wants to add a

sing-along or talk-along feature. The unit can be used as an in-



HOME DISC-O-TEK

strument amplifier only; as a phonograph alone, playing 16, 33, 45 or 78 r.p.m. recordings or even as a public-address system.

The unit operates at eight watts and has an 8-inch speaker. Phonograph has a lightweight arm, with a crystal cartridge and a sapphire needle. The phonograph tray locks in a wooden cabinet with corner construction.

### KUT-FM Expands

AUSTIN, Tex. — KUT-FM, the University of Texas' radio voice has extended its broadcast hours until midnight, seven days a week. Bill Giorda, program director, has scheduled a two-hour "Jazz Nocturne" each night from 10 until 12.

## EQUIPMENT NEWSLETTER

# Home Video Recording on Move

By DAVID LACHENBRUCH  
Contributing Editor

Behind a screen of silence, there are busy stirrings in the field of home video recording.

The surge of publicity of the last two years has now died down. But plans and negotiations are now being conducted in quiet. Is something about to pop? Here's the current status of see-and-hear recording for the home, on the basis of the best available information.

Sony Corp. of Japan may be the closest to a home unit to be offered for general sale in the U. S. Last year the company demonstrated its machine in Japan, with the announcement that it hopes to have it on the U. S. market in 1965. It uses non-standard half-inch-wide tape and revolving heads.

Sony is serious about the American market for its video recorder. It has engaged Dr. Sam Mabuuchi, one of the top American engineering specialists in the consumer electronics market, to head up a team here whose major function is to work on both engineering and marketing aspects of home video recorders in the U. S. Sony is expected to show a production model of its recorder at the Music Show in Chicago this summer. It will probably have a price tag of \$600 or higher—and, if it is shown, it undoubtedly will be the major conversation-piece of the show.

There is already one home video tape recorder on the market. It's being sold from England by Wesgrove Electronics Corp.—mostly by mail order, and some Americans have ordered it at \$392 in kit form. Most of the Wesgrove personnel appear to be former officials of Telcan, the British company which started the home video excitement and which is now in bankruptcy proceedings. Wesgrove says it is looking for sales agents in the United States.

The Fairchild-Winston home video recorder, developed by Winston Research Corp., a subsidiary of Fairchild Camera & Instrument Corp., has been demonstrated many times, and it provides excellent pictures. For nearly a year, Fairchild has been negotiating with American manufacturers on the sale of patent rights to produce the machine, but apparently with little success. Most manufacturers claim that Fairchild is asking too much money—\$200,000 in cash plus a royalty on each recorder turned out. Although negotiations are continuing, Fairchild is beginning to explore other ways of getting its video recorder to market.

Then there's the recorder developed by the IIT Research Institute (Illinois Institute of Technology). IIT recently announced that it had licensed "a major U. S. manufacturer" under its home video recorder patents, that "negotiations with other manufacturers are in the advanced stage," and that home video recorders "will be available to the general public by 1966."

A check of all major TV manufacturers failed to unearth the IIT licensee, leading to the conclusion that the "major manufacturer" is not in the TV field, but possibly in the tape recorder or photographic field. IIT claims its recorder can be marketed at about the same price as an audio recorder of comparable quality—between \$100 and \$500.

There are other home video recorder developments in the works, and some of them have received no publicity at all. CBS Laboratories and the Revere-Wollensak Division of Minnesota Mining & Manufacturing Co. are known to have given hush-hush demonstrations for some major manufacturers. RCA, of course, has been working on a system for years, and it's hard to tell how close to fruition this one is.

In Europe, Philips and Loewe Opta have developed their own rather high-priced systems. The latter is being sold in the U. S. for industrial, commercial and educational use, and the price tag is over \$2,000.

Ampex Corp. recently demonstrated its lowest-priced Videotape recorders, now in production and designed for commercial and educational use, at \$3,950. This is a sharp reduction from its previously lowest-priced machines, which sell for about \$12,000—but C. Gus Grant, Ampex operations vice-president, says a machine in the \$500-to-\$600 price range is still "a number of years away." Ampex did show a custom-made home video tape center (with camera, color TV set, stereo tape recorder) at \$8,000 to \$10,000.

There's so much activity in home video recorder developments—including work by companies not hitherto mentioned in this connection—that it's becoming almost safe to assume that there will be significant breakthroughs in the field this year.

Unfortunately, no two systems proposed to date are similar enough to provide interchangeability of recorded material. Thus, if three or four systems are introduced simultaneously, there will be three or four standards. At a time when the phonograph record industry is finally becoming interested in standardizing on a single speed and type of product, it's ironic that the field of video recordings is faced with the prospect of a multiplicity of incompatible systems.

## NEW PRODUCTS

Craig Introduces 650 Stereo Center



CRAIG'S NEW 650 STEREO CENTER combines hi-fi AM-FM reception in a walnut cabinet. Has in-jack for recorders, phonographs or extra speakers. Detachable speakers

contain a pair of 4-inch by 6-inch by 7-inch dynamic systems. Unit has 11 tubes, stereo-eye indicator, automatic stereo selection system and frequency control, and numerous other controls. Price is \$139.95.

### Karen Bowed By Olympic



THE KAREN is one of three new portable phonograph models being introduced by Olympic this month. Called Model SA251, the Karen is a dual-channel stereo phonograph in blue and white leatherette, has four-speed turntable, automatic intermix for 10 and 12-inch disks, dual sapphire stylus, dual amps with separate volume controls and detachable speaker system. No price is quoted.

### Strombecker Has Cordless Phono



STROMBECKER'S STANDARD cordless portable phonograph (Model 6000) features a 2½-inch speaker and preset sound level. Unit lists for \$11.95. (Continued on page 42)

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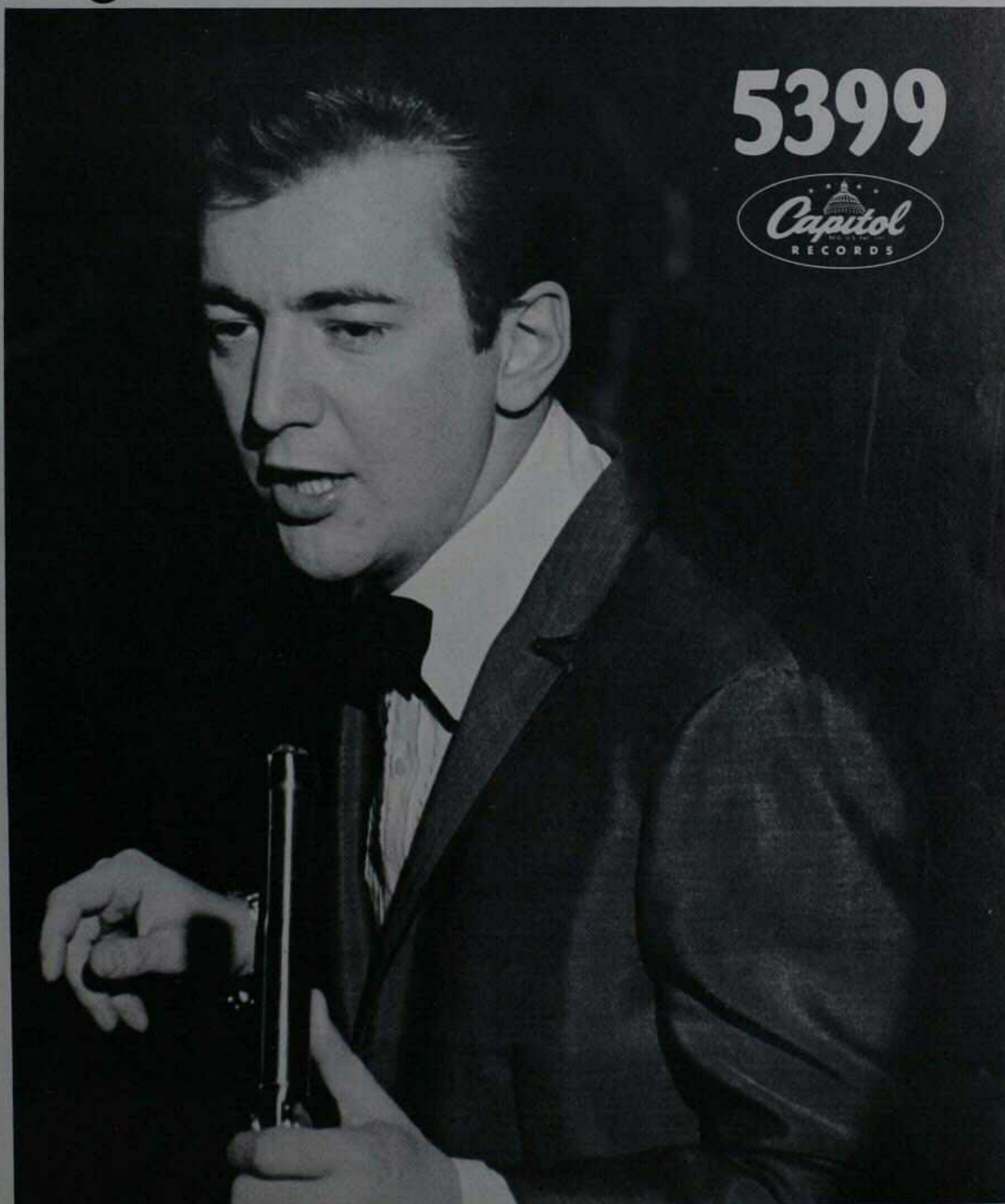
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**THE TAMLA-MOTOWN SHOW**  
and where to see it  
**ITINERARY**  
MARCH 20th—April 12th

DATE	TOWN	HALL
March 20	Finsbury Park	Astoria
21	Hammersmith	Odeon
23	Bristol	Colstone Hall
24	Cardiff	Capitol
25	Birmingham	Odeon
26	Kingston	A. B. C.
27	Bournemouth	Winter Gardens
28	Leicester	Odeon
30	Manchester	Odeon
31	Leeds	Odeon
April 1	Glasgow	Odeon
2	Stockton	A. B. C.
3	Newcastle	City Hall
4	Liverpool	Empire
6	Luton	A. B. C.
7	Chester	A. B. C.
8	Sheffield	City Hall
9	Wigan	A. B. C.
10	Wolverhampton	Gaumont
11	Ipswich	Gaumont
12	Portsmouth	Guild Hall
13	Paris, France	Olympia Music Hall

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# Victor Shipping New Vender



VICTOR 77

## Also Market 2 New Stands

CHICAGO—A modified edition of the Victor Vending Selectorama is now in distribution.

Termed the Victor 77, the new unit incorporates all the features of its predecessor but features new styling and is of two-piece design. The Selectorama did not have a removable head.

The Victor 77 will vend 100-count gum, V, V-1 and V-2 capsules and is available in 1 through 50-cent models.

The unit features interchangeable merchandise display panels. The price to operators is \$37.50.

Companion piece to the new unit, according to the firm's Harold Schaefer, is the Victor 77 multiple unit stand, accommodating six pieces of equipment in three square feet of floor space. It is priced at \$19.75.

The third new item is the 4-6-8 Chrome Stand listed for operators at \$12. It will accommodate four through eight units, the eight-vender capacity achieved through the use of a cross-bar accessory.

Victor Vending Corp., 5711 West Grand Avenue, Chicago.



DICK BOYLAN, of Logan Distributing Co., Chicago, demonstrates the new Victor 77 vender to operator Gary Radloff, of Ponderosa Vendors, Ringwood, Ill.

## Plan Now to Attend NATIONAL VENDORS' ASSOCIATION

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### SPECIAL RATES

\$7.50 registration fee per person. Entitles registrants to exhibit rooms, business sessions, Friday hospitality shindig; plus gala banquet and floor show on Saturday evening.

Mail coupon today, together with your check. Badges and tickets will be awaiting your arrival.

## South. Calif. Outlet Named By Merdean

LOS ANGELES—Jerry Schneider has been named exclusive distributor for Squeaky the Clown in Southern California, announced Walter Merila, president of Merdean, national sales representative for the multi-colored vender.

Schneider, who is in his mid-40's and a native of Brooklyn, will distribute the Squeaky the Clown machines from the Mexican border north to and including Fresno, Calif. He will maintain offices at 1710 North LaBrea Avenue.

Schneider was in the automobile business in the East and was general manager of a Los Angeles agency prior to his appointment. His wife Sylvia is a native of New York and a graduate in journalism from New York University. She is currently associated with a local advertising agency. They have three sons. Mrs. Schneider will assist her husband in the distribution business.

### Ford Gum Suit

Continued from page 47

president, contacting him at the firm's Akron, N. Y., offices.

Fry said he had not been briefed on details of the St. Louis action and would confer with company attorneys before making a statement. He later wired Billboard, declaring that "Attorneys for the Ford Gum & Machine Co. advise complaint is under consideration." A statement from the company will undoubtedly be released soon.

Specifically, the suit asks for a judgment of \$50,000 and punitive damages of \$100,000.

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Date	Exhibit Hours	Business Sessions
Thurs., April 1	10:30 a.m. to 12:30 p.m. 1:30 p.m. to 6:30 p.m.	Board Meeting 1:30 p.m.
Fri., April 2	9:30 p.m. to noon 3:30 p.m. to 6:30 p.m.	1:15 p.m. to 3:00 p.m.
Sat., April 3	9:30 p.m. to noon 3:30 p.m. to 6:30 p.m. (Banquet and show Saturday night)	1:15 p.m. to 3:00 p.m.
Sun., April 4	10:00 a.m. to noon	none

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# COIN MACHINE news



WASHINGTON CONFERENCE OF MUSIC OPERATORS OF AMERICA officers and directors was attended by (left table clockwise) Leon Taksen, Joseph LaSala, Phillip Eisenberg, M. L. Holland, C. C. Bishop, Jack Bess, William Cannon, Henry Leyser, William Poss, Moses Proffitt, Paul Brown, Les Montooth, Jerome Jacomet, S. J. Hastings; (right table) Sam Weisman, Hal J. Shinn, Lindy Nardone, Russell Mawdsley, Ralph Ridgeway, K. A. Cormney, Hirsch de la Viez, J. Harry Snodgrass, James Hutzler, Ray Larocca, Royce Green, Larry LeStourgeon, John Trucano, K. A. O'Connor; (standing from left) Fred Granger, James Tolisano, Clinton Pierce, Lou Casola, John Wallace and Nicholas Allen. Photo was taken during luncheon at the Statler-Hilton Hotel at commencement of the three-day board meeting and legislative study.

## 'We Know Your Needs,' Treasury Tells Coin Ops

By RAY BRACK

WASHINGTON—"We have the needs of the coin machine industry constantly in front of us,"

So stated Assistant Treasury Secretary Robert Wallace in a Billboard interview last week as the agency entered its final phase of testing prior to recommending a silver-conserving coinage change to Congress.

Wallace said he could not yet announce what type of coin will be recommended. Treasury officials have yet to reach a decision, pending crucial production run tests of several coinage types scheduled for this month, he said.

The kinds of coinage said by Wallace to be under consideration, however, would fully meet the requirements of the coin machine industry.

Excerpted questions and answers from the interview follow:

**When?**

**BB:** "Mr. Wallace, when will the Treasury make its report to Congress?"

**WALLACE:** "Hopefully in April. Our tests are running slightly behind schedule. Most likely it will be ready in late April. It's a decision that must not be rushed, however. Whatever coinage we adopt must serve for many years."

**BB:** "What remains in the way of your decision?"

**WALLACE:** "The types of coin we have been testing must be subjected to production size runs. This will determine if they can be minted economically."

**BB:** "How many types of coin have you been testing?"

**WALLACE:** "This I can't say."

**Possibilities**

**BB:** "Speaking generally, what are the most likely possibilities?"

**WALLACE:** "An alloy of reduced silver content or non-silver alloy with properties comparable to present coinage."

**BB:** "Would that second category include laminated coin?"

**WALLACE:** "Yes."

**BB:** "Is it likely that the new coinage will necessitate alteration of slug rejector mechanisms on vending and related types of equipment?"

**Big Factor**

**WALLACE:** "We are working to avoid this. We have the needs and problems of the coin machine industry in front of us at all times. I personally feel that the vending industry is a big and important factor in our decision. Of course, we have been made aware of the interests of the silver producers and users. And then there are the needs of the general public to consider. We must try to please everybody."

**BB:** "Can you?"

**WALLACE:** "I think so."

**BB:** "By whom and to whom will your recommendation be made?"

**WALLACE:** "Our report will be presented to the Banking and Currency committees of the House and Senate. Making the report will be either the Secretary of the Treasury (Douglas Dillon) or the President."

EDITORIAL

## Industry's Thanks

It was reassuring for Billboard to find out in its exclusive interview with Assistant Treasury Secretary Robert Wallace that the needs of the coin machine industry were to be considered in any recommendations on changing the silver content of coins.

It now appears that the Treasury's long-awaited recommendations will be forthcoming in April. The coin machine industry which has been hurt by the national coin shortage will welcome this. Needless to say, the Treasury's recommendations will have to be debated by Congress and even then, final execution will take time.

But the machinery has been set in motion and everything appears to be going forward with all dispatch.

Secretary Wallace told Billboard he is hopeful that new coinage will not require operators to alter existing slug rejectors on vending and other related equipment. He points out that there are many diverse interests to consider but he hopes the Treasury can please all.

The encouraging thing to this publication—as it should be to all members of the coin machine industry—is that the needs of this industry have been properly presented to the U.S. government and that there is ample evidence the needs are being given due consideration.

Much of the credit for this belongs to the National Automatic Merchandising Association, which has directed the public relations effort for the vending industry, and to Music Operators of America, which has assisted in presenting the views of the juke box and amusement game operators. This is public relations at its best, and both associations deserve the industry's thanks.

## Distributor Meeting Launches Minimums Drive in Midwest

By RAY BRACK

CHICAGO—Agreement was reached on a vigorous campaign for amusement game minimums at a meeting of Williams Electronic Manufacturing Corp. officials and Midwest distributors here last Thursday (4).

Following a pattern established in similar conferences sponsored by Williams throughout the country in recent weeks, the program will be followed up through scores of operator meetings in each distributor territory.

Details of Williams' \$5 minimum proposal were outlined to distributor principals by sales manager Bud Lurie who, since Feb. 9, has delineated the same proposals to distributors and operators in Philadelphia, Miami, Dallas, St. Louis, San Francisco and Los Angeles.

An animated, two-hour dis-

cussion followed Lurie's brief speech. Assisting Lurie in answering distributor questions were Williams executives Jack Mittel, Bill DeSelm and Herb Oettinger.

Distributor executives present were Philip Moss of Philip Moss & Co., Des Moines; Joseph Blend, general manager of Philip Moss & Co., Omaha; Lou Ruben, sales manager for Lieberman Music Co., Minneapolis; Nate Victor of S. L. London Music Co., Milwaukee; Frank Martin of Martin & Snyder Co., Dearborn, Mich.; Joseph Flynn, J & J Distributors, Indianapolis, and Nate Feinstein, Harold Schwartz, Irv Ovitz, Fred Skor and Howard Freer of World Wide Distributors here.

As in previous meetings, Lurie stressed that inauguration of \$5 contractual minimums

for games will revolutionize traditional equipment cycling methods.

"Cycling programs are too often aborted at the marginal location level," Lurie declared. "Minimum money will make it possible to at least retire older equipment in these class B and C spots."

Statement of this premise evoked no disagreement and led to discussion of how the program should best be implemented.

The Williams approach is basically one of factory, distributor and operator teamwork in selling the concept of game minimums to locations, Lurie explained.

"We have been apathetic," he concluded. "The market has not diminished, it has stalemated."



CORNERED by BUD LURIE is Lou Rubin (seated), sales manager of Lieberman Music Co., Minneapolis.



WORLD WIDE DISTRIBUTING CONTINGENT at dinner meeting in Fritzel's Restaurant included (from left): Irv Ovitz, Harold Schwartz, Nate Feinstein (Williams executive Herb Oettinger is across table from Feinstein), Fred Skor and Howard Freer.

# Director of Mint Lauds Trade Coinage Position

WASHINGTON—In a meeting March 4 with Eva Adams, director of the Mint, top Music Operators of America officials were complimented on the reasonable position the trade has taken on the coinage change issue.

After hearing MOA Executive Vice-President Frederick M. Granger, President Clinton S. Pierce and Board Chairman Lou Casola state the association's concurrence with the policy worked out over the past year and adopted several months ago by the National Automatic Merchandising Association, Miss Adams expressed pleasure at the position of both associations.

"She said she was most grateful for the splendid co-operation of NAMA with mint experts in working out the technical problems related to new coinage and coin-operated equipment," Granger said. "She was also pleased to hear that another sizable segment of the coin machine business had adopted a similarly co-operative attitude."

Also present at the meeting was assistant director of the Mint, Frederick Tate.

As reported by Billboard during recent months and announced in association newsletters, the joint NAMA-MOA position advocates:

... the retention of sufficient silver content in the coinage to permit continued use of present coin mechanisms, or the use of alloys in any new coinage which have similar properties to existing coins, so that present coin mechanisms will continue to operate. Further, the industry supports those measures which will insure an adequate coin supply and prevent the disappearance of coins from circulation."

Following the meeting, Granger acknowledged the extensive work done by the NAMA as background for the industry's present coinage policy.

"The NAMA deserves full credit for formulating this policy, which MOA has endorsed and is now supporting to the fullest," Granger said.

"It is the best possible position, in that it does not make strong demands on the Treasury. It permits us to have a flexible posture and yet obtain what we need."

Granger added that the visit of MOA officials to the government agency could do nothing but elevate the industry in the estimation of key Washington officials.

"We made them aware of the music and amusement game business," he said, "and demonstrated that it seeks to take a responsible approach to its problems."

phonograph equipment, according to Ben Chicofsky, MONY business manager. Plans call for expansion of the curriculum to eventually include vending and amusement game equipment.

The first students will be selected from some 200 applicants to the State Department of Employment. All the men have been tested for aptitude in the areas of mechanics and electronics.

In the preparation of the curriculum, distributors of the four major phonograph lines are co-operating with Rolf Bjornson, Manpower Development supervisor. Factory service experts are also being consulted. Much equipment and materials for the program will be purchased from co-operating distributors. Additional materials will be donated by the jobbers. Currently participating are Seeburg distributor Meyer Parkoff; Harold Kaufman, of the Wurlitzer outlet; Nathan Sugerman, with Rowe-AMI, and Rock-Ola's Harry Koeppel.



"FROM ANCHORAGE TO ALBUQUERQUE they're dancing at the drop of a coin to Seeburg discotheque," declare Seeburg National Promotion Manager Stan Jarocki (right) and Advertising and Sales Promotion Manager Frank Luppino (left) to a Billboard reporter. Jarocki indicates the latest of 700 discotheque installations represented by pins on map.

# N.Y. Mechanics' Training Program to Start in April

NEW YORK—A coin machine mechanic training program that could aptly serve as a prototype for much-needed trade schools in many major U. S. markets is scheduled to commence here in April.

The brainchild of Music Operators of New York (MONY) officials, the program is unique in the industry in that it will be financed by public moneys available under the State's Manpower Development and Training Program. The implications of this,

in view of the perennial shortage of skilled coin machine mechanics and the financial impasses encountered in past attempts at establishing trade schools, are most significant. (See Billboard, Feb. 20.)

Administration of the program will be handled, as are other manpower training classes, by the New York Board of Education.

**Music Training**

The first class, numbering some 20 men, will be trained on

Six Months

The class will be quartered in space presently available under the State program. The course of study will be six months, with students attending classes six hours per day. Faculty will be drawn from industry and the Board of Education ranks.

Cost of the program has not been definitely established yet, according to Chicofsky, but it is certain that trainees will shoulder none of the expense.

Placement of the graduates will be no problem, Chicofsky assured Billboard.

"We receive requests for skilled servicemen every day," he said. "Right now we could place 30 men in the metropolitan area."

Chicofsky, an operator for 26 years prior to joining the MONY staff two years ago, had extensive experience with the problem of servicemen and has been one of the leaders in establishing the New York program. MONY President Al Denver and Vice-President George Holzman, along with other MONY members, have persisted in promoting the program.

"We're interested in making this so successful," Chicofsky said, "that it will stand as a model for other cities and associations. We should like to see the industry as a whole benefit from what is being done here."



TANNED AND SMILING Philip Moss, of Philip Moss & Co., Des Moines, talks \$5 minimums with Joseph Blend, left, general manager of Philip Moss & Co., Omaha, and Nate Victor, right, of S. L. London Music Co., Milwaukee. Moss had just returned from a South American vacation.



PANEL OF EXECUTIVES from Williams Electronic Manufacturing Corp. at the firm's regional distributor conference last week included (from left): Jack Mittel, Bud Lurie and Bill DeSelm.

credit for formulating this policy, which MOA has endorsed and is now supporting to the fullest," Granger said.

"It is the best possible position, in that it does not make strong demands on the Treasury. It permits us to have a flexible posture and yet obtain what we need."

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## Nippon Victor Bows Juke Box

TOKYO—In the new line of Nippon Victor electronic products unveiled here recently was a compact-size stereophonic juke box priced at 330,000 yen (\$917).

According to Nippon Victor officials, the compact, Model NB-5000, is much cheaper than imported models and should be ideal for location in Japanese coffee shops and restaurants where teen-agers gather.

Nippon Victor products are

the 1965  
**ROCK-OLA**  
GRAND PRIX



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distributed in the U. S. by Delmonico of New York.

(Contacted by Billboard, Delmonico Electronics sales manager Si Lipper said he had no information regarding the possibility of U. S. distribution of the new juke box. Delmonico president Al Friedman could not be reached for comment.)

### Westernization

It is a matter of record that Nippon Victor's assistant export chief, Toshiyasu Watanabe, observed the operator-location aspects of the phonograph business during a visit to the metropolitan New York area last fall. His first-hand look at the business followed the closing of the World's Fair.

Business observers here, however, believe that Nippon Victor's juke box distribution interests are domestic at this time. Company executives are said to feel that the westernization of Japanese youth is bound to open up a sizable phono market.

Other products displayed by the firm at the Hotel New Japan were an endless cartridge-type tape player, model CTR-100, which supplies background music, several classical tape titles and a transistorized stereo phonograph, model STL-1440.

## EUROPEAN NEWS BRIEFS

### Dutch Payouts

THE HAGUE—A committee of the Dutch parliament is studying proposals submitted by Holland's coin machine operators' organization, Bond van Muziek en Amusementsapparaten (Autex), to liberalize operation of payout machines.

At present, payouts may be sited in private clubs only. German mint machines have become popular in the clubs because of their simplicity of maintenance and their ease to control.

The proposal now is to legalize the operation of the mint-type payouts throughout Holland on the same basis as in West Germany. This would be accomplished with a new payout machine law paralleling that in force in West Germany, a so-called "model law" which is credited with having disarmed most of the criticism of payout operation in Germany.



SEEBURG SPECIAL REPRESENTATIVE JOHN STUPARITZ (center) shakes hands with Billy Brandt in Zurich, with Walter Borchers looking on. Behind them is one of the new discotheque sales vans built for Seeburg by Mercedes-Benz. Brandt is a member of the German van team, Borchers is supervisor of the German van operations. Stuparitz has been visiting Seeburg affiliates in Europe and leaves for Japan soon.

## France 'Flipping' Over U. S. Pinball Equipment

By OMER ANDERSON

PARIS—France, perhaps the worst market in Europe for U. S. phonographs, may at the same time be the best foreign market for U. S. pinballs.

This is Gallic logic operating in just the way the Frenchman would expect. Shrugged Jean-Paul Martain, one of the largest operators in the Champs-Elysees district, "It is perfectly logical. The government has protected phonographs because we can make them; but American pinball machines have no competition, not really, so we import them."

Andre Malraux, France's energetic culture minister, is said to be aghast at the U. S. pinball invasion, and to be urging General de Gaulle to take legal steps against the importation of "Les Flippers." But this is clearly impossible. "There would be a new revolution," said Martain. "The government wouldn't dare. The people would fight for the right to play les flippers."

What is fact is that France, in the last 15 years, has imported 48,000 U. S. pinballs. France has imported so many pinballs and so consistently that they have come to symbolize the "Americanization" of France, a circumstance not altogether pleasing to the importers and distributors.

There have been suggestions

that the machines be given some type of disguise—something to make them appear "French," possibly naming models the "Eiffel" and "Folies Bergere" and so on. But Martain and other French distributors and operators agree that it is precisely because "les flippers" are American that imparts much of their appeal.

"They would have no playing appeal unless they were American," said Robert Van Wilder, director and founder of Paris-New York, one of the largest firms importing U. S. pinballs. "A few years ago a French company tried—unsuccessfully—to manufacture pinballs, and they printed the directions in English—for sale in France."

France's pinball upsurge really began in 1950, when the ban on

their importation was rescinded. Some 11,000 pinballs were imported into France in 1963. This compares with total U. S. phonograph imports of 590, and illustrates the passion with which the French have accepted the pinball as their own.

The 1963 import figure seems to belie any suggestion that France has been saturated with "les flippers," and 1964 import figures are keeping pace with those for 1963.

Operators have concentrated on locating pinballs in sidewalk cafes and arcades, with a 50-50 split of collections with the location proprietor.

### 4-Cent Play

Each machine must be licensed by the government. License fees vary according to the size of the city, but in Paris

(Continued on page 55)

## Tokyo Greets Jones



R. F. JONES' NEW TOKYO BRANCH is headed by Yasuo Nakanishi, who stands here (third from left, rear) with members of his staff. Nakanishi was formerly executive foreign secretary with Seibu department stores. Jones termed opening of the Tokyo office "one of many planned moves in a program of expansion."



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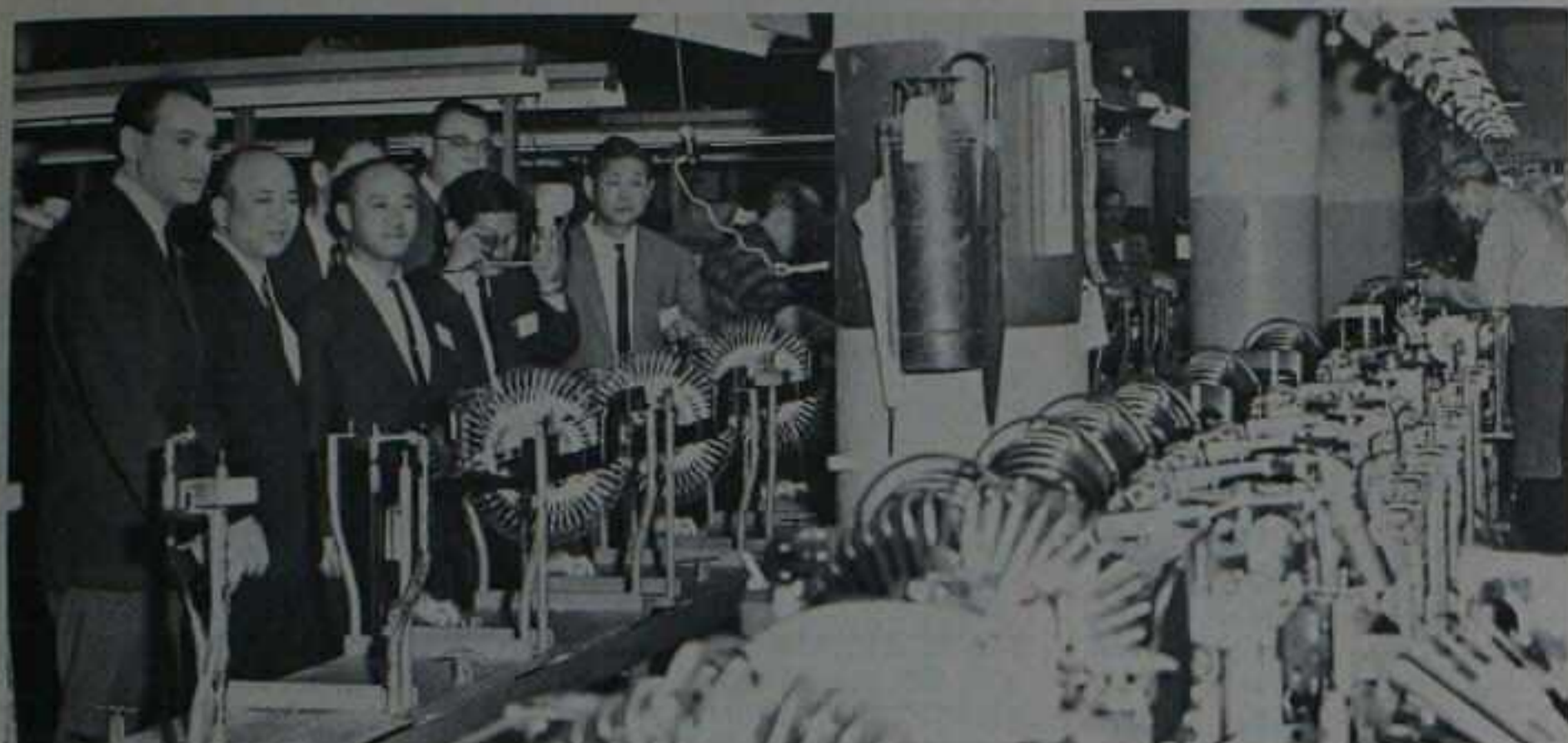
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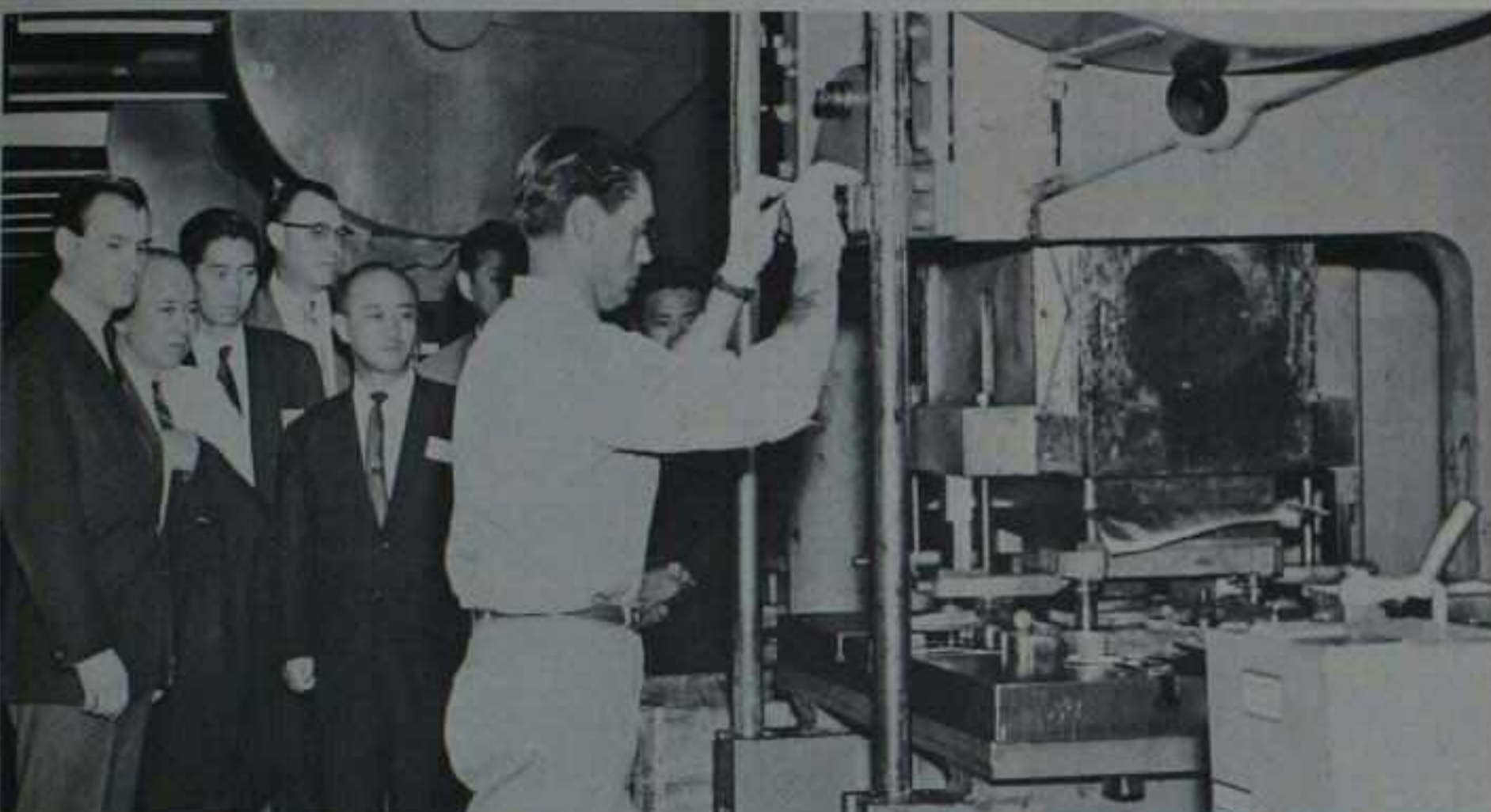
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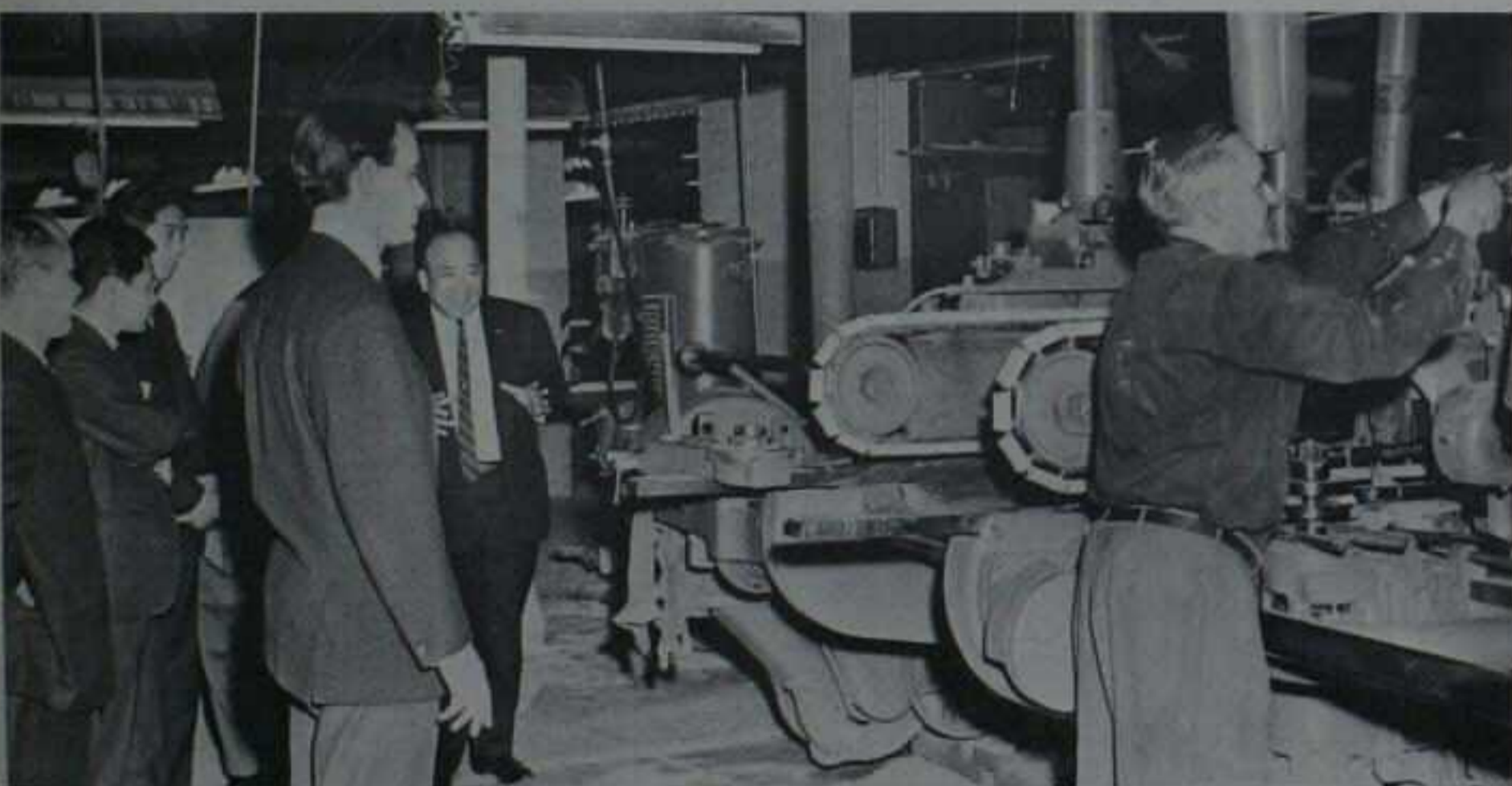
# Japanese Visitors Tour Rock-Ola Facilities



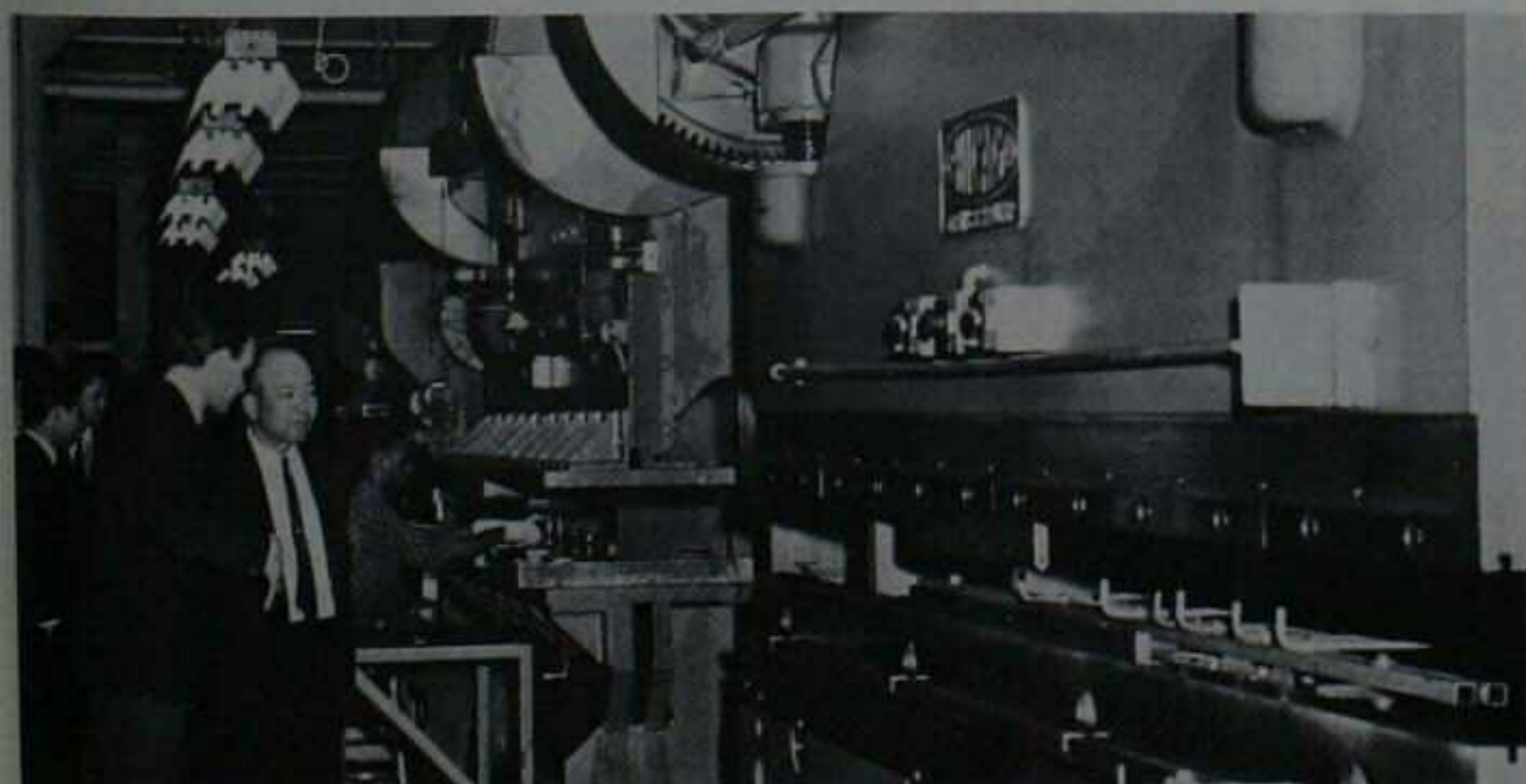
DR. DAVID ROCKOLA shows the beginning of Rock-Ola's phonograph mechanism assembly line to: John Kano, John Yagi, Gus Yamagata, Gene Watanabe, Art Janacek and Slim Ogasawara.



PHONOGRAPH COMPONENTS are stamped out in this automatic press.



ROCK-OLA'S WOODWORKING PLANT is examined closely . . . the firm is one of the few juke box manufacturers which makes its own cabinet.



VENDING MACHINE CABINETS are fabricated by this giant 300-ton shear.

CHICAGO—A full day to tour the big Rock-Ola manufacturing complex and see juke boxes and vending machines built from the ground up—that's what five Japanese coin machine executives wanted, and that's exactly what they got.

The men were all representatives from Nippon Goraku Busan K.K., Rock-Ola distributor in Japan and other parts of the Orient. Their visit to Rock-Ola was part of a 40-day global tour, which also included visits with distributors in the U.S.

They spent a day with Empire Coin Machine Exchange here last week and this week were down with A.M.A. Distributing Company in New Orleans. From here, they go to New York, then Europe.

### Big Operator

Nippon Goraku is not only Japan's largest distributor but the country's largest operator as

well. The firm employs 600 persons, 200 of whom are involved in routes.

Nippon has set up 32 separate districts in Japan, each with a district manager, a serviceman and shop personnel. Tokyo itself is divided into six districts.

The company uses some 25 trucks and 125 cars to run its business.

The adjoining pictures show how the visitors were given an indoctrination course in coin machine manufacturing.



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## A.T.E. Moves To New Site

By ANDRE DE VEKEY

LONDON—The Amusement Trades Exhibition, the Continent's big coin machine show sponsored jointly by the Amusement Caterers' Association and the Amusement Trades' Association, will be held next Jan. 25-27 in a hall three times the size of last year's exhibit site.

The show has been booked into the Grand Hall at Alexandra Palace in North London. Added benefits of the new location are unlimited parking and excellent loading and unloading facilities for equipment.

Trade reaction to the change in location has been excellent. Several firms, however, are suggesting a further change involving exhibit dates. Some feel the time should be moved to mid-December, to give manufacturers more pre-season time to prepare equipment.

## EUROPEAN NEWS BRIEFS

### Music in the Tub

ATHENS—Stavros Niarchos, the shipping magnate with a fleet of over 200 cargo vessels, insists that the guests on his private island in Aegean shall have music wherever they bathe.

Niarchos has installed a series of phonographs along the bathing beach on his island of Sptezopoula. Each juke box has a supply of coins for the guests.

Niarchos insists that international pop music be programmed in at least three languages (Greek, English and French), and that disks be changed weekly.

The juke boxes are emplaced in niches built into the cliffside adjoining automatic showers.

### Peak Earnings by Phonographic Ltd.

LONDON—Max Fine, chairman of Phonographic Equipment, Ltd., here, reported half-year profits for his company of 705,000 pounds. The firm went public last September and forecast a yearly profit figure of 1,100,000 pounds.

Shareholders will receive an interim dividend of 20 per cent. Phonographic reported sales of juke boxes at an all-time high.

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# Cheetah: A New Shuffle Alley From Williams

CHICAGO—The latest in a series of new products from Williams Electronic Manufacturing Corp. is Cheetah, a five-way-play shuffle alley bearing the United brand name.

The sleek new model began arriving at Williams dealers last week. Introduction of the shuffle bowler was to be followed closely by the debut of a new big-ball bowler (see Billboard next week).

Williams sales manager Bud Lurie informed the manufacturer's Midwest distributors in a sales conference here last week that "a series of games will be coming off the Williams lines this year like the industry has never experienced."

Because of the changing mar-

ket, Lurie explained, Williams will market 25 per cent more product during 1965.

The play feature being stressed on the new product is "strikes 90." This innovation permits the player to continue shooting in the same frame as long as he continues to shuffle strikes.

As with other recent Williams games, Cheetah sports the customized title strip for lettering of the location's name or pertinent messages.

Double nickel or dime play is standard equipment on the new unit. A 25-cent multiple coin mechanism is available optionally at extra cost.

For easier service access, the

pin panel opening has been redesigned. The "easy-normal" strike adjustment is in the back box for convenience sake.

The unit measures 8½ feet in length, 2½ feet in width and its crated shipping weight is 515 pounds.

## France Flipping

• Continued from page 52

are \$120 a year. The per-play price is low—around 4 cents—and the average machine takes in \$80 a month at 2,000 plays.

Some psychologists, intrigued by the French obsession with "les pinballs," have questioned whether there is not a quirk in the Frenchman's mental makeup. A more reasonable explanation is French law.

In other European countries, bingos, payouts and fruit machines are permitted. But in France, all games with a cash payout are banned, and only "games of amusement" are permitted.

Robert Charlot, president of the French trade organization—Syndicat National de l'Automatique—is France's leading authority on payout machines and the ultimate authority on the Frenchman's passion for playing pinball machines.

"It's the only public game which is readily available and permits the Frenchman to pit himself against chance. There is a strong flair for chance-taking in every Frenchman's makeup, and "les pinballs" cater to that urge to flirt with Lady Luck."

# Maine Late Hours Bill Has Initial Senate OK

AUGUSTA, Me. — A bill which would lengthen the time for playing juke boxes by permitting the sale of liquor in Maine until 1 a.m., including Sunday mornings, encountered brief opposition in the State Senate, but finally won initial approval.

A motion by Sen. Margaret Sproul of Bristol to send the measure back to the liquor control committee was defeated 31-2. The lawmakers then rejected a tabling motion by Sen. Carlton L. Falcon of Howland 22-10.

The sale of liquor is now allowed in Maine until midnight, except Saturday night when sales are halted at 11:45 p.m. Liquor can be served New Year's Eve until 2 a.m., unless New Year's Day comes on Sunday.

During the Daylight Saving Time period, the current State law permits sales until 1 a.m., local time, which is midnight, standard.

The House of Representatives has given the bill initial approval.



PRODUCTION LINE WORKERS make final adjustments on Cheetah, the newest shuffle alley from Williams Electronic Manufacturing Corp.



WILLIAMS' CHEETAH

For proven CASH returns . . . install the ULTIMATE in COIN-OP EQUIPMENT

## THE EMPRESS

by Fischer



- Choice of finishes: Walnut-grained Formica or Mahogany-look Duran Clad-on.
- Choice of Sizes: Model 101-A, 101". Model 92-A, 92".

## CUSTOMER APPEAL + Proved Profitability

It pays to serve the nation's fastest growing sport with the nation's finest equipment—FISCHER. The beautiful table with the big difference in performance. The table that pays for itself faster because more players prefer it. Beautifully styled to be at home in the most luxurious cue club or location . . . quality-crafted to please the most serious players . . . durability designed to give extra years of use. FISCHER—proved in use for over 15 years.

### 9 REASONS WHY FISCHER CHALLENGES COMPARISON:

- New heavy die-cast chrome-plated corner sections
- Bolt down top frame
- All metal non-clog open center runways
- Inlaid diamond markers on top rail, burn-proof
- Exclusive Wedge-lock rail and cushion assembly for faster ball action . . . faster, easier set-up and quicker, easier cushion replacement
- Covering of the very finest All Wool felt
- Precision ground marble playfield, guaranteed, for the life of the table, not to warp (Also available in slate playfield)
- Heavy die-cast one-piece leg levelers
- Cue ball return at opposite end of table from coin-op mechanism



### Exclusive Fischer Feature WEDGE-LOCK and cushion assembly

12 unit-lock clamps replace more than 50 wood screws . . . Wedge-lock cushions locks top rail, playfield and frame together in a single, perfectly rigid unit.

When you think billiards, think FISCHER -- that's quality!

FISCHER MANUFACTURING COMPANY, INC.

Your distributor is now making deliveries.





# Bow Wurlitzer in Iowa; Sandler Sees Boom in Minn. Ore Areas

By ROY WIRTZFELD

MINNEAPOLIS — Sandler Distributing Co. here introduced the new Wurlitzer line to Iowa operators at a Sunday show March 7 at the Hotel Blackhawk in Davenport, Ia.

The Twin City show, held in January, drew some 200 operators from Minnesota, North and South Dakota, Iowa and Western Wisconsin.

Irving Sandler, president, said the response since has been very good, especially for units with the Golden Bar feature, a Wurlitzer exclusive that gives 10 plays for 50 cents by pressing a single button.

## Iron Range Boom

Sandler was also optimistic about improved business in the Iron Range area of Northern Minnesota. This has been a depressed region for some six or more years, following depletion of natural iron ore there.

But a mushrooming taconite mining and processing industry is developing there, following last fall's State vote to give mining firms certain tax benefits for

developing the region.

In the forefront of this Range activity is extensive construction, now beginning, of taconite plants. "This means many construction workers," Sandler said, noting that they will be tavern patrons and music players.

Representing the Sandler Co. at the Davenport show were Irving Sandler, president; his son, Warren Sandler, vice-president; Bob Crosby, service manager; Bert Davidson, Wurlitzer representative, and C. B. Ross, Wurlitzer service manager.

# Cig. Tax Passes Ark. House

LITTLE ROCK, Ark. — The House of Representatives, on a third try, passed a bill backed by Gov. Orval Faubus to increase the tax on cigarettes from 6 to 8 cents per pack.

The increase is expected to provide an estimated \$3.6 million a year in new revenue. Faubus angered some of his usual supporters in the Legislature be-

cause the bills did not specify that the new tax money should go entirely for education.

The bill now goes to the Senate where passage is expected.

Cigaret operators in the State are in the unique position of favoring the tax increase. Reason is they are sorely pressed now with a very thin margin of profit

*(Continued on page 58)*

# Macke Firm Moves to New Building Soon

PHILADELPHIA—A \$3 million expansion program by Macke Variety Vending Co. will be climaxed next month when the company consolidates two operations in new headquarters.

The new building is located at 123 E. Luzerne Street, providing 32,000 square feet of floor space in a two-level brick and stone structure. Presently the Macke company has its sales and mechanical operations and its commissary in separate locations.

When the move is completed, according to Albert K. Rodstein, president, the service and commissary capacity will be doubled. Plans call for an increase from 300 to 400 work force. An additional 2½ acres are available at the Luzerne Street site for future expansion in the same location.

The new building will include a large commissary, a products warehouse, a fleet maintenance garage to service 100 trucks, an automatic cafeteria for employees and guests, and room to park 175 cars.

The sales staff, under senior vice-president in charge of sales, Angelo Musi, is also undergoing expansion.

# SEEBURG GIVES AJA \$1,500

PHILADELPHIA — An unusual contribution from Seeburg Corp. enabled Marvin Stein, chairman of the Coin Machines Division of the Philadelphia Allied Jewish Appeal, to swell the industry's contribution by some \$1,500. In honor of Stein's efforts as chairman of the division, Seeburg contributed a phonograph to the campaign. Stein is a partner and treasurer of Eastern Music Systems Corp., local Seeburg distributor. The factory gift was sold by Stein's company for a sum of \$1,500 and the money turned over to the Allied Jewish Appeal.

## 3 WAYS TO GET FREE BALLS ON SHEBA

*Bally* SHEBA

### Triple Gates up play, profit

**TOP GATE** opens when Targets 4 and 5 are hit when lit. Gate can also be opened by hitting only tricky Target 6 when lit. Either way, ball shot through Top Gate rings up 100 points and returns to shooter-tip for an extra shot.

**MIDDLE GATE** opens when Targets 1 through 5 are hit when lit. Player who hits all 5 Targets has a choice of shooting ball through Top Gate or Middle Gate ... and both routes are worth 100 points plus an extra shot.

**BOTTOM GATE** swings open the minute Targets 1, 2, 3 are hit when lit, and the free ball adds 50 to total score.

### 1-BALL SKILL-APPEAL STIMULATES REPEAT PLAY

SHEBA not only gives players the biggest free-balls bargain in flipper history, but also popular one-ball skill-appeal, because entire playfield resets to first-coin condition every time a ball escapes through a Gate or enters out-hole ... calling for careful ball-by-ball skill-shooting and skill-strategy.

And 24 different score-building Targets, not counting match-play (if used) insure the slam-bang scoring symphony that stimulates steady repeat-play and top earnings. Get your share. Get SHEBA today.

ONE OR 2 CAN PLAY

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.



# PERSONAL SELECTION • PRIVATE LISTENING



## Inspires More Nickels, More Dimes, More Quarters, More Halves

This new Wurlitzer Remote Speaker Wall Box works like a beaver in booths, bars and on counters to make more money for you. Any coin creates music, from a single selection for ten cents to a preselected program for a half-dollar at the press of the GOLDEN BAR.  The sound is

sensational. The design is beautiful. The extra returns are almost unbelievable.  Talk to your Wurlitzer Distributor for details on the 200 and 100 selection versions with private listening speakers. The Wurlitzer Company, 109 Years of Musical Experience, North Tonawanda, New York.

THE NEW **WURLITZER** REMOTE SPEAKER WALL BOX —A FANTASTIC MONEY-MAKER

# ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

## SOUNDTRACK SPOTLIGHT

**THE SOUND OF MUSIC**  
Soundtrack. RCA Victor LOCD 2005 (M); LSOD 2005 (S)

All the beauty of the motion picture and the Rodgers and Hammerstein score is captured in this outstanding soundtrack package. Star Julie Andrews is a plus to the musical compositions, the last from the mutual pen of R&H.



## POP SPOTLIGHT

**CHAD & JEREMY SING FOR YOU**  
Chad Stuart & Jeremy Clyde. World Artists WAM 2005 (M)

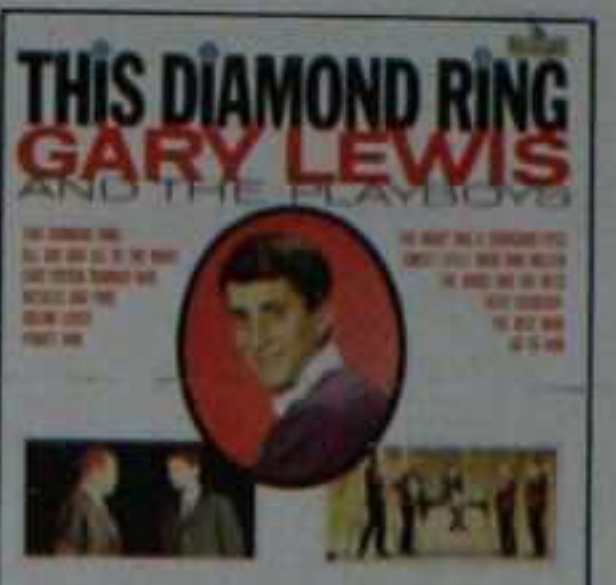
Presently riding the Hot 100 Chart with "If I Loved You," the British duo presents a well-balanced program of good standard material and new pop teen material. Their distinctive style and blend are put to good use on "My Coloring Book," the folk-flavored "Donna Donna" and "Four Strong Winds" and "Only Those in Love."



## POP SPOTLIGHT

**THIS DIAMOND RING**  
Gary Lewis & the Playboys. Liberty LRP 3408 (M); LST 7408 (S)

One of the fastest rising singing stars, Lewis uses his hit single, "This Diamond Ring," as a basis for his first album. The son of Jerry Lewis, Gary and the Playboys offer their interpretation of recent hits by the Kinks, Bobby Vee, the Searchers and others. Good material, well performed.



## POP SPOTLIGHT

**THE IMPRESSIONS GREATEST HITS**  
ABC-Paramount ABC 515 (M); ABCS 515 (S)

The Impressions have gotten hotter and hotter as the days go on. Their last three singles, which are represented here, have been their biggest sellers of all. "Amen," "It's All Right" and "Keep on Pushing" are well supported by a raft of fine Impressions memorabilia.



**POP SPOTLIGHT**  
**THE TEMPTATIONS SING SMOKEY**  
Gordy G 912 (M)

The Temptations have just recently been represented on the chart with a No. 1 single "My Love." In this album they provide a musical salute to pop songwriter Bill (Smokey) Robinson, who has penned a raft of hit songs for the Temptations and other hit-making vocalists. Selections include "My Girl" and "It's Growing."



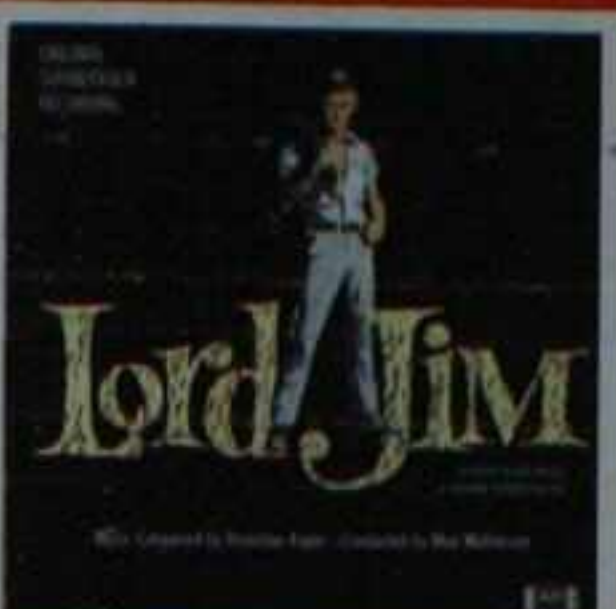
**POP SPOTLIGHT**  
**OOOOOWEEEE!!!**  
Dusty Springfield. Philips PHM 200-174 (M); PHS 600-174 (S)

Opening with her current hit single, "Losing You," this talented English gal offers an album of strong pop material with exciting arrangements backing her. She turns in a top performance on a piece of material from her own pen titled "Once Upon a Time" that sounds like a hit single. Well-produced package.



**POP SPOTLIGHT**  
**THE 4 SEASONS ENTERTAIN YOU**  
Philips PHM 200-164 (M); PHS 600-164 (S)

The Seasons have proved themselves to be the nation's top-selling male vocal group. Their distinctive style is applied to several Broadway show tunes such as "Somewhere" and "Where is Love" plus some hot poppers including their newest hit, "Bye Bye Baby (Baby Goodbye)."



**SOUNDTRACK SPOTLIGHT**  
**LORD JIM**  
Soundtrack. Colpix CP 521 (M); SCP 521 (S)

With Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas and Akim Tamiroff, how can it miss! The music is as big, bold and adventurous as the exploits of the film's hero. A powerful box office is expected, so is sales on the original soundtrack album.

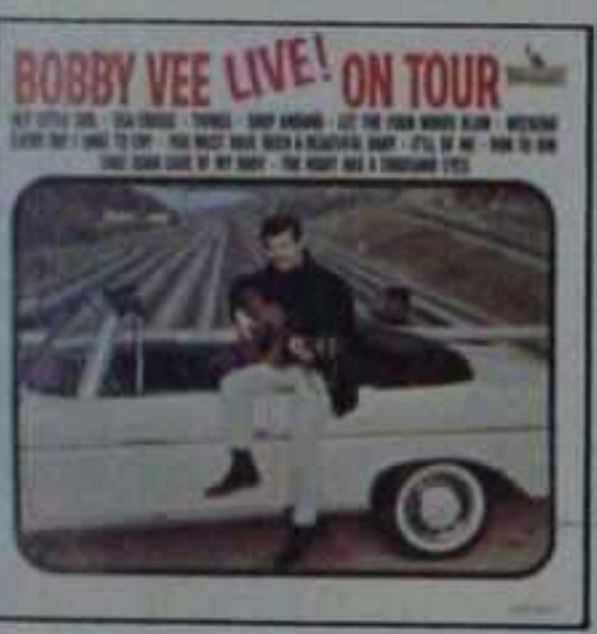


**POP SPOTLIGHT**  
**SOMEBODY LOVES YOU**  
Bobby Rydell. Capitol T 2281 (M); ST 2281 (S)

For his first album on the Capitol label, the familiar Rydell style is found in "It's a Sin to Tell a Lie." A warm, smooth approach is given "Diana," and "You're Nobody Till Somebody Loves You" is a swinger. Arranger Jimmy Wisner brings out the versatility of this young performer, who makes the transition from the teen scene into the adult night club market—and successfully.

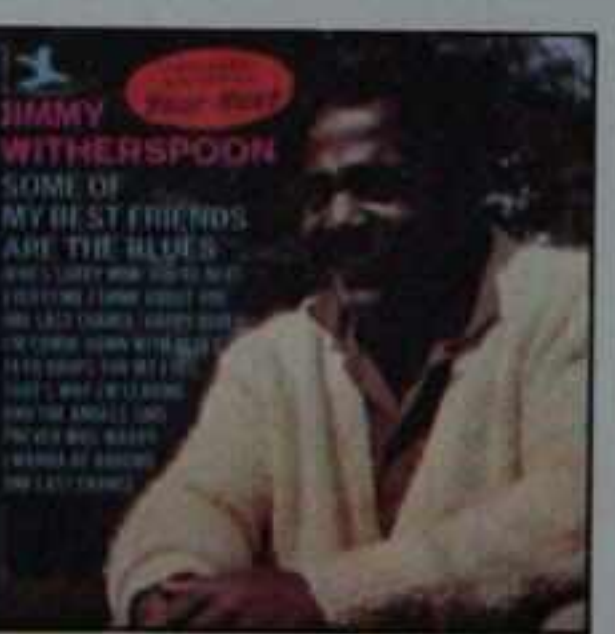
**POP SPOTLIGHT**  
**BOBBY VEE LIVE! ON TOUR**  
Liberty LRP 3393 (M); LST 7393 (S)

The frantic reaction Vee receives from his audiences is clearly displayed in the live performance album. At times the reaction is overbearing and detracts from the performances. Vee is in good form as he presents most of his hit material.



**POP SPOTLIGHT**  
**SOME OF MY BEST FRIENDS ARE THE BLUES**  
Jimmy Witherspoon. Prestige 7356 (M)

A most interesting album. Producer Lew Fufferman has embellished Jimmy's moving soul-singing with trumpets, organ, deep-sounding trombones. Of special interest is the pop chorus and strings that back him on many of the cuts. The "Spoon" is just great.



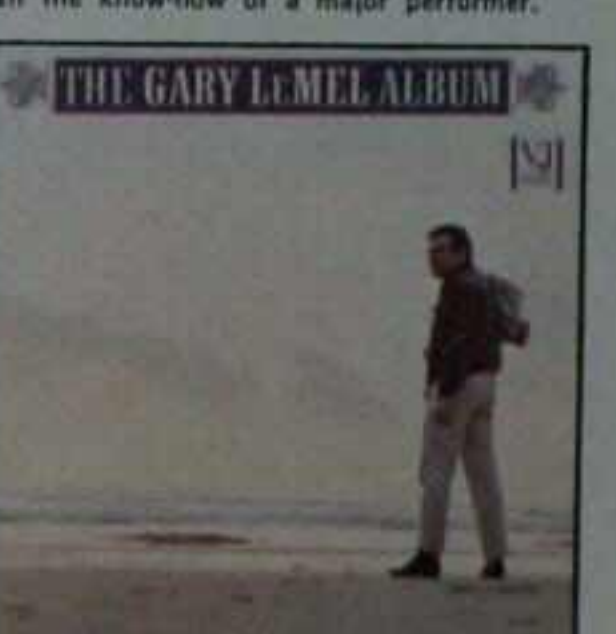
**POP SPOTLIGHT**  
**BRASIL '65 IS HERE!**  
Wanda de Sah. Capitol T 2294 (M); ST 2294 (S)

The impressive and exciting debut of a refreshing new vocal style and sound. An import from Brazil, the unique sounds of Miss de Sah are heard on material fashioned to fit like a glove. Warmth and sensitivity prevail throughout. This introduction package will leave you wanting more.



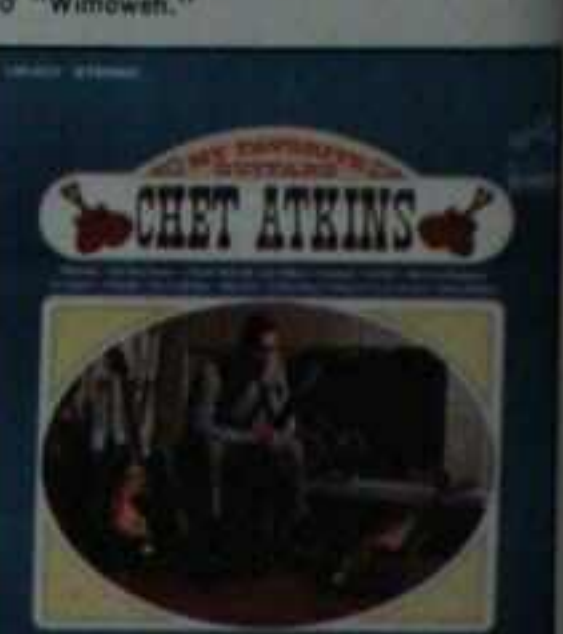
**POP SPOTLIGHT**  
**THE GARY LEMEL ALBUM**  
Vee Jay VJ 1129 (M)

The combined efforts of a powerful vocal style and outstanding arrangements serve as an exciting debut package for singer Gary LeMel. Arranger Tommy Oliver has developed new sounds and rhythms on standard material and fashioned them to LeMel's feel for ballad or swing. His singing experience of 10 years is obvious as he displays all the know-how of a major performer.



**POP SPOTLIGHT**  
**MY FAVORITE GUITARS**  
Chet Atkins. RCA Victor LPM 3316 (M); LSP 3316 (S)

The great guitarist presents a broad range of material on various types of guitars—country guitar, classical guitar, a rare instrument from South America, etc. The performances are tremendously enjoyable, for they showcase Atkins' skill in items ranging from a "Chopin Waltz" to "Sukiyaki" to "Wimoweh."



**COUNTRY SPOTLIGHT**  
**I'VE GOT A TIGER BY THE TAIL**  
Buck Owens. Capitol T 2283 (M); ST 2283 (S)

Presently at the top of the country hit charts and hot on the pop charts as well, Owens bases this powerful package on the smash single "I've Got a Tiger by the Tail." Included is "Fallin' for You," in the vein of "Tiger" and another great original "We're Gonna Let the Good Times Roll." Fast hit package.



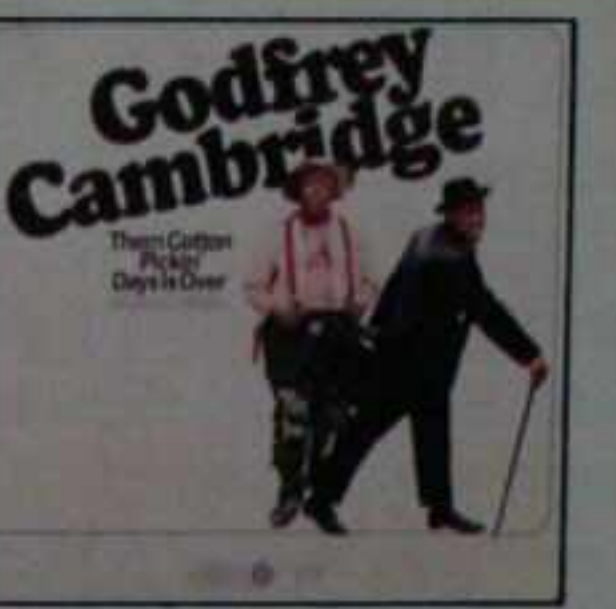
**COUNTRY SPOTLIGHT**  
**TUNES FOR TWO**  
Skeeter Davis and Bobby Bare. RCA Victor LPM 3336 (M); LSP 3336 (S)

In the country field the twosome has never lost its charm. In this package are a dozen fine duets by artists whose fans are both in the c&w and pop fields. The material, too, overlaps both areas, including such diverse material as "A Dear John Letter" and Cole Porter's "True Love." Both are represented here.



**JAZZ SPOTLIGHT**  
**BABY BREEZE**  
Chet Baker. Limelight LS B6003 (S)

A completely attractive package, inside and out. Baker, one of the greats of jazz, is backed by an all-star list of musicians. As the album title suggests, the mood and inflection is to the light and tender. Baker goes the vocal route on several of the cuts.



**COMEDY SPOTLIGHT**  
**THEM COTTON PICKIN' DAYS IS OVER**  
Godfrey Cambridge. Epic FLM 13102 (M)

If there were ever any thoughts that Godfrey Cambridge was a one-album comic—forget it. He's even funnier, in this, his second LP effort, and that's quite an achievement because his first was a hard one to top. The set was recorded at the hungry i in San Francisco and everyone is properly appreciative.



**INTERNATIONAL SPOTLIGHT**  
**MUCHOS BESOS**  
Raffi Munoz. Tropical TRLP 5139 (M)

The Latin American favorite offers a well-chosen selection of material in his warm, smooth, distinctive style. His sensitivity for lyric is conveyed regardless of whether you understand the language. He glides over the notes beautifully and effortlessly with grace. "Lamento Borincano" and "Vango a Decirte Adios" are standouts.