Dealers Tighten Up On Disk Discounts

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

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

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

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

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

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

While early reports indicated that distributor orders were as high as 91 per cent stereo, it has become clear that many dealers were buying all their product in stereo, lest they be stuck with a non-marketable mono inventory.

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

Fair Circuit Budgets Pull Record Acts

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

"Aside from television," said Jeff Toffler, national director of advertising for Gerard Purrell Associates, "there is no larger audience than at the State fairs. It's not unusual for an artist to draw up to 350,000. And with the amount of money fairs have allocated for name talent, they've become a prime source of income for our artists.

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

Stereo Sales on Rise, but Mono Refuses to Concede

By HANK FOX

NEW YORK — Twenty-two sessions treating various aspects of the tape cartridge industry will comprise the forthcoming Tape Cartridge Forum to be held here Oct. 16-17, co-sponsored by Billboard and its sister publication, Merchandising Week. The two-day affair will be at the New York Hilton Hotel.

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

Topics covered in the sessions will include analysis of the tape cartridge market and the directions in which it is heading, a report on the field from the automotive industry, and a study of the copyright laws.

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

Sessions also will be devoted to a study of the copyright law and its effect on cartridge sales.

(Continued on page 8)
The BALLAD STYLE OF BELAFONTE

STRANGE SONG w/ Sunflower #9263

His new single ships in a 4-color sleeve
New RCA Quarters To Rise 45 Stories

NEW YORK — RCA Victor Plans to occupy its new $45-office story tower building here which as the building is currently under construction is scheduled to be ready by 45th Streets here. Making the trip will be Phil Ramone, who has direct responsibility for RCA Victor's sales and promotion and sales and promotion of records. Ramone said the building will be 45 stories tall, and that 45 floors will be used for various purposes, including offices, meeting rooms, and an early morning breakfast area for executives.

EUROPE DEBUT FOR "TURN ON"

LOS ANGELES — The Warner-Reprise "Turn On, Tune In," which the company made its European debut Sept. 7 at the New Yorker Hotel, Lon- don. All principal European li- censors were invited to attend the slide presentation recently shown to U.S. distributors at four regional meetings. Making the trip will be Phil Ramone, who has direct responsibility for RCA Victor's sales and promotion and sales and promotion of records. Ramone said the building will be 45 stories tall, and that 45 floors will be used for various purposes, including offices, meeting rooms, and an early morning breakfast area for executives.

UA Music Inks Writer Wheeler

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

Format Formed

PENSACOLA, Fla. — Dad- dy Rabbit Enterprises, a new publishing company, is forming its own label in Sep- tember and will be called Daddy Rabbit. The company is headed by Jerry Ray and will be located in Pensacola, Fla. The company will produce and distribute its own records. The company is forming its own label in Sep- tember and will be called Daddy Rabbit. The company is headed by Jerry Ray and will be located in Pensacola, Fla. The company will produce and distribute its own records.

Cameo Staff Goes Kam Sutra Route

NEW YORK — Kam Sutra Productions has hired virtually the entire staff of Cameo-Parkway as the firm's new distributor for the Sutra and Buddah Records. Kama Sutra has also appointed Artie Ripp, Mike Maitland, and Phil Steinberg as the firm's new vice-presidents. The firm has also been acquired by Bill Bogart, who will remain as the president of Cameo-Parkway.

MGM Makes Market Deal With Cameo

NEW YORK — MGM Rec- ords has acquired worldwide rights to all Cameo-Parkway Record for the U.S. it was announced last week by Harold Seid, president and general counsel of Cameo- Parkway. The agreement is subject to approval of the board of directors of Cameo-Parkway.

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

Heilicher Conducts NARM Symposium

NEW YORK — Amos He- licher, head of Yesterday and the Mysterians, and a leading voice in the record industry, will conduct a symposium on growth and development at the first business session of the 1967 midyear meeting of the National Association of Record Merchandisers, Inc., Sept. 6, at 9:30 a.m. at the Clarion Hotel, Lancaster, Pa. The workshop will cover the problems of "Growth in Today's Economy" and will feature four addresses on the subject.

"To grow," Heilicher said, "you should first build your national ed- isis of service, not price, to butch the price. Kids want to see service, and anyone who wants to give his business is an owner who wants to give his business is an owner.

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Kahl to Go Overseas In Pub Dove Buildup

NEW YORK — Phil Kahl, president of the Chappell and Pic- ture Tone music publishing firms, affiliations of Diamond Rec- ords, will fly to England and the Continent in September to strengthen his world publish- ing operation. While there he will also set up a string of per- sonal appearance and television dates for Diamond Records' star Ronnie Dove, launching him as an international star. Dove has been a consistent chart maker for three years.

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

The launching of Dove as an international artist and Rogers follows the success he has already seen on both sides of the Atlantic. Dove, "Love," "Down at Papa Joe's," "Autumn Magic," is negotiating for more acquisitions. In addition, he and MIBS has just signed a new music pub- lications rights to the upcoming Broadway musicals, "The Dick Tracy Story," scheduled to open in the fall, 1968, and "The W. C. Fields Story," set for fall, 1969. Michael Colchieo penned the scores. The Lewis and Kahl publishing firms are Soliquote and R.H. Klein.

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NEW YORK—The way to the front office is often through the recording studio. Not too long ago, music publishers and recording companies were almost exclusively owned and operated by the music business. As main- cousins, their main concern was to see that production costs were kept within bounds.

Among the pop artists who take charge of their own sessions and are credited as producers are the Sonny Bono, Young Rascas, James Brown, Smokey Robinson, the Beach Boys, Tommy Boyoke and Bobby Hari, Steve Harris and P. F. Sloan.

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

ABC ACQUIRES RIGHTS TO DCP

NEW YORK—ABC Records will take on world-wide distribution of Pickwick's re-actively reactivated DCP International label. Costa, based on the West Coast, had been ABC's chief executive, setting up production as a free-lance arranger.

SMASH STRONG ON 'WATERHOLE'

NEW YORK—Smash Records is bowing a strong promotion campaign in conjunction with the release of its first soundtrack album, the label's "Waterhole New York," a hi-fi recording album. The label will also release a single by Smokey Robinson and the Miracles, "A Song in the movie—"The Big Country." The single will be in a special sleeve. Meanwhile, Sal de Vito, the imprint's promotions manager, has arranged appearances to promote the movie—billed as a hip Western—and the records. Charles Fisch, vice-president and direc- tor of record product for the label, supervised the soundtrack with William Sturman, music di- rector of Paramount. Score was written by Tom Bland and Bob Wells and film stars James Coburn.

Pickwick International Buys Southtown Music

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

Tony Moon will be general manager of the company, with Ralph Davis supervising South- town activities. Davis will report to Moon.

Joseph Abend, Pickwick vice-president, concluded the South- town deal. Among the copy- rights owned by Southtown are Bobby Bare's "Charleston Rail- road," "Sugar Pie," "How Long Has It Been?" Red Sovine's "Redneck Romeo and Juliet" and the Hardin Trio's "The Devil's Dream." All country chart songs this year. Cy Leslie, Pickwick president, said the move was made for more publishing companies.

The purchase of Southtown is indicative of Pickwick's ac- tivity in the country and C&W markets, as indicated by the launching of Pickwick's Hillbilly label. Abend stated that the move was a growing international market for coun- try music—both records and copyrights.

Hickory to Shoot Works On Gail Wynters Album

NASHVILLE — Hickory Records introduces the biggest promotion program in its history for its No. 1 single, "Girl For All Seasons." More than 2,600 albums will be mailed to radio stations, including cop- ies in stereo for 250 major FM stations, said Dick Hatt.

MERC., INDIE PRODUCER TIE

NEW YORK — Mercury Records has completed three new deals for the services of independent producers. The first is with Alan Fash, director of recorded prod- uct, concluding management last week with Sonny Casella, Major Bill Smith and Oris Pol- land.

Casella will produce records by the Mars, a new group from Philadelphia, pro- duction of Pick and Bill will be under the supervision of Major Bill Smith, and with an East Coast producer, will produce the sessions for George Jack-
Johnny Mathis is back where he belongs. On Columbia.

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

"Don't Talk to Me"
Written by Bert Kaempfert

"Misty Roses" c/w "Misty Roses" 441266
Executive Turntable

Motorabad Records has named Red Baldwin as director of its Los Angeles office. Archie Levinson, general manager of Motorabad's publishing division, said that Baldwin would handle the jobs of Stein and Van Stock Music.

John Pfeiffer has been named executive producer, Red Seal ad for RCA Records. He comes to this new post from RCA's administration as manager of Red Seal Audio Coordination, and will be responsible for producing and working with Roger Hall, manager of the RCA classical division. Pfeiffer has returned to Capitol after 15 years as account executive with Creative Records. Davision joined the label in 1946 and worked for the Electrical Division. In between Capitol stints, he spent 25 years with NBC. Walter Becker has been named manager of training and development for Capitol.

He will develop training programs for all the Capitol operations. He was previously training manager of ITT's controlling and instrument department. He is a graduate of William Meyer have opened a record production firm in Hollywood named Cooper-Meyer Productions.

Nick Di Minno has joined The Richmond Organization's Famous Agency and Ensign Music.

Tobi-Ann, Picturetone and dubbing division. He came from Commando and instrument division. He has been named manager of training and development for Capitol.

OVER THE COUNTER
(As of Noon Thursday, August 17, 1967)

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CBS Sales Register
All Time "M" High

Clark Terry in Repeat Benefit

NEW HAVEN, Conn.—Clark Terry, jazz flagbearer, will have a benefit appearance again for the Owlings at the Al-lege-New Haven Register Fresh Air Fund, Tuesday (22).

The proceeds will help the college set up its first intercollegiate jazz festival to bow in 1968, also appeared at a ben-efit for the Fund in 1966. The jazz artist has played with Count Basie, Gerry Mulligan, Bob Brookmeyer and is in the stages of forming his own multi-plied jazz ensemble. He rec-ords for Mainstream Records.

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

Pay Raise Is Won
By Writers Guild

LOS ANGELES — A 10 per cent pay raise has been agreed to by the Association of Motion Picture & TV Produ-cers after a two-year deal in retroactive to July 1 and changes in the minimum rates are retro-ac-tive. The deal's only scheduling was announced.

CBS Registers
Sales Home, Income Dips

NEW YORK — CBS net sales for the first six months of 1967 increased $35,742, 235, over comparable figures for the same period a year ago. Net sales was down $4,086,811, the board of directors learned at a meeting Wednesday. Net sales figures were $343,458,567 for the nine months, down $9 million net income. Last year's first six months net sales were $356,131,086 and net sales, $292,201,108 in net income. Per share earnings were $1.03 for the first half of 1967 compared with $1.23 last year after adjustment for stock dividend.

The board declared a cash dividend of $1 per share, to be paid on CBS preference stock pay-able Sept. 30 to shareholders of record at the close of the company's regular quarterly dividend. The dividend is 2% of the cash dividend of 35 cents a share currently pays. The board declared a six-month dividend

Jubilee Earnings Top $4.6Mill.
For 9 Months

NEW YORK — Jubilee Distributions, Inc., increased net earnings to $4,691,725 for the nine-month period, up from $2,989,229 for the comparable period in 1966. Total revenue was $41,231,000 compared to $29,201,108 in 1966. Net sales were $29,201,108 in 1966. Net sales were $29,201,108 in 1966. The board declared a cash dividend of $1 per share, to be paid on CBS preference stock pay-able Sept. 30 to shareholders of record at the close of the company's regular quarterly dividend. The dividend is 2% of the cash dividend of 35 cents a share currently pays. The board declared a six-month dividend

Record Earnings
Reported by MCA

UNIVERSAL CITY, Calif.—Record earnings were reported by Lew R. Wasserman, presi-dent of Music Publishing Corp., the parent company of Decca Records and Uni-Records.

Unaudited consolidated net income for the six months was $8,700,000, an increase of $753,000 over the $7,947,000 for the corresponding period last year. This year's total after preferred dividends on $3,450,000 of stock was 

Heilicher Iowa Distric for Merc.

CHICAGO—Heilicher Bros-thers of Minneapolis has been named distributor for Merchandise Mart in the McRae, Illinois, and Lin-limont.

Heilicher also handles the line in Northern Illinois, Iowa, South Dakota, Michigan, Nebraska and north-ern Indiana.

Mid-America Dist., Inc. of Des Moines previously handled mercantile products in Iowa.

Hastings 'Dolittle'

NEW YORK — The company's 3rd album, "Dolittle," is being distributed by Hastings Music Corp., the Big 3 subsidiary record company, which the four albums were written by Leslie Bucki.

Bell Master


CBS Market Quotations

(As of Noon Thursday, August 17, 1967)
From a hit single to a new hit album!

JIMMY ROSELLI
THERE MUST BE A WAY

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

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

PRODUCED BY HENRY JEROME
STEREO UAS6611
MONAURAL UAL3611

BRAND-NEW AND RED-HOT FROM
Stereo Sales on Rise, but Mono Refuses to Concede

Chicago Trade Mulls MGM Price Cutback

By EARL PAIGE

CHICAGO — While RCA Victor and All State Dist. here have lowered prices on existing mono records in response to RCA's new policy of $2.79, the other RCA's other distributors will follow suit only later.

Liberty Records' President Al Bennett, doesn't believe that the new lower prices will accomplish its pur-

pose. "We fear that if we lower prices on all our product, it will be seen as a denial of our past philosophy," he said, when asked about RCA.

On the label front, advertising and album sales have been running well, according to Dick LaPalma, "But the post office, I'm afraid we'll have to get a new stamp on top in this situation. We feel that this is a question of analyzing ourselves and not our market."

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

Pitney Package Finishes Tour

NEW YORK — The Gene Pitney Show, which has been playing throughout the United States from New York to the Carolinas, will be extended two weeks. The tour will finish its run at the London Ind., Sept. 4, after playing the Miami, Fla., theater.

The package, which is booked by William Morris, contains only the famous disc jockey, the Fifth Estate, the Harmony Show, the Shondells, and the Pitney Package. Tours of New Zealand, Australia, and South America, are scheduled this year.

Detroit Mono Sales Lose Mono Share

By LORAINE ALTERMAN

DETOIT — Most record distributors and dealers here believe that sales of monaural records are down since the price rise policy went into effect. The teen-ager boy often has a 78-rpm taste in music and he doesn't want to spend the additional 51 cents for a stereo record. He believes it is a panic.

Marvin Jacobs, president and general manager of Music Merchants, an East and West Coast operation, said that he has noticed a decrease in monaural sales and the equalization was three months to five stereo. While the chain has maintained its album dollar volume, Rothfield reports that there has been a drop in unit sales. "We're losing the teen-ager impulse buyer," he said.

"The big chains are pushing stereo and not buying mono," said New Jersey distributor Jerry Monroe of this situation. That is why the teen-agers formerly bought two albums at a time, but only one record at a time with singles rather than an album.

Carl and E. Arkin, Leonaire Alterman, the owner of a record store in the Oak Park with her husband Louis H. Salaisen, Mrs. Betty Salaisen said, "The price change has affected the sale of records to young people. They don't have so much money and they object to pay-

ing the higher prices for monaural records."

She has found that adults don't object too much because they generally have stereo play-

ers, but teen-agers often use the portable players which are monaural.

According to Mrs. Salaisen, teen-agers in the stores to hunt for places that still carry mono records at the old price. "Eventually the kids will realize they can't do this," she said.

Ken Palmer, the record buyer for Leonaire Alterman, said Ben Stokes, which has 17 retail outlets in the Detroit area, said that teen-agers are still buying monaural records because of the players they own.

Arnas' was one of the first to study the situation and is gradually trying to switch its inventory to monaural in order to sell more monaural if sales warrant it.

August 26, 1967, BILLBOARD
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AND LISTEN ........ IT'S A BRAND NEW "BAG" FOR

RICK NELSON

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FROM 8:30-9:00 P.M. EDT
PATTY DUKE, United Artists vocalist, works with Henry Jerome, UA's ad director, on a new single. Miss Duke, who will star in the movie version of "Valley of the Dolls," will be released on both a single and album shortly.

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

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

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

Producers Butler Debuts for Merc.
CHICAGO — Mercury Rec- cord Corp.'s Mercury division has acquired the first disk pro- ductions of one of its own artist-writers, Jerry Butler. Butler, with attorney W. Yale Matheson and Checker artist Ponsella Bass, formed Fountain Record Productions in March.

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

**WILLIAMS GETS WYNN AWARD**

NEW YORK — NEW disc jockey William B. Williams will receive the Ed Wynn Hum- manitarian Award. The dinner, on behalf of the America- Parkinson Disease Association, will take place on Tuesday even- ning, Sept. 24, at the New York Hilton.

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

Magnetic Industries' Midwest and East Coast offices, respec- tively, where he was a principal service manager for the company's Chicago facility for 10 years. He will be regional sales manager for the Un- derwood-Moreton Building in Old Bridge, N. J., comes from MFM's office in Falls Church, Va., where he was district sales supervisor for dye venders.

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

**Checkmates Waxed Live**

LOS ANGELES — Capitol has recorded the Checkmates live at Neptune's in Canarsie Palace, Las Vegas, at a time when the quartet is setting atten- dance records in the lounge. The hotel management recently relocated the Checkmates to a room in addition to the lounge as a result of SKO crowds—first for the year-old hotel.

Capitol producer Kelly Gor- don, who will star with the Checkmates and will be in charge of the lounge shows, is scheduling the Checkmates on a coast to coast tour. The lounge has a year-round hotel, and has booked the Checkmates for a four-week run.

Kapp Intl.'s Shapiro Sees Mexico Outlet
MEXICO CITY — Jack Shapiro, head of Kapp Interna- tional, is here to talk with John Trorey, head of Producera de Discos, Kapp Records Mexico's affiliate.

A new Rogers Williams al- bum, which will be recorded by Rogers and Williams, is in preparation. The album,"Amor," is not available in the American market.

Infringement Suit Vs. Miller Music
NEW YORK — Miller Mu- sic Corp. has been charged by Ruth Parker and Arthur and Constance Sherman in Federal District Court here with copy- right infringement. The suit charges that "Games That Lov- ers Play" was 90 per cent from "I'll Remember Romance," which the plaintiffs composed in 1963.

20th-Fox Moves
LOS ANGELES—Twentieth-Fox Records has moved its office to the Beverly Hills loca- tion of its distributor, ABC Rec- ords. Two weeks ago, ad direc- tor Jackie McDonald, head of the 20th-Fox Records division for its home office in 1000, 566 Fifth Avenue, New York, N. Y. 10019.

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

Executive Tumbleturn • Continued from page 6

Chicagos — Philips Rec- ords will release two-album sets connected with the new War- ner Brothers picture, "The Young Girl of Roche- fort." A single from one of the film's—scored by Michel Legrand of "Uncommon Woman" fame—lounge acts will be released in a deluxe two-LP set. An- other single will be a remake of excerpts from the track. The company held a private screening and exploded in September, when a Philadelphia scheduled U.S. showing of the film starring Gene Kelly and Catherine Deneuve.

Abnak Starts Jettar Label
DALLAS — Jettar Records, a new independent label to be produced by John Abdnor of Abnak Rec- ords, will be launched nation- wide within the next two weeks. First artist on the label will be Bobby Patterson with "Soul Is Our Music." Jettar will have the same distributors as Abnak Records.

Patterson performs often with the Mustangs. The Mus- tangs will be built as a separate entity on the Jettar label as well. Abdnor said that Patterson has had several regional hits in the Dallas area, indicating "Just Got To Understand." The label could focus primarily on pop and r&b material.

New RCA Quarters • Continued from page 3

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

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

"The need for such studios reflects the dynamic growth of the record company and antici- pated expansion in the years ahead. One of the studios will be more than three times the size of the Victor's present New York stu- dios.

Another reason for the new site, according to Racun, was in closeness to New York's mus- sic and entertainment areas. The division currently is head- quartered at 155 E. 24th Street. Victor now has space at four different East Side loca-
ACTA-vided happening groups!

"DON'T FORGET ABOUT ME" ACTA 808

"IT'S A LAZY SUMMER DAY" ACTA 809

"I NEED YOU" ACTA 806

GET IN THE ACTA ACTION!

ACTA RECORDS, HOLLYWOOD 28, CALIFORNIA/A DIVISION OF DOT RECORDS, INC.
Firehouse Five Plus Two: Dixieland in Disneyland

ANAHEIM, Calif. — A segment of Americas which is all but deserted, is being restored in Disneyland and exposed to more than just its normal vacation visitors. The music in the place is Dixieland and its purveyors are the Firehouse Five Plus Two, now working in the New Orleans area of the park.

A recent Saturday night visit revealed that the Firehouse boys (vocalist, trumpeter, cornetist, a professional flour for two-beat music), are performing for an unusual cross-section audience.

'Sound Search' Winner Gets Bell Contract

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

The winner will receive a Bell Record contract. "Sound Search" is saged by the city under the sponsorship of the Mobil Oil Co. Vying for the winning spots are Jerry Jeff Walker, as called Vic Henderson and the Mother Migh, an African dance troupe and a Latin aggregation named Orchestra Significa.

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

Brief Solos

The Dave Brubeck Quartet, which has in existence 16 years, is back again following their appearance in 1967 at the Festival of the Arts in Arkansas. The quartet, which was started by another instrumental group, Paul Desmond Quartet, has survived, also plays time spending composition. The group did a fine job of performing Brubeck since the first days in 1951 for the Count Basie Orchestra. The latter are heading. The latter are heading. The latter

Jazz Beat

By ELIOT TIEGEL

The blues, in toasted and pastels, turned the Hollywood Bowl into a hotbed of emotion Friday evening (11) as bassist Ray Brown turned entrepreneur and presented the Count Basie Orchestra to a hand and vocalist Louis Rawls.

A formal approach to jazz saw the Basie and Adderley in afternoons at the Hollywood Bowl, two young rock groups, dropped when he came on stage in a brilliant pastel blue jacket, white turtleneck and broad hat, with a bandanna in his pocket. The evening was a Capitol Records show, with two-thirds of the audience attending on that label. Capitol representatives were all over the Bowl, from promotion men to vice-presidents to just jazz buffs, of whom there are several in Hollywood. During performances and smoothly as this one concert, on the whole, would really swing each out.

Sid Martin, -to-)

The incident of Joe Zawinul's "74 Miles From Home" (very Indian in feel), "Mercy, Mercy, Mercy" (very delightfully cool) and "I Remember Bird," a sad, reflective slow blues by Leonard Fevier.

Having established an instrumental feel during his opening 40 minutes at the Bowl, was followed by the Count Basie Band. Holding down chairs with the note-pecking pianist these days are two alums, trumpeter Harry "Sweets" Edison and tenorman Ben Thompson, "Wu Wu" and "Harry Sundown," Jackie Gleason and Milt Jackson.

The last disc-and-tapes session for "Sound Search" was concluded by a session for in.

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From The Music Capitals of the World

Yesteryear’s Hits

Change of pace program from your Liberace’s shelves, featuring the disks that were the best sellers at the end of 10 years ago this week. Here’s how they ranked in Billboard’s charts at that time.

POP SINGLES—10 Years Ago August 24, 1957

1. Lea Meo—Little Tea (Dimension)
2. Breakin’ Up Is Hard to Do—Not Ska (RCA Victor)
3. Thru’ the Years—(MGM)
4. You Don’t Know Me—Ray Charles (ABC-Paramount)
5. Shivers—Tommy Roe (ABC-Paramount)
6. Bass Are Red—Baby Viet (Epic)
7. Party at Mike’s—(Mercury)
8. She’s Not There—Diana Pruey (RCA Victor)
9. Right of Way—(RCA Victor)
10. Little Diana—(RCA Victor)

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

1. Luce Meo—Little Tea (Dimension)
2. Bring It On Home, T-Bone—Sam Cooke (RCA Victor)
3. Barbara Lynn—Barbara Lynn (ABC-Paramount)
4. Party Light—Bobby Vee (Decca)
5. Need Your Loving—Don Gardner and Dee Box Ford (Eddy)
7. Reckless Son—Shack—Ray Charles (ABC-Paramount)
8. The Stomp—Shack—Shack (ABC-Paramount)
9. Walkin’—Etta James (RCA Victor)
10. Bank’s—The Unpredictable Jimmy Smith—(Vee

POP LP’S—5 Years Ago August 25, 1962

1. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
2. West Side Story—Soundtrack (ABC-Paramount)
3. The Stripper & Other Fast Songs—David Rose & His Orch (MGM)
4. The Best of Chet Baker (ABC-Paramount)
5. Peter, Paul & Mary—(Walter Bren.) (Soundtrack—Original Cast)
6. Terror—(Columbia)
7. Stronger Than the Devil—(Vee)
8. Breakfast at Tiffany’s—(Vee)
9. Reckless Son—(Vee)
10. Bank’s—The Unpredictable Jimmy Smith—(Vee

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NEW, SPECTACULAR SEQUEL TO "WINDY"

"NEVER MY LOVE"
# 7074 produced by BONES HOWE

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

"We have been making dulcimers for three years, but mostly have been selling them to the volunteers who come to the project," says James E. Brauner, business manager of the project. "The manager of the woodworking shop, Charles Simpson, has been training men for some time on manufacturing the dulcimer and together they have perfected production. We would be very interested in going into full-scale production of the dulcimer if we had enough orders to justify doing so."

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

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

CAP Background

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

"Here, 60 percent of the people's 2,502 families had annual incomes of less than $2,000. Among the county's adults, 49 percent had received no more than a sixth grade education. Of the people of the county there are only two doctors. According to the census, the area had 3,211 homes had hot running water while 3125 or so in the toilet. The per capita income was a destitute $51—"the Project's historic brochure explains. The nonprofit organization has since expanded to four counties and offers residents specialized training in eight different trades of which woodcraft is one. The dulcimer has always been a popular Appalachian instrument which is well known throughout this area, so it became one of the primary products of the woodcraft project.

Expansion Possible

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

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

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

Texas Dealer Wins Hohner's Annual Best-Window Contest

HICKSVILLE, N. Y.—Aug Music Co., Fort Worth, Texas, has been awarded grand prize winner in M. Hohner, Inc.'s third annual window display competition. The window display was played around a "sound of Las Vegas" theme.

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

Second prizes went to Forbes-Hough Music, Madison, Wis.; Chester E. Groth Music Co., Minneapolis (the 1966 grand prize winner); Rentsch Music, Newton, Wash.; Music Center, Portland, Ore.; and Stanley's Music Shop, Kinston, N. C.

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


The contest drew entries from all over the U. S. and, according to Hohner officials, set a new high for display excellence. Entries were judged by a panel of trade journalists.

Thomas Expands Plant Facilities

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

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

The contest was launched last January, with entrants applying through Vox dealers throughout the U. S. and Canada. Three runner-up groups received trophies and shared $5,500 in Vox/Thomas musical equipment.

Vox/Thomas President Joseph Benaron says that his company will make the competition an annual one, and that 1968 entry applications will be available in September from Vox's headquarters in Sepulveda, Calif.
GOOD MORNING
GOOD MORNING
GOOD MORNING
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TO SAY GOOD MORNING AND REALLY MEAN IT.

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SPOTLIGHT SINGLES

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

*This record is predicted to reach the TOP 40 EASILY CHARTING Chart.

COUNTRY SPOTLIGHTS

TOP 10--Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart.

MARTY ROBBINS -- CARDENIAS IN HER HAIR Prod. Bob Johnson (Writers: Byers-Tubert) (BMI & J&M).--More potential to the success of "I Love You" we'll see this week. Your #1 Country Favorite artist.

LORETTA LYNN -- JUST WHAT KIND OF GIRL (Do You Think) Prod. (Writers: Lynn Williams) (BMI).--More potent and clever material to top the success of "Don't Come Home A Drinkin'". Penned by Miss Lynn and Teddy Wilburn, this ballad can't miss.

JIM & JESSE -- BALLAD OF THUNDER ROAD (Prod. Billy Sherrill) (Writers: Millard. MCA).--The Robert Mitchum film theme of the program, a song that is as great a success as "Miami's Down That Motor on".

KENNY PRICE -- GRASS WON'T GROW ON A BUSY STREET (Prod. Bodo & Pennington) (Writer: Pennington) (Pamper, BMI).--The winning combination of Ray Pennington material and Kenny Price's performance makes for a very likable and popular ballad success. The song with this clever and infectious rhythm item is a top-of-the-chart winner.

ROBBY KENT -- YOU MAKE ME THINK (Prod. Bob Ferguson) (Writers: Mann) (Novachimino, BMI).--The composer-performer comes up with a topper for her previous hit in this catchy rhythm item with a good lyric idea. Another big hit record for a talented artist. "You Couldn't Hardly" (Novachimino, BMI).

ROBERT E. MARTIN -- BIG SONG (Writers: Andy Clohessy, BMI).--A top-10 contender for the归属 of your favorite hit.

SINGLES REVIEWED

TOP 20--Predicted to reach the top 20 of the Hot 100 Chart

POP SPOTLIGHTS

TOP 60--Predicted to reach the top 60 of the HOT 100 Chart

CHART--Predicted to reach the Hot 100 Chart

CHART--Predicted to reach the TOP 10--RHYTHM & BLUES SINGLES Chart

TOP 10--Predicted to reach the Top 10--RHYTHM & BLUES SINGLES Chart

SPOTLIGHT--Predicted to reach the R&B & SINGLES Chart

SINGLES REVIEWED

This week's chart topping potential with this raucous rocker loaded with teen appeal for listening and dancing. Flip: "Can't Stop Now" (Kash-Kout, BMI).

JEFFERSON AIRPLANE--BALLAD OF YOU AND ME AND POINSETTIE--(Prod. Al Schmidt) (Writer: Kastner) (Jefferson Airplane, BMI).--More potential to the success of his No. 1 chart winner "Tonight Carmen" is this well-done Ten-Minute film theme with a potential hit. Flip: "In the Valley of the Rio Grande" (Mogam/Nema, BMI).

LORETTA LYNN--JUST WHAT KIND OF GIRL (Do You Think) (Writers: Lynn Williams) (BMI).--More potent and clever material to top the success of "Don't Come Home A Drinkin'". Penned by Miss Lynn and Teddy Wilburn, this ballad can't miss.

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Joe Hamel

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Bill Smith

STARDUST
Mal Carter

FRENTA A PALACIO
Al Cohn

DREAM STREET ROSE
Wayne Newton

MY SUMMER LOVE
Nina & Frederick

WHEN BANANA SKINS ARE FALLING
Tony Bundi & (Mercury LP)

YOU'VE GOT YOUR TROUBLES
Jamie & J. Silva Singers (ABC LP)

Peter & Gordon (Capitol LP)

LITTLE GAMES
Yardbirds (Sire LP)

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Fair Circuit Important Source Of Income for Recording Acts

Most fairs either have days set aside for the teen set or they book performers who bridge the age spectrum. "It's an excellent market," said Peter Palmer of General Artists Corp.'s fair department. "People who aren't in the night-club income bracket can see $50,000 worth of live entertainment for a low admissions fee. And in many cases the show is presented free of charge. Fairs are replacing nightclubs in the summer."

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

Fairs generally run up to 14 days, with each artist being booked from one to three days. Most fairs feature two shows daily. While official figures are unavailable, reliable sources put the artist's gross at as much as $20,000 per day for top talent. There is no scarcity of fairs across the nation during the summer. According to Palmer, the number of fairs booking recording talent runs into the hundreds.

The All-Ohio Fair, one of the nation's biggest, runs from Aug. 24 through Sept. 6. Waving a budget of $412,000, the Ohio Exposition Commission has booked Herb Alpert, the Supremes, Andy Williams, Sonny and Cher, Herman's Hermits, Pat Boone, the Sandpipers and Bob Hope. Admission to the shows is $1.

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

At the Allegheny State Fair in Pittsburgh, the grandstand seats 36,000. And according to Higgins, it's packed every night. The three-day State features Smokey Robinson and the Miracles, the New Christy Minstrels and Mike Douglas.

Susan Barrett Shows Wide Range at Persian Room

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

Weehawken will cater to the younger swinging set that is prevalent in that part of the city, according to Jacoby, Opening night, Thursday (17) spotlighted the Force, Columbia recording artist, the Pickle Brothers, who have been appearing for several weeks at Fred Weintraub's Bitter End here, and Christine Norden, a better, who will encourage sing-alongs. She comes to Weehawken following a run with "Oliver," and other Broadway musicals.

The key to their theme is the arrangement of various sized discs throughout the club which take on the form of auto tires, wheels of fortune (actually lighted, that revolve on the walls) hub caps, circus wagon wheels, and even some dated license plates hanging from the ceiling beams and mammoth mirror hanging above all of the club's dancing area. Multi-colored, flashing lights are arranged overhead. The bar is casual, and there will be no minimum. The bar area is decorated with blow-up photo stills of the Grand Prix and Formula One racing wheel, baby carriage and a pair of antiquated roller skates gracing the walls.

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

Jacoby, a native Frenchman, is a 46-year member of the night club movement on both sides of the Atlantic. He started with his Le Bœuf sur le Toit in Paris, in the late 20's, and then opened his Le Ruban Bleu in New York in 1937. Cole Porter prompted Jacoby to open this New York's upper club where performers such as Miled Bailey, Mabel Mercer and Lotte Lenya, starred.

In 1943, Jacoby kicked off his Blue Angel, which became a spawning ground for new talent and helped move the careers of notables such as Pearl Bailey, the Reeves (Adolph Green, Betty Comden and Judy Holiday), Mike Nichols and Elaine May, Bette Midler, that, the Kingston Trio and Johnny Mathis. The club closed its doors in the early 60's.
Pickwick/33 proudly announces the greatest lineup of stars ever to appear on one record label at one time!

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Frank Sinatra, Fred Waring & The Pennsylvanians.


For further information write: PICKWICK INTERNATIONAL, INC., 8-16 43rd Avenue, Long Island City, N.Y. 11101, (212) 361-8811
Jefferson Airplane Buzzes Canadians

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

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

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

For the first time in the eight-year history of the prestigious, 3,600-seat showcase, patrons climbed on stage to dance or listen, danced in the aisles, and stayed after the concert to dance on stage again to improvisations by all three groups playing together.

Audience reaction to the O'Keefe Centre performances again showed record receipts, as The Airplane's biggest disk hits, "White Rabbit" and "Somebody to Love" drew the strongest responses.

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

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

KIT MORGAN
35,000 See Blavat Show

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

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

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

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

SONNY STITT
Fair Circuit Big For Record Acts

• Continued from page 24

middle of July through September (26 days). Arnold is reported to be grossing $250,000. Exposition commissions use two procedures for booking, according to Toffler. "They can charge an admission to the grandstand, usually $1 to $4," he explained, or they run a free gate. With the free admission, artists will get a flat fee, while the other system provides for a percentage deal. Promoter make up the money of the free gate by drawing many more people into the fair grounds and into other pavilions.

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

THE DOORS receive their Billboard Award for their Elektra single, "Light My Fire," which hit the top position on the Hot 100. (Aaron Stroikelli), Billboard executive editor, left, Elektra promotion manager, Jac Holzman, second from right, president of the record company.

N.Y. Jazz Fest Shows Signs of Expansion

NEW YORK—The Second Annual New York Jazz Festival, which brings Ray Charles and his Rayettes, who chron- ized the whole repertoire, and were probably the most significant performance of the eve- ning, Charles only seems to be heightening his power as an important contributor to jazz, and the 21,000 onlookers were put into a deep Charles groove as the artist belted out his whinin- blues vocals as well as up-tempo, rich instrumental numbers included his "What I'd Tell a Georgia."

Atlantic's Aretha Franklin was there with their "Respect" and others, Saxophonist Sandy Stitt with organist Don Patrick- son were an impressive duo as they did "Stardust" and other jazz treatments to old standards that bawled new life into the often dated songs.

Richard Groove Holmes turned the crowd on as he dish- ed about a dozen zippy jazz numbers on his organ, and at one point he had the fans shouting and clapping along. Other performers for the night included the Billy Taylor Tri- comoic Flip Wilson, the Johnny Colón Latin Orchestra, and the Stagge Singers.

Despite hampering summer showers, some 20,000 unregis- tered persons showed up at the stadium, for "Barefoot in the Park" proved an exciting evening's jazz with Lou Rawls and Gloria Lynne. Rawls warmed up fast with his "Trouble Down There Below" and other things out of his bag of successes. The show included a party for Verve artists, Horace Silver, Sonny Stitt, Count Basie, and the Pete Rodriguez.

(Continued on page 58)
Now available from Ampex... a wide selection of popular and classical albums... outstanding performances by great recording artists... as heard on

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AMPEX
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Aretha Franklin Sweeps Top Album, Single NARTA Awards

ATLANTA - Atlantic Records artist Aretha Franklin swept both major honors of the Golden Mike Awards of the National Association of Radio and TV Announcers Saturday night (12); her “Respect” was voted the top R&B single of the year and her “I Ain’t Never Loved a Man” was voted best R&B album of the year.

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

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

There was a tie for best R&B producer of the year between the Holland-Dorier-Holland team at Motown and Jerry Wexler at Atlantic. Other winners included Sam & Bill, best R&B duo; “Hip Hugger” by Booker T and the MGs, best R&B instrumental; Brenda and the Tabulations, most promising group; Staple Singers, best gospel group; “Mercy Mercy Mercy” by Cannonball Adderley, best jazz single and best jazz album.

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

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

Performers at the awards banquet were Bill Cosby, Kim Weston, Maxine Masakela and Johnny Nash.

Calif. Stereo Station Goes With Gal Jocks

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

KROS-FM is owned by the Pappas Electronics firm, which also owns KGON—a country/folk-oriented station. Mike J. Pappas, president of the electronics firm, has had costumes designed for the four full-time and two part-time female deejays. He said that recruitment for a female operation has far been “warm. ‘If FM is promoted, programmed, and staffed with a unique and different idea, believe me it goes;” he said.

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

COUNTRY STATION GOES ON AUGUST KAPP KICK

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

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

Station personalities Jeff Brit, Dale Eicken, Jim Clemmons and Eddie Daniels are set up to receive calls from the Kapp artists at any time, and preempt the broadcasting schedule to carry these calls live.

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

WSM-TV At Young Audience

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

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

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

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

The first program, scheduled for mid-September, will feature the recording session of Jim Ed Brown, RCA Victor, and his single one of the “Malibu” TV show last week, while the group was here for a one-week stint at the Whiskey A Go Go.

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

Sunshine Company Tapes for ‘Malibu’

HOLLYWOOD — The Sunshine Company, who have hit it big with the island single on Imperial, taped an appearance for the ‘Malibu U’ TV show last week, while the group was here for a one-week stint at the Whiskey A Go Go.

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

Four little Cowsills
On a Sunday drive
Met another Cowsill
And then there were five...
SINGER PRESENTS TONY BENNETT ONE MORE TIME

CRITICS RAVE!!!

“This was Tony’s first special and it ought to be an annual event!”
—Boston Traveler

“...The special stands alone as the triumph of this season... It was television in its finest hour.”
—Memphis Commercial Appeal

“Tony Bennett—an hour of artistry.”
—Los Angeles Times

Special guest stars appearing with Tony:

- Bobby Hackett
- Paul Horn Quintet
- Buddy Rich
- Milt Jackson
- Candido
  and Tommy Flanagan, piano

MONDAY, AUGUST 21
8 p.m. EDST and 7 p.m. CDST and MDST

IN COLOR
NBC TELEVISION NETWORK

Executive Producer
Alfred di Scipio
Produced by
Gary Smith and Dwight Hemion
Directed by
Dwight Hemion
Music Director
Ralph Burns

A Yorkshire Production for The Singer Company

“What’s new for tomorrow is at SINGER today!”

* A Yorkshire of THE SINGER COMPANY
Teen TV Audience Picks Disks

PITTSBURGH—a gimmick to test audience reaction to TV newscasts has been adopted by the Saturday afternoon "Come alive" bandstand show on WJIC-TV here to determine if a record is going to be a hit or a bomb. Chuck Brinkman, who also hosts a radio show on KQV here, launched an "Instant Music Poll" Aug. 12. Teen viewers express "hit" or "miss" opinions on records prior to their release. One telephone number is dialled to voice a favorable opinion, another number means you don't believe the record will make the grade.

The first record tested by the computerized telephone measurement service was "Sunshine Games" by the Music Explosion on Laurie Records, which Brinkman had obtained a deal on. In an abbreviated survey (due to a major league baseball game), 1,441 telephone calls were received on the record in less than 30 minutes. Twenty phone lines are used; calls are tabulated instantaneously. WJIC-TV has been using an instant telephone survey system for several months to find out reactions to certain news events, but this is the first test for the musical show. Producer-director Ike Seltzer is responsible for the idea, called Dick Cenci and Mike Swank, both working on assignment in Pittsburgh to get their opinion and help, promotion manager of Fenway, called Oscar Fuller of Laurie Records in to talk the idea over with the dub.

Unfortunately, finding out how a given record stands with listeners may not be exactly uplifting to the hopes of the record company. For 35 percent of the WJIC-TV listeners felt "Sunshine Games" would be a miss.

Columbia Sends Stereo Singles

NEW YORK—Columbia Records has notified all FM stereo stations that not only would they receive albums in stereo, but "you will be receiving Cum- bumbia in FM stereo," an announcement that will be adaptable to your format. A letter signed by Columbia Record Sales promotion manager John Campana has been mailed and follows on the heels of a multitude of pleas from Easy Listening Forum stereo listeners for more Columbia records in stereo.

Unfortunately, finding out how a given record stands with listeners may not be exactly uplifting to the hopes of the record company. For 35 percent of the WJIC-TV listeners felt "Sunshine Games" would be a miss.

WLWM-FM Goes Country Full-Time Was Good Music

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

Rodney Jones Heads NARA

ATLANTA—E. Rodney Jones, air personality with rbiformats of the WBME and 

the elected president of the National Association of FM Broadcasters (NARA) here Sat- 

urday (12). The association of rbiformats of each city was created by the National Association of FM Broadcasters (NARA) here to name the convention.

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

Elected vice-presidents were Paul White, Charles Derrick, Burt Johnston, and Herb Cassidy. Novella Scott was elected treasurer. Jerry Thomas was elected membership director, C. White, financial secretary; Larry Herbert, administrative secretary; and Irene Johnson, chaplain.

WCBS Goes News

NEW YORK—WCBS here unveiled a news format 5:30 p.m. to 8:10 p.m. daily on Aug. 25, further extending the station's capability for record exposure, says WR (news). The late evening Jim Gearhart show.

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

Would you believe a crazy, mixed-up Santa Claus? One decendign on the Canobie Lake Park in Salem, N. H., Aug. 26 in a "Christmas in July" promotion featured by WFEA in nearby Manchester, NH. The Listening format station is owned by Mark Century, Steve Lawrence, and, according to Leigh. The station is throwing a big party at the station with free rides, drinks and entertainment. Mill Hines, president of Mark Century, expects 15,000 to attend the giant party. A Santa, Claus will ride around through the park distributing gifts. The free entertainment will include Ted Heiser & The White Hawks and Columbia Records group called The Everly Brothers. The rock 'n roll 'n roll band. An editorial by the radio station ended with this note: "Christmas in July doesn't mean we have to walk down the street going to work in the cold and the cold and the sleigh bells on the police. Be nice to him. We're trying to move his plant into the area."

Colo. Station Goes Country

GREENLEY, Colo.—To fill a programming gap in a city of 3,500, KYOU is switching formats Sept. 4 to country music, says program director Chuck Wolfe. The station has been a Rock station that formerly had been a Rock FM, but the most Denver stations can be received here, the one modern country station cannot.

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

Hot Promotions

August 26, 1967, BILLBOARD

EDITORIAL

Martha's Example

One of the criticisms leveled against rb&f radio stations during the recent outbursts of violence was that radio stations were "miss" opinions on records prior to their release. One telephone number is dialled to voice a favorable opinion, another number means you don't believe the record will make the grade.

The first record tested by the computerized telephone measurement service was "Sunshine Games" by the Music Explosion on Laurie Records, which Brinkman had obtained a deal on. In an abbreviated survey (due to a major league baseball game), 1,441 telephone calls were received on the record in less than 30 minutes. Twenty phone lines are used; calls are tabulated instantaneously. WJIC-TV has been using an instant telephone survey system for several months to find out reactions to certain news events, but this is the first test for the musical show. Producer-director Ike Seltzer is responsible for the idea, called Dick Cenci and Mike Swank, both working on assignment in Pittsburgh to get their opinion and help, promotion manager of Fenway, called Oscar Fuller of Laurie Records in to talk the idea over with the dub.

Unfortunately, finding out how a given record stands with listeners may not be exactly uplifting to the hopes of the record company. For 35 percent of the WJIC-TV listeners felt "Sunshine Games" would be a miss.

Columbia Sends Stereo Singles

NEW YORK—Columbia Rec- many. More and more rec- ord men are realizing the im- portance of stations receiving WPIX- FM in New York and KFQG- FM in San Francisco at selling records. Charlie Whittaker, pro- gram director of WPIX-FM, has been a leader in the campaign for stereo singles for programming. Campana said, "I would like to thank those of you, personal- ly, for suggesting this idea to us and for your patience and com- petence to want to program Col- umbia single releases. We are positive that programming aid will be of mutual benefit."

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

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

WLWM-FM Goes Country Full-Time Was Good Music

Aug. 14 under the direction of station manager, Albert Fuscio, who formerly was with WENO. The station, owned by Web- ber Parrish, will be operating in both country format, from 8 a.m. to 8 p.m., seven days a week. WLWM-FM is a 20,000-watt holding a construction permit from the FCC to go to 100,000 watts. The top 40 will be taken from the charts, and carried on a full-time basis.

WLWM-FM has been pro- gramming, on an early-in-the-morning basis, one hour of country mu- sic for the past few months, with the show handled by Harry Bell. Fuscio said the response from both listeners and spon- sors was overwhelming, so the station will operate in the black from the start.

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

Columbia Station Goes Country

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Five little Cowillas
In a house of bricks, Along came a Cowill; And then there were six . . .

Vox Jox

By CLAUDE HALL

KTOK has come up on top in looper during the 7 a.m.-6 p.m. period for June-July. The lay listening format operation and 30.2 to How 100 format VLY's 29.7, KOMA had 11.3, doing the job at KTOK are: Pro- gram director Bill Schneider, music director—personality Bob Higgins, owners C. Mere Sonnen, Tom Turlong, Bob McCartney and Jerry Walker. WSMQ, Box 76, La Plata, MD, 20646, is owned of equipment and albums couple of weeks ago. Grant Lobed at the station needs easy listening and country albums, old and new.

Jerry Jackson, program director at WDPN-D, Dayton, Ohio, has announced KOGO in San Diego in reduction and announcing. . . .

Department has consolidated Jackson- ville and Durval County, changing Jacksonville, Fla., from the nation's 41st largest radio market to 29th largest, according to WAPF program director Bar Lee, WAPF, 50,000-watt Hot 100 format station, has again been rated No. 1 by Paul and Hooper, Lee said. Ed Wickenheiser has returned to WCQY, Columbia, Pa., as pro- gram director; he'll also handle the early morning show. Wicken- heiser has been morning deejay at WQAL, Lancaster, Pa. Also join- ing the staff is Ed Messler, for- merly at WDCT-FM in Lancas- ter. . . . Don Richards has been named FM sales and program supervisor of WTMJ-FM, Mil- waukee, he's been on the sales staff at WRTT, Milwaukee. "The Larry Kane Show" at KTRK- TV, Houston, continued to roll up a storm in its ninth year; (Continued on page 38)
Recorded live at the Palace Theatre, New York City.

Judy Garland

at home at the Biltmore
opening night

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

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

PLUS Her New Single From This Great Album

WHAT NOW MY LOVE
b/w I FEEL A SONG COMING ON

abc RECORDS

“Welcome to ABC, Judy”

ABC 10973
The annual convention of the National Association of TV and Radio Announcers is one of the few occasions when record men can—and do—mingle with radio personalities on a national scale. Here's just a few of the scenes most seen at the 12th annual convention last week in Atlanta. Note the station managers and country and good music deejays in the crowd. All photos read left to right.
ALBUMS FOR FALL

POP, SOUL, R&B, COUNTRY AND LATIN

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

THE PLATTERS New Golden Hits
A collection of golden singles and current best sellers by The Platters. Sure fire chart maker.
MA2141 MS3141

TOMMY HUNT Biggest Hits
A great selection of top hits by a great soul performer. Includes his current hit single and other all time greats.
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QUARTET OF SOUL The Platters, Inez & Charles Foxx, Tommy Hunt and The Jive FIVE. Great collection of soul by four outstanding performers.
MA2142 MS3142

THE SOUNDS SPECTACULAR
Great New Motion Picture Themes
Includes current single hit “Eyes of Love” plus Casino Royale, Man & Woman, Millie and many others.
MA2133 MS3133

GENE PITNEY Golden Greats
The best of the pop hits of the last two years, including Big Step, Green Door, Gram, Louis 
Festey, Cara Mia, Time Won't Let Me and others.
MA2134 MS3134

FLOYD TILLMAN'S COUNTRY
Floyd Tillman's Country
As all time country great singing his well known favorites.
MA2136 MS3136

GEORGE JONES & MELBA MONTGOMERY
Let's Get Together
Out of the Top Giant Country teams brand new collection of original songs.
MA2137 MS3137

JUDY LYNN Golden Nuggets
Poplar Western singer favorite in one of her best vocal performances recorded in Nashville, Tenn.
MA2138 MS3138

MELBA MONTGOMERY (I'm Just Living)
Currently out with a hit single included in this new album. Many different style tunes in her Country style including original tunes by Dallas Frasier.
MA2139 MS3139

LOS HISPANOS QUARTET
Llamado de Amor
One of the finest Latin quartets in the world. This group from Puerto Rico delivers a 10-track album of brand new selections with arrangements by Tito Puente & Rene Hernandez.
MA2137 MS3137

TATO DIAZ/SOLITARIO DE AMOR

CHANO SCOTTY and his Combo Latino
Powerful Boogaloo... Appearing at the Hotel San Juan in Puerto Rico for the last year. Scotty and his band of Argentina captures the unusual sound of the live performance in this second album of Nuevo.
MA2139 MS3139

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The Staple Singers
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Their New Single: "For What It's Worth" c/w "Are You Sure" 5-10220
NOT JUST ANOTHER RECORD...AN INCREDIBLE EXPERIENCE!
"WHAT NOW MY LOVE?"

MITCH RYDER

COMING AUGUST 24

DYNVOICE DY109

BOB CREWE PRESENTS THE 'NEW' DYNVOICE RECORDS DISTRIBUTED EXCLUSIVELY BY DOT RECORDS
TOP SELLING R&B SINGLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; No. &amp; P.</th>
<th>Weekly Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I NEVER LOVED A MAN THE WAY I LOVE YOU</td>
<td>Andra Franklin</td>
<td>Atlantic 2407 (Paris, BMI)</td>
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<tr>
<td>2</td>
<td>COLD SWEAT</td>
<td>Joe Jackson</td>
<td>Atlantic 2308 (Paris, BMI)</td>
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<td>3</td>
<td>I'M GONNA LOVE YOU</td>
<td>Otis Redding</td>
<td>Atlantic 2306 (Paris, BMI)</td>
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<td>4</td>
<td>WHO AIN'T LOVIN' ME</td>
<td>Ray Charles</td>
<td>Atlantic 2406 (Paris, BMI)</td>
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<td>5</td>
<td>MAKE ME YOURS</td>
<td>James Brown</td>
<td>Atlantic 2304 (Paris, BMI)</td>
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<td>6</td>
<td>THAT IS IT</td>
<td>Eddie Floyd</td>
<td>Slau 223 (East, BMI)</td>
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<td>7</td>
<td>HYPNOTIZED</td>
<td>Solomon Burke</td>
<td>Atlantic 2408 (Paris, BMI)</td>
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<td>SWEETEST THING THIS SIDE OF HEAVEN 6</td>
<td>Otis Redding</td>
<td>Atlantic 2304 (Paris, BMI)</td>
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<td>9</td>
<td>I WANT TO LOVE HER</td>
<td>Steve Wonder</td>
<td>Tamla 5649 (Motown, BMI)</td>
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<td>10</td>
<td>EVERYBODY NEEDS LOVE</td>
<td>R&amp;B Gospel</td>
<td>Atlantic 5010 (Philadelphia, BMI)</td>
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<td>11</td>
<td>ANOTHER SHRIMP</td>
<td>The Drifters</td>
<td>Atlantic 2404 (Paris, BMI)</td>
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<td>12</td>
<td>I'M LEAVING YOU</td>
<td>Smokey Robinson</td>
<td>Atlantic 2401 (Paris, BMI)</td>
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<td>13</td>
<td>LET IT BE ME</td>
<td>Sweet Inspirations</td>
<td>Atlantic 2418 (Paris, BMI)</td>
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<td>14</td>
<td>REFLECTIONS 2</td>
<td>Stevie Wonder</td>
<td>Tamla 5647 (Motown, BMI)</td>
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<td>15</td>
<td>HEARTBREAK YOUR ROCK</td>
<td>Fats Domino</td>
<td>Atlantic 2405 (Paris, BMI)</td>
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<tr>
<td>16</td>
<td>A WHITER SHADE OF WHITE</td>
<td>Four Tops</td>
<td>Atlantic 2403 (Paris, BMI)</td>
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<tr>
<td>17</td>
<td>I WANT MY MAN</td>
<td>Staff R&amp;B</td>
<td>Atlantic 5009 (Philadelphia, BMI)</td>
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<tr>
<td>18</td>
<td>THAT'S THE WAY HE TALON</td>
<td>Robert Indiana</td>
<td>Atlantic 2403 (Paris, BMI)</td>
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TOP SELLING R&B LP'S

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<td>Andra Franklin</td>
<td>Atlantic 2109 (RCA, BMI)</td>
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<td>2</td>
<td>WITH A LOT O' SOUL</td>
<td>James Brown</td>
<td>Atlantic 2108 (RCA, BMI)</td>
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<td>3</td>
<td>TEMPTATIONS LIVE</td>
<td>Four Tops</td>
<td>Atlantic 2107 (RCA, BMI)</td>
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<td>4</td>
<td>REACH OUT</td>
<td>Otis Redding</td>
<td>Atlantic 2106 (RCA, BMI)</td>
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<td>JAMES BROWN LIVE AT THE GARDEN</td>
<td>James Brown</td>
<td>Atlantic 2105 (RCA, BMI)</td>
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<td>6</td>
<td>HIP-HUGGER</td>
<td>James Brown</td>
<td>Atlantic 2104 (RCA, BMI)</td>
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<td>REVENGE</td>
<td>James Brown</td>
<td>Atlantic 2103 (RCA, BMI)</td>
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<td>SONG OF WILDER Picket</td>
<td>Atlantic 8140</td>
<td>Sel. 8140 (Sel. BMI)</td>
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<tr>
<td>9</td>
<td>THAT'S MUCH MORE</td>
<td>Ray Charles</td>
<td>Atlantic 8140 (Sel. BMI)</td>
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<td>10</td>
<td>OTIS REDDING LIVE IN EUROPE</td>
<td>James Brown</td>
<td>Atlantic 8140 (Sel. BMI)</td>
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<td>11</td>
<td>SUPREMES SING SONGERS &amp; MARTHA TAYLOR</td>
<td>Supremes</td>
<td>Atlantic 8140 (Sel. BMI)</td>
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<td>12</td>
<td>MELODY YELLOW</td>
<td>James Brown</td>
<td>Atlantic 8140 (Sel. BMI)</td>
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<tr>
<td>13</td>
<td>HERE WITHOUT THERE IS THERE</td>
<td>Otis Redding</td>
<td>Atlantic 8140 (Sel. BMI)</td>
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<tr>
<td>14</td>
<td>THE TEMPTATIONS GREATEST HITS</td>
<td>The Temptations</td>
<td>Tamla 5647 (Motown, BMI)</td>
</tr>
</tbody>
</table>

Radio-TV programming

VOX JOX

- Continued from page 24

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

Miss Barnett handled "What's My Name" with just the right amount of Galactic fervor, and rocked gently with "It's Not Unusual" and "Wish This Thing Alone." And she did it "I Know Where I'm Going" in the authentic Marley style (accompanying herself with the autoharp), and by bouncy "You'll Better Love Me" and "Hurtful.

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

Jazz Fest Grows

- Continued from page 26

Latin Orchestra rounded out the program. The Festival was produced by T/P Productions, New York City. The festival was sponsored by the City of Philadelphia, was ene.
Jerry Sharell
Sings
"It'll Never Happen Again"

Produced by
Gordon Neal
for the Organization

Main Line Records

Distributed by:
ATLANTA — Main Line; BOSTON — Mutual Record Distributors; CHICAGO — M. S. Distributors; CINCINNATI — Main Line; CLEVELAND — Main Line; DALLAS — Big State Distributors; DENVER — Action; DETROIT — Merit Music; E. HARTFORD — Allied Record Distributors; LOS ANGELES — Hart Record Distributors; MIAMI — Main Line; MINNEAPOLIS — Heilicher Distributors; NASHVILLE — Southern Record Distributors; NEWARK — All State, New Jersey; NEW ORLEANS — Delta Record Distributors; NEW YORK — Alpha; PHILADELPHIA — Marnel Record Distributors; ST. LOUIS — Roberts Records; SAN FRANCISCO — H. R. Basford; SEATTLE — C & C Record Distributors; WASHINGTON, D. C. — Schwartz Bros.
**Classical Music**

**Diskersby Study Rechanneling**

By FRED KIRBY

NEW YORK—Record companies have no immediate plans to rechannel product in many instances. In the absence of spinning, in fact, one report has said the market, but Victor has no formal statement on the matter, and Victor had not asked for any rechanneling as a sales spur, since he said many consumers would not buy mono product to play on stereo equipment.

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

However, Myers noted, "If material was recorded on three LPs and the patent was to result, results could be impressive." He called "judicious" experiments on rechannel music. Myers explained that these experiments were made on some well-known, operatic recordings, such as early Maria Callas "Tosca." The resulting "constant shifting of voices" was "no illusion, quite real, and not even good pseudo stereo." He conceded that it might be worth investigating the area again.

Even with instrumental soloists, such as Walter Gieseking, "the sound was jumping around." It sounded like the piano was 20 feet wide. Myers continued, "A Verdi or a Wagner Conducted by the New York Philharmonic and the "Symphony No. 10" is not included. With soprano with the symphonies performed by the New York Philharmonic and the "Symphony No. 8" by soloists and the London Symphony.

The package will contain the first of Beethoven's nine symphonies Nos. 1, 6 and 9. The other six symphonies have been previously issued separately. With the nine symphonies take up only 14 of the LPs, a bonus disk, "Gustav Mahler Remembered," contains comments by his daughter and his music scholars who knew the composer. Included in the set is a 36-page book with a lead article by Bernstein, "Mahler: His Time Has Come!"

Bernstein also conducts violinist Isaac Stern and Robert Shaw, director of the Atlanta Symphony Orchestra and the Atlanta Symphony Chorus and Orchestra. John Lanchbery conducts the Vienna Symphony in a two-record soundtrack of the Royal Ballet's "Swan Lake." Two other two-record sets are Van Cliburn leading the New Philharmonia Orchestra and the "Symphony No. 9". Ravi Shankar and Roland Palhari, Sir John Barbirolli and the Cleveland Orchestra, and the New Philharmonia Orchestra and the "Symphony No. 8". Ravi Shankar and Robert Shaw lead the New Philharmonia Orchestra and the "Symphony No. 9".

Rounding out the Angel rechanneling is the "Andrea Chenier" and the "Ivanhoe" of Francesco Molinari-Faddini conducting the RCA Italian Orchestra.

The Angel opera, on three discs, features Teresa Stich-Randall, Maxxine Forrester, Alexander Young and Louis Quilico. British Pristwian conducts the Vienna Radio Orchestra and the Vienna Academy Chorus. Soloists in the Mozart opera include Lucia Popp, Reri Grist, Arlene Saunders, Luigi Anho and Nicolas Monti. Denis Vaughan conducts the Orchestra of the Misani Symphony. Further details on RCA's rechanneling will be announced soon.

**RCA Sells Sets on Handel, Mozart**

NEW YORK—The first recording of Handel's "Hercules" and the first stereo press of "So, I Love You," as well as some of Handel's other works are among the two multiple sets being released this month by RCA Victor. Victor also is releasing an operatic recital from Handel to Piccoli by Leoncino. Grace with Francesco Morati-Fi della conducting the RCA Italian Orchestra.

The Handel opera, on three discs, features Teresa Stich-Randall, Maxxine Forrester, Alexander Young and Louis Quilico. British Preslwan conducts the Vienna Radio Orchestra and the Vienna Academy Chorus. Soloists in the Mozart opera include Lucia Popp, Reri Grist, Arlene Saunders, Luigi Alho and Nicolas Monti. Denis Vaughan conducts the Orchestra of the Misani Symphony.

**DG Subscription Line One of Label's Biggest**

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

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

- **Haydn's "Season,"** with Gunther Janowitl, Peter Schroer, Mariti Talve, the Vienna Sinfonietta and the Vienna Symphony with Karlf Boeheim.
- **Mozart's "Don Giovanni,"** with Dietrich Fischer-Dieskau, Ezio de Lago, Birgit Nilson, Peter Schroer, Martina Arroyo, Maarto Talve, Ronald Hudson, Francesco Mariotti and the Czech Singer Choir.
- Seven LPs of Tchaikovsky's works: "Symphonies No. 4, No. 5 and No. 6," "Violin Concerto," "Serenade for Strings," "Nutcracker," "Capriccio Italian," "Slavic March" and "Piano Concerto No. 1," artists include Vladimir Christian Ferras, pianist Staatschef Richter, the Don Con sco Choir under Jorge Jarro; and a Walter Trampler violin recital, and four Mozart horn concertos with Alan Civil as soloist with Robert Polenske as piano accompaniment.

The other main subscribers include Andew Appleton and Wagner Barry are featured in scenes from Richard Strauss operas in a Viennese album with Henr! Holteif and the Orchestra of the German Opera of Berlin, while Anastole Fintosti painter the RCA Symphoies on both pressings. Rounding out the Victor release is an album by the Deller Consort of music by John Blow and a reissue of Ravel music with Charles Munch conducting the Boston Symphony and New England Conservatory Chorus.

**Angel 'Butterfly' Set on 3 Albums Next Week**

HOLLYWOOD — Puccini's "Madame Butterfly" will be released by Angel Records next week on three LPs. The package features soprano Renata Tebaldi, tenor Giorgio Tozzi, basso Alfredo Kraus and Rolando Paniari. Sir John Barbirolli leads the Cleveland Opera Orchestra and the "La Boheme" or the "Carmen," with soprano with the Metropolitan Opera Orchestra and the "Madame Butterfly."

Chorus and Orchestra. BMG announced another of its biggest ever autumn and winter subscription classical album programs—the release of works by Haydn, Tchaikovsky, Mozart, Bruckner and Telemann.

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Ariola Bows Tchaikovsky Contest Pkg.

GUETERSLOH, W. Germany—Ariola—Eurodisc is releasing for Ariola the first Europe-wide competition on the 1966 Tchaikovsky competition in Moscow.

The album, released under the Melodia-Eurodisc label, features Gritzen Sokolov, violin, and Victor Tretyakov, violoncello, winners of the 1966 Tchaikovsky competition—with the State Symphony Orchestra of the USSR and the Moscow State Orchestra of the Moscow State Philharmonic under Neeme Jarvy.

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

Ariola is launching the sale of the same competition on it gave last melody to Melodia—"Die Todesfahrt," Vacuum Wanderer.—the Russian folk song disk which has sold more than 100,000 copies, the biggest sale ever tucked up for a comparable disk in West Germany.

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

As part of the Tchaikovsky album, Ariola has released three other Melodia recordings—Paganini, "Concerto for Violin and Orchestra No. 1" with Tretyakov and the Moscow State Philharmonic; Stravinsky's "Rite of Spring" with the Moscow State Symphony of the USSR under Yevgeny Svetlanov; and Prokofiev's "Classical Ballet" with the Grand Radio Symphony Orchestra of the USSR under Georgi Rozhdestvensky.

The Paganini LP is being distributed in the West German magazine Bunte Illustrirte, which is also scoring big sales of the Melodia Eurodisc Castanet in a special section running in the Boholu Theater.

Phillips Bows 3 Packages

HAMBURG, Germany—Phillips will offer three classical packages in a big "prestige" music sales campaign beginning Sept. 4.

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

Arthur Grumiaux has 4 LPs with seven violin concerts from Tchaikovsky, Mendelssohn, Beethoven, Bach. Brahms, View- ton, Tchaikovsky and, with five internationally known orchestras and conductors.

Wolfgang Sawallisch directs the Dresden State Orchestra (Saxton) in two sonatas in the complete sonatas of Beethoven on one disc.

The subscription prices for the three packages (which are not available separately) will be $12.25 ($18.75); Arthur Grumiaux, $19.75 ($32); Schubert programs, $21.25 ($33.50).

AUGUST 26, 1967, BILLBOARD
New Album Releases

- ABC
  THE BADACIOUS SINGERS WITH PETER ALBRECHT & HIS ORCHESTRA-AH! About Love!
  JUDY GARLAND AT HOME AT THE PALACE (Swingin' Holiday) ARK 020, MELIC CD 807
  PRÉRISSE LAINE-I Wanted Someone to Love; ARK 055, ARK 082
  SHIRLEY MAE CAR-New Sweet Thing The; ABC 617, ABC 613
  MANHATTAN BRASS-S interviews with The Majesty band, ABC 405, ABC 407
  BELLE OF THE BALLON Strings of Blue; ABC 515, ABC 512
- ATCO
  MR. JONES BAND-London Is My Cup of Tea; F 23576, G 23578
  CLAP TSYN-Straw From the Venue's Mouth; F 23573, G 23572
- BANG
  MEL BRAUN-Just For You; E 23577, B 23579
- BLUESWAY
  JIMMY REED-Soulful, BL 6009, BL 6008
  JOE TURNER-Singing the River, BL 6004, BL 6006
  T-BONE WALKER-Swing Monday Blues, BL 6008, BL 6003
- BRUNO
- BUJACA & BEN GYPSIES-Bulgarian Na- Tural Folk Tunes from South Europe
  TULIPANIELLY-Hand-woven Myl Opium Theatre, BL; F 23576, G 23579
- CAPITOL
  TONY MELLETT-T 2774, ST 2774
  CAPITOL IMPORTS (SPAIN)
  ADARON CASA DE ESPAÑA-J 1426
  LA YO INMOTABLE DE CONCHITA FERDIN; J 1425
  EMILIO FLESH & BERNardo ESPAÑOL
  GONG; ST-3000

- THROUGH THE ALPS
  Unitel; J 61, MELIC CD 802
- CBS
  WIZZEECH-Orch. & Choir of the Frank National Opera (Swiss); 32-3169, 32-3160
- CHART
  SIRRAMY PMISSION In God's Country; LPE 1010
- COLEMAN
  MADISON JAXES-Lawrence of Arabia, CONO 2004, CONO 3004
- COLUMBIA
  RICK TERENCE KENNEDY CONCERTS-Queen Gold/Columbia Symphony Orch. (Schul- man); CA 510, CA 693
  BETHEEHAN, RICHARD-SPRINGFIELD-Mountain Standard Orch. (Darling); C 2241
  LAUD-LAUD: SPINGFIELD ESPAÑOL, Isaac Stern; CA 510
  MENDELSSOHN: A WOGGEMAN NIGHTS BREAKTHROUGH Orch. (Sims); 3-22-3167
  PREVIN, RICHARD SYMPHONY NO. 5-New York Philharmonic Orchestra, MA 1300
  STRAVINSKY: FIREBIRD & PETRUZSKA, Boston Symphony Orch. (Dreyfus); CA 621, CA 7071
- DERAM
  ELSIE BUTCHER & HER BAND-Fly Me to the Sun, 80 16007, 80 16008
- DUNHILL
  STEVE ALLEN & THE TONIC PLAYERS-What's Going On Here? (Sims); U 2107, 2201
  RUDY CAMPBELL-Brought Back Live From The J. J. T. J. 2107, J 2107
- FM CORNERS
  NATHAN LEXIE & HIS ORCHESTRA-A White Shade of Pale, PCL 4324, PCL 4324
- FUNK
  JAMES BROWN SHAKING AT THE BREAK- CARLOS GILBERTO; E 6036, E 6006
  JOHN ZEITZ-Expression; A 5103, A 5103
  DIXIE GILFLEET-Saying Low, Sweet Cad- der; PE 6036, 6036
  THE COLLEGE CONCERT OF FEE WISE RUSSELL & BAND; E 5103, E 5103
- LONDON
  THE BACHELORS Sing A Golden All Time Hits; F 2772, G 2772
  THE MANY MASTERS OF FAL DONALDSON; LL 1407, LL 1408
  THE MANCHESTER ARTISTS/SYMPHONY ORCHESTRA/JOHN L. ABBOTT; N 5103, N 5103
- SMASH
  BLUESWAY ORCH. & CHOIR; J-WALL: 6036, 6036
  FUNKMEISTER TRIO (Swiss); 6036, 6036
  JOHNNY ROGER'S EXPERIENCE; A 5103, A 5103
- SOUNDS OF AMERICA
  SMASH
- TROPICAL
  VICTORIAN VALUES-1 By De La Concorde; 15031, 15031

Variety ARTISTS-Asi Kalis Aragon; LX 5004, LX 5004
MUNO DE MAZUCIO; J 251
CARLISLE: AIR-4102
CABERG: WIZZEECH; 32-3169, 32-3160

Through THE ALPS
- UNITED ARTISTS
- CBS
  WIZZEECH-Orch. & Choir of the Frank National Opera (Swiss); 32-3169, 32-3160
  CHART
  SIRRAMY PMISSION In God's Country; LPE 1010
- COLEMAN
  MADISON JAXES-Lawrence of Arabia, CONO 2004, CONO 3004
- COLUMBIA
  RICK TERENCE KENNEDY CONCERTS-Queen Gold/Columbia Symphony Orch. (Schul- man); CA 510, CA 693
  BETHEEHAN, RICHARD-SPRINGFIELD-Mountain Standard Orch. (Darling); C 2241
  LAUD-LAUD: SPINGFIELD ESPAÑOL, Isaac Stern; CA 510
  MENDELSSOHN: A WOGGEMAN NIGHTS BREAKTHROUGH Orch. (Sims); 3-22-3167
  PREVIN, RICHARD SYMPHONY NO. 5-New York Philharmonic Orchestra, MA 1300
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  JOHN ZEITZ-Expression; A 5103, A 5103
  DIXIE GILFLEET-Saying Low, Sweet Cad- der; PE 6036, 6036
  THE COLLEGE CONCERT OF FEE WISE RUSSELL & BAND; E 5103, E 5103
- LONDON
  THE BACHELORS Sing A Golden All Time Hits; F 2772, G 2772
  THE MANY MASTERS OF FAL DONALDSON; LL 1407, LL 1408
  THE MANCHESTER ARTISTS/SYMPHONY ORCHESTRA/JOHN L. ABBOTT; N 5103, N 5103
- SMASH
  BLUESWAY ORCH. & CHOIR; J-WALL: 6036, 6036
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  JOHNNY ROGER'S EXPERIENCE; A 5103, A 5103
- SOUNDS OF AMERICA
  SMASH
- TROPICAL
  VICTORIAN VALUES-1 By De La Concorde; 15031, 15031

- 20th CENTURY-FOX
  ORIGIONAL SOUNDTRACK-That's My Boy; 4195, S 4195
  MCMANUS, DOUGLAS-That's My Boy; M 3601, M 3601
- UNITED ARTISTS
  CHICAGO-DOUGLAS; C 3003, S 3003

- VAULT
  CAMERON BROTHERS-Bowes; LP 176, S 176

- VERVE
  ELIZA TAYLOR-Stage the Johnny Mercer Song Book; J 897, S 897
  ORLEANS JAM; THE LITLES; LP 1011, LP 1011
  ARTS SCHROEDER IMPLOSION-A Spoon- ful of Soul; LP 1011, LP 1011
  JONATHAN WOLTERS-More Cakes than Ever; LP 1011, LP 1011
  SKEETER JACK-Mr. Scott Is Here; LP 1011, LP 1011
- VISTA
  CAMERON-Walt Disney's Snow White & the Seven Dwarfs; LP 1011, LP 1011

- WARNER BROS.
  ANTHONIO CARLOS JOBIM-A Certain Mr. C; J 897, S 897
  THE ANITA KENDI BAND-Kept Kartaker; LP 1011, LP 1011
  PETER, PAUL & MARY-Album; LP 1011, LP 1011
- WORLD PACIFIC
  THE MASTERS-Write Me Lord; LP 1011, LP 1011

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TOP LP's - Continued from page 34

151 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175
151 THE BEST OF THE BEACH BOYS, VOL. 1 154 FRESH CREAM 155 REVOLVER 156 SOUNDS OF SILENCE 157 JOHNNY'S GREATEST HITS 158 GIMME SUGAR 159 "NOBODY'S IN MY TRUCK" 160 I THINK WE'LL CALL IT QUIET TIME 161 CHANCES 162 "IT'S SUCH A NICE DAY" 163 DYNAMIC DUO 164 GRAND PRIX 165 DEVILS ANGELS 166 ALL THE TIME 167 "BOOTS WITH STRINGS" 168 JOHNNY RIVERS' GREATEST HITS 169 "GREAT HITS FROM ENGLAND" 170 "WHY (Am I Treated So Bad)"

ROBERT LEE FORD:<br>
"Making records is a very demanding job. It's hard work. But with a good producer, it can be a lot of fun."

THE FACTOR RECORDING<br>
"Our first album was a real challenge. We had to get everything right."

THE FACTOR RECORDING:<br>
"We're really excited about our new album. We can't wait to share it with everyone."

**SOUNDTRACK**

LAWRENCE OF ARABIA

LAWRENCE OF ARABIA

WORLD WOMEN 78s

WORLD WOMEN 78s

STARS OF THE BROADWAY REVUE"S

STARS OF THE BROADWAY REVUE"S

SMITHSONIAN FOLKWAYS RECORDS

SMITHSONIAN FOLKWAYS RECORDS

EPISODES FROM THE GODFATHER

EPISODES FROM THE GODFATHER

THE BAD AND THE BEAUTIFUL

THE BAD AND THE BEAUTIFUL

THE LONE RANGER

THE LONE RANGER

THE ADDAMS FAMILY

THE ADDAMS FAMILY

THE LONE RANGER

THE LONE RANGER

THE LONE RANGER<br>
"Our story is about a man named John."

THE LONE RANGER<br>
"We want to bring you an exciting story about a man named John."

THE LONE RANGER<br>
"We're really proud of our new album."

THE LONE RANGER<br>
"We can't wait to share it with everyone."

THE LONE RANGER<br>
"We're really excited about our new album."

THE LONE RANGER<br>
"Making records is a real challenge."

THE LONE RANGER<br>
"We had to get everything right."
From The Music Capitals of the World

AMSTERDAM

Francois has acquired the German Ballaphone label for Holland. The deal, which is "likely won't be the same" by Adam and Eva, France with a new, lower-price series of Ballaphone stereo albums. The Hodler's catalog is represented here by Basart, following recent deals between Dick James and Basart's Ferry Wientiekke. The first hit under the deal is the Hodler's "Carmen." Nina Simone appeared here Aug. 17-19 with local jazz artist Ray Edger and his orchestra. Ede- cco has issued a new Nina and Frederik LP, "Dawn," on Metronome, plus low-price Metronome albums by Beest Fabric, the Pick Ups and Max Hemenschel's orchestra. ..In Wanh's Delta hit "Dream Maker" has been acquired by MGM for America. MGM also has Statex release to "Plastic," by Dutch Knokke song cinted team member Andy. . . The "Cassino Royal" movie will be premiered here in October, but the RCA Victor soundtrack album is already a heavy seller. Euclid is seeking a Dutch visit by the Jefferson Airplane during their upcoming Euro- pean tour.

The Duo Espress has recorded an EP of Bob Dylan songs in Es- peranto in Iran. It will be fea- tured at this year's Esperanto World Festival in Rotterdam, and a worldwide release is being nego- tiated. Jacques Lomogia's new album here is "Play Bach 5" on Omega. . . Cliff Richard's "Finders Keepers" movie premiered here earlier this month. Recent dealers got special promotional material connected with the event. Vara TV screened Adams's recent Rotterdam con- cent Friday (25). The Shep- herds appeared at the Scarsborough Folk Festival, where BBC TV taped their modern versions of "The Water is Wide." The group has been booked for several TV appearances in Belgium, including a spec- tacular Christmas show. Dutch CBS scored a No. 1 with Scott McKenzie's "San Francisco," which created the Beatles "All You Need Is Love." The Everly Brothers will visit Hol- land next month for a TV show. Nagra-Delta will release "The Everly Brothers Sing" EP on Warn- er Bros. to tie in with Robert Stolz Vis her second visit this year on Monday (28). He will give 10 performances around the country. Phonogram is importing another reissue from Italy. First releases include Orca- kens "Mama Mio Posto," I Coveli's "Un Ragazzo Di Strada" and Bob Mitchell's "This Is My..."

DETOUR

Nancy Ames is appearing at the Roostertail for a week begin- ning Monday (21). The Kingmen will play at the Uni- versity of Detroit on Saturday (26). A Lamino-based group, the Plain Brown Wrapper, has signed with World Productions, Inc., on Terre Firma Records in New York. Steve Perchik man- aged it. They played at the WHVY disk- jockeys Maryla and Howard were invited to a nationwide "night at De- trotter's Tiger Stadium on Aug. 2. . . Capt. Albert Bonney went home to Detroit to promote Her visit Monday (14). She made a detour to West Palm Beach, where she performed a couple of weeks ago. . . The "Casino Roy- al" has been released on CD.

DUBLIN

The Dragons left for a two- week return visit to Ireland for cabaret appearances and television work. They made the "Yesterday's Gone" before they departed. A visit to Germany by Irish folkloric singer Thor Baldursdn has "Arrived in Copenhagen, where they spent the Savanna Trim, conducted and arranged for a special choir at a choral festival in Copenhagen. For King, Larry Cunningham and the Mighty Avons will shortly complete their second LP for Christmas inn. One of theOne of the Pacific West's leading artists, Jerry Garcia, has added a new member to his band. Garcia has invited his long-time friend and fellow musician, Bob Weir, to join the group. Garcia and Weir have been working together for several years, and their collaboration has resulted in the formation of a new band - The Dead.

Pictured after the signing of an agreement for the release of A&M product in West Germany on Polydor are, left to right, Heinz Hollies, director of A&M, and Deutsche Grammophon sales director Heinz Hei. Polydor will release a new album and single by Herb Alpert at the end of this month.

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

Keith West, currently scoring with "Except From a Teenage Opera "Good Times,"" has written "Mister Rainbow" with his pro- ducer and co-s writer Mark Witzel for new artist Steve Flynn, whose disk will be released Friday (23). Mr. Eriksson, director of Grammofon AB Electra, Swedish licensees for Decca and Decca Bros. Reprise product, visited London last week with fellow executives. Eriksson had talks with British record companies concerning plans for distribution rights in Sweden.

The New Christy Minstrels played last week at the Kingway Casino, Southampton, before going on to Frankfurt. They taped a spectacular for BBC TV and recorded some titles for a possible single in London before their Southport date.

Spot Records is launching a pop series Sept. 4 with "Timothy" by the Seals of St. James. LP's are planned later, and King will dis- tribute the product in the U. K. Realization, the background music company based at Orpington, is starting its own record label, Rim, through its interna- tional division. Keith Prowse will distribute.

The Spectrum shot a color film in the Portobello Road an- tique market area of London for StateTeke screening in connection with its "Portobello Road" documentary disk for RCA Victor. The group will appear in the "Carnival Scar- let and the Spectrum" TV series produced by Gerry and Sylvia Anderson, the duo who devised the "Thunderbirds" shows.

(Continued on page 55)
THE SOUND OF THE NOW GENERATION

A LIGHT FANTASTIC CIRCUS OF SOUNDS ON MGM

FEATURING MAGIC LANTERN SOUNDTRACKS
Country Music

Sales-Programming Workshop To Highlight 'Opry' Celebration

By BILL WILLIAMS

NASHVILLE—A sales-programming workshop, sponsored jointly by WSM and the Country Music Association (CMA), will be a highlight of the 42nd anniversary celebration of the "Grand Ole Opry," Oct. 14-21.

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

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

In addition to the official WSM-sanctioned events, the convention will feature the Music City Pro-Celebrity Golf Tournament (Oct. 14-15), and the CMA Awards banquet and Hall of Fame Presentation Friday, Oct. 20. The CMA will hold a new members' membership meeting Thursday, Oct. 19, and scores of private parties will be hosted throughout the week.

Here is the official WSM agenda:

Registration, Thursday, Oct. 19, 8 a.m.-9 p.m.
Fender Instrument Co., Country Music Show, Thursday, 3 p.m.
WSM Breakfast, & Opry Spectacular, Friday, Oct. 20, 8 a.m.
WSM-CMA Sales programming workshop, Friday, 10:15 a.m.
Dot Records luncheon and show, Friday, 7:30 p.m.
Deca Records party and show, Friday, 5:27 p.m.
WSM Friday Night Opry, Friday, 8-10 p.m.
RCM Volunteer Breakfast and show, Saturday, Oct. 21, 8:30 a.m.

Colorado Records luncheon and show, Saturday, 12 noon.
Capitol Records party and show, Saturday, 5 p.m.

Van Dyke Combines Soul, Sophistication

ATLANTA — LeRoy Van Dyke is fast becoming one of the prime innovators today in country music, especially when it comes to presenting a live show. This was certainly evident Friday (13) in his performance at the Playroom here.

Van Dyke's repertoire ranged from a modernized version of the old country classic "Rocky Mountain High" which featured a funky organ rolling in the background, to a rousing version of the pop hit "I Know a Place" with his wife. He called his "When I Lost My Baby" was pure soul, and a walking bass line gave the song driving force. A trademark of a LeRoy Van Dyke performance is tuned for '60s style and the excellent vocals by his wife, Kay. "We're working on vocal harmony and usually have one or more pop tunes in his repertoire. He never slackers a second, every number gets full effort, he's turned on all the time. His best effort of the night was a tune called 'I've Never Been Loved,' but his past hits 'Walk on By' and 'Auctioneer' were both crowd pleasers and both were programmed with all of the command of attention of a stage general. He is an act that fits both in country music nightclubs and the plush hotel clubs.

CLAUDE HAUL

Jim Cheatham Dies

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

Country Music

Grand Ole Opry 424 Birth-

day show, 9:30 p.m., Opry House.

Pamper Music Dance, Sat-

day, 10 p.m., 72 Club Heritage Hotel.

All events, unless otherwise
noted, will be held at the Mu-

nicipal Auditorium. The registra-
tion desk will be open each day at the auditorium. All pre-
registration packets also will be picked up at the Municipal Au-
ditorium. No packets will be mailed out in advance.

Bluegrass Forgotten

Down Lexington Way

LEXINGTON, Ky. — Virtu-

ally no bluegrass music is pro-
gressed in this area any more, the heart of the bluegrass coun-

try.

Tip Sharp, music director of WWKY, Winchester, plays a lit-
		y of it, but does not feature it. "My problem is that I can't get much bluegrass music any more," Sharp said. "I haven't had any-

thing genuine in two or three years. What I play is pretty old.

WVRL, Lexington, devotes an hour and a half to country music each morning (5:30-7) but plays no bluegrass. Tom Arkel, music director, said the show is programmed strictly by the music each morning, from mail received by DJ Arty Kay. "We just don't get requests for blue-

grass music," he explained.

WAXY, Jacksonville, pro-
gresses an hour and a half each afternoon of country music but follows a middle-of-the-road ap-

proach, with no bluegrass and no horns, but does have a ma-

usic director, and he follows the "pops" approach.

WPDE, Paris, is an all-count-

daytime station, on which little or no bluegrass is heard. Jim Withrow, who does the mu-

ical program, sticks to the charts.

These four stations blanket the bluegrass area of Kentucky, an area in which pop music out-

does country, and in which bluegrass music is nearly for-

gotten.

Connie Smith Effective

At N.Y., Nashville Debut

NEW YORK — Although hampered by a severe cold, Connie Smith sang out with full feeling and impact at her Nash-

ville Club opening here on Aug. 11. Whether up-tempo with her current RCA Victor hit "Cin-

cinnati, Ohio," or picturesque in Melba Montgomery's "Don't Keep Me Lonely," Ms Smith was completely effective and the good-sized audience appreci-

ated her efforts.

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

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

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

gram.

FRED KIRBY

Motel Men at Hall of Fame

NASHVILLE—Motel chain operators, considering locating in Nashville, have among them the 3,575 who visited the Country Music Hall of Fame and Mu-

seum this week. The Chamber of Commerce was instrumental in the visit, in seeking to have the firm representatives get the best possible information on the prospects for tourism in the Nashville area. Old-timer Cliff Carlisle also was a visitor, along with the young Hillbilly Holiday operator, who had just been signed to an RCA Victor contract. Joining them were Yoko Kusunoki, assistant director of the Tokyo Grand Ole Opry.

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Yesteryear's Country Hits

COUNTRY SINGLES—
3 Years Ago

August 25, 1962

August 26, 1957

1. Wolverton Mountain—Clay City King (Columbia)
2. Devil Woman—Marty Robbins (Columbia)
3. A Tale of Two—Jim Reeves (RCA Victor)
4. The Canebrake—Faron Young (Columbia)
5. Trouble's Back in Town—Wilbur Morris (RCA Victor)
6. Call Me Mr. In-Between—Burt Ives (Decca)
7. A Little Heartsache—Eddy Arnold (RCA Victor)
8. Missa Sang a Song—Bill Anderson (Decca)
9. She Thinks I Still Care—Jim Reeves (Capitol)
10. Everyday But One—Emmett Ashworth (Ricky)

JIMMY KLEIN, left, talks with Janney Ryan, one of the new talents in his booking agency, who recently signed a Columbia contract, and Darrell Glenn, who has been managing Miss Ryan.
Country Music

Nashville Scene

Some of the most successful songwriters in the business turn to other successful writers when they want material for their own recordings. Hank Mills is a case in point. The Mono-Rose writer, who turned out such hits as "Girl on the Billboard" and "Little Ole Wine Drinker," turned to Kapp artist Hugh X Lewis when it came time to do his Decca sessions.

The upcoming release is titled "I Wanted All the Real," a parody on what one free-living soul considers the most important things in life... Red Foley leaves Nashville on a trip that takes him from one end of the country to the other. Between an appearance in Charleston, W. Va., and his return to Nashville in September, he will have made shows at such places as Disneyland in California, Anchorage, Seattle and Elkhorn, Wis. While in the Hollywood area, he's slated to do his Decca sessions.

Ferlin Husky's son, Danny, accompanied him on the drums during his recent stint at the New Yorker Hotel's Nashville Room.... Monument's Fred Carter got some strong encouragement. The firm's Tex Davis sent out six dubs of the young man's new release and got picks in all six markets. They then worked 48 consecutive hours getting the record pressed and distributed...

Stringbean's new release is prophetic, "I'm Goin' to the Grand Ole Opry" to Make Myself A Name. It's just out on theCollman label, although he expects to make the move to Boone.... Marty Robbins' next single, out of his "Tonight Concert" album, will be "Gardenias in Her Hair." Marty wrote seven of the tunes on this album.

Mark Kilgore's newest release, "Fast Talking Louisiana Man," goes along with the trend toward "Louisiana" songs. The Pono singers have done "Louisiana Man," who Jimmy Newman has his "Louisiana Saturday Night." Red Logan and the Blue Bees, hambone session, canceled one of their usual solo plans, cut the record and substituted a brand-new one when Red McGinnis wrote it for them... Billy Burnette is featured on the "Salute Man," and substituted one of her rare appearances with the "Nashville Rifle" song. During an appearance at Fort Worth, Willie's wife, Shirley, made one of her rare appearances with him.... Tommy Fisch, cattle artist, made it to town for the new release titled "Blues Skies." Ken Rogers of National Records will be on the WWVA Jamboree Aug. 26 with Billy Walker and Dave Dudley.

M Records will release "Mar- leon," by Webb Feay. He is backed on this one by the Jordianes.... While touring Europe in December, Monument's Billy Walker will be a featured guest on Franklin's version of the "Tonight Show." The Stomperman's time for work at the Black Poodle for the trade.... United Artists star Bobby Lewis has a fall September schedule in the Southwest. Before that, however, he's putting a new album due for a fall release.... Lorene Mann's new RCA Victor single, last cut, is titled "You Love Me Too Little." Lorene also wrote it.

The largest night crowd in the history of Busch Stadium was on hand for "Country Music Night" at the St. Louis Cardinal's game. Nearly 50,000 fans were on hand as Minnie Pearl, the Wilburn Brothers, Rita Flynn, the Carter Sisters and the Nashville Tennesseans.... The show was produced and emceed by Hap Peebles.... Penny Wolfe, who handled the Van Troux of an appearance-packed weekend, including TV, in New York City.... JAB Records, headed by Jack Stepp and Buddy Killen, now has a string of heading labels. They include Wayne Kemp, Ole Waretz, Jack Reo, Johnny Summer, Bobbi Ecker and Woody Starr.... Jimmy Newman was finishing up sessions with a release due out soon.... The new MGM single and album, Johnny Cash's "Ring of Fire," is coming out this fall.... Larry McCluskey, taking over for Bill Ard, is the new RCA publicist....

Billboard

Up Tight and Moving Right..... To The Top!!!

Get With the New Winner by FLATT and SCRUGGS

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Management:

Published by:

Rice, Moeller Named To NARAS Berths

NASHVILLE — Tandy Rice and Larry Moeller have been named co-chairmen of the 1968 National Association of Recording Arts and Sciences (NARAS) awards presentation banquet in Nashville.... Paul Tatum is one of these cities will join the Nashville chapter. Trustees of the Nashville chapter will attend the national board meeting in Monterey, Calif., in September, taking recommendations from the chapter concerning changes in categories.

Bonnie Owens release, "I'll Be More of a Woman" and "Every- thing That's That's Frozen Down" were written for her by Tommy Cullum.... Emile Ashworth and wife, Betty, start a six-state swing the last half of August, concluding, fortunately, in Tennessee.

Johnny Tillotson and Paul Tatum visit Nashville Aug. (28) for a country recording session for Johnny's next MGM single and album. The pair spent two weeks of August scouring the archives of country recordings in Nashville to select the best material for this session, and are planning foreign deals for his forthcoming new album "Good to Be True" copyright.

This tune is on the back of Jim Ed Brown's hit, "Pop a Top.

NARAS officials said interest has been expressed by members of the music industry in Memphis and Florence and Sheffield, Ala., concerning membership in NARAS. It is expected 25 or more from these cities will join the Nashville chapter. Trustees of the Nashville chapter will attend the national board meeting in Monterey, Calif., in September, taking recommendations from the chapter concerning changes in categories.

In the od of

RAY GRIFF

Note Record Artist

Up page 57 of the August 12 issue of Billboard, these releases should have been listed as follows:

"At Sunset," "Baby," "Mr. Moonlight," "There Goes My World."
WITHOUT QUESTION!
THE #1 COUNTRY INSTRUMENTAL

"SUNNY GEM"
32170
BY
BILL ANDERSON'S* PO' BOYS

*P.S.
THE BOSS AIN'T DOING SO BAD EITHER WITH...

"NO ONE'S GONNA HURT YOU ANYMORE"
32146

Somethin' To Crow About...
The No. 1 Country Hit From ABC
by
'Little' Jimmy Dempsey
"RHODE ISLAND RED"
ABC 10955
British Pirate_defs Government

By PHILIP PALMER

LONDON -- When the Marine Broadcasting Acts (offences) act outlawing pirate radio in Britain became law on Tuesday (15), only Radio Caroline, the first pirate to operate in this country, continued to broadcast. Britain's second most powerful station, the Texas-backed Radio London, led by its seni0r partner Monday (14), as did the other remaining offshore stations. Under the act, it is now an offense for anybody to supply a station with equipment which may be used to broadcast, including a station or to go on board. Penalties, which are against the act carries a maximum fine of $1,000 and/or a jail sentence of three months.

Caroline is defying the government broadcasts from its ship off Britain's East Coast. The ship is now being supplied from Holland.

North Caroline is continuing its operations from the West Coast North West Coast from near the Isle of Man. Meanwhile, Caroline is employing another device to hamper the British government's Post Office Department in its bid to silence the station. Caroline is playing unsolicited commercials, many of them sponsoring the products of American companies such as Coca-Cola. It would have been better for the food manufacturers to have commissioned the advertisement, Caroline has sent the BBC Office to prove which advertisers are actually buying time on the station.

Meantime, Phil Solomon, who also heads the successful independent label, Major Minor, over here and who was a director of Caroline, claims that he has now severed his links with the station and that all claims that he is no longer managed by Caroline are true.

Speculation as to how long Caroline can continue to sail with the government having to give the station only a few more days of broadcasting before it is severely deactivated advertising.

(Continued on page 57)

RSI Italiano Releases 10 Aug. Records

ROME -- RSI Italiano has released its 10 record selections August. They are: Dino's "Lo Mi Veglio" a Mezzogiorno" on RCA-Italiana; "La Ricetta '72. Acquisizione di Ser. II TV Voi" on Rca-Italiano; "La Ragazza Del Bersagl e" on Ariette; and, published by Cuneo, "Gallo Rossa" (Warren Bono) and "All Is Lost" (Ennio Morricone) held the Holding Company (V.O.C. and "Scirocco" by Vernon). Following the Dutch success of "Del Capo," Nering-Del has issued the first record to be issued by a Dutch music group. Classic shows in the campaign are: "I'm a Rocker," "The Love" from famous operas sung in German, and on Artis's Baccara series.

Some 150 Californian hippies are due in Amsterdam next month for a bit of love-in, including a free concert in the Vondelpark. Nering-Del will mark the occasion by releasing the Ely of Grateful Dead (Warren Bono) and "All Is Lost" (Ennio Morricone) held the Holding Company (V.O.C. and "Scirocco" by Vernon). Following the Dutch success of "Del Capo," Nering-Del has issued the first record to be issued by a Dutch music group. Classic shows in the campaign are: "I'm a Rocker," "The Love" from famous operas sung in German, and on Artis's Baccara series.

Freddy, Juliette Greco, the Golden Gate Quartet, Chico Fray, Ingrida, Malwaux, Kim., Udo, Babi Al Double, Teodora, Zute and the Rolling Stones were due in Amsterdam next month for a bit of love-in, including a free concert in the Vondelpark. Nering-Del will mark the occasion by releasing the Ely of Grateful Dead (Warren Bono) and "All Is Lost" (Ennio Morricone) held the Holding Company (V.O.C. and "Scirocco" by Vernon). Following the Dutch success of "Del Capo," Nering-Del has issued the first record to be issued by a Dutch music group. Classic shows in the campaign are: "I'm a Rocker," "The Love" from famous operas sung in German, and on Artis's Baccara series.

The Coti group, new label, Hippie Porno

AMSTERDAM -- A new label, new series and a hippy promotion all figure in Negram-Del's latest assault upon the market. The new label will be called Teestet, and will handle local recording clients. The company, is formed by the Dutch group, and the first album will be the new collection in the series, is due in a month.

The new series include one from Arika, a set of holiday dishes featuring recording artists in Hiroshima, Japan, and Yugoslavia and Turkey to be released under the title, "Music and Dancing from MIM."
International News Reports

Det Set Up Own Distribution

ROME — Det Records, part of the Campi group, inaugurates its own distribution system in the United States. The label, which is owned by Lodovico Reali, also announced that it intends to acquire an interest in Edison Records.

Also, Tilles, formerly with GATA, will manage the sales staff of 15 full-time representatives and two part-time distributors in the International, Cam, Campi Editore and Tank.

Following an agreement with Europhon Productions, Det will handle Udo Jürgens' first release on his contract with German Vogue. The titles are "Che Vuoi Che Sia" and "E Tutto Qui," Italian lyric versions of "Was Ich Dir Sagen Will" and "immer Wieder." Campi will publish through an agreement with Montanta.

Col. of Canada Has Sales Meet

TORONTO—Columbia Records of Canada Ltd.'s two-day sales conference, Aug. 8-9 at the Inn on the Park for Toronto and Montreal branch representatives was highlighted by the new expansion of the Atlantic line and the key to color slides from European and U.S. key dealers, radio stations and trade presses. Among those attending the Columbia personnel for the Export Sales demonstration was Peter Murens, product manager for Columbia, and attended the Canadian meet to introduce new Masterworks prod- ucts and to present Columbia affiliations. Other representatives present were from U.S. and affiliated labels, and from sales offices in Montreal and U.S. and Jacques Catelin in Peru. Representing Columbia Canada by Columbia, were presented by executives of the company.

A one-day sales conference for Columbia's western distributors was held in Vancouver Aug. 15 by Jack Robertson, general manager, sales and marketing, and John Williams, newly appointed director of merchandising, for Van Horne distribution, distributor in British Columbia, and Canadian Elec- trics and Altec-Lansing in Saskatchewan.

Latin Disk Men To Meet in Chile

CARACAS—Member countries of the Latin American Free Trade Association (APTA)—Argentina, Brazil, Chile, Colombia, Peru, Uruguay and Venezuela—will attend the First Regional Meeting of the Record Industry to be held Aug. 14 in Montevideo, Chile, according to Carlos Esparraguera, secretary general of the Ven- ezuelan Association of Record Merchandisers (VIRAM). Esparraguera, who will represent Venezuela, said that the Latin American Free Trade Association is estab- lishing effective relationships between the member countries that will facilitate the task of economic development in the region, Esparraguera added: "The dele- gates have to present the problems that the record industry faces in their respective countries so that solutions will be found to the shaping of policy for future expansion. In this way, the agenda will be the dis- cussion of how to provide tech- nical assistance to the industry member countries.

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

AUGUST 26, 1967, BILLBOARD

From The Music Capitals of the World

Talks between Leoni and Vogue International president Leon Bats have resulted in Det dis- tributing disks by Crescend and Richard and Samuel. Leoni will supervise recordings in Italian. International will handle British and Spanish product for Det. Roy C. Bennett, Paul's Troubles and Jimmy Jackson as a result of a deal with Emperor's president J. S. Kruger.

Det has gained several new artists, including producer Albert Lipatti, accused of Ger- man fascism.

In the publishing field, Campi has concluded an agreement that Tree will have for the marketing, sales and distribution in Canada of the Tree label, Campi will be under a set-up to be called Roman Tree.

Spanish Label Sets Up Own Distribution

MADRID — The Spanish label Ekipo, formerly distributed here by Vergara, has become totally independent with its own nationwide distribution network.

The company has its main office in Barcelona and a branch office in Madrid. Specializing in Spanish folk music, Ekipo also has a local pop catalog and is currently negotiating with U.S. and European companies to obtain distribution rights of foreign labels in Spain.

Chief executives of the new company are president, Arturo Mas Aguado, sales director, Luis Cuesta Villanueva, and publicity and publicista, Ramon Morell

SPECIAL SERVICE for Subscribers in Great Britain and Europe

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TELLTILE LTD.
7 Webleck Street
London W1, England

4th edition of the national FESTIVAL of ROSES

ROME, OCT. 3-5, 1967

Message no. 2 to record companies:

Your artists are invited to participate in the only musical event and entertainment in the prestigious
domestic promotional vehicles of the Italian Autumn.

That is the best moment to promote a new release, when the summer hits excite in the Italian market.

An audience of 20 million people will follow the three night show, entirely broadcasted and televised by the national network.

Check Billboard Aug. 12 issue (Page 61) and contact:

I.S.A.—Piazza Clodio 61—
Sassari, Italy. Tel.: 35.30.96
Gen. Mgr.: Maria Luisa Pisan.
The parade catalogue is now distributed by Es LATINO Victor. A 10-year-old artist roster includes Nino Ferrer, Roberto, Don Powell, and Roberto Dia. In cooperation with General Musique, the Parade also releases most of Italy's leading artists, both on singles and LP's. Herbert Pagnini, recently winner of a press award as the most promising young talent, has switched from Cemal-Carrol to single by Vikki Carr (Liberty). "You Only Live Twice," the theme song from the new James Bond movie, is available by Nancy Sinatra (Capitol) as well as in English by Vikki Carr. The Beach Boys "Heroes and Villains" (Trio) will appear at the Venice International Festival of Best 1967 in Gesteng Puskatasted.

GIANNO RUSCITO

NASHVILLE

The Poco Soco singers, two of whom have material in Nashville permanently, are due for a new label, "RKO." The session was done by Bob Johnston for "Everything But," by Monument's Robert Knight, is getting recorders in many sections of the nation. They amounted to some 12,000 in three weeks, according to Monument officials. Knight is set to do the Garry Bon receiving in Chicago (13), then a show in WAKS, Louisville, two days later. Clifford Currie has had its final set just out to coincide with the NARA meeting's "East, West, North, South." Bobby Russell is doing an independent session with Billy Swan, whose first release was on Rising Song. Chet Atkins has been asked to play a concert at London Palladium in the spring. The Mercury Soundcheck has had its first full, with first session by "Ragtime Millionaire" and their follow-up sessions by Jerry Lee Lewis and the "Mike and the Mike's". They've been doing huge promotional events in their city, and Red, in close at Harolds's Club in Memphis, has the record finally there. Burt Bacharach, having just closed at Harolds's Club in Miami, is opening at the Chez Paris in Atlantic City, then going to the Sahara Hotel in Washington. After that, it's annual tour as "Burt Bacharach and his band," which includes another TV special, and then a week at "house" with occasional show dates sandwiched in, then off to England and the Continental for three weeks. BILL WILLIAMS

NEW YORK

Terry Farnon signed to Jackson Artists' Corp., Kansas City, Mo., firm. Chas Edwards has signed LP of Atlantic LP is "Cowboys and Cowgirls" (ibid.) at Central Park, with Lou Rawl on lead, and the "Muses" with Jamil on Monday (21). Neil Diamond will appear in New York City at Fillmore East, then courtesy of Fred Weintraub's "Billboard.".. Mason Williams will write an act for the Tijuana Brass. He's also working with Alton Byrde on material for the Association and Chad and Jeremy. The Jackson 5, a young group, have recorded a special promotion disk for EMI, looking for a look-back-to-school program. In addition, the group is now official artist of Yankee Stadium. "Something Is Happening," a two-week date at the Sands Show. 2. Bill and Steve Jerome's "Sunday Afternoon," has moved to offices at 1607 Broadway, where the duo will appear as artist, currently headlining at the Chelsea Theater, London, and in Switzerland. . . . The glorious beginning of "The Trigger Man," the Sharon label, will appear at the Minnesota State Fair, but it's been booked for 35 college concerts throughout the end of the year. The Coronadoes are slated for installation on "Talk of the Town." . . . The Serendipity Singers will perform at Dayton, Ohio, concert (1). The Delta section will perform at Ashbury's Park Convention Hall on April 30. . . . Four of the Trees and the Cowpillas have been signed for another "with" management. The artists will be released by Capitol, MGM. . . . Del Solar of Peer-Songmakers has been signed by the genius of Kanta Surikod to record as a "consummate" pop singer. While doing a series of openings, while on the Coast, Se- lella has been signed to the label of his brother Billy Walters and Sidney Snow. The arrangements were handled by Carla Thomas and Otis Redding from Southern California. The first album for Monarch is "a single," as known as the Sherry Stuntz. The theme of the all-color movie in color, which has been doing well, is "L. E. A. D. on an Epic disk. Alan Lorber will sell music of great importance on "MCI Factory" on WABC-FM on Sunday mornings. . . . The Young Rascals are filming a payment for an engagement in Hawaii for an NBC-TV Thank you Programming. The Roman Numeral artists have been extended through Labor Day. Warner Bros. Records has been to an outdoor session in Manhattan, and their original songs, all 특히 멜로디 타이틀 "Face in the Hall," which stars George Peppard and Gayle Hunnicutt and Susan Saint James.

PARIS

CBS president Jacques Soule will be in Paris in mid-July (19) to announce commercial and artistic policy for the company for the 1967-1968 season. After the luncheon, CBS artist Louis J. Penna of the "Theo de la Couden-Chammon, Henri Sal- vadour, Jacques Brust, Patala, Maria de Plata, Joe Dassin and Car- avera," will appear on "A Night Afternoon at the birthday cake for Maurice Chav- elle, whose new CBS album will be launched on this date. . . . Un Adieu," by Jean-Paul Cara (Phil- ipps) will be on Phil in Radio City. . . . The French-language song, "I Feel Like," by the Easybeats "Hey Jude," by the Beatles. . . . "Spicks and Specks" the Lovin' Spoonful to Germany, Sweden, and Denmark. . . . "Whatever they have been that we have brought all these years," as the Cap in the Spoonful to Germany show. . . . There will be TV appearances, radio and press exposure. In our celebrating our most successful year, Yaskiel said. . . . "For the first time this year Polydor has more singles in the charts than any other German company—nine in the Top 40 of which six were published by Stiggen-Yaskiel, International."

HAMBURG—Stiggen Yaskiel International has been offered the A&M label for the Polydor territories. Yaskiel International, Sweden, Switzerland, Scandinavia and the Benelux countries. This company is negotiating new masters and catalogs for placement with Philips. The "one-shot" deal had been made since the international campaign had also acquired, exclusively for Polydor, the Actual, which was to be released. In a review of the past six months of the year, Peter Knight said the company got to a good start with high chart activity for the Polydor label. "If We Only Dream," the "I Feel Fre," the Easybeats "Hey Jude," the Beatles. . . . "Spicks and Specks" the Lovin' Spoonful to Germany, Sweden, and Denmark. . . . "Whatever they have been that we have brought all these years," as the Cap in the Spoonful to Germany show. . . . There will be TV appearances, radio and press exposure. In our celebrating our most successful year, Yaskiel said. . . . "For the first time this year Polydor has more singles in the charts than any other German company—nine in the Top 40 of which six were published by Stiggen-Yaskiel, International."

VENICE always exercises a deep fascination for the world-wide public. Master recordings of two hit songs dedicated to this famous Italian city are still available for some territories: "VENEZIA NO" (non cambia min) — "VENEZIA NO" (non cambia min) and "NYGONDOLA SERENADE" and "NYGONDOLA SERENADE" for dealings and requests of sample records, please apply to: PEER EDIZIONI MUSICALI srl, Piazzetta Pattari 22, 12212 Milano, Italy Telf.: 864,038

Inclo Growth Impress

• Continued from page 54

dorf, Leonard Pinnario, Charles Munch and Arthur Rubinstein. The overture turned out more so accordingly. So did that of the Monkees through a variety of TV shows, and the Mamas and Paps-" The Sound of Music," RCA Victor's new hit, and the top of the charts. The record was sold strongly at all speeds. Inclo mounted special promotion efforts in Canada and in the United States for a month, giving a day's show at Amfenor and a day of jazz in March. Next month it launches a major country boost around RCA Victor artists such as Chet Atkins, Johnnie Wright, the Byrds, Mike Pender, Don McLean, and Alston, selling the new "A&M" in Polyndor product.

ART B. MILLER

International News Reports

ARMS FOR THE MUSICAL CAPITALS OF THE WORLD

• Continued from page 55

new contract, resealed work Mon-

day (7). . . . Leo Schuppin, RCA Victor's European distribution manager, has joined Universal (RCA Victor Mexican) started a club date in Los Angeles Friday (8). . . . The RCA Victor Mexican will release "Brass a Go" with John Ringling, North and "Crusin' Home" with Al Hirt. . . . Capitol de Mexico will release the soundtrack from a new Mexican motion picture, "Los Culi-".

KEVIN KELLEIGHAN

MILAN

The parade catalogue is now distributed by Es LATIN0 Victor. A 10-year-old artist roster includes Nino Ferrer, Roberto, Don Powell and Roberto Dia. In cooperation with General Musique, the Parade also releases most of Italy's leading artists, both on singles and LP's. Herbert Pagnini, recently winner of a press award as the most promising young talent, has switched from Cemal-Carrol to single by Vikki Carr (Liberty). "You Only Live Twice," the theme song from the new James Bond movie, is available by Nancy Sinatra (Capitol) as well as in English by Vikki Carr. The Beach Boys "Heroes and Villains" (Trio) will appear at the Venice International Festival of Best 1967 in Gesteng Puskatasted.
ARGENTINA
(Comet Records/Malomalón)

NEW ZEALAND
(Courtesy of MCPS)

HOLLAND
(Comet Records/Malomalón)

ITALY
(Comet Records/Malomalón)

MEXICO
(Comet Records/Malomalón)

SOUTH AFRICA

SPAIN
(Comet Records/Malomalón)

VENEZUELA

MEXICO
(Comet Records/Malomalón)

SOUTH AFRICA

SPAIN
(Comet Records/Malomalón)

VENEZUELA

MILAN Recording Costs to Rise

Pirate Defies Britain

* Continued from page 5}
We re-invented tape recording

Norelco introduced the compact cassette in the United States. Then we introduced three different machines to play it on. First came the Carry-Corder™ - the first cassette machine. Then came the first two home cassette recorders — the monaural '350' and the stereo '450'. Now we've added a fourth first — the new portable '175' — the first monaural cassette portable with a really big speaker. And there are more firsts in the making.

Altogether, our re-inventions make up a completely balanced line of cassette recorders. They all record on blank cassettes and playback the new pre-recorded cassettes. And they all sell in the price range where four out of five over-$50 purchases are made. And since they're all compatible with stereo cassettes, the Norelco line gives you excellent trade-up opportunities. Norelco keeps a high standard of quality in both machines and cassettes — the only lifetime warranted cassettes you can buy.

To make sure they sell, we're telling people about the Norelco line this fall with the heaviest cassette line advertising in the business. We can send people to your store with your tags on our commercials and your name in our magazine ads. (Remember to ask your Norelco rep about our co-op program, too.)

So, before the season's gift-rush, stock the entire Norelco line and take advantage of the opportunities in this growing cassette recorder field. We plan to keep it growing. We should. We did the re-inventing in the first place.

Norelco Stereo 'RP' 4-track Dynamic stereo and cassette invention. Stereo or mono record and play. 3-1/2 in. VHF. Price list. IFO, 501.000 Hz. Telescopic. Digital counter. Transistor. Speakers and cassette. Under $130.


The NCR Improved Carry-Corder '80' Now with higher frequency. Price list. IFO, 501.000 Hz. Telescopic. Digital counter. 40-20,000 Hz. Under $90.

The NEW, Improved Carry-Corder '80' Now with higher frequency. Price list. IFO, 501.000 Hz. Telescopic. Digital counter. 40-20,000 Hz. Under $90.

Norelco the re-inventor of tape recording
Alabama Operator Moves In On Prospect While Car Is Tied Up

By BOB LATIMER

BIRMINGHAM, Ala.—Capitalizing on the theory that the idea of a driver and his automobile owner on stereo tape cartridges is dead, when his car will be tied up anyhow has led to a highly profitable operation for Tape Town, division of Nelson-Branley Wire, Inc., here.

Larry Striplin, who operates one of the automobile industry’s largest complexes in six Alabama cities, hit on this idea a little more than two years ago, after he had a stereo system installed in his large automotive glass division near downtown Birmingham was tied up for anywhere from eight to two hours, depending upon whether it was a window, or a windshield replacement involved. In the case of windshields, the time tallied with just about all the time required to install a car tape cartridge player.

Striplin immediately experimented with a trial stock of cartridges, set up a demonstration room in a space formerly devoted to mirrors, hired a girl well versed in recorded music, and began experimenting.

Result was something startling from the beginning. Because he was able to figure out about the same price as any competitor, and because the first approach was made entirely to owners of cars in for windshield replacement, as well as the fact that familiar credit plans were already well established in glass operations, the entry into the stereo field took off.

Within a few months, Striplin had become the Birmingham area’s largest stereo tape dealer, and within a few months more, volume had grown so much that he leased a former new-car showroom with all of its huge garage and display facilities, to provide the necessary space for player demonstration, and display, as well as tape cartridge sales.

A strange set of circumstances made this huge expansion possible—when a nearby Rambler dealer suddenly went out of business, leaving available a 90 by 50-foot showroom, enclosed in an L-shaped garage with space for servicing upward of 20 automobiles, only a few blocks out of downtown Birmingham, and on a busy one-way street.

This made it possible for Nelson-Branley to install a service counter, a large display area for both home and auto stereo players, a stockroom which now accommodates more than 1,000 tape cartridge selections, and all accessories. The L-shaped drive behind is divided equally between automobile glass in-plant and display window, and stereo tape installation on the right, directly behind the showroom.

As was the case when Striplin first waded into the stereo field, a heavy percentage of stereo volume comes from keeping a “demonstrator car” supplied with an inverter parked at the service entrance to Tape Town. When a customer comes in for automotive glass work of any kind, he is invited to sit down and listen in the demonstration car, and is asked what his favorite type of music is.

One man who watched ads for Tape Town and visited the showroom for new stereo players was a music fan who also is a heavy Auto World listener. These listeners are a good source of new players for Tape Town dealers.

The Interlake Corporation, a subsidiary of the Milwaukee based firm, is a new national Tape Cartridge Corp. subsidiary—ITCC—focused on the theory that the Japanese market and the world’s leading tape cartridge industry is going to be served by the American tape cartridge industry.

ITCC’s foreign firms to issue product from 36 U.S. labels plus an array of titles recorded within those countries.
"POETS AND PEASANTS"

Guys and Gals on the Musical Scene

APRIL 4, 1942

The beginning of the
CAPITOL SUCCESS STORY
and the starting point
for BILLBOARD'S mammoth
SILVER SALUTE
to
CAPITOL RECORDS
September 16, 1967

The Billboard
MUSIC

April 1, 1911

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The Billboard
MUSIC

April 1, 1911
Audio Retailing

Answering Queries About Needle Life

The last in a series.

CHICAGO—The death of a needle should be the birth of a sale. But how, your customers ask, are they to be sure a needle is worn out? There's one thing the experts agree on. When the customer hears scratching and hissing coming from his phonograph speakers, it's too late. The worn-out needle has caused trouble before the tip is mono or stereo—experts have come up with the following generalizations about needle life.

Some of these have been issued by the Fidteline Co.,

TIP MATERIAL

Precious Metal

Synthetic Sapphire (mono)

Natural Diamond (mono)

Natural Diamond (stereo)

No. of Safe Play Hours

10

50-60

30-40

400-600

The best way, the experts say, to determine needle wear is to keep track of how long the tip has been in the tone arm. Some dealers keep a card file on needle sales and automatically pull and mail reminder cards when the time lapses indicated that the needle should be nearing the end of its life expectancy.

In recent years some major phonograph manufacturers have published extended diamond needle guarantees—some up to 10 years. But, considering that under normal usage of about 40 hours per week, a new diamond needle can last a year, these claims appear exaggerated. These manufacturers are counting on lower tracking forces to make their guarantees pay off. They may also recognize that many people do not play records often. And maybe they are counting on many people losing their receipts and warranty cards after a few months.

HELMINES MAY GO UP and down, but radios only go one way—up. The middle of this year is a 1923 Zenith 4R, one of the last prewar models. The tiny model in the foreground, an AM-FM multiplex console speaker, was sold by Zenith in its 1968 line.

EUPHONICS HAS INTRODUCED this remote control on-off switch called Teleswitch. It's wireless, solid-state, and turns off all types of receivers and phonographs from distances up to 40 feet. It may be used with any electrical device with maximum power consumption of 1000 watts. With battery, the retail price is under $15. The switch is available from W. Madison Street, Ill. 60602.

NEW AUTO-PORTABLE from the Robert Bosch Corp. is now available in the U. S. Manufactured by Blaupunkt in Germany, the unit is sold under the Derby echoscope. It has four wave bands and incorporates the U. S. Bureau of Standards and Canadian time stations for all time zones. It converts to a car radio via under-dash bracket which automatically connects it to the car's antenna, electrical system and

A COMPACT, SQUARE look is featured in this clock radio by RCA. It is the Newscaster (RJD-35) which retails for $29.95.

House Weighs Tough Truth-in-Lending Bill

By MILDELL BURR

WASHINGTON—The truth-in-lending bill is called the "Consumer Credit Protection Act," on the House side, and it would require all com- prise exemptrices from annual rate disclosure left to be restructur- ed, gentler Senate version.

In hearings before the House Banking and Currency Commit- tee last week, administration spokesmen urged that all finan- cial charges be clearly stated both in dollars and in annual percentage rates without excep- tion. Annual credit rate would have to be disclosed not only on regular installment buying, but on revolving credit accounts, first mortgages and even the small $10 or less credit trans- actions—all of which were ex- empted in the Senate bill. (Bill- board, July 29, 1967.)

Barr, Daren, former TV saleslady for Westinghouse, now bearing the title of President and chairman of an ad- visory board, is the Newscaster (RJD-35) which retails for $29.95.

Barr argued that disclosure of an 18 percent annual rate for revolving credit, rather than the present 17 percent is not a "gentler Senate version.

Therefore it would not hurt any one credit

He argued that consumers read their bank interest rates on an an- nual-basis rate, said, and they need annual rate of credit to compare with earnings on savings, before deciding to bor- row money or buy on time. The bill does not call for straight in- terest-rate disclosure, but the total credit disclosure rate, that would include all finance charges. Life insurance on the debt would be one such charge, unless the insurance is optional to the consumer, or covered by the retailer in a blanket policy.

The House bill would extend the same annual rate disclosure requirement to all advertising of consumer credit. At stake, Barr testified, was an annual rate of about $9 billion a year in credit to consumers (as of 1966), exclusive of first mortgage credit. In 1966, the American consumer bought over $60 billion worth of goods and services using credit. A period of one fifty his total spending for the year.

Table: House bills would extend the same annual rate disclosure requirement to all advertising of consumer credit. At stake, Barr testified, was an annual rate of about $9 billion a year in credit to consumers (as of 1966), exclusive of first mortgage credit. In 1966, the American consumer bought over $60 billion worth of goods and services using credit. A period of one fifth his total spending for the year.

EMPIRE has introduced this new "professional" cartridge, model 999VC (see story).

Scott 20 Years in Audio

MAYNARD, Mass. — Her- mon Scott turned 20 on August 26, and development at M.I.T., developed a circuit that sweeps a beam across a TV screen. Scott was said to have made modern TV possible by having found his own company in 1947, and H. H. Scott, Inc. is now cele- brating its 20th anniversary. Scott now owns over 1000 patents. During his firm's his- tory, he's steered it to several major breakthroughs in high fidelity and stereo. One of these was a broadcast-model dynamic noise suppressor for radio sta- tions which led to development of the commercial dynamic noise suppressor amplifier, the first modern complete high fidelity amplifiers.

Another Scott innovation was the design of the first AF-FM stereo tuner incorporat- ing wide-range AM. Scott is also credited with the development of the first AF-FM stereo tuner incorporating wide-range AM.

Scott entered the stereo con- sulting field in 1965 after years of specialization in stereo com- ponents and kits. Scott claims to be the first manufacturer to use the air-suspension principle in AF-FM tuners.

In late 1965, Scott developed FieldWine's AF-FM stereo tuner for both FM and AM tuner front ends. The company's most recent innovation is an active tuned circuit, complete, electronic circuits in microscopic miniature. These circuits are now being incorporated in Scott's new fi- delity stereo equipment. Receiv- ers incorporating this innovation are said to have given im- proved reception of weak or dis- tant stations and are reported to have given resonance to out- side interference of electric razors, auto ignition system and televisions.

The original plan of the com- pany was to manufacture pro- fessional quality sound equipment, instruments and broadcast station equipment.
Audio Retailing

ury exhibit showed how a table already in use by Defense De-
partment in credit regulation can be used to work out annual interest rates in three steps,
spelled out in government forms. Two steps are mathematical, and the third tells the dealer where to look on the rate table.

Treasury types of sales in-
cluded one with an odd final payment, item involved, priced at $346, to be paid in 17 payments of $23.50 each, and a final payment of $25.60. Annual financing rate works out to 12 percent.

Example of an odd final
payment, plus deferment: a $195 appliance is financed with 10 payments of $20 each, and a final payment of $7.80. Finance charge is $12.30, and first payment due in 21 days. Annual rates come to 131 percent.

Treasury example of skipped payments, with odd final payment, is a bit harder. Figuring still involves only three steps, but the second is more complex. Item involved, priced at $346, to be paid in groups of payments of $30 each, in 18 payments of different dates and a final payment of $36 due 19 months 5 days from contract date. Total fin-
ance charge is $44. Annual finance rate comes up on the table as 11 percent.

Showing off a little, the Tre-
ury noted, no revision can give an ample supply of skipped payments, with odd payments ranging from some of $30 to some of $550, on buy of an automobile for $7550, with a 5-year table, annual fin-
ance rate is 7.1 percent. Other examples given included irregu-
lar single payments, and add-on purchases.

But noted that "a single-page table will suffice for all but the most extreme cases." If the legislation passes, tables can be fanned out in quantity for widespread use, to retailers and others providing credit, he said. Treasury would like to see the basic truth-in-lending provisions passed without delay. Barr is feared that other more contro-
versial items in the House-pro-
posed bill could hold up action. He would like to see more in-
depth study and possibly separate handling for proposals in the bill to limit credit charges to 18 percent annual; author-
ity to restrict consumer credit due to national emergencies; prohibitions against garnishment of wages; and establish a National Commission on Consumer Fi-
nance. Barr hopes for plenty of study and "no precipitate action," on these proposals in the House bill, H. R. 11901.

Beach Boys on Open-Reel Tape

LOS ANGELES—"Best of the Beach Boys, Volume 2" is included in the latest reel-to-reel stereo tape release from Capitol. It is one of four new single-
pack releases in the Beach Boys Adderly's "Why Am I Treated So Bad," "Hilton of the Seekers," and "In London for Tea," by Peter and Gordon. Capitol has released twin-
pack items by David Rose, "Holiday for Strings" and "Themes From the Great Screen Epics," and Al Martino's, "Daddy's Little Girl" and "This Love for You." Completing the August re-
lease are tapes worked by Prokofiev, "Two Concertos for Viol-
a and Orchestra" and concerti by Glazunov and Dvorak per-
formed by the New Philhar-
monia Orchestra under Rafael Fruebeck de Burgos, violinist Nathan Milstein featured.

Biggest Zenith Ad Campaign

CHICAGO—Zenith Sales Co. will have more on ad-
vertising this fall then ever be-
fore, increasing its budget for the period $1 million over last year.

Zenith will buy the largest color insert ever to appear in newspapers, and also advertise extensively on prime time TV, in adult and youth magazines and in newspapers nationwide.

Audio Retailing

uring Off

FM AND FM STEREO reception improvement is the aim of a new series of "Zenithgrams" from Jerron, of which the above likeness is an example: model JDN-5, with twin, single-telescoping dipole.

advertisements, phone and credit cards are very popular among banks, according to the 1982 University of Chicago study and the National Foundation for Consumer Credit.
Jukebox Promotion Ideas: Little LP Still Tops List

Jukebox—The Little LP remains as the most exciting promotional tool to stimulate jukebox play, with jukebox makers and record manufactur-

ers largely uncommitted to any large national campaign, as in the past, it was not in the craze in 1965 and early 1966. Seeburg, which initially got behind the French-flavored dance-to-music discothque craze, is now concentrating much of its promotional energy on its Little LP program. It is also promoting the dollar bill acceptor through use of spe-
cially designed cards to place in the album display panel windows.

Wurlitzer, also a big booster of discothque, is stressing the personalization touch for each location, pushing an idea to place pictures of waitresses or barmen in the album display panel. It is also offering other personalization aids. At Rowe, general sales man-
ger Joe Barten said, "It isn't right for us to dictate promo-
tion programs from the factory level. Conditions vary from op-
erator to operator," he said, indi-
cating that Rowe encourages instead, more promotion on the distributor level.

Rowe does have its "Play Me" records, which play during dull periods and play various artists. Last year it came out with a special button inscribed with the letters "GABAYFO." (Give me a buck and you'll find out) to stimulate dollar bill play.

Rock-Ola, the last of the four major jukebox makers to get in on the discothque scene, is also doing a 

be 63 cup capacity cup vender. The company is, however, interested in the market. The speaker was James Tolisano, Clearwater, Fla., operator and president of the Music Oper-

ators of America. He was talking about upgrading locations, and operators here in Florida, Missouri and Kansas for a meeting of the Missouri Coin Machine Council were listening. "We've got over 35 pieces in a new fun center in Treasure Is-

land Beach," Tolisano said. "This new vender, the Rock-Ola, has been released by Epic, has 65,000 square feet of space with little competition in 

front and fairly modern fixtures." "Your big factors in these . . ." (Continued on page 71)
Davis Dist. 'Thinks Young'

"This is a young man's business," stated Albert Wertheimer, in summarizing what might be the key to the growth and forwarding-attitude of Davis Distributing, a Seeburg distributor serving operators from four offices across upper New York State.

"When I was young and Paul Davis and I started out here in Syracuse in 1935, I used to think you needed maturity. Now I'm older and I've changed business. Now I'm older and I've think you needed maturity.

Syracuse; Rochester; Sid Gordon, Syracuse; Phil Imbarrato, Albany, and James Foster, Buffalo. Al- bert Wertheimer Jr. is with the company now, too.

"I've always fought it but we should have done it years ago. We can give overnight service throughout New York State. We now have the bookkeeping set-up to handle this."

Up until now Davis has only carried little LPs, which, incidentally, have received a 'tremendous shot in the arm,' according to Albert. New Pricing

"This is from the validator," he said, in relating the importance of albums. "The whole pricing system is changing. A lot of operators are giving it up."

(Continued on page 72)
Schiro Hosts Bulk Vendors; Planning Gulf States Assn.

NEW ORLEANS—Over 150 bulk vending industry businessmen attended an open house at Vince Schiro's Vending Supply's new headquarters at 3601 Division Street in suburban Metairie recently. Plans for forming a Gulf State Vendors Association were also discussed at the gathering.

Among those in attendance were several officials from the National Vendors Association (NVA), of which Nicholas (Nick) Schiro serves as secretary.

Schiro has been an operator for some 22 years and has served as a distributor for Oak Manufacturing Co. for the past five years. His company also represents many other manufacturers, including Leaf Brands, Penny King, Eppy Charms, Karl Guggenheim, MacMan Enterprises, Frank Flier Corp. and Viking Charms.

**BULK VENDORS TOAST SCHIRO**

The event, held at the new location, was attended by many of the suppliers who have been involved in the development of the new facility. Among them were Jane Mason, NVA executive secretary; Leaf Brands division, W. R. Grace Co., Chicago; NVA director Sidney Eppy, Eppy Charms, Lynbrook, N. Y.; Robert K. Guggenheim, Karl Guggenheim, Inc., Westbury, N. Y.; Margaret Kelly, Penny King, Pittsburgh; Glen Stevens, Flier Corp., Philadelphia; Herbert S. Goldstein, Oak Manufacturing Co., Los Angeles; Ron Roesch, Viking Charms, Jacksonville, Fla.; Manny Greenberg, MacMan Enterprises, Oceanside, N. Y., with Nick Schiro.

**CHARM THE KIDS**

**SUPER 60 CAPSULE VENDOR**

Charm sponsors TIEYS and kids have been making profit at full capacity since the new facade of the building offers ample storage and display area.

“With 2,500 sq. ft. on Broad Street there’s 8,500 sq. ft. here,” Schiro said. “As a matter of fact, I have 2,000 sq. ft. of space in the building to rent out as office space—almost as much as I had altogether on Broad.”

**NEW SCHIRO VENDING SUPPLY building in suburban Metairie has over 15,000 square feet.**

**BANQUET CROWD of over 150 enjoying New Orleans hospitality.**

**MANNY GREENBERG, MacMan Enterprises, Oceanside, N. Y., with Nick Schiro.**

**NICHOLAS (NICK) SCHIRO welcomes Herb Goldstein, Oak Manufacturing vice-president and national sales manager. Nick is secretary of National Vendors Association (NVA).**

**BULK OPERATOR G. A. Dean (right) views new items with Bob Guggenheim and Nick Schiro.**

**PLUCKED CHICKEN symbolizes fun during banquet at Vince Schiro kids Herb Goldstein.**

**DON MITCHELL, NVA legal counsel, with Vince Schiro.**

**AUGUST 26, 1967, BILLBOARD**
NAMA Appoints Chairman For Women's Committee

CHICAGO — Mrs. Thomas H. Herrick of Northfield, Ill., has been named chairman of the ladies' hospitality committee for the 1967 National Automatic Merchandising Association's (NAMA) convention and trade show scheduled for Oct. 28-31.

Mrs. Herrick is the wife of Thomas H. Herrick, vice-president of the Seeburg Corp., who is a member of the NAMA board.

The convention program meetings will be at the Conrad Hilton Hotel and the exhibit at Donovan Hall of the International Amphitheater.

Mrs. Herrick's committee has arranged program plans which include a demonstration of Japanese floral arranging and doll-making, a musical program, a fashion show, and a luncheon and panel of experts at the famous Kingsholm.

Registration for the women's hospitality program will be at the Conrad Hilton Hotel.

Other members of the hospitality committee are Mr. Ino Calderon, Indianapolis, Ind.; Mr. Fred C. Fox, Medford, Ore.; Mrs. Robert Deutsch, Glencoe, Ill.; Mr. James F. Keenan, Blue Island, Ill.; Mrs. Benny Koss, Dearborn, Mich.; Mr. Roy Kummer, Little Rock, Ark.; Mrs. William H. Martin, Columbus, Ga.; Mrs. Frank J. Mason, Sherman, Conn.; Mrs. D. W. Mousbrige, Jr., West Asheville, N. C.; Mrs. Charles H. Miller, Lancaster, Pa., and Mrs. James Staten, Rapid City, S. D.

A student of Stephens College, Columbia, Mo., Mrs. Herrick is a member of Delta Chi Delta (sorority). The Herricks have two daughters — Mrs. Fred Fricker, Brooklyn, Ohio, and Nancy, a sophomore at the University of Kansas.

NAMA Plans Oct. Sessions

CHICAGO — Business sections of the National Automatic Merchandising Association's (NAMA) annual convention Oct. 28-31 will include discussions on modern-day management, planning and profit, and the potential of convenience foods, Charles R. Farrer, program chairman, announced.

The sessions and workshops will be held at the Conrad Hilton Hotel. The vending industry executives and personnel are expected to attend.

The convention program has been designed to give every vending company an opportunity to improve its organization and purchasing function which it can profitably apply to his own business, Farrer comments.

Topics on the convention program are: means to improve customer relations, analyzing management attitudes and performance for profit planning, how vending companies get a profit from using new products, and the potential of convenience foods.

Several sessions and workshops will be held in the morning hours of the convention week and the industry exhibitions will be held in the afternoons at the Amphiteatre's Donovan Hall.

The program will open with the annual business meeting of NAMA on Saturday morning (Oct. 28) and will conclude with the banquet on Tuesday (Oct. 31).

The exhibit will be the largest vending exposition ever held with 155 companies participating and over 65,000 sq. ft. of space. This exceeds last year's exhibiting space by 5,000 sq. ft.

Free bus service to the Amphitheatre is available from National Resources, Inc., a subsidiary of UMC Industries, Inc. Buses will make a 10-minute run between the Conrad Hilton Hotel and Dari Hall.

Vending and food service operators can register in advance by writing to the exhibit. A deadline of Aug. 13.

Members of NAMA are not charged a registration fee, but nonmembers will pay $35 to attend the convention and exhibit. No price has been set on the exhibit only the exhibitor.

 Manufacturers and product manufacturers who are not members are charged a fee of $30 for the first product and $5 per person for additional registrations for the same company. This registration should be directed to NAMA, 7 South Dearborn St., Chicago, Ill., 60603.

Vending News Digest

Coca-Cola Europe Established in London

Coca-Cola Co. has established a foreign sales division in London to be called Coca-Cola Europe. Mr. Paul Austin, president, said it's the company's policy "to keep its decision-making authority as close to the scene of action as possible." The division will serve the European continent.

P. Lorillard Seeks Expansion

In a letter to its 46,000 shareholders, P. Lorillard Co. said it will continue to "seek opportunities to grow through acquisitions." The firm makes Kent, Old Gold, True cigarettes and other tobacco products.

Loren V. Meiers, president, said the company is "extremely interested in the tobacco field in the Caribbean and South America." The company operates one of the largest independent tobacco establishments in the world, Mr. Meiers said.

The company recently bought the Ford Gomérez tobacco company in Puerto Rico for $10 million in cash.

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ROWE EYING SOUTH AMERICA

NEW YORK — Bern Ber- 
naud, director of export sales for Rowe Manu-
facturing, is ready-
ing for another trip to Central and South America aimed at meeting with potential presenters and operators.

Bernard will leave next month on an itinerary that calls for visits in Guatemala, Panama, Costa Rica, Venezuela, Brazil and other countries.

One of the major stumbling blocks facing Rowe and its dis-
tributors involve the burgeoning tar-
iffs and levies that often soar to 
early 200 per cent above the American price. "We have a growing number of licenses in many areas of the world and junkboxes have a rough time in some areas," Bernard said.

"Luxury Item"

"The machines come under "luxury goods," and this is what 
puts the price up," Bernard said. "Many of these countries are en-
couraging domestic production and this brings the licensee rise.

Still another law forbids ma-

achines using coin parts or entering many of these countries with wood on them. They want to supply the licensees who assemble much of the units with wood only, said Bernard.

Bernard predicted that the rise of the cost of machines may have considerable bearing upon junkboxes in the Euro-

pean part of the world. "Ja-

panese and Europe are really ew-

lowing up the units, and indi-
cations are that the coming year will break a record," said the Rowe official. "We have also a healthy record in Mexico where most of our 'South of the Border' licensees are located," he added.

The most popular spots for machines are in the taverns throughout these parts of the globe, and there seems to be little trouble over the mone-
tary exchange, since the units can be tailored to take almost any shape of coin, said Ber-
naud.

Rowe cigarette machines are big in some areas, Bernard said, and do extremely well in the capital cities and growing metro-
copolises of each country. Rowe said that distribu-
tion for machines throughout South America are always in the row, that when there is a mechanic to train often the man will attend one of Rowe's schools in either Chicago or New Jersey. "In any event," said Bernard, "this part of the world offers an exciting challenge to the vending in-
dustry and we expect big things in the future."

Coinmen In The News

• Continued from page 67

Amusement Co., Bowling Green, Mo.; Charles E. Eason, Boulevard Music Co., Kansas City; Charles Purves, Modern Music Co., Springfield, Mo.; Marion Crane, St. Joseph, Mo.; Tom Benjamin and Tass C. and G. Amusement Co., Kansas City, Don Skinner and Jack Crisch, D. J. Amuse-

Gerald Visnov, Vines Amuse-
ment Co., Chillicothe, Mo.; Rus-
sell Smith, Central Novelty Co., Columbia, Mo.; Harley Tripp, Holyoke Amuse-
ment Co., Holyoke, Mass.; E. J. (Red) Howe, Huntington Amuse-
ment Co., Kansas City; Bob Gilbert and Harry Brown, Big Star Amuse-
ment Co., Kansas City; Dave Suther-
land, Netherlands Distributing Co., Kansas City. A number of wives attended with their husbands.

Baltimore

Elected to the Maryland Auto-
mobile Merchandising Council were president Richard L. Collier, An-
napolis, vice-president Joseph H. Marshburn, and director Charles R. Greasley, Dal-

itmore. Board of governors elected were President Robert L. Linnar, Row-

Co., Vending Corp., Hagerstown; Al-

phonce Mathias Vend. Inc., Baltimore; M. C. & A. Amuse-
ment Co., Baltimore; Meyer C. 

Baker, Inc., Baltimore; and David 

gton; Gordon Eldridge, Canton 

Vending Service, Balti-

row.

NEW YORK

Ben Chickofsky of MONY says that some 400 reservations have been recorded for the organiza-

tion's convention set for Sept. 21-

at Monticello. N. Y. Only about 200 reservations are left and the

chick ofsky said, as the deadline for reservations, which is next Monday, March 2, approaches, that anyone who wants to attend to contact him immediately.

"Rowe's Jim Newland" is busy on new proj-

ects and will visit the city last week, Aug. 4, for a visit to the company's national office. He 

said he is interested in a new machine the company is working on with John Morris, Rowe's assistant to the general manager, and discussed a new machine currently under development with Mr. Bernard, the company's president.

Millie McCaffrey, president of the New York State Machine Oper-

ators Association, reports that a meeting of the New York State Oper-

ator's Guild will be held at the 

Hotel Washington, New-

"rowe's Jim 

The machines were installed in the rowe's factories. The company's president, he said, was going to take his vacation later this month, when he will return to the United States. He will return to the United States in late September, when his wife arrives from Europe.

An Airline Schedules

The Vanguard Co. announced a new flight schedule for flights to Europe, Asia and the Middle East, effective January 1, 1965. The schedule includes non-stop flights to Europe, with direct service to the United States.

The schedule is as follows:


Asia: Tokyo, Seoul, Shanghai, and all major Asian cities.

The schedule is available at local travel agencies and can be accessed online through the Vanguard website.
Big News From Rock-Ola

In Vending...
- Continued from page 64

"Our entry into vending has not been a hasty decision," said Dr. Rockola, "In his capacity as vice-president of engineering, my brother Donald was very instrumental in the advance planning of our units, after we acquired the Cole Pruevend machine four years ago.

"While we were constantly making improvements in our early units we conducted many product studies in the direction of one-way disposable can containers.

"Up until the advent of the canned drink the business had been left largely up to the bottlers. There had been only a modest profit. Bottlers were able to dictate to the vendor who could be sold.

"But the canned drink concept changed the thinking of even the powerful national bottlers. We found a better price and more profit margin. We found that a number of private label beverages were coming into the picture.

New Market

"Gradually we learned that our multiple operators were finding that canned drinks were catching on and that filling these machines was no more complicated than changing records on phonographs. A whole new market was opening for us.

"While our early 3300, 3301 and later our 3302, during the period of 1963 and 1964, were very good machines, I think our breakthrough came when we went to the roll down loading rack on the 3303 and 3304, in 1966. This, we think, is the fastest and simplest loading mechanism on the market.

"Both the 3303 and 3304 have what we think is another revolutionary feature--our special locking-type star wheel mechanism. This unit prevents jamming. Other features in these two machines and in the 410A we introduced this year include a universal column size adjustment that allows for 30 different can-size settings.

"In addition to other features of Rock-Ola's current trio of canned drink units, such as the spray-proof opener and combination delivery chute, Dr. Rockola said, "Now we're offering three different exteriors for these units.

"Our 410A with vinyl walnut front is a deluxe unit for the prestige location. For more typical locations we have the standard model which you can use with either the illuminated panel or the unlighted display panel. Then we have the modular styled exterior for bank installations.

"Among national vending companies new using Rock-Ola's canned drink machines, Dr. Rockola named Automatic Retailers of America (ARA), Servo-mation, Centura Corp., ABC Consolidated and many others.

"We have been marketing HoJo, a drink for the Howard Johnson motel chain, and RC and Canada Dry are two examples of national brands we work with.

"JAPAN

"We sold more canned drink venders in Japan this year than in the whole first half of 1963," Dr. Rockola said. "Our sales for the first six months of 1967 were up better than 60 per cent. We expect to sell 75,000 canned drink units this year. The switch to canned drinks can mean sales of 150,000 units in the very near future.

"With three units in its present line, Rock-Ola detailed the models that will bring Rock-Ola's canned drink series to a total of nine models.

"Stylist in the 63-inch modular silhouette, the CC-3 selection series will have capacities of 172, 236 and 268 cans, not including pre-cooler capacities. The 5-selection CC-2 series will have capacities of 245, 305 and 335, and the CC-3-244 will have a pre-cooler capacity of 50 cans. The new line will also include three models in the CC-3-6-selection series, with capacities of 360, 468 and 492.

In Music...
- Continued from page 64

12-in. woofers behind the double-loop grille in the bottom removable front section.

"The entire component and service area of the machine is completely accessible from the front, for what Rock-Ola calls 'flip-top servicing.'

"The self-locking dome section, when raised, reveals the hinged tilted strip holders on the left side with all parts of the selection panel on the right.

"All servicing of the selection panel controls are at eye level. Using electrical clips that can't be changed accidentally, the album pricing adjustment is a finger-tip operation.

"The 60-watt stereo, solid-state amplifier swings out inside the cabinet on two wing nuts and can be serviced inside the cabinet. The whole credit unit also flips down inside the cabinet for full coin cycle viewing. Hidden behind a metal flange in the credit unit is the free-play button.

"Gripper Cams

"New features in the record magazine include clearly visible record indicator numbers on top of each partition and a die cast hub to insure perfect indexing. The record arm has gripper cams for more accurate grasping of records.

"Another new feature is the use of a magnetic Shure cartridge exerting 3.5 grams of needle pressure with increased coaming to yield minimum "needle talk." A standard feature, Rock-Ola's automatic volume compensation equalization system, guarantees a uniform volume level during record loading.

"Both the Ultra and Centura are finished in Pecan "Centurial." The Ultra, Model 437-50, weighs 310 pounds, stands 50½ inches tall and is 25½ inches deep and 39 inches wide. The companion Centura, Model 436-50, weighs 295 pounds and has the same exterior physical dimensions.

"Interchangeable parts include the "common" receiver system operating with both new 'Ike' joke boxes and other current Rock-Ola models, an automatic sealed-in money counter unit that counts all coins and totals machine receipts; Rock-Ola's "Mech-O-Matic" intermix record changer that plays 7-inch 33⅓ r.p.m. albums and 45 r.p.m. singles, and the transistorized amplifier.

Swings

ROCK-OLA
Ultra and Centura Music Makers

Harry Hoffman
GENERAL VENDING SALES CORP.
119-295 W. Boyle Street
Baltimore, Maryland 21201

Barn Burner
ROCK-OLA
Ultra and Centura Music Makers

Abel Sussman
STATE MUSIC DISTRIBUTORS, INC.
Dallas, Texas 75226

First Pick
ROCK-OLA
Ultra and Centura Music Makers

J. D. Lazear
R. D. LAZAR COMPANY
Pittsburgh, Pennsylvania 15219

Proven Profit Maker!

CHICAGO COIN'S
4-PLAYER
CRISS CROSS
ski-ball

2 GAMES
IN 1

CHICAGO DYNAMIC INDUSTRIES, INC.
1375 W. IRVING PARK ROAD, CHICAGO 7, ILL.
**Coin Machine News**

**Jukebox Promo Ideas: Little LP Still Tops List**

- **Continued from page 64**

is pinning much of its promo- tion towards selling equip- ment — which is in itself, a stimulat- ing factor.

As an example, the company is offering trips for operators who buy one of their new 1,000 LPs. Leading the line of new LP players is the $200 Rock Ola 19" Jukebox.

Jukebox, Rock Ola, and other distribu- tors plan trips to Las Vegas. Some have offered operators new cars, others, color TV's. Barton made it clear that while Rowe encourages such programs, it leaves planning up to those on the local level.

For the "play me" records and the LPFG buttons un- veiled last year, Barton reported that they have been a success they were expected to be. "Operators also added the cautionary note that selection of the proper play-me for the location is essential for success. "The wrong play-me will just irritate instead of en- courage," he warned.

LPFG Barton said that Rowe had not manufactured any Little LP's since the discotheque days and warned against looking on them as some sort of panacea for all the operator's problems. "Selection of Little LP's must depend on the clientele of the location," he said. "Simply buy- ing Little LP's is not going to solve all your problems."

Stanley Jerecki, national pro- motion manager at Seeburg, commented: "We've got the audience and that sentiment. "The operator can't just buy the records and throw them in the machine," he said. "The owner also has to be a programmer. He has to figure out just what kind of music his patrons are going to want to hear."

Jerecki, however, enthu- siastically supports his company's program of little LP manufac- ture. The operation does not use Little LP's is really missing out," he said, and ticked off the advantages offered by the long-playing 33 1/3's: attraction of more mature clientele, the 3-for-25-cent purchase, and the in- crease in overlay.

"The guy who puts a quarter in, hopes to hear Frank Sinatra or Nancy Wilson on a little LP doesn't want to hear any one song in particular. He just wants to hear eight minutes of Sinatra or Nancy. And with the longer playing time, there is a much greater chance someone else in the place will like what he hears and put another quarter in to hear it again. And let's face it, the only way you're go- ing to make it today is with overlay.

"The operator's costs have been going up constantly for the last 12 years but he still offers his music at the same price he did then. The little LP offers him a chance to go for a 3-for-25-cent sale while offer- ing his customer more of the artist he wants to hear."

Jerecki said that Seeburg now offers 1,200 releases to its distributors in all fields, r.b.o., r.b.o., and others. "You'd be amazed how well guys like Jimmy Dorsey and Bing Crosby and others sell," he said.

OneStop VP.

Jerecki's confidence in Little LP's was based on his personal manager at Susan Dit, a Chica- go one-stop. "We could make a comfortable profit here just sell- ing Little LP's," he said, "if the supply were equal to the de- mand."

However, there is a possi- bility about the future of Little LP's. "The up-and-coming artists went into the program very reluct- antly during the discotheque craze," he said, "and now that it's over, they look like they're backing out of it saying 'we told you it would never work in the future.'"

Admitted that getting enough of the records to suit the demand for them is a problem for him. "We've got to balance the supply and demand," he said, "and that requires good management."

Most distributors contacted said they were dealing with op- erators only through one-stops. Al Weiner, Decca Distributors, Chicago, said, "Ninety-nine per- cent of our singles go to one- stops. We said his local office has little in the way of promo- tional aids for jukebox opera- tors.

Almost all of his Chicago col- leagues agreed. Capitol man- ager George Gerkens said, "Bas- ically, we're almost out of touch with the jukebox operators. Most other distributors offer little more than weekly or semi- weekly mailing lists to the op- erators."

"But a lot could be done," Gerkens added. "While we furnish little LP covers for the jukebox display area, the com- panies could also furnish jukebox performers with 8- and 10-inch blow-up covers to be used in various spots in the location. Little signs could also be made that would promote various al- bums."

Record Companies

Gerkens' suggestion sounds a lot like MGM-Verte's, "celeb- rity scene of the month" promo- tion package for one-stops and operators. Each month he se- lects an artist, said advertising manager George Handwerger, "is a package five of his singles in compatible mono and stereo and send them with several pic- tures suitable for display in the jukebox or elsewhere to opera- tors and disk jockeys."

"August's artists are Larry Jackson and the Animals. Others have been An- thony Gibson, the Righteous Brothers and Jimmy Smith. The program has now run nine months, and according to Hand- werger, "everybody likes it."

Fred Frank, national pro- motion for Epic, asserted that his company believes strongly in the power of the jukebox to make an artist and considers the LP magazine an "integral part of its promo- tion."

"In the case of many artists that we've handled, especially in the country and western field, we press two of the artist's latest releases, send them with a pic- ture of the artist and a biographical sketch of the singer and give him sales clippings. It's very important we think the jukebox is a medium that should have its own promotion and be treated as such."

He also said that Epic is in the little LP area "to stay and see a great future in it. (Hand- wergl at MGM, on the other hand, says that his company only occasionally presses a Lit- tle LP, and only on request.)

George Balos of Mercury said that that sells its Little LP out- put to Seeburg and does not distribute any of them itself. For the operator, Balos said, the company offers three spe- cial series: the all-time hits on Snap Records and 120 titles on the celebrity series for ‘money-makers.'"

Decca records offers a similar pro- gram of monthly top stocked cut songs in its Bluebook series, sending a cat- alog of Bluebook singles to juke operators. Decca is not in the Little LP market, Balos said, and does not offer anything in the way of promo- tion gimmicks to the operators. "We give them something bet- ter than garage sale. "We give them a good product.""

"One contest," said sales manager Rocky Catena, ad- mitted that Capitol has little contact with the operators "be- cause they prefer to go through the one-stops, the guys who can take care of all their needs."

Although the Capitol produces little LP's, Catena said that re- sponses from operators have been negligible. "We didn't expect these things to go too big and that's what has happened," he said.

Promotion manager Vito Blando said that promo- tion package was used to go to the men on the local levels, the distributors and the one-stops men. "We've sent out our material," said Clark explained that RCA of- fers 500 titles a month to the juke- box companies and reports that the operators "are still very enthu- siastic about it, but not overwhelm- ing. "We offered them to our own distributors," he said, "and they were not too enthusiastic."

**Seeburg Little LP's**

- **Continued from page 64**

For Sentimental Reasons, Sun- day Kind of Love, Black Coff- ee, and Have You Ever Seen Venice, I'll Never Smile Again, I'll Re- member, On the Road. Decca DL 74878/Seeburg 1172.

Lenny Dee: "Moving On" (Wentworth Cathedral, Day- dream, Music to Watch Girls By). Decca 274580/Seeburg 1271. (By Lenny Dee).


Bill Black's Combo, "King of the Surfboards, Song of the City, Blue Hawaii, Sioux City Story, and California Sun." Philadel- phia Polka). Hi Album/ Seeburg 1166.

**August 26, 1967, Billboard**
MO's Tolisano Uses Arcade Idea to Build 'Fun Center'  
* Continued from page 64
arcade-type locations are rent and electricity. If you build a place with enough room the whole operation can be installed in a very cheap price. 'A man and a boy take care of the place and about all they do is make change. It's open from 12 noon to midnight every day of the week. I would estimate that at least 300 people are in and out of the center every day. Sometimes this could go as high as 400 people."

An operator asked Tolisano to describe the kinds of equipment he was using. "We've got 5 big ball bowling, 6 shuffle alleys, 5 baseball games, 10 pinball games, 8 pool tables, a driver's machine, a golf match game, a ski ball game and some other odd pieces."

No Junk  
Some of these are reconditioned pieces but the majority are new games. I don't take a junk approach. You're appealing to families and to kids and you have to do something new and exciting, new pieces. All the pinball games are new. I use the newest things I can get."

Tolisano said the idea for creating the Treasure Island fun center originated from the success he had achieved with a slot car center and几家 other new ideas. "There are places that are going into slot car centers or new locations to add all kinds of pieces just like we did at Mini-Cars at St. Petersburg (Billboard, Jan. 7)."

"These places that are going into slot car centers or into new locations to add all kinds of pieces just like we did at Mini-Cars at St. Petersburg (Billboard, Jan. 7). We have others now where we've got a whole hobby center approach. "But there is no limitation on how you can do it. We didn't have a slot car racing in mind at Treasure Island. You don't need it. You can create a whole arcade-type arrangement built around slot cars and used pieces you normally have laying around your shop or out on the road doing nothing."

"With the arcade center in mind you open up a lot of possibilities, too. I'm looking for a Helicopter Trainer game right now. Sometimes a type of game you haven't thought about in years will do terrifically in a location like this."

One operator asked about the commission arrangement. "I go in on no less than a straight 50-50 deal. After all, if it's the kind of location you're building into a complete recreation center, you are providing the owner with a tremendous opportunity. This might be a bowling alley, an area inside a department store or discount house or somewhere in a shopping center. The possibilities are endless."

"You might go another direction. You might rent a location yourself and then you're talking about salaries for a couple of men and light."

Weekly Service
"I also recommend that you check these types of locations on a weekly basis. A lot can happen in a week's time. You not only keep the games cleaner this way but you show the location's interested and involved. You take care of his change problems, for one thing."

"The revenue from a game can't be below three dollars a week by checking each week and you can keep up on the records better. These places are a clutch for a junkbox because of the young crowd and they look for new games all the time."

"The idea is to take it and inventory of your entire route. Analyze each location. Find out what you can do to upgrade the locations you already have. Maybe by helping an owner add on some more space you can develop an arcade center where you wouldn't normally think this was possible."

Rowe Adds to Music Plus Film
WHIPPANY, N. J.—George Klyzy, director of Rowe Phonovue programming, released the following pairing of favorites suitable for Phonovue films:

Jerry's 'The Pearl,' L2 906E; 'Green Bikini,' L2 905E; 'Calender Girl,' L2 906E; 'Strip Fun,' 2907F, and 'Devil Tem-"
Davis Dist. 'Thinks Young'

- Continued from page 65

The company's announcement of a vigorous optimism when he spoke of today's reasoning for two-for-a-quarter pricing. "When we went from a nickel to a dime for one play, this was a 100 per cent raise. From one play for a dime to two plays for a quarter, this is a 50 per cent increase. We are cutting the price of our coin-operated machines by four coins for each coin change."

In saying that two-thirds of the jukeboxes Davis is selling are equipped with phonographs, Wertheimer agreed that the pricing emphasis has changed to thinking in terms of dollars—not just coins.

Service Program

The increasing sophistication of coin and currency-operated equipment (with cashless card validation booming on the horizon) doesn't worry Wertheimer in terms of equipment service and maintenance.

"Each of our offices has a complete service department," he said. "We conduct about 40 or 50 service schools every year in both music and technical activities. The firm does not handle amusement games.

"We've noticed that these schools are more diligently attended every year. Operators know it is a must to have well-trained service personnel. Today's operator is more sophisticated and intelligent."

Contributing toward this sophistication is its own way, Davis Distributing, through its public relations and promotion manager, William Roseboom, publishes Davis Digest. A regular house organ in a 16x by 11-inch format, it describes various activities involving the far-flung offices and quite often includes technical service tips.

David Store
SEACOAST DISTRIBUTORS
1200 South Avenue
Elizabeth, New Jersey 07201

Top Notcher

ROCK-OLA
Ultra and Centura Music Makers

A Real Smoothy

ROCK-OLA
Ultra and Centura Music Makers

E. M. Hudson
VENDING MACHINE EXCHANGE
Bristol, Virginia 24201

Cleveland Coin Offers
BOOZ-BAROMETER
The Greatest nickel grabber yet!!!

Another
First

A GREAT GIMMICK FOR ENTERTAINING YOUR PATRONS.

A REAL MONEY-MAKER FOR THE REASONABLE PRICE.

CUSTOMERS CAN'T RESIST PLAYING AGAIN AND AGAIN.

(say bringing their horses to make the display spinning slowly back)

special offer

SPEND HUNDREDS FOR HOURS ON YOUR MONEY.

THE BOOZ-BAROMETER packs a lot of fun into a small space if taken care of well.

"Big Business Founded on Small Change"

Cleveland Coin International
3909 Prospect Ave., Cleveland, Ohio 44115
CARLIE CLECOIN
(216) 861-4715

Tel-A-Sign in Trademark Suit

CHICAGO—Tel-A-Sign Inc., here, which recently relinquished the rights to the Scopitone film/music machine to J. Cameron Gordon as a result of involvement proceedings under Chapter 11 of the Bankruptcy Act, has been charged in a $1,000,000 suit with alleged infringement of trademark by Naxon Telson Corp. Also, in Chicago, in the suit, assigned to U. S. District Judge Abraham L. Marovitz, Naxon Telson asked the court to stop the defendant from using the word "Tel-A-Sign."

Gordon, who has established a new firm known as Cameron International, Ltd., now has a quit-right to Scopitone and has acquired rights to more than 20 films by U. S. and international recording groups. The ex-Seeburg president plans to market re-amped, large-screen machine.

Schiro Hosts Bulk Vendors; Planning Gulf States Assn.

- Continued from page 66

man Enterprises, Oceanside, N. Y., and Don Mitchell, NVA legal counsel, Chicago.

Don Mitchell outlined NVA benefits for the body, saying, "The higher you go in business, the stronger the trade as- sociation becomes." It was also revealed that a Gulf States Vendors Association is being formed, with full approval and co-operation of the NVA. Vincent Marranello, New Orleans attorney, will act as counsel for the new group.

The open house was brought to a fitting climax with the awarding of door prizes to 10 lucky persons in attendance. A large screen TV set, donated by Oak Manufacturing Co., was won by G. A. Dean, Alexandria, La., a miniature TV given by Viking. La., won by Louis Gilk, New Orleans; a portable stereo from Leaf Brands was won by Joe Breaux, La., a high fidelity set from Karl Guggenheim was awarded to Todd Measurement, St. Louis; an Orco- ton Rouge; a blender from Eddy Chum from Clark, Kan., Houston; a Polaroid camera from Penny & Richard Mansfield, Springfield, Conn., was won by M. T. Byrd, New Orleans.

Also, a clock radio donated by Macman Enterprises to Joe Dorsa, Ariz., another clock radio from Frank H. Fleer to Robert Babineaux, Guey, La., barware, also from Fleer Gum, to Gerald Landry, Algiers, and a transistor radio given by Schiro Vending Supply went to Tony Pinalde, Metairie.

One final note: When Nick Schiro referred to the company, he always said, "we," or "our."

It's strictly a family affair—Nick has been ably aided by his wife, Jo, for the 22 years, along with son Vincent (Buddy), and even daughter Sue. The Schiros are a happy — and successful — family enter prise.

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FOR STANDARD AND HARVARD METAL TYPERS

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PORTLAND, ORE.

The following officers and board members were elected to the Northwest Automatic Retailers Council (covering Oregon, Alaska and Washington): president Keith McCulley, Clark's Ferry Concessions, Seattle; vice-president Richard Estey, Canteen Co. of Oregon, Portland, Ore.; secretary T.G. O'Toole, Vendo Co., Portland, Ore.; treasurer Robert Banks, Canteen Food & Vending Service, Tacoma, Wash.


DAVID ROSENCASE
815 S. BROAD ST., PHILA., PA. 19123
Phone: 613 (215) 23-2900

RUSH, JULY, 1967, BILLBOARD

AUGUST 26, 1967, BILLBOARD
Coin Machine News

Coinmen In The News

- Continued from page 58

Mrs. Jim Babinet, Kenney Vending, Green Bay, Wis.; Mr. and Mrs. Man Le, Jr., Lea Distributors, Abrams, Wis.; Mr. and Mrs. Bill Swanich, LaVita Vending, Flint, Mich.; Mrs. Ruth LaFollette, Midland Vending, Midland, Mich.; Mrs. and Mr. Denny Glover, Rockwell Rader, General Music, Oceanside, Calif.; Thurston Ward, Valley Vending, Calif.; Barber Kenney Everett son, Calif.; Craver, Bob Strahner Calif.; Norm Owens, Anderson, Dale Mathews, Roy Thomas, Ray JUPITER North Hollywood, Va., Vaughn, Eddie Amusentlcnt. Co., Dave Leonard Flicks

Hilbert, Elmer Morsini, Norway, Mich.; Abrams, Wis.; Green Mrs. Jim AND Tee CARIBBEAN, STILL AVAILABLE IN Coinmen Division

Continued.

This is the new 1968 Ultra phonograph from Rock-Ola, model 437, with 160 selections. A companion 100-selection model 436, the Centura, has also been introduced. Both models are now in distribution in the U. S. A dollar bill acceptor is available as an option. The new units have lighted animation, more use of color and chrome, and are generally described as much less conservative in appearance than recent Rock-Ola models. Intent of the designers with this model, Rock-Ola says, was "total accessibility." All elements have been brought up within reach. Hinged program holders flip down for fast title strip changing. A new magazine has clearly visible record indicator numbers on top for faster loading. Price card, credit signal window, coin slot, reject button and selection buttons are all grouped in a handy manner on the right side of the dome for improved play section. All parts of the selection panel are at eye level when the dome is raised for servicing. (See story.)

New Equipment

Jukeboxes Clean Up In Coin-Op Laundries

DENVER—Karl Elliott, veteran local operator, has discovered that many of his older jukeboxes can gain unexpected revenue by locating them in coin-operated laundries. "Home wives become bored while waiting for clothes to cycle and a jukebox offers a nice diversion both for her and the children," Elliott said.

Elliott has one old jukebox located in a Maytag coin-op laundry in North Denver. Here, many of the mothers are young and bring small children along while doing the family wash. They are usually on the premises anywhere from 45 minutes to an hour.

An old 50-play phonograph is "right up there, but a step away from comfortable.

(Continued on page 74)

Cost Cutter

ROCK-OLA
Ultra and Centura Music Makers

Edie Zorinsky
Hymie Zorinsky
H. Z. VENDING & SALES CO., INC.
Omaha, Nebraska 68102

Turns you on

ROCK-OLA
Ultra and Centura Music Makers

Carl Marchetti, Jr.
M & D DISTRIBUTORS, INC.
San Francisco, California

Billboard Readers get the news when it's news... each and every week of the year.

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MR. AND MRS. WALTER G. CAMPBELL, new distributors for Jupiter Corp. jukeboxes and National pool tables in Columbia, S. C., pose with name of two new firms spelled out across top of jukebox. With them are James DeAngelis (second from right) and J. B. Garcia.

When Answering Ads... Say You Saw It In Billboard

Heart Fund

More will the more you GIVE

73
Ultra and Centura Music Makers

Rock-Ola and Rock-Ola Vendors Corporation

Rubin A. Franco, Pres. FRANCO DISTRIBUTING CO., INC. Montgomery, Alabama 36104

Ohio Cigarette Bootleg Threat Told

COLUMBUS—A State official said here last week that an increase in cigarette bootlegging might result from adoption of a proposed 3-cent raise that would hike the figure to 8 cents. Citing current activities of bootleggers coming in from cigarette-tax-free North Carolina, Tax commissioner Gail Porterfield said, "The threat will be greater. Our job will be bigger if we are going to pull it curtained."

Ohio Vending News Digest

• Continued from page 67

Aug. 22—Northwest Ohio Music Operators Association annual meeting, First United Methodist Church, Sandusky.

Sept. 14-16—Miami Tobacco & Candy Distributors annual convention, Queen's Hotel, Snowshoe, W. Va.

Sept. 15-17—Automatic Merchandising Association of Kansas City, annual convention, St. Louis, Mo.


Sept. 22-23—National Automatic Merchandising Association, eastern management meeting, Jack Tar Hotel, San Francisco.

Sept. 22-24—New Jersey Automatic Merchandising Council, annual meeting, Sealodge Hotel, Atlantic City.


Oct. 6—Missouri Automatic Merchandising Association, annual meeting, Seaside Hotel, Atlantic City.


Oct. 7—National Automatic Merchandising Association, 22d annual convention and trade exposition, St. Louis, Mo.

Oct. 20—Missouri Automatic Merchandising Association, annual convention, Lakeview Hotel, Chicago.


Oct. 31-Nov. 2—National Automatic Merchandising Association, annual convention, Lakeview Hotel, Chicago.

Nov. 16-18, 1968—Amusement Trade Exhibit, Chicago.


April 26-May 6, 1968—Hannover Trade Exhibition, Hanover, West Germany.

Coin Launderers

• Continued from page 73

divian that seats around a dozen coin-operated machines. A coun-
table is excellent despite the roar of washing machines, extractors and dryers.

The jeweler takes in an aver-
age of from $5 to $6.50 per week, an amount which is considered thoroughly worth-
while return on his approxi-
mately $5,000 investment.

"There's nothing unusual for a young housewife to put more in the jukebox than she actually spends for the laundering opera-
tion in order to keep herself entertained," Elliott said. "One thing which helps is the fact that the average coin-op laundry is equipped with coin changers, including a dollar bill unit. Cul-
tainers have no trouble in ob-
taining the necessary quarters and dimes to play the jukebox."

Elliott, who operates all types of vending equipment, too, has found that many coin-operated laundries furnish sufficient traf-

cing, and much of its full-line bank of equip-

sent our first machine was purchased, but the location owner would allow only one vending machine on the premises. After being "ex-
pelled" to his "as sight request" the chances are that the location owner will welcome the addition of more machines. "I'm the most cer-
tainty that they are not likely to raise the slightest objection to the opera-

cation, once the profit picture becomes visible."
Rock-Ola Distributors Meet To See New Phonograph Line

CLEVELAND

In attendance for a Warlick service school at Cleveland Coin Machine Exchange and Elum Music Co., Mansfield, Ohio conducted by (Hank) Pedret were Ed Elum, David Cain, Willis Wilson, Tony Tartaglio, George Belbo, Frank Doneda, Charlie Flanders, Jim Cumpsi, Duke Tartaglia, Ed Rohr, Ganger Campisi, Edwio Huy, and Tom Elum, Elum Music Co.

George Zolias, project phonograph service section, Cleveland; John Macy, Electra Vendig, Cleveland; Henry Zikowski and Leo Bacew, J. L. Music Cleveland; Dick Thompson, L. & N Music Co., Cleveland; H. Verhalen, American Auto. Vending; Cleveland; Kenneth Ponnig, J. L. Music Co., Cleveland; Robert Cox and V. Hakesh, American Auto. Vending Cleveland; Walter White, Walter White Music, Jefferson, Ohio; Charles Helmar, L. & N Music Co., Cleveland; Francis Los, J. B. Music Co., Cleveland; Joseph Panciatt, Roy George Music, Painesville, Ohio; Steve French, Universal Auto. Vending, Cleveland; Andrew Wotawa, J. L. Music, Cleveland;

Joseph DeSilvestro, Ed Suvorow and Bob Angulo, Ohio Vending, Cleveland; Keith Lampman, Gilmore Roustoic and Joseph J. Loth, Roy George Music, Painesville, Ohio; Luther Wolford and Tony Maletta, Penn Music Service.

Dr. David R. Rockola (left), assistant to the president and his father, David C. Rockola, chats with executive vice-president Ed Doris during session at the Royal Orleans hotel.

Lawrence Lestourgeon, Charlotte, N. C. distributor, caught by Billboard camera during meeting.


Close-up view as distributors crowd around new models.

ATTENTION AUDIENCE of Rock-Ola distributors during recent meeting in New Orleans as firm unveiled new Ultra and Centura jukeboxes.

Cleveland; Max Braustein, Atlas Music, Cleveland; Dick Paris, American Auto. Vending, Cleveland; Ned O'Neill, Curry Music, Cleveland; Buddy Crew, Kenny Music, Cleveland; Robert O'Neill, Curry Music, Cleveland; Claude Palmer, Atlas Music Co., Cleveland; Milan Pastor, J. L. & N Music Company, Cleveland; Dave Rusk, Excel Phonograph Service, Cleveland.

Morris Berkowitz and Mill Bronning, Atlas Music Co., Cleveland; Tony Zentia, T. C. Amusement Co., Cleveland; Ed Levin, Charles Brown and Al Leitke, Atlas Music Co., Cleveland; Alex Nagy, American Auto Vending, Cleveland, William Taylor, Acme Music System, Cleveland; Melvin Stark and Shelly Cohen, Arko Service, Cleveland; Bill Miller, J. B. Music Co., Cleveland; Loren Kirk and Albert Taddeo, Lorain Music Co., Lorain, Ohio; Tom Harder and Ed Donfield, Ohio Vending, Cleveland; Dennis Fried and Frank Trenacy, J. H. Music Co., Cleveland; Tom Perno, Coin Vending, Cleveland; Hyman Silverstein, Eddie Griffith and Paul Henry, Excel Phonograph Service, Cleveland.

Robert L. Scott and Frank Safiti, Towne Music Co., North Madison, Ohio; Ralph Thores and Randy Michine, Mirco, Cleveland; Bob Tidball and Harold Murphy, T & E Amusement Co., Cleveland; Myron Lautman, T. C. Amusement Co., Cleveland; Joe Scott, O. & O. Music Co., Cleveland.
**POP SPOTLIGHT**

**THE LOVE KINKS**

*Reprise & 2620 (M) RS 56200 (5)*

While the Kinks’ *Arthur* (Or the Decline and Fall of the British Empire)* was a bit more ambitious, this album should be a bridge to a more thoughtful style. The band has already demonstrated their ability to create memorable hooks and catchy songs, making it a likely candidate for future greatness.

**COUNTRY SPOTLIGHT**

**FOLEY**

George Hamilton IV, RCA Victor LPM-3124 (M) LSP-3124 (5)

This full-sounding guitar album was an early 1960s hit with a wide range of styles. Included is Hamilton’s famous single “Breach My Mind,” composed and performed by George Hamilton IV. "Breath of Heaven" another excellent 1960s R&B song, Don’t Take Your Love to Town.

**GOSPEL SPOTLIGHT**

**SNOOKY POOLE IN GOS’**

Clint Cho PIP 1010 (M) (5) 3.50

This was the second album for Smokey Robinson’s former group, Gossy Pooles. It’s a collection of gospel standards, and the group’s sound is full of soul and spirituality.

**CLASSICAL SPOTLIGHT**

**BERNHARD WIZZ**

Vienna Symphony Orchestra, RCA Victor LPM-5224 (M) LSP-5224 (5)

Orchestra with the Vienna Symphony Orchestra and the Vienna Symphony Choir. The group’s sound is full of soul and spirituality.

**CLASSICAL SPOTLIGHT**

**GOSPEL SPOTLIGHT**

**SNOOKY POOLE IN GOS’**

Clint Cho PIP 1010 (M) (5) 3.50

This was the second album for Smokey Robinson’s former group, Gossy Pooles. It’s a collection of gospel standards, and the group’s sound is full of soul and spirituality.

**JAZZ SPOTLIGHT**

**THOROUGHLY MODERN TWENTIES**

Oscar Peterson, Verve V-8790 (M) (5) 5.50

This is one of the best jazz piano albums ever recorded. The group’s sound is full of soul and spirituality.

**CLASSICAL SPOTLIGHT**

**BERNHARD WIZZ**

Vienna Symphony Orchestra, RCA Victor LPM-5224 (M) LSP-5224 (5)

Orchestra with the Vienna Symphony Orchestra and the Vienna Symphony Choir. The group’s sound is full of soul and spirituality.
neveda:
BORSCHT
BELT
WEST
In this age of specialization, as musical barriers come crumbling down and pop blends with folk to produce its own eclectic electronic sounds, Nevada's Silver Circuit entertainment industry has begun recognizing the newer, more bicultural artists. But not all.

The Silver Circuit, a triangle encompassing Las Vegas, Lake Tahoe and Reno, is a $45-million-a-year purveyor of talent and a Western version of New York's famed Canskins, where the stars empower year by year in gargantuan hotels and all-comprising activity squares.

Along the Circuit, the emphasis is on family-type, non-frenetic leisure entertainment. However, Ray Charles makes his debut at Harrah's, Reno, Sept. 21, with his showing blues revue; James Brown has exploded at the Flamingo in Las Vegas, and the rocking, visually dynamic Checkmates have played both cities, with Vegas loungers going after the young hipster rockers. A major breakthrough for contemporary trends has occurred in LV this summer as psychedelic light shows have flickered at two hotels, the Riviera and Bonanza, with a third, the Desert Inn, planning a psychedelic revue opening Sept. 21.

Complementing the light show affects have been the propelling sounds of rock 'n' roll, usually within the framework of revues where wild and woolly sounds incite willowy dancers.

Will talent a major boon at facilities offering gambling, the entertainment-gambling fraternities are the State's most omnipotent industry. During the last three months of 1966, Nevada's gaming empires recorded a record income of $85,700,000, an 11.3 per cent increase over the same period last year, an indicator that Americans are finding more enjoyment in Nevada's euphoria palaces than ever before.

Within this fun and games environment, the emphasis remains on adult entertainers, although some talent bookers along the Circuit have begun expressing themselves in a more contemporary vein. The fact that Lake Tahoe and Las Vegas specifically promote themselves as year-round family resorts, with a full program of sports activities to engulf the non-gambling hours, is starting to draw more of a younger audience, which is slowly starting to affect the kinds of artists which customarily have been the headliners in the main hotel showrooms.

The distinction of Nevada's having spawned the Silver Circuit, has enabled a score of artists to earn extra salaries while remaining entirely within the secure boundaries of the State.

Tahoe-Reno-Vegas are a well-honed circuit upon which magnificent and vain-glorying performers trek.

Of the three communities, Tahoe is the relative baby, albeit the most awe-inspiring and athletically oriented, with boating, camping and skiing featured. Reno is an established city, where top show business personalities have been appearing since the late '40's. Vegas, with its Strip and its desert drama, has spawned the lush, material tourist who swiftly bought the Desert Inn and Sands and Kirk Kerkorian, a lesser known investor, whose company holds the lease on Caesars Palace and who bought the Flamingo Hotel (the city's oldest hotel, opening Dec. 26, 1946) on August 4 for $12.5 million. Kerkorian is also planning a new facility across from the city's Convention Center.

Tahoe perhaps has the roughest future. California and Nevada are both cogently concerned with pollution, and here, as per se, for any new resort (construction which opens new casinos and showrooms) are not that easily obtained. In addition, there are Sahara into Tahoes because of the terrain and blistering winters. And there is nothing in the immediate future to change that fact of life.

Traveling the circuit one gets caught up in the climate, attitudes and excitement level which tends to solely unite the three communities. In the Reno-Tahoe area, the population is 27,000 as compared with Reno's 85,000 and Las Vegas' 127,500, comprises the third link of a line of, more intimate "circuits" which the locals call the Silver Circle. But there is only one important entertainment outpost in this Reno suburb, John Ascuaga's Nugget, which was forced to open several years ago outside the gambling region because of restrictions on new casino operations. If it were not for the tourist trade (13 million in LV, 7 million in Reno), the Silver Circuit would turn ashen, tarnished beyond belief. Las Vegas offers the most night spots, with Reno second and Tahoe completely outsized. The "Lake in the Sky" at the crest of the Sierra Nevada has three main talent rooms on the south shore and three on the north shore and after that, seek no more.

There are two striking impressions after a Circuit sojourn: first, despite the unbelievable amount of high-powered talent and promising new artists, the recording company and studio industries are almost nonexistent. One major studio, United, is the chief facility in Vegas, with Warren Curtis' film production firm planning to construct a recording studio in Reno—which would be that city's first. Fortunately, the number of remote tapings is slowly increasing along the Circuit, with Vegas the leader.

On the artistic level, the number of record companies operating along the Circuit can be counted on one's fingers. Cherokee Records is a Sparks firm, which has been recording its country music in Bakerfield.
in the cool of a private club in the Mapes Hotel. "Any differences are in the case of the 'jambos'—where Vegas can pay $50,000." Burns says he's heard that $40,000 is the top dollar paid to any artist in Reno. "I imagine 10 or 12,000 people get that.

Indeed, the topic of money, a commonplace item in Nevada, hardly taken for granted but as flowing as a mountain stream, recently involved Miami Beach in the Silver Circuit. A report that the new Statler Hilton Hotel was paying Elvis Presley at a fantastic $65,000 per day for 10 days caught the attention of the Circuit's own top-dollar-earning showman, who has to keep abreast of "outside" competition.

"Nicely-per cent of the people who come to Lake Tahoe-Reno have a limited budget," opts Gene Evans, a Harrah's executive. "The average family has $50 to blow on a weekend. If they see a good show, win some money and go home with $50 in their pockets, they've had a whole weekend on somebody. The average guy is looking for a weekend of fun at a minimum cost. They're not out to own the club. You don't find people here looking to break the bank. . . . We're in the entertainment business, selling entertainment in several forms. During the winter when the roads are closed, we rely on our local people to see the shows. We have to always be cognizant of this fact."

Since money is the Silver Circuit's adrenaline, when something disturbs the rational economy, this adrenaline can be weakened. Explains Bill Harrah, a major force in the Reno-Tahoe scene: "Our business naturally feels a tight market. When the stock market goes down we feel it like any business. When patrons or customers fall off, we turn a few corners. Instead of having 700 people for a dinner show you have 500. If you don't have a big star maybe you'll have 250. Since artist contracts are often signed way in advance of the booking and since headliners earn five-figure stipends, Harrah, like the other kingpins, has to face an economic squeeze while still paying these huge talent sums. "You can't cut down on the artists," he emphasizes.

Billie Nicholas, who produces revues for Reno, looks at the Silver Circuit as the "showcase where television talent buyers can spot acts for their variety shows."

For Steve Lawrence and his wife Eydie, playing Vegas in June-July allowed them to try out two key songs from their forthcoming Broadway play, "Golden Rainbow," which opens Nov. 8. "We've been getting a feel of the songs," Steve said before a dinner show. "Working before a composite audience here is in a sense like doing a Broadway play."

Working the lounge at Harvey's in Tahoe is quite different from playing in a Vegas-lounge, commented Frank Fisher one morning about 3 after his group, the Diamonds, had finished their second set. "In Vegas we're more sophisticated. Here it's very casual; cowboy clothes and whoopee. We do more rock tunes here to get with the kids." The former Mercury artists work Harvey's several times a year, accepting sloths all around the clock.

"Today," begins Art Engel, Associated Booking Corp.'s Johnny-on-the-spot in Las Vegas, "a performer...
LIVE SOUND TAKES PRECEDENT
DISKS & TAPE OFFER SUPPLEMENTAL STIMULI

Record stores along the Silver Circuit, primarily mam-mama-papa types but a few major department stores, too, are pruning some of their cluttering ideas on future disk stock expansion and instead are concentrating on cartridge product.

Without fanfare, stores in Lake Tahoe, Reno and Las Vegas are adding cartridge products, in both in-store, to their inventory. Major retailers—Sears and Montgomery Ward—are beginning to see clear the full advantage to cartridge product.

But rising consumer interest in the cartridge field is a stumbling block for tiny retailers who are clamoring for product but can't afford a major supply.

While record dealers in both Reno and Lake Tahoe stock a small number of cartridges, walk-in trade demands a wider selection. When unavailable in mamama-papa outlets, the customer, if in Reno, shops either at Sears or Montgomery Ward. Tahoe dealers, without a major retailer at their disposal, have two choices: travel to Reno (51 miles) and Sacramento (84 miles) or settle for product available at the Lake.

Tahoe Records, for example, has a limited supply of cartridges and an adequate supply of records but just sell books, art supplies and drums (nose on display) to stay out of the red.

Jimmy Valentine, owner of Tahoe Records and a musician at Harrah's in Reno, would like to pay more attention to the cartridge field but admits he can't afford to stock enough product to lure customers into the store.

"The day of the small record shop is gone," Valentine believes. "Record clubs, for instance, put the squeeze on small stores, especially in communities situated away from metropolitan markets. "Record clubs," he said, "offer customers product at the same prices we do but with a gimmick. You buy x amount of records and get x amount free. I can't do that."

Valentine, the only rack-jobber who lives in Lake Tahoe, stocks the top 100 in both singles and LP's using the Billboard charts. He automatically purchases Frank Sinatra, Nancy Wilson, Dean Martin, TJB and the Beatles—his biggest-selling items.

Tape cartridge equipment is found among South Lake Tahoe photo supply homes and television appliance dealers. Interestingly enough, it's the 4-track cartridge type which are moving out as a new entertainment medium in this entertainment-conscious countryside.

Jim Doyle, whose Alpine Photo Supplies is in a new shopping area, sells the Lear Jet 8-track player, but moans that's only sold two units in the six months he's carried the equipment. Why? "It's too expensive," he says. "People want the $39 units. Go ask the guys across the mall about their cartridge business. I understand they do a good business."

Alpine's TV Appliance neighbors across the mall and is a 4-track behemoth. The store has a selling cartridge product for over 18 months now, Harry Kean, the manager explained his teen-ager dubbed a copy of the Monkees' Colpix album onto a blank cartridge using a Munzor player/recorder.

"If I buy the blank tape I get to use the recorder free," the young fellow said to the strains of "A Little Bit You, A Little Bit Me."

"We just sell the blank cartridges," Kean explained. "The customer provides his own records." Adjacent to the tape cartridge department—which consisted of several Munzor and Dun-Vox players and a small number of cartridges, all inside a glass cabinet—stood the store's poorly stocked record department, testimony to the de-emphasized state of music. "We're not in a heavy traffic area, so we don't stock albums," Kean offered.

Cartridges amount to 2 per cent of the store's business whose main gross is from television sales. Around the Lake, Kean's duplicating service is an attractive feature among teens who are the top buyers of 4-track players. Kean has drawn the youngster's attention by advertising in local and high school newspapers.

Despite the great amount of bootlegging activity, Kean has only installed three units among the yachting crowd. He says there's a dearth of interest among boatmen, due principally to a lack of advertising on his part.

"The majority of my tape customers are young people," Kean said as the Monkees LP was flipped over and side two began to spin.

Reno, a larger market but one troubled with business slump, has a handful of record stores but only one in the downtown district.

The largest mamama-papa location in Reno, one which caters to teen-agers, is Reno Record Service, a stepping distance from the neon lights of the city's gaming casinos.

Charles Ramsey, owner of the record outlet, feels the tape cartridge market is no threat to records and stocks a generous supply of both, although not as much as he would like. "Cartridges," he said, "are difficult to install and maintain."

To appeal to teen-agers, Ramsey, also a rack-jobber, produces a top 40 chart available in the store and at several neighboring shops not dealing in record merchandise. The list is compiled based on sales in his store and is serviced by the rack-jobber operation. He also makes available to customers a discount card that allows disk buyers special prices.

Las Vegas, with all its tinsel and glitter, has a sound retail market for phonographs and is beginning to offer a wider variety of cartridge inventory.

Because of its proximity to Los Angeles (45 minutes by car), record retail outlets in Las Vegas are more aware of trends, fads and product. They cater to the natives but also try to sell to low-priced tourists.

There are more than 15 record outlets in Las Vegas, with five using the top 40 playlist from radio station KENO. The top Las Vegas rockers, to publicize teen-age product, practically all record shops carry a minimum supply of both 4 and 8-track systems and the larger stores specialize not only in tape equipment but also stock accessories.

Garwood Van's Musicland, billed as the "Record Shop of the Stars," boasts a selection of records and tapes in Nevada. One of the largest retail outlets in Las Vegas, Musicland sells hi-fi and stereo photos, components and Ampex tape recorders.

Patterson ^1n^l^e major record stores in metropolitan areas, the store covers the complete disk market—classical to country and western and foreign to jazz. It also stocks a quantity of children and comedy albums.

While Lake Tahoe and Reno record shops cater to the permanent population, satisfied with its rural merchandising role, Las Vegas stores have a more definite urban flavor.

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THE REST OF DEAN MARTIN
Andy Williams and Bobby Darin both agree: Northern Nevada's connection along the Silver Circle offers a unique 'elegance' even Las Vegas cannot provide.

Both entertainers singularly point to Bill Harrah, the owner of the famed Harrah's Casino operation in Lake Tahoe and Reno, as offering a performer the most elegant personal working conditions. Harrah provides his musicians in Lake Tahoe with a lakeside house, maid, butler, Rolls-Royce and chauffeur. In Reno, Harrah's headliner hospitality covers a Rolls or Ferrari, chauffeur, and a grand starlight suite at the Arlington Towers, the city's newest and priciest residential building.

The company maintains Vila Harrah at the Lake, where a farewell dinner is tossed for the headliner. Harrah's own staff photographer quietly begins snapping color shots of the artist from the moment he departs, which will be bound in a leather scrapbook as a remembrance gift of his performance, along with a glimpse of the supporting act on his bill.

Las Vegas may have the sparkle to tune more tourists than a sojourn to Tahoe or Reno, but Harrah's operation spells opulence for the powerhouse entertainers.

"Bill Harrah makes it all very pleasant," Andy Williams is quick to point out in his customarily casual style. "They'll just about do anything to make the performer feel comfortable...and he in turn extends himself." Williams knows this golden carpet treatment has psychological results. "Harrah's dressing rooms are like an apartment. If you are in pleasant surroundings between shows, it affects your performance. Bill Harrah was one of the first people thinking along these lines."

Williams' delight with the family aura at Tahoe is tempered by his having worked Las Vegas more in depth. His first appearance in Southern Nevada was in 1947 with his brothers on the bill with Kay Thompson. His weekly television programs have severely cut into his Las Vegas availability since, but he has worked the Desert less and sweated through the now-celebrated Caesars Palace opening night last summer.

Despite LV's greater spread of hotels and showrooms, and hence greater number of performers, Williams feels the audiences in Reno-Tahoe-Vegas are comparable. "Sometimes in Vegas you get what is called a hip audience," he feels. The city's entire environment is "up," as Williams sees it, and there is more of a New Year's Eve mood than in Reno or Tahoe.

Bobby Darin works Tahoe-Reno once a year. Vegas twice a year. He calls Harrah's "launder's perdition." Nobody else will match what Bill Harrah does," Bobby emphasizes. At his Flamingo room, Darin has a pool table. In his suite and a private pool for warm weather drinking. He calls Las Vegas audiences a national cross-section of the country, with Reno-Tahoe drawing from San Francisco and Northern California in the main. Half of Darin's annual income is derived from playing the Silver Circuit. He admits to falling prey to the lure of Vegas' gambling devices, but claims later, after some roasting, he's become an "observer, not a participant." "I know six or seven acts who ' hooked up' the first six months of their careers downtown. They had to take jobs in places they ordinarily wouldn't work to make up the losses."

To Williams, the "senior" of the two young bull influential vocalists working the Circuit is based on need, not financial remuneration. "For the guy making $1 or $2 million in some other thing, what does he need to do it for?" Williams asks. "I'm young enough, I have the energy; and I think it's important to play before live audiences. There was a period several years ago when I worked Las Vegas for the money. Now it's my last reason."

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SHOWBIZ PLAYGROUND STRENGTHENS STATE'S COFFERS

By BRUCE WEBER

nevada Gov. Paul Laxalt is in a hurry, eager to serve, but not as a rubber stamp, to either private interests, entertainment moguls or the lucrative gambling industry.

He's interested in Nevada's biggest drawing card—gambling—but he's also concerned with the State's cultural development, its cultural growth, recreational facilities and the half million tourists who migrate yearly to play as well as see the stars cavort in plush lounges and poshier showrooms.

"There's more to Nevada than showgirls, big stars, neon lights, 'high rollers' and 'round-the-clock' action," Laxalt said. "There are people here concerned about Vietnam and the cost of living. They worry about education and about business conditions. And they fret about taxes and the State's image."

While the gambling industry—$328 million annually—and the million-dollar entertainment circuit help support the State's treasury chest, it by no means enjoys special blessings. The Legislature increased casino taxes and fees an average 20 per cent, and the gambling industry, although some grumble about tax tariffs and the new governor, has fallen into line.

In fact, although general economic conditions around the country are down, winnings reported by Nevada casinos are up about 12 per cent over last year.

The governor was given a bigger voice in gaming control matters in 1961 when the Legislature created the Gaming Policy Board, with the State's chief executive as chairman.

Just a few years ago gambling cast a pall over the bright lights of Las Vegas. While such names as Frank Sinatra, Dean Martin, Jimmy Durante and Milton Berle blazed on marquees along the Strip, the FBI wondered why Sam Giancana, Tough Tony Accardo, Israel (Ike Plak, Willie) Adlheim, Pelle (Milwaukee Phil) Adlernisio, and other underworld figures were making frequent business trips to the desert oasis.

Ever since gangster Bugsy Siegel opened the Flamingo Hotel for business, O-Men and Feds have been "bugging" Nevada casinos to unearth underworld connections.

The clink of slot machines along the neon-studded Strip has always been a "political football," according to the governor, an articulate 43-year-old attorney, "Bad publicity injures Nevada's gambling resort industry," Laxalt said. "We don't want gangster influences here, and we don't want gambling the-nigans.

Today, persons of influence have come to recognize that Nevada's system of gaming control is a success. Gambling expert John Scanne reports that his personal investigation of Nevada casinos had found, Nevada gambling to be honest.

"I believe," he said, "the governor, the State Legislature, the members of the commission and gaming control board, and the casino operators are to be commended in giving tourists who gamble an honest shake for their money."

"Gambling is now too controlled in Nevada to hide any gangland figures," Laxalt explained. "Our gambling is aboveboard. We've got nothing to be ashamed of."

Entertainment entrepreneurs and the Gambling Establishment are split in their feelings toward Laxalt, a Goldwater Republican in his political days of yore, but now a reformed conservative since his 84-vote Senate defeat in 1964.

Many fondly remember former two-term Gov. Grant Sawyer, whom Laxalt beat last year. Sawyer enjoyed the fast life of Vegas. He wore expensive clothes and was a big tipper. He liked being around stars.

Laxalt gives Nevada a different image. A businessman's breed. "We don't want to be remembered as the 'quickie divorce' State," he said. "We must attract new industry to go with gaming stars and glitter."

While the governor admits gambling provides more than half the jobs in the State and generates a quarter of the State's revenue, he also enjoys boasting about Nevada's exploding population (Chamber of Commerce figures reveal Nevada is the fastest growing State in the U.S.) and its standing as the seventh largest State (110,000 square miles) in the country.

And while gambling and entertainment receive the commotion, Laxalt worries about overcrowded schools, water shortage, labor problems and Nevada's economic dependence upon one industry—gambling.

"Nevada must spend more money on education, learn how to solve its labor problems and start urban planning," Laxalt said. "We must continue to make State government more responsible.

Governor Laxalt will make certain gambling is no longer a Nevada delity. And, it's said, few Nevadaans will mourn its passing.

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The beat is coming alive along the Strip as more rock sounds are being heard. "Tourists feel downtown is more ruckus," says one Casino executive, "so we are forced to give them what they want."

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**v**

The beat is coming alive along the Strip as more rock sounds are being heard. "Tourists feel downtown is more ruckus," says one Casino executive, "so we are forced to give them what they want."

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**AN ADVENTUROUS HAPPENING**

The beat is coming alive along the Strip as more rock sounds are being heard. "Tourists feel downtown is more ruckus," says one Casino executive, "so we are forced to give them what they want."

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**W**

thing lights, protoplasmic shapes swimming around on a large screen. Breathtaking glimpses of disjuncted 16mm film strips, the roaring whine of a rock 'n' roll band. The audience seems hushed, shocked, trapped in an unexpected environment of lights and sounds.

Down the street at another location, a single slide projector bounced proto-splastic forms on a screen as a bevy of topless dancers offers a sensuous lip-rolling routine to the propelling beat of the top 40 ditty, "Ding Dong the Witch Is Dead."

Psychedelia, for the past two years a thriving, shockingly stimulating theater experience in San Francisco, has invaded Las Vegas on a small scale, but the shadow of what the future holds entertainment-wise is clearly visible.

Las Vegas, the bastion of adult-appealing entertainment, where the Frank Sinatra, Dean Martin, Jimmy Durante, Harry James names have been the standards by which tourists choose their evening repasts, is entering the "now" generation. Las Vegas, in other words, is going contemporary, reaching out for the sounds and sights of the "now" generation as a form of sparkling seduction to adults to come, sit a little drink a little, laugh a little and spend a lot.

The first two hotels introducing psychedelic light shows in conjunction with regular entertainment have been the new Bonanza at its 2:30 and 4 a.m. "Vasual Stampede" revue and the Riviera during Ann-Margret's spectacular special in July. Of the two, the Ann-Margret show was greatly adventurous, offering the 35-projector set-up of the West Coast Pop Art Experimental Band completely unannounced until the lights in the Versailles Room went down and the light show led to the rooms in abstract patterns.

Along the three-and-one-half mile Strip, which leads into the downtown Casino Center region, the big beat is becoming more prevalent than ever before, albeit not to the detriment of diverting fandogging high rollers from Los Angeles, the Midwest and East to other Nevada gambling regions.

The Flamingo Hotel, which has played the excel-lently harmonizing Supremes two years running, booked the explosive James Brown and his revue into its Flamingo Room July 29 following a successful run by the Motown gals. For Brown, a shuffling rhythm and blues artist, the Vegas booking was his first major showcase in this desert dialect and certainly a most unorthodox attraction for an audience primarily composed of tourists for whom rhythm and blues may have hardly any intrinsic significance.

Nonetheless, to Jerry Gordon, the Flamingo's Vice-President-general manager, who assists Morris Lands-bergh with bookings, James Brown is a solid buy because of his strong concert record. While the Supremes and Brown have been main showroom lures, the hotel has been infiltrating the beat into its Driftwood lounge, with Pat Domino, Anthony and the Imperials and Jay and the Americans holding court on the circular stage upon which Harry James and Della Reese appear regularly. During the Supremes' July stint, Gordon acknowledged that Motown was striving to solidify its position as a new supplier of talent. "We're working on three other groups for 1968," he said beaming.

Last year, rock 'n roll in Las Vegas hotels was relegated to the early-morning hours. This summer, the heat has moved into prime lounge time as exemplified by an excellent act, the Jades (an instrumental group) and L'Adorables (three uptight go-go dancers) who take their audiences through an interpretive shuffle of contemporary rock dancings in the Flamingo lounge.

Elsewhere along the Strip, rock sounds are heard at the lone beat club, the Piano Cat A Go-Go, which (the Checkmates emerged) with such acts as Sip and the Family Stone as summer stimuli. The beat bolsters the downy hours starting at 2 a.m. in the Sahara's Cash Bar lounge where the Milt Gregory productions, "Mad Mod World" skirts the watous in favor of the modish style.

Explains Forrester Mashbir, the Sahara's entertainment co-ordinator, "the words go go and watous are over the hill." Mashbir, who reports to Melre Howard, the Sahara's Nevada Corporation's vice-president-executive producer, has been with the hotel since last February when he replaced Stu Allen.

Of the 15 hotels stung since July 91, six have been playing large productions, with the remaining booking on showbiz headliners. The city's newest operations, the Bonanza and Frontier, are examples of the way business is moving in LV.

The Bonanza, designed in an old Western motif (there are five restaurants called Bordello Dining rooms) is riding with the likes of Lorne Greene, Jane Morgan, Sid Caesar and Paul Anka in its main room, the Opera House. An "old-fashioned" open-sided lounge, the Cooral, is the debuting spot for Jane Loper, Trini's younger brother. Sid Goldin, a 25-year veteran of the hotel industry, handles the talent booking.

The Frontier's chicet as a big-time house in late July involving importing a $500,000 Iron Curtain production revue, "Europa 68," for its main room and bringing in Dean Martin, Jerry Lewis, Peter Lawford, Tony Bennett, Jack Benny, Petula Clark, Woody Allen and Johnny Mathis; but it took a Broadway play, "Sweet Charity," to shatter all attendance records at the operal fun den. Over 140,000 persons watched July Prewss challenging to top around stage capacity Dec. 29, 1966, through June 28, 1967. Upcoming as headliners are Harry Belafonte, with reportedly one of the highest production costs in Vegas history, and Lou Rawls. The hotel is also considering another capitation with a Broadway property, either "Fielder on the Roof" or "Mama." Victorson's policy is to be unpredictable, oops Clyde Carson, his manager.

Nero's Nook has booked the Bookmasters Ltd., Kirby Stone Four, Fifth Dimension, Mingo Santamaria, Eartha Kitt and former Stan Kentonie Ann Richards, now a mini-skirted mediacore rhythm singer.

If the expression status quo may be utilized, that sums up the entertainment policy at the Sands, Sahara, Flamingo (where headliners reign) the Aladdin (where Fred and Warren and producer Pat Morrisson's "Artists and Models" revue with Tempest Storm sets the Bagdad Theater undulating as Dick Kanielis, the new entertainment director, searches for his own creative level), the Dunes (which continues with Frederic Aguier's vibrant $1 million "Sahara of Paris," while "Viva Las Girls" adds the girlie production in the Persian Room lounge, and Russ Morgan, Freddie Martin and Art and Dotty Todd fulfill the subtly somber tastes of the over-35 gang in the hotel's Top o' the Strip dinner room); the Stardust (whose seventh edition of the "Lido" launched the French revue in LV and plans to capacity to scene the Paris, the Chicago, and the Tropicana (whose own spectacular "Follies Bergere Centennial" draws well with adults 

(continued on page 56-465)
SMALL STUDIO FRATERNITY KEEPS TAPES ROLLING

“Gosh, that's a gas,” says Sherfing the piano man.

By DON DODDIO

HEADING to Las Vegas to gamble certainly isn't unusual, but when the King Midas touch in the up-and-coming recording business in LV, Bill Porter, owner of the United Recording studio, certainly is the top candidate.

In October of 1966 Porter came to Las Vegas to buy the facility, “I was looking around for my own recording business in Nashville when I heard about this place in Nevada, so I decided to take a gamble and here I am.”

The "gamble" has begun to pay off for Porter. Two major changes have occurred recordingwise, and it looks as if Porter has been directly responsible for them:

• More big name stars are cutting their albums at United.
• More stars are recording live in the lounges and showrooms.

Porter has facts and figures to back up this marked increase and a previous record in Nashville as a chief engineer, he engineered 26 singles which went into the coveted million-seller category. As a result of his reputation with RCA and Monument, many of the major stars who previously recorded in Los Angeles and New York have begun working with Porter, taking advantage of his facility while performing at any of the city's entertainment spots.

Since Porter took over United, he has cut: Wayne Newton, Capitol; Guy Lombardo, Capitol; Ray Adams, Tower; Rusty Warren, Jubilee; Jackie Wilson, Decca; Liberace, Dot; Connie Francis, MGM; Little Richard, MGM; Kirby Stone, MGM; Joe Maphis, Mosaic; Engelbert, RCA Mascata; Sammy Davis, Jr., Reprise; Louis Armstrong, Brunswick; Danny Thomas, Video Craft: the Swinging Lady, Curley Chalker, the Cutups, Phyllis Diller, Nancy Ames, Murray Arnold, Frankie Avalon, Johnny Leggs, Roberta Sherwood, Art and Doty Todd, Don Adams, Steve Lawrence and Bobby Auer.

“Sammy Davis Jr. is going to a television special here and he wants our studio to do the audio work,” Porter remarked.

The engineer, who also air's dates, said others like Kay Adams, Liberace, Rusty Warren, Murray Arnold, Steve Lawrence and Roberta Sherwood had never recorded in LV previously. Now they do.

Porter said he thought Las Vegas would eventually become a major recording city. "The big stars are here all the time and if handled right, they will do their dates locally."

From January, 1966, to October, 1966, United only once had more than 20 sessions per month. Since Porter took over there has never been less than 20 sessions a month, and last May there were 38 dates with June going one better.

A one-man operation, Porter tries to provide a personal touch. "I work with artists, suggest gimmicks I think can help sell the record or pick material which will do the most good."

A relative newcomer to the growing Vegas community, Porter believes entertainers are doing more live sessions because they eliminate a rehearsed sound.

Porter has handled live sessions for Don Adams at the Sands, Rusty Warren at the Aladdin, and the Mike Jarrett Trio, which marked the first live recording at Caesar's Palace.

What problems confront Porter in his desert oasis? There are not enough recording musicians, he feels. "Most of the players are stage musicians. I have trouble sometimes rounding up players who are familiar with recording studios. There is definitely a difference."

Experienced in the pop and country fields, Porter plans to increase his country music activity and already his business has picked up from among the country performers working the downtown Casino region. Cliffie Stone, the country consultant for Tower Records in Hollywood, has flown to LV to cut Kay Adams with Porter.

Porter is enthusiastically eyeing a new console which Spectra-Scopes of Ogden, Utah, is designing. A key feature is a special microphone equalization which will allow him to turn down all the mikes without affecting the over-all balance.

As he works to build up a local clientele, international things are beginning to also happen. Porter and Clyde Carson, a local entertainment figure, figure in plans to record artists for RCA Mexican in Mexico City. Porter will be flown to Mexico City to cut the sessions with Spanish-speaking artists, with the intent to expand the RCA output into an international operation.

Although he has been the lone engineer-air man, Porter has bolstered his staff with the addition of a New York dial switcher.

He is particularly pleased that after cuttingコンディ-ene Rusty Warren, the salty entertainer left the company, deciding to go to RCA. Porter has scored his first LP for New York.

Although Porter has greater industry recognition, Ray Porter, the 11-year-old Dynamic Sound studio does its share of artet dates and commercials. It is-World's portable equipment which is often used by the radio networks in beaming dance band remote from the city. A smaller studio Century Recorders, specializes in taping high school musical events for custom products.

Before his New York engineer arrives, Porter 'reflecting on his company's days," This is not a one-man operation by choice. Rather by necessity," But Porter's expertise and professionalism should hold him in good stead and considerably after that situation—while help-ful LV develops a recording outpost along the Silver Circuit.

Bill Porter, the United man.

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ROUVAUN

ROUVAUN SETS RECORD
AT VALLEY MUSIC HALL

Rouvaun, the Utah singer who has rocketed to the top in music circles, will close out his Valley Music Hall with an attendance record for a performer doing five shows. This means he will break the mark of the Tijuana Brass when he presents his final performance at 8 o'clock tonight.

During his shows, he has sung for audiences who have jammed every seat in the auditorium, plus folding chairs placed around the last two rows of seats. He performed for 3,400 persons Thursday and Friday nights after drawing more than 3,600 opening night Wednesday, according to the management. This is 102 per cent of capacity, it was disclosed.

DESERET NEWS, Saturday, July 22, 1967

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Los Angeles Times

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RCA VICTOR

The most trusted name in sound
production shows and main headliners are helping to phase out the Las Vegas lounges. Within the past year, one of the most significant entertainment trends has been the scheduling of revues — topical or topless — into a broader time scheduling rather than slotting the often frenetic small productions in the post-midnight periods.

Concurrent with the booking of multiple performer revues in the former lounges, now eloquently enlarged and tagged with the more sophisticated theatre identification, these rooms have been the sites for the return of big band sounds.

Artistically, a major newcomer to casino theatres has been Vic Damone, who "broke precedent" by appearing in the Riviera's 150-seat Starlight Theatre. Since Damone made the break from hotel main room and proved that it could be an artistic and financially creative experience, other arthrits are now considering playing the lounges and changing their egotistical slants about playing other than the huge dinner-showrooms.

To Jack Entratter, the Sands president and top-show producer, the reason lounges are putting in productions is that there's not enough magnetic name-power around. "There aren't many lounge-type performers," he charges, mentioning Louie Prima and Don Rickles. "Vic Damone, because of some quirky, should have been a big main room star."

LOUNGE ACTS

seek cadillac status amid slot machine clatter

Many of the lounges feature early afternoon shows, which brings the total hours of entertainment to 15. To keep tourists within the hotel's confines, free champagne and hors d'oeuvres are usually served

an orchestra comprised of 20 musicians and such large instruments as a harp and kettle drums, has played the Flamingo's Driftwood Lounge and drew large crowds which dig the soft fiddles against the abrasive click of the slot machines.

The Dunes lounge features the French review, "Viva les Girls!," with a cast of 30 dancers, a 10-piece orchestra. Caesars Palace has headlined "Bottoms Up," a black-out-comedy revue in its Nore's Nook.

For a while, when the topless craze was sweeping the nation along with the watusi, many lounges brought in such shows, notably the "Watusi Scandal," at the Sahara with other hotels following with "Watusi A-Go-Go!" and "The Topless Go-Go Show." However, the go-go girls are almost all gone now, and the watusi is talked about in the same breath as the charleston.

Long-time lounge favorites include the Characters, who for years have been headliners at the Sahara; the Vagabonds, Tropicana stars; Stanley Morgan's Ink Spots, Hacienda; Nalani Kele's Polynesian Revue, Stardust, the Exsset Latinal-Afro Ballet in the Desert Inn, and the Ernie Stewart Trio, Sands.

Live recordings in the lounges have certainly picked up. Just recently the Checkmates cut an album live at Caesars Palace, Rusty Warren has cut two at the Aladdin Hotel, the Trancers cut one at the Sahara, and Lquist Prima, along with Sam Butera and the Witnesses, have cut several at the Sands.

Dick Kanelis, entertainment director at the Aladdin, says many of the artists claim they like to record in front of a live audience, since they seem to feel the reaction during a live session gives the album a "certain something."

As far as newcomers are concerned, long-standing lounge acts leave little room for new ones to be booked. Once in a while, however, a hotel will change policy, thereby creating a spot in the line-up for a new act, such as London's Peddlers, an art-pop-jazz group which made its Las Vegas debut this June at the Flamingo. The Peddlers, quickly falling into the latestfad, did recording their shows live at the hotels, recorded an LP, "Closing Night at the Flamingo."

This year entertainment seekers find themselves being seated by maitre d's and captains and in the price of two drinks, can watch some of the world's greatest and finest talent.

Many of the lounges feature early afternoon shows which brings the total hours of entertainment to 15. To correspond with the hours, and in a further attempt to keep tourists within the hotel's confines, free champagne and hors d'oeuvres are usually served from 3 until 7:30 p.m.

Caesars Palace entertainment director Dave Victor son says the lounge competition in Las Vegas increases each year. "I can't say production numbers in the lounge will replace the one-man show, but I can say that lounge acts here must continue to be at a high level if a hotel wants to keep up with the competition. There isn't an ideal place in the country where one can see full production shows and such stars as Eartha Kitt, Vic Damone and Shekye Green for the price of a couple of cocktails."
FOR THE FIRST TIME IN LAS VEGAS HISTORY...
Finding high caliber talent is a problem. “The trouble is in development. Very seldom can talent develop in nightclubs because the costs are so high. You can’t take a chance. They have to develop in other places. Then you can bring them in.”

The hotel would naturally share in the ticket receipts. Turning to the world of canvas and canvas make believe is believably valid, Entratter believes. He has two curt reasons for thinking so:

“1. It would be a new way of creating entertainment.

2. It would create traffic into the hotel.”

Realistically, there is still another, more pressing reason for venturing to the Big Apple for creative ideas. Entratter explains Entratter in hard-bitten terms: “There’s not enough of the talent (for Las Vegas) that can bring in business. .. The trouble is in development. Very seldom can talent develop in nightclubs because the costs are so high. You can’t take a chance. They have to develop in other places. Then you can bring them in. I was offered the Tijuana Brass at $3,500 one year before they went into the big money. I said, ‘Who the hell is the Tijuana Brass’? Now .. .” the executive says with a shrug of his shoulders.

Entratter says he’s “stabilized” the rising costs of acts. “But you see,” he continues, as phone calls interrupt his chain of thought, “the agencies are more to blame — the agencies and the managers, I guess. They talk about Vegas money; they come into Vegas and say, ‘Well, we want $5,000 or $6,000’ for these young kids that don’t mean anything. And they pass them by. They just keep asking big money because it’s Vegas.”

These acts work other places for $500; when they get here they ask $5,000. I think they (the agencies and managers) are the ones spoiling it for young talent.”

In discussing the plight of new comics who struggle for original, fresh material, Entratter unleashed a volley of acid indignations. “If some of the agencies taking their 10 per cent commisions and the managers who take more than that, wouldn’t spend a little money instead of blood sucking, they would contribute to the growth of their careers and they’d get it back. There is no creativeness with managers and agencies. The big agencies are interested in packages and the poor act has to lay by the wayside.

I say one day I will open an agency with some friends — and we will get into creative this thing. The 6-foot 4-inch show producer casts one additional strike against agencies, “I’ve seen big agency heads watch an act and then criticize it. Why didn’t they criticize before the performer went on?”

Entratter’s reference to stabilization brought forth a question of clarification from a visitor who was thoroughly aware of the city’s reputation for grantee financial remuneration to performers.

“My stabilization I mean we don’t go crazy. We will pay $25,000 to $35,000 for our acts. Other hotels pay big sums in desperation.”

Because the Sands contracts for powerhouse performers, both the old-established names and the young, stringer vocalists, Entratter believes he can operate on equal ground whenever the competition opens a major production show and all eyes are turned toward the lavish costumes, glittering dancers and stage settings.

“Because we have big productions, I have big stars,” he says sagaciously, even a bit boastful — and rightly so.

With very rare exception, the Sands marquees glitter with pure, unabated adult power. Translated: money power. The young, contemporary music groups making their national impessions on recordings have yet to ensnare Entratter, although the Righteous Brothers “did tremendous business” in the hotel’s Celebrity Theatre lounge. “The type of people we want here are not crazy about rock ‘n roll and all kinds of weird things,” Entratter explains. “I must say,” he continues, “that I’m interested in looking at psycchedelic things and I’m going to fly up to San Francisco and check into it.”

The reason the hotel has not booked more youthful bands is contained in this question posed by Entratter — “How many record kids sustain themselves?”

The album artists are chips on the tables from where Entratter sits and observes the casino. “You take the stable acts that play clubs once or twice a year. They come in, work for $25,000 or $30,000 a week, have a good time and they’re a big draw. It’s a question of getting the money. With these big stars, it’s come down to where they enjoy working best.”

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"Hip adults" spice up the radio audience. "We don't go after the teenyboppers," exclaims one top 40 program director.

A non-frenetic brand of radio filters through the Las Vegas ether. Stations are mild in comparison with other Western market stations, including the inevitable rockers, of which there are two in the Vegas community.

KENO, the leading local station, tries to emulate some of the policies found at two Los Angeles rockers, KIIS and KRLA, admire Scott Morgan, the youthful appearing 25-year-old program director. The station's playlist includes the "News 30" and it always segues out of a jingle into a single, for which KIIS and Bill Drake, the programming fixture, can take pride. The jingles have a production flair found at KRLA.

The 1,000-watter directs its six disk jockeys to follow its "hot clock," a hugh time piece in the control room which indicates where the promotions go.

Johnny Guests: KVEG's rapid reaper.

Rosey-eyed Red McMillane, KORK's early riser, operation. The AM voice is 1,000 watts days and 250 nights.

While KORK has its own blending of music and NBC chatter features, KRAM, the 1,000-watt ABC-affiliate, is the only station in Southern Nevada that combines music with an open microphone phone format. Joe Delany, now associated with Dukes of Dixieland as their manager, conducts a pepper evening phone gab show, with Ted Oberfelder, the current owner, handling phones in the morning. Oberfelder, a radio industry figure 33 years, has been looking for a buyer for the station, whose musical proponent is torn between middle of the road. A favorite program among the entertainment fraternity is Bob Joyce's Saturday afternoon "Open House" interview stanza, which hotel p.r. men steer visiting headliners.

The middle ground and hard rock tickets are mainly represented by two outlets in Henderson, some 10 miles down the highway. KMBI, the 250-watt rock, and KCTO, the 5,000-watt smooth sound station, are typically assimilated into the LM radio market.

The country and western market is the domain of KVKE, broadcasting from the Countrywide Hotel on the Vegas Strip. With the "new Nashville sound" as its pitch, the 1,000-watter enjoys popularity among the rural folk.

By using plenty of Buck Owens and even Dean Martin, KVKE's AM-FM is able to appeal to a wide audience, said station manager Bert Henderson. Per custom, country and western music—whether it be hillbilly or "new Nashville"—has its loyal following.

Henderson admits the station's listening audience is on the adult side but station polls and call-ins indicate a sprinkling of young adult listeners are also dialing in.

Trying hard not to compete with KORK and KRAM as easy listening outlets, KLAV, the CBS voice in Southern Nevada, tries to present a "little something for everyone." The playlist at the 1,000-watter ranges from big band to Frank Sinatra to contemporary rock and from Petula Clark to an occasional Beatle piece.

"We're after the young adult market," general manager Sam Salerno explains, "but we also appeal to the adults and senior citizen. Our type of music is soft and easy to understand." The station also broadcasts the California Angels, Los Angeles Rams and UCLA football.

Following the top 100 format but calling it "light rock," KLUC-AH-FM, a 4,000-watt outlet, refrains from "loud music, fast gabberr and typical rock antics." DJ's pick their own music but select from within a station playlist guided by Mike Gold, station manager, who purchased KLUC in 1962.

The station (allows a basic top 100 format but) does a lot of local music with DJ's using "a soft self" attitude, leaving the busy rock programming to KENO. A triple records play allows KLUC a gimmick to win listeners as the only three-in-a-row in town.

Sharing the FM market with KLUC, KORK, and KVEG, KLON, a loud sounding good music station associated with the Orinco Broadcasting Co., Ken White is the general manager.

In a city built on fantasy, LV radio is in reality rather soothing on the nerves.

Chuck Hull, of KLUC's three-in-a-row fraternity.

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In a city built on fantasy, LV radio is in reality rather soothing on the nerves.
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Bill Porter IS WHAT'S HAPPENING

AUGUST 26, 1967, BILLBOARD
When the Frontier opened in late July, Las Vegas gained its first additional high-rise hotel to strengthen its "Lober Manhattan" skyline.

Although Las Vegas isn't about to match the elbow-to-elbow skyscrapers of New York, tourists today find they must look up as well as out to take in a full view of the "Entertainment Capital of the World."

All the building is spurred by the continual pilgrimage of tourists to this desert fun town in search of righteous games and entertainment. Naturally as more fine hotels and casinos open, more artists are booked into the Silver Circle and more local musicians are able to ply their trade fulltime.

The Frontier was one of two new hotels opening within the past year, and there is a good chance another will be completed before 1968.

The first new opening this summer on the Strip was the Hotel Bonanza, a plod to throw back to the robust era in western history and the brainchild of New York industrialist-attorney Larry Wolf.

The Bonanza was also something of a 90-day wonder for the Las Vegas construction industry; ground was broken on March 10 and the doors were opened July 1. While strictly a one-story low-rise at present Wolf has announced plans to join the high-rise parade early in 1968 with the addition of a 900-room, 15-story skyscraper and expansion of all existing facilities. All in all will cost a cool $25 million.

The current facade and motif is a complete departure from the norm of Las Vegas resorts. The 600-seat Opera House-theater-restaurant is constructed on two levels with the second tier resembling boxes found in the Metropolitan Opera House in New York.

The first entertainment opening the Bonanza's show policy was appropriately Lorne Greene, star of the "Bonanza" television show, who was followed by Jane Morgan as the hotel set its pattern of initially booking top-flight names.

The Bonanza's Corral Room, with 157 seats, is a direct casino lounge booking regulation instrumental combos, off-tune frontiersmen, sexy kittens and almost at adding a range of nightlife during the afternoon and post sunset hours.

The Frontier, with a price tag of $25 million, was completed in less than 10 months. It is located on the former site of both the New Frontier, razed in early 1966, and the Last Frontier, which was the original hotel occupying the property.

Designed in the form of a horse shoe, the nine-story Frontier spreads its white-collared bronze glass and gold marble facade over the better part of 45 acres to create a huge center courtyard oasis with desert landscaping. A main showroom and theater-lounge are the entertainment areas.

For the past several years persons have been gawking at a towering structure on top of which sits a circular lumph. This unorthodox construction is the Landmark Hotel, which reportedly will be open before the year ends. Unquestionably, Frank Carolh's 30-story Landmark is not only the tallest of the high-rise hotels, but certainly the most unusual in design. The high-rise portion of the hotel is a 27-story, octagon of concrete, 237 feet in circumference. Atop this tower is a three-story "bubble" with a circumference of 445 feet.

The Landmark Tower features one casino on the ground floor and one casino in the "bubble" which will undoubtedly give rise to the comment that the hotel has the only floating crap game in the state. The Landmark is the first major hotel to be constructed off the Strip. It stands alone at Paradise Road and Convention Center Drive, but it won't be lonely for long. Kirk Kerkorian, landlord of the $25 million Caesars Palace, has purchased 65 acres across from the Landmark for $5 million and has announced plans to build a 1,500-room resort, one of the largest and most ambitious projects to date. As of yet, Kerkorian has not revealed the name of his newest venture or when the first spade of earth will be turned on his $76,336 per acre land.

At mid-1967, the total investment in new resorts already completed or firmly committed for early construction starts, amounted to nearly $1,500,000.

Pilgrimage to City Spurs

NEW TALENT PLAYPENS

High-rise hotels are giving the sun a place to hide behind. Stars and local musicians are finding more cool places in which to work.

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The demise of the high-kicking production line—showgirls has resulted in more up-beat music being played in the large LV rooms. Only the Sands continues with a line of full blossoming, agile dancers who romp through their quickie routines as the warmup to the main headliners. Once a stable item at Strip hotels, the five-minute production numbers are as passé as the twist. Consequently, the need for basic dance background music has all but faded. Audiences are now quickly introduced to the stars whose arrangements reflect the top current material.

If you are a chorus girl foreever booster—the situation is not all foreboding; the salacious cuties and their tap, tap, tap, turn, kick, sock, cymbal crash, are now being transposed to the smaller seating lounges.
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Reno's marquee-lined downtown swingersville.

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AUGUST 26, 1967, BILLBOARD
Lake Tahoe evokes images of grandeur to the yachtsman, magnificent to the skier and pampas sobriety to the gambler. To the travel connoisseur, who rooms from one world-playground to another, Lake Tahoe is a resort with a split personality.

Nestled in the High Sierras, Lake Tahoe straddles two States—California, where Gov. Ronald Reagan's Victorian-like Establishment frowns on gambling, and Nevada, where to bet a bob is not only permissible but gloriously encouraged.

Individually, the Borah Belt in the West, the ski slopes of Aspen, Colo., is more comfortable. But collectively, Lake Tahoe has it all, plus its biggest drawing card—realized gambling.

Variety is the spice every night on Lake Tahoe's Nevada shore, where superstars of the world, the who's who in show business, are in the spotlight. On the California front, the Chamber of Commerce embraces a policy of promoting "year-round sporting activities." While the point of degeneration separating Nevada's gambling casinos from California's outdoor living is merely a signpost—"It's where the slot machines end and the motels begin," a tourist remarked—both co-exist because Lake Tahoe is a tourist mecca.

It needs California's year-round sporting activities, centered to ski enthusiasts during the winter and boaters, the bathers and fishermen in the summer, and Nevada's lively, non-stop parade of lights, dolls and dollars.

While Las Vegas embraces the "high rollers" and banquets the big spenders, Lake Tahoe is satisfied to "dollar players," the families who arrive with kids for a weekend of fun and frolic.

More than 200 motels, all giving tourist a nod to welcome and all eager to accept any credit card in no of money, compete with the Lake's Big Three—Harvey Group. Harvey's Resort Hotel, the Sahara-Tahoe, at Harrah's, all around the-clock, gambling and dining.

Three men in Brooks Brothers' suits—Dick Lane, entertainment co-ordinator at Harrah's; A. V. Nelson, entertainment director at Sahara-Tahoe, and Will Osborne, executive show producer for Harvey's—spend millions of dollars to transform a resort into a spa of 24-hour action and excitement.

By booking "family fare" into elegant dinner show rooms and theater houses, the troika has lured more than five million tourists, spenders and lookers into Lake Tahoe in one year. They come to see Nancy Wilson, Andy Williams, Lawrence Welk, Liberace, Dean Martin, Robert Goulet, Henry Mancini and Sammy Davis.

To whet the family trade, for instance, Emmett Kelly, the celebrated clown, performs in Harrah's children's theater during the summer season. Harrah opened his Mardi-South Shore showroom in December 1959.

"While Lake Tahoe is no Las Vegas when it comes to big lights and high rollers, it does compete for name entertainment and it does pay top dollar for it," said Nelson.

Talent salaries along the Silver Circuit, according to the troika, are "basically the same, although Las Vegas, because of the great tourist immigration of big-city visitors, may pay a little more for talent."

Although some say the north shore of the Lake is more picturesque its entertainment is weak in comparison with south offerings. The Nevada Lodge has been running the Frederic March production of "Viva Las Girls!" with its continental kick, the Cal-Neva Lodge has switched from a name policy and is emphasizing dancing and groups in its new City Bar Lounge and the Crystal Bay Club has been running small reviews like "Hawaiian Hula Baloos."

In Nevada, which aims its major industry—gambling—at the adult, Lake Tahoe's casinos have keyed to multimillion-dollar entertainment policy by attracting a family trade for main showrooms and an adult crowd for the lounges, which is "off limits" to minors because of its proximity to the casinos.

Tahoe entertainment palaces, which often book two years in advance, have the money to lure big artists, and the Vegas-type rooms to showcase them. The Sahara-Tahoe, open two years in July, was inspired by four entertainment centers with a combined seating capacity of more than 2,300, with choices ranging from two lounges, a gourmet dining-dancing lounge and the State's largest showroom, the 1,500-seat 11-partment Sierra Theater.

Las Vegas lounges play Tahoe's Juniper Lagoon, a 250-seater, which features dusk-till-dawn entertainment. An intimate 150-seat Pine Cone Lounge features jazz combos, while the Aspen Grove can accommodate 450 dinners with a taste for dancing.

Harvey's Pavilion of the Stars, opened March 1962, seats 600, has welcomed many stars, while the Top of the Wheel, a 200-seat room, features orchestras for dancing. The Theater Lounge alternates six nights around the clock.

Sammy Davis Jr. and Dean Martin have played the headliner room at Harrah's, where "red-carpet" treatment awaits all matinees and lounge acts play for weeks before skipping off to Reno.

"Our entertainment budget at Harrah's has increased because Lake Tahoe demands it," said Dick Lane. "The support is no longer an entertainment bridesmaid. It's arrived."

Lake Tahoe has proved the perfect spot to escape the hustle and jet-paced existence of the city. And you don't need a split personality to enjoy yourself.

AUGUST 20, 1967, BILLBOARD
THE WORLD'S GREATEST ENTERTAINERS APPEAR AT
Harrah's
RENO AND LAKE TAHOE

Lakeside Is Funsie

Top photo, the Great Durance and two students - center row, left, a winner's wonderland, center, Sahara's Arvin Nelson; entertainment co-ordinator, left, Top Loungers: Ronnie Gaylord and Bert Holiday. Bottom, Harrah's Dick Lane: happy talent scout.
Harrach's and Harolds (without an apostrophe) are colossal gambling-entertainment behemoths patterned after the men whose names burn brightly on marquees in the Reno-Tahoe fantasyland.

Each operation is run by a fantastic, wealthy, healthy operator, who by his own way, adds a homespun quality to the growth of the community and to the entertainment complex which provides the surface sheen to draw people into the casinos.

Bill Harrah, tall, bespectacled, white-haired, has a reserved, diffident attitude with visitors which clouds his image of an extremely inquisitive business acumen. Harold Smith Jr., the 32-year-old grandson of Raymond Smith, whose family founded Harolds Club in 1935, is the current dominant Smith running the show. For all Bill Harrah's consciousness cool, caution, Harold Jr.'s savvy and aggressive candor are a welcome trait in a city which was founded on the superficial jink of a dollar and the mechanical wizardry of never-ending slot machine chatter.

Harold Jr., as he is fondly called by the employees of the company (his father Harold Sr. still wears his gambler's eyeshades and checks the receipts), has grown with Reno and is both optimistic and seriously concerned about the future. He is cognizant, perhaps overly concerned over the creeping expansion of the computer age and what he feels it will do to the gambling industry. Computers, in Harold Jr.'s eyes, will totally record all gambling activity and eliminate the need for cold cash. Automation will also affect show business in that artists will be working for more realistic salaries, he believes. Harold's main showroom in Reno is the Fun Room, on the seventh floor of the family's casino building. It is the city's most "intimate" room, seating only 120 as compared with other rooms in the area which hold several hundred patrons. Nevertheless, Harold Jr. brands artists salaries on the Silver Circuit "outlandish," infusing further vindictive by saying "an entertainer is worth $40,000 a week. It's out of proportion, we're paying entertainers more than we make. That's insanity. Is it sensible that they make more than the guy who runs the store?"

Harold Jr. admits that artist's salaries are a sore point with him. In his private office entered only after a key has unlocked an outer door, Harold Jr. offers candidly the dictum that he can't talk with several entertainers because they have the attitude that they're doing him a favor by working in his club. "There are some fine ladies and gentlemen in the industry, but some have the attitude that, dammit, they're doing you a favor."

Harold Jr. is the talent scout for the rooftop lounge. "We go from Bob Newhart to Brenda Lee. How much more-of a contrast do you want?" Harry James has been the room's top record shatterer. "He attract swingers," Harold Jr. says. "He's a typical porker, 21, dice." Because of the smallness of the showroom, Harold's admittedly has a problem. "Cover can pay for a show in a large room if you have mass volume," Harold Jr. exclaims. "Harrah's can bring in a show that doesn't draw the 'rounders' in volume. We make money on the tables; we're lucky to pay for the orchestra with our $2 two-drink minimum. That's $250 per show; $520 per night. Before we had a two-drink minimum our customers used to carry their drinks in from the bar (eight scattered throughout the building) and nurse a beer all night."

Eying the future, Harold Jr. sees his company diversifying into other businesses outside Nevada. "Harrah's has definite plans to get into the hotel business. Just when, the executive isn't saying, but it is probable that the firm will start construction within the next five years. "Reno is the greatest virgin territory for true, venturestroke investments in creating a new entertainment capital," he projects. "People are always looking for something new. I've been Las Vegasized and those people don't have any warmth. Our people are basically from Northern California, Oregon and Washington. They're homebred people. We're not competing with Lake Tahoe. We're competing with the world for the tourist dollar."

To Bill Harrah, the 57-year-old millionaire entrepreneur, money is everywhere. His phenomenal success with his huge casinos in Reno and Lake Tahoe apparently earns him the distinction of paying the most in gambling taxes to the state of Nevada. He also reportedly pays the highest star salaries. These two accomplishments in themselves would be grandeur enough. Yet Harrah has an insatiable drive to conquer further. His latest grand venture is the Harrah's Hotel in Reno, (planned opening September 10), which will set a new pattern of elegance. During a recent interview the venerable entertainment pundit surprised a visitor who asked whether there was any legality to reports he planned opening a hotel at Lake Tahoe. "Well, I think we will go into the hotel business," he answered before exploding his bombshell, "We were going to build a hotel in Lake Tahoe but after some study we felt the need was greater in Reno." Harrah's hotel, for which construction is planned in December, will rise 25 stories to mark it as the city's highest structure.

Harrah's highest rated artist is Sammy Davis Jr., "Sammy is worth every dollar he gets," said the owner. Dean Martin, Mitzi Gaynor, Lawrence Welk, Andy Williams and Bill Cosby also draw the boss' plaudits. Harrah has eyes for Barbra Streisand, who worked on the same bill with Liberace three years ago. "I'd love to have her for three weeks. We have had verbal assurance that the first time she can play Nevada she'll be with us." Harrah believes that salaries for top attractions have been stabilized, so escalating fees don't worry him.

A Californian who has worked in Reno since 1937, Harrah admits his city is in the shadow of Las Vegas and can never really overtake it. "Take away the glitz, casinos and hotels from Las Vegas. Take them away from Reno and you'd still have a nice little city with other forms of industry."

Bill Harrah, the elder statesman of fun and games, and whose kid Harold Smith Jr., by their tangential personalities, offer poignant reflections into the powerful brand of Westerner plotting the future destiny of entertainment in the Reno-Tahoe area.
* TONY MAKES IT HAPPEN

SINGER PRESENTS TONY BENNETT
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Sept. 6-29
with Count Basie

PAUMER HOUSE,
Chicago, Sept 29-Oct. 14

CAESARS PALACE, Las Vegas
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WALDORF-ASTORIA, New York City
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Music News Sports

KTHO

Trail-laced radio programming, void of gimmicks and dotted with vintage music and straight-reading disk jockeys, pleases gambling-oriented Lake Tahoe inhabitants, who just relax and enjoy radio when not skiing in California or playing in Nevada's existing casinos, just one stop away across the state line.

Two radio stations on the lake's southern shore—KOWL and KTHO—serve this all-year-round playground, where both stations try to reach "listeners where they play," either on the ski slopes, in yachts or in the gambling casinos. KHOE, a 1,000-watt station, operates in North Lake Tahoe, across the lake where living is easier and the pace more relaxed.

Easy listening and music for everyone—except teenagers—are basic concepts of all three radio stations, which have to compete with 24-hour hotel sign-including tours to "play-for-pay" and with snow-fun skiing trails and Lake Tahoe boating enthusiasts.

Instead of trying to reach more than 5 million tourists who invade Lake Tahoe yearly, whether to gamble in Nevada or to boat and ski in California, both KTHO and KOWL concentrate on wooing the 50,000 permanent population who live in a handful of participate-stamped-sized communities surrounding the lake. Teenagers, eager to hear "their sound," are restricted because of adult-only programming by both stations.

In defense of the stations, however, one must first point out that record marketing service is available for starting playlists, with libraries skirmy and dated. Playlists are selected at both stations by management in concert with DJs.

"We're just not after the teen market," said Ken Hildebrandt, owner and general manager of KOWL, a 24-hour, 1,000-watt station. "Our middle-of-the-road adult programming concept is on the air 90 percent of the time," he said, and we devote a scattered 5 percent of our air time to country and western. This leaves only 5 percent for other groups of stations.

Hildebrandt is experimenting with a "contemporary rock" single program each afternoon for a half hour but admits it's strictly a temporary thing, subject to a quick program change.

Norman Hankoff, general manager of KTHO, a 24-hour, 1,000-watt station, was not overconfident attempts to blend a good music format with "selected rock sounds" to give teenagers a listening outlet. But KTHO is "cautious with its programming," according to Hankoff.

KTHO, which had a rock format until March, "watered down" its programming because the station wanted to please everyone, Hankoff explained. "We want to play music that's not offensive," he said. "We're trying to prove that teen music looks to good music.

Both stations are eager to wear a "Community Station Good Guy" button, and management of both stations is anxiously schedule promotions, remote contests and talk shows from shopping centers, fraternal luncheons, civic affairs and with politicians.

If music is too spaced, KOWL has a remarkable sports program geared to cater to the recreation-minded. By dialing KTHO, sports listeners can hear the San Francisco Giants and football games and basketball on local radio stations.

Because of a winter coat of snow, inaccessible roads and a socked-in feeling, both stations devote much air time to weather reports and community news.

What makes programming so important at KOWL and KTHO is that news, trends and fads often are many winter months behind the "happening." And too often, radio programming here is also socked in.
vegas guys . . .

. . . dig vegas gals

Tunester Dean Martin.

Loungeman Shecky Greene.

Soulstirring Righteous Brothers.

Enticing Eydie and her finger-snapping husband Steve.

Kinetic Kings.

Kittening Supremes.

Anatomic Ann-Margret.

Jaunty Juliet Prowse.
something or another, but I don't remember what it was.

The hotel's service is good, but it's nothing special. The rooms are comfortable, but they are nothing fancy. The food is okay, but it's not great either. Overall, I'd say the hotel is average.
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The market in Reno is too small to support so many radio stations, many playing the same type music. The broadcasting market is cluttered and is walking a programming tightrope.

ROCK IS BOSS AS RENO RADIO LOGJAMS

Much of the talk these days in the blasted Reno radio market—there are six AM stations and three FM outlets competing for virtually a carbon-copy market—is how to lure new listeners and keep old ones.

But what is really happening is that Reno, except for rock-dominated KCBN, a 24-hour, 1,000-watter, and KBUB, a 24-hour, 1,000-watt country and western station, is walking a programming tightrope.

The logjam finds four AM's—KOLO, KONE, KOH and KBET—and three FM's—KNEV, KSNR and KUNR—all offering middle-of-the-road programming. Strictly eschewed are the classics, jazz and hard rhythm and blues.

And while gambling casinos gleefully predict this year will be their busiest, broadcasters here face uncertainties in winning new listeners and a strain in keeping old ones.

"The market in Reno is too small to support so many radio stations, many playing the same type music," a broadcasting executive explained. "Except for the specialty stations, you can't tell one station from the others."

Music generally is geared toward an adult audience, with stations disregarding the tourist gamblers and instead concentrating on the 45,000 permanent population.

Only KCBN, which switched its good-listening format to rock in May, 1965, is undisturbed by the programming dogfight. The Last Pulse Survey (August, 1965) indicates the "boss 30" station controls 33 per cent of the market in the morning, 46 per cent of the listeners during the afternoon hours and 45 per cent after sundown.

By using its own "boss 30" playlist, often dated by six-eight-weeks, KCBN manages to woo the teen-agers and keep young adults tuned with contemporary rock and a night owl remote from the Peppermint Lounge, a live entertainment spot catering to young adults.

A fast-paced sound, up-tempoed with gabby disk jockeys doing a minimum amount of news and tail shows, allows KCBN listeners plenty of music and double-plays.

The only station to sponsor live concerts, KCBN promotes rock acts either in the Peppermint Lounge or in the city's Centennial Coliseum, an 8,000-seat arena.

James O. Thompson, general manager of KCBN, states his station's rock philosophy thusly: "If you're without it, you're not with it."

Among other stations, KOLO, a 24-hour, 1,000-watter, tailored for more adult listeners. Patterned after KSFO in San Francisco, KOLO considers itself a "personality station with a popular progressive format," according to Ron Murphy, program director.

Murphy, who admires the Reno radio market is "cluttered," aims his programming at the "after 30" crowd. The station offers a unique evening program, "The Hunter," wherein DJ Bob Hunter serenades listeners with poetry and philosophical thoughts sandwiched between the strains of Sinatra, Goulet and Steve Lawrence.

On occasion, the station will present an "artist of the day," but limits the playlist to three selections in a 24-hour span.

Complicating the radio logjam are KBET, KONE and KOH, all catering to adults with similar music-listening formats. Their playlists, usually patterned by management, also are six-eight weeks behind current hits.

Only KBET, with a remote 8 to midnight country and western program stemming from a supermarket, tries to reach a different audience.

While KBUB is on the air and concentrates on the "new" sound against hillbilly chatter, KBET is programming middle-of-the-road sounds. The crew show at KBET is strictly old-fashioned, thus avoiding a conflict with KBUB's "clean" Nashville approach, according to Lisle Sheldon, KBUB owner and general manager. Sheldon took over KBUB in 1965 and switched to a good listening station to "chew on" because of the programming clutter, he explains. Both stations have "Massy" personalities, with Dorothy Perry milkside at KBET and Netta Landers wooing listeners at KBUB.

KOH, owned by the McClatchy newspaper chain, features sports and not personalities, said Hugh Kenn manager. They concentrate on broadcasting the San Francisco Giants and the all-star baseball game when not offering a diet of easy listening sounds.

The FM stereo market centers around 24-hour KRBN, the newest station in Reno (launched October, 1966) and 16-hour KNEV, the 15-year-old operation owned by Jerry Cob. The third FM's, KUNR, beamed from the University of Nevada and is aimed at the university community, although it's on the air 10 hours daily, except Saturday and reaches a 15-mile radius.

One station, KONE, a 24-hour, 1,000-watter, also a middle-of-the-road outlet, was planning a management switch (last month), with change-of-ownership papers before the FCC.

James Thompson, KCBN's g.m.

KOLO's program director Ron Murphy.

Lisle Sheldon, KBUB topper.

Country in the supermarket: DJ Jim Whelock beams his DJ show from a Sparks shopping center.

Netta Landers: from pop to country.

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AUGUST 26, 1967, BILLBOARD
From the shores of Lake Tahoe to the halls of Winnebago, march the mighty men of Musicians' Union Local 368, offering their artistry as the backbone for Northern Nevada's Silver Circuit participation.

The 35-year-old musicians' local sports 100 full-time players out of a total 600 membership. The local's jurisdiction runs from Reno, where its main officers convene, to Lake Tahoe to the faincful city of Winnemucca, some 155 miles from Reno.

"The Reno-Tahoe scale is comparable or better than any other area," offered 368 vice-president Stan Maytan, owner of his own musical instrument store. "However, one thing which is conceded is that the Reno-Las Vegas circuit is the last stronghold for live music."

Local 368's scale begins at a low of $110 a week for a small club performance to $225, which can be boosted with rehearsals and overtime to $250. Naturally the leaders pull a 10 per cent override.

Maytan estimates that 150 members are partners. "Most are in business as salesmen, electricians, railroad conductors and housewives."

Some 50 draftsmen fiddle along for part of their house money.

There are more reedmen in the area than any other instrument. Tied for second are trumpet and trombone.

Electric guitars are not as conspicuous an major article where hirsute rockers frolic.

Hotels and casinos which present live shows offer the majority of employment opportunities. The local rock and country and western clubs do not necessarily hire union musicians.

During the winter, the Reno Community Concert Assn., presents pop concerts by such artists as Ferrante and Teicher at the new Centennial Coliseum. Another civic body, the Silver Circle Arts Council, works to co-ordinate popular music festivities with the Washoe County School District.

If a club has gambling or dinner capabilities, those features are taken into consideration by the union in establishing a salary classification. Maytan feels that because of a state tax on clubs booking live music, the growth of live exposure places has been somewhat stifled. However, he does admit that 368's members have been earning gradual increases during the past several years as more jobs are created. Which on anybody's ledger is a bright note.
The Desert Inn, which last year ran "Hello America," an apple pie and coke affair, has shifted back to headliners (Jimmy Darrin, Jack Newhart, Rosemary Clooney, McGuire Sisters), who have produced a "Hello America" and controls the Stardust's "Lady" extravaganza (a swimming pool and ice rink are cooling features), reflect on a production he made five years ago that the town would slowly turn downward toward revues. "Everybody's making stages bigger for that purpose," he says in a rather small office in the DL. "We hope the shows, to attract more of a passerby audience than ever before, which is more appreciative of opera and operetta, has been scheduled with several of opera star's stage producer Dona Andrea join the world Sept. 28 when their "Piazza 68" spectacle sustains the film industry. Psychotic colors will be splattered throughout.

The Thunderbird's entertainment remains in the production schedule, albeit a new ownership has gone from last year's continental to a Broadway-type concept. A rehearsal of "Albe's Irish Kids" now titled "That Caution Girl," which stars: Callan Walter Beazle, Virginia Mayo, Dennis O'Keefe and Gailua Hutton.

George Rogers, the hotel's executive vice-president, who's been inspired by his new play and giving it the world premiere. The book is by Robert Schafle and Allen Woods, with Shorty Rogers' bouncy score adding Schafle's lyrics. Opened June 31 in the Continental Theatre, the show was booked for 11 weeks with another 13-week option, which must have sold out, as a possible Broadway property, it could fade from creation in Nevada. What would happen if the play is a failure, a hotel spokesman was asked? "If we don't pick it up, the option, we will renounce another show," was the answer.

Last year the third was lounging now has a Theater Lounge which runs a 15-guise gig, "General Preyer," a vocal group. The place is a cheap price, the cover is $2 and the show is all-American. The 2 a.m. show, the hotel offers the rock sounds of Star's Naked and the Cat Theloves of the delight of the top biz in show business, "Dolby" has a bash Aug. 23 because, as a spokesman remarked, "We feel there are a lot of people who still would like to see the show," the hotel is offering it for contractual artistic commitments. Unfortunately, two "Dolby" show will still utilize Ginger Rogers and Dorothy Lamour in alternating roles.

The Strip's two final show facilities, the Haciendas and Silver Slippers, both maintain their individuality, the former with the Hank Henry show and the latter as the main repository for "authentic" Minsky Burlesque.

Downtown, the Fremont, the main hotel straining for a top headliner Image (Red Button, Jerry Vale), while the Mint, according to Phyllis Thurrell, the entertain-

entertainment booker, shoots for go-go revues, and instrumental lounge groups. Tourists see the Casing Center as a world apart from the Strip. "Tourists feel downtown is more relaxed, so we give them what they want," remarked one casino executive who monitored with "but don't quote me." At the city's main country and western outpost, the Golden Nugget has begun booking more artists into the South, although it doesn't have the finances to pull the powerhouse Nashville names. Judy Lynn, Marie Haggard, Waylon Jennings and Garn Liddle are typical of the C&W artists appearing before vaunting gamblers in the Casino's 80-seat Gold Room.

Casino town, for all its unglamorized appearance, does offer a broad variety of shows: the Four Queens go-to show places, the Nevada Club's topless revue, the Showboat's South Sea Island revue and the Carousel's "roddermaids" where young beat acts play away at the contemporary dance floor. Go-go and go-go are very much in the jargon of the downtowners.

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