

Billboard

The International Music-Record Newsweekly

Dealers Have Swinging, Ringing Yule

SAC in Record Year; \$4.6 Mil. In Revenues

By CLAUDE HALL

NEW YORK—Show Artists Corp. (SAC) has racked up its biggest year in history. Billings will hit \$4,650,000, said SAC President Don Soviero. Next year will undoubtedly see a roster expansion into country music, Latin and white rock 'n' roll artists, he added.

SAC is, in a sense, riding the crest of a wave that it helped create—the growing popularity of r&b music. The firm's roster now features 68 acts. The majority of these are r&b and blues artists. Artists range from Ray Charles, and others who bridge

(Continued on page 10)

NARM Historical Policy Move

By PAUL ACKERMAN

NEW YORK—The National Association of Record Merchandisers (NARM), in a top level policy move, has extended full membership privileges to the entire wholesaling segment of the record industry. Heretofore, only rack jobbers enjoyed this status, with others eligible for associate membership only. Now, record distributors, one-stops, tape cartridge distributors—in fact all wholesalers of recorded product—are on an equal level with rack jobbers. All have voting rights.

London to Bow Stereo Treasury

NEW YORK—London Records launches next week a new low-price classical line, the London Stereo Treasury Series, with 15 orchestral releases. The new line will consist exclusively of stereo product. While all but one of the initial issue were out previously on London, future titles will include material recorded exclusively for Stereo Treasury.

The initial release spotlights a strong group of outstanding

(Continued on page 28)

types of recorded product. The first step in this direction occurred a year and a half ago when NARM and the distrib-

(Continued on page 6)

MGM to Market 'Budget' 2-Track

NEW YORK—MGM Records will put on the market the latter part of January a \$19.95 2-track Playtape unit similar to the one now being marketed by the Sears department store chain. This comes on the heels of a "fantastic success story down the line" in the higher priced Frank Stanton \$29.95 playtape unit.

Irv Stimler, director of special programs for the record company, said MGM expects to

(Continued on page 14)

Record Sales Are Booming In 4 Regions

By FRED KIRBY

NEW YORK—Major record dealers reported a general upsurge in Christmas business here last week, as compared with the same time in 1965. Even outlets which experienced a slower spurt were caught up in the tide. Smaller dealers in the New York area, however, reported a mixed picture, with some stores experiencing declines.

David Rothfeld, division merchandising manager of E. J. Korvette, called this an "outstanding record Christmas." He said business was very strong

(Continued on page 8)

San Remo to Shine With Intl. Stars

By GERMANO RUSCITTO

SAN REMO—International stars like Sonny and Cher, Les Compagnons de la Chanson, Connie Francis, Dalida, Gene Pitney, Sacha Distel, Los Bravos, Dionne Warwick, Marianne Faithfull, the Bachelors, Roberto Carlos, the Hollies, the Troggs, David and Jonathan, and Johnny Rivers, are possible participants in the 17th San Remo Festival to be held here Jan. 26 through 28.

Italian stars likely to appear are Domenico Modugno, winner of four San Remo festivals and biggest Italian seller; I Rokes, an English group now regarded as Italian, just awarded their first gold record by RCA-Italiana for selling one million records for their summer hit, "Che Colpa Abbiamo Noi"; Little Tony; new star Tony Del Monaco; million-seller Michele, a debutant on the San Remo scene; I Giganti and Caterina Caselli.

Negotiations are almost complete for the New Vaudeville Band to star in a 10-minute show for the three nights, separate from the contest.

A special committee selected 35 songs from the original 243 entries. ATA, the festival organizer, will now choose 26 entrants during balloting lasting a week. But such big composers and authors, such as Celentano, Vianello, Paoli, Fidenco, Trovajoli and Calvi, as well as such veterans as Di Lazzaro, Mascheroni, Bixio, Kramer and Danzi, have already been eliminated.

Each song will be performed by two singers. No official announcement has been given yet about performers.

Here are the 35 entries:

"Bisogna Saper Perdere" (published by RCA-Italiana), probable artist I Rokes (RCA-Italiana); "Canta Ragazzina" (Ricordi), by Connie Francis and Remo Germani (both MGM); "Ce Chi Spera" (Sugarmusic), by Ricky Maiocchi (CBS-Italiana) and Marianne Faithfull (British Decca); "Ciao Amore" (RCA-Italiana), by Luigi Tenco (RCA-Italiana); "Cuore Matto" (Durium) by Little Tony (Durium); "Dedicato All Amore" (Sugarmusic), by Dionne Warwick (Scepter-CGD); "Devi Avere Fiducia in Mein Me" (Southern), by Roberts Amadei (Rifi); "Dove Credi di Andare" (Usignolo), by Sergio Endrigo (Fonit); "E Allora Dai" (Settebello-Leonardi), by Giorgio Gaber (Rifi); "E Piu Forte Di Me" (Sugarmusic) by Betty Curtis and Tony Del Monac (both CGD); "Gi" (Leonardi) by Fred Bongusto (Cetra) and Anna German (CDI); "Gira, Gira" by Anna Marchetti (Meazzi); "Guardati Alle Spalle" (Sugarmusic), by Gene Pitney (Musicor-CGD) and Nicola Di Bari (Saar); "Il Cammino Della Speranza" (Saar), by Sonny and Cher (Atlantic-Saar); "Io Per Amore" (Curci), by Pino Donaggio (EMI); "Io Tu E Le Rose" (Nazionale), by Orienta Berti (Phonogram-Polydor) and Les Compagnons de la Chanson (CBS in France); "I Vasa E I Mania" (Durium), by I Marcellos Ferial (Durium); "La Compagnia Dei Laralala" (Voce), by David and Jonathan (EMI); "La Musica E Finita" (Ariston), by Ornella Vanoni (Ariston); "La Rivoluzione" (Sugarmusic), by Gene Pitney (Musicor-CGD) and Gianni Pettenati (Fonit).

Also "La Voglia di Vivere" (RCA-Italiana) by Michele (RCA-Italiana); "Limmensita" (Clan), by Don

Backy (Clan) and Johnny Dorelli (CGD); "Nasce Una Vita" (RCA-Italiana) by Jimmie Fontana and Edoardo Vianello (both RCA-Italiana); "Non Pensare a Me" (Mascotte), by Iva Zanicchi (Rifi) and Claudio Villa

(Continued on page 33)



Jerry Butler's fast-breaking new single, "I Dig You Baby" (Mercury 72648), has had strong reaction and is from his upcoming Mercury LP, "Soul Artistry" (MG-21105), to be released in January.

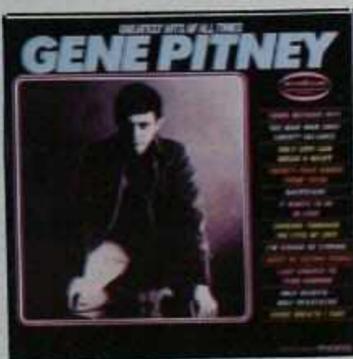
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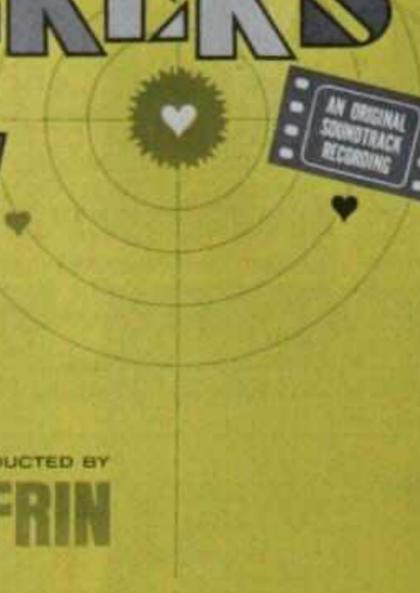


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Audio Fidelity Buys Fantasy, A Jazz Label

NEW YORK—Audio Fidelity Records has bought Fantasy Records, San Francisco jazz label, according to reliable sources. Contracts have been signed, and Audio Fidelity is expected to take title in a few days.

The label will be moved to New York, and Orrin Keppnews, former Riverside Records executive recently hired by AF, is expected to be Fantasy's vice-president.

The move is AF's second major acquisition since Herman Gimbel took over the reins of the company. The first was the expansion into the country field with Little Darlin' Records.

Beach Boys Set Up Label

LOS ANGELES—Brothers Records has been formed by the Beach Boys with domestic and foreign distribution being sought. The vocalists will not cut for their own company which falls under the umbrella of Beach Boys Enterprises. They remain tied to Capitol. Brian Wilson will be executive producer for the teen-oriented company.

Over at Capitol, the group has just earned gold disks for the single "Good Vibrations" and for the LP's "Little Deuce Coupe" and "Shut Down," vol. II.

Epic Meet Jan. 8 to 12

NEW YORK—Epic Records will hold a national sales meeting in Miami Beach from Jan. 8 to 12. All distributor principals and/or distributor sales meetings will be the unveiling of a sales incentive program as well as major merchandising campaigns. The label's product scheduled for January and February release will be announced. In addition, seminars in the areas of sales and merchandising will be held.

WB-Reprise Meeting Set

LOS ANGELES—Warner-Reprise executives will hold individual distributor meetings in major markets commencing next Tuesday (3) to introduce the January release.

Personnel slated to fly to these meets include Mike Maitland, combine president; Joel Friedman, merchandising director; Dick Sherman, eastern sales manager; George Lee, eastern operations director; Mo Ostin, Reprise general manager; Marvin Deane, national promotion manager; Marty Hirsch, midwest sales manager; Phil Rose, international director and Joe Smith, WB general manager.

Berman Named

NEW YORK—Frank Berman has been designated by Trinity Record Distributing Corp. to handle New York City promotion for Musicor Records and Dynamo Records, which Trinity distributes here.

Red Bloc Countries Opening Blockade to U.S. Record Acts

By MIKE GROSS

NEW YORK—The Eastern European countries are opening up to American record acts. It's virtually a new frontier and the predictions are that within five years, countries like Czechoslovakia, Hungary, Poland, Roumania, and even the U.S.S.R. will be as important a source of booking for the U. S. disk performers as the Western European countries are now.

The governments of the various Eastern European countries are now making a greater effort to bring in U. S. talent. They've been easing restrictions gradually and have been making bookings in their countries more economically attractive. In the past, a U. S. performer was paid in the country's currency, but now the governments have agreed to pay a portion of the fee in American dollars. In some instances, the Soviet government has agreed to pay American performers 50 per cent of their fee in American dollars. And now that there is a direct jet flight from New York to Moscow, the Soviets

can pick up the tab for the transportation, since the traveling will be done on their own airlines. Heretofore, a trip to Moscow was made from New York to London and then a transfer to a Soviet airline from London. This meant that the expense of the N. Y.-London flight was paid by the performer.

Another factor that will minimize the travel cost is the plan for the various Eastern European countries to participate in the travel costs incurred by the performer coming from the U. S. They will also co-operate in blocking out the booking schedule to make it easier to hop from one country to another.

Want to See Acts

The growing interest in U. S. performers by the Eastern European governments stems from the desire of their young people to see the U. S. disk acts in person. The youngsters in these countries have become more aware of American recordings than ever before since their governments have stopped jamming the broadcasts from Radio Europe and the Armed Forces

Network. In Moscow, the kids tape these broadcasts and swap them. On their own broadcasting level, the networks in Eastern Europe have begun to de-emphasize propaganda and have started programming records—and most of them are of U. S. origin.

Harold Leventhal, personal manager for disk performers like Pete Seeger and Judy Collins, recently returned from a trip through Eastern Europe and is bullish about the prospects for American performers there. "The government agencies there," he said, "are ready to give the American performers their full support. They give the U. S. visitors complete freedom to do what they want, and, most importantly, they honor every contract."

Leventhal pointed out that the major talent agencies in the U. S. have not been giving any emphasis to these countries so it's up to the personal managers to open up this new booking area on their own. He added that a personal relationship with the cultural administrators of these countries is of prime importance.

Capitol's Probe Series Tackling JFK Killing, Warren Rhubarbs

LOS ANGELES—Capitol's newly created Probe documentary series tackles a highly explosive subject with the rush release next Friday (6) of an analysis of the late President Kennedy's assassination and the Warren Report. Titled "The Controversy," the LP is being released to coincide with the publicity surrounding the Kennedy family and the criticism of the Warren Report by several authors.

The company decided last week to shoot for immediate national exposure for the LP by scheduling a press conference next Tuesday (3) in New York's Americana Hotel. The three TV networks and wire services will be invited, in addition to regular music reporters.

The album reportedly contains a number of unreleased sources of information, including those who support the theory that there were assassins involved in killing President Kennedy, discussions on the Warren Report, observers to the shooting of Lee Harvey Oswald, and recollections of the assassination and the immediate events following it by members of the Presidential motorcade.

The documentary was produced by Larry Schiller who has been roaming the nation interviewing persons of prime interest. There will be a statement taped recently by Jack Ruby. Other voices include the late President, Oswald; Mark

Lane, critic of the Warren Commission; Congressman Earle Cabell and Gerald Ford, Father Oscar Huber (who administered the last rites to the President) and Wesley Liebler, council on the President's committee to investigate the assassination.

Schiller and Capitol's President Alan Livingston will attend the New York press gathering, at which time excerpts from the LP will be played for the first time. Capitol's pressing plants are currently busy stamping out the albums to meet the Friday (6) release date.

The New York World Journal Tribune has shown an interest in serializing contents of the album.

AF Nearing Top Sales Yr.

NEW YORK—Audio Fidelity Records is winding up the best sales year in the history of the label. According to an interim report by Alexander Grant & Co., AF auditor, domestic sales increase over 1965 was 30 per cent, while income from foreign licensees gained 36 per cent. The Canadian operation was up 22 per cent over the preceding year.

Since Herman Gimbel assumed control of the label a couple of years ago, AF has acquired country and jazz labels (see separate story) and has entered the pop market with its Karate label.

During 1966, AF released 60 albums, 15 of the classical, including a seven-record set of nine Beethoven symphonies and a two-record Beethoven set.

C-P Remasters 'Worthit' With 'Wild Thing'

NEW YORK—In a rare move, Cameo/Parkway Records has added another band to a recently released album. The album is "The Hardly-Worthit Report," a comedy record which has been taking off. The single is "Wild Thing," with Senator Bobby, also a comedy record. The Hardly-Worthit Players back up Senator Bobby on the single.

Based on initial sales reports of the single, Cameo has remastered the album and added "Wild Thing" as an extra band. A sunburst on the album cover calls attention to "Wild Thing."

"Wild Thing" was produced by Chip Taylor and Dennis Wholey and published by April/Blackwood. A recording of the song by the Trogs sold more than 2 million copies.

RECORD FIRMS' NEW HURRAH: LP'S ON LBJ

NEW YORK—President Lyndon B. Johnson has become fair game for record producers. Recently there have been several comedy LP's pegged on the President and all looking for the big \$1 million payoff achieved by Capitol's "Welcome to the LBJ Ranch," which was released early in the year.

Latest LP in that genre to hit the charts is "Our Wedding—Or the Great Society" on the Jamie label. On the other hand, Warner Bros.' "L.B.J. in the Catskills" failed to take off. Now, the independent PS Records is keeping the LBJ pot boiling with the release of "Lyndonland," a Mischa Pelz-Willis W. Sanders production.

AGAC Again Elects Lane; 10 Yrs. in Job

NEW YORK—Burton Lane has been re-elected president of the American Guild of Authors and Composers. This marks the 10th year in that post. Lane initiated the AGAC Collection of Royalty Plan which collected \$2,500,000 in royalties for writers in 1966.

The following AGAC officers were also elected: Leonard Whitcup, executive vice-president; Edward Eliscu, vice-president; Harry Ruby, vice-president; Alex Kramer, treasurer; Kay Swift, secretary; Abel Baer, chairman of the board. All officers serve without pay.

In mail balloting to annually select seven new members of the AGAC Council, the following received the highest number of votes, and were elected: Burton Lane, Edward Hyman, Leonard Whitcup, Bennie Benjamin, John Jacob Loeb, Kay Swift, and Clint Ballard. According to the AGAC constitution, writers choose Council members who in turn choose officers.

EDITORIAL

The NARM Change

What is probably the most important trade organization development in the record industry, namely, the change in the NARM by-laws permitting full membership to distributors and one-stops—along with rack jobbers—is fully reported in this issue (see page one story). The development is a logical one. The trade organization now formally encompasses the entire wholesaling area—and no segment is relegated to second class citizenship.

This reorganization reflects a very progressive attitude on the part of President John Billinis and his aids. Indeed, the change has been accomplished without undue delay and after careful thought.

It is worthy of mention that the move to revamp the NARM structure extends back to the administration of George Berry, whose presidency preceded that of Billinis. Berry, head of Modern Record Service of New Orleans, is a pure rack jobber. Unlike many of his colleagues, he never became a distributor. Yet, he had the foresight to work for the inclusion of distributors in NARM, with full voting privileges. So in the roll call of those who accomplished these NARM revisions, let him not be forgotten.

Meanwhile, we congratulate Billinis' administration for working out the details in a manner which speaks well for its statemanship. The organization has been thinking on an industry level. In the words of executive Jules Malamud, "the challenge of the future is greater than ever."

BBC Gets OK to Bow Pop Service in Rap at Pirates

By GRAEME ANDREWS

LONDON—The British Government granted permission last week to the British Broadcasting Corp. to launch a pop music service. The new programming is slated to hit the air soon, broadcasting 18 hours a day in two segments—5:30 a.m. to 7:30 p.m. and 10 p.m. to 2 a.m. weekdays and most of the weekends. In addition the BBC is to set up nine experimental local radio stations.

The new service is a move by the government to replace the pirate radio stations. A bill

that would virtually swamp the pirate stations is now in government and could become law early next year. The bill would make it illegal to own or operate, supply or advertise on a pirate station.

The music station will feature six hours of records, the rest of the time being taken by live shows and special BBC recordings for the new service. The government says it will authorize the BBC to operate the new service at an early date, well before the end of next year. The new program will cover about two thirds of Brit-

ain's 52 million population.

The White Paper outlining the plans comments that an audience for continuous music is not new, and adds what is new is that by appropriating wavelengths allotted to other countries and by largely disregarding copyright in gramophone records the pirate stations have been able to exploit this demand. At present, the BBC operates three services: the home, featuring discussion programs, plays and documentary programs; the light, featuring comedy and variety shows and music programs, and the third program featuring highbrow plays and discussions and classical music. During the two-and-a-half-hour evening break in the new music services broadcasts, the wavelengths will revert to variety shows and other light entertainment.

Sites for the nine local stations have not been selected. It will be at least a year before the first comes into operation. After a 12-month pilot run with each station, the government will make a final decision about the format of local radio. The BBC will run the trial stations in close co-operation with local councils, trade organizations, churches and other community organizations that would be asked to support the stations which will not carry advertisement. Each station will have a council representing local organizations, which will be appointed by the Postmaster General and will have a major role in the direction of the stations.

The government claims that to keep the stations strictly local in concept, they need to be run as a public service and not by radio companies financed by advertising. But if the trials show the stations cannot get enough finances, the government will later consider commercial advertising, but the stations would still be BBC-controlled.

The major record companies have all welcomed the proposed substitution of a BBC music service for the pirate stations. The musicians union has also welcomed the proposals. But elsewhere the plans have been treated as feeble.

Many industry observers doubt the ability of the BBC

(Continued on page 12)

VISTA 'DISNEY' LP TO HELP ARTS COLLEGE

BURBANK, Calif. — Vista Records will issue an LP, "The Music of Walt Disney—from 'Snow White' to 'Mary Poppins,'" with all the proceeds of its sale to be donated to the California Institute of the Arts. The proceeds will include artists' royalties, publisher royalties, supplier's profits, and the label's profits.

Cal Arts is a college where all the arts are taught, including design, theater, motion pictures, fine arts, and music. The school was close to the late Disney's heart.

He once said of the school, "It's the principal thing that I hope to leave when I move on to greener pastures. If I can provide a place to develop talent for the future, I think I will have accomplished something."

Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

Radio-TV Programming Coin Machine Operating
Tape CARtridge Audio Retailing

CONTENTS

AUDIO RETAILING 41

INSTRUMENTS—West Coast retailers look to 1967 as another great year for amplified instrument sales.

BULK VENDING 43

YEAR-END REPORT—Vendors from throughout the country tell how business was during 1966.

CLASSICAL 28

LONDON TREASURY SERIES. London Records launches a new low-price line with only stereo pressings. Initial 15-title release includes top conductors, such as Rafael Kubelik, Georg Solti, Ernest Ansermet, Sir Adrian Boult, Fritz Reiner, Jean Martinon and Josef Krips. Page 1.

COIN MACHINE 45

TOP STORIES OF THE YEAR—Top news of 1966 is recapped and "coin machine business newsmaker of the year" is named.

COUNTRY MUSIC 4

BIGGER AND BETTER in 1967 is the prediction of Wesley Rose for the growth of country music and the Acuff-Rose music complex.

INTERNATIONAL 33

SAN REMO FEST to feature more U. S. and British artists than ever before. Page 1. International Record and Music Publishing Market Jan. 30 in Cannes to be biggest ever.

RADIO-TV PROGRAMMING 22

NETWORKS TOAST New Year's Eve with nationwide coverage of big bands live from location. Features on WWRL, New York, and the Clay Cole "Dinkotok" show on WPIX-TV, New York.

TALENT 20

"A JOYFUL NOISE." New Broadway musical has hit potential for a long run and original cast album sales.

TAPE 12

MUNTZ wraps up link with South America. Executive heads for Europe for talks with major record companies.

FEATURES

Jazz Beat 40
Stock Market Quotations 6
Vox Jox 24

CHARTS

Best Bets for Christmas 37
Best-Selling Classical LPs 29
Best-Selling R&B Records 24
Breakout Albums 31
Breakout Singles 32

Hits of the World 36
Hot Country Albums 39
Hot Country Singles 39
Hot 100 18
New Album Releases 40
Top 40 Easy Listening 15
Top LP's 30

RECORD REVIEWS

Album Reviews 31 & Back Cover
Singles Reviews 16

Rose's Outlook Rosy

NASHVILLE — "Bigger and better in '67" is the prediction of Wesley Rose for the growth of country music and the Acuff-Rose music complex. Rose, president of the firm, has launched a new drive within the company to establish strong and separate identifications for the various firms within the organization.

Within Acuff-Rose Publications, a concerted effort is already in progress to develop further the market for the firm's material by recording companies here and abroad, to develop new writing talent and to continue the exploitation of the entire catalog. These moves involve the increased participation in the professional area for Rose and assistant to the president, Bob McCluskey. Their activities will be complemented by those of John Erdelyan and Don Gant, who will work with specific writers, acquire major label employment of Acuff-Rose songs and seek to develop new talent in the songwriting field.

The publishing firm enjoyed one of its biggest years, with three hit tunes by Sam the Sham, "L'il Red Riding Hood," "By the Hair of My Chinny Chin Chin" and "How Do You Catch a Girl," and solid recording ac-

NARAS AWARD DATE CHANGED

NEW YORK—The date for presentation of Grammy Awards has been changed from March 7 to March 2, George Avakian, president of the National Academy of Recording Arts and Sciences, has announced. The date was moved up so the producers of the academy's TV show, "The Best on Record," will have more time to line up the winners for the May showing. Also the date change will avoid any conflict with the NARM convention the following week in Los Angeles.

Col. Sales Office In L. A. to Move

LOS ANGELES — Columbia's L. A. sales office will move next Wednesday (4) to new facilities at 6922 Hollywood Blvd. For the past year the sales wing has been housed on Gower Street, across from the company's a&r and recording facilities. The new offices will house Del Costello, regional sales manager; Bob Murphy, local sales chief; Bruce Hinton, regional promotion manager and all other sales personnel.

One feature of the new offices will be a showroom for Masterworks phonograph products. The sales branch's phone number remains HO 6-2481.

MORE TOP ACTS FOR EXPO '67

MONTREAL—Several new major attractions were signed for Expo '67 by David Haber, producer of theatrical presentations for the event, during his recent European trip. Inked were the Bolshoi Opera for 16 performances in August, La Scala Opera, a total of about 100 persons, for nine October performances, the National Theater of Britain with Sir Laurence Olivier in two or three plays late in October, and the Royal Ballet with Dame Margot Fonteyn and Rudolf Nureyev for six performances in June.

tivity on "I Fought the Law (And the Law Won)" (by the late Bobby Fuller), "Sweet Dreams" (Tommy McLain), "I'm So Lonesome I Could Cry" (B. J. Thomas), "Crying" (Jay and the Americans), "This Little Bird" (Marianne Faithfull), "Breaking Up Is Breaking My Heart" and "It's Too Soon to Know" (Roy

(Continued on page 38)

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Editor in Chief Lee Zhitto

Executive Editors

Paul Ackerman, Ray Brack,

Aaron Sternfield

Department Editors, New York

Music Editor Paul Ackerman

Associate Music Editor Mike Grass

Chief Copy Editor Robert Sobel

Radio-TV Programming Claude R. Hall

Classical Editor Fred Kirby

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Audio, Coin Machines Editor Ray Brack, Chicago

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Coin Machine Adv., Chicago

Coin Machine Ad. Mgr. Richard Wilson

Classified Ads, Chicago

Classified Ad Mgr. John O'Neill

Circulation Sales, New York

Circulation Manager Milton Gorbulew

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Area Code 213, 273-1555

Nashville, Tenn. 37219, 226 Capital Blvd

Area Code 615, 244-1836

Washington, D. C. 20005,

733 15th St., N.W.

Woodward Bldg., Rm. 533

Area Code 202, 393-2580

International Office

European Office Andre de Vekey, Dir

European Editor Don Wedge

7 Welbeck St., London W.1

Tel.: 486-5971

Cable: Billboard London

SALES INTERNATIONAL

Canada

Kit Morgan, 22 Titchester Rd., Apt. 107,

Toronto 10

Italy

Germano Rusclitto, Via Padova 154

Milano, Italy

Phone: 282-23-00

Director

Japan

Kanji Suzuki/Japan, Trade Service, Ltd.,

2-1-408, 3 Chome Otzuka, Bunkyo-ku,

Tokyo

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NARM Historical Policy Move Atl. Sales Up 50% In Biggest Year

• Continued from page 1

utor's organization, ARMADA, merged. At that time however, the distributors were accorded only associate membership status, inasmuch as the NARM officers and board did not wish to force the issue. NARM executives also wanted to avail themselves of a trial period to determine members' reaction to the merger.

In Best Interests

Jules Malamud, NARM executive director, regards the new development as in the best interests of the total record industry. He also notes that the move mirrors the profound changes which have occurred—and continue to occur—in record marketing and merchandising. Many rack jobbers have become distributors, many distributors have become rack jobbers, with the result that there has been marked centralization of functions. "The NARM officers and board," Malamud stated, "was realistic in recognizing these changes in the merchandising picture."

Malamud added: "The manufacturer creates the product. The distributor, rack jobber and one-stop are arms which move and channel that product. Total industry health requires a unified approach."

The executive director stated that the challenge is tremendous, and that the new NARM organization would help the industry realize its fullest potential. He predicted that added services for each of the "arms" would help effect this. Mala-

ud assured the rack jobbers that the organization would continue to fully serve their interests. He noted that this segment continues to be the industry's fastest-growing area; but he also outlined the necessity of serving the other facets of wholesaling.

"We will work together," he said, "and through such unity of effort we can best safeguard the future of individual businesses—be they rack jobbers, distributors or one-stops."

Those Who Co-operated

NARM officers and executives who co-operated in achieving NARM's new look include president John Billinis and such aides as Amos Heilicher, Cecil Steen, Stan Jaffee and George Berry, among others. The time period wherein the change was accomplished was not inconsiderable, for it extends back to the presidency of George Berry, who was at the helm of NARM when the merger with ARMADA occurred (See editorial). Another who was instrumental in working out the NARM expansion is Earl Kintner, NARM general counsel who had been general counsel for ARMADA during its last years, and a key figure in working out the industry trade rules with the Federal Trade Commission. These men felt that the time—and climate—were propitious, and that any delay in working out a structure suitable to NARM's expanded horizons would be unjustified.

Thus the next annual NARM convention March 5-10, at the Century Plaza Hotel in Los

Angeles, will be an event of historical importance. It will, in effect, be emblematic of the revolutionary changes in marketing and distribution which have occurred in the past decade. And manufacturers will for the first time have displays and exhibits and will be visited by wholesalers of all types—marking a tremendous expansion of service.

As a result of the new structure of NARM, it is felt that the organization's mid-year meetings will take on added significance. These meetings were formerly held in September. It is expected that in the future they will be held in early summer, with all wholesaling segments participating in the planning. The mid-year meeting, it is believed, may possibly include a series of manufacturers' distributor meetings. The matter will be examined in March.

Marshall Stearns Is Dead at 58

KEY WEST, Fla.—Marshall Winslow Stearns, jazz historian, died at his home here last Monday (19). He was 58. While on leave from New York's Hunter College, where he was professor of medieval English, Stearns was serving as a visiting lecturer at Key West Junior College.

Stearns wrote "The Story of Jazz," which traced jazz' from African tribal rituals through honky-tonks of New Orleans, Chicago, New York and Kansas City, to American and European concert halls. A book on jazz dance, written with his wife, the former Jean Barnett, is slated for publication next year.

Stearns had been president and director of the Institute of Jazz Studies since he founded it in 1952. Its archives and more than 12,000 records are being transferred to Rutgers University. Before attending college, Stearns played drums in small bands around Cambridge, Mass. While at Yale University, he began writing for Down Beat. He toured the Near East in 1956 with Dizzie Gillespie, as a special consultant to the State Department.

NEW YORK—Atlantic Records wound up the year with sales up 50 per cent over 1965. It was the biggest sales year in Atlantic's history.

Ahmet Ertegun, president of the company, said: "The tremendous increase in sales of Atlantic-Atco singles and LP's during 1966, following hard on the heels of the firm's expansion in 1965, points up Atlantic's position as the fastest-growing company in the record industry."

Ertegun also mentioned that the past year was an impressive one for Jim Stewart's Stax and Volt labels. Ertegun said that Stax-Volt had emerged as the hottest r&b firm in the business with the strongest artists' roster of any firm in the r&b field.

Ertegun gave credit to producers like Jim Stewart of Stax-Volt, Ollie McLaughlin of Karne and Carla, Quin Ivy and Rick Hall of Fame Records, and Buddy Killen of Dial Records for their contribution to Atlantic-Atco's top sales year.

50 Top Singles

During the past year, Atlantic-Atco scored with nearly 50

best-selling singles; Atlantic's LP sales increased 100 per cent over the previous record-breaking year with a score of chart LP's; the company signed a flock of important pop, jazz and r&b artists; Atlantic increased its activities on the foreign scene and signed many new licensees; Atlantic launched a new literary series, Verbum Records, and Atlantic concluded an agreement with the RCA Victor Record Club.

Artists scoring in the singles field were Percy Sledge, the Young Rascals, the Troggs, Bobby Darin, Sonny & Cher, Wilson Pickett, Barbara Lewis, Deon Jackson, the Capitols, Joe Tex, the Shadows of Knight, Jimmy Hughes, Carla Thomas, Eddie Floy, Sam & Dave, the Mar-Keys and Otis Redding.

Artists scoring with LP's were Sonny & Cher, the Young Rascals, Percy Sledge, Joe Tex, Bobby Darin, the Troggs, the Shadows of Knight, Otis Redding, Sam & Dave, Carla Thomas and the Righteous Brothers. Best-selling jazz LP's were made by Herbie Mann, Charles Lloyd, Jack McDuff, Sergio Mendes and the Modern Jazz Quartet.

Blockbuster Sales Period for MGM

NEW YORK—The first three months of MGM Records' 1967 fiscal year have racked up the greatest sales figure in the 20-year history of the firm—up 72 per cent over the first quarter of past fiscal year, said president Mort Nasatir.

Billings for 1966 have increased 52 per cent over 1965, he said, contributing the current boom to all of the firm's various labels, MGM's move into the tape CARtridge market with 8, 4, and 2-track product, joining the Capitol Record Club, and acquisition of several important soundtracks, including "Doctor Zhivago."

As an example of the continued growth of MGM, the

label has just signed Frank Werber's Trident Productions, San Francisco, to an independent production deal. The one-year contract calls for Werber to produce for Verve Records and other MGM labels such artists as Blackburn & Snow, the Mystery Trend, the Sons of Champlin, Malachi, the Ensemble, and the Don Scaletta Trio. Werber, noted for discovering the Kingston Trio, said his production efforts will embrace all forms of music, including the psychedelic sounds.

Expansion Year

The expansion during the year for MGM includes the opening of separate offices in [\(Continued on page 12\)](#)

Market Quotations

(As of 12 Noon Thursday, Dec. 22, 1966)

NAME	65-66 High	65-66 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
American Broadcasting	86	62	504	85	78½	85	+7¼
Admiral	55½	28¼	769	34	32	32¾	-1¼
Ampex	27¾	17	1511	26½	25¾	26¼	+¾
Audio Devices	41¼	17	302	26½	24½	25½	+¾
Automatic Radio	7¾	2¾	66	3½	3¼	3¼	Unchg.
Automatic Retailer Assoc.	56¾	42½	155	56	54¼	54¼	-¾
Cameo Parkway	4¾	1¾	22	2¼	2¼	2¼	Unchg.
Canteen Corp.	36¾	18¼	537	24¾	23¾	24¼	Unchg.
CBS	65	42	692	65	63½	64½	+2¼
Columbia Pic.	39¾	22¾	19	34¼	33¾	33¾	-½
Walt Disney	80¾	40¾	2046	80¾	64½	77½	+9½
EMI	5¾	3¾	218	3¾	3¾	3¾	-½
General Electric	120	80	1498	97½	87¾	88¾	-8½
Handleman	18	13¾	29	18	17½	17¾	-¼
MCA	61¾	28¼	107	36¾	34¾	34¾	-2¼
Metromedia	55¾	25	285	41¾	38¼	40¾	+2¾
MGM	39¾	24¾	627	38	36¾	37½	+½
Motorola	233½	92	1996	109½	98½	99¼	-10¼
RCA	62¼	36¾	1449	47	43¾	44½	-2½
Seeburg	32¾	11¾	379	17¾	15¾	17	-¾
Tel.-A-Sign	5¾	1¾	88	2¼	2	2	-¼
3M	86¾	61	498	84½	80¼	82¾	-1¼
20th Century	38½	25¾	252	36¾	35¾	36	-¼
U-A	32¾	21¼	430	27¾	26¼	26¾	-½
WB	19½	11¾	373	18½	17½	17½	-¾
Wurlitzer	24½	15½	56	19¾	18	18½	-¾
Zenith	87¾	46½	1144	52½	49¾	50¾	-1¾

Week's High Low Close

OVER THE COUNTER*

(As of 12 Noon Thursday, Dec. 22, 1966)

Dextra Corp.	2	1¾	1¾
GAC	4¾	4¼	4¼
Jubilee Ind.	4	3¾	3¾
Lear Jet	18½	16¼	17½
Mills Music	22½	21¼	22½
Pickwick Inter.	7¾	7	7
Telepro Ind.	5¾	4¾	4¾

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

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

Peer-Southern Taps Middle East

LOS ANGELES—Having introduced a Flapper Era sound via the New Vaudeville Band, the Peer-Southern organization next hopes to develop interest in Middle Eastern music, reports vice-president David Morris.

There is an untold amount of writing talent in the Greek, Arabic and Israeli markets, Morris believes, which can be imported into the domestic popular scene. The fact that many British and American musicians have shown an interest in the sitar and Indian music, is an indicator that an Eastern sound can gain a foothold in the U. S. and then spread to other markets.

Morris, who spends around nine months traveling globally to meet with company's foreign outposts, says he's already acquired several Middle Eastern titles and has begun transforming this material into acceptable product for "Western Ears."

The interest in Middle Eastern music points up the growing concern among publishers

for tapping both regular and unusual areas for material.

World Pacific

World Pacific Records appears to have the jump on the industry in obtaining and releasing Indian Music. But Morris says sitarist Harihar Rao is a Peer writer, and he was recently teamed with Chet Atkins for a sitar-guitar duo which will be included in Atkins' forthcoming LP, "Chet Atkins Around the World."

Morris says that publishers are now recognizing the importance of securing a song with international potential. "Winchester Cathedral," by Geoff Stephens, a writer for seven years with Peer-Southern, is this kind of copyright with international flavor.

Domestically there are nearly 20 recorded versions, half vocals, with 100,000 copies of the sheet music having been sold. In Germany, eight versions were cut in one week, the executive says.

The song broke first in England and is now dropping off hit lists in English-speaking nations. The use by Stephens of a megaphone was his own idea. "The megaphone was a new sound to people in England," Morris said. The success of the single and the creation of a band to cut an album, this resulted in Stephens now being considered for a U. S. personal appearance tour with the band.

Promoted at Meeting

Braced with figures covering sales of "Cathedral" in England, Peer-Southern's London managing director Bob Kingston promoted the song among company officials from other nations at a Milan meeting. "This really helped launch the song internationally," said Morris. In addition to Stephens' Fontana LP, Lawrence Welk's Dot "Cathedral" is another rising hit, and the song will receive back-to-back TV exposure New Year's Eve on the Bing Crosby-guested "Hollywood Palace" and the Lawrence Welk show.

The King is the Man to Watch!

NOW AVAILABLE— “MUSIC TO WATCH GIRLS BY” LPM/LSP-3773

Al ^(He's the King) Hirt's new album features the hit song, composed, arranged and conducted by Sid Ramin, plus 10 more swingers with the happy Hirt sound.



AL ^(He's the King) HIRT

MUSIC TO WATCH  *GIRLS BY*



Music to Watch Girls By / Más Que Nada / Nature Boy / If You Go Away (Ne me quitte pas) / Willkommen (Welcome) / Theme from "The Sand Pebbles" / Elmer's Tune/and others

RCA VICTOR 
The most trusted name in sound



Southeast Area Spurting, Sparked by Yule Business

By HERB WOOD

NASHVILLE—Retail record sales are booming throughout the Central South and a corresponding increase has been registered among related product sales for the final quarter of 1966. The general sales upsurge in record products is at Christmas business enjoyed by retailers throughout the South.

The large majority of record retail outlets reported moderate to heavy increases in product sales over the entire year, with several stores reporting record-breaking sales years. Equally high figures were being reported by rack jobbers and one-stops in major markets in the South.

Jim Powers, spokesman for Handelman, Co., one of the largest rack-jobbing operations in the country, said that the total sale of Christmas product was up 50 per cent over 1965, with general product sales enjoying a 10-25 per cent increase. The Handelman firm, which racks records in such large chain stores as Woolco and K-Mart and many department stores, reports an average

increase per store of 12 per cent for total record sales.

Upswing Locally

Local record retailers also cited the upswing in disk sales. Joe Walker, manager of Ernest Tubb's Record Shops in Nashville and nearby Columbia, Tenn., reported Christmas sales were extremely brisk. "All Christmas product seems to be moving very well this year," Walker said, "including Christmas LP's by country, pop, rock and a&r artists." He added, "This is the greatest year I've enjoyed in the record business."

Another Music City merchandiser, Louis Buckley, termed his four outlets' total sales "as good if not better than last year."

Nashville retail merchants reported this Christmas selling season to be the second record-breaking Yuletide sales period in a row. All merchandise in the audio products field is moving very well, according to spokesmen for local department stores, with the emphasis on Christmas LP's and portable stereo phonographs.

In other Southern markets, (Continued on page 15)

New York's a Wonderful Sales Town as Buyers Go on Spree

• Continued from page 1

with an "across-the-board" rise in sales of all categories of recordings over last year's figures.

Ben Karol of King Karol estimated business was running about 15 per cent ahead of last year's seasonal figures. Business for the second half of 1966 generally followed the same pattern at Karol's. While Karol said the rise affected all kinds of music, Christmas records, especially standards, were receiving greater attention.

Joe Russo of Brooklyn's Mercury Mart, however, where business is running about even with last year, noted a drop in sale of Christmas disks. Earl Coqueran of the downtown Heins & Bolet reported a "terrific" upsurge in sales of all varieties of product.

Increased business over last year's in all kinds of records also was reported by Paul Kutscher of Chambers, while at G. Schirmer, J. H. Higgins said business had picked up after a slow start. Seasonal sales also are up at

Music Masters, according to William Lerner. At Metro, Sam Josepher reported a slight rise.

Same Seasonal Rise

Sam Goody of Sam Goody's found the seasonal rise about the same as last year's, as did Don Terwilliger at the 55th Street Record Center. But, at Greenline in Jamaica, Ronald Gerson said disk sales were down in all categories, except oldies. He noted that action in guitars and drums, however, was up.

In outlying stories, Frank Hobbie of Frank Hobbie's of the Bronx, said sales had increased from 5 to 10 per cent over last year, but the upsurge had not fully been realized until last week, while Bob Sayers of Normandy Piano and Music of Yonkers reported a slight business rise.

Fifth Avenue, however, was booming, with substantial hikes reported by Alma Kay Lruschaar at Doubleday and Thomas Seaman at Record Hunter. In smaller downtown

stores, the picture was different, as Mrs. Louise Switky at National Music called business "way off." At W. H. Nelson, Robert Brajer said sales were a "little better than last year, but nothing to brag about." At Village Music, Mrs. Michael Berman said it was too early for an accurate picture, but business definitely was not up.

At the New Jersey chain of Vogel's Record Center, Jay Vogel noted that business for the year was ahead of 1965, but Christmas sales were down slightly.

Good weather has helped business, especially in the midtown shopping areas, but a poor day last Tuesday (20) with a combination of snow and rain, proved a setback. Opinions were mixed on the effects of an extra shopping day this year (Christmas fell on a Sunday instead of Saturday as it did in 1965). But the picture pointed to a bigger Christmas in record sales, an "Outstanding record Christmas" as Rothfeld put it.

Gift-Giving's the Thing in L.A.

By ELIOT TIEGEL

LOS ANGELES — Record dealers here are having a healthy Christmas because more people are buying more disks as gifts.

Mass movers of recorded product all waxed enthusiasm for the holiday sales period, with most estimates running above last year's healthy sales.

Tight money and cutbacks in other industries apparently are having no effect on Southern California consumers, who are packing the record departments and spilling over into the tape CARtridge sections.

Music City Sales

At Music City, a leading area retail chain, sales were running "a little ahead of last year." However, without its cartridge department, the picture would not have been as rosy, indicated vice-president Ethan Caston. He added that the disk business was "generally a little soft."

Music City was selling more 4 than 8-track although this distinction was narrowing. It used to be 7 to 1, Caston said, now it's 5 to 3. The bulk of

the 4-track was in teen product.

Caston said he missed a major hot program like Reprise's Frank Sinatra campaign which ran through Christmas last year. But RCA's teen TV act, the Monkees, were the No. 1 seller, with the Tijuana Brass doing well. "The Tijuana Brass are selling well this year, but people aren't buying them like last year."

Classical product has received a good shot because the chain was running a 30 per cent discount on select Angel and Victor Red Seal titles.

In summarizing the company's sales prospectus, Caston said money was coming from a broad sweep of product. "We're selling more catalog is the way to describe it," he said.

Sight & Sound

At the House of Sight and Sound in the San Fernando Valley, sales were running better than last year. "The Monkees were pulling people into the store," noted record buyer Norm Pangracs, "who have never been in a record store. They're asking if their (The Monkees) songs are on 78's."

Singles off the top 20 positions were receiving sales interest, with many parents buying several as gifts for their youngsters.

Both classical and jazz sales have picked up considerably. Classical, because people buy this kind of product as gifts in the salesman's opinion, and jazz because radio play and an aggressive ad campaign by Verve had apparently reached fans.

Pangracs classified jazz's "strong catalog" as helping stimulate sales, pointing to Stan Getz, Wes Montgomery, Buddy Rich, Count Basie and Paul Horn as moving well.

One other barometer by which sales at the Van Nuys store indicated holiday highs, was the way sales personnel were being rushed by patrons.

Jazz product selling through the four-store Sam's chain was up a little over last year. George Hocutt, president of the chain, said the firm was looking to a 10 to 15 per cent sales boost over last year's Christmas season.

Chicago Dealers Report Upsurge

By EARL PAIGE

CHICAGO—The record business here was generally up last week over the same period a

LEVINE MUSIC PITCH ON 'SPY'

NEW YORK—Joseph E. Levine Music is preparing a push on the Rix Ortolani music for the film "The Spy With a Cold Nose." The theme has already been recorded by Les and Larry Elgart (Columbia), Jerry Murad (Columbia), Milton DeLugg (RCA Victor), Horst Jankowski (Mercury), and Oliver Nelson (ABC Records). The soundtrack album is being released by Columbia Records.

year ago, with many dealers reporting unusual movement of Christmas packages, among them Patti Page's Columbia LP "Christmas With Patti Page."

"One woman bought nine of this one item," said Mrs. Lee Lewin, Loew's Discount Records. "Joan Baez is another fabulous item this year," she added, "and we're doing very well with 8-track CARtridges and reel-to-reel tape."

Mrs. Lewin, manager of Loew's Loop outlet, said her business was up between 30 and 35 per cent.

Other dealers also reported increases but expressed concern over the footbaling of loss-leader items. "Stores offering Senator Dirksen's album at \$1.79 hurt the manufacturer as much as they hurt us," said Andy Andersen at V. H. Andersen Record Center.

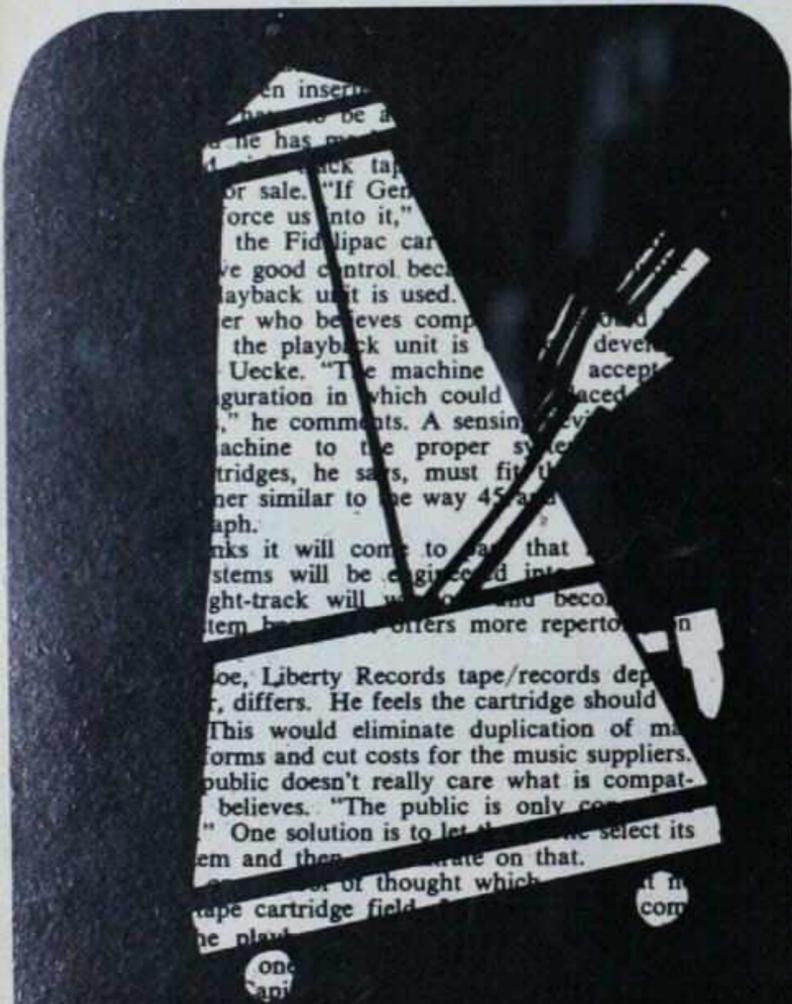
"Maybe people can't travel

12 miles to take advantage of loss-leader items, but the image of that \$1.79 price sticks in their mind and we all lose sales," he noted.

Andersen said a comparison with 1965 is difficult. "We missed two whole Saturdays December 1965, because of the holidays falling that way. I would project my increase at around 20 per cent," he said. Andersen also noted a significant increase in stereo product. "It ran three mono to two stereo last year," he said, "this year, six stereo to five mono."

Mrs. Dolgin, Pearson's Music and Art Shop, in suburban LaGrange, reported her yule business up 25 per cent. She reported action on unusual Christmas product. "They seem to want something different, like Leontyne Price's baroque Christmas LP. The Dolgins

(Continued on page 15)



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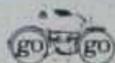
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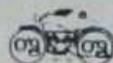
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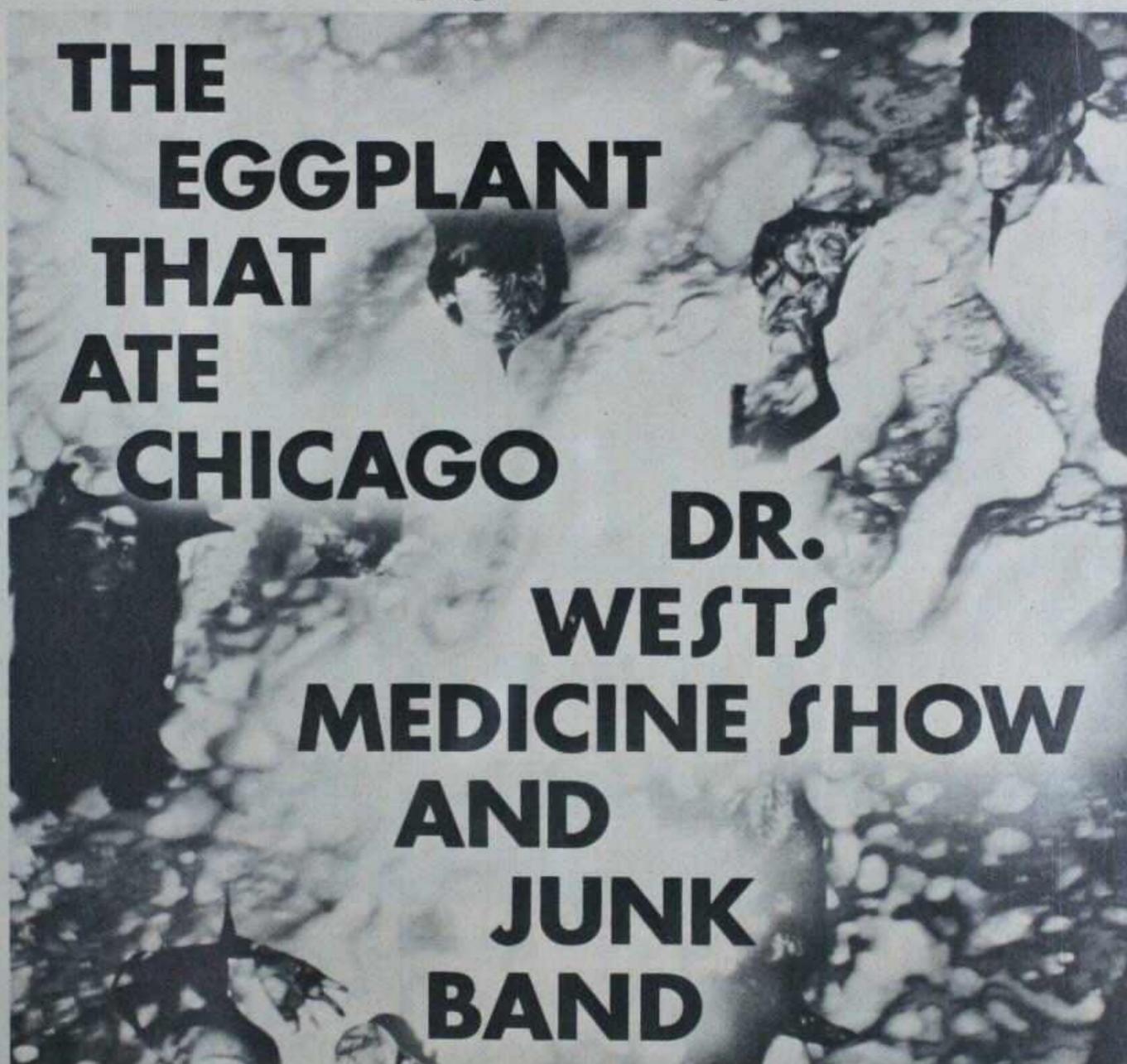
“The Eggplant That Ate Chicago” has grown into an album!



STEREO



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Also Getting Bigger And Bigger Every Day
A New Single by

The GoZOO Band
“Oh Baby Mine”

(I Get So Lonely)
GG-00101



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• Continued from page 1

the gap into the pop music field, to jazz artists like Sonny Stitt, who scores in both jazz

and r&b markets, and pop acts like Bobby Hebb, the Vibrations and Maxine Brown.

Soviero predicted that 1967 would be greater by at least 25 per cent and "this is a conservative estimate based on what we have in the works. The past year has seen a greater acceptance of r&b than ever before and it's just fixing now to really burst open."

The past year has seen a growing popularity of r&b acts on college campuses and in public concerts and nightclubs, he said. In addition, their records are now being played more than ever on pop music stations—artists like Benny King, B. B. King, Lou Rawls and Otis Redding. "As recently as two years ago, their records wouldn't have been played on many pop music stations."

Charles Big Factor

Charles has definitely been a contributing factor in the current boom in r&b music, Soviero said. "His contribution was strong enough so that you might say: If there hadn't been a Ray Charles, would there have been the r&b crossover you have today?"

The reason that r&b music will continue its present growth trend, Soviero said, "lies in the fact that white rock 'n' roll exists. When the Beatles began to listen to American r&b records and then produced—successfully—their own brand of this type of music, it was obvious that sooner or later people would want to hear the real thing. It's a real extension of the blues."

Biggest Blues Year

"By the same standards, next

year will be the biggest blues year ever. Blues is a little more universal—a little more down-homey—than rock 'n' roll or r&b. R&b is a little more contemporary and has other musical influences in addition to blues. Country music is going to be the next big sound after r&b develops fully and it's going to be mixed up because of other musical influences on it. Latin music, a sleeper, is something to be watched," he said.

Soviero took over Shaw Artists Corp. last February and launched a reorganization and development program. First, he cut the roster of 120 down to slightly more than 60. He also eliminated staff overhead. "I felt that we had a company that was antiquated in its attitude and limited in the type of bookings it could secure as well as the type of artists it could represent. My first goal was to broaden the areas in which we could provide full agency representation—radio-TV, commercials on radio and TV, the theater, personal concerts and records."

Previously, he said, the agency had had a certain circuit for r&b artists, but "this kind of thinking did nothing to help the crossover of r&b music and artists into the pop field. I felt r&b was going to replace white rock 'n' roll and I wanted to be ready when it came. What we've done is to achieve a much better job with our roster." He pointed to placement of Ray Charles on major network TV shows, which had never happened before; Flip Wilson performing on the "Ed Sullivan Show," and Las Vegas



FULL HAND: Bill Cosby and Warners/Reprise president Mike Maitland with four gold records presented to the comic recently after the RIAA certified all four LP's as million sellers.

Good Luck
in 1967 to
MARTHA SHARP
My nominee for
Songwriter of the
Year, for
"BORN A WOMAN"
and
"SINGLE GIRL"
Gary Walker

GINGERBREAD
MINDS



AT
WORK

Barbra's 'Peace' Disk Aims To Be Single for All Seasons

NEW YORK—Columbia Records is launching a campaign to turn Barbra Streisand's "Sleep in Heavenly Peace (Silent Night)" single into a non-Christmas record. The idea was generated by Jack Carney of KSFO, San Francisco, who declared last week that he was

going to play the record once a day for the next year because the Christmas spirit should not be confined to just Christmas.

Three other radio stations in major markets, two of them Hot 100 format stations, have also joined the 365-day campaign, said Miss Streisand's manager Marty Erlichman. The label will not only reservice radio stations with the single, starting in January, but is scheduling an advertising campaign. "We know we have a Christmas standard in this record," Erlichman said, "but Barbra originally cut it for all seasons. It fits today's feelings... sort of a prayer."

'Road' Transferred

DALLAS—The song, "Queen of the Road," recorded by Sue Collins on Vandan Records, has been transferred from BMI to SESAC. The SESAC publisher is Westcott Music.

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Breaking This Week —
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RA 112

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'BIG' MAYBELLE
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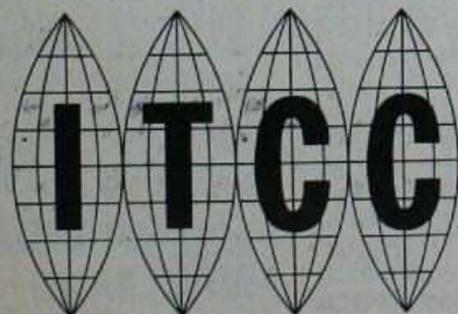
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**TAPE
CARTRIDGE
TIPS**

by Larry Finley

There was a lot of excitement on TWA's Flight 100, leaving Los Angeles, last Sunday at 9.00 a.m.

The stir was created when Robert Wise, producer and director of the new 20th Century-Fox motion picture, SAND PEBBLES, boarded the plane with two of his assistants. They were enroute to New York for the world premier of SAND PEBBLES and, needless to say, he was besieged for autographs by many of the passengers on the plane.

We were seated in the lounge section and, after we were in the air for about an hour, Bob walked up to the writer to renew an old friendship.

Bob was quite thrilled to learn that ITCC was delivering the original soundtrack of this picture in 8 track stereo tape cartridges, with 4 track scheduled to go out within three weeks. He was also excited to learn that the new Enoch Light—Project 3 album, "Great Movie Themes," includes a most beautiful recording of "Sand Pebbles" as done in the typical Enoch Light fashion. By the time you will be reading this, Bob will be enjoying the music of both of these cartridges in his automobile!

Bob also gave us some inside information about a new picture he is starting in March of 1967 for release in mid 1968. The picture is temporarily titled, STARR!, and stars Julie Andrews as Gertrude Lawrence with the role of Noel Coward still to be filled. The picture will be a Robert Wise production, produced by Sol Chaplin, and directed by Robert Wise. It will be released through 20th Century-Fox with what Bob terms an outstanding musical score, conducted by Lennie Hayton. The Noel Coward music, as done by Lennie, will certainly make a most beautiful cartridge. With ITCC's exclusive rights to the 20th Century-Fox catalog, ITCC distributors can look forward to another outstanding soundtrack album when this picture is released.

From all indications, both the original soundtrack of SAND PEBBLES and the Enoch Light—Project 3 album, "Great Movie Themes," will be two of the top selling cartridges in the ITCC catalogs during 1967. (Both are exclusive with ITCC.)

To ALL of our READERS and FRIENDS . . . HAPPY HOLIDAYS! We wish you a MERRY CHRISTMAS, a HAPPY CHANUKAH and a most HAPPY and HEALTHY NEW YEAR!

TAPE CARtridge

Shima to Build A New Factory

TOKYO—Shima Electronics, Playtape's prime contractor in Japan, will begin construction of a new plant next August for completion in early 1968.

The Shima wholly owned factory will employ 150, with the monthly output of 250,000 playtape devices being exported to Playtapes, Chicago.

MRP and Muntz To Ink Contract

TOKYO—Toshio Niimi, president, Mecca Record-Pak of Japan, met Thursday (22) with Earl Muntz in the U. S. to sign a contract with Muntz for the export of stereo master tapes to Muntz. Mecca's repertoire is all Japanese music, it is understood. MRP has been importing Muntz stereo tapes but this will be the first contract for its Japanese music to be exported to the U. S. for re-recording on Muntz cartridges. Mecca is a wholly owned subsidiary of Maruwa Electronics.

BBC Gets OK

• Continued from page 4

to boost its audience by giving listeners the type of zippy program they have had from the pirates, and most consider that the local stations will not get sufficient revenue under the proposals, particularly as local councils are not allowed to raise money for the stations by increasing local property taxes. The local radio association is pressing for free enterprise local radio to counter the BBC monopoly. The incorporated Society of British Advertisers called the plans a damp squib which ignores the evidence from other countries that local commercial radio can provide a real community service.

Don McLean, production chief of the popular music division of the BBC, toured radio stations in the U. S. in November mapping out strategy for the new BBC set-up. At that time, he said the audiences of the pirate stations were not as large as their "images" would seem to indicate. On the other hand, the BBC, though serving the most number of people, perhaps hadn't promoted itself as well as had the pirates, he felt.

Blockbuster Sales

• Continued from page 6

Hollywood, headed by Clive Fox with Lou Fields as regional promotion man; Jesse Kaye continues to head up West Coast talent and a&r production. In addition, the label entered the r&b field via Verve Records with the acquisition of such artists as the Righteous Brothers and Howard Tate.

Also contributing to the healthy financial situation at MGM were the launching in 1966 of a full-price childrens line—King Leo Records—and the addition of three economy labels—VSP Records for jazz product, Heliodor for classical, Leon the Lion for kiddie product.

In addition to a giant sales week for singles in December when more than 655,000 were sold, MGM scored with two gold disks in 1966—Sam the Sham and the Pharaohs with "Lil' Red Riding Hood" and the Lovin' Spoonful with "Summer in the City."

Muntz Plans Europe Link After Latin-American Tie

By ELIOT TIEGEL

LOS ANGELES—Ron Gordon, Muntz Stereo-Pak's international division director, leaves for a seven-week, eight-country trip next Monday (2), after having developed an association with two major auto radio manufacturers in Argentina and Venezuela.

The first two Latin-American firms entering the Muntz camp are Autovox of Argentina, with divisions in Uruguay and Chile and an interest in a Peruvian firm, and Electro-Auto Radio of Venezuela.

These companies currently manufacture radios for Fords, Chryslers and Fiats. The intention is to have them clear the way for Muntz 4-track stereo CARtridge players as optional equipment in these cars.

With this initial link established in South America, Gordon now heads to England, Italy, Spain, Germany and Sweden. He hopes to conclude agreements with major European record companies for rights to duplicate their music either in direct association or through joint ventures by establishing duplicating facilities in key markets abroad.

Muntz hopes to establish three assembly points in Europe, Gordon said, to produce the firm's own \$39.95 4-track player as well as components for private brand clients. Gor-

don said he has interviews with "75 per cent of the major European record companies," with major home electronics equipment manufacturers plus producers of lubricated tape. The Muntz executive said he felt the pioneering continuous loop stereo cartridge company carried great leverage behind its international expansion program in that:

It already has a low cost 4-track machine and duplicating equipment and experience; it already has an 8-track player and duplicating machinery; it already has an extensive music library, including worldwide sales rights to 20 independent labels; and the plan is to remain flexible in providing a potential affiliate with whatever system he feels is best suited for a specific region. Gordon will, however, point out the economics of 4 vs. 8-track, he said.

"Based on our research and experience in the United States, the key to mass penetration is a low cost trouble-free player within the reach of the consumer's purchasing power. The average consumer in Europe and Latin America where duties run 200 per cent, cannot afford an instrument costing from \$150 to \$200," Gordon said, referring to 8-track equipment currently being exposed on the Continent.

Gordon said RCA Victor's touring Stereo 8 team has helped generate interest in an American-designed cartridge sys-

tem to vie against the Philips cassette.

"We are not going to Europe to compete against RCA or its 8-track system," Gordon said. "We are going to establish distribution and marketing organizations which can achieve the greatest penetration of success. To this end we are prepared to offer both 4 and 8-track. It's merely our opinion based on research that the best system is 4-track because of the lower price."

Gordon pointed out that the two Latin-American auto companies, Autovox and Electro-Auto, had themselves chosen 4-track. Muntz air-freighted 1,000 of its first 2,000 players to Argentina, where units are being tested in cars.

During his meetings with disk and related industry officials, Gordon hopes to interest them in visiting the Muntz facilities in Van Nuys, Calif., before signing any affiliating agreements. Within the past month he has provided tours of the duplicating and assembly facilities to one dozen overseas visitors.

Gordon could give no estimate of how long it would take to establish affiliates and have them selling Muntz machines and Muntz duplicated cartridges. The company has expanded its manufacturing facilities to handle international as well as domestic orders, Gordon concluded.



DISCUSSING A&M RECORDS' tape CARtridge picture (holding an 8-track cartridge) are Larry Finley, left, president of International Tape Cartridge Corp., and Jerry Moss, president of A&M Records. Surrounding the duo are members of the Baja Marimba Band, guests at a distributor party held recently in New York commemorating the band's opening at Basin Street East nightclub.

Executive Turntable

Bob Morgan has been appointed executive a&r producer for MGM Records, where he will be responsible for all albums and singles produced by MGM and its independent producers. Morgan was with Columbia Records for the last eight years, the last three of which were as a&r director for the Epic and Okeh labels. At Columbia and Epic, he was responsible for discovering the Dave Clark Five, the Yardbirds, the Brothers Four, the Clancy Brothers and Tommy Makem, Damita Jo and Enzo Stuarti. He produced Bobby Vinton, the Brothers Four, George Maharis, Jerry Vale, Bobby Hackett, Jimmy Dean, Cliff Richard, Damita Jo, Godfrey Cambridge and Buddy Greco.



MORGAN

Jay Darrow has resigned as director of publishing and recording for Cameo/Parkway Records. He will resume his career
(Continued on page 14)

SYLVIA TELLES DIES IN CRASH

NEW YORK—Sylvia Telles, one of Brazil's most popular singers and Kapp Records' artist, was killed in a European automobile accident. No details are available. Her last album, released in October, was "The Faces I Love." Miss Telles was scheduled for a U. S. promotion trip this month.

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MGM to Bow Budget 2-Tracker

• Continued from page 1

do \$5 million in business in the Playtape unit alone in 1967. This does not include cartridges for the unit; MGM distributes now its own product and ABC Records in the cartridges. It has just acquired distribution rights also to the A&M Records line in the 2-track Playtape cartridge and is negotiating a distribution deal with United Artists Records.

By late January, MGM will have on the market 20,000 units of the \$19.95 version of the Playtapes unit; they will come in gold with black imprints and silver with black imprints — somewhat fancier in appearance than the unit now being marketed by Sears. In addition, MGM has coming in for January 10,000 more of the \$29.95 unit.

Sears Drops Price

Sears has just dropped the price of its unit to \$14.88; it is selling them only through the toy departments as kiddie items. Sears reportedly has 300,000 of these units ordered for 1967.

The competition from Sears "hasn't hurt us in the least," said Stimler. "Our \$29.95 unit is bigger and better; it has more transistors, bigger speakers. It has been very difficult to keep it in stock." In cartridges, children's product was the first sold out.

In fact, so great has been the

Aiwa Gets Large Order From Merc

TOKYO — Latest Japanese cartridge export contracts include an order received by Aiwa for 20,000 cassette type stereo recorder - player to be supplied to Mercury. Air shipments of the new model, TP-1004, will begin early this month. Estimated retail price in the U. S. is \$159.

Funai Electric, according to company spokesman, will begin export, early in 1967, of 8-track, home type cartridge machines to an undisclosed company in the U. S. Initial monthly production is said to be 30,000 units.

demand for the MGM unit, the firm last week chartered a plane to fly in 20,000 units, plus 200,000 cartridges, direct from the factory in Japan. The plane cost MGM several thousand dollars, but "we had to do it," Stimler said. "We had commitments to leading department stores through regular MGM distributors . . . the stores had advertising running on the unit . . . we had to meet the Christmas demand." Through regular MGM distributors, the unit is being sold in such outlets as Macy's, Libery Record Shops, Sam Goody's, Klein's, and the 65 outlets of nationwide Interstate department stores.

Pepsi-Cola Co. has scheduled an hour TV music special in April on network, and the entire show will be built around the MGM Playtape unit. "This will be one heck of a promotion for us," Stimler said. "The Playtape unit has been a fantastic success story right down the line." To illustrate, he said he'd sold more than 300 units in the MGM New York offices alone to secretaries and executives.

Executive Turntable

• Continued from page 12

as a songwriter. During his tenure at C/P, he set up the sub-publishing deal with United Artists Music International and had a hand in creating two publishing subsidiaries—Certificate Music and Important Tunes. **Al Rosenthal**, C/P president, said a replacement will be named shortly.

★ ★ ★

Joe Zaleski has resigned as Kapp's western division general manager. He had been in Los Angeles since June and was with the company two years, initially as manager of distributor sales. His future plans are undetermined.

★ ★ ★

Philip Fradkin has been named producer of Heliodor Records, succeeding **Richard De Costa**, who is becoming manager of the American Wind Symphony of Pittsburgh. Fradkin, who previously was assistant musical director for Westminster Records, was musical director of the Alexandra Theater in Toronto and the Vancouver Playhouse. A conductor and concert pianist, he performed with **Julie Wilson** at the Maisonette.



FRADKIN

Fradkin will report to **Jerry Schoenbaum**, head of MGM Records' classical division. . . . **Phil Silverman** has been appointed vice-president, RCA Victor Record & Tape Division at Bruno-New York, Inc. Silverman has been with Bruno-New York over 43 years.

★ ★ ★

Al Abrams, former publicist with the Motown Record Corp., is a partner in New Worlds, Inc., a public relations and production agency which has been formed with headquarters in Oak Park, Mich. Abrams was the first employee of **Berry Gordy** when he founded Motown in 1959.

★ ★ ★

Bob Riedinger has been named publisher of American Artist. Riedinger has been with Billboard since 1946 as art director, Eastern advertising manager for Amusement Business, and Billboard account executive. . . . **Bill Gordon** has joined Billboard advertising as account executive. He previously was employed by The New York Herald Tribune for 19 years as display salesman and director of the school, camp and art advertising department. Gordon will report to **Dennis Hyland**, director of sales for Billboard advertising.

★ ★ ★

Howard Gross has been named marketing director of the consumer products division of the Tenna Corp., Cleveland manufacturer of compatible 4 and 8-track tape players. He will be concerned with marketing Tenna's tape players. Before joining Tenna, Gross had been marketing director for Telepro Industries and Motorola's consumer products division.

★ ★ ★

Frank Peters, is the new head at Merrec Distributing Co., Chicago, servicing Illinois and Indiana. Peters, in record sales since 1951 with Chicago Capitol and Columbia branches has been Mercury's regional representative since 1964 and replaces **Burt Loob** who resigned from Merrec.

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Woody Roberts WPOP Hartford

"Gassy Novelty Record" Mike Mitchell KOMA Okla. City

"It's swagger!" Scott Carpenter WEBC Duluth

"Could win by a whisker!" Tom Dunn WHK Cleveland

"Simply hilarious. Tremendous potential."

Pete Gross KXOA Sacramento

"That's wild! I'll play it until the hairy-legged protesters march on me!"

Steve Crosno KELP El Paso

(C&W)

"IT'S WILD!" Chris Lane WJJD Chicago

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"I'd rather sit on powder kegs than date a girl with hairy legs!" Bill Bramhall WMIL Milwaukee

"My wife has a warrant out for the arrest of all concerned, but I DIG IT!" Joe Nixon KGBS Los Angeles

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Mike Kasabo KFOX Long Beach

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Chi Dealers See Upsurge

• Continued from page 8

were less concerned with the discounting problem, feeling they offer personalized service. "We've even gone to the bank credit card, although we're not happy with this and also have our own credit system," she said.

The bank credit card, with six banks using a co-operative plan here, was mentioned often. "Every 10th customer uses one here," said Dean de Wolf at Randhurst Music Center, in suburban Mount Prospect, who reported sales up 25 per cent. Standard artists like Patti Page and Johnny Mathis also moving good; stereo sales are 50-50 here, Wolf said.

M. E. Hollander, Hollander Music Shop, reported selling more Christmas product this year. "We bought fewer items, but we're doing better with them," said Hollander, who said sales were up 10 per cent.

Another dealer reporting increases in stereo record sales was Daniel Wingrade, Rose-land Music Shop, South Chicago. Business, however, isn't quite holding its own. "He reported excellent traffic through bank credit cards. "They're reducing our interest rate to 2 per cent and this helps on tape recorders and color TV sets, which are very big this year with us," he said.

"We're up about 10 per cent," said Henry Elsnic at Vipak-Elsnic. Elsnic, as with most dealers, reported no snags with supply sources and that stereo records are selling good. "Stereo always does well at Christmas," he said.

Two others reporting business being up the past couple of weeks were Walter Gardner, Gardner Radio and TV, and Bill Scheckels, Arlington Radio. But Edward Nelson, Deluxe Record Shop, complained. "This awful price competition has hurt. The little guy can't compete," he said. Also reporting sales off was Penny Paul, buyer at Lyon and Healy Stores. "This may be more in the city. I've not noticed many families shopping downtown this year."

Nashville Yule

• Continued from page 8

Al Levinson of L and F One-Stop in Atlanta, termed Christmas business as "plenty good." Levinson said that total sales were better than 1965's and that 1967 should be even better.

Only one retailer reported Christmas product as selling slower than in previous years. Joe Cuoghi, who owns and operates one of the largest one-stops in the South, as well as two retail record shops, said that although the sales of Christmas product was slightly lower than in 1965, total sales of recorded product during the holiday season was higher than last year. Cuoghi also reported sizeable increases in singles sales, with a total sales figure in 1966 topping that of 1965.

Group Is Cited

LONDON — The Spencer Davis Group, recently signed by United Artists, was cited last week by the New Musical Express. The group was named "Best R&B Group," "Best New Group" for 1966, and the youngest member of SDG was singled out as "New Disc Singer" of the year.

Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks on Chart
	1	2	3			
1	2	3	5	THAT'S LIFE	Frank Sinatra, Reprise 0531 (Four Star, BMI)	7
2	1	1	1	WINCHESTER CATHEDRAL	New Vaudeville Band, Fontana 1562 (Southern, ASCAP)	8
3	4	4	7	MAME	Herb Alpert & the Tijuana Brass A&M 823 (Morris, ASCAP)	6
4	6	10	20	SUGAR TOWN	Nancy Sinatra, Reprise 0527 (Criterion, ASCAP)	5
5	5	7	11	GHOST RIDERS IN THE SKY	Baja Marimba Band, A&M 824 (Morris, ASCAP)	6
6	3	2	3	GAMES THAT LOVERS PLAY	Eddie Fisher, RCA Victor 8936 (Miller, ASCAP)	11
7	11	19	22	WISH ME A RAINBOW	Gunter Kallmann Chorus, 4 Corners of the World (Famous, ASCAP)	6
8	7	5	4	A DAY IN THE LIFE OF A FOOL	Jack Jones, Kapp 781 (United Artists, ASCAP)	11
9	9	8	6	HAWAII (Main Title)	Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	12
10	12	13	13	A MAN AND A WOMAN	Samiko Jones & Herbie Mann, Atlantic 2362 (Northern, ASCAP)	10
11	8	6	2	THE WHEEL OF HURT	Margaret Whiting, London 101 (Roosevelt, BMI)	21
12	15	24	34	(Open Up the Door) LET THE GOOD TIMES IN	Dean Martin, Reprise 0538 (Smooth, BMI)	4
13	10	9	9	BORN FREE	Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI)	23
14	20	36	—	GALLANT MEN	Senator Everett McKinley Dirksen, Capitol 5805 (Chappell, ASCAP)	3
15	16	16	19	SPANISH NIGHTS AND YOU	Connie Francis, MGM 13610 (Miller, ASCAP)	7
16	19	27	—	CRY	Ronnie Dove, Diamond 214 (Shapiro-Bernstein, ASCAP)	3
17	18	20	27	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	5
18	13	12	15	TIME AFTER TIME	Chris Montez, A&M 822 (Sands, ASCAP)	6
19	29	—	—	COLOR MY WORLD	Petula Clark, Warner Bros. 5882 (Northern, ASCAP)	2
20	22	29	30	IF YOU GO AWAY	Damita Jo, Epic 10061 (Marks, BMI)	5
21	14	15	17	WALKING HAPPY	Peggy Lee, Capitol 5758 (Shapiro-Bernstein & Co., ASCAP)	11
22	17	11	8	A TIME FOR LOVE	Tony Bennett, Columbia 43768 (Witmark, ASCAP)	15
23	24	26	32	AMANHA	Walter Wanderley, Verve 10421 (Butterfield, BMI)	5
24	30	—	—	CONSTANT RAIN	Sergio Mendes & Brazil '66, A&M 825 (Peer International, BMI)	2
25	26	28	28	TINY BUBBLES	Don Ho, Reprise 0570 (Granita, ASCAP)	5
26	28	33	—	ANYONE CAN MOVE A MOUNTAIN	Harry Simons Chorus, Columbia 43926 (St. Nicholas & Videocraft, Ltd., ASCAP)	3
27	27	31	33	SAMBA DE ORFEO (Black Orpheus)	Brass Ring, Duxhill 4047 (Jugnickel, ASCAP)	5
28	35	—	—	DAY TRIPPER	Ramsey Lewis, Cadet 3553 (Maclean, BMI)	2
29	39	40	—	A PLACE IN THE SUN	Stevie Wonder, Tamla 54139 (Stein-VanStokk, ASCAP)	3
30	31	32	—	DOMINIQUE	Tony Sandier & Ralph Young, Capitol 5795 (General Music, ASCAP)	3
31	36	38	40	ALL	James Darren, Warner Bros. 5874 (Marks, BMI)	4
32	—	—	—	MUSIC TO WATCH GIRLS BY	Bob Crowe Generation, Dyno Voice 229 (SCP, ASCAP)	1
33	33	34	35	A MAN AND A WOMAN	Ferrante & Teicher, United Artists 50101 (Northern, ASCAP)	4
34	34	35	—	WHAT IS A WOMAN	Eydie Gorme, Columbia 43906 (Chappell, ASCAP)	3
35	40	—	—	THE SHADOW OF YOUR SMILE	Boyz Bandolph, Monument 976 (Miller, ASCAP)	2
36	—	—	—	I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER	Palm Beach Band Boys, RCA Victor 9026 (Ahlert/Warock, ASCAP)	1
37	38	39	39	TURN THE WORLD THE OTHER WAY AROUND	Timi Yuro, Mercury 72628 (Fingerlake, BMI)	4
38	—	—	—	KISS TOMORROW GOODBYE	Jane Morgan, Epic 10113 (Camilla, BMI)	1
39	—	—	—	WALK WITH FAITH IN YOUR HEART	Bachelors, London 20018 (Tax Pay, ASCAP)	1
40	—	—	—	KISS TOMORROW GOODBYE	Lainie Kazan, MGM 13657 (Camilla, BMI)	1

Orpheum Productions

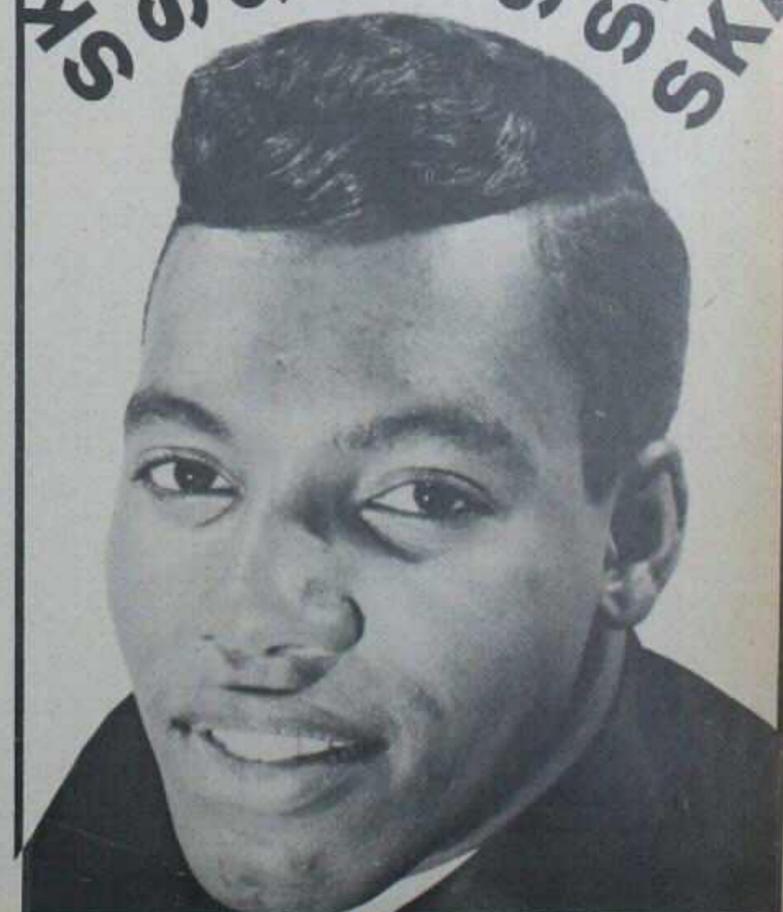
RIVERSIDE RIVERSIDE RIVERSIDE RIVERSIDE RIVERSIDE RIVERSIDE RIVERSIDE

Breakout, Baby!

LOU COURTNEY

b/w I Can Always Tell 4588

SKATE NOW SKATE NOW SKATE NOW SKATE NOW SKATE NOW SKATE NOW





SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 101—Last Week, 179

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

POP SPOTLIGHTS

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

THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

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

THE CYRKE—I WISH YOU COULD BE HERE (Prod. by John Simon) (Charing Cross, BMI)—This easy-go folk-flavored soft rocker could be just the one to put the group back in the "Red Rubber Ball" groove. Well arranged and produced by John Simon. Flip: "The Visit (She Was Here)." **Columbia 43965**

JAMES BROWN & THE FAMOUS FLAMES—BRING IT UP (Prod. by James Brown) (Writers: Brown-Jones) (Dynafone, BMI) — A wailing screamer that moves from start to finish and builds into a frenzy. Discotheque winner and top Brown vocal workout should put him back at the top once again. **King 6071**

THE FIVE STAIRSTEPS—DANGER! SHE'S A STRANGER (Writers: Burke - Fowler - Mayfield) (Camad, BMI) — Change-of-pace-material for the group is this strong ballad with slight rhythmic beat, loaded with sales appeal. Should prove a big one. Flip: "Behind Curtains" (Camad, BMI). **Windy C 604**

LETTERMEN—OUR WINTER LOVE (Prod. by Steve Douglas) (Writers: Tubert-Cowell) (Cramart, BMI)—The instrumental Bill Pursell hit of several years back is treated to a fine pop vocal revival that could equal the success of their "Theme From a Summer Place." Exceptional vocal work and Perry Botkin Jr. arrangement. Flip: "Warm" (Fisher, ASCAP). **Capitol 5813**

THE BUFFALO SPRINGFIELD — FOR WHAT IT'S WORTH (Prod. by Greene & Stone) (Writer: Stills) (Ten East/Springalo/Cotillion, BMI)—Based upon what's happening today in the teen-age world of protest from coast to coast, producers Charlie Greene and Brian Stone have a top of the chart contender here. Strong, slow beat, mes-

sage lyric and top performance should hit hard and strong. Flip: "Do I Have to Come Right Out and Say It" (Ten East/Springalo/Cotillion, BMI). **Atco 6459**

THE ARBORS—JUST LET IT HAPPEN (Prod. by Richard E. Carney) (Blackwood, BMI) — Having made a hefty debut in the radio and sales markets with "Symphony for Susan," the smooth quartet comes up with a winning change of pace teen rhythm number. Lush strings lend strong support to the solid dance beat. Flip: "Dreamer Girl" (Kati Kris). **Date 1546**

THE NEW CHRISTY MINSTRELS — SLEEP COMES EASY (Prod. by Gregar Prod.) (Hollis, ASCAP)—Powerful commercial sound for the Christies is this solid folk rhythm ballad with well-written lyrics. Should prove a hot item. Flip: "It Should Have Been You" (Screen Gems-Columbia, BMI). **Columbia 43961**

THE 5th DIMENSION—GO WHERE YOU WANNA GO (Prod. by Johnny Rivers & Marc Gordon) (Writer: Phillips) (Trousdale, BMI)—Powerhouse rocker penned by Papa John Phillips and top production by Johnny Rivers and Marc Gordon has all the ingredients of a fast smash. The dynamic quintet has excitement that should hit the teen market with impact. Flip: "Too Poor to Die" (Rivers, BMI). **Soul City 753**

THE WHYTE BOOTS—NIGHTMARE (Prod. by P. Sawyer & L. Burton) (Writers: Sawyer-Burton) (S.P.R./Femme, BMI)—New femme trio offers a hard driver with strong teen lyric that should fast establish them with DJ's and buyers. Raucous number features a fight between two gals over a boy, police sirens and all. Flip: "Let No One Come Between Us" (Noma/Femme, BMI). **Philips 40422**

CHART Spotlights—Predicted to reach the HOT 100 Chart

- SMALL FACES—My Mind's Eye (Miller, ASCAP). RCA VICTOR 9055
- SOUPY SALES—Spanish Flea (Almo, ASCAP). CAPITOL 5752
- EYDIE GORME—Softly, As I Leave You (Miller, ASCAP). COLUMBIA 43971
- JOHNNY MANH SINGERS—A Joyful Noise (Churchill, BMI). LIBERTY 55938
- P. J. PROBY—Niki Hoeky (Novalene, BMI). LIBERTY 55936
- THE CHARLES RANDOLPH GREAN SOUNDE—Peter & the Wolf (Sun Vine, BMI). DOT 16982
- THE WAILERS—You Won't Lead Me On (Unart-Valet, BMI). UNITED ARTISTS 50110
- BUNNY SIGLER—Girl Don't Make Me Wait (Double Diamond, BMI). PARKWAY 123
- THE CAVALIERS—Hold to My Baby (Polaris-Millbridge, BMI). RCA VICTOR 9054
- PEANUT GALLERY—Out of Breath (Handratone, BMI). CANTERBURY 502
- WAYNE GIBSON—For No One (MacLen, BMI). TOWER 300
- THE RAINY DAZE—In My Mind Lives a Forest (Claridge, ASCAP). CHICORY 404
- THE STRIDERS—There's a Storm Comin' (Equinox, BMI). COLUMBIA 43948
- SUNNY & THE SUNLINERS—No One Else Will Do (Crazy Cajun, BMI). TEAR DROP 3123

- THE YOUNGFOLK—Lovin' Seed (Big Shot, ASCAP). DOUBLE SHOT 107
- THE WILL-O-BEES—Shades of Gray (Screen Gems-Columbia, BMI). DATE 1543
- THE STRINGS OF FORTUNE—I'll Hear Music (Sands, BMI). OHN-J 1011
- FRONT PAGE NEWS—Thoughts (Audophone, ASCAP). DIAL 4052
- KACHERS IN THE RYE—Egyptian Navel Exploration (Eiko, BMI). WARNER BROS. 5884
- THE PAUPERS—If I Call You By Some Name (Frost, BMI). VERVE FOLKWAYS 5033
- THE SPARROW—Green Bottle Lover (Camalus, BMI). COLUMBIA 43960
- MIKE HARRIS — Everybody Has Their Day (Mirby-Exbrook, BMI). SIDEWALK 905
- THE LOADING ZONE—Times Are Gonna Be Different (Blackwood, BMI). COLUMBIA 43938
- ROBIN & THE THREE HOODS—I Wanna Do It (Roosevelt, BMI). HOLLYWOOD 1110
- THE LOCKETTS—Gee, I'd Swear I Was Falling in Love (Trousdale, BMI). ABC 10882
- CHIP AND DAVE TRIO—Who's to Say (Summerwind-Champion, BMI). DECCA 32073

COUNTRY SPOTLIGHTS

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

BUCK OWENS — WHERE DOES THE GOOD TIMES GO (Prod. by Ken Nelson) (Writer: Owens) (Blue Book, BMI)—Destined right for the top of the country chart, this strong, original rhythm item has much pop appeal as well. Owens can't miss. Flip: "The Way That I Love You" (Blue Book, BMI). **Capitol 5811**

JIM REEVES—I WON'T COME IN WHILE HE'S THERE (Writer: Davis) (Metric/Terran, BMI)—Another No. 1 Reeves winner is this beautiful and plaintive Gene Davis ballad of the eternal triangle. Flip: "Maureen" (Acclaim, BMI). **RCA Victor 9057**

BILL PHILLIPS — THE WORDS I'M GONNA HAVE TO EAT (Writer: Anderson) (4 Star, BMI) —Right on the heels of his "The Company You Keep" success, Phillips has an equally hot item in this infectious rhythm number from the pen of Liz Anderson. Strong Phillips performance. Flip: "Falling Back to You" (Cedarwood, BMI). **Decca 32074**

DICK CURLESS—ALL OF ME BELONGS TO YOU (Writer: Haggard) (Blue Book, BMI)—A compelling rhythm number from the pen of Merele Haggard delivered in the best Curless fashion should top all his other successes. Exceptionally well done. Flip: "My Side of the Night" (Blue Book, BMI). **Tower 306**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

- HANK WILLIAMS—There'll Be No Teardrops Tonight (Rose, BMI). MGM 13630
- JIMMY WAKELY—Cowboy (Riverside, ASCAP). DOT 16986
- PAMELA MILLER—Little Bitty Cry (Bettye Jean, BMI). TOWER 293
- DOTTIE MOORE—The Hand That Rocks the Cradle (Starday, BMI). STARDAY 791
- WADE JACKSON—Sippin' on a Sud (Starday, BMI). STARDAY 789

R&B SPOTLIGHTS

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

MIGHTY SAM—I'M A MAN (Prod. by Papa Don Ent.) (Writers: Oldham-Penn-Hinton) (Papa Don/Sunalee, BMI)—Composed by three top writers, Oldham, Penn and Hinton, and performed to perfection by Sam, this fine blues ballad can't miss the top of the chart. Hit written all over it. Flip: "Georgia Pines" (Unart/Shu-fin, BMI). **Amy 973**

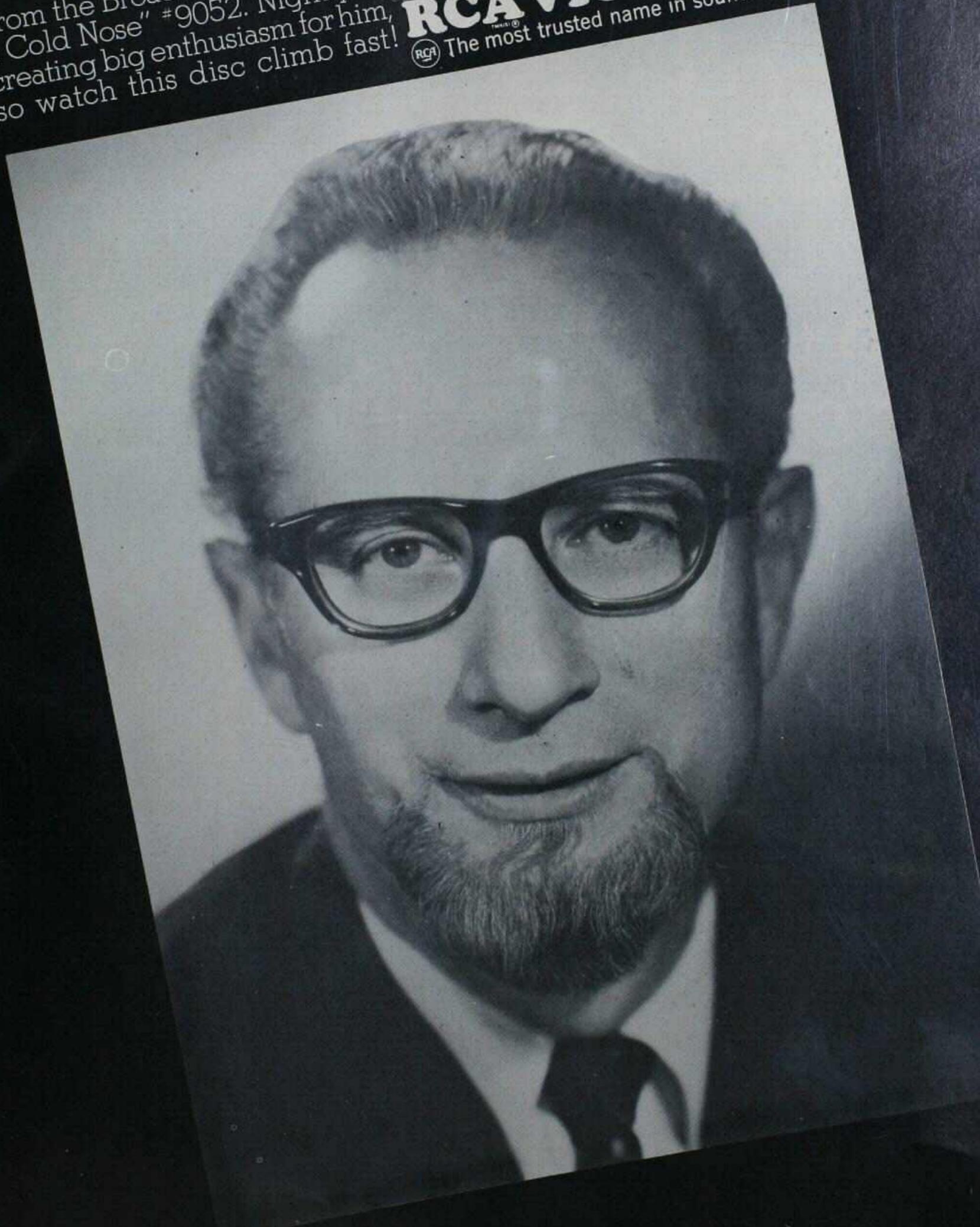
CHART Spotlights—Predicted to reach the R&B SINGLES Chart

NO R&B SINGLES CHARTS THIS WEEK

MILTON DELUGG "PINEAPPLE"

has a new single—
(from the Broadway smash musical "Cabaret") c/w "The Spy with
a Cold Nose" #9052. Nightly exposure on The Tonight Show is
creating big enthusiasm for him, so watch this disc climb fast!

RCA VICTOR
The most trusted name in sound



HOT 100

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

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

Table with columns: WEEKS ON CHART, TITLE, Artist (Producer), Label & Number

Main chart listing songs 1-31 with week numbers and chart positions.

Main chart listing songs 32-65 with week numbers and chart positions.

Main chart listing songs 66-100 with week numbers and chart positions.

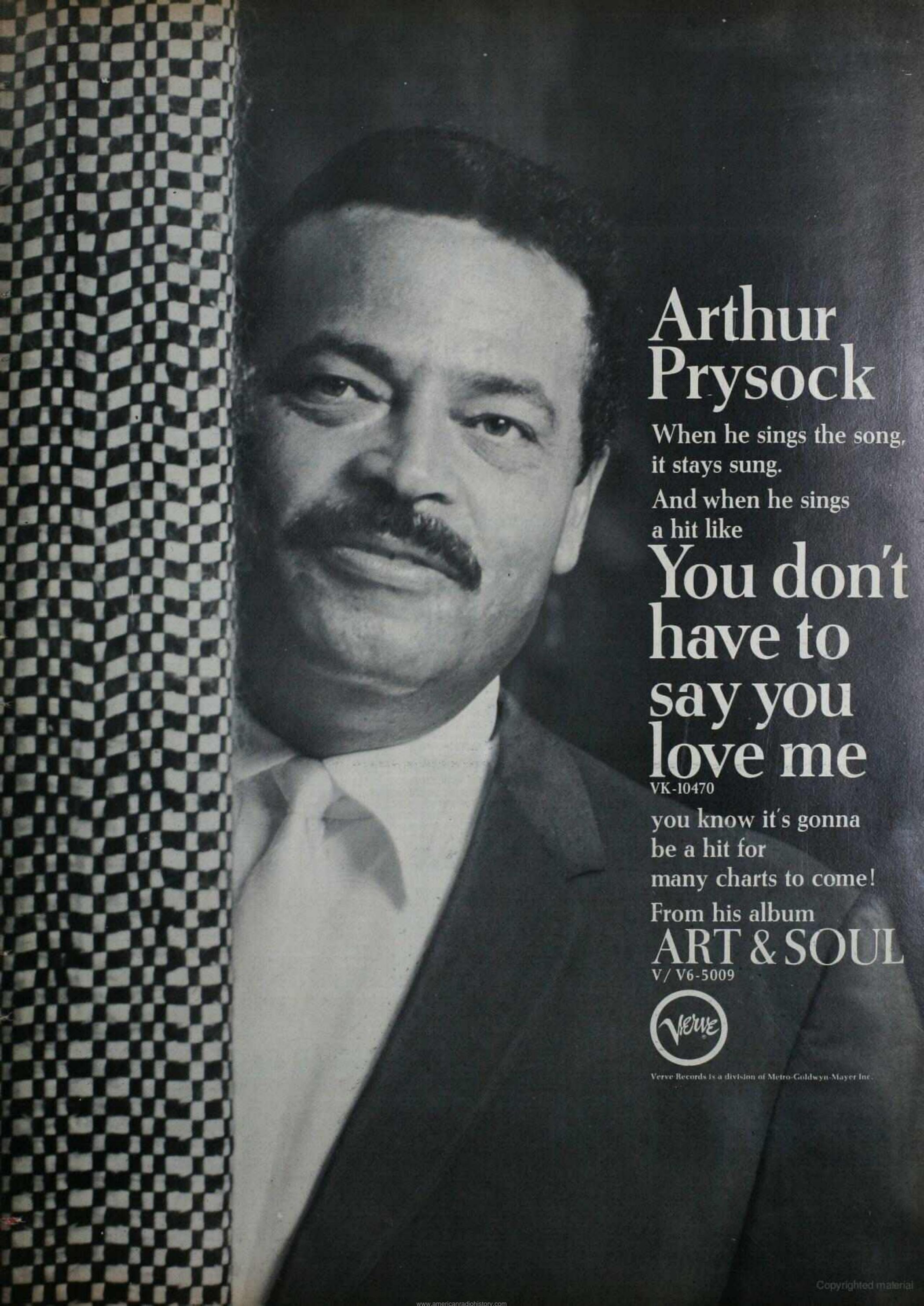
HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs A-Z with publisher/licensee information.

Table listing songs A-Z with publisher/licensee information.

Table listing songs A-Z with publisher/licensee information.



Arthur Prysock

When he sings the song,
it stays sung.

And when he sings
a hit like

You don't have to say you love me

VK-10470

you know it's gonna
be a hit for
many charts to come!

From his album

ART & SOUL

V / V6-5009



Verve Records is a division of Metro-Goldwyn-Mayer Inc.

THEATER REVIEW

'Joyful Noise' Lacks Polish But the Songs Have Glitter

NEW YORK — "A Joyful Noise"—a country music musical—which opened at the Mark Hellinger Theater last week, is like an unpolished diamond with a couple of flaws. Yet, a diamond that glittered with a brilliance in enough places to keep it on Broadway for a successful run and thereby give Liberty Records a most successful original cast album.

The musical's lack of polish is not due to desire and work on the part of the cast, but a lack of shaping on the part of the director; in several scenes the action drags. The songs, which were written by Oscar Brand and Paul Nassau, and the choreography, which is fast, furious, and sparkling, save the show, as well as driving performances by John Raitt, Swen Swenson and Leland Palmer.

Especially outstanding were the song and dance numbers

"No Talent" danced by Swen Swenson and "Swinging a Dance" which featured a fantastically entertaining performance by Leland Palmer and cast. Miss Palmer also glittered in "We Won't Forget to Write," which she did with Art Wallace and the Motley Crew. The "Clog Dance" was another marvelous musical-dance number and certainly the equal of any square dance effort turned in by groups at the Grand Ole Opry in Nashville.

The show has so many good songs that it's difficult to select any particular one for praise. Perhaps the tune closest to the country music field would be "Fool's Gold," given ample exposure by Raitt who's so effective you almost feel he's a cohort of country music artists like Sonny James, Buck Owens, and Billy Walker.

The play depicts the career of a backroads singer into a national star with inference to Elvis Presley and the growth of rock 'n' roll.

CLAUDE HALL

WHAT DAILIES SAID ABOUT 'JOYFUL NOISE'

NEW YORK — "A Joyful Noise," a musical with music and lyrics by Oscar Brand and Paul Nassau, opened Dec. 15 at New York's Mark Hellinger Theater. Following are excerpts from the New York critics' reviews:

TIMES: "John Raitt . . . still boasting what is probably the biggest and most persuasive singing voice now loose on the musical stage. . . . Not enough."

NEWS: "There were so many good song numbers that I don't mind too much the bit of book trouble . . . and I like a smacking love story in my musicals."

POST: "When 'A Joyful Noise' thrusts its story into the background and goes in for singing and dancing, it becomes pleasantly entertaining."

WORLD JOURNAL TRIBUNE: "Joy is conspicuously absent from the musical except in the singing of John Raitt and the exuberance of the ensemble dancing."



EDDY ARNOLD, DEAN MARTIN AND FRANK SINATRA, left to right, make a grouping after the taping of a recent Dean Martin TV show. The trio has sold an estimated 125 million albums and single records.

Mathis Sings Up Storm at Caesar's Palace, Las Vegas

LAS VEGAS—Singer Johnny Mathis returned to Las Vegas Dec. 8 after a three-year absence.

Mathis opened at Caesar's Palace and rewarded a large opening night audience with a rich blend of his top hits and some new songs.

With his velvet voice filling the plush Circus Maximus

showroom, Mathis sang such standards as "Love, Look Away," "Melinda" and "On a Clear Day." He also sang a medley of the tunes that made him one of the top record sellers in the country.

Joining Mathis in the songfest was his new singing group of four boys and four girls called Our Young Generation. Their combined versions of "Shadow of Your Smile," "Chim Chim Cher-re," and a Mancini medley from the film "Breakfast at Tiffany's."

Sharing the spotlight in this 18-day engagement is comic Frank Gorshin. He clicked with his impressions of movie celebrities—no less than 30 in all. His song delivery aided him in his mimicry.

DON DIGILIO

Vinton Awarded A Gold Record

NEW YORK—Bobby Vinton has been awarded a gold record for his Epic Records LP, "Bobby Vinton's Greatest Hits." The Record Industry Association of America certifies a gold record award when an album has achieved \$1 million in sales. This marks Vinton's second gold record. His first was received for "Roses Are Red," a single which sold more than 1 million copies.

This past summer, Epic had a merchandising and promotion drive on Vinton's entire LP catalog. Vinton is currently riding with a single winner, "Coming Home Soldier."

Uncalled for Three To Star in Series

NEW YORK—The Uncalled for Three, a comedy combo, has been selected by Sullivan Productions Inc., producer of the "Ed Sullivan Show" for CBS-TV, to star in a new series being developed and bankrolled by ABC. Titled "The Pickle Bros.," filming of the pilot will start in Hollywood within six weeks, with the show scheduled for the 1967 season. Joel Gardner and D. Caroso, currently script supervisors for the Monkees TV show, wrote the pilot and will write and produce future episodes.

Fred Weintraub, president of Fredana Management, handles the group.

Davis Romps, Rollicks, Rides At Sands Hotel

LAS VEGAS—Sammy Davis, sporting a bell-bottom tuxedo and wearing gaucho half boots, was at his colorful best Dec. 14, when he opened at the Sands Hotel.

Davis, in for a quick seven days, bounced around the stage singing, dancing and doing impersonations. In his smooth style he gets off fine vocal arrangements of "On a Clear Day," "Where Or When," "Nobody Till Somebody Loves You," "Day In, Day Out," and "Girl From Ipanema." While doing the last two songs Davis was backed only by one instrument, the talking drums of Michael Silva. Davis also does a vivid Anthony Newley melody and his celebrity impressions, including Dean Martin, always highlights his act. George Rhodes conducts the Antonio Morelli orchestra for this session.

Ralph Pope, making his debut here, is the comedy star of the bill.

DON DIGILIO

Garcia to Put Pitch Behind Cumbias

NEW YORK—Provi Garcia, manager of Peer-Southern's Latin Division, will launch a large-scale promotion program to promote a new dance rhythm, the cumbias, in 1967. The cumbias, although originating in Colombia, has become popular in Mexico. Peer-Southern plans to introduce the dance to the U. S. with the Tico album, "Cumbias A Go-Go," recorded by Robert Ferrer, an American artist now on tour in Latin America where he appeared at the Panama Hotel in Panama and on TV in Costa Rica.

Monroe Not Buying Big Bands' Revival

NEW YORK—Vaughn Monroe does not accept "the resurgence of the big bands." The maestro, who gave up his band in 1953 to work as a single, said, "I don't believe it, yet I'm curious. I haven't appeared in New York for over 12 years, maybe that's where all the excitement is coming from."

Monroe, who opens with a band at the Rainbow Grill in New York on Dec. 26, has been appearing regularly at the top supper clubs around the country: the Fontainebleau in Miami; the Sahara and Tropicana in Las Vegas, the Riverside in Reno, Harrah's in Lake

Tahoe, the Roosevelt in New Orleans, the Shoreham in Washington, and the Royal York in Toronto. He does 20 weeks a year in clubs in addition to private parties and industrials.

As "Voice of RCA" and company ambassador for 14 years, Monroe travels around the country and overseas with goodwill tours. He is one of the first stars to become associated with a corporation in this way.

Meantime, he's back on a bandstand at the Rainbow Grill for a five-week engagement. Even so, he's still skeptical about a big band comeback.



JOE WILLIAMS, center, plays the man-about-London, with the aid of the Easybeats, United Artists Records' vocal group who are riding the English charts with "Friday on My Mind," just released in the U. S. Williams is out on Solid State Records with the single "Get Out of My Life."



Tony Mottola gets the new Project 3 label off to a great start with "Heart and Soul/Guitar" (PR 5003-M; PR 5003 SD-S). This exceptional new album captures Mottola's tremendously versatile handling of such outstanding tunes as "Heart and Soul," "Georgia" and "The Impossible Dream." "Heart and Soul/Guitar" is a dramatic and heartwarming showcase for Tony Mottola's talent and for the superbly sensitive guitar sound he knows he can count on from a Gibson Guitar. He should know. He chose a Gibson Guitar 25 years ago and has been playing one ever since. (Advertisement)

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RADIO-TV programming

3 Nets Assign 28 Bands To Play 'Auld Lang Syne'

By CLAUDE HALL

NEW YORK—This year's network toasting on New Year's Eve will feature 28 bands live from a myriad of plush dining-dancing rooms and cafes across the nation, with all three networks launching activities shortly after 10 p.m. and continuing through shortly after 3 a.m. in the morning.

Many of the groups, like Count Basie, Charlie Barnet, Benny Goodman, Harry James, Vaughn Monroe, Guy Lombardo, and the Glenn Miller Orchestra will make more than one network show, some will make all three, though at different times during the night's festivities.

Count Basie, for example, goes on the air first on ABC network at 11 p.m. with a half-hour show from the Riverboat nightclub in the Empire State Building. From 12:45 to 1 a.m., CBS network will carry the Basie show. From 2:30 to 2:54 a.m., NBC will be airing Basie on network.

CBS First

CBS actually kicks off the night's entertainment first—at 10:05 p.m. with Jonah Jones and Vaughn Monroe from the Rainbow Grill in New York. CBS also is carrying the largest number of bands—14, to NBC's 13 and ABC's 9.

Besides Jones and Monroe, CBS has, in order of broadcast: Benny Goodman from the Tropicana Hotel, Las Vegas; Don Glasser from Roseland Dance City, New York; Glenn Miller's Orchestra from Glenn Island Casino, New Rochelle, N. Y.; Vincent Lopez from the Taft Hotel, New York; Clyde McCoy from the Syracuse Hotel, Syracuse, N. Y.; Count Basie

from the Riverboat, New York; Leon Kelner from the Roosevelt Hotel, New Orleans; Guy Lombardo, Waldorf - Astoria Hotel, New York; Russ Morgan, the Dunes, Las Vegas; Bill Elliot, Disneyland, Los Angeles; Freddy Martin, Riviera, Palm Springs, Calif.; and Dick Stabile, Ambassador Hotel, Los Angeles.

Ray Charles Set

Singer Ray Charles, in his first remote network radio appearance, will join 12 top bands in providing entertainment on NBC network. As a prelude to the network's presentations, "Monitor" with host Henry Morgan will continue its regular 7:30-10:30 p.m. segment until midnight EST, serving to introduce the merriment and concluding with the traditional Times Square celebration. NBC will then move across the country, featuring the bands in the following order: Vaughn Monroe and orchestra; Les and Larry Elgart, Worcester (Mass.) auditorium; Gene Krupa Quartet, Metropole Cafe, New York; Charlie Barnet, Basin Street East, New York; Glenn Miller; Cannonball Adderley Quintet, London House, Chicago; Jonah Jones Quintet; Harry James, Flamingo Hotel, Las Vegas; Benny Goodman; Count Basie; Lawrence Welk, the Palladium, Los Angeles; and Ray Charles and his Raylets, City Center Arena, Seattle.

ABC Program

ABC network starts with music from the Red Garter nightclub, New York; then goes to Count Basie; Guy Lombardo; Charlie Barnet, Zi Zentner, Ridgley Country Club, Fort Worth; Warren Covington, Steak Pit, Paramus, N. J.; Ted Johnson Orchestra, Starlight

Roof, Hotel Utah, Salt Lake City; Harry James; and Benny Goodman.

The TV picture for New Year's Eve will be almost as festive. For example, WABC-TV, New York, will carry an hour of Count Basie live from the Riverboat, the first live telecast from the showplace, the will feature a 90-minute salute to the New Year with Guy Lombardo from the Starlight Roof, Waldorf-Astoria Hotel. The Lombardo special will be fed live to a series of TV stations around the country; 41 stations carried the show last year, 80 are expected to this year.



BRAD DAVIS, who hosts a dance party show on WTIC-TV, Hartford, Conn., welcomes the Shillings. The group performed their new Three Rivers Records single "Lying and Trying" on the show. Atco Records distributes the label. From left, Tom Rose and Ned Early of the Shillings; Davis; and Mark Jennings of the Shillings.

WWRL 'Format Frontiersmen'

By CLAUDE HALL

NEW YORK—WWRL has done more to influence the pop music scene today, perhaps, than any radio station in America. The r&b-formatted radio station, under the leadership of general manager Frank Ward, is one of the dynamic forces in pioneering new programming concepts. It was one of the first r&b stations to adopt controlled-programming policies, it was one of the first to play "blue-eyed soul" records, and is currently opening up the Latin-rock field.

In general market Pulse, the station comes up with threes in the mornings and fours in the afternoon and evenings—not bad for a station that figuratively aims at a minority audience. But the real power of the station lies in the influence its programming has on other stations in the market. Record company executives believe that while WWRL can't make a record hit alone, play on WWRL can result in enough sales that the rock 'n' roll stations pick it up for airplay. The list of records that WWRL has thus pushed to chart success would be too many to list. But one of the record acts which owes a large amount of its success to WWRL is the Joe Cuba Sextet on Tico Records, as attested by Tico/Roulette Records president Morris Levy.

The Joe Cuba Sextet scored first with "El Pito," a Latin-r&b record. WWRL picked the record up after the market's Latin-format stations began playing it. This paved the way for "Bang Bang" by Cuba; it was broken by Symphony Sid on his Latin jazz program on WEVD, then pushed to Billboard's Hot 100 Chart by WWRL.

Marty Wekser, music director of WWRL, said, "We knew the Latin record business was doing extremely well in New York. That's why we tried an experiment by playing 'El Pito,' it happened to be a record that was making some noise." Sales were negative in r&b stores, he said. But after WWRL played the record, it began selling in r&b stores.

"The thing we did," Wekser said, "was note the possibility of a trend and help it along."

Hesitate on Latin

Many pop stations across the nation have hesitated to play

the Latin bag of records. Frank Ward, who believes in the "pioneering concept" of radio, said that the success of Latin-rock music in other markets would depend on the compositions of the station's audience and "the guts of the programmer picking the music." He does feel that, regardless, the popularity of Latin-rock is spreading.

"R&b radio stations are much more creative today in programming than other format stations," Ward said. The reason for this, he felt, was that "in most cases, the r&b station in the market is the inferior facility in wattage or its signal; this used to be the case, though the picture has changed quite a lot in recent years. Not only did r&b stations have this type of handicap, but they were attempting to entertain a minority audience. Too, the other radio stations were usually first in the market and had already established an image. This predicament forced r&b stations to be better."

"The real story in Negro radio this year is what the stations have become. In many cases, r&b stations have more than 50 per cent of the Negro audience in their markets. The Negro listener has returned to his own radio station."

In the competition for lis-

teners—both Negro and white—WWRL's programming often goes far afield, yet without losing its identity as an r&b station. Last week, the Soul 16 Chart of the station featured three Latin-oriented tunes. The station was also playing Frank Sinatra's r&b-flavored "That's Life." Wekser also fights for his own, striving for and obtaining the current single by the Supremes before it was given to the two rock 'n' roll stations in New York. "Let's Fall in Love" by Peaches and Herb on Columbia Records, the station took a chance on and boosted to several thousand in sales.

The important thing about r&b radio today, Ward said, is that it's an example that radio is still a lot of fun and excitement. . . . that a format doesn't have to be humdrum.

WADR Launched

REMSEN, N. Y.—WADR, a 5,000-watt daytime station, has been launched here to serve parts of central New York State and the Adirondack mountain region. Allen F. Bonapart is station manager, Russel W. Baldwin Jr. is program director. Both Bonapart and Baldwin work for WUFM-FM, a stereo station in Utica, N. Y., and will retain their present duties there.

L. A. Radio Facing A Year of Changes

By ELIOT TIEGEL

LOS ANGELES—The new year promises significant programming changes in the Los Angeles market based on: Westinghouse Broadcasting's forthcoming takeover of KFVB around Tuesday (27), following its \$9 million purchase from Crowell-Collier; Rollins Broadcasting's KDAY planning to battle KMPC next spring; and KIEV awaiting word on its application for a power boost to 5,000 watts non-directional which would put this 500-watt country station in a stronger position.

These three diverse events point up the shifting environment hereabouts in which 29 AM and FM stations share in the new Pulse survey pie of the Los Angeles-Orange County communities.

With contemporary singles emphasized by KFVB, KHJ, KRLA, and KWIZ, the new ownership change at KFVB is most significant. Money and emphasis will be laid to get the station back on top of the ratings, a position it has lacked for the past several years.

Reportedly set as KFVB's

new general manager is Jim Lightfoot, who joined Westinghouse in New York two years ago after handling programming for Metromedia's KLAC outlet here. Joe Bernard, who has been KFVB's program director, will leave with the changeover.

Lightfoot has had extensive experience with top 40, middle-of-the-road and all-news radio. Westinghouse has yet to reveal which direction the station will take, although current employees indicate the Eastern chain will retain the rock 'n' roll identity. Reports have been circulating that KFVB will go to a country format or battle Golden West's KMPC, the city's leading middle-of-the-road station, which dips into some big beat tunes.

Rollins Broadcasting's 50,000-watt KDAY voice has not made any substantial dents in the Pulse books with its all-request format and according to Russ Porterfield, operations manager, the station will shift to a middle-of-the-road format when its new transmitter is completed and the operation goes 24 hours hopefully in early March.

(Continued on page 24)

WQXR AM Format Switch Offering a Variety of Fare

NEW YORK — The new WQXR, which will be unveiled for listeners Jan. 1, will feature everything from light classics to Broadway show tunes. WQXR, pursuant to the separation ruling of the Federal Communications Commission, is switching formats on its AM, rather than its FM, facility.

The hours of separation include 9 a.m. to 6 p.m. weekdays, 6 a.m. to 6 p.m. Saturdays, 7 a.m. to 6 p.m. Sundays. The FM programming will hinge on the more serious classical works, including a listeners' choice program. A typical nine-hour programming day on AM during the non-duplication hours would feature three hours of orchestral favorites in the morning hosted by air person-

ality Bob Lewis. Then deejay George Edwards would be on the air shortly after noontime with light melodies, followed by Lloyd Moss with Broadway show tunes. Duncan Pirnie will host a two-hour series of light classics in the early afternoon, followed by his familiar "Cocktail Time" show which will be updated to include jazz and combos.

Weekend programming on the AM side calls for John S. Wilson hosting a two-hour jazz show and the expansion of WQXR's world folk music program. The Boston Pops Orchestra concerts will continue to be heard on AM, while the Metropolitan Opera, the Cleveland Orchestra, and the Chicago Symphony will be carried on FM.

THE BEATLES

wish a
happy
over
Christmas

and
thank
you for a
wonderful



Vox Jox

Gene Taylor has been promoted to general manager of WLS, Chicago; he was station manager. In his new position he replaces Ralph W. Beaudin, who was re-

cently promoted to group vice-president in charge of radio for ABC. Taylor started with WLS in 1960 as an air personality.

Johnny Walker has been named program director of WCIT, Lima, Ohio; he was formerly with WPTR, Albany, N. Y. WCIT is a Hot 100 format station and needs records. . . . Larry Mitchell, formerly program director of KYA in San Francisco, and Jack Hayes, deejay of KCBQ, San Diego, have formed Conform, Ltd., a programming consultant firm with offices in both cities.

Charlie Brite, program director of KEYS in Corpus Christi, Tex., comes to the defense of record companies. "We at KEYS receive excellent record distributorship. The announcer at KRY5 (mentioned in a Billboard item two weeks ago) singled out MGM as having given them poor service. I am sure that the Dallas distributorship of this label does not play favorites in this area and services both stations equally. Tom Simms, in charge of the Dallas MGM distributorship, is always ready to cooperate and is always available to hear any complaint concerning his business. On some labels, however, perhaps KEYS does get priority. This is only because we are always willing to work hand in hand with that label on the breaking of new material in this area. There is nothing that says a company must service two stations equally. Record companies are businesses, and like all businesses, why shouldn't they help those who, in turn, help them. Distributors are obligated to those radio stations who realize that record companies do not exist only to help them, but radio station also exist to help record companies. We receive outstanding record service because KEYS does not mind taking the time and spending the money each month in order to call these companies and talk to them about their record product."

Gary Lee of WBAB, Babylon, L. I., N. Y., needs Hot 100 records. . . . After the first of the year, WTMA, Charleston, S. C., air personality Charlie (Carawan) Brown leaves the air for fulltime sales.

L. A. Radio Faces Year Of Changes

• Continued from page 22

At that time the intention is to crack the stronghold in the young adult non-rock market held persuasively by KMPC. KDAY will also move out of Santa Monica and into Los Angeles. Additional disk jockeys will be hired.

Since Thanksgiving, the station has de-emphasized its request format and multi-phone lines available to listeners, with just two lines promoted and one girl taking requests. The station's sound has also softened significantly with the elimination of hard rock and blues tunes.

Along more modern lines, KIEV in Glendale hopes to gain a larger share of the country audience via a power boost. The 35-year old station's application to the FCC could be disapproved because of possible interference with a Mexican station, explained the outlet's Bill Wheston. Baring any complications, KIEV could get the boost and better battle Storer's 50,000-watt KGBS and KFOX AM-FM from Long Beach.

Country music in Los Angeles comprises about 10 per cent of the total audience, according to Pulse. KGBS and KFOX have run as high as a 4 share of audience; KIEV has been in and out of the survey with a 1 share.

RADIO-TV MART

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**Say You Saw It in
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Billboard SPECIAL SURVEY for Week Ending 12/31/66

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	(I Know) I'M LOSING YOU The Temptations, Gordy 7057 (Jobete, BMI)	6	26	26	WE GOT A THING THAT'S IN THE GROOVE 5 Lapitosis, Karen 1526 (McLaughlin, BMI)	5
	2	TELL IT LIKE IT IS Aaron Neville, Parlo 101 (Olrup, BMI)	5	27	27	CRY LIKE A BABY Aretha Franklin, Columbia 43827 (Blackwood, BMI)	7
	3	YOU KEEP ME HANGIN' ON Supremes, Motown 1101 (Jobete, BMI)	8	28	18	BUT IT'S ALRIGHT J. J. Jackson, Calla 119 (Tamelrosa, BMI)	14
	4	I FOOLED YOU THIS TIME Gene Chandler, Checker 1155 (Cachand-Jalynne, BMI)	8	29	46	PAPA WAS TOO Joe Tex, Dial 4051 (Tree, BMI)	2
	5	A PLACE IN THE SUN Stevie Wonder, Tamla 54139 (Stein-Vanstock, ASCAP)	7	30	—	HEY LEROY, YOUR MAMA'S CALLING Jimmy Castor, Smash 2069 (Bogart, BMI)	1
	6	(Come 'Round Here) I'M THE ONE YOU NEED Miracles, Tamla 54140 (Jobete, BMI)	6	31	28	LET'S FALL IN LOVE Peaches & Herb, Date 1523 (Bourne, ASCAP)	5
	7	IT TEARS ME UP Percy Sledge, Atlantic 2358 (Fame, BMI)	9	32	34	STAND BY ME Spyder Turner, MGM 13617 (Progressive/Trio/A.D.T., BMI)	2
	8	I'M READY FOR LOVE Martha & the Vandellas, Gordy 7056 (Jobete, BMI)	8	33	31	HYMN #5 Mighty Hannibal, Shurfine 021 (Bold Lad, BMI)	8
9	19	I'M GONNA MISS YOU Artistics, Brunswick 55301 (Jalynne-BRC, BMI)	6	34	40	I'VE PASSED THIS WAY BEFORE Jimmy Ruffin, Soul 35027 (Jobete, BMI)	2
10	15	TRY A LITTLE TENDERNESS Otis Redding, Volt 141 (Campbell/Connelly/Robbins, ASCAP)	4	35	32	I'M GLAD I WAITED Players, Minit 32012 (Alstein, BMI)	5
	11	MUSTANG SALLY Wilson Pickett, Atlantic 2365 (Fourteenth Hour, BMI)	5	36	25	FORGET ABOUT ME Prince Harold, Mercury 72621 (Screen Gems-Columbia, BMI)	6
	12	WHISPERS Jackie Wilson, Brunswick 55300 (Jalynne-BRC, BMI)	13	37	47	I'M GONNA MAKE YOU LOVE ME Dee Dee Warwick, Mercury 72638 (Act Three, BMI)	3
	13	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	19	38	48	WACK WACK Young Holt Trio, Brunswick 55305 (Yo Ho, BMI)	2
	14	HOLY COW Lee Dorsey, Amy 965 (Marsaint, BMI)	7	39	41	THAT'S LIFE Frank Sinatra, Reprise 0531 (4 Star, BMI)	3
15	20	BACK IN THE SAME OLD BAG AGAIN Bobby Bland, Duke 412, (Don, BMI)	4	40	44	YOU CAN BRING ME ALL YOUR HEARTACHES Lou Rawls, Capitol 5790 (Raw-Lou, BMI)	3
16	22	YOU GOT ME HUMMIN' Sam & Dave, Stax 204 (Pronto/East, BMI)	4	41	42	DO IT RIGHT NOW Roscoe Robinson, Wand 1143 (Flomar-Scoe, BMI)	3
	17	I'M YOUR PUPPET James & Bobby Purify, Bell 649 (Fame, BMI)	15	42	43	KARATE Emperors, Mala 543 (Wilson, BMI)	3
	18	AM I A LOSER Eddie Holman, Parkway 106 (Harthon/Cameo-Parkway, BMI)	8	43	45	ALVIN'S BOO-GA-LOO Alvin Cash & the Registers, Mar-V-Lus 6014 (Vapac, BMI)	3
19	29	ARE YOU LONELY FOR ME Freddy Scott, Shout 207 (Web IV, BMI)	3	44	37	BABY WHAT I MEAN Drifters, Atlantic 2366 (United Artists, ASCAP)	4
20	38	STANDING IN THE SHADOWS OF LOVE Four Tops, Motown 1102 (Jobete, BMI)	2	45	49	I DON'T NEED NO DOCTOR Ray Charles, ABC 10865 (Flomar-Baby Monica, BMI)	2
	21	DON'T ANSWER THE DOOR B. B. King, ABC 10856 (Mercedes, BMI)	12	46	39	HOW MUCH PRESSURE (Do You Think I Can Stand) Roscoe Robinson, Wand 1143 (Flomar-Scoe, BMI)	5
	22	PEAK OF LOVE Bobby McClore, Checker 1156 (Chevis, BMI)	8	47	50	MAN OR MOUSE Junior Parker, Duke 413 (Don, BMI)	2
	23	DON'T BE A DROP-OUT James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	12	48	—	OH YEAH Joe Cuba Sextet, Tico 490 (Cordon, BMI)	1
	24	COME BACK 5 Stairsteps, Windy C 603 (Camad, BMI)	9	49	—	AT THE PARTY Hector Rivera, Barry 1011 (Twin, BMI)	1
25	36	MY BABY'S GONE Donald Height, Shout 204 (Web IV, BMI)	6	50	—	LOOK AT GRANNY RUN RUN Howard Tate, Verve 10464 (Ragmar-Rumbalero, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/31/66

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	7	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	3	14	11	RAY'S MOODS Ray Charles, His Ork & Chorus, ABC ABC 550 (M); ABCS 550 (S)	14
	2	SUPREMES A' GO-GO Motown MLP 649 (M); SLP 649 (S)	15	15	17	WARM AND TENDER SOUL Percy Sledge, Atlantic 8132 (M); SD 8132 (S)	7
	3	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	18	16	12	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S)	18
	4	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	36	17	9	LIVING SOUL Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	13
5	8	AWAY WE A GO GO Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	3	18	18	CARLA Carla Thomas, Stax 709 (M); SD 709 (S)	11
6	10	THE OTIS REDDING DICTIONARY OF SOUL Volt 415 (M); S 415 (S)	7	19	20	AND NOW! Booker T & the MG's, Stax 711 (M); S 711 (S)	5
	7	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	19	20	22	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	19
	8	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	19	21	—	SPELLBINDER Gabor Szabo, Impulse A 9123 (M); AS 9123 (S)	1
	9	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	26	22	—	ROUGH'N TUMBLE Stanley Turrentine, Blue Note BLP 4240 (M); BST 84240 (S)	1
10	15	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	3	23	—	GOLDEN SWORD Gerald Wilson, Ork., Pacific-Jazz PJ 10111 (M); ST 20111 (S)	1
11	14	HE'LL BE BACK Players, Minit LP 40006 (M); LP 24006 (S)	7	24	—	WHISPERS Jackie Wilson, Brunswick DL 54122 (M); DL 754122 (S)	1
	12	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); PH5 600-207 (S)	18	25	—	TURNING POINT Jimmy Holiday, Minit LP 40005 (M); LP 24005 (S)	1
13	16	"BUCKET" Jimmy Smith, Blue Note BLP 4235 (M); BST 84235 (S)	5				

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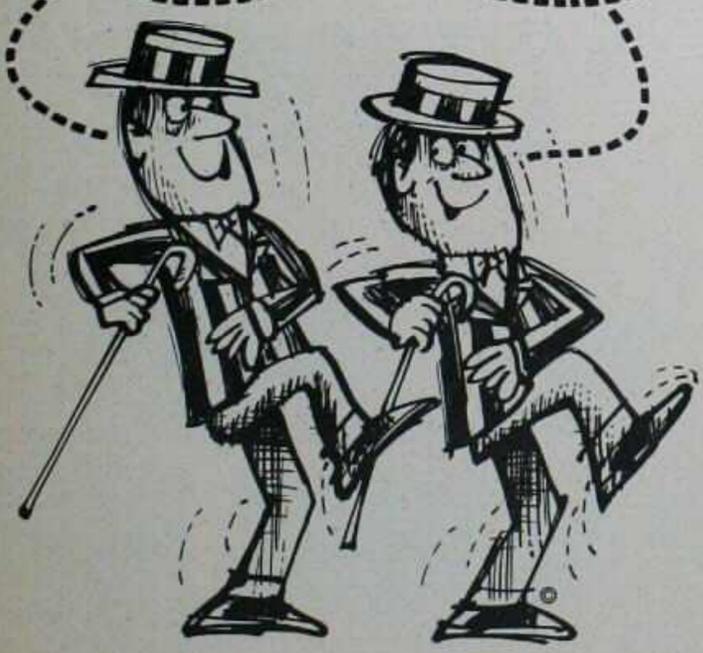
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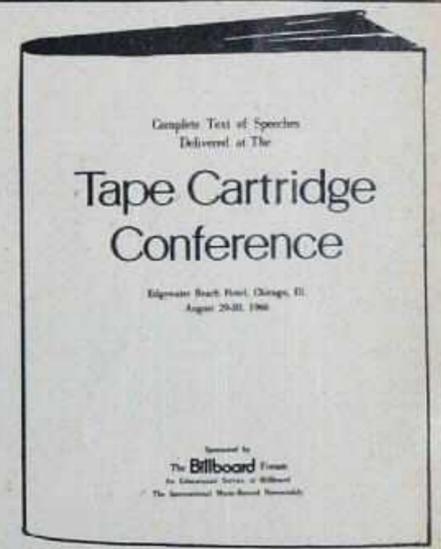
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32077

CLASSICAL MUSIC



ERNEST ANSERMET



GEORG SOLTI



SIR ADRIAN BOULT

London's New Budget Line

• *Continued from page 1*

conductors, such as Ernest Ansermet, Georg Solti, Sir Adrian Boult, Rafael Kubelik, Josef Krips, Fritz Reiner, and Jean Martinon. Material is being recorded for future issues by Karl Münchinger and Rafael Frubeck de Burgos.

The new line will feature orchestral and other instrumental works, although one of the initial disks, a pairing of Falla's "El Amor Brujo" with Ansermet conducting L'Orchestre de la Suisse Romande and that composer's "Master Peter's Puppet Show" with Ataulfo conducting the National Orchestra of Spain, includes vocalists. Another budget line, which will be known as the Stereo Opera Series, is being prepared for probable introduction by the Summer. Karl Boehm will be among the first conductors in this series.

The Stereo Treasury Series is kicking off London Records SP '67 sales and promotion campaign, as the only new product being introduced by the company prior to the Jan. 15 convention in England. As such, it will draw the full attention of national sales manager Herb Goldfarb and his staff. The line also will be the major January project of Dick Bungay, classical promotion manager.

All-out Push

The all-out push will include throw-away consumer catalogs, browser cards, special order pads, jacket kits containing 10 of the 15 covers, co-op advertising money, and two sample LP's. In all cases, the one disk of material not previously available here, music composed in England from 1670 to 1770, will be included. This pressing by Emanuel Hurwitz and the English Chamber Orchestra includes music by Boyce, J. C. Bach, Purcell, Arne, Avison and Locke.

List price on the new line will be \$2.49 a record, including the only multiple set, a four-LP

package by Kubelik and the Vienna Philharmonic of Brahms's four symphonies. London is already in the budget classical field with Richmond, a mono line. In conjunction with the introduction of Stereo Treasury, the list of Richmond's operas and operettas will be upped from \$2.39 to \$2.49 a disk.

Repertoire for Stereo Treasury was selected by Terry McEwen, manager of London's classical division, with sound a primary consideration. The reissues are performances originally praised for interpretation and sound. All such product was remastered in England to further improve the quality. The idea of an all-stereo line is not new to the label, which, in its regular-priced Phase 4 series, produces recordings noted for their stereo sound quality.

Similar Covers

All albums will have similar covers with full-color reproductions of paintings in the bottom portions. The tops are white with black lettering immediately above the pictures listing composer, work and artists. On top right, the jackets have the London frr logo with "Stereo Treasury Series" underneath.

The first release features symphonic works, including Tchaikovsky's last three symphonies, performed by Albert Wolff and the Paris Conservatoire Orchestra, Krips and the Vienna Philharmonic, and Martinon and the Vienna Philharmonic, respectively. Martinon leads the same orchestra in music from Adam's "Giselle." Other artists featured are Solti leading the Israel Philharmonic, Agenta leading the Paris Conservatoire Orchestra, Reiner and the Vienna Philharmonic, and Boult and the London Philharmonic.

London officials report encouraging response from key dealers. The line was pre-tested within the New York City area. Heavy initial orders also are being received.

French Award to DGG For 'Tristan' Package

NEW YORK—Deutsche Grammophon has received a Grand Prix du Disque for its five-LP package of Wagner's "Tristan und Isolde," which is slated for United States distribution next month. The set, which was recorded live during a Bayreuth Festival performance, stars Wolfgang Windgassen and Birgit Nilsson in the title roles. Also featured are Christa Ludwig, Martti Talvela, Eberhard Waechter, Claude Heuter, Erwin Wohlfart, Gerk Nienstedt and Peter Schreier. Karl Boehm conducts the Bayreuth Chorus and Orchestra.

Deutsche Grammophon is planning an extensive advertising and promotion campaign for the album, which will be highlighted at next month's MGM sales convention in Acapulco. Boehm also conducts the Berlin Philharmonic in a pairing of two Mozart symphonies, the latest in a projected series of the composer's complete symphonies. Siegfried Behrend, who has just signed an exclusive long-term contract with Deutsche Grammophon, debuts as a guitar soloist in another disk.

A second album on baroque trumpet music with Adolf Scherbaum as soloist with the Laul Kuentz Chamber Orchestra also is set. Scherbaum will be soloist in the orchestra's forthcoming United States tour. Rounding out the release are a two-LP set of Schubert songs by the late Fritz Wunderlich and a pressing with Rafael Kubelik conducting the Berlin Philharmonic.

Three albums are slated for
(Continued on page 29)

4 New LP's by CBS Germany

FRANKFURT — Four new "prestige releases" are being issued by CBS Schallplatten in a drive for more German classical sales. Included is Stravinsky's "Agon" conducted by the composer. Other sets have pianist Rudolf Serkin with the Budapest String Quartet, violinist Isaac Stern and pianist Alexander Zakin, and a set with Stern, Zakin, saxophonist Sigurd Rascher, clarinetist Stanley Drucker, and Leonard Bernstein and the New York Philharmonic. The four LP's are priced at \$6.25 each.

In addition, CBS is offering by subscription two Hans Knappertbusch memorial albums, Beethoven's "Fidelio," listed for \$12 instead of the regular \$18.75, and Bruckner's "Symphony No. 8" listing for \$8 instead of the regular \$12.50.

'Giovanni' Heading Angel's 6-Title List of Rush Issues

HOLLYWOOD — Mozart's "Don Giovanni" heads a six-title Angel release being rushed to dealers this week. Six new titles also will be available on Seraphim, including a pressing of Verdi's "Don Carlo." The Angel list also includes an LP by the John Alldis Choir and members of the Melos Ensemble in contemporary English works by Alexander Goehr, Richard Rodney Bennett and Malcolm Williamson, all new to the catalog.

Cellist Jacqueline Dupre is on two of the Angel disks, including one of three Beethoven cello sonatas with Stephen Bishop. Also set is an album of highlights from Angel's complete "El Traviatore" with Franco Corelli, Gabriella Tucci, Gabriella Tucci, Giulietta Simionato

and Robert Merrill. Thomas Schippers is the conductor. The sixth title has violinist Yehudi Menuhin with Otto Klemperer conducting the New Philharmonia Orchestra.

Featured on the "Don Carlo" are Antonietta Stella, Mario Fillipeschi, Elena Nicilai, Tito Gobbi, Boris Christoff and Giulio Neri. Gabriele Santini conducts the Rome Orchestra and Chorus. The three-record package previously was available in the United States on RCA Victor and Capitol. Seraphim also is offering two pianists new to the line, Claudio Arrau and Hans Richter-Hauser, in performances not released here previously. Rounding out the list is a song recital with pianist Gerald Moore as accompanist and Denise Duval.

Classical Notes

Eugene Ormandy made his first 1966-67 appearances as conductor of the Philadelphia Orchestra on Friday (16) and Saturday (17). Pianist Emil Gilels was the soloist. On Jan. 21, Istvan Kertesz will

conduct the orchestra in the 11th anniversary concert of the Philadelphia Academy of Music. Soloists will be soprano Joan Sutherland, tenor Renato Cioni, and pianist Mischa Dichter. . . . Pianist

Artur Schnabel will appear at Carnegie Hall in recitals on Jan. 7, Jan. 27 and Feb. 12. . . .

Rafael Kubelik's concluding concerts conducting the Chicago Symphony are set for Thursday (22) and Friday (23). . . . Prentis Cobb Hale is the new president of the San Francisco Opera Association.

Violist Burton Fine and violinist Joseph Silverstein, members of the Boston Symphony, will be soloists with that orchestra under conductor Erich Leinsdorf in four concerts this week. . . . The

Julliard School of Music will give the American premiere of Luciano Berio's opera, "Passaggio," on Jan. 9 and 10. The double bill also will include Monteverdi's "Il Combattimento di Trancredi e Clorinda." . . . Leopold Stokowski led the American Symphony in an encore for Christmas last Monday (19), a rarity for the orchestra. . . . The Zurich Chamber Orchestra will perform at Carnegie Hall on Jan. 8, kicking off an American tour of more than 40 cities. . . . New York Mayor John Lindsay will be narrator in Copland's "Lincoln Portrait" with the New York Philharmonic conducted by Andre Kostelanetz on Feb. 11.

Unusual renaissance sacred and secular Christmas music was presented by the Queens College Chorale and Collegium last Tuesday (20) at Brooklyn College. . . .
(Continued on page 29)



MISCHA DICHTER, left, 21-year-old California pianist who earned a silver medal in the Tchaikovsky competition in Moscow, goes over a score with Richard Mohr, RCA Victor Red Seal a&r producer. Dichter, who signed an exclusive pact with Victor, will make his disk debut with Erich Leinsdorf and the Boston Symphony in Tchaikovsky's "Piano Concerto No. 1."



"TRISTAN UND ISOLDE" playback is listened to by Deutsche Grammophone engineers and Christa Ludwig, left, the Brangaene; Birgit Nilsson, seated, Isolde; Wolfgang Windgassen, center standing, Tristan; and Martti Talvela, the King Marke. The Bayreuth Festival recording which will be released in the United States next month, was conducted by Karl Boehm.

Texas Opera Festival Set

SAN ANTONIO — The third Grand Opera Festival will be held here the week-ends of March 4 and 5 and March 11 and 12, sponsored by the San Antonio Symphony Society at the Municipal Auditorium. Victor Alessandro is musical director.

The opening opera will be "Daughter of the Regiment," presented here for the first time. It will be staged on March 4. Included in the cast will be Anna Moffo, Stanley Kolk, Margaret Roggero, Val Patacchi, Italo Tajo, Ernesto Gasco and Orlando Hernandez.

"Carmen" will be presented on March 5 with Belen Amparam, Norman Treigle, Brian Sullivan, Mary Jennings, Orlando Hernandez, Andrea Ludwick, Dodi Protero, Ernesto Gasco, Val Patacchi, in the cast.

Gianna D'Angelo will sing the role of "Gilda" in "Rigoletto," to be staged March 11. Others in the cast include Cornell MacNeil, Jerome Lomonaco, Margaret Roggero, Nicolo Mosconan, Val Patacchi, Orlando Hernandez, Arthur Graham, Ernesto Gasco and Dodi Protero. The final opera will be "Salome" on March 12, with Ingrid Bjoner, Morley Meredith, Stanley Kolk, Nell Rankin, Alan Crofoot, Margaret Roggero, Val Patacchi, Arthur Graham and Nicola Moscona.

Teldec Program To Honor Solti

FRANKFURT — Teldec has arranged a special program in Germany for the 20-year association of conductor Georg Solti with Decca.

Solti, a favorite with the Germans, will give two concerts in Frankfurt under sponsorship of the Frankfurt Museum Society, and will be honored at a gala reception in Munich.

Solti is observing the 20th anniversary of his Decca collaboration with the release of the entire recording of "Die Walkure," the last recording in the "Ring of Nibelungen" project which Solti began in 1958 with "Rheingold" and followed by "Siegfried" (1962), and "Goetterdaemmerung" (1964).

With the release of "Die Walkure," Teldec is offering for the first time the complete "Ring" as a unified production consisting of 19 LP's in four albums under a single conductor (Solti) and with the Vienna Philharmonic and the leading contemporary Wagnerian singers.

German television has just presented a special tribute to Solti in a program of his production of Wagner's "Tannhauser Overture."

Miss Weber Debut

SAN FRANCISCO — Swiss pianist Margrit Weber debuts with the San Francisco Symphony on Jan. 18 when Joseph Krips conducts Richard Strauss' "Burlesque." Miss Weber has won a first prize for her Deutsche Grammophon recording of piano pieces from Radio Paris. Artur Schnabel was the other first-prize winner.

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S)	14	21	25	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	25
	2	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S)	7	22	29	IVES: MUSIC FOR CHORUS Gregg Smith, Columbia ML 6321 (M); MS 6921 (S)	3
	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	19	23	23	BERNSTEIN CONDUCTS IVES New York Philharmonic (Bernstein), Columbia ML 6243 (M); MS 6843 (S)	32
	4	MAHLER: SYMPHONY NO. 7 (2-12" LP's) New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	12	24	26	DVORAK: SYMPHONY NO. 9 (New World) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	16
	5	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	12	25	21	PUCCINI: MADAME BUTTERFLY (3-12" LP's) Price, Tucker/RCA Victor Italian Orch. & Chorus (Leinsdorf), RCA Victor LM 6160 (M); LSC 6160 (S)	13
	6	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	10	26	24	MAHLER: SYMPHONY NO. 5 (2-12" LP's) Boston Symphony Orch. (Leinsdorf), RCA Victor LM 7044 (M); LSC 7044 (S)	28
	7	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	38	27	27	REVERIE Philadelphia Orch. (Ormandy), Columbia ML 5975 (M); MS 5975 (S)	16
	8	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	12	28	32	HANDEL: MESSIAH (2-12" LP's) Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	2
	9	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	39	29	34	BEETHOVEN: MISSA SOLEMNIS (2-12" LP's) New Philadelphia Orch. & Chorus (Klemperer), Angel B 3679 (M); SB 3679 (S)	3
	10	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	26	30	31	HANDEL WATER MUSIC Concertgebouw Orch. of Amsterdam (Eduard Van Beinum), Philips World Series, PHC 9016 (M); PHC 9016 (S)	3
	11	ORFF: CARMINA BURANA Sarsanyi Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	15	31	20	WAGNER: LOHENGRIN (5-12" LP's) Various Artists/Boston Symphony Orch. (Leinsdorf), RCA Victor LM 6710 (M); LSC 6710 (S)	13
	12	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	10	32	33	MOZART: COSI FAN TUTTE Various Artists, Glynnbourne Festival Orch. (Busch), Turnabout TV 4120-22 (No Stereo)	2
	13	ORFF: CARMINA BURANA New Philharmonic Orch. (DeBurgos), Angel 36333 (M); 36333 (S)	19	33	—	ART OF SERGE KOUSSEVITZKI (3-12" LP's) Boston Symphony Orch., RCA Victor VCM 6174 (M); (No Stereo)	1
	14	BACH: LUTE SUITES, NOS. 1 & 2 Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	17	34	36	MOZART: PIANO CONCERTOS, VOL. II (3-12" LP's) Lili Kraus/Vienna Festival Orch., Epic SC 6056 (M); BSC 156 (S)	2
	15	NIELSEN: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), Columbia ML 6282 (M); MS 6882 (S)	13	35	30	BARBER: CONCERTO FOR CELLO AND ORCHESTRA Musica Aeterna Orch. (Waldman), Decca DL 10132 (M); DL 710132 (S)	6
	16	SMETANA: MY FATHERLAND (2-12" LP's) Czech Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	6	36	37	BAROQUE GUITAR Julian Bream, RCA Victor LM 2878 (M); LSC 2878 (S)	28
	17	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic Orch. (Von Karajan), DGG (Mo Mono), SKL 101/108 (S)	18	37	39	IVES: SYMPHONY NO. 4 American Symphony Orch. (Stokowski), Columbia ML 6175 (M); MS 6775 (S)	3
	18	VERDI: NABUCCO (3-12" LP's) Sulliotis, Gobbi, Various Artists/Vienna Op. Orch. (Gardelli), London A 4382 (M); DSA 1382 (S)	18	38	35	R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symphony Orch. (Szell), Angel 36347 (M); S 36347 (S)	3
	19	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	19	39	38	BARBER: MEDEA'S MEDITATIONS & DANCE OF VENGEANCE, OP. 23 New York Philharmonic (Shippers), CBS 32110005 (M); 32110006 (S)	3
	20	MAHLER: SYMPHONY NO. 10 (2-12" LP's) Philadelphia Orch. (Ormandy), Columbia M2L 335 (M); M2S 735 (S)	39	40	40	RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); HS 6011 (S)	6

Classical Notes

• Continued from page 28

Two additional series of the Chicago Symphony Youth concerts have been scheduled to meet a heavy ticket demand. . . . New York's Riverside Radio WRVR devoted most of its broadcast day

MARTIN STINT FOR SYMPHONY

HONOLULU—Tony Martin donated his services without fee in his performance in the Caberet Concert of the Honolulu Symphony. He asked that the money saved be used for the purchase of new instruments for the orchestra. He also brought along his wife Cyd Charisse, his conductor Georgie Auld and comedian Jackie Clark. The Joe Castro Trio also performed. Toshimi Takeda conducted the opening part of the program.

on Monday (26) to selected performances from the 1966 Salzburg Festival. That station also plans to premiere the new Angel "Don Giovanni" on Friday (30). . . . The 1967-1968 season of the Metropolitan Opera National Company has been canceled because of operating deficits. . . . Otto Edelmann replaced the in-

Program Rolls to Develop Musicians

BOSTON—A committee of Boston musical leaders has been set up to administer a program to aid the development of musicians in the Greater Boston area. The program, which would supplement present teaching and performing in Boston, would offer advanced study in a participating universities of the area, and performance in an orchestra and various chamber ensembles. The program is tentatively slated to start September, 1968.

disposed Giorgio Tozzi last Friday (23) as Hans Sachs in the Met's first performance this season of "Die Meistersinger."

Richard De Costa, producer of the Heliodor line since its inception 14 months ago, is resigning from his MGM Records post to become manager of the American Wind Symphony Orchestra in Pittsburgh, where his duties begin next week. His successor is Philip Franklin. . . . Alfred Brendel was in fine form at Philharmonic Hall on Dec. 18 playing Beethoven's "Diabelli Variations," which rarely are heard complete in concert. . . . Alain Lombard conducted the performance of "Faust" at the Metropolitan Opera on Saturday (24) and will conduct the work again on Friday (30) replacing Georges Pretre. Pretre returns to the Met next Friday (6) leading "Tristan und Isolde." . . . William L. Weissel, assistant managing director of the New York Philharmonic, has been named a Knight of Malta.

Soprano Eileen Farrell will give a recital at Queens College on Jan. 14. . . . Organist E. Power Biggs will perform with Leonard Bernstein and the New York Philharmonic in four concerts this week. . . . Alexander Schneider directed a midnight chamber concert at Carnegie Hall on Saturday (24). . . . Pianist Jeanne-Marie

Daric started coldly in her third Chopin concert at Philharmonic Hall on Dec. 18, but warmed up with the "4 Scherzi" as did the full house. . . . Jonathan Steinberg, conductor and musical director of the Harkness Ballet, has been named consultant to the Rebekah Harkness Foundation and advisor on the commissioning of new scores for the Harkness Publishing Co.

FRED KIRBY

French Award

• Continued from page 28

release on Archive next week, including four symphonies by a composer new to the catalog, Pierre van Maldere. Jean Jakus conducts Les Solistes de Liege in the works of the 18th-century Belgian composer, Eduard Melkus is the soloist with August Weinzinger and the Vienna Capella Academica in violin concertos of Nardini and Tartini. The third set contains nine Schuetz motets performed by the Dresden Cross Choir under the direction of Rudolf Mauersberger.

TOP 100's

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

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

Main table containing 100 columns of music chart data, including titles, artists, labels, and chart positions. Includes a 'Billboard Award' icon on the left and a 'STAR' icon for the first entry.

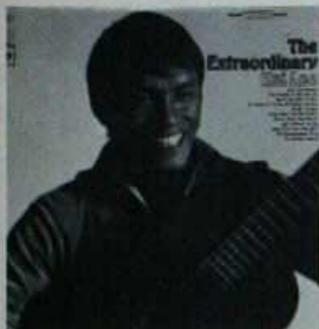


POP SPOTLIGHT
GOLDEN HITS OF THE SHANGRI-LAS
 Mercury MG 21099 (M); SR 61099 (S)

There's absolutely no risk in stocking this LP. The Shangri-Las are constant chart toppers in both singles and LP's. This contains some of their big hits like "I Can Never Go Home Anymore," "Walkin' the Sand," and "Leader of the Pack." It will be one of their biggest LP's to date.

INTERNATIONAL SPOTLIGHT
VIVA ARSENIO!
 Arsenio Rodriguez. Bang LP 216 (M); SLP 216 (S)

Bang Records dives into the Latin field with this explosive Latin r&b-jazz album featuring Arsenio Rodriguez. Tunes, all of which are exciting and contain the beat sound of the field, include "Hang on Sloopy," "La Bamba" and a host of tunes by the artist. With proper radio exposure, this will be a big one in Latin markets.



POP SPOTLIGHT
THE EXTRAORDINARY KUI LEE
 Columbia CL 2603 (M); CS 9403 (S)

The late major recording star of Hawaii has a delightful package destined to become a collector's item among his multitude of fans. The popular youngster composed the beautiful opener "I'll Remember You," which has a touch of Hawaiian flavor. He rocks his way through the swinging "Ain't No Big Thing" and excels with "Na Ali'i."



INTERNATIONAL SPOTLIGHT
"PETER ALEXANDER DER GROSSE"
 Polydor 249070 (S)

Another winner for popular international artist Peter Alexander. This bright, cheerful LP contains such happy charmers as "Bambola," "Aba Heidschi Bum-Beidsche" and "Bambina (Volare)."



LOW PRICE CLASSICAL SPOTLIGHT
BOULEZ: LE MARTEAU SANS MAITRE
 Various Artists (Boulez). Turnabout TV 4081 (M); TV 34081S (S)

One of the outstanding works of this generation, "Le Marteau sans Maitre" is offered on a budget label conducted by its eminent composer Pierre Boulez. Alto Jeanne Deroubaix capably handles the difficult contemporary music, as do the six instrumentalists.



INTERNATIONAL SPOTLIGHT
WAS FRAUEN TRAEUMEN
 Various Artists. Polydor 249-073 (S)

A star-studded set of German favorites makes this a desirable LP. The impressive lineup includes Roy Black, Bert Kaempfer, Peter Alexander, Helmut Zacharias, Thomas Fritsch, Sascha Distel. Among the 25 gems, are Alexander's title song, Black's "Du bist nicht allein," Kaempfer's "Tenderly" and Distel's "Unverstanden."

SPECIAL MERIT PICK

SPECIAL MERIT PICKS

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

ORIGINAL CAST SPECIAL MERIT
ON THE FLIP SIDE
 Original TV Cast. Decca DL 4836 (M); DL 74836 (S)

The fine Burt Bacharach-Hal David tunes are well handled by Rick Nelson and Joannie Sommers in this recording of the ABC-TV "Stage 67" production. Especially notable are Nelson's treatment of "They Don't Give Medals" and the Sommers' rendition of "Try to See It My Way." First-rate Peter Matz arrangements contribute much, and the album should do well in sales.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

CABARET
 Original Cast, Columbia KOL 6640 (M); KOS 3040 (S) (350-06640-3; 350-03040-5)

HERE WHERE THERE IS LOVE
 Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S) (805-00555-3; 805-00555-5)

RENAISSANCE
 Association, Valiant VLM 5004 (M); VLS 25004 (S) (892-05004-3; 892-25004-5)

IN MY LIFE
 Judy Collins, Elektra EKL 320 (M); EKS 7320 (S) (455-00320-3; 455-07320-5)

HUGH MASEKELA'S NEXT ALBUM
 MGM E 4415 (M); SE 4415 (S) (660-04415-3; 660-04415-5)

COLLECTIONS
 Young Rascals, Atlantic 8134 (M); 8134 SD (S) (180-08134-3; 180-08134-5)

CHAD MITCHELL—HIMSELF
 Warner Bros. W 1667 (M); WS 1667 (S) (925-01667-3; 925-01667-5)

PETER AND GORDON SING AND PLAY THE HITS OF NASHVILLE TENNESSEE
 Capitol T 2430 (M); ST 2430 (S) (300-02430-3; 300-02430-5)

"I DO! I DO!"
 Original Cast, RCA Victor LOC 1128 (M); LSO 1128 (S) (775-01128-3; 775-01128-5)

HE'LL BE BACK
 Players, Minit LP 40006 (M); LP 24006 (S) (661-40006-3; 661-24006-5)

THE HORN MEETS "THE HORNET"
 Al Hirt, RCA Victor LPM 3716 (M); LSP 3716 (S) (775-03716-3; 775-03716-5)

WHISPERS
 Jackie Wilson, Brunswick BL 54122 (M); BL 754122 (S) (235-54122-2; 235-75422-5)

MINE EYES HAVE SEEN THE GLORY
 Anita Bryant, Columbia CL 2573 (M); CS 9373 (S) (350-02573-3; 350-09373-5)

ROUGH 'N' TUMBLE
 Stanley Turrentine, Blue Note BLP 4240 (M); BST 84240 (S) (230-04240-3; 230-84240-5)

JOKER WENT WILD/RUN RUN LOOK AND SEE
 Brian Hyland, Philips PHM 200-217-3; PHS 600-217 (S) (740-20217-3; 740-60217-5)

JAY AND THE AMERICANS GREATEST HITS VOL. 2
 United Artists UAL 3555 (M); UAS 6555 (S) (875-03555-3; 875-06555-5)

SWINGING DOORS
 Merle Haggard, Capitol T 2585 (M); ST 2585 (S) (300-02585-3; 300-02585-5)

CLASSICAL SPECIAL MERIT
TELEMANN: DER TAG DES GERICHTS (2 LP's)
 Various Artists (Harnoncourt). Telefunken AWT 9484/85-A (M); SAWT 9484/85-A (S)

Another "authentic" package in the Das Alte Werk, this last of Telemann's great oratorios is given a splendid treatment by the Wiener Saengerknaben, Monteverdi Choir of Hamburg and the well-known Concentus Musicus of Vienna as well as a capable quartet of soloists. Director Nikolaus Harnoncourt handles the powerful work admirably.

CLASSICAL SPECIAL MERIT
J. S. BACH: CANTATAS NOS. 159 & 170
 Various Artists/Academy of St. Martin-in-the-Fields (Marriner). L'Oiseau Lyre OL 295 (M); SOL 295 (S)

A top trio of soloists join the St. Anthony Singers and the Academy of St. Martin-in-the-Fields in meaningful performances of "Sehet, wir gehn hinauf gen Jerusalem" and "Vernugte Ruh, beliebte Seelenlust." Featured are Janet Baker, Robert Tear and John Shirley-Quirk. The cantatas are ably directed by Neville Marriner.

CLASSICAL SPECIAL MERIT
UNVERGESSENE BARITONE
 Bohnen/Janssen/Rode. Telefunken HT 47

A historic recording of three of the top baritones to appear on Berlin opera in the 1930's. A companion disk to one of three tenors, this recording features Michael Bohnen on one side with outstanding treatments of arias from "Pagliacci," "Faust," and other operas. The flip side includes Herbert Janssen in a fine "Evening Star" and Wilhelm Rode in a top trio of selections, including a duet with Eva Hadrubara.

CLASSICAL SPECIAL MERIT
DAS GROSSE OPERETTEN - WUNSCH-KONZERT, Vol. 2
 Various Artists. Polydor 249072 (S)

Favorite selections from operettas old and new are delivered by a favorite group of German-language artists. Such favorites as Peter Alexander, Sandor Konya, Rita Streich, Ingeborg Hallstein, Willy Schneider and Fritz Wunderlich are all wonderful in a bountiful LP.

CLASSICAL SPECIAL MERIT
PETER ANDERS IM REICH DER OPERETTE, Vol. 1
 Telefunken HT-P 516 (M)

Peter Anders stars in this first of two Telefunken disks of the world of operetta. But, there are others, including Erna Berger, Aulikki Rautawaara, Elizabeth Friedrich, to make this pressing of the music of Johann Strauss, Lehar, Emmerich Kalman and Millocker a delight. A medley from "Die Fledermaus" is outstanding.

CLASSICAL SPECIAL MERIT
PETER ANDERS IN REICH DER OPERETTE, Vol. 2
 Telefunken HT-P 517 (M)

This second LP of Peter Anders in the world of operetta is every bit as rewarding as the first. Again singing music of Strauss, Lehar and Kalman, he shines in such favorites as "Dein ist mein ganzes Herz." The pressing, which includes Anita Gura, Aulikki Rautawaara and Rosi Seegers, spotlights lengthy excerpts from "Gypsy Baron" and "Merry Widow."

CLASSICAL SPECIAL MERIT
UNSTERBLICHE OPERETTEN-MELODIEN
 Peter Anders. Telefunken HT-P 515 (M)

Another fine Telefunken release of the late Peter Anders, this one featuring operetta and songs. Ranging from "Gypsy Baron," "Paganini" and "Rose-Marie" to impressive renditions of "La Paloma" and "O Solo Mio," this LP adds to the store of top-notch material that will keep the name of the famed tenor alive. Aulikki Rautawaara and Erna Berger are heard in two selections each.

CLASSICAL SPECIAL MERIT
INGERORG HALLSTEIN IN ZAUBERREICH DER OPERETTE
 Hallstein/Various Artists. Polydor 249071 (S)

Ingeborg Hallstein, lovely to look at and to listen to, is aided by an all-star array in this charming operetta disk. A selection from "Gypsy Baron" with Sandor Konya is an early high spot. The popular Peter Alexander is fine in three selections, including a duet from "Der Vogelhaendler." A number from "Fledermaus" has Miss Hallstein joined by Konya. I'sehollueg, Willy Schneider and Willy Hofmann.

LOW PRICE CLASSICAL SPECIAL MERIT
BARTOK: CONCERTO FOR ORCHESTRA/CONCERTO NO. 3 FOR PIANO AND ORCHESTRA
 Bamberg Pymphony (Hollreiser)/Sandor/Pro Musica Orchestra, Vienna (Gielen). Turnabout TV 4082 (M); TV 34082 (S)

The increasing concert popularity of Bartok's "Concerto for Orchestra," makes this release particularly timely. Heinrich Hollreiser conducts the Bamberg Symphony in a competent performance of the work. Pianist Gyorgy Sandor does his usual fine job in the "Concerto No. 3," ably backed by Michael Gielen and the Pro Musica Orchestra of Vienna.

JAZZ SPECIAL MERIT
SPELLBINDER
 Gabor Szabo. Impulse A-9123 (M); AS-9123 (S)

With an outstanding rhythm section including Chico Hamilton and Willie Bobo, Szabo creates a brand of magic that should cast an appealing spell over large segments of the folk, jazz and pop buying markets. His amplified guitar has a delicate and haunting, yet compelling sound. The title tune and "Witchcraft" would make good singles.

SEE ALBUM REVIEWS ON BACK COVER

(Continued on page 32)

ALBUM REVIEWS

Continued from page 31

JAZZ SPECIAL MERIT

ARCHIE SHEPP LIVE IN SAN FRANCISCO

Impulse A-9118 (M); AS-9118 (S)

Shepp is considered a little far out by many jazz aficionados, but he's built up a strong following among some buffs. Those who dig Shepp will like this one. He's inventive, sometimes violent, but never dull.

INTERNATIONAL SPECIAL MERIT

THE OBERNKIRCHEN CHILDREN'S CHOIR SINGS GERMAN FOLKSONGS

London TW 91427 (M); SW 99427 (S)

This popular German group, which regularly tours the United States, has come up with a light, bright collection of 18 of their cheeriest numbers. From the sparkling "Das Wandern ist des Muellers Lust" to the tender "Aus der Jugendzeit," the youthful choir is a delight.

INTERNATIONAL SPECIAL MERIT

COSSACK SONGS FROM THE DON

Don Cossack Choir, London TW 91423 (M); SW 99423 (S)

The famed Don Cossack Choir under Serge Jaroff is spirited and tender in a rich collection of 14 numbers. Included are lovely treatments of such selections as "Evening Bells" and "Moscow Nights." "The Volga Barge" admirably shows off the deeper voices of the group.

INTERNATIONAL SPECIAL MERIT

SONGS FROM OLD RUSSIA

Various Artists, London TW 91424 (M)

Leading Russian groups such as the Don Cossack Choir, the Balalaika Orchestra and the Black Sea Cossack Choir combine to present some favorite Russian folk songs. The album cover art is appealing as well.

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INTERNATIONAL SPECIAL MERIT

SO ODER SO IST DIE LIEBE

Various Artists, Polydor 249077 (S)

A distinguished group of 18 singing actors offer a charming pressing. It's difficult to single out a few of the performers in this Star Music disk, but one cannot ignore Greta Keller in the title song, Hildegard Knef in "Haut gefall' ich mir," Marlene Dietrich in a jazzy "Nach meine Beene," or a sprightly novelty, Wolfgang Neus and Wolfgang Mueller in "Schlag nach bei Shakespeare (Brush Up Your Shakespeare)."

INTERNATIONAL SPECIAL MERIT

STERNE IHRER ZEIT: DIE GROSSEN DER KLEINKUNST

Polydor 47819 (M)

A nostalgic set of original performances in the Star of Music Series recorded from 1928 to 1942. The extension into the 1940's was a good idea, since it enabled inclusion of Rudi Golden's "Wie Schoen, dass du bir mist" and Iska Gerti's expressive "Die Ballade von Untgetreuen Gustav." Add to these such sparklers as Anna Sten's "Ich gele nie mit Matrasen," two Dietrich gems and a duet by Max Hansen and Paul Morgan and you have a marvelous LP.



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

WACK WACK

Young Holt Trio, Brunswick BL 54121 (M); BL 754121 (S)

THE BEST OF LOU MONTE

RCA Victor LPM-3672 (M); LSP 3672(e) (S)

DIETZ & SCHWARTZ: ALONE TOGETHER

Evergreen MR 6604-5 (M); S 6604-5 (S)

SONGS FROM THE SWINGER

Ann-Margaret, RCA Victor LPM-3710 (M); LSP 3710 (S)

THEME FROM THE AVENGERS

Laurie Johnson Orchestra, HBR HLP-8506 (M); (HST-9506 (S)

ROUVAUN SINGS LOVE SONGS

Kalama 42525 (S)

CLASSICAL

BERUEHMTE PIANISTEN UM DIE JAHRHUNDERTWENDE, II

Various Artists, Telefunken HT 37 (M)

BERUEHMTE KOMPONISTEN SPIELEN EIGENE WERKE

Various Artists, Telefunken HT 38 (M)

MOZART: EARLY SYMPHONIES,

Mainz Chamber Orchestra (Kehr), Vox VBX 119 (M); SVBX 5119 (S)

FAUST MUSIC

Ferdinand Koch/Southwest German Radio Symphony (Horenstein), Vox VUX 2029 (M); SVUX 52029 (S)

PURCELL: THE INDIAN QUEEN

Various Artists, English Chamber

BREAKOUT SINGLES

NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

REGIONAL BREAKOUTS

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

LITTLE BLACK EGG . . .

Nightcrawlers, Kapp 709 (Alison, ASCAP) (Cleveland-Pittsburgh)

SOUL SISTER . . .

Four Gents, HBR 509 (Chekaway, BMI) (Detroit-Pittsburgh)

SPOOKY . . .

Mike Sharpe, Liberty 55922 (Lowery, BMI) (Cleveland-Atlanta)

WEDDING BELL BLUES . . .

Laura Nyro, Verve Folkways 5024 (Celestial, BMI) (Los Angeles)

AT THE PARTY . . .

Hector Rivera, Barry 1011 (Twin, BMI) (New York)

BEND IT . . .

Dave Dee, Dozy, Beaky, Mick & Tick, Fontana 15159 (Spectacular, BMI) (Boston)

WALK TALL . . .

2 of Clubs, Fraternity 975 (Miller, ASCAP) (Miami)

COME BY HERE . . .

Charlie & Inez Foxx, Musicor 1201 (Vee Vee, BMI) (Atlanta)

FULL MEASURE . . .

Lovin' Spoonful, Kama Sutra 219 (Faithful Virtue, BMI) (Los Angeles)

I'M YOUR BREAD MAKER BABY . . .

Slim Harpo, Excello 2282 (Excellorec/Jamil, BMI) (Milwaukee)

SKATE NOW . . .

Lou Courtney, Riverside 4588 (3 Track, BMI) (Houston)

I CAN'T PLEASE YOU . . .

Jimmy Robins, Jerhart 207 (Ranborn, BMI) (Atlanta)

MY BABY LIKES TO BOOGALOO . . .

Don Gardner, Tru-Glo-Town 1002 (Toote Town, BMI) (Milwaukee)

Orchestra, L'Oiseau Lyre OL 294 (M); SOL 294 (S)

UNVERGESSENE TENORE
Gravere/Oehman/Koetter, Telefunken HT 46 (M)

AIRS BY HANDEL
Bernadette Greevy, Argo RG 501 (M); ZRG 501 (S)

LIEDER
Karl Schmitt-Walter, Telefunken HT 48 (M)

G. HOLST: SIX MEDIEVAL LYRICS SEVEN PART SONGS, OP. 44
English Chamber Orchestra (I. Holst), Argo RG 495 (M); ZRG 5495 (S)

HAYDEN: STRING QUARTETS OP. 3/5, 20/5, 42
Allegri String Quartet, Westminster XWN-19111 (M); WST-17111 (S)

LOW PRICE CLASSICAL

MOZART: PIANO CONCERTO NO. 20/BEETHOVEN: RONDO
Brendel/Orchestra of the Vienna Volksooper (Boettcher-Wallberg), Turnabout TV 4095 (M); TV 34095S (S)

SIBELIUS: STRING QUARTET IN D MINOR—BERWALD: STRING QUARTET No. 2
Copenhagen String Quartet, Turnabout TV 4091 (M); TV 34091S (S)

GADE: SYMPHONY No. 1
Royal Danish Orchestra (Hye-Knudsen), Turnabout TV 4052 (M); TV 34052S (S)

VIVALDI—TELEMAN—ROSETTI: CONCERTOS FOR HORN AND ORCHESTRA
Various Artists, Turnabout TV 4078 (M); TV 34078S (S)

BACH: CANTATAS Nos. 211 & 203
Various Artists-Wuertembert Chamber Orchestra, Heilbronn (Ewerhart), Turnabout TV 4071 (M); TV 34071S (S)

K. STAMITZ: CONCERTOS
Glazer/Wanausek/Zukerman, Turnabout TV 4093 (M); TV 34093 (S)

1812 AND OTHER RUSSIAN MASTERPIECES
Amsterdam Philharmonic (Dervaux), Audio Fidelity FC 50,025 (S)

JAZZ

THE GREAT BOB SCOBEY AND HIS FRISCO BAND, Vol. 1
Jansco JLPS 6250 (S)

THE GREAT BOB SCOBEY AND HIS FRISCO BAND, Vol. II
Jansco JLPS 6252 (S)

POLKA

THE ALL TIME GREAT POLKA BANDS
Various Artists, Cuca KTV-1 (M)

GOSPEL

DOYLE BLACKWOOD AND THE MEMPHIANS
Zondervan ZLP 692 (M)

CHILDREN'S

HAPPY BIRTHDAY
Sandpipers Chorus & Orchestra, Golden GST 11 (M)

HELP YOUR CHILD LEARN TO READ
Various Artists, Golden GST 8 (M)

LOW PRICE CHILDREN'S

SNOW WHITE AND ROSE RED
Paul Tripp, RCA Camden CAL-1084 (M) CAS-1084 (S)

CINDERELLA
Paul Tripp, RCA Camden CAL-1085 (M); CAS-1085 (S)

INTERNATIONAL

ICH HAB MUSIK SO GERN
Willy Millowitsch, Polydor 249 059 (S)

A TASTE OF . . . HANNA
Hanna Aronl, Cinq-Voice 8.26 (M); 88.26 (S)

PARIS CANCAN
Raymond Lefevre, Monument MLP 8067 (M); SLP 8067 (S)

NON STOP DANCING '66, Vol. II
James Last Band, Polydor 249068 (S)

LIEBLING, AUCH WIR WERDEN AELTER
Willy Schneider, Polydor 249074 (S)

CARO MIO
Iva Zanicchi, UA International UN 14502 (M); UNS 15502 (S)

IN EINER BAR IN BERLIN
Fritz Schulz-Reichel, Polydor 249081 (S)

IN EINER BAR IN PARIS
Fritz Schulz-Reichel, Polydor 249 067 (S)

IRISH FOLK SONGS
The Leprechauns, London TW 91415 (M)



THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

HERE'S WHERE IT'S AT—BEAT '66
The Haircuts, The Impossible, Somerset SF-27100 (S)

AT THE FIRESIDE
Milt and Jay, Cuca K-7600 (M)

CONCERTINA EDDIE
Cuca K-2043 (M)

COUNTRY

FROM COUNTRY TO LAKESIDE
The Plainsmen, Cuca K-5510 (M)

CLASSICAL

ZACHAU: CANTATAS
Various Artists-Pforzheim Chamber Orchestra (Werner), Westminster XWN-19103 (M); WST 17103 (S)

INSTRUMENTAL MUSIC
Various Artists, Argo RG 475 (M); ZRG 5475 (S)

LOW PRICE CLASSICAL

BEETHOVEN PIANO TRIOS
Suk Trio, Crossroads 22 16 0069 (M); 22 16 0070 (S)

BACH: SIX FRENCH SUITES, VOL. II
Helmut Walcha, Mace MCM 9073 (M); MCS 9073 (S)

BACH FOR ORGAN
Jeri Reinberger, Crossroads 22 16 0068 (M); 22 16 0068 (S)

MUSIC OF THE RENAISSANCE
Walther Von Der Vogelweide Chamber Choir of Innsbruck, Mace MCM9062 (M); MCS9062 (S)

CHAUSSON: CONCERTO OP. 21 FOR VIOLIN, PIANO AND STRING QUARTET
Corigliano/Votapek/International Soloists String Quartet, Mace MCM9074 (M); MCS9074 (S)

JAZZ

EVERYWHERE
Roswell Rudd, Impulse A-9126 (M); AS-9126 (S)

RELIGIOUS

PIPE ORGAN MELODIES WITH BIRD CALLS, VOL. 4
Lorin Whitney/Halpl Platt, Zondervan ZLP 701 (M)

THE TRUMPET SOUNDS OF CAROLE REINHART
Zondervan ZLP 691 (M)

POLKA

DAIRYLAND'S OLD TIME DANCE PARTY
Ruby Grassel and His Merry Men, Cuca K-2037 (M)

GOSPEL

PIANO THAT TALKS
John Landgraf, Crown V CV-1074 (M)

CHILDREN'S LOW PRICE

AUNT THERESA STORIES FOR CHILDREN
Zondervan ZLP 700 (M)

INTERNATIONAL

GERMAN CAVALRY MARCHES (HOCH ZU ROSS)
Die Bueckeburger Jaeger, London TW 91400 (M); SW 99400 (S)

ATHENS TODAY
Dimitri Plessas, UA International UN 14504 (M); UNS 15504 (S)

FANTASY/BALI, CEYLON AND PAKISTAN
Philharmony Orchestra (Hirai/Ishimaru), London TW 91379 (M); SW 99379 (S)

Chianta Re-Elected NMPA Board

NEW YORK — Salvatore T. Chianta of MCA Music has been reelected president of the board of directors of the National Music Publishers' Association. Other officers re-elected were Arnold Maxin of the Big 3 Music Corp., vice-president; Harry Gerson of Wedwin H. Morris & Co., Inc., treasurer; and Leon J. Brettler of Shapiro-Bernstein & Co., Inc., secretary.

Kirshner Inks Two

NEW YORK—Sandy Linzer and Danny Randall have been signed to exclusive long-term writers' contracts by Don Kirshner, president of Columbia Pictures-Screen Gems Music Division. Among the songs written by the pair are "The Mouse," "A Lover's Concerto," "Opus 17," "Attack," "Let's Hang On" and "Working My Way Back to You."

E. Bernstein Cited

NEW YORK — Elmer Bernstein, composer of the score for the United Artist film, "Hawaii," was cited by Gov. John A. Burns of Hawaii for his work. Bernstein's original soundtrack is on United Artists Records.

Vinton Hits Gold

NEW YORK—Bobby Vinton has gained a gold record for more than \$1 million in sales for his Epic LP, "Bobby Vinton's Greatest Hits."

A Hit in the Making!!!

THE KIT KATS
"Let's Get Lost
On A
Country Road"

JAMIE 1326

JAMIE/GUYDEN DIST. CORP.
Philadelphia, Pa. 19123





GIL FRIESEN of A & M Records shows Reiko Yukawa, Billboard's Tokyo correspondent, the merit card he received from King Records, A & M's Japanese licensee, for the continuous top sales of "The Work Song" by Herb Alpert and the Tijuana Brass. While in Japan, Friesen reached agreement with Tatsu Nagashima, president of Kyodo Kikaku, on an April tour by Alpert.

MIDEM to Attract 1,000; Trophies to Be Awarded

By MIKE HENNESSEY

PARIS — The International Record and Music Publishing Market, to be held in Cannes from Jan. 30 to Feb. 4, is expected to bring together the biggest ever international assembly in the music industry.

More than 1,000 participants, including representatives of more than 300 record and publishing companies from 22 different countries, are anticipated.

This week, the MIDEM organization announced details of the MIDEM trophies which will be awarded on the final day to the artists who, between July 1, 1965 and June 30, 1966, sold the most records in their own countries.

Trophies will also be awarded to the biggest selling artists in that period in each of three geographical areas—North and South America, the British Commonwealth (including England) and Europe.

CBS SINGLE IN SIMULRELEASE

LONDON—CBS is releasing a single simultaneously in Britain and Germany on Jan. 6. This is the first time such an issue has been made, and underlines the importance placed on the British scene in Germany. Many German teen-agers speak English and read the British consumer publications. Some listen to the pirate radio stations. The disk is "We Trust in a Better Way of Life," by a German group, the Poor Things, and is performed in English. German CBS managing director Bernard Mikulski flew to London specially with the tape for this unique release.

recording of Arnold Schoenberg's Gurre-Lieder under Rafael Kubelik (Grand Prix du Disque) and Premio della Critica Discografica Italiana).

Also on the list of Gramophone's most-honored are: Beethoven's Nine Symphonies (Grand Prix du Disque); Beethoven's "Symphony No. 5, C-Minor" (German Record Critics); Mozart's "Magic Flute" (Edison Award); Bach's "Mass in G-Minor" (German Record Critics); Sibelius' "Violin Concerto D-Minor" (Grand Prix du Disque, Edison Award); Telemann's Table Music, six LP's (Edison Award); Tchaikovsky's "Concerto for Piano and Orchestra No. 1 B-Minor," with Sviatoslav Richter, piano, and the Vienna Symphony under Herbert von Karajan and Verdi's "Rigoletto" with the choir and orchestra of La Scala (Grand Prix du Disque).

DGG Offering Special List Of Award-Winning Records

HAMBURG — Deutsche Grammophon is offering a special list of "most-honored" new classical releases, all of which have been given one or more important awards.

Heading the list is the entire recording of Alban Berg's "Wozzeck," with Evelyn Lear, Dietrich Fischer-Dieskau, Karl Christian Kohn, Helmut Melchert, Gerhard Stolze and Fritz Wunderlich. The conductor is Karl Boehm. Gramophone cites "Wozzeck" as "the world's best phonograph recording."

"Wozzeck" has received four international awards: the U. S. Grammy (1965), France's Grand Prix du Disque (1965), Holland's Edison Award (1966) and France's Grand Prix des Discophiles (1966).

Richard Strauss' "Elektra" was awarded three prizes: Edison Award, Grand Prix du Disque and the German Critics' Award. "Elektra" is an East-West German co-operative enterprise with Gramophone's Boehm conducting the Choir of the Dresden State Opera and the Saxon State Band of Dresden. The cast has Inge Borkh, Jean Madeira, Marianne Schech, Dietrich Fischer-Dieskau, Fritz Uhl and Fred Teschler.

Dvorak's Concert for Violin and Orchestra with the Berlin Philharmonic under George Szell was honored with the Grand Prix du Disque and the German Record Critics' Award. Two awards also were bestowed on the Bavarian Radio Symphony Orchestra's re-

San Remo Will Shine With Stars; Song Entries Are Trimmed to 35

• Continued from page 1

(Cetra); "Non Pregro Per Me" (Les Copains), by I Dik-Dik

and Mino Reitano (both Ricordi); "Per Vedere Quanto E Grande Il Mondo" (Ricordi), by

Wilma Goich (Ricordi) and the Bachelors (British Decca-Ricordi); "Piano, Piano" (Voce), by Cher (Liberty); "Pietre" (Sciascia), by Gianpieretti (Vedette); "Proposta" (Cicogna), by I Giganti (Rifi) and the Bachelors (British Decca-Ricordi); "Quando Dico Che Ti Amo" (RCA-Italiana), Tony Renis (RCA-Italiana and Les Surfs (Festival - CGD); "Quando Vero" (C. A. Rossi), an undisclosed Japanese female singer; "Sopra I Tetti Azzuri del Mio Pazzo Amore" (Curci), by Domenico Modugno (Curci); "Una Ragazza" (Parade), by Donatella Moretti (Parade); "Una Strettar Di Mano" (Ariston), by Anna Identici and Audrey (both Ariston); "Uno Come Noi" (Rimi), by Los Bravos (Columbia Espanola-Tiffany).

Only Italian songs published by Italian publishers are eligible for the festival, which is a song contest and not a talent competition. Both Italian and foreign singers will perform in Italian.



LUIGI TENCO, at the piano, is trying to revive the traditional Italian folk song. During a debate with the Milanese press, he stated that once supported with the modern recording technique and arrangements, the folk song is the most valuable reply to the U. S. and British influence. Among others present are, left to right, million-seller Michele, Lucio Dalla; Alessandro Coppola, RCA-Italiana Milan promotion manager, and Patty Pravo.

Ofarims Donate to Crippled Children

HAMBURG—Esther and Abi Ofarim, the Israeli couple, have contributed \$2,500 to the Delphin Foundation for Crippled Children. The Ofarims said their gift was in appreciation of the big response by the German public to their LP's, "Songs of the New World" and "The New Esther and Abi Ofarim Album."

The Delphin Foundation provides medical care and vocational training for crippled children. The Philips recording artists made the presentation at the close of a successful concert tour of Germany.

There will be three categories of award: pop, jazz and film music.

The MIDEM trophies, in marble and bronze, have been designed by Jacques Quinet, the man responsible for the decor of the Boeings and Caravelles of Air France. They are in the form of two hands holding a disk.

A large number of recording stars will be attending the MIDEM to take part in the pro-

motion galas organized by the record companies. There will be two of these evening galas on each of the first four days; the final day will see the all-star gala when the MIDEM awards will be presented. Artists so far set to appear include Mireille Mathieu, Les Compagnons de la Chanson, Roberto Carlos, Gigliola Cinquetti, Georgie Fame, Antoine, Petula Clark, Jacques Dutronc, Sandie Shaw and Alain Barriere.

U. S. 'Orders' Europe Chiefs to Press GI's Into Contest Service

NUREMBERG—The Pentagon has directed its commanders in Europe to put special effort into getting GI participation in Europe in the All-Army Composer - Arrangers Showcase competition.

A directive to Special Service headquarters here noted, "Some of the Army's finest musicians are serving with the U. S. Forces in West Germany and other areas of Europe. These servicemen should be given special encouragement to take part in the contest.

"Past experience has demonstrated, too, that numerous opportunities may have been limited. Finally, attraction should be given to the undoubted stimulus that the great European musical tradition exerts on the musical interest of our forces."

The contest is from Jan. 1, 1967, through Jan. 31, 1968.

Competitors must submit scores of from 3 to 5 minutes duration for judgment.

Classes are:
1. Original composition and arrangement for full stage band.

2. Original composition and arrangement for small stage band or combo. 3. Vocal and or dance band accompaniment for full stage band of an original or existing work. 4. Vocal and or dance accompaniment for small stage band or combo of original or existing work. 5. Arrangement for full stage band of an existing work. 7. Arrangement for small stage band or combo of an existing work.

Budget LP Series in Oslo

OSLO — Norwegian disk companies Nor-Disc, owned by Deutsche Grammophon, and Norsk Phonogram, owned by Philips, have joined forces to introduce a low-price LP series retailing at \$2.60, approximately half the cost of usual albums. Material is drawn from Tip and Heliodor via Nor-Disc and CBS and Marble Arch via Norsk Phonogram, and is available in mono and stereo.

The series was launched with an unprecedented joint advertising and promotion campaign by the two firms. Artists released in the series include Kenny Ball, Acker Bilk, Les Brown, Frankie Laine, the Kinks and leading European orchestras. One hundred albums are now available.

Jazz Club Picks 'Stride Right' LP

PARIS—The Jury of the International Jazz Club, meeting here, has awarded the Grand Prix for 1966 to the Earl Hines-Johnny Hodges Verve album, "Stride Right," released in France by Polydor.

The International Prize for the best recording made during the year was awarded to French musician Jeff Gilson for his SFP record, "Jeff Gilson's a Gaveau."

The jury awarded a special mention in the Blues category to "The Last Recording of Sonny Boy Williamson" (Storyville), released in France by Festival, and a special mention in the Re-issue category to the Mezzrow - Bechet Quintet and Septet on the King Jazz label, also released in France by Festival.

Alexander Bonn's 'Envoy' to France

By OMER ANDERSON

BONN — Chancellor Kurt-Georg Kiesinger's new government plans to give a leading role to Ariola recording artist Peter Alexander in the cultural phase of its ambitious program to strengthen relations with France.

Alexander is seen here as the ideal artist "to interpret France to Germans, and West Germany to the French."

One of Kiesinger's top aides summarized, "Alexander could be French, or he could be German. He is a synthesis of our two nationalities. He is young, fresh and vital."

The Kiesinger government's enthusiasm for Alexander in Paris, and by his LP of the same title.

This enthusiasm — significantly — is fully shared by the French embassy in Bonn. An embassy spokesman applauded the prospective Franco-German cultural emissary role for Alexander, "Peter Alexander has made a singularly valuable contribution to Franco-German relations simply by capturing with great charm and complete fidelity the joyous mood of Paris."

On TV Network

The film, screened on Germany's First Pro-

gram (ARD) TV network, was a Bertelsmann production. The show was based on recordings previously made with Alexander and which have been released on the LP "Peter Alexander in Paris."

Alexander has long been top talent in Europe's German-speaking countries as recording artist and film actor. Since 1953 he has made 35 films. His records have sold 6 million copies.

Unique

Alexander is unique among German-language artists for his disinterest in the American market. Repeated efforts have been made to get Alexander to the U. S. Caterina Valente calls Alexander "the only German singing star who could survive in the hard American show business."

But Alexander, who is noted for his modesty, says, "I am quite satisfied with my European success." Alexander's disinterest in the American market has added to his luster as a Franco-German cultural emissary. Kiesinger's aides say that the record industries in both Germany and France stand to benefit by the new emphasis to be placed on the Franco-German music exchange. Other recent Alexander LP's are the German version of "Kiss Me Kate" (with Olive Moorefield) and "Vienna Tales."



LOS BRAVOS display their gold records for European sales of "Black Is Black" on Press Records during ceremonies in Madrid. From left are Mike, Manu, Pablo, Miguel and Tony.

Compromise Ends ARD, GVL Strife

FRANKFURT — West Germany's ARD radio network and the performing artists society, the GVL, have finally ended their long disk war with a compromise settlement.

The GVL settled for performing royalties totaling 5.4 million Deutschmarks (the Deutsche mark is valued at 25 cents) compared with 2.4 million Deutschmarks annually under the agreement which lapsed at the end of June. The new agreement extends until the end of 1971.

The GVL had demanded a tenfold hike in the old royalty — to 25 million Deutschmarks.

The new pact reduces considerably the volume of disk programming — from 60 hours weekly under the old agreement to 35 hours.

When the GVL sprang its Deutschmarks at the end of June, the ARD, a quasi state-controlled federated network of the regional networks in the 11

West German provinces, at once drastically cut disk music to exert leverage on the GVL.

At the low point in the rhythm rhubarb, German radio stations had cut disk programming by about 90 per cent. The stations substituted live music from their own orchestra and vintage tunes from their record libraries.

Both sides came out of the hassle in agreement, however, that radio exposure of disk music is vital for the stations—and for the record industry.

in view of film and forthcoming TV exposure of the fictional character. . . . There are now four versions out here of "Sunny"; by Luisa Casali, Richard Anthony, Cher and the Black Birds. The song is sub-published by Connelly. . . . EMI has issued Vic Dana's first LP sung in Italian on Liberty.

GERMANO RUSCITTO

NEW YORK

Bob Silverman, vice-president and general manager of Marcable and Tamarin Music companies, back from the Coast after concluding arrangements with the following composers for acquisition of material: David Raskin, who composed the scores for "Laura" and "The Bad and the Beautiful"; Ernest Gold, composer of "Exodus" and "Ship of Fools"; Paul Francis Webster, Academy Award winner, and Bronislaw Caper, composer of the "Lilly" score. Silverman also acquired the Teddy Charles catalog. . . .

Vaughn Monroe opens at the Rainbow Grill on Tuesday (28). . . . The Serendipity Singers set for a tour of schools in the Pennsylvania area beginning Jan. 29. . . . Columbia's the Four Fifties set for Altman's Fashion Show on Wednesday (28). . . . Connie Francis to perform at the Nat King Cole Cancer Fund Benefit at Philharmonic Hall on Jan. 8.

Jerry Vale will headline at El San Juan Hotel, Puerto Rico, Feb. 3-9. . . . Johnny Tillotson will host the United Cerebral Telethon in Albany Jan. 28-29. . . .

Walter Jagiello, better known as L'il Wally, will appear on Lawrence Welk's TV Show on March 18. . . . Ivy Spice turned composer for Audio Fidelity's "West Digs East" LP. He wrote two of the songs in the album in addition to writing all the arrangements. . . . Eddie Hazell hosting five consecutive segments of "A-Singin'" on CBS-TV. . . . Erroll Garner guests on Andy Williams TV show on Jan. 8. . . . Steve Curry and the Denims, Mercury artists, who opened a two-week engagement at Ondine last week.

hotel's 14th anniversary celebration. Danny Thomas and Sammy Davis Jr. put on a special show. . . . Aladdin Hotel President Milton Prell has signed Billy Eckstine to a 12-week yearly contract that runs until 1968.

DON DIGILIO

MILAN

CGD will distribute a new Norman Granz label, Salle, here. First release is Ella Fitzgerald's "These boots are Made For Walking." . . . Atlantic's Nesuhi Ertegun had talks with Saar managing director Walter Gurtler and international manager Pino De Gioia. Saar is Italian licensee for Atlantic and Ato, and plans to introduce Sonny and Cher at the 1967 San Remo Festival. CGD a&r man Elio Gariboldi flew to New York to assist Gene Pitney (Musicor) and Dionne Warwick (Scepter) in recording their San Remo Festival entries in Italian. Pitney's latest release "Quella Che Sa Piangere" (The One Who is Able to Cry) has reached 50,000 sales in three weeks. . . . EMI artist Jean Claude Annoux starred in the TV show "Canti Per Un Natale di Pace" (Songs for a Christmas of Peace). Fonit-Cetra's Gianni Pettenati, Marisa Sannia and Claudio Villa filmed segments for the Italian-TV show "Chez Nous" at Francoise Hardy's home in Paris.

CGD's Giuseppe Giannini went to Madrid to discuss future distribution of CGD catalog in Spain, at present handled by Hispavox. . . . CBS Italian has released the "Batman Theme" by the Maskers



TOSHIBA RECORDS has opened a new recording studio (shown above). Fubuki Koshiji was the first artist to use the new facilities, which will be part of Toshiba's greater emphasis on Japanese repertoire. The facility also will be available for visiting foreign artists.



From The Music Capitals of the World

AMSTERDAM

Wim Schippers has been named as Bovema president Gerry Oord's assistant, taking care of publicity, public relations and artist management affairs. He replaces Oord's son, Gerry Jr. Schippers is a former advertising and publicity man connected with the artistic management of this year's Grand Disc Gala, run by the CCGC. His first Bovema assignment was the reception for soprano Gre Brouwenstijn on her return from Russia. She has been invited back for a longer tour in January 1968. Oord Jr. is entering the retailing side of the disk business.

Inelco's claimed sales of 50,000 copies of "The Sound of Music" album during 1966. Julie Andrews' German version of "Edelweiss" is on the hit parade. . . . Phonogram plans to release an album of Dutch cabaret comedian Wim Kans' New Year's Eve performance. . . . Herman's Hermits visited Holland to telerecord for Vara-TV. The show will be screened in mid-January. They received a gold disk for more than 100,000 sales of "No Milk Today" at a presentation ceremony in an old Dutch dairy at Laren.

Negram's Havoc label beat stars, the Motions, starred this month at the Paris Olympia. Their disks are to be released in Spain, Australia and France during 1967, and their hit "Why Don't You Take It?" has been released in the States. . . . The Monkees' TV series here is keeping their "Last Train to Clarksville" climbing the

charts. Their latest single here, "I'm a Believer," is also doing well.

Dutch CBS is releasing Leonard Bernstein's widely acclaimed album of Verdi's "Falstaff" in January. . . . Negram reports good sales for Dean Martin's Reprise Christmas album and TV show LP, boosted by his Arvo-TV series. A new Reprise LP features Sammy Davis with Laurindo Almeida. . . . German stars on Ariola, released here by Negram, are getting results on singles, Muller and Petari Alexander.

BAS HAGEMAN

HAMBURG

A Hamburg survey has revealed that 74 singles passed 500,000 sales and 36 albums sold over 100,000 copies during 1966. Only 23 of the combined total of 11 originated outside Germany. . . . Teldec, in conjunction with Hor Zu magazine, has released an LP of hits by Frank Sinatra and his daughter Nancy, including "Strangers in the Night" and "These Boots Were Made for Walking." She canceled her projected European trip because of illness. . . . Philips duo Esther and Abi Ofarim from Israel top the LP chart with their album. Their Autumn tour in West Germany was a success.

Teldec producer Heinz Greul has recorded the Rio de Janeiro song contest success, "Frag den Wind," with singer Helena, for release in January. Composer is violinist Helmut Zacharias. . . . The new dance here called Chapolka

is a revival of the old German polka. Other popular dances at present are Hula-Rock and Puppets. . . . Eurocord will present a golden disk trophy to the Berlin Mozart Choir for more than 1 million sales of their Christmas songs record. . . . Philips' teen star Vicky's songs and folklore LP has sold 10,000 copies in two weeks. Her father, Leo Leandros, produces and promotes for his daughter.

WOLFGANG SPAHR

LAS VEGAS

The Swingin' Lads recorded two songs for United written by Bobby Stevens of the Checkmates—"Life in the 60's" and "What's the Sense in Love." . . . Carole Cole, daughter of Maria and the late Nat King Cole, was secretly wed to artist Charlie Simon last month. . . . Cheryl Thompson, wife of Norman Kaye, formerly of the Mary Kaye Trio, has switched from Coral Records to Decca. Her first record, "The Third Person," was pick of week on about about 25 radio stations throughout the U. S. . . . Don Rickles, the Sahara Hotel Casbar Lounge star, will appear on an upcoming "I Spy" segment. . . . Woody Herman, currently at the Tropicana Hotel, includes selections from his current LP "The Jazz Swinger" in his nightly performances.

Sahara Hotel gave Connie Francis a surprise birthday party on stage on her closing night Dec. 11. . . . Benny Goodman and his band opened Friday (23) in the Blue Room at the Tropicana Hotel. Singer Harriette Blake, featured in the Stardust Hotel lounge, records for both Monument and Musicor Records. . . . The Checkmates, one of Capitol Record's hottest recording groups, bowed at Caesars Palace Friday (23). . . . More than 1,000 guests from 50 States and six foreign countries were on hand at the Sands Hotel Dec. 17, for the

are scheduled to leave for a tour of military bases starting in February. . . . **Woody Herman** playing at the Chez in Los Angeles until Jan. 8. . . . **Barbara Kent** named administrative assistant in charge of public relations and TV and radio interview department at Morty Wax Promotions.

MIKE GROSS

LONDON

British manufacturers produced records worth \$6,070,000 in September, 2 per cent less than in September 1965. Album sales were up 30 per cent to 3.5 million but singles were down to 4.7 million. It seems likely that the British industry is going to round out 1966 with little advance on last year's gross at manufacture level of \$72 million. Unit production would be production would be down on last year's total of 94 million, but with increasing album action making up for falling singles.

To overcome miming restrictions, **Bobby Darin** turned movie director and made his own film to promote British release of his single, "The Girl That Stood Beside Me." . . . British Decca has signed young Italian conductor **Claudio Abbado**, who makes his debut next month with Beethoven's "7th Symphony." . . . CBS is planning big promotion rushes for a series of its artists due in for personal appearances. The **Clancy Brothers** and **Tommy Makem** open in Eire this week and reach London Jan. 9. The **Woody Herman Band** begins a 10-day tour Jan. 21. The **Brothers Four** arrive Jan. 11 for BBC-TV taping. The **Spellbinders** are currently involved in club dates. . . . Disappointed at not being allowed to come ashore and become licensed broadcasters, two off-shore broadcasters are rumored to be planning to combine forces, move out to a deep-sea fort and be supplied from the Continent. BBC Radio scheduled a **Jim Reeves** tribute hour in its special Christmas holiday broadcasting. . . . It also had 60 minutes reminiscences with disks pre-recorded here last fall by **Bing Crosby**. . . . For his Saville Theater concerts, **Brian Epstein** has set the **Who** (Jan. 29), **Billy Stewart** (Feb. 5), **Chuck Berry** (19), **Edwin Starr** (26), **Lee Dorsey** (Mar. 5) and the **Impressions** (16).

Another attempt is being made to mount a trade exhibition in London Feb. 12-17. Main attraction so far: unveiling of new shopfitting equipment designed for and to be supplied by EMI Records. . . . **Jack Magraw**, head of Screen Gems Music, to fly to New York Monday (26) for talks with **Don Kirshner** about European expansion of the catalog and to plan additional movie and TV co-ordination. . . . **Pye** drops distribution by Decca's Slecta wing from Jan. 31. . . . **Arthur Ficker**, managing director of Lugtons, a leading independent distributor, and a pioneer of the British industry, died at 87. . . . EMI is dropping Record Mail, its monthly consumer giveaway promotion magazine distributed by dealers. . . . **Marcel Rodd's** Associated Recordings has joined CBD, disk imports and the custom-pressing firm Orlake, in seeking premium disk business. . . . Philips has won acclaim for its computer-compiled-and-set album catalog.

EMI's soul supply r&b series now being spread through the month instead of concentrating on the first week. It draws on U. S. licensed repertoire. . . . British Decca's commercial director **W. W. Townsley** was among 120 25-year veteran employees who received gold watches from chairman **Sir Edward Lewis**. . . . **Eyemark Records** is launching a train-sounds series. . . . EMI's rush-released "Symphony No. 1," by **Sir William Walton**, conducted by **Sir Malcolm Sargent**, gets completion next month from RCA Victor's version which **Andrew Previn** recorded here with the **London Symphony Orchestra**. . . . **Pye** brings stereo albums in its low-price Golden Guinea series into line with mono—\$3.62. . . . **Seekers** (Columbia) exceeded 250,000 sales in the U.K. with "Morningtown Ride."

DON WEDGE

PARIS

Decca has released four jazz LP's in its Ace of Hearts and Ace of Clubs series, retailing at \$3.20. "Here's Art Tatum," **Django Reinhardt and His Quintet**, **Louis Armstrong** with the **Crescendo All Stars** (Vol. 1) and **Cab Calloway and His Orchestra**. . . . Following their Philips album on the life of Jesus, **Claude-Henri Vic** and **Jacques Hourdeaux** have produced 12 new songs set to modern rhythms relating the main stories of the Old Testament. The songs were arranged by **Christian Chevalier** and **Alain Goraguer** and sung by **Monique** and **Louis Aldebert**. The album is released by Festival. . . . **Sylvie Vartan** has recorded "Quand Un Amour Renait," the French version (by **Georges Aber**) of "Walk Away Renee," for RCA. . . . **Little Richard** scored in a Europe No. 1 Musicorama concert at the Olympia Theater. . . . **Pierre Perret's** latest for Vogue is "Elle m'a dit non." . . . **Pathe-Marconi** this week released the **Herb Alpert** "Going Places" LP and EP's by the **Supremes** and **Robert Parker**. . . . French Decca has released the **Andres Segovia** album of tunes by guitarist.

Vogue releases of Reprise disks this week include **Nancy Sinatra's** "That's Life" and the soundtrack LP from the **Louis Armstrong-Sammy Dave** film, "A Man Called Adam." . . . Former **Edith Piaf** accompanist **Charles Dumont** has been signed by CBS. His first EP and the LP "Caravelli Plays Dumont" were introduced by **Guy Beart** at a reception organized by CBS. . . . **Georges Brassens**, **Les Compagnons de la Chanson** **Dick Rivers** and **Charles Aznavour** are featured on a special disk produced to raise money for UNICEF. The EP, sold at \$2, was expected to sell 500,000 copies. . . . Vogue has released the **Roger Williams** LP "Born Free."

MIKE HENNESSEY

SYDNEY

Australia's leading live-show entrepreneurs will merge when Aztec Services and Stadiums Co. join with Pan Pacific Promotions to present a talent-packed show in January. The event was announced in a joint statement by **Kenn Brodziak** of Aztec Services, **R. W. Lean** of Stadiums, and **Harry M. Miller** of Pan Pacific Promotions. Under the agreement, the January Big Show, which will be presented in Sydney, Adelaide, Melbourne and Brisbane from Jan. 21 to Jan. 28 will be one of the biggest ever seen in Australia. It will star **Roy Orbison**, the **Walker Brothers** and the **Yardbirds**. Brodziak said that the agreement had been decided to provide a more regular flow of teen-age entertainment to Australia, and to space the shows more evenly through the year. Added to the overseas stars will be Australia's top singer, **Johnny Young**, whose record "Step Back" has been the biggest seller here this year. . . . But they stressed that the merger would only extend to teen-age shows and would not affect their business in other fields.

GEORGE HILDER

TORONTO

The Montreal-based **Bartholomew Plus Three** makes the international disk scene next month on the Canadian-American label, with the old Gene Pitney hit, "Mecca," backed with "My Babe, Before," penned by the group's drummer, **Lawrence Lang**. The sides were recorded in New York. . . . **BGM Industries Del Discos** has picked up **Bob Harrington's** "Changes" on Reo and "How Does That Grab You, Darlin'" in Ukrainian, by **Gloria Kaye**, on Barry, for release in Argentina, Paraguay, Bolivia and Uruguay. . . . **Compo** holds its semi-annual national sales convention in Montreal Jan. 12, 13, and 14, with sales and promotion personnel in from across the country and key executives up from U. S. affiliates. . . . **Sparton Records** has appointed **Joseph Pariselli** to the newly created position of sales manager for Ontario and western Canada. Pariselli was recently named sales promotion manager; prior to that he was a sales representative. . . . RCA Victor

presented French-Canadian organist **Lucien Hetu** with a gold record on the Montreal TV show "Au Coin du Disque" Dec. 14, marking sales of more than 500,000 albums by the artist. RCA believes Hetu is the first Canadian artist to tally such sales in the province of Quebec. He has just been appointed official carillonneur of Expo '67, the World's Fair in Montreal next year.

The Centennial Commission has chosen Quality Records to manufacture and distribute a single of the official "Centennial Song," with words and music by **Bobby Gimby**, sung by the **Young Canada Singers**, a chorus of Toronto and Montreal youngsters. It will bow

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with special label and sleeve bearing the Centennial symbol, with one side sung in English with choral background in French, the other side in French with choral backing in English. The number is already familiar through TV announcement exposure and though not a "commercial" release, Quality production co-ordinator **George Struth** feels it has top 40 potential. Quality will also arrange global distribution. . . . **Tom Wilson**, head of pop a&r for MGM Records, in Toronto from New York for a few days mid-month to record the popular femme trio, the **Willows**, at RCA Victor studios. A single from the sessions is to follow next month. . . . The **Stampeders**, cowboy-clad rock group from Calgary now based in Toronto, will meet New York record executives and other traders in a presentation being set by **Mike Martineau** of Premier Talent for early next month. A couple of U. S. labels have already expressed interest in the group. . . . Ireland's **Abbey Tavern Singers**, the disk phenomenon of the year in Canada with their beer-commercial-turned-hit for Arc, make their first personal appearance here with a two-week engagement at the posh Imperial Room of the Royal York Hotel (Jan. 16-28). Plans are being made for a short tour of major Canadian and U. S. cities, and Arc is releasing a second LP by the singers to coincide with the p.a.s. . . .

A Pausing Fancy, popular new Toronto group, makes its disk debut on Columbia the first week of January with "I'm Losing Tonight" and "A Passing Fancy," produced by Columbia's national ad and sales promotion manager, **Bob Martin**, now moving into more production.

The **Staccatos**, whose "Let's Run Away" is reportedly getting good airplay on Britain's pirate stations, have a new single due on Capitol next month. "Half Past Midnight" sees the exciting Ottawa group augmented by two violins, viola and cello from the Montreal Symphony. . . . Quality moves into 1967 with three new Canadian talent releases, **Peter Simpson's** "More Than I Can Ever Say" on Barry; the **King Beez's** "Found and Lost" on Quality, and "It's Too Late" by **M. G. and the Escorts**, on Reo.

CBS-TV has bowed a new variety show, "In Person" (17) in the slot following the No. 1 TV'er in Canada, Saturday night hockey. The new series, replacing a folk music show hosted by **Capitol's Malka and Joso**, will showcase both new and established Canadian talent with occasional imported guests. . . . The **Beers Family** winning fans and influencing sales of their new Columbia album, with five daily performances of Christmas songs (1-23) free, to businessmen and Christmas shoppers, at the downtown

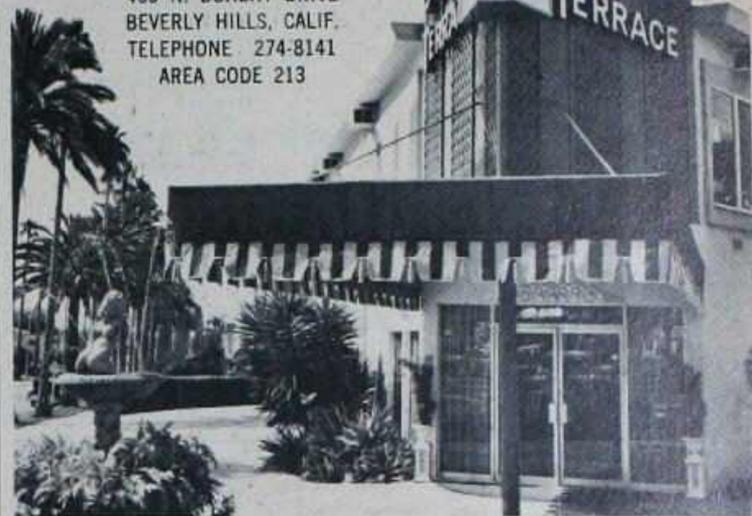
(Continued on page 36)

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The BIGGEST Sales Organisation

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LET IT BE ME (EP)	*Johnny Young & Kompany (Clarion)—Alberts
2	2	FRIDAY ON MY MIND	*Easybeats (Parlophone)—Alberts
3	7	GOOD VIBRATIONS	Beach Boys (Capitol)—Alberts
4	3	THE LOVED ONE	*The Loved Ones (In)
5	9	SORRY	*Easybeats (Parlophone)—Alberts
6	6	STEP BACK	*Johnny Young & Kompany (Clarion)—Alberts
7	5	STOP, STOP, STOP	Hollies (Parlophone)—Leeds
8	4	NO MILK TODAY	Herman's Hermits (Columbia)—Connelly
9	—	VILLAGE TAPESTRY	*Marty Rhone & Soul Agents (Spin)
10	8	EVER LOVIN' MAN	*The Loved Ones (In)

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	1	GREEN GRASS OF HOME	Tom Jones (Decca)
2	3	WHAT WOULD I BE?	Val Doonican (Decca)
3	2	GOOD VIBRATIONS	Beach Boys (Capitol)
4	10	HOLY COW	Lee Dorsey (Stateside)
5	9	FRIDAY ON MY MIND	Easybeats (United Artists)
6	7	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)
7	5	GIMME SOME LOVING	Spencer Davis Group (Fontana)
8	11	DEAD END STREET	Kinks (Pye)
9	8	JUST ONE SMILE	Gene Pitney (Stateside)
10	12	WHAT BECOMES OF THE BROKEN HEARTED?	Jimmy Ruffin (Tama-Motown)
11	16	HIGH TIME	Paul Jones (HMV POP)
12	15	YOU KEEP ME HANGIN' ON	Supremes (Tama-Motown)
13	4	MY MIND'S EYE	Small Faces (Decca)
14	14	DISTANT DRUMS	Jim Reeves (RCA Victor)
15	19	STOP, STOP, STOP	Hollies (Parlophone)
16	13	REACH OUT I'LL BE THERE	Four Tops (Tama-Motown)
17	6	MORNINGTOWN RIDE	Seekers (Columbia)
18	22	SOMEWHERE MY LOVE	Mike Sammes Singers (HMV POP)
19	18	A LOVE LIKE YOURS	Ike and Tina Turner (London)
20	24	HELP ME GIRL	Eric Burdon & Animals (Decca)

CHILE

This Week	Last Week	Title	Artist
1	1	VIDA MIA	Tony del Monaco (Music Hall)
2	2	ELLA	Adamo (Odeon)
3	3	SUBMARINO AMARILLO	Los Beatles (Odeon)
4	4	TE PERDI	Jose Alfredo Fuentes (Caracol)
5	5	EL OVEJERO	Pedro Messone (RCA)
6	6	ME ENLOQUECES	Erasmio Carlos (Fermata)
7	7	BAILA CON EL	Sandy (Vivart)
8	8	TEMA DE LARA	Orquesta MGM (MGM); Brass Ring (RCA); Bronces de Monterrey (Demon); Sammy Kaye (Odeon); Los Larks (RCA)
9	9	ORO VIEJO	Lily Fuentes (Odeon)
10	10	HISTORIA DE UN BOHEMIO	Luis Dimas (Philips)

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	Title	Artist
1	2	GREEN, GREEN GRASS OF HOME	Tom Jones (Decca)
2	1	MUIRSHEEN DURKIN	John McEvoy (Pye)—Segway
3	4	SNOWFLAKE	Larry Cunningham (King)—Burlington
4	3	SOMEWHERE, MY LOVE	Charlie Matthews (HMV)—Robbins
5	6	GOOD VIBRATIONS	Beach Boys (Capitol)—Immediate
6	5	EDELWEISS	Tony Keeling (Pye)—Williamson

7	9	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)—Meteor
8	—	REACH OUT I'LL BE THERE	Four Tops (Tama-Motown)—Belinda
9	—	I CAN'T CONTROL MYSELF	Troggs (Page One)—Dick James
10	—	NO MILK TODAY	Herman's Hermits (Columbia)—Hournew

GERMANY

This Week	Last Week	Title	Artist
1	1	EINE HANDVOLL REIS	Freddy (Polydor)—Ed. Esplanade
2	—	GOOD NIGHT MY LOVE	Roy Black (Polydor)—Seith
3	2	BEND IT	Dave Dee, Dozy, Beaky, Mick and Tich (Star Club Records)—Lynn Music
4	—	WER HAT IHN GESEHN	Wencke Myhre (Polydor)—Aberbach
5	7	DU ALLEIN	Franz Beckenbauer (Polydor)—Radio Music Int.
6	9	MODERNE ROMANZEN	Peter Alexander (Ariola)—Gerig
7	3	LITTLE MAN	Sonny & Cher (Atlantic)—Edition Intro
8	5	DUNJA DU	Ronny (Telefunken)—Idee Musik
9	35	GOOD VIBRATIONS	The Beach Boys (Capitol)—Francis, Day & Hunter
10	20	STOP, STOP, STOP	The Hollies (Odeon)—Gralto-Music

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	FRIDAY ON MY MIND	Easy Beats (UA); *Dukes (Decca)—U. A. Music-Altona
2	3	GIMME SOME LOVIN'	*Spencer Davis Group (Fontana)—Essex-Basart
3	8	GREEN GRASS OF HOME	Tom Jones (Decca)—Altona
4	2	SAMMY	*Ramses Shaffy (Philips)—Marbel Music-Basart
5	5	TOUCH	*Outsiders (Relax)—Intertone-Basart
6	9	DEAD END STREET	Kinks (Pye)—Belinda
7	4	NO MILK TODAY	Herman's Hermits (Columbia)—Connelly-Basart
8	6	GOOD VIBRATIONS	Beach Boys (Capitol)—Francis, Day-Melodia
9	7	AVE MARIA NO MORRO	*Gert Timmerman (CNR)—Holland Music
10	—	MELLOW YELLOW	Donovan (Epic)—Holland Music

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MONDO IN MI 7a	*Adriano Celentano (Clan)—Clan-Curci
2	2	E' LA PIOGGIA CHE VA	*Rokes (Arc)—Ricordi
3	3	BANG BANG	*Equipe 84 (Ricordi)—Ariston
4	7	THEME FROM "DR. ZHIVAGO"	—Soundtrack (MGM)—Curci
5	12	UN UOMO, UNA DONNA	—Soundtrack (UA)—Southern
6	5	STRANGERS IN THE NIGHT	—Frank Sinatra (Reprise)—Pickwick
7	6	SE MAI	Adamo (VdP)—VdP
8	4	BANG BANG	Dalida (Barclay)—Ariston
9	8	FIGLIO UNICO	*Riccardo Del Turco (CGD)—RCA
10	9	LOVE ME, PLEASE LOVE ME	—Michel Polnareff (Vogue)—Southern
11	10	C'ERA UN RAGAZZO	—Gianni Morandi (RCA)—RCA
12	11	SONO COME TU MI VUOI	—*Mina (RiFi)
13	—	BANDIERA GIALLA	*Gianni Pettenati (Cetra)—Curci
14	—	UNO IN PIU'	*Riky Maiocchi (CBS)—Les Copains
15	13	THEME FROM "DR. ZHIVAGO"	—Bob Mitchell (Variety)—Curci

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YUME WA YORU HIRAKU	*Midorikawa Ako (Crown); Sono Mari (Polydor)—JASRAC
2	2	YUUHIGA NAITEIRU	*The Spiders (Philips)—Shinko
3	5	YANAGASE BLUES	*Mikawa Kenichi (Crown)—JASRAC
4	4	ONNA NO TAMEIKI	*Mori Shinichi (Victor)—JASRAC
5	3	KOHKOTSU NO BLUES	*Aoe Mina (Victor)—JASRAC
6	6	NEONGAWA	*Bob Satake (King)—JASRAC
7	9	FRECKLE-FACED SOLDIER	—Corine Lavett (Dot)—Tone
8	7	YOGIRI NO BOJOU	*Ishihara Yuujiro (Teichiku)—JASRAC
9	—	MUHYOU	*Haski Yukio (Victor)—JASRAC
10	—	KOBOREBANA	*Ishihara Yuujiro (Teichiku)—JASRAC

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NO MILK TODAY	Herman's Hermits (Columbia)
2	2	STOP, STOP, STOP	Hollies (Parlophone)
3	—	BLUE EYES	Blue Comets (CBS)
4	7	LONELY STREET	*Naomi & The Boys (Philips)
5	5	MY LONELY HEART	*Thunderbirds (Philips)
6	6	VISIONS	Cliff Richard (Columbia)
7	4	SOMEWHERE MY LOVE	Ray Conniff Singers (Columbia)
8	—	SPREAD IT OUT	Elvis Presley (RCA)
9	—	REACH OUT, I'LL BE THERE	Four Tops (Motown)
10	3	IT'S NO SIN	*Henry Suriya (Philips)

NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	STOP, STOP, STOP	The Hollies
2	3	ON TOP OF THE WORLD	The La De Das
3	10	WINCHESTER CATHEDRAL	The New Vaudeville Band
4	4	NO MILK TODAY	Herman's Hermits
5	2	THE BOSS'S DAUGHTER	Gene Pitney
6	5	WALK AWAY RENEE	The Left Banke
7	6	I'M A BOY	The Who
8	7	LADY GODIVA	Peter & Gordon
9	—	IF I WERE A CARPENTER	Bobby Darin
10	11	DEAR MRS. APPLEBEE	Herman's Hermits

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	SOMEWHERE MY LOVE	Connie Francis (MGM)—Mareco, Inc.
2	2	YOU DON'T HAVE TO SAY YOU LOVE ME	Vic Damone (RCA)—Filipinas Record Corp.
3	5	THE IMPOSSIBLE DREAM	Roy Hamilton (RCA)—Filipinas Record Corp.; Jack Jones (Kapp)—Mareco, Inc.
4	3	I CALL YOUR NAME	The Mama's and Papa's (RCA)—Filipinas Record Corp.
5	7	LAND OF 1000 DANCES	Wilson Pickett (Atco)—Mareco, Inc.
6	4	STRANGERS IN THE NIGHT	Jack Jones (Kapp); Mercè Molina (Villar)—Mareco, Inc.
7	6	MICHELE	Andy Williams (CBS)—Mareco, Inc.
8	10	KEEP ON DANCING	The Gentrys (MGM)—Mareco, Inc.
10	9	HANKY PANKY	Sam the Sham and the Pharaohs (MGM)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NO MILK TODAY	Herman's Hermits (Columbia)
2	2	LITTLE MAN	Sonny & Cher (Atco)
3	8	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)

From The Music Capitals of the World

Continued from page 35

headquarters of National Trust in Toronto. . . . The Young Rascals, whose Gene Cornish hails from just outside Ottawa, appear in Ottawa (28) backed by Toronto's Paupers, whose current Verve-Folkways "If I Call You by Some Name" is happening at home. **KIT MORGAN**

WELLINGTON, N. Z.

General price hike over all pressings by one of the leading distributors and wholesalers has led to unrest among retailers here. It has prompted a thorough going-over of the operating economy in most organizations. Hanging is the restriction in import of disks. This move has forced care in machine usage and greater production efficiency. Price rise is first in nearly two decades. . . . Soundtrack pressing of "Dr. Zhivago" (MGM) has been zooming since release of the film in this country. . . . New group the Bluestars have notched a hit for Allied International here with their version of "Social End Product" b-w "I'm Over Here." . . . Peak Records is featuring Pakza-disc plastic record carriers with a capacity of 24 LP's as part of

4	5	STOP, STOP, STOP	Hollies (Parlophone)
5	4	YOU TIED TIN CANS TO MY HEART	Jeannie Seely (Monument)
6	9	NINETEEN DAYS	Dave Clark Five (Columbia)
7	6	DEAR MRS. APPLEBEE	David Garrick (Pye)
8	—	DISTANT DRUMS	Roy Orbison (London)
9	—	GO AWAY LITTLE GIRL	Happenings (B. T. Puppy)
10	3	HERE, THERE AND EVERYWHERE	Episode Six (Pye)

the Yule promotion drive. . . . Considerable movement is expected as label licenses expire here now. There is report of a change in control of Festival, and HMV has already made releases under its newly acquired Reprise franchise. . . . Simultaneous releases here of "That's When Happiness Began" (HMV) with the number in the U. S.

Maria Dallas, winner of the Gold Disk Award for 1966, is making a countrywide tour prior to accepting commitments in Australia. She takes off to Nashville, where she will work with Chet Atkins. . . . Local T V personality Kevan Moore will produce a 26-show series in the pop idiom starting February. Titled "The C'mon Show," it will feature live appearances of home and overseas artists. . . . Tapes of "Pretty Little Baby" and "The Holy Ground" have been accepted in the U.K. and Ireland. Featured artist is Mary Larkin, under contract to HMV. . . . After some years with Prestige Records, Top Rank and Allied International, Philip Warren will go independent in 1967. Policy adopted is that local material only will be produced. . . . Peak Records has hit with the Donovan pressing of "Mellow Yellow."

JOHN P. MONAGHAN

Rising Sons, a Teen Label, In Monument's '67 Future

NASHVILLE—Fred Foster, president of Monument Records, will launch a teen-oriented label, Rising Sons Records, in 1967.

Foster said, at a meeting of national field men, that creation of the label "will provide an outlet for contemporary teen product to meet the needs of the ever-changing teen market." Buzz Cason and Bobby Russell, successful writers-producers in the teen bag, will handle the a&r work for the label.

"Cason and Russell will seek new talent and material and will be responsible for developing product for Rising Sons," Foster said.

Formation of the label, which will be distributed by Monument, brings to three the number of labels in the Monument group, which includes the parent company and Sound Stage 7, Foster's outlet for r&b product.

Country product, released on Monument, has met with excellent reception since Foster announced the label's plans to enter the country field in January.

Sound Stage 7, under the a&r direction of John Richbourg, has rapidly established a name in the r&b field, and Foster credits Richbourg for much of the label's success. Foster feels Sound Stage 7's Joe Simon is rapidly becoming

one of the top r&b artists in the country. Simon has also demonstrated the ability to cross over into the pop market.

Monument's field force, consisting of Bob Summers, Ed Hamilton, Mike Shepherd, Bob Rudolph, Woody Hinderling, Ed Crawley, Nancy Carter and Mark-Clark Bates, president of the Cumberland Co., advertising and public relations firm representing the Foster companies, heard Foster outline plans for 1967.

The first item for the new year will be a full scale promotion of Boots Randolph, who leads the label in LP sales. Details of the promotion will be announced in January.

Foster commented on the impressive strides made by the label in the international division headquartered in Hollywood. Bobby Weiss, vice-president in charge of international development in records and publishing, heads the division. Acquisition of product by French artist Charles Aznavour accounts for a good portion of the success of the firm's foreign catalog, according to Foster.

Summers told the field staff that sales for the second and third quarters of the year showed a marked increase and that the growing LP catalog resulted in a new sales high for the label during the third quarter.

A BASIC BUSINESS PAPER AXIOM:

Satisfied Readers + Satisfied Advertisers = \times (Effectiveness)

THEREFORE:

Increased Readership + Increased Advertising = $\times+$ (More Effective)

AND:

More Readership + More Advertising than any other business paper in the field throughout the world = \times^{100} (Most Effective)

Example: **Billboard** = \times^{100}

1966 CIRCULATION

UP **12.6%**
TO **24,271***
copies per week

More Than Twice the Paid
Circulation of Any Other
Music-Record Business Paper
in the World

• Proof of Billboard's
Editorial Effectiveness

• Proof of \times^{100}

1966 RENEWALS

UP **5.05**
TO **81.15%***

A Phenomenal New High for
Any Publication in Any Field
... And the Highest Renewal
Percentage of Any Music-Record
Business Paper in the World

• Proof of Billboard's
Reader Satisfaction

• Proof of \times^{100}

1966 ADVERTISING

36%

IN ADVERTISER INVESTMENT

Advertisers Invested
More Advertising Dollars
in Billboard's Effectiveness
During the First 9 Months
of 1966 Than in Any Other
Music-Record Business
Paper in the World

• Proof of Billboard's
Selling Power

• Proof of \times^{100}

CONCLUSION:

For the Music-Record Industry Billboard Is the
"Most Effective" Business Paper in the World

* (Per 6/30/66 statement from
Audit Bureau of Circulations)

COUNTRY MUSIC

Wesley Rose Has Rosey Outlook for '67

• Continued from page 4

Orbison), and "Jealous Heart" (Connie Francis).

According to John R. Brown, vice-president of the publishing house, the firm stepped up its foreign activity during the year with new affiliations established in both Japan and South Africa. The company enjoyed several overseas hits with such A-R American copyrights as "This Little Bird," "Jealous Heart" and more recently with "There Won't Be Many Coming Home" and "Call Her Your Sweetheart." Acuff-Rose also has overseas rights to "Distant Drums" and "Too Many Rivers," both of which were smashes during the year.

Another new 1966 entity, Acuff-Rose International, works jointly with Chappell & Co., New York, on publication of Acuff-Rose song material in numerous types of printed arrangements for chorus, orchestra, marching band and other combinations. Initial publications have found a brisk market at the school and college level. According to Rose, copyrights of Hank Williams and Don Gibson, especially those in the slow-rhythm vein, are among the more popular compositions in the educational market.

New Studio

In line with the expansion plans, Acuff-Rose will have a custom-designed, four-track, 18-channel studio complete with editing and mastering facilities.

Andrews: Fairs For C&W Shows

NASHVILLE—Jack B. Andrews, vice-president of Moeller Talent, expressed excitement over what he terms "unprecedented enthusiasm for country music package shows on behalf of buyers throughout the U. S.," displayed by the talent buyers attending the annual International Association of Fairs Convention, Nov. 28-Dec. 3, at Chicago's Sheraton House Hotel.

Moeller Talent, which features the largest country music talent roster in the U. S., represented 10 country music performing units at the convention. "This year," Andrews said, "more interest was exhibited in our package shows than in any previous year that I can recall. There was especially intensive interest in the Johnny Cash Show."

The Moeller Agency books Cash for outdoor appearances (fairs, rodeos and parks) during July, August and September through a special arrangement with Sol Holiff, Cash's manager.

CMA BOARD'S JAN. MEETING IN SAN JUAN

NASHVILLE—The officers and directors of the Country Music Association will meet Jan. 23-24 in their first quarterly board meeting of 1967 at the Americana Hotel in San Juan, P.R. The agenda will include a report on the opening of the Hall of Fame and Museum, and discussion on a New York Country Music presentation, the first annual CMA Awards TV show and a planned CMA presentation before NARM.

The new studio will be housed in the \$500,000 building now under construction adjacent to the present site. The new studio will permit volume production of demo disks.

Hickory Records is also increasing its activity, acquiring outside masters and recording more songs from outside publishers. The doors are open to anybody with a good song or a good sound, according to Lester Rose and W. D. Kilpatrick, who form the sales, promotion and merchandising management team for Hickory.

The label has taken steps to acquire a full-line identity. In the good music and easy-listening categories particularly, Hickory has scored with such albums as "The Best of Frank Ifield" and "Viva Bob Moore," as well as with a new group, the Swingin' Gentry Singers, who are arranged and conducted by John Cacavas.

New areas of distribution have been employed by the label. An agreement was signed with the Capitol Record Club and a tape cartridge distribution arrangement is expected to be concluded shortly.

Beefs Up Staff

Acuff-Rose Artists Corp. has also beefed up its staff, with the addition of Bob Dawes (see

Travis Signs to Air C&W Show

DENVER—Merle Travis has just signed a contract with Coal Creek Music, a California firm, to narrate a five-minute series of radio shows to be called "Country Music Narrative."

The show will highlight interesting material, facts and biographical information on top recording artists songwriters and significant songs. Travis has been regarded as an authority in the country-folk field, having recorded and made films for the Smithsonian Institution and Encyclopedia Britannica.

The radio series will be offered to stations in early 1967 with syndication handled here through Thurston Moore, Heather Enterprises.

C&W Package Into Harrah's

NASHVILLE—Bob Dawes, general manager of Acuff-Rose Artists Corp., has booked a country package into Harrah's Club, Reno, Nev., Feb. 13-March 1. The package represents the largest presentation of country talent to appear on the Nevada club circuit.

Headed by Roy Acuff, George Hamilton IV, Marion Worth, Bob Luman, the Stoney Mountain Cloggers and Lonzo and Oscar, the package will also feature the belle of Grinder's Switch, Cousin Minnie Pearl.

Goldsboro Is Ill

DOTHAN, Ala. — Bobby Goldsboro was hospitalized here last Monday (12) with a strep throat. The United Artists recording star was expected to be back in action well before his European engagements next month, which include TV appearances in England and France, and the San Remo Festival.

separate story this page), formerly active on the West Coast with GAC and Coast Artists. Dawes joins Howard Forrester in handling booking for the firm's growing roster of artists.

The British affiliate of the booking firm has worked closely with its U. S. counterpart in coordinating various overseas junkets for its talent, including upcoming tours of Australia and Great Britain for Roy Orbison.

The entire organization continues to be acquisition minded. Hickory has signed West Coasters Dorsey Burnette and Gary Crosby to recording contracts, the publishing branch has acquired all overseas rights to the catalogs of Lion and Don Music and for Stanyan Music, which includes the copyrights of Rod McKuen and Glen Yarbrough.

Dirksen, Tex In Phone Chat

NASHVILLE—Sen. Everett M. Dirksen, the music world's newest star via his best-selling "Gallant Men" single and LP on Capitol Records, and the grand old man of Capitol Hill, met another illustrious American, Tex Ritter, also on Capitol Records and certainly the grand old man of country music, over the telephone in an exclusive interview for WSM-Radio Tuesday (13).

Ritter, whose vibrant bass voice is almost as famous as Dirksen's, asked the senior Senator from Illinois about his experience as a balloonist during World War I and about the Southern section of his home State known as Little Egypt. Ritter closed the interview by asking the Senator to discourage others on Capitol Hill from entering the music business, saying that competition from Senator Dirksen was enough to contend with.

The "Gallant Men" LP was a pre-released smash for Senator Dirksen, with Capitol Records receiving more than a million dollars in LP orders and over 300,000 singles orders. The single is culled from the album with "Gallant Men" the 'A' side, backed with "The New Colossus."

The Ritter-Dirksen tape was aired by WSM-Radio on Ralph Emery's "Opry Star Spotlight" show, which is co-hosted by Ritter.

Nashville Scene

By HERB WOOD

WSM Radio and TV personality Ralph Emery hosted a Christmas party at his home in Music City last week, with a guest list that read like the Who's Who of Country Music. Those helping Ralph celebrate Yuletide included Brenda Lee, Bill Anderson, LeRoy Van Dyke, Del Reeves, George Hamilton IV, Bob Luman, Bobby Lord, Bill Pursell, Nashville music executives Buddy Killen, Wade Pepper and Boudleaux Bryant, and WSM air personalities Bob Olson and Dave Overton.

RCA Victor artist Stu Phillips winds up the biggest year in his country music career with an appearance New Year's Eve on WLW-TV's "Midwestern Hayride." The Canadian star has a new single to start the new year off right, "Walk Me to the Station" b.w. "Guess Things Happen That Way." Stu wrote the "A" side which is published by Acuff-Rose. . . . Capitol's Charlie Louvin entertained the troops at Fort Benning, Ga., with a four-day stand at the Enlisted Men's Club last week. . . . Guitarist Jerry Reed enjoyed the double-barrelled efforts of the Atkins family on his new LP, "The Unbelievable Guitar and Voice of Jerry Reed" on Victor with Chet producing the album and daughter, Merle Atkins, writing the liner notes. . . . The Denny-Pierce radio chain, based in Swainsboro, Ga., held its annual Christmas party there. Nashville guests who attended the party, hosted by manager Johnny Bailes, were Bill, John and Dolly Denny, Mr. and Mrs. Webb Pierce and Max Powell. . . . Sonny James, back in town after an exhausting tour of the West Coast, cut a follow-up single to "Room in Your Heart" last week for Capitol a&r man Marvin Hughes. James filmed a movie as well as appearing on TV and making numerous concert appearances. . . . Mel Tillis, Kapp recording artist, has completed the follow-up LP to his "Stateside" album. Tillis, who just returned from Florida where he starred in a movie with Hugh X. Lewis and Del Reeves, combines country material, folk standards and his own "contemporary comment" songs on his latest album. . . . Ray Pillow, completing a three-week tour of Germany, flew into Nashville to spend Christmas at home. Pillow will cut a successor to his "Volkswagen" hit for Capitol this week. . . . Jean Shepard has a new single slated for early January release. The heartbender is titled "Heart We Did All That We Could." . . . Chicago-area country music outlet, WOPA AM-FM, Oak Park, Ill., will soon increase its FM signal to 50,000 watts. Deejay Bernie Harville, whose "Country Side of Midnight" show offers a wide variety of country sounds, welcomes all labels and artists to participate.

"Big Sam Wallace, RCA Victor distributor in Atlanta, called Lorene Mann long distance to tell her that "Don't Put Your Hands on Me," Lorene's latest single, is a hit. She couldn't get a better testimonial. Sam calls 'em as he sees 'em and he knows a hit when he sees it. . . . Jack Greene, currently in the No. 1 slot with "There Goes My Everything," signed to Pamper Artists for booking. Greene, a talented member of Ernest Tubb's band, seems to have a big future in the music biz.

Starday Expands Worker Benefits

NASHVILLE—Don Pierce, president of Starday Records, has installed a group life, accident and health insurance program for employees of the firm's recording and publishing companies and its affiliated corporations.

This is an expansion of Starday's employees benefits program. In 1959 a 100 per cent company contributory profit-sharing and pension retirement plan was instituted, starting with only four employees. The program has been expanded to cover over 30 employees.

Pierce said that he felt it a very healthy and favorable development for record companies, music publishers and artists to form pension and profit-sharing plans to create a future for the people who make country music a career. As an encouraging development in this area, Pierce cited recent congressional legislation which enables individual artists and writers to set up their own trust funds.

MCR's Studios Being Expanded

NASHVILLE — The expansion of the studios of Music City Recorders is slated for completion within the next six weeks, reports president Bill Connor. The addition to the studios will house expanded 4-track recording facilities, now being installed, with provisions for immediate switching to 8-track stereo when needed. The remodeling includes adding a brick and glass front to the present structure at 821 19th Avenue South. The firm was founded by Connor and vice-president W. Scott Moore in 1964.

Yesteryear's Country Hits

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

COUNTRY SINGLES 5 Years Ago January 6, 1962

1. Walk on By, Leroy Van Dyke, Mercury
2. Big Bad John, Jimmy Dean, Columbia
3. Crazy, Patsy Cline, Decca
4. Soft Rain, Ray Price, Columbia
5. You're the Reason, Bobby Edwards, Crest
6. Losing Your Love, Jim Reeves, RCA Victor
7. Under the Influence of Love, Buck Owens, Capitol
8. In the Middle of a Heartache, Wanda Jackson, Capitol
9. It's Your World, Marty Robbins, Columbia
10. Lonesome Number One, Don Gibson, RCA Victor

COUNTRY SINGLES 10 Years Ago December 29, 1956

1. Singing the Blues, Marty Robbins, Columbia
2. Crazy Arms, Ray Price, Columbia
3. I Walk the Line, Johnny Cash, Sun
4. I've Got a New Heartache/Wasted Words, Ray Price, Columbia
5. Love Me Tender/Any Way You Want Me, Elvis Presley, RCA Victor
6. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
7. You're Running Wild/Cash on the Barrel Head, Louvin Brothers, Capitol
8. Searching, Kitty Wells, Decca
9. There You Go/Train of Love, Johnny Cash, Sun
10. Sweet Dreams, Faron Young, Capitol



GEORGE MORGAN, seated, signs an exclusive artist and songwriter contract with Starday. Don Pierce, president of the label, beams his approval.

Billboard SPECIAL SURVEY for Week Ending 12/31/66

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	11	38	51	HULA LOVE Hank Snow, RCA Victor 9012 (Nom, BMI)	4
2	2	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	12	39	40	THAT'LL BE THE DAY Statler Brothers, Columbia 43868 (Southwind, BMI)	6
3	3	THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI)	12	40	45	THE WIFE OF THE PARTY Liz Anderson, RCA Victor 8999 (Yonah, BMI)	5
4	4	MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI)	10	41	53	THE FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	3
5	8	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca 32034 (Sure Fire, BMI)	8	42	22	ALMOST PERSUADED #2 Ben Colder, MGM 13590 (Gallico, BMI)	15
6	7	HOW LONG HAS IT BEEN Bobby Lewis, United Artists 50067 (Southtown, BMI)	12	43	47	WHO'S BEEN MOWING THE LAWN Ray Pennington, Capitol 5751 (Pamper, BMI)	9
7	10	UNMITIGATED GALL Faron Young, Mercury 72617 (Cedarwood, BMI)	12	44	54	BURNING BRIDGES Glen Campbell, Capitol 5773 (Sage & Sand, SESAC)	4
8	11	BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 980 (Hill & Range, BMI)	8	45	49	RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yonah, BMI)	10
9	9	FUNNY, FAMILIAR, FORGOTTEN FEELINGS Don Gibson, RCA Victor 8975 (Acuff-Rose, BMI)	9	46	38	HOMESICK Bobby Bare, RCA Victor 8988 (Central Songs, BMI)	9
10	12	STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	11	47	52	WHAT'S COME OVER MY BABY Dottie West, RCA Victor 9011 (Tree, BMI)	3
11	5	THE GAME OF TRIANGLES Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmore, ASCAP)	12	48	50	GREEN RIVER Waylon Jennings, RCA Victor 9025 (Wilderness, BMI)	3
12	6	TOUCH MY HEART Ray Price, Columbia 43795 (Mayhew, BMI)	12	49	59	APARTMENT #9 Tammy Wynette, Epic 10095 (Owen, BMI)	4
13	21	HURT HER ONCE FOR ME Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	8	50	65	LOSERS CATHEDRAL David Houston, Epic 10102 (Gallico, BMI)	2
14	23	WHERE D'YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI)	10	51	56	TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI)	3
15	17	WHERE IS THE CIRCUS Hank Thompson, Warner Bros. 5858 (Brazos Valley, BMI)	11	52	44	CLASS OF '49 Red Sovine, Starday 779 (Cedarwood, BMI)	8
16	20	ANOTHER STORY Ernest Tubbs, Decca 32002 (Marson, BMI)	12	53	64	LITTLE THINGS THAT EVERY GIRL SHOULD KNOW Claude King, Columbia 43867 (King, BMI)	6
17	14	OPEN UP YOUR HEART Buck Owens, Capitol 5705 (Blue Book, BMI)	18	54	55	ONE DREAM Slim Whitman, Imperial 66212 (Cedarwood, BMI)	5
18	31	IF THE WHOLE WORLD STOPPED LOVIN' 7 Roy Drusky, Mercury 72627 (Fingerlake, BMI)	7	55	70	THE KIND OF WOMAN I GOT Osborne Brothers, Decca 32052 (Sure-Fire, BMI)	3
19	18	STATESIDE Mel Tillis, Kapp 772 (Cedarwood, BMI)	12	56	63	HAPPY TRACKS Kenny Price, Boone 1051 (Pamper, BMI)	2
20	36	ONCE Ferlin Husky, Capitol 5775 (Harbat, SESAC)	5	57	68	I CAN'T TAKE IT NO LONGER Hank Williams Jr., MGM 13640 (Ly-rann, BMI)	2
21	15	I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI)	19	58	60	COUNTRY BOY'S DREAM Carl Perkins, Dollie 505 (Cedarwood, BMI)	3
22	19	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Blue Book, BMI)	19	59	61	YOU BETTER BE BETTER TO ME Carl Smith, Columbia 43866 (Acclaim, BMI)	5
23	25	MR. SHORTY Marty Robbins, Columbia 43787 (Mariposa, BMI)	7	60	66	YOU BEAT ALL I EVER SAW Johnny Cash, Columbia 43921 (Southwind, BMI)	2
24	30	I NEVER HAD THE ONE I WANTED Claude Gray, Decca 32039 (Vanjo, BMI)	6	61	71	OFF AND ON Charlie Louvin, Capitol 5791 (Marson, BMI)	2
25	35	MOTEL TIME AGAIN Johnny Paycheck, Little Darlin' 0016 (Central Songs, BMI)	9	62	58	THE LAST LAUGH Jim Edward Brown, RCA Victor 8997 (Tree, BMI)	7
26	37	WHERE COULD I GO (But to Her) David Houston, Epic 10102 (Gallico, BMI)	4	63	24	BAD SEEDS Jan Howard, Decca 32016 (Stallion, BMI)	13
27	13	SWEET THANG Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI)	17	64	41	APARTMENT #9 Bobby Austin, Tally 500 (Owen, BMI)	13
28	29	CALL HER YOUR SWEETHEART Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	11	65	69	DIESEL SMOKE, DANGEROUS CURVES Red Simpson, Capitol 5783 (Johnstone-Monte, BMI)	2
29	39	DON'T LET THAT DOORKNOB HIT YOU Norma Jean, RCA Victor 8989 (Acclaim, BMI)	7	66	62	A WOMAN NEVER FORGETS Kitty Wells, Decca 32024 (Wells/Cedarwood, BMI)	6
30	28	SEVEN DAYS OF CRYING Harden Trio, Columbia 43844 (Southtown, BMI)	9	67	—	GONE ON THE OTHER HAND Tompall & the Glaser Brothers, MGM 13611 (Jack, BMI)	1
31	27	THIS MUST BE THE BOTTOM Del Reeves, United Artists 50081 (Moss-Rose, BMI)	10	68	—	PICKIN' UP THE MAIL Compton Bros., Dot 16948 (Sure-Fire, BMI)	1
32	48	A WANDERIN' MAN Jeannie Seely, Monument 987 (Pamper, BMI)	3	69	73	FIRST WORD Eddy Arnold, RCA Victor 9027 (Vintage, BMI)	2
33	43	MR. DO-IT-YOURSELF Ray Pillow & Jean Shepard, Capitol 5769 (Central, BMI)	6	70	—	SOMEONE TOLD MY STORY Merle Haggard, Capitol 5803 (Blue Book, BMI)	1
34	16	(That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Witmark, ASCAP)	18	71	—	THE REAL THING Billy Grammer, Epic 10103 (Newkeys, BMI)	1
35	42	JUST BETWEEN YOU AND ME Country Charlie Pride, RCA Victor 9000 (Jack, BMI)	5	72	72	STRANDED Jim Nesbitt, Chart 1410 (Peach, SESAC)	3
36	46	OUR SIDE Van Trevor, Band Box 371 (Summerhouse, ASCAP)	7	73	74	HEART FULL OF LOVE Johnny Dallas, Little Darlin' 0013 (Mayhew-Window, BMI)	2
37	57	SAD FACE Ernie Ashworth, Hickory 142B (Acuff-Rose, BMI)	5	74	75	SHE'S THE WOMAN Barbara Cummings, London 104 (Acclaim, BMI)	2
				75	—	MAMA'S LITTLE JEWEL Johnny Wright, Decca 32061 (Moss-Rose, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/31/66

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	5
2	2	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	10
3	3	WE FOUND HEAVEN RIGHT HERE ON EARTH AT 24033 George Jones, Musicor MM 2106 (M); MS 3106 (S)	8
4	6	BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	10
5	4	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	13
6	9	NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S)	11
7	10	ALL'S FAIR IN LOVE 'N' WAR Stonewall Jackson, Columbia CL 2509 (M); CS 9309 (S)	8
8	5	LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	9
9	7	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S)	17
10	14	WHERE IS THE CIRCUS Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	7
11	8	THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	18
12	15	FREE AND EASY Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	5
13	11	THE SEELEY STYLE Jeannie Seely, Monument MLP 8057 (M); SLP 17057 (S)	12
14	13	A MILLION AND ONE Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	12
15	18	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S)	4
16	16	COUNTRY CHARLIE PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S)	9
17	20	IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury MG 21097 (M); SR 61097 (S)	5
18	19	CARNEGIE HALL CONCERT WITH BUCK OWENS AND HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	23
19	12	I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	21
20	27	I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S)	5
21	17	CONFESSIONS OF A BROKEN MAN Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S)	13
22	23	THIS IS MY STORY Hank Snow, RCA Victor LPM 6014 (M); LSP 6014 (S)	7
23	24	HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	8
24	35	GREAT COUNTRY SONGS Don Gibson, RCA Victor LPM 3680 (M); LSP 3680 (S)	3
25	26	NORMA JEAN SINGS A TRIBUTE TO KITTY WELLS RCA Victor LPM 3664 (M); LSP 3664 (S)	4
26	31	BIG BEN STRIKES AGAIN Ben Colder, MGM E 4421 (M); SE 4421 (S)	2
27	22	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	23
28	28	CLOSE TOGETHER AS YOU AND ME George Jones & Melba Montgomery, Musicor MM 2109 (M); MS 3109 (S)	6
29	32	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	2
30	25	GEORGE JONES GOLDEN HITS United Artists, UAL 3532 (M); UAS 6532 (S)	15
31	21	WANDA JACKSON SALUTES THE COUNTRY MUSIC HALL OF FAME Capitol T 2606 (M); ST 2606 (S)	10
32	30	FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S)	8
33	38	BAD SEED Jan Howard, Decca DL 4832 (M); DL 74832 (S)	3
34	28	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3524 (M); LSP 3524 (S)	32
35	—	LOOK INTO MY TEARDROPS Conway Twitty, Decca DL 4828 (M); DL 74823 (S)	1
36	36	LIVE COUNTRY MUSIC CONCERT Willie Nelson, RCA Victor LPM 3659 (M); LSP 3659 (S)	3
37	30	ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S)	21
38	—	CAN YOU BELIEVE Geezinslaw Brothers, Capitol T 2570 (M); ST 2570 (S)	1
39	39	FROM THE HEART OF TEXAS Bob Wills and the Texas Playboys, Kapp KL 1506 (M); KS 3506 (S)	4
40	—	WHEELS AND TEARS Ray Adams, Tower T 5033 (M); ST 5033 (S)	1

New Album Releases

ATLANTIC

WILSON PICKETT — The Wicked Pickett; 8138, 50 8138

CAPITOL IMPORTS (INDIA)

ALI AKBAR KHAN—Ragas; MOAE 125
ALI AKBAR KHAN—Ragas; MOAE 145
ALI AKBAR KHAN—Ragas; MOAE 146

CINA-VOICE

HANNA ARONI—A Taste of . . . Hanna; 826, 5826

DATE

THE ARBORS—A Symphony for Susan; TEM 3003, TES 4003

FINE ARTS

THE HUSTLERS in Ski Country; FAM 103

FORTUNE

NOLAN STRONG, THE DIABLES—Mind Over Matter; LP 8015

GO-GO

DR. WEST'S MEDICINE SHOW & JUNK BAND —The Eggplant That Ate Chicago; 2217002

KALAMO

ROUVAUN Sings Love Songs; 42525

KAMA SUTRA

Hums of the LOVIN' SPOONFUL; KLP 8054, KLP5 8054

LEO THE LION

RICHARD KILEY/JULIE HARRIS — Curtain Going Up; CH 1025

LONDON

MARGARET WHITING—The Wheel of Hurt; LL 3497, PS 497

MGM

CONNIE FRANCIS Live at the Sahara in Las Vegas; E 4411, SE 4411

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HANDEL: XERES (Highlights)—Various Artists — Vienna Radio Orch. (Priestman); XWN 19115, WST 17115

Jazz Beat

Bole Sete has a simple explanation for choosing classical guitar over an amplified version. "An amplified guitar is not good for bossa nova," the Brazilian musician said. "It needs a pick. For bossa nova you have to use fingers. Amplified guitar is beautiful for single notes. Bossa nova needs lots of chords."

For the past 11 months, Sete has been the leader of his own trio. At two recent Western jazz festivals, Monterey and the first annual Pacific Coast bash in Costa Mesa, his brilliant playing and the fused excitement of his trio were outstandingly received.

For Sete, this public acclaim proved that there are people captivated by his blazing finger work, his charming personality and his facile way of interpreting the music of his homeland.

Actually, Sete has been living in the U. S. since 1959. For his first three and one-half years he played amplified guitar and some classical. Then in New York at the Park Sheraton Hotel, playing with a small group, he was asked why he didn't play classical exclusively. The query made him ponder his own professional style. "Now I don't want to play amplified anymore," he told an interviewer.

Sete's recordings have all been for Fantasy, the small San Francisco based label, which has helped launch several important players. Sete has recorded six albums for Fantasy, the majority with the Vince Guaraldi Trio. In this setting, Sete says he was limited to the number of solos he could take per set. Now, he is the melody man.

Sete tries to keep off the road seven months of the year. San

Francisco is his base and he plays the Trident in Sausalito, the Matador in North Beach and the Cabana in Palo Alto. When he's working he practices six hours a day. When he's off he extends the practice two hours.

Sete's group may have the most inventive Brazilian drummer working in America. He is Paulo Fernando Megalhaes, who uses his Brazilian nickname, Paulinho. Paulinho has been in the U. S. over one year and has worked with Sete the majority of the time. He is a Latin Joe Morello, with a keen sense of dynamics. Paulinho calls Los Angeles his home and frequently plays on motion picture studio recording dates.

Working almost exclusively in a bossa nova framework, except when he interprets Spanish classical music, Sete has no concern over being typecast as a bossa nova musician. He feels the music is solidly implanted in the U. S. and because it relies heavily on a samba shuffle beat and melodic improvisations, it attracts the jazz player and the pop singer, which ensure its longevity.

SOLOS: The Modern Jazz Quartet and the Swingle Singers have teamed together for the first time with their special LP out on Philips in January, reports the MJQ's manager Monte Kay. The sessions were held in Europe. . . . Jazz violinist Stephen Grappelly, 67, has been lured out of semi-retirement by Henry Mancini, to record music in London for his film score of "Two for the Road." . . . Pittsburgh's Variety Club honored Erroll Garner with a special achievement award at its 39th annual banquet following the pianist's first concert in his home town in 14 years on Dec. 3.



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STANLEY ADAMS, President

American Society of Composers, Authors & Publishers
575 Madison Avenue, New York, New York 10022

Some Stores Expect 20 Per Cent More Instrument Sales in 1967

By BRUCE WEBER

LOS ANGELES—Much of the talk these days is about the economy and the tight money situation. But most of the key statistics show the instrument market—amplified as well as nonamplified—is continuing to grow.

Key outlets in the rapidly expanding southern California instrument market report sales and earnings are advancing at a healthy pace.

It used to be that kids wanted automobiles and surfboards to fill their leisure activity moments. But times have changed. These traditional items are being pushed aside for the most part by musical instruments, especially guitars.

The over-all view of the instrument market is giving music dealers—mama and papa stores included—something to look forward to. Conservatively, some dealers are expecting their sale of instruments next year to jump a healthy 20 per cent.

Young Take Over

Charles Rosenthal, sales promotion manager, Fender Guitar, Santa Ana, Calif., predicts the market can even go higher, provided the trend in music continues at a "rock 'n' roll" pace. He believes the biggest portion of the market increase is a result of the young people taking over the music industry.

"Young people listen to groups like the Beatles and the Dave Clark Five," he reasons, "and they want to imitate them. Thus, the interest in musical instruments in general and the guitar in particular."

When Elvis Presley gyrated into the American musical scene,

Rosenthal said, he did more than start a record bonanza that led to the multimillion-dollar "rock" era.

Presley carried a guitar. And since that time, the sale of guitars has reached proportions that must be considered a "boom." And there is no letup in sight, Rosenthal believes.

Last year nearly one million guitars were sold in the United States. This year, music dealers are predicting they will do twice as well. "Not every family has a piano," said Kim Hattem, owner of the Music Man, Torrance, Calif., "but it is getting close to that with the guitar."

"Presley didn't do it all by himself," said Mrs. Hattem. "The birth of the guitar, commercially speaking, has its roots somewhere in the country and western music and what is known now as rock.

Qualities

"The folk music craze on college campuses pushed the trend along, too. And the Beatles and the Rolling Stones have rocketed the guitar to an unprecedented high."

Rosenthal believes the guitar owes its popularity not only to the influence of the rock 'n' roll music but to its qualities as an instrument.

"The guitar is a fairly easy instrument to play," he said. "A person can, in a relatively short time, learn to play some music on the instrument. This is another reason for the demand of the guitar."

"Youngsters in their sub-teens are aware of guitar music," he said, "and this, of course, gives the guitar a new area of acceptance."

With the demand high, the

cheap guitar has found its way into the market, and the market is being glutted by a wide range of cheap imports, warns Jimmy Rollins, a mama-papa store operator.

"Many of the imports look like quality instruments, but for the most part they are made of cheap materials and will not give an acceptable performance," he said.

"It used to be that it was easy to sell an outfit for around \$200 or \$300. But now we have to compete with models that are available for as little as \$29. That's progress?"

Everywhere

Rollins said that guitars have become so popular that everyone is trying to get a portion of the market. It has almost reached the stage where they can be purchased everywhere—from filling stations to discount houses.

In spite of the increase in the number of the inexpensive instruments on the market, the price of the quality guitars has remained high.

The average price for a top-grade guitar is about \$250. The classical or Spanish guitar is somewhat higher.

Two years ago, Rollins said, I was selling three times as many quality guitars as I am this year. But the sale of the less expensive instruments is more than making up for the decrease in the sale of quality guitars. "And that's what the guitar market is all about," he said. "Commercial advancement? And how," Rollins said.

"To tell what instruments are going to have a large sales appeal in the months ahead," Rosenthal said, "all you have to do is watch what the rock musicians are using."

"Within the guitar market," he said, "the demand for the electric bass is growing. This instrument has four strings instead of six like the standard guitar. It is being used in folk and rock groups as a substitute for the conventional stand-up bass."

Bass

The electric bass' attraction, dealers say, is in its ease of transportation. Also the instrument is easy to play and it enables the player to get more power than with a conventional guitar.

Other electronic instruments which are beginning to show up in some of the groups are the electric piano and electric organ. According to dealers, these instruments are finding their way into popular music as an instrument that plays the melody line. "In many cases," Mrs. Hattem said, "the rock groups are seeking ways of expanding their music, and these instruments help them do this."

Other instruments which are beginning to receive interest are the tambourine and the harmonica. One dealer said just a few months ago he had no calls for either the tambourine or the harmonica. Now he is getting regular requests for them.

Instruments like trumpets, violins, French horns and saxophones seem to have slipped considerably as favorites. There is, however, an increase in interest for trumpets, which dealers say is directly related to Herb Alpert's Tijuana Brass fame.

"To a large degree," Rosenthal said, "the appeal of an instrument is determined by how

(Continued on page 42)



MARYLAND MUSIC DEALER WILLIAM MACHEN, Machen Music, Hagerstown, Md., has sold guitars and amps for 15 years, says rock 'n' roll "should be around for another five or 10 years at least—maybe even forever."

Guitars, Amps, Organs Boost Dealer's Gross

HAGERSTOWN, Md.—William Machen has been operating Machen Music here since 1946, has sold guitars and amps for the past 15 years and claims that a 20 per cent increase in sales during 1966 must be attributed in the main to his amplified instrument lines.

"The new amplified instruments are great," he said. "The guitar is a perfect instrument for youngsters because they can learn to play well enough in a few months to feel 'in.' They don't get discouraged as they do with many instruments."

Machen is certain that the sale of amps, guitars and combo organs will hold up as long as rock 'n' roll music remains in vogue. "And rock 'n' roll is far from being on the way out," he said. "It should be around for another five or 10 years at least. Maybe even forever."

Machen recently participated in a guitar promotion that proved so successful he's eager to have dealer colleagues hear about it. The promotion featured a concert by guitarist Tommy Lee, sponsored jointly by Machen and a guitar distributor. It attracted a crowd of 2,000.

The result was many instant sales and a lot of long-term prospects, Machen reported. He attributed the success of the venture to: 1) the fact that the concert was held in the high school, the home ground of the teen-agers; 2) it was advertised by a popular local disk jockey; 3) a popular local combo was also featured and, 4) the event was made known through ads in weekly newspapers out of town.

"The audience ranged in age from six to 96," Machen said.

Maruwa VTR May Shock Houseware Show Buyers



NEW MARUWA video tape recorder at \$495 suggested retail to be shown at the National Housewares Exhibit in Chicago. The machine uses regular sound recording tape.

CHICAGO — Maruwa Electronic & Chemical Co., Ltd., will bring to the National Housewares Exhibit here Jan. 16-20 a \$495 video tape recorder that operates with ordinary audio tape.

The unit was described here last week by Tashia Niimi, president of the Nagoya, Japan, company, developer of the new VTR over the past 12 months.

Niimi said he considered his new recorder a breakthrough in the concept, establishing the VTR as a general consumer product. He said the unit, about two-suitcase size, has been developed expressly for the home market.

The unit will go into production in April and will be in U. S. distribution by May.

First Standard Corp. of New York City will handle American distribution, Niimi said.

retail value of the prerecorded tape.

Called "Sounds of History," the promotion involves units of 10 blister cards in a display carton, which opens to make a counter, aisle or window display. Each carton is punched, also, for pegboard display.

Window streamers, envelope stuffers, point-of-sale pieces and radio commercial scripts are included.

Audio Devises Announces New Tape Promotion

NEW YORK—Rolf Haag, marketing manager for Audio Devises, Inc., has announced a bonus promotion to stimulate dealer sales of sound tape.

The promotion offers a specially produced recorded tape with speech excerpts by Franklin D. Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, Adlai Stevenson and Douglas MacArthur packaged with 1,800 feet of blank, Mylar-based Audiotape. The package is priced at \$5.98, said to be the

Fickes Sees Slower Rate Of Growth

PHILADELPHIA—The 1967 electronics industry outlook is one of guarded optimism, according to Robert O. Fickes, chairman of the board, president and chief executive officer of Philco-Ford Corp.

"The year will see neither a recession nor a continuation of the 1966 boom," he said, "but rather a slowing of the growth rate of the economy."

Fickes said that the outcome of certain "pivotal" economic questions such as the Vietnam war, personal and/or corporate income tax increases, impending labor-management contract negotiations and further monetary restraints will determine whether or not the electronics market will grow in 1967 at approximately the same rate as the past two years. The impact of

(Continued on page 42)

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And homeless children cry for
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And while there is one starving
child

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UTICA, N. Y.—General Electric has slashed prices on raw, reel-to-reel recording tape in order "to give dealers a stronger competitive position."

Effective immediately, the new prices, applicable to 3, 5 and 7-inch tape reels:

RT7005, 1.5 mil, 150 feet from 70 cents to 55 cents.

RT7010, 1.5 mil with reusable mailer, 150 feet from 95 cents to 75 cents.

RT7015, .5 mil, 300 feet from \$1.50 to \$1.30.

RT7020, 1.5 mil, 600 feet from \$2.10 to \$1.70.

RT7025, 1.0 mil, 900 feet from \$3.40 to \$2.70.

RT7030, 1.5 mil, 200 feet from \$3.50 to \$2.80.

RT7035, 1.0 mil, 1,800 feet from \$5.80 to \$4.65.

New York, Los Angeles Hi-Fi Show Dates Set

NEW YORK—Dates for the 1967 New York and Los Angeles High Fidelity shows have been announced. The New York show will be held Sept. 20-24 at the Statler Hilton Hotel. Exhibitor set-up will be Sept. 17-18. Dealer and press preview will be Sept. 19.

The Los Angeles show will be Oct. 25-29 at the Ambassador Hotel. Set-up days will be Oct. 22 and 23. Dealer and press preview is Oct. 24.

Scanning The News

Leslie H. Warner, president of General Telephone & Electronics Corp., and Robert S. Sinn, president and chairman of Ultronic Systems, in a joint announcement have revealed that Sylvania Electric Products, Inc., a GT&E subsidiary, has been negotiating for acquisition of Ultronic. The latter firm makes electronic quotations systems for securities and commodities markets. . . . The B-250-VA4 transmitter product line of Cardion Communication Corp. has been acquired by the Bogen Communications division of Lear Siegler, Inc. . . . Sonotone Corp.'s Electronic Applications Division is offering S&H Green Stamps to distributors of its microphone and cartridge lines. . . . Sylvania has announced that color TV sales through October were up 115 per cent over the same 1965 span. . . . The National Design Centers of New York and Chicago will feature the Institute of High Fidelity's "Sound Ideas in Home Decorating" scheme during 1967, according to Walter O. Stanton, Institute president. . . . Zenith president Joseph S. Wright has announced plans for a new 650,000-square-foot plant at Springfield, Mo., for manufacture of television receivers. . . . Joseph M. Grolimund, chairman of H. & A. Selmer, Inc., Elkhart, Ind., has been elected to the board of the National Association of Manufacturers. . . . Men moving: James W. Ritter to marketing manager, original equipment sales for the electronic components group, Sylvania Electric Products, Inc.; Orville L. McKinney to general sales manager for the same division and company; Byron J. Werges to sales

Expect Hyp in Instrument Sales

• Continued from page 41

fast someone can learn to play it. Thus, the reason for guitar popularity."

Factors

It is the over-all popularity of music that is giving dealers the most satisfaction. Music popularity is laying the foundation for future instrument sales," Mrs. Hattem said.

Both Rosenthal and Mrs. Hattem also see other factors which will keep up the demand for instruments. They are:

1. Television: This has given music and instruments more exposure than anything since records. When people see music performed, they want to learn how to play themselves.

2. Short work week: There is more time for people to use in learning to play instruments.

3. College: Music at all levels is offered in nearly every college or university in the country.

4. Electronics: Use of electronic devices are making musical instruments easier to play. The best example is the electric guitar, but also there are electric pianos and organs.

Americans now own more than 33 million music instruments, estimates the American Music Conference. The breakdown:

Pianos, 9.6 million; guitars, 8.5 million; woodwinds, 3.5 million; brass, 3.3 million; strings, 1.9 million; accordion, 1.1 million; drums or sets, 8 million, and others, 4.7 million.

More than 4.1 million instruments are expected to be purchased during 1967, reports AMC, as more than 3.5 million Americans start lessons for the first time.

Some economists are anticipating poorer business conditions for 1967, but they haven't talked to the instrument industry.

The growth in consumer demand for instruments has not shown any indications of slumping.

Fickes Sees

• Continued from page 41

decisions in these areas, he said, has yet to be determined.

Philco-Ford's sales, Fickes said, will probably exceed the 1967 pace for the industry as a whole.

He predicted that home radio sales for the industry will increase to 4.7 million units compared with 14.2 million in 1966; portable phonograph unit sales will equal the 4.1 million sold in 1966; 1.9 million console phonographs will be sold in 1967.

Trinity's N. Y. Wing

NEW YORK—Trinity Record Distributors, Hartford, Conn., operation, has opened a New York office at 240 W. 55th Street. The company has been named distributor for Musicor, Dynamo and Rojac Records. Ed Dianallo, Trinity president, has named Frank Berman New York promotion man and will appoint a New York sales manager shortly.

manager for the new General Electric Tape Products Business Section; Stanley Rosenberg from, by resignation, vice-president operations, Telectro Industries Corp.; Anthony N. Del Vecchio to sales manager, government division. Zenith Radio Corp.

RAY BRACK

BULK VENDING news

Batman, Go-Go, Etc., Make '66 Good Year

In Northwest It Was 'Penny-Problem' Year

By PAUL ZAKARAS

SEATTLE—Local bulk vendors generally agreed that 1966 had been a good business year. They lauded the 10-cent products made available during the past 12 months, but complained of weak products in the 5-cent and 25-cent categories. A special load problem, it was also pointed out, had been the high cost of depositing pennies into banks.

"We have a difficult time turning in our pennies," said John McDaniel, owner of the Palmer Co. "It has reached the point where banks are charging us a rate of

(Continued on page 50)

Good Year Despite the Profit Squeeze: S. E.

By LAMAR GUNTER

CHARLOTTE, N. C.—It has been a good year for bulk vendors despite problems such as profit squeeze, theft and pilferage.

That's the opinion of operators in the Carolinas contacted by Billboard.

And they are looking forward to another good year next year.

"Business has been better than usual," said Jack Thompson, who with partner Lee Smith operates Smith-Regal of the Carolinas. "It's hard to pin it down because

(Continued on page 44)

California Happy But Wants New Winners

LOS ANGELES—"This year was better than last and 1967 will be more lucrative than either for bulk vending."

"The coming year should be great for bulk vending but we must depend upon the suppliers for 'winners' to stimulate buying."

"Bubble gum and candy sales were great and took up the loss of sales of nuts."

"More stores are opening to serve the explosion population and this means more machines and locations

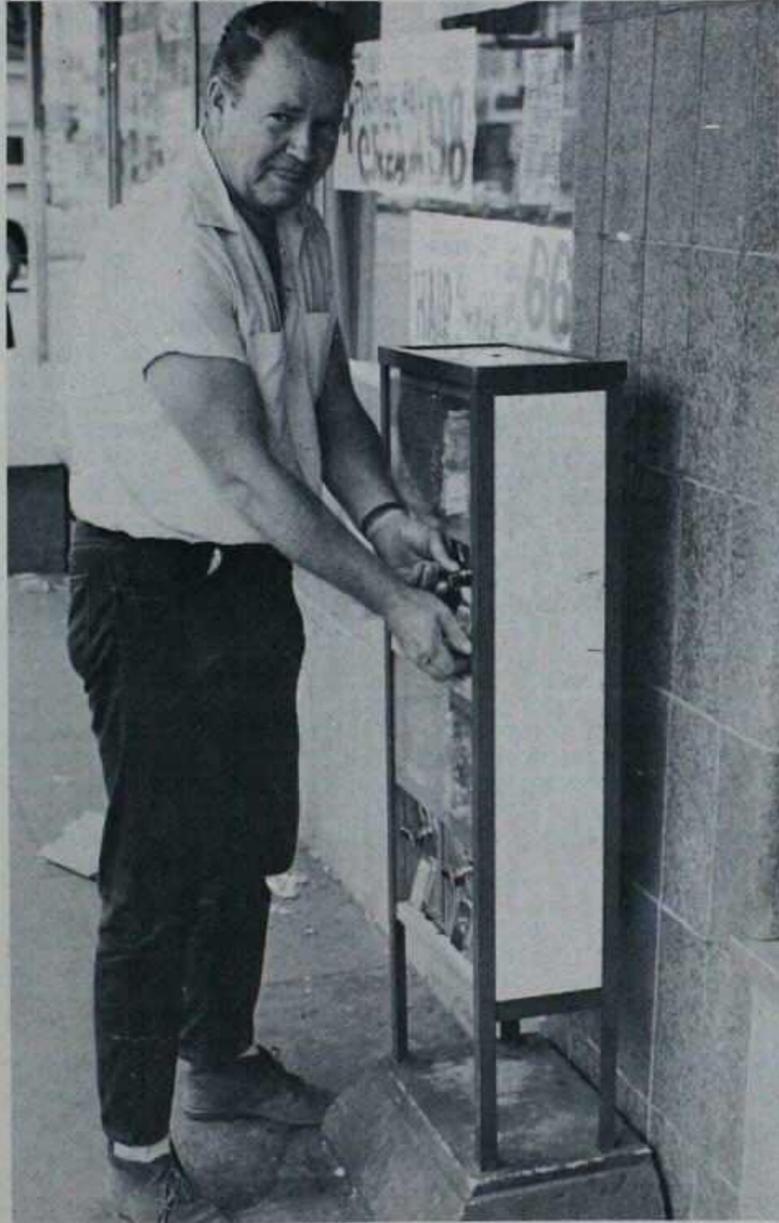
(Continued on page 44)

Guggenheim On Vacation

JAMAICA, L. I., N. Y.—Karl Guggenheim, Inc., closed Dec. 23 and will remain so on vacation through Jan. 2, according to an announcement mailed to the trade.

Cramer Count

EAST BOSTON, Mass.—Nic G. Montt, sales manager, Cramer Gum Co., Inc., has announced that the company now "has the finest count in the industry. The count is as follows: (1) King Gum, 1980 to the case and (2) assorted small ball gum, 40, 170, 210 and 240 count.



RESOURCEFUL PASADENA, CALIF., operator Leon Willis has foiled thieves by imbedding his outdoor machine stands in concrete, creating an aggregate carry-off weight of 300 pounds. He has put out 100 such stands. "Haven't seen one carried off yet," he reports.

SITE SEARCHING

Rental Shops Good Stops

DENVER — Just as laundry and dry-cleaning stores created a fine market for bulk vendors, the rapid growth of equipment rental shops has opened a new door of opportunity, according to Bill Mabry, operator in suburban Aurora.

"Many people are renting things which they formerly bought and find it more economical," Mabry said.

"And if there is anything which is common to renting in this way it is the fact that customers must usually wait while the machine is found, necessary

(Continued on page 44)

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Afgan Prince Red Lip Pistachio Nuts52
Indian Nuts, 5 lb. bag, per lb. 1.25
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Cashew, Butts79
Peanuts, Jumbo45
Spanish37
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
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Coinmen In The News

DENVER

Business is slow in the Colorado capital during the pre-Christmas season. A bright spot is distributor Mike Savio's showing of the 1967 Wurlitzer Americana at Draco Sales Company, which brought in a long list of visitors. . . . It was an ideal time of year for deer and elk hunting, as attested by Chuck Morrisson of Leadville, Colo., who bagged an elk as did both Jack Hackett and Owen Anglum of Apollo-Stereo Music Systems.

Don Akin of Continental Music Company is being ribbed by his contemporaries for putting on a lot of weight in recent months. . . . Seldom-seen operator Jess Hochstedler of Holly, Colo., visited Denver distributors in late October, bringing in an assemblage of parts for repair or exchange.

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A Good Year Despite Profit Squeeze: S. E.

• Continued from page 43

we have expanded. I think most operators have. One operator told me he had increased his business 15 per cent just by placing machines in locations that had asked him to come in. He said he hadn't solicited a location in more than a year."

Looking back on the year, Thompson said the thing that stood out in his mind was the number of changes of ownership. "Some of the larger operators have sold out and left the field. Three or four of the largest operators who buy from us have sold out during the past eight months and I know a

couple of more that are on the verge of selling out."

Thought, Effort

Thompson said he thought the changes were brought on by several factors. "It is taking more thought and effort to make the same amount of money. Interest rates have risen, labor costs have gone up, all operating expenses are up. In most cases those who sell are not being squeezed out. They are selling out at a profit."

"I think next year will be as good as this year, but I don't think it will be any better. I think tight money will hold down expansion. Most will take the opportunity to upgrade the business. That will be good for the industry in the long run," Thompson said.

Hugh Eckard of Eckard Vending Co. in Conover echoed some of Thompson's sentiments and added some views of his own. "We bought out a number of routes and I have been so involved with that I can't compare last year with this. Business has been very good with us and I look for it to be even better next year. Our business increased three-fold from last year and I look for further increases next year."

Theft

Eckard has about 2,700-2,800 machines in North and South Carolina, the largest portion of which are trade ball machines.

Eckard said the biggest problem during the year was theft and pilferage. "Last week in working two different routes, we wound up with 11 stolen machines and I don't know how many damaged. It is 10 times

worse than it was three or four years ago and is getting much worse."

Eckard, who is treasurer of Southeastern Bulk Vendors Association, said another big problem has been direct sales of machines to locations by distributors and/or manufacturers. "We lost one account that had 36 machines in its three stores."

Thompson agreed that direct sales are a problem, but did not feel that the problem is getting any worse. "Where that hurts the industry is that the owner who gets the machines doesn't have the time or the inclination to study the business and merchandise properly. He may not keep his machines in good repair. He may not be too careful about the cleanliness and appearance of the machines and this hurts. In the long run he probably will make less money than if he had continued on a commission. There are some people in the industry so intent on making a buck today they can't see the profit loss tomorrow."

Charles Bowman, who with partner Charles Meredith, operates C&C Vending Co. in Asheville, sums up 1966 by saying, "It's been extra good."

His firm too experienced expansion by buying 300 machines, most of them on location.

"Our business in dime machines has been wonderful. I think the reason we do well with our dime capsules is because we make our own fronts. None of the factory fronts has ever sold for us."

He said the penny machines are still the bread and butter among the 4,300 total machines in the Carolinas and Tennessee. "The penny machine business hasn't dropped off yet like it usually does at this time of the year."

About next year he said, "It looks good. If the manufacturers will give us something a little different, it's going to be a wonderful year. I am looking forward to expanding by 1,000 machines or more next year."

Theft has been a problem for

C&C, Bowman said. "That has bugged us for two years. I lost 48 machines last year and have lost 43 machines already this year. The places they are going out of are places the merchants should watch them better."

The profit squeeze was the biggest drawback in 1966 as far as L. M. Johnson of J. G. Vending Co. was concerned. "The price of bubble gum has increased and the price of equipment has increased. All our operating expenses have increased."

But with it all, Johnson is looking for a good year in 1967.

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• Continued from page 43

for operators."

These are the gists of conversations with bulk operators in this area. They reflect a healthy outlook for 1967 and show the dependence of the operators on their suppliers.

This past year drew heavy buying from Batman, Go-Go Rings, Surfers' Cross, Super-Ball, and jewelry items. While all of the operators did not use the Surfers' Cross and the Super-Ball, the Batman items, carried into 1966 from 1965, and Go-Go Rings seemed to be more generally popular throughout the area.

Good Level

Bob Gladstone, one of the largest operators in the area, attributed the great success of 1966 to the availability of more items that sold for a dime. The Super-Ball, for example, started out as a 25-cent item but ran its life in this price category and was sold, when available, for 10 cents. Go-Go Rings were also a carryover from 1965. More recently the Crack-Ups,

quips on adhesive selling for a dime, and Mini Books, a small comic book for a 5-cent seller, have helped keep sales on a good level.

"What we need is 'winners' in 1967," Gladstone said. "I understand that Super-Ball will be back in supply and they should carry us into next summer as a dime item. This will get the year off good and by then something should come along."

"I look for it to be some kind of a ring. The Mod ring is here but it has not yet caught on. Items like this have a lot of potential we laugh at things like this and others from Barnaby Street in London. But they laughed at the Beatles and look at the money they took home."

Phil Sreden, who founded the successful Western Vending Machine Servicing Co. more than 20 years ago, said that business at the turn of the year was holding its own. During the past year, however, vandalism was not as bad as it was a couple of years ago for this firm. The sales of bubble gum and nuts are down, however.

Saturated

Sreden believes that the market is about saturated. Now well established in branching out into the coin collecting business, this veteran operator said that collectors have sort of pulled in their horns, too.

Pasadena operator Leon Willis had a better year in 1966 than in 1965. He used the Batman items, Go-Go Rings and Surfers' items in his machines mainly located in laundromats. He is looking for more "stimulators" in 1967. He concedes there is less profit but makes it up in volume.

Leo Weiner of West Coast Enterprises, which is now in new and larger quarters in North Hollywood, described 1966 as "bang up." He explained that bubble gum continued as a perennial favorite but that nut sales were off with his firm because of the slackening of business in bowling alleys.

Fantastic Summer

Business at West Coast is slow—only by comparison—at this time but Weiner looks for a "fantastic summer." New stores are opening and his route, like that of others, is expanding.

His top items during the year were Batman, and Go-Go Rings. His prediction for 1967 is like that of other operators—it depends upon the items that are coming out.

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Rental Shops Good Stops

• Continued from page 43

paperwork done, equipment loaded into the car," he said. "During this period a battery of bulk venders invariably get heavy play, vending peanuts, tab gum, ball gum and even capsules and varimints for children."

Mabry has 18 such locations. They astonished him soon after installation by showing the highest return per head of any spots on his books. In one rental equipment spot two machines grew quickly to six and then to 10, all near the service counter in the shop. (On weekends many parents bring along small children who clamor for goodies at sight of the machines.)

Volume from this one source has made it necessary for Maybry to rearrange his route service routine to permit an extra six hours for rental equipment dealerships. "It's a location where typical homeowners will usually have quite a bit of time on their hands, where children are frequently present and where the customer normally gets pennies, nickels and dimes in change when paying for his rental. That amounts to the ideal bulk vending location," he said.

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Business Newsmaker of The Year: Jack Moran

CHICAGO — Jack Moran, founder and administrator of the first basic coin machine mechanic training program, has made big news this year by tackling the biggest problem in the electronics field.

The coin machine industry is not the only business plagued by skilled manpower shortages. The home entertainment and rapidly growing electronic data processing industries, to name a couple, are in the throes of acute shortage of servicemen.

The home entertainment industry, at the retail level, is apparently in much worse manpower shape than the coin machine industry—largely because it lacks a Jack Moran.

We broke the Moran story in February of 1965, reporting that the former Denver operator had sold his route and, with help from distributors, had opened the Institute of Coin Operations, a specialized trade school for servicing jukeboxes, games and cigaret machines.

And in a definite sense it marked the end of the coin machine apprenticeship concept as we've known it since the early 1930's.

During 1965 Moran put several 15-man classes through his five-month course in Denver, placing all the men with operating companies. Most employers were quite satisfied. But that was not the real story of 1965. Late in the year Moran broke through bureaucratic red tape and signed the first coin machine industry contract for at-large training of servicemen under provisions of the Manpower Development Act. Thus it became possible for the first time for operators in any State to pick men, send them to school, and have the cost borne by the federal government. So much for Moran's 1965 background activities, all of which were reported here; to a great degree here alone.

Here's how Moran made news in 1966:

April—The Institute of Coin Operations is awarded another federal grant for the training of 44 coin machine technicians. At that point the school had trained and placed 60 men.

March—Moran began travels that took him to more than a dozen trade association meetings

(Continued on page 47)

Moran Succeeds in Effort to Get National School Funding

By RAY BRACK

DENVER—Jack Moran has done it again! The operator-turned-industry-educator has concluded negotiations with the U. S. Department of Labor that will establish a specific national appropriation for the training of coin machine technicians.

The effect of the national appropriation, expected to become effective Feb. 1, will be elimination of most of the bureaucratic inertia at the State level now making it difficult for coin machine operators to channel men into or obtain men from existing manpower training programs.

Thus it is that while other industries, such as the home electronics field, bemoan the lack of skilled technicians, this industry is well on the way to firming

up a program that could produce 1,000 trained coin machine servicemen during 1967.

And credit for the progress made toward realization of the training program is being widely accorded Moran, who engineered the trade training breakthrough by following the long trail of governmental agencies to the bitter end. (In recognition of his efforts, Moran has been named "Newsmaker of the Year," by the editors of *Billboard*. See story.)

Details of national funding for the coin machine industry training program will be submitted to Department of Labor officials this week by Dr. Howard Matthews, assistant director of the Manpower Development and Training Branch of the Department of Health, Education and Welfare. Matthews met with Moran here last week and was briefed on the industry's total manpower need. This "need" was determined by Moran with the co-operation of the Music Operators of America and various regional trade associations. It is estimated that the industry nationally could immediately absorb 2,000 men.

Institutional

The national coin machine industry training program appropriation will apply only to institutional training. At present only one such institution for the training of coin machine mechanics exists. That is Moran's own facility here. He is gearing

for the opening of a second facility in Atlanta, with the first class of about 25 men expected to enroll between Feb. 1 and 15. Moran will journey to Atlanta early in January to personally direct the acquisition of a building and faculty for the second school.

Establishment of the Atlanta school has been made possible, Moran said, because of firm commitments from Florida operators for the hiring in full of the first class.

"Florida association president Wesley Lawson says that members are committed firmly to hiring at least 25 men," Moran said.

The coin machine training "contract," under general provisions of the Manpower Development and Training Act, makes money available exclusively for the training of coin machine industry mechanics. Though many coin machine technicians have been trained with federal funds, the process has been that of application through State agencies and receiving payment through State agencies. With funding nationally, the existing problems of receiving payment will be reduced. Application for training, however, must still be made through State employment service offices. In doing so, the operator may either submit his own candidate ("hand-picked" man) or seek a man for training out of the agency's files

(Continued on page 50)

AT LAST

1963 Industry Figures In

WASHINGTON — Census Bureau—better late than never—has reported 1963 receipts of \$260.6 million taken by the 3,074 establishments with payroll, that owned and placed on location jukeboxes, pinball machines and other coin-operated amusement devices. The figures are part of the 1963 Census of Business conducted by the Department of Commerce.

By type of machines: 138,224 jukeboxes brought in \$90 million, and average receipts per machine were \$651; pinball machines numbering 70,326 made \$47 million, averaging \$670 per machine; and 92,478 other types of amusement machines made \$57 million, averaging \$619 per machine.

These revenues plus some \$36 million in "other" sources than

the listed machines, were taken in by 2,475 of the establishments, with a grand total of \$230.2 million, or 88 percent of all receipts from businesses in this class. Establishments without paid employees were not reported in the census.

New York State lead all others in 1963, in receipts of \$21 million for 268 establishments in the coin-operation field. California was second with 231 firms, \$18.4 million receipts.

Illinois topped the nation in music machines with 11,425, and had 7,603 other varieties of amusement machines plus 1,271 pinball machines. Maryland had 3,359 pinball machines and 5,390 "other" amusement machines, but only 1,867 jukeboxes.

Seeburg Views Video Dimly

CHICAGO—At present the Seeburg Corp. has no plans to introduce any form of audio-video machine—combination unit included—Seeburg Sales Corp. president Bill Adair disclosed in a private interview with a *Billboard* reporter recently.

He said the Seeburg philosophy in product development is to have nothing to do with an innovation that is not good for both the operator and the location. "The income of audio-video machines in their present form does not support the investment," Adair said.

"The concept has failed in Europe," he said. "And the sex image projected by the equipment in the U. S. destroys the new coin machine image we have been working for. Also, the audio-video or combination machine dilutes the jukebox concept in the mind of the consumer, creating confusion."

He said that there is no machine on the market that interests Seeburg now. "But if there should be a breakthrough to a new approach we'd be willing to take a second look."

Kirk to Name Distributors

ORLANDO, Fla.—Kirk Electronics Manufacturing Co., which, despite destruction of its plant in a recent fire, is continuing delivery of its Minute Music tape cartridge jukebox systems, will begin appointing distributors Jan. 1.

According to company president John A. Kirkpatrick, a former operator, distributors will be granted areas similar in size to those of major jukebox lines.

"However, due to prohibitive contracts involving established

music distributors," Kirkpatrick said, "it is probable that most of the Kirk distributors will be other than regular jukebox distributors carrying competitive lines."

He said the company will not sell the Minute Music Systems, a non-selective, coin-operated player of cartridge-tape-recorded tunes on four track, to locations.

Latin American distributor appointments are also in the works, Kirkpatrick said.

Schools, LP's, Shows, Members, Royalty Top Stories

Manpower

CHICAGO — Though Jack Moran of Denver provided most of the year's excitement in the area of industry manpower development—see separate story—much was done generally that merits separate mention. And taken in total, trade school efforts during the year stand as one of the top news stories of 1966.

In addition to the considerable Moran activities in manpower training, there were goings on in New York City, South Carolina, Chicago and Florida.

The Florida activities are recounted in the Jack Moran story elsewhere in this issue. Operators in other areas mentioned were involved in school activities such as:

(Continued on page 48)

The Little LP

CHICAGO—Was 1966 "The Year of the Little LP"? Several factors suggest that during the year the 7-inch LP came of age.

The year marked the initial entry into the LP field of labels such as Capitol, Blue Note, Liberty and its subsidiary labels Art, Merrimac and other companies.

Moreover, such previously committed suppliers as Epic, Monument and Seeburg (via its participating labels) all stepped up production of Little LP's. By May, 793 packages were listed in the first such compilation of Little LP product (*Billboard*, May 7-14). And the gradual inauguration of two-for-a-quarter-play in some areas adds a footnote to the resurgence of

(Continued on page 47)

Trade Shows

CHICAGO — Hard working convention committees, curiosity about the unsettled jukebox royalty question and compulsion to see new equipment contributed to an all-time record Music Operators of America trade show in 1966.

It was a big convention—a big story.

Many companies brought unusually large groups. Norwood and Earl Veatch of Central Distributors, St. Louis, brought 18 firm members all decked out in red blazers; from suburban Lee's Summit near Kansas City, John Masters ushered in a large group everywhere. Operators seemed to have been busily planning for the combined MOA and National Automatic Merchandising

(Continued on page 48)

Membership

RICHMOND, Va. — The 1966 membership drive of the Music Operators of America ranks as one of the year's top news stories.

While much credit is to be given Richmond's Jack Bess, who headed up the drive that far exceeded the original goal of 250 new members, Bess in turn passes plaudits on to nine districts chairmen and co-workers at the grass roots level.

In Bess, MOA had a dynamic worker. Recently, in Richmond, MOA executive vice-president Fred Granger characterized Bess as having "a disease." He is afflicted with optimism," Granger said. And this optimism carried Bess and MOA throughout the membership crusade.

(Continued on page 47)

Copyright

WASHINGTON—The industry throughout 1966 was under the jukebox royalty exemption threat posed by revision of the national copyright law by the Congress of the United States. No other trade story grabbed more headlines.

In the view of the coin machine business, the copyright story is inextricably entwined with the story of the 1966 activities of the Music Operators of America. The MOA, long the lobbying force in favor of the jukebox royalty exemption, emerged in 1966 as a highly respected organizational factor in the staggering process of advise and consent that is creating our new national copyright law. While insisting upon fair treat-

(Continued on page 46)

Service of Jukeboxes, Vending Similar

NORTH TONAWANDA, N. Y.—The similarities between servicing phonographs and vending machines is a theme being stressed by service manager C. B. Ross of Wurlitzer here. According to Ross' thinking, a good service technician can repair almost any coin-operated device. This, a thought being left at recent service seminars throughout the country under the direction of Bob Harding, Leonard Hicks and Karel Johnson.

Harding conducted a school at Allen Music, Fort Wayne, Ind. where Sid Osborn, Jr., Wayne Newby, Luther Newby and Jack E. Orvin attended. Another school at Royal Distributors, Cincinnati, under Harding's tutorage had the following attending:

Clifford Jones, Howard Pistor, Tony Volters and Frank Snider of Pioneer Vending, Cincinnati, Ohio; and Richard Hensley Jr., James J. Harris and

Chuck Centers of Progress Vending, Middletown, Ohio; Eugene M. Shays and Jerry Muselman of Hi Acres Raceways, Lexington, Kentucky; Al Hahn of Pioneer Vending, Cincinnati, Ohio; Joe Baxter and Joseph Quallen of Progress Vending, Middletown, Ohio; George W. Puchold of Puchold Enterprises, Covington, Kentucky; Kenneth Ramsey of Progress Vending, Middletown, Ohio; Thomas Frank and Arthur Machler of Stern Music Company, Cincinnati, Ohio; Marvin Krebs of Progress Vending, Middletown, Ohio; Harold A. Tanner of Shaffer Amusement Company, Dayton, Ohio; Gene Botts and L. C. Lackey of Lackey Music, Middletown, Ohio; Lewis Nicholas of Nicholas Music Company, Cincinnati, Ohio; Joe Schultz of J & E Amusement, Cincinnati, Ohio; Tom Clark and Herb Wiley of Acme-Miami Vending, Dayton, Ohio; Robert

Wood from Lebanon, Ohio; Robert W. James of Gem Music Company, Dayton, Ohio; Thomas C. Rich of Gem Music Company, Dayton, Ohio; Parry Pan and Ward Stettler of R & Z Vending, Dayton, Ohio and Dennis Daum of Daum's Custom Electronics, Cincinnati, Ohio.

Southwest

Meanwhile, Karel Johnson was in Oklahoma and Texas. The Muskogee, Oklahoma school was attended by: Verle Cuntz, Bill Jackson, Jack Sigman, Todd Hinsley, Raymond Burkhead, Jim Thompson, Jack Eslick, Chester Smith, Rene Schlotts, Jimmy Williams, John Dugan, Jim Samaras, Max Rust and George Cousparis. Those at the Tulsa, Oklahoma school were: Hurshel Moore of Maerten Music Company; Roger Anderson and Donald Delozin of Anderson Music Company, Chelsea, Oklahoma; Robert Tay-

lor of Allied Music Company, Tulsa, Oklahoma; Dave Turley, Paul Fielding and Gary Roberts of Shaw Vending Company; Jack Wilson of Keystone Vending Company; Norman Leeds, Howard Riley and Bill Thomasson of R & M Music Company; Art Anders of Lear Music Company, Tulsa, Oklahoma and John Penault of Culp Dist., Okla. City.

At Jordan Music in Lubbock, Texas Cliff Brewer, Henry King, Paul Collins, Joe Muret, Leo Daniel, Tommy Cargill, Ray Halbert, Bill Baucum and Gene Jones attended.

California

Hicks held schools in San Francisco and several other California cities. San Francisco service technicians in attendance were: Bobby Shaw of Modesto, California; Ira Dolin, John Piro and F. N. Pedersen of Automatic Merchandising, San Francisco, California; D. L. Groth

of Pacific Vending, San Francisco, California; and Ed Laveroni of Automatic Merchandising, San Francisco, California.

Those at other Hicks' seminars were: Wayne Hardin, Bill Hardin and Don McGarry of Hardin Music Company, Belmont, California; Billy Dalles of Morgan Music Company, San Jose, California; Stanley Pillsbury and Ray Pini of Santa Cruz, California; Don Lauritson and Jim Linder of Lauritson & Son, Salinas, California; Chuck Snyder of Reliable Music Company, Hollister, California; Albert Hollingshed of Hollingshed, Tulare, California; Jack Gutshall and Bob Wade of Gutshall Music Company, Big Bear City; and Bob Robbins, Richard Faust, Bill Harvey, Clem Hiser, Jack Kanz, Mike Frizzell and Don Correy, General Amusement, Long Beach.

Copyright

• Continued from page 45

ment of the operator in whatever copyright revision is voted into law, the MOA gained stature in Washington during the year through the thoroughness of its testimony preparation, quality of its witnesses and counsel and viability of its arguments.

In short, the image of the MOA changed for many in Washington from that of "reactionary" to that of "progressive"

on the question of jukebox royalties.

As 1965 ended, the MOA had submitted to the House Copyright Subcommittee a historic 2-cent-per-side proposal for royalty payment on jukebox records. The House Committee took the proposal under study as it set about writing its own proposal, and the Senate counterpart committee took the MOA offer under advisement as it laid plans for initial hearings on the legislation. In January speculation out of here indicated that

the Senate would put the jukebox royalty issue high on its opening hearing agenda. But, alas, the Senate never got around to the subject at all during 1966. Matters such as the Vietnam war stood in the way.

Meanwhile, the House committee was acting behind closed doors, opening in February a series of executive hearings, closed to the public. Rumor indicated that though the subcommittee liked the MOA proposal, it was making some alterations. In May the House unit let word leak that it would finish a draft of the entire revision bill in about a month and report it right out.

Early in June Billboard disclosed that seven major music industry organizations had made jointly to the house committee what the organizations, including ASCAP and BMI, called their own copyright proposal. At the heart of the proposal was a suggestion for compulsory arbitration of all royalty payment disputes arising from individual contracts between jukebox operators and performance rights societies.

As the industry waited anxiously, the House subcommittee worked on their copyright law draft through the summer and in September released the text of its own proposal applying to jukebox royalties. It called for a 3-cent-per-side royalty fee predicated on machine-record inventories taken quarterly.

Though the proposal met with unanimous coin machine industry criticism, the House subcommittee passed it out to the full Judiciary committee in September and it took the full committee only two weeks to rule on the bill text favorably.

It is vital to the record to note that the jukebox operator opponents, the performance rights societies, were also displeased with the language of the House bill that was on the verge of going to the floor. Because all parties felt that the House committee members would view favorably a compromise proposal agreed upon by MOA and the performance rights societies, the latter two parties sent representatives in September to two exploratory meetings—but with little success.

It should also be stated for the record that the MOA, though displeased with fee and methodological stipulations of the House

bill, was delighted with its provision for a statutory limit upon any levy.

During the tense period in early fall, 1966, following the swift approval of the House bill by the Judiciary committee, an apparent difference of opinion as to what to do next appeared between the MOA and the major jukebox manufacturers. The presumed disagreement dissolved, however, with the issuance in late October of a joint manufacturers endorsement of the MOA position.

Controversy over the copyright law text became academic when the 89th Congress adjourned before the bill reached the House floor.

The MOA immediately announced that it would reintroduce its 2-cent-per-side royalty proposal in the 90th Congress and would call for new hearings on the topic of jukebox royalties.

The MOA wrapped up the entire topic in tidy and efficient manner at its national conven-

tion in Chicago late in October, presenting a full report on its activities in the area of copyright legislation throughout the year. At the convention, outgoing MOA president John Wallace called on the nation's operators to make personal contact with their legislators and inform them of the shortcomings of the House bill as drafted in 1966.

In the renewed copyright struggle this year, the coin machine operator will be insisting on three important royalty principles:

1. Any fee must be limited by the language of the law itself.
2. The fee must be of an amount the operator can "live with." Most operators would prefer—if such must come—a fee of about \$5 per machine annually. But they realize that the fee could go as high as \$10, perhaps \$12.
3. The mechanics for computing and collecting royalties from jukebox play must be as simple as possible.

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Business Newsmaker of The Year: Jack Moran

• Continued from page 45

during the year. At each he carefully explained the process for obtaining federal manpower training funds. For most operators it was their first knowledge of the pool of money available for such training.

June—Moran's school obtained the stamp of approval of Empire Distributing, Inc., Chicago, one of the nation's leading distribution houses. Empire's Gil Kitt and Joe Robbins sent branch manager Bob Rondeau to investigate the Denver program and Rondeau was enthusiastic about what he found. Midwestern students began finding their way to the school.

September—But the trickle of students was not sufficient, and this magazine reported that the Denver school faced a crisis unless the industry got fully behind it. The response to a series of Billboard articles was excellent, Moran said, and the financial crisis passed. In fact, by trade show time Moran was intimating that Atlanta and Chicago schools would be formed.

November—Moran traveled

to South Carolina and Florida trade association meetings and found sufficient support to announce that a coin machine technical training school would open in Atlanta early in 1967. Florida operators promised to send 25 men to the first session and expressed immediate need for at least 150 more trained men.

December—Moran disclosed another manpower training breakthrough: a national coin machine mechanic training contract had been arranged with the U. S. Department of Labor whereby appropriation of money for such training would be at the federal level. This eliminated a mountain of application and payment red tape and imparted to the industry first-class stature.

Much of this work Moran has done alone. He is now ably assisted by his son, Bill, who is handling much of the administration of the Denver school.

In view of the significance of Moran's work to the industry as a whole, the editors of Billboard believe that the news he made makes Jack Moran business newsmaker of 1966.

Membership

• Continued from page 45

In formulating the campaign that eventually swelled MOA's ranks by 311 during the Oct. 28-30 convention, the U. S. was divided into nine districts. The chairmen:

Tom Greco, Greco Brothers Amusement Co., Glasco, N. Y., (1); Bill Cannon, Cannon Coin Machine Co., Haddonfield, N. J., (2); William Anderson Jr., Broom & Anderson Amusement Co., Logan, W. Va., (3); C. C. Bishop, Bishop Music Co., Raleigh, N. C., (4); Robert Nims, A.M.A. Distributors, Inc., New Orleans, La., (5); Les Montooth, Montooth Music Service, Peoria, Ill., (6); Ted Nichols, Automatic Vending Service, Fremont, Neb., (7); Pete Geritz, Mountain Distributors, Denver, Colo., (8); Henry Leyser, Associated Coin Amusements, Oakland, Calif., (9).

The first six weeks of the drive netted 50 new members; by May when the MOA directors met in Washington the total was over 80 and good-natured rivalries between various district chairmen had developed. Tom Greco and Henry Leyser entered into a private contest, the loser of which promised to wheelbarrow the winner around the floor of the convention in Chicago.

By late May, the drive was at the 20 mark.

Leading the drive at this stage was Nims, who had signed up 35 new members. District eight was second nearest its quota. Bess said, "We'll have a post-vacation surge in August and September and another during the convention." This was in June as Bess appointed J. Harry Snodgrass, Servomation of New Mexico, as new co-chairman in District eight.

In late July the drive was at the 150 mark when Granger announced that MOA was launching a "home stretch" recruiting drive. "Special mailings will go out to all district chairmen around the country calling for a 'massive, all-out effort' to convince at least a hundred more operators, distributors and one-stops that they should support MOA."

The drive inspired MOA

president John Wallace to comment: "If some of you cannot do the job," said Wallace in a letter to all district chairmen, "then I would prefer that you let Fred [Granger] know so that we can appoint a new chairman in your place."

Accompanying the open letter was a special information sheet pointing out that MOA had saved the coin machine industry millions of dollars through legislative efforts. The fact sheet also mentioned the Group Life Insurance plan and an up-coming pension plan. "MOA represents the industry on a national scale—to the business community, to the press, before Congress," the sheet explained.

By late August the drive was netting one firm per day and Montooth, naming co-chairman William E. Hullinger, Delphs, Ohio Mac McQuivey, Mac's Machines, Inc., South Bend, Ind., said "We want to beat out all other districts."

Nims' Technique

But Montooth had formidable competition in Nims who achieved his quota of 50 new members two months prior to the convention. In detailing part of his success Nims told how he recruited operators.

"There are naturally always going to be differences between operators in any one territory, and this is basically what keeps operators from joining with others for their mutual benefit," Nims said.

"It doesn't follow, that you must work against all other operators in the country because you spend every waking hour doing just that in the area of your business. You have common interests which are vital to your future welfare, and should take the positive attitude toward promoting them," Nims explained.

Nims district had only 32 MOA members when the drive commenced. Following Nims as first in exceeding quotas were Snodgrass and Montooth.

Snodgrass, in fact, was chairman of the district that first hit its quota while Nims was first in reaching a 50-member goal followed closely by Montooth who also had a 50 quota. Montooth's district, with his co-chairman Lou Glass signing the

The Little LP

• Continued from page 45

the Little LP this year as jukebox patrons find three tunes per coin on albums a bargain where the new price policy is being tried (Billboard, Dec. 24).

Many record companies looked to 1966 with new respect for Little LP's following and unprecedented discussion at the 1965 Music Operators of America convention. "At 3:30 p.m. on the 11th of September 1965 in the Gold Room of the Pick Congress Hotel in Chicago, we were honored as a company to have been able to participate in one of the more exciting moments of the MOA meeting," said Epic's director of sales Mort Hoffman in a letter to MOA. "We immediately initiated the largest single release of Little LP's in our history," he added.

Other companies, notably Capitol, added impetus to the resurgences of Little LP's. The company released 12 units early in January and by April was enthusiastic enough to release 11 more. By year's end Capitol had 47 packages in its catalog. "We made the decision during the show," said Capitol's Stan Gortikov, speaking of the MOA, "after discovering a consensus that there has been an inconsistency of product as compared to the number of LP jukeboxes on location in the U. S."

Seeburg, already an ambitious proponent of Little LP's through co-operation with many labels, continued its production. Said president Jack Gordon in January, "We appreciate the co-operation of record companies

most members of any individual worker in the drive, went the farthest in exceeding its goal.

The three runnersup for individual performance behind Glass were also from District six. They were Bob Vihon, MacQuivey and Leonard Leonard, Leonard Amusement Co., Adrian, Mich.

Seven of nine district chairmen received merit awards during the MOA show for their efforts in the drive. They were William Cannon, Bob Nims, William Anderson, C. C. Bishop, Les Montooth, Ted Nichols and J. Harry Snodgrass.

And that wheelbarrow ride? Somehow, in the heat of the successful convention and climax to the membership drive, it was forgotten.

in making stereo material available to us. In the three years since Seeburg introduced its Little LP's the company has spent nearly \$5 million on the program."

"The promotional value in releasing material from hit albums by big-name acts is to gain reaction to the original LP," said Liberty's Philip Skaff as this label and its subsidiary Imperial and World Pacific brands launched releases in May.

"Liberty is in the Little LP field to stay, provided we get operator co-operation and response," Skaff said. According to figures released in Billboard's 18th annual survey of the coin machine industry (Billboard, May 7, 1965) Little LP's had shown an increase in acceptance.

Epic's Leonard Levy said during the year, "I visited Los Angeles and San Francisco one-stops recently and found that they are experiencing an exceptional Little LP's reorder pattern."

Columbia Records' Tom Noonan said, "There's more than an adequate supply of Little LP's available, not only from Columbia Records but also from other companies as well." Listings at this time (Billboard, Oct. 15 and 22) revealed over 1,000 titles.

"The whole problem lies in the one-stops not stocking Little LP's and standards," Mort Hoffman of Epic offered. Monument Records' Jack Kirby said "Most one-stops don't stock Little LP's until they get an order."

Operators such as Tide Water Music Co.'s Phil Bailey in Norfolk were in agreement. "Little LP's have been ringing the meter," Bailey told Billboard. "We can't put in Little LP's fast enough."

BILLBOARD AD DEADLINE MOVES UP 1 DAY FOR THE JANUARY 7 ISSUE

Due to the New Year's holiday, deadline for the issue of January 7 will be on Tuesday, December 27.

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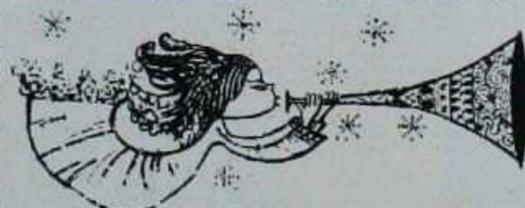


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Trade Shows

• *Continued from page 45*

Association gatherings. There were visitors from 14 foreign countries.

Most recall that not all phonograph manufacturers exhibited at the MOA show as recently as 1962. A year later, as MOA switched from its scheduled May 5-7 gathering to a Sept. 4-6, convention at the Morrison Hotel (which also coincided with NAMA) the association was on shaky footing.

But 1966 saw MOA completely revitalized.

Attendance at the Pick Congress nearly doubled from 1,400 in 1965 to an impressive 2,500, but the big story was the record number of exhibitors—an all-time high of 60 firms. The idea of dove-tailing the conventions helped the two organizations. NAMA nearly doubled its attendance, registering 11,000 at what was described as the biggest vending show ever. A total of 161 firms exhibited at McCormick Place.

The chief topic at the MOA show was the Jukebox royalty question. (See separate story.)

John Wallace, out-going MOA president appealed to members to study the royalty problem and contact their congressmen.

Another topic high on the MOA convention agenda was the question of music programming. While most major record manufacturers were present, most one-stops were absent. This created a situation that, according to one MOA director, resulted in "A great gulf between us operators and the record manufacturers."

As the MOA show closed it was announced that the organization would actively promote membership by one-stops during 1967.

The MOA elected the past year's secretary, James F. Tolisano, to the presidency. Tolisano is an operator in Clearwater, Fla., where he owns West Coast Music. He is a leader in the revival of that State's trade organization.

John A. Wallace, retiring president, was elected chairman of the board and will be the first past-president to hold a five-year term on the newly created Past President's Council. Other past-presidents retained on the executive committee as part of this plan are George A. Miller, J. Harry Snodgrass, Lou Casola and Clinton S. Pierce, each to serve a term of varying length.

Other officers elected were William B. Cannon, Haddonfield, N. Y., secretary; Howard N. Ellis, Omaha, Neb., treasurer; John R. Trucano, Deadwood, S. D., sergeant at arms. Ten vice-presidents were elected. Twenty-one directors were elected for three-year terms.

Many MOA visitors had their journey here reported in hometown newspapers via a public relations set up. Photos were taken and a publicity release went out to the newspaper in an operator's home area.

The banquet and show was generally felt to be one of the best ever. During the wind-up festivities Eddy Arnold, Nancy Sinatra, Herb Alpert, Frank Sinatra, RCA Victor and Roger Miller were accorded honors for their artistic contributions to the industry during the year.

Exhibits

And there was a big show on the exhibit floor.

Top attention went to the four companies displaying picture machines and one company previewing its audio-visual unit during an exclusive distributor's factory showing during the convention.

Next most exciting item in equipment was the dollar bill ac-

New Equipment



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DuKane Corp. new embossed-label vendor recommended for terminals, motels, resorts, supermarkets, drug stores, arcades and other high traffic areas. Its features include rugged, tamper-proof construction, fully mechanical operation and compactness. The unit measures 11 x 11 x 18" and is available with or without a pedestal.

ceptors on phonographs (and on vending equipment at the NAMA show).

Excitement was seen in the games field as well where American Machine & Foundry Company debuted two models of slot racers. Northwestern also got into the games business and exhibited a low-cost counter game. A wide array of pool table equipment with many refinements were on display. Veteran games manufacturers came up with new ideas, among them Bally's Bazaar with movable flippers, and Chicago Coin's depth-illusion Super-Scope gun.

Manpower

• *Continued from page 45*

1. A functioning coin machine mechanics school in New York City which graduated two classes during the year. Funds were made available through the New York State Manpower Development Agency. The project, in which coin machine distributors are co-operating with donated training equipment, is administered by the New York City Board of Education. The biggest problem in the program arose when one 12-man graduating class was virtually gobbled up by firms in other electronics industries.

2. A short-lived pilot program in South Carolina under which new men would receive basic electronic instruction financed by existing State appropriations. Facilities of the State's extensive trade school system were to have been utilized. The experiment was discontinued because of what its proponents termed lack of support from operators.

3. A concerted effort to establish a trade school for coin machine mechanics at Chicago. The effort bogged down at the point of securing an established electronics trade school for institution of a coin machine curriculum. Several technical trade schools submitted bids. No selection was announced. There is talk now of having Moran organize a Chicago school.

Informal discussion of the acute manpower problem is rampant throughout the industry, and many trade organizations are expected to take some form of action in the direction of manpower.

Cinejukebox in Profit-Sharing Plan for Films

PHILADELPHIA — In a move to stimulate independent production of motion picture subjects for the coin-operated audio-visual market, David Rosen has announced a co-operative profit-sharing plan for producers of film subjects, musical renditions, synced records and all other filmed presentations suitable for machine use.

Rosen is the United States distributor for the new 2-in-1 combination Cinejukebox that combines movies and jukebox mechanisms in a single machine. His film library is made available to all audio-visual machine operators on a sale or rental basis.

Rosen has advised independent film producers that he will print a minimum of 100 copies of every suitable movie subject accepted, and will share the profits in the sale of the films with the producers on a 50-50 basis. The 50-50 deal will continue for the sale of the first 1,000 films in which event it would return to the producer a minimum of \$2,000, Rosen estimated. Beyond the 1,000-mark, Rosen will pay the producer a 10 per cent royalty in perpetuity for every print sold.

World Market

With the world market at present estimated at being a minimum of 5,000 audio-visual machines, Rosen estimated that the independent film producer can look forward to an immediate possibility of \$6,000 for each film subject. Rosen predicts that the audio-visual market will number 15,000 machines by the end of 1967.

In the event that Rosen is unable to market the first 100 prints within a four-month period, he will relinquish the exclusivity of the film and resell the prints to the producer on a cost basis if desired. In any event, the producer could then submit the film to another company for distribution.

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MISS WURLITZER of 1966, Cathy O'Connor, is seen here with two seasonal panels now available from the company.

Coinmen In The News

SAN FRANCISCO

To begin with, Robert Shaw had only one machine—his own, which he used in his own night spot, the Paradise Club at 629½ Paradise Road, Modesto. It was the limit of Shaw's interest in the juke box industry, except when other location owners began asking his advice and questioning him.

So then Shaw began to place and supply a machine or two to neighbors, and the demand grew. Now the location owner (who continues with his profitable Paradise Club) has formed a separate company which he calls the Sierra Music Co. and is a full fledged operator. He also distributes cigarette venders and pool tables, serving the upper San Joaquin

Valley. Company headquarters are combined with the Paradise Club location.

Howard Warren, who had been operating a juke box distributorship in the lower San Joaquin Valley, has sold his company to Bill Walters, and retired from the industry. Walters, who had been with the Patton Music Co. serving the Lake Tahoe region, has renamed the firm the Central Valley Amusement Co., and has opened new headquarters at 11 Hedstrom Road, Turlock.

Wurlitzer "week" in Northern California has been expanded to a little more than seven days. The reason being to include showings in cities not previously on the Wurlitzer week schedule. When the manufacturer debuted on the West Coast many operators in northern Nevada never could get the 150 or more miles down to the Sac-

ramento showings, and Peninsula operators, although within 30 or so miles of San Francisco, also found the distance too great. The San Jose exhibit solved the problem for them. Stockton and Fresno were on the schedule as usual.

Stuart Brickley has been promoted to shop supervisor of the Wurlitzer sales and service office in San Francisco, and Harry Leander has been named to the parts desk. Brickley replaces Jim Allison who has joined the Freeco Vending Co. of San Francisco. He had been amplifier man for Wurlitzer for the past three and a half years. Leander is new with the company, and replaces Kenneth Tveete, who has joined the Merchant Marine.

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Rowe Conducts Sales Seminars Across Country

CHICAGO—Rowe held the latest in a cross-country series of service slanted vending sales meetings here last week after earlier sessions in Los Angeles and Houston. Columbus, Ohio; Whippany, N. J., and Atlanta meetings are coming up.

Personnel from Kansas City, St. Louis, Minneapolis and Milwaukee were on hand to join the staff of Atlas Music Co. for the meeting here.

General sales manager Joe Barton of Rowe, service training manager Bob Martin and developer of vending field service representatives Tom Fenton have been conducting the sessions. Rowe president Jack Harper was also at the meeting here as were Dick Mueller and regional managers Paul Huebsch and Phil Glover, and service trainee Gordon Winfield.

COMPLETE BLUEBOOK NEXT WEEK

Watch these pages next week, Jan. 7 issue, for a completely updated Bluebook of current coin machine average valuations. Included will be jukeboxes, flipper games, bowlers, shuffle bowlers, arcade equipment and vending machines. Also watch for changes in arrangement of the coin machine news department in the same issue.

PHILADELPHIA FIRM TO HOST MEXICO FEST

PHILADELPHIA — Berlo Vending Co. here, a subsidiary of ABC Consolidated Corp., will be the host for the opening party at the annual convention of Variety Clubs International in Mexico City next May 15, it was announced last week by Ralph W. Preis, executive vice-president of the locally based vending concern. Preis is the first assistant president of Variety Clubs International and it is expected that he will move up to the presidency at the convention. Jack Beresin, president of the parent ABC corporation, is a former president of Variety Clubs International.

Seeburg Suit Is Dismissed

CHATTANOOGA — A suit brought by Seeburg Corp. seeking an injunction against the Federal Trade Commission which had sought to break up a 1963 merger of the Chicago company with Cavalier Corp. here has been dismissed by local U. S. District Judge Frank W. Wilson.

The FTC, in charging that the merger violated antitrust laws, had stated that Seeburg was the fourth largest manufacturer of bottle vending machines and that its acquisition of Cavalier (second largest) put Seeburg in the second spot. In stating they will "undoubtedly appeal," Seeburg officials pointed to the Sept. 1956 merger of Vendo Co. and Vendorlator Manufacturing Co., approved by the FTC.

Delta Hosts Show

THIBODEAUX, La. — Delta Music Co. here recently hosted a combination showing and service school on Wurlitzer's new Americana and Satellite. W. E. Travis, service manager of the New Orleans branch headed up by manager Bob Dupoy, handled the service presentation.

Delta's staff, members from Twin City Music Co., an operation owned by Delta owner Lester Freeman and personnel from Houma, La., attended the affair. Those present were: Rita Jarrell, Mrs. Rene Leonard, Ronnie Lapeyrouse, Dale Freeman, Myrtle Freeman, Ray Jarrell, John Freeman, J. T. Abrnes, Gary Freeman, W. C. Latham, Lester Freeman, Charlie Bantam, Rene Leonard, Johnny Ordoynne, Brenda Jarrell, Irma Sarris, Thomas Sarris, Vicki Carlile, and Eline Loupe.

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Diplomat	775.00
ROCK-OLA	
1455	\$210.00
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201	\$365.00
222	450.00
AQ-160	475.00
AY-160	595.00
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DAVID WEISS, David Rosen Distributing sales manager (left), with Joe Weber, Hunter Music Co. service manager (center), and owner Stan Hunter at recent Rowe showing of the Music Merchant for Baltimore-Washington area operators.

'Soft Sound' Aids Operators; Seattle Man Cites More Needs

SEATTLE—Larry Dolgoff, co-owner of Disc-City One Stop and Seattle's pioneer one-stopper, told Billboard last week that the new "soft sound" which is causing radio stations so much concern these days (see Billboard, Dec. 10, p. 28) has been a bonanza for the jukebox operator.

"Operators have never had it so good," said Dolgoff. "There is more good jukebox music available now than there has ever been in the past. The fact that releases by the Tijuana Brass, the Sinatras and other non-rock artists are continually hitting the Top 40 charts and

getting all the air promotion has provided operators with a large number of sure money-making singles."

Dolgoff added that the situation is still "Far from perfect" and said that the present condition rests more on current trends in popular taste than it does in the policy of the phonograph manufacturers. "I don't want to say that the manufacturers are not aware of the operators' needs," said Dolgoff. "The reverse is true. Record companies are now more sensitive to the demands of the jukebox industry than they have been in a long time. The only trouble is that

they have not yet decided what to do about it—they lack a coherent policy about providing music tailored for jukebox needs.

"The present abundance of 'jukebox singles,' for example, is due mostly to the amalgamation of popular musical types that has been taking place in the industry. Country and western sound, as well as rock and r&b has been softened and made more palatable to a wider audience. Such acceptance by a large audience gives a record more stability, increases its chances of remaining popular for a longer period, and makes it a better record for the jukebox."

Dolgoff said that in order to discuss jukebox programming one must keep in mind the fact that an operator must have either 80 or 100 records on each machine. "Even if we assume that he does include some sort of Top 40 as part of his programming, we have to remember that he must find 40 to 60 other potentially money-making records. Furthermore, the Top 40 records are never the best numbers on the machine. Only about a dozen of them will be really popular. Many of them have a very short-lived appeal and must be quickly replaced by newcomers to the Top 40. Actually, it is to his 'other' 40 or 60 records that the operator looks for the real foundation of his profit. He seeks out music that has a longer-lasting and broader appeal than that which is played by the format radio stations.

"Therefore," said Dolgoff, "despite the radio charts and sales figures, the jukebox oper-

ator finds that Eddy Arnold, Al Martino, Patsy Kline, Dean Martin, Frank and Nancy Sinatra and the Tijuana Brass are the most consistent money makers at the location. This group of artists does not belong to any single 'sound' category and their music appeals to many audiences.

"Except for 'specialty' locations where a specific kind of sound is in great demand, the operator knows that he is programming for people who have varied tastes in music," Dolgoff said. "They will like a good country and western record, for example, or a jazz record, if its sound is not too unrecognizable to them. The popularity of people like Dean Martin and Ramsey Lewis is based in part on the fact that they can make a specific kind of sound appealing to a large and mixed audience."

Dolgoff said that record companies occasionally decide that they know what the jukebox industry wants and make an effort to please the operator by releasing a package of singles which are more suited for the needs of

the jukebox rather than the radio industry. "The trouble with such packages, however, is they are too big. The operator will look through this package, pick out several numbers he likes, and will forget about the rest of it. The manufacturer feels that he has fulfilled his obligation—and decides that the operator is not really interested.

"What the record firms should do is to release more operator-oriented singles on a regular basis. Such records, even though they might have little chance of making number one on the charts, will not be bad failures either. And bad failures is what the record industry is turning out all the time. Instead of always gambling against such high odds, the manufacturers could devote some of their efforts at securing the more modest but more certain returns of the jukebox market. So far, however, none of them have a policy of this sort." But times are changing, added Dolgoff, and communication between the jukebox and record industries is increasing. Eventually, he said, it might lead to close co-operation

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Northwest Was 'Penny-Problem' Year

• Continued from page 43

5 per cent for handling pennies. The only way they will accept them without charge is if the pennies are wrapped. If I am ultimately forced to wrap them, I will have to spend about \$2,000 for a machine that will do the job. This, I believe, is an unfair burden on the vendor, and it is a problem that will be our primary concern for 1967."

"Gumby"

McDaniel, who pioneered bulk vending in the Puget Sound area, said that lightbulbs and Batman buttons had been his best charms in 1966. Fleeer's Dubble Bubble was the best selling gum, he said, and "Gumby" was the hottest single item of the year. Like other local operators McDaniel praised the all-round success of 10-cent capsules, but said that 5-cent and 25-cent vending "wasn't worth talking about." He added that nuts had never been a good product in the area and had shown no improvement in 1966.

Woody Wright, manager of the local Graff Vending Co. office, said that the recently introduced 1-cent wrapped gum had sold exceptionally well in his machines. He said that lightbulbs had been a top 1-cent item, while surfers' crosses and go-go rings had been best in the 10-cent field.

Wright, who has been with the Graff firm for nearly five years, opened the company's Seattle office in January 1966. "This has been an excellent year for us," said Wright, "and I feel that the Seattle area is going to be a good bulk vending territory for some time to come." While stating that 10-cent vending had been fine, Wright declared he was looking forward to better 5-cent and 25-cent products in 1967.

Lester Raker, a 13-year bulk vending veteran in the area, said that 10-cent go-go rings and various Batman items (both 1-cent and 10-cent) had been his best sellers in 1966. Raker summed up the past year by saying that "business has been very good. I don't believe we have had any outstanding problems, and I hope that 1967 will be just as good a year."

K. F. Case, head of the firm bearing his name, told Billboard that 100-count gum had been his most successful product in the past year.

"Generally, I would have to say that business has not been bad at all. Of course we are

plagued with lack of imagination when it comes to introducing new products. For example, I had exceptional success with the 'baseball' ball gum that has been out on the market. What I can't understand is why they don't follow it up with 'basketball' gum. Basketball is just as popular a sport as baseball, and this kind of gum could be a very good seasonal seller."

Case said that one of his main headaches also involved the turning in of pennies. "I am forced to wrap them myself," he said, "and the time involved is obviously raising my cost of doing business. I don't know what we're going to be able to do about it, but I hope we can find some sort of solution for this in 1967."

Moran Succeeds

• Continued from page 45

(a "pool" man). In both cases, the coin machine mechanic candidate must pass an aptitude test and in both cases the operator must submit a letter stating that he intends to hire the man upon completion of training. The operator does not commit himself to any length of service or amount of salary.

Under the "contract" worked out by Moran by Department of Labor officials, three training areas will be set up in the U. S., hopefully during 1967. Funds are available to train 200 men in the West at the existing school here. In the Southwest, Atlanta, funds are available to train at least 250 men during the coming year. And, should existing problems be cleared up to permit the organization of a third school in Chicago, funds are available to train 300 men there. Geography means nothing, however, in the submission of candidates. For example, a Maine operator may send his employment-service-cleared man to either the Atlanta or Chicago schools, and, indeed, would be forced to in view of the fact that no facility is currently planned for New England.

Because of national funding, operators in all States are eligible to submit men.

How does an operator go about getting a man trained?

"He stops by his State Employment Service office," Moran said. "That gets the process going. And it will run a lot smoother now that the coin machine industry has its own money."



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Coinmen In The News

CHICAGO

Worldwide's Nate Feinstein, Art Wood, Roy Gioconda and Seeburg field engineer Mike Shohat introduced operators in the Springfield area to the Showcase recently at the Downtown Motor Inn in Capital city. Those attending included Bud Hashman, Springfield; Les Montooth, Peoria; Fritz and Olga Bentler, Springfield; Gus and Frances Candioto, Chatham; Raymond Steskal, Springfield; the Howard Lascelles, Havana; Val Cravens, Decatur; Mr. and Mrs. Dwain Kramzer, Springfield; Chick Henske, Jacksonville; Mr. and Mrs. Bob Rose, Decatur; Charlie Salvo, Springfield.

Worldwide conducted another Showcase showing for Iowa operators at the Blackhawk Hotel in Davenport with Nate Feinstein, Fred Skor, John Neville, Art Wood and Seeburg field engineer Gene Mihalick playing hosts in the Hunt Room. Operators on hand included Mr. and Mrs. Glenn Sears, Howard Harkins, Robert Stratman and Mr. and Mrs. John Carpenter, all of Davenport.

Others included the Joe Mannings, Maquoketa; Mr. and Mrs. Lou Ernster, Aledo; Mr. and Mrs. Lawrence De Wald, Burlington; Gene Bowman, Maquoketa; Mr. and Mrs. Phil Rowan, Burlington; Mr. and Mrs. Dennis Jacobs, Moline; Dave Nichols, Burlington; Mr. and Mrs. David Jacobs, Moline; Howard Harkins, Davenport; Mr. and Mrs. Les Montooth, Peoria; Mr. and Mrs. Ed Carleton Jr., Rock Island; Orma Johnson, Rockford, and Mr. and Mrs. Ed Carleton Sr., Rock Island.

Theodore N. (Ted) King, a veteran operator here on the Southside for over 25 years, was recently named Commander of Northern Illinois Amvets Post 21. King was honored in ceremonies conducted at the San Mutschman Guthrie Post 72 at which representatives of 16 posts, comprising a total Amvet membership of 2,293, took part.

DETROIT

The Davison Investment Club, made up exclusively of jukebox operators, has decided to diversify its stock holdings and to demonstrate their practical faith in the industry's own products by investing some of their joint funds in the Seeburg Corporation. Now they have become owners as well as customers of the manufacturer. The group meets the first Saturday of each month. . . . Harry Riche, secretary-treasurer of Moss Music Company as well as the president of Davison Investment Club, returned Sunday after a week in the hospital for treatment of a blood clot in one leg. . . . Marty Rice, Rice Music Box Company, attended the dinner given by Daylight Masonic Lodge in tribute to veteran showman Jack Dickstein on his 40 years with this unique lodge with its originally predominantly theatrical membership. Eduard Werner, well-known orchestra conductor recalled that the lodge used to have a 25-piece band on hand to play for the ritual regularly.

HAL REVES

PHILADELPHIA

Marvin Stein, a partner in Eastern Music Systems, Inc., local Seeburg distributors, served as dinner chairman for the State of Israel Tribute Dinner sponsored by Congregation Beth El Suburban. . . . Frank X. Long, who was a public relations officer with Automatic Retailers of America (ARA), was named a vice-president of the local office of Doremus & Co., New York-based advertising agency. . . . Under a contract that calls for automatic renewals, ARA's Slater System will continue to provide for the food services at Temple University, including vending machines. . . . Himmelstein Vending Corp. was organized here to engage in all phases of the coin-operated industry with local attorney Stephen G. Fox handling the application for incorporation details. . . . Major "entertainment" feature at the Cherry Hill Inn last Saturday night when the nation's turf writers, jockeys, trainers and stable owners were parted by Eugene Mori, owner of the Garden State Race Track nearby, was the

Denver School

DENVER—Over 44 service personnel from 14 companies attended a recent phonograph clinic at Struve Distributing Co.'s 50 Rio Grande Boulevard headquarters here. Seeburg field engineer Leo Halper conducted the evening session which included a buffet luncheon and refreshments.

Firms represented were: Alpine Music Co., Columbine Music Co., E&M Music Co., D&J Music Co., Coin Institutes, Skyline Music Co., Holly Music Co., Western Stereo Music, Foothills Music & Vending, Mood Music Co., Arapahoe Music & Vending Co., Lee Music Co., Midwest Music Co. and Apollo Stereo Music Co.

new Cinejukebox. Local distributor David Rosen brought in the combination jukebox and movies machine to the push motel as the highlight feature of a game room set up with a variety of coin-operated amusement games. It was the Cinejukebox that "stole the entire show."

MAURIE H. ORODENKER



WHILE MOST PERSONS attending the recent Peach State Distributor showing of the new Rowe Music Merchant wanted to get closer looks at the new dollar bill acceptor, change-a-scene panels and play-me records, this couple just wanted to get closer.

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8. New, all-stainless steel front molding, provides a fresh clean appearance and comfortable feel.
9. New, triple coin-chute combinations, now available for increased convenience and earning power.



MARC J. RODSTEIN, newly appointed administrative co-ordinator or Banner Specialty Co.'s home office in Philadelphia. Prior to his graduation from Wharton School of Commerce and Finance at the University of Pennsylvania, Rodstein worked in various Banner departments.

Season's Greetings!

ALBUM REVIEWS



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



POP SPOTLIGHT

THE BEST OF MANCINI, Vol. 2

Henry Mancini. RCA Victor LPM-3557 (M); LSP-3557 (S)

The best of Mancini can only mean the best in sales and this collection will enjoy the same impact the first "Best of Mancini" package garnered. The inclusion of such top numbers as "Dear Heart," "The Sweetheart Tree" and "A Shot in the Dark" insures programming and sales.



POP SPOTLIGHT

THE WHEEL OF HURT

Margaret Whiting. London LL 3497 (M); PS 497 (S)

The powerful recording comeback made by Margaret Whiting via her Hot 100 single "Wheel of Hurt" will continue right through to the LP chart with this diversified package. She brings fresh lustre to "You Don't Have to Say You Love Me" and "Time After Time." Country flavored "Where Do I Stand" and production ballad "It Hurt to Say Goodbye" are gems.

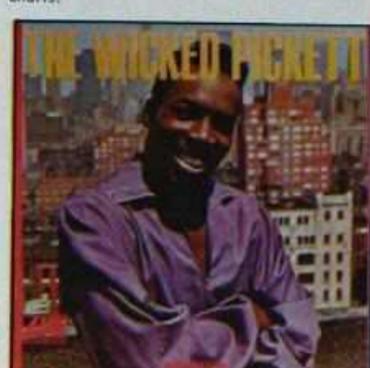


POP SPOTLIGHT

THE WICKET PICKETT

Wilson Pickett. Atlantic 8138 (M); SD 8138 (S)

The singles smash "Mustang Sally" leads the way for the third blockbuster album in a row for Pickett. To his hit, he adds his own distinctive wailing and electrifying style to "Sunny," "Ooh Poo Pah Doo" and "Knock on Wood." Album is a mover from start to finish and should have just that effect on both r&b and pop album charts.



POP SPOTLIGHT

HERE WHERE THERE IS LOVE

Dionne Warwick. Scepter SRM 555 (M); SPS 555 (S)

Aimed right at the top of the album chart is this fine collection of pop numbers dressed up in the special Warwick manner. Along with her hits of "I Just Don't Know What to Do With Myself" and "Trains and Boats and Planes," featured here, Miss Warwick excels in her reading of "Affie" and her vibrant feel for "Blowin' in the Wind." The title tune sets the pace.

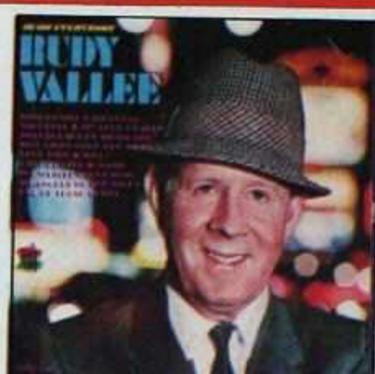


POP SPOTLIGHT

CONNIE FRANCIS LIVE AT THE SAHARA IN LAS VEGAS

MGM E-4411 (M); SE-4411 (S)

The excitement and creativity behind the exceptional SRO Francis nightclub act is captured on this disk, recorded live during her performance in Las Vegas. Her patter, her moods and delivery are captivating. Her fiery version of "La Bamba" is among the best. On the ballad side, her moving standby "Mama" is nothing short of sensational. "Sunrise, Sunset" is another hit.

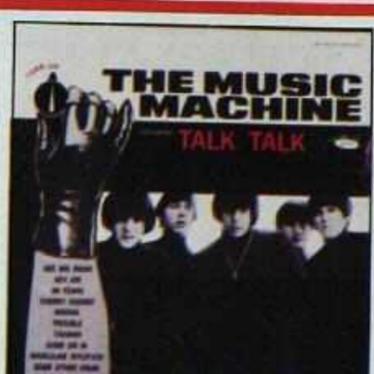


POP SPOTLIGHT

HI-HO EVERYBODY

Rudy Vallee. Viva V. 6005 (M); VS. 6005 (S)

An inevitable recording comeback for the star responsible for the original sound heard in "Winchester Cathedral." Megaphone and all, Vallee has a potent programming and sales package with wide appeal. Destined for top air play are his unique revivals of "Who?" "My Blue Heaven" and his standby "Whiffenpoof Song."

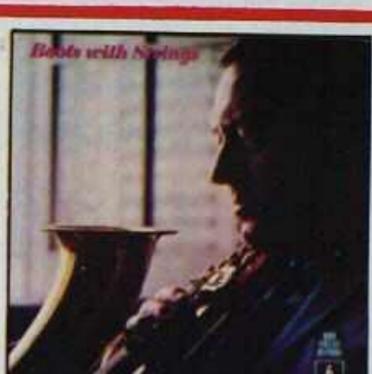


POP SPOTLIGHT

(TURN ON) THE MUSIC MACHINE

Original Sound. OSR LPM 5015 (M); OSR LPS 8875 (S)

With their hit single "Talk Talk" as a leader, the exciting new group has come up with an outstanding debut LP, which should soon be a hot chart item. They're right in the groove with "Cherry, Cherry," "See See Rider" and new numbers "Come On In" and "The People In Me," penned by Sean Bonniwell, are highlights.

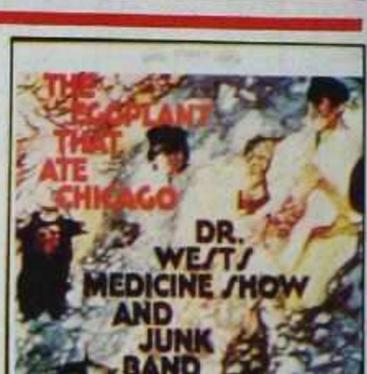


POP SPOTLIGHT

BOOTS WITH STRINGS

Boots Randolph. Monument MP 8066 (M); SLP 18066 (S)

A lush and moody Boots Randolph is showcased in this exceptional collection of newer tunes. The rich string arrangements are accented by Randolph's sax and an occasional vocal chorus. "Shadow of Your Smile," "Yesterday" and "Unchained Melody" are just three of the highly danceable selections that make this album destined for much air play and sales.



POP SPOTLIGHT

THE EGGPLANT THAT ATE CHICAGO

Dr. West's Medicine Show and Junk Band. Go Go 2217002 (S)

Hot on the heels of their hit single, the title tune, this initial album of clever, novelty material penned by Norman Greenbaum has all it takes to become a top programmer and sales winner. Armed with kazooos, the quartet displays a warm folk-rock-blues feel that excels.

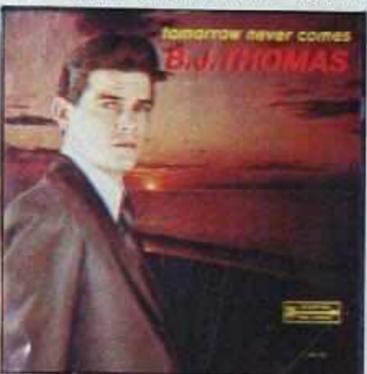


POP SPOTLIGHT

TOMORROW NEVER COMES

B. J. Thomas. Scepter SRM 556 (M); SPS 556 (S)

With the same emotional and dynamic performances that brought Thomas to the foreground with "I'm So Lonesome I Could Cry," this album should meet with equal success. Included are his singles "Tomorrow Never Comes" and "Plain Jane" along with a fine answer to "Mama" titled "Daddy." Strong emotional material.

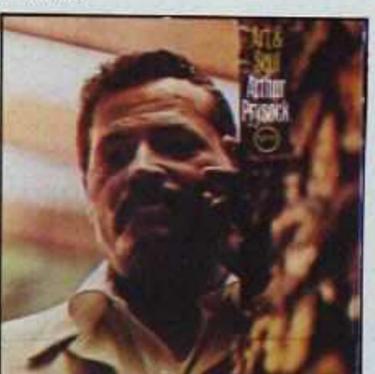


POP SPOTLIGHT

ART & SOUL

Arthur Prysock. Verve V-5009 (M); V6-5009 (S)

The album is aptly named. Prysock does the standards in his rich, booming baritone that measures up artistically, and the suggestion of blues gives these standards just the right amount of soul. It should be a winner.



POP SPOTLIGHT

THE KISSIN' COUSINS SING

Project 3. PR 5001 (M); PR 5001 SD (S)

An impressive debut for the new group in this sparkling and thoroughly delightful album. The total sound is superb, and the selections make for excellent programming. The Kissin' Cousins excel on "It Was a Very Good Year," "It Isn't Fair" and a compelling arrangement of "Friendly Persuasion." Cheers also for Lew Davies' brilliant orchestrations.

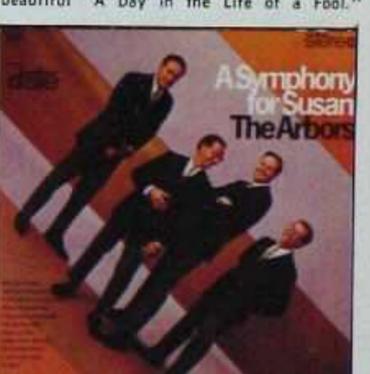


POP SPOTLIGHT

A SYMPHONY FOR SUSAN

The Arbors. Date TEM 3003 (M); TES 4003 (S)

With their initial singles hit "A Symphony for Susan" as a basis for this debut album, the quartet has all the potential in the buying world to establish themselves as top LP sellers. They display a fresh compelling style in their treatments of "Mas Que Nada" and the beautiful "A Day in the Life of a Fool."



COUNTRY SPOTLIGHT

NASHVILLE REBEL

Waylon Jennings. RCA Victor LPM-3736 (M); LSP-3736 (e) (S)

A superb selection of Waylon Jennings tunes from the soundtrack of his "Nashville Rebel" movie—including the song "Green River" that has already hit the country chart—highlight this album. Flip features instrumentals from the movie and a country version of "Norwegian Wood." The LP is jammed with sales appeal.

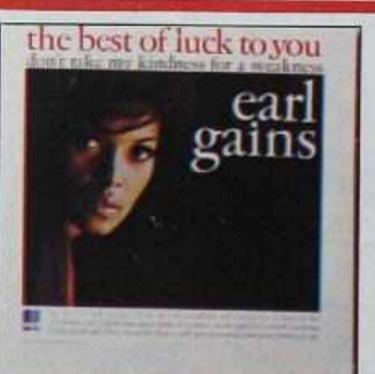


CLASSICAL SPOTLIGHT

TOP HITS . . . C. 1420-1635 A.D.

Renaissance Quartet. Project 3 PR 7000 (M); PR 7000 SD (S)

This stylish group spins 21 selections in English, French, Latin and German into a colorful fabric with first-rate Project 3 sound. Tenor Robert White, Morris Newman on recorder, Barbara Mueser on viola da gamba and Joseph Iadone on lute, all perform well.

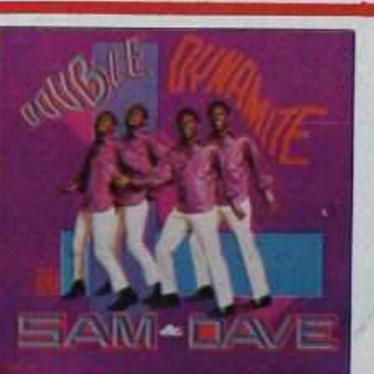


R&B SPOTLIGHT

THE BEST OF LUCK TO YOU

Earl Gains. HBR HLP-8508 (M); HST-9508 (S)

Blues wailer Gains has come up with a hot rhythm 'n' soul package that's a sure winner for both pop and r&b markets. He belts his way through "Too Many Times," "I Have Lived and I Have Loved" and an exciting treatment of "Don't Take My Kindness for a Weakness." His singles hit "The Best of Luck to You" is included for immediate sales impact.



R&B SPOTLIGHT

DOUBLE TROUBLE

Sam & Dave. Stax 712 (M); 712 S (S)

The duo has done well in both r&b and pop markets with their previous LP, and this collection should follow the same successful path. They wail and rock their way through "Said I Wasn't Gonna Tell Nobody," "I'm Your Puppet," and their current singles hit "You Got Me Hummin'." Highlight of the album is their groovy "I Don't Need Nobody."



INTERNATIONAL SPOTLIGHT

ETTORE BASTIANINI SINGS SONGS OF ITALY

London TW 91412 (M); SW 99412 (S)

Italian opera star Ettore Bastianini exhibits commanding power, enormous persuasion in a beautiful selection of opera arias and classic Italian songs. Tunes include "O Sole Mio," "Core Ngrato," and "La Serenata." A great album that should produce long-term sales in pop as well.



INTERNATIONAL SPOTLIGHT

THE FLAMENCO GUITAR OF JUAN SERRANO

RCA Victor LPM-3664 (M); LSP-3664 (S)

Juan Serrano, Flamenco guitarist, fulfills his promise in this album. It traces the history of Flamenco. Various singers, all well versed in Flamenco, appear on the album. The appeal should be well beyond the ethnic Spanish market and should cover classical guitar enthusiasts.