

# Billboard

The International Music-Record Newsweekly

## Rock Takes Over as Colleges' Mod Look

By HANK FOX

NEW YORK—Rock 'n' roll, once running a poor fourth on the College BMOG (Best Music On Campus) polls, has usurped the top position from folk music. This is indicated by reports from Merco Enterprises, the na-

tion's leading college rack jobber, coupled with a spot survey of university bookstores across the country. The campus trend toward rock was first documented with regard to live entertainment in Billboard, Nov. 26.

Rock 'n' roll album purchases account for as much as 75 per cent of all record sales in some college bookstores. Folk music, according to college store reports, varies from running closely with rock to less than 10 per cent of total sales. Folk music had been riding the crest for some four years. Pop, classical and jazz respectively, now follow folk.

"This phenomenon has spread nationally," said Sol Gleit, Merco vice-president and director of operations, "and it includes all undergraduate classes." Merco, whose dollar volume topped \$1,800,000 in 1966, has racks in 260 college bookstores.

"The college pop market of yesterday has become today's rock 'n' roll market," Gleit continued. "In addition, it has con-

*(Continued on page 16)*

## Lib. Expands On New York, Europe Fronts

By AARON STERNFIELD

NEW YORK—Liberty Records is looking eastward. The Los Angeles-based label will open an office in the Columbus Circle section of Manhattan, with complete recording facilities, an a&r organization and space large enough to house Blue Note, its jazz label, and Metric Music, its publishing subsidiary.

The label's current New York facility consists of a small office with a district designation. When the new office opens, it will be designated as a regional facility and will operate as a division of the label.

Full details of the move probably won't be officially announced until the label holds its annual distributor meeting, in Los Angeles sometime in July.

On the international front, Liberty is in the process of setting up offices in several European cities. The label already

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## Disk Companies Dig Agency-Artist Link

By MIKE GROSS

NEW YORK — Managerial and agency ties are playing an increasingly more important role in the development of new artists as disk personalities. The larger record companies are now taking a long, hard look at an act's management and booking office affiliations before the decisions are made for a recording buildup.

The new interest in managers and agencies stems from the fact that many record company executives are now looking beyond the disk itself. The executives want to latch on to acts who can extend into other show business enterprises such as television and movies and they want to be sure that the young performer has the support and knowledgeable management and agency men who can guide their careers in these directions. And in some cases the management and agency offices have been called on by the record companies for financial support in the advertising and promotion of the new artist.

Leonard S. Levy, vice-presi-

dent and general manager of Epic Records, said that there was a time when a record company alone could expand an artist's career into other show business outlets but it's more *(Continued on page 8)*

## ASCAP Drive on Country Writers

NEW YORK—There's "no question about" ASCAP's desire to sign more country music writers, president Stanley Adams said last week, "and we're signing more country music writers every day."

But, he pointed out, this is just part of a total aggressive expansion program for the performing rights society that has increased total writer memberships by 25 per cent in the past quarter, over a year ago.

Among the country music writers signed recently were Darrell Glenn, Leroy Pullins, and Hank Thompson. In addition, Fred Foster, Monument Records president and head of several publishing firms, has

*(Continued on page 62)*

## Sinatra Gets Top NARAS Awards

By CLAUDE HALL

NEW YORK—Frank Sinatra swept the cream of the Grammy Awards Thursday night (2) at the ninth annual awards dinner of the National Academy of Recording Arts and Sciences. He took best single record of the year and best album of the year as well as best male vocal performance. In addition, one of Sinatra's albums won the best liner notes award, another won for best arrangement accompanying a vocal and for best engineered record in the non-classical field, bring-

*(Continued on page 10)*



Connie Francis, who just concluded two sell-out weeks at New York's Copacabana, is the star this month on MGM's "Celebrity Scene." A special set of 45's going to DJ's features hits from her recent albums, including "Love Italian Style" (E/SE-4448). Her latest chart single, "Another Page" (K-13665), is also in the set. Connie is celebrating her 10th anniversary with MGM Records. (Advertisement)

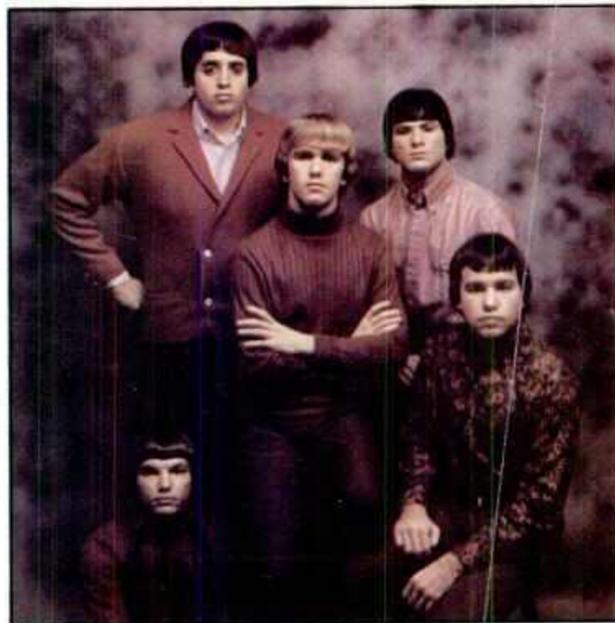
## Europe's Gripped By Monkeesteria

LONDON—Monkee mania is now virtually a global characteristic. The four boys assembled originally by Screen Gems in Hollywood to implement an idea for a TV series have emerged on an international level, not only via their small-screen offerings but by multimillion sales of their records in many diverse areas and by the marketing of various products bearing the Monkee seal and insignia.

This European roundup attests to their potency and importance in the current pop music scene. Their simple, appealing zaniness has snowballed since their initial launching in the States last fall into the biggest and fastest selling commodity since the Beatles came out of the Star Club, Hamburg, and the Liverpool Cavern to take the international pop world by storm.

Inevitably, comparisons have been made between the star foursomes. The Monkees' TV techniques are alleged to owe much to Dick Lester's ideas for the Beatle movie, "A Hard Day's Night," and they seem to have taken individual character delineation even further along the

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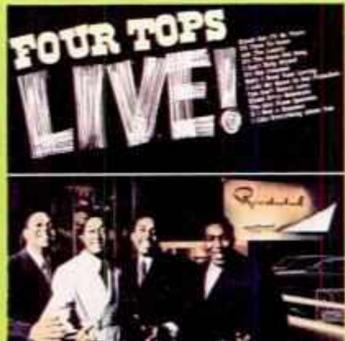
The Electric Prunes have been plugged in and zapped to the top of the charts. The Reprise quintet's album, "I Had Too Much to Dream," also contains their next single, "Get Me to the World on Time." (Advertisement)

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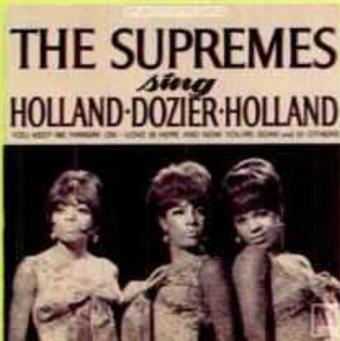
THE MOTOWN SOUND



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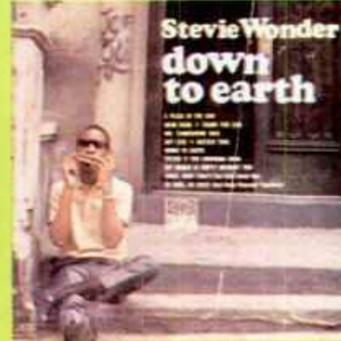
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# Oldham and Calder Seek Deals For Release of Immediate Label

LONDON — Andrew Oldham and Tony Calder are negotiating new deals for the release of their 18-month-old label, Immediate, in both the U. S. and Britain following an upsurge in the activity of their recording operation which also takes in production, publishing and management. The two held talks last week in London, New York and Hollywood with executives of several major companies with a view to obtaining release for Immediate under its own logo in America.

In the U. K. a new pressing and distribution deal is being set up following the end of Immediate's marketing agreement with Philips. Since the label was launched August, 1965, it has proved the best selling teen-orientated independent in the U. K., topping the charts with Chris Farlowe

and clicking with other acts— notably local duo Twice As Much and the McCoys, acquired under a deal with the U. S. label Bang. Apart from a one-shot deal with MGM, Immediate product has not been issued in the U. S., as Oldham and Calder were anxious to establish their own label identity in as many world markets as possible.

Additionally, the two are negotiating representation deals for several of their publishing interests. Acquisitions of copyrights for Immediate music and material for the Immediate label have been stepped up together with an intensification of the activities of Immediate productions, which is setting a number of key lease-tape deals with U. K. majors.

The company has signed the British group, the Small Faces,

who will make their own recordings as a group for Immediate Productions, which in turn will lease the tapes to Decca.

The Small Faces have also formed their own publishing company in association with Immediate and will produce other acts for the group, starting with new British outfit, the Apostolic Intervention.

Mike Hurst, manager and producer for Cat Stevens, has produced a forthcoming single from former Ikette, P. P. Arnold, for another Immediate release.

Additionally, Oldham—famous as manager and producer of the Rolling Stones' wax for British Decca—is recording another Decca artist, Marianne Faithfull, and Sunday (26) he recorded four tracks by Del Shannon for forthcoming Liberty release.

# Campbell Backs Telefusion's TV Bid

LONDON — The Campbell-Connelly publishing house has lined itself up with the Telefusion consortium bidding for a license from Independent Authority in the current shake-up of Britain's commercial television network.

Campbell, which has just become the first big publisher to get its own label from a major manufacturer — Camp with Polydor, will become Telefusion's publisher and therefore be involved in many aspects of music policy.

A partnership deal will be the probable outcome similar to what another major broadcaster, ATV, has with Chappell.

Rediffusion-TV owns one of Britain's leading publishers, the

KPM Group, and Granada, another TV major, has a more modest publishing operation.

The British commercial network is operated by the ITA which own transmitters and licenses contractors.

All the contracts are now up for tender, effective summer, 1968. Reshaping means at least one extra major contractor and upheaval for some of the existing ones.

ATV, now sole owner of Pye Records, will, for instance, lose its present split franchise between Birmingham (midweek) and London (weekends) which are being revised.

As previously reported, EMI is a member of another consortium also bidding for a program contract.

# Col. Goes 4-Track; RCA Doesn't Back-Track in New Tape Flareup

NEW YORK—The question of whether 8-track and 4-track stereo tape CARtridges can live together in peaceful co-existence flared up last week as Columbia Records moved into the 4-track market and RCA Victor stood its ground as an 8-track-only company. Capitol Records made its move into the 4-track field the previous week.

Stressing that Victor had no present plans to go 4-track, Norman Racusin, vice-president and general manager of the RCA Victor Division, said that in the company's judgment the 8-track stereo tape system offers significant advantages to the consumer and to the industry as compared to any other cartridge playback system. On the other hand, Bill Farr, Columbia's marketing vice-president, said that by entering the 4-track market, Columbia is giving the consumer the opportunity to choose the system he prefers, and is providing a broader range of product to enable the distributor and sub-distributor to serve his accounts better.

## Press for Law

On the issue of the bootlegging of 4-track tape accentuated by Alan W. Livingston, president of Capitol Records, Racusin said that Victor in conjunction with the Record Industry Association of America, would press for remedial legislation in Congress. "This," he affirmed, "is the path of responsibility."

Farr said that Columbia's decision to go 4-track was based

on the fact that the market has not shown signs of settling down soon to the exclusive acceptance of 8-track. He said, "From the outset, Columbia has deliberately pursued a course of caution and moderation in the tape cartridge field. It will continue to do so since any other approach is wholly unjustified by progress to date." He also said that since the release of Columbia's 8-track cartridge, the company has made every effort to stabilize the cartridge market with the release and promotion of quality 8-track cartridges and equipment. He added that the label would study all further developments carefully emphasizing that "although Columbia is proceeding on all fronts, we are ever mindful of our obligation as a leader of the industry not to lead others down the primrose path."

## Ordinary Channels

Although Columbia has not announced how its 4-track product will be distributed, it will probably go through regular Columbia distribution channels as does their 8-track product.

RCA Victor's stand was stated by Racusin as follows: "Our position in this matter was made clear when we introduced Stereo 8 cartridge tapes in 1965 after more than a decade of intensive research and development work in tape cartridges.

"We stated then—and we repeat now—our conviction that the Stereo 8 system offers the greatest opportunity in many

years to expand the use of, and thereby the market for, recorded entertainment for a generation on the go.

"We have been more than gratified by public acceptance of Stereo 8 to date. Several millions of RCA Stereo 8 cartridges have been bought—and sold—by the trade. Records have been on an increasingly ascending curve and the nationwide leadership of 8-track tape is beyond dispute.

## Stereo 8 'Viable'

"Stereo 8 is already a viable business. . . and its prospects grow brighter every day. The entire U. S. auto industry has adopted it as the standard factory-installed equipment. The leading imported autos have done likewise. All who attended the recent Auto Accessory Manufacturers Show in New York were impressed with the rapidity with which the leading after-market car instrument makers were switching to 8-track players.

"The home market is equally promising. The list of manufacturers already marketing or planning early introductions of Stereo 8 equipment reads like a Who's Who of the U. S. home instrument industry.

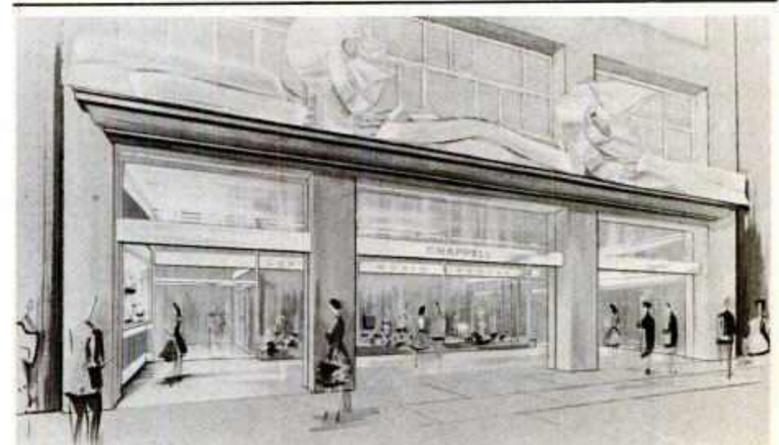
"Nor is the pattern confined to this country. Stereo 8 players and tapes are already being marketed in Europe, Latin America and the Far East.

## Offers Rejected

"We, too, have received substantial monetary offers from those who seek to license the manufacture of our catalog in the 4-track format. We have rejected these offers on several grounds. As a leader in this industry, we cannot justify to ourselves the encouragement of dealers to invest in product in which we would not invest ourselves. Furthermore, we do not deem it proper to encourage the consumer to invest in product bearing our name for which we are not prepared to assume full responsibility with respect to quality and satisfaction.

"Inasmuch as we believe in the superiority and long range growth of Stereo 8, we can see nothing at this point to justify burdening ourselves, our distributors and our retailers with costly and unnecessary duplication of our catalog in another cartridge format.

(Continued on page 10)



AN IMPRESSION of the front facade of the building by architect Michael Rosenauer.

# A Section of New Chappell Building in London Opens

LONDON—The first section of the towering new Chappell building in London's New Bond Street became fully operational last week as a prelude to the housing of the entire U. K. Chappell organization in the new block. The building is on the site of the famed Chappell Building destroyed by a giant blaze in May 1964.

Leading music industry personnel attended the opening preview of the building's first operational department—a music-record showroom and store with a show-place style street level entrance.

The remainder of the new Chappell headquarters will house a fully equipped recording studio — which will be

available 24 hours a day, and the company's London professional and administrative offices.

The entire structure was built to meet Chappell chief Louis Dreyfus' briefing that it should be a place "where all things musical could be seen in tranquil surroundings and bought in a relaxed unhurried way." The building has a garden entrance and ultra-modern decor chosen by Mrs. Dreyfus.

The building will eventually house Chappell's various associated music companies in U. K. including Acuff-Rose.

Professional director of the group Teddy Holmes and his staff will also be located in the new offices.

# Dave Dreyer, Great of Music Industry, Dies at 72 in N. Y.

NEW YORK—Dave Dreyer, hit songwriter, publisher and talent manager and a colorful figure in all phases of the music business since the vaudeville era, died Thursday (2) at Beth Israel Hospital at the age of 72.

Dreyer, an ASCAP member who wrote such smashes as "Cecilia," "Me and My Shadow," "Back in Your Own Backyard," "You Can't Be True, Dear," "Golden Gate," "Wabash Moon," "There's a Rainbow Round My Shoulder" and many others, collaborated with such great writers as Harry Ruby, Billy Rose and Ballard MacDonald. Despite his roots in the old music business, Dreyer was sensitive to the winds of change. In the early days of rhythm and blues and rock 'n' roll he formed a BMI publishing operation and developed such writers and artists as

Lincoln Chase, Brook Benton and many more. Dreyer managed the latter, and brought together Benton and Clyde Otis as song collaborators.

Born in Brooklyn in 1894, Dreyer in his youth became a pianist for such vaudeville stars as Al Jolson, Belle Baker, Sophie Tucker and Frank Fay. He was also a pianist for the Joe Morris Music Co. in 1913. Later he joined the Irving Berlin Music Co. as staff pianist, then rose to become one of the key executives. In 1934, he became head of the music department for RKO Studios in Hollywood. In 1941, Dreyer returned to Berlin as general manager. In 1947, he organized the Dave Dreyer Music Corp.

Services were held Sunday (5) at the Riverside Memorial Chapel.

# Columbia Taking on Ode in Precedential Distrib Move

LOS ANGELES—Columbia Records will distribute Lou Adler's newly formed Ode Records. The deal has been in the works for the past several months and marks the unprecedented first outside distribution alignment made by the major.

Columbia will create all Ode's albums and advertising-merchandising aids. First product from the new label will be released in mid-March, featuring new acts created by Adler.

Reports are that Columbia advanced Adler, one of the industry's most successful independent producers, a seven-figure amount, between \$2-\$3 million to secure his forthcoming label's product.

Adler continues to produce the Mama's and Papa's for Dunhill and Johnny Rivers for Imperial. He will develop a new roster of acts for Ode. Adler entered the millionaire class when Dunhill Records, of which he was a major shareholder, was sold to the then ABC-Paramount for over \$3 million last year.

# Executive Turntable

**Bob Johnston** has been promoted to director of a&r for Columbia country music. He has been producing many pop artists, including **Bob Dylan** and **Simon and Garfunkel**, in the label's Nashville studios. **Frank Jones**, a&r producer for Columbia, will report to Johnston.

\*\*\*

**Ron Moseley** has been appointed national promotion manager of Warner Bros. Records' Loma label. He will operate from the firm's New York office. Mosley, a member of the National Association of Radio Announcers, has written and produced disks for **Arthur Prysock**, the **Shangri-La's** and **Mary Wells**. He previously was field promotion manager for MGM. . . . **Danny Davis** joins UNI Records as national promotion manager, leaving Phyllis Records where he held a similar post. **Russ Regan**, who formerly held the promotion post, was named executive administrator, replacing **Dave Bell**, now a&r head.

\*\*\*

**Larry Meyers** has joined Universal Attractions as head of the theater and club departments. He was formerly with SAC and Capitol Booking. Universal specializes in booking r&b acts. . . . **Ernie Santone**, general manager of Chips Distributing, Philadelphia, has been named vice-president. . . . **Madelyn Lewis** has joined Alpane Music, publishing firm operated by **Al Caiola**, United Artists recording artist. She will be administrative assistant. . . . **Alan Mitnick** has joined London Records as Midwest

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# V-J Assets Draw Cool Bidders

CHICAGO—Music industry people jammed bankruptcy court here Feb. 24 to watch the assets of Vee-Jay Records go on the auction block.

Among the interested onlookers in referee Elmer P. Schaefer's U. S. District courtroom were James Bracken, one of the founders and past president of Vee-Jay; Ewart Abner, former company general manager and former a&r vice-president Calvin Carter.

Among the bankrupt company's assets up for sale were 4,229 master tapes and a large

quantity of LP's and singles both returns and overruns.

## Dispirited

Bidding was dispirited, limited in the main to participation by two parties, and the attorney for the trustee repeatedly informed the bidders that the offers were too low to be accepted.

Highest bid for the master tapes, with no Beatles or 4-Seasons product in the lot, was \$15,500 from Universal Recording Corp., which had earlier field a lien on the merchandise. Both the trustee and

Schaefer rejected the bid as too low, however, and the masters were put up for private sale.

## Overruns Bought

The most significant successful bid was for 146,717 LP (Continued on page 10)

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# Musicor, ITCC Contract

NEW YORK—Musicor Records has signed an exclusive tape cartridge and reel-to-reel tape contract with International Tape Cartridge Corp. The deal calls for ITCC releasing all Musicor product in 4 and 8-track and reel-to-reel on a long-term basis, Musicor president Art Talmadge and ITCC president Larry Finley announced last week.

Talmadge said he is cancelling his release arrangements with Musitapes and Stereo-Pak. ITCC will also release cartridges and tape product of

Dynamo Records, the label distributed by Musicor, but this contract is limited to one year, Talmadge said.

Effective immediately, ITCC and Musicor are joining together to push product in cartridges and albums for country artist George Jones during "George Jones Month" in April. Finley said he planned to release cartridges simultaneously with album product. Among the other artists featured on Musicor and Dynamo are Gene Pitney, Tito Rodriguez, the Platters, Steve Rossi, the Los Hispanos Quartet.

# Sands Gets Acquitted In TV Bribery Case

LOS ANGELES — Mark Sands, former Vee Jay controller, was acquitted of the charge of bribing an Internal Revenue Service tax collector with a color TV set last week by a Federal court jury of six men and six women. The jury in Judge A. Andrew Hauk's courtroom deliberated under two hours before returning its verdict.

Sands had taken the stand in his own defense and denied any knowledge or connection with the set. Anthony Vasile, a 48-year-old IRS officer, had pleaded guilty in Chicago to accepting a color TV set and served six months in jail.

Paul Caruso, one of Sands' two attorneys, stated at the outset of the trial and during his summation, that the govern-

ment was prosecuting the wrong person. He said two other persons were the "real culprits."

The jury rejected assistant U. S. Attorney Jules Barnett's contention that Sands, as the company's "controlling financial power," initiated the idea for a TV set for Vasile. Government witnesses Jay Lasker, former VJ executive vice-president and Muriel Gaynor, former VJ production manager, testified that Sands requested a TV set be purchased for Vasile.

Under questioning by Barnett, Vasile stated he accepted a color set from Sands. The defendant's attorneys, Caruso and Sidney Traxler, elicited testimony from Bill Leonard of RCA who ordered the set, that he never spoke with Sands nor ever met him joined his discussion with VJ for the set.

In his final arguments, defense counsel Caruso pointed to Vasile's having changed his story about where he got the set during an early investigation by an IRS inspector. Barnett countered that Vasile had lied to the IRS prober "to protect his job" but was telling the truth in court.

# Williams Stays In Col.'s Fold

NEW YORK — Andy Williams is remaining in the Columbia Records fold. The singer, whose contract with Columbia expired last November, has agreed to a new exclusive long-term contract with the label. The deal was set last week by Clive J. Davis, vice-president and general manager of CBS Records, and Alan Bernard, Andy Williams' personal representative.

Williams, who has been with Columbia since 1961, has won eight gold records for album sales of more than \$1 million. His newest Columbia single, "Music to Watch Girls By," was recorded last week, and is due for immediate release. Williams introduced his vocal version of the instrumental hit last Sunday (26), over his NBC-TV show.

# Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

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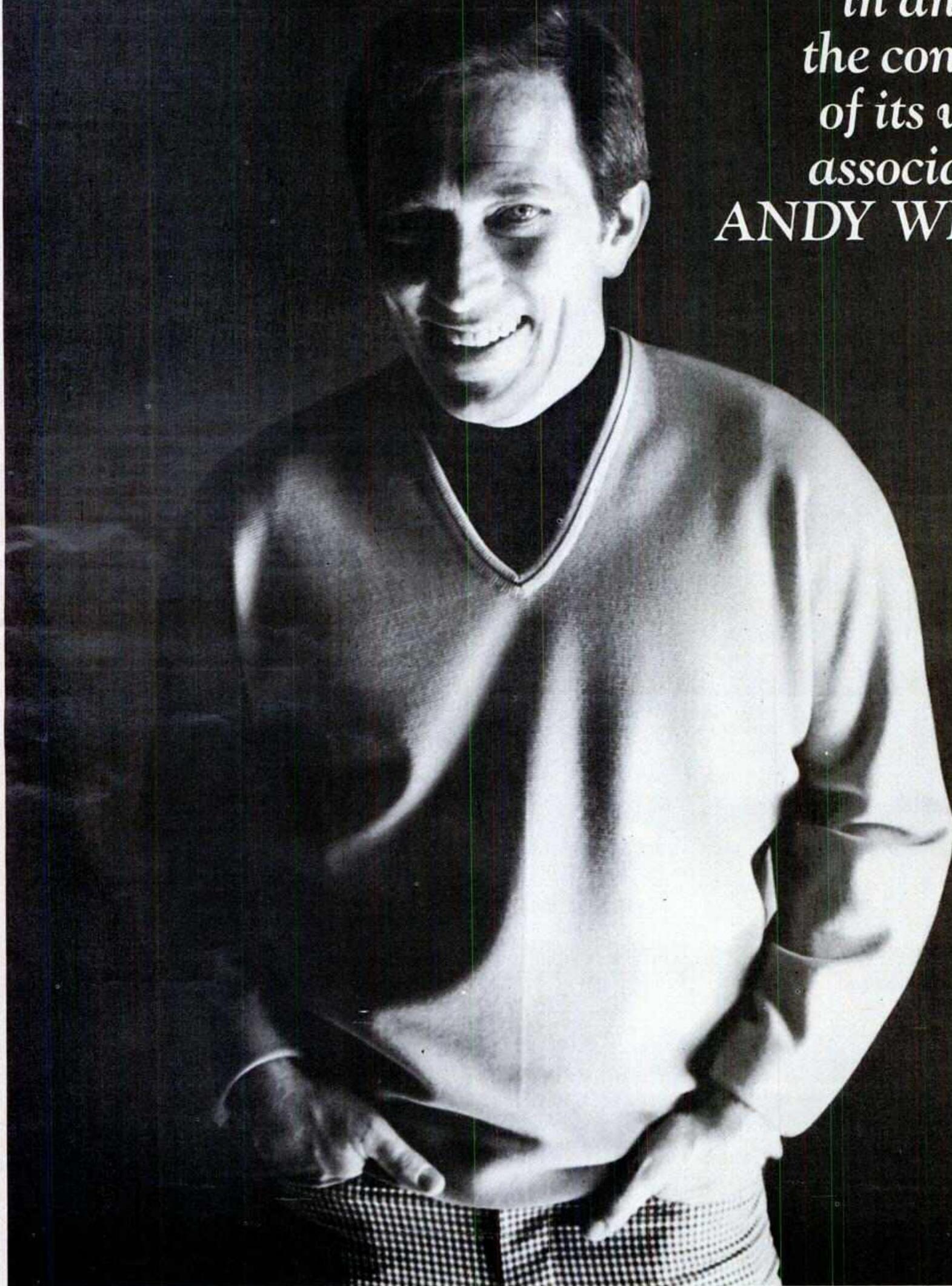
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Where Andy Williams *is*. On COLUMBIA RECORDS 

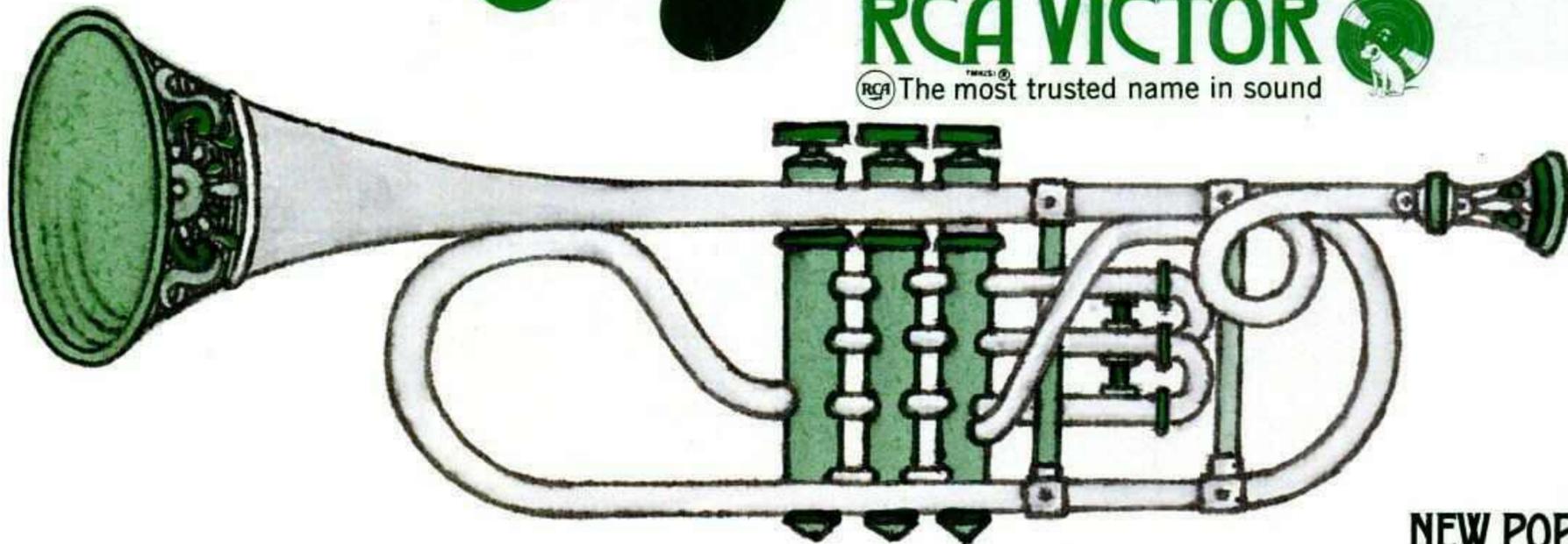
This One



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# NEW ALBUMS for MARCH

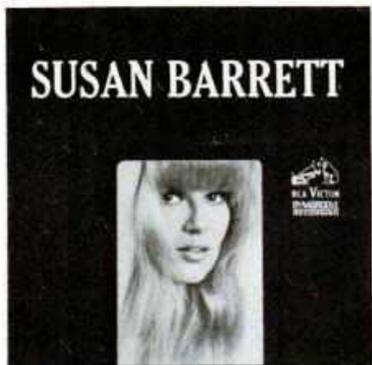
**RCA VICTOR**   
TRADE MARK  
 The most trusted name in sound



## NEW POP ALBUMS



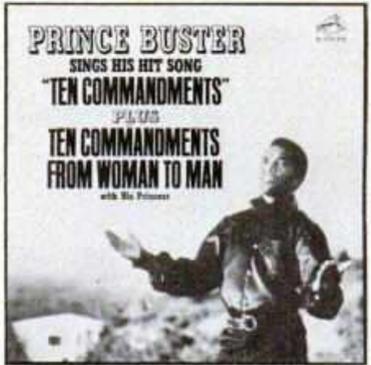
Songs from around the world. "Sempre," "January in Bombay," "Et Maintenant (What Now My Love)," "What'd I Say," "Ranjana." LPM/LSP-3728\*



Her first album! "Bewitched," "Walking Happy," "Sunny," "My Man (Mon Homme)," "I Want to Be Happy," "It Had to Be You." LPM/LSP-3738\*



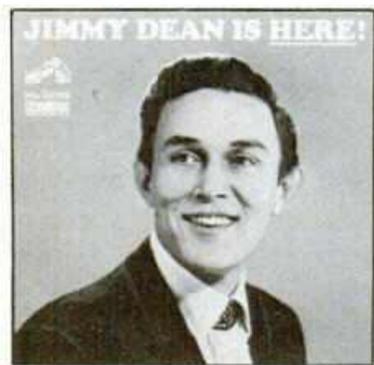
Nashville goes Jazzville. "Gone," "Tennessee Firebird," "Faded Love," "Born to Lose," "I Want You," "Walter L." LPM/LSP-3719\*



Features his original hit song "Ten Commandments." Also, "Ten Commandments from Woman to Man" with His Princess. LPM/LSP-3792



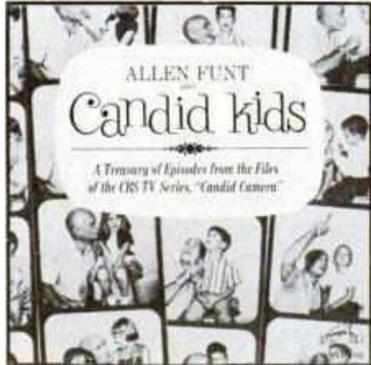
Fastest-rising young comic in the business today does "Wonderful Wino (Top-40 Disc Jockey)," "The Indian Sergeant." LPM/LSP-3772



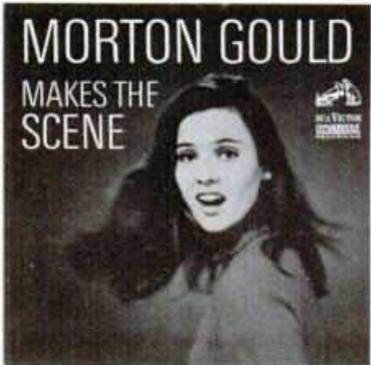
12 old and new hits should put this one over big! "Stand Beside Me," "If the Whole World Stopped Lovin'," "My Way of Life." LPM/LSP-3727\*



Original Soundtrack Recording from the top-rated spy flick. Film's release date is February, which will be a powerful sales stimulant. LOC/LSO-1136



Choice comments that only children can make. Laughter unlimited! "Proverbs," "What Is Love?," "Late Excuses." LPM/LSP-3679



Big band arrangements of such teen-oriented favorites as "Daydream," "Winchester Cathedral," "Strangers in the Night." LPM/LSP-3771\*



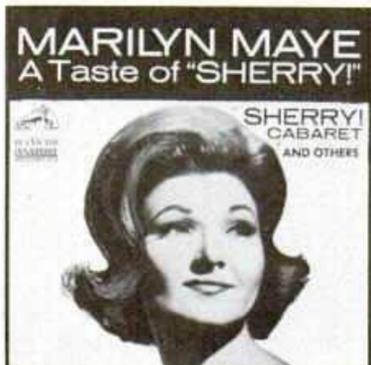
Composer of this new motion picture score plays "Spooky Coffins," "Oh Dad, Poor Dad" (Main title with Children's Chorus). LPM/LSP-3750\*



Sings 12 of his greatest hits. "Dooley," "Company's Comin'," "A Satisfied Mind," "Howdy Neighbor, Howdy." A sure seller. LPM/LSP-3700\*



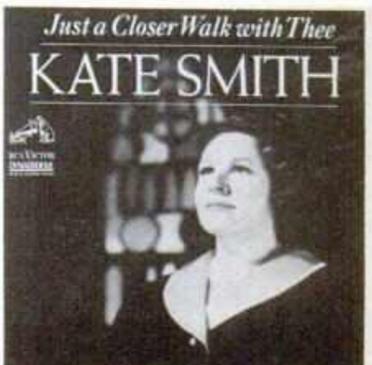
New breed in country music does "The Everglades," "She Called Me Baby," "Busted," "Heartaches by the Number," "Tiger by the Tail." LPM/LSP-3660\*



She does "Sherry!," "Try to Remember," "Cabaret," "Petite Fleur (A Time to Love a Time to Cry)," "Java," "Long Ago," "Too Little Time." LPM/LSP-3778\*



Hard-hitting R&B group swings out with their "Detroit sound" on "Sweetest One," "Since I Found My Baby," "Egyptian Love." LPM/LSP-3776\*

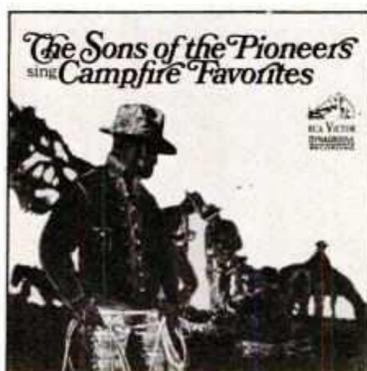


Kate sings 12 familiar sacred songs. Her many fans will surely take to this one. "Just a Closer Walk with Thee," "God Is Love." LPM/LSP-3735\*

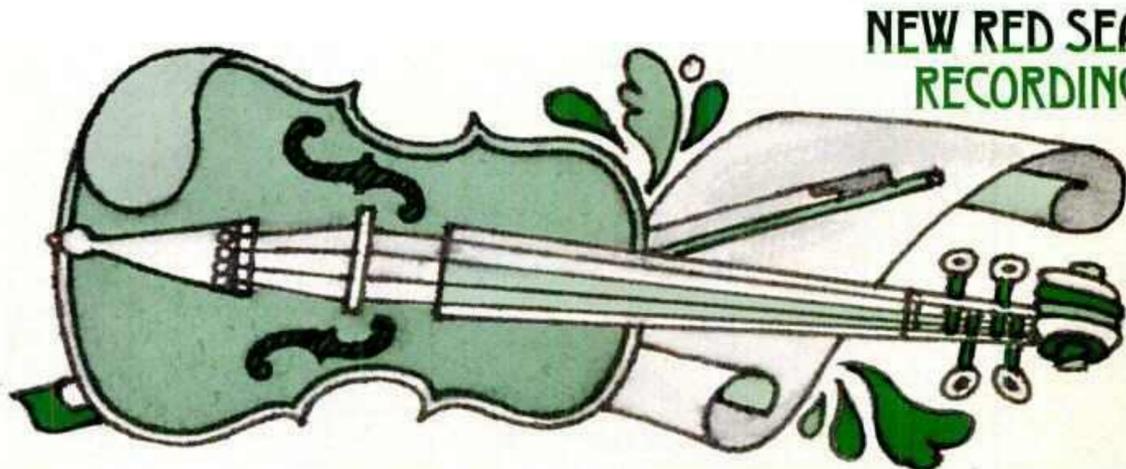
Be sure to visit us at the Ninth Annual NARM Convention, March 5-10, 1967, Century Plaza Hotel, Los Angeles



Hank Snow goes Hawaiian. "Hula Love," "Beyond the Reef," "Trade Winds," "Blue for Old Hawaii," "Don't Sing Aloha When I Go." LPM/LSP-3737\*



12 campfire favorites. "That Lucky Old Sun," "Don't Fence Me In," "Leanin' on the Ole Top Rail," "Moonlight on the Colorado." LPM/LSP-3714\*



**NEW RED SEAL RECORDINGS**



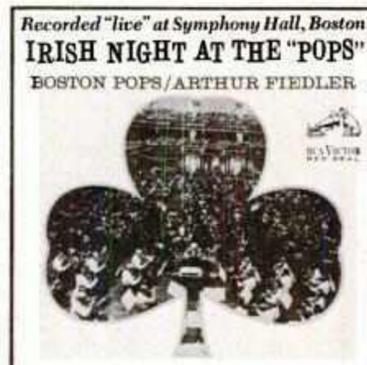
The best in gospel music is put together in this powerhouse package. "Ten Thousand Angels," "Satisfied," "This Train." LPM/LSP-3721\*



A chamber music approach to country song stylings. "I'm Movin' On," "The Three Bells," "Sweet Dreams," "Four Walls," "Last Date." LPM/LSP-3767\*



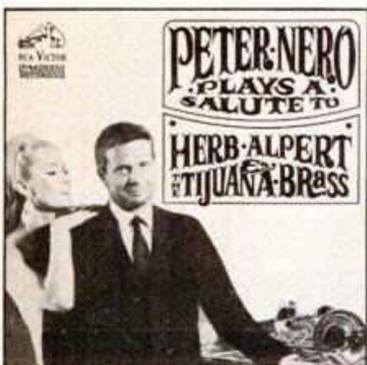
Price, Bergonzi, Verrett, Merrill, Grist, Flagello, with Leinsdorf conducting. Complete recording. 3 L.P.s and libretto. LM/LSC-6179\*



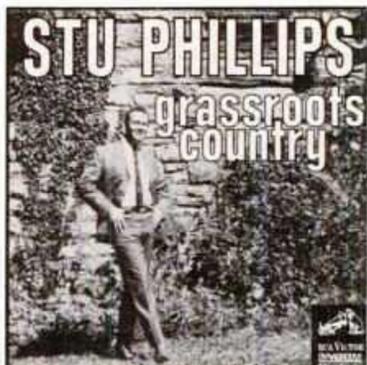
Kind of music "Pops" fans love. Includes Anderson's *Irish Suite*, *Danny Boy*, George M. Cohan medley with the audience singing along. LM/LSC-2946



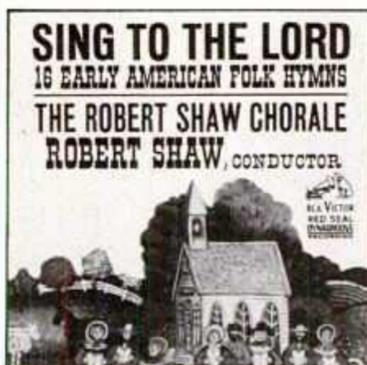
First recording by a major orchestra of the *Symphony No. 3*, plus electrifying performance of the popular "Scythian Suite." Great sound. LM/LSC-2934\*



Plays biggest "Tijuana Brass" hits. "The Mexican Shuffle," "Spanish Flea," "A Taste of Honey," "Tijuana Taxi," "What Now My Love." LPM/LSP-3720\*



Sings those warm, down-home songs. "Green, Green Grass of Home," "Through the Night," "The Last Thing on My Mind." LPM/LSP-3717\*



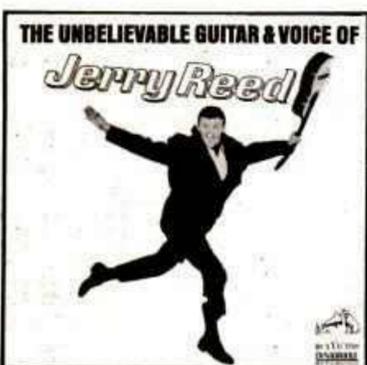
Robert Shaw conducts his 36-voice Chorale in a sure-to-please collection of 16 early American hymns. Released in time for Easter. LM/LSC-2942\*



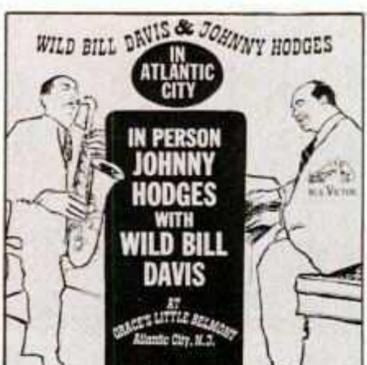
First recording by the 21-year-old top honors winner of the International Tchaikovsky Piano Competition. A brilliant new talent. LM/LSC-2954\*



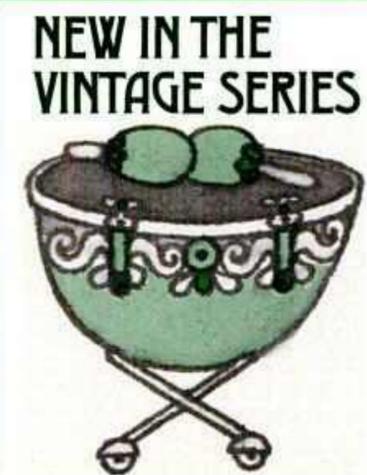
First modern recording of this very difficult work by the only pianist who performs it. Masterly work of modern music. LM/LSC-2941\*



New talent on the Nashville scene explodes with "Guitar Men," "It Don't Work That Way," "I Feel for You," "U.S. Male," "Love Man." LPM/LSP-3756\*



They teamed up in Atlantic City to turn out an album that is a swinger! "It's Only a Paper Moon," "Taffy," "Good Queen Bess." LPM/LSP-3706



The great stars of the first talkies make this one "high camp." Sophie Tucker, George Jessel, Delores Del Rio, Lupé Velez, Charles King. LPV-538



A must for folk and jazz collectors. Bridges the gap between the two idioms and brings back fond memories of early music. LPV-540

\*Recorded in Dynagroove sound

# Eurovision Draws 4 More Entries

LONDON — Four more national winners from Sweden, Norway, Belgium and England will enter the Eurovision Song contest, to be held in Vienna April 8 (Billboard, March 4). "Puppet on a String," written by Bill Martin and Phil Coulter, will be the British entry. Published by the Peter Maurice music arm of KPM, it is automatically sub-licensed by contract deals throughout Europe. It will be performed by Sandie Shaw (Pye).

Martin and Coulter have been under contract as Maurice writers for about a year, and although they have had about 60 numbers recorded, none has taken off. They wrote "Puppet" specifically with Miss Shaw and Eurovision in mind at the suggestion of KPM managing director Jimmy Phillips.

## Postcard Vote

The song was chosen by postcard vote, and has ousted such established hit writers as Chris Andrews, who wrote most of Miss Shaw's hits, and the Mitch Murray-Peter Callender team.

It polled more than half of the votes cast, although these were substantially down from the 400,000 of the past two years to about 80,000.

The Swedish entrant will be "Som En Droem" (Like a Dream), written by Patrice Hellberg, Marcus Oesterdal and Curt Peterson. Oesterdal is a leading Stockholm arranger and Peterson Karusell's a&r man.

## Sonora Publisher

Publisher is Sonora, and Osten Warnbring, who performed it in the Swedish heat

and will do so in Vienna, has recorded it for Karusell.

Norway's winner is "Dukke-mann" (Puppeteer), composed by pianist Tor Hultin with lyrics by actor Ola A. Johanness. Kirsti Sparboe sang the winning tune on the Norwegian final TV show. She will go to Vienna in April and has already recorded the song for Trola. Arne Bendiksen publishes.

Singer Louis Neefs (Cardinal) will line up for Belgium. His song, "Oh, Oh Ik Heb Zorgen," composed by Paul Quintens and Phil Van Cauwenberg, is published by Granata.

From Holland, Therese Steinmetz (Philips) will sing "Ring Din e Din," published by Altona and written by Gerrit Den Braber and Johnny Holshussen. It is being released on an LP by Philips.



RCA VICTOR'S "Sound of Music" soundtrack has garnered another gold record for selling more than 2 million copies in Canada. Left to right are, Norman Rascusin, RCA Victor division vice-president and general manager; George I. Harrison, vice-president and general manager, RCA of Canada, and Dario Soriam, division vice-president, Victor international liaison department.

# Disk Companies Dig Agency-Artist Link

• Continued from page 1

difficult to do today because it is no longer that kind of business. "We've got to have help now," he said, "and that help has got to come from those people who are most concerned with the artist's career."

## Find New People

Levy also pointed out that it has become so difficult to get new product exposed that it has also become important to find new people who are somewhat established as far as TV is concerned. In this respect, he has recently signed Don and the Good Times, a group out of Seattle who have been set as regulars on Dick Clark's "Where the Action Is," and Nichelle Nichols, a singer who has a permanent slot as an actress on the TV series, "Star Trek."

If the new artist doesn't come equipped with a ready-made TV showcase, Levy looks for other aspects to use as promotional punch. In the past weeks he's signed the Aubry Twins, who've got a built-in following in New Orleans and are being handled by Green & Stone who've been instrumental in the careers of Sonny and Cher and the Buffalo Springfield; Bongie and Judy, who come from show business parents. Bongie is the daughter of Miriam Makeba and Judy is the daughter of Josh White. Another recent Epic pactee is Lynne Randell, a 17-year-old who had been voted top female vocalist in Australia. Several U. S. talent agencies are now vying to sign her.

Levy also pointed out that it

is a help if the artist or group write their own material. "If they write well," he said, "they get to work with material that fits them and with which the young consumer can easily identify." He added that it's become very difficult to find material for the young artists who don't write because the established music publishing firms, for the most part, aren't coming up with songs to fit the contemporary mood.

## Current Tastes

He also believes it's advantageous to have producers who are also songwriters in the contemporary vein so they've got their fingers on the pulse of current tastes. Fitting this bill for Epic are Ted Cooper in New York, Billy Sherrill in Nashville, and Stu Phillips, an arranger-conductor in Hollywood. And for the Okeh label, Epic's rhythm and blues subsidiary, there's Larry Williams.

While the search for new artists remains a continual effort, Levy is sustaining the action on such LP sellers as Jane Morgan, Nancy Ames and Enzo Stuarti, and such pop stalwarts as Bobby Vinton, the Dave Clark Five and the Yardbirds. In the country field, Epic has established David Houston as a star and is now working on Tammy Wynette.

Levy is currently dicker for still more artists from England and the U. S. to be added to Epic's roster. "We've got to be," he said, "and it's to ours and the artist's advantage if he comes as a built-in self-contained package with strong management and agency backing."



TORWALD HESSER, Justice of the Supreme Court of Sweden and host for the Stockholm Revision Conference of 1967, will deliver the fifth annual Jean Geiringer Memorial Lecture on International Copyright March 27 at New York University.

# NCRA to Hold Artists' Rally

LOS ANGELES—The newly formed National Committee for the Recording Arts, will hold an artists' rally Wednesday (8) at 9 p.m. in the Beverly Hilton to explain to performers how to contact their Congressmen with suggestions for copyrighting an artist's recorded performance.

Some 20-odd artists have already given Stan Kenton, the driving force behind the organization, their support and over 100 persons have contacted the organization for information, according to an NCRA spokesman.

"I urge that everyone concerned attend this meeting," Kenton said, "to help us demonstrate to Congress the growing strength of our concerted efforts to win just and equitable compensation for the broadcast performance of our recorded works."

# Simon & Garfunkel Sue Pickwick Int'l

NEW YORK—Simon & Garfunkel have filed suit in New York Supreme Court against Pickwick International, Inc., for \$450,000 in damages and an injunction against further distribution of a Pickwick/33 album entitled "Simon & Garfunkel," which contains a recent picture of the Columbia artists. According to the brief, the pair recorded the material for Big Records, Inc., under the names of Tom and Jerry in accordance with a 1957 contract.

(Continued on page 14)

# SWEET MUSIC TO WRITERS —NO BUSINESS TAX BITE

NEW YORK—Songwriters do not have to pay an unincorporated business tax in New York State. Creation of "musical works by composers and lyricists, including works for production on the stage, in films, or on TV or radio is the practice of a profession," and therefore not subject to this tax.

Leon Kellman, general counsel of the American Guild of Authors & Composers (AGAC) disclosed the interpretation of the New York State Department of Taxation and Finance. He represented songwriter Jack Segal, an AGAC member, who was being pressed to pay the tax.

Joseph H. Murphy, Commissioner of New York's Department of Taxation and Finance, observed that songwriters do not have to pay such a tax, except those self-employed composers or lyricists who fashion special material for use as singing commercials on radio and TV, or other material having a business purpose.

# Market Quotations

(As of Noon Thursday, March 2, 1967)

NAME	65-66 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	55½	28½	3647	34½	30½	31	-3½
American Broadcasting	93½	62	993	80	76½	19	+2
Ampex	32½	17	3207	30½	28½	29½	-¾
Audio Devices	41¼	17	183	26¾	22¾	23¾	-2¾
Automatic Radio	7¾	2¾	366	5¾	5	5½	-½
Automatic Retailer Assoc.	63¾	42½	213	63¾	62	62¾	-¾
Cameo Parkway	4¾	1¾	1	2¾	2¾	2¾	+½
Canteen Corp.	36¾	18¼	301	27¾	26¾	27½	+½
CBS	71¾	42	883	71¾	67¾	71¾	-4
Columbia Pic.	39¾	22½	60	37¼	36¾	37¼	+¾
Consolidated Elec.	46¾	31	490	44¾	41½	43	-1¾
Disney, Walt	94½	40¾	293	84½	79¾	83¾	+3½
EMI	5¾	3¾	389	4	3¾	4	+¼
General Electric	120	80	1508	88¼	84¾	87¾	+2¼
Handleman	27¾	13¾	107	27¾	25¾	26¼	-1½
MCA	61¾	28¼	55	46½	44¾	45½	-1
Metromedia	55¾	25	442	53¾	48¾	53	+3¾
MGM	39¾	24¾	736	37¾	35	37¾	+½
3M	89¼	61	409	89¼	86	89	+3½
Motorola	233½	90	2109	115½	102½	112½	+½
RCA	62¼	36¾	2834	51½	47¾	50½	+1¾
Seeburg	32¾	11¾	395	19	17	17	-1½
Tel-A-Sign	5¾	1¾	694	3¾	2¼	3	+¾
20th Century	45¾	25¾	1482	45¾	41	44¾	+1½
U-A	37¾	21½	1540	37¾	32½	36¾	+4¼
WB	21	11¾	594	21	19¾	20	-1
Wurlitzer	28	15¼	236	27½	25¼	27¾	+1¾
Zenith	87¾	46¾	995	60	56½	57½	-1¾
	Week's High	Week's Low	Week's Close				

## OVER THE COUNTER\*

(As of Noon Thursday, March 2, 1967)

Dextra Corp.	2¼	2½	2¼
GAC	5½	5	5½
Jubilee Ind.	4½	4¼	4¾
Lear Jet	19¼	18½	18½
Mercer Ent.	9¾	9¾	9¾
Mills Music	25	24¾	24¾
Pickwick Inter.	10	9½	9¾
Telepro Ind.	4¾	4½	4¾
Tenna Corp.	13½	12¾	13½

\*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.

# Decca & Coral Beat March Drums on Their Hit Catalog

NEW YORK — Decca and Coral Records are banking on its catalog of hits for its March promotion drive. In addition to seven new albums instituting a "Greatest Hits" series, the labels are promoting their "Golden Favorites" and de luxe "Best of" collections.

The new Decca-Coral "Greatest Hits" releases include such artists as Earl Grant, Burl Ives, Buddy Holly, Guy Lombardo, Patsy Cline, Jimmy Dor-

sey and Bob Crosby and the Bob Cats.

Full color litho books highlighting all the new "Greatest Hits" product while at the same time spotlighting the "Best of" and "Golden Favorites" merchandise has been devised and is now in the hands of the Decca field men. Point-of-sale displays in the form of mounted lithos, have been prepared and are available from all Decca branches.

# *That Great Memphis Sound*

ZOOMING UP THE CHARTS!

## **SAM & DAVE** **WHEN SOMETHING** **IS WRONG WITH** **MY BABY**

Stax #210

NEW AND TAKING OFF!

## **BOOKER T.** **& THE M.G.'s** **HIP HUG-HER**

Stax #211



Distributed by ATLANTIC RECORDS



# Grammy: Sinatra in March of His Years

• Continued from page 1

ing to seven the number of awards that could be credited directly or indirectly to the Reprise Records artist.

RCA Victor Records, when it comes to the label box score, again took top honors with 12 Grammy Awards, the same total it received last year; interestingly, seven of these awards were in the classical field. Warner Bros.-Reprise came in second with a total of nine awards, largely, of course, on the strength of Frank Sinatra. After that, the winners were fairly well scattered unless one considers Columbia and its subsidiary label—Epic—together. Columbia won five awards, Epic's three awards were all garnered by David Houston for best country music record, best country vocal performance, and the song won an award, which went to writers Billy Sherrill and Glenn Sutton. Columbia and RCA Victor were tied for best choral performance other than opera. Last year Columbia racked up 10 awards.

British Decca Records was awarded a special trustee award for Wagner's Ring Cycle series of albums.

## Similarity

Over-all, the voting showed an interesting similarity with last year's tally. Sinatra, for example, won (or his record won) four of the same awards he won last year — best album, best male vocal performance, best album notes, and best arrangement accompanying a vocal. The Anita Kerr Singers won again, for best performance by a vocal group, though for a different label. Bill Cosby again won best comedy performance. It was Dr. Seuss' material who captured the best recording for children category — and for the same label, RCA Victor.

On the other hand, this year the voters saw fit to take Ramsey Lewis out of the jazz field (last year he won an award for best instrumental jazz performance — small group — and placed him in the r&b field (he won best r&b group performance this year).

Tony Randall saved what may have been a dull evening with some sparkling humor during his emcee chores. Tony Bennett, Woody Herman, and Blues Project all turned in excellent performances to entertain the several hundred recording artists, producers, songwriters, publishers and recording company executives attending. Similar dinners were held in Chicago, Nashville and Hollywood.

Eydie Gorme, on receiving her best female vocal performance Grammy, said, "Holy cow! Well, it's downhill from now on for me."

## A Frank Reaction

By ELIOT TIEGEL

HOLLYWOOD—Mo Ostin, general manager of Reprise Records, said in accepting a Grammy Award here Thursday night (2) for Frank Sinatra: "Last year, when Frank won his first award of the night, I said he was in the September of his years. Now, records associated with him have won

seven awards. I know he will be absolutely overwhelmed."

Artists accepting their awards included Ray Charles, who drew a standing ovation; Ray Conniff, Maurice Jarre, Michelle and John Phillips of the Mamas and the Papas, Herb Alpert, Marvin Miller and Neal Hefti.

## Entertainment OK

By BILL WILLIAMS

NASHVILLE — Despite a triple winner in David Houston's "Almost Persuaded," Nashvillians generally were let down as the results of the competition were revealed in the NARAS Grammy Awards. The bulk of the local victories were in the "country only" categories. An exception was photographer Les Leverett, whose album cover work won a coveted award.

The spirits of the sweltering 400 packed into Nashville's Hillwood Club were buoyed by a bouncing Brenda Lee, who performed for an hour. She received three standing ovations, and was encored almost to the

point of total exhaustion. Another overwhelming reception was given to Boots Randolph, who, in the finale, teamed up with Miss Lee on "Bill Bailey." The entertainment, in fact, stole the show. Four of Nashville's leading arrangers put the medleys together, and the orchestra responded admirably under the direction of Owen Bradley. Not only was it the first time the four arrangers had worked together — Bill McElhiney, Joe Tanner, Cam Mullins and Bill Walker—but, incredibly, the first time Brenda Lee had ever performed in her home town.

## Bit of a Drag

By RAY BRACK

CHICAGO — The Buckingham's opened the Chicago NARAS Awards program with their hit, "Kind of a Drag," and set the theme for the evening as local artists garnered only three Grammys out of 13 nominations.

Highlight was the Classical-Album-of-the-Year Award to the Chicago Symphony Orchestra, Morton Gould conducting, for its recording of Ives' "Symphony No. 1 in D Minor." Symphony chorus director Margaret Hillis accepted the award.

Marshall Chess received, on behalf of Ramsey Lewis, the Grammy for Best R&B Group Performance. Fontana's The New Vaudeville Band took honors for Best Contemporary Recording, salvaging one of eight possible awards for the Mercury combine.

The brassy sound of the Si Zentner band and ad lib banter of WGN-Radio's Eddie Hubbard brightened a rather colorless, three-hour program.

## Col. Goes 4-Track

• Continued from page 3

"We are seriously concerned with unauthorized, illegal dubbing of RCA catalog material on 4-track cartridges. RCA Victor already has demanded of the most flagrant violators that they cease such practices immediately. We intend to institute legal action under appropriate circumstances for the enforcement of our rights against unauthorized dubbing.

"Furthermore, RCA Victor shall on its own behalf—and in conjunction with the Record Industry Association of America—redouble its efforts to secure in the Congress of the U. S. remedial legislation which will afford uniform protection to sound recordings in all jurisdictions.

"This, we believe, is the path of responsibility."

## V-J Cool Bidders

• Continued from page 4

overruns being held by Monarch Records, Los Angeles. An offer of \$35,000 from an agent for a "Mr. Herman" was accepted. The same agent bid successfully for 44,267 returned singles, also held by Monarch. The price was \$250.

A \$3,000 bid for 300,000 additional returns (singles) held by American Record Pressing Corp. was rejected by the trustee and referee as too small.

Also sold at auction were 29 Vee-Jay artist contracts — with \$248,075.67 in non-returnable advances — for \$500 and the furniture at Vee-Jay's shuttered offices at 1449 South Michigan Avenue—for \$5,000.

## NARAS CHAMPIONS OF 1966

### RECORD OF THE YEAR

(Awards to the Artist and A&R Producer)  
Strangers in the Night—Frank Sinatra. A&R Producer: Jimmy Bowen (Reprise)

### ALBUM OF THE YEAR

(Awards to the Artist and A&R Producer)  
Sinatra: A Man & His Music—Frank Sinatra. A&R Producer: Sonny Burke (Reprise)

### SONG OF THE YEAR

(This is a Songwriters' Award)  
Michelle—Songwriters: John Lennon, Paul McCartney (Capitol)

### BEST INSTRUMENTAL THEME

(This is a Composer's Award)  
Batman Theme—Composer: Neal Hefti (RCA)

### BEST VOCAL PERFORMANCE—FEMALE

If He Walked Into My Life (Single)—Eydie Gorme (Col.)

### BEST VOCAL PERFORMANCE—MALE

Strangers in the Night (Single)—Frank Sinatra (Reprise)

### BEST INSTRUMENTAL PERFORMANCE (OTHER THAN JAZZ)

What Now My Love—Herb Alpert & the Tijuana Brass (A&M)

### BEST PERFORMANCE BY A VOCAL GROUP

A Man And a Woman—Anita Kerr Singers (WB)

### BEST PERFORMANCE BY A CHORUS

Somewhere, My Love (Lara's Theme from "Dr. Zhivago")—Ray Conniff & Singers (Col.)

### BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION SHOW

(This is a Composer's Award)  
Dr. Zhivago—Composer: Maurice Jarre (MGM)

### BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM

(This is a Composer's Award; plaque to the A&R Producer)  
Mame (Original Cast) — Composer: Jerry Herman. A&R Producer: Goddard Lieberson (Col.)

### BEST COMEDY PERFORMANCE

Wonderfulness—Bill Cosby (WB)

### BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

Edward R. Murrow—A Reporter Remembers—Vol. 1, The War Years—Edward R. Murrow (Col.)

### BEST RECORDING FOR CHILDREN

Dr. Seuss Presents: "If I Ran the Zoo" and "Sleep Book"—Marvin Miller (RCA-Camden)

### BEST ALBUM NOTES

(This is an Annotator's Award)  
Sinatra at the Sands—Frank Sinatra. Annotator: Stan Cornyn (Reprise)

### BEST INSTRUMENTAL JAZZ PERFORMANCE—GROUP OR SOLOIST WITH GROUP

Goin' Out of My Head—Wes Montgomery (Verve)

### BEST ORIGINAL JAZZ COMPOSITION

(This is a Composer's Award)  
In the Beginning God—Composer: Duke Ellington (RCA)

### BEST CONTEMPORARY (R&R) RECORDING

(Award to the Artist, plaque to the A&R Producer)  
Winchestr Cathedral—New Vaudeville Band A&R Producer: Geoff Stephens (Fontana)

### BEST CONTEMPORARY (R&R) SOLO VOCAL PERFORMANCE—MALE OR FEMALE

(This category is for single records)  
Eleanor Rigby—Paul McCartney (The Beatles) (Cap.)

### BEST CONTEMPORARY (R&R) GROUP PERFORMANCE—VOCAL OR INSTRUMENTAL

(This category is for single records)  
Monday, Monday—The Mamas and the Papas (Dunhill)

### BEST RHYTHM & BLUES RECORDING

(Award to the Artist, plaque to the A&R Producer)  
Crying Time—Ray Charles. A&R Producer: Tangerine Records (ABC-Paramount)

### BEST RHYTHM & BLUES SOLO VOCAL PERFORMANCE—MALE OR FEMALE

(This category is for single records)  
Crying Time—Ray Charles (ABC-Paramount)

### BEST RHYTHM & BLUES GROUP—VOCAL OR INSTRUMENTAL

(This category is for single records)  
Hold It Right There—Ramsey Lewis (Cadet)

### BEST FOLK RECORDING

(Award to the Artist, plaque to the A&R Producer)  
Blues in the Street—Cortelia Clark. A&R Producer: Felton Jarvis (RCA)

### BEST SACRED RECORDING (MUSICAL)

(Non-Classical) (Award to the Artist, plaque to the A&R Producer)  
Grand Old Gospel—Porter Wagoner & the Blackwood Bros. A&R Producer—Chet Atkins (RCA)

### BEST COUNTRY & WESTERN RECORDING

(Award to the Artist, plaque to the A&R Producer)  
Almost Persuaded—David Houston. A&R Producer: Billy Sherrill (Epic)

### BEST COUNTRY & WESTERN VOCAL PERFORMANCE—FEMALE

Don't Touch Me (Single) — Jeannie Seely (Monument)

### BEST COUNTRY & WESTERN VOCAL PERFORMANCE—MALE

Almost Persuaded (Single) — David Houston (Epic)

### BEST COUNTRY & WESTERN SONG

(This is a Songwriter's Award)  
Almost Persuaded—Songwriters: Billy Sherrill, Glenn Sutton (Epic)

### BEST INSTRUMENTAL ARRANGEMENT

(This is an Arranger's Award)  
What Now My Love (Herb Alpert & the Tijuana Brass). Arranger: Herb Alpert (A&M)

### BEST ARRANGEMENT ACCOMPANYING A VOCALIST OR INSTRUMENTALIST

(This is an Arranger's Award)  
Strangers in the Night (Frank Sinatra). Arranger: Ernie Freeman (Reprise)

### BEST ENGINEERED RECORDING—NON-CLASSICAL

(This is an Engineer's Award)  
Strangers in the Night (Frank Sinatra). Engineer: Eddie Brackett (Reprise)

### BEST ENGINEERED RECORDING—CLASSICAL

(This is an Engineer's Award)  
Wagner: Lohengrin—Leinsdorf, cond. Boston Symphony, Pro Musica Chorus & Soloists. Engineer: Anthony Salvatore (RCA)

### BEST ALBUM COVER, PHOTOGRAPHY

(Award to the Art Director & Photographer)  
Confessions of a Broken Man—Porter Wagoner. Art Director: Robert Jones — Photographer: Les Leverette (RCA)

### BEST ALBUM COVER, GRAPHIC ARTS

(Award to the Art Director & Graphic Artist)  
Revolver—The Beatles—Graphic Artist: Klaus Voormann (Cap.)

### ALBUM OF THE YEAR

(Awards to Artist and A&R Producer)  
Ives: Symphony No. 1 in D Minor—Morton Gould, cond. Chicago Symphony Orchestra. A&R Producer: Howard Scott (RCA)

### BEST PERFORMANCE—ORCHESTRA

Mahler: Symphony No. 6 in A Minor—Erich Leinsdorf, cond. Boston Symphony Orchestra (RCA)

### BEST CHAMBER MUSIC PERFORMANCE—INSTRUMENTAL OR VOCAL

Boston Symphony Chamber Players (Selections by Mozart, Brahms, Beethoven, Fine, Copland, Carter, Piston). Boston Symphony Chamber Players (RCA)

### BEST PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH OR WITHOUT ORCHESTRA)

Baroque Guitar (Bach, Sanz, Weiss, Etc.). Julian Bream (RCA)

### BEST OPERA RECORDING

(This is a Conductor's Award; special plaques to the Principal Soloists; plaque to the A&R Producer)  
Wagner: Die Walkure—Georg Solti, cond. Vienna Philharmonic Orchestra/Principal Soloists: Nilsson, Crespin, Ludwig, King, Hotter. A&R Producer: John Culshaw (London)

### BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

(This is a Choral Conductor's Award; duplicate Award to the orchestra conductor if an orchestra is on the recording)  
Ives: Music for Chorus (General Wm. Booth Enters Into Heaven, Serenity, The Circus Band, etc.)—Gregg Smith, cond. Columbia Chamber Orch., Gregg Smith Singers, Ithaca College Concert Choir/George Bragg, cond. Texas Boys Choir (Col.)

### TIE BETWEEN

Handel: Messiah—Robert Shaw, cond. Robert Shaw Chorale & Orchestra (RCA) and

Ives: Music for Chorus (General Wm. Booth Enters Into Heaven, Serenity, The Circus Band, etc.)—Gregg Smith, cond. Columbia Chamber Orch., Gregg Smith Singers, Ithaca College Concert Choir/George Bragg, cond. Texas Boys Choir (Col.)

### BEST VOCAL SOLOIST PERFORMANCE (WITH OR WITHOUT ORCHESTRA)

Prima Donna (Barber, Purcell, etc.)—Leontyne Price, Soloist (Francesca Molinari-Pradelli, cond. RCA Italiana Opera Orchestra) (RCA)



"...The monkeys stand for honesty,  
 Giraffes are insincere,  
 And the elephants are kindly  
 but they're dumb,  
 Orangutans are skeptical of  
 changes in their cages,  
 And the zookeeper is very  
 fond of rum...

Zebras are reactionaries,  
 Antelopes are missionaries,  
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 And hamsters turn on  
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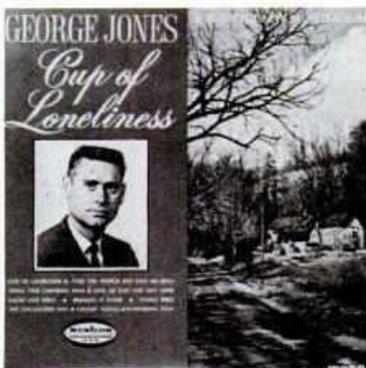


# Salute to GEORGE JONES

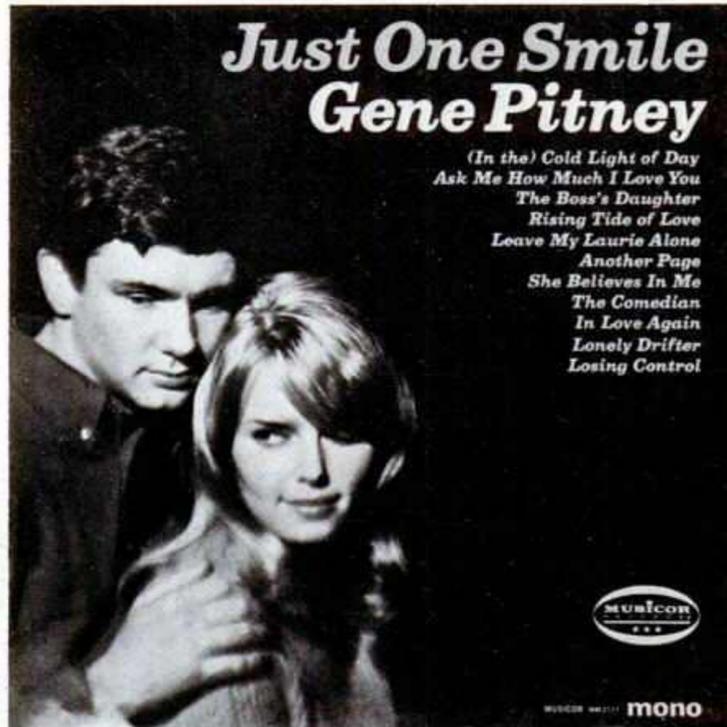
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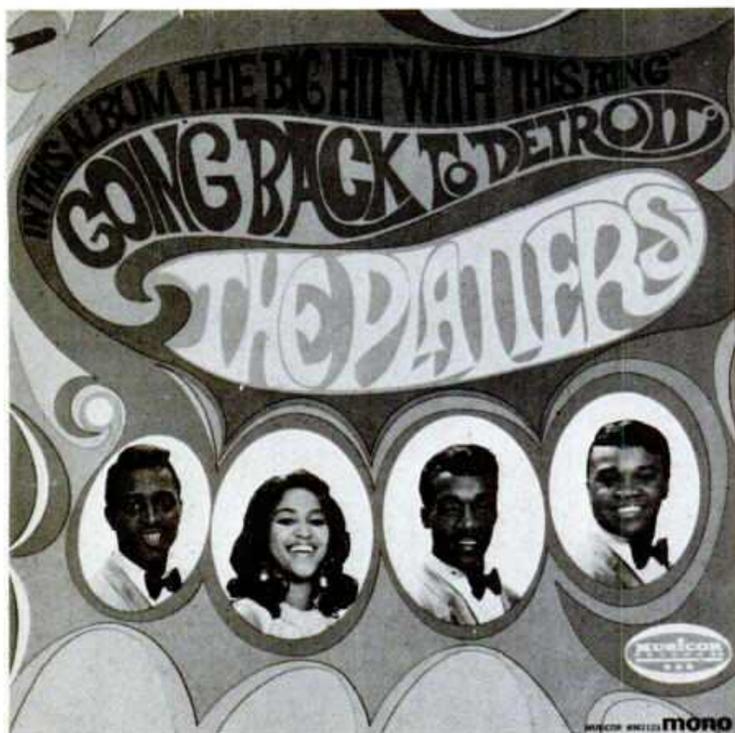
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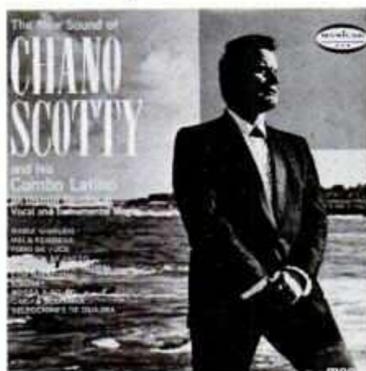
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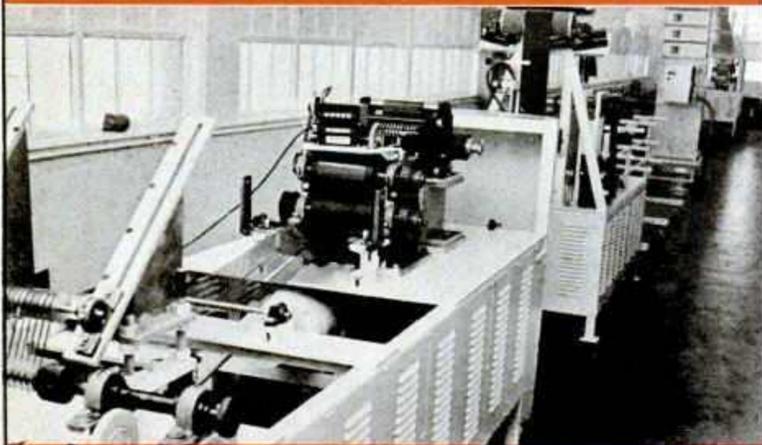


Account Gene Allen Peter  
The Andrews Sisters Pat Boone Countess  
Anita Baker Shirley Horn Edith Piaf  
Guy Butler George Cates Ernie Andrews  
Alexis Norman Bob Crosby  
Bobbie Dexter Brown  
Joan Castle Karl Baker Bill Kenny  
Joe "Finger" Carr Cathy Carr Pete King  
The Chantays  
The Blind Boys The Chuck Casey Singers  
Tony Carroll The Compton Brothers  
The Hilltoppers Harold Lippenschon Gene Carter  
The Supremes Peggy Maddox The Lennon Sisters  
The Mello Brothers Van Cliburn Peggy Jones Diana  
Johnny Martin Alfred Newman The Four Tops  
Lena Horne Dale Gorton The Surfaris George Strait  
Fats Domino  
Jo Stafford Long John Baldry Marjorie Mathis The Fontaine Sisters  
Norma Simpson Gloria Steinem Jerry Van Dyke Norma Zimmer  
John # Keller Charles Kendall  
Myron Bloom Jack Hunt  
Herb Ellis Jack Fine Jerry Gray  
Jimmy James & The Fireballs Conway Twinn Joe Feaney  
Slim Finley Long John Baldry  
Doris Day Dana Hill Yakovlev  
Beverly Sills Key McKeen  
Tony Gibbs Ann and Carolyn Hester  
Linda Jenkins Jimmie Haskell  
Johnny Johnson  
Siberia Dick Katsis Rita Ross  
Eddie Bealbody Carmel  
Alvin King Quinn  
Billy Vaughn Barbara Eden  
Paul Weston  
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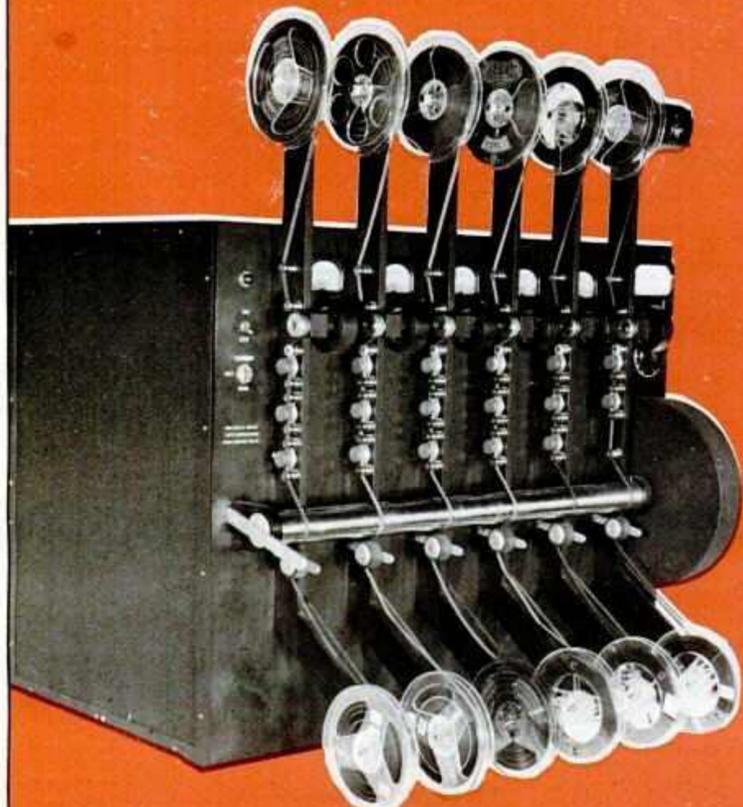
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## Senate to Hear Plea On Performance Fee

WASHINGTON—The possibility of performance royalty for records "will probably be more prominently featured on the Senate side" than it was during House committee action on the Copyright Revision bill, according to Senate Copyrights Subcommittee counsel Thomas C. Brennan.

Sen. John L. McClellan (D., Ark.) chairman of the subcommittee, will open hearings next Wednesday (15). Argument for performance royalty on records is scheduled to be heard in the course of the hearings, both from the record industry and from the American Federation of Musicians. The Stan Kenton artists' committee also working toward the performance royalty goal "will certainly get a hearing, too, if requested."

The revision bill, as amended and reported out of the House Judiciary Committee last year, has again been favorably reported out of the House Copyrights Subcommittee. As of Billboard's deadline (March 2) the full Judiciary committee was considering H.R. 2512 and was expected to give early approval. After full Judiciary approval it will go through Rules Committee before it can be scheduled for floor vote.

The revision bill in its present form would give records limited copyright protection, against duplication only. Both the House Copyrights Subcommittee report worked out under acting chairman Rep. Robert W. Kastenmeier (D., Wis.) and a report out of the Copyright Office, pointed out that an attempt to add performance royalty for records, on top of established royalty to copyright owners, would raise such violent opposition, it could hold up passage of the revision legislation.

### Frankly Impressed

However, the House Subcommittee members were frankly impressed during 1965 hearings by testimony and presentations by Capitol Records President Alan Livingston and others on the creative contribution of the artist and the recorders, to the finished product. The House report notes that while opposition appears too strong at this point in copyright developments, "some future Congress may give it fuller consideration." Testimony at House hearings indicated that any performance royalty on a recording would most likely be shared by manufacturer and artist.

The musicians' union also demanded that the bandmen be counted in. AFM has since promised an all-out fight for some of that "heavenly manna" from broadcasters whose radio stations earn millions in revenues out of record-spinning. Broadcasters, copyright owners and licensors are ranked solidly against any secondary performance royalty for recordings.

As presently scheduled, McClellan will preside over first two days of hearings on March 15 and 16, when author and publisher proponents of the revision bill and spokesmen for educational groups will testify. Sen. Question Burdick (D.-N. D.) will hear jukebox interests, in the necessary absence of Senator McClellan, March 17, and possibly during morning session of March 20.

The mechanical royalty rate for records made under compulsory licensing, which would go up in the proposed bill, will be thrashed out March 20 and 21, with testimony first from music publishers, then from RIAA and supporters. After the Easter recess, hearings will resume in April to accommodate additional requests.

## Executive Turntable

• Continued from page 4

regional promotion director. Mitnick had a similar job with Liberty Records. He will cover the Cleveland and Detroit markets. Mitnick has also held sales positions with Decca, Capitol and Arc Distributors of Detroit.

★ ★ ★

**Joe Maimone** has been promoted to district promotion manager for LP pop product for New York, New Jersey and Connecticut for Capitol Records. **Bob Smith** has been named singles promotion manager for the same area. Maimone joined Capitol 15 years ago, with his activities centered around the Broadway sales scene. Smith came to Capitol last year from Decca. . . . **Wally Peters** joins Liberty Stereo-Tape as national sales manager. He has been associated with tape cartridges in previous posts with Liberty and MGM's L.A. branches, and with United Tape Corp. He reports to **Mike Elliot**, Stereo-Tape general manager. . . . **Mrs. Jeanne Holm** is new purchasing director at Greentree Electronics. She formerly handled credit policies but will continue overseeing this area in addition to her new responsibilities. . . . **Leon Bohn** has been named Western One Stops San Francisco branch manager, replacing **Robert Davenport**, who has left the company. Bohn has been in the record field 22 years. . . . **Miss K. Terry** named to the new post of artists repertoire manager for the Vox division of Thomas Organ Co. She will work in the field of securing artists to endorse Vox instruments. She was formerly associated with Dick Clark Productions.

★ ★ ★

**Bruce E. Butterworth** has been made office manager for Transcriber Co., Inc., Attleboro, Mass., producer of phonograph needles. He will direct internal sales and sales engineering for the company's entire product line.

## Capitol Named In Two Suits On W. Coast

LOS ANGELES—The Beach Boys have named Capitol Records in a \$225,000 suit charging back payment of royalties and asking that their contract be terminated. The rock group, one of the label's leading sellers, recently created its own label, Brothers Records.

The suite asks for release from the agreement which expires November 1969. The action further charges that Capitol "has failed to compute royalties at the rate specified and provided for in their contract." The quartet through its attorneys requests a complete audit of the label's books and records.

Also suing Capitol is Nancy Sinatra. She seeks \$100,000 punitive damages from the label and American International Pictures because of what she alleges is a likeness of her appearing on the Tower Records soundtrack LP "The Wild Angels." Miss Sinatra co-stars in the AIP film and feels this is misleading. The female vocalist asks for an accounting of profits and alleges unfair competition in the Los Angeles Superior Court action.

## Simon & Garfunkel

• Continued from page 8

Also named as defendants are Sidney Prosen who assigned rights to the material to Keel Manufacturing Corp., which also was named. A hearing on a motion by Miles J. Lourie, attorney for the plaintiffs, asking a temporary injunction to stop further sale of the album is slated for next Monday 6.

## BILL MOVES OUT —REPORT NEXT

WASHINGTON—The copyright revision bill, as amended and reported out of the House Judiciary Committee last year, has again been rapidly voted out of both the House Copyright Subcommittee and the parent Judiciary committee. A report is expected to follow this week, which will be, like the revision bill, almost identical with that issued last session on HR 4347.

The report must be filed with the House Rules Committee for approval before the bill can be scheduled for House floor vote. The committee reportedly decided by voice vote against any changes in the terms of the bill for performance royalties for use of copyrighted music in jukeboxes, and for CATV liabilities.



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# Rock Takes Over as Colleges' Mod Look

• Continued from page 1

verged with many of the folk-oriented groups on campus. Not only are Simon and Garfunkel, the Byrds and the Animals selling, but so are Paul Revere and the Raiders, the Monkees, the Supremes, the Righteous Brothers and Herman's Hermits."

## Surge in R&B

Book store managers also report a surge in r&b and blues band sales—especially with upper classmen. Wilson Pickett, Smokey Robinson and the Mir-

acles are leading the strong sellers in r&b, while the Butterfield Blues Band is scoring in the rock-blues category.

The upswing of record sales on campus has been aided substantially by a more liberal and realistic attitude of bookstore managers. The predominant view several years ago hinged on the concept of the college being the fulcrum of the academic world. In many managers' opinions, the only acceptable type of music was classical. While classical music does

account for a high percentage of sales on campus, the store drove those interested in other musical forms to other sources.

"One store which we began servicing told us not to stock any rock 'n' roll," Gleit said. "The manager insisted that college tastes were not compatible with this type of music. But within one week the bookstore was so deluged with requests that he called us to revise its entire inventory."

## Folk Off Sharply

"Our students are buying rock 'n' roll just like teen-agers," said Syracuse University bookstore manager Burt Fink. The store maintains an average inventory of \$30,000. "Some 65 to 75 per cent of our volume is now sold in rock," he continued. "Folk has fallen off sharply this year.

now our biggest sellers are the Monkees, Mamas and Papas and the Lovin' Spoonful."

While folk and rock 'n' roll sales for the year are equally divided at Cornell, Mrs. Helen Jones of the bookstore record department said that rock 'n' roll has recently picked up sharply. "We now sell about 60 per cent rock 'n' roll," she said. The store, which stocks about 2,500 records, sells about 400 per week. Mrs. Jones added that most of the concert bookings on campus are for folk artists.

Folk concerts also predominate at Dartmouth, but bookstore manager Will Goodhue reports that 65 to 70 per cent of record sales go to rock 'n' roll. Now carrying all types of music, the store switched from

its heavy classical diet two years ago. Goodhue said that while rock 'n' roll now moves strongly, such product used to sell only on remainder sales.

## More Sophisticated

MGM Records, currently racking up strong college sales with the Animals and Herman's Hermits, attributed the surge in interest of the college crowd to a more sophisticated rock 'n' roll product. Tom Wilson, a&r director, said, "The same group of college students who were the main backbone of the folk era has switched to rock. While the college student is generally more sedate than the teenybopper, we've noticed the great upturn in rock and blues rock sales."

"Rock 'n' roll is extremely eclectic," Wilson continued, "Writers now feel free to borrow from all fields. Bob Dylan was the first to prove that if a writer has something substantial to say, it would sell. The Beatles have added classical in 'Eleanor Rigby,' The Mothers of Invention weave electronics and satire. Byron Wilson of the Beach Boys has evolved from writing hard rock to writing songs which sound like psalms."

"College students have returned to rock because it holds their interest," Wilson added. "Rock 'n' roll has become socially oriented. It isn't a function that is changing society—it is evident of the change."

The resurgence of dancing has brought about a convergence in tastes, said a Columbia Records official. "The idea and styles of teen-agers are influencing both adults and young adults" . . . the age gap is closing musically." Columbia recording artists the Byrds, Paul Revere and the Raiders and Simon and Garfunkel are heavy favorites on campus.

## Liberty Expands

• Continued from page 1

has extensive overseas licensing arrangements.

Hottest Liberty pop artists at the moment are Johnny Rivers on Imperial, a Liberty subsidiary label, and P. J. Proby, both high on the charts.

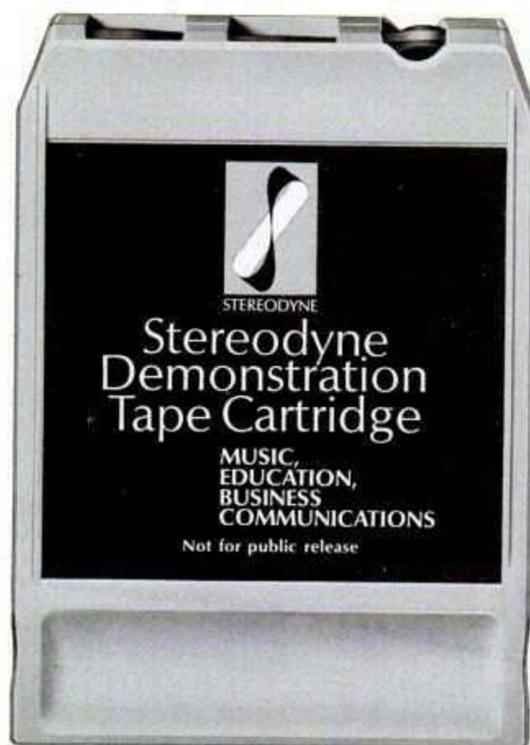
Reason for the New York expansion move is the desire to be where the pop action is. The access that New York offers to artists, independent producers and a&r men is the determining factor in the move.

NEW YORK—Pop recording artists will play important roles in the hour-long ABC-TV spectacular, "Go," scheduled for April 23, 7-8 p.m., EST.

Headline act is Herman's Hermits, while other artists on the bill include the Buffalo Springfield, Bryan Hyland and the Jokers, Rudy Vallee and the Swingin' Six.

The sponsor, Pepsi-Cola, is gearing the show for a teen-age and young adult audience.

**Listen:** RCA Victor, MGM, Decca, Columbia, ABC Paramount, United Artists, Capitol, Motown, King, Atlantic, Command, Warner Brothers-Reprise, 20th Century Fox, Chess-Checker, Liberty, Everest, Monument, Kapp, Grand Award, Buena Vista, Hickory, Musicor, Audio Fidelity, Vanguard, Roulette, A & M, Epic, London, Mercury, Bell, Starday, Pickwick, Caedmon, Project 3, Boone, Dot, Scepter, Cameo, Crescendo, Contrast, Word, Smash, Vox, Dunhill. **Hear how Stereodyne duplicating can make your tape cartridges sound better. And at a lower cost.**

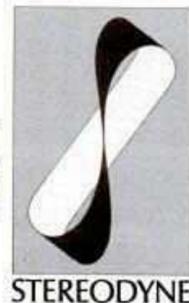


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Herb Bernstein & Terry Noonan



# SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 171—Last Week 102

\*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

\***NANCY SINATRA & FRANK SINATRA—SOME-THIN' STUPID** (Prod. by Jimmy Brown & Lee Hazlewood) (Writer: Parks) (Green Wood, BMI)—Headed right for the No. 1 spot on the Hot 100 is this perfect and unbeatable combination of a beautiful ballad, exceptional father-daughter harmony and top Billy Strange arrangement. Flip: "I Will Wait for You" (South Mountain, BMI).

Reprise 0561

**PETER & GORDON—SUNDAY FOR TEA** (Prod. by John Burgess) (Writers: Carter-Lewis) (Southern, BMI)—More clever material from the creative duo. Strong dance beat and teen-aimed lyric insures another top winner for them. Flip: "Hurting Is Lovin'" (Felicia, BMI).

Capitol 5864

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

**SAM THE SHAM & THE PHARAOHS — OH THAT'S GOOD, NO THAT'S BAD** (Prod. by Stan Kesler) (Writer: Blackwell) (Rose, BMI)—Novelty material loaded with teen market appeal should put the group on the Hot 100 in short order. Easy-go dance beat in strong support. Flip: "Take What You Can Get" (Beckie, BMI).

MGM 13713

**DUSTY SPRINGFIELD—I'LL TRY ANYTHING** (Writers: Barkan-Millrose) (Pamper/Tri-Parte Prod., BMI)—Change of pace material is this strong rocker served up in the best emotional Springfield manner. Pulsating beat and good lyric line make it a definite winner. Flip: "The Corrupt One" (Raintree, ASCAP).

Philips 40439

**? & THE MYSTERIANS—CAN'T GET ENOUGH OF YOU BABY** (Prod. by Neil Bogart) (Writers: Linzer-Randell) (Saturday, BMI)—Driving rocker with all the groovy sounds to hit hard and fast. Disk moves from start to finish and should top their "I Need Somebody" success. Flip: "Smokes" (Mysterian, BMI).

Cameo 467

\***ROGER MILLER—WALKIN' IN THE SUNSHINE** (Prod. by Jerry Kennedy) (Writer: Miller) (Tree, BMI)—By far one of his most commercial entries in some time. Miller has a sure-fire winner in this infectious happy rhythm number. Should have no trouble climbing the charts rapidly. Flip: "Home" (Tree, BMI).

Smash 2081

**TERRY KNIGHT & THE PACK—ONE MONKEY DON'T STOP NO SHOW** (Prod. by Terry Knight) (Writer: Tex) (Tree, BMI)—The Joe Tex number is treated to a hot teen revival in this bluesy, danceable interpretation. Knight turns in a top vocal job in this topper for his "I (Who Have Nothing)" (Ann Arbor, BMI).

Lucky Eleven 346

**THE POOR—SHE'S GOT THE TIME (She's Got the Changes)** (Prod. by Barry Friedman) (Writer: Shipley) (Good Sam, BMI)—For their initial entry, group has a smash hit sound in this raucous folk rocker. Should prove a giant. Top arrangement, production and vocal workout. Flip: "Love Is Real" (Ten-East/Great Boo Mt., BMI).

York 402

**THE ROMEO'S—PRECIOUS MEMORIES** (Writer: Roker) (Naro, ASCAP)—Compelling Latin-beat instrumental with clever tempo changes featuring harpsichord and brass put this one in the vein of "Hey, Leroy, Your Mama's Calling You." Left fielder that should hit big. Flip: "Juicy Lucy" (Naro, ASCAP).

Mark II 1

### Spotlights—Predicted to reach the HOT 100 Chart

CAROL CHANNING—Jazz Baby (Mills & General Mills, ASCAP). DECCA 32103  
SHADES OF BLUE—How Do You Save a Dying Love (Eddobar Pub, Gamba, BMI). IMPACT 1026  
GAYLE HANESS—I've Never Gotten Over You (Trio, BMI). BANG 541  
BABY RAY—Elvira (Blue Crest, BMI). IMPERIAL 66232  
TONY MASON—Take Good Care (Hara, ASCAP). RCA VICTOR 9104  
NIKITA THE K—Go Go Radio Moscow (Last Resort, BMI). WARNER BROS. 7005  
VICKI ANDERSON & JAMES BROWN—Think (Armo, BMI). KING 12315  
RAY STEVENS—Answer Me, My Love (Bourne, ASCAP). MONUMENT 1001  
BONGI & JUDY—What Should a Young Girl Do (Gallico, BMI). EPIC 10130  
DON RANDI—He Said, She Said (Paraphrase Nine, BMI). REPRISE 0560  
JIMMY BOYD—So Young and So Fine (Central Songs, BMI). IMPERIAL 66233  
THE THOMAS GROUP—I've Got No More to Say (Trousdale, BMI). DUNHILL 4062  
CHRISTOPHER ROBBINS—Leave the Cryin' to Me (Picturetone, BMI). RCA VICTOR 9137  
DONNA MARIE—Through the Eye of a Needle (Blue Seas, Jac, ASCAP). COLUMBIA 44015  
THE WRECK-A-MENDED—Sally's the One & Long Tall Sally (Double Diamond/Venice, BMI). United Artists 50122  
TENNESSEE GUITARS—Third Man Theme (Chappell, ASCAP). BELL 665  
THE CASINO'S—That's the Way (Club Miami, BMI). AIRTOWN 886T 002  
BUDDY GRECO—There She Goes (Four Star, BMI). REPRISE 0562  
RITCHIE MORELAND—Gotta Travel On (Sanga, BMI). CAPITOL 5849  
DICK LEE—One (Two Hearts Are One) (Lock-E.D.M., ASCAP) ABC 10903

**JIMMY RUFFIN—GONNA GIVE HER ALL THE LOVE I'VE GOT** (Prod. by N. Whitfield) (Writers: Strong-Whitfield) (Jobete, BMI)—Hot on the heels of his smash "I've Passed This Way Before," Ruffin has equal potential with this powerful piece of rocking blues material performed in top wailing Ruffin style. Flip: "World So Wide, Nowhere to Hide (From Your Heart)" (Jobete, BMI).

Soul 35032

**SOPWITH "CAMEL" — POSTCARD FROM JAMAICA** (Prod. by E. Jacobsen) (Writers: MacNeil-Kraemer) (Great Honesty, BMI)—The hot quintet will top their initial "Hello, Hello" with this swinger. Easy dance beat backed by strong vocal harmony is headed for a high spot on the Hot 100. Flip: "Little Orphan Annie" (Great Honesty, BMI).

Kama Sutra 224

**FELICE TAYLOR—I'M UNDER THE INFLUENCE OF LOVE** (Prod. by Keene-White-Politi) (Writers: Politi-White) (Maravilla, BMI)—Having hit with impact in her debut "It May Be Winter Outside," the stylist comes up with even more potential in this rocking ballad. Watch this one climb fast. Flip: "Love Theme" (Maravilla, BMI).

Mustang 3026

**RUBY & THE ROMANTICS—TWILIGHT TIME** (Prod. by Lou Zito & Johnny Pate) (Writers: Ram-Nevins-Nevins-Dunn) (Porgie, BMI)—An updating of the Three Suns' theme song serves as powerhouse material for the ABC debut of the smooth group. Arrangement rocks right in today's sales market and should bring them back to the Hot 100 once again. Flip: "Una Bella Brazilian Melody" (Eden, BMI).

ABC 10911

**NOEL HARRISON—OUT FOR THE DAY** (Prod. by Greene & Stone) (Writer: Stevens) (Ten-East, BMI)—Rouser featuring the sound of a London street band behind Harrison is loaded with hit potential. The Greene-Stone production and Harrison's vocal are in top form with this off-beat material. Flip: "Fly Sing Song" (Ten-East, BMI).

London 20021

**THE ID—SHORT CIRCUIT** (Prod. by Paul Arnold) (Writer: Arnold) (In-Beat, ASCAP) — Off-beat wierdy has all the ingredients necessary for a teen-identifiable smash. Clever, pulsating beat and production featuring far out guitar sounds and strong group vocal. One to watch. Flip: "Boil the Kettle, Mother!" (In-Beat, ASCAP).

RCA Victor 9136

**LORI BURTON—THE HURT WON'T GO AWAY** (Prod. by Lori Burton & Sam Sawyer) (Writers: Burton-Sawyer) (Femme, BMI)—Co-producer and writer of the Prince Harold hit of last year debuts as a powerful dramatic vocalist in this emotional ballad penned by Sam Sawyer and herself. Commercial material with compelling performance aimed right at the Hot 100 chart. Flip: "Bye Bye Charlie" (Fame, BMI).

Mercury 72663

SHERRY DENNING—You're Dying Boy, Dying (Without My Love) (Singleton/Burch, BMI). MALA 556  
TIM BUCKLEY—Aren't You the Girl (Third Story, BMI). ELEKTRA 45612  
THE TWO DIFFERENT — Time Is Winding Up (Sound/Age, BMI). SOUND TRACK 1020  
STACCATOS—Half Past Midnight (Canada Ltd., BMI). TOWER 322  
BOBBY ARVON—Listen Boy (Jaypaal, SESAC). MTA 119  
MUSICAL TRAINING SCHOOL—Don't You Fret (Norma, BMI). HUE 375  
THE FLYING CIRCUS—I'm Going (Kulka, SESAC). MTA 117  
JIM FORD—Linda Comes Running (Maravilla, BMI). MUSTANG 3025  
S X 5—Shake a Tail Feather (Vapac, BMI). PAULA 261  
JIM BENSON—Some Other Face (Amajay, BMI). VERVE 10371  
THE BRIGHT HOUR—Andora (Russell-Cason, ASCAP). ELF 90,001  
MICKIE FINN—Thoroughly Modern Millie (Northern, ASCAP). DUNHILL 4076  
JON T. BONE—In a Summer's Time (Aim/Cha-Stew, BMI). HUE 376  
CLIFF NORTON—I Got Your Two Lips (Castlebrook/Arma, SESAC). MIRA 237  
CAPREEZ—It's Good to Be Home Again (Mitten, BMI). SOUND 149  
A. J. & THE SAVAGES—Long Long Time (Bob-Cor, BMI). DELAWARE 50051  
MIKE GEE—You Can't Hear (Sound/Age, BMI). SOUND TRACK 1021  
THE LOS VEGAS—It Happened While Dancing (Ben Bloom, ASCAP). COLUMBIA 44014  
LORD FAITH & THE JAMES MEN—Adam Smart, Esther Smarter (Fate, BMI). FAITH 101  
LEE DRUMMOND—At a Time Like This (Maurice, ASCAP). FONTANA 1578  
THE CRAIG—I Must Be Mad (Dick James, BMI). FONTANA 1579  
VICTOR BRADY—I've Got the Urge to Move (Miro, BMI). MGM 13663

## COUNTRY SPOTLIGHTS

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

**FERLIN HUSKY—WHAT AM I GONNA DO NOW** (Prod. by Kelso Herston) (Writer: Peppers) (Husky, BMI)—Another sure-fire ballad performance that should top his smash "Once." Husky can't miss with this emotional and meaningful country number. A bow to producer Kelso Herston. Flip: "General 'G'" (Husky, BMI). Capitol 5852

**FARON YOUNG—I JUST DON'T KNOW HOW TO SAY NO** (Prod. by Jerry Kennedy) (Writers: West-berry-Irvin) (Cedarwood, BMI)—I GUESS I HAD TOO MUCH TO DREAM LAST NIGHT (Prod. by Jerry Kennedy) (Writers: Moore-Ruffy) (Vanadore/Capchan, BMI)—Having made a powerful chart return with "Unmitigated Gall," Young has two strong sides as a follow up. Plaintive ballad loaded with sales appeal is backed by an equally strong rhythm ballad. One or both will climb high on the country chart. Mercury 72656

**RAY PENNINGTON—LET GO** (Prod. by Marvin Hughes) (Writer: Pennington) (Pamper, BMI)—Hot on the heels of his initial success "Who's Been Mowing the Lawn," the composer-performer has even more potential in this heartfelt ballad of broken love. Fine performance. Flip: "Ramblin' Man" (Pamper, BMI). Capitol 5855

**BOBBY AUSTIN—CUPID'S LAST ARROW** (Prod. by Fuzzy Owen) (Writers: Austin-Tanner) (Central, BMI)—The "Apartment No. 9" man moves over to the Capitol label and should prove a top seller via this entry. Strong original ballad material loaded with sales appeal. Flip: "Mary's Merry-Go-Round" (Central, BMI). Capitol 5867

**JOHNNY DARRELL—RUBY, DON'T TAKE YOUR LOVE TO TOWN** (Prod. by Bob Montgomery) (Writer: Tillis) (Cedarwood, BMI)—Intriguing Mel Tillis composition, in a folk-country vein, serves as powerful material for Darrell. Should prove a top number for country and overflow into the pop field. Flip: "The Little Things I Love" (Tree, BMI). United Artists 50126

### CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JIM & JESSE—Diesel on My Tail (Silver Star/Francis-Marvin, BMI). EPIC 10138  
GEORGIA RAE—The Artist (Stringtown, BMI). K-ARK 728  
JIMMY BRYANT—Lazy Guitar (Fabulous, Hifmakers, ASCAP). IMPERIAL 66235  
BOBBY WRIGHT—How Much Lonelier Can Lonely Be (Blue Crest, BMI). DECCA 32107  
GEORGE OWENS—Tonight She Belongs to Me (Window, BMI). RCA VICTOR 9132  
JIM SINGLE—I Stole the Flowers (From the Garden) (Lowery, BMI). TOWER 317  
JIM PREDDY—You Won't Be Ashamed of Me Now (Roar, BMI). ARBO 102  
DON CRAWFORD—Wedding Gown for Sale (Melrose, ASCAP). WARNER BROS. 7004

## R&B SPOTLIGHTS

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

**FREDDIE SCOTT—CRY TO ME** (Prod. by Bert Burns) (Writer: Berns) (Progressive, BMI)—Having topped the r&b chart and hitting big on the Hot 100 with "Are You Lonely for Me," Scott can't miss repeating that success with this emotional ballad. Wailing and soulful, he'll hit hard and fast in both markets. Flip: "No One Could Ever Love You" (Web IV/Rittenhouse, BMI).

Shout 211

**LOU COURTNEY—DO THE THING** (Prod. by Robert Bateman) (Writer: Courtney) (Bold, BMI)—The "Skate Now" man strikes again with this pulsating mover. Easy solid dance beat is in strong support of his powerful vocal workout. Headed for the top in both pop and r&b fields. Flip: "The Man Is Lonely" (3 Track, BMI).

Riverside 7589

**CURTIS LEE & THE K C P'S—GET IN MY BAG** (Prod. by Taylor-Gallo) (Writer: Taylor) (Streetcar, BMI)—Raucous screamer in the James Brown vein has all the earmarks of a smash. Disk moves and grooves from start to finish and features wailing Lee vocal. Flip: "Everybody's Going Wild" (Streetcar, BMI). Rojac 114

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

INEZ & CHARLIE FOXX—Tightrope (Vee Vee, BMI). DYNAMO 102  
WESLEY PAIGE & MASTER THREE—Better Days Are Coming (Streetcar, BMI). ROJAC 113  
URAL THOMAS—Can You Dig It? (Duchess, BMI). UNI 55003  
RAELETS—One Hurt Deserves Another (Hastings, BMI). TANGERINE 296  
HAL DRIGGERS—Brown Baggin' (Barefoot) (Bonatemp, BMI). ATLANTIC 2385  
THE JOHNNY OTIS SHOW—Keep the Faith (Eldorado, BMI). ELDO 152  
NAOMI & HARRIS—You're My Baby (Double Diamond, BMI). ATCO 6465  
BOBBY WILSON—Let Me Slow Down (East-Chenita, BMI). VOLT 144  
RICHARD TEMPLE—Could It Be (Hangra, BMI). MIRWOOD 5532  
PERCY MAYFIELD—My Bottle Is My Companion (Tangerine, BMI). TANGERINE 973  
LOTTIE JO JONES—I'll Drown in My Own Tears (Jay & Cee, BMI). CAPITOL 5856

# THE HOT ONES ARE ON MOTOWN



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JR. WALKER AND THE ALL STARS

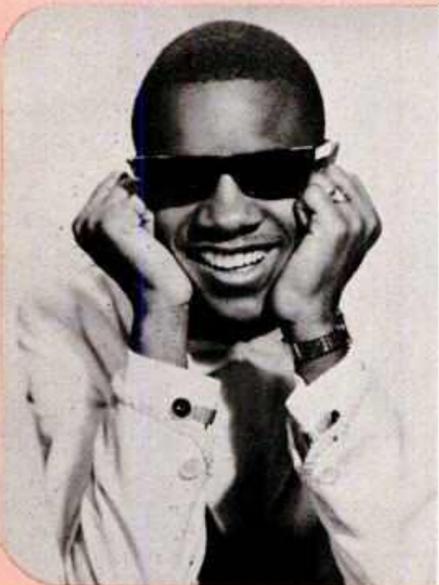
SOUL 35030



## THE LOVE I SAW IN YOU WAS JUST A MIRAGE

SMOKEY ROBINSON AND THE MIRACLES

TAMLA 54145



## TRAVLIN' MAN

STEVIE WONDER

TAMLA 54147

*The Sound of Young America™*

**MOTOWN  
RECORD CORP.**

# BEST SELLING JAZZ LP's

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	—	<b>MERCY, MERCY, MERCY</b> The Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	1
2	—	<b>SPELLBINDER</b> Gabor Szabo, Impulse 9123 (M); S 9123 (S)	1
3	—	<b>CARRYIN' ON</b> Lou Rawls, Capitol 2632 (M); ST 2632 (S)	1
4	—	<b>GOING LATIN</b> Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	1
5	—	<b>CALIFORNIA DREAMING</b> Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	1
6	—	<b>TEQUILA</b> Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	1
7	—	<b>LOU RAWLS LIVE</b> Capitol T 2459 (M); ST 2459 (S)	1
8	—	<b>LOU RAWLS SOULIN'</b> Capitol T 2566 (M); ST 2566 (S)	1
9	—	<b>CORNBREAD</b> Lee Morgan, Blue Note BLP 4222 (M); BST 84222 (S)	1
10	—	<b>TOBACCO ROAD</b> Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	1
11	—	<b>WACK WACK</b> Young Holt Trio, Brunswick BL 54121 (M); BL 754121	1
12	—	<b>ROUGH N' TUMBLE</b> Stanley Turrentine, Blue Note BLP 4240 (M); BST 84240 (S)	1
13	—	<b>BYRDLAND</b> Charlie Byrd, Columbia CL 2592 (M); CS 9392 (S)	1
14	—	<b>HAPPENINGS</b> Bobby Hutcherson, Blue Note BLP 4231 (M); BST 84231 (S)	1
15	—	<b>NEW MANN AT NEWPORT</b> Herbie Mann, Atlantic 1471 (M); SD 1471 (S)	1
16	—	<b>SOUL MESSAGE</b> Richard (Groove) Holmes, Prestige 7435 (M); S 7435 (S)	1
17	—	<b>BUCKET</b> Jimmy Smith, Blue Note BLP 4235 (M); BST 84235 (S)	1
18	—	<b>MOVIN' WES</b> Wes Montgomery, Verve V 8610 (M); V6-8610 (S)	1
19	—	<b>SWINGIN' NEW BIG BAND</b> Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	1
20	—	<b>MILES SMILES</b> Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	1

# Jazz Beat

By ELIOT TIEGEL

The growing affection for jazz—and even rock 'n' roll—as an inspirational source for church services has run into a snag. Pope Paul announced recently that jazz masses and other "strange and arbitrary rites" with music of a totally profane and wordly character were outlawed.

The Pope said the ban was due to the "almost incredible" abuse of liturgical experimentation sanctioned under recent Vatican reforms.

For the past two years, musicians ranging from Duke Ellington to Paul Horn and Vince Guaraldi, have all created recordings based on religious themes. None of the projects has become a national seller, but the concept for the experimentation was unique and drew a large share of publicity for the artists and the releasing labels.

Nothing has been said about priests recording pure jazz as Father Tom Vaughn, for example, has done for Victor. His piano trio LP bears no relationship to anything smacking of liturgical abuse. Rather, the title is "Meatloaf, Greens and Deviled Eggs."

But we have seen the release of such religious works as: "Jazz Suite on The Mass Text," by Lalo Schifrin with Paul Horn performing on RCA; "Concert of Sacred Music" by Duke Ellington on RCA; "A Man Dies," a discourse on the Nativity as done in a big-beat fashion on Odeon; "Vince Guar-

aldi at Grace Cathedral" on Fantasy and the newest representation, "The Jazz Mass" by pianist Joe Masters performed by a seven-piece band, vocal chorus conducted by Allen Davies and released on Columbia. The LP was released the same day as the edict from Vatican City was made public in the U. S.

A spokesman for the Sacred Congregation of Rites, which controls liturgical works, pointed out that jazz masses violate the guidelines for sacred music as defined by Pope Pius X 50 years ago.

Jazz works appear to have first been fused with the liturgy in 1958. The Rev. Geoffrey Beaumont of London wrote a "Twentieth Century Jazz Mass" to appeal to people's modern musical appetites, charging that church music wasn't up with the times.

Churchmen have often accepted jazz into their sanctuaries as a means of communicating with people. The music is a minority culture in America, with other forms of music more popular with young people. Yet the Byrds and their breed have shown no aspirations for performing anything of a lasting, significant quality, as religious music is apt to be classified.

So it's been the jazzman who has been the progenitor of modern liturgical music, offering prayer, baby, prayer, with a beat. Rev. Malcolm Boyd, who joined the religious album fraternity with his Columbia LP, "Are You Running With Me

# SAC's Jazzing Up Jazz Field

NEW YORK—Shaw Artists Corp. is stepping up its activity in the jazz field. Nine jazz artists were brought into the SAC fold last week and, at the same time, Warren Stephens was named to head the jazz department.

The nine jazz artists, with their record company affiliation, who will now be represented by SAC are: Ray Bryant (Cadet), Kenny Burrell (Verve), Lou Donaldson (Blue Note), Shirley Horn (ABC), Ahmad Jamal (Cadet), Yusef Lateef (Impulse), Herbie Mann (Atlantic), Wes Montgomery (Verve), and Lovelace Watkins. Warren Stephens, who is leaving John Levy's personal management office to take over the SAC post, will supervise all activities in every area of the entertainment field for SAC's jazz talent with particular emphasis on packaging.

Mike St. Shaw & the Prophets, a rhythm & blues act that records for Capitol, was also signed to SAC at the same time. Don Soviero, president of SAC, arranged the deal for the aforementioned acts with personal manager John Levy.

## 'JATP' Moves on The Road Again

NEW YORK — Norman Granz' "Jazz at the Philharmonic" is set to hit the road again. The jazz concert package will premiere with two performances at Carnegie Hall on March 26 and then go on to a 25-city tour in the U. S. and Canada.

The new "JATP" package will include Ella Fitzgerald, Duke Ellington, the Oscar Peterson Trio, the Jimmy Jones Trio, and jazz instrumentalists Coleman Hawkins, Benny Carter, Zoot Sims and Clark Terry. Granz had toured the "JATP" in the 1940's and 1950's, with the last tour going out in 1957.

## Al Abrams Sets Up Own P. R. Company

DETROIT — Al Abrams, former public relations director for Motown Records and executive vice-president of New Worlds Unlimited, has formed his own public relations firm here.

Al Abrams Associates will represent Stax-Volt Records, Memphis, which has on its roster Otis Redding, Carla Thomas, Sam and Dave, Eddie Floyd, the Mar-Keys and Booker T. and the MG's. He will also handle press for the Karen and Carla labels and their artists: Deon Jackson, Barbara Lewis (Atlantic Records), the Capitols and the Excels, and the Spike Drivers, Reprise Records.

Jesus?" has charged all along that the gospel music as sung by white commercial groups, isn't religious at all because it doesn't concern itself with man's pressing problems here and now.

A final irony to the subject of religious jazz works occurred in the nation's capital recently, when a Baptist Ministers Conference refused to support a Duke Ellington concert of sacred music. Despite the concert's proceeds going for charity, the ministers lashed out at Ellington's participation, citing instead his professional life as being opposite "to what the church stands for." The concert went off without a hitch.

# 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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	Weeks on Chart
1	1	2	2	LADY	Jack Jones, Kapp 800 (Roosevelt, BMI)	9																																			
2	2	3	3	I'LL TAKE GOOD CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Remick, ASCAP)	9																																			
3	4	6	10	DADDY'S LITTLE GIRL	Al Martino, Capitol 5925 (Cherio, BMI)	7																																			
4	6	9	11	PEOPLE LIKE YOU	Eddie Fisher, RCA Victor 9070 (Feist, ASCAP)	7																																			
5	5	5	9	SUNRISE, SUNSET	Roger Williams, Kapp 801 (Sunbeam, BMI)	8																																			
6	3	1	1	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	15																																			
7	7	8	6	SWEET MARIA	Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI)	10																																			
8	10	14	20	SHERRY!	Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	6																																			
9	9	10	13	GONNA GET ALONG WITHOUT YA' NOW	Trini Lopez, Reprise 0547 (Reliance, ASCAP)	7																																			
10	12	12	17	DIS-ADVANTAGES OF YOU	Brass Ring, Dunhill 4065 (Scott, ASCAP)	7																																			
11	13	20	24	IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	5																																			
12	8	4	4	MUSIC TO WATCH GIRLS BY	Bob Crowe Generation, Dyno Voice 229 (SCP, ASCAP)	11																																			
13	11	7	5	ALL	James Darren, Warner Bros. 5874 (Marks, BMI)	14																																			
14	16	17	21	THE HONEYMOON IS OVER	Steve Lawrence & Eydie Gorme, Columbia 43990 (Chappell, ASCAP)	6																																			
15	19	26	29	THE LADY SMILES	Matt Monro, Capitol 5823 (Roosevelt, BMI)	5																																			
16	25	27	36	PEEK-A-BOO	New Vaudeville Band, Fontana 1573 (MRC, BMI)	4																																			
17	15	13	8	WISH ME A RAINBOW	Gunter Kallmann Chorus, 4 Corners of the World (Famous, ASCAP)	16																																			
18	18	15	15	WHAT MAKES IT HAPPEN	Tony Bennett, Columbia 43954 (Shapiro-Bernstein, ASCAP)	10																																			
19	21	29	39	CABARET	Ray Conniff, Columbia 43975 (Sunbeam, BMI)	5																																			
20	17	18	19	LOVIN' YOU	Bobby Darin, Atlantic 2376 (Faithful Virtue, BMI)	6																																			
21	29	38	—	LONELY AGAIN	Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	3																																			
22	22	25	27	THEME FROM "THE SAND PEBBLES"	Tony Martin, Dunhill 4073 (Hastings, ASCAP)	5																																			
23	27	40	—	MORNINGTOWN RIDE	Seekers, Capitol 5787 (Amadeo, BMI)	3																																			
24	14	11	7	GEORGY GIRL	Seekers, Capitol 5756 (Chappell, ASCAP)	7																																			
25	26	37	—	CRY OF THE WILD GOOSE	Baja Marimba Band, AAM 833 (American, BMI)	3																																			
26	23	19	12	GREEN, GREEN GRASS OF HOME	Tom Jones, Parrot 40009 (Tree, BMI)	7																																			
27	30	39	40	SWEET MISERY	Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	4																																			
28	28	28	30	NOW I KNOW THE FEELING	Vikki Carr, Liberty 55937 (Duchess, BMI)	5																																			
29	36	—	—	MAIRY DOATS	Innocence, Kama Sutra 222 (Miller, ASCAP)	2																																			
30	40	—	—	JUST LIKE A MAN	Margaret Whiting, London 106 (Morris, ASCAP)	2																																			
31	37	—	—	STEP BY STEP	Ray Charles Singers, Command 4092 (Marks, BMI)	2																																			
32	24	24	28	STOOD UP	Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	5																																			
33	33	32	33	ALL I NEED IS YOU	Brothers 4, Columbia 43984 (Sheenfeon, ASCAP)	5																																			
34	—	—	—	59TH STREET BRIDGE SONG	Harpers Bizarre, Warners Bros. 5890 (Charing Cross, BMI)	1																																			
35	—	—	—	CHANSON D'AMOUR	Gunter Kallmann Chorus, 4 Corners FC 4-139 (Bibo, ASCAP)	1																																			
36	—	—	—	FOR ME	Sergio Mendes & Brazil '66, AAM 836 (Janairo, ASCAP)	1																																			
37	—	—	—	HERE, THERE & EVERYWHERE	Claudine Lonelle, AAM 832 (Maclean, BMI)	1																																			
38	38	—	—	TWO TICKETS AND A CANDY HEART	Johnny Mathis, Mercury 72653 (Elm Drive/Bikini, ASCAP)	2																																			
39	39	—	—	SIGNS	Jerry Vale, Columbia 44027 (Mills, ASCAP)	2																																			
40	31	30	32	SOFTLY, AS I LEAVE YOU	Eydie Gorme, Columbia 43971 (Miller, ASCAP)	6																																			



**"SOMETHIN'  
STUPID"**

**ANOTHER SINGLE CHART  
IMPERATIVE FROM...**



**0561**

PHOTO / ED THRASHER

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: Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart. Includes songs like 'LOVE IS HERE AND NOW YOU'RE GONE' and 'RUBY TUESDAY'.

Table with columns: Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart. Includes songs like 'I HAD TOO MUCH TO DREAM (Last Night)' and 'PUCKER UP BUTTERCUP'.

Table with columns: Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart. Includes songs like 'THE PEOPLE IN ME' and 'ARE YOU LONELY FOR ME'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Large alphabetical list of songs and artists, including 'Are You Lonely for Me', 'Baby, Help Me', 'I Never Loved a Man the Way I Loved You', etc.

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Music Composed by JOHN B. SEBASTIAN

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## Is Write Wrong? —Singer Christie

NEW YORK—Lou Christie, the singer, is at odds with Lou Christie, the songwriter. Christie, who writes his own material, has not had any of his songs picked up by other artists despite the fact that he's brought the tunes to top chart positions with his own disk versions.



When Bobby Vinton takes over on "For He's a Jolly Good Fellow" it comes out a plaintive ballad of loneliness. The flip side of this latest release for Epic (10136) is a tender rendition of "Sweet Maria." Together they make a single that should be a strong contender on all the popularity polls. Both tunes bring into play the versatility and emotional range that have brought him so much success. He demands a guitar that will back him up with both subtlety and strength. That's why he chose a Gibson guitar. (Advertisement)

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Christie figures that other performers shy away from his songs because he writes, in collaboration with Twyla Herbert, primarily for himself and his four-octave range. Some of his songs which he developed into his own disk hits were "Lightning Strikes" and "Rhapsody in the Rain" on MGM Records; "Big Time" on Colpix and "Outside the Gates of Heaven" on the Co & C label.

Now that he's with Columbia Records, Christie will continue to write and record his own songs. Even though he pegs his material at the teen set, he stays away from the psychedelic sound. "I'm interested in the melodic line blended with a lyric that is both romantic and hip," he said. "The psychedelic sound isn't music to me."

His debut single on Columbia couples "Shake Hands and Walk Away" with "Escape." The disk was produced by Charles Calello, who worked with Christie on his previous disk hits with other labels. Christie's contract with Columbia calls for 48 sides, and he says that many of them will be his own compositions. He expects to use some standard material, however, for his album projects.

In addition to his new as-



LOU CHRISTIE, seated center, begins a new disk career at Columbia Records with support from Clive J. Davis, vice-president and general manager of CBS Records, seated right; William P. Gallagher, seated left; and standing left to right, disk producer Charles Calello; and Stan Polley, Christie's manager.

## Kratka Banking on Spots to Shine Spot on Chapin Bros.

NEW YORK—Irv Kratka, head of Music Minus One and its subsidiary pop label, Rock-Land Records, is banking on radio timespot buys as a way of exposing a new group. Kratka has found that regular disk jockey play for his new group, the Chapin Bros., was so minimal in key cities that he's buying 50 spots on New York's WOR-FM to promote the group's Rock-Land release, and then go into such markets as Boston, Philadelphia, Pittsburgh and Washington with similar time-buys.

Meantime, the Chapin Bros. disks are stirring up interest around the Plattsburgh, N. Y. area. The three Chapin Bros. attend school at the State University of Plattsburgh and at nearby Clarkson Tech and their

## Art Blakey and His Messengers Deliver the Mail

SAN FRANCISCO—Art Blakey the reliable jazz messenger, blew into (San Francisco's) Jazz Workshop with one of his finest quintets in years.

The 1967 Messengers are a typical complement for the perennially exciting drummer: two splendid youngsters, and a pair of seasoned jazz giants.

Pianist McCoy Tyner and trumpeter Bill Hardeman represent, along with Blakey, major figures in jazz. Tenor sax Frank Mitchell and an astonishing young bassist, Junie Booth, provide the unpredictable new voices for the consistently full-throated Blakey ensemble.

Playing with a hard-driving drummer like Blakey doesn't just provide experience, it's worth your life if you can't keep up. This bunch does, and then some.

Blakey drives his group as if he had a control panel on the bass drum. And he's still one of the most congenial hosts and masterful communicators in jazz.

PHILLIP F. ELWOOD

signment with Columbia, Christie is to write the music and star in a motion picture to be filmed in Portugal starting in April. The film will be produced by Stan Polley, who co-manages Christie with Bob Marcucci.



MITCH RYDER, seated right, signs four-year contract with Frank Barsalona, seated left, president of Premier Talent Associates, for complete representation. Watching the proceedings are, left to right, Dick Friedberg, vice-president of PTA; attorney Paul Marshall, and Alan Stroh, Ryder's manager.

## 'Harold Arlen Songbook' Sparkles With Bright Fare

NEW YORK—Imaginative programming and performances make "The Harold Arlen Songbook," which opened last Tuesday (28) at Stage 73, sparkle. The revue has three guys and two gals singing 70 of Arlen's songs, well known and obscure, for a program which captures the humor and the pathos of the veteran composer.

Ray Ramirez, one of the show's producers, is delightfully insinuating in much of his material, beginning with his opening "Little Biscuit" from "Jamaica." But he also conveys pathos during the first act finale, which connects five sadder songs. A first-act highlight is the humorous "Bubbles," by the company, with the five closing selections turning out to be examples of the bubble bursting.

Pamela Hall begins this series with "I Wonder What Became of Me," which she intersperses between the other songs, which include Marcia Mohr's "Man That Got Away,"

her big number; Jerry Holmes' "For Ev'ry Man There's a Woman," and Major Wiley's determined "Anyplace I Hang My Hat Is Home." Holmes displayed the best voice among the men.

An example of a delightful comic surprise is Major Wiley's emphatic "Merry Old Land of Oz," while a serious one is Miss Mohr's "It's Only a Paper Moon." While Miss Hall seemed a bit pallid through much of the evening, she came to life with "I Had Myself a True Love," which was delivered in a full-voiced, sultry fashion.

But the positioning of the selections prevented the show from dragging. The packed finale was probably the best example, with such pairings as "Blues in the Night" followed by "I Love a Prude," "Stormy Weather" and "Come Rain or Come Shine." The final song, as anticipated, was "Over the Rainbow." FRED KIRBY

## Columbia's Roberta Peck: She Has Bushels of Rhythm

NEW YORK—John Hammond, director of talent acquisition at Columbia Records, still knows how to pick them. His latest "Discovery" is Roberta Peck, a singer with an extraordinary jazz feel who is bowing on the Columbia label this month with an album titled "Extraordinary Roberta Peck," and who debuted at the Rainbow Grill last Monday (27) in the company of the Red Norvo Quintet.

Her opening set at the Rainbow Grill ran only a brief 15 minutes but it was a well-plotted four-tune turn that gave evidence of an emerging talent. Her introductory repertoire included "Time After Time," "Lover Man," "The Shadow of Your Smile" and "Making Whoopee" and all were made to fit into her particularly easy-flowing jazz groove. Her style is bright and warm and she gets a comfortable rhythmic glow into the up-tempo numbers. And, in a number like "Lover Man," her blues punch is especially effective.

Her stage deportment is charming and friendly as befits her Connecticut housewife calling, but her coiffure and gowning smack too much of suburbia. What she looks like on the outside can be easily remedied. It's what she's got on (Continued on page 26)

## COL. & 'TWIN' TV-ER MEET

NEW YORK—Columbia Records is releasing an album of excerpts from the CBS-TV special, "Hal Holbrook: Mark Twain Tonight!" The label's Spoken Word catalog already includes two other LP's of Holbrook's Mark Twain readings. Columbia's new "Mark Twain Tonight!" album will include the material featured on the television program which has not been previously recorded by Holbrook. The special is being televised on Monday (6).

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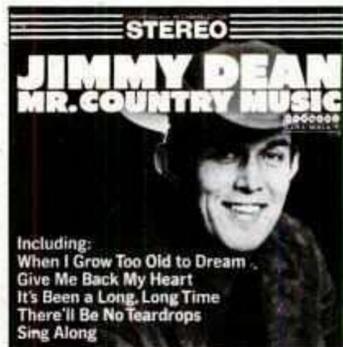
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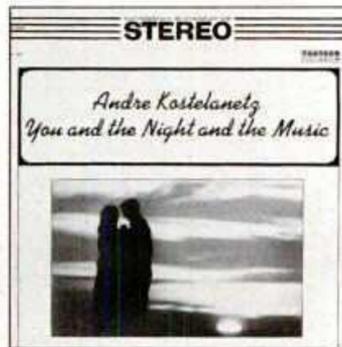
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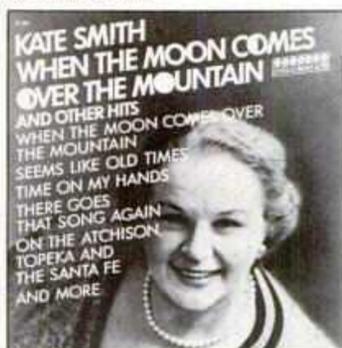
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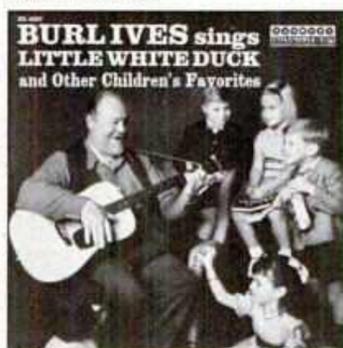
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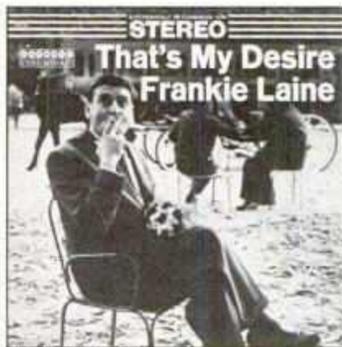
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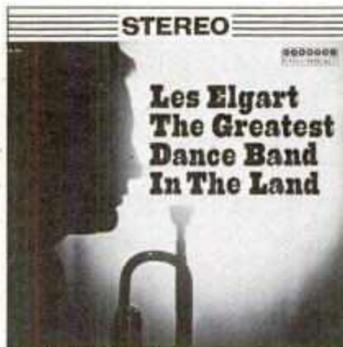
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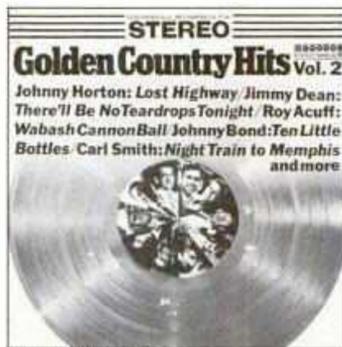
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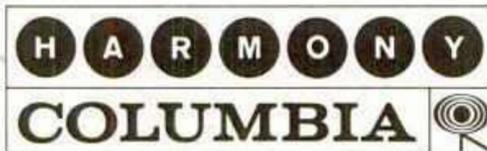
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Jerry McCain

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"PHILLY WALK"

Boogie Kings

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TAKES THE  
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Toussaint McCall

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"SHAKE A  
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TOP LEFT: RECEIVING A TROPHY for an outstanding performance is trumpeter Steve Weiner of the Mike Pedicin Quintet. Miss Miami, Juanita Jones, hands Weiner the trophy as members of the combo look on. The quintet received the Best Combo award.



TOP RIGHT: STAN KENTON, CHIEF ADVISER to the Villanova Festival, presents the Downbeat cup for Best Big Band to Ladd McIntosh, conductor of the Ohio State Jazz Workshop Band. Don Casey, left, business manager for the Festival and a Villanova Junior, looks on.



RIGHT: A FAMILY TRADITION is carried on as Kim Parker, daughter of the late jazz saxophonist Charlie (Byrd) Parker, provides jazz for an audience. Miss Parker took the Best Vocalist Award at the Villanova Festival.

## Win Jazz Letters At Vil'nova Fest

By CHARLES BARRETT

VILLANOVA, Pa. — Bands, combos and singers representing 19 Eastern colleges and universities vied for three winning spots in the seventh annual Villanova Intercollegiate Jazz Festival Friday and Saturday (24 and 25).

The daughter of the late jazz saxophonist Charlie Parker walked away with the best vocalist award. Air personality Tom Brown of WIP, Philadelphia, presented the station's award to Kim Parker, 20-year-old junior at Hofstra University, Hempstead, N. Y. A contemporary jazz quintet—The Mike Pedicin Quintet—garnered the best combo award from station WHAT - FM, Philadelphia. Sid Mark of WHAT made the presentation. Stan Kenton, chief advisor to the Festival presented the Downbeat award for Best Big Band to the Ohio State University Jazz Workshop Band.

Receiving mention for outstanding performances during the concert were six individual musicians among the participants. They were: Charles Barone, Case Institute of Technology Jazz Ensemble, alto sax; Steve Weiner, Temple University, Mike Pedicin Quintet, trumpet; Paul McCandless, Duquesne University; Phi Mu Alpha Jazz Ensemble, oboe; Sam Alonzo, M.I.T. Concert Jazz Band, clarinet, and Peter Marcus, Duquesne, bass.

Also, each of the above received a summer scholarship to the Berklee School of Music, Boston, Mass.

Judges for the festival were John Hammond, director of Talent Acquisition, CBS Records; Bob Share, Administrator for Berklee School of Music; Jazzmen Clark Terry and Phil Woods; Clem De Rosa, musician and music educator and Dan Morganstern, New York Editor for Downbeat. Miss Miami Beach, Juanita Jones, was

also on hand and welcomed the audience to the festival. Festival advisers were Hal Cook, Billboard publisher, Maynard Ferguson, Sid Mark and Tom Brown.

Five other intercollegiate jazz festivals will be held within the next few months. Winners from each of these and those from Villanova will compete in the Intercollegiate Music Festival, Miami Beach, May 4 to 6. The other festivals are: Cerritos Jazz

Festival, Norwalk, Calif., March 3 and 4; Midwest College Festival, Northwestern University, Evanston, Ill., March 10 and 11; Little Rock Jazz Festival, Little Rock, Ark., March 24 and 25; Mobile Jazz Festival Mobile, Ala., April 7 and 8, and the Intermountain Collegiate Jazz Festival, also set for April 7 and 8.

ABC Records will record the finals in Miami and will release a record on their Impulse label. Tapes from the Villanova Festival will go to the Armed Forces Radio and Voice of America to be broadcasted to the servicemen through ABC.

Don Casey, business manager  
*(Continued on page 70)*

## Torme All-Around Artistry In the Groove in Grove Date

LOS ANGELES—There are a select number of performers who excel in many phases of entertainment. Mel Torme, who now records for Columbia, is one of them.

Torme packed all the aspects of his multi-faceted show business personality into a smoothly flowing Coconut Grove opening recently.

There was a heavy emphasis on humor in Torme's 10-number presentation. His one-liners and sight gags weighed well with an appreciative audience.

Vocally, his gliding style, his

empathy with a song's content and his mastery of meters and tempos, marked his performance with the grace of the seasoned veteran. The stage is apparently Torme's playground. He had a ball with such tunes as "Foggy Day," "Comin' Home Baby," "Bluesette," "King of the Road," "Bring Back the Bands" and "Hey, Look Me Over."

Torme favored the up-tempo tunes as his vehicle for "soloing" in front of Dick Stabile's 22-piece orchestra. Torme played piano on "Folks Who Live on the Hill," the Jerome Kern classic; uke on several satirical shorties leading into "Engine, Engine Number Nine" which was the only tune that didn't fit his meaningful repertoire. He was more comfortable on "King of the Road" because of its blues-type message.

The drums were Torme's vehicle on a salute to the swing era bands and his playing was clean and crisp. A mellow mood was achieved on "Foggy Day," "When the World Was Young" and his own "Christmas Song." "Comin' Home Baby," his lone single hit of the past four years was straight funk, no chaser. It rounded out the program nicely. **ELIOT TIEGEL**

### Roberta Peck

• *Continued from page 24*

the inside that counts and she's got enough there to win her a bright career in clubs and records.

Red Norvo's quintet (vibes, guitar, clarinet, bass and drums) supplies a smooth backdrop to Miss Peck's vocal work. And when they are working alone, Norvo and his boys dish out a soft and uncomplicated jazz set that go well for listening and for dancing in the togetherness way.

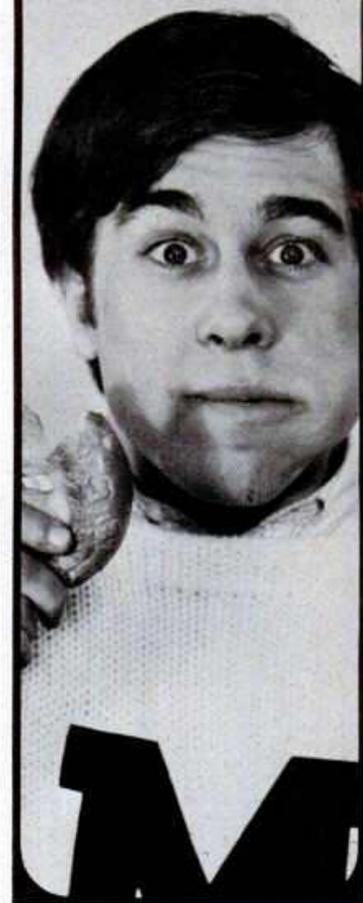
**MIKE GROSS**

## Clark Fivers Off On Pitch in U. S.

NEW YORK—Dave Clark and Mike Smith, two members of the Dave Clark Five, take off March 11 on a 20-day, nine-city promotional tour of the U. S. Their trip will coincide with the release of the group's new Epic Records single, "You Got What It Takes." The other members of the Dave Clark Five will join the duo to perform the new single on Ed Sullivan's CBS-TV show on March 26. This appearance will mark the 15th time the group has appeared on the Sullivan show.

The touring duo are due in Los Angeles on March 11. After spending two days in that city, they will visit San Francisco, Chicago, Detroit, Cleveland and Boston, and then join the rest of the group in New York on March 24.

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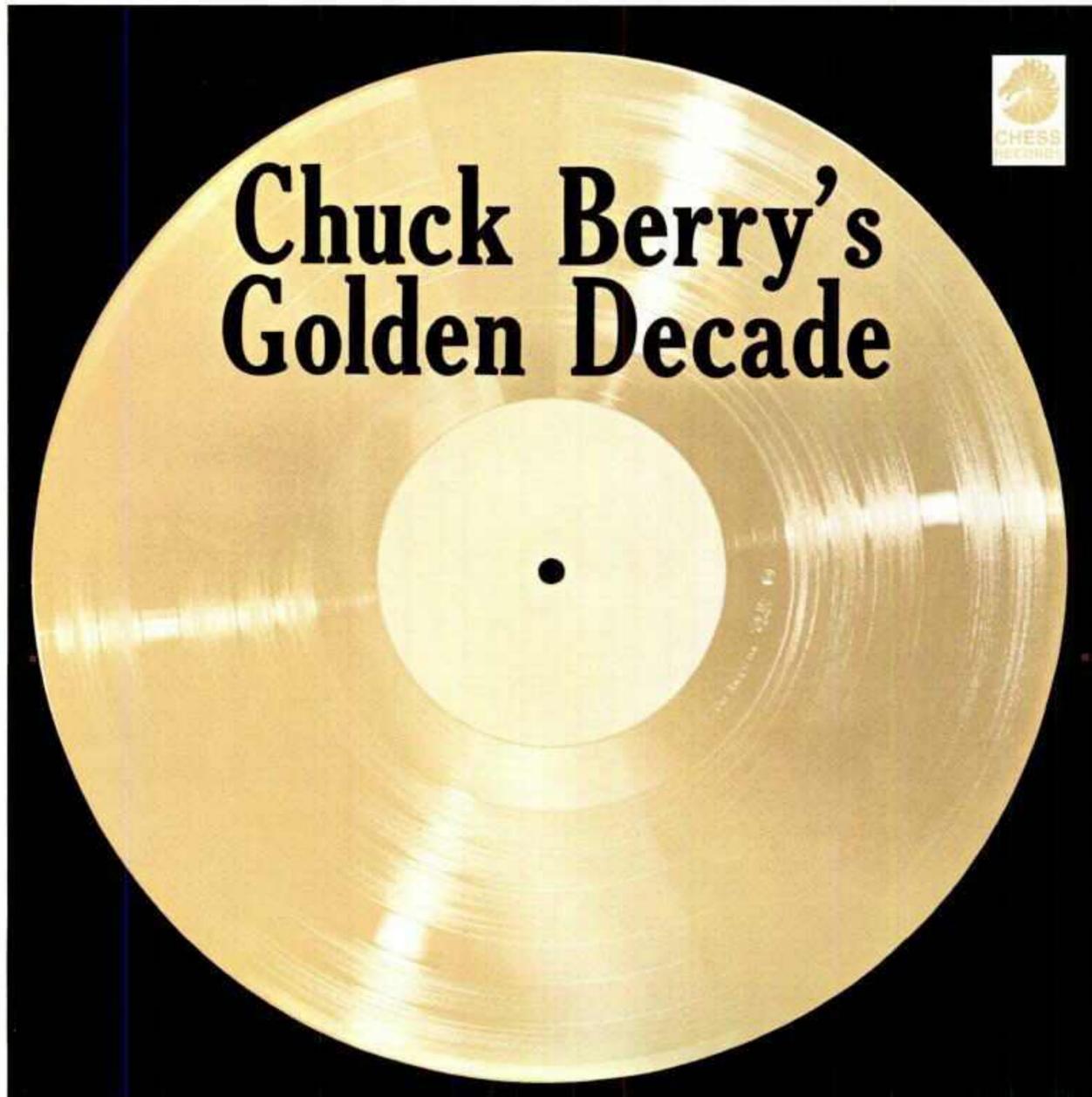


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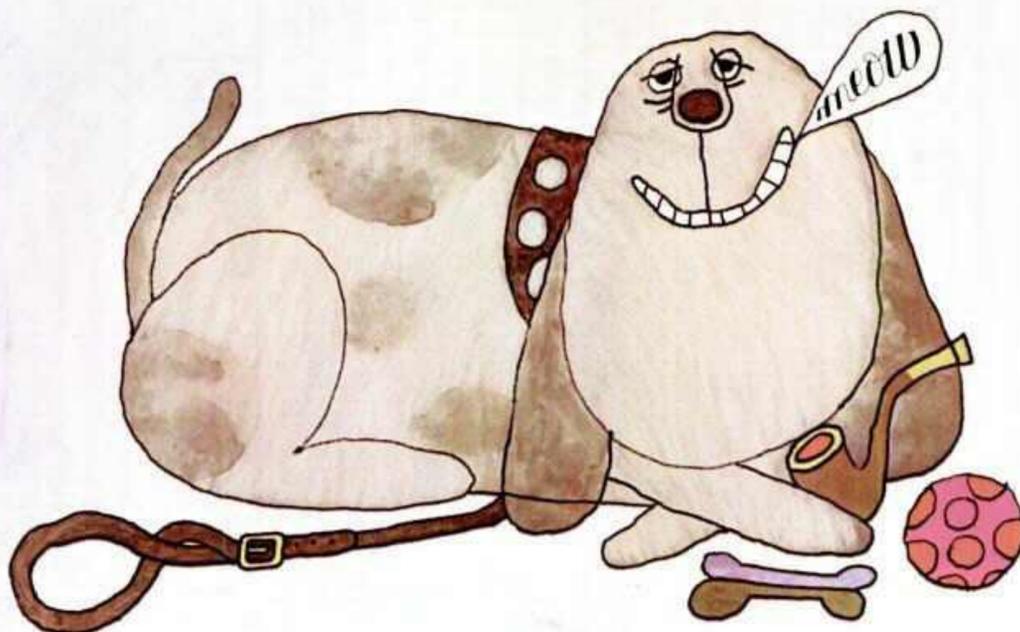
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# RADIO-TV programming



NEW CLAN MEMBER? Trini Lopez, right, and Frank Sinatra, left, at a recent reception for Lopez in Hollywood. Radio programmer Bill Drake towers over the two.

## 'The K' Leans; Audience Feels

By CLAUDE HALL

NEW YORK — In today's format radio there's seldom any "leaning" on a given record, and deejays who were around before format radio, sometimes complain of missing the old excitement of being able to create a hit.

At WOR-FM, New York's rock 'n' roll stereo radio station, deejay Murray (the K) Kaufman is leaning on a good record that never happened—Ike and Tina Turner's "River Deep, Mountain High." This is reported to be the record that caused Phil Spector to give up producing records. The Phyllis Record (the duo is now on another label) shot to the top of the charts in England, but never made it in the U. S.

To prove to the world at large, especially the advertising segment, that it can make an impact in merchandising product, WOR-FM is trying to make the record come back. Kaufman plays the tune a few times a night. Will the record now happen in the States? "Well, we have a reputation at WOR-FM of playing records other stations don't play . . . it's a whole different feeling. If our audience revives the song, fine. If not, at least we'll have called attention to it." Kaufman feels the tune is a good one and has a lot of soul.

Many record company executives feel the station is already having a noticeable effect on record sales. Lenny Scheer, director of marketing for MGM Records, said the station seemed to have more effect on sales of albums by rock 'n' roll artists than it has on sales of singles by the same artists. This indicates to him that the station is reaching an audience of young adults—people above 18 years old—who enjoy rock 'n' roll and r&b music but tend to buy albums rather than singles.

Tom Reynolds, program director of the station, feels that the station was responsible in

part for the success of "Society's Child," by Nancy Sinatra, "Guantanamera," by the Sandpipers, and "Mind Excursion." Also, WOR-FM was probably the first station in the nation to play Tom Jones' "Green, Green Grass of Home" hit; deejay Scott Muni has a weekend program on which he features tunes on the British charts.

The station certainly has the largest playlist—100—of any Hot 100 format station in New York. In addition, Reynolds slates anywhere from 20-35 extra records in every week that get some play.

The big problem with the station is still in getting stereo versions of new singles, but the situation is improving fast. Reynolds said that Columbia and Atlantic Records have been very co-operative. A couple of weeks ago six out of the top 10 were stereo.

Art Wander joined the sta-

tion last week as operations manager, giving the station a rounded staff. The air personalities — Kaufman, Muni, Jim Loundesbery, Johnny Michaels and Bill (Roscoe) Mercer are heard the week around, though they only work five days a week. The shows, on deejay's days off, are taped. In an hour, the deejay working with an engineer can tape a four-hour show. Production is so tight on these taped shows that even Reynolds was fooled one morning. He was listening to the station as he drove to work. Reaching the studios he rushed in to tell Michaels that he'd liked something done that morning to find only an engineer slugging in the cartridges.

"The only reason for the taped shows is that I want our men across the board seven days a week," Reynolds said. "I feel that a station loses an audience on weekends when a substitute deejay is sitting in."

## KOOO to Country Top 30

OMAHA, Neb.—KOOO, the station owned by country music artist Mack Sanders, is shifting from a top 40 country music playlist to a top 30. General manager Jim Treat announced last week that he'd acquired Frank Lee to program the tighter country music format. The station is slating three pick singles and three pick albums each week. Lee felt these two features would allow the daytime operation to give more play to the current hits as well

as give more exposure to the best new singles and albums each week. Treat said the station "is enjoying some of its highest ratings, placing it third in the Omaha market." Besides Lee, other KOOO personalities include Little Herbie, Joe Rea, and Don Denver.

## WSTM-FM: Stars Sinatra

LOUISVILLE — WSTM-FM here has started an hour-long weekly program devoted exclusively to Sinatra music. The weekly show will be part biography and part music, explained Jon Alexander, program director. The aim is to tell something about Sinatra's life at a particular time and then play a record he made then.

In the singer's long career, there have been two distinct Sinatra's, Alexander says. The first was the boyish heartthrob of the bobby-soxers and the other, the mellow man of today. There's no problem of running out of material, the program director claims. "With just the records we have now, we could keep this show going for a year and never repeat a tune."

## Westinghouse Program Board

NEW YORK — Westinghouse Broadcasting has established a Program Board to meet once a month to determine programming plans for its radio and TV stations. Richard Pack, senior vice-president of programming and production, will head the board, which will include a group of six company executives. In addition, a program director of a radio station and a TV station will sit in on each meeting on a rotating basis. Westinghouse stations include WBZ, Boston; KYW, Philadelphia; KDKA, Pittsburgh; WIND, Chicago; KPIX, San Francisco; KFWB, Los Angeles, and WINS, New York.



EYDIE GORME AND STEVE LAWRENCE prepare to tape another WNEW live-music spectacular for broadcast at Basin Street East, New York. From left, personality William B. Williams; Miss Gorme; WNEW general manager Harvey L. Glascock, Lawrence; and WNEW program director Jerry Graham. Station reports \$8.5 million gross billings for 1966, believed to be the largest ever achieved by a radio station. This was a 20 per cent gain over last year.

## LEWIS TV'er TALENT SPOT

NEW YORK—Additional exposure for record artists may be in store with the launching on NBC-TV of a new hour program in the 1967-1968 season starring Jerry Lewis. The weekly program, in color, will be seen 8:30 p.m. Fridays (EST). Robert Finkel, producer of such award-winning programs as "The Julie Andrews Show" and "The Andy Williams Show," will be executive producer.

## WOR-FM Weekend Of Golden Oldies

NEW YORK—WOR-FM, the Hot 100 "Steradio" station here, will launch a weekend of golden oldies at 6 p.m. Friday (3), and Columbia Records, MGM Records, Epic Records and Atlantic Records have purchased a total of 100 spots during 40-hour weekend.

The station will build up to the weekend by spotlighting the pop Grammy Award nominations, then presenting the winners in a special program before bowing in the oldies.

## A Double Play Policy Is Launched by Outlet WINW

CANTON, Ohio—The "more music" policy has been launched by WINW. General manager Jim Shaheen reports the station is running continuous double plays except for a triple play at five minutes before the hour. The commercial structure keeps both the sponsor and the listener satisfied, he said. News is being slotted a quarter of and a quarter after the hour. The station, only 11 months old, features air per-

sonalities Dan Lyons, Johnny Ferguson and Scotty Winters.

"We're a proving ground for new releases," Shaheen said. He said that since Canton is out of the Cleveland umbrella, many records are broken in Canton and after the record begins to "happen" Cleveland stations pick them up for airplay. WINW features a daily record survey and keeps close tabs on the record scene in Santa Barbara, Calif., through contact with its sister station—KIST.

## CMA Questionnaire Adding FM Stations

NASHVILLE — The upsurge in programming of country music on FM radio has prompted the Country Music Association to include FM stations in its annual survey, now being mailed across the country.

Some 5,000 AM and FM

stations are being asked the standard information regarding call letters, names of officials, and a list of deejays, in addition to the number of hours in which they program country music. Information also is being sought in regards to the programming of gospel music.

The survey in recent years has shown a steady, and, at times, phenomenal, rise in the programming of this type of music. Heretofore, the survey was confined to AM stations.

Any station in North America not receiving a questionnaire is asked to drop a card to the Country Music Association, 700 16th Avenue South, Nashville.

## Help Negroes -McGannon

NEW ORLEANS—Speaking before a meeting of broadcasters and the Urban League, Donald H. McGannon, president of Westinghouse Broadcasting, urged establishment of a training program here to prepare Negroes for jobs in broadcasting. A. Louis Read, president of WDSU and WDSU-TV here, organized the meeting, which was attended by representatives of the city's four TV stations and six of its radio outlets.

McGannon suggested that New Orleans broadcasters seek out qualified Negroes as well as those who can be made qualified through part-time work or on-the-job training. Such a program is necessary, he said, so that there will be trained personnel available when openings develop.

## IRTS Names Bruff

NEW YORK—Lawrence W. Bruff has been named executive director of the International Radio and Television Society, replacing the late Claude Barrere. Until last year, Bruff was advertising vice-president of Liggett & Meyers Tobacco Co.

## TV Market Dates

CANNES, France—The International TV Programme Market, launched by general manager Bernard Chevry, will be held April 7-13 at the Palais des Festivals here. Some of the world's top TV producers and distributors are expected to converge on the scene.

# Blavat Show High Scorer

PHILADELPHIA — True, the competition is only college basketball and bowling and wrestling and a roller derby, but Jerry Blavat doesn't just doesn't put the competition down . . . he buries it, according to three ARB telephone co-incident surveys taken. A survey revealed Blavat's WFIL-TV show on Feb. 4 with a 14 rating and a 48 per cent share. A week later, he had a 15 rating and a 52 per cent share. On Feb. 18, he came up with a 19 rating and a 58 per cent share.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

One of Canada's best-known air personalities—**Al Boliska**—is now morning man on CFCF, Montreal, with stints on CFCF-TV also in the offing. He'll continue to do special features for CHIN, Toronto, whose morning show he recently resigned its syndicated feature, "World's Worst Jokes." A collection of his best worst jokes is being published soon. . . . New morning man on CHIN, Toronto, is actor **Bruno Gerussi**, who has appeared on Broadway as well as the Stratford Shakespearean Festival in Stratford, Ontario, and on hundreds of TV and radio programs; it's his first deejay duty.

**Bob Bennett** will manage WBMJ, the new English-language 10,000-watt station which will go on the air in Puerto Rico in about a year; **Bob Hope** is one of the owners. . . . **Johnny Mitchell** from KHJ, Los Angeles, to KFRC, San Francisco; replacing him is **Bob Mitchell**, formerly of San Francisco's KYA, now on the air as **Bob Tripp**.

Here's some changes at WHYY, Orlando, Fla.—**Tom Doyle** has been named executive vice-president and general manager; **S. W. (Happy) Ison** is vice-president in charge of sales. . . . **Mark Wayne** has joined the weekend air roster of WAVY in the Norfolk-Portsmouth-Newport News, Va. area.

. . . **Bruce (Cousin Bruce) Morrow** of WABC, New York, will be the subject of a four-page article in the March 7 issue of Look Magazine; WABC promotion manager **Andy Erish** sparked the feature.

WUBE, Cincinnati, has reorganized (not again!) and **Robin Walker** is program director; **Jack London** is music director; **Dave Michaels** is production director; **Jack Baker** is news director; **Barry Silver** has joined the news department.

**Marcus Cohn**, Washington broadcast lawyer, will be the featured speaker March 7 at the annual meeting of the New York State Broadcasters Association in Albany. . . . **Frankie (Mr. Lucky) Halfacre** is now with WJMO, Cleveland, doing the all-night stint; **Frankie** just shifted from WNIO in Niles, Ohio, where he started last March by buying an hour a week for his own r&b

show. That show soon grew to 4½ hours a day. Now he's spinning soul until 2 a.m. before switching to jazz until 6 a.m. . . . it's soulful jazz, he says. . . .  
(Continued on page 32)

# RADIO-TV MART

## RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad. FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%. BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address. CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

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

## HELP WANTED

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

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

FEMALE JOCKS — ARE YOU TALENTED? Do you know music? Do you have a bright, sincere, different approach? Do you want to live and work in Southern California? Send tape and resume to Larry Grannis, KWIZ, 3101 W. 5th St., Santa Ana, Calif. 92703.

MAJOR OHIO MARKET: CONTEMPORARY station seeking professional, mature DJ. Midday time slot. Top salary for top man. Send resume and tape to: Box 305, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

NEEDED: PERSONALITY TO HOST daily bandstand record show on WDCA-TV, Channel 20, Washington. "Wingding" is on 4:30-5:30 M-F and 4-5 p.m. Saturday. Pay is good. Station headed by Milt Grant, is really pushing this show and there's a possibility of syndication. Contact Al Dulinig.

## SALES UP 307%

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

## KWIZ

3101 West 5th St., Santa Ana, Calif.  
Phone (714) 839-4200

WOHO, TOLEDO, OHIO, A HOT 100 Format Station, is looking for a deejay. No ticket necessary. Contact Frank Sweeney.

## SITUATION WANTED

AIR PERSONALITY AND PROGRAM director now with major rock 'n' roll format radio station in the East would like a job with a record company. Many years experience in radio field; knowledge of many markets. Willing to consider any record company job that has promise. Box 335, Billboard, 165 W. 46th St., New York, N. Y. 10036.

BRITISH AIR PERSONALITY WITH top-rated show on one of the so-called "pirate" stations would like position with U. S. radio station. Fully experienced. Will provide air checks. Further information upon request. Box 334, Billboard, 165 W. 46th St., New York, N. Y. 10036.

ONE OF AMERICA'S BEST-KNOWN DJ's & PD's seeks permanent association with "good people." Also experienced as Manager. Call: (213) 876-6248.

TOP 40 DISK JOCKEY AVAILABLE June 15. Major market experience. Documented audience builder. Funny, fast and gimmicks galore. Wife, 3rd ticket and undraftable. Wanna tape? Johnny Walker, WNUR, Evanston, Ill.

EXPERIENCED DEEJAY-ANNOUNCER will relocate anywhere to any music format. Write today for a sincere, dedicated announcer, single, draft exempt. Box 265, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

TOP 40 JOCK. NOW WORKING IN major market, traffic hours. Married. Would like another major market. 5 years' experience. Will send tape and picture. Call (801) 277-1451.

## WANTED TO BUY

RECORDS: TOP \$\$\$ PAID. HiFi and Stereo Record Albums and 45's. Call LO 7-6310. Stereo Record King, 15 N. 13, Philadelphia 7, Pa.

# Radio Response Rating

ST. LOUIS, MO. . . . 4th Cycle  
MARCH 11, 1967

## TOP STATIONS

Call Letters	% of Total Points
<b>★ POP Singles</b>	
1. KXOK	100%
<b>★ POP LP's</b>	
1. KWK	36%
2. WIL-AM-FM	27%
3. WEW	16%
4. KSD	11%
Other	10%
(WRTH, KCFM, KMOX-AM-FM)	
<b>★ R&amp;B</b>	
1. KATZ	60%
2. KXLW	40%
<b>★ JAZZ</b>	
1. KADI-FM (Jim Bolen)	39%
2. KATZ (Bernie Hayes)	27%
3. KADI-FM (Lou Thimes)	17% (tie)
3. KADI-FM (Leo Cheers)	17% (tie)
<b>★ COUNTRY</b>	
1. KSTL	59%
2. WGNU-AM-FM (Granite City, Ill.)	32%
3. KXEN	9%
<b>★ CONSERVATIVE</b>	
1. WRTH	74%
2. WIL-AM-FM	26%
<b>★ COMEDY</b>	

NOTE: The following stations have a segment featuring Comedy LP's: KADI-FM, KXLW, KATZ, KXOK, KSHE-FM

NOTE: The following stations feature cuts from Comedy LP's occasionally in regular programming: KADI-FM, KSHE-FM, WEW, KCFM, KXLW

## ★ FOLK

NOTE: There is no Folk show in the St. Louis area. The following stations program Folk music occasionally: KSHE-FM, WEW, KCFM, WRTH

## ★ CLASSICAL

1. KCFM-FM	31% (tie)
1. KSHE-FM	31% (tie)
3. KFUD-FM	23%
4. WRTH	15%

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

## TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
<b>★ POP Singles</b>			
1.	Johnny Rabbitt	KXOK	65%
2.	Keith Morris	KXOK	18%
	Other		17%
	(William A. Hopkins, Ray Otis, Nick Charles, Peter Martin, all KXOK)		
<b>★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN</b>			
	(Most co-operative in exposing new records)		
	Bud W. Connell . . . . . Operations Manager, KXOK		
	Keith Morris . . . . . Music Director, KXOK		
<b>★ TOP JOCKEYS (Pop Singles) BY TIME SLOT</b>			
Morning	Ray Otis, KXOK		
Mid-Morning	Peter Martin, KXOK		
Early Afternoon	Keith Morris, KXOK		
Traffic Man	William A. Hopkins, KXOK		
Early Evening	Johnny Rabbitt, KXOK		
Late Evening	Johnny Rabbitt, KXOK		
All Night	Nick Charles, KXOK		

## ★ TOP TV BANDSTAND SHOW

"St. Louis Hop" (Russ Carter) KSD-TV Channel 5, Saturday, Noon-1 p.m.

## ★ POP LP's

1. Bob Osborne	WIL	42%
2. Buddy Moreno	KWK	26%
3. Lee Coffee	WEW	23%
Others		9%
(Bob Anthony, KWK; Jack & Jerry, KWK)		

## ★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's)

Bob Osborne	Program Director, WIL
Lee Coffee	Program Director, WEW
Jeanne Grosberg	Music Director, WEW
Robert Gotsch	Record Librarian, KMOX
Buddy Moreno	Music Director, KWK

## ★ R&B

1. Robert (B. Q.) Burris	KATZ	50%
2. Bernie Hayes	KATZ	28%
Others		22%
(Dick Miller, KXLW; Scoop Sanders, KXLW; Jerome Dixon, KATZ; Buster Jones, KATZ; Doug Eason, KATZ; Chuck Cunningham, KATZ)		

## ★ COUNTRY

1. "Skeets" Yancy	KSTL	60%
2. Jenny Jameson	KSTL	21%
3. Chuck Norman	WGNU	19%

## STATIONS BY FORMAT

### AM RADIO FREQUENCIES

KSD	550	WEW	770	KXLW	1320
WRTH	590	KFUO	850	KWK	1380
KXOK	630	WGNU	920	WIL	1430
KSTL	690	KXEN	1010	KATZ	1600
		KMOX	1120		

### FM RADIO FREQUENCIES

WIL-FM	92.3	(S)KSHE-FM	94.7	KFUO-FM	99.1
(S)KCFM-FM	93.7	KADI-FM	96.5	WGNU-FM	106.5
		KSTL-FM	98.1		

ST. LOUIS, Mo. (including Clayton, Granite City, Ill.), country's 10th Radio Market (13 AM; 7 FM)

KAD-FM: ERP 24,500 watts. On the air 24 hrs. Owned by Vanguard Broadcasting Corp. Music format: Jazz (100%). Special equipment: 1 mobile unit, 2-man news dept. 5-min. news on the hr., headlines on the half-hr. Segment featuring Comedy LP's. Jazz programmed 24 hrs. per day. New records selected for air-play by committee of station personnel and individual DJ. Play list published every 2 weeks. Approximately 10 new singles and 25 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Thomas M. Ferguson. Send 2 copies of 45's and 2 copies of stereo LP's to Mr. Ferguson, 3615 Olive St., St. Louis, Mo. 63108. Phone: (314) OL 2-5090.

KATZ: 5,000 watts. On the air 24 hrs. Owned by Laclede Broadcasting. Music format: Rhythm & Blues (90%) - Jazz (8%) - Religious (2%). Editorializes weekly. Special programming: "Face to Face" with Leon Perry, audience call-in, 12-12:30 p.m., Sat. "Round Table," with Leon Perry, interview, 4-4:30 p.m., Sun. Live remotes from night clubs with Jerome Dixon, 9-12 midnight, 3 times weekly. Leon Perry is director of 3-man news dept. Special equipment: Police Monitor and Radio Telephone. 5-min. news on the hr., headlines on the half-hr. Comedy LP's featured on "Katz & Jammers Show," 3-5 a.m. Jazz featured on "All That Jazz" with Bernie Hayes, 12-3 a.m., M-Sat. New records selected for air-play by prog. dir., phone-in votes, research of local retailers, committee of station personnel. Play list published weekly. 5-6 new singles and approximately 1 new LP programmed weekly. Record promotion people are seen Tues. Gen'l mgr., Martin Browne. Prog. dir., Robert (B.Q.) Burris. Send 8 copies of 45's and 2 copies of LP's to Mr. Burris, 812 Olive Street, St. Louis, Mo. 63101. Phone: (314) CH 1-6000.

KCFM-FM: ERP 100,000 watts. On the air 24 hrs. Owned by Commercial Broadcasting. Music format: Pop Standard (80%) - Jazz (10%) - Classical (10%). Special programming: "Party Line" with Craig MacGowan, audience call-in, 8-12 mid., Sat. Gene Chase is director of 2-man news dept. 5-min. news 55 before the hr., headlines on the half hr. Cuts from Comedy LP's and Jazz included in regular programming. Jazz featured on "One at the Mike," with Ed Miller, 12 mid.-2 a.m., M-F. New records selected for air-play by prod. mgr. 20-25 new LP's programmed each week. Record promotion people are seen M-F. Pres. Harry Eldelman. Prog. dir., Sibley Smith. Send 2 copies of LP's to Mrs. Smith, 532 DeBaliviere, St. Louis, Mo. 63112. Phone: (314) 726-1077.

KFUO: 5,000 watts. Daytimer. Music format: Standard (20%) - Classical (50%) - Other (30%). Editorializes occasionally. Special programming: "How Does Your Garden Grow," with Brad Holiday, audience call-in, 11 a.m., Thurs. CB & Folk with C. B. Whitmar, 4-4:55 p.m. M. & W. Brad Holiday is director of news dept. Folk Music featured on CB & Folk with C. B. Whitmar. Play list published monthly. Record promotion people are seen M-F. Gen'l mgr., Emerson Russell. Prod. sup., Brad Holiday. Send 2 copies of LP's to Mr. Holiday, 801 Demun, Clayton, Mo. Phone: (314) PA 5-3030.

KFUO-FM: ERP 6,700 watts. On the air 16 hrs. Simulcasts with AM affiliate till sunset. Special programming: "FM Concert Hour," with Roger Kahle, 6-11 a.m., M-S. Records should be directed to Mrs. Kammar, Rec. Lib. Address and other information same as KFUO.

KMOX: 50,000 watts. On the air 24 hrs. Owned by CBS. Music format: Pop Standard (10%) - Classical (5%) - Talk & Sports (85%). Editorializes weekly. Special programming: "At Your Service"

with various hosts, audience call-in, noon-7 p.m., M-F. Rex Davis is director of 10-man news dept. Special equipment: Wireless microphones, boat on Mississippi River. Folk Music and Jazz included in regular programming. New records selected for air-play by Record Librarian. Gen'l mgr., Robert Hyland. Prog. dir., Mrs. Alice Koch. Rec. lib., Robert Gotsch. Send 2 copies of LP's to Mr. Gotsch, 1144 Hampton Ave. St. Louis, Mo. 63139. Phone: (314) 781-2345.

KMOX-FM: ERP 43,000 watts. On the air 18 hrs. Simulcast 50% with KMOX. Special programming: "The Young Sound" nationally syndicated, 6 p.m.-mid., M-F, 6 a.m.-noon, Sat. Records should be directed to Mr. Gotsch, rec. lib. Address and other information same as KMOX.

KSD: 5,000 watts. On the air 18 hrs. NBC affiliate. Owned by Pulitzer Publishing. Music format: Pop Standard (100%). Special programming: Missouri Univ. Football, Missouri State Basketball in season. "Playhouse Party," with Russ David, variety, live music, quiz, interviews, 12:15-2 p.m., M-F. TV outlet is KSD-TV, Channel 5. Austin Bridgman is director of 10-man news dept. Special equipment: Helicopter for traffic reports. 3 mobile units. 5-min. news on the hr., extended news 6 times daily. New records selected for air-play by record librarian. 10-15 new singles and approximately 15 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Harold Grams, Prog. dir., Sterling Harkins. Rec. lib., Charles Novak. Send 1 copy of 45's and 1 copy of LP's to Mr. Novak, 1111 Olive St., St. Louis, Mo. 63101. Phone: (314) MA 1-1111.

KSHE-FM: ERP 200,000 watts. On the air 24 hrs. Music format: Pop Standard (60%) - Standard (10%) - Country (10%) - Jazz (10%) - Classical (5%) - German Language (5%). Editorializes occasionally. Special programming: "Continental Music," with Eric Stegeman, 12:05-1 p.m., Sat. 12:05-2:30 p.m., Sun. Paul Van Fossen is director of 4-man news dept. Special equipment: mobile units. 5-min. news on the hr., extended news twice daily. Cuts from Comedy LP's and Folk Music featured on "Two For the Show," with Bob Vierline, 9:05-10 p.m., M-F. Jazz featured on "Stereo By Starlite," 11:05-mid., M-F. New records selected for air-play by Record Librarian. 12-15 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., R. Edward Ceries. Prog. dir., W. W. Warren. Rec. lib., Mrs. Lee Ceries. Send 1 copy of stereo LP's to Mrs. Ceries, 1035 Westglan Drive, St. Louis, Mo. 63126. Station address: Crestwood Plaza, St. Louis, Mo. 63126. Phone: (314) WO 8-1900.

KSTL: 1,000 watts. Daytimer. Music format: Country (100%). Editorializes occasionally. Special programming: "Sound Off," with Brad Harrison, audience call-in, 11:45-12, M-F. "National Stockyards," with Chuck Blumberg, livestock reports, 11:55 and 1:05, M-F. Brad Harrison is director of news dept. 5-min. news at 12:15, 2, and 4 p.m. New records selected for air-play by individual DJ. Approximately 40 new singles and 10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Dick J. Kasten. Prog. dir., Brad Harrison. Send 4 copies of 45's and 4 copies of LP's to Mr. Harrison, 814 North Third, St. Louis, Mo. 63102. Phone: (314) MA 1-5785.

KSTL-FM: ERP 78,000 watts. Music format: Pop Standard (100%). Special programming: "Hungarian Hour," with Dr. Denes, Hungarian music, language, noon, 1 day weekly. "Croatian Hour," with Milan Kedro, Croatian Language, (Continued on page 32)

it's a gem of a hit

# ruby

## and the romantics



# “twilight time”

b/w

## “Una Bella Brazilian Melody”

ABC 10911

Produced by Lou Zito and Johnny Pate  
Arranged and conducted by Johnny Pate



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# New Show On WLW-T

CINCINNATI — WLW-TV has bowed a new afternoon music-variety show — "The Afternoon Show" hosted by Vivienne Della Chiesa. Show will be viewed 4-5:30 p.m. Monday through Friday. Nick Clooney is co-host; music by the Frankie Brown Orchestra. Miss Chiesa, a former star of the Metropolitan Opera, has been featured on several 20th Century-Fox Records albums, including "Come Rain or Come Shine" and "Vivienne Della Chiesa Sings Berlin." During the past year, she has been the guest hostess on the "Paul Dixon Show" and the "50-50 Club" on WLW-TV.



DEEJAY JIM AMECHE chats with drummer Ted Sommer, left, about his new "Percussive Mariachi" album on Solid State Records. Album was a feature recently on WHN, New York.

# Vox Jox

• Continued from page 30

Humble Harve (who he?) is now with KHJ, Hollywood, handling the 6-9 p.m. slot.

Ted Hepburn has been named general manager of WSAI, Cincinnati; he was vice-president and general manager of WARM, Wilkes Barre-Scranton, Pa. . . . Lisle Sheldon, president of KBUB, 1,000-watt daytimer in Sparks-Reno, Nev., needs country music records; send to P.O. Box 1270. Station is a big one in the market; Glenn Lockhart is manager; Del Lee is program director; Deejays include Lee, Netta Landers, John McKnight and Larry Oakley. Station would also appreciate postcard pictures of artists to use as

giveaways to boost their records. Could also use gospel records.

Chickenman wins again. Week survey over WXYZ in Detroit brought in 3,450 postcards in favor of the promotion vignettes. Gah! . . . Roy Shaw has been upped from program director to general manager of KEVL in White Castle, La.; Marty McKay is taking over programming chores; Robert L. Watson has joined the deejay staff of the 1,000-watt daytimer. My best to Mr. Perez, gentlemen.

Arnie Ginsburg is the first "announced" deejay to join the new rocker in Boston — WRKO (formerly WNAC). Al Gates is already up there, too. Perry Ury,

## STATIONS BY FORMAT

• Continued from page 30

3 p.m., 1 day weekly. Address and other information same as KSTL.

**KWK:** 5,000 watts. On the air 24 hrs. Mutual Network affiliate. Music format: Pop Standard (100%). Editorializes occasionally. Special programming: Wash. Univ.-St. Louis Football Cards-Basketball, in season. "Community Press Conference," interview, 6-6:30 p.m., Sun. Charles Rand is director of 5-man news dept. Special equipment: mobile unit, station wagon. 5-min. news on the hr. and half-hr., extended news at 8 a.m., noon, and 5 p.m., M-F. New records selected for air-play by mu. dir. Gen'l mgr., Don Hamel. Prog. dir., Jack Donnel. Mu. dir., Buddy Moreno. Send new releases to Mr. Moreno, 400 Mansion House Cir., St. Louis, Mo. Phone: (314) MA 1-1380.

**KXEN:** 50,000 watts. Daytimer. Music format: Contemporary (35%)-Country (35%)-Religious (30%). New records selected for air-play by Gen. mgr. Approximately 20 new singles and 5 new LP's programmed weekly. Record promotion

people are seen M-F. Prog. dir., & Gen'l mgr., Joe Brewster. Send 1 copy of 45's and 1 copy of LP's to Mr. Brewster, Box 28, St. Louis, Mo. 63166. Phone: (618) SY 7-0100.

**KXLW:** 1,000 watts. Daytimer. Music format: Rhythm & Blues (65%)-Gospel (30%)-Jazz (5%). Scopp Sanders is director of news dept. 5-min. news on the hr., headlines on the half-hr., extended news when necessary. Cuts from Comedy LP's and Jazz included in regular programming. New records selected for air-play by prog. dir., mu. dir., & phone-in votes. Play list published weekly. Approximately 12 new singles programmed weekly. Record promotion people are seen M-F. Gen'l mgr., R. J. Miller. Prog. dir., Scoop Sanders. Send 20 copies of 45's and 10 copies of LP's to Mr. Sanders, 2735 Bompert, St. Louis, Mo. 63144. Phone: (314) WO 1-1320.

**KXOK:** 5,000 watts. On the air 24 hrs. Owned by Storz Broadcasting Co. Music format: Contemporary (75%)-Standard (15%)-Pop Standard (10%). Editorializes 3 times daily. Special programming: "Robert R. Lynn-Commentary," 5:55, 6:55, & 7:55 a.m., M-F. "Wake Up, St. Louis," with Bob Shea, current events discussion, 8:30 a.m., Sun. "KXOK Sports of the Day," current sports news, hourly, M-Sun. Bob Shea is director of 5-man news dept. Special equipment: Traffic car and 4 mobile units. 5-min. news at 55 past the hr., headlines on the half-hr., extended news 3 times daily. Comedy LP's featured on "Superfun," produced by Mel Blanc Associates, Hollywood carried in all shows, M-Sun. New records selected for air-play by mu. dir. Play list published weekly. 5-7 new singles and ap-

proximately 2 new LP's programmed weekly. Record promotion people are seen Tues. Gen'l mgr., Jack S. Sampson. Oprs. mgr., Bud W. Connell. Mu. dir., Keith Morris. Send 2 copies of 45's and 1 copy of LP's to Mr. Morris, 1600 North Kingshighway, St. Louis, Mo. 63113. Phone: (314) FO 7-6000.

**WEW:** 1,000 watts. Daytimer. Owned by WEW, Inc. Music format: Pop Standard (100%). Editorializes occasionally. Jay Kerans is director of 3-man news dept. 5-min. news on the hr., headlines on the half-hr. Cuts from Comedy LP's, Folk Music and Jazz included in regular programming. New records selected for air-play by prog. dir., & mu. dir. Approximately 10 new singles and 12 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Charles P. Stanley. Prog. dir., Lee Coffee. Mu. dir., Jeanne Grosberg. Send 2 copies of 45's and 2 copies of LP's to Miss Grosberg, 2343 Hampton, St. Louis, Mo. 63139. Phone: (314) MI 7-7700.

**WGNU:** 500 watts. Daytimer. Music format: Country (100%). Special programming: S.I.U. Carbondale Football, Granite City H. S. Football & Basketball. Midwestern and Southwestern conference Football and Basketball in season. "Open Line," audience call-in shows during elections. Bob Baker is director of 3-man news dept. Special equipment: Marti unit. 5-min. news on the hr., headlines on the half-hr. New records selected for air-play by prog. dir. & mu. dir. Play list published weekly. 15-20 new singles and 10-15 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Chuck Norman. Prog. dir., Ann Burton. Send 2 copies of 45's and 2 copies of LP's to Miss Burton, 92 Nameokl Station, Granite City, Illinois 62040. Phone: (618) 451-9950.

**WGNU-FM:** ERP 1,000 watts. Simulcast with WGNU. Address and other information same as WGNU.

**WIL:** 5,000 watts. On the air 24 hrs. ABC affiliate. Owned by The Balaban Stations. Music format: Standard (60%)-Pop Standard (20%)-Conservative (20%). Editorializes occasionally. Special programming: "Controversy," with Steve Clark, audience call-in, 9 p.m.-mid., M-Sat. "Executive On The Go," with Nelson Kirkwood, interview, 6-6:05 p.m., M-F. Gene Hirsch is director of 4-man news dept. Special equipment: mobile unit, 3 walkie talkies, portable recorders. 5-min. news at 25 and 55 past the hr., extended news twice daily. New records selected for air-play by prog. dir. & oprs. mgr. Approximately 1 new single and 6 new LP's programmed weekly. Record promotion people are seldom seen. Gen'l mgr., Hale Bonduant. Prog. dir., Bob Osborne. Records should be directed to Mr. Osborne, 12th & Olive, St. Louis, Mo. 63101. Phone: (314) GR 6-1600.

**WIL-FM:** ERP 38,000 watts. Simulcast 50% with WIL. Address and other information same as WIL.

**WRTH:** 5,000 watts. On the air 24 hrs. A Woody Sudbrink Station. Music format: Conservative (70%)-Pop Standard (10%)-Standard (10%)-Jazz (5%)-classical (5%). Jim Scanlon is director of 6-man news dept. 5-min. news at 55 past the hr., headlines at 25 past the hr. Folk Music and Jazz included in regular programming. New records selected for air-play by station mgr. & mu. dir. Approximately 4 new singles and 5-10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Hal Gore. Sta. mgr., David MacFee. Mu. dir., Don Yankee. Send 2 copies of 45's and 2 copies of LP's to Mr. Yankee, Lenox Hotel, St. Louis, Mo. 63101. Phone: (314) CE 1-3088.

general manager, is moving in some big guns. Ginsburg was with WMEX in Boston years and years; he'll do the 6-9 p.m. slot. . . . George Wilson of WHAT, Philadelphia, is banning promotion men because his station came in second in Billboard's Radio Response Rating survey for influencing sales of r&b records.

Jim Lyle, producer of "Jerry G and Company" and its replacement, "The Big Jack Show," has been upped to production manager for WKYC-TV, Cleveland. He takes over the position vacated by Joseph Varholo, upped to program manager of the TV station. . . . Scott Regen, heard nightly 7-10 p.m., has written the liner notes for the new "The Supremes Sing Holland-Dozier-Holland" album; he also wrote the liner notes for "The Four Tops Live at the Roostertail" and sings, if you can call it that, with the Tops on "Reach Out." Scott also introduced the Temptations on the new "Temptations Live at the Roostertail."

Ted Steele is hosting a 6-10 a.m. show now on WPEN, Philadelphia; he was with WCBS and WNEW, New York, for many years. . . . Guy Christian, general manager and owner of KAFF, P.O. Box 1930, Flagstaff, Ariz., needs Easy Listening and country music records; format uses both.

Genevieve Wright Bierman is now with KXOK, St. Louis. . . . Johnny Solo, the deejay who's suing KONO, San Antonio, for breach of contract, is now all-night man with KTSA, same city. . . . KATZ in St. Louis continues its anti-dropout campaign with a contest to call attention to the advantages of remaining in school; this station deserves a heap of credit for doing more than just talking about the situation. Viva Doug Eason.

Lee Wilder, member of KFMK-FM, Houston, has joined ABC as vice-president in charge of station relations. . . . Here are some recent additions to WHOO, Orlando, Fla. Johnny Walker, who was known as Johnny T. at WCMI, Ashland, Ky., is program director of the 10,000-watt Orlando operation; Peter Porter is music director, shifting over from WHLO, Akron, Ohio; Jim Malloy is the latest addition, he was music director of Wonn in Lakeland, Fla. Larry Parker, Billy Love and Rock Robinson round out the staff. (Need a better picture next time, Peter.)

WNYW, the commercial short-wave station in New York, has revived its country music show four times a week, an hour each time. Andre Mostert is host of the show, heard from Africa to the British Isles and Latin America.

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### 'Hollywood Palace' Renewed by ABC

HOLLYWOOD—"The Hollywood Palace" has been renewed for a fifth season on ABC-TV network, producers Nick Vanoff and William O. Harbach announced last week. The hour variety show, which uses a different name personality as host each week, features eight acts a show and spends about \$1,750,000 a season on talent, mostly record artists.

### Carol Burnett Set

NEW YORK — New shows slated on CBS-TV network for the 1967-1968 season will include an hour comedy variety series Mondays starring Carol Burnett — "The Carol Burnett Show" — and a situation comedy series revolving around a young man who comes to New York to become a disk jockey.



### YESTERYEAR'S HITS

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

#### POP SINGLES—5 Years Ago March 10, 1962

1. Hey! Baby, Bruce Channel, Smash
2. Duke of Earl, Gene (Duke of Earl) Chandler, Vee Jay
3. Midnight in Moscow, Kenny Ball, Kapp
4. Don't Break the Heart That Loves You, Connie Francis, MGM
5. Let Me In, Sensations, Argo
6. Crying in the Rain, Everley Brothers, Warner Bros.
7. Break It to Me Gently, Brenda Lee, Decca
8. Her Royal Majesty, James Darren, Colpix
9. The Wanderer, Dion, Laurie
10. What's Your Name, Don and Juan, Big Top

#### R&B SINGLES—5 Years Ago March 10, 1962

1. Duke of Earl, Gene (Duke of Earl) Chandler, Vee Jay
2. Lost Someone, James Brown and the Famous Flames, King
3. Letter Full of Tears, Gladys Knight and the Pips, Fury
4. I Know, Barbara George, AFO
5. Cry to Me, Solomon Burke, Atlantic
6. Hey! Baby, Bruce Channel, Smash
7. Twistin' the Night Away, Sam Cooke, RCA Victor
8. Something's Got a Hold on Me, Etta James, Argo
9. I'm Blue, Ikettes, Atco
10. Baby It's You, Shirelles, Scepter

#### POP SINGLES—10 Years Ago March 2, 1957

1. Young Love, Tab Hunter, Dot
2. Too Much, Elvis Presley, RCA Victor
3. Don't Forbid Me, Pat Boone, Dot
4. Young Love, Sonny James, Capitol
5. Banana Boat (Day-O), Harry Belafonte, RCA Victor
6. Marianne, Terry Gilkyson & the Easy Riders, Columbia
7. Banana Boat Song, Tarriers, Glory
8. Teen-Age Crush, Tommy Sands, Capitol
9. Moonlight Gambler, Frankie Laine, Columbia
10. Butterfly, Charlie Gracie, Cameo

#### POP LP's—5 Years Ago March 10, 1962

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Your Twist Party, Chubby Checker, Parkway
3. Doin' the Twist at the Peppermint Lounge, Joey Dee and the Starlites, Roulette
4. The Twist, Chubby Checker, Parkway
5. Breakfast at Tiffany's, Henry Mancini, RCA Victor
6. Time Out, Dave Brubeck, Columbia
7. Let There Be Drums, Sandy Nelson, Imperial
8. The Sound of Music, Original Cast, Columbia
9. For Twisters Only, Chubby Checker, Parkway
10. West Side Story, Sound Track, Columbia



TO PROMOTE AN APPEARANCE by Al Hirt at Valley Music Hall, Salt Lake City, Station KALL played one Hirt tune an hour, gave away 75 albums, used 100,000 miniature handbills, and coordinated with a dealers window display contest. Result: Hirt broke attendance records, did four shows. From left, KALL deejay Will Lucas, Hirt, and KALL deejays Dan Tyler and Jack Bogut.

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Billboard SPECIAL SURVEY for Week Ending 3/11/67

## 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
2	2	<b>LOVE IS HERE AND NOW YOU'RE GONE</b> Supremes, Motown 1103 (Jobete, BMI)	5
3	3	<b>HUNTER GETS CAPTURED BY THE GAME</b> Marvelettes, Tamla 54143 (Jobete, BMI)	6
1	1	<b>ARE YOU LONELY FOR ME</b> Freddy Scott, Shout 207 (Web IV, BMI)	13
4	4	<b>MERCY, MERCY, MERCY</b> "Cannonball" Adderley Quintet, Capitol 5798 (Zawinul, BMI)	10
10	10	<b>WHY NOT TONIGHT</b> Jimmy Hughes, Fame 1011 (Fame, BMI)	5
6	6	<b>IT TAKES TWO</b> Marvin Gaye & Kim Weston, Tamla 54141 (Jobete, BMI)	8
5	5	<b>STAND BY ME</b> Spyder Turner, MGM 13617 (Progressive/Trio/A.D.T., BMI)	12
7	7	<b>FEEL SO BAD</b> Little Milton, Checker 1162 (Travis, BMI)	8
11	11	<b>I DIG YOU BABY</b> Jerry Butler, Mercury 72648 (Morpine, BMI)	7
18	18	<b>THE DARK END OF THE STREET</b> James Carr, Goldwax 317 (Press, BMI)	6
12	12	<b>LET'S FALL IN LOVE</b> Peaches & Herb, Date 1523 (Bourne, ASCAP)	8
32	32	<b>DRY YOUR EYES</b> Brenda & the Tabulations, Dionn 500 (Bee Cool, BMI)	3
26	26	<b>WHEN SOMETHING IS WRONG WITH MY BABY</b> Sam & Dave, Stax 210 (East/Pronto, BMI)	3
8	8	<b>TELL IT LIKE IT IS</b> Aaron Neville, Parlo 101 (Olrap, BMI)	15
20	20	<b>KEEP A LIGHT IN THE WINDOW</b> Solomon Burke, Atlantic 2378 (Kags, BMI)	6
29	29	<b>RAISE YOUR HAND</b> Eddie Floyd, Stax 208 (East, BMI)	4
22	22	<b>MY SPECIAL PRAYER</b> Joe Simon, Sound Stage 72577 (Cape Ann, BMI)	9
13	13	<b>GIRLS ARE OUT TO GET YOU</b> Fascinations, Mayfield 7714 (Camad, BMI)	9
19	19	<b>EVERYBODY NEEDS SOMEBODY TO LOVE</b> Wilson Pickett, Atlantic 2381 (Keetch, Caesar & Dino, BMI)	4
9	9	<b>TRAMP</b> Lowell Fulson, Kent 456 (Modern, BMI)	10
15	15	<b>BRING IT UP</b> James Brown, King 6071 (Dynatone, BMI)	8
39	39	<b>PUCKER-UP BUTTERCUP</b> Jr. Walker & the All Stars, Soul 35030 (Jobete, BMI)	2
21	21	<b>SKATE NOW</b> Lou Courtney, Riverside 4588 (3 Track, BMI)	10
46	46	<b>WITH THIS RING</b> Platters, Musicor 1229 (Vee Vee, BMI)	2
16	16	<b>DANGER! SHE'S A STRANGER</b> 5 Steps, Windy C 604 (Camad, BMI)	7
24	24	<b>OOH BABY</b> Bo Diddley, Checker 1158 (Arc, BMI)	8
31	31	<b>WISH YOU DIDN'T HAVE TO GO</b> James & Bobby Purify, Bell 650 (Fame, BMI)	5
28	28	<b>FUNKY BROADWAY</b> Dyke & the Blazers, Original Sound 64 (Drive-In/Routen, BMI)	5
30	30	<b>THE BIGGEST MAN</b> Tommy Hunt, Dynamo 101 (Vee-Vee, BMI)	3
1	1	<b>I NEVER LOVED A MAN THE WAY I LOVED YOU</b> Aretha Franklin, Atlantic 2386 14th Hour, BMI)	1
41	41	<b>SOMETHING ON YOUR MIND</b> King Curtis, Atco 6457 (Mercedes, BMI)	4
1	1	<b>GIRL DON'T CARE</b> Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	1
36	36	<b>HOLD ON (To This Old Fool)</b> Buddy Ace, Duke 414 (Don, BMI)	5
34	34	<b>DON'T MAKE ME A STORY TELLER</b> Steve Mancha, Groovesville 1005 (Groovesville/Sumar, BMI)	3
27	27	<b>I'M GONNA MISS YOU</b> Artistics, Brunswick 55301 (Jalynne-BRC, BMI)	16
37	37	<b>LOVE I SAW IN YOU WAS JUST A M:RAGE</b> Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	2
38	38	<b>I DON'T WANT TO LOSE YOU</b> Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	2
45	45	<b>MERCY, MERCY, MERCY</b> Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	2
17	17	<b>10 COMMANDMENTS</b> Prince Buster, Philips 40427 (Carab, BMI)	6
43	43	<b>SPEAK HER NAME</b> Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	2
49	49	<b>I'VE BEEN LONELY TOO LONG</b> Young Rascals, Atlantic 2377 (Slacсар, BMI)	2
42	42	<b>HOLD ON I'M COMING</b> Chuck Jackson & Maxine Brown, Wand 1148 (Pronto/East, BMI)	2
48	48	<b>JIMMY MACK</b> Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	2
47	47	<b>SWEETEST ONE</b> Meiros, RCA Victor 8994 (Polaris-Millbridge, BMI)	3
14	14	<b>STANDING IN THE SHADOWS OF LOVE</b> Four Tops, Motown 1102 (Jobete, BMI)	12
33	33	<b>GRITS 'N' CORNBREAD</b> Soul Runners, MoSoul 101 (Pure Soul/Keymen, BMI)	5
1	1	<b>SWEET SOUL MUSIC</b> Arthur Conley, Atco 6463 (Redwal, BMI)	1
1	1	<b>THE WHOLE WORLD IS A STAGE</b> Fantastic 4, Rictic 122 (Myto, BMI)	1
1	1	<b>YOU ALWAYS HURT ME</b> Impressions, ABC 109000 (Chi-Sound, BMI)	1
1	1	<b>TRAVELIN' MAN</b> Stevie Wonder, Tamla 54147 (Stein, Van Stock, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 3/11/67

## 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
3	3	<b>SUPREMES SING HOLLAND, DOZIER, HOLLAND</b> Motown MLP 650 (M); SLP 650 (S)	4
2	1	<b>THE TEMPTATIONS GREATEST HITS</b> Gordy 919 (M); 919 (S)	13
2	2	<b>CARRYIN' ON!</b> Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	7
8	8	<b>MERCY, MERCY, MERCY</b> Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	3
6	6	<b>NANCY—NATURALLY</b> Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	6
4	4	<b>LOU RAWLS SOULIN!</b> Capitol T 2566 (M); ST 2566 (S)	28
5	5	<b>WICKED PICKETT</b> Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	9
9	9	<b>FOUR TOPS LIVE!</b> Motown M 654 (M); S 654 (S)	13
7	7	<b>LOU RAWLS LIVE!</b> Capitol T 2459 (M); ST 2459 (S)	46
10	10	<b>AWAY WE A' GO GO</b> Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	13
11	11	<b>SUPREMES A' GO GO</b> Motown MLP 649 (M); SLP 649 (S)	25
12	12	<b>TEQUILA</b> Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	29
18	18	<b>KEEP THE FAITH BABY</b> Adam Clayton Powell, Jubilee JGM 2062 (M) (No Stereo)	2
14	14	<b>THE OTIS REDDING DICTIONARY OF SOUL</b> Volt 415 (M); S 415 (S)	17
15	15	<b>DOUBLE DYNAMITE</b> Sam & Dave, Stax 712 (M); 712 (S)	10
24	24	<b>FIVE STAIR-STEPS</b> Windy C 6000 (M); 6000 (S)	2
15	15	<b>WACK WACK</b> Young Holt Trio, Brunswick BL 54121 (M); BL 754121 (S)	9
17	17	<b>DOWN TO EARTH</b> Stevie Wonder, Tamla 272 (M); S 272 (S)	8
19	19	<b>ART &amp; SOUL</b> Arthur Prysock, Verve V-5009 (M); V6-5009 (S)	6
22	22	<b>SPELLBINDER</b> Gabor Szabo, Impulse A 9123 (M); AS 9123 (S)	11
21	21	<b>HERE WHERE THERE IS LOVE</b> Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	3
20	20	<b>TOBACCO ROAD</b> Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	4
1	1	<b>CALIFORNIA DREAMIN'</b> West Montgomery, Verve V 8672 (M); V6-8672 (S)	1
1	1	<b>COLLECTIONS</b> Young Rascals, Atlantic 8134 (M); SD 8134 (S)	1
23	23	<b>WARM AND TENDER SOUL</b> Percy Sledge, Atlantic 8132 (M); SD 8132 (S)	17

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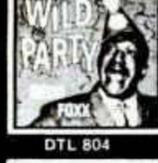
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JAMES & BOBBY PURIFY; 6003  
KENNY PRICE—One Hit Follows Another; BLP 1211

CAPITOL

The Great Songs of ADOLFO GARZA DE MEXICO; T 10460, ST 10460  
LA TIPICA DE CHAPULTEPEC—Las Fuentes De Mexico; T 10461, ST 10461  
VARIOUS ARTISTS—Fiesta Jarocha; T 10464, ST 10464  
VARIOUS ARTISTS—Music of the Jewish People; P 8655, SP 8655  
VARIOUS ARTISTS—Fiesta Ranchera; T 10465, ST 10465

CAPITOL IMPORTS (INDIA)

BISMILLAH KHAN—Shehnai Gat; MDAE 151  
TAGORE: CHITRANGADA; MOCE 1030  
Twelve by MOH. RAFI; MOCE 1031

COLUMBIA

KEITH ALLISON In Auction; CL 2641, CS 9441  
GEORGE BENSON QUARTET—The George Benson Cookbook; CL 2613, CS 9413  
JOHN DAVIDSON—My Best to You; CL 2648, CS 9448  
BRUTE FORCE—Confections of Love; CL 2615, CS 9415  
ARETHA FRANKLIN—Take it Like You Give It; CL 2629, CS 9429  
MALVINA REYNOLDS . . . Sings the Truth; CL 2614, CS 9414

DOT

KEN NORDINE—Word Jazz; DLP 3075, DLP 3075, DLP 25075  
EDDIE PEABODY—Favorites by Mr. Banjo, Himself; DLP 3052, DLP 25052  
EDDIE PEABODY—Me and My Banjo; DLP 3112, DLP 25112  
LAWRENCE WELK—Hits of Our Time; DLP 3790, DLP 25790

GOLDWAX

JAMES CARR—You Got My Mind Messed Up; 3001

IMPERIAL

JIMMY BRYANT—We are Young; LP 9338, LP 9338, LP 12338  
SANDY NELSON—Cheetah Beat; LP 9340, LP 12340

KAPP

JACK JONES—Lady; KL 1511, KS 3511

LEO

VARIOUS ARTISTS—The Official Adventures of the Green Hornet; CH 1030

LIBERTY

MARTIN DENNY—Exotica Today; LRP 3465, LST 7465  
GENE McDANIELS—Golden Greats; LRP 3502, LST 7502  
FREDDY MORGAN—Bunch-A-Banjoes on Broadway; LRP 3496, LST 7496  
RUBEN RODRIGUEZ & HIS GUADALAJARA KINGS; LRP 3489, LST 7489  
THE NITTY GRITTY DIRT BAND; LRP 3501, LST 7501  
P. J. PROBY—Enigma; LRP 3497, LST 7497

LIMELIGHT

DIZZY GILLESPIE—The Melody Lingers On; LM 82042, LS 86042  
MILT JACKSON—Born Free; LM 82045, LS 86045  
LES McCANN LTD.—Bucket O' Grease; LM 82043, LS 86043  
OSCAR PETERSON—Soul Espanol; LM 82044, LS 86044

LONDON

DVORAK: SYMPHONY NO. 6/CARNIVAL OVERTURE—London Symphony (Kertesz); CM 9495, CS 6495  
MOZART/BEETHOVEN: QUINTETS IN E FLAT—London Wind Soloists, Ashkenazy; CM 9494, CS 6494  
SCHUBERT: WINTERREISE—Peter Pears/Benjamin Britten; A 4261, OSA 1261  
SHIELD: ROSINA—London Symphony (Bonnyng); A 4160, OSA 1160

MAINSTREAM

DAVID CARROLL ORCH.—Hey, Listen Baby—Let's Dance; 56095, S/6095  
CARMEN McRAE—In Person/San Francisco; 56091, S/6091  
HUGO MONTENEGRO & HIS ORCH.—Mira; 56092, S/6092

MGM

SANDY FOSEY—Single Girl; E 4455, SE 4455

MONITOR

THE DALMATIAN ENSEMBLE—From Dubrovnik to Opatija; MF 477, MFS 477  
MARKO NOVOSEL—Tamburitza Ensemble of Zagreb; MF 478, MFS 478

MIRKO—Gypsy Guitar; MF 479, MFS 479  
STEVO TEODOSIEVSKI ENSEMBLE—Gypsy Esma; MF 480, MFS 480  
VARIOUS ARTISTS—Turkish Delight; MF 481, MFS 481

BRAMMS: TWO SONATAS FOR CELLO & PIANO OP 38 & 99 Paul Olefsky/Walter Hautzig; MC 2116, MCS 2116

CHOPIN: PIANO CONCERTO NO. 2—Vienna State Opera Orch. (Swarowsky); MC 2117, MCS 2117

MOZART: FOUR CONCERTI FOR HORN & ORCH.—Collegium Musicum of Paris (Douatte); MC 2118, MCS 2118

VARIOUS COMPOSERS—Rostropovich; MC 2119, MCS 2119

NEW VOICE

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GEMINIANI: THE ENCHANTED FOREST—Angelicum Orch. of Milan; H 1151, H 71151

HAYDN: THE SEVEN LAST WORDS OF CHRIST—Little Orch of London (Jones); H 1154, H 71154

MASQUE MUSIC—Concentus Musicus of Denmark (Mathieson); H 1153, H 71153

RACHMANINOFF: SONATA IN C MINOR—Harvey Shapiro/Earl Wild; H 1155, H 71155  
SCHUETZ: KLEINE GEISTLICHE KONZERTE Book 1; HB 3012, HB 73012

PACIFIC JAZZ

DON ELLIS ORCH.—Live at Monterey; PJ 10112, ST 20112

VARIOUS ARTISTS—The Jazz Corps; PJ 10116, ST 20116

ZIMBO TRIO—The Brazilian Sound/Restrained Excitement; PJ 10114, ST 20114

POLYDOR

PETE DANBY ORCH.—Schlager Rennen '66; 249 080

MAX GREGOR ORCH.—Eine Kleine Tanzmusik; 249 066

KARLHEINZ KASTEL—Gitarre in Gold; 249 098

WENCKE MYHRE; 249 100  
DOLORES YARGAS—Viva Flamenco; 184 068

(Continued on page 41)

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is virtuous,  
thrifty,  
and as  
American  
as Millard  
Fillmore.



# BREAKOUT SINGLES

## ★ NATIONAL BREAKOUTS

### BERNADETTE . . .

Four Tops, Motown 1104 (Jobete, BMI)

## ★ 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.

### EVERYBODY NEEDS HELP . . .

Jimmy Holiday, Minit 32016 (Metric, BMI) (St. Louis-Washington)

### THE BIGGEST MAN . . .

Tommy Hunt, Dynamo 101 (Vee-Vee, BMI) (Washington)

### WALK TALL . . .

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

### SPEAK HER NAME . . .

Walter Jackson, Okeh 7272 (Skidmore, ASCAP) (Washington)

### ON A CAROUSEL . . .

Hollies, Imperial 66231 (Maribus, BMI) (Chicago)

### I WON'T COME IN WHILE HE'S THERE . . .

Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI) (Atlanta)

### SOMETHING INSIDE ME . . .

Ray Charles, ABC 10901 (Versil/Racer, ASCAP) (Washington)

## New Album Releases

• Continued from page 36

### □ POLYDOR INTERNATIONAL

THE PUSSYCATS—Mrrr . . . Mrrr; 423 020, 623 020

### □ PROJECT 3

BOB & PHIL & THE ORCH.—Hot Line for Sound; PR 5002, PR 5002 SD  
ENOCH LIGHT'S ACTION—It's Happening . . . So Let's Dance; PR 5004, PR 5004SD

### □ RCA CAMDEN

HOMER & JETHRO Strike Back; CAS 707  
LIVING MARIMBAS—Mexican Joe & Other Favorites; CAL 2117, CAS 2117  
NORMAN LUBOFF CHOIR—Side By Side; CAL 2129, CAS 2129  
THE MAKE BELIEVE PLAYERS—Little Red Riding Hood & Other Best Loved Fairy Tales; CAL 1081, CAS 1081

GLENN MILLER & HIS ORCH.—The Nearness of You & Others; CAL 2128, CAS 2128

GEORGE BEVERLY SHEA—Tenderly He Watches; CAL 653, CAS 653

CONNIE SMITH—Connie In the Country; CAL 2120, CAS 2120

HANK SNOW—The Old and Great Songs; CAS 836

### □ RCA VICTOR RED SEAL

PROKOFIEFF: SYMPHONY #3—Boston Symphony Orch. (Leinsdorf); LM 2934; LSC 2934

IVES: PIANO SONATA #1—William Masselos, Pianist; LM 2941, LSC 2941

ROBERT SHAW CHORALE—Sing to the Lord; LM 2942, LSC 2942

\*OSTON POPS ORCH.—Irish Night at the Pops; LM 2946, LSC 2946

TCHAIKOVSKY: PIANO CONCERTO #1 in B FLAT MINOR—Boston Symphony Orch. (Leinsdorf); LM 2954, LSC 2954

VERDI: UN BALLO IN MASCHERA—Various Artists; LM 6179, LSC 6179

### □ RCA VICTOR

CHEY ATKINS—Guitar World; LPM 3728, LSP 3728

SUSAN BARRETT; LPM 3738, LSP 3738

GARY BURTON—Tennessee Firebird; LPM 3719, LSP 3719

GEORGE CARLIN—Take Offs and Put Ons; LPM 3772, LSP 3772

WILD BILL DAVIS AND JOHNNY HODGES In Atlantic City; LPM 3706, LSP 3706

JIMMY DEAN In Here!; LPM 3727, LSP 3727

ALLEN FUNT & CANDID KIDS; LPM 3679, LSP 3679

MORTON GOULD Makes the Scene; LPM 3771, LSP 3771

NEAL HEFTI—Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad; LPM 3750, LSP 3750

NORMA JEAN Sings Porter Wagoner; LPM 3700, LSP 3700

WAYLON JENNINGS—Waylon Sings Ol' Harlan; LPM 3660, LSP 3660

MARILYN MAYE—A Taste of Sherry; LPM 3778, LSP 3778

THE METROS—Sweetest One; LPM 3776, LSP 3776

THE NASHVILLE SOUND STRING QUARTET with Reddy Bristol; LPM 3767, LSP 3767

PETER NERO Plays a Salute to Herb Alpert & the Tijuana Brass; LPM 3720, LSP 3720

STU PHILLIPS—Grassroots Country; LPM 3717, LSP 3717

ELVIS PRESLEY—How Great Thou Art; LPM 3758, LSP 3758

The Unbelievable Guitar and Voice of JERRY REED; LPM 3756, LSP 3756

KATE SMITH—Just a Closer Walk With Thee; LPM 3735, LSP 3735

HANK SNOW—Snow In Hawaii; LPM 3737, LSP 3737

THE SONS OF THE PIONEERS Sing Campfire Favorites; LPM 3714, LSP 3714

VARIOUS ARTISTS—The Gospel Song Styles of 12 Great Artists; LPM 3721, LSP 3721

VARIOUS ARTISTS—Jugs, Washboards & Kazoos; LPV 540

ORIGINAL SOUNDTRACK—Funeral in Berlin; LOC 1136, LSO 1136

### □ RCA VICTOR VINTAGE

VARIOUS ARTISTS—Stars of the Silver Screen 1929-1930; LPV 538

### □ REPRISE

CHARLES AZNAVOUR—His Kind of Love Songs; R 6245, RS 6245

### □ ROCK-LAND

THE CHAPIN BROTHERS — Chapin Music; RR 66

### □ SMASH

JIMMY CASTOR—Hey Leroy; MGS 27091, SRS 67091

### □ TOWER

THE MANHATTAN STRINGS Play Instrumental Versions of Hits Made Famous By the Monkees; T 5067, ST 5067

### □ UNITED ARTISTS

SPENCER DAVIS GROUP—Gimme Some Lovin'; UAL 3578, UAS 6578

### □ VERVE FOLKWAYS

JANIS IAN; FT 3017, FTS 3017

### □ WARNER BROS.

The Hit Sounds of the EVERLY BROTHERS; W 1676, WS 1676

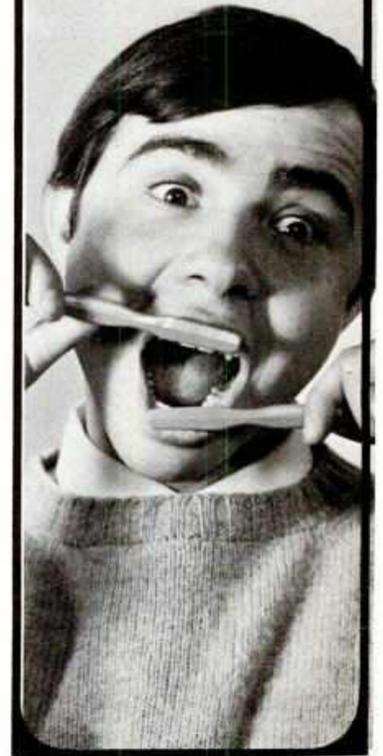
THE MEXICALI SINGERS Ride Again; W 1677, WS 1677

Sing Along With UNCLE DICK'S OLD TIME SINGERS; W 1681, WS 1681

### □ WORLD PACIFIC

ROGER KELLAWAY—Stride!; WP 1861, WPS 21861

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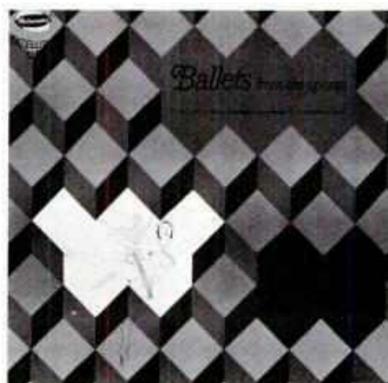
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The Deutschmeister Band  
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Gypsy Orch. SM/SS-704

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(SH'MA YISROEL)  
Cantor Sholem Katz / choir of  
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Weisgall cond. SM/SS-712

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Colonel Lee Jackson and the  
Boys in Gray SM/SS-706

EVERY TIME I FEEL THE  
SPIRIT  
Graham Jackson Choir SM/SS-707

CLAIR DE LUNE  
Raymond Lewenthal, piano SM/SS-708

FOLK SONGS FROM THE TYROL  
Yodelers Inge & Rudi Meixner SM/SS-709

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# CLASSICAL MUSIC

## RECORD REVIEW

### Tagliavini, Valletti Play Lead Roles in Fine New Cetra Pkg.

NEW YORK—Robust singing in fine Italian style continues to mark the initial release of Everest's Cetra Opera Series. The second shipment re-

ceived, which consists of 11 sets, however, also contains top Italian lyric and comic performances, with tenors Ferruccio Tagliavini and Cesare Valletti

leading the way. This group restores sole catalog listing in Donizetti's "La Figlia del Regimento" (The Daughter of the Regiment) and an only Italian-language set of Flotow's "Martha."

High points include memorable performances of Bellini's "Norma" with Gina Cigna and Ebe Stignani, and Giordano's "Andrea Chenier" starring Renata Tebaldi. Among the other famous Italian operatic stars represented are Fedora Barbieri, Carlo Bergonzi, Rosanna Carteri, Giuseppe Taddei, Lina Pagliughi, Gianni Raimondi and Cesare Siepi.

Valletti brightens two Donizetti packages along with Sesto Bruscantino, a first-class basso buffo. In "Don Pasquale" they are aided by soprano Alda Noni, a pert Norina, and baritone Mario Borriello, a polished Malatesta. Valletti's light voice and expert musicianship glow in this work and in "La Figlia." The latter work also has a serviceable performance by Pagliughi in a role that has drawn the attention of other outstanding sopranos like Lily Pons, Joan Sutherland and Anna Moffo. Mario Rossi's excellent conducting keeps in focus the charming qualities of the two operas.

#### 'La Favorita'

A third Donizetti opera also comes off well as mezzo soprano, Barbieri and tenor, Raimondi star in "La Favorita." Barbieri is in excellent voice with a brilliant "O mio Farnando." Raimondi also sings well. "Spirito gentil" is his top aria. Baritone Carlo Tagliabue and bass Giulio Neri contribute to a good performance under the competent direction of conductor Angelo Questa. Unfortunately only an Italian-language libretto is included.

Valletti is the standout in "Don Giovanni." He clearly shows the most in the way of Mozart styling. Despite Valletti and the capable conducting of Max Rudolf, however, the rest of the cast produce an Italian performance. The other stars include Taddei, Maty Curtis-Verna, Italo Tajo, Carla Cavazzi and Elda Ribetti.

Taddei is in complete command with an excellent portrayal of the title role of Verdi's "Rigoletto." Tagliavini and Neri also are in top form, while Pagliughi sings prettily as Gilda. Questa again conducts competently. Tagliavini also shines

(Continued on page 43)



MONTSERRAT CABALLE at the RCA Victor Exhibition Hall display for her first complete operatic recording, Donizetti's "Lucrezia Borgia."

### Columbia Slates First 'Dickinson' Stereo LP

NEW YORK—The first stereo release of Aaron Copland's "Twelve Poems of Emily Dickinson" is slated for this month by Columbia. Featured will be Adele Addison, Mildred Miller, Robert Hale and the New England Conservatory Chorus. Copland will be at the piano as he was for an earlier mono Columbia pressing of the work. The New York Philharmonic will appear in two albums, one with Arthur Gold and Robert Fizdale in Bartok concertos with Leonard Bernstein conducting, and one with pianist Andre Watts in Liszt and Chopin concertos with Thomas Schippers and Bernstein conducting.

Violist Walter Trampler joins the Budapest String Quartet in Beethoven and Dvorak quintets in another pressing. Rounding out the Masterworks release are Richard Tucker in a collection of tenor arias and the Philadelphia Orchestra under Eugene Ormandy in orchestral selections. A two-LP Vladimir Horowitz concert package is slated later in the month.

Six albums are listed in the second release of the new low-price Odyssey line, including the second volume of Haydn symphonies by Max Goberman and the Vienna State Opera Orchestra. Reissues in the series have Dimitri Mitropoulos and the Philharmonic in Prokofiev, pianist William Masselos playing Copland, and pianist Robert Casadesu playing Ravel. Also scheduled are an album of renaissance dances featuring the Ancient Instrumental Ensemble of Zurich and an LP of baroque oboe music featuring Michel Miguet.

### Martín's 4th By Parliament

KEARNY, N. J. — Parliament's spring program includes a first catalog listing for Bohuslav Martinu's "Symphony No. 4." The LP features Martin Turnovsky conducting the Czech Philharmonic. The orchestra also is heard with various conductors in the first album of an overture series, and under Karel Ancerl in selections by Lalo and Ravel with violinist Ida Haendel. Other pressings feature the Janacek String Quartet, Smetana Quartet and Vlach Quartet in three disks of Beethoven and Janacek quartets, and the Chamber Ensemble of Prague playing Berg and Stravinsky pieces under Libor Pesek.

Two Martinu catalog firsts are slated on an Artia disk: the "Sinfonia Giocosa" with pianist Josef Palenicek and the Brno State Philharmonic under Jiri Pinkas and the "Piano Concerto No. 4" with soloist Stanislav Knor and the Prague Symphony under Vaclav Smetacek. Another Artia album has violin concertos by Szymanowski and Prokofiev with Ladislav Jasek as soloist with the Prague Symphony conducted by Martin Turnovsky.

## Classical Notes

George Pretre will conduct the Philadelphia Orchestra in works by Chabrier, Poulenc and Brahms in three concerts at Philadelphia's Academy of Music on Friday (10), Saturday (11) and next Thursday (16) and at Carnegie Hall next Tuesday (14). . . . Pianist Witold Malcuzyński plays Chopin's "Concerto No. 2" with Carlo Maria Giulini and the Chicago Symphony Thursday (9) and Friday (10). . . . Alfredo Silipigni has been named music director of the Brooklyn Opera Co. . . . Daniel Barenboim made his conducting debut with the New Philharmonia Orchestra in London recently replacing Rafael Frubeck de Burgos, who had suddenly taken ill. Monday (6) he plays a Beethoven sonata program in London. Tuesday, he plays Mozart's "Piano Concerto No. 25" with Otto Klemperer and the New Philharmonia Orchestra.

Istvan Kertesz conducted the first of four concerts of the London Symphony at Carnegie Hall last Friday (3). The other programs are Monday (6), Wednesday (8) and Friday (10). . . . Cellist Jacqueline Du Pre has signed an exclusive contract with EMI. . . . Organist Virgil Fox plays his only New York recital on April 23 at Philharmonic Hall. . . . Pianist Lelia Gousseau and violinist Leon Temerson played a French sonata concert at New York University last Tuesday (28). . . . Violinist Yehudi Menuhin celebrated the 40th anniversary of his 1927 debut at the Paris Opera last month with Paul Paray, the same conductor, again on the podium. . . . Antonio de Almeida conducts the symphony orchestra of Moscow, Leningrad, Lugansk and Kiev during a tour of the Soviet from Wednesday (8) to March 20.

Otto Klemperer drew a standing ovation when he returned to the concert stage last Sunday (26) to conduct the New Philharmonia Orchestra in London. The 81-year-old maestro, who suffered a broken leg last summer, led Mahler's "Symphony No. 9." . . . Guitarist Laurindo Almeida debuted with the Washington National Symphony last Saturday (4). Lloyd Geisler conducted. . . . Tenor Richard Tucker will sing the title role in Giordano's "Andrea Chenier" at the Maggio Musicale Fiorentino, Italy, in June. A tour of Israel is slated for May by Tucker. . . . Violinist Henryk Szeryng and oboist Evelyn Rothwell are listed to appear with the Houston Symphony under Sir John Barbirolli next Monday (13) and Tuesday (14). (Continued on page 43)

### Nielsen 'No. 1' Getting RCA Rush-Release

NEW YORK—RCA Victor is rushing the first recording of Carl Nielsen's "Symphony No. 1" for March release. The LP, which contains another Nielsen selection, is by Andre Previn and the London Symphony. The issue is the third Nielsen title scheduled by Victor early this year, including the current catalog first of the "Clarinet Concerto," with Benny Goodman as soloist with the Chicago Symphony conducted by Morton Gould. The concerto is 3." Planned for April is the "Symphony No. 4" with Jean Martinon conducting the Chicago.

In the regular March release are Verdi's "Masked Ball" on three LP's, the first stereo pressing of Ives' "Piano Sonata No. 1," and the recording debut of pianist Misha Dichta, a silver medal winner in last year's Tchaikovsky competition. The operatic package features Leon-

(Continued on page 43)

### RCA CLOSING CATALOG ON 'MET OPENING'

NEW YORK—One of last year's most successful albums, RCA Victor's three-LP "Opening Nights at the Met," is being deleted from the catalog because Victor has finished shipping the last of the 45,000-set limited edition. The package, which enjoyed a long run atop the classical charts, hit the over-all Top LP listing last Oct. 8, about a month after its issue. Its highest position was 49 before dropping off the chart on Jan. 7. However, the set remained on the classical charts through Feb. 18. The mono album contained reissues of artists singing selections from their opening night roles. The edition was limited because each package contained a swatch from the curtain of the old Metropolitan Opera House, which currently is being demolished.

### Louisville to Bow 7 New Selections

LOUISVILLE — Louisville Records is continuing its policy of introducing new contemporary works to the catalog by offering seven new works on the first three of this year's six releases. All pressings feature Robert Whitney and the Louisville Symphony. The first LP, currently being released, couples Boris Blacher's "Orchestral Fantasy" with Andrzej Panufnik's "Rhapsody for Orchestra."

Slated to be out by May is an album with Ross Lee Finney's "Symphony No. 3," Silvestre Revueltas' "Ventanas," and Lothar Klein's "Musique a Go-Go." A July LP will pair Daniel Pinkham's "Signs of the Zodiac" and Robert Rohe's "Mainscape." The works will provide the first catalog listings for Klein and Rohe.

### London Unit Set

DAYTONA BEACH, Fla. — The London Symphony will play a second season at the Florida International Music Festival here, appearing from July 12 to Aug. 6. Istvan Kertesz will conduct for the festival with pianist Vladimir Ashkenazy as artist-in-residence. Other artists slated include Andre Previn, Jascha Horenstein, Sir Arthur Bliss and Szymon Goldberg.

### Electrola Bows 1st Complete Recording of 'Undine' Opera

COLOGNE — Electrola announced the release of the first complete recording of Albert Lortzing's opera "Undine." The "Undine" album is being offered by subscription for \$12 from March 1 until May 31, instead of the regular price of \$18.75.

The opera, in four acts, has a cast of Anneliese Rothenberger (Undine), Ruth-Margret Puet (Bertalda), Nicolai Gedda (Ritter Hugo von Ringtotten), Hermann Prey (Kuehleborn),

Hans-Guenter Grimm (Tobias), Sieglinde Wagner (Marthe), Peter Schreier (Veit) and Gottlob Frick in the dual role of Hans-Pater Heilmann.

Music is by the RIAS Chamber Choir and the Radio Symphony Orchestra Berlin under Robert Heger. The romantic fairy tale opera is one of a series of four Lortzing operas which have been revived in recent years by Electrola. The

(Continued on page 43)

# Chi Festival June 1 to 21

CHICAGO — Six baroque concerts, five programs of opera and operetta in concert form, and one program of familiar classical music are planned for the Chicago Symphony's June Festival, which runs from June 1 to 21. The baroque programs will be conducted by Jean Martinon and Antonio Janigro. Included will be two performances of Purcell's "Dido and Aeneas" with Maureen Forrester, Teresa Orantes, Florence Kopleff and Thomas Palmer with Janigro conducting. Harpsichordist Kenneth Gilbert will appear in all of the baroque concerts.

Henry Lewis will conduct Rossini's "L'Italiana in Algeri" with Marilyn Horne, Miss Orantes, Ken Remo, Theodor Uppman and Ezio Flagello. Franz Allers will conduct Lehar's "The Merry Widow" with Jean Fenn, Joy Clements, Frank Porretta and John Reardon. Allers also will conduct an Offenbach program with Miss Fenn, Anita Darian, Porretta and Thomas Palmer.

## CLASSICAL NOTES

• *Continued from page 42*

day (14). . . . The mahogany bar of the old Metropolitan Opera House will be installed at Powell Hall, which will be the new home of the St. Louis Symphony next season.

Joseph Silverstein will be violin soloist with Thomas Schippers and the Boston Symphony in three concerts beginning on Tuesday (7). . . . Kachiro Figueroa directed the last concert of the San Juan Chamber Music Festival on Feb. 19, with Laila Storch as vocal soloist and Jose Figueroa, Henry Hutchinson and Guillermo Figueroa as guest violinists. . . . Violinist Felix Galimir will lead a chamber ensemble in works for winds and strings on Sunday (2). . . . The Indianapolis Symphony's subscription concerts will be rescheduled to Thursday and Friday nights next season instead of the current Saturday and Sunday schedule.

Pianist Anthony Di Bonaventura will appear with the Philadelphia Orchestra in five concerts in Philadelphia next year and one at Carnegie Hall. . . . Soprano Victoria de Los Angeles drew glowing notices for her Paris concert last month. . . . The deadline for submitting applications for the third musical composition contest being sponsored by Chicago's Artists' Advisory Council has been extended from June 30 to Sept. 1. Judges will be Jean Martinon, Irwin Hoffman, Margaret Hillis, Karl B. Jirak, Rudolph Ganz and Leonard B. Meyer. . . . Robert Shaw will conduct Bach's "Mass in B Minor" Thursday (9), Saturday (11) and Sunday (12). Soloists will include Lois Marshall, Maureen Forrester, Leopold Simoneau and Donald Bell. Shaw becomes music director and conductor of the Atlanta Symphony at the close of the season.

### Nielsen 'No. 1'

• *Continued from page 42*

tyne Price, Carlo Bergonzi, Robert Merrill, Shirley Verrett, Reri Grist, and Ezio Flagello with Erich Leinsdorf conducting the RCA Italian Orchestra. William Masselos, who had waxed the Ives work in a mono album no longer in the catalog, is the Ives soloist. Dichter's de-

## 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
1	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	5	22	29	MAHLER: DAS LIED VON DER ERDE (2-12" LP's) Ludwig/Wunderlich/Philharmonia & New Philharmonia Orch. (Klemperer), Angel B 3704 (M); SB 3704 (S)	2
2	3	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6176 (M); LSC 6176 (S)	4	23	19	MAHLER: SYMPHONY NO. 7 (2-12" LP's) N. Y. Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	22
3	9	MOZART: DON GIOVANNI (4-12" LP's) Ghiaurov & Various Artists, Philharmonia Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S)	6	24	26	HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	9
4	14	GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghiaurov, London Symphony (Bonyng), London A 4433 (M); OAS 1433 (S)	3	25	32	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R-40000 (M); SR-40000 (S)	2
5	5	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artist, Vienna Philharmonic (Solti) London A 4509 (M); OAS 1509 (S)	17	26	22	HANDEL: MESSIAH (2-12" LP's) Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	12
6	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	29	27	24	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	29
7	2	ROSSINI: SEMIRAMIDE (3-12" LP's) Sutherland, Horne, Various Artists, London Symphony (Bonyng), London A 4383 (M); OAS 1383 (S)	6	28	21	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	36
8	15	WAGNER: TRISTAN UND ISOLDE (5-12" LP's) Nilsson, Windgassen, Ludwig & Various Artists, Bayreuth Festspiele (Boehm), DGG 39 221/5 (M); 139 221/5 (S)	4	29	30	ELGAR: CELLO CONCERTO Jacqueline Du Pre/London Symphony Orch. (Barbirolli), Angel 36338 (M); S 36338 (S)	2
9	4	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	9	30	28	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	16
10	16	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	20	31	31	ALL THE THINGS YOU ARE Boston Pops (Fiedler), RCA Victor LM 2906 (M); LSC 2906 (S)	2
11	7	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stereo)	24	32	35	ART OF MARIA CALLAS (2-12" LP's) Angel B 3696 (M); SB 3696 (S)	4
12	12	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	22	33	34	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP's) Columbia M2L 328 (M); M2S 728 (S)	43
13	8	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	28	34	33	STRAUSS: FOUR LAST SONGS AND OTHERS Schwarzkopf, Berlin Radio Symphony (Szell), Angel 36347 (M); S 36347 (S)	26
14	10	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	22	35	—	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	1
15	17	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	48	36	36	BACH: MAGNIFICAT N. Y. Philharmonic (Bernstein) & Various Artists, Columbia ML 5775 (M); MS 6375 (S)	4
16	13	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	27	37	25	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony (Dorati), Mercury MG 60054 (M); SR 90054 (S)	35
17	11	ORFF: CARMINA BURANA New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	29	38	—	CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	1
18	23	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6193 (S)	7	39	40	HANDEL MESSIAH (3-12" LP's) Various Artists, London Symphony (Davis), Philips PHM 3-592 (M); PHS 3-992 (S)	3
19	20	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	49	40	—	BACH: VIOLIN SONATIEN NR 2 UND NR 3 David Oistrakh, DGG 38-989 (M); SLPM 138 989 (S)	1
20	27	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	25				
21	18	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	20				

### NEW ACTION LP's

THE SORCERER'S APPRENTICE—New York Philharmonic (Bernstein), Columbia ML 6343 (M); MS 6943 (S)

## Tagliabini, Valletti Play Leads

• *Continued from page 42*

in "Martha" with his "M'appari" outstanding. His lyric voice caresses much of his music. Francesco Molinari-Pradelli conducts a spirited performance, which also has fine performances by soprano Elena Rizzieri, baritone Carlo Tagliabue, and mezzo-soprano Pia Tassinari, Tagliabini's wife.

Two other excellent Tagliabini roles are in Puccini operas, "La Boheme" and "Tosca." The

but pressing is Tchaikovsky's "Concerto No. 1" with the Boston Symphony under Leinsdorf.

Leinsdorf and the Boston also are continuing their Prokofiev series with a symphonic album. Rounding out the March Red Seal release are 16 early-American folk hymns by the Robert Shaw Chorale, and Irish selections by Arthur Fiedler and the Boston Pops Orchestra, including a George M. Cohan medley.

former also has a moving Mimi by Carteri, and first-rate jobs by Taddei and Siepi, especially in the latter's fourth-act aria. Elvina Ramella's Musetta, however, does not measure up to the high caliber of the other principals. Tagliabini sounds the strongest in the "Tosca," which includes a ringing "Vitoria." His falsettos work well in all four operas. Gian Giacomo Guelfi is both solid-voiced and appropriately malevolent as Scarpia. Gigliola Frazzoni is capable in the title role. Arturo Basile conducts well. The libretto for a different cast is included. Gabriele Santini, another good conductor, capably handles the "Boheme" assignment.

### 'Chenier' Album

The "Andrea Chenier" offers Tebaldi at her best in an early recording of one of her best roles. Her soprano voice is warm, yet strong in fine singing from beginning to end. Her second-act duet with tenor Jose Soler, who's excellent in the title role, glows with lyric

phrase after lyric phrase. "La mama morte" is beautifully sung. Soler handles his difficult role with its many arias with apparent ease. Baritone Ugo Savarese is a stylish Gerard, although not in his best voice. Basile again conducts well.

The "Norma" set is a classic with the rich voices and musicianship of both Cigna and Stignani, perfect examples of bel canto singing. The "Mira o Norma" duet and Cigna's "Casta Diva" pose no problems for these two divas. Add a solid Pollione by tenor Giovanni Breviario, an excellent Oroveso by bass Tancredi Pasero, and good conducting by Vittorio Gui, and you have a desirable package.

Completing the 11 sets is Leoncavallo's "I Pagliacci" with a superb interpretation by Bergonzi of the title role. In the package, the tenor's voice has more of its original baritone quality than it does now. Alfred Simonetto conducts a dramatic performance with an otherwise competent cast, which also includes Cavazzi as Nedda and Tagliabue as Tonio. "Favorita," "Rigoletto," "Don Giovanni" and "Norma" are three-

## Electrola Bows

• *Continued from page 42*

others are "Zar und Zimmerman," "Der Wildschuetz" and "Der Waffenschmied."

Electrola said that "Undine" illustrates what it regards as one of the most important duties of a record company: the preservation and fostering in contemporary music life of neglected works. Electrola termed Lortzing's "Undine," the water nymph fantasy, the outstanding example of such a worthy but neglected work. Electrola said it is vital for record companies to realize the great potential of the phonograph record medium for reviving forgotten operas.

In general, Electrola sees the romantic opera, as illustrated by "Undine," as fast vanishing from the programs of world opera houses. Electrola believes it is the duty of record companies to come to the rescue—preserving and rekindling interest in neglected great music.

LP sets. The other seven operas contain two disks each.

FRED KIRBY

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.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'MORE OF THE MONKEES', 'BETWEEN THE BUTTONS', 'THE MONKEES', 'S.R.O.', 'DR. ZHIVAGO', 'THAT'S LIFE', 'THE TEMPTATIONS GREATEST HITS', 'THE SOUND OF MUSIC', 'SPIRIT OF '67', 'THE MAMAS AND THE PAPAS', 'WHIPPED CREAM & OTHER DELIGHTS', 'SUPREMES SING HOLLAND-DOZIER-HOLLAND', 'WINCHESTER CATHEDRAL', 'BORN FREE', 'WINCHESTER CATHEDRAL', 'WHAT NOW MY LOVE', 'FOUR TOPS LIVE!', 'WONDERFULNESS', 'GOING PLACES', 'SUPREMES A' GO GO', 'PSYCHEDELIC LOLLIPOP', 'SECOND GOLD VAULT OF HITS', 'RHAPSODIES FOR YOUNG LOVERS', 'STRANGERS IN THE NIGHT', 'BREAKOUT', 'TINY BUBBLES', 'MELLOW YELLOW', 'WHY IS THERE AIR?', 'A MAN AND A WOMAN ("Un Homme Et Une Femme")', 'HUMS OF THE LOVIN' SPOONFUL', 'SOMEWHERE MY LOVE', 'MAN OF LA MANCHA', 'GALLANT MEN', 'CARRYIN' ON', 'IN THE ARMS OF LOVE', 'RENAISSANCE', 'SOMEBODY LIKE ME', 'FIDDLER ON THE ROOF', 'GOT LIVE IF YOU WANT IT', 'SERGIO MENDES & BRASIL '66', 'BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?', 'SUGAR', 'COLLECTIONS', 'IF YOU CAN BELIEVE YOUR EYES AND EARS', 'LOU RAWLS LIVE!', 'PARSLEY, SAGE, ROSEMARY AND THYME', 'AWAY WE A' GO GO', 'JE M'APPELLE BARBRA', 'WICKED PICKETT', 'SPINOUT'.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'NANCY—NATURALLY', 'REVOLVER', 'THE WILD ANGELS', 'CABARET', 'WATCH OUT', 'CHANCES', 'GOLDEN GREATS', 'PROJECTIONS', 'I STARTED OUT AS A CHILD', 'LOU RAWLS SOULIN', 'BEST OF HERMAN'S HERMITS, VOL. 2', 'BIG HITS (High Tide and Green Grass)', 'JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART', 'BOOTS WITH STRINGS', 'EAST-WEST', 'WARM', 'GEORGY GIRL', 'GUITAR FREAKOUT', 'BEST OF THE BEACH BOYS, VOL. 1', 'IN MY LIFE', 'BERT KAEMPFERT'S GREATEST HITS', 'AFTERMATH', 'SNOOPY VS. THE RED BARON', 'MAME', 'GREATEST HITS OF ALL TIMES', 'MERCY, MERCY, MERCY', 'THE PETER, PAUL AND MARY ALBUM', 'COLOR MY WORLD/WHO AM I', 'MY CUP RUNNETH OVER', 'DEAN MARTIN'S T.V. SHOW', 'THE BEST OF THE LETTERMEN', 'THE LONELY BULL', 'OUR HERO... PAT COOPER', 'SPAGHETTI SAUCE', 'SUNSHINE SUPERMAN', 'ANIMALISM', 'AND THEN... ALONG COMES THE ASSOCIATION', 'LADY CODIVA', 'SIDE BY SIDE', 'BEST OF THE ANIMALS', 'SOUTH OF THE BORDER', 'SWINGIN' NEW BIG BAND', 'SINATRA AT THE SANDS', 'RAIN FOREST', 'I CAN MAKE IT WITH YOU', 'SOFTLY AS I LEAVE YOU', '(Turn on) THE MUSIC MACHINE', '(You Don't Have to) PAINT ME A PICTURE', 'LOVE/DA CAPO', 'I DO! I DO!'.

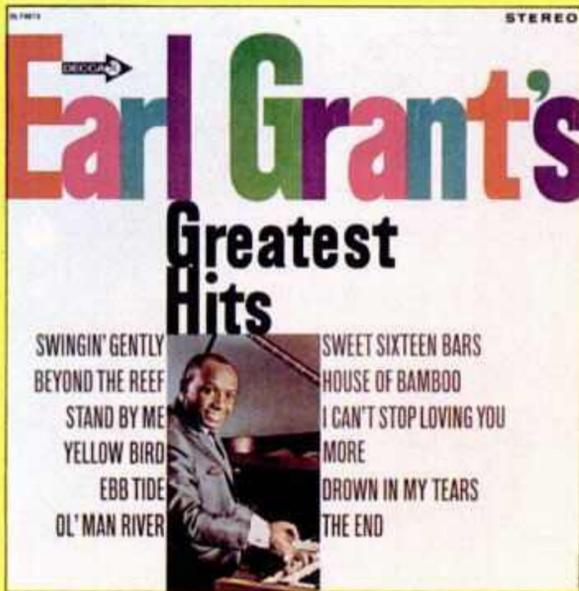
Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'QUANTANAMERA', 'THE KINKS GREATEST HITS', 'THE BEST OF HERMAN'S HERMITS', 'THE IMPOSSIBLE DREAM', 'MR. MUSIC...', 'THERE GOES MY EVERYTHING', 'THE HOLLIES—STOP! STOP! STOP!', 'COMING ON STRONG', 'TEQUILA', 'TIME AFTER TIME', 'SPANISH EYES', 'THE SHADOW OF YOUR SMILE', 'HERE WHERE THERE IS LOVE', 'THE EXCITING WILSON PICKETT', 'WADE IN THE WATER', 'THE ENDLESS SUMMER', 'MUSIC TO WATCH GIRLS BY', 'DOUBLE DYNAMITE', 'A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6', 'JOHN GARY SINGS ESPECIALLY FOR YOU', 'WATCH OUT', 'MIDNIGHT RIDE', 'GREEN, GREEN GRASS OF HOME', 'WILD THINGS!', 'THE WHEEL OF HURT', 'HAWAII', 'THE BEST OF DEAN MARTIN', 'THE YOUNG RASCALS', 'CRY', 'KEEP THE FAITH, BABY!', 'IT'S ONLY THE GOOD TIMES', 'ALFIE', 'A MAN AND A WOMAN', 'MANTOVANI'S GOLDEN HITS', 'THE TIME OF MY LIFE', 'ANIMALIZATION', 'TOUCH MY HEART', 'JOHNNY RIVER'S GOLDEN HITS', 'I'LL REMEMBER YOU', 'COLLECTION OF 16 BIG HITS, VOL. 5', 'YOU AIN'T WOMAN ENOUGH', 'DOWN TO EARTH', 'HERSCHEL BERNARDI SINGS FIDDLER ON THE ROOF', 'TRINI LOPEZ IN LONDON', 'THE DAVE CLARK FIVE'S GREATEST HITS', 'IF I WERE A CARPENTER', 'FREAK OUT (2-12" LP's)', 'ROBERT GOULET ON BROADWAY, VOL. 2...', 'BEST OF SAM THE SHAM & THE PHAROHS', 'WISH ME A RAINBOW'.

\*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office. Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

# 7 NEW SALES GIANTS

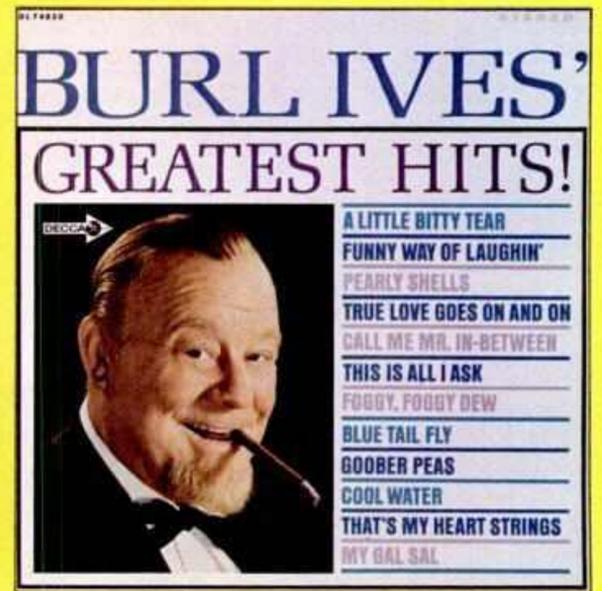
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DL 4813 (M)

DL 74813 (S)



DL 4850 (M)

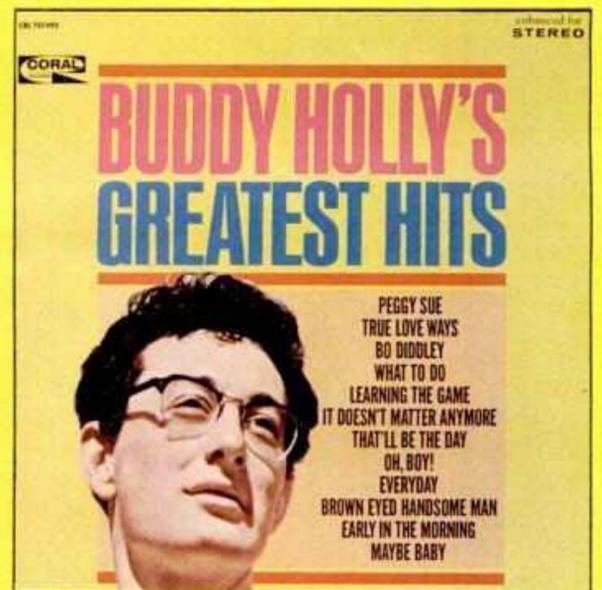
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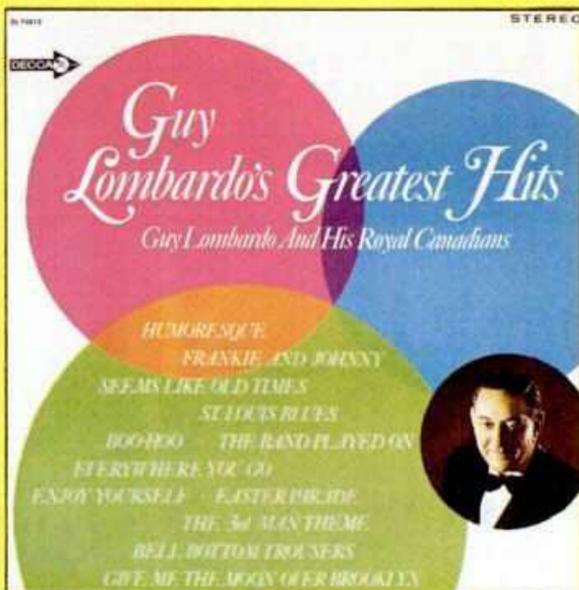
DL 74854 (S)

The Greatest Hits Of  
**EARL GRANT**  
**BURL IVES**  
**PATSY CLINE**  
**BUDDY HOLLY**  
**GUY LOMBARDO**  
**JIMMY DORSEY**  
**BOB CROSBY**



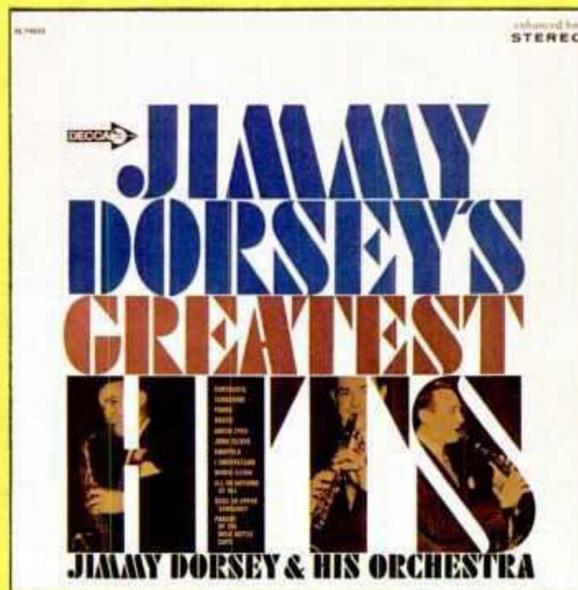
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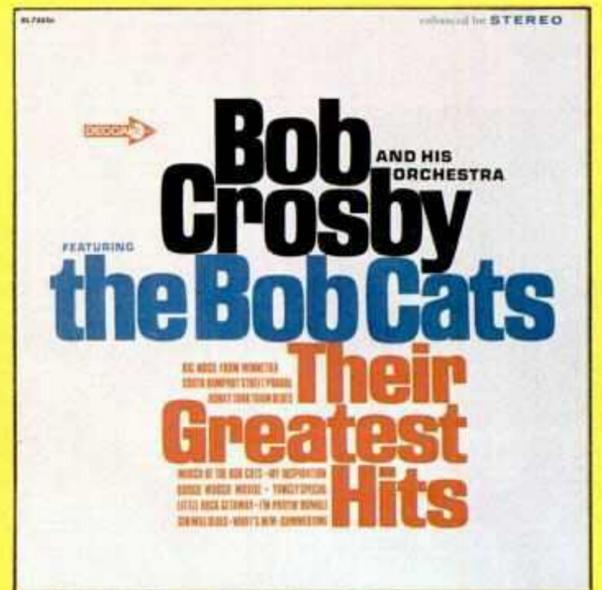
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DL 4853 (M)

DL 74853 (SE)



DL 4856 (M)

DL 74856 (SE)

M—Monaural S—Stereo SE—Enhanced for Stereo

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# ALBUM REVIEWS (continued)



**POP SPOTLIGHT**  
**MORE MAURIAT**  
 Paul Mauriat Ork. Philips PHM 200-226 (M); PHS 600-226 (S)

Current pop tunes get the lush treatment in this beautiful album. The orchestrations of Paul Mauriat add sparkle to "Guantanamo," "Bang Bang" and "Reach Out, I'll Be There," with "Black Is Black" a stand-out. This is a programmer's delight, and should enjoy healthy sales activity.



**POP SPOTLIGHT**  
**THE MANHATTAN STRINGS PLAY INSTRUMENTAL VERSIONS OF HITS MADE FAMOUS BY THE MONKEES**  
 Tower T 5067 (M); ST 5067 (S)

The Monkees' hits are treated to lush, sparkling arrangements in a package that should be a much-programmed item, and a sales winner. "Last Train to Clarksville," "I'm a Believer" and "Theme From the Monkees" are but three of the big ones presented in new dress. "Your Auntie Grizelda" is a knockout.



**LOW PRICE POP SPOTLIGHT**  
**THE METROPOLITAN POPS ORCHESTRA PLAYS INSTRUMENTAL VERSIONS OF PETER, PAUL & MARY FAVORITES**  
 Metro M 596 (M); MS 596 (S)

The Metropolitan Pops Orchestra gives a lush, melodic treatment to songs made popular by Peter, Paul and Mary. There's little trace of folk or protest in the treatment, but it all comes out good, clean fun.



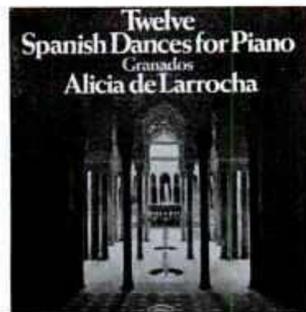
**COUNTRY SPOTLIGHT**  
**GEORGE JONES' GOLDEN HITS, VOL. 2**  
 United Artists UAL 3566 (M); UAS 6566 (S)

Jones can't miss with this winning package. He's in his usual top form as he offers his interpretations of "A Little Bit of Tears," "Don't Let the Stars Get in Your Eyes" and "You Win Again." His "Take These Chains From My Heart" is a highlight.



**CLASSICAL SPOTLIGHT**  
**MARIO LANZA SINGS HIS FAVORITE ARIAS**  
 RCA Victor IM 2932 (M); LSC 2932(e) (S)

The voice of the late Mario Lanza is still a wonder. Repertoire consists mainly of the familiar arias—"La Donna E Mobile," "Celeste Aida," "Che Gelida Manina," etc. The performances have never before been released. The record should appeal to a wide popular market as well as to classical buyers.



**CLASSICAL SPOTLIGHT**  
**TWELVE SPANISH DANCES FOR PIANO**  
 Alicia de Larrocha. Epic LC 3943 (M)

There are many and varied tempo changes in this charming record. Playing simply and softly or intensely, as the occasion demands, Miss Larrocha's interpretation is winning and accurately captures the moods.



**CLASSICAL SPOTLIGHT**  
**CHOPIN: FOUR SCHERZI/NOCTURNE IN D FLAT**  
 Jeanne-Marie Darre. Vanguard VRS-1162 (M); VSD-71162 (S)

Mme. Darre's interpretation of the four Scherzi is justly famous in concert. Here this tender LP captures the tender yet precise playing of the French pianist. The tragic No. 1 contrasts with the light-hearted No. 4. The dynamic No. 2 contrasts with the somber No. 3. The result is a triumph for the artist. The hushed beauty of the "Nocturne in D Flat, Op. 27, No. 2" completes the pleasurable romantic disk.



**LOW PRICE CLASSICAL SPOTLIGHT**  
**WUNDERLICH IN VIENNA**  
 Fritz Wunderlich. Heliodor H 25051 (M); HS 25051 (S)

The pressing of the lighter side of the late German tenor sparkles with idiomatic readings of 12 Viennese selections that should be popular with classical, international and pop consumers. Wunderlich draws forth the charm and atmosphere of such favorites as "Wien, Wien, nur du allein" and "Draussen in Sievering." Robert Stolz conducts romantically.

## NEW ACTION ALBUMS

### ★ NATIONAL BREAKOUTS

THERE ARE 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

#### THE BEST OF THE LOVIN' SPOONFUL . . .

Kama Sutra KLP 8056 (M); KLPS 8056 (S) (603-08056-3; 603-08056-5)

#### CALIFORNIA DREAMIN' . . .

Wes Montgomery, Verve V 8672 (M); V6-8672 (S) (895-08672-3; 895-68672-5)

#### 98.6/AIN'T GONNA LIE . . .

Keith, Mercury MG 21102 (M); SR 61102 (S) (650-21102-3; 650-61102-5)

#### SWEET MARIA . . .

Billy Vaughn Singers, Dot DLP 3782 (M); DLP 25782 (S) (430-03782-3; 430-25782-5)

#### RAY CONNIFF'S WORLD OF HITS . . .

Columbia CL 2500 (M); CS 9300 (S) (350-02500-3; 350-09300-5)

#### YOUNGER THAN YESTERDAY . . .

Byrds, Columbia CL 2642 (M); CS 9442 (S) (350-02642-3; 350-09442-5)

#### STAND BY ME . . .

Spyder Turner, MGM E 4450 (M); SE 4450 (S) (660-04450-3; 660-04450-5)

#### MORE THAN MUSIC . . .

Mystic Moods Orchestra, Philips PHM 200-231 (M); PHS 600-231 (S) (740-20231-3; 740-60231-5)

#### NEON . . .

Cyrkle, Columbia CL 2632 (M); CS 9432 (S) (350-02632-3; 350-09432-5)

#### MUSIC TO WATCH GIRLS BY . . .

Al Hirt, RCA Victor LPM 3773 (M); LSP 3773 (S) (775-03773-3; 775-03773-5)

#### THE YOUNGBLOODS . . .

RCA Victor LPM 324 (M); LSP 3724 (S) (775-03724-3; 775-03724-5)

#### SOLID GOLDSBORO/BOBBY GOLDSBORO'S GREATEST HITS . . .

United Artists UAL 3561 (M); UAS 6561 (S) (875-03561-3; 875-06561-5)

#### THIS LOVE FOR YOU . . .

Al Martino, Capitol T 2654 (M); ST 2654 (S) (300-02654-3; 300-02654-5)

#### MANCINI '67 . . .

Henry Mancini, RCA Victor LPM 3694 (M); LSP 3694 (S) (775-03694-3; 775-03694-5)

#### ERIC IS HERE . . .

Eric Burdon & the Animals, MGM E 4433 (M); SE 4433 (S) (660-04433-3; 660-04433-5)

#### IMPOSSIBLE DREAM . . .

Jerry Vale, Columbia CL 2583 (M); CS 9383 (S) (350-02583-3; 350-09383-5)

#### KNOCK ON WOOD . . .

Eddie Floyd, Stax 714 (M); S 714 (S) (833-00714-3; 833-00714-5)

#### GOIN' LATIN . . .

Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S) (245-00790-3; 245-00790-5)

#### JIMMY RUFFIN SINGS TOP TEN . . .

Soul 704 (M); S 704 (S) (821-00704-3; 821-00704-5)

#### THE DOORS . . .

The Doors, Elektra EKL 4007 (M); EKS 74007 (S) (455-04007-3; 455-74007-5)

#### IT'S NOW WINTER'S DAY . . .

Tommy Roe, ABC ABC 594 (M); ABCS 594 (S) (105-00594-3; 105-00594-5)

#### GIMME SOME LOVIN' . . .

Spencer Davis Group, United Artists UAL 3578 (M); UAS 6578 (S) (875-03578-3; 875-06578-5)

#### IN THE MOOD . . .

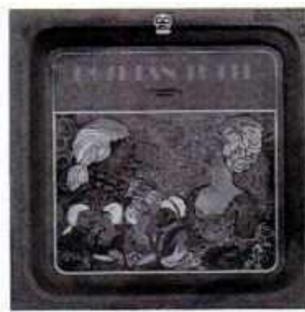
Mariachi Brass & Chet Baker, World-Pacific WP 1859 (M); WPS 21859 (S) (947-01859-3; 947-21859-5)

#### SPANISH STRINGS . . .

Enoch Light & the Light Brigade, Project 3 PR 5000 (M); PR 5000 (S) (759-05000-3; 759-05000-5)  
 PR 5090 (S) (759-05000-3; 759-05000-5)

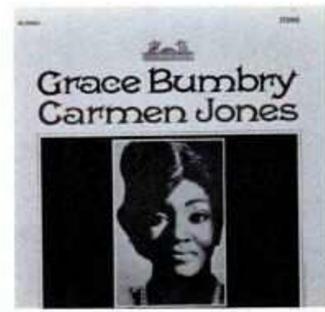
#### MAMA'S AND THE PAPA'S DELIVER . . .

Dunhill D 50014 (M); DS 50014 (S) (445-50014-3; 445-50014-5)



**LOW PRICE CLASSICAL SPOTLIGHT**  
**MOZART: COSI FAN TUTTE**  
 Various Artists/Vienna Symphony (Moralt). Philips World Series PHC 3-005 (M/S)

A vigorous performance by a star-studded cast under the able leadership of Rudolf Moralt. The stylish performances of Teresa Stich-Randall, Waldemar Kmentt and Walter Berry stand out in this three-LP budget set. Graciella Scutti's bright voice is a distinct asset as are the portrayals of Ira Malaniuk and Dezzo Ernster.



**LOW PRICE CLASSICAL SPOTLIGHT**  
**CARMEN JONES**  
 Grace Bumbry/Various Artists (Alwyn). Heliodor H 25046 (M); HS 25046 (S)

Miss Bumbry, who has been creating a sensation on international operatic stages, is a pillar of strength in this spirited budget LP of music from "Carmen Jones." Her "Dere's a Cafe" and "Dat's Love" are outstanding. George Webb's "Dis Flower" is another fine number in this pressing of the Bizet-Hammerstein musical.



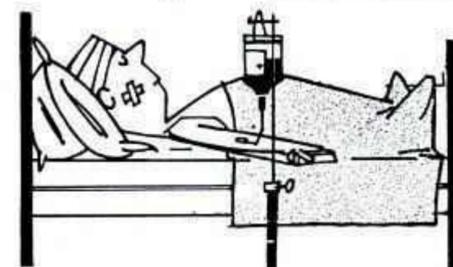
**R&B SPOTLIGHT**  
**PRINCE BUSTER SINGS HIS HIT SONG "TEN COMMANDMENTS" PLUS OTHERS**  
 RCA Victor LPM 3792 (M); LSP 3792 (S)

This album should be a smash follow-up to Prince Buster's hit single "Ten Commandments" on another label. "Is Life Worth Living" also has hit potential. The beat is refreshing. Jamaican soul, and will appeal to pop and r&b buyers.

### ALBUM REVIEW POLICY

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

## Blood from Red Cross Saves Lives



help us help

SEE ALBUM REVIEWS ON BACK COVER



**R&B SPOTLIGHT**  
**THE DUKE OF SOUL**  
 Gene Chandler. Checker LP 3003 (M); LPS 3003 (S)

Gene Chandler does the r&b oldies—including his big hit, "The Duke of Earl." It's vintage r&b, but it packs all the excitement of the new releases. Chandler gets some first-rate vocal and instrumental backing.



**JAZZ SPOTLIGHT**  
**SLOW FREIGHT**  
 Ray Bryant. Cadet LP 781 (M); LPS 781 (S)

This package concentrates on the brass sound that proved so successful for Ray Bryant in his two previous LP's. The trumpet and flugelhorn are handled by Art Farmer and Snookie Young while Bryant builds it all superbly on piano. Also in support are Richard Davis' bass and Freddie Watts' drums.



**GOSPEL SPOTLIGHT**  
**MIGHTY CLOUDS OF JOY LIVE-AT THE MUSIC HALL**  
 Peacock PLP 134 (M)

The Mighty Clouds of Joy, who won an award from the National Association of Radio Announcers last year, put a lot of spirited soul into "I Ain't Got Long," "Stand By Me" and "I'll Go." A rousing album that will bring big sales in r&b markets.



**JAZZ SPOTLIGHT**  
**ENCOUNTER**  
 The Swingle Singers/Modern Jazz Quartet. Philips PHM 200-225 (M); PHS 600-225 (S)

A dazzling display of the techniques of two of the most popular jazz groups around. The vocal styling of the Swingle Singers blend perfectly with the instrumentalists of the MJQ. John Lewis' arrangements sparkle in baroque and original compositions like "Alexander's Fugue," which is performed brilliantly.



**RELIGIOUS SPOTLIGHT**  
**GOSPELTIME IN MY FASHION**  
 Johnny Paycheck. Little Darlin LD 4004 (M); SLD 8004 (S)

Hymns by established country music artists have always been good sellers and Johnny Paycheck has come up with a beauty. Here are familiar tunes like "The Old Rugged Cross," "Amazing Grace," and "Just a Closer Walk With Thee."



**INTERNATIONAL SPOTLIGHT**  
**TE AMARE TODA LA VIDA**  
 Javier Solis. Columbia EX 5179 (M)

Javier Solis' way with a ballad works like a charm, bringing visions of candlelight and good wine. Featured here are "Te Amare Toda la Vida (I Will Love You a Lifetime)" and "Maria," among others.



## 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**

BY JUPITER

Original Cast of the 1967 Production. RCA Victor LOC 1137 (M); LSO 1137 (S)

The play, at present enjoying a good off-Broadway run, should bring in some good sales for this well done album. Some of the better songs that come off here and in the play as well are "Ev'rything I've Got," "Jupiter Forbid" and "Wait Till You See Her."



**POP SPECIAL MERIT**

ROY ORBISON SINGS DON GIBSON

MGM E 4424 (M); SE 4424 (S)

Orbison does much better when he sticks to fresh, good material; so it's indeed a tribute to his talent that he can take some country standards and give them a twist that puts a fresh glow to listening. Songs like "Too Soon to Know," "What About Me" and "Blue Blue Day"—all from the gifted pen of Don Gibson.



**POP SPECIAL MERIT**

CALL MY NAME

Etta James. Cadet LP 4055 (M); LPS 4055 (S)

There are a lot of soul sounds in this Etta James package but she gives them pop appeal which should broaden her audience base. She moves from an emotional ballad mood to a zingy style like in "You Are My Sunshine" and it comes off as a high point.



**POP SPECIAL MERIT**

**HAWAII & OTHER EXOTIC MOVIE THEMES**

Kokee Band. Solid State SS 18010 (S)

The Kokee Band has created some exciting exotic and percussive arrangements in their interpretations of this film theme collection. The program includes "Never on Sunday," "The Magnificent Seven," "More" from "Mondo Cane" and a beautiful "Hawaii." The excellence of the stereo sound adds to the sales potential.



**POP SPECIAL MERIT**

**PAINT IT BLACK**

Soulful Strings. Cadet LP 776 (M); LPS 776 (S)

A solid rock set relying on strings, even including violas and cellos. The result is a surprise. Instead of harming the feel of the music, a new dimension is added. Strings prove a natural for such tunes as "California Dreamin'," "Message to Michael" and "Eight Miles High." The flute in "Wade in the Water" is top-notch. Real winners are the title melody, "Sunny" and "When a Man Loves a Woman."



**LOW PRICE POP SPECIAL**

**MERIT**

**ELLA & LOUIS**

Ella Fitzgerald & Louis Armstrong. Metro M 601 (M); MS 601 (S)

This repackaging job should attract the budget buyer. There is strong sales appeal in the lure of Ella Fitzgerald and Louis Armstrong and they come across effectively on nine standards.

Continued

# DECCA® GUITARS

### FOR THE BEGINNER

A BUDGET-PRICED SOLID BODY ELECTRIC GUITAR MODEL DMI 199 AND HIGH FIDELITY AMPLIFIER MODEL DMI 60

## DMI 199

This double cutaway mahogany solid body electric guitar features six in a line precision tuning keys, oval rosewood fingerboard with bound edges and pearl inlay position markers. Super sensitive pickup with adjustable magnetic poles, volume and tone controls, steel reinforced neck and adjustable metal bridge. Natural color with Sunburst shading and contrasting neck. Upper edge of the body is beveled for fast playing. All hardware including pickguard, finished in high gloss chrome. Size: 38" long x 11 1/4" wide.

**\$29.95**  
Suggested List Price



## DECCA AMPLIFIER



## DMI 60

High Fidelity Amplifier for undistorted, clear reproduction. Has 3 tubes plus 2 instrument input jacks. Volume control with On/Off switch. Overall size: 12 1/2" High x 15" Wide x 6" Deep. Power output—2 watts 1-4"—1.0 oz. magnet speaker. U.L. Approved.

**\$31.95**  
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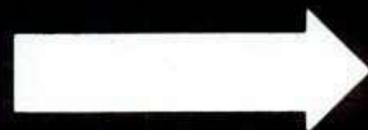
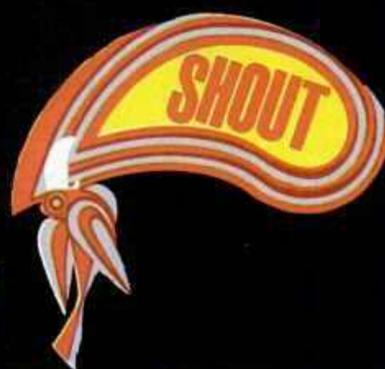
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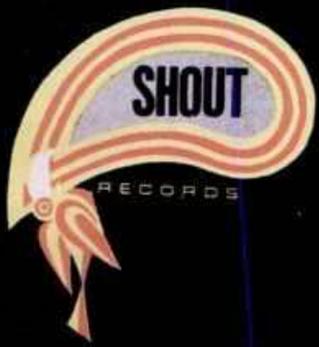
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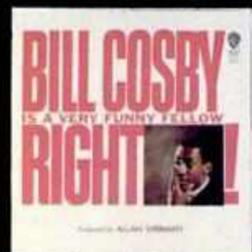


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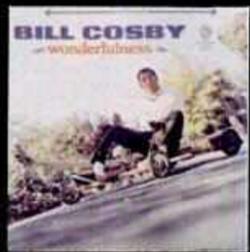
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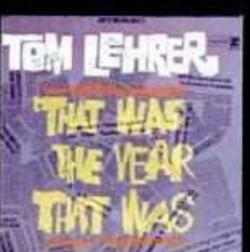
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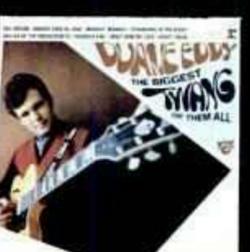
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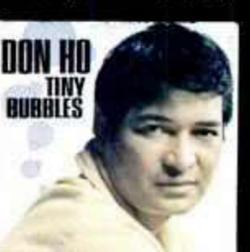
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- Peter, Paul & Mary / IN THE WIND... 8WM 1507
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- VERY BEST OF EVERLY BROTHERS... 8WM 1554
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- ADVENTURES OF MEXICALI SINGERS... 8WM 1651
- Leroy Van Dyke / COUNTRY HITS... 8WM 1652
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- Sammy Davis
- WHAT KIND OF FOOL AM I... 8RM 6051
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- Dean "Tex" Martin / COUNTRY STYLE... 8RM 6061
- Sammy Davis
- COCONUT GROVE (Double)... 8RJ 6063
- THIS TIME BY BASIE... 8RM 6070

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- MORE TRINI LOPEZ AT P. J.'s... 8RM 6103
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- Dean Martin / DREAM WITH DEAN... 8RM 6123
- Trini Lopez / THE LATIN ALBUM... 8RM 6125

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- SOUNDS OF '66... 8RM 6214

## Trini Lopez

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- Duane Eddy / THE BIGGEST TWANG... 8RM 6218

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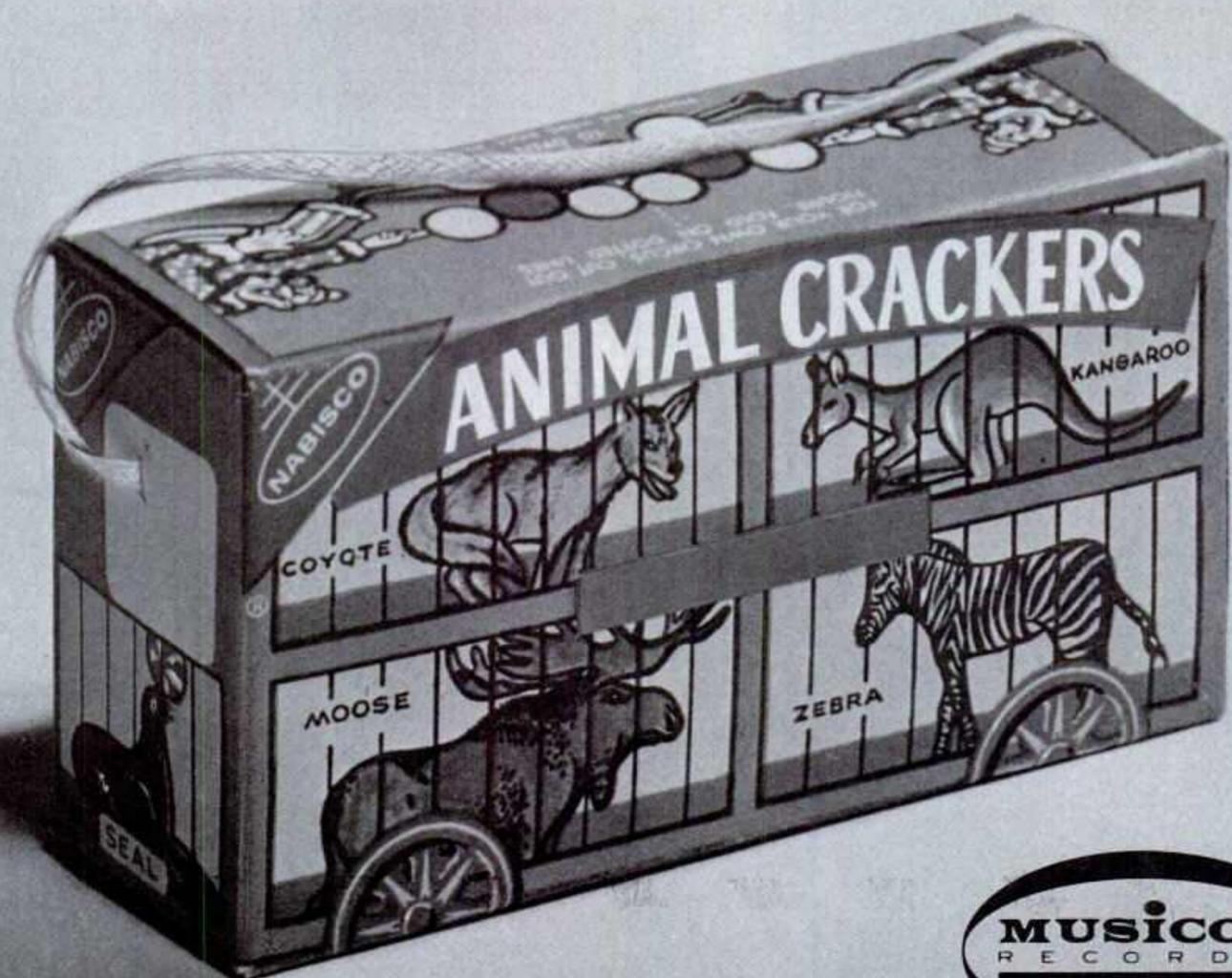
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# ALBUM REVIEWS

Continued from page 47

## LOW PRICE POP SPECIAL MERIT

### THE BEST OF THE MOVIE GREATS

Various Artists. Metro M 600 (M); MS 600 (S)

An excellent buy in the low price field is this top collection of movie themes, many of which have been taken directly from the soundtracks. "Born Free," "Lara's Theme" from "Dr. Zhivago," "How the West Was Won" and "Gone With the Wind" are just a few of the big ones. An added treat is Lennie Hayton's orchestration of Rodger's "Slaughter on Tenth Avenue."

## CLASSICAL SPECIAL MERIT

### WALTON: SYMPHONY NO. 1

London Symphony (Previn). RCA Victor LM 2927 (M); LSC 2927 (S)

Two "moderns" combine here — composer and conductor—making this a moving and unusual album. Previn's poignancy is perfect blending of Walton's style and character. Finale is quite exciting.

## CLASSICAL SPECIAL MERIT

### MOZART: COMPLETE DANCES AND MARCHES, VOL. 7

Vienna Mozart Ensemble (Boskovsky). London CM 9489 (M); CS 6489 (S)

This seventh volume of Mozart by Willi Boskovsky and the Vienna Mozart Ensemble emphasizes minuets with one side taken up by the delightful 12 minuets of K. 585. Also played with verve are the six minuets of K. 164 and the five of K. 461. The "March in C, K. 214" and the K. 587 conradanse round out this sunny disk.

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## LOW PRICE CLASSICAL SPECIAL MERIT

### ELECTRONIC MUSIC FROM THE UNIVERSITY OF ILLINOIS

Various Artists. Heliodor H 25047 (M); HS 25047 (S)

A far-out disk of selections by five contemporary composers with appeal to devotees of sound as well as electronic music. Herbert Bruen's "Futility" with Marianne Bruen as speaker proves a dramatic experience. Two short tape selections by Kenneth Gaburo are delights, while Salvatore Martirano's "Underworld" is weird and fascinating.

## LOW PRICE CLASSICAL SPECIAL MERIT

### SCHUMANN: DICHTERLIEBE/ BEETHOVEN: AN DIE FERNE GELIEBTE

Ernst Haefliger/Erik Werba. Heliodor H 25048 (M); HS 25048 (S)

Haefliger sings both cycles with warmth and sensitivity in this reissue of an album previously on Deutsche Grammophon. The artist's rich tenor voice is at its best throughout. The 16 songs of the "Dichterliebe" and the six of "An Die Ferne Geliebte" are all done well. Werba competently accompanies on the piano.

## LOW PRICE CLASSICAL SPECIAL MERIT

### BEETHOVEN: SYMPHONY NO. 3 ("EROICA")

Berlin Philharmonic (Boehm). Heliodor H 25049 (M); HS 25049 (S)

A memorable performance previously on Deutsche Grammophon is restored to the catalog in this budget album. Boehm, a master of clean, literal interpretations, leads the excellent Berlin Philharmonic expertly. This disk is a genuine bargain.

## JAZZ SPECIAL MERIT

### COMPULSION!!!!

Andrew Hill. Blue Note BLP 4217 (M); BST 84217 (S)

The wild, yet disciplined piano of Andre Hill is the driving force behind this strange and moving record. Compositions are written by Hill.



### FOUR-STAR ALBUMS

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

## SOUNDTRACK

A FISTFUL OF DOLLARS  
Soundtrack. RCA Victor LOC 1135 (M); LSO 1135 (S)

## POPULAR

WARNING SHOT  
SI Zentner & His Ork. Liberty LRP 3498 (M); LST 7498 (S)

BEST OF BROADWAY  
Will Bronson Singers. Solid State SS 18011 (S)

THE AMERICAN PATROL  
James Last Ork. Warner Bros. W 1680 (M); WS 1680 (S)

GLORIA LYNNE'S GREATEST HITS  
Life 441 (M); S 441 (S)

PSYCHEDELIA  
The Mesmerizing Eye. Smash MGS 27090 (M); SRS 67090 (S)

MOOD TO BE WOODED  
Various Artists. Cadet LP 784 (M); LPS 784 (S)

WINGS OF A DOVE  
Bluebusters. U. A. International UN 14505 (M); UNS 15505 (S)

## LOW PRICE POPULAR

A SALUTE TO AL JOLSON  
Maurice Chevalier. Metro M 595 (M); MS 595 (S)

A SALUTE TO GLENN MILLER BY THE FANTABULOUS BRASS  
Metro 582 (M); MS 582 (S)

## CLASSICAL

LYSENKO: TARAS BULBA  
Taras Shevchenko Ukrainian National Opera & Ballet Theatre (Slimeonov). Bruno BR 23076-7L (M)

## LOW PRICE CLASSICAL

FESTING/WOODCOCK/BASTON: THREE FLUTE CONCERTI/ GEMINIANI: THREE CONCERTI GROSSI  
Lucerne Festival Strings (Baumgartner) Helidor H 25050 (M); HS 25050 (S)

## COUNTRY

A HURTIN' MAN  
Freddie Hart. Kapp KL 1513 (M); KS 3513 (S)

HANK THOMPSON'S BRAZOS VALLEY BOYS  
Warner Bros. W 1679 (M); WS 1679 (S)

THE HIT SOUNDS  
Lloyd Green. Little Darlin' LD 4005 (M); SLD 8005 (S)

## LOW PRICE COUNTRY

THE LOUVIN BROTHERS  
Metro M 598 (M); MS 598 (S)

## RHYTHM & BLUES

MORE REAL FOLK BLUES  
Sonny Boy Williamson. Chess LP 1509 (M); LPS 1509 (S)

MORE REAL FOLK BLUES  
Muddy Waters. Chess LP 1511 (M); LPS 1511 (S)

MORE REAL FOLK BLUES  
Howling Wolf. Chess LP 1512 (M); LPS 1512 (S)

## JAZZ

GENE AMMONS MAKES IT HAPPEN  
Cadet LP 783 (M); LPS 783 (S)

BRING IT HOME TO ME  
Blue Mitchell. Blue Note BLP 4228 (M); BST 84228 (S)

THE LATINIZATION OF BUNKY GREEN  
Cadet LP 780 (M); LPS 780 (S)

## GOSPEL

PRAYED TOO LATE  
Sensational Nightingales. Peacock PLP 131 (M)

(Continued on page 54)

EVERY MOTHER'S SON is honest, truthful, and believes in the Easter bunny.



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## ALBUM REVIEWS

Continued from page 53

**THE LORD IS SWEET**  
Hi-Way Que C's. Peacock PLP 130 (M)

**ID TRADE A LIFETIME**  
The O'Neal Twins. Peacock PLP 129 (M)

**TRIBUTE IN PRAYER**  
Rev. Oris Mays. Song Bird SBLP 202 (M)

### COMEDY

**REDD FOX ON THE LOOSE**  
Loma 5905 (M)

**MR. VAUDEVILLE**  
Pigmeat Markham. Chess LP 1515 (M); LPS 1515 (S)

### INTERNATIONAL

**SCHLAGER RENNEN '66**  
Pete Danby Ork. Polydor 249 080 (S)

**TARDE DE TOROS**  
Banda Taurina Dirigida Por El Maestro Ricardo Vidal. U. A. International UN 14510 (M); UNS 15510 (S)

**TU ME HAS DE QUERER**  
Los Melodic. Epic LF 18054 (M); BF 19054 (S)

**WELSH HERITAGE**  
The Rhos Male Voice Choir. Golden Guinea GGL 0371 (M)

**VIVA FLAMENCO!**  
Dolores Vargas. Polydor 184 068 (S)

**GITARRE IN GOLD**  
Karlheinz Kastel. Polydor 249 098 (S)

**EINE KLEINE TANZMUSIK**  
Max Gregor Ork. Polydor 249 066 (S)

## 30-18 HM's Magic Number

FREIBURG, W. Germany—Harmonia Mundi, in conjunction with the book publishing company, Plon, has launched a new series of classical recordings called 30-18—signifying a 30 cm (12 inch) LP selling for 18 francs (\$3.60).

The records, all compatible, embrace a wide range of music from Arcangelo Corelli to Karlheinz Stockhausen and feature such artists as the Deller Consort of London, the luteist Walter Gerwig, the harpsichord soloist Gustav Leonhardt, the Radio Cologne Orchestra and

the instrumentalists of the Collegium Aureum Orchestra.

All are high quality records recorded in France, Germany, and Austria. Initial releases include Three Concertos for Organ by G. F. Handel recorded by the Collegium Aureum conducted by Reinhard Peters, Italian lute music by Walter Gerwig, the "Magnificat" by C. P. E. Bach with soprano Elly Ameling and tenor Theo Altmeyer, and the "Concerti Grossi" and "Sonata da Chiesa" by Corelli played by the Collegium of the Westdeutscher Rundfunk, Cologne.

Harmonia Mundi is also making a special subscription offer of the "Passion According to St. Luke" by Krzysztof Penderecki, the Polish composer, played by the Radio-Symphonic Orchestra of Cologne conducted by Henryk Czys.

The two-disk album is available in limited numbers for 55 francs (11 dollars) until March 31.

## Mahler Works For Vienna Fest

VIENNA — All 10 Mahler symphonies will be given during the 12-concert Festival of Vienna beginning on May 21. Lieder cycles will comprise the other two programs. Conductors will be Karl Boehm, Claudio Abbado, Bruno Maderna, Guenther Theuring, Georges Pretre, Wolfgang Sawallisch, Carlos Kleiber, Hans Swarowsky, Leonard Bernstein, Rafael Kubelik, Laszlo Somogyi and Lorin Maazel.

Christa Ludwig will be soloist in three concerts. Other soloists will be Gundula Janowitz, Hilde Gueden, Hilde Zadek, Halina Lukomska, Waldemar Kmentt and Victor Braun.

## Hap Peebles Sets Okla. Annual

KANSAS CITY, Mo.—Harry (Hap) Peebles, Wichita, Kan., agent and vice-president of the Country Music Association, will produce two nights of country and western music at the Oklahoma State Fair, Oklahoma City, Sept. 23-24.

Sandy Saunders, manager of the Oklahoma Fair, made the announcement during the Midwestern Fair Managers' meeting at Hotel President here last week.

Peebles will provide a show featuring Ernest Tubbs and His Texas Troubadors, the Wilburn Brothers, the Cates Sisters, Don Bailey, Cal Smith, the Nashville Tennesseans and Don Helm.

The Peebles Agency will also provide country music at over 200 Midwestern fairs this summer, including the Kansas, Oklahoma, Illinois and North Dakota State fairs.

Bud Carson of Mar-Car, Inc., Oklahoma City, has the entertainment concession for this year's Oklahoma State Fair, Saunders' pointed out.

## Bill Anderson Cops WPLO's Annual Award

ATLANTA — Station WPLO here presented its first annual Country Artist of the Year Award to Bill Anderson Saturday night (25) at the station's "Country Shower of Stars" spectacular at City Auditorium. Anderson won the award given annually to the country artist who garners the most votes in WPLO's listener poll.

The popularity poll pulled more than 20,000 postcards from country fans in the Atlanta area.

The "Shower of Stars" show spotlighted Ferlin Husky, Don Gibson, David Houston and Connie Smith. The star-studded program enjoyed the largest advance sale in the history of the spectaculars and was sold out by show time.

## American National Opera Co. Formed

BOSTON — A new touring company, The American National Opera Co., has been formed because of the announcement in December that the Metropolitan Opera would dissolve its touring unit, the Metropolitan Opera National Co. Sol Hurok will handle bookings for the new company, which will play almost all of the cities he had booked for the Met's troupe. The National Opera Co. was begun by Sarah Caldwell, artistic director of the Boston Opera Co.



### THREE-STAR ALBUMS

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

### POPULAR

**OUR ANNIVERSARY**  
Shep & the Limelites. Roulette R 25350 (M); SR 25350 (S)

### COUNTRY

**TEXAS FIDDLE FAVORITES**  
Various Artists. County 707 (M)

### GOSPEL

**THE LIGHTS OF HOME**  
Gospel News Quartet. Skyland LP 4004 (M)

### SPOKEN WORD

**NO MAN IS ABOVE THE LAW— I HAVE KEPT THE FAITH**  
Esther James. Faith 501 (M)

**BACKSLIDING HEIFER**  
Reverend Cleophus Robinson. Peacock PLP 141 (M)

### LOW PRICE INTERNATIONAL

**GREEK DANCES**  
Michael Hartophillis & His Ork. Metro M 579 (M); MS 579 (S)

# IMC

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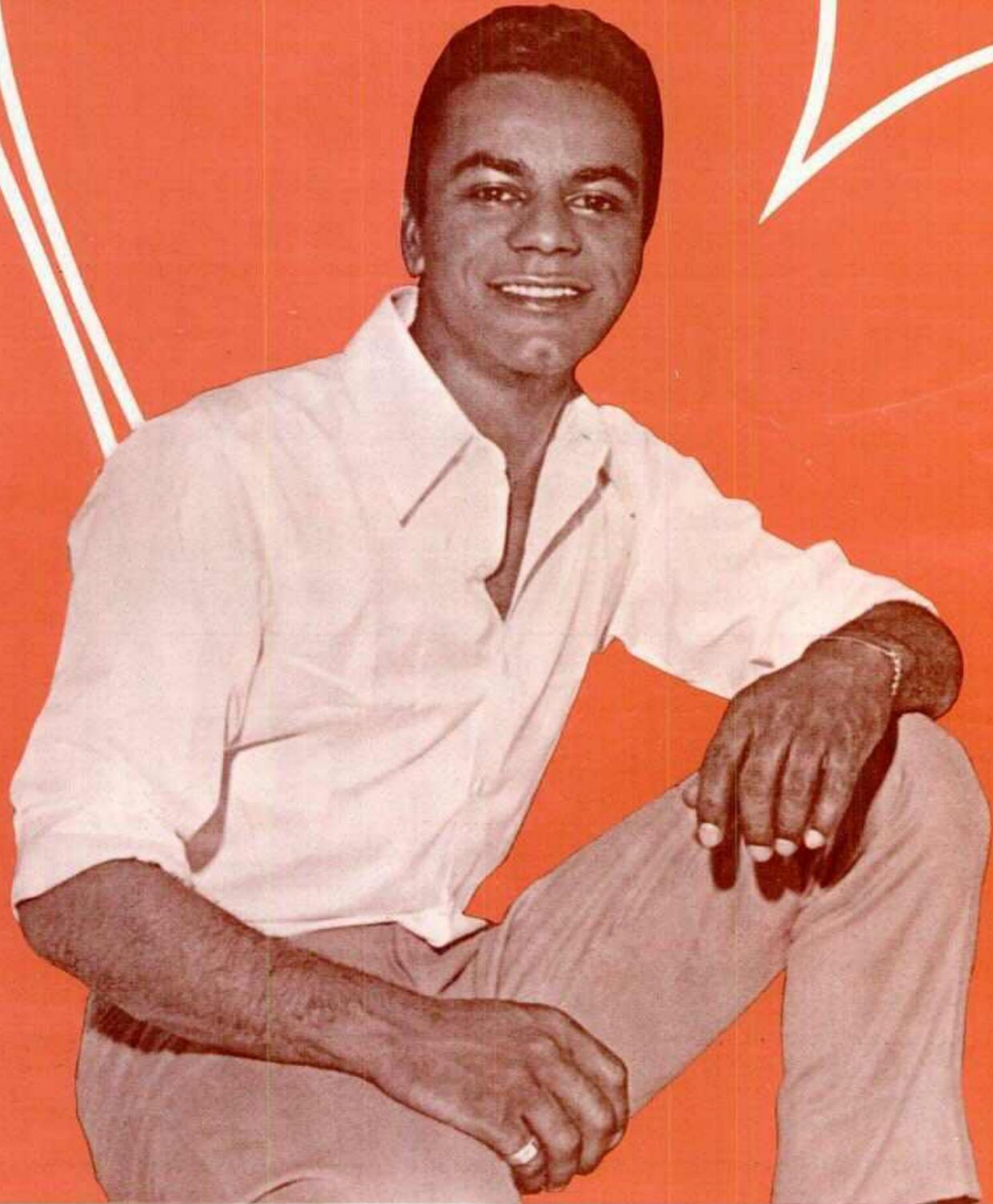
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THERE TO REMIND ME • SOMEWHERE MY LOVE

WHO CAN SAY • I WISH YOU LOVE • THE SECOND TIME

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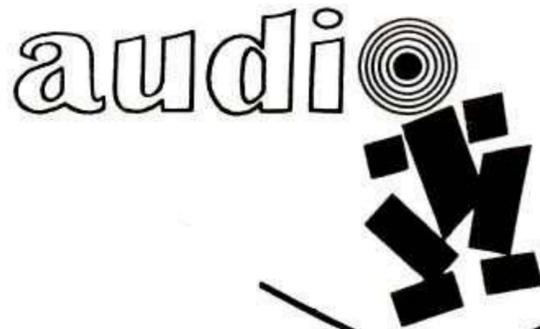
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EDITORIAL

# Industry Milestone

NARM's convention at the Century Plaza Hotel, Los Angeles, March 5-10, marks a milestone in the record industry. It is the first convention wherein the entire wholesaling segment of the record business will be represented. This includes rack jobbers, distributors and one-stops; and all these segments will have full voting privileges.

For some time it has been known that this will draw the largest attendance in NARM's history. It is a complete sellout. This is important—but even more significant is the fact that this total industry turnout will provide a showcase for a new NARM—one whose horizons are broader than ever.

For years, NARM has represented the fastest growing segment of the record industry—the rack jobber. The organization did a splendid job in keeping abreast as marketing changes. The organization has had the benefit of leaders who have been touched with industry statesmanship. This accolade is certainly applicable to John Billinis, a pure rack jobber who had the foresight to plan for the inclusion of distributors and one stops on a full membership basis. Billinis was preceded by other good leaders. This has been reflected in the organization's growth.

A major factor of that growth has been the work of Jules Malamud. It is he, as executive director over the years, who has provided continuity of policy and planning. He has built the organization to its present eminence.

Growth always entails new responsibilities and additional opportunities. We feel NARM will meet them and prove the key factor in distributing more records to more people in more markets.

# Promotion Vital in Kiddie Record Sales

By ELIOT TIEGEL

LOS ANGELES—Promotional activities among the rack jobbing fraternity is tied very definitely to kiddie record manufacturers who turn the greatest dollar volume. "The leading racks are always looking for good promotions," says Hanna-Barbera's general manager Don Bohanan. "Some racks are more alert than others. They have more elbow grease. They're in the minority in numbers, but in the majority as far as potential volume."

At HB, the chief form of promotional endeavor is the loaning of cartoon-depicting costumes to racks for use in mass merchandising stores. The effect, says Bohanan, is to move merchandise and establish an identity for the company. HB doesn't participate in direct payment of advertising funds for promotion. The firm feels the expense in maintaining three sets of costumes for Yogi Bear, Fred Flintstone and Huckleberry Hound, suffices.

Bohanan compares the rack merchandiser to his business as the promotion man to a pop record company. Since the racks supply the supermarket-department store type accounts, HB sells directly to these sub-distributors, although HB product is available through regular disk distribution. By working directly with a rack, HB eliminates a middleman—the distributor—who would have to come to the rack anyway for product.

One policy HB practices with racks is to shrink wrap all prod-

uct and not sell in bulk quantities. Instead, the company sells pre-packs, which are an assortment of 50 different children's records. These pre-packs are easily installed in a location as a housing and a display.

Bohanan admits that very little is being done with creative promotion by racks, but that the costume projects are very successful and in demand. "The racks are anxious to get rolling on a promotion if it makes sense," he added.

At Walt Disney Productions, Bob Elliott, national sales manager, sees the main promotional objective as having the public made "more aware of children's product." In-store displays and newspaper ads are potent means of regular sales stimulation. A television series from which records may be developed has potency, whereas a one-shot TV show lacks the influence to stimulate children's recording sales.

Children's disks are "still pretty much an impulse-type business," according to Elliott. Children themselves aren't the purchasers of kiddie disks. Parents or relatives generally buy the kiddie disks as gifts.

A full-length motion picture is probably the strongest means of promoting children's product, Elliott offered, obviously thinking of "Mary Poppins" in feature film and soundtrack forms.

Elliott has nothing but praise for racks, whom he adds are enthusiastically accepting kiddie merchandise along with the popular product. The majority of

(Continued on page 60)

# Budget Disk Buyers Seek Quality As New Labels Enter Disk Derby

By FRED KIRBY

NEW YORK—The increasing number of economy-priced lines has heightened competition in the entire low price disk field. Consumers now are looking at quality as well as cost, according to a survey of the low price field. Most lines in this category report that racks account for from 70 to 90 per cent of their business. Budget labels generally report higher percentages with the bulk of \$1 business being impulse sales. Some economy classical lines reported rack sales under the 70 per cent figure, as did Pickwick International.

Manufacturers were insistent on separating the two major low price areas, defining economy as the \$1.89 to \$2.50 list class, while budget disks are \$1 and under, generally 99 cents. Among the most recent economy trends are a uniformity of mono and stereo price and an increase in classical lines.

Budget records seem to veering away from merchandise that spotlights a popular performer on the cover, while only offering few selections by that artist. Both groups are paying increasing attention to covers, with the trend toward attractive budget covers the most marked. Most budget lines are timing releases with the NARM convention.

Last year RCA Camden, the acknowledged leader in the economy field, gained the first RIAA gold record for a low price album for selling a million copies of the Perry Como "Christmas Album." Camden recently lowered its stereo price from \$2.39 to \$1.89, its mono list, while RCA Victor lowered its classical Victrola stereo list from \$2.89 to \$2.50, also to conform to the mono price.

Vocalion (Decca) last month lowered its stereo list to \$1.89. A similar move was made earlier this year by Harmony (Columbia). In both cases the new prices also produce identical mono and stereo lists. Two classical lines, Vanguard's Everyman and Monitor's Collector's Series, have upped their mono and stereo prices recently from \$1.98 to \$2.50.

London increased the lists of its Richmond opera and operetta sets from \$2.39 to \$2.49 a disk to conform to the price of the new London Stereo Treasury Series, which bowed in January with mainly instrumental titles, only in stereo. A Stereo Opera Series is being prepared.

Another new classical line introduced in January was Columbia's Odyssey. Like Angel's Seraphim, introduced last fall, Odyssey does not reprocess for stereo, which means that some titles in both lines are only in mono. Seraphim's "La Boheme" with Victoria de los Angeles and Jussi Bjoerling has been the most successful of the mono-only economy reissues, still riding high on the classical charts.

Two other economy classical labels introduced last fall were Philips' World Series and Crossroads' (Epic). Earlier in the year MGM's Heliodor was launched. Heliodor draws up with MGM and Deutsche Grammophon catalogs. A new economy line due this fall is from Budget Sound, which will expand its Alshire Presents label to include classics.

Mercury's Wing, which started in 1951 as a jazz and r&b label, but expanded to include other pop and classical, recently went compatible like World Series with the same waxing for mono and stereo for a \$1.98 list.

In addition to Heliodor, MGM bowed VSP, a jazz line with a \$2.49 list. Consistent with current practice, VSP includes top names, such as Stan Getz, Ella Fitzgerald, Bud Powell and Dizzy Gillespie. MGM also has Metro at \$1.98, which features pop and soundtracks.

Capitol, alone among the majors, does not have a pop budget line, but has contracted with Pickwick for release of its back catalog on Pickwick/33 and Hilltop, a country label. These

labels draw from 14 catalogs. Pickwick reported \$4 million in business for the first six months of the fiscal year.

I.P.'s featuring Al Martino, Jackie Gleason, Tennessee Ernie and the Seekers on Pickwick/33 and Mac Wiseman and Roy Clark on Hilltop are being released. Hilltop, which is three years old, and Pickwick/33, which is two years old, list for \$1.98, while Pickwick's budget line, Design, lists for \$1. Design is 10 years old.

Sunset, a Liberty Records label, claims to be the only teen-oriented economy line. The year-old label, which lists for \$1.89, draws on Liberty, Imperial, World Pacific, Pacific Jazz and Blue Note. About eight months ago Sunset bought Everest's pop catalog. The economy label is issuing 20 new LP's, including material by the Ventures, Gary Lewis and the Playboys, and Gloria Lynne. Distribution is through the nine Liberty branches and Liberty's distributors.

Dot introduced its \$1.98 Hamilton label in June 1964. The pop line includes material from the Dot catalog and new material. Included are such names as Lawrence Welk, Billy Vaughn, Pat Boone and Eddie Fisher.

Starday has been successful with its country Nashville label, which lists for \$1.89. Composed of reissues, Nashville has only five stereo titles. Most of the label's sales are through racks, although distributors also are used. New albums are being released by Minnie Pearl and Red Sovine.

Three labels, formerly in regular price, are now in the economy field, including Time, which has carried a suggested retail of \$1.89 for more than two years. Time has been experiencing success with its 1-Hour series, 18 albums containing one hour of music each. The other two former regular-price labels are Monitor's Collector Series and Audio Fidelity's classical product.

Another economy label specializing in one-hour pressings is Compose, one of Ambassador's lines. The year-old Compose (\$1.98) includes pop, country folk, background and classical material. Ambassador also has the \$2.49 Tifton International line, containing music waxed live at Greek and other international parties. Ambassador also produces the \$1.98 gospel label, Scripture. Sword is an economy gospel line by Word. Ambassador's budget line, Diplomat, is about 20 years old. Guest Star, another label, is being discontinued.

Connoisseur produces two \$1.98 classical lines, Parliament, which also has some pop product, and Urania. Both specialize in European pressings. Urania formerly was regular priced. Turnabout, the Vox classical economy line, started in June 1965, has registered good sales with Mozart Society Editions of historic operatic performances. The three-record sets, which were only in mono, included "Cosi Fan Tutte," which hit the classical charts.

Elektra launched Nonesuch in the spring of 1964, specializing in baroque and renaissance music. The classical line, which lists for \$2.50 mono and stereo, has become highly successful combining unusual repertoire with imaginative covers. The label has expanded to other musical periods.

Vanguard entered the economy field in 1956 with Demonstration Records, which had complete masterpieces at low price for the testing of equipment. About two and a half years later Vanguard changed its low price label to Everyman and expanded its catalog. Among other economy classical lines are Dover and Allegro. Low price product also is available on Period. The Pirouette economy line, started by Ambassador, now is being produced by Everest.

Budget Sound, which also has a Latin label, Azteca, formed Alshire Presents for 101 Strings product, which was deleted from that firm's budget Somerset and Stereo Fidelity lines, both

(Continued on page 58)

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Vice-President and General  
Manager, Columbia Records  
Keynote Speaker



**EARL W. KINTNER**  
Arent, Fox, Kintner,  
Plotkin & Kahn  
NARM General Counsel



**THOMAS F. BARTLEY**  
Manager of Marketing Services,  
Whirlpool Corp.

# Budget Disk Buyers Seek Quality As New Labels Enter Disk Derby

• Continued from page 57

10 years old. Somerset, which is mono, and Stereo Fidelity, which is stereo, contain the same list of titles. Included are five-LP boxed sets at \$3.98 list. Budget Sound also has the budget Latin label, Paloma.

Richmond, which was instituted in 1958, has had its biggest success with Renata Tebaldi opera packages and Gilbert and Sullivan performances by the D'Oyly Carte Opera Co. Orchestral disks list for \$1.89 each. Victrola was started in 1963 with mono and stereo product. Zinka Milanov's "Tosca," label's biggest seller, has sold more on Victrola than its initial Victor issue. Harmony and Vocalion utilize reissues of pop material with some new product.

One budget manufacturer, Met Richmond Latin Sales, started out as a rack jobber then went to manufacturing and distributing Latin product. Labels included in the 99-cent category are ASA, Alma, BBM, BRC, Baroneza, Bocar, Carvier, Edissa, Jardin, Mona, Norca, Reli and Somar.

Seeco, a leading Spanish-language manufacturer, also has two budget lines, the \$1 Tropical and Bronjo labels. Both lines are mono only and use Seeco material. There are about 200 titles in

the Tropical catalog and about 50 in Bronjo. Crown, which produces the Crown and Custom 99-cent lines, also has a year-old r&b label, United, with a \$1.98 list. Twelve new titles are on the Crown and Custom labels, including current songs.

Other than Seeco, Cameo/Parkway is the only regular price label with a budget line. Wyncote draws from the Cameo/Parkway catalog as well as from other sources. The extensive catalog of more than 200 titles includes pop, country, classical and gospel material as well as TV, show and movie music. The line lists for 99 cents. Ten titles currently are being released, including music from "Ilya Darling," which opens on Broadway later this month.

Premier Album, which has the regular-priced Jay Jay line, also produces the 99-cent Spin-O-Rama and Coronet labels, which have pop, country, show and film material, some new and some licensed. Low price boxed sets are available on Blue Ribbon and Premier. There also are many economy and budget labels in the children's field. Here, too, greater competition has upgraded quality. Low price records have now attained such acceptance, they now are challenging regular price merchandise.

# Csida, Ovens, Schenker To Discuss BB Charts

LOS ANGELES — Record merchandisers at the NARM convention here this week will hear Andy Csida, general manager of Billboard's Special Projects Division, explain Billboard's chart activities. Teaming with Csida in the Wednesday (8) session will be Don Ovens, BB's director of charts and reviews, and Laurie Schenker, music popularity charts manager.

Billboard chart research techniques will be summarized, including the application of weights applied to adjust for the varying strengths of the sources of the sales and exposure data. Key emphasis, however, will be placed on a detailed history of chart activity over in 1965 and 1966 covering 105 weekly issues.

This history will cover in detail the Hot 100 chartmakers from among 14,120 singles released during the period. Similarly, it will review the action of the Top LP chartmakers from among 7,298 albums released during the same period.

The analysis will show the relationship between entry point on the charts and peak chart positions ultimately earned. Some highlights:

- Two out of three singles (66.4 per cent) which began their national chart life in the "Bubbling" section of Billboard's Hot 100, make it onto the chart;
- 40 per cent of all singles which make it onto the Hot 100 ultimately reach their chart peak in the radio-play circle, the top 40;
- If a label's single starts its Hot 100 chart life in the 81 to 100 position region, it has a four out of 10 chance of making it to the Top 40;
- Better than three out of 10 LPs which make the Top LP chart make it to position 30 or better;

• An LP beginning its Top LPs chart history in the 81 to 100 position range is a sure thing—with better than 90 per cent of them ultimately making it to the top 30, and fully 72.7 per cent making it to the top 10.

This detailed analysis will provide practical working guides for all elements of the record industry. From it, the manufacturer and wholesaler levels can plan their promotion effort with greater success based on an anticipation of their success odds. Broadcasters can program new releases with a statistically supported sense of public popularity. Retail buyers can be guided onto records earlier and thus earn sales that would otherwise be lost as they wait for records to "prove themselves."

Billboard publishes the following weekly charts: Hot 100, Top LPs, Top 40 Easy Listening, Best Selling R&B Singles, Best-Selling R&B LPs, Hot Country Singles, Hot Country Albums, Best-Selling Classical Records, Best-Selling Jazz Records (which debuts this week) and Hits of the World.

With the exception of the Hits of the World charts, all of Billboard's charts are developed by Mrs. Schenker's Music Popularity Charts Research Department. This section, with a staff of 16, has an annual budget exceeding \$100,000, all of it expended in weekly chart research and tabulation.

The detail presented at the NARM Convention is the first in-depth effort to present a chart study that helps the industry to anticipate ultimate record sales success. Other studies of this nature will analyze how to anticipate sales success among singles by type of music: rock-and-roll, r&b records and easy-listening. Thus, individual chart movement characteristics of each of these singles groupings will be pictured in order to further refine the success odds analysis.

## Talent Highlighters at NARM Awards Banquet



**Dick Clark**  
Master of Ceremonies



**Les Brown**  
and the Band of Renown



**Dionne Warwick**  
Scepter Records



**Jim Nabors**  
Columbia Records



**Andy Williams**  
Columbia Records



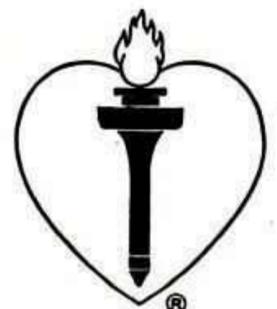
**Lou Rawls**  
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# 1967 NARM CONVENTION SCHEDULE

MONDAY, MARCH 6, 9:00 A.M.-12:00 NOON

## BUSINESS SESSION

Chairman: Don Ayers

**Invocation** Reverend Frank Kelly  
St. Francis Church, Los Angeles

**Welcome** John Billinis, President  
National Association of Record Merchandisers, Inc.

**Keynote Address** Clive J. Davis, Vice-President  
General Manager, Columbia Records

**"Your Past Is Not Your Future"**  
Our Man in Washington

Earl W. Kintner, General Counsel  
National Association of Record Merchandisers, Inc.

**"Labor Relations in Your Business"**  
1. Anatomy of a Federal Wage and Hour Investigation

Allen G. Siegel  
Arent, Fox, Kintner, Plotkin & Kahn

2. The Role of the National Labor Relations Board

**"You Have a Business; Is It an Organization?"**  
Thomas F. Bartley, General Manager  
Market Training Services  
Whirlpool Corporation

TUESDAY, MARCH 7, 9:00 A.M.-10:30 A.M.

## WORKSHOP SESSION I

### ELECTRONIC DATA PROCESSING I

Chairman: David Press

D&H Distributing Co., Harrisburg, Pa.

Conducted by: Continental Computer Assoc.  
Jenkintown, Pennsylvania  
Morton Wolpert, President  
Joseph Herbets, Vice President  
Richard Thatcher

For the executive whose company is not yet using any form of data processing equipment, and who desires information in this area.

For the executive whose company has data processing equipment on order, or has just begun its use.

### HANDLING LABOR RELATIONS IN YOUR BUSINESS

Chairman: Mark Joelson

Arent, Fox, Kintner, Plotkin & Kahn

Conducted by: Allen G. Siegel

Arent, Fox, Kintner, Plotkin & Kahn

A more intensive investigation of problems raised in Mr. Siegel's presentation at the Monday Business Session.

### MERCHANDISING THE TAPE CARTRIDGE

Chairman: Amos Heilicher

J. L. Marsh Company, Minneapolis, Minn.

Conducted by: J. A. (Sasch) Rubinstein  
Calectron, Inc., San Francisco, California

A presentation of current merchandising methods now being used in a successful tape cartridge operation, including audio-visual demonstrations.

TUESDAY, MARCH 7, 10:35 A.M.-12:05 P.M.

## WORKSHOP SESSION II

### ELECTRONIC DATA PROCESSING II.

Chairman: Cecil H. Steen

Recordwagon, Inc., Woburn, Massachusetts

Conducted by: Continental Computer Assoc.  
Jenkintown, Pennsylvania  
Morton Wolpert, President  
Joseph Herbets, Vice President  
Richard Thatcher

For the executives whose company is already using electronic data processing equipment—a review and investigation of problems faced, and the potential of available equipment.

### HANDLING LABOR RELATIONS IN YOUR BUSINESS

Chairman: Mark Joelson

Arent, Fox, Kintner, Plotkin & Kahn

Conducted by: Allen G. Siegel

Arent, Fox, Kintner, Plotkin & Kahn

A more intensive investigation of problems raised in Mr. Siegel's presentation at the Monday Business Session.

### MERCHANDISING THE TAPE CARTRIDGE

Chairman: Stanley Jaffe

Consolidated Distributors, Seattle, Washington

Conducted by: J. A. (Sasch) Rubinstein  
Calectron, Inc., San Francisco, California

A presentation of current merchandising methods now being used in a successful tape cartridge operation including audio-visual demonstrations.

WEDNESDAY, MARCH 8, 9:00 A.M.-12:00 NOON

## COMPILING THE CHARTS

Chairman: Don Ayers

Conducted by: Andrew Csida, Managing Director  
Special Projects Division, Billboard

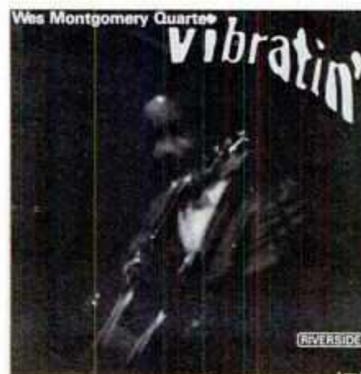
## THE COUNTRY MUSIC STORY

Panel Discussion

Moderator: Stanley M. Gortikov, President  
Capitol Records Distributing Corporation

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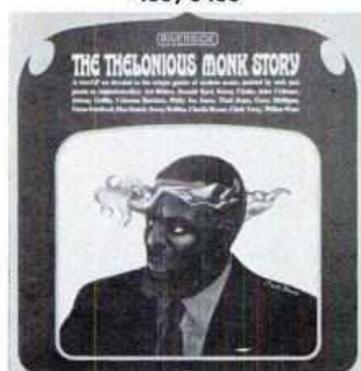
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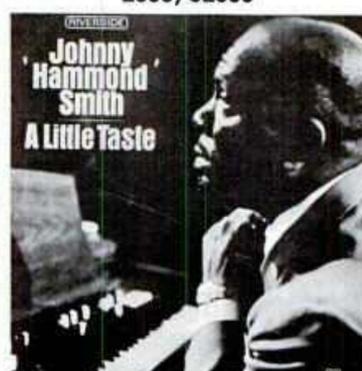
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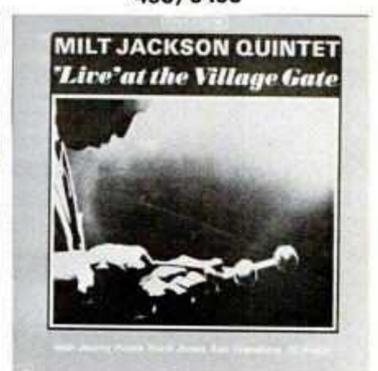
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483-4/9483-4  
(2 records)



496/9496



495/9495

from **RIVERSIDE**

This issue of Billboard is being distributed to all those attending the Los Angeles Convention of

# NARM

(National Association of Record Merchandisers)

March 5-9  
Century Plaza Hotel

**OPEN LETTER TO JULES MALAMUD**

**EUROPA** MILLER INTERNATIONAL **somerset**  
SCHALLPLATTEN GMBH • HAMBURG

Mr. Jules Malamud  
N A R M Convention  
Century Plaza Hotel  
Los Angeles, California

Dear Jules:

My best wishes to the N A R M membership for a most successful convention in Los Angeles.

I certainly would like to be with you this year; however, my work load here in Germany prevents my leaving.

Incidentally, part of my activity here is a result of putting to work many of the innovations learned from your members during my visit last year to the N A R M meet in Miami.

Once again, my best wishes to all members of the most progressive and dynamic music merchants in the world... the membership of N A R M.

Very truly yours,  
*Harald Kirsten*  
Harald Kirsten  
Managing Director

Miller International  
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**Promotion Vital in Kiddie Sales**

• Continued from page 57

Disney's racks are also distributors. The rack jobbers' role in the sale of Disney product has manifestly increased during the past four years, the executive said happily.

At Golden Records, Shy Raiken estimates that racks account for 75 per cent of the company's volume. Last year it grossed about \$3,500,000. Raiken and his field man, Irvin Schwartz, spend virtually all of their time visiting rack jobbers. Raiken is in an unusual position to understand their problems—he was a racker himself before joining Golden.

Golden's strength has been with the record-book combinations, and while the favorite stories still move well, Golden is increasing its emphasis of kiddie educational records.

At Cameo/Parkway, 90 per cent of the volume in the label's kiddie lines is to rack jobbers. The company has five kiddie lines—Wonder, Majorette, Little World, Romper Room and Puzzle Records—the last name a combination puzzle and record.

According to Larry Sikora, who heads C/P budget labels, artwork on the cover is one of the most important factors in the sale of an album. He esti-

mates the impact of cover art as 50 per cent of the total sales story.

Other leading kiddie lines which do the lion's share of their business with the racks include

Ambassador's Rocking Horse and Peter Pan, ABC's Simon Sez, Parliament's Panda, Heliodor's Leo the Lion, Pickwick's Happy Time and Premier's Twinkle.

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**Blocker Gives Exec. Service—Instant Way**

LOS ANGELES—Don Blocker, a free-lance disk promoter, has developed a concept for total administrative service for small label accounts. For a monthly fee plus a percentage of gross receipts, Blocker becomes a new company's chief administrative officer, handling all the minute details of running a company.

He secures pressing facilities, album jackets, distributors, seeks collections and handles all invoicing and monthly statements. Blocker tries to place all his disk accounts with the same distributors.

Among his first record accounts are MAP, Pace, Dagonet and Embassy, Milton Berle's forthcoming label. The former Liberty Records general manager emphasizes he avoids the creative end of the business. "I'm strictly involved in administration," he says.

Blocker still handles national promotional accounts, with the administrative coverage a spin-off for his TAP company.

A full-time bookkeeper will shortly join TAP to handle these administrative tasks. Recently hired as a local promotion man was Phil Thompson.

**Jeffers Quits News For Own Operation**

NEW YORK—H. Paul Jeffers, who wrote "Gallant Men," Sen. Everett McKinley Dirksen's hit album on Capitol Records, has resigned as a producer-writer for ABC News to set up Marigold Productions, an independent production company.

Jeffers is now working on Dirksen's second disk, tentatively scheduled for release by Capitol in April. The album, titled "Man Is Not Alone," consists of religious readings and recitations.

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HAVE PITY ON ME  
LONG LIVE LOVE  
MOON TALK  
AGGRAVATION  
NIGHT TIME

*and now....The 'SING' in 'SprING'*

WITH HIS NEW SINGLE

**'SING ALONG WITH ME'**

THEY'RE BOTH IN HIS NEW HIT ALBUM



PERSONAL MANAGER: BILL LOWERY, P. O. BOX 9687, ATLANTA, GEORGIA 30319

# COUNTRY MUSIC

## Country Writers Striking Sweet Chords With ASCAP's Adams

• Continued from page 1

established the ASCAP firm of Russell-Cason Music.

"I personally have a strong affinity for country music," Adams said, "and feel that ASCAP should be represented as strongly as possible in the field."

As inducement in its drive for writers, ASCAP is not only offering advances, but young writers can now come in on a 100 per cent basis, Adams said. "When I joined in 1934, one was required to have six published songs. There was also a non-participation class and six numbered classes of writers. Today, the publishing of one song makes a writer eligible. Writers, at the end of three years, can elect to join the "four fund" system where his performance fees are averaged over a five-year period. The first three years are counted in these

averages so that, in effect, he gets paid twice. For a new writer, ASCAP multiplies his first quarter of credits by four, paying him on a yearly basis.

Paul Marks, executive in charge of distribution under which membership money is paid every three months, felt that ASCAP has a lot to offer the country music writer—"we are getting more royalty to him for what he writes. Too, we give him the opportunity to belong to a creative organization. ASCAP is unincorporated, a membership organization whose only justification for being is to further the interests of its writers and composers."

ASCAP's interest in country music is not new, though it could be perhaps stronger today than in previous years. An office has been in Nashville since 1963, operated by Juanita Jones. But last October was the first time Adams had attended the

WSM annual celebration in Nashville, a visit that created quite a stir among Nashville music men.

"Our current interest is not so much a drive to sign country music writers as it is to let them know what the society is about and, if there was ever any misapprehension, to correct this. To let people know that we weren't concerned with just any one aspect of music, but all. . . especially the country music field," said Adams.

He said he had been "very impressed" with Nashville and its people. "The courtesy extended our party was exceptional. But I've always been interested in country music. One of my old partners in song-writing—Hoagy Carmichael—has been close to the country field. 'Georgia on My Mind' and 'Lazy Bones,' these are basically country music tunes, though the chord progression may be different." He said he was going to try to get Carmichael to attend the next country music convention in Nashville this October. Country music is getting bigger and bigger, he said.

"In my mind, there seems to be sort of a fusion now between country music and pop music. The happenings in the news, translated into music, lends itself to country music." Sophisticated people in cities like New York and Los Angeles are more and more interested in country than ever before, he felt.

ASCAP is so interested in being considered an advanced firm not only in country music, but all types of music, that management will take up soon the consideration of electronic music—whether the taping of an electronic symphony warrants being considered as "published."

## Don Law Takes Rosey Look at the Future

NASHVILLE—Don Law has moved into a frantic "retirement." The chain-smoking, casual-appearing veteran of the recording industry has, at the age of 65, taken on more than he ever dealt with even during his peak days with Columbia Records.

Law now runs his business, Don Law Productions, from his apartment-office a few blocks from Nashville's record row. While in no way majestic, it does look down on the courtyard of a Cathedral—the diocesan church in Nashville which on one Christmas night in 1855 was the scene of a riot by the infamous Know Nothing party of that era.

Dressed in a sports coat, open collar shirt and white tennis shoes decorated with a mariner's wheel, Law looked down on the courtyard to recount the past and speak enthusiastically of the future. On his left was a wall covered with plaques and citations. The plaques, he noted, represented about \$5,000,000 of past business with Columbia.

Busy on the telephone was Irene Stanton, herself a BMI award-winning songwriter, who is associated with him in his new ventures, which include a continuation of the old.

### Forty-One Years

When Law was forced into "retirement" by Columbia March 1, it ended nearly 41 years of unbroken association with this label and its predecessors. His service started in June of 1926 with Brunswick-Balke-Collender, which "now makes bowling balls but in those days made records.

"This was in Dallas, where Law had migrated from his native London. Actually, he had made a brief stop in New York, only to see his London-based firm go broke. So he headed toward California, bent on seeing Texas en route. He liked what he saw, then signed on with Brunswick as a bookkeeper. He moved up the ladder, and remained with the firm when it was sold to Warner Bros., continued when it moved into the hands of American Record

Corp., and finally when it became the property of CBS. He was in the sales departments of these various firms for 16 years, and did some a&r work on the side. He also scouted for other a&r men, and the first big artist he brought into the fold was Bob Wills. Then came Al Dexter, Leon McCauliff and others.

In 1942, Law was sent back to New York to take over the Children's and Educational a&r work for Columbia. But wartime restrictions put an embargo on shellac, and since "first things came first," there were no children and educational records. Instead, Law was placed in charge of the chain store accounts. He went from that to full-time a&r work. His home base was Bridgeport, Conn.

### Started in Texas

Most of his early work was in Texas, and he was commuting between Bridgeport and Dallas. In the interim, Nashville became more important as a music center, and Dallas less important, so he set up shop in Tennessee. Don, by the way, still maintains a home and office in Westport, Conn.

In Nashville, Law became the  
(Continued on page 71)

## Owens' C&W Monthly Rolls

BAKERSFIELD, Calif. — Dropping its newspaper, Buck Owens has launched a monthly country music magazine to promote his KUZZ radio station here. The first issue, dated March 1967, featured 32 pages, including a four-color sketch of artist Freddie Hart of Kapp Records. Titled "KUZZ American Music News," the magazine retails for 35 cents. President is Owens, editor-in-chief is Dorothy Owens, Bill Wolfe is managing editor, Eddie Briggs is associate editor. Magazine features articles, pictures. Promises a cartoon strip, letter section.

## WJJD GETS PLAQUE FOR C&W SALES INFLUENCE

CHICAGO — Executives of the Columbia branch last week presented a special "hit-maker" plaque to WJJD Radio for its potency in moving country product. WJJD, a daytimer on AM, has just expanded its FM country music programming to 2 a.m., with Chuck Rowell hosting the new night show.

At a luncheon ceremony, WJJD program director Chris Lane and air personalities Stan Scott and Don Chapman were lauded by new Columbia branch sales chief Mert Paul, and promotion men Hal Gold and Ralph Ebler.

According to Ebler, WJJD during the past months has contributed greatly to the sales success of "Mama," by Lefty Frizzell; "Flowers on the Wall," by the Statler Brothers; "Don't Let the Blues Make You Bad," by Billy Mize; "Way to Survive," by Ray Price; Jimmy Dean's "The First Thing Every Morning"; "May the Bird of Paradise Fly Up Your Nose," by Little Jimmy Dickens, and "Ring of Fire" and "The One on the Right Is on the Left," by Johnny Cash.

"There are 28 empty slots on the plaque to which we can affix brass plates bearing the names of future WJJD-inspired hits," said Ebler.

## Nashville Scene

By HERB WOOD

Cedarwood songwriter Mel Tillis enjoying a hit-song hot streak, with everyone in Music Row clamoring for a Tillis tune. Mel's "Ruby" has been waxed by Johnny Darrell, Roger Miller, Waylon Jennings and Mel himself, while his oldie, "Detroit City," has been revived by England's Tom Jones. Waylon Jennings has a new release with Mel's "Mental Revenge" tune, and Faron Young's recent hit, "Unmitigated Gall," is also a Tillis creation.

Another hot writer, Tree's Curley Putman, is really seeing green after his recent "Green, Green Grass of Home" smash. Curley further proclaimed his favorite color by purchasing a new, green (what else?) Cadillac, which takes a lot of long "green." . . . Billy Deaton reports from the

Lone Star State that Charlie Walker and Judy Lynn broke all attendance records in the history of the San Antonio Rodeo and Stock Show at the final performance Sunday (19). Billy made arrangements for Charlie's appearance.

. . . Johnny Cash and his show made the college scene Saturday (4) when they appeared at Virginia Tech in Blacksburg, Va. The Tennessee Three, June Carter and the Carter Family, and the Statler Brothers played the date with Big John. . . . Jimmie Klein recently returned from Hollywood where he met with Lawrence Welk, Gene Autry, Rex Allen, Eddie Albert and other TV personalities concerning future TV shots for Connie Smith and other Klein Agency talent. . . . Cedarwood's manager, Roger Sovine, plugging "Country Boy's Dream," Carl Perkins' hot single and LP.

## Starday Signs 3-Yr. Distrib Contract With Col. of Can.

NASHVILLE—Starday Records has signed a three-year distribution pact with Columbia Records of Canada, Ltd., calling for exclusive distribution of the country label in Canada, as well as Don Pierce's Look, Hollywood, and Nashville labels. Sparton of Canada previously distributed the Pierce labels in Canada.

Robert Pampe, vice-president and managing director of Columbia Records of Canada, said he'll release Starday product

simultaneously with its U. S. release because he felt the Canadian market is being more closely allied to the U. S. market every day. . . "they in reality are becoming one market and must be treated as one to attain maximum exposure potential."

Pampe, estimating that Columbia will have over 100 Starday albums on the market by spring, will release first 30 "Cream of the Country Crop" LP's, along with Red Sovine and Willis Brothers singles.

## Yesteryear's Country Hits

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

### COUNTRY SINGLES— 5 Years Ago March 10, 1962

1. Misery Loves Company, Porter Wagoner, RCA Victor
2. Walk On By, Leroy Van Dyke, Mercury
3. A Wound Time Can't Erase, Stonewall Jackson, Columbia
4. That's My Pa, Sheb Wooley, MGM
5. Losing Your Love, Jim Reeves, RCA Victor
6. Lonesome Number One, Don Gibson, RCA Victor
7. A Little Bitty Tear, Burl Ives, Decca
8. Alla My Love, Webb Pierce, Decca
9. Aching Breaking Heart, George Jones, Mercury
10. She's Got You, Patsy Cline, Decca

### COUNTRY SINGLES— 10 Years Ago March 2, 1957

1. Young Love, Sonny James, Capitol
2. There You Go/Train of Love, Johnny Cash, Sun
3. Singing the Blues, Marty Robbins, Columbia
4. I'm Tired, Webb Pierce, Decca
5. Knee Deep in the Blues, Marty Robbins, Columbia
6. I've Got a New Heartache/Wasted Words, Ray Price, Columbia
7. Too Much, Elvis Presley, RCA Victor
8. Crazy Arms, Ray Price, Columbia
9. I Walk the Line, Johnny Cash, Sun
10. Am I Losing You, Jim Reeves, RCA Victor



Ken Rogers has a right to smile, his latest record on Solar, "Crazy Memories," has been getting good dee jay play in the U. S. and NOW showing up in England and South America. Dee Jays without copies write, Brite Star National Record Promotions, Newbury, Ohio—SEE Brite Star's ad in Billboard's Classified Mart TODAY.

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Billboard SPECIAL SURVEY for Week Ending 3/11/67

# HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	2	<b>WHERE DOES THE GOOD TIMES GO</b> Buck Owens, Capitol 5811 (Bluebook, BMI)	9
	2	<b>I'M A LONESOME FUGITIVE</b> Merle Haggard, Capitol 5803 (4 Star, BMI)	13
	3	<b>I WON'T COME IN WHILE HE'S THERE</b> Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	8
	4	<b>LOSER'S CATHEDRAL</b> David Houston, Epic 10102 (Gallico, BMI)	12
	5	<b>WALK THROUGH THIS WORLD</b> George Jones, Musicor 1226 (Glad, BMI)	8
	6	<b>GET WHILE THE GETTIN'S GOOD</b> Bill Anderson, Decca 32077 (Stallion, BMI)	9
7	10	<b>STAMP OUT LONELINESS</b> Stonewall Jackson, Columbia 43966 (4 Star, BMI)	6
	8	<b>HAPPY TRACKS</b> Kenny Price, Boone 1051 (Pamper, BMI)	12
9	13	<b>COLD HARD FACTS OF LIFE</b> Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	7
	10	<b>THERE GOES MY EVERYTHING</b> Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	21
	11	<b>JUST BETWEEN YOU AND ME</b> Country Charlie Pride, RCA Victor 9000 (Jack, BMI)	15
12	15	<b>TEARS WILL BE A CHASER FOR YOUR WINE</b> Wanda Jackson, Capitol 5789 (Tree, BMI)	13
13	22	<b>LONELY AGAIN</b> Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	4
	14	<b>ONCE</b> Ferlin Husky, Capitol 5775 (Harbot, SESAC)	15
	15	<b>GREEN RIVER</b> Waylon Jennings, RCA Victor 9025 (Wilderness, BMI)	13
16	21	<b>URGE FOR GOING</b> George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	8
	17	<b>DON'T COME HOME A DRINKIN'</b> Loretta Lynn, Decca 32034 (Sure Fire, BMI)	18
	18	<b>FUEL TO THE FLAME</b> Skeeter Davis, RCA Victor 9058 (Combine, BMI)	7
	19	<b>I NEVER HAD THE ONE I WANTED</b> Claude Gray, Decca 32039 (Vanjo, BMI)	16
	20	<b>OH WOMAN</b> Nat Stuckey, Paula 257 (Stuckey, BMI)	10
21	25	<b>NO TEARS MILADY</b> Marty Robbins, Columbia 43845 (Mojave, Nona, BMI)	6
	22	<b>HURT HER ONCE FOR ME</b> Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	18
22	26	<b>COUNTRY BOY'S DREAM</b> Carl Perkins, Dottie 505 (Cedarwood, BMI)	13
23	29	<b>WORDS I'M GONNA HAVE TO EAT</b> Bill Phillips, Decca 32074 (4 Star, BMI)	8
24	27	<b>DUMB BLONDE</b> Dolly Parton, Monument 982 (Tree, BMI)	8
	26	<b>HEART WE DID ALL WE COULD</b> Jean Shepard, Capitol 5822 (Central Songs, BMI)	7
	27	<b>GONE ON THE OTHER HAND</b> Tompall & the Glaser Brothers, MGM 13611 (Jack, BMI)	11
	28	<b>ALL OF ME BELONGS TO YOU</b> Dick Curless, Tower 306 (Bluebook, BMI)	6
29	39	<b>YOU CAN HAVE HER</b> Jim Edward Brown, RCA Victor 9077 (Harvard-Big Billy, BMI)	6
	30	<b>THE REAL THING</b> Billy Grammer, Epic 10103 (Newkeys, BMI)	11
	31	<b>YOU BEAT ALL I EVER SAW</b> Johnny Cash, Columbia 43921 (Southwind, BMI)	12
32	41	<b>HE'S GOT A WAY WITH WOMEN</b> Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP)	6
33	38	<b>NEED YOU</b> Sonny James, Capitol 5833 (Bibo, ASCAP)	3
	34	<b>DRIFTING APART</b> Warner Mack, Decca 32082 (Page Boy, SESAC)	5
	35	<b>DROPPING OUT OF SIGHT</b> Jimmy Newman, Decca 32067 (Newkeys, BMI)	9
36	42	<b>SWEET MISERY</b> Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	4
	37	<b>I COME HOME A DRINKIN'</b> Jack Webb, Decca 32087 (Sure Fire, BMI)	5
38	49	<b>I DON'T WANT TO BE WITH YOU</b> Conway Twitty, Decca 32081 (Wilderness, BMI)	4
	39	<b>A WANDERIN' MAN</b> Jeannie Seely, Monument 987 (Pamper, BMI)	13
	40	<b>I DIDN'T JUMP THE FENCE</b> Red Sovine, Starday 794 (Southtown, BMI)	4
	41	<b>HULA LOVE</b> Hank Snow, RCA Victor 9012 (Nom, BMI)	14
42	47	<b>MY KIND OF LOVE</b> Dave Dudley, Mercury 72655 (Vector, BMI)	3
	43	<b>MABEL</b> Skeets McDonald, Columbia 43946 (Central, BMI)	10
	44	<b>LIFE TURNED HER THAT WAY</b> Mel Tillis, Kapp 804 (Wilderness, BMI)	4
	45	<b>WHAT'S COME OVER MY BABY</b> Dottie West, RCA Victor 9011 (Tree, BMI)	13
	46	<b>THE TOWN THAT NEVER SLEEPS</b> Charlie Walker, Epic 10118 (Tree, BMI)	7
	47	<b>DON'T PUT YOUR HANDS ON ME</b> Lorene Mann, RCA Victor 9045 (Navahaminjo, BMI)	10
	48	<b>WALK ME TO THE STATION</b> Stu Phillips, RCA Victor 9066 (Acuff-Rose, BMI)	6
	49	<b>I CAN'T TAKE IT NO LONGER</b> Hank Williams Jr., MGM (Ly-Rann, BMI)	12
	50	<b>FLY BUTTERFLY FLY</b> Marty Robbins, Columbia 43845 (Mariposa, BMI)	3
	51	<b>LOVE MAKES THE WORLD GO ROUND</b> Kitty Wells, Decca 32088 (Wells, BMI)	4
	52	<b>MAMA'S LITTLE JEWEL</b> Johnny Wright, Decca 32061 (Moss-Rose, BMI)	11
	53	<b>SWEET THANG</b> Ernest Tubb & Loretta Lynn, Decca 32091 (Su-Ma/Stuckey, BMI)	3
	54	<b>IT'S SUCH A PRETTY WORLD TODAY</b> Wynn Stewart, Capitol 5831 (Freeway, BMI)	3
55	71	<b>JACKSON</b> Johnny Cash & June Carter, Columbia 44011 (Bexhell Quartet, ASCAP)	2
	56	<b>BOB</b> Willis Brothers, Starday 796 (Jack, BMI)	3
	57	<b>WALKER'S WOODS</b> Ed Bruce, RCA Victor 9044 (Combine, BMI)	9
58	69	<b>PARTY'S OVER</b> Willie Nelson, RCA Victor 9100 (Pamper, BMI)	2
	59	<b>SOMEONE TOLD MY STORY</b> Merle Haggard, Capitol 5803 (Bluebook, BMI)	11
	60	<b>HARDLY ANYMORE</b> Bob Luman, Hickory 1430 (Acuff-Rose, BMI)	4
	61	<b>THE ONLY THING I WANT</b> Cal Smith, Kapp 788 (Sure Fire, BMI)	7
	62	<b>FISHING ON THE MISSISSIPPI</b> Bob Morris, Tower 307 (Bluebook, BMI)	3
	63	<b>BIRMINGHAM</b> Tommy Collins, Columbia 43972 (Seashell, BMI)	2
	64	<b>ANYTHING YOUR HEART DESIRES</b> Billy Walker, Monument 997 (Metro, BMI)	2
65	75	<b>HASTA LUEGO</b> Hank Locklin, RCA Victor 9092 (T.M., BMI)	2
	66	<b>BUT WAIT THERE'S MORE</b> Justin Tubb, RCA Victor 9082 (Tree, BMI)	3
	67	<b>KICKIN' TREE</b> Bonnie Guitar, Dot 16987 (Sun-Vine, BMI)	3
	68	<b>YOUR HANDS</b> Johnny Dollar, Dot 16990 (Yonah, BMI)	3
	69	<b>STOOD UP</b> Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	4
	70	<b>CHARLESTON RAILROAD TAVERN</b> Bobby Bare, RCA Victor 9098 (Southtown, BMI)	2
71	—	<b>I'LL COME A RUNNIN'</b> Connie Smith, RCA Victor 9108 (Brush Arbor, BMI)	1
72	—	<b>THE COCKFIGHT</b> Archie Campbell, RCA 9081 (Ly-Rann, BMI)	1
73	—	<b>WHAT'S THIS WORLD COMING TO</b> Slim Whitman, Imperial 66226 (Kramer/Whitney, ASCAP)	1
74	—	<b>COUNTRY MUSIC LOVER</b> Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	1
75	—	<b>ANY OLD WAY YOU DO</b> Jan Howard, Decca 32096 (Wilderness, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 3/11/67

# HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	<b>THERE GOES MY EVERYTHING</b> Jack Greene, Decca DL 4845 (M); DL 74845 (S)	9
	2	<b>OPEN UP YOUR HEART</b> Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	8
	3	<b>TOUCH MY HEART</b> Ray Price, Columbia CL 2606 (M); CS 9406 (S)	7
	4	<b>SOMEBODY LIKE ME</b> Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	12
	5	<b>NASHVILLE REBEL</b> Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	10
	6	<b>THE BEST OF SONNY JAMES</b> Capitol T 2615 (M); ST 2615 (S)	15
7	12	<b>TWO FOR THE SHOW</b> Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	6
	8	<b>WITH ALL MY HEART AND SOUL</b> Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	6
	9	<b>SWINGING DOORS</b> Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	20
	10	<b>YOU AIN'T WOMAN ENOUGH</b> Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	23
	11	<b>LEAVIN' TOWN</b> Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	19
12	17	<b>YOURS SINCERELY</b> Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S)	14
	13	<b>WE FOUND HEAVEN R'GHT HFRE ON EARTH AT "4033"</b> George Jones, Musicor MM 2106 (M); MS 3106 (S)	18
	14	<b>WHERE IS THE CIRCUS</b> Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	17
	15	<b>NAT STUCKEY SINGS</b> Paula P 2192 (M); LP 5 2192 (S)	21
	16	<b>MY HEART'S IN THE COUNTRY</b> Skeeter Davis, RCA Victor LPM 3667 (M); LSP 3667 (S)	8
17	23	<b>THIS I BELIEVE</b> Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	5
18	37	<b>DON'T COME HOME A DRINKIN'</b> Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	2
19	32	<b>LONELY AGAIN</b> Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	2
20	35	<b>DOWNTOWN COUNTRY</b> Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	2
	21	<b>ALL'S FA'R IN LOVE 'N' WAR</b> Stonewall Jackson, Columbia CL 2509 (M); CS 9309 (S)	18
	22	<b>I'LL TAKE THE DOG</b> Jean Shepard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S)	15
	23	<b>TEARDROP LANE</b> Ned Miller, Capitol T 2586 (M); ST 2586 (S)	7
	24	<b>BORN TO SING</b> Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	20
25	30	<b>SOUL OF A CONVICT</b> Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	2
	26	<b>HAPPINESS IS YOU</b> Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	18
	27	<b>ALMOST PERSUADED</b> David Houston, Epic LN 24213 (M); BN 26213 (S)	28
	28	<b>OUR KIND OF COUNTRY</b> Browns, RCA Victor LPM 3668 (M); LSP 3668 (S)	9
	29	<b>COUNTRY GENTLEMAN</b> Carl Smith, Columbia CL 2610 (M); CS 9410 (S)	5
	30	<b>HERE'S WHAT'S HAPPENING</b> Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	4
	31	<b>BAD SEED</b> Jan Howard, Decca DL 4832 (M); DL 74832 (S)	13
	32	<b>FROM THE HEART OF TEXAS</b> Bob Wills & the Texas Playboys, Kapp KL 1506 (M); KS 3506 (S)	8
	33	<b>UNMITIGATED GALL</b> Faron Young, Mercury MG 21110 (M); SR 61110 (S)	3
	34	<b>BIG BEN STRIKES AGAIN</b> Ben Colder, MGM E 4421 (M); SE 4421 (S)	12
	35	<b>ALL OF ME BELONGS TO YOU</b> Bonnie Owens & the Strangers, Capitol T 2660 (M); ST 2660 (S)	4
	36	<b>BEST OF HANK THOMPSON, VOL. II</b> Capitol, T 2661 (M); DT 2661 (S)	3
	37	<b>GAME OF TRIANGLES</b> Bobby Bare/Norma Jean/Liz Anderson, RCA Victor LPM 3764 (M); LSP 3764 (S)	2
	38	<b>HANK &amp; HANK JR. AGAIN</b> Hank Williams & Hank Williams Jr., MGM E 4378 (M); SE 4378 (S)	2
39	—	<b>COUNTRY CHARLIE PRIDE</b> RCA Victor, LPM 3645 (M); LSP 3545 (S)	1
40	—	<b>FREE AND EASY</b> Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	1

# A COUNTRY CLASSIC

"ANYTHING  
YOUR HEART  
DESIRES"

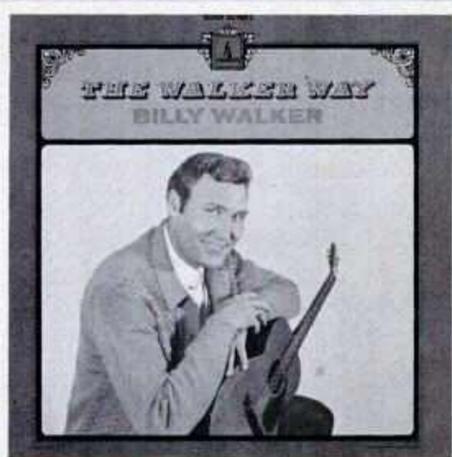
(Monument 997)

## BILLY WALKER

Just Released

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Monument MLP8072/SLP18072



BILLY WALKER IS ANOTHER REASON WHY  
MONUMENT IS ARTISTRY

## Singing Monkees Wrapping Europe Around Their Tails

• Continued from page 1

path originally trodden by the Beatles. The really valid parallel to be drawn between the two groups is the galvanizing stimulation they have both exerted on the market.

The Monkees' rapid ascent to international fame and fortune marks another major phase in the renaissance of American talent in the world's hit parades, so long dominated by Liverpool and then London. The Screen Gems quartet has joined the pioneering Beach Boys in restoring the balance, and Britain has no cause for complaint because Monkee Davy Jones was born in Manchester and still has a 22-carat Mancunian accent.

Monkee success has attained surprising proportions, as the following reports show. In Holland, for instance, they made the Top 10 in advance of the boosting benefit of their TV series. In France, the Benelux countries and Scandinavia there are more triumphs to relate.

In Italy, the Monkees have not yet started swinging, but special promotional plans centered on their "I'm a Believer" are calculated to start the ball rolling in that territory, too. As their TV series gets screenings in more countries, so their sales will burgeon and, judging by the recent London "vacation" by three of the group, personal presence and appearances add still more impetus to their selling capacity.

Davy Jones, Mickey Dolenz, Mike Nesmith and Peter Tork

warrant the adulation being heaped upon them in terms of their collective effect on business.

Their Monkee brand of talent has inoculated the market with a welcome splash of high sales, whose ripples extend as far as soaring circulations for fan and music consumer publications carrying Monkee pix and stories and beyond.

By **BAS HAGEMAN**

AMSTERDAM—Holland has been the pace-setter and major area of appreciation for the Monkees in Europe, and it happened before the group's TV series reached the local screens.

Inleco, Dutch licensee for RCA, hosted an introductory party for the trade and press for the release of "Last Train to Clarksville," and showed a preview segment from the TV series.

"Clarksville" reached the Top 10 before the TV shows began in December, the only European territory where this occurred. Its successor, "I'm a Believer," made the No. 1 spot, and held it for a month.

The first two Monkees albums have been released here, and so has an EP entitled "Monkee Themes."

The TV series is not seen at weekly intervals, owing to the unique Dutch method of allocating air time among the various broadcasting foundations which makes regular program scheduling impossible.

By **OMER ANDERSON**

Hamburg

For the Monkees, the disk money grows on trees in West Germany.

Their "Last Train to Clarksville" was a huge success in this country. Now their latest release, "I'm a Believer," has rocketed to the top of the German hit parade.

"I'm a Believer" is No. 1 on the hit parade of North German Radio, West Germany's most prestigious radio pop program.

Teldec, which distributes the Monkees in West Germany, says the artists look like the hottest thing since the Beatles, who, incidentally, found their form in this country playing at the Star Club in Hamburg.

The Monkees are being promoted in West Germany on the theme that they are the prospective successors to the Beatles, following rumors that the Beatles may eventually go their separate ways.

The Monkees lend themselves to colorful promotion stressing such lines as "They're singing and winging from the tree tops." "Nothing shines like the Monkees Shine" and "There is no business like the Monkees' business."

In Bonn, a record retailer declared: "The Monkees are making believers out of all my customers. We can't stock their disk fast enough to please these kids."

By **MIKE HENNESSEY**

Paris

The success of the Monkees in France and Belgium has had

something of a delayed action fuse. For one thing it always takes longer for an American or British group—however abundantly talented and ingeniously exploited—to take hold in the French-speaking countries. France, above all, is traditionally conservative. The French went mad over the Beatles at least 18 months before everyone else.

When the Monkees' first American No. 1 "Last Train to Clarksville" was released in France by RCA Victor, the company's promotion men had

(Continued on page 68)

## 'Song' Wave Is Hitting France

PARIS — Introduced into France at the MIDEM in Cannes by Petula Clark, whose Vogue recording is racing up the best-seller lists, "C'est Ma Chanson" (This Is My Song), the Charlie Chaplin song from his film "The Countess From Hong Kong" is proving the biggest hit so far of 1967 in France.

Rene Desmarty, director of Editions Sim who published the song in France, reports a tremendous burst of waxings. Already available in France, in addition to the Petula Clark version, are vocal recordings by Les Compagnons de la Chanson, John William, Tino Rossi, Tereza and Mirelle Mathieu, instrumental versions by the orchestras of Franck Pourcel, Caravelli, Raymond Lefevre, Roger Nores, Georges Jouvin and Claude Ciari and accordion interpretations by Aimable, Andre Verchuren, Lorenzoni, Yvette Horner and Jo Privat.

## 6 Saturday, 8 Sunday Concerts At Stratford Fest

STRATFORD, Ont. — The music season at Canada's Stratford Shakespearean Festival this year will consist of eight Sunday afternoon and six Saturday morning concerts, music director Oscar Shumsky has announced. The concert season opens July 9 with guest artist Jose Iturbi and violinist-conductor Shumsky and the National Festival Orchestra. A highlight will be the Stratford debut of violinist Yehudi Menuhin and the Bath Festival Orchestra, July 23. Guitarist Julian Bream will guest July 30, and for two weeks prior will conduct master classes in classical guitar.

Canadian artists appearing as guests are contralto Maureen Forester, July 16, soprano Lois Marshall, with flutist Jean-Pierre Rampal, Aug. 6, and the Festival Singers of Toronto with members of the Toronto Mendelssohn Choir, Aug. 27.

Jazz at Stratford this year feature the Modern Jazz Quartet, Aug. 13, and Wilbur de Paris and his traditional jazz,



SIGNING THEIR UNITED ARTISTS CONTRACT is Rose-Marie, left, and Marie-France, the twin-sister act called Les Cheries. Looking on is Eddie Adamis of UA France. The Les Cheries are the first French act to be signed on UA, whose product is released in France through Philips.

## Big Talent Gala For W. Germany

By **OMER ANDERSON**

BERLIN — West Germany's radio and record industries are moving ahead for a "gala record achievement program" here Aug. 26.

The program will be held in the West Berlin's Deutschlandhalle to introduce German color television. It will be color-televized live over the First Program (ARD) network.

The record industry committee said it will be one of the biggest displays of global disk talent ever held in Europe. Negotiations are currently under way with Doris Day, Al Martino and Freddy Quinn. Agreement has already been reached with Hildegarde Knef, Juliette Greco, Udo Juergens and Sonny and Cher.

The "Gala-Abend der Schallplatte" may be designated as the German "Grand Gala du Disque."

The record industry is talking up the Berlin "gala evening" as the possible successor to the ill-starred Baden Baden pop music festival, which appears to have been finally abandoned.

In recent years the Baden Baden festival has suffered, with the sponsors unable to decide whether the festival was to stress established artists and their recording companies or to be a testing ground for new talent. The record companies apparently would prefer to operate their own annual "achievement festival" and promote such a festival as a showcase for top product.

Hit by Dissension

The Baden Baden festival appears to have foundered on dissension between the record industry — GEMA group, which wanted to stress excellence, and the Association for the Promotion of Dance and Entertainment Music (Vereins zur Foerderung der deutschen Tanz — und Unterhaltkgsmusik), arguing that the festival mission should be to develop young talent.

Electrola, for one, favors forgetting Baden Baden and placing entire industry emphasis on a splashy trade showcase such as the Berlin "Gala-Abend der Schallplatte."

## CBS Germany Flies Into the Budget Mkt. With Falcon

FRANKFURT—CBS Schallplatten has entered the budget-line LP field with the Falcon series, priced at \$1.25. The move brings it into competition with Miller International's Europa label. Titles in CBS' Falcon series are Strauss waltzes, march music, famous overtures, excerpts from concert favorites, dance music, sea chanties, opera excerpts, Beethoven's Ninth Symphony, Beethoven's Fifth Symphony and Schubert's Unfinished Symphony.

The 12 initial releases include children's records, includ-

ing the Grimm Brothers fairy tales and children's songs.

The German trade doesn't regard the basement budget line as a threat to higher-priced classical product. Experience has shown that far from depressing sales of higher priced product, the line stimulates demand for more expensive product as music enthusiasts "trade up" the classical pricing ladder.

Miller International and CBS take the position they are not price-cutting in the traditional sense, but are making classical music enthusiasts of buyers not yet ready to build a classical library at higher prices.

There are now four classical pricing ladders in West Germany — the \$1.25 basement budget line, the \$2.45 budget line, the new intermediate \$4 line stressing classical "theme" music, and the \$6 regular price.

Aug. 20, both making return appearances at Stratford. The opera season already announced, offers "Cosi fan Tutte" and Benjamin Britten's "Albert Herring."



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# Singing Monkees Wrapping Europe Around Their Tails

• Continued from page 66

a hard time getting radio plays. General reaction was that the group was too reminiscent of the early Beatles' sound.

"Last Train to Clarksville" was not particularly successful. Came the LP, including "Clarksville" and RCA Victor stuck "No. 1 in Billboard" tags on the sleeve. However, sales were still relatively slow and it was not until the "I'm a Believer" EP was released a few weeks ago that Monkee business really became brisk.

## Sales Mount

Reports from RCA France and Belgium confirm that sales are still mounting and that, as a result, the first LP is now being shifted in more impressive quantities.

Although shown on Dutch TV, the Monkees weekly series is not yet seen in France or Belgium. This, together with the fact that there are no plans as yet for the Monkees to visit these parts of Europe, obviously limits promotion and exploitation possibilities.

Jacques Buche, RCA (France) commercial director, told Billboard, however, that the Monkees are without doubt the hottest property in the international catalog.

"They really look like having the same success in France as the Rolling Stones and the Beatles had more than a year ago. Their latest disk is selling in tens of thousands," he said.

## Display Rack

To promote the latest EP (in Belgium it is a single—"I'm a Believer" is coupled with "Step-in Stone") RCA France produced a special display rack with a picture of four monkeys and the slogan, "Be like Billboard—adopt the Monkees."

R. Colpin of RCAS Belgium publicity staff, is confident that the Monkees will leap rapidly up the Belgium hit parade.

Meanwhile, now that the Monkees are beginning to happen with the French-speaking public, RCA is readying the second LP for release in France and Belgium.

By ESPEN ERIKSEN

STOCKHOLM—The Monkees seem to be exceeding Elvis Presley and the Beatles in terms of hit parade phenomenons in

Norway, Denmark and Sweden. Their "I'm a Believer" has topped the charts in all three countries, and collected a silver disk in Norway for 25,000 sales.

A common factor in the case of all three areas was the Top 10 program broadcast by the national radio services. These shows reflected the tastes and requests of the teen public and not actual sales results, and they acted as a springboard for the Monkees movement in Scandinavia.

Monkees' success was aided in Denmark and Norway by their hit ratings and success in Britain, whose charts and trends are closely studied and followed in these two countries. In Sweden a well-planned and implemented promotional campaign helped the group off the ground into the charts.

This campaign was mounted by the RCA distributor, Electra, in Stockholm in connection with "Last Train to Clarksville." Three successive notifications were dispatched to 110 newspapers and 500 shops, telling them to watch out for the Monkees. This sparked off wide interest in time for the record's release, accompanied by streamers, photographs and news stories.

Public reaction was slow to "Clarksville," but by the time "I'm a Believer" was released, the way had been paved to the hit parade. It is currently selling about 1,000 per day.

Only the first Monkees LP has been released in all three countries. In Sweden, it has sold over 2,000, a reasonable figure for this market. The second is eagerly awaited, particularly because it could be competing to an extent with the upcoming Beatles album.

The Monkees' TV series has not yet been screened in Sweden, but the first of a sequence of eight episodes is scheduled for Easter Saturday, March 25. Electra expects these TV show-cases with their wide family appeal to boost Monkee disk sales.

"Last Train to Clarksville" failed to make the Danish charts for two reasons, according to Hede Nielsens Fabriker, RCA's Copenhagen representative.

First, it did not enter the British hit parade as broadcast over Radio Luxembourg, and secondly it was released in Denmark last autumn in the midst

of a sales surge for local products.

"I'm a Believer," however, swiftly made the No. 1 rating, and has sold over 20,000 copies. "The Monkees" album has sold 500 to date.

No decision has yet been reached concerning the possible screening of the group's TV series in Denmark. Hede Nielsens Fabriker is concentrating promotional activity on the disks on a scale similar to that reserved for Elvis Presley issues.

In Norway the RCA licensee, Nera, took the rare step of telephoning the largest retailers as part of its promotion on the Monkee records in addition to the usual publicity arrangements.

"I'm a Believer" reached No. 7 within a week of its release, and then made the top the following week, where it remained. The group's first album has been showing consistently in the Top 20 LP list.

As in Denmark, no decision has been reached about Norwegian screening of the Monkees' TV series. The point at issue is believed to be whether the local TV authorities can choose some episode without being obliged to contract for the entire series.

By GERMANO RUSCITTO

MILAN—Monkee mania has not yet hit Italy as it has other parts of Europe, but it could and probably will.

RCA Italiana released "Last Train to Clarksville" three months ago with no appreciable reaction. It has been studying details for a promotion campaign to boost the group's second single, "I'm a Believer."

No arrangements have been made for the possible screening of the Monkee's TV series in Italy.

But the biggest problem of getting any foreign act away here—language—is likely to be overcome soon. Later this month, Gian Piero Ricci, responsible for licensed foreign repertoire at RCA Italiana, flies to Hollywood to record the group in Italian.

## DGG SWEEPS JAPAN AWARDS

HAMBURG — Deutsche Grammophon has scored a clean sweep of prizes awarded by the Japanese Record Academy for 1966.

The awards, presented for outstanding recordings of Western classical music, went to the Deutsche Grammophon recordings of Alban Berg's "Wozzeck" under Karl Boehm; Beethoven's complete works for piano and cello with Wilhelm Kempff, piano, and Pierre Fournier, cello; and Richard Strauss' "Don Quixote" with the Berlin Philharmonic under Herbert von Karajan.

## A Girl to Wedges

LONDON — Don Wedge, Billboard's European editor, and his wife, Sylvia, became the parents of their first child, a girl, named Roberta, Feb. 18. Roberta weighed 4 pounds 10 ounces. Mother and baby are doing well.



LLOYD W. DUNN, vice-president of Capitol Records, strums a mandolin-type, ancient Philippine instrument. Luis Villar, right, of Mareco Inc. (Philippine licensee of Capitol Records), looks on.

## Teldec Enters Budget Derby

HAMBURG — Teldec is bringing a budget line "Musik fuer Alle" on the German market. The series is priced at \$2.45. It will encompass opera and operetta with famous conductors and concert soloists, and the top pop hits interpreted by the big stars.

Distribution of the line began last Wednesday (1) with 25 titles. The releases concentrate on top pop artists such as Caterina Valente, Vico Torriani, Billy Mo, Manuela and Hugo Strasser. Pop titles include "Sexy Dixie," "Charleston und Dixie," and "Party Intim."

Classical is represented by Bizet Suites with Orchestre de la Suisse Romande under Ernest Ansermet and Tchaikovsky's "Violin Concerto" with Alfredo Campoli, violin, and the London Symphony under Ataulfo Argenta.

A novelty is "Die Grosse Lachplatte" (The Big Laugh Disk). A disk just for the laughs. The Teldec "Musik fuer Alle" is designed to compete with Electrola's Volksplatte and Deutsche Grammophon's hot-selling Heliodor label. Sales in the budget category are booming.

## CBS France, Critere Pact

PARIS—AS a further step in the expansion of its French classical production, CBS France announced this week that it will handle the manufacture and distribution of product on Roland Douatte's Critere label. The pact is applicable for French speaking countries.

Formerly the Critere repertoire was pressed by various companies and distributed by Philips.

Roland Douatte will remain as artistic director of the label and will be responsible for selection and production of the recordings, but the disks and sleeves will be manufactured by CBS who will also handle sales and distribution.

The records will bear the joint logos of CBS and Critere, and the first releases under CBS will be Bach's "Inventions for Two and Four Voices" by George Malcolm, harpsichord, and a selection of works by Bach and Handel by the Collegium Musicum de Paris.

Critere's production is about five albums a year and CBS plans to reissue 10 recoupled

recordings of albums formerly issued by Philips. The new CBS-Critere recordings will form part of the established CBS "Grands Interpretes" series of classical recordings.

## 'Controversy' Seller in Bonn

COLOGNE — Electrola is finding a lively market in West Germany for the Capitol Record, "The Controversy."

The waxed historical document of President Kennedy's assassination is being promoted to tie in with the publication of William Manchester's "The Death of a President" and the controversy over the Warren report.

Sales of the Capitol disk has been given a new push by the controversy over New Orleans District Attorney Jim Garrison's charge that Lee Harvey Oswald was part of a conspiracy to kill President Kennedy. "The Controversy" is distributed in Germany by Electrola "Auslandsonderdienst" (ASD) or Foreign Special Service.

## Teldec & Monument Sign a Distrib Pact

HAMBURG — Teldec has signed an agreement with Monument Record to distribute the Monument label in West Germany.

The agreement with Teldec is one of 22 which Monument vice-president Bobby Weiss has signed with leading independent record companies in Europe, Africa and Asia.

Teldec said that the 22 distribution agreements aim at providing Monument with a strong independent global market position. In the past, Monument has distributed its product in West Germany by Teldec under the London label.

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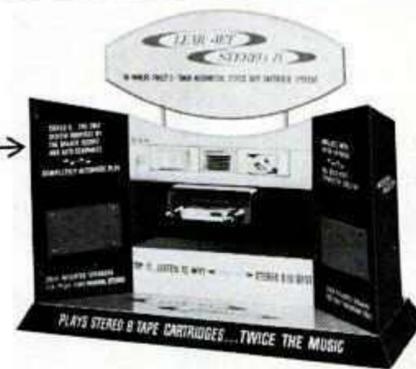
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# From The Music Capitals of the World

## BOSTON

The perennial problem of culture versus real estates has hit Boston and the result is that the Back Bay Theater, for years the home of one-nighters such as Ray Charles; Peter, Paul and Mary; Theodore Bikel, the Four Lads and many folk singers, is to be torn down. The Christian Science Monitor has bought the property and will turn it into a parking lot. The famed Boston Opera Co., under the direction of Sarah Caldwell, produces opera there, and it looks as though this excellent group which has become involved with the American National Opera Co. will be out in the cold. . . . While Tanglewood, summer home of the Boston Symphony, lies under a blanket of snow, plans for the coming summer season are already under way for an opening June 30. Erich Leinsdorf has announced that six guest conductors will share 24 concerts with him. . . . Next week will see the first appearance of the John Handy Sextet at the Jazz Workshop, which is pulling in some big names in the jazz world. . . . A local booking is being sought for the Polish National Theater, the only Yiddish-speaking theater in the world financed by a government. It will tour the U. S. in the fall. . . . Hub music stores set to stock lots of Boston Red Sox player Tony Conigliaro's "Limited Man" record, due out in time to meet the team on its return from Florida. . . . Can anyone claim to have an older touring group than the Vienna Boys Choir. It was founded in 1498. They'll be in Boston's Symphony Hall this month.

CAMERON DEWAR

## CHICAGO

Vince Mann, Lin Hawkins and Barbara Ruth at Su-Vin Records are excited about a thing called "Hey Mr. Happiness" by some Chicago lads, the Seagrams. Barbara, a compulsive song writer (at a three to five-a-week pace she's composed some 2,600), may be best known for her "Stars Stood Still," recorded by Mahalia Jackson. . . . Ed Pazzur hosted a big teen party at the Executive House Feb. 25 to send the Buckingham's off on a two-month tour. . . . Dayton's Dept. Store in Minneapolis let the New Vaudeville Band set the mood for a show of old fashions recently. . . . Milt Trenier and Micki Lynn have been signed exclusively by Cadet Records and will be recorded "live" at Caesars' Palace in Las Vegas. The LP will be out within the next two months. . . . Opening at the Plugged Nickel: the Wes Montgomery Trio Feb. 22; Mose Allison March 8; Jimmy Smith March 29 and Stan Kenton and 18-piece band April 17 (two nights only). . . . A firm called Sintag Productions, Inc. is open in Cleveland for record, radio and TV show production. . . . Allen and Rossie and January Jones will star at the Chicago National Boat, Travel and Outdoors Show March 24-April 2 at the Amphitheatre. . . . Mercury Corp. product manager Alan Mink reports that Carolyn Stier, president of the English Fan Club of America, has won a color TV set for most closely guessing the mileage on the Blues Magoos recent tour. Incidentally, Mercury plunked down \$7,000 for that air junket. . . . Johnny Mathis still has campus appeal. He packed out the Oklahoma University fieldhouse at Norman the other evening with Our Young Generation, part of a 10-campus tour. . . . The Connie Lynn Trio opens Monday (6) at the Haymarket of the Conrad Hilton Hotel. . . . The Serendipity Singers will appear in concert at Community College in Freeport, Ill., March 15. . . . Someone stole a box containing all the orders taken by Century Records (Prospect Heights, Ill.) during the recent Midwest Band and Orchestra

clinic here. . . . The influx of out-of-towners to Peoria for the sensationalized Richard Speck murder trial "certainly isn't hurting jukebox play" reports operator Les Montooth. RAY BRACK

## HAMBURG

Miller International has released two more LP's in its Europa series. They are "Brandenburg Concertos," by the Southwest German Chamber Orchestra under Friedrich Tilegant, and a collection of fairy tales for children, "Die Bremer Stadtmuikanten. . . . British group the Hollies have joined Peter Meisel's Hansa label, and not Ariola as originally reported. Ariola distributes Hansa product. . . . Charles Aznavour (Barclay), Swingle Singers (Philips), Greetje Hauffeld (Electrola), Bill Ramsey (Polydor) and Paul Kuhn (Electrola) will star in Cologne Radio's "Music Hall," on March 30. . . . Norway's Wencke Myhre and America's Bill Ramsey are cutting a single together in Norwegian for Polydor. . . . Hildegard Knef has recorded a new LP for Teldec, "Knef-Hold Me Tight." She wrote the lyrics of all the songs.

WOLFGANG SPAHR

## LOS ANGELES

Harry Sukman in London to write the score for "The Naked Runner," which stars Frank Sinatra. . . . Gordon Jenkins and William Lava have penned "If It's Love" for the Warners film "Chubasco." . . . Johnny Mercer and Harry Warren working on a title song for Universal's "Rosie" starring Rosalind Russell. . . . Anthony Newley goes before the Cameras in New York in March for "Sweet November," and the Byrds are writing the score for "Don't Make Waves" for Filmways-MGM.

Local musicians working the top hotel and clubs get a 15 per cent increase in salaries, effective March 20, with another 10 per cent due in September. The forthcoming base scale for hotels will be \$172 for a five-hour nightly minimum on a six-day week. . . . Vince Edwards cut an LP for Kama Sutra next month. . . . the Checkmates open at Basin St. East in New York, next Wednesday (15). . . . Oran and Bill White open their supper club, "Little New Yorker" March 2 at 7311 Beverly Boulevard. Sue Stevens and the Hi-Hats are the opening act. . . . A&M has instituted gold record awards to distributors for their sales-promotional muscle.

## MEXICO CITY

Capitol's Los Tres Charros left for Frankfurt to do a TV show sponsored by Lufthansa. They'll represent Mexico on the international special. . . . The Beatles' "Penny Lane" was released here (and in U. S. simultaneously) on Feb. 13. For the first time a Beatles record was released in America before it was offered in Europe. . . . The city's largest chain of record shops, Mercado de Discos, opened another outlet on the 14th, downtown. Owner Salvador Suarez said he's planning heavy promotion with artists performing in his stores more than once a week. . . . Capitol was invited to send talent to the weekly Mercado de Discos live promotion. Leo Acosta, Lucho Gatica and Los Caprino appeared Feb. 16. . . . "El Amante Latino," a new movie to be filmed in Acapulco, will star Lucho Gatica (Capitol). Also signed for the musical are Capitol's Los Yaki and Los Profetas. . . . Emily Cranz, American pop singer and star of the new TV soap opera, "La Frontera," taped the title song for Capitol. DUSA's Alvaro Zermeno was also signed for a starring role. Soap opera title themes are hot

properties here since Marco Antonio Muniz' "El Despertar" zipped to the top of the charts and sold the best for RCA Victor Mexicana last year. El Heraldo awarded its newspaper's trophies to the best record talent of the year during a ball at a hotel here. Los Cariocas, from Brazil, will perform in Mexico City. DUSA has no plans to tape performances of the group while here, however. . . . Discos Universales executives announced Herve Vilard will come to Mexico City for a club date in June. . . . Sarah Vaughan's top hits will be released on a special LP while she is still performing here. DUSA announced the Mercury record is now being processed. . . . Gilberto's first record in Spanish will be offered by DUSA. It'll have "Agua de Beber" and "Dilirio," last by Cesar Portillo de Luz. Accompanying Gilberto on the single is Walter Wanderly. . . . Joaquin Cano Torrero named administrative manager of Discos Universales.

KEVIN KELLEGHAN

## MILAN

RCA Italiana managing director Giuseppe Ornato returned from Geneva after attending an RCA International meeting on future European policy. . . . Phonogram said Orietta Berti's San Remo song "Io, Tue e Le Rose" has passed the 300,000 sales mark. . . . Rifi Records assigned its catalog to Sonet, for Scandinavia Curci-Carosello's Domenico Modugno, who presented his new versions of his old big San Remo hits "Nel Blue Dipinto Di Blue (Volare)" and "Ciao, Ciao Bambina" for the first time in the Rolf Harris BBC TV show on Saturday (4) and BBC2's international cabaret on next Tuesday (7). Modugno had recorded these songs for Fonit, but because of contractual bars could not remake them for Curci-Carosello until now. U.A. has issued an EP including these tunes and two more of Modugno's San Remo hits. . . . Zafiro managing director Esteban Garcia Morreos visited Italy about the frequent use of SAAR's studio by his Madrid labels making records for the Spanish market. The Who (Polydor) filmed TV segments during their Italian tour. Phonogram marketed "Happy Jack" and an LP to tie in with the group's stay. . . . French star Mireille Mathieu will record in Italian for RCA Italiana, the Barclay distributor.

Tiffany participates in the April 1-3 Malta Festival with new Artist Niki and in the June 26-28 Palma de Majorca Festival with Lucia Valeri. . . . Edizioni Musicali RCA leased "America, Paese di Dio" movie soundtrack copyrights to Concertone Songs, Inc., New York, for the U. S. . . . Rifi Records and Figura SAS, Italian publisher of the Charlie Brown and Linu strips, have agreed on Figura marketing a book-record package including the story and the original Laurie Recording (here Rifi-Variety) of "Snoopy Vs. the Red Baron." GERMANO RUSCITTO

## NEW YORK

The Savage Generation played to a capacity crowd at the Jaguar Club in White Plains last weekend. Richard Friedenberg, who handles producing, publishing liaison and direct mail promotion at the Columbia Record Club, became the father of a girl, Lisa Jay, Feb. 25. . . . Murray Becker, formerly with the Playboy Clubs, has joined Art D'Lugoff's staff as Banquet and Catering Manager of the Village Gate and its upstairs restaurant. The top of the Gate. . . . The United States Information Agency is filming a documentary starring the Supremes. . . . Al Knopf, vice-president of Local 802, heading the musicians and bandleaders division of the United Jewish Appeal's 1967 campaign. . . . David Ewen writing a biography of Vincent Youman's to be published by Holt, Rinehart & Winston. . . . Peer-Southern has issued a symphonic band arrangement of "Winchester Cathedral." . . . Fredana Management has set the Serendipity Singers for a concert at Iowa Saturday (11). . . . The new Oh Paris Restaurant features Line Monty and the Roland Grenier Trio. . . . Hildegard has been set

# Win Jazz Letters at Vil'nova Fest

Continued from page 26

for the Villanova Festival this year, said that the festival received over 100 applications from colleges from Kentucky to New Hampshire. From these, only 19 were chosen to compete. The participants were: The Peter Lewis Jazz Workshop representing both Philadelphia Music Academy and Temple University, Philadelphia; Mike Pedicin Quintet, Temple University; Harry Gieg, vocalist, Temple; Duquesne University "Phi Mu Alpha" Jazz Ensemble; West Chester State Jazz Quintet, West Chester State College, West Chester, Pa.; Rider College Vocalist, Joe Devito, Rider College, Trenton, N. J.; West Chester State "Criteria's"; Carnegie Institute Combo, Pittsburgh, Pa.; Case Institute of Technology Jazz Ensemble, Cleveland.

Also, Mansfield State "Esquires," Mansfield State Col-

lege, Mansfield, Pa.; Hofstra University Vocalist, Kim Parker, Hofstra University; Don York Jazz Quintet, Juilliard School of Music, New York, N. Y.; M.I.T. Concert Jazz Band, Massachusetts Institute of Technology, Cambridge, Mass.; Tufts University Concert Jazz Band, Tufts University, Medford, Mass.; Bruce Cameron Quintet, Bucknell University, Lewisburg, Pa.; Ohio State University Jazz Workshop Band, Columbus, Ohio; Indiana State College "Mellowmen," Indiana, Pa., and the Carnegie Institute Jazz Band, Pittsburgh, Pa.

Sero of New Haven sponsors the IMF in Miami. IMF president is Robert Ide, a graduate of the University of Alabama, who was strongly instrumental in pulling together the five festivals into the Intercollegiate Music Festival competition. Ide said the IMF will serve as a national talent case for college jazz talent.

for a guest shot on Clay Cole's Easter show over WPIX-TV.

Premier Talent Associates has signed England's Spencer Davis Group for exclusive representation in the U. S. and Canada. . . . Mitzi McCall and Charlie Brill, who just had their first album released on ABC entitled "From Our Point of View," have been set by General Artists Corp. for a five-week concert tour of the Orient beginning April 13. . . . Smokey Robinson and the Miracles give a concert at Franklin & Marshall College, Lancaster, Pa., next Saturday (18). . . . Stevie Wonder to appear at the Plug Nickel, Chicago, April 11-16. . . . The New Vaudeville Band goes to Quebec on Saturday (11) for the wedding of the group's trombonist, Hugh J. Watts to Lise Doyon. . . . Brute Force, Columbia Records artist, has written a song titled after Marshall McLuhan's "The Medium is the Massage." . . . The Mulcays, husband and wife harmonica duo, are out on Soma Records with a new single, "Heartaches" and "Melody of Love."

MIKE GROSS

## OSLO

Heinz Voigt, Polydor international repertoire director, and arranger Mo James last met singer Grynnet Molvig here to play her debut in the German record market. She will consider six numbers, and record two either in the Stockholm Metronome studios or at Polydor in Hamburg. She will probably be launched in Germany this spring as Ann-Kristin Molvig. . . . Herman's Hermits played two dates here, the first rather affected by Duke Ellington's Concert on the same day. . . . Norsk Phonogram A-S has some local talent making record debuts here: The Hi-Five Folk Quintet and Lillian Askeland. The quintet is the first local talent to be released on the CBS label. . . . Swedish jazz pianist Engt Hallberg waxed an LP for Bendiksen at the Downtown Club for release on Sonet. . . . "Mother," by the Norwegian group the Souls (Manu) has been released in Argentina. ESPEN ERIKSEN

## TORONTO

An English group, the Chantelles, has recorded "Don't Cry for Me, Babe," written by Marti Shannon and a strong single for her on RCA Victor last year. . . . Expo 67, the world's fair taking place in Montreal this year, continues to announce more attractions. As part of the "Pop Goes Australia" variety show (May 29-June 3) Australia will present such popular recording artists as the Seekers, Kathy Lloyd, Normie Rowe, Rolf Harris, with host Bobby Limb, a top TV star. Included in the entertainment presented by Czechoslovakia will be Anna Heregova, described as that country's most popular female vocalist, and male

vocalist Karel Gott. And from Denmark, the Copenhagen University Choir, whose records have become best-sellers throughout Scandinavia.

An International Hit!  
Johnny Cowell's  
**"HIS GIRL"**  
(In the USA  
Five Sisters Music Inc.)  
(In England  
Fanfare Music Limited)  
Recorded by  
**"THE GUESS WHO"**  
on  
Quality 1863 —(Canada)  
Amy, 976 —(USA)  
King KG-1044 —(England)  
also recorded by  
**AL HIRT**  
RCA Victor-47-9060

With both sides seeing action, "Don't Make Promises" and "Twelfth of Never" on the Yorkville label mark Susan Taylor's introduction to the disk scene. The 18-year-old beauty has appeared on the major teen TV's and on the bill with the Lovin' Spoonful and the Byrds in their Toronto dates.

Several recording artists are included in the CBC-Department of Defense Centennial variety package currently covering 25,000 miles to present 18 shows for Canadian servicemen in West Germany, France, Cyprus, Ghana, India, Pakistan, Sardinia and Tanzania. Among the stars are country artist Tommy Hunter, recently signed by Columbia in the U. S.; Les Cailloux, Capitol's top French-Canadian folk group; the Allan Sisters; Michele Richard; the Melbourne label's Rhythm Pals; fiddler Al Cherny, and Lucio Agostini's orchestra with top jazz musicians Moe Koffman and Peter Appleby. . . . The Breath of Scotland troupe crosses Canada from Halifax to Victoria (Feb. 27 to April 8) including four U. S. dates in Detroit, Cleveland, Seattle and Los Angeles. Arc sound, with the original cast LP of last season's show and an album by star Dennis Clancy, is setting up distribution in the American cities on the itinerary. . . . Alberto Rocchi, newly signed by Audio Fidelity, appears at the Bonaventure Room at the Queen Elizabeth Hotel in Montreal (March 13-19) and at the Chateau Laurier in Ottawa (March 20-April 1), with Phonodisc rush-releasing his first LP to coincide with the dates. . . . Jr. Walker and His All Stars hit Hamilton, London and Toronto (March 17, 18, 19), presented by the owner and manager of Record World in Toronto, giving added impetus to their new Motown single, "Pucker Up, Buttercup." . . . The Monkees plays Winnipeg to an SRO crowd April 1, while their April 2 concert at Maple Leaf Gardens in Toronto sold out in a matter of hours.

KIT MORGAN

## AUSTRALIA

\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	SNOOPY VS. THE RED BARON	The Royal Guardsmen (Festival)
2	1	I'M A BELIEVER	The Monkees (RCA)—Leeds
3	5	BIG TIME OPERATOR	The Id (Festival-Spin)
4	7	COALMAN	Ronnie Burns (Festival-Spin)
5	2	GREEN, GREEN GRASS	Tom Jones (Decca)—Palace
6	—	HAPPY JACK	The Who (Philips)—Essex
7	—	EPISTLE TO DIPPY	Donovan (Epic)
8	9	GEORGY GIRL	The Seekers (Columbia)—Chappells
9	4	FRIDAY ON MY MIND	The Easybeats (Parlophone)—Alberts
10	—	SPINOUT	Elvis Presley (RCA)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	RELEASE ME	*Englebert Humperdinch (Decca)—Burlington-Charles Blackwell
2	5	PENNY LANE/STRAWBERRY FIELDS FOREVER	*Beatles (Parlophone)—Northern-Georee Martin
3	1	THIS IS MY SONG	Petula Clark (Pye)—Leeds-Ernie Freeman
4	4	HERE COMES MY BABY	*Tremeloes (CBS)—Angusa-Mike Smith
5	3	I'M A BELIEVER	Monkees (RCA)—Screen Gems-Jeff Barry
6	13	EDELWEISS	*Vince Hill (Columbia)—Williamson-Bob Barratt
7	15	ON A CAROUSEL	*Hollies (Parlophone)—Gralto-Ron Richards
8	10	MELLOW YELLOW	*Donovan (Pye)—Donovan-Mickie Most
9	7	PEEK-A-BOO	*New Vaudeville Band (Fontana)—Hournew-Geoff Stephens
10	8	SNOOPY VS. THE RED BARON	Royal Guardsmen (Stateside)—Copyright Control-Gernhard
11	19	THERE'S A KIND OF HUSH	*Herman's Hermits (Columbia)—F.D.&H.-Mickie Most
12	6	LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY	*Rolling Stones (Decca)—Mirage-Andrew Oldham
13	21	DETROIT CITY A	*Tom Jones (Decca)—Southern-Peter Sullivan
14	12	I WON'T COME IN WHILE HE'S THERE	Jim Reeves (RCA)—Metric Chet Atkins/Bob Ferguson
15	9	MATTHEW AND SON	*Cat Stevens (Deram)—Cat-Mike Hurst
16	16	IT TAKES TWO	Marvin Gaye and Kim Weston (Tamlam-Motown)—Carlin Stevenson/Cosby
17	20	SINGLE GIRL	Sandy Posey (MGM)—Mecolico-Chips Moman
18	30	GEORGY GIRL	*Seekers (Columbia)—Springfield-Tom Springfield
19	14	SUGAR TOWN	Nancy Sinatra (Reprise)—Criterion-Lee Hazlewood
20	11	I'VE BEEN A BAD, BAD BOY	*Paul Jones (HMV)—Leeds-John Burgess
21	18	GREEN, GREEN GRASS OF HOME	*Tom Jones (Decca)—Burlington-Peter Sullivan
22	27	GIVE IT TO ME	*Troggs (Page One)—Dick James-Larry Page
23	24	LET ME CRY ON YOUR SHOULDER	Ken Dodd (Columbia)—Dominion-Norman Newell
24	25	INDESCRIBABLY BLUE	Elvis Presley (RCA)—Carlin
25	17	NIGHT OF FEAR	*Move (Deram)—Essex-Denny Cordell
26	28	STAY WITH ME BABY	*Walker Brothers (Philips)—Essex-Johnny Franz
27	23	HEY JOE	*Jimi Hendrix (Polydor)—Yamata-Yamata
28	22	I'M A MAN	*Spencer Davis Group (Fontana)—Island-Island
29	31	BEAT GOES ON	Sonny and Cher (Atlantic)—Carlin-Sonny Bono
30	26	LAST TRAIN TO CLARKSVILLE	Monkees (RCA)—Screen Gems-Bovce/Hart
31	44	THIS IS MY SONG	*Harry Secombe (Philips)—Leeds-Johnny Franz

32	43	I'LL TRY ANYTHING	*Dusty Springfield (Philips)—Raintree-John Franz
33	29	I'VE PASSED THIS WAY BEFORE	Jimmy Ruffin (Tamlam-Motown)—Carlin Dean/Weatherspace
34	41	SO GOOD	Roy Orbison (London)—Acuff-Rose-Rose/Vienneau
35	34	RUN TO THE DOOR	*Clinton Ford (Piccadilly)—Carlin-John Schroeder
36	32	98.6	Keith (Mercury)—Screen Gems-Gerry Ross
37	45	MEMORIES ARE MADE OF THIS	*Val Doonican (Decca)—Campbell Connelly-Ken Woodman
38	48	COLD LIGHT OF DAY	Gene Pitney (Stateside)—Bron-Pitney/Kahn
39	46	THEN YOU CAN TELL ME GOODBYE	The Casinos (President)—Acuff-Rose-Gene Hughes
40	33	STANDING IN THE SHADOWS	Four Tops (Tamlam-Motown)—Carlin-Holland and Dozier
41	—	LOVE IS HERE AND NOW YOU'RE GONE	Supremes (Tamlam-Motown)—Carlin-Holland and Dozier
42	50	AL CAPONE	*Prince Buster (Blue Beat)—Melodisc-Melodisc
43	—	KNOCK ON WOOD	Eddie Floyd (Atlantic)—Belinda
44	—	I WAS KAISER BILL'S BATMAN	*Whistling Jack Smith (Deram)—Mills-Noel Walker
45	39	MICHAEL	*Geno Washington (Piccadilly)—Jewel-John Schroeder
46	38	YOU ONLY YOU	*Rita Pavone (RCA)—Chappell-Norman Newell
47	—	KEEP IT OUT OF SIGHT	*Paul and Barry Ryan (Decca)—Cat-Mike Hurst
48	—	SIMON SMITH AND HIS AMAZING DANCING BEAR	*Alan Price (Decca)—Schroeder-Ivor Raymonde
49	36	I FEEL FREE	*Cream (Reaction)—Dratleas-Robert Stigwood
50	35	MORNINGTOWN RIDE	*Seekers (Columbia)—Compass-Tom Springfield

## DENMARK

This Week	Last Week	Title	Artist
1	1	OH, OH WHAT A KISS	(Über die Wellen)—The Rocking Ghosts (Metronome)
2	3	JEG HAR ALDRIG FAET NOGET	The Defenders (Sonet)
3	7	SAD'N VAR DET IKKE I HALVFEMSERNE	Matadorerne (Metronome)
4	2	EN TUSINDRYD I MIN HAND	Keld & the Donkeys (HMV)
5	13	PEOPLE GET READY	The Red Squares (Columbia)
6	4	NO MILK TODAY	Herman's Hermits (Columbia)
7	11	SOMEWHERE MY LOVE	Connie Francis (MGM)
8	—	I'M A BELIEVER	The Monkees (RCA)
9	9	DER ER LYS I LYGTEN	The Defenders (Sonet)
10	5	VED LANDSBYENS GADEKAER	Keld and the Donkeys (HMV)

## EIRE

(Courtesy New Spotlight, Dublin)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	HOUSE WITH THE WHITE-WASHED GABLE	*Drifters (Pye)
2	1	I'M A BELIEVER	Monkees (RCA Victor)—Screen Gems
3	3	MATTHEW AND SON	Cat Stevens (Deram)
4	—	THIS IS MY SONG	Petula Clark (Pye)
5	4	STEP IT OUT MARY	*Danny Dovie (Major)
6	8	RUBY TUESDAY	Rolling Stones (Decca)
7	—	WHEN YOU CRY	*Miami Showband (Pye)
8	5	GREEN, GREEN GRASS OF HOME	Tom Jones (Decca)
9	7	GENTLE MOTHER	*Big Tom (Emerald)
10	9	MUIRSHEEN DURKIN	*John McEvoy (Pye)

## FINLAND

(Courtesy Ilta-Sanomat)

This Week	Two Weeks Ago	Title	Artist
1	1	I'M A BELIEVER	The Monkees (RCA Victor)
2	2	LITTLE MAN	Sonny & Cher (Atlantic)—Westerlund
3	5	AJETTIH DA TSIGANAISSET	*Heli Keinonen (Scandia)—Scandia

4	3	RAWHIDE	Matti Heinivaho (Decca)—Fazer
5	7	NO MILK TODAY	Herman's Hermits (Columbia)—Scandia
6	11	GRINGO'S GUITAR	Danny Scandia (Scandia)—Scandia
7	13	CONSOLATION	The Hep Stars (Olga)—Fazer
8	14	LAST TRAIN TO CLARKSVILLE	The Monkees (RCA Victor)
9	15	LITTLE MAN	Tuula (HMV)—Westerlund
10	9	SUNNY GIRL	Johnny Scandia (Scandia)—Scandia

## FRANCE

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	INCH' ALLAH	*Adamo (Voix de son Maitre)—Pathe Marconi
2	2	PARIS EN COLERE	*Mirelle Mathieu (Barclay)—Salabert
3	—	C'EST MA CHANSON	Petula Clark (Vogue)—Sim Beuscher
4	5	LES PLAY BOYS	*Jacques Dutronc (Vogue)—Alpha
5	—	TA TA TA TA	*Michel Polnareff (A.Z.)—Meridian
6	8	J'ATTENDRAI	*Claude Francois (Philips)—Meridian
7	6	PAR AMOUR PAR PITIE	*Sylvie Vartan (RCA)—Labrador
8	3	KILIMANDJARO	*Pascal Danel (A.Z.)—Le Rideau Rouge
9	9	SI J'ETAIS UN CHARPENTIER	*Johnny Hallyday (Philips)—France Melodie
10	—	C'EST MA CHANSON	*Les Compagnons de la Chanson (CBS)—Sim Beuscher

## ITALY

(Courtesy Musica e Dischi, Milan)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CUORE MATTO	*Little Tony (Durium)—Durium
2	2	PIETRE	*Antoine (Vogue)—Sciascia
3	3	PROPOSTA	*Giganti (Ri Fi) Cicoena
4	4	BISOGNA SAPER PERDERE	*Rokes (Arc)—RCA
5	6	L'IMMENSITA'	*Don Backy (Clan)—Clan
6	8	CIAO AMORE CIAO	*Luigi Tenco (RCA)—RCA-R. Ricordi
7	5	IO TU E LE ROSE	*Orietta Berti (Polvdor)—Nazionale
8	10	LA RIVOLUZIONE	*Gene Pitney (Musicor)—Supersonic
9	13	L'IMMENSITA'	*Johnny Dorelli (CGD)—Clan
10	9	QUANDO DICO CHE TI AMO	*Anna Rita Spinacci (Interrecord)—RCA
11	11	UN MONDO D'AMORE	*Gianni Morandi (RCA)
12	17	NON PENSARE A ME	*Claudio Villa (Cetra)—Mascotte
13	12	LARA'S THEME FROM "DR. ZHIVAGO"	Bob Mitchell (Variety)—Curci
14	14	LA RIVOLUZIONE	*Gianni Pettenati (Cetra)—Supersonic
15	—	E ALLORA DAI	*Giorgio Gaber (Ri Fi)—Settebello

## JAPAN

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KONYAWA ODOROU	*Araki Ichiro (RCA Victor)—JASRAC
2	5	KIMIKOSO WAGA INOCHI	*Mizuhara Hiroshi (Toshiba)—JASRAC
3	2	KOBOROBANA	*Ishihara Yuujiro (Teichiku)—JASRAC
4	4	SHINJITE ITAI	*Nishida Sachiko (Polvdor)—JASRAC
5	3	YUMEWA YORU HIRAKU	*Sono Mari (Polvdor)—JASRAC; *Midorikawa Ako (Crown)
6	6	NEONGAWA	*Bob Satake (King)—JASRAC
7	8	YUUHIGA NAITEIRU	*The Spiders (Philips)—Shinko
8	—	ONNA NO HATOBA	*Mori Shinichi (RCA Victor)—JASRAC
9	7	KAERITAKU NAINO	*Sono Mari (Polvdor)—JASRAC
10	9	MAA IRO IRO ARANA	*Tokyo Bonta (Columbia)—JASRAC

## MALAYSIA

(Courtesy Radio Malaysia)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	FRIDAY ON MY MIND	Easybeats (Parlophone)
2	1	EAST WEST	Herman's Hermits (Columbia)

3	3	RAIN ON THE ROOF	Lovin' Spoonful (Pye)
4	—	YOU'RE GONE	*The Boys (Philips)
5	8	ROLLER COASTER MAN	*Quests (Columbia)
6	4	IN THE COUNTRY	Cliff Richard (Columbia)
7	5	GOOD VIBRATIONS	Beach Boys (Capitol)
8	—	I'VE BEEN A BAD, BAD BOY	Paul Jones (HMV)
9	—	OLD PHOTOGRAPHS	*Naomi and the Boys (Philips)
10	9	THE BEAT GOES ON	Sonny & Cher (Atco)

## MEXICO

Courtesy Audiomusica

\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	EL CABLE	Mario y sus Diamantes (Peerless)—Mundo Musical
2	2	I'M A BELIEVER	Monkees (RCA)—Mundo Musical
3	4	ESPUMAS	*Javier Solis (CBS)—RCA
4	1	BATIJUGANDO	*Sonia Lopez (CBS)—Mundo Musical
5	6	LA CHISPITA	Hugo Blanco (Peerless)—Mundo Musical
6	5	THE WINCHESTER CATHEDRAL	John Smith (Gamma); The New Vaudeville Band (Philips)—Pending
7	7	BRASILIA	Tony Mottola (Command)—Pending
8	8	TERESA	Serzio Endrigo (Gamma); *Los Yaquis (Capitol)—Pending
9	9	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Mundo Musical
10	10	SENZA WINE	The Brass Ring (RCA)—Mundo Musical

## NEW ZEALAND

This Week	Last Week	Title	Artist
1	1	I'M A BELIEVER	The Monkees
2	2	OOH-LA-LA	Normie Rowe
3	6	GIRL ON A SWING	Gerry & the Pacemakers
4	3	GREEN, GREEN GRASS OF HOME	Tom Jones
5	8	GIMME SOME LOVIN'	The Spencer Davis Group
6	5	BEND IT—Dave Dee, Dozy, Beaky, Mick and Tich	
7	7	DEAD END STREET	The Kinks
8	20	FRIDAY ON MY MIND	The Easybeats
9	10	TODAY	The Newfolk
10	9	EAST WEST	Herman's Hermits

## PHILIPPINES

This Week	Last Week	Title	Artist
1	2	KEEP ON DANCING	The Gentrys (MGM)—Mareco, Inc.
2	1	LAND OF 1000 DANCES	Wilson Pickett (Atco)—Mareco, Inc.
3	3	SPANISH NIGHTS AND YOU	Connie Francis (MGM)—Mareco, Inc.
4	4	TOGETHER AGAIN	Buck Owens (Capitol)—Mareco, Inc.
5	6	I'M A BELIEVER	The Monkees (RCA)—Filipinas Record Corp.
6	5	HOMEWARD BOUND	Simon & Garfunkel (CBS)—Mareco, Inc.
7	7	I CALL YOUR NAME	The Mama's & The Papa's (RCA)—Filipinas Record Corp.
8	9	WINCHESTER CATHEDRAL	New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA) Filipinas Record Corp.
9	8	SOMEWHERE MY LOVE	Connie Francis (MGM)—Mareco, Inc.
10	—	WEDNESDAY'S CHILD	Matt Monro (Capitol)—Mareco, Inc.

## RIO DE JANEIRO

(Courtesy O Globo)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	8	PLEASE PLEASE LOVE ME	Michel Polnareff (AZ-Fermata)—Fermata
2	9	CATEDRAL DO AMOR	(Winchester Cathedral)—Ronnie Von (Polydor)—AM-Vitale
3	—	A MAN AND A WOMAN	Anita Kerr Singers (WB)
4	7	I'VE GOT YOU UNDER MY SKIN	Four Seasons (Philips)—UBC-ASCAP

## SINGAPORE

(Courtesy Radio Singapore)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KEEP IN TOUCH	Sandie Shaw (Pye)
2	3	ROLLER COASTER MAN	*Quests (Columbia)
3	6	GOOD VIBRATIONS	Beach Boys (Capitol)
4	4	IT'S LOVE	Ken Dodd (Columbia)
5	7	MATTHEW & SON	Cat Stevens (Deram)
6	9	I'M A BELIEVER	Monkees (RCA)
7	5	GOOD-DAY SUNSHINE	Beatles (Parlophone)
8	—	PEEK-A-BOO	New Vaudeville Band (Fontana)
9	—	HOUND DOG	Dafis Necluis * (Decca)
10	8	MAME	Herb Alpert and Tijuana Brass (A & M)

## Don Law

Continued from page 62

big man of the recording industry. He developed such artists as George Morgan, Jimmy Dickens, Jimmy Dean, Marty Robbins, Lefty Frizzell, Anita Bryant, Johnny Horton, the Statler Brothers, the Carter Family, Lester Flatt and Earl Scruggs, Carl Smith, Johnny Cash, Ray Price and others.

Law made an unavoidable mistake along the way. He reached his 65th birthday. Columbia makes no exceptions to the mandatory retirement rule. Recognizing his abilities, however, it decided to pay him "royalties" even though it couldn't pay him a salary. Thus he became an "independent producer" for Cash, Smith, Price and Flatt and Scruggs. He immediately brought new artists into his stable—Tom Gallagher of Boston and Pete Duval of Atlanta. He plans to add more.

Law no longer is under exclusive contract to Columbia, but he plans to give his old studio a first turnaround on all new artists he uncovers.

As if this were not enough, he also plans in the very near future to go into the song publishing business. He currently has a deal underway.

Law admittedly is busier now than he ever was in his pre-retirement days. He was, this week, in the process of finishing an album he had begun with Stonewall Jackson, starting a new session (his first as Don Law Productions) with Johnny Cash, negotiating contracts, auditioning new artists, renting studios, ad infinitum.

In the past 15 years alone, Law had supervised the cutting of more than 5,000 masters. With a familiar twinkle in his eye he suggested that he might top this figure in the next 15 years. In fact, he noted that he might have to.

"In the past," he noted, "Columbia paid for his apartment. Now I'm going to have to pay the rent myself." With things going the way they are, chances are he can afford it.

ADVERTISEMENT  
**TAPE CARTRIDGE TIPS**

by Larry Finley

We realized the tremendous readership of this column last week when we announced that "because of the pressures of everyday activities, this column will appear only once a month instead of on a weekly basis."

We made a great error when we made this statement, as we did not seem to realize the true meaning of the word "pressure." Our phones rang constantly on Monday; the calls requesting us to continue writing on a weekly basis. Between the offices of BILLBOARD and ITCC, there were at least 100 calls and letters forcing us (we are happy to say) to take back our statement. We will do so!

ITCC's IBM tally for the fourth quarter showed another marked increase in the sale of eight-track cartridges over the four track. The stronghold of four track is still in Southern California, but all other portions of the Nation show that the eight-track concept, endorsed by the major automotive firms and the major home entertainment suppliers and manufacturers, is out ahead and gaining momentum each month.

ITCC also finds that there is a great increase in inquiries from distributors all over the world. Because of this, James R. Gall, Vice President of Sales and Marketing, is forming an Export Department to fulfill the demand. (Most of the labels duplicated and distributed by ITCC are available for export.)

At the time this issue of BILLBOARD reaches you, the NARM Convention will be in full swing at the Century Plaza Hotel in Beverly Hills. According to Jules Malamud, this convention will have the largest attendance of all the previous ones since more and more interest is being shown in the stereo tape cartridge concept by NARM members.

Many record distributors are now starting to realize the tremendous dollar volume being done in tape cartridges, and indications point to the fact that those who have not yet entered this field will join the bandwagon at the convention. We believe that the combination of record merchandisers, automotive and electronic suppliers will boost the overall industry to an all-time high.

To our friends at the NARM Convention . . . ITCC is being represented at a booth and invites you to visit with them. . . See you there.

# TAPE CARtridge

## Tape Cartridge Displays Get Short Shrift at Auto Show

By RAY BRACK

CHICAGO—All the major domestic and import auto firms brought auto stereo to the 59th annual Chicago Auto Show last week. But only Ford did more than hang the unit on a display board among other convenience accessories to be lost to the gaze of most of the 800,000 show-goers.

And even Ford failed to install a playable unit in an automobile. Instead it mounted the 8-track unit in an open-sided teepee where much of the stereo effect—so impressive in an auto—was dissipated in the massive International Amphitheatre exhibit hall.

The only driving-condition stereo demonstration offered at the show was by Herb Levin's Stereo City, a show exhibitor since 1962.

Wholesaler-retailer Levin, one of the few veterans in this young tape cartridge business, has learned one lesson well at

the show: sales demand demonstration.

"In 1962 not one in 100 persons who stopped at our exhibit knew what a tape cartridge was. We showed them. We showed them how it worked. At that time we had only the Auto-Stereo 4-track units. And, though the customers had never seen anything like it before, the first demonstration led to a high percentage of impulse sales."

Across the exhibit hall a reporter peeped into the back lounge of a Lincoln Continental Executive Limousine, custom-converted by Lehmann-Peterson, and spotted a magnificent radio-TV, stereo and cartridge console straddling the drive-shaft hump. Ah, a working unit, surely. No. The door was locked.

"The '63 and '64 shows were slow," Levin said. "But in 1965, with Lear's move, some people had become conscious of auto stereo. And last year they started asking sophisti-

cated questions about 4- and 8-track merchandise. Some 130 people asked for cartridge catalogs last year. This year we'll get requests for three to four thousand."

Levin, who equipped the entire Hertz chain with 4-track systems in 1962, was a 4-track interloper at the show here.

"I'd like to see the industry go to 4-track because our service costs are less with 4-track," he said.

Levin had six go-go girls at his exhibit ushering auto enthusiasts into a Dodge camper to hear auto-stereo in the real.

"I'm hoping the industry will standardize soon, preferably on 4-track," he said.

Across the aisle at the Chevrolet exhibit an attendant was showing an elderly couple a Delco 8-track player hung between two red rubber floor mats in a fancy glass display case.

## Cap. to Drop 8-Track Price

HOLLYWOOD — Capitol Records has reduced the price of its 8-track single cartridges from \$7.98 to \$6.98. The new price went into effect March 1.

Consumer discount percentages remain unchanged. Also unaffected are the prevailing price and discount on double album cartridges and on show and classical single album cartridges (8XO, 8XP, 8XS).

## Muntz Adds Low-Priced Unit

LOS ANGELES — Muntz Stereo-Pak has added a \$29.95 4-track car player to its CAR-tridge line. The unit, Model M-20, is \$10 lower than the firm's previous low-end machine, the M-30, which remains in the line.

The firm is also adding two 4-track home units: the \$179.95 AR-500, which has a record turnable, and the HW-12 at \$99.95.

## Cassette Players & 8-Tracks Are Seen Capturing Markets

LOS ANGELES—Within the next two years cassette players will dominate the battery operated, under \$100 market. Eight-track CARtridge machines will prevail in the above \$100 category. This is how the future for cartridge players appears to Jim White, marketing vice-president for Roberts-Califone, tape recorder manufacturer.

White does not feel that a battle for standardization is inevitable since these two systems

fulfill varying consumer appetites. White sees the cassette machine as the leading instrument for voice recordings, utilizing ease of handling.

Eight-track machines will be combined with other audio combinations, White says. Roberts' own Model 1725-8L combines an 8-track player with a reel-to-reel machine.

Tape business this year should continue spiraling upward, according to White, because of the same three ingredients which pushed tape sales in 1966 around 10 per cent higher than in 1965: the availability of good quality stereo recorders at attractive prices, the mushrooming of the 8-track concept and the significant start of the cassette concept domestically.



"UNINTERRUPTED MUSIC at low cost" is the key to the new counter merchandiser for the Duo-Vox 8-track stereo tape player, manufactured by Duo-sonic Corp. of America. An actual operating model of the unit, with two speakers, is contained in the display, and operates by the insertion of a cartridge with power from an AC/DC converter.

## Capitol Appoints 51 Subdistributors

LOS ANGELES — Capitol has appointed 51 subdistributors for its tape products since October.

These warehouse distributors or "after market feeders," as they are called in the automotive trade, supplement Capitol's own distributing corps' efforts in selling cartridges, reel tape and players. CRDC's own salesmen service these auto accounts.

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When you receive the assembly, you simply bolt them down on your equipment and begin recording. NO ADJUSTMENTS OR BURNISHING is required. Each assembly is delivered with a serialized data sheet that details the response levels recorded by our engineers during our actual recording-run-checkout of the assembly prior to packaging. We also include a developed slide to show the track placement patterns for the assembly. . . . If time is money in your plant, our head assembly can save you plenty. Try to find another head manufacturer who owns a slave system for checking out their products.

One additional point: the complete line features "Lin Gap" construction that will help you realize a 4 to 6 DB signal-to-noise gain at the high end, over the heads you are presently using. Write for data sheet giving full specifications and prices.

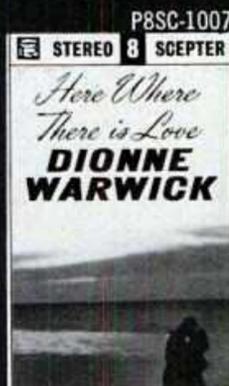
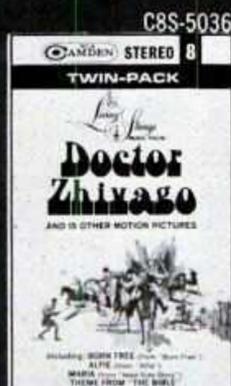
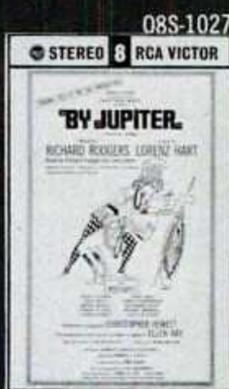
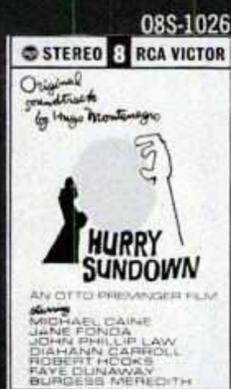
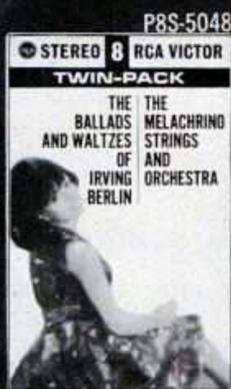
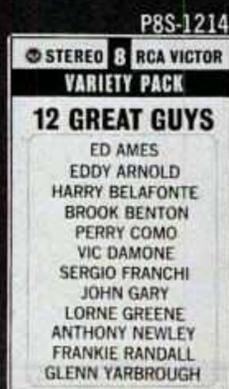
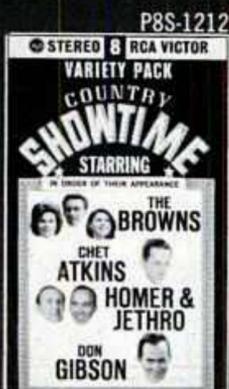
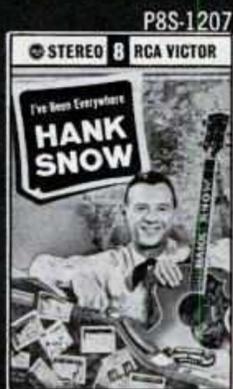
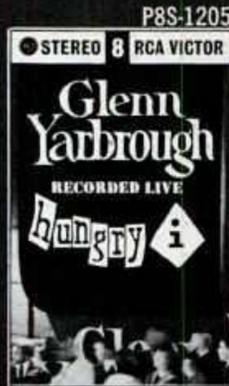
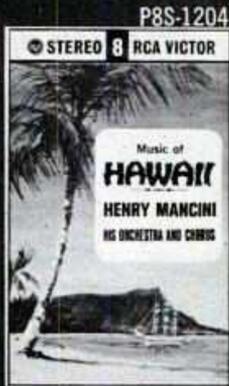
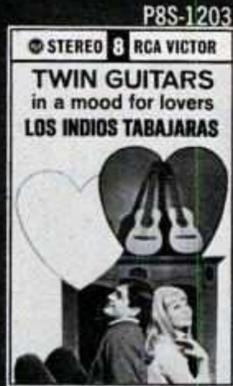
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**TAPE CARTRIDGE**

**Muntz Sees Capitol as 1st Step In Crackdown on Bootleggers**

LOS ANGELES — Earl Muntz, whose company was just granted a three-year pact to duplicate Capitol's catalog in 4-track cartridges, says the move by the label "is the first step in making it tough for bootleggers" who have had a field day with Capitol products. Since Capitol's initial representation in the cartridge field was through the 8-track pro-

cess, such artists as the Beatles and Beach Boys have been among the most bootlegged acts duplicated by unauthorized firms, Muntz said.

"There's no question but that the bootleggers are doing an awful lot of business," Muntz continued. His retail store in Van Nuys offers a free tape repair service and thus keeps track of bootlegged cartridges which are brought in for service. Muntz said: "We are fixing more bootlegged tape than legitimate." Besides the Beatles and Beach Boys, Muntz cites Bob Dylan (Columbia) as the most bootlegged performer, accompanied by Andy Williams and Barbra Streisand (both Columbia), Elvis Presley (RCA), the Ventures (Liberty), Rolling Stones (London) and the Supremes (Motown).

Muntz primarily sees Capitol's re-evaluation of the cartridge business as helping stymie the activities of the "backyard duplicators" who have been reproducing cartridges by acts heretofore unavailable in 4-track.

**Same Price as MGM**

Muntz's price on Capitol merchandise will be \$5.98, the same as charged for MGM. All other Muntz lines are \$4.98. Muntz Stereo-Pak plans releasing 120 Capitol titles by March 15, with an additional 100 by month's end. Among the acts in the initial single album pack release are the Beatles, Beach Boys, Jackie Gleason, Nancy Wilson, Dean Martin, Wayne Newton, Buck Owens, Sonny James, Nat Cole, George Shearing, Lettermen, Lou Rawls, Sen. Everett Dirksen, Peggy Lee, Al Martino, Stan Kenton, Judy Garland, Sandler and Young, Ferlin Husky and Guy Lombardo. Muntz plans succeeding releases in twin-paks, but not in

the single record mini-pak form. This latter product is based on a hit single and sells for \$1.19. All Capitol products will be duplicated on regular Muntz equipment. There is no plan to utilize the Capitol-Gauss Electro-physics company's new high speed duplicating equipment, which is currently reproducing 8-track cartridges in Capitol's Jacksonville, Ill. factory.

**90-Minute Units By N. A. Philips**

NEW YORK — The North American Philips Co. is now making 90-minute blank cassette for all recorders using the Norelco compact cassette system. The 90-minute playback unit contains the same dimensions as the 60-minute unit. Both are compatible on all mono and stereo cassette machines.

The 90-minute unit, which offers 45 minutes of recording time on each side, was first announced by the firm last year and has been available in limited numbers.

**Met Richmond Gets Gema Latin Tunes**

NEW YORK—Met Richmond Record Sales has acquired the rumba songs from the original Gema catalog. As a result, Richmond now has a catalog of some 300 LP's.

Richmond's total inventory is about 250,000, according to Daniel Last, president. Allied Wholesalers of Puerto Rico has just been signed to distribute for Met in Puerto Rico, Santo Domingo and Haiti.

**Spiegel Offering At Sale Prices**

CHICAGO—Spiegel, Inc., in its 102d anniversary sale catalog just issued, is offering "good," "better" and "best" auto tape CARtridge players priced at \$49.95, \$79.95 and \$99.95, respectively.

The low-priced model is a 4-track unit made by Audio Stereo. The middle model, said to be marked down from \$89.95, is a 4-8 compatible, also by Audio Stereo.

Spiegel is offering as its "best" model a 16-transistor, automatic radio. The mail-order house is also offering a booklet listing "thousands" of 8-track tapes available.

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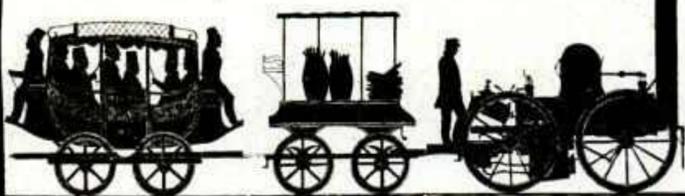
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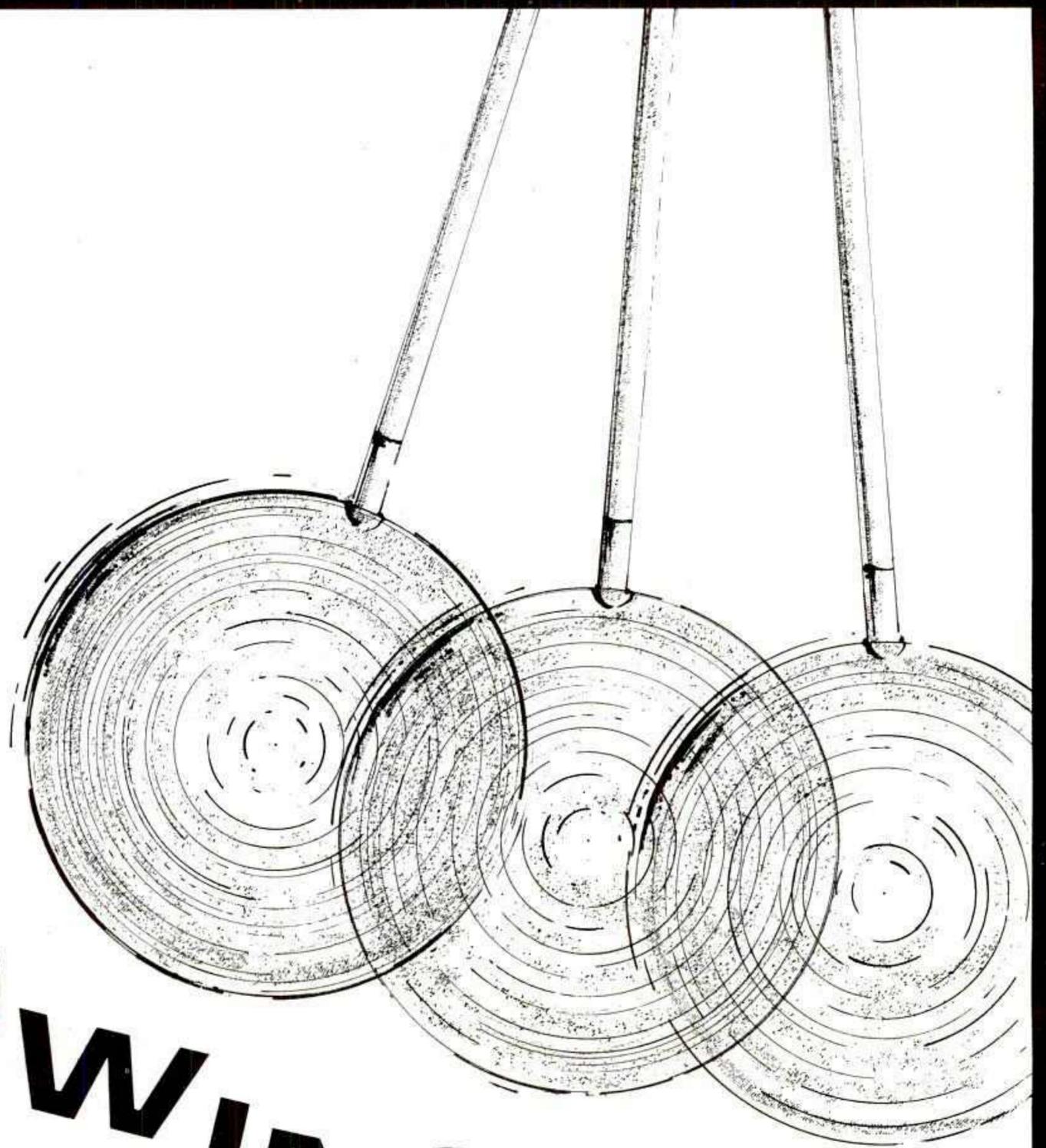
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---	4WA-1668	NOT WITH MY WIFE, YOU DON'T!—Original Motion Picture Soundtrack Album	Warner Bros.
---	4RA-6232	TINY BUBBLES—Don Ho	Reprise
---	10A-521	SO NICE—Johnny Mathis	Mercury
---	10Y-523	THE SHADOW OF YOUR SMILE—Astrud Gilberto	Verve
---	10A-524	YOU DON'T HAVE TO SAY YOU LOVE ME—Dusty Springfield	Philips
---	10Y-525	MOVIE GREATS OF THE 60'S—Connie Francis	MGM
---	14Y-554	TWENTY-ONE CHANNEL SOUND—David Rose and His Orch.	MGM
---	21B-423	I GOT YOU (I FEEL GOOD)—James Brown	King
---	21A-445	THE DOORS	Elektra
---	21Y-446	ANIMALIZATION—The Animals	MGM
---	21A-448	YOU BABY—The Turtles	White Whale
---	26Y-436	EMPATHY—Shelly Manne and Bill Evans	Verve
---	26Y-444	GUITAR FORMS—Kenny Burrell	Verve
---	26Y-446	THE GERRY MULLIGAN QUARTET	Verve
---	54A-149	GEORGE JONES' GREATEST HITS, Vol. 1	Mercury
---	54A-254	SOMETHIN' FOR EVERYONE—Elton Britt	ABC
---	56Y-204	THE LIMELITERS	Elektra
---	66A-229	MEXICO!—Maria Luisa Buchino with the Trio Los Aquillitas	Monitor
---	66Y-231	PIANO, STRINGS AND BOSSA NOVA—Lalo Schiffrin	MGM
---	66Y-242	ANTONIO CARLOS JOBIM, THE COMPOSER OF DESAFINADO, PLAYS	Verve
---	66A-243	FLAMENCO FENOMENO!—Pepo Romero	Contemporary
---	90A-132	THE COLLEGIUM MUSICUM OF PARIS—Scarlati, Corelli, Vivaldi	Monitor
---	45K-135	THE TURTLES—Happy Together/Like the Seasons	White Whale
---	45K-137	THE NEW VAUDEVILLE BAND—Peek-A-Boo/Amy	Fontana
---	45K-138	FRANKIE LAINE—I'll Take Care of Your Cares/Every Street's a Boulevard	ABC
---	45K-139	BRASS RING—Dis-Advantages of You/The Dating Game	Dunhill
---	45K-140	LESLEY GORE—California Nights/I'm Going Out	Mercury
---	45K-141	THE MUSIC MACHINE—The People in Me/Masculine Intuition	Original Sound
---	45K-142	THE BUCKINGHAMS—Kind of a Drag/I'll Go Crazy	USA
---	45K-143	THE MAMAS & THE PAPAS—Dedicated to the One I Love/Free Advice	Dunhill
---	4WK-5874	JAMES DARREN—All/Misty Morning Eyes	Warner Bros.



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- ... All solid state electronics, specially designed for wide band audio application,
- ... Precision long life instrumentation heads, field proven to be the finest available,
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Other exclusive features of Magna-Tech systems are: reel to reel or continuous loop operation, compatible duplicator and master maker transports for emergency interchange situations, and ability to transfer master tapes from master duplicator to master maker.

For further information about PROVEN PERFORMANCE equipment for cartridge production, contact: Ron Matthews.

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of the World**

**PARIS**

Philips staged a reception at the Rolls Club in Montparnasse for the presentation by Jean-Louis Barault and Madeleine Renaud of decorations—Chevaliers of the Order of Arts and Letters—to the Freres Jacques who have been entertainers for more than 20 years. ... Chuck Berry and Dave Dee, Dozy, Beaky, Mick and Tich scored a big success in a Europe No. 1 Musicorama concert at the Olympia Theater. ... CBS star Rosy Armen recorded a triumph in Moscow where she gave four concerts in four days. Rosy Armen appears at the Olympia Theater for four days from April 28 and has been invited to return to Russia for a 55-day tour of the principal cities. She has also been approached for a Stateside tour. ... Following the success of his Paris concerts on Feb. 1, Duke Ellington has been booked for an additional concert at the Theater des Champs Elysees on Friday (10). ... Herman's Hermits visited here for appearances on TV, and radio interviews on France Inter, Europe No. 1 and Radio Luxembourg. ... Disc AZ's Michel Polnareff visited Germany recently to receive the Golden Arrow award as the most popular French star in Germany in 1966. ... Iramac (France) has released the first recording of 20-year-old singer-songwriter Philippe Salerne on its Relax label. ... "C'est Ma Chanson" (This Is My Song), by Petula Clark on Vogue jumped into 12th on the Europe No. 1 hit parade. Jacques Dutronc's "Les Playboys" on the same label entered its ninth week in the top five. ... James Brown's "Bring It Up" on the Polydor International label is making a big impact. ... Riviera has released the Sony and Cher hit "The Beat Goes On" on the Atco label as an EP. ... Caravelli has recorded the San Remo winner "Non Pensare a Me" and "Io tu e le Rose" on EP for CBS.

MIKE HENNESSEY

**SAN JUAN**

The Supremes opened at the Americana Hotel Feb. 27. ... Mitzi Gaynor for a short engagement at the same spot. ... Nancy Wilson (Capitol) in the Caribe Hilton. ... Patti Page at El Flamboyant Hotel. ... Sammy Davis Jr. opened at El San Juan Hotel last Thursday (2). ... The Fabulous Treniers at the Americana. ... Jimmy Durante, his group and a number of artists presently playing in Puerto Rico, entertained the boys of the Navy aboard the carrier Guam in San Juan Harbor. ... Puerto Rican pop composer Pedro Flores will be honored by a 90-minute musical tribute via WKAQ-TV and WAPA-TV, the two largest networks in Puerto Rico and WKAQ radio chain, Monday (6). The program is sponsored by Destillaria Serrales, Inc., and among the recording stars who will appear are: Bobby Capo, Carmita Jimenez, Myrta Silva and Julito Rodriguez Trio. ... A new record distributing organization, Central Records Distributor, Inc., with Charles Schlang as president, has opened in nearby El Comandante section of San Juan. Henry Perez, veteran record man, will manage the new outfit. According to Pancho Cirstal, another member of this company, they will be strictly wholesalers and the fact of their faraway location from Old San Juan will bear this out. Central Records will operate a fleet of specially designed trucks to cover the complete Puerto Rico record market.

ANTONIO CONTRERAS

**STOCKHOLM**

The Byrds made radio and TV shows and personal appearances here. CBS is releasing their "So

You Want to Be a Rock 'n' Roll Star," to coincide with their visit. ... Philips has recorded a Swedish musical "Utsald" (Sold Out) featuring Monica Zetterlund, Monica Nielsen, and the trio which wrote the show, Carl-Axel Dominique (Music) and Allan Edwall and Bjorn Gustafson (lyrics and book). ... Jan Malmstjorn's first single for CBS following his switch from RCA Victor is "Puff the Magic Dragon" and "Green, Green Grass of Home," both sung in Swedish. ... Nils Lindberg, composer of the theme music for the "Farlig Kurs" TV series, has recorded four of the tunes for an EMI EP. The Swedish group, the Lea Riders, are visiting Norway this month.

ESPEN ERIKSEN

**Seattle One-Stop  
An Installer, Too**

SEATTLE—The Seattle Record One Stop here has established a retail installation outlet, Stereo Tapes Center.

The new facility will house the firm's wholesale tape operation and Tape-tronics, a division which distributes Borg-Warner and Muntz play-back units. A complete line of both 4- and 8-track stereo CARtridges are included, and the center will offer custom as well as hang-on installation.

Alan Hawkins, formerly with Western Tapes Division of Pic-A-Tune Inc., Emeryville, Calif., has been named manager of Tape-tronics and the Stereo Tapes Center.

**Faron Taylor Is  
Winning Singer**

NEW YORK — Columbia Records songstress Faron Taylor, currently appearing at the Living Room through Monday (6), displayed a talent that bears watching. She shares the bill with veteran Don Cherry and a very good comic, Howard Storm.

Miss Taylor radiates a personal charm and style that is quite winning. Her repertoire ranged from rhythm and blues to pop. She did a remarkable job with "Once in a Lifetime" and the r&b number "Rescue Me." Her newest Columbia single "The Man I Love" b/w "What's Your Story Morning Glory," was released last week.

Don Cherry, who sold a million copies of "Band of Gold," still maintains the style he had in the 1950's. His new album on Monument will be released soon. He is scheduled to open at the Dunes, Las Vegas, March 15.

Howard Storm tells some hilarious stories about the Borscht Belt, New York and karate.

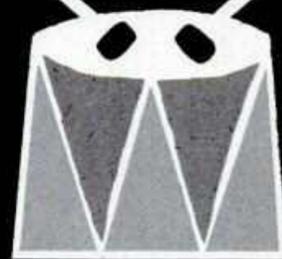
CHARLES BARRETT

**Market Explored  
By Cap. Division**

LOS ANGELES — Capitol's Special Products Division explored the CARtridge market in a three-day Palm Springs gathering which drew field personnel from all over the U. S.

The meetings were concerned with an evaluation of distribution and marketing and ways to streamline service to accounts. A sneak preview of a forthcoming 8-track player to be out this month was shown.

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Ampex is pleased to join with London to announce that as of March 1, 1967 list prices on London, Hi, Parrot, Press and Coliseum 4-track Cartridge Tapes will be reduced from \$6.95 to \$5.95!

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## Lyon-Healy Opens Doors To Teen Beat

CHICAGO — The image of the Lyon-Healy music store chain here was altered last Saturday (25) as the sedate firm threw open the doors of its Loop store to 1,000 youngsters at a Blues Magoos autograph party.

A Chicago music institution, Lyon-Healy was founded in 1894. Most record buyers recognize the 13-store chain as an excellent source of classical product. And for many years the firm has lived up to its reputation, even taking special pains to educate salespeople to intelligently respond to highly technical questions about recording techniques and artists.

"But we now want to draw more teen-agers into our stores," said Bob Storm, Lyon-Healy advertising manager and promotion director. "The Blues Magoos were quite co-operative and drew lots of nice kids to the store. It was the biggest teen event we've ever had."

While the Magoos signed autographs, their first Mercury album, "Psychedelic Lollipop," and their singles, "We Ain't Got Nothin' Yet" and "There's a Chance We Can Make It"/"Pipe Dream," sold freely. WLS' top deejay, Ron Riley, emceed the event.

Lyon-Healy's downtown store, which has been called the largest music store under one roof in the country, was taxed to the full by the kids. But Storm wants to do it again."

## Arvin Adds Two

COLUMBUS, Ind. — Arvin Industries, Inc., has released two transistor pocket portables with economy prices. Model 68R38 features 10 transistors plus diode, ferrite rod antenna and gold-trimmed case with tan leather grained vinyl. Suggested retail prices on the item is \$11.95 with accessories.

Model 68R05 has six transistors plus diode. Its features include Velvet Voice speaker, earphone jack and carrying case. This item has a suggested retail price of \$6.95, including earphone, carrying case and a 9-volt battery.



TEEN-AGERS CLAMOR TO get autographs from the Blues Magoos at the Lyon-Healy store promotion of the group's latest records. Signing away, from left to right, are Ralph Magoo, Peppy Magoo, Mike Magoo, Ronnie Magoo, Geoff Magoo and WLS disk jockey Ron Riley.

## Scanning The News

Ampex Corp. has contracted to manufacture and install a unique audio teaching system in two Oak Park, Ill., high schools. It will enable students seated in individual learning booths to select any of the 224 lessons contained in the master memory banks. . . . The Record Industry Association of America announces that an all-time high of 81 phonograph records, 23 singles and 58 albums were certified for gold record awards during 1966. . . . K.C. Auto Sound, founded by Carl Galler, has moved into larger quarters at 5319 Troost Avenue, Kansas City, Mo. . . . The Discount Record Center chain recently celebrated the grand opening of nine California stores. . . . 1966 sales of Admiral were reported to be 38 per cent higher than the previous year's figures. . . . Stradivaris of the future may be mass-produced — Carleen Maley Hutchins, of Physics Today, is currently working on the mathematical possibilities of such a program. . . . Capitol Records, Inc., announce that it will manufacture and distribute 4-track stereo-tape cartridges. . . . PERSONNEL MOVES: Five managers were appointed in the Electronics Sales operation of General Electric: Richard D. Harris, manager of advertising; Matthew L. Goslin, manager of merchandising; Frank E. Yandrasits, manager of marketing administration; George E. Fertal, manager of facilities planning and warehousing, and Edward J. Molnar, distribution costs specialist. . . . Morris A. Mayers has been named to co-ordinate Visual Electronics Corp.'s expanded operations in the educational broadcasting field. . . . William R. Coyle, head of the Coyle Music Centers, Columbus, Ohio, was elected president of the National Association of School Music Dealers. . . . Philco-Ford announced the promotion of five managers: Austin M. Embree heads the Dallas district; Charles B. Steele is in charge of the Oklahoma City district; James P. Harford takes over the Phoenix district; Raymond Nugent becomes sales manager for Dallas, and Norman H. Schnell has been named manager of sales planning for black-and-white TV. . . . Sylvania appointed two—Rich-

ard D. Wilde to manager of planning and special projects for the Electronic Tube Division, and Gerald A. Traxler to Chicago sales manager of the Entertainment Products Division. . . . Paul W. Van Orden becomes manager of marketing for GE's Tape Products Business Section. . . . Robert A. Laneve moves up to general manager of Southern States Distributors, Inc., an Admiral products distributor in Miami and Jacksonville, Fla.

JERIANNE ROGINSKI

## Boots Comments on Varitone

CHICAGO—"It's a gas," said Boots Randolph in comment on Selmer's Varitone Sax. Boots premiered this first application of amplification to the reed instrument family at the Music Show here last summer.

"It has a lot of potential, particularly for rock and roll artists."

Interviewed here during a private reception staged by Monument Records as a feature of "Boots Randolph Month," the altoist disclosed that he is looking about for "the right material" and plans to do a session with the Varitone instrument, which adds an almost infinite variety of new sounds to the traditional sax bag.

A self-taught instrumentalist from Paducah, Ky., Randolph was propelled to super-star status with his 1964 single, "Yakety Sax."

"That recording has fed me," Randolph said, "but I'd like to be known as a more versatile sax player." This he amply dem-

## Top Electronic Sessions Scheduled For Chicago

CHICAGO—Chicago will become the electronics capital of the U. S. during the last two weeks of June when an estimated 40,000 people will be here for numerous conventions and meetings of the industry.

The National Electronic Distributors Association will spark the electric wave with their annual meeting series which begins June 18 and continues to the end of the month, closing with the National Association of Music Merchants Show, June 25-29.

It is expected that the surge of electronics sessions will aid the NAMM Music Show in maintaining its high exhibitor and dealer attendance. For the first time in its 66-year history, the NAMM show is confronted with a conflict due to the Electronics Show in New York on the same date.

In addition to the NAMM Music Show, the National Community Television Association annual convention will open June 25 and run for four days. The Electronic Parts Show is scheduled for June 19-21 and will climax with a joint meeting of several large associations. They are the Association of Electronic Manufacturers, the Electronic Industries Association, the Western Electronic Manufacturers Association, the

Electronic Representatives Association and NEDA.

William R. Gard, executive vice president of NAMM, commented that the presence of many electronics people should greatly enhance the Chicago Music Show. "Electronics has become the big trend in music instruments as 'big sounds' are becoming popular in just about everything that's played," he said.

"It is also being used more and more for mass music instruction. We expect all kinds of exciting new innovations in amplified music and education methods to be introduced at this year's Music Show," Gard emphasized.

The All-Industry Electronics Conference is scheduled for June 23 and on the following day there will be a session of the executive board of the National Alliance of Television-Electronic Service Associations. Closing out the month will be two more minor sessions by the Radio Old Timers, industry members in electronics 20 years or more; and the Electronic Young Tigers, members in the trade ten years or more.

Gard noted that the scheduling of many electronics and music sessions in Chicago in a two week span should "provide an opportunity for men in all phases of the industry to size up the market for electronics and music products."

## C-M Vocatrol

Vocatrol by Channel Master allows four of the company's tape recorder models to be automatically started at a whisper. The voice-actuated switch is connected between the recorder's remote microphone input and the normal microphone.

Vocatrol's sound activation level can be pre-set by a variable sensitivity adjustment. A three-second delay circuit prevents

(Continued on page 78)



PSYCHEDELIC SOUNDS are the main attraction of Rheem Manufacturing's Mark VII portable electronic organ. The all-transistorized instrument can produce 192 different sound combinations. Facilities for sound effects include a 16-foot solo stop and bass keyboard coupler extending the range to 17 full octaves, multitones booster, and full-range variable vibrato with special bass features. Retail price is \$660.

## Ampex Sales Up

REDWOOD, Calif. — Ampex Corporation chalked up record sales and earnings in the third quarter and nine months ending in January 1967. President William Roberts said the sales for the first three quarters of the fiscal year 1967 were up 32 per cent over the previous year. The total sales figure was reported at \$153,008,000.

Net earnings after taxes showed a 24 per cent increase on each corporate share, despite an increase in the number of shares. "Our sales and profits plans remain on target, and we expect continued growth in both categories for the balance of the year, Roberts said.

onstrates in his current Monument LP, "Boots With Strings."

Randolph's versatility also extends to jazz. With material such as "Stack of Dollars," his prowess with a cool phrase does full justice to the form, making "Yakety Sax" seem like a warm-up etude.

Randolph, though he holds the opinion that too many youngsters are depending on instrumental electronics and histrionics rather than musicianship, concedes that many young artists "are doing some marvelously original things."

He offers the general advice, however, that kids start first on acoustic guitar or standard saxophone before going amplified.

"Good musicians, like basketball players, should work with the medicine ball first."



BOOTS RANDOLPH autographs his latest albums for the crowd that gathered at the Chicago Playboy to see him introduce his latest record album, "Boots With Strings."

### SHIPMENT

OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

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RARE OLDIES, RECENT HITS. SEND for list. 100 assorted new 45's, \$6.50 ppd. 25 assorted new recent hits, \$4.50 ppd. Kaco Enterprises, 2911 Monticello Ave., Bronx, N. Y. 10466.

## EMPLOYMENT SECTION

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SALESMEN WANTED. TO SELL NEW coin operated game; manufacturer to operator. Excellent commission, protected territory. Advise fully, qualifications and territory. Peter Bettes, Betco Products, Inc., 230 Muntz Ave., Butler, Pa. 16601.

### POSITION DESIRED

SALES MANAGEMENT. PRESENTLY employed. 20 years' experience wholesale, retail phono records, players. Resume upon request. Box 303, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

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### \$1,000 SONG CONTEST

Original words and music of song to promote resort city of Hollywood, F.L.A. First prize, \$1,000 cash plus week's accommodations, meals for two at Hollywood Beach Hotel.

Judges: Skitch Henderson; Arthur Godfrey; Earl Wilson; Mrs. Clifton J. Muir, Natl. Federation Music Clubs President; Mrs. Ruth Sadler, Exec. V. Pres.; Tiara Records.

CONTEST CLOSES AUGUST 15TH  
Write for entry blank:

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

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SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

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SPECIAL TELEPHONE SERVICES, INC. 24-hour professional answering secretaries. \$5 per month, available nationwide. Box 1651, Harlingen 16, Tex. 78550.

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## WANTED TO BUY

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ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records. John Lever, Gold St., Northampton, England.

BEATLES' NEW ALBUM DUE APRIL. Your copy airmail on release date if you order it now! Clapton's "Bluesbreakers," The Cream, Troggs, The Who's latest albums, Beatles 16-cut "Oldies" or any British album, mono or stereo, \$6 airmail. Pop catalog, \$2. Record Centre Ltd., Nuneaton, England.

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.



CRAIG'S NEWEST TABLE MODEL stereo radio features swing-out speakers for better sound. The model contains 21 transistors, 11 diodes and has automatic stereo selection with stereo-eye indicator, automatic frequency control and slide-rule vernier tuning. Retail price on the item is \$132.

## Retailer Claims Auto Fans Are Tape Buyers

By ROBERT LATIMER

DENVER—It isn't the music lover, but the young automobile owner who makes the best prospect for auto stereo tape players, reports Mickey Sherman, veteran sound equipment retailer.

Sherman, who handles all home entertainment equipment, ventured into stereo tape players in 1965 after learning of their success in the Southern California market. His approach was to "pick a market and stay with it." The market he has chose is the young motorist who invests in a sports car and lavishes every accessory he can afford on the automobile.

Included in the market are many college students, but for the most part, buyers are young auto enthusiasts about 25 years old to whom the word "music" means rock 'n' roll. Most of Sherman's customers insist on the 4-track and moderate player prices in the \$90 bracket. He only brings out an expensive model when a customer indicates a more serious interest in music.

Sticking to this market has worked out so well that Sherman is averaging between 150 and 175 stereo player installations per month. His installation crew

has grown from one man to three.

Placement of speakers have played a big part in selling auto tape players. Sherman's decision to install four speakers in the doors of an automobile has brought him wide popularity in the area. Ninety-five per cent of his installations are done this way but for the sake of variety he displays more than 100 examples of typical installations in a simulated automobile panel on a wall of his store.

The store's newspaper ads are spotted in the sports section on Sherman's theory that the same prospects are also avid followers of football, basketball, winter sports and baseball. Each ad is directed towards the "in" trend, with eye-catching logos: "The In Crowd Digs Auto Stereo," "Chicks Dig Auto Stereo" or "Beatles or Beethoven."

## CM Releases Two Radios

ELLENVILLE, N. Y.—Channel Master Corporation has announced two multi-band portable solid state radios, one, a six-band model (6437) and the other (6436) a four-band model. Both models include FM and AM bands and operate on batteries or an accessory AC adaptor-charger.

In addition to the AM/FM broadcast frequencies, the six-band model covers long wave, short wave and Marine bands. The four-band model covers marine and short wave.

Both luggage styled models feature AFC, fine tuning and tone controls, switched dial light, external antenna connections, and output for external speaker or earphones. The four-band model has a suggested list of \$74.95 and the six-band model \$109.95. Both models carry Channel Master's exclusive 120-day free replacement guarantee.

## C-M Vocatrol

• Continued from page 77

shut-off during normal pauses such as occur in dictation.

Suggested list price on the new unit is \$12.95. It can be used with one battery and AC recorder (Model 6464) and three battery or AC adaptor-powered units (Models 6549, 6545, and 6426). Vocatrol can create a voice-actuated, two-speed combination for less than \$60 when coupled with Channel Master's Carousel portable recorder. A 120-day instant free replacement guarantee comes with the unit.



SPECIALLY CRAFTED to impart mellow background tones, the new Folk Guitar models by Kay Musical Instrument Co. are ideally suited for accompaniment. The models have handsome hand-rubbed finishes and "thin-lite" necks with adjustable truss rods. Both retail for \$79.95.

## Operators Breaking 50/50 Barrier



TABB



HASVOLD



CANNON



HULLINGER



MONTOOTH



MAWDSLEY

### Commission Case History #1

Russell Mawdsley, Russell-Hall, Inc., Holyoke, Mass. has broken the 50-50 split barrier for the past 10 years and now has 90 per cent of his jukebox locations on a 60-40 basis and around 10 per cent of his games on this arrangement.

"We have a few very choice locations where we're still 50-50," Mawdsley said, "but these are exceptional cases. In almost every instance we've gone to a better arrangement on music."

"We have an addressograph system with our collection slips programmed for each route. The route checker just looks at the particular slips for each locations and knows how to proceed," he said. "We have a slip for music and one for games."

Mawdsley also has a different system for vending, and is an example of the growing number of operators now diversifying into vending where commissions considerably lower than is found in music and games are the rule.

"In all but one or two cases our cigaret arrangement is a certain figure per pack. We do have two installations where we pay a percentage against the gross as we do with candy, cold drinks and coffee. This still averages out to nearly what we would be paying if we paid by the pack," Mawdsley said.

As for vending commissions, Mawdsley said, "I would estimate that our commissions on all vending will come out to between eight and ten per cent of the gross collection."

In offering his secret for going after a better than 50-50 break on music and games Mawdsley said, "You simply have to take the bull by the horns as it were. You sit down with the location owner and go over the rise in the cost of your operation over the past years."

Mawdsley favors having some figures down on paper detailing the way service costs have risen and other aspects of the spiraling costs operators now face. "The time to do this, of course, is when you make a change. Whether it's to a completely new piece of equipment or whether it's just bringing in a different model and then changing from one to another."

"It's easier to change to a better split on music than is the case with games," said Mawdsley, "and in games we're talking about

shuffle alleys and pool tables and this type of equipment. We operate very few pinball games here in this section of Massachusetts." "Still, we have gone to a 60-40 split arrangement on at least 10 per cent of our games."

### Commission Case History #2

Another example of the operator who will no longer stand still for a 50-50 split with locations is Bill Cannon, Cannon Coin Machine Co., Haddonfield, N. J., who is also secretary of the Music Operators of America.

Cannon rated several different arrangements in order of his preference. "I would put the minimum arrangement at the top of my list and next in line would be front money. Then I'd list 60-40 and finally 50-50."

"In most instances we go for a minimum arrangement which usually is \$20 per week. By this I mean we take the first \$20 and the location gets the next \$20 and we split the balance. This way it's easy for the location to see that they have to hold up their end."

"I have cases where the minimum is as high as \$30 and in some cases even higher," Cannon said. "It depends on the equipment."

"As for 60-40 I personally don't think this gives the operator enough of an edge," Cannon said. "I would favor front money, where you ask a specific amount before anything is split."

"In the case of a location of long standing which may or may not be a top spot you could go 60-40 or you may be able to do no better than straight 50-50, depending on the circumstances," Cannon said.

"But we're going over to a minimum arrangement on most of our locations and feel that this is the only answer."

### Commission Case History #3

Arnold Jost, Arnold's Coin Machine Co., Milwaukee, thinks the 50-50 split barrier on music will be broken with the new dollar bill [\(Continued on page 82\)](#)

### Old Commission Habits Changing

By EARL PAIGE

CHICAGO — A survey disclosed last week that most progressive operators are finding ways to break through the 50-50 commission split barrier that has stunted industry growth.

The breakthrough takes many forms. It may be "front money," "a minimum," "a straight 60-40 split," "a minimum guarantee," or an outright "lease deal," but anything to give the operator an edge in today's market.

While jukeboxes represent the frontier in overcoming the 50-50 "arrangement," several operators have gained ground in bettering their positions on games, too.

Other coinmen who have long been diversifying into cigaret and other types of vending have found they can operate vending equipment with minimum location commissions and have carried this thinking over into amusement machines.

As one operator succinctly [\(Continued on page 82\)](#)

### Distribution Of Jupiter Box by Taran

MIAMI—Distribution of the Jupiter jukebox in the U. S., Canada and parts of the Caribbean has been assigned to industry veteran Sam Taran here.

Taran, who has been in the coin machine and coin machine finance business for some 35 years, has, with his son Robert, formed a company called Jupiter Sales of America, a division of Taran Enterprises, to import three Jupiter models and set up national distribution through exclusive distributor appointments.

"Many key territories are, of course, available," he said. He said eight distributors have been named to date, including the New York City area, Nashville and parts of Texas.

The three models of the Jupiter unit, which was shown at last year's Music Operators of America show in Chicago, are 80, 100 and 120 selections.

Taran's firm is located at 3401 N. W. 36th Street here. The telephone is (305) 635-2531.

### Mass. Assns. Pick Officers

BOSTON—The Massachusetts Coin Machine Association, which ordinarily meets the first Monday of the month will not meet tonight in lieu of the Music Operators of America board of directors meeting in Washington, D. C. The group expects to meet next Monday (13) at the Holiday Inn in suburban Waltham.

MCMA's legislative committee, composed of Russell Mawdsley, Russell-Hall, Inc., Holyoke; William Schwartz, W. S. Dist., Inc., Boston; David Baker, Melo-Tone Vending, Inc., Somerville; Dan Brown, Trimount Automatic Sales Corp., Boston, and Raymond Barker, Shirley Falls, [\(Continued on page 82\)](#)

## House Acts On Copyright; No Hearings Seen

By MILDRED HALL

WASHINGTON—The House Copyright Subcommittee last week approved the reintroduced Copyright Revision Bill (now H.R. 2512)—and the full Judiciary Committee was considering the bill as of Billboard's deadline here March 2. Early approval was expected by the Judiciary Committee—ending any chance of the House committee hearing requested by the Music Operators of America and the jukebox manufacturing contingent.

After the expected Judiciary Committee approval, the bill will have to go through Rules Committee before reaching the argue-and-vote stage on the House floor. Meanwhile the fight will be carried to the Senate Copyrights Subcommittee hearing scheduled for March 17.

House committee staffers report that no changes were made in the bill, as carried over from the 89th Congress, which ends the traditional jukebox exemption from performance royalty in the old 1908 copyright law. The revision bill contains a formula for compulsory licensing for jukebox performance royalty with a ceiling of about \$19 per box annually for non-negotiated licensing of the music played. Jukebox people will argue the amount of the fee and the com-

plexity of the bookkeeping involved before the Senate group.

#### 2 Cents

MOA and the jukebox manufacturers hope to persuade the Senate Copyright Subcommittee that their proposal of an additional 2 cents per record royalty on records used in jukebox play,

with statutory penalties for failure to comply, would be a fairer deal. The bill's proposals are estimated by House Subcommittee report to net songwriters about \$9.2 million a year, while MOA's proposal would bring about \$4.60 per box, or \$2,160,000 a year. The Senate Copy-

right Subcommittee may be the final arbiter of the jukebox—songwriter and licensor dispute that has raged through more than a decade of bills and hearings.

CHICAGO — In a last-ditch attempt to obtain an industry hearing before the House Ju- [\(Continued on page 86\)](#)

### BULLETIN

WASHINGTON—The Copyright Revision Bill as reported out of the House Judiciary Committee last year has again been rapidly voted out of both the House Copyright Subcommittee and the parent Judiciary Committee. A report is expected to follow this week, which will be, like the Revision Bill, almost identical with that issued last session on H.R. 4347. The report must be filed with the House Rules Committee for approval before the bill can be scheduled for House floor vote. The committee reportedly rejected by voice vote any amendments that would have changed its royalty requirement for jukebox play of copyrighted music or for CATV. Both are liable under revision bill, with statutory ceilings on the amount of royalty that can be collected.

## Seeburg and MGM Not Merging, Says Coleman

By RAY BRACK

CHATTANOOGA, Tenn. — Board chairman Delbert W. Coleman told Seeburg Corp. stockholders here last Wednesday (1) that, contrary to published reports, Seeburg and

MGM are not discussing a merger.

"As an acquisitive company, we have conversations from time to time with other companies," Coleman said, "but MGM is not one of them."

[\(Continued on page 84\)](#)

## Bally Vending Production To Begin in About 60 Days

CHICAGO — Bally, which has announced its return to the manufacture of vending equipment (see Billboard, March 4), will begin production in 60 days. Declared Bally President Bill O'Donnell, "Bally is back in

vending. And Dave Howle is back as sales manager of Bally Vendors, Inc., which will manufacture food and merchandise vending equipment in Chicago." The firm, which has intro- [\(Continued on page 85\)](#)

# Lack of Penny Items Is Hit By Bulk Dist.

ATLANTA—H. B. Hutchinson, veteran bulk vending distributor here, suggests that manufacturers should give greater attention to penny charm items suitable to vend with 210 ball gum. "This is a complaint I think you'll hear from most experienced operators," said Hutchinson. "The 210 ball gum

is still the backbone of the small operator's business and there has been nothing exciting in the last few years in penny items to mix with 210.

"I can think back to when we had Pop It Beads and operators just couldn't keep their penny machines serviced. Then another penny charm item that done so well were the little Troll Dolls and Playing Cards," he said.

"But this penny charm field has been so slighted lately it seems. We used to get the flicker rings, like Daniel Boone and later on the television stars and the Beatles. These were great charm items to mix in with gum."

### Cites Good Quality

"I realize that charm makers will say they still have penny items all the time but so many things are just a rehash. We desperately need something new, novel and exciting," he said. "This is a novelty business. It thrives on the quick, little, unusual things."

Hutchinson makes the point that he is not critical of the quality of current charms when speaking of the lack of penny merchandise. "I think our charms today are excellent quality, they've improved materials and methods and they are making a very good charm. But it seems the thinking has gone to the nickel and dime items to the detriment of penny charms.

"However, the problem is that for many operators in smaller towns like here in the South you just don't have as much potential for capsule machines that



HOME OF THE NAMA SHOW in October will be Donovan Hall, identified in this birds-eye view of the International Amphitheater exhibition complex on Chicago's south side. The National Automatic Merchandising Exhibit will occupy all of Donovan's 100,000 square feet of space. The hall, razed by fire recently, is being thoroughly renovated and air conditioned. The site is some 30 blocks southwest of the Conrad Hilton Hotel, where the Oct. 28-31 convention's business sessions will be held. The scheduled exhibit location, McCormick Place, Chicago, was destroyed by fire early this year. Donovan Hall floor plans and other exhibit information will be available in a few weeks, according to Sidney J. Shapiro, NAMA exhibit manager.

can use these nickel and dime items.

"You take your farming towns and especially through the six months of the winter season. These people will spend pennies right on but you're dragging on nickels and dimes all through the whole six months," he said.

Hutchinson sees this tendency to ignore penny merchandise as part of the greater interest in volume which tends toward nickel, dime and even 25 cent charms. "We'll have a good idea come along but right away you're seeing it developed as a nickel and dime item. It just leaves the penny gum operator with nothing new to use."

As for the problem of comingling, Hutchinson said operators in his region were experiencing no difficulty whatsoever over restrictions on mixing charms with confections. "This has been beaten down nearly everywhere I think except in a few cases. It's not a factor here," he said.

### Parkway Capsules

BALTIMORE—Parkway Machine Corp. here has informed Billboard of its expansion into the manufacturing of capsule items.

"We have been manufacturing filled capsules and supplying many operators and distributors throughout the nation," said Irvin Kovens, president.

Parkway is located at 715 Ensor Street.

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(all 250 per bag)

Army Patches . . . \$5.00  
Green Hornet . . . 5.00  
Jokes & Tricks . . . 5.00  
Bugs & Reptiles . . . 5.00  
Rings . . . 5.00  
Assortments . . . \$4.25 to \$5.00

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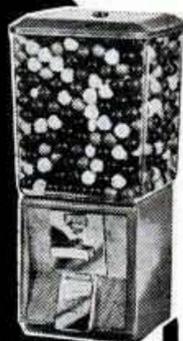


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NEW YORK BULK operators during a recent meeting co-sponsored by Northwestern Sales & Service and Schoenbach Co. Seen here are some of the 40 who attended the Sheraton-Tenney Inn affair.



BULK HUDDLE during recent New York Bulk Vendors Association, Inc., meeting. From left, Moe Mandell, Northwestern Sales & Service; president Robert Folz, Folz Vending Co.; Irwin Nable, Schoenbach Co., and treasurer Lou Ellis.

### Alter West NAMA Show Dates

CHICAGO—To lessen conflict with the National Automatic Merchandising Association's big annual show, the NAMA board voted at its winter meeting recently to move the annual Western Conference and Exhibit from December to mid-March.

The next Western conference will be held in March 1968 at the Ambassador Hotel in Los Angeles. The next national convention will be held here at the International Amphitheatre Oct. 28-31.

NAMA President James T. McGuire also announced that the board voted to drop the rule stipulating that all NAMA show exhibitors be association members. The board also authorized publication plans for a new type of NAMA member directory to supplant the annual "Blue Book of Automatic Merchandising" produced by the NAMA. The new directory, unlike the Blue Book, will carry no advertising. It will be sold at \$25 per copy to non-members.

# Third Annual Bulk Vending Industry Survey, Cont.

Part six in our annual report on the state of the bulk vending business.

CHICAGO—Penny-mix merchandise, the staple of the bulk vending business, seized an increased share of the typical operator's route during 1966. So indicates Billboard's Third Annual Bulk Vending Industry Survey.

Almost one-third of the average route, the poll showed, was made up of charm-gum mix machines. The exact figure is 29.1 per cent.

The penny-mix share of route in 1965 was 27.1 per cent. The 1964 figure was 25.6 per cent.

As in 1965, dime capsule machines showed up as the second most plentiful on the typical operator's route in 1966; 18.4 per cent of the route, to be precise. The previous year's figures was 18.2 per cent, down from 18.8 per cent in 1964.

Century-count ball gum machines emerged as the third-most-located genre in 1966. This type of unit comprised 15.2 per cent of the typical operator's route compared to 17.2 per cent in 1965 and 19.6 per cent in 1964. The shrinking percentages do not, of course, indicate shrinking sales volume of 100-count gum. The lower routing percentage merely indicates increased routing of and diversification to other types of equipment.

The same pattern of percentage shrinkage was apparent with 210-count machines in 1966. The typical operator's route last year was 13.9 per cent 210-count gum machines, making this category of equipment the fifth-most-routed during the year. The 1965 and 1964 percentages were respectively 14.5 and 14.9.

Ranking fourth on the typical route in 1966, according to the Billboard survey, were 5-cent charm units. This equipment made up 14.1 per cent of the typical route last year, compared to 13.3 per cent in 1965 and 11.8 per cent in 1964. This is extraordinary categorical growth.

Spectacular growth was also indicated by the route percentage seized for the first time by wrapped gum machines during 1966. Appearing as a significant category for the first time, wrapped gum machines represented 3.3 per cent of the typical route last year. Extensive diversification by large operators into wrapped gum is largely responsible for the surge. Wrapped gum machines appeared only with the miscellaneous machines in the "other" category that made up 4.6 per cent of the typical route in 1965—2.5 per cent in 1964.

Vendors of nutmeats in bulk represented 3.3 per cent of the typical route in 1966, tying the genre with wrapped gum as the sixth-most-routed during the year. The nutmeat machine share in 1965 was 4.2 per cent and in 1964 was 5.9 per cent. Again percentage decrease does not mean volume loss. It means other types

of equipment are going on the routes in greater relative quantities.

After holding statistically steady for two years, the percentage of 25-cent capsule machines on the typical route increased slightly in 1966. The percentage climbed from .9 to 1.1 per cent.

Other types of equipment (such as 50-cent capsule machines, laminators, pen and card, chicle and pan candy vendors) made up 1.6 per cent of the typical route last year.

Percentage-on-route comparisons for the past three years show:

TYPE OF VENDER	1966	1965	1964
Penny mix	29.4	27.1	25.6
10-cent cap.	18.4	18.2	18.8
100-ct. gum	15.2	17.2	19.6
5-cent cap.	14.1	13.3	11.8
210-ct. gum	13.9	14.5	14.9
Wrapped gum	3.3	—	—
Nutmeats	3.3	4.2	5.9
25-cent cap.	1.1	.9	.9
Other	1.6	4.6	2.5
	100.0	100.0	100.0
	Percent	Percent	Percent

To be concluded next week

## Campbell Co. Predicts Rosy Vending Year

LOS ANGELES—A closer working relationship between the food industry and the vending companies will produce a banner year for both, according to W. B. Murphy, president of the Campbell Soup Co., a leading supplier of merchandise to vendors throughout the United States.

Campbell food products, in-  
(Continued on page 88)

## Vending News Digest

### NAMA Hits New High in Members

CHICAGO—Operator companies belonging to the National Automatic Merchandising Association now total 1,438, an increase of 133 companies as compared with the end of 1965. Total NAMA membership, including suppliers, manufacturers and operators, is now at 1,691, an all-time high.

In releasing the new figures, executive director Thomas B. Hungerford said that 70 per cent of NAMA's operator firms employ six or fewer persons; 22 per cent employ seven to 19 people; and 8 per cent employ 20 or more persons.

### Wyoming Senate Okays Tax Raise

CHEYENNE, Wyo.—The State Senate here passed a bill last week to increase the tax on cigarettes from 4 to 8 cents a pack. The House, which earlier approved a bill raising the tax to 7 cents, now must concur if the bill is to become law. The lower chamber has a similar amendment.

### Half-Dollar Shortage Remains

LOS ANGELES—The huge expansion of the vending industry and the hoarding of Kennedy half dollars were cited by the U. S. Treasury as reasons for the coin shortage the past three years.

Robert A. Wallace, assistant secretary of the Treasury, said there are plenty of pennies, nickels, dimes and quarters, but our problem has been half dollars, especially since the vending industry popularized the "changer."

"Coins can lie in a vending machine for days or even weeks before an operator makes his collection run," the spokesman said. "The reasons behind the half dollar shortage are related to the vending changer with one major exception."

After the assassination of President John F. Kennedy, Congress voted to change the image on the half dollar from Benjamin Franklin to Kennedy. Wallace said the coins were gobbled up as mementoes.

### ARA Predicts 1967 Increases

PHILADELPHIA—Increased sales in the school, hospital and college divisions are expected to offset curtailments in the auto industry and should give Automatic Retailers of America, Inc., an estimated 11 or 12 per cent increase in earnings for the six-month period that will end March 31. So says President William S. Fishman. He recalls that the company's sales increased 19 per cent in the first quarter of last year. For the 13-week period ending Dec. 30, 1966, ARA earned \$2,340,000 or 67 cents a share; up from \$1,985,000 or 60 cents per share for a corresponding 1965 period.

### Two NCA Appointments Made

CHICAGO—Fine Products Co., Inc., President and Treasurer S. O. Maguire has been picked to chair the 1967 policy committee of the National Confectioners Association. Joining the Augusta, Ga., executive will be Clarence M. Kretchmer, president of American Licorice Co., San Francisco, who will be committee co-chairman. The committee will assist in the development of a projected NCA policy statement to be presented at the 1967 convention here May 27-31.

### Cleveland Firm Continues Growth

CLEVELAND—American Automatic Vending Corp. President Louis B. Golden announced last week that his firm has reached a preliminary agreement on the purchase of Market Vending Co., Detroit. The Southern Michigan firm's annual volume exceeds \$3 million, it was reported. American Automatic's services involve more than 15,000 machines throughout Ohio.

In another move, the Cleveland company named Jerry G. Gardner  
(Continued on page 83)

## Goods & Services



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Pistachio Nuts, Jumbo Queen, Red ..... \$ .87  
Pistachio Nuts, Jumbo Queen, White ..... .82  
Afghan Crown Red Lip Pistachio Nuts ..... .58  
Afghan Prince Red Lip Pistachio Nuts ..... .52  
Indian Nuts, 5 lb. bag, per lb. .... 1.25  
Cashew, Whole ..... .80  
Cashew, Butts ..... .72  
Peanuts, Jumbo ..... .45  
Spanish ..... .32  
Mixed Nuts ..... .60  
Baby Chicks ..... .35  
Rainbow Peanuts ..... .32  
Bridges Mix ..... .32  
Boston Baked Beans ..... .32  
Jelly Beans ..... .32  
Licorice Gems ..... .32  
M & M, 500 ct. .... .48  
Munchies, 16-lb. carton, per lb. .39  
Hershey-ets ..... .47

Wrapped Gum—Fleets, Topps, Bazooka & Pal, 4M Pct. .... \$14.00  
Rain-Bo Ball Gum, 1800 per ctn. 6.25  
Rain-Bo Ball Gum, 1800 printed per carton ..... 6.40  
Rain-Bo Ball Gum, 5250 per ctn. 8.35  
Rain-Bo Ball Gum, 4250 per ctn. 8.35  
Rain-Bo Ball Gum, 3500 per ctn. 8.35  
Maltesers, 2400 per carton ..... 8.40  
15 Cartons, minimum prepaid on all Leaf Brand Rain-Bo Ball Gum.  
Adams Gum, all flavors, 100 ct. .45  
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Beech-Nut, 100 ct. .... .45  
Hershey's Chocolate, 200 ct. .... 1.30  
Minimum order, 25 Boxes, assorted.

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Everything for the operator. One-Third Deposit, Balance C.O.D.

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Bulk loading.

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# Commissions: How Operators Can Do Better

• Continued from page 79



SCOPITONE'S WALL BOX furnishes a profitable extension for the audio-visual installation in Palmer's Pub located in the Palmer House Hotel in Chicago.

validators introduced in new models now. "Most of my locations are on 50-50 and I've found it very difficult to change them, especially," said Jost, "where it's a location you've been doing business with a long time. You just can't go in and say, all right, we're changing the setup here."

"Where the change will come in I think will be when we go to these dollar bill validators, or acceptors as you call them, which will automatically bring music up to two plays for a quarter. I think we are already seeing this but some operators are making a mistake here, too."

"I think an operator is very foolish if he goes in with a dollar bill acceptor and sets it for 15 plays for a dollar. It should be 12 for a dollar," Jost insisted. "The complete setup will then be two for a quarter, five for a half dollar and 12 for a dollar."

"What will happen is that the bartender will go along and collect quarters from patrons by saying that you get a bargain if you put in a dollar. He gets four quarters and puts them in the cash register and pulls out a dollar bill and plays the phonograph," Jost said.

Jost has had one or two locations on what he terms a "minimum" arrangement but without success. "This would be a location where I said I must have a minimum of, say \$25, and then we split the balance. But what happens is another operator comes along and promises to put in the same type of equipment on a straight 50-50 arrangement and you're sunk."

"Now I do vary from a 50-50 with some top locations where I give them maybe \$10 a week show money. This," explained Jost, "is the same as giving them what you used to call red money to stimulate play. I got completely away from marked money because you never know what they're doing with it so I went to show money but only in a few choice locations."

"I definitely feel the time is coming when we'll all be getting away from the old 50-50 split just like we got away from five and six tunes for a quarter and went to three for a quarter. Here again," said Jost, "you just couldn't go in and say, look, we're changing the credit systems on this jukebox to three for a quarter, you had to bring in a new phonograph. Then you could change. And it will be this way with these new phonographs which have the dollar bill acceptors on them."

## Commission Case History #4

Mac Hasvold, owner of Musivend, Inc., Sioux Falls, S. D., and newly elected president of the South Dakota Music & Vending Association, took a somewhat unusual approach to the 50-50 split by completely ruling it out. "When we took over this program two years ago," he said, "we went into each location and told them that we could only do business on a 60-40 basis."

The fact of new ownership at Musivend, Inc. would perhaps make this case unusual, but for Hasvold it is only one earmark of many innovations he has introduced. And while it may seem as though he was arbitrary in negotiating these new commission arrangements location owners did not respond negatively. "This is because in every case," Hasvold said, "we promised locations they would be making more money because of better equipment and better service."

Hasvold, who has incorporated such progressive measures as on-location auditing and commission payments with checks instead

of actual money, followed through in changing his setup on games, too. "Everytime we place a new pingame on location we go to three balls for a dime," he said. "When we pull a game in for repair we automatically set it for three balls for a dime before taking it out again."

## Commission Case History #5

Les Montooth, prominent Peoria, Ill. operator who is one of the few in the country to operate only jukeboxes, has been whipping the 50-50 split for years, but not on all of his locations.

"I have two deals," he said, "and I've been operating like this for years. One deal I call 50-50 over \$10 up to \$40. In this case, if there's over \$40 in the jukebox then we split 50-50. But if there would be, say, \$30 in the phonograph, then I would get a set guarantee. Usually this is \$10 a week. In this instance," Montooth explained, "I would get \$10 and half of the remaining \$20 or another \$10."

"My other deal is a straight \$10 minimum," he said. Citing an example here, Montooth said, "Let's say there's only \$11 in the machine. I would get my \$10 minimum and the location would get one dollar."

"This is basically a protection for me. The idea is to get that first \$10, somehow, somehow. What deal you go on depends on the location, of course, and the type of equipment you have in there. Usually, though, it's got to be \$10 a week because no location is worth less than this to you."

"You can't be splitting five dollars with a location," Montooth said.

## Commission Case History #6

Samuel R. Keys, Apollo Stereo Music Co., Denver, another operator who has strived for years to better the 50-50 arrangement on jukeboxes, now has around 10 per cent of his locations on a minimum basis.

"The better locations are still on a 50-50 basis," Keys said, "and it is very hard to get away from this after operating this way for so many years. But where the location is marginal you have to insist on some guarantee for yourself and this is where I have asked a minimum."

"Normally I go for a \$10 a week minimum on the percentage of the locations where collections are light," Keys said, adding that some operators work out a lease arrangement with the location asking a specific amount each week.

"As for games I can't see how we can ever get too far away from a straight 50-50 split," he said.

## Commission Case History #7

William Hullinger, Hullinger Music, Delphos, Ohio, thinks you have to judge each location on its own merits when it comes to bettering the 50-50 split. "If you have a spot that does \$100 a week then it's worthy of a 50-50 split," he said.

"But in a great many cases I have locations on contract where I specify a minimum of \$20 per week. I get the first \$20 and then we

(Continued on page 87)

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## Old Commission Habits Changing

• Continued from page 79

puts it, "The day when operators can exist on 50-50 is over."

### Costs Spiraled

Operators are confronted with the startling fact, that while operating costs have spiraled, the price of a play and commission arrangements have remained largely static.

The following factors are some of the points operators are

considering in bettering the "even split" from coin machine collections:

- Locations are satisfied with minimal commissions from vending equipment—why not from jukeboxes and games as well?
- Cost of all types of coin-operated equipment has skyrocketed while locations demand newer, and hence, even more expensive machines.
- Audio-visual equipment, with a naturally higher cost factor, has helped pave the way for location acceptance of lower commission arrangements.
- Competitive factors force more frequent movement of machines giving operators new opportunities to introduce different policies.
- Route personnel salaries increase in an accompanying tight labor market forcing operators to automated procedures.
- Route vehicle costs, insurance and maintenance of service equipment has increased total overhead costs.
- Looming prospects of losing the traditional exemption on record royalty payments confront operators with still higher jukebox programming costs.
- Unfavorable legislation, higher taxes and license fees, outright threat of prohibition in some areas of coin equipment operation now confront operators.

## UJA Plans Set

NEW YORK—The Coin Machine Division of the United Jewish Appeal met Wednesday (1) at the Club 1407 restaurant, 1407 Broadway, to discuss further plans for its participation in the 1967 Appeal effort. The drive will culminate in a banquet set for June at the Statler-Hilton Hotel here.

## Oregon Firm Grows

GRESHAM, Ore. — Articles of incorporation listing 100 shares of no par value common stock were filed by Honeywell Amusement Co. here last week. P. J. Heaton, William Heaton and Wanda Nakata were listed as incorporators. The company operates vending, music and amusement machines.

## Mass. Assns. Pick Officers

• Continued from page 79

will report on pending bills in the Legislature.

While over 8,000 bills were introduced into the hopper as the current Legislature convened, Mawdsley said a number were passed back out again. "We still expect some problems but at this point we're sifting and just trying to stay ahead of the situation."

A slate of officers nominated at the last meeting will probably be adopted by the membership during the meeting. Nominated were Raymond Barker, president; Arthur Strahan, David Baker, Sol Robinson and Terry Lipson, vice-presidents; Robert Jones, secretary; Sumner Segall, treasurer; William Schwartz, Albert Coulter, Al Robbins, Ted Grant, Roland Hebert and Russell Mawdsley, directors.

The Western Massachusetts Music Guild, meanwhile, which meets every first Wednesday of the month, elected a new slate of officers during its late meeting.

To be installed April 5 at the Ron Roc Cafe, Fairview, will be Ted Grant, Springfield, president; Russell Mawdsley, vice-president; Gerald Balboni, Springfield, secretary; Roland Hebert, Holyoke, treasurer; and Ralph Ridgeway, Springfield, director.

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# What a Way to Show!



**LAS VEGAS LINE UP** at showing late last year of the new Rowe Music Merchant by Sheldon Sales Distributing Corp. of Buffalo. From left: Mr. and Mrs. Dean McMurdie; Rowe field engineer Billy Keel; Rowe sales manager Joe Barton; Amelia (Millie) McCarthy, president of the New York State Operators Association; Sheldon Sales president Syd Vertlieb and Stan Kuznicki.



**DON CORNELL**, who was appearing at the Stardust, dropped by the Rowe showing at the Aladdin to say a quick hello to the New York operators—and forgot to leave!



**VEGAS ATTRACTION** for some 65 New York operators at unusual showing was the Rowe Music Merchant—along with several hundred pounds of New York strip steak. Here are, from left, Fred Morreals, Barney Rapp, Syd Vertlieb, Lindy Nardone, Don Cornell, Jimmy Foster, Floyd Racon and Tony Illos.



"**WE FELT WE HAD A SPECIAL PRODUCT**," said Vertlieb, "so we staged a special showing. It resulted in nearly 80 orders." Here is Don Cornell demonstrating facility with the new Rowe dollar bill acceptor to, from left, Jimmy Foster, Joe Barton and Syd Vertlieb.

## New Jersey Assn. Eyes Labor Laws

**EAST BRUNSWICK, N. J.**—The New Jersey Council of Coin Operators will be among many State associations to meet following the Music Operators of America board meeting in Washington, D. C. No date has been set but president Bill Cannon, Haddonfield, said the meeting will be held here at the Brunswick Inn. A chief topic will be new labor legislation.

While a number of problems are confronting operators in the State, one thorny question was cleared up when it was recently determined that the language of the sales tax law here did not cover jukeboxes and amusement games.

However, a paramount question revolves around New Jersey's recently enacted Minimum Wage and Hour law. Cannon said that operators will have to study the provisions and find out how it affects overtime, and particularly, what operators can do in lieu of the fact that many routemen work irregular hours and staggered shifts.

Another question members are concerned about is a clarification of the pinball status in the State. "We have two rulings by county courts that are of equal merit. One would rule all pinball games but the other one doesn't. We're waiting on a higher court ruling right now," Cannon reported.

Cannon said Pat Storino, S & S Amusement Co., Toms River, is heading up the legislative watchdog committee for NJCCO and will report to the membership at the meeting here on other current bills pending in the State Capitol.

Officers of NJCCO, in addition to Cannon and Storino, who is a vice-president, are vice-presidents Alan Waldor, Newark

and Harry Witson, Vineland and secretary-treasurer D. M. Steinberg, Newark.

Two other associations here, South Jersey Coin Machine Association, and Garden State Amusement Association, are represented in NJCCO through a vice-president post.

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## Vending News Digest

• Continued from page 81

to the newly created post of vice-president, food services. Gardner was formerly director of food services. Robert S. Reitman, secretary of the company since 1960, was named vice-president, corporate expansion, in another appointment announced last week.

### Canteen Earnings at New Peak

**CHICAGO**—Revenues in the amount of \$78,755,000 were recorded by Canteen Corp. in its first-quarter period ending Dec. 24, 1966, according to figures released by President Patrick L. O'Malley last week. This total compared with \$70,437,000 in the first quarter of last year. First-quarter net income advanced to a record 2,814,000, or 41 cents per share as compared with \$2,640,000, or 38 cents a share in 1965.

### Canteen Chairman Given Plaque

**CHICAGO**—Founder and chairman Nathaniel Leverone, of Canteen Corp., was the recipient of an unusual testimonial last week. He was presented a plaque on which was mounted bronzed shoes of the four youngest stockholders of the company. The plaque was presented at the annual shareholders' meeting here by the children of Mr. and Mrs. James Kaye, Mundelein, Ill. Margery, 2; Jaimie, 4; Molly, 6, and Tracy, 7, all of whom own at least one share, made the presentation.

MARCH 11, 1967, BILLBOARD

## Coinmen In The News

### CALIFORNIA

During recent weeks service sessions conducted by Wurlitzer have brought operating personnel together under classroom conditions in many parts of the State. In Glendale, at Valley Venders, a session handled by Wurlitzer West Coast rep. Leonard Hicks was attended by Nick Lanzzy, Charles Stevens, Robert Hill, John Pederson and Allen Orland. . . . Through the good offices of A. J. Bartholomew, manager of the San Francisco Wurlitzer branch and Gary Sinclair, West Coast regional manager, a school was held at the San Francisco branch headquarters and attracted Leo Matroni, Palo Alto; George Palmer, Palo Alto; Charles Gelatini, Universal Music, Vallejo; M. G. Norgner, Sonoma; Len Berry, Fremont; J. B. Jennings and John Davis, Simmons Music, Stockton; Bob Shaw, Modesto; Ralph Fleig, San Francisco; Jerry Fyffe and Ed Engberg, San Francisco; Carl Smorage, Harts Service, San Francisco; Tom Cooper, Auto-

(Continued on page 87)

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# Background Music Lures Coinmen

By BRUCE WEBER

LOS ANGELES — A rising trend toward more diversification—chiefly in the background music area—is giving the jukebox-amusement games operator an opportunity to increase his revenue and boost his location holdings.

The upward spiral is already apparent in the Southern California market, where jukebox operators are branching into the cigaret vending machine field and the background music market.

The trend away from specialization and towards operators becoming more involved in vending and background music is based on both financial psychology and hard cash realities.

Carl W. Fisher, Fisher Music and Games Service, Westchester, Calif., who services jukeboxes, amusement games, cigaret machines and even rents phonographs for parties, also is heavily involved in background music systems.

In fact, he sees so much value in background music that he became a distributor for Tape-Athon, a leading supplier of background music headquartered in Inglewood, Calif. Fisher's market area is the rich, sprawling San Fernando Valley section of Los Angeles.

By installing background music systems in approximately 35 locations, Fisher said, he was able to not only increase his business but also hike his location potential. Locations with

background music have no jukeboxes, he said, unless management requests machines or the location itself warrants both.

"With background music the operator can provide 'customized programming' for each location," Fisher said. "If the location has an ethnic atmosphere the background music can be geared in that vein. There just isn't enough jukebox records to provide an exclusive music service for ethnic or specialized locations."

Although Fisher did admit he had difficulty "pitching" the idea of background music several years ago, today the reverse is the case. "Background music is another avenue the operator can pursue in increasing his profit," Fisher said. "Why not exploit its use? There is absolutely no competition between my jukebox operation and my background music market. The jukebox industry will never vanish."

By entering the background music field, Fisher also opened new business potential by offering his services to builders, owners and developers. "I have several professional building locations where owners request background sounds," he said. "I'm only happy to have that business, too."

### More Interest

Fisher said he changes and alternates background music tapes on a monthly basis, although some locations request more frequent service. Maintenance on background systems is minimal.

David Anthony, executive vice-president of Tape-Athon Corp., expressed belief that the coin machine industry—primarily operators—is becoming more interested in the background music industry.

The effect on business activity is becoming increasingly visible to both the operator, searching for fresh methods of boosting his income, and to the background music people, now thriving because of increasing acceptance, according to Anthony. Since the operators became interested in background music as a means of additional profits, Anthony said, the rate of business growth of Tape-Athon has been gratifying.

### More Locations

Anthony credits a successful drive by Tape-Athon to teach the coin machine operators about background music as the key to the system's public acceptance.

"Operators must learn that background music should be custom-fitted to meet various specifications.

"Soon," Anthony said, "the coin machine operator will be branching into supermarkets, retail stores, shopping centers, department stores, banks, motels and even churches to promote background music. No longer will his route be limited to cafes, billiard halls, bars and restaurants. With additional locations come increased profits."

## Gene Joins Art At United Bill.

NEWARK, N. J. — Gene Daddis, product development chief for American Shuffleboard Co., has resigned to take a similar post with United Billiards here.

United is headed by Art Daddis, Gene's brother.

Nick Melone, American Shuffleboard president, said American's new product research, development and marketing plans will continue without interruption.

# Seeburg and MGM Not Merging, Says Coleman

• Continued from page 79

Coleman, speaking to a relatively small group of shareholders meeting for the first time away from the company's Chicago home base, also reported that sales and net dropped during the November-January first fiscal 1967 quarter. The chairman attributed the flagging performance, in part, to foul weather, which forced closing of four Chicago plants for a week during the period.

### \$100 Million

Coleman cautiously predicted continued growth for Seeburg, which during 1966 experienced its first \$100 million sales year. Seeburg, primarily with coin-operated phonographs, was doing \$19 million annually when Coleman took over seven years ago to begin acquiring companies at a rapid pace.

One such acquisition, Coleman confessed to stockholders here, has been "a very bad experience" for Seeburg.

"We have sustained sizable losses with Kay Musical Instrument Co.," Coleman said. "When you make a lot of acquisitions, there's always the chance you'll make a mistake. I take full responsibility for this one."

Kay, a domestic manufacturer of medium-priced fretted instruments, has suffered from Japanese import competition, Coleman explained.

"The Kay problem is serious," he added, "and we're looking for a way out."

During 1966, Seeburg moved to strengthen Kay management by naming Thomas L. Herrick as group vice-president, and Robert W. Keyworth as Kay president. Also, a new, upgraded Kay product line is being introduced.

Kay's former president, Sidney M. Katz, who resigned as a Seeburg vice-president and director in September, 1966, did so, Coleman said "because of a disagreement on the manner of Kay operation at the management level."

Coleman also told stockholders that the company now "has no arrangement" with J. Cameron Gordon, who resigned his \$73,000-a-year job as Seeburg president in February, 1966. Gordon remained with the company as a director and consultant—with a 10-year contract—until November of the same year when he became president of Scopitone, Inc., a division of Tel-A-Sign, Inc., Chicago. Because Gordon's new job was with a competitive firm, Coleman said, his contract with Seeburg had to be terminated.

### Good News

On the coin machine side of the ledger, Seeburg had only good news for stockholders, as indicated by these excerpts from the company's 1966 annual report:

"It was a good year for Seeburg coin-operated phonographs. Volume was more than satisfactory through the first three quarters and then managed to exceed the earlier pace with the arrival of August, when the new 1967 models were introduced and sold extremely well from the outset. . . . The company has long been the world leader in the manufacturer of coin phonographs and prospects are bright for continuation of this status.

"Williams Electronics enjoyed perhaps the sharpest increase in sales of any of the company's operations. Williams' production problems of a year ago (the

company having been recently installed in a new plant) have been solved and capacity has been considerably enlarged.

### New Products

"While the expanding vending industry continued its fairly steady growth rate of recent years, Seeburg enjoyed an exceptionally fine year in this area. Sales and earnings rose.

New products were introduced by all vending divisions in the course of the year and were well received. These include a low-capacity coffee machine for light traffic situations, thereby closing a gap in the company's product line.

"Cavalier Division brought forth a new exterior design for its Coca-Cola can and bottle venders, which are manufactured for the exclusive use of the bottlers of Coca-Cola. Ever since their introduction, sales have been on the rise. At the same time, Choice-Vend Division introduced a new milk machine that has won considerable favor."

Seeburg held its meeting here to permit stockholders to tour the Cavalier plant.

### Board

Seeburg also announced that during 1966 it made its first series of vending sales to major oil companies. Jet line venders and other machines are now being sold to a dozen oil companies, including Texaco, Mobil, Marathon and Standard Oil of Kentucky.

Paring the board of directors from 14 to 11 members, Seeburg stockholders elected:

Delbert W. Coleman, chairman.

John P. Allison, partner, Marshall, Bratter, Greene Allison & Tucker, attorneys.

William C. Bartholomay, president, Olson & Bartholomay, Inc., insurance agents, Chicago, and chairman and president, Atlanta Braves, Inc.

Willard C. Bear, associated with Paine, Webber, Jackson & Curtis, member of the New York Stock Exchange; president and treasurer of Consolidated Lucky Corp., Akron, Ohio.

Richard T. Burger, vice-president in charge of the Qualitone Division.

Lillian K. Kubiack, vice-president, general counsel and secretary of Seeburg.

J. I. Lashkov, president, the Pacific Coast Co.

Max Miller, vice-president of Seeburg in charge of the Choice Vend Division.

Louis J. Nicastro, president of Seeburg.

A. E. Post, president, Post-Goff and associates (business management) and vice-president of the Pacific Coast Co.

William G. Raoul, vice-president of Seeburg in charge of the Cavalier Division.

## Busy Lobbyist

SACRAMENTO, Calif. — Gordon Garland, former speaker of the California Assembly and now public relations consultant for the California Music Merchants Association, filed his lobbyist expense report last week as required by California law.

Garland listed his total January expenses at \$4,160 for representing the California Music Merchants Association, California Water Association, Chiropractic Association, Golden Gate Bridge and Highway District, Stone Corral Irrigation and Conservation Districts and Dr. F. E. Campbell.



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PERSONABLE, PROFESSIONAL WALLY OSTERMAN, son of veteran Peoria, Ill., operator Lou Osterman, services a phonograph under the watchful eye of a location owner.



DONICO VENDING serviceman makes a call at one of the Morris, Ill., firm's numerous "Interstate Highway" locations in central Illinois.



LES MONTOOTH, dean of central Illinois music operators, checks next day's programming inventory and remarks, "There's a great gulf between the operator and the record manufacturer."



A FAMILY AFFAIR, that's the Peoria operation of Mr. and Mrs. Joseph Abraham and Joe Jr.



ACCENT ON AMUSEMENT by Loyal Sprague, son of the owner of City Vendors near Peoria, has altered the attitudes of many business people toward games of all sorts.

## Fla. Firm Now In Coin Field Markets Alarm

TAMPA, Fla.—Trak Microwave Corp., a leader in the highly specialized space electronics field, has entered the coin machine industry with the marketing of a burglar alarm adaptable to all types of coin-operated equipment.

Leon Singer, director of marketing for the consumer division handling the device, is now busily engaged in setting up major coin machine distributor outlets and said the company plans other coin industry oriented products.

Trak occupies one of the most modern buildings in Tampa and for seven years has specialized in highly complex electronic products for the U. S. Government and companies such as Philco-Ford, Westinghouse and Motorola. President of the company, in which engineers make up over 80 per cent of the total personnel at the 25,000-square-foot facility, is G. J. McCulloch.

Singer said the Trak alarm has been used by a number of local firms prior to its initial introduction nationally last week. A compact, battery-operated unit that requires no tools for installation, the unit is easily switched off during the service period on equipment.

## POOL TABLES STIR CHUCKLE

LOS ANGELES—Pool table distributors here are chuckling over the predicament Mrs. Edith J. Durfey, a Eugene, Ore. tourist, found herself in after fog closed the Los Angeles International Airport.

After her flight was canceled she was motored to the Hacienda Hotel in El Segundo for overnight accommodations. She arrived at 2 a.m. only to learn that all the rooms were taken.

Then the night clerk had an inspiration—he had the pool table in the recreation room fixed up as a bed for her.

In another episode, a local distributor reports, a shopper purchased a pool table which he strapped atop his car before starting home.

Minutes later he was back in the same store to buy another pool table. The first one blew off the top of his auto as he drove on the Los Angeles freeway system.

## Bally Vending Production To Begin in About 60 Days

• Continued from page 79

duced a variety of vending machines during its 35-year history, has been out of the vending business since the early '60's.

Howle, who until recently was with Avenco, said: "Plans are completed for a line of vendors with revolutionary developments and innovations based on present and projected operational and merchandising requirements of the industry. Production of the first Bally venders will start within 60 days."

The first model is expected to be a can vender.

Howle also announced that Frank Murphy has joined Bally Vendors as chief engineer.

"Murphy's vast experience in the vending and allied coin ma-

chine fields further insures development and production of Bally quality vending equipment," Howle said.

## ANYBODY FOR A CHALLENGE?

HAWAII—There is one island in the Hawaiian group where visitors are not welcome and jukeboxes are taboo. Niihau, 72 square miles of arid territory, is endeavoring to preserve the last vestige of pure Hawaiian blood, language and culture. Aylmer Robinson, self-proclaimed island leader, labels jukeboxes, rock 'n' roll music and live rock bands as "sinful" in his attempt to protect Niihauans from Western civilization.



NAT BAILEN, president of Urban Industries, Inc., the Louisville maker of coin-operated movie machines (right), recently presented a Kentucky Colonelship to Suren D. Fesjian, president of Mondial International, Inc., a New York City distributing firm. Honor was made in behalf of Kentucky Gov. Ned Breathitt.

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9000 Sunset Blvd.  
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## Colo. Coinman Was Engineer

COLORADO SPRINGS, Colo.—The fact that he was an electronics engineer, capable of building intricate control systems, before entering the phonograph operating field is a real asset to Bob Dunkel, president of the big Peerless Music Company, here.

Dunkel was busy with many government manufacturing processes when a relative encouraged him to enter the vending and music field. The fact that a major phonograph operator in the area had just closed up was an incentive, although he knew little or nothing about vending, phonographs, or cigaret merchandising.

In the three years since, the

Colorado operator has built a firm large enough to require four full-time mechanics, with his wife in charge of cigaret sales routes.

### Fills In

From the beginning, Dunkel has been able to extract uniquely high efficiency from his all-important service crew because he has always been willing to "take over" whenever any member of the staff wants a day off.

"The fellows all know that I enjoy breaking out the tool kit now and then," Dunkel grinned, "so they don't hesitate to ask me."

Dunkel is equally expert in repairing either mechanical or electronic circuits. He can

## N. H. Wants New Coin Machine Tax

CONCORD, N. H.—A bill to establish a franchise tax on coin-operated machines has been introduced in the New Hampshire House of Representatives here.

The measure, sponsored by Rep. Annie Mal Schwaner (R, Plaistow) would make coin machines subject to local personal property tax and also require a \$10 fee on each machine from the operator and a \$1 fee per machine from the locations.

switch from a hot foods vending machine to a phonograph or a cigaret machine with equal facility, and thoroughly enjoys it. He figures it is his responsibility to step in whenever an equipment breakdown endangers a location or a route, and the serviceman can't be found. It is not unusual for Dunkel to leave a dinner party, garbed for a social evening, report to the scene of an out-of-order vender, tear down the machine, put it back into operation, and return to the party.

He carries basic tools, and a pair of coveralls around with him at all times, for just such emergencies.

Operating 250 pieces of equipment, including a half dozen full-line automatic cafeterias, Dunkel needs all of his versatility. Whenever a new piece of equipment is added which features new developments in electric circuitry, the use of new tools, etc., Dunkel schedules himself for two or three days of service work with the mechanic assigned, until he feels he can master any problems which may arise. Only then does he feel secure in sending the boys off for unscheduled vacations.

## Mechanics School on MOA Agenda in Wash.

WASHINGTON—Jay Bates Johnson, an official with the Manpower Training and Development Division of the U. S. Dept. of Health, Education and Welfare was to address the Music Operators of America board of directors meeting in the Statler Hilton's New York Room today.

The occasion demonstrates MOA's strong move toward establishing mechanic training schools and gave the government office its first real understanding of the jukebox industry and its dire need for trained technicians.

Jack Moran and Monroe Marks, who have teamed together at the Denver Institute of Coin Operations founded by Moran, have been working with the Manpower people here and have both commented on the government's heretofore unfamiliarity.

"If you say television technicians or electronic technicians the government has a category for this in its training program," Marks told MOA recently, "but they just didn't understand the coin-operated phonograph industry."

### Federal Funds

The prime object of today's meeting between the MOA leaders and Johnson was to form a mutual understanding of the details involved in federal funding of mechanics school programs.

At present, the MOA is vitally interested in opening two schools similar to the Denver facility. "We're going for one in Atlanta to cover the Southeastern states," said MOA president James Tolisano, "and another one in Chicago to handle that area."

Fred Granger, executive vice-president of MOA, reported that Chicago distributors had already completed a mailing to operators as detailed by the MOA office. These instructions to operators informed them of the MTD program and of how they should approach their own respective U. S. Employment offices.

World Wide Distributors, National Coin Machine Exchange, Empire Distributing, Inc. and Atlas Music Co. made the mailings. A similar approach will be taken with Atlanta area distributors and in other sections of the country, Granger said.

Tolisano said, "The MOA considers the subject of training schools one of its most important programs this year and is doing everything it can to establish more schools."

### Senate Witnesses

In another vital area of the board meetings here, the MOA legislative committee members were busy organizing their findings and advising the directors of the status of the copyright revision law. The committee is composed of chairman John Wallace, James Tolisano, Bill Cannon, Howard Ellis, Lou Casola, Clinton Pierce, J. Harry Snodgrass, George Miller, Henry Leyser, Al Denver and staff administrator Fred Granger and staff counsel Nicholas Allen.

One of the prime duties of the legislative committee will be the selection of witnesses to appear before the Senate hearings on the copyright bill, tentatively set for March 15-21.

Another matter to be determined by the directors, who were to be busy, individually and in groups, calling on congressmen during the meeting here, will be the formation of 13 committees to fulfill the organization's programs this year. These committees are Convention, Banquet,

Registration, Membership, Financial, Exhibit, Public Relations, Forum, Attendance, Reception, Awards, Evaluation and Nominating. It will require around 78 members to staff these committees.

### Large Turnout

Almost 50 officers and directors were to be here for the meeting. Among directors are Robert Walker, Helena, Mont.; Leon Takson, Harrisburg, Penna.; C. G. Silla, Oakland, Calif.; Robert Rooney, Baton Rouge, La.; Carl Pavesi, White Plains, N. Y.; W. R. Lumpkin, Ashland, Va.; Joseph Levin, Philadelphia, Pa.; Samuel Keys, Denver, Colo.; Paul Brown, Chicago, Ill.; Fred Collins, Jr., Greenville, S. C.; K. A. Cormney, Lexington, Ky.; Maynard Hopkins, Galion, Ohio; William Hullinger, Delphos, Ohio; Mrs. Orma Johnson, Rock Island, Ill.; Arnold Jost, Milwaukee, Wis.; Charles Bengimina, Kansas City, Mo. Others are Humbert Betti Jr., North Bergen, N. J.; Mossett Holland, Roanoke, Va.; Jerome Jacomet, West Allis, Wis.; Jack Jeffreys, Osceola, Iowa; Kenneth O'Connor, Richmond, Va.; Moses Proffitt, Chicago, Ill.; Hal Shinn, Gaffney, S. C.; Samuel Weisman, Baltimore, Md.; Fred Ayers, Greensboro, N. C.; Jack Bess, Roanoke, Va.; C. C. Bishop, Raleigh, N. C.; Louis Glass, Madison, Wis.; Henry Keels Jr. Florence, S. C.; Lawrence LeSturgeon, Charlotte, N. C.; Mrs. Millie McCarthy, Hurleyville, N. Y.; John Masters, Lee's Summit, Mo.; Robert Nimms, New Orleans, La.

Officers to be here include John Wallace, Oak Hill, W. Va.; James Tolisano, Clearwater, Fla.; William Cannon, Haddonfield, N. J.; Howard Ellis, Omaha, Neb.; Albert Denver, Brooklyn, N. Y.; Frank Fabiano, Buchanan, Mich.; James Hutzler, Martinsburg, W. Va.; Henry Leyser, Oakland, Calif.; Les Montooth, Peoria, Ill.; A. L. Ptacek, Jr., Manhattan, Kan.; Harlan Wingrave, Emporia, Kan.; Russell Mawdsley, Holyoke, Mass.; Ted Nichols, Fremont, Neb.; J. Harry Snodgrass, Albuquerque, N. M.; John Trucano, Deadwood, N. D.; Fred Granger, Chicago, Ill.;

## Copyright Bill

• Continued from page 79

diciary Committee, the Music Operators of America asked members to write their Congressmen when notice was received that House action on Section 116 of the General Revision of the Copyright Bill had resumed.

The MOA in concert with jukebox manufacturers has in the past stated strong opposition to the section, calling it burdensome and unworkable in its methodology. MOA also has declared that the rate of royalty the bill would impose is "exorbitant." Holding these views, the MOA has been pressing for hearings on the House version of the bill to supplement hearings held in the summer of 1965.

The House proposal for royalties is based on a system of jukebox record inventory. The MOA advocates, if the Congress demonstrates that a royalty is justified, a royalty based on record acquisition. At present, however, MOA is calling for retention of the jukebox industry's historical exemption from performance royalties.

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NEW STOCKHOLDER in Draco Sales Co., Denver, is Al Morrison seen here signing an agreement. With Morrison, who joined the Wurlitzer distributor a year ago, is manager of phonograph sales for Wurlitzer, Bob Bear (left), and Draco owner M. J. (Mike) Savio.

## Commission Case History #7

• Continued from page 82

split 50-50. It depends on what kind of equipment you have in the spot," Hullinger said.

"Now what many operators around here are doing," he continued, "is working out a regular lease arrangement. They'll lease a jukebox for \$20 or \$25 per week and the location can keep all over this the machine takes in. The idea is to guarantee yourself at least \$20 a week."

Hullinger related that he has had less success working his games commissions over the 50-50 hump but did have one bowler location on a \$20 per week guarantee. "This was a great spot. We had a bowler that was running \$90 to \$100 a week," Hullinger said. "It was really fantastic. Then it started giving me trouble and collections went right on down. The distributor made it good and now collections are climbing in this spot again."

Hullinger's point is that unlike a jukebox, conditions of operating games are much more varied and often capricious and fickle. "It's hard to hold a line on games," he said. "Much harder than on music."

## Commission Case History #8

One of the strongest proponents of a better shake for operators is Miami's Sol Tabb, owner of Mar-Tab Vending who now has over 60 per cent of his phonograph locations on two for a quarter play. "The day when operators can exist on a 50-50 split is over," Tabb stated. "With equipment costing you as high as \$1300 a piece and help coming so high and all the other costs of doing business it is simply impossible to operate at 50-50."

"In every case we go for some kind of guarantee, whether it's front money, a minimum or whatever it is. You have to get something, if it's only \$10 a week front money," Tabb said, speaking of both music and games.

"You have to create an incentive on the part of the location. How are you going to be sure he'll keep the equipment plugged in or cleaned up?" Tabb asked. "If they know they're not going to get a dime until your \$25 is in the machine they'll hustle."

Citing an example of incentives for locations Tabb mentioned a local newspaper who weekly spotlights the "Barmaid of the week." Mar-Tab has worked out a promotion with the paper and sponsors the winner to a day at the Diplomat Hotel with all expenses paid.

"Often this will be a barmaid from a location which is not ours," Tabb said. "This doesn't make any difference because we're happy for the public relations part of the promotion and it creates this incentive where your owner, the bartenders and everybody is pushing for their barmaids."



SEEBURG GRADS of a 15-week phonograph service school conducted at Sutherland Dist. Co., San Antonio, under the direction of service manager Jack Whitaker. Recipients of \$50 volt-ohmmeters and inscribed plaques for full attendance are (from right) Weldon Remmers, Joe R. Soto and Ben Baxter, Burns Amusement Co., San Antonio; Bill Howard and Wally Rendon, Country Wide Venders, Pearsall, Tex.; Lucian Wimer, Ellis Music Co., San Antonio; M. N. Medford, Barberio Music Co., San Antonio; Charles E. Rasenaue, Country Wide Venders; Charles K. Bryan, Servomation of San Antonio; J. E. Stein, Albert's Coin, San Antonio; Joe Sab, El Dorado Music Co., San Antonio; Benny Lopez, Sutherland.

## Coinmen In The News

• Continued from page 83

matic Merchandising, San Francisco; George Gordon, J. B. Associates, San Francisco; Ken Siler, Ed Porter and Stu Brickley, the Wurlitzer Co., San Francisco.

A Wurlitzer service seminar in Chico drew Dick Burk and Chuck Eagerman, Automatic Merchandising, Oroville; Frank Urban, Ophir Music, Oroville; Bud Cartwright, Bob Hatela and Bob Williams, Masters Music, Chico; Jerry McLaughlin, Germar Music, Chico and Tex Asten, Masters Music, Chico. . . . At Redding, a Wurlitzer technical class was attended by Walt Simpson and Ed Marshall, Simpson Music, Red Bluff; Bill Master and Ed Lavoy, Hiland Music, Dunsmuir; Red Davis, Davis Music, Redding and Slim Kimmery and Norm Young, T&N Music, Redding. . . . In Eureka, Gene Rovai, Bill Crooks, Tom Legree and Jay Overhold of Rendezvous Music, Eureka, attended one of the numerous Wurlitzer service classes. . . . Around the Los Angeles area, the following firms and their personnel heard Wurlitzer's Leonard Hicks in technical classes: Bud Shugard, Roy Critchfield, Bob Poole, Fred Claudy, Nels Anderson and Dale Reamer at Servomation-Tri Counties in Santa Bar-

bara; Harvey Pool, Harold Baker, Ed Barber, Ben Gunn, Kenneth Numes and Charles Gesik at Servomation-Tri Counties in Oxnard; Dick Kanold and Jerry Greer at Pacific Coast Amusement in Oxnard; Dennis Weller, Bill Thompson, Hymie Fawsett, Charlie Cahoon, Gale Hudson and Dwight Gallagher at Thompson Brothers Music in Long Beach; Bill Thompson, Gary Thompson, Dennis Jacobs and Claude Adams at Thompson Coin, Long Beach; Clyde Fields and Bill Guardon, Brawley Amusement, Brawley; "Tag" Freeman, Valley Music, El Centro; Eddie Johnson and Carl Cline, Carl Cline Music, Indio.

### TEXAS

Recent service seminars conducted by Wurlitzer field service rep. Karel Johnson brought together operating personnel in Lubbock and Amarillo. On hand at Standard Cigarette Service in Lubbock were Tom Cargill, Ernest Keck, Henry King, Leo Daniels, Cliff Brewer, Gene Jones, Joe Merrit and Ray Halbert. A session at B&B Vending Co., Amarillo, brought together Theo Noble, Andrew Grant, Harold Butler, Lewis Prillo and Ronney Noble.

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## Campbell Predicts Big Year

• Continued from page 81

cluding Franco-American, Bounty and V-8 labels, can be found in both hot and cold vending machines. Murphy said 1967 "can be counted on to usher in a record number of new products, product improvements and advancements in packaging" in the food industry.

He visualizes the vending industry benefiting by both the new products which will be available for vending use and by improved packaging techniques.

### Close Ties

The interest between Campbell and the food vending industry has extended into the management development field, where

several vending firms have participated in Campbell's series of management development workshops. Representatives from Interstate United Corp., Macke Co. and the Gladieux Corp. attended a series of management programs.

"Research effort in the food industry, both in agricultural research and in product development," Murphy said, "is now at the highest level in our country's history with expenditures currently at a level more than

double food research expenditures just 10 years ago."

Murphy expressed an interest in learning more about the vending business as it affects the food industry to better improve profits and service of both fields.

"It's an obvious fact that the food companies stand to make a higher profit if they understand the problems of the vending industry as related to the food industry," Murphy said. "Working closer together can only aid the vendors' lot as well as our own."

## Coming Events

Mar. 6—Tri County Vending Association of Youngstown, Ohio, regular monthly meeting, site to be announced.

Mar. 6—Columbus, Ohio, Coin Operators Association, regular monthly meeting, site to be picked.

Mar. 7—Music Operators of Conn., monthly meeting, 242 Trumbull St., Hartford.

Mar. 7—Summitt County, Ohio Music Operators Association, regular monthly meeting, site to be named.

Mar. 10-11—National Automatic Merchandising Association, spring regional meeting, Monteleone Hotel, New Orleans.

Mar. 11-12—California Automatic Vendors Council, annual meeting, Holiday Inn Riviera Hotel, Palm Springs.

Mar. 13—Massachusetts Coin Machine Association, monthly meeting, Waltham Holiday Inn, Boston.

Mar. 17-18—Georgia Automatic Merchandising Council, annual meeting, Callaway Gardens, Pine Mountain.

Mar. 17-18—National Automatic Merchandising Association, spring regional meeting, Terrace Hilton Hotel, Cincinnati.

Mar. 23—Amalgamated Music Operators Association of Miami, regular meeting, site to be announced.

Mar. 27—Northwest Ohio Music Operators Association, monthly meeting, Rose Villa, Findlay.

Mar. 31-Apr. 1—National Automatic Merchandising Association, spring regional meeting, Claridge Hotel, Atlantic City.

Apr. 1-2—Coin-Operated Industries of Nebraska, regular meeting, Holiday Inn, Grand Island.

Apr. 3—Missouri Coin Machine Council, Mexico, site to be named.

Apr. 5—Western Massachusetts Music Guild, monthly meeting, Ron Roc Cafe, Fairview.

Apr. 5-8—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7-8—National Automatic Merchandising Association, spring regional meeting, Charleston Inn, Charleston, S. C.

Apr. 8—Wisconsin Automatic Merchandising Council, annual meeting, Biggar's Motel, Appleton.

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wis.

Apr. 29—Montana Music Operators Association, regular meeting, Lewiston.

Apr. 29—Northwest Automatic Retailers Council, annual meeting, Sheraton-Motor Inn, Portland, Ore.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pa.

May 12-13—Ohio Automatic Merchandising Association, annual conference, Sheraton-Columbus Hotel, Columbus.

May 19-21—North Carolina Vending Association/South Carolina Automatic Merchandising Association, annual meeting, Ocean Forest Hotel, Myrtle Beach, S. C.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kan.

May 21-25—National Restaurant Association, 48th annual convention, Navy Pier, Chicago.

May 27-31—National Confectioners Association, 84th Annual Convention, Chicago.

June 2—New York Automatic Vending Association and New York Bulk Vendors Association, Inc., joint meeting, Sagamore Hotel, Lake George.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Wis.

June 21-23—Canadian Automatic Merchandising Association, annual convention, Skyline Hotel, Toronto.

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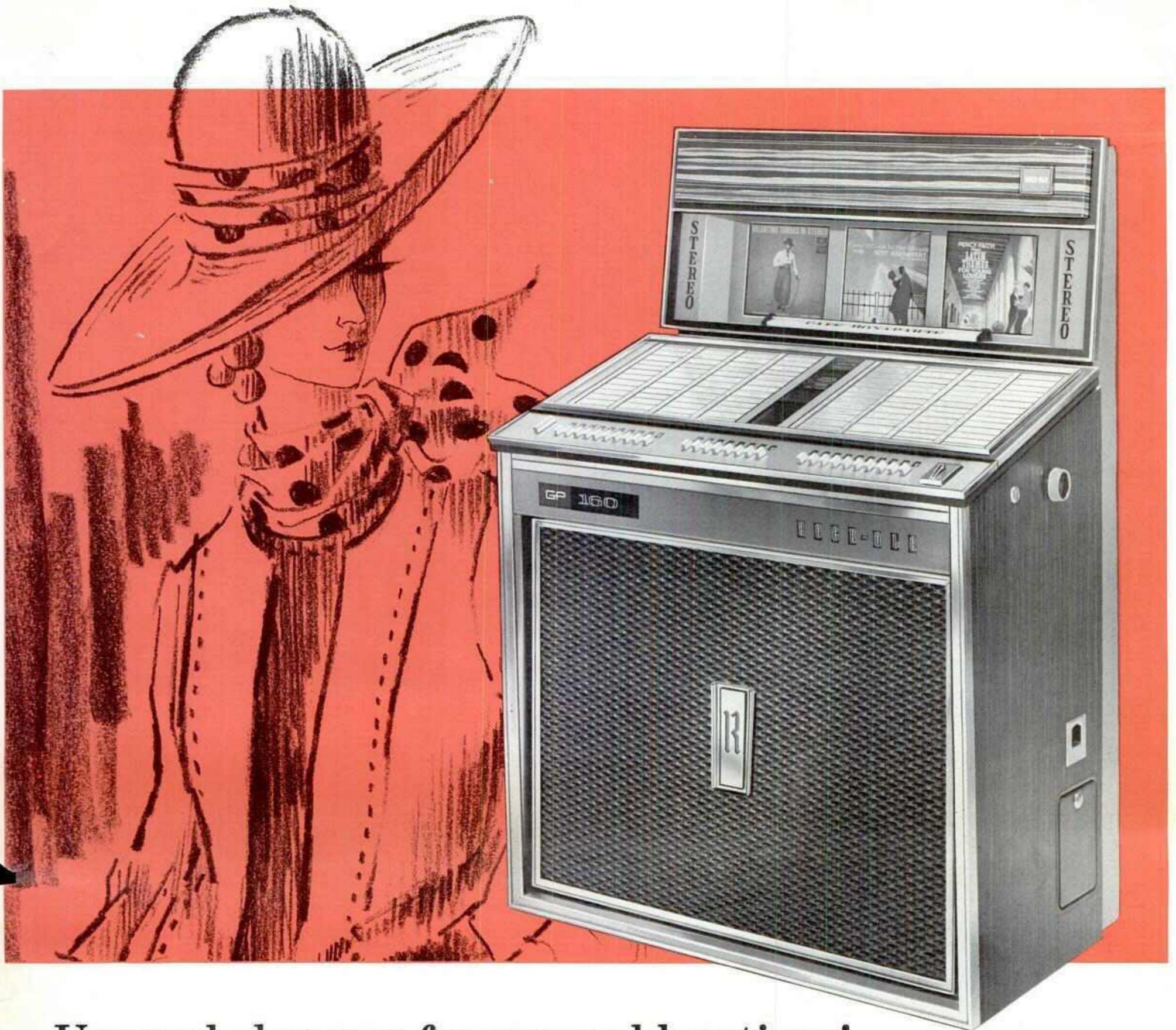
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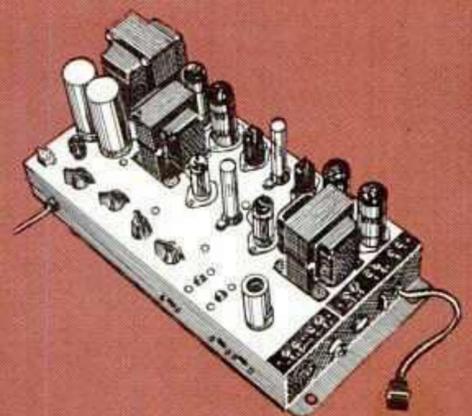
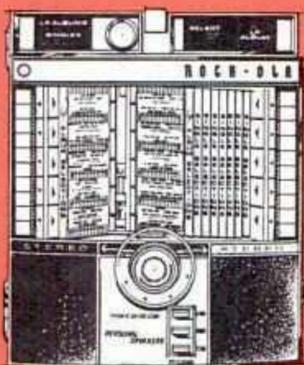
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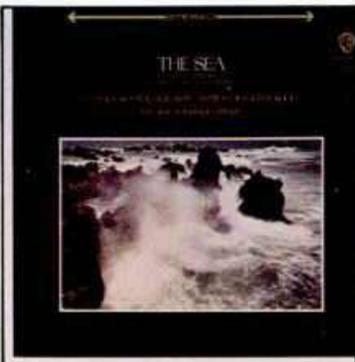
# Reviews

## POP SPOTLIGHT

### THE SEA

The San Sebastian Strings.  
Warner Bros. W 1670 (M);  
WS 1670 (S)

An exquisite and sensitive musical portrait of the sea has been created by combining the musical talents of Anita Kerr with the beautiful prose of Rod McKuen. The handsomely rich voice of an unidentified narrator sets the perfect mood with the underlying richness of the San Sebastian Strings. A tremendous programming item.



## POP SPOTLIGHT

### MY BEST TO YOU

John Davidson. Columbia CL  
2648 (M); CS 9448 (S)

Davidson has another hot commercial album here, which will be even more successful than his first. The program is exceptional, and his rich, warm voice brings a new vitality to "Games That Lovers Play," "Sunny" and "Try to Remember." His current single "I'll Always Remember" is included along with an exciting treatment "Somewhere" from "West Side Story."

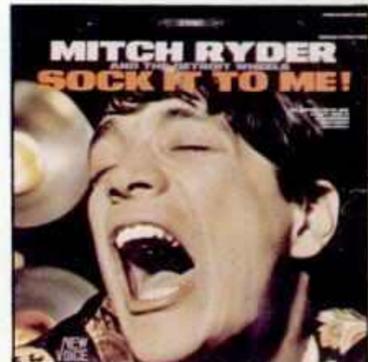


## POP SPOTLIGHT

### SOCK IT TO ME!

Mitch Ryder & the Detroit  
Wheels. New Voice NV 2003  
(M); NVS 2003 (S)

Ryder really socks it to ya with this groovy rock package. Moving dance beat and solid rock rhythm will be a big teen album. An instrumental "Slow Fizz" doesn't stop, and along with the hit title tune, the Detroit Wheels offer their treatments of "Walk On By" and "I'd Rather Go to Jail."

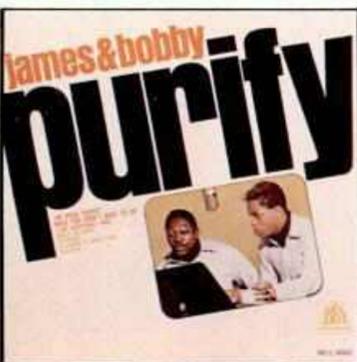


## POP SPOTLIGHT

### LADY

Jack Jones. Kapp KL 1511  
(M); KS 3511 (S)

Jones is at his very best in this highly potent program of beautiful songs. An easy rhythm arrangement of "A Beautiful Friendship" is contrasted by a moving "Free Again," adding a perfect balance to the selections. He excels in his reading of "If You Go Away."

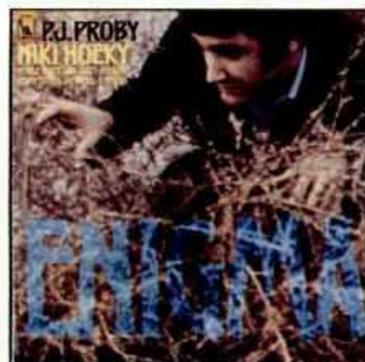


## POP SPOTLIGHT

### JAMES & BOBBY PURIFY

Bell 6003 (M)

The wailing duo is a double threat to the pop and r&b markets with this top-notch collection of moving rockers. Their big singles "I'm Your Puppet" and "Wish You Didn't Have to Go" lead the way, with "You Left the Water Running" and "I've Got Everything I Need" sharing the spotlight honors.



## POP SPOTLIGHT

### ENIGMA

P. J. Proby. Liberty LRP 3497  
(M); LST 7497 (S)

Proby has a big hit single with "Niki Hoeky," and its inclusion here guarantees top sales. His unique and intriguing treatments of "Reach Out, I'll Be There," "Angelica" and "People That's Why" are loaded with excitement. His interpretation of "Out of Time" is a standout.

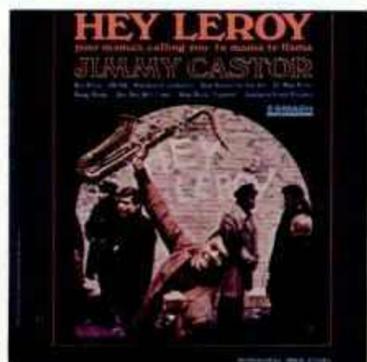


## POP SPOTLIGHT

### SUNDAY NIGHT AT THE MOVIES

Brass Ring. Dunhill D 50015  
(M)

Phil Bodner's Brass Ring has assembled a collection of movie songs making the TV scene and has come up with a very exciting package. "Baby, the Rain Must Fall," "Moonglow" and "Theme From Picnic" and "True Love" from "High Society" sparkle anew with the distinctive Ring touch.



## POP SPOTLIGHT

### HEY LEROY

Jimmy Castor. Smash MGS  
27091 (M); SRS 67091 (S)

Castor has proven himself in the Latin-Rock market, with his single hit "Hey, Leroy" and this top-notch LP follow-up is destined to become a hot sales item. Others in the group, "Bang Bang," "Winchester Cathedral," "Our Day Will Come" and a groovy "Hey, Willie." Pop and r&b buyers will make this debut for Castor a big one.



## POP SPOTLIGHT

### SINGLE GIRL

Sandy Posey. MGM E 4455  
(M); SE 4455 (S)

Posey has enjoyed much success on the singles and LP charts, and this album follow-up to her recent hit should keep her very active. Her distinctive style is especially effective on "Don't Touch Me," "Here Comes My Baby Back Again" and a beautiful "A Place in the Sun." Top production work by Chips Moman.

## POP SPOTLIGHT

### IT'S HAPPENING... SO LET'S DANCE

Enoch Light's Action. Project  
3 PR 5004 (M); PR 5004SD (S)

Wow! Enoch Light has done it again. The current dance crazes swing with the big band sound, and the brilliance of Project 3 stereo brings new life to a program of recent pop hits, including "Working in the Coal Mine," "You Can't Hurry Love" and "Sunshine Superman." Top commercial offering.



## POP SPOTLIGHT

### GIMME SOME LOVIN'

Spencer Davis Group. United  
Artists UAL 3578 (M); UAS  
6578 (S)

The Davis Group will be right at the top of the LP charts with this solid rocking album follow-up to their big hit single. They wail and move with "Keep on Running," "Somebody Help Me" and a powerhouse instrumental, "Trampoline."

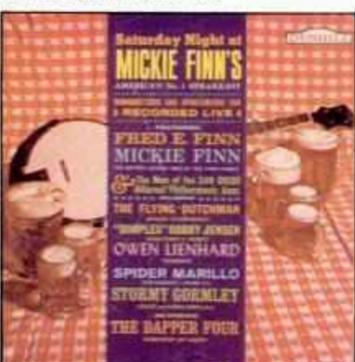


## POP SPOTLIGHT

### SATURDAY NIGHT AT MICKIE FINN'S

Various Artists. Dunhill D  
50013 (M)

Take another joyous excursion to Finn's place with the whole gang—piano, banjo et al.—and sing and dance along with excitement filled treatments of "Mame," "Java," "The Banjo's Back in Town" and more. The flavor has been faithfully captured on this disk, and it should enjoy a long and healthy sales life.



## COUNTRY SPOTLIGHT

### GET WHILE THE GETTIN' GOOD

Bill Anderson. Decca DL 4855  
(M); DL 74855 (S)

With his current hit as a basis for the album, Anderson has come up with another winner. He brings his own distinctive touch to recent country hits, "Ride, Ride, Ride," "The Wheel of Hurt," "Bad Seed" and an exceptional performance of "Remember Me." Sales and air play are a sure thing with this one.



## COUNTRY SPOTLIGHT

### HEART, WE DID ALL THAT WE COULD

Jean Shepard. Capitol T 2690  
(M); ST 2690 (S)

Take a dozen songs of broken love, let Jean Shepard pour her heart out, and you have an album that's destined to be a top seller. She offers moving treatments of "A Tear Dropped By," "Don't Take Advantage of Me" and her current hit, the album's title song.

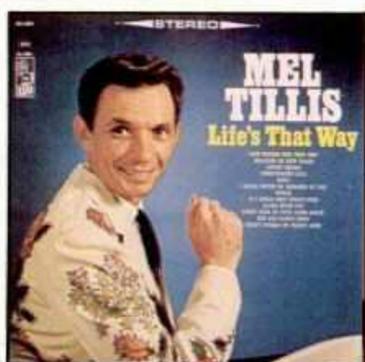


## COUNTRY SPOTLIGHT

### GRASSROOTS COUNTRY

Stu Phillips. RCA Victor LPM  
3717; LSP 3717 (S)

The mellow voice of Phillips is perfect for interpreting this outstanding collection of country tunes. His current hit, "Walk Me to the Station" is included, along with smooth and warm treatments of "I'd Just Be Fool Enough" and "Green, Green Grass of Home." Highly potent package has much pop appeal.



## COUNTRY SPOTLIGHT

### LIFE'S THAT WAY

Mel Tillis. Kapp KL 1514 (M);  
KS 3514 (S)

Tillis is currently riding the singles chart with his fine reading of "Life's Turned Her That Way," and this exceptional album follow-up is sure to be equally successful. The well-balanced program includes the Tillis versions of "Sweet Thang," "Unmitigated Gall," "Walking on New Grass" and other recent country hits.

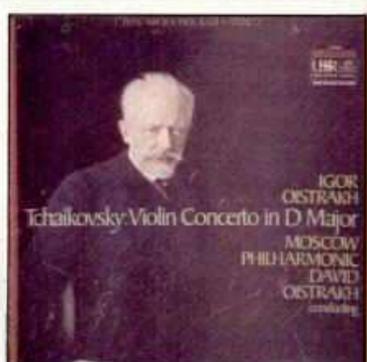


## CLASSICAL SPOTLIGHT

### NIELSEN: CLARINET CONCERTO/SYMPHONY NO. 2

Benny Goodman / Chicago  
Symphony (M. Gould). RCA  
Victor LM 2920 (M); LSC 2920  
(S)

Benny Goodman and the Chicago Symphony combine in a richly colored, dynamic first recording of the "Clarinet Concerto." Morton Gould leads a vivid performance of the "Symphony No. 2."



## CLASSICAL SPOTLIGHT

### TCHAIKOVSKY: VIOLIN CONCERTO IN D MAJOR

Igor Oistrakh/Moscow Phil-  
harmonic (D. Oistrakh). Mel-  
odiya/Angel R 40009 (M); SR  
40009 (S)

The Oistrakhs, father and son, combine to infuse new life into this standard. Igor's bowing is flawless. David sustains the romantic texture as the elder Oistrakh leads a powerful performance of soloist and the Moscow Philharmonic.



## CLASSICAL SPOTLIGHT

### BEETHOVEN: PIANO CONCERTO NO. 3

Artur Schnabel/Boston Sym-  
phony (Leinsdorf). RCA Victor  
LM 2947 (M); LSC 2947 (S)

This is an excellent, highly moving addition to two previous recordings of Beethoven works, by this magnificent grouping. Rubinstein's reading is powerful and imaginative as is Leinsdorf's conducting. Lyrical passages by Rubinstein are tenderly performed. Should go high on classical chart.