

Billboard

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The
International
Music-Record
Newsweekly

Steinberg Calls for Price-Hiking Action

By RAY BRACK

CHICAGO—"Let those who are talking price hikes follow up their words with some action." Mercury Record Corp. executive vice-president Irwin H. Steinberg declared last week.

Sun Shines Again With 2 Singles

MEMPHIS — The Sun label has been reactivated. Sam Phillips, its chief, has just issued two singles, "That Muddy Old River," by David Stinit, and "Breaking Up Again," by the Climates. Both disks are getting action. Sam's brother Judd, aided by Bill Fitzgerald, is handling promotion. Both have already toured New Orleans, Dallas, Houston, Atlanta, Birmingham, Kansas City, Mo., and other areas.

Involved in the reactivated Sun operation are Sam's two sons, Knox and Jerry, and Judd's son, Juddy. Knox cut the Climates disk; Sam produced
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The first move, he said might well be, "a 5 per cent price increase to the nation's biggest user—the rack merchandiser. If such an increase came about, it would help stop the internecine warfare between the rack jobbers."

Steinberg, who keynoted the 1966 convention of the National Association of Record Merchandisers (NARM) with a plea for "professional merchandising," warned that record manufacturers, wholesalers and retailers were, "at the bottom of the trough in terms of both price and profit." And he reiterated last week, "This is one of the few industries where the price has gone down. What's with us?"

'Idee Fixe'

Price squeeze discussion has become the "idee fixe" of NARM keynote addresses during recent years. In 1963 at San Francisco, Goddard Lieberman, CBS-Col. Group president, called for recognition of the squeeze and action on it before profit and sales deterioration set in. And at this year's NARM convention, CBS Records' Clive Davis repeated the
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Industry Goes A'Hunting for Celebrities as Disk Artists

By MIKE GROSS

NEW YORK — The record business is opening up to personalities in diverse fields of endeavor. The success of Sen. Everett McKinley Dirksen's disks on Capitol has sparked record companies and independ-

ent producers to scout all areas for celebrities with a disk potential.

According to John Cacavas and Arch Lustberg, producing team instrumental in bringing Dirksen into the record market, it doesn't make any difference whether the personality sings or talks on the record so long as there is a pop music sound behind the voice. They are now further developing their idea to take personalities outside of the disk business and work out a

musical concept for records.

They've already worked out a disk debut for NBC-TV personality Ed McMahon, and have similar plans for Jean Dixon, author of "Gift of Prophecy." Cacavas and Lustberg are also talking to several actors and actresses about a fling on records with a musical backdrop.

New Dirksen Dish

And for Dirksen, they've got a new Capitol single coming
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Bruck Given Survey Grant

By FRED KIRBY

NEW YORK—Gene Bruck, ASCAP's co-ordinator of concert repertory, has received a Rockefeller Foundation grant for an independent consultant's study on the problems of making and distributing recordings of contemporary American classical music. Bruck, who has extensive experience in the field, is surveying record manufacturers, composers, publishers, college music departments, public and private libraries, and other interested parties.

Although Bruck is continuing in his ASCAP post, the
(Continued on page 34)

Talent, Record Producers' Rights to Fees Are Cited

By MILDRED HALL

WASHINGTON — The music industry battle between the old giants of the publishing and licensing, and the new younger giants of performing and recording arts, hit a climax last week in the bid for shares of performance royalties under the Copyright Revision Law. One of the key testimonies was that of Alan Livingston, Capitol Records president, who

made a persuasive case before the Senate Copyrights Subcommittee last week, as he did in 1965 before the House Copyright Subcommittee.

It is Livingston's (and the record industry's) premise that in this era of American music, the popularity of songs is founded almost entirely on successful records. Through producing and sale of records, mu-
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Major Stations in Fan Tabloid Spree

By CLAUDE HALL

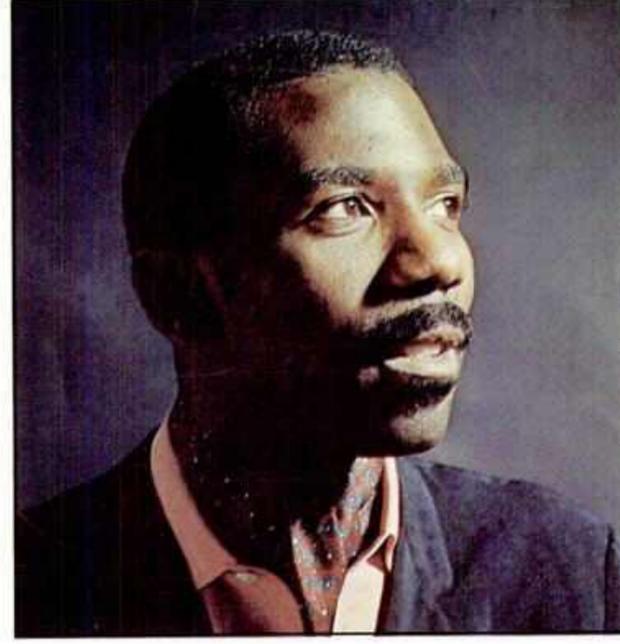
NEW YORK—Eighteen radio stations, most in major markets, are now spreading the printed word—through tabloid fan-newspapers—as well as the spoken word. Nine other radio stations, also in major markets, are slated to launch tabloids within the next few weeks.

These stations are using either the GO or the BEAT publications. Combined circulation is well more than 500,000. The figure could be far beyond a million by the end of 1967. Go is published for radio stations by Go Publishing Co. in New York; it presently distributes 390,000 copies weekly in 13 cities, and publisher Robin Leach feels that in six-to-eight weeks he'll also add Los Angeles, San Francisco, Chicago, and Detroit to reach a combined circulation of more than half a million. The newspaper, featuring a four-color front page and 12-16 pages, is edited by Ron Hutcherson; Mark Elis is director of national advertising.

Beat, published every two weeks by Beat Publica-
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Jimmy Darren's solid hit single, "All," keys his new Warner Bros. Records album debut (same title). The popular screen and TV ("Time Tunnel") star also has a new WBR single out, "Since I Don't Have You." Plenty of activity for the multi-talented young man.
(Advertisement)



The Incredible Jimmy Smith, consistent winner on both the jazz polls and the pop charts, is swingin' on Verve's "Celebrity Scene" for April. A special set of 45's going to DJ's assembles the biggest hits from his recent albums. Included is his current single "Cat in a Tree" (VK-10467) from his newest Verve album, "Peter and the Wolf" (V/V6-8562).
(Advertisement)

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RCA Is Showcasing Arnold Best Sellers

NEW YORK—Eddy Arnold is being put into the spotlight by RCA Victor for an April-May merchandising campaign. The drive will include a "new look" for 26 of best-selling albums in the catalog, including a new album, "The Best of Eddy Arnold."

The theme of the campaign is based on an honor bestowed upon Arnold last October, when he was elected to the Country Music Hall of Fame.

During the campaign, Arnold will be touring the country for promotion and publicity purposes starting with an appearance in Chicago on April 3 at the National Association of Broadcasters' annual convention. Arnold will also be seen on Danny Kaye's CBS-TV show on April 19 and May 24.

For this campaign, RCA Victor has repackaged all of Arnold's 26 best-selling albums with a special logo, "Country Music Hall of Fame Series" (which is a likeness of the actual award presented to Arnold last October). Thirteen of the albums have been repackaged entirely, with new cover art. Six of Arnold's albums, previously available in monaural only, have been electronically reprocessed for stereo. All 26 albums bear the logo as well as new liner notes.

The new April album, "The Best of Eddy Arnold," will be shipped in cartons specially designed for quick conversion to a counter merchandiser.

In support of the campaign, RCA Victor has planned a full-scale advertising and promotion program. Two-page spreads will run in the music trades. Full-page ads will run in consumer publications, such as the Saturday Evening Post and TV Guide. The ads will feature Arnold and all of his RCA Victor album product.

Twenty, 30 and 60-second special radio transcriptions featuring "The Best of Eddy Arnold," and plugging the complete "Country Music Hall of Fame Series" are also being made available for local ad-

vertising. Each distributor will receive five different transcriptions.

Point-of-sale display materials include a six-bin Hall of Fame series Rack Header, a six-bin Rack Title Strip, specially designed for this promotion and Browser Divider Cards listing all of Arnold's albums.

A new 12-page Eddy Arnold catalog is also being made



EDDY ARNOLD six-bin rack.

available, as well as "The Best of Eddy Arnold" streamers and two-color blow-ups of the artist.

Also available are blanket ad mats, featuring all of Arnold's albums, special teaser mailings to disk jockeys, a promotion-publicity press kit, and a special illustrated sheet is being sent to distributors and dealers to assist them with window and in-store display ideas.

Arnold is currently on the best-selling charts with his latest single and album, both titled "Lonely Again," as well as the album "Somebody Like Me."

KS to Handle Distribution On Its 2nd Label, Buddah

NEW YORK—Kama Sutra's new label will be called Buddah, according to Artie Ripp, KS president. Ripp said that distribution will be handled by Kama Sutra. Distribution of KS's first label, Kama Sutra, will continue to be by MGM Records.

The new label, unlike Kama Sutra, will issue packaged goods as well as singles, and will produce instrumental prod-

uct and standard material as well as pop product.

Ripp said that Kama Sutra complex will begin to take on distribution of other labels, and the new label will buy masters from independent producers in addition to its own a&r'd product.

Frank Mell, KS vice-president, is in Europe to line up distributors for Buddah and to sign artists and buy masters for Buddah and Kama Sutra.

Ripp pointed out that KS will have direct control of advertising and promotion for Buddah. In the case of the MGM-distributed Kama Sutra label, these activities were a joint effort of the two companies.

CLEVELAND—Sintag Productions, local booking agency headed by Charles Van Ness, has entered the recording field, with the firm's initial release with the firm's initial release with Sugar 'n' Spice issued Tuesday (21) on a new label, Lira Records, headed by Clevelanders Nick Tagg and Robert Igoe. Vernon L. Jones is arranger for the Sintag firm.

Handleman Sales Hit 9-Mo. Peak

DETROIT—The Handleman Co.'s sales of \$30,704,103 for the nine months ended Jan. 31 were the highest of any nine-month period in the history of the record merchandising company.

Net income for the period was \$2,261,898, or \$1.48 a share. A year earlier, the figures were \$1,659,459, or \$1.08 a share.

The quarterly cash dividend has been increased from 20 cents to 22 cents on the 1,080,859 shares of common stock.

Date's Success Spurs Expansion Of Artist, Property Purchases

NEW YORK—Eddie Mathews, manager of Date Records, is attempting to solidify the success of the label's first year of operation with the acquisition of new artists and properties. There will be selective master purchases backed by promotion and artist development.

The initial click Peaches & Herb single, "Let's Fall In Love," was followed up by an

album of the same title and another single, "Close Your Eyes," which is already moving up on the charts. The Peaches & Herb records are independently produced by Dave Kapralik's Daedalus Productions.

In the same vein, the Arbors' hit single, "A Symphony for Susan," was quickly followed up with an album of the same title, and it, too, is now climbing up the charts. The Arbors' recordings are independently produced by Richard E. Carney.

In further artist expansion, Date has made a production agreement with Lieber & Stoller for the Coasters. The group's first single is "Soul Pad" b/w "Down Home Girl" and an album is now in production. In addition, further penetration into the pop r&b market is planned with the soon-to-be-released master purchase "I Stand Accused (Of Loving You)" by the Glories. The female group is produced by Bob Yorey Productions.

Date is also entering the country market. Van Trevor

was recently brought to the label from the Band Box label where he scored with "Born to Be In Love With You" and "Our Side." An album containing his current hits is now being prepared for Date release. Trevor's disks are produced by Dick Hurd of Stanrich Productions.

This increased activity has made it necessary for Date to expand its promotion staff. Mathews will soon announce the appointment of a promotion manager for the Western Region which will give Date coast-to-coast promotion coverage. The Eastern Region is managed by Mitch Manning in New York, the Southern Region by George Kiernan in Atlanta, and the Midwest Region by Ron Alexenburg in Chicago. The new man will operate out of Columbia Records' Los Angeles sales office and will report to Tom Noonan, director of national promotion for Columbia and Date Records. The Date product is distributed nationally by Columbia Records' distributors.

CBS Fails to Gain Control Of Wurlitzer

NEW YORK—CBS' attempt to gain control of the Wurlitzer company by buying up its stock on the open market and entering into a proxy fight has met with failure. The Wurlitzer management controls a large enough block of stock to make such a takeover highly unlikely.

Wurlitzer, manufacturer of automatic phonographs and pianos and organs, also has a strong electronics and background music holdings, together with the manufacturing facilities, which had enticed CBS. CBS wanted the manufacturing facilities for its expansion program. Wurlitzer has plants in Tonawanda, N. Y., Mississippi and Illinois.

Instrument of the maneuver was the brokerage house of Merrill Lynch, Pierce, Fenner and Smith. The firm had been buying up Wurlitzer stock on behalf of CBS, but was unable to snap up enough shares. Merrill Lynch holdings of Wurlitzer stock for CBS are about 200,000 shares.

ASCAP Steps Up Country Drive

NASHVILLE—ASCAP's drive into the country field is picking up momentum. The Society will hold an open forum here on April 4 to explain the workings of the organization and the opportunities in ASCAP for the country writers and publishers. It's also expected that Wesley Rose, veteran Nashville publisher, will be elected to the ASCAP board when the ballots are counted this week.

Heading the ASCAP meeting will be Juanita Jones, the Society's representative in Nashville; Paul Marks, director of distribution; Carl Zanger, of ASCAP's legal department; and writer-member Don Robertson. The meeting will be held at the Activity Room in the First American National Bank.

Debloon Releasing Its First Single

NEW ORLEANS—Debloon Records, distributed under the Dover Record Co. banner, has issued its first single, "I Can't Face Tomorrow," by Frankie Ford. It will be distributed nationwide this week. Ford has had success on the charts in recent years with his Ace single "Sea Cruise," and another on Imperial called "You Talk Too Much." Debloon is headed by Ken

JOHNNY DEE ON DISK

New 'Near You' Marks 20th Yr. of Bullet 'B' Side Sleeper

NASHVILLE—A 20th anniversary recording of "Near You," once the nation's best-selling record, will be released this week by Bullet Records, which recorded the original Francis Craig hit in 1947.

The new recording will be by Johnny Dee, a guitar instrumentalist, with backing by bass and drums and a male quartet. Dee, a native of Evansville, Ind., has been in the entertainment business for 30 years.

The original "Near You" was recorded in WSM's Studio C March 29, 1947, and piped by telephone line across the street to the Castle Recording Studio in the old Tulane Hotel. Craig, who co-authored the song, used Bob Lamb as vocalist on the tune, and played the piano himself. It was one of four tunes cut in the three-hour session, and was not intended to be the hit side of the single. The "A" side was to be "Red Rose," which long had been Craig's theme song.

Aaron Shelton, Castle recording engineer (now chief engineer for WSM-TV), recalls that a duplicate master was made of the recording, and the duplicate had to be rushed to Chicago for pressing when the original became lost in shipping.

Dropped Roses

On the day the record was released, Jim Bulleit, owner of Bullet Records, was so sure "Red Rose" would be a hit he flew a plane over Nashville and dropped thousands of red roses on the city. Most of them landed on rooftops and never hit the street.

But "Near You" became the smash. It was the first successful venture into popular music

for Nashville. "Near You" sold more than 2,500,000 records on this label alone, and was No. 1 in the pop charts longer than any record in history . . . from July to January. Decca Records promptly covered with an Andrews Sisters recording, but it got only as high as No. 3.

In June, the Bullet company pressed 80,000 records. In July, another 185,000 were produced and in August the number leaped to 425,000. At one time the record was realizing \$25,000 a day on the wholesale market. At its height, more than 40 different record pressing companies were producing "Near You," and distributing them. Some of the records were pressed on the West Coast and flown to New York for distribution.

"Near You" success led to the establishment of the first record pressing plant in Nashville. Jim Bulleit set it up at Berry Field (Nashville's airport) with \$10,000 worth of equipment. This firm later was sold and became Southern Plastics, and last year was sold for \$1,600,000. There now are five pressing plants in the city.

Francis Craig and Bob Lamb (now a Nashville piano tuner and occasional trumpet player) formed a theater act and toured the country during the record's peak, earning \$10,000 a week.

After Craig's "Beg Your Pardon" a couple of years after "Near You," Bulleit retired. He re-entered a few months ago with a few r&b releases, but this is his first "serious effort" in 12 years. Craig died in January. Many members of his original recording orchestra still are members of the WSM studio orchestra. They all received scale for their part in the song. The co-author of "Near You" was Kermit Goell, whose whereabouts are unknown.

When the new Johnny Dee record is released, Bulleit plans to return to Nashville from Georgia (where he is currently staying), and kick off a big promotional pitch.

Elliot, former WNOE, New Orleans, air personality. Robert Robin of Dover said that Debloon has recorded a new Ford LP containing his past hits and some new material.

Sounds of Jazz, Big Bands Again Pour Out From Nashville Scene

By BILL WILLIAMS.

NASHVILLE—Jazz and the big band sound are enjoying a resurgence in Nashville, the seat of country music.

This, of course, comes as no surprise to the real music devotees who recall that big bands once overshadowed country music here as Nashville produced such leaders as Frances Craig, Beasley Smith, Owen Bradley and Marvin Hughes, as well as some of the top flight musicians of the country.

Those, however, who have grown up in the strictly country era are taken aback by the development. So are some of the relatively young musicians. The city now has two regularly performing major jazz groups, and a SRO jazz association.

The larger of the two major groups is Orchestra XII, a "somewhat communal" organization which has branched out in several directions. Once restricted almost exclusively to jazz, it now includes the "Swing" sound of the 30's and 40's, somewhat reminiscent of

"Woody Herman with flexibility."

2 Concerts Monthly

Orchestra XII currently is playing two concerts a month, at schools, country clubs, or social gatherings. This variety of sites has led to the transition from strictly jazz to the wider range of music. Utilizing many arrangements by Larry Muhoberac and supplementing these by those of Bill Justis and many other members of the group, Orchestra XII has won widespread acceptance. This is particularly true among the younger set, which is encouraging to the musicians.

George Tidwell is the guiding force behind the group. Tidwell, who came to Nashville from Memphis as a copyist for Justis, plays the lead trumpet. Others in the brass include Gene Mullins, who spent many years on the road with Gene Krupa and now is one of the leading teachers in the area; Don Sheffield, a native of Arkansas who studied music at the University of Houston; and Glen Baxter, a onetime vocalist, who

is from Louisiana. Baxter formerly sang with the Marijohn Singers.

In the saxophone section are Scobey Dill, a Nashville native and long-time musician; H. B. Johnson, who came from the Midwest and is now this region's top instrument repair man; Norman Ray, from Detroit, and Andy Goodrich, a native of Memphis, and graduate of Tennessee A & I University. In rhythm there are Doug Kirkham, formerly of Chicago, considered one of the top drummers in the business (his wife, Millie, was one of the original Anita Kerr singers); Rick Powell, of Tampa, Fla., on guitar (who also does the arrangements for the Vanderbilt University band), D. O. Looney on the bass, and Beegie Cruser, the only female member, who came from Cave City, Ky. Miss Cruser, perhaps the most in-demand pianist in all of Nashville, was graduated from Western Kentucky University.

The smaller group is known as the Andy Goodrich Quintet. In addition to Goodrich, it consists of George Tidwell, Maurice Palmer, Charles Green, and Beegie Cruser. Palmer, who grew up in Nashville, works as a porter at the State Capitol in between the jazz appearances. Green is a minister's son. This group was formed "to answer a need." Working with the musicians local and the schools, this quintet now performs with some regularity in the public school system. It is becoming more and more in demand. And it confines itself solely to jazz.

Patrons of Jazz

Finally, there is an organization known as Patrons of Jazz. It was formed by the Reverend Fred Cloud, an ordained Methodist minister, who also is Associate Director of Nashville's Human Relations Commission. A onetime clarinet player while attending high school in Little Rock, and later at Vanderbilt University, he became a jazz buff. He began getting small jazz groups together, having them perform without pay, and narrating the history and elements of jazz. He calls himself a "catalyst," one who believes that jazz could stand alone as an art form, and one who "had no interest in knocking any other kind of music."

His Patrons of Jazz was chartered March 9 by the State of Tennessee as a cultural, non-profit organization devoted to education and dealing specifically with jazz. Starting only as an embryo, there now are several hundred "Patrons," each whom pays a \$10 annual membership fee and, in turn receives a once-a-month bill of entertainment following a business meeting. The entertainment is always a jam session, involving all sorts of different jazz groups. The next scheduled meeting is at Peabody College April 9. The jazz musicians will come from the Peabody and Vanderbilt faculties.

Additionally, Patrons of Jazz, on May 15, will present a one-day Jazz Festival, featuring Julian Cannonball Adderley and his quintet, at the War Memorial Auditorium in Nashville. This will be open to the public, and will include the local jazz artists, to acquaint the Nashville public to the fact that jazz exists here, and that the town is rampant with good

(Continued on page 10)

Frank Music's Drive Keyed To Score From 3 Pictures

NEW YORK—Frank Music has set up a drive on the scores from three motion pictures: "How to Succeed in Business Without Really Trying," "Ulysses" and "Dutchman."

The firm has lined up many new singles and album cuts for songs from the Frank Loesser score for "How to Succeed." Already in release or in preparation are recordings by Dionne Warwick (Scepter), Steve Lawrence (Columbia), Henry Jerome's Orchestra (United Artists), and the Will Bronson Singers (Solid State). The soundtrack of the film has been released by United Artists Records.

The Stanley Meyers score for "Ulysses" will be represented on from RCA Victor. Victor also disk with the soundtrack album is planning to release a copule of singles of the theme. Meyers' score is published through Walter Reade-Sterling Music Corp., a Frank Music affiliate.

The Frank firm is now lining up recordings for the theme from "Dutchman," which was written by John Barry.

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The Week That Was at Copyright Hearing

By MILDRED HALL

WASHINGTON—Last week, a cross section of the top spokesmen for music recorders, licensors and publishers made a last bid in public hearing, before the Senate Copyrights Subcommittee, for copyright revision terms favorable to their interests. The Senate group, under chairmanship of Sen. Quentin Burdick (D., N. D.), heard many old and some new, dramatic arguments for amendments to the Senate bill, S. 597, which embodies the terms reached by the House Copyrights Subcommittee last year.

For the first time, the record industry made a positive, all-out drive for performance royalty for records, together with argument for retaining the 2-cent mechanical royalty rate for recordings made under compulsory licensing. The revision bill sets the rate at 2½ cents or ½ cent per minute of play.

Sen. Harrison J. Williams (D., N. J.) introduced an amendment for the record industry that would hold mechanical royalties to the 2-cent and ¼-cent-per-minute rate, and would establish full rights of record producers to royalty on public performances of their records. The bill includes a directive that half the collected royalty be given to performing talent on the records, although the new copyright ownership rests with the record company.

Questions

In one of the few questions the committee had time to ask, because of time pressure in hearing 21 witnesses in two days, Senator Burdick asked the RIAA spokesmen if the proposed Williams amendment had ever been seen by the House Copyrights Subcommittee. The record association's special hearing counsel Thurman Arnold said RIAA had "held off" from insistence on performance rights for records in addition to the limited protection against duplication, in the bill, because record people thought they would be retaining the present mechanical rate. But when the House side raised the rates, "bitterly disappointing" the industry, "we went ahead," said Arnold.

The former antitrust chief reminded the Subcommittee that witness Alan Livingston, president of Capitol Records, had testified during House hearings on the justification of performance rights for records. Also, both House committee and Copyright Office reports had admitted the performance right was merited, and said "some future Congress" would probably enact it. But the government people feared the intense opposition of the broadcast industry (also the copyright owners) would possibly hold up passage of the entire bill. Said Arnold: "We did not think that was a good enough argument."

New pleas for the performance right were entered later before the Senate subcommittee by Livingston, who detailed the tremendous profits radio broadcasters make out of programming records. Stan Kenton, chairman for the newly formed National Committee for the Recording Arts, spoke on behalf of the performing artists, arrangers and musicians who contribute so heavily to success of records, but get nothing when the records are publicly performed by commercial users.

New Organization

Sidney Diamond, counsel for RIAA, proceeded to outline a possible new, licensing organization for the record performance rights, called "Sound Recording Licenses, Inc." The non-profit licensors of records would become "SRL" for short and take its place beside copyright owners' licensors ASCAP and BMI. The new SRL would issue blanket licenses for performing rights for records, and also per-program rights, all scaled to needs and financial abilities of users.

Under terms of the Williams amendment, any argument over "reasonableness" of performance royalty rates for the records would go to an impartial tribunal, whose decision would be binding on the record company. The new royalty right would also include jukebox performance of records as a commercial use. For monitoring broadcast performance of records, recording engineers are working on a "subliminal" electronic beep in the record that would be picked up by SRL's scanners, but would be inaudible to those hearing the record played over the air.

In their turn, music publishers told the Senate Subcommittee they were "shocked" when the House Subcommittee bill lowered the mechanical rate from the original revision bill's 3 cents and 1-cent-per-minute rates. Publishers said they had thought this was the "minimum figure agreed upon" in exchange for giving up the fight to end the "unfair" compulsory licensing for records.

Leonard Feist, executive secretary for the National Music Publishers Association (NMPA), brought along Robert R. Nathan, Washington economic consultant, who entered a 110-page analysis to prove that the statutory rate was only the upper range of a bargaining "ceiling"—as both Copyright Office and House Committee insist it is. The Nathan survey was to offset the record industry's 1965 study by Harvard economist John Desmond Glover, which backed the claim that the "ceiling" actually becomes the going rate for recording fees to copyright owners.

Complicated Statistics

Both sides introduced complicated and directly contradictory statistics to prove their point. Record people said their figures proved that most recordings (except

for certain "stereotyped" categories like record club LP's and budget records) are at the 2-cent rate under the present law. Music publishers said their statistics proved fees are mostly well below the 2-cent ceiling.

Both sides of the jukebox performance royalty exemption issue got some angry personal attention in one of the brief visits of the busy Sen. John McClellan (D., Ark.), who is chairman of the Copyrights Subcommittee. The senator promised some tough legislation for both sides—licensors and jukebox operators—if they could not reach an acceptable compromise on licensing rates. The bill as it stands ends the 50-year performance exemption for jukebox use, but sets up an extremely complicated formula for a compulsory licensing route, with a ceiling of 3 cents per tune quarterly, or about \$19.20 per box.

The visit by Senator McClellan came during testimony by ASCAP counsel Herman Finkelstein who pleaded for a simple end to the exemption, but also said licensors were willing to accept the burdens of the statutory formula in preference to the music operator's proposal. The jukebox association has urged that additional 2 cents for each record used in jukeboxes be levied in place of performance licensing.

Must Have Help

Said Senator McClellan: "We had hoped for agreement among yourselves so we could enact legislation to please all concerned." When ASCAP counsel said licensors were perfectly willing to negotiate, Senator McClellan added grimly: "Would it help any if we could write a little tougher bill than you both want? If you don't help us, we may not be very helpful to either of you. I hope the other side (meaning the jukebox operators who had testified the previous Friday, March 17) is listening, too." (See Coin Machine section for complete story on jukebox issue.)

Every segment of the music industry asked for vigilant protection for their copyrights in the face of torrential new technological developments, from satellite broadcasting to computer networks. Julian Abeles, whose firm represents both the popular music publishers, NMPA, and the Fox office which collects mechanical royalties for copyright owners, jolted listeners about computers. He said they can now produce quantities of inferior but alluringly cheap copies of printed music—and of phono records too. He urged the senators to make sure the statute provided protection, and surmised that the Fox office could collect the fees from computer use of copyright materials.

Licensors and publishers are both fearful that educators will overthrow revision bill's present limits on free use in no-classroom or non-curricular, broadcasts and
(Continued on page 8)

Rules Group Pulls Surprise: Sets Talk

WASHINGTON—The House Rules Committee under chairmanship of Rep. William M. Colmer (D., Miss.) has scheduled hearings on the Copyright Revision Bill HR 2512 for Tuesday (April 4). Surprisingly, the House has tentatively scheduled floor action on the bill for April 6, according to an announcement last Thursday (23) by Majority Leader Carl Albert (D., Okla.).

This would start House action only two days after the Rules Committee hearings, although there is no assurance that Rules will pass on the bill, which has several hotly controversial issues.

Some onlookers feel that Chairman Colmer, a staunch conservative, may not be in that much of a hurry. A previous Rules hearing on the bill was set for March 21, but the chairman chose to take up other matters, which squeezed the copyright bill off the agenda.

Rules Committee chairmen have traditionally, like former Rep. Howard K. Smith (D., Va.), had great power over what legislation will be taken up by the group. Smith was noted for pigeon-holing bills he did not like. Also, this session, a conservative coalition in the House voted to drop its 21-day rule that had prevented bottling up of bills in the Rules Committee. The 89th Congress had adopted the rule to permit legislative committees like the Judiciary, to call up bills after 21 days of inaction in the House Rules Committee.

EDITORIAL

Burton Grant 'In'

The establishment of a Robert J. Burton fellowship in copyright law seems assured as a result of the \$40,000 raised at the dinner-dance Tuesday (21) at the Hotel Americana in New York. This sum, added to funds already raised by the Friends of Robert Burton, an informal group of industry leaders, will permanently enshrine the memory of a man who broadened the horizons of the music business; who was a formidable fighter for the rights of creative property, and whose influence helped in a major way to shape the industry in its present form.

A total of 800 attended the event—and the good turnout may be attributed to the work of Morris Levy and the various members of the dinner-dance committee.

Talent and Record Producers' Rights to Fees Are Accented

• *Continued from page 1*

sical works are created, exploited and "given their real copyright value." Livingston quoted The New York Times music critic who said the Beatles owed their success heavily to the recording artistry, to the "care with which their record company producer George Martin worked out electronic focus and atmosphere." Also from The Times, a quote from AGAC President Burton Lane: "Years ago a publisher bought a song, plugged it and got it published, in the eventual hope of getting a record. Now a song is nothing without a record at the start."

Profit From Output

The record producer makes his profit solely from the production and sale of records. He makes a creative contribution, said Livingston, while taking heavy financial risks and a marginal profit. Capitol Records lost money on 5 out of 6 singles, and on 50 per cent of its albums, he said.

The Capitol Records president contrasted this with the music publisher position: he does not run the substantial risks of the record producer, and he has three sources of income: the publisher gets mechanical royalties on records; continuing performance royalties through licensing of radio, TV and other performances; and payments from sheet music and synchronizations.

The writer-producer gets continuing revenue for his crea-

tive contribution" on every record—but the record producer and talent who also "create" get no performance royalty. The talent often makes the song a hit, as the inseparables of Judy Garland and "Over the Rainbow," Bing Crosby's "White Christmas," and Nat King Cole's "Mona Lisa." The talent gets money only from the record sale—while their performance goes on and on over the air. The record company "must live on sales of this week's hit. Seventy per cent of Capitol sales derived from records released within the last 90 days," said Livingston.

Kenton Statement

In answer to a question from Sen. Quinton Burdick put to Stan Kenton on performer share in record profits, Kenton said a top artist may get as high as 5 per cent of retail gross sales. Newer and younger talent get far less. And usually, because it takes a long while for the investing record company to build and promote talent to stardom, the talent owes the company a "suffocating" amount by the time success comes.

Much of the licensor money to composers and publishers comes from the playing of records over the air (ASCAP is said to get 85 per cent of its revenues from broadcast licensing). Likewise, the broadcasters get the preponderance of radio profits from exploiting records on the air, it was pointed out. Livingston strongly high-

lighted the revolutionary shift in the source of performance money in the electronic era—as against the old "live" and sheet-music era. Radio stations depend more than 70 per cent and nearer 80 per cent in many cases, on records for programming.

Rates vary between stations, but estimated rate for advertising time on a top 40 station like New York's WABC, for an hour's between-record commercials, is about \$1,500. In Los Angeles, KFJH, also a top 40, played 16 sides and aired 12 messages at a standard rate of about \$980, Livingston testified.

Profits Climb

Radio station profits have climbed steadily and sometimes phenomenally on the music-news format. In 1965, according to FCC figures, profits were \$77.8 million on revenues of \$792 million. (Latest trade estimates now put 1966 estimate at well more than \$900 million.) On TV, a one-minute commercial spot brings as much as \$50,000 in prime time. Yet broadcast licensees feel justified in fighting against payment of "1 cent for the use of recorded performances," which are actually, said Livingston, a "delayed performance."

Record manufacturers are particularly damaged by the "aggressive deejay" who manages to get a new record ahead of release—and before the manufacturer has produced enough
(Continued on page 10)

The Winner.

The No.1 song of the
San Remo Festival emerges
as a prize Jerry Vale
single.



Time Alone Will Tell

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Where the unbeatable Jerry Vale action is.
On COLUMBIA RECORDS 

The Week That Was at Copyright Hearing

• Continued from page 6

television programming. Educators are pressing for maintenance of their present blanket exemption for non-profit uses of all copyrighted material except dramatic works. The bill would exempt all types of classroom or curricular use.

BMI's Sidney Kaye described the ever-spreading extent of educational TV, with 1,100 closed-circuit stations and nighttime cultural programming already reaching some 135,000,000 people. He reminded the committee that educational TV is on the brink of a "fantastic development" in a noncommercial, federally funded Public TV System, endorsed by the President. It would ensure a nationwide network of all educational broadcasters (and possibly double the number of present stations to more than 300).

Exemption for this breadth of performance could kill the market and the incentive almost entirely for composers of serious music. These composers and publishers, together with educational publishers, get most of their performances on noncommercial programming, said Kaye.

ASCAP and BMI spokesmen said they had arranged for "modest" licensing terms for NET (National Educational Television, supplier of programming for a network of 100 educational stations for nighttime, public broadcasting). Terms are satisfactory to both sides, they said. NET spokesmen told the Senate subcommittee they are in agreement about paying some

royalty, but hope for reasonable fees and help with clearance problems.

Licensors and publishers are also fearful of multiple copying devices that could kill the market for educational and religious music publishers in the nation's 135,000 public, private and religious schools.

Licensors also oppose any exemption at all for commercial use of music via "secondary transmission" like CATV. The bill as worked out by the House Committee, exempts strictly local CATV service from copyright liability, but licensors fear this exemption could be stretched to cover unforeseen free uses of copyright music by air, cable or laser beam.

There were also some worries about the statute's new limited copyright protection for records against duplication. Record people said the House Subcommittee report "throws some doubt" as to whether all records are covered. They want it made clear that all records will automatically get the protection against duplication as of Jan. 1, 1969, the hoped-for effective date of the revision bill if passed this session.

Senator Burdick asked: "How far back—to 1909?" Record people said yes indeed—all records. This is a new protective right, and the statute has ended all common-law protection for unpublished works, they argued.

Clive Davis, vice-president and general manager of CBS Records, said there could be "horrendous" results for record company catalogs if there were any doubt of the status of sound recordings created prior to the effective date of the copyright statute. Court cases could ensue, "pirates would run rampant" and "everybody could pirate the existing catalogs of everybody else."

Together with Isabel Marks of Decca and other record spokesmen (RIAA's Ernest Meyers and Victor Records Norma Racusin could not be present and entered statements), Davis urged that mechanical royalty apply only for records "sold," not "made." Current law and the revision bill both call for royalty on records "made."

Educated Guesses

The Columbia executive told the committee that manufacturers suffer constant losses in "educational guesses" on pressings of what they hope they will sell. If copyright owners should demand payment of royalty for all unsold records (they do not do this in present practice), the manufacturer gets an added statutory penalty to his loss on the unsold records.

The Subcommittee chairman and other senators present, including Senator Fong (R., Hawaii), who was at most of the sessions, and Sen. Hugh Scott (R., Pa.) occasionally were carefully noncommittal on the two major issues of record royalty rate and performance royalty for records.

At one point in the hearing, Senator Burdick told record counsel Thurman Arnold that questions would be put to music publishers on their profits by the Subcommittee—and the implication was that he would get answers. Record people said the publishers refused to give profit data to either House Subcommittee or the Copyright Office when asked for it. The record industry believes that a comparison of profit shares between the publishers who have "very low costs compared with record producers," and the record companies would back the latter's claim that higher fees to publishers and composers are unwarranted.

21 Industryites Vox-Popping Off At Copyright Revision Hearings

WASHINGTON—There was some masterly orchestration, literally and figuratively, in the presentations by 21 music industry spokesmen before the Senate Copyrights Subcommittee last week. In the copyright revision hearings, familiar themes and variations were presented for six hours last Monday (20) by licensors who want juke box royalties, and by music publishers who want higher recording fees.

For another six hours last Tuesday (21), the record industry programmed various recordings of "I Believe," for a starter, and made its historic plea for retaining present recording royalty levels and its brand-new plea for performance royalty on records played publicly.

Excerpts

Here's excerpts from what may be the last such gathering in the Capitol for many years.

The Licensors

ASCAP counsel Herman Finkelstein put most of his weight behind the last thrust in the decades-long battle to end the jukebox performance royalty exemption, with no ifs, ands or buts. He reluctantly faced the shuddersome bookkeeping and checkup requirement of the Jukebox Section 116 in the proposed bill (S 597), which ends the exemption but puts a ceiling of about \$19.20 per box in compulsory licensing fees to ASCAP, BMI, SESAC.

The ASCAP counsel was unalterably opposed to the small (\$4.60 per box) rate proposed by the jukebox operators who want to pay by way of an extra 2-cent royalty on every record used in the jukebox. Sidney Kaye of BMI joined the ASCAP viewpoint in hoping for the good old "American way of free negotiating in a free marketplace," for this segment of commercial users of music.

In other licensor testimony, Kaye produced statistics to show that music composers and publishers were just as much small business as record companies or jukebox operators. Sen. Hiram Fong (R., Hawaii) asked why publishers should share with composers in royalty from jukebox use of records. Kaye said publishers' revenue

had been sharply cut by technological developments, and loss of sheet music sales, so they depend on performance.

Kaye praised the value of publishers in promoting new writers and taking risks and cost of bringing them along.

Although licensors and publishers and composers are largely in favor of the terms of the revision bill, Kaye and others had some worries about the extent of the free ride being urged for educational radio and TV broadcasting of non-classroom programming. Also, he deplored the minimizing of statutory damages for musical infringement, which can go down from the \$250 rate for "willful infringement" to \$100 for innocent trespass—and educators want teachers safeguarded by court discretion to go below that.

ASCAP counsel brought along prolific standards composer Johnny Mercer, and pianist composer Cy Coleman (who wrote music for Broadway's current hit "Sweet Charity"), and James Thomas, president of Rodeheaver Co., and the Church Music Publishing Association. Kaye impressed the subcommittee with composer Gunther Schuller, and young John Loudermilk, whose "Then You Can Tell Me Goodbye" is currently right up on top.

Loudermilk had a graphic illustration of the way music backgrounds just about every product and service sold in this country. He said he heard a GI in Union Station play his tune 10 times running on the jukebox, during which time the GI bought a cheeseburger, a hamburger, orange drinks and other assorted items. The composer felt he should get a bit more royalty out of that jukebox sales-generating use of his music "Than the 1 cent I would get under the MOA proposal, with 1 cent to my publisher."

SESAC's Albert F. Cian Cimini analyzed the jukebox royalty situation and said that whatever is decided, the law should make the operator keep his own inventory of his records. The SESAC counsel said the music operator's (MOA)

proposal would be impossible to police. He joined the other licensors in opposing the bill's exemption for hotel and tavern owners who play music in public rooms on "home-style" radio and TV sets.

The Publishers

Leonard Feist, executive secretary for the National Music Publisher Association of Popular Music Publishers (formerly Music Publishers Protective Association), brought with him Wesley Rose, president of Acuff-Rose Publications, Inc.; Julian Abeles, dean of musical copyright legalists, and Robert Nathan, Washington consultant economist.

The NMPA secretary said flatly that statistics will show that not one publisher was ever able to get more than the so-called "ceiling" rate of 2 cents even in first negotiations with record companies, and most got less. He admitted that records "play a highly important role" in popularizing new songs—but said the predominant segment is LP which relies about 75 per cent on "long-established" song successes made popular by publishers well before the "current record boom." He suggested that whatever statutory ceiling is legislated in the revision should be subject to periodic review.

Nathan said the present 2-cent statutory rate had suffered continuing erosion: first through invention of the long-play record, then on record club product, which pays 75 per cent of the royalty as a "stereotyped class" and other gradings by multiple-rate licenses at the Fox Office.

Nathan said the same free marketplace conditions that allow record companies to price high on some products should prevail in record licensing of music. All the licensors and publishers and composers have vigorously opposed the compulsory licensing retention, but if it must stay, Nathan said, a minimum "high range" for bargaining should be 4 or 5 cents.

Rose, with a long history of Nashville publishing behind him, said he knows how hard publishers must work to promote music, to underwrite the

songwriters in lean years, to get up demo records, maintain salesmen and promoters to promote the music, and to share advertising costs in trade journals and other media.

Julian Abeles, NMPA counsel and also counsel for the Fox Office, said costs of sales staffs for established publishers to get songs over with broadcasters and TV producers can run between \$500,000 and \$2 million a year, maintaining interest in "Standards" is also the publishers continuing job. He said it was the record companies who set up "do-nothing" publishing subsidiaries to get a piece of the performance money—while relying on established publishers for their music.

Abeles countered the Glover findings with statistics of his own on percentage of retail mechanical fees. Abeles said Glover's figure of 19 per cent on a \$3.98 record should be 6 per cent. Abeles estimates "true" percentages to be 3.4 on a \$6.98 record; 4 per cent on

'PINEAPPLE' 'IN,' PSEUDO'M OUT

NEW YORK — "Pineapple Market," recently cut by Billy Vaughn on Dot, was presumably written by Carl Seefeld, a German clefter. But when the disk began getting good play in the States, particularly in the Midwest and New England, publisher George Pincus received a cable from abroad—requesting that the true name of the writer be used. He is Hans Bradtke, professional manager of the Rolf Budde publishing firm in Germany.

Dot's Randy Wood called a special session in California to cut the tune when Pincus played him a German demo over the telephone.

a \$5.98 record, and 4.8 per cent on a \$4.98 record, and 7 per cent on a \$2.98 record.

(Continued on page 67)

Executive Turntable

Columbia Records has promoted **Bruce Lundvall** to director of merchandising for popular albums. Lundvall will be responsible to **Stanley J. Kavan**, Columbia Records vice-president of merchandising and advertising, for directing the creation of merchandising programs and materials for pop and Harmony albums and pre-recorded tape, including monitoring the development of packaging. Lundvall joined Columbia in 1960 as a management trainee. Most recently he was product manager of pop albums after serving as manager of field communications, and product manager of original cast and pop albums. **Fred Salem**, who has been promoted to product manager of pop albums, will report to Lundvall. Salem's first Columbia post in 1962 was promotion manager for the Central Region. His most recent spot was promotion manager for the Chicago area.

★ ★ ★

R. Peter Munves has been promoted to Columbia Records' director of merchandising for classical product. In his new post, Munves will report to **Stanley J. Kavan**, Columbia Records vice-president for merchandising and advertising. Munves will be responsible for directing the creation of merchandising programs for the Masterworks and Odyssey catalogs, including monitoring the development of packaging. Since joining Columbia 14 years ago, Munves has worked in all merchandising aspects of classical products, most recently as product manager of classical albums.

★ ★ ★

John Walsh and **Jay Darrow** have been named associate producers of pop a&r for Columbia Records. Darrow has been director of publishing and recording for Cameo/Parkway Records. In that post, he activated new publishing firms, supervised

(Continued on page 15)

More Copyright Coverage Page 65

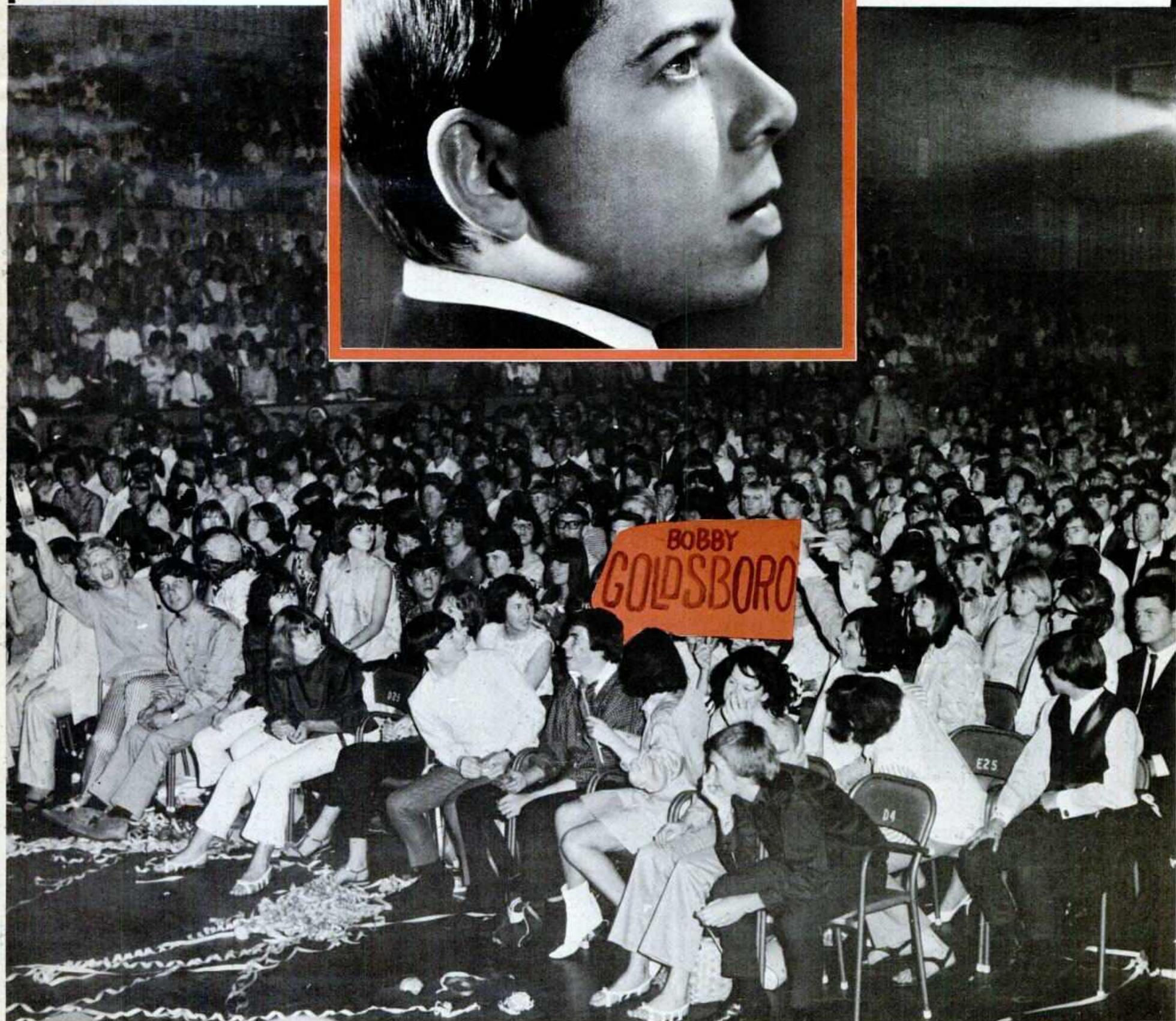
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"GOODBYE TO ALL YOU WOMEN"

UA 50318



Follow Price-Hike Words With Action: Mercury's Steinberg

• Continued from page 1

refrain, creating new ripples of price-hike discussion.

"The age of reason must come to this industry," said Steinberg. "The Cambridge report indicated that we're just not getting a fair return." That report showed that while all U. S. manufacturers have been showing steady increases in percent of return on sales during recent years, the record industry has held steady at a lower percentage. In 1961, according to the report, record manufacturers were, with all other U. S. manufacturers, realizing a 4 per cent return on sales. But by 1963 the record industry had dropped to 2 per cent, approximately its current rate of return on sales, while the average for all other manufacturers began moving up to around 6 per cent.

"The overlay of record industry profitability graph lines of all industry similar lines shows us being outperformed as an industry," Steinberg said. He said that the profit squeeze

must be battled on two fronts: (1) through creative marketing "designed to get greater volume without sacrificing prices," and (2) through "the improvement of internal management."

Price Less Important

In an expanding economy, Steinberg believes, "Price is less important than is quality and service, and the great opportunity for the record merchandiser is presented through an emphasis on professional merchandising.

The record manufacturer has become in a sense a victim of the family in-fighting among the record merchandisers. In seeking to hold existing markets and in attempting to find new markets, they have used price as practically their sole competitive weapon. When the new price failed to yield satisfactory margins, pressure was placed upon the manufacturer for a lower price."

Inherent in this situation, Steinberg said, "is a staggering contradiction. A salable record, be it LP or single, is a unique product. For perhaps

80 per cent of the volume of releases, the consumer has no alternative selection. So why compete on a price basis?"

Because the industry deals in a unique product, Steinberg said, price increases are feasible. "And we'd like to see other manufacturers give recognition to this fact. But it will take guts and wisdom."

Talent, Record Producers' Rights To Fees Cited

• Continued from page 6

to supply the local outlets. The deejay plays it to death, creates ill will for the record company in the stores and among competing radio station deejays in the area. By the time it reaches sale outlets, interest has diminished and obsolescence begun.

Because of lack of rights in the copyright statute, there is no legal way the record company can stop this unfair practice.

Talk on Good Music

Livingston had something to say about FM "Good Music" stations, which air hour after hour of better music, standards, show tunes, classical and serious modern composers. The FM listeners are not record buyers, they do not need to be," he said.

Livingston said the vicious circle for the record company is completed by the need to produce more of the popular, teen-age and revenue producing records — to have enough money to subsidize the better music recordings. Performance royalty on these popular records, so heavily exploited by broadcasters, could add money needed to record better music, provide more diversity to the public, and give young, serious composers more outlet.

U.K. Writing Team Bow as Col. Artists

NEW YORK — The British songwriting team of Roger Greenway and Roger Cook will make their U. S. debut as recording artists on Columbia Records. The pair, who call themselves the Carnaby Street Set will bow with a single titled "I Was Kaiser Bill's Batman." The disk was produced by CBS Records, Ltd., in England.

Edith Sterling Dies

YONKERS—Edith J. Sterling, songwriter and publisher, died at Cross County Hospital here last Friday (24). She was 52. Mrs. Sterling, whose compositions included "Foolish Lover," also was a pop and concert pianist. In 1941, she formed Stirling Music Publishing Co. (SESAC) of New York City with her husband, Raymond Sterling, also a songwriter. They were partners in the firm.

Sounds of Jazz

• Continued from page 4

musicians. Orchestra XII will perform at the festival, along with four guest soloists: Branton Banks, piano; Beegie Crusier, piano; Louis Smith, trumpet; and Dr. W. O. Smith (director of Music at Tennessee

Market Quotations

(As of Noon Thursday, March 23, 1967)

NAME	65-66		Week's Vol. in 100's	Week's High Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	55½	26	1882	30	26	28	-1½
American Broadcasting	93½	62	737	83¾	80	83¾	+2½
Ampex	32½	17	1560	31¾	30¼	30¾	-½
Audio Devices	41¼	17	211	29¾	25¼	27¼	-1¾
Automatic Radio	7¾	2¾	118	5¾	4¾	5½	+½
Automatic Retailer Assoc.	63¾	42½	154	63¼	61½	62	+½
Cameo Parkway	4¾	1¾	12	3	2¾	3	+½
Canteen Corp.	36¾	18¼	364	26¾	24	24¼	-2½
CBS	75¾	42	547	73½	71¾	72¾	-¾
Columbia Pic.	39¾	22¾	95	37¾	36¾	37¾	+1¼
Consolidated Elec.	49¾	31	310	48½	45½	46½	-1½
Disney, Walt	94½	40¾	97	86	82½	84	+¾
EMI	15¾	3¾	532	4¾	4½	4½	+½
General Electric	120	80	1052	94½	88½	89	-5½
Handleman	27¾	13¾	32	27	26½	27	+¾
MCA	61¾	28¼	80	50	47¾	48½	+1½
Metromedia	55½	25	108	51½	49¾	49¾	-1¾
MGM	42¾	24¾	744	42¾	40¼	41½	+½
3M	90½	61	365	90½	87¾	89¾	+1¼
Motorola	233½	90	918	105	98½	100¾	-4¾
RCA	62¼	36¾	1564	50¾	46	46¾	-3¾
Seeburg	32¾	11¾	174	17¾	16½	17¾	+¾
Tel-A-Sign	5¾	1¾	97	2¾	2¾	2¾	+½
20th Century	46¾	25¾	444	46½	44½	45¾	-¾
U-A	37¾	21½	402	35½	34½	34¾	+¾
WB	25¼	11¾	639	24	22¾	23½	+1½
Wurlitzer	36	15½	558	33¾	28¼	30	-4¼
Zenith	87¾	46¾	769	57¾	53¾	53¾	-3¼

OVER THE COUNTER*

(As of Noon Thursday, March 23, 1967)

Dextra Corp.	27/16	23/16	2¼
GAC	8¾	7¾	8½
Jubilee Ind.	4	3¾	3¾
Lear Jet	25½	21¾	21¾
Merco Ent.	10	8	8
Mills Music	25	24¾	25
Pickwick	9¾	9½	9¾
Telepro Ind.	4½	4	4½
Tenna Corp.	12¼	12	12¼

*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.

Celebrity Search On by Recordmen

• Continued from page 1

up titled "Man Is Not Alone," well as a commitment for an LP in the fall and one for the Christmas season. Dirksen's "Gallant Men" single sold more than 200,000 copies and the LP of the same title is nearing the 500,000 mark.

McMahon's disk, on the other

Sun Revived — 2 Disks Out

• Continued from page 1

the Stinit record. The youngsters are between the ages of 19 and 22.

Sam Phillips and the Sun label once played a major role in the record industry through the discovery of a flock of top artists, including Elvis Presley, Carl Perkins, Johnny Cash, Roy Orbison, Bill Justis, Jerry Lee Lewis and Charley Rich. The "rockabilly sound" originated in Sun's Memphis studios during the 1950's and influenced the entire course of American music.

State University and performer with the Nashville Symphony), bass.

hand, has not yet been set with a label. The master, which was made for \$4,000, couples "Beautiful Girl," on which McMahon sings and talks, and "The Loving Heart," a country style tune.

The Cacavas-Lustberg disks are worked out by the production firm of M.A. Magnum while the musical material is published through Chappell. Both Cacavas and Lustberg are Chappell staffers; Cacavas is director of publications, and Lustberg is director of special projects. Their outside disk production work has been okayed by Chappell topper Louis Dreyfus who views this as a means of developing new business for the firm.

Children's Market

Also in line with Dreyfus' "new business attitude," Cacavas and Lustberg are planning a move into the children's publications and disk market. They've already got projects under way with such composers as Dick Manning and Sid Lippman.

In addition to the children's records, Cacavas and Lustberg are working out tie-in deals for books, comic strips, toys and sundry other kiddie market items.

"It's a way of merchandising music," they say, "which will spin off into extra money for the Chappell writers."

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**THE LADY CAME
FROM BALTIMORE**

ATLANTIC #2395

Written by TIM HARDIN

Produced by KOPPELMAN & RUBIN



Jazz Beat

By ELIOT TIEGEL

Some recent albums offer cogent insight into the commercial state of jazz. Classic guitarist Gabor Szabo, who is having one wail of a year, adds the Indian sitar to his instrument line-up on "Jazz Raga" (Impulse), a term which should cause diehard fans to shudder in much the manner they cringed when jazz-rock was first mentioned.

Long-haired guitarist Larry Coryell (he of the uptight generation) is given featured billing on Chico Hamilton's new Impulse album "The Dealer." Surprisingly, Coryell's playing is straight and forthrightly jazz to the bone. He improvises nicely and is a welcome addition to the fraternity from the rock 'n' roll bands he also calls security.

A modern rhythm section adds an intriguing lilt to the Kansas City blues playing of Jay McShann's delightful new Capitol album, "McShann's Piano." Ramsey Lewis' cohesive new piano trio is caught up in the swell of Latin tunes on his "Goin' Latin" Cadet album, in a welcome groove away from reinterpreting past top 40 hits. Ray Bryant, another pianist on Cadet, accompanied by a front line of trumpet and flugelhorn, wails the blues in the traditional modern school on the album "Slow Freight."

Cannonball Adderley's quintet maintains its hard-driving sound, often complex, generally soulfully romantic, in the package titled after the group's "Mercy, Mercy, Mercy" single hit on Capitol.

The venerable Dave Brubeck

Quartet tackles Cole Porter's melodic masterpieces on the Columbia LP "Anything Goes." Brubeck seems to be on a non-original track of late, recording other people's works rather than his own.

Jazz-oriented Henry Mancini has created a unique big band album in which the playing is marvelously happy and cohesive and abounds with gems of section work. Ray Brown, the protean bassist who now makes the Los Angeles recording studios his home, was among the sidemen in the studio band, along with Jimmy Rowles, piano, and Jack Sperling, drums. Although the material does extend itself into the top 40 bag—"The House of the Rising Sun" and "Tijuana Taxi" (the weakest track in the package)—the band rides through this material with as much verve as when it tackles "'Round Midnight" and "Satin Doll," two titles more associated with the jazz world.

For European guitarist Szabo, his "Raga" album comes on the heels of his first national LP hit, "Spellbinder," which was a bluesy package. The crowning touch which indicates that Gabor has arrived is the credit on the back liner that he "uses a Gibson guitar and Toby amplifier." What other jazz guitarist can claim that endorsement credit? Nonetheless, the album is a fine blending of Eastern and Western cultures, punctuated by the shrill tones of the sitar dubbed over Szabo's own guitar. The leader credits a new-found spark to the propelling drumming of Bernard (Pretty) Purdie, a last-minute substi-

tute for the recording session. Five of the album's 11 tracks bear an Indian inspiration in the title and all are Szabo originals. There is a calming effect produced by the sitar which also has a haunting quality and which helps sell the album.

Chico Hamilton's efforts have one foot in the avant-garde bag and another on solid blues ground. Young Coryell is a decided plus working within the quartet framework which includes Arnie Lawrence—another new name—on alto and veteran bassist Richard Davis. Archie Shepp makes a guest appearance on one track playing piano and that, too, is interesting. Five of the seven tunes bear Hamilton's name either as a collaborator or solo creator.

Boogie-woogie pianist Jay McShann, in whose band Charlie Parker nurtured, visited Hollywood last year, according to Capitol, and Dave Dexter—Capitol's sage producer and continual jazz buff—cut him with a local rhythm section playing some not so new blues tunes. The happy honesty of the date stands out.

Brubeck's propelling piano, still under attack by a number of critics for his method of block chording retains its consistent strength in the Cole Porter salute, with Paul Desmond's alto and Joe Morello's fantastic drums contributing to the total sound, made rock solid by Gene Wright's bass.

A word about Ray Bryant's album: it has an enduring blues feel which has produced continuous airplay by jazz DJ's. The track aren't short enough for AM radio or the pop charts—even the r&b charts—but Bryant's infectious quality will catch up with him sooner or later, much in the manner Ramsey Lewis became last year's pop-jazz topper.

Billboard SPECIAL SURVEY for Week Ending 4/1/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MERCY, MERCY, MERCY The Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	4
2	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	4
3	3	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	4
4	4	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	4
5	6	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	4
6	7	CARRYIN' ON Lou Rawls, Capitol 2632 (M); ST 2632 (S)	4
7	5	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	4
8	9	CORNBREAD Lee Morgan, Blue Note BLP 4222 (M); BST 84222 (S)	4
9	11	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	4
10	13	WACK WACK Young Holt Trio, Brunswick BL 54121 (M); BL 754121	4
11	15	MILES SMILES Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	4
12	12	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	4
13	18	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	2
14	8	TOBACCO ROAD Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	4
15	10	HAPPENINGS Bobby Hutcherson, Blue Note BLP 4231 (M); BST 84231 (S)	4
16	14	SOUL MESSAGE Richard "Groove" Holmes, Prestige 7435 (M); S 7435 (S)	4
17	17	BYRDLAND Charlie Byrd, Columbia CL 2592 (M); CS 9392 (S)	4
18	19	SOMETHING WARM Oscar Peterson, Verve V 8681 (M); V6-8681 (S)	2
19	—	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	1
20	16	WHAT'S NEW Sonny Stitt, Roulette R 25343 (M); SR 25343 (S)	3

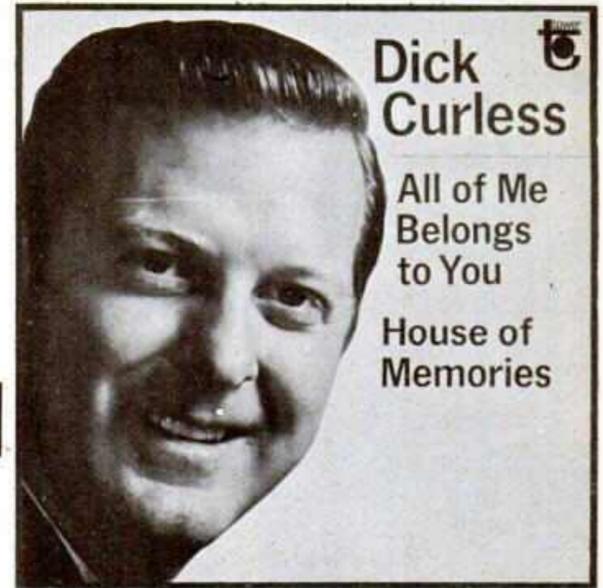
Billboard Award

DICK CURLESS

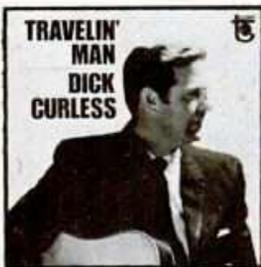
HAS A HIT SINGLE,
All Of Me Belongs To You #306

HAS A NEW ALBUM

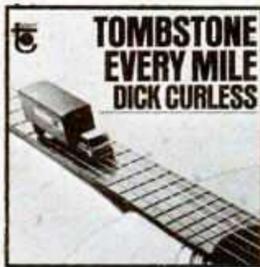
HAS A GREAT CATALOG



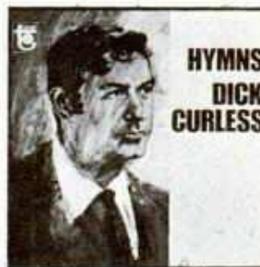
(S)T 5066



(D)T 5015



(S)T 5005



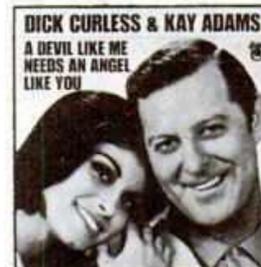
(D)T 5012



(D)T 5013



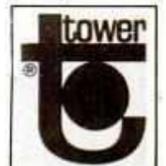
(D)T 5016



(S)T 5025

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 153—Last Week, 106

*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

THE SUPREMES—THE HAPPENING (Prod. by Holland & Dozier) (Writers: Holland-Dozier-Holland-Devol) (**Jobete, BMI**)—In the good-time rhythm music bag, the trio changes pace with this classy performance of the new film theme. Another sure-fire rocker headed for the top of the Hot 100. Flip: "All I Know About You" (Jobete, BMI). **Motown 1107**

HERB ALPERT & THE TIJUANA BRASS—CASINO ROYALE (Prod. by Herb Alpert & Jerry Moss) (Writers: David-Bacharach) (**Colgems, ASCAP**)—The Bacharach-David film theme, which is performed on the soundtrack by the Brass, serves as exciting material for the group currently at No. 37 on the Hot 100 with "Wade in the Water." Chalk up another hot item. Flip: "Wall Street Rag" (Irving, ASCAP). **A&M 850**

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

***FRANKIE LAINE—MAKING MEMORIES** (Prod. by Bob Thiele) (Writers: Kusik-Snyder) (**Feist, ASCAP**)—Following his tremendous disk comeback with "I'll Take Care of Your Cares," Laine has even more sales potential in this beautiful sing-a-long ballad timed perfectly with the arrival of the spring season. Flip: "The Moment of Truth" (TLT, ASCAP). **ABC 10924**

WISDOM—LINES, CIRCLES AND TRIANGLES (Prod. by Singleton, Carl & Venneri) (Writer: Peters) (**Fingerlake, BMI**)—New group with a powerful, pulsating rocker that should come from left field and hit with impact. Discotheque winner. Flip: "Tinker Toy" (Fingerlake, BMI). **Mala 557**

PERCY SLEDGE—OUT OF LEFT FIELD (Prod. by Quin Ivy & Marlin Greene) (Writers: Penn-Oldham) (**Press, BMI**)—Sledge is in the "When a Man Loves a Woman" bag, and his soulful performance of this top blues material will push him right back up both the pop and r&b charts. Flip: "It Can't Be Stopped" (Pronto-Quinvy, BMI). **Atlantic 2396**

JON & ROBIN & THE IN CROWD—DO IT AGAIN A LITTLE BIT SLOWER (Prod. by Dale & Hawkins) (Writer: Thompson) (**Barton, BMI**)—Producer Dale Hawkins has an exceptionally strong new group here with touches of the Mamas and the Papas feel. Good folk-rock material with top vocal workout. Beat grooves all the way through. Flip: "If I Need Someone—It's You" (Jetstar, BMI). **Abnak 119**

NINO TEMPO & APRIL STEVENS—MY OLD FLAME (Prod. by Nino Tempo & Jerry Riopell) (Writers: Johnston-Coslow) (**Famous, ASCAP**)—Back in their successful vein of reviving standards, the creative duo updates this oldie for today's pop market. Infectious, easy dance arrangement and fine vocal work. Flip: "Wings of Love" (Daddy, Sam, BMI). **White Whale 246**

KING RICHARD'S FLUEGEL KNIGHTS—EVERYBODY LOVES MY BABY (Prod. by Bob Thompson) (Writers: Palmer-Williams) (**MCA, ASCAP**)—The standard gets a wild pop dance-beat arrangement with traces of the Tijuana Brass and Bob Crewe Generation successes, plus the addition of some blockbuster drum work. With exposure, this could go all the way. Fine Bob Thompson production. Flip: "Two Different Worlds" (Princess, BMI). **MTA 120**

JIMMY CASTOR—MAGIC SAXOPHONE (Prod. by Johnny Brantley) (Writers: Castor-Pruitt) (**Jimpire-Bozart, BMI**)—That "Leroy" man is back with more pulsating Latin jazz rhythms with more vocal work than in his initial hit. Wailing sax work and powerful dance beat. Can't miss. Flip: "Just You Girl" (Jimpire-MRC, BMI). **Smash 2085**

***NICK PALMER—THEME FROM THE WARSAW CONCERTO** (Prod. by Joe Rene) (Writers: Sigman-Addinsell) (**Chappell, ASCAP**)—Also known as "The World Outside," this powerhouse ballad hit of the past could easily step out once again and fast establish the big Palmer voice as a hot disk seller. Fine vocal work and Marty Manning string arrangement. Flip: "You Only Want a Lover" (Hollis, BMI). **RCA Victor 9160**

THE UNIQUES—GROOVIN' OUT (Writers: Vetter-Smith-Stampley) (**Vetter, BMI**)—Clever, live "good time sound," kazoos and all, with a teen-oriented lyric adds up to the group's strongest commercial entry in some time. This should be the one to bring them back to the Hot 100. Flip: "Areba" (Su-Ma, BMI). **Paula 264**

***GOGI GRANT—THE SEA** (Writer: Walker) (**Combine, BMI**)—With all the ingredients that made her "Wayward Wind" a smash, Gogi Grant could easily ride the Hot 100 once again. A must for good music stations with good Top 40 potential. Flip: "How Much Will I Love You" (Livingston-Evans, BMI). **Monument 1005**

***THE RAY CHARLES SINGERS—LITTLE BY LITTLE AND BIT BY BIT** (Writers: Jessel-Grudeff) (**Ensign, BMI**)—Happy summertime, gang-type sound and commercial dance arrangement makes this one a sure bet for all types of programming and should prove an important item on the Hot 100. Fine production work. Flip: "Bless Your Heart" (Wendy, ASCAP). **Command 4096**

MUSIC TO THINK BY (Writer: Boyell) (**Nuance, ASCAP**)—**MORTY CRAFT & HIS ORK.** (Prod: L&M Prod.) — Flip: "A Man and a Woman" (**Northern ASCAP**)—Smash 2087—2+2 (Prod. Dee Anthony & Paul Robinson)—Flip: "Caesars Palace" (**Riverside-Bijou, BMI**)—RCA Victor 9169 — **MR. "T" & THE COFFEE HOUSE FIVE** (Prod: Ted Cooper)—Flip: "Sayin'" (**Blackwood, BMI**)—Epic 10160 — Three equally potent renditions of the "Coffee break" theme for radio and TV. Craft features big band brass sound, while the Epic version has much of the original flavor. The 2+2 has more of the Top 40 flavor. All are well done productions.

LIVERPOOL FIVE—CLOUDY (Prod. by Al Schmitt) (Writer: Simon) (**Charing Cross, BMI**) — Paul Simon's warm folk-rock ballad is given a compelling reading by the quartet that should rocket the disk up the Hot 100. Good combination of material and performance. Watch this one. Flip: "She's (Got Plenty of Love)" (**Northern, ASCAP**). **RCA Victor 9158**

CHART Spotlights—Predicted to reach the HOT 100 Chart

(CANNONBALL) **ADDERLEY—Why?** (Staple, BMI). **CAPITOL 5877**
JERRY VALE—Time Alone Will Tell (Chappell, ASCAP). **COLUMBIA 44087**
THE WANTED—In the Midnight Hour (East-Cotillion, BMI). **A&M 844**
STEVE LAWRENCE—Sweet Maria (Roosevelt, BMI). **COLUMBIA 44084**
STEVE ALAIMO—You Don't Know Like I Know (East-Cotillion, BMI). **ABC 10917**
VINCE EDWARDS—To Be With You (Kama Sutra, BMI). **KAMA SUTRA 221**
THE FOUR—It's Not the End (Streetcar, BMI). **TAY-STER 6012**
"I'll Be There (Toote Town, BMI). **RIVERSIDE 4590**
—My Own Morning (Stratford, ASCAP)—**Hallelujah Baby** (P). **ATLANTIC 2397**
—I'm a Bad, Bad Boy (Duchess, BMI). **CAPITOL 587**
—Two Days Till Tomorrow (Saloon Songs, BMI).
—It Got Anything Better to Do (Miller, ASCAP).
—Smith and His Amazing Dancing Bear (January,

ROBERT MITCHUM—Little Old Wine Drinker Me (Moss-Rose, BMI). **MONUMENT 1006**
ROBERT MAXWELL & HIS ORK—I'm Gonna Sit Right Down and Write Myself a Letter (Ahlert-Warock, ASCAP). **COMMAND 4097**
THE CARE PACKAGE—Poor Little Henry (Tash, BMI). **JUBILEE 5563**
BILLY LEE RILEY—Midnight Hour (East-Cotillion, BMI). **MOJO 3610**
SHAWN ELLIOT—Laia Ladaia (Duchess, BMI). **ROULETTE 4730**
JOE HARNELL—Trudy (Piccadilly, BMI). **COLUMBIA 44048**
MICHAEL & THE MESSENGERS—Midnight Hour (East-Cotillion, BMI). **U.S.A. 866**
THE TROLLS—There Was a Time (Pamco-Yvonne, BMI). **ABC 10916**
THE DOODLETOWN PIPERS—A Little Ray of Sunshine (Gil, BMI). **Epic 10140**
THE BRAVE NEW WORLD—It's Tomorrow. **EPIC 10123**
THE THRILLS—Show the World's Where It's At (Bozart, BMI). **CAPITOL 5871**
CAPITOL 5871
DON & THE GOODTIMES—I Could Be So Good to You (Stoutworthy & Sons, BMI) **EPIC 10145**
THE BATS—You Look Good Together (Burlington, ASCAP). **PARROT 40013**

COUNTRY SPOTLIGHTS

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

JACK GREENE—ALL THE TIME (Writer: Walker-Tillis) (**Cedarwood, BMI**)—**WANTING YOU BUT NEVER HAVING YOU** (Writer: Frazier) (**Blue Crest, BMI**)—Two equally potent No. 1 hit sides to fast replace his "There Goes My Everything." First side is a beautiful Wayne-Mel Tillis ballad, while the material on the flip is penned by Dallas Frazier, composer of Green's initial smash. **Decca 32123**

NAT STUCKEY—YOU'RE PUTTIN' ME ON (Writer: Stuckey) (Su-Ma Stuckey, BMI)—More clever novelty rhythm material composed by Stuckey and performed to perfection. Chalk up another top winner. Flip: "All My Tomorrows" (Su-Ma/Stuckey, BMI). **PAULA 267**

CHARLIE LOUVIN — ON THE OTHER HAND (Prod: Marvin Hughes) (Writers: Massey-Smith) (**Talmon, BMI**)—Winning combination of strong, plaintive ballad material and the sensitive performance of Louvin points to top play and sales. Should prove a top of the chart winner. Flip: "Someone's Heartache" (Five L's, BMI). **CAPITOL 5872**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

NED MILLER—Hobo (Central Songs, BMI). **CAPITOL 5868**
CLAUDE KING—The Watchman (Ly-Rann/Gallico, BMI). **COLUMBIA 44035**
CARL BUTLER & PEARL—Wild Goose Chase (Cedarwood, BMI)—**LOST** (Glaser, BMI). **COLUMBIA 44043**
FLOYD CRAMER—I Wanna Be Free (Screen Gems-Columbia, BMI)—**Papa Gene's Blues** (Screen Gems-Columbia, BMI). **RCA VICTOR 9157**
ANITA CARTER—You Weren't Ashamed to Kiss Me (Auff-Rose, BMI). **RCA VICTOR 9156**
SHIRLEY WOOD—This One Belongs to Me (Fingerlake-Starday, BMI). **STARDAY 798**
VERN STOVALL—Funny Sense of Humor (Saran, BMI). **LONGHORN 579**
DANE STINIT—That Muddy Ole River (Dortch, BMI). **SUN 405**
JERRY REED—Guitar Man (Vector, BMI). **RCA VICTOR 9152**
LOIS JOHNSON—Your Second Wedding Day (Pamper, BMI). **EPIC 10143**
MAC CURTIS—The Ties That Bind (Dempsey-Window, BMI). **TOWER 319**
JOHNNY KINCADE—Adios Alifia (Painted Desert, BMI). **EPIC 10141**
JAMES SEGREST—Five Minutes (Talmon, BMI). **ABC 10913**

R&B SPOTLIGHTS

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

HOWARD TATE — GET IT WHILE YOU CAN (Prod: Jerry Ragavoy) (Writers: Ragavoy-Shuman) (**Ragmar-Rumbalero, BMI**)—Hot follow-up to his "Look at Granny Run, Run" is this exceptional blues ballad wailer which Tate grooves with from start to finish. Should have no trouble becoming a giant in both pop and r&b sales. Flip: "Glad I Knew Better" (Ragmar, BMI). **VERVE 10496**

ROSCOE SHELTON — TONIGHT'S MY NIGHT (Prod: J. R. Ent.) (Writers: Orange-Davis-Wilson) (**Cape Ann, BMI**)—Easy beat, soulful blues ballad with another top reading from Shelton. Has the earmarks of a top of the chart entry. Blockbuster backing from chorus and wailing band. Flip: "I'm In Way Too Deep." (Cape Ann, BMI). **SOUND STAGE 7 2582**

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

THE METROS—No Baby (Daedalian-Millbridge, BMI). **RCA VICTOR 9159**
THE PLAYERS—That's the Way (Metric, BMI). **MINIT 32019**
JAMES DUDLEY & THE DEE JAYS—What a Man Will Do (Chevis, BMI). **CHESS 1995**
DON BRYANT—Doing the Mustang (Jec, BMI). **HI 2122**
O. V. WRIGHT—Eight Men, Four Women (Don, BMI). **BACK BEAT 580**
BOBBY DUKE—I Gotta Be With You (Bornwin, BMI). **VERVE 10487**
BILLY GUY—I'm Sorry About That (Desto, BMI). **VERVE 10485**
TED FORD—You Don't Love Me (Luw-Budd, BMI). **GAYE 3034**

THE SEAGULLS/TWIGS (Kangaroo, BMI). **DATE 1551**
THE EYES OF BLUE—Supermarket Full of Cans (Gallico, BMI). **DERAM 85003**
THE CHARLIE CALELLO SINGERS—When I Tell You That I Love You (Gallico, BMI). **COLUMBIA 44064**
CONLON & THE CRAWLERS—I Won't Tell (Sherlyn, BMI). **MARLIN 16006**
THE INTENTIONS—Don't Forget That I Love You (Harthon, BMI). **PHILIPS 40428**
THE SPARKLES—No Friend of Mine (Auff-Rose, BMI). **HICKORY 1443**
PAT CARROLL—I Know (You Don't Want Me No More) (Saturn-At Last, BMI). **BRENT 7063**
SONS OF CHAMPLIN—Sing Me a Rainbow (Blackwood, BMI). **VERVE 10500**
THE MYSTERY TREND—Johnny Was a Good Boy (Neenah Menasha, BMI). **VERVE 10499**
THE GROOVE—Love (It's Getting Better) (Kaskat, BMI). **20th Century-Fox 6671**
THE STARLETS—Loving You Is Something New (Chevis, BMI). **CHESS 1997**
THE "E" TYPE—Put the Clock Back on the Wall (Chardon, BMI). **TOWER 325**
JERRY GANEY—You Don't Love Me (Frederick, BMI). **MGM 13697**
BILLY WOODS—I Found Satisfaction (3 Track, BMI). **VERVE 10484**
THE MARVELLOS—Let Me Keep You Satisfied (Rivers, BMI). **WARNER BROS. 7011**
ANITA BRYANT—Sticks and Stones (Screen Gems-Columbia, BMI). **COLUMBIA 44067**
MARCIA STRASSMAN—The Flower Children (Duchess, BMI). **UNI 55006**
THE GARNER BROTHERS—I Want You to Love Me (Tupper, BMI). **THUNDERBIRD 504**



NICK PALMER, second from left, new RCA Victor artist, is welcomed at a Hollywood cocktail party in his honor by, left to right, Chuck Meyer, Victor's field representative in California; Victor artist Ed Ames, and promotion man Rudy Butterfield.

Executive Turntable

• Continued from page 8

renegotiations of the firm's foreign sub-publishing licensing agreements, auditioned masters, signed writers and sought material for artists. Walsh has been an independent producer and songwriter. Disks he produced were released on the Chess, Vee Jay and Laurie labels. He also was staff writer for Hill & Range Songs, Inc., and has been music librarian for WINS in New York.

Ed Silvers has been appointed a partner of Snuff Garrett, president of Snuff Garrett Productions and a vice-president of the production company. Silvers will take over complete operation of the firm. His initial move will be to sign Jimmy Griffin, Al Capps and Glen Hardin to producing contracts. Silvers also will reactivate the production company's music publishing firms, Viva Music, Baby Monica Music and Glo-Mac Music. He is operative head of Viva Records.

James Foley has been appointed publishing and administrative director for Koppelman-Rubin Associates. The firm also promoted Johnny Bond to the new post of national promotion director. Foley will be direct executive assistant to Charles Koppelman and Don Rubin. He will be in charge of all administrative activities for their publishing and producing activities. Bond, who's based in Hollywood, will supervise Steve Sandler in New England, Sammy Kaplan in Detroit and other regional promotion men as needed.

Tom Catalano has been named vice-president of the Crewe Group of Companies and general manager of Saturday Music, Inc.; Genius Music Corp., and Tomorrow's Tunes, Inc. Catalano was professional manager of the three music companies before assuming his new post. He has also been associated with Columbia and Kapp.

Tom De Cillis and Ed Leipzig have quit Ramot Enterprises to form T. & E. Associates. De Cillis will be in charge of record production and talent management. Leipzig will run the management end. . . . London Records of Canada has appointed John Toews as branch manager in Calgary, replacing Fran Tocher, who is on an extended leave of absence. Toews was product manager of the Philips-Mercury lines. Jean-Pierre Beaulieu, product manager for French Philips and French-Canadian product, has taken over the Philips-Mercury lines as well.



CECIL STEEN, chairman of the NARM Scholarship Committee, presents NARM scholarship to Merritt W. Kirk, general manager of Calectron, Inc., for Michael Wong, whose mother is employed by the company in San Francisco. Presentation took place at recent NARM convention, March 5-10, in Los Angeles. The award was one of four presented.



MANUEL E. SWATEZ receives a scholarship award for Barbara Brenner, whose father is employed by the J. L. Marsh Co. in Minneapolis, Minn.



A NARM award for Ronald Jasinski is accepted by William P. Gallagher, vice-president of Columbia Records. Jasinski's father is employed by Columbia in Connecticut.



PETER AMBERG, president of Amberg File and Index Co., receives a grant on behalf of Gregory Ramussen, whose father is with the firm in Kankakee, Ill.



Col. Jim Wilson
Vice President of Marketing
Starday Recording & Publishing Co., Inc.

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TOM CADE, Dallas sales manager for Columbia, receives a 20-Year Club Pin for his tenure with the label. Left to right are Bill Farr, vice-president, marketing; Cade, and Bud Rieland, Columbia's south central regional sales manager.

TALENT

Fan Mags Challenge P. R. Man

NEW YORK — New disk acts aren't having as difficult a time of breaking into the teen fan magazines as indicated in last week's Billboard, say several publicity and public relations men.

Martin Hoffman, of Mercury Records' publicity department in New York, writes: "I'll agree that breaking new acts via teen magazines is increasingly rougher because of the increased competition the individual publications face among themselves . . . but similar to the problem of airplay on tight format stations, you don't put your public relations head in the sand.

"The situation places a greater responsibility on the individual and label publicists to unearth new outlets and to find new and diversified angles with which to approach the existing, mass circulation publications. For example, pictures sell stor-

ies. Candid coverage of artists activities, both personal and professional, are fodder for fans. At Mercury we have cameras and have learned to use them to the extent of 'semi-pro sophistication' so that we can back up a story graphically. It requires spending time with the artists, possibly travelling to work locations and other areas consistent with the angles of the story. It requires advance planning because of the 60-90- and sometimes more days of lead time that most fan publications require. Spade work via early mailings and bulletins to familiarize editors with happenings and happening people are vital so that when an act does break, the publication knows where to go for additional information and photos.

"More and more daily and weekly consumer publications have added teen columnists and reporters and local coverage therein is often an important stepping stone to coverage in the national mass circulation publications. We find, too, a growing receptivity on the part of metropolitan dailies to assign writers to interview teen acts, cover their appearances or report their remarks. It's part, perhaps, of the growing adult awareness that the Pepsi generation is growing in numbers and controlling or influencing a larger slice of the economy than ever before.

"Fan mag coverage on acts such as Keith, Blues Magoos, Left Banke has gone consistently up in keeping with their sales and consumer mail pill . . . which would indicate a form of parity. The point is that our p.r. department has worked toward creating this acceptance, unearthed angles, obtained pictures and kept editors consistently informed and aware of them, their product, their progress and their popularity.

"As radio exposure does not begin and end with the tight format outlets, neither does press exposure need rely on the three or four top mass circulation publications. However, as with radio, when they're ready for us, we're ready for them . . . and they're receptive to our efforts because we have made an Avis-like pitch."

John Kurland, who runs a public relations office, rebuts with: "The mags have deadlines of six weeks to three months, which means that a new hot singles act could get a spread in a teen mag and if they proved, as many do to be one-shots, the magazines would be out of luck two or three months later when their stories appeared and the groups were already on that well-traveled road to oblivion. Also, the major magazines depend a great deal on their unsolicited mail. One of the most important factors in determining the amount of space their readers would prefer them to devote to a new group. All of them, however, keep sections open for newcomers so that they can have some representation of the new faces. Also, if there is some greater reluctance on the part of the major magazines, it may be that they have become more sophisticated with their growth, developing a kind of immunity to the types which they've had over the years.

"Representing Paul Revere & the Raiders, the Mamas and Papas, the Hollies, and Herman's Hermits among others, we find that the teen mag situation is healthier than ever before, primarily because the field has solidified and many of the less scrupulous one-shot magazines have gone under. What remains primarily are magazines with a greater circulation, greater integrity and greater respect for their association with the record industry and the recording artists which they feature."

And Stephen Kahn, publisher of Flip Magazine, writes: "Despite the demands our readers make for infinite material on such performers as the Monkees and Paul Revere and the Raiders, Flip takes express care to introduce new talent. For instance, in the current issue, we have a feature entitled "Groovy Groups To Watch," which includes the Sopwith Camel, Terry Knight and the Pack, the Sidekicks, Dr. West's Medicine Show and Junk Band, International Submarine Band, the Doors, Every Mother's Son, and the Jefferson Airplane.

Dinner Pushes Cole Library Fund Campaign Over Top

LOS ANGELES—"We have raised all the money necessary for the Nat King Cole medical library that will be established at UCLA," said Mrs. Maria Cole, wife of the late singer, at the conclusion of the fundraising dinner Friday (17) at the Century Plaza Hotel.

Some 900 persons attended the dinner-dance which featured a short medley of five of the vocalist's top hits performed by a 22-piece orchestra led by Nelson Riddle, with a Ralph Carmichael-led chorus adding its support.

Wayne Newton and his musical support flew in from San Juan, P.R., to perform at the black tie event, with tickets selling for \$25, \$50 and \$100. Copies of a limited edition LP of previously unreleased Cole masters were sold at the dinner for \$10 and up. Steve Allen served as auctioneer for the sale of a gold-plated disk. He bought the master himself for

\$950. The brief auction was the only light spot in the evening over which hung an air of solemnity despite excellent dance music from the Bobby Bryant Quartet.

Dancing for more than half the evening was the responsibility of trumpeter Bryant, who proved that jazz is danceable. He kept the tempos slow, which had the floor packed.

(Continued on page 18)

Certify Stones Disk

NEW YORK—"Ruby Tuesday," the Rolling Stones latest single on London Records, has been certified a million-copy seller by the RIAA. The flip side, "Let's Spend the Night Together," also has been a chart item. Both songs are cuts in the group's latest album, "Between the Buttons," which was the sixth consecutive Stones' album to receive an RIAA gold record for \$1 million in sales.



FAIR EXCHANGE: Earl Doud, right, co-creator with Alen Robin of Capitol's new comedy album, "Score 3 Points," autographs a copy for Tony Randall who is pushing his own Mercury LP.

Joel Grey Has a Direction Cued by Belief & Creativity

NEW YORK — Now that he's beginning a new disk career at Columbia Records, Joel Grey is thankful that his first crack at records on the Capitol label about eight years ago didn't pan out. "At that point in my career," Grey said, "I had no specific direction, I tried to imitate rather than create, and I didn't believe in the material I was doing." He added that if he had been successful then it would mean undoing what he had done.

Grey, who's currently featured in the hit Broadway musical, "Cabaret," said that his disk direction will be towards emotional rhythm ballads, actor

songs, and material with strong, immediate impact. "I'm not sure where the material is going to come from," he said, "but I'd like the new songs to contain the elements of such writers as Jacques Brel, Paul Simon and Burt Bacharach." As far as the already established material goes, Grey leans towards the songs of Harold Arlen and Anthony Newley.

Grey will debut on Columbia this week with a single and he'll soon start laying out plans for an album. The single couples "Willkommen," the song with which Grey opens "Cabaret," and "Fanfare." The single was produced by Ed Kleban; Herb Bernstein arranged.

Coleman Work Meshes Jazz With Classical, Modern Way

NEW YORK — Modern jazz and modern classical music met at the Village Theater on March 17 although only the final number combined the styles. In that Ornette Coleman on the trumpet joined the Philadelphia Woodwind Quintet in the world premiere of Coleman's "Forms and Sounds," which was waxed live by RCA Victor.

The work, which will be part of a Red Seal album due in the fall, alternated with winds and solo trumpeter, until the last few notes when Coleman joined the Philadelphia unit. Coleman's passages were jazz in form, while the quintet played avant-garde impressionism. The two styles never seemed to come together. Audience response was lukewarm.

Earlier in the program, the Coleman Trio, with the addition of bassist Charlie Haden, dominated the program. Haden and bassist David Irenzon provided strong support as well as sound solo playing. The quartet's second-half numbers, "Love and Sex" and "Atavism" were the most melodic. In both, Coleman blew the alto sax with a vengeance. He also played musette in a driving "Buddha Blues." Coleman also played the violin.

The Philadelphia was in top form in the haunting "En Forme de Choros" of Villa-Lobos and in the premiere of S. A. Chambers' "Titles," but the evening

clearly belonged to the jazz quartet, including Charles Moffett on drums, one of the best stickmen around.

FRED KIBBY

Blues Project Go All the Way at Cafe Au Go Go

NEW YORK — Armed with effective equipment and talent, the Blues Project dished out some fresh and revelatory numbers at the Cafe Au Go Go here last week.

The group has been playing to capacity audiences since it opened at the club March 17. One number, "Flute Thing," characterized with echoing, amplified flute work and solos by each of the boys, was effective. Each member of the group showed he could carry a set along and yet maintain that thread of unity that is necessary.

A new LP by the group on Verve-Folkways is scheduled for release in June with "Flute Work" included. Peter Walker, new Vanguard recording artist, did "Rainy Day Raga" from his new LP of the same name. Walker commands listening, too; he could ride high in the new "raga" wave. Also on the bill, was the Gary Burton Quartet, a contemporary jazz group which records for RCA Victor.

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RAN THROUGH THE MORNING"



841

THE PARADE

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PRODUCED BY: JERRY RIOPELLE

Melody: Hailed on Theme by Gimbel

One of the key factors in the making of a standard is the melody. That's the opinion of Norman Gimbel who has been clicking as lyric writer to melodies by foreign composers.

"It's really a composer's business," Gimbel says. "If you have the music, you'll have the songs.

Cole Library

• Continued from page 16

When Nelson Riddle and orchestra came on stage at 11 p.m., the audience was a bit restive. A large backdrop of Cole hung above the musicians as they played "Nature Boy," "Too Young," "Walkin' My Baby Back Home," "Lazy, Hazy Crazy Days of Summer" and "Ramblin' Rose."

Wayne Newton, a last minute addition to the program, was dynamic in his eight-number program, moving around the large dance floor. Especially impressive were his versions of "Born Free" and "What Kind of Fool Am I?"

Stan Kenton acted as master of ceremonies briefly and caught some of the audience off guard by asking them to sing happy birthday to Cole. Kenton's enthusiasm on stage was not duplicated totally by the audience which sang the tune half-heartedly. **ELIOT TIEGEL**

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And the gift of melody must be there for the song to become a standard." Some of the melo-dists for whom Gimbel has supplied lyrics are Michelle Le-grand, Antonio Jobim and Toots Thielmans. Among their songs, which have developed into new standards are "The Girl From Ipanema," "Meditation," "How Insensitive," "Son Nice (Summer Samba)," "Bluesette," "Watch What Happens" and "I'll Wait for You," the song from the film, "The Umbrellas of Cherbourg" which won an Academy Award nomination last year.

"The usages of new standard material are unbelievable, says Gimbel. Established recording artists are in constant need of material for their albums and their nightclub acts and the current crop of rock 'n' roll, folk-rock, raga-rock and other forms of Top 40 material usually doesn't fit their needs. "They're always searching for songs with a basic melodic line," Gimbel points out.

Among the current songs to which Gimbel has written lyrics are "For Me!" recorded by Steve Lawrence (Columbia), Sergio Mendes and Brasil '66 (A&M), Matt Monro (Capitol), Wanda Sah (Capitol), Herbie Mann (Atlantic), and the Jazz Crusaders (Liberty), "Constant Rain" recorded by Sergio Mendes and Brasil '66 on A&M Records, and "Love and Learn," which is in Barbra Streisand's latest Columbia LP, "Je M'Ap-pelle Barbra."

Lucrative Lyricist
Now that he's established a

niche as a lucrative lyricist to songs by foreign composers, Gimbel is planning to expand his activities to TV and a return to the Broadway musical theater. He's currently investigating properties for Broadway and is completing a score with composer Lee Pockriss for a two-character TV musical to be titled "Metropolitan Love Story." The libretto, based on the Doubleday book by Sheila Greenwald, was written by Jess Korman and Steve Kanfer. The show, which is scheduled for the fall, will be produced by Lawrence Kasha and directed by Joe Layton.

Dino's Casual Approach Puts Bosses at Ease

LAS VEGAS — The Dean Martin show at the Sands Hotel is always called "the relaxed blockbuster," and his show opened on the same note Wednesday (15).

Easygoing Martin, sporting the No. 1 spot on national television and a strong track record as a disk artist for Reprise, is a virtual sellout for his four-weeker.

Martin's show at the Sands is almost like all his others except that on opening night he sang six songs in their entirety. Usually he does just a few bars from each of the tunes he has made famous, but this time he gave the full treatment to "Everybody Loves Somebody,"

Mixed Doubles On Ball With a Smashing Serve

NEW YORK — While the recently released "Mixed Doubles" album is not going to make any of the national charts, it is enjoying a steady sale by patrons at Upstairs at the Downstairs, where the cabaret review has been running for several months.

And a half dozen New York stores—including Doubleday and the Record Hunter—are getting respectable sales on the album.

The review itself is a delight for New York senior swingers. Targets are the mores of the New York intelligentsia, the President and his family, and of course, Bobby Kennedy. It's all done with taste and wit, and the quality of the music and lyrics is at least up to the standard of the Broadway stage.

Show stoppers were "Spoleto," an incisive look at the Italian "Culture" center, and "Das Chicago Song," Madeline Kahn's interpretation of the Lotte Lenya bag.

AARON STERNFIELD

"If You Knew Susie," "Old Man River," "Mr. Wonderful," and "Baby Face." He also sang "Welcome to My World," and "Houston."

This funny session is packed with the casual Martin one-liners, and the casino bosses are beaming because they know he keeps business booming.

DON DIGILIO



The 4-Blazers have their first release on Buddy Records, Inc., 500 Locust St., Marshall, Texas. Standing from left to right, Danny Barrett and Jackie Henry. Bottom, Russell Cooner and Eddie Sullivan. Title of the songs are "Peanut Butter" and "A Little Bit of Heaven." Promotional copies mailed to D.J.'s on request. (Advertisement)

Signings

Kim Weston, formerly with the Motown label, has switched to MGM Records. Her recording sessions will be produced by her husband, **Mickey Stevenson**. **Clarence Avant**, Avant Garde Enterprises, will handle her managerial affairs in co-operation with Stevenson. Her first release on the MGM label is "I Got What You Need" b-w "Someone Like You." . . . **Tommy Leonetti** to Columbia Records. **Jack Gold**, Columbia a&r man on the Coast, will produce Leonetti's deal with United Artists Records. . . . The **Royalettes**, female trio, to Roulette Records.

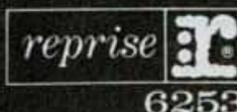
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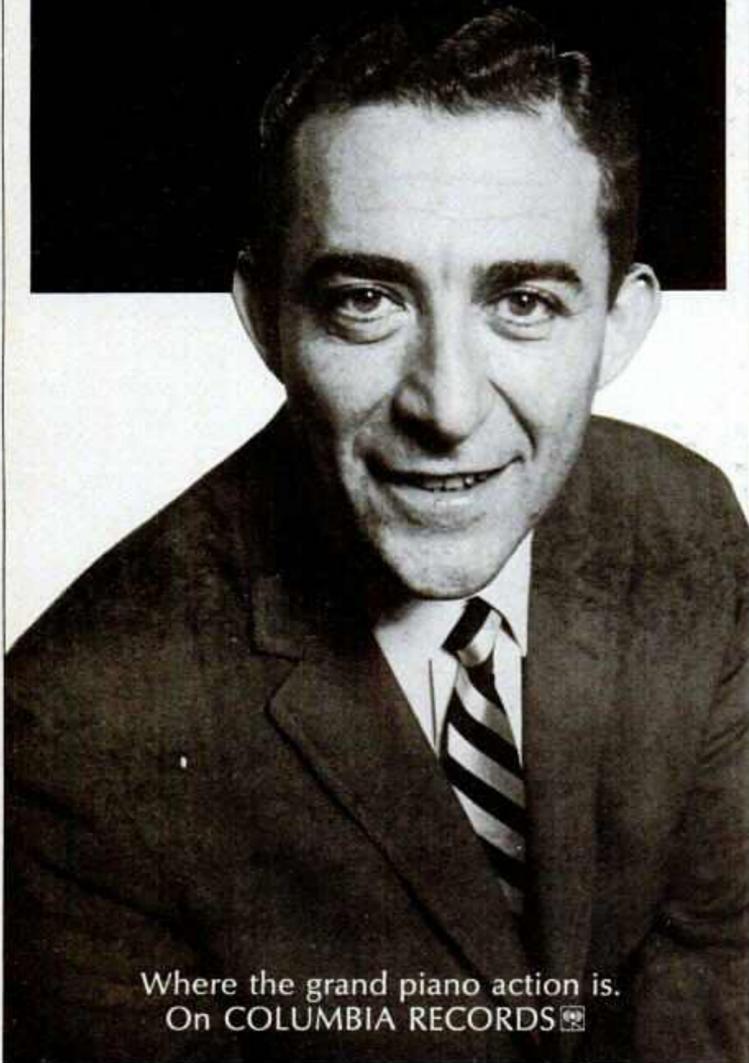
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Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	10	22	—	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	3
2	1	1	1	LADY	Jack Jones, Kapp 800 (Roosevelt, BMI)	12
3	15	18	—	THIS IS MY SONG	Petula Clark, Warner Bros. 7002 (Shamley, ASCAP)	3
4	2	2	3	DADDY'S LITTLE GIRL	Al Martino, Capitol 5925 (Cherio, BMI)	10
5	3	3	2	I'LL TAKE CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Remick, ASCAP)	12
6	4	4	6	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	18
7	8	10	11	IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	8
8	5	5	4	PEOPLE LIKE YOU	Eddie Fisher, RCA Victor 9070 (Feist, ASCAP)	10
9	22	26	—	WADE IN THE WATER	Herb Alpert & the Tijuana Brass, A&M 840 (Almo, ASCAP)	3
10	27	34	34	59TH STREET BRIDGE SONG	Harpers Bizarre, Warners Bros. 5890 (Charling Cross, BMI)	4
11	6	7	9	GONNA GET ALONG WITHOUT YA' NOW	Trini Lopez, Reprise 0547 (Reliance, ASCAP)	10
12	7	6	5	SUNRISE, SUNSET	Roger Williams, Kapp 801 (Sunbeam, BMI)	11
13	13	3	3	SHERRY!	Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	9
14	9	9	7	SWEET MARIA	Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI)	13
15	14	14	23	MORNINGTOWN RIDE	Seekers, Capitol 5787 (Amadeo, BMI)	6
16	11	11	15	THE LADY SMILES	Matt Monro, Capitol 5823 (Roosevelt, BMI)	8
17	17	20	21	LONELY AGAIN	Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	6
18	34	35	36	FOR ME	Sergio Mendes & Brasil '66, A&M 836 (Butterfield, ASCAP)	4
19	12	12	10	DIS-ADVANTAGES OF YOU	Brass Ring, Dunhill 4065 (Scott, ASCAP)	10
20	18	13	19	CABARET	Ray Conniff, Columbia 43975 (Sunbeam, BMI)	8
21	21	27	27	SWEET MISERY	Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	7
22	20	16	16	PEEK-A-BOO	New Vaudeville Band, Fontana 1573 (MRC, BMI)	7
23	26	37	37	HERE, THERE & EVERYWHERE	Claudine Longet, A&M 832 (Maclen, BMI)	4
24	16	15	12	MUSIC TO WATCH GIRLS BY	Bob Crews Generation, Dyno Voice 229 (SCP, ASCAP)	14
25	32	—	—	THERE SHE GOES	Buddy Greco, Reprise 0562 (Four Star, BMI)	2
26	37	40	—	I BELIEVE IT ALL	Pozo Soco Singers, Columbia 44041 (Mayoham, ASCAP)	3
27	35	39	—	BECAUSE OF YOU	Chris Montez, A&M 839 (Gower, BMI)	3
28	39	—	—	WORLD OF CLOWNS	Robert Goulet, Columbia 44019 (Unity, BMI)	2
29	33	—	—	SUNNY DAY GIRL	Wayne Newton, Capitol 5842 (Chardon, BMI)	2
30	40	—	—	THOROUGHLY MODERN MILLIE	Julie Andrews, Decca 32102 (Northern, ASCAP)	2
31	—	—	—	WALKIN' IN THE SUNSHINE	Roger Miller, Smash 2081 (Tree, BMI)	1
32	—	—	—	MUSIC TO WATCH GIRLS BY	Andy Williams, Columbia 44065 (SCP, ASCAP)	1
33	—	—	—	CHANSON D' AMOUR	Gunter Kallman Chorus, 4 Corners of the World 139 (Bibo, ASCAP)	1
34	—	—	—	THOROUGHLY MODERN MILLIE	Nelson Riddle, Liberty 55952 (Northern, ASCAP)	1
35	36	39	—	HAVE YOU SEEN THE ONE I LOVE GO BY	Jerry Vale, Columbia 44027 (Gil, BMI)	3
36	—	—	—	I'LL ALWAYS REMEMBER	John Davidson, Columbia 44005 (Ross Jungnickel, ASCAP)	1
37	—	—	—	ON THE SOUTH SIDE OF CHICAGO	Vic Damone, RCA Victor 9145 (Zeller, ASCAP)	1
38	—	—	—	NICE N' EASY	Frankie Randall, RCA Victor 9126 (Shaw, ASCAP)	1
39	—	—	—	HOLD ME	Bert Kaempfert & his Orchestra, Decca 32094 (Robbins/World/Ross Jungnickel, ASCAP)	1
40	—	—	—	ONE IN A ROW	Anita Kerr, Warner Bros. 7010 (Pamper, BMI)	1



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HOT 100

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Chart header table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart

Main chart table listing songs and artists, including 'Happy Together' by Turtles, 'Dedicated to the One I Love' by Mama's and the Papa's, 'Penny Lane' by Beatles, etc.

Continuation of the main chart table, listing songs like 'Travelin' Man', 'Let's Fall in Love', 'At the Zoo', etc.

Continuation of the main chart table, listing songs like 'For He's a Jolly Good Fellow', 'Girl Don't Care', 'Can't Get Enough of You, Baby', etc.

HOT 100—A TO Z—(Publisher-Licensor)

Index table listing song titles and artists alphabetically from A to Z.

Index table listing song titles and artists alphabetically from A to Z.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100, such as 'She's Looking Good', 'Excuse Me, Dear Martha', etc.

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Major Market Stations In Fan Newspaper Spree

• Continued from page 1

tions, Los Angeles, has a circulation of about 200,000 in five cities, but president Cecil Tuck is adding several other markets within the next two weeks, including San Antonio and Cleveland. Beat has just launched four-color work and runs 16-32 pages.

In both cases, the publishing firms print directly for a radio station; the tabloid newspapers carry the call letters of the station on the front page and one or more pages inside of station news, including the station's record survey list.

Many stations used to print and publish their own such newspapers, but dropped them because of the expense of publication and the work involved. Stations that have dropped their own publications include KXOA, Sacramento, Calif.; KBTR in Denver (which just switched to a all-news format); WKDA, Nashville; and KFVB in Los Angeles. But KFVB is considering starting its paper up again (probably through Go or Beat), according to Bob Kopfenstein, music director. WKDA dropped its weekly newspaper, which it sold on newsstands for a year in Nashville, because it was so expensive, said station manager Charles Walker. There were other problems, too—deadlines were difficult to meet, collecting for sales were hard.

WONE in Dayton, Ohio, dropped its own newspaper, but tied in with the Go tabloid, said general manager Sam Yacovazzi. "There's no question about the value of this type of paper," he said. "We use it very effectively. The kids have shown great response to it." He said WONE uses about 15,000 each week. WAKR, another Group One station located in Akron, also uses Go to the tune of about 12,000 to 15,000 per week. WAKR, managed by Al Grosby, is No. 1 overall in Pulse; WONE is the No. 1 Hot 100 format station in its market, according to Pulse, Yacovazzi said.

Go Marks 1st Year

Go just celebrated its first anniversary. It got off the ground a year ago when WMCA in New York tied in with the paper. At present, WMCA has 100,000 copies a week in the New York area displaying its call letters.

The system works this way: For the rate of \$15 per thousand copies, which Leach claims is about the cost of printing an ordinary playlist for distribution, Go provides a station a page and a half each week

for its own use. Minimum order is 10,000. Forty-eight hours after receiving copy and record survey from a radio station, Leach said he can have copies in the city where the station is located. Distribution is handled by rack jobbers, record distributors, and one-stops into record stores, saving the station of the bother. These copies are in the stores on Thursday.

Leach said that in some few cases, the newspapers were so highly sought by teen-agers that stores were using them as sales tools—giving out copies only with record sales. "We don't like this type of system, but it hasn't hurt circulation one bit." Some of the radio stations using Go, said Leach, include WIFE, Minneapolis, 45,000 copies; WMEX, Boston, 25,000 copies; WPOP, Hartford; WNOE, New Orleans; WPGC, Washington; WPTR, Albany; WKBW, Buffalo; WHK, Cleveland (where Go will now compete with Beat); and WLOF, Orlando.

Beat was one of the first such tabloids out. Not only does Tuck provide station editions for such call letters as KYA, San Francisco; KRLA, Los Angeles; WCFL, Chicago; KIMN, Denver; KMBY, Monterey; and WFUN, Miami, but the firm also puts out a regular edition distributed without radio station affiliation in markets like San Diego, and states like Washington, Oregon, Arizona, and Nebraska. All edi-

tions, including those tied in with radio stations, are sold on newsstands with a 25-cent price tag. Beat also has a subscription list of 48,000, Tuck said. Gayle Tuck is editor of the tabloid, Louise Criscione is managing editor, Judy Felici is circulation manager. Copy is mostly written by college girls studying journalism. Beat has just now reached a break-even point, Tuck said. "We had not even anticipated making money until we were in a number of cities." The tabloid has just signed deals with WIXY, Cleveland, and KONO, San Antonio. In addition, Tuck said, "we have verbal commitments from 29 other stations which would all like the newspaper now." He said Beat would be adding these as the weeks went by at the rate of four markets at a time. Selling the newspaper on the stands, even though it has the tie-in with the radio stations, is the "only permanent way to do this type of newspaper," he felt.

Leach said that Go was now on a profit-making basis. "We lost money the first 11 weeks, then made money through our 22nd week when we then added Cleveland's WHK. We lost money for about five weeks until our operation adjusted to the increased printing problems. Then we crept along at a break-even point until week 44 when we added several more markets." Four weeks later, the paper began making money.



WOULD YOU BELIEVE 6,700 country music fans in Philadelphia's Convention Hall in March to see a WEEZ show, featuring Loretta Lynn, the Wilburn Brothers, Faron Young, Carl Smith, Little Jimmie Dickens, Joe and Rose Maphis, Johnny Dollar and Don and Ronnie Reno. This shows the pull of a country station, ever more remarkable when one realizes the station is located in Chester, Pa.

Modern C&W Outlet Tough Foe: Rocker

EDITOR'S NOTE: This is the third in a series of articles taking a "second look" at the country music radio situation.

NEW YORK—"I hope I never have to face a modern country music operation in this market," said one program director of a major market Hot 100 format radio station. He spoke from experience, having just left one of the biggest markets in the nation where a country music station not only hurt the rock 'n' roll outlet, but seriously dented in ratings a good music

station that had been dominant for years.

"I believe I know how to fight one of these new kind of country music stations, but it would be strictly defensive combat. I'd much rather fight an offense type of battle."

One of the biggest country music success stories is that of WWVA, Wheeling, W. Va. The 50,000-watt powerhouse had long been a mail-order country music kingpin at night, but Emil Mogul, president of Basic Communications which now owns the old-line station, switched the dayside also to country music on Nov. 8, 1965. Joe Allison and Joe Nixon formatted the operation. Later, Mogul even updated the nightside programming. But Mogul gives most of credit for the success of the station to George Faulder, who runs both WWVA and WYDE in Birmingham, Ala., spending two weeks of each month with each station.

347,00 Replies

To illustrate just how successful WWVA is, the first year after going to country music full-time, the station drew 347,000 pieces of mail, compared with 82,000 the year before. Last year was the biggest sales year in the past 14 years, Mogul said.

The success of WWVA has been mirrored in WYDE, which was formatted by Berk Frazier. "The station was running in the red," said Mogul. "But four months after we went country with it, it began making a profit for the first time in its history. It's a spectacular country music success story. The station went country on Nov. 22, 1965. A year ago, it was No. 11 in the market. We're now No. 3 overall and, even more important, No. 2 in adults 6 a.m. to 9 p.m. Business was up 80 per cent in 1966 over 1965 and we're running 25 per cent ahead of last year."

WEEZ Picks Up

WEEZ in Chester, Pa., another relative newcomer in the country music programming department, has been doing more business since it switched to country music than "in the many, many formats the station has featured in its many years of history," said owner Ernie Tannen. "And we haven't even scratched the surface yet." The station beams into Philadelphia. Business is ahead 50 per cent

(Continued on page 32)

(Continued on page 31)

KFVB Subject of the 'Habit' Test

By ELIOT TIEGEL

LOS ANGELES — A question being raised around ad agencies is: Do radio listeners maintain their regular listening habits, or do they shift allegiances when a station offers programming running contrary to accepted patterns?

Group W's KFVB currently is the focal point for this question concerning listenership—in light of the evolving format for the morning Al Lohman-Roger Barkley program. The duo was recently hired away from phone conversation outlet KLAC by Jim Lightfoot, KFVB's new general manager and former program director at KLAC when it was a music station.

When KFVB announced it was hiring Lohman and Barkley, a tandem noted for its

humorous efforts, speculation among record companies was that the station was headed toward a more middle-of-the-road approach and away from its teen-oriented Hot 100 sound.

While the morning program is noticeable for its lack of hard-rocking records, the material played is still contemporary in nature, with the emphasis on new hits. However, Lohman and Barkley's programming approach—unusual for a top 40 station—is the key to the question of whether audiences shift stations when patterns are broken.

Not only are KFVB's morning drive time ratings at stake, but several other stations stand to gain—or lose—by the way the morning comics' program turns out. Lohman and Barkley have been given a great amount

of time in which to develop a cast of regular "characters" and build comedy routines. Consequently, the number of records being played during their 6-9:30 a.m. stanza has been drastically reduced.

The success of Top 40-type stations has been built by playing more music than the competing stations. With KFVB's first program of the day offering more chatter and hopefully funny routines, and thus less music, will the young audience which has been KFVB's mainstay in the past desert the station? Or will they stay and learn to accept comedy and music as a happy morning combination along with the regular time and temperature reports?

Or will the people who enjoyed Lohman and Barkley at KLAC when they were first disk jockeys and then conversationalists switch over to hear the duo at their new home and stay as listeners? Or will they switch over out of curiosity but get frightened away by the contemporary singles sound?

Other Stations Wait

Thus, many Los Angeles radio stations are waiting for the first significant ratings information to ascertain whether Lohman and Barkley have been able to increase KFVB's position in the market. Or whether the combination of long comedy and gab patter by top 40 standards and singles just doesn't appeal to a large number of listeners which would enable the station to earn a higher share of audience.

WHO'LL WIN RIPA'S MAN OF YEAR? 5 IN RUNNING

NEW YORK—Competition for the second annual Man of the Year Award to a record promotion executive by the Recording Industry Promotion Association has boiled down to Gene Armond of Kapp Records, Juggy Gayles of Atlantic Records, Don Graham of A&M Records, Sol Handwerker of MGM Records (who won the award last year) and Joe Smith of Warner Bros. Records.

The voting, by station managers and programming executives, hinges on the man who has made an outstanding contribution to radio stations in the way of service, programming suggestions, and general public relations. The aim of RIPA is to foster co-operation between the record and broadcasting industries. Winner will be announced April 2 at the convention of the National Association of Broadcasters in the Conrad Hilton Hotel, Chicago.

KBTR Drops 100 For All News

DENVER — KBTR dropped its Hot 100 format March 21 to switch to an all news operation. The station had long been competing unsuccessfully against KIMN. Programming consultant Mike Joseph was hired by management recently and he launched a "golden oldies" promotion, running hit records 1966 back to 1952 to lose the teen audience and gain an adult listenership, then changed to the market's first all-news format operation.

6 Get Pacts, Trips, Spoils in KGFJ Hunt

LOS ANGELES—Rhythm and blues leader KGFJ's first annual talent hunt ended successfully over the weekend of March 18-19, following open auditions in which some 400 aspiring performers worked before a select panel of recording company judges.

The six final winners Sunday in the contests, which covered a total of four weekends, were the Counts, who won a trip to New York and a record contract with Amy-Mala-Bell Records; the Starettes, who won a trip to Chicago and a record deal with Chess Records; McKinley Travis, who was signed by James Brown Productions for a King Records release and a tour with James Brown; the Shaladons, signed by GWP Productions, who produce for RCA Victor Records; Maron Garrett, who won a trip to Detroit for a record contract with Motown Records; and Martonnette McKinney, who won a music scholarship to Redlands University, as provided by Atlantic Records. Milner said that some of the other six finalists in the last session Sunday were also being picked for record contracts.

Auditorium Packed

Originally slated for a downtown Los Angeles nightclub, the eliminations were shifted to Jefferson High School auditorium, which holds 950 persons. According to program director Cal Milner, each of the talent shows packed the auditorium. While a majority of the acts were more visual than vocal, there was still a hardcore of some dozen young people whose styles showed promise for the recording field, the radio executive said.

Country Meet April 21-22

WHEELING, W. VA.—The North East Country Music Association of country music deejays and artists, will hold its annual convention here April 21-22. President Dusty Miller, a deejay at WAFS, Amsterdam, N.Y., expects a record attendance this year; NECMI has doubled its membership in the past year, he said.

Headquarters of the convention, which will center around the WWVA "Jamboree," will be at the Ponderosa Club, a few miles from Wheeling. A special member talent jamboree will be held April 21; Hugh Clinton of WBUX, Doylestown, Pa., is in charge of talent. The convention will wind up April 22 with the regular jamboree of WWVA. Anyone wishing further information can contact Miller or executive director Dody Varney, Fort Edward, N. Y.

WFOJ Spots Artist

MILWAUKEE—WFOJ last week launched a special half hour show, "Country Star Spotlight," featuring an artist, his songs and facts of his life. The show on the country-format station is hosted Tuesday and Thursday by Larry Jay during his regular morning show.

APRIL 1, 1967, BILLBOARD

Concurrent with this first talent hunt, the station hired Larry McCormick as its morning DJ, McCormick having recently resigned from KFWB. Come April 8, the station loses its top draw personality (Magnificent) Montague, when the shouting DJ leaves to go into the disk business full-time. Milner said he was currently screening applicants for the 9 to midnight post. The program director noted that "it was very hard to find a r&b DJ with any individual (standout) style." Montague's gimmick has been to open his phone lines to the audience for quick comments. When he worked the morning trick, his robust "Wake Up Los Angeles" was a familiar slogan. He had also authored the famous "Burn, Baby Burn" slogan which turned into a battle cry during the Watts riots.

Modern C&W Outlet Tough

• Continued from page 26

in this quarter compared with a year ago, and the station is growing in every Pulse, Tannen said.

Ron Rodgers, general manager of KOKE, Austin, Tex., saw a very good year with his country music station and business is 35 per cent ahead of this time a year ago.

Among the stations that have carried country music for some years, business has also been excellent. Bill Bailes attributes the growing prosperity of KIKK, a long-time country music out-

By CLAUDE HALL
Radio-TV Editor

Ron Chapman, host of the "Sum'n Else" music teen show weekdays on WFAA-TV, Dallas, recently did a segment of ABC-TV's "The Big Valley" show, which will be aired April 3; he's the conductor. . . . Thunder River Broadcasting is launching a new radio station in July at Aspen, Colo.; KSPN will be located in the Jerome Hotel. . . . Peter Martin, DJ with KOK, St. Louis, has been upped to local sales manager; Richard Ward Fatherley, assistant station operations manager, will host the 9 a.m. to noon show daily.

Robert Bradley, morning man on WRCP, Philadelphia, has been upped to operations manager of the 50,000-watt station. . . . Johnny Borders has exited his job as program director of KLIF, Dallas. . . . Russ Knight has joined the air staff of KILT, Houston, in a morning slot. . . . Allan Kurtess is now on the air for KQUE-FM, Houston.

Larry McCormick, KGFJ's new

let in Houston, to a general up-dating of programming two to three years ago. A January Hooper showed the station No. 3 in the market, as did a recent Pulse. . . . "and we're just a daytimer," said Bailes. The station is sold out almost all the time, he said.

WEXL in Detroit has aired country music since 1933 and doing so 24 hours a day since 1963. "Needless to say, out billings both locally and nationally have enjoyed continuous growth," said program director Dale Lewis, "since going 100 per cent country."

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 31, 1962

1. Don't Break the Heart That Loves You, Connie Francis, MGM
2. Hey! Baby, Bruce Channel, Smash
3. Johnny Angel, Shelley Fabares, Colpix
4. Dream Baby, Roy Orbison, Monument
5. Night in Moscow, Kenny Ball, Kapp
6. Slow Twistin', Chubby Checker, Parkway
7. What's Your Name, Don and Juan, Big Top
8. Let Me In, Sensations, Argo
9. Good Luck Charm, Elvis Presley, RCA Victor
10. Twistin' the Night Away, Sam Cooke, RCA Victor

R&B SINGLES—5 Years Ago March 31, 1962

1. Twistin' the Night Away, Sam Cooke, RCA Victor
2. Let Me In, Sensations, Argo
3. Tuff, Ace Cannon, Hi
4. Soul Twist, King Curtis, Enjoy
5. Something's Got a Hold of Me, Etta James, Argo
6. Annie Get Your Yo-Yo, Little Junior Duke
7. Lost Someone, James Brown and the Famous Flames, King
8. Cry to Me, Solomon Burke, Atlantic
9. Love Letters, Ketty Lester, Era
10. Smoky Places, Corsairs, Tuff

POP SINGLES—10 Years Ago March 23, 1957

1. Young Love, Tab Hunter, Dot
2. Teen-Age Crush, Tommy Sands, Capitol
3. Party Doll, Buddy Knox, Roulette
4. Round and Round, Perry Como, RCA Victor
5. Butterfly, Charlie Grace, Cameo
6. I'm Walkin', Fats Domino, Imperial
7. Too Much, Elvis Presley, RCA Victor
8. Banana Boat (Day-O), Harry Belafonte, RCA Victor
9. Marianne, Terry Gilkyson and the Easy Riders, Columbia
10. Butterfly, Andy Williams, Cadence

POP LPs—5 Years Ago March 31, 1962

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Your Twist Party, Chubby Checker, Parkway
3. Breakfast at Tiffany's, Henry Mancini, RCA Victor
4. West Side Story, Soundtrack, Columbia
5. Doin' the Twist at the Peppermint Lounge, Joey Dee & the Starliners, Roulette
6. College Concert, Kingston Trio, Capitol
7. The Twist, Chubby Checker, Parkway
8. Let There Be Drums, Sandy Nelson, Imperial
9. The Sound of Music, Original Cast, Columbia
10. Camelot, Original Cast, Columbia

Vox Jox

morning personality, will also appear on KLAC in Los Angeles, as a weekend phone gabber. . . . Joe Ford has been selected as host of a new TV show titled "SRO" on Channel 39 in Houston. . . . WBZA in Glens Falls, N. Y., is launching an FM set-up in the first week in April and Bob Jennings, the country music director, says the new WXQL-FM will air country music midnight to 7 a.m. weekdays and until noon on Saturdays. He needs country records—to the station care on Everts Avenue.

Ken Garland, air personality on Philadelphia's WIP, recently hosted a "Bands of Tomorrow" contest sponsored by the Jaycees—no difficult stint since Garland played trumpet for many name bands like Ray Anthony and Bobby Sherwood. . . . The line-up at WCIT in Lima, Ohio, includes program director Johnny Walker, Mike Richards, Rick Lane and Jeff Rice, formerly of 'WOHO, Toledo.

KDDA, Dumas, Ark., P. O. Box 215, will celebrate its first anniversary April 21. Bill Crawford, program manager, says: "What I would really like to have is a few promotion tapes from various artists, for use during our anniversary celebration, or for use any time, for that matter. The tapes will be returned, if the artists so specify. Deejays are George Boyd—country music and gospel; Ben Kaehay—r&b and Hot 100; Al Eastham—Easy Listening; plus Tom Graves and myself on a limited scale.

Kenny Flin, at one time an announcer with WSMD in Waldorf, Md., has joined WRIO, Rio Grande, N. J., as news editor and weekend deejay; he'll also produce a weekly program of show music titled "45 Minutes From Broadway" on Sunday evenings. . . . John Egan has also joined WRIO to host a daily afternoon Easy Listening show.

RADIO-TV MART

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

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(April 8th)

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KFWB Subject of 'Habit' Test

Continued from page 20

As one station's program director indicated, he liked the two men personally, but hoped "the kids" who listened to KFWB would seek to continue their basic interest in music entertainment and switch to this station, which was all rock 'em and sock 'em.

By the very nature of their banter and introduction of zany characters, Lohman and Barkley are distinct from the station's other personalities who adhere more to announcing songs than in building cameos of any sort.

Lohman and Barkley's "repertory theater of the air" includes the gruffy-voiced Duke, their absent-minded manager who calls in frequently; Maynard Farmer, a farm report expert; Enginer Don, the alleged disk spinner on the show; Judge Roy Bean, the hanging judge; James Lightfoot, the station's general manager; W. Eva Schneider, an elderly woman who hangs around the studio, and Mayor Sam, who is reminiscent of Los Angeles' Mayor Sam Yorty and

is frequently asking questions of a geographical nature, like how to get to City Hall.

Whether by design or accident, L&B don't announce titles of new singles. They do emphasize memory records, although there is no special "oldies but goodies" tag offered on such material as: Vince Guaraldi's "Cast Your Fate to the Wind," Jack Jones' "Wives and Lovers," the Cyrkle's "Red Rubber Ball," and Sammy Davis' "Shelter of Your Arms." This kind of material is interspersed with such current titles as Jack Jones' "Lady," Tom Jones' "Detroit City," the Turtles' "Happy Together," Fifth Dimension's "Go Where You Wanna Go," Mojo Men's "Sit Down I Think I Love You," Mama's and Papa's "Dedicated to the One I Love" and Roger Miller's "Walkin' in the Sunshine."

There is no relation to what the two disk jockeys say and do and what they play. Here, in a thumbnail, is the core of the situation. Whether it becomes a problem is something the public is now deciding.

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	1	I WON'T COME IN WHILE HE'S THERE 10 Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	39
2	1	WHERE DOES THE GOOD TIMES GO 11 Buck Owens, Capitol 5811 (Bluebook, BMI)	40
3	3	WALK THROUGH THIS WORLD 10 George Jones, Musicor 1226 (Glad, BMI)	41
6	6	COLD HARD FACTS OF LIFE 9 Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	42
5	5	GET WHILE THE GETTIN'S GOOD 11 Bill Anderson, Decca 32077 (Stallion, BMI)	43
8	8	LONELY AGAIN 6 Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	44
7	7	STAMP OUT LONELINESS 8 Stonewall Jackson, Columbia 43966 (4 Star, BMI)	45
8	4	I'M A LONESOME FUGITIVE 15 Merle Haggard, Capitol 5803 (4 Star, BMI)	46
29	29	NEED YOU 10 Sonny James, Capitol 5833 (Ruba, ASCAP)	47
15	15	WORDS I'M GONNA HAVE TO EAT 9 Bill Phillips, Decca 32074 (4 Star, BMI)	48
12	12	FUEL TO THE FLAME 7 Skeeter Davis, RCA Victor 9058 (Combine, BMI)	49

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(615) 242-4414

TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 4/1/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU 4 Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	4
2	3	HUNTER GETS CAPTURED BY THE GAME 9 Marvelettes, Tamla 54143 (Jobete, BMI)	9
3	5	WHEN SOMETHING IS WRONG WITH MY BABY 6 Sam & Dave, Stax 210 (East/Pronto, BMI)	6
4	8	JIMMY MACK 5 Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	5
5	4	MERCY, MERCY, MERCY 13 Cannonball Adderley Quintet, Capitol 5798 (Zawinul, BMI)	13
6	2	LOVE IS HERE AND NOW YOU'RE GONE 8 Supremes, Motown 1103 (Jobete, BMI)	8
7	10	SWEET SOUL MUSIC 4 Arthur Conley, Atco 6463 (Redwal, BMI)	4
8	9	DRY YOUR EYES 6 Brenda & Tabulations, Dionn 500 (Bee Cool, BMI)	6
9	24	BERNADETTE 3 Four Tops, Motown 1104 (Jobete, BMI)	3
10	12	LOVE I SAW IN YOU WAS JUST A MIRAGE 5 Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	5
11	17	PUCKER UP BUTTERCUP 5 Jr. Walker & the All Stars, Soul 35030 (Jobete, BMI)	5
12	16	WITH THIS RING 5 Platters, Musicor 1229 (Vee Vee, BMI)	5
13	13	LET'S FALL IN LOVE 11 Peaches & Herb, Date 1523 (Bourne, ASCAP)	11
14	7	IT TAKES TWO 11 Marvin Gaye & Kim Weston, Tamla 54141 (Jobete, BMI)	11
15	6	WHY NOT TONIGHT 8 Jimmy Hughes, Fame 1011 (Fame, BMI)	8
16	15	THE DARK END OF THE STREET 9 James Carr, Goldwax 317 (Press, BMI)	9
17	14	FEEL SO BAD 11 Little Milton, Checker 1162 (Travis, BMI)	11
18	41	NOTHING TAKES THE PLACE OF YOU 3 Toussaint McCall, Ronn 3 (Su-Ma, BMI)	3
19	36	THE WHOLE WORLD IS A STAGE 4 Fantastic 4, Ric Tic 122 (Myto, BMI)	4
20	26	I DON'T WANT TO LOSE YOU 5 Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	5
21	25	GIRL DON'T CARE 4 Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	4
22	33	HOLD ON I'M COMING 5 Chuck Jackson & Maxine Brown, Wand 1148 (Pronto/East, BMI)	5
23	21	ARE YOU LONELY FOR ME 16 Freddie Scott, Shout 207 (Web IV, BMI)	16
24	18	RAISE YOUR HAND 7 Eddie Floyd, Stax 208 (East, BMI)	7
25	19	STAND BY ME 15 Spyder Turner, MGM 13617 (Progressive/Trio/A.D.T., BMI)	15
26	20	MY SPECIAL PRAYER 12 Joe Simon, Sound Stage 72577 (Cape Ann, BMI)	12
27	11	I DIG YOU BABY 10 Jerry Butler, Mercury 72648 (Morpine, BMI)	10
28	30	MAKE LOVE TO ME 3 Johnny Thunder & Ruby Winters, Diamond 218 (Melrose, ASCAP)	3
29	35	YOU ALWAYS HURT ME 4 Impressions, ABC 10900 (Chi-Sound, BMI)	4
30	34	SPEAK HER NAME 5 Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	5
31	38	KANSAS CITY 3 James Brown & the Famous Flames, King 6086 (Arno, BMI)	3
32	32	MERCY, MERCY, MERCY 5 Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	5
33	37	TRAVELIN' MAN 4 Stevie Wonder, Tamla 54147 (Stein, Van Stock, ASCAP)	4
34	39	SHOW ME 3 Joe Tex, Dial 4055 (Tree, BMI)	3
35	31	EVERYBODY NEEDS SOMEBODY TO LOVE 7 Wilson Pickett, Atlantic 2381 (Keetch, Caesar & Dino, BMI)	7
36	29	KEEP A LIGHT IN THE WINDOW 9 Solomon Burke, Atlantic 2378 (Kags, BMI)	9
37	27	TRAMP 13 Lowell Fulson, Kent 456 (Modern, BMI)	13
38	40	I'VE BEEN LONELY TOO LONG 5 Young Rascals, Atlantic 2377 (Slacсар, BMI)	5
39	42	EVERYBODY NEEDS HELP 3 Jimmy Holiday, Minit 32016 (Metric, BMI)	3
40	45	SOUL TIME 2 Shirley Ellis, Columbia 44021 (Gallico, BMI)	2
41	43	GIRL I NEED YOU 2 Artistics, Brunswick 55315 (Jalynne/BRC, BMI)	2
42	48	THE JUNGLE 2 B.B. King, Kent 462 (Modern, BMI)	2
43	47	MERCY, MERCY, MERCY 3 Marlena Shaw, Cadet 5557 (Zawinul, BMI)	3
44	50	CRY TO ME 2 Freddie Scott, Shout 211 (Progressive, BMI)	2
45	23	FUNKY BROADWAY 8 Dyke & the Blazers, Original Sound 64 (Drive-In/Routen, BMI)	8
46	46	BEGINNING OF LONELINESS 2 Dionne Warwick, Scepter 12187 (Blue Seas, Jac, ASCAP)	2
47	—	MAKE A LITTLE LOVE 1 Lowell Fulson, Kent 463 (Metric, BMI)	1
48	49	GET YOURSELF TOGETHER 2 Caesars, Lanie 2001 (Flomar, BMI)	2
49	—	SHE'S LOOKING GOOD 1 Roger Collins, Galaxy 750 (Cireco, BMI)	1
50	—	FEEL KIND OF BAD 1 Radiants, Chess 1986 (Chevis, BMI)	1

TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 4/1/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	1	MERCY, MERCY, MERCY 6 Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	6
2	1	SUPREMES SING HOLLAND, DOZIER, HOLLAND 7 Motown MLP 650 (M); SLP 650 (S)	7
3	3	THE TEMPTATIONS GREATEST HITS 16 Gordy 919 (M); 919 (S)	16
4	5	CARRYIN' ON 10 Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	10
5	4	NANCY—NATURALLY 9 Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	9
6	6	FOUR TOPS LIVE! 16 Motown M 654 (M); S 654 (S)	16
7	11	LET'S FALL IN LOVE 3 Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	3
8	9	AWAY WE A GO GO 16 Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	16
9	7	WICKET PICKETT 12 Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	12
10	12	FIVE STAIR-STEPS 5 Windy C 6000 (M); 6000 (S)	5
11	10	SUPREMES A GO GO 28 Motown MLP 649 (M); SLP 649 (S)	28
12	13	DOUBLE DYNAMITE 13 Sam & Dave, Stax 712 (M); 712 (S)	13
13	16	CALIFORNIA DREAMIN' 4 Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	4
14	8	LOU RAWLS SOUL! 31 Capitol T 2566 (M); ST 2566 (S)	31
15	14	THE OTIS REDDING DICTIONARY OF SOUL 20 Volt 415 (M); S 415 (S)	20
16	17	GOIN' LATIN 3 Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	3
17	18	LOU RAWLS LIVE! 49 Capitol T 2459 (M); ST 2459 (S)	49
18	15	TEQUILA 32 Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	32
19	23	DOWN TO EARTH 11 Stevie Wonder, Tamla 272 (M); S 272 (S)	11
20	21	A MAN AND HIS SOUL 2 Ray Charles, ABC ABC 590X (M); ABCS 590X (S)	2
21	19	KEEP THE FAITH BABY 5 Adam Clayton Powell, Jubilee JGM 2062 (M); (No Stereo)	5
22	—	TEMPTATIONS LIVE! 1 Gordy 921 (M); S 921 (S)	1
23	22	COLLECTIONS 4 Young Rascals, Atlantic 8134 (M); SD 8134 (S)	4
24	24	ARE YOU LONELY FOR ME 2 Freddie Scott, Shout SH 501 (M); SLPS 501 (S)	2
25	25	YOU GOT MY MIND MESSED UP 2 James Carr, Goldwax 3001 (M); (No Stereo)	2



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CLASSICAL MUSIC

RECORD REVIEW

Callas Heads Fine Everest List

NEW YORK—Two memorable performances by Maria Callas are restored to the catalog in the latest group of Everest Records' Cetra Opera Series. In addition to Callas in Ponchielli's "La Gioconda" and Verdi's "La Traviata," the group of eight are a ringing "Il Trovatore" starring tenor Giacomo Lauri-Volpi and soprano Caterina Mancini. Among the other stars presented are soprano Maria Caniglia, mezzo-soprano Fedora Barbieri, mezzo-soprano Giulietta Simionato, mezzo-soprano Ebe Stignani, soprano Gina Gigna, soprano Clara Petrella, tenor Ferruccio Tagliavini, tenor Cesare Valletti, tenor Gianni Poggi, baritone Giuseppe Taddei, baritone Paolo Silveri, bass Nicola Rossi-Lemeni and bass Giulio Neri.

Once again, comic operas receive sprightly, delightful performances. Tenor Valletti and basso Sesto Bruscantini, as usual, give an excellent interpretation in Donizetti's "L'Elisir d'Amore." Valletti's "Una furtiva lagrima" is sensitively sung. Soprano Alda Noni and baritone Afro Poli also sing well under the spirited conducting of Giandrea Gavazzeni.

Lively "Barbiere"

Simionato deftly handles one of her most famous roles in Rossini's "Il Barbiere di Siviglia." Also contributing to a lively performance are Taddei, tenor Luigi Infantino, bass Antonio Casinelli, basso buffo Carlo Badioli, and conductor Fernando Prevatali.

Prevatali also conducts a topnotch 4-LP package of Verdi's "Don Carlos." The other operas in

this group contain three pressings each. Heading an all-star cast are Caniglia, Stignani, tenor Mirto Picchi, Silveri, Rossi-Lemeni, and Neri. The latter two are excellent in their dramatic Act 3 duet. The second scene of the act, however, is abbreviated.

Callas is in her best voice in both her sets, completely dominating the "Traviata" under Gabrieli Santini's leadership. Her "Sempre libera" is brilliant, while she rises to dramatic heights later in the warhorse. Tenor Francesco Albanese and baritone Ugo Savarese handles the other leads competently.

In "Gioconda," however, the other stars contribute to a memorable performance conducted by Antonio Votto. The other stellar principals are Barbieri, Poggi, Silveri and Neri. Not as satisfying, however, is Puccini's "Turandot," capably conducted by Franco Ghione. Despite her large voice, Gigna has difficulty with the high notes of the leading role. Soprano Magda Olivero sings well as Liu, while tenor Francesco Merli's Calaf is competent.

But "Trovatore" is another matter as Mancini and Lauri-Volpi blast out in an exciting performance expertly conducted by Prevatali. Mezzo-soprano Miriam Pirazzini and baritone Carlo Tagliabue also contribute top lusty vocalism. Tagliavini excels in the eighth set, Puccini's "La Boheme," which also has a good performance by Taddei. Petrella seems uninspired in the title role. Angelo Questa is the conductor.

FRED KIRBY

Recordings Survey Grant to G. Bruck

• Continued from page 1

survey will be independent of that music licensing organization. "Nothing is more stable and useful to a composer than a good recording of his work that can be easily made available," Bruck explained.

Norman Lloyd, director of the arts program for the fund, said, "In talking to young and established composers, we've found that the whole problem of recording and distributing recordings is a prominent concern to every one of them. The survey could aid the well-being of music in general."

Both Lloyd and Bruck said the study was designed to gather the "very hard facts of record making" in one place for the first time. The survey will attempt to find "the real market, the real users of contemporary music," according to Bruck. He said the field included, not only avant garde material, but also music in a more conventional contempo-

rary style, "which is unknown to the public and inaccessible to educators and colleges."

Bruck stressed that any facts that are received as confidential will be used only in general statistics unless permission for making the information public is obtained from the source. He explained that there was general agreement among publishers, composers, educators and foundations that "some kind of order is needed in this very chaotic field."

He noted that recording activity and performance was "springing up all over" with performances by performer-composer co-operatives, small, adventurous commercial companies and some larger disk manufacturers, "some of which feel a commitment to the contemporary composer."

Bruck said it was becoming "incredibly difficult to find records, how and what is being put out, and why it was being produced." "There is no single catalog of contemporary records." He also noted a wide range of quality of both performance and pressings of such material.

The survey will cover all phases of record manufacturing, commercial and non-commercial, "not only what can be produced and distributed, but what has been produced and distributed." A major problem to be investigated is the relatively short life of contemporary-music pressings, including those subsidized by foundations.

A record company questionnaire is designed to determine who is producing contemporary-music disks, with reasons for such production, methods and results. Composers are being asked what they feel recordings can do for them, why their works should be waxed, which pieces should be recorded and what performers would be required. Composers, whose works have appeared on recordings, also are being asked how such pressings were made, what eventually happened to them, and how these disks affected the careers of the composers.

A questionnaire for college music departments asks what use this material might be as curriculum tools, what is being produced on campuses by composers-in-residence or on faculty, and what is being performed by resident groups or student groups of professional caliber. Publishers are being asked how they might co-operate in producing pressings they control, the relation between

(Continued on page 35)

OPERA REVIEW

'Mourning' Becomes Electric With Sopranos Collier, Lear

NEW YORK—Powerful performances by sopranos Marie Collier and Evelyn Lear sparked the Metropolitan Opera performance of Marvin David Levy's "Mourning Becomes Electra" last Monday (20) as they had in their debuts on March 17, the opera's world premiere. Baritone Sherill Milnes and John Reardon also shone, but the lion's share of the music drama rests with the sopranos and they came through brilliantly.

Both women are commanding stage figures, excellent actresses and both have beautiful voices used with conviction. As Christine Mannon (Miss Collier) and her daughter, Lavinia (Miss Lear), the two antagonists breathed life and death into the opera. And their contributions were needed for Levy's music is modern, but not

remarkable. It's in the drama that the work rests.

Deutsche Grammophon is heavily pushing its extensive catalog of Miss Lear's performances in line with her Met debut. Included are last year's Grammy winner, Berg's "Wozek" and a complete "Magic Flute." Miss Collier's only recording to date is an English highlight version of Puccini's "Madama Butterfly" with the Sadler's Wells Opera Co. on Angel. That label also has a performance by Miss Lear in its catalog, in Moussorgsky's "Boris Godounov." She also is on the Heliodor "Johnny Johnston."

Reardon's tormented Orin proved another fine portrayal, while Milnes, as Captain Brant, was strong-voiced and effective. Reardon has recorded

(Continued on page 35)

Seraphim for April: Two 2-LP Opera Sets

HOLLYWOOD — Two two-LP opera sets are being issued on Seraphim in April, including a first American release of a 1960 German waxing of Weber's "Der Freischutz." The other opera is a reissue of a 1934 pressing of Leoncavallo's "I Pagliacci" starring Beniamino Gigli, who also sings Italian songs on the fourth side.

Among the five Angel releases is an album by Sir John Barbirolli and the London Symphony with two new catalog items and two other selections receiving their first stereo listings. Highlights of Rimsky-Korsakov's "Mlada" are being issued on Melodiya/Angel, the first regular catalog listing for the opera. Yegevny Svetlanov conducts soloists and the Moscow Radio Symphony in the set.

He also leads the U.S.S.R. Symphony in music from Prokofiev's Alexander Nevsky. A third Melodiya/Angel album has pianist Grigory Sokolov with the U.S.S.R. Symphony under Nejmye Yarvy in Tchaikovsky.

The Barbirolli LP of English tone poems includes first listings for Ireland's "London Overture" and Bax's "Tintagel." Given first stereo performances are Delius' "Prelude to Irmelin" and "Song of Summer." Angel also is releasing a collection of Donizetti and Bellini arias and duets with Mirella Freni and Nicolai Gedda.

Violinist Nathan Milstein is soloist and leader in an LP containing two Bach concertos and two Vivaldi concertos. Rounding out the Angel release are a disk with Janet Baker and

(Continued on page 35)

Classical Notes

Pianist Vladimir Ashkenazy will perform with Jean Martinon and the Chicago Symphony Thursday (30) and Friday (31). Cellist Frank Miller will be soloist with the orchestra under Arthur Fiedler Saturday (1). Members of the orchestra also will assist the Chicago Symphony Chorus under Margaret Hillis in its annual concert Friday (31). . . . Pianist Lili Kraus completes her nine-concert series of the complete Mozart piano concertos Tuesday (28) at Town Hall. . . . Erich Leinsdorf will conduct the Boston Symphony in Chicago concerts next Thursday (6) and Friday (7).

Aaron Copland and Stanley Drucker join the Juilliard Quartet in Copland's "Sextet for String Quartet, Clarinet and Piano" at the Juilliard Concert Hall Tuesday (28) in a special program commemorating the 20th anniversary of the group. . . . Walter Toscanini, son of the conductor, has worked closely with Robert Zarbock, RCA Victor Red Seal audio co-ordinator, in forthcoming Victrola releases of Arturo Toscanini performances. The maestro's son also has been involved in the selection of material from NBC broadcasts for a special memorial album being issued on Victor in April. . . . The New York Philharmonic will perform at Montreal's Expo 67 Sept. 30 and Oct. 1. . . . Conductor George Pretre debuts with the Cleveland Orchestra Thursday (30) in a program of French music, which will be repeated on Saturday (1).

R. Peter Munves has been promoted to director of merchandising for classical product. . . . Montserrat Caballe spun fine pianissimos at the American Opera Society performance of Handel's "Giulio Cesare" last Tuesday (22). . . . Pianist Rudolf Serkin will play two concertos with George Szell and the Cleveland Orchestra on an all-Beethoven program on April 10 to benefit the orchestra's pension fund. . . . Steven Staryk has resigned as concertmaster of the Chicago Symphony. He will spend most of next season performing, recording and teaching under an Arts Award from the Canada Council.

Cellist Lorne Munroe will be soloist with William Steinberg and the New York Philharmonic in four concerts beginning on Thursday (30). . . . Howard Mitchell will conduct Orff's "Carmina Burana," with the Washington National Symphony Tuesday (28)

and Wednesday (29). Soloists will be soprano Jeanette Walters, tenor David Lloyd, baritone David Smith. . . . Six new works by contemporary composers will be performed at Town Hall on Monday (27) in the "Music in Our Time: 1900-1967" series. The composers represented are Jacob Druckman, Harold Faberman, Barbara Kolb, Meyer Kupferman, Teo Macero and Howard Rovics.

FRED KIRBY

Dates Added By Cleveland

CLEVELAND—The Cleveland Orchestra is adding six-concert Friday and Sunday subscription series to its regular 26 pairs of Thursday and Saturday concerts next season, which will be the 50th anniversary of the unit. George Szell, in his 22nd season as musical director and conductor, will lead 15 of the pairs, while Louis Lane, associate conductor, will conduct four.

Also slated to conduct are Pierre Boulez, three pairs; Robert Shaw, two pairs; and Claudio Abbado, two pairs. Abbado will be making his debut with the orchestra. All of the conductors also will appear in at least one of the additional 12 concerts of the new series.

Instrumental soloists will include pianists Rudolf Serkin, John Browning, Robert Casadesu, Rudolf Firkusny and Gary Graffman; violinists David Oistrakh, Itzhak Perlman and Daniel Majeske; and cellist Pierre Fournier. Soloists in performances of Verdi's "Requiem Mass" will be soprano Gabriella Tucci, mezzo-soprano Janet Baker, tenor Pierre Duval, and bass Martti Talvela. Bruckner's "Te Deum" and Mozart's "Requiem Mass" will be heard on the same program with soloists Judith Raskin, soprano; Florence Kopleff, contralto; Ernst Haefliger, tenor, and Thomas Paul, bass. Vera Zorina will be narrator in Honegger's "Jeanne d'Arc."

NIELSEN WORKS BY ORMANDY

NEW YORK—First American releases of Nielsen's "Helios Overture, Op. 17,00 "Pan and Syrinx, Op. 49," and "Rhapsodic Overture" are included in an early April album by Eugene Ormandy and the Philadelphia Orchestra on Columbia. Featured on the LP is Nielsen's "Symphony No. 1," which has not received an American release.

A Recordings Survey Grant To G. Bruck

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recordings and published scores, and whether the making available of scores for recordings will aid composers. Also being surveyed are libraries, radio stations, professional performers, sources of funds, public commercial foundations, colleges and private parties. The American Federation of Musicians also will be consulted.

The target date for the completion of the study is Dec. 31 with all questionnaires being distributed this spring. Persons interested in volunteering further information can contact Bruck at 300 E. 33rd St., New York, N. Y. 10016. The grant totals under \$10,000.

In addition to his ASCAP position, Bruck is vice-president of the American Music Center, vice-president of the National Association of American Conductors and Composers, and a board member of the Composers' Forum of New York, Composers Recordings, Inc., and Music in Our Time. He was music director of WBAI-FM in New York and WGBH-FM in Boston and was affiliated with New York's WQXR and WNYC. He also was a critic and editor of Musical America, High Fidelity and the American Record Guide. Bruck was a founder-director of Phonotapes, Inc., one of the first pre-recorded tape companies and has lectured in contemporary music at New York University. He also headed Innovations, which produced the first pressings of electronic music in this country, and has worked for Urania and Cook. Bruck has done liner notes for Mercury, Decca, Epic, Vox, Monitor, Folkways, Haydn Society, Urania and Washington. Other Rockefeller Foundation music projects will be discussed in next week's issue.

London Cuts First Pizzetti

NEW YORK—First pressings of two Ildebrando Pizzetti works are included in the new six-album release on London Records. Also being issued are a two-LP set of Mahler's "Symphony No. 2" and two albums of excerpts from previous releases. The Pizzetti titles are "La Pisonella" and "Concerto Dell' Estata." Lamberto Gardelli conducts L'Orchestra de la Suisse Romande in the album. Ernest Ansermet conducts the same orchestra with soloists in Stravinsky.

Georg Solti conducts the London Symphony in the Mahler package with soprano Heather Harper and contralto Helen Watts featured. Karl Muenchinger conducts soloists and the Stuttgart Chamber Orchestra in highlights from Bach's "St. Matthew Passion." Soprano Birgit Nilsson is featured in excerpts from Wagner's "Goetterdaemmerung" and Richard Strauss' "Salome" with Solti conducting the Vienna Philharmonic. Rounding out the release are two Mozart concertos played by Vladimir Ashkenazy with the London Symphony under Istvan Kertesz.

APRIL 1, 1967, BILLBOARD

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 GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghiaurov, London Symphony (Bonyng), London A 4433 (M); OAS 1433 (S)	6	21	21	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	32
2	2	2 MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751	8	22	22	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	4
3	6	6 MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	52	23	26	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	31
4	3	3 DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6176 (M); LSC 6176 (S)	7	24	23	ORFF: CARMINA BURANA New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	32
5	5	5 SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	5	25	20	MAHLER: DAS LIED VON DER ERDE (2-12" LP's) Ludwig/Wunderlich/Philharmonia & New Philharmonia Orch. (Klemperer), Angel B 3704 (M); SB 3704 (S)	5
6	9	9 PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	25	26	29	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	19
7	7	7 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)	7	27	25	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6193 (S)	10
8	8	8 BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	23	28	28	HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	12
9	10	10 TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	51	29	37	BRUCKNER: SYMPHONY NO. 4 Boston Symphony (Leinsdorf), RCA Victor LM 2915 (M); LSC 2915 (S)	3
10	4	4 MOZART: DON GIOVANNI (4-12" LP's) Ghiaurov & Various Artists, Philharmonia Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S)	9	30	32	BERLIOZ: HAROLD IN ITALY Barsha/Moscow Philharmonic Symphony (D. Oistrakh/Melodiya), Angel R 40001 (M); SR 40001 (S)	2
11	12	12 VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic, Columbia M3L 350 (M); M3S 750 (S)	12	31	38	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	2
12	16	16 MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	4	32	33	BACH: FOUR ORCHESTRAL SUITES (2-12" LP's) Marlboro Festival Orch. (Casals), Columbia M2L 355 (M); M2S 755 (S)	3
13	15	15 LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	25	33	34	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	2
14	11	11 OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stereo)	27	34	35	TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	10
15	13	13 WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OAS 1509 (S)	20	35	36	VERDI: NABUCCO (3-12" LP's) Various Artists, Vienna Opera Orch. (Gardelli), London A 4382 (M); OAS 1382 (S)	22
16	14	14 ROSSINI: SEMIRAMIDE (3-12" LP's) Sutherland, Horne, Various Artists, London Symphony (Bonyng), London A 4383 (M); OAS 1383 (S)	9	36	30	BEETHOVEN: SYMPHONY NO. 7 Philharmonia of London (Klemperer), Angel 35945 (M); S 35945 (S)	3
17	18	18 KHACHATURIAN: CONCERTO IN D MINOR David Oistrakh/Moscow Radio Symphony (Khachaturian), Melodiya/Angel R 40002 (M); SR 40002 (S)	3	37	—	BEETHOVEN: THREE FAVORITE SONATAS Rudolf Serkin, Columbia ML 5881 (M); MS 6481 (S)	3
18	19	19 ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	28	38	—	SMETANA: MA VLAST (2-12" LP's) Czech. Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	15
19	17	17 BACH: LUTE SUITES NO. 1 & 2 Julian Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	30	39	40	HAYDN: SYMPHONIES NO. 84 & 85 New York Philharmonic (Bernstein), Columbia ML 6348 (M); MS 6948 (S)	2
20	24	24 ELGAR: CELLO CONCERTO Jacqueline DuPre/London Symphony Orch. (Barbirolli), Angel 36338 (M); S 36338 (S)	5	40	—	ORMANDY: PHILADELPHIA ORCHESTRA'S GREATEST HITS Columbia ML 6334 (M) MS 6934 (S)	1

Seraphim LP's For Easter

• Continued from page 34

the Ambrosian Singers in two Bach solo cantatas with Yehudi Menuhin conducting the Bath Festival Orchestra, and a collection of German folk songs by Hermann Prey.

Joseph Keilberth conducts "Der Freischutz" in a version that includes abridged dialog. The package stars Elisabeth Gruemmer, Rudolph Schock, Gottlob Frick and Lisa Otto. Franco Ghione leads the La Scala Orchestra and Chorus in the "Pagliacci" set, which previously was available in the United States on RCA Victor.

Another Angel title is the first American stereo release of the Philharmonia Orchestra's performance of Beethoven's "Symphony No. 7" under Guido Cantelli. Their version was previously issued only in mono on Angel. The fourth Seraphim title has Sir Thomas Beecham conducting the Royal Philharmonic in an only catalog listing

for "Love in Bath," his suite based on Handel with soprano Ilse Hollweg as soloist. Capitol Classics is issuing another in its "I Like" series with Samson Francois playing Debussy, and an LP by Erich Leinsdorf and the Concert Arts Orchestra.

Collier, Lear

• Continued from page 34

for Columbia, Decca, RCA Victor and Desto. Milnes, who recently signed an exclusive contract with Victor, will do "Traviata" this summer for that label with Montserrat Caballe and Carlo Bergonzi.

Zubin Mehta, who has recorded on London, Victor and Vox, conducted a forceful, well-proportioned performance in his usual excellent style. Mehta's orchestra, the Los Angeles Philharmonic, recently signed with London. The rest of the

Nonesuch in Avant Garde

NEW YORK — Nonesuch Records is entering the avant-garde field with a first recording of "Momente" by Karlheinz Stockhausen, a leading exponent of electronic music. Performers in the work, which was pressed under Stockhausen's direction, are soprano Martina Arroyo, organists Aloys and Alfons Kontarsky, and the chorus and instrumentalists of the Symphony Orchestra of Radio Cologne.

Joseph Martin Kraus, an 18th century composer, will have a

cast was strong, too, with top performances by John Macurdy, Ron Bottcher, Raymond Michalski and Lilian Sukis. The opera may not become a lyric success, but its dramatic worth, when interpreted by an outstanding cast and conductor are currently on display at the Met.

FRED KIRBY

first catalog entry with his "Symphony in C Minor," which is paired with a first pressing of Brunetti's "Symphony No. 23." Another album with catalog firsts has members of the New York Chamber Soloists, including tenor Charles Bressler, in Handel's "Tu Fedel, Tu Costante?" and Boismortier's "Diane et Eteon."

Also being issued by Nonesuch are the first budget album of Faure's "Requiem" with soprano Anne Marie Blanzat, baritone Pierre Mollet, and the chorus and orchestra of Paris St. Eustache Church conducted by Father Emile Martin. Another title adds another album to the Heinrich Schuetz discography with nine concertos based on sacred texts. Helmuth Rilling leads vocal soloists and instrumentalists in the set. In its international series, Nonesuch is issuing an album of classical music from Northern India.

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TOP 100's

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

Main table containing 100 columns of music chart data, including titles, artists, labels, and chart positions. The table is organized into three vertical sections, each with its own set of column headers.

*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.

New Album Releases

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 LPA 835

ARCHIVE
CONCENTUS MUSICUS, VIENNA—German Baroque Music (Harnoncourt); ARC 73262
REGENSBURG CATHEDRAL CHOIR—The High Renaissance (Schrems); ARC 73283
VARIOUS ARTISTS—The German Pre-Classics; ARC 73280

ATLANTIC
ARETHA FRANKLIN—I Never Loved a Man the Way I Love You; 8139, SD 8139

CAEDMON
ED BEGLEY—Wild Animals I Have Known: Lobo & Silverspot; R 672942
BASIL RATHBONE—Sherlock Holmes Vol. 3—A Scandal in Bohemia; R 672950
ANTHONY QUAYLE—The Iliad; R 672721

CAPITOL
GLEN CAMPBELL—Burning Bridges; T 2679, ST 2679

CAPITOL IMPORTS (GERMANY)
ADAMO—Les Plus Succes; SM 74181
BEETHOVEN: SYMPHONIES NO. 1 IN C MAJOR OP. 21 & 4 B FLAT MAJOR OP. 63—Vienna Philharmonic Orch. (Furtwangler); SM 91412
BRANKO MILENOVIC ENSEMBLE—Jugoslavian Folksongs; SM 84054

MOZART: EINE KLEINE NACHTMUSIK K 525—Vienna Philharmonic Orch. (Furtwangler); SM 80801
WANGER: ORCHESTRAL SELECTIONS—Vienna Philharmonic & Berlin Philharmonic Orch. (Furtwangler); SM 91399

COLUMBIA
CARL BUTLER & PEARL—Avenue of Prayer; CL 2640, CS 9440
CARAVELLI & HIS MAGNIFICENT STRINGS—Portrait of Paris; CL 2607, CS 9407
THE CLANCY BROTHERS & TOMMY MAKEM—Freedom's Sons; CL 2536, CS 9336
EL SOPRENDENTE MUNDO DE SANDRO; EX 5182
THE FREAK SCENE—Psychedelic Soul; CL 2656, CS 9456
ANDRE KOSTELANETZ—The Kostelanez Sound of Today; CL 2609, CS 9409
MARTY ROBBINS—My Kind of Country; CL 2645, CS 9445
MONGO SANTAMARIA—Mongomania; CL 2612, CS 9412

COMMAND
COUNT BASIE & HIS ORCH.—Hollywood... Basie's Way; RS 912, RS 912 SD

CONNOISSEUR SOCIETY
CHOPIN: BALLADES—Ivan Motavec; CM 1266, CS 1266
USTAD ALI AKBAR KHAN; CM 462, CS 462

CROSSROADS
DVORAK: SYMPHONY NO. 7 IN D MINOR—Czech Philharmonic (Kosler); 22 16 0097, 22 16 0098
HAYDN STRING QUARTETS—The Frague City Quartet; 22 16 0099, 22 16 0100

TOP LP's Continued from page 37

- (151) 161 **THE YOUNGBLOODS** 2
RCA Victor LPM 3724 (M); LSP 3724 (S) (775-63734-3; 775-63734-5)
- (152) 140 **YOU AIN'T WOMAN ENOUGH** 5
Loretta Lynn, Decca DL 4783 (M); DL 74783 (S) (400-64783-3; 400-74783-5)
- (153) 163 **THE DOORS** 2
Elektra EKL 4007 (M); EKS 74007 (S) (453-64007-3; 453-74007-5)
- (154) 136 **HERE WHERE THERE IS LOVE** 13
Dianna Warwick, Scepter SRM 555 (M); SPS 555 (S) (805-40555-3; 805-90555-5)
- (155) 158 **FIVE BY FIVE** 2
Beez Clark Five, Epic LM 54236 (M); BM 54236 (S) (645-24236-3; 456-24236-5)
- (156) 109 **THE KINKS GREATEST HITS** 32
Aprilia R 6217 (M); RS 6217 (S) (790-06217-3; 790-06217-5)
- (157) 159 **MORE THAN MUSIC** 2
Mythic Moods Orchestra, Philips PMR 300-323 (M); PMS 400-323 (S) (740-30231-3; 740-0231-5)

- (158) 162 **STAND BY ME** 2
Spyder Turner, MGM E 4430 (M); SE 4430 (S) (640-04430-3; 640-04430-5)
- (159) 146 **ALFIE** 23
Billy Vaughn, DLP 3751 (M); DLP 25751 (S) (430-63751-3; 430-25751-5)
- (160) — **TEMPTATION'S LIVE!** 1
Gordy 921 (M); 921 (S) (330-00921-3; 330-00921-5)
- (161) 124 **CRY** 1
Janice Pennington, Diamond D 3087 (M); SD 3087 (S) (414-03007-3; 414-03007-5)
- (162) 96 **RAIN FOREST** 31
Walter Wanderley, Varvy V 8430 (M); VV-8430 (S) (875-00430-3; 875-00430-5)
- (163) — **JOHNNY MATHS SINGS** 1
Mercury MG 31107 (M); SR 41107 (S) (650-31107-3; 650-41107-5)
- (164) — **SO MUCH FOR DREAMIN'** 1
Lee & Sylvia, Vanguard V241 (M); V241 (S) (890-09241-3; 890-79241-5)
- (165) — **NEON** 1
Cyril, Columbia CL 3432 (M); CS 9432 (S) (200-04323-3; 200-04323-5)

HINDEMITH: SYMPHONIC METAMORPHOSES—Brno State Philharmonic (Vogel/Ferencsic); 22 16 0095, 22 16 0096

VARIOUS COMPOSERS—Delightful Diversions & Pretty Partitas, Various Artists; 22 16 0103, 22 16 0104

TCHAIKOVSKY FOR STRINGS: SERENADE IN C/ANDANTE CANTABILE/SONG WITHOUT WORDS—Czech Chamber Orch. (Vlach); 22 16 0101, 22 16 0102

DECCA
SOUNDTRACK—Thoroughly Modern Millie; DL 1500, DL 71500

DISNEYLAND
STERLING HOLLOWAY—A Happy Birthday Party With Winnie the Pooh; ST 3942

FONTANA
MADAME CATHY BERBERIAN—Revolution; MGF 27564, SRF 67564

FOUR CORNERS OF THE WORLD

THE GUNTER KALLMANN CHORUS—With All My Heart; FCL 4237, FCS 4237
RAYMOND LaFACRE & HIS ORCH.—Love Me, Please, Love Me; FCL 4239, FCS 4239
MICHEL POLNAREFF—French Rock-Blues; FCL 4240, FCS 4240

KALAMO
ROUVAUN Sings Love Songs; 42525

KING
JAMES BROWN Sings Raw Soul; 1016, 1016 (S)

LONDON
BACH: CANTATAS NOS. 45 & 105—Various Artists/L'Orchestra de la Suisse Romande (Ansermet); 5996, OS 25996
LIVERPOOL CEILI BAND—Champions Twice; TW 91420, SW 99420

SCHUMAN: SYMPHONY NO. 3 IN E FLAT—London Symphony (De Burgos); CM 9470, CS 6470

MONUMENT
CHARLES AZNAVOUR—Le Grand Charles!; MLP 8071, SLP 18071
THE HANGMAN—Bitter Sweet; MLP 8077, SLP 18077

ROULETTE
JOHNNY RICHARDS ORCH.—Aqui Si Habla Espanol; R 25351, SR 25351

SCEPTER
THE SHIRELLES Greatest Hits Vol. 2; SRM 560, SPS 560
DIONNE WARWICK On Stage and In the Movies; SRM 559, SPS 559

SPIVEY
THE BLUESMEN of the Muddy Waters Chicago Blues Band; LP 1008

TICO
EDDIE PALMIERI/CAL TJADER—Bamboleate; LP 1150, SLP 1150

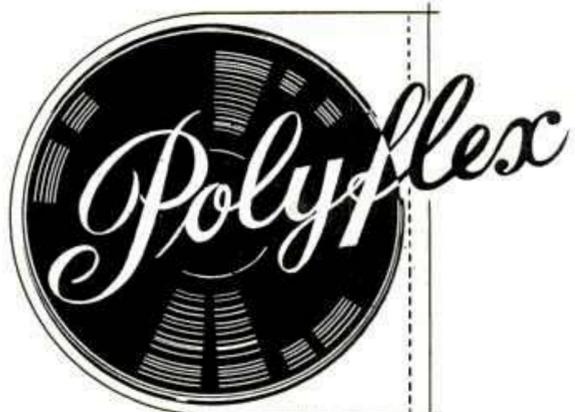
TOWER
THE AFRO-LATIN SOULJET—Wild!; T 5051, ST 5051
DICK CURLESS—All of Me Belongs To You/House of Memories; T 5066, ST 5066
VINCE HILL at the Club; T 5064, ST 5064
VARIOUS ARTISTS—Riot on Sunset Strip; T 5065, ST 5065

VANGUARD
HAYDN: THE SEVEN LAST WORDS OF CHRIST—I Solisti Di Zagrebi (Janigro); VRS 1164, VSD 71164
PETER WALKER—Rainy Day Raga; VRS 9238, VSD 729238

VANGUARD EVERYMAN
BACH: CANTATAS NOS. 207 & 214—Various Artists/Chamber Orch. & Choir of Barmen (Kahlhofer); SRV 231, SRV 231 SD
BACH: CANTATAS NOS. 100 & 175—Various Artists/Hamburg Chamber Orch. (Wunderlich); SRV 230, SRV 230 SD
BRAMMS: 21 HUNGARIAN DANCES—NDR Symphony of Hamburg (Schmidt-Isserstedt); SRV 236, SRV 236 SD
STRAVINSKY: PETROUCHKA—Yvonne Loriod/Orchestre de Cento Sgli (Albert); SRV 234, SRV 243 SD

WORD
JONES SISTERS—Singing We Go; W 3396, WST 8396

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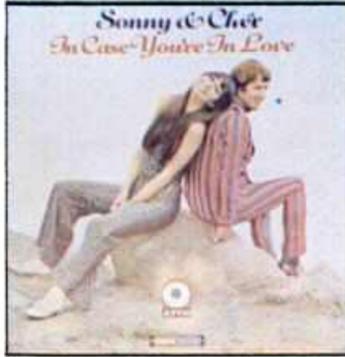
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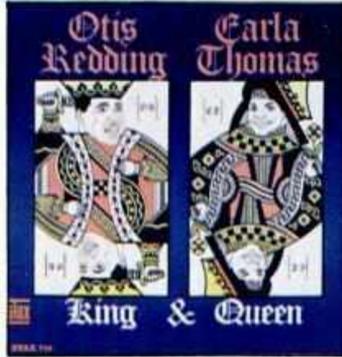
ATLANTIC-ATCO



IN CASE YOU'RE IN LOVE
Sonny & Chér
Atco 33-203/ SD33-203



I NEVER LOVED A MAN THE WAY I LOVE YOU
Aretha Franklin
Atlantic 8139/SD8139



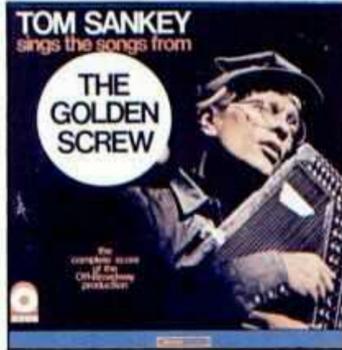
KING & QUEEN
Otis Redding & Carla Thomas
Stax 716/S716



KING CURTIS PLAYS THE GREAT MEMPHIS HITS
Atco 33-211/SD33-211



WANTED ONE SOUL SINGER
Johnnie Taylor
Stax 715/S715



TOM SANKEY SINGS THE SONGS FROM THE GOLDEN SCREW
Atco 33-208/SD33-208



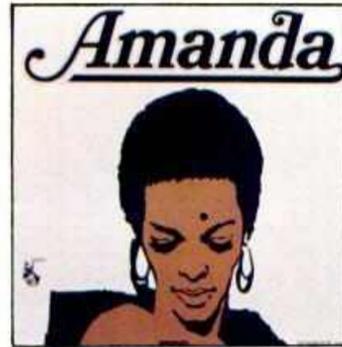
WHY NOT TONIGHT?
Jimmy Hughes
Atco 33-209/SD33-209



FRESH CREAM
Atco 33-206/SD33-206



THE GAME IS OVER (ORIGINAL FILM SOUNDTRACK)
Atco 33-205/SD33-205

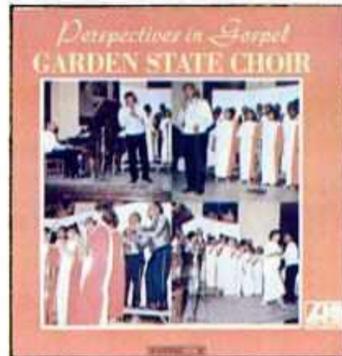


AMANDA
Amanda Ambrose
Dunwich 668/S668



**WHERE
THE
HITS
ARE**

**NEW
GOSPEL
RELEASES**

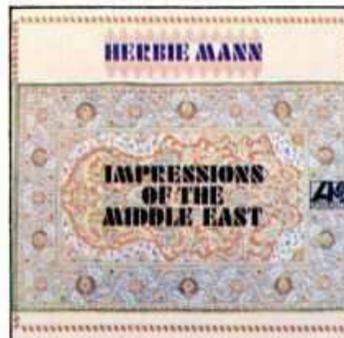


PERSPECTIVES IN GOSPEL
Garden State Choir
Atlantic R-001/SDR-001



PRESENTING THE MIGHTY CLOUDS OF HARMONY
Atlantic R-002/SDR-002

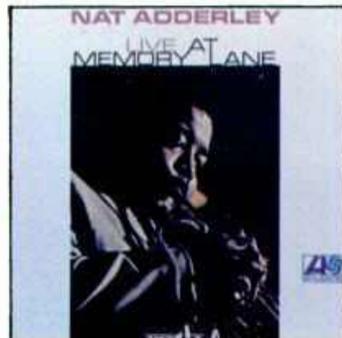
**THE
BEST-SELLING
JAZZ IS
ON ATLANTIC**



IMPRESSIONS OF THE MIDDLE EAST
Herbie Mann
Atlantic 1475/SD1475



FOREST FLOWER
CHARLES LLOYD AT MONTEREY
Atlantic 1473/SD1473



NAT ADDERLEY LIVE AT MEMORY LANE
Atlantic 1474/SD1474



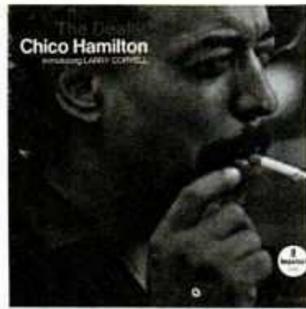
Available in mono and stereo

ALBUM REVIEWS (continued)



POP SPOTLIGHT

THE WILD ANGELS, VOL. II
Soundtrack. Tower T 5056 (M); ST 5056 (S)



JAZZ SPOTLIGHT

THE DEALER
Chico Hamilton. Impulse A 9130 (M); AS 9130 (S)

The hard-driving, frenetic title song sets the pace for the album. Excellent performances by Hamilton on drums, with Arnie Lawrence on alto sax; Ernie Hayes on organ; Archie Shepp on piano; Larry Coryell on guitar, and Richard Davis on bass, should make this a big seller.

This sequel to a hit soundtrack album has all the ingredients to success also—dance beat instrumentals like "Arriba," "Makin' Love Is Fun," and "Loser's Lament" by Davie Allan and the Arrows. Plus the roar of motorcycles.



SPECIAL MERIT PICKS

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

POP SPECIAL MERIT

OUT OF SIGHT AND SOUND

The Free Spirits. ABC ABC-593 (M); ABCS-593 (S)

This youthful quintet could break through with their debut album, which features their initial single, "Tattoo Man," and "Girl of the Mountain." The group fuses rock sound with the jazz backgrounds of the members. Another top driving number is "I'm Gonna Be Free." Many of the 12 selections have psychedelic undertones.

CLASSICAL SPECIAL MERIT

BRAHMS: SONATAS FOR VIOLA AND PIANO, NOS. 1 & 2

Walter Trampler/Mieczyslaw Horszowski. RCA Victor LM 2933 (M); LSC 2933 (S)

Two renowned virtuosos combine here in excitingly interpreted readings. Their playing captures the gaiety, the tenderness and the color of both selections. Both men inspire each other to over-all warmth and brightness of tone.

CLASSICAL SPECIAL MERIT

BACH: CANTATAS NOS. 45 & 105

Various Artists/L'Orchestre de la Suisse Romande (Ansermet). London 5996 (M); OS 25996 (S)

"Herr, gehe nicht Gericht (No. 105)," one of Bach's finest cantatas is inspirational as performed by Ansermet and his fine orchestra. Soprano Agnes Giebel's aria and bass Tom Krause's recitative are standouts. Krause also is in top form in his aria in "Er is Dir Gesagt (No. 45)." Contralto Helen Watts and tenor Ian Partridge also are superb in both works. Ansermet's brisk direction suits both cantatas.

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.

LOW PRICE CLASSICAL SPECIAL MERIT

ENCORES!

Metislav Rostropovich. Monitor MC 2119 (M); MCS 2119 (S)

A timely release which should draw attention because of the master Soviet cellist's current successful American appearances. Rostropovich's flawless style makes these encore sparkle. Excerpts from Borodin's "Prince Igor" and "Five Pieces in Folk Style" from Schumann's Opus 102 are among the highlights. A Granados piece also is a gem.

R&B SPECIAL MERIT

GET MY HANDS ON SOME LOVIN'

The Artistics. Okeh OKS 14119

Though their hit single is on another label, this LP has some good r&b sounds by the Artistics, including "Get My Hands on Some Lovin'," "I'll Come Running," and "In Another Man's Arms." The flurry of excitement about the group may help sales of this album, too.

BLUES SPECIAL MERIT

BLUES FESTIVAL CONCERT DANCE

Various Artists. Arhoolie F 1030 (M)

This album, recorded live, deserves special attention. It features some great blues from outstanding performers in the field—Lightning Hopkins, Mance Lipscomb, and Clifton Chenier. With the proper promotion, this could be a good seller.

INTERNATIONAL SPECIAL MERIT

MY LATIN MOOD

Emilia Conde. ABC ABC 588 (M); ABCS 588 (S)

Emilia Conde does mostly Latin material—"Strangers in the Night" and "Shadow of Your Smile" are the only exceptions—with eloquence and feeling. The entire album, including the two U. S. numbers, is done in Spanish.

SEE ALBUM REVIEWS ON BACK COVER

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

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

FOUR TOPS ON BROADWAY . . .

Motown 657 (M); S 657 (S) (678-00657-3; 678-00657-5)

RAW SOUL . . .

James Brown, King 1016 (M); S 1016 (S) (615-01016-3; 615-01016-5)

THE MARVELETTES . . .

Tamla 274 (M); S 274 (S) (855-00274-3; 855-00274-5)

I NEVER LOVED A MAN THE WAY I LOVE YOU . . .

Aretha Franklin, Atlantic 8139 (M); SD 8139 (S) (180-08139-3; 180-08139-5)

DON'T COME HOME A DRINKIN' . . .

Loretta Lynn, Decca DL 4842 (M); DL 74842 (S) (400-04842-3; 400-74842-5)

THE ELECTRIC PRUNES . . .

Reprise R 6248 (M); RS 6248 (S) (780-06248-3; 780-06248-5)

SOCK IT TO ME! . . .

Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); NVS 2003 (S) (691-02003-3; 691-02003-5)

MY BEST TO YOU . . .

John Davidson, Columbia CL 2648 (M); CS 9448 (S) (350-02648-3; 350-09448-5)

ON THE MOVE . . .

Sandler & Young, Capitol T 2686 (M); ST 2686 (S) (300-02686-3; 300-02686-5)

SINGLE GIRL . . .

Sandy Posey, MGM E 4455 (M); SE 4455 (S) (660-04455-3; 660-04455-5)

BRASS IMPACT . . .

Command RS 910 (M); RS 910 SD (355-00910-3; 350-00910-5)

THE MAGNIFICENT MEN . . .

Capitol T 2678 (M); ST 2678 (S) (300-02678-3; 300-02678-5)

SPANISH STRINGS . . .

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

SPANISH RHAPSODIES FOR YOUNG LOVERS . . .

Midnight String Quartet, Viva V 6004 (M); VS 6004 (S) (901-06004-3; 901-06004-5)

THE NITTY GRITTY DIRT BAND . . .

Liberty LRP 3501 (M); LST 7501 (S) (630-03501-3; 630-07501-5)

IF YOU GO AWAY . . .

Damita Jo, Epic LN 24244 (M); BN 26244 (S) (465-24244-3; 465-26244-5)

WILMA BURGESS SINGS MISTY BLUE . . .

Decca DL 4852 (M); DL 74852 (S) (400-04852-3; 400-74852-5)

PRESENTING RUBIN MITCHELL . . .

Capitol T 2658 (M); ST 2658 (S) (300-02658-3; 300-02658-5)

TIME FOR THE TAMS . . .

ABC ABC 596 (M); ABCS 596 (S) (105-00596-3; 105-00596-5)

FRED NEIL . . .

Capitol T 2665 (M); ST 2665 (S) 300-02665-3; 300-02665-5

FILM ON FILM . . .

Enoch Light & the Light Brigade, Project 3 PR 5005-M (M); PR 5005-SD (S) (759-05005-3; 759-05005-5)



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

FUNERAL IN BERLIN
Soundtrack. RCA Victor LOC 1136 (M); LSO 1136 (S)

POPULAR

MONGOMANIA
Mongo Santamaria. Columbia CL 2612 (M); CS 9412 (S)

THE VILLAGE STOMPERS ONE MORE TIME
Epic LN 24235 (M); BN 26235 (S)

THE KOSTELANETZ SOUND OF TODAY
Andre Kostelanetz and His Orch. Columbia CL 2609 (M); CS 9409 (S)

OH DAD, POOR DAD . . .
Neal Hefti Orch. RCA Victor LPM 3750 (M); LSP 3750 (S)

MY WORLD
Jo Basile & His Orch. Columbia CL 2631 (M); CS 9431 (S)

THE LIVE EXCITEMENT OF FRANKIE RAY
ABC ABC 582 (M); ABCS 582 (S)

COUNTRY

PATSY CLINE'S GREATEST HITS
Decca DL 4854 (M); DL 74854 (S)

CLASSICAL

MILIZA KORJUS
Venus LP 963 (M)

LOW PRICE CLASSICAL

RENAISSANCE DANCES
Lionel Rogg/Ancient Instrument Ensemble of Zurich
Odyssey 32 16 0035 (M); 32 16 0036 (S)

BRAHMS: SONATAS FOR CELLO & PIANO IN E MINOR & F MAJOR
Paul Olefsky/Walter Hautig. Monitor MC 2116 (M); MCS 2116 (S)

BLUES

THE BLUES IS WHERE IT'S AT
Otis Spann. Bluesway BL 6003 (M); BLS 6003 (S)

COMEDY

FROM OUR POINT OF VIEW
Miltz McCall & Charlie Brill. ABC 600 (M); ABCS 600 (S)

SPOKEN WORD

LEE HARVEY OSWALD SPEAKS
Eyewitness. EW 1002 (M)
RUSH TO JUDGMENT
Mark Lane. Happening CA-3210 (M)
NEW JAZZ POETS
Various Artists. Broadside BR 461 (M)

INTERNATIONAL

DANZAS FOLKLORICAS ARGENTINA
Gaucho Strings. RCA Victor International. FPM 165 (M); FSP 165 (S)



THREE-STAR ALBUMS

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

FOLK

JUGS, WASHBOARD & KAZOOS
Various Artists. RCA Victor LPV-540 (M)

WESTERN SWING
Various Artists. Old Timey LP 105 (M)

CAJUN FAIS DO-DO
Various Artists. Arhoolie F 5004 (M)

KID THOMAS
Kid Thomas Valentine & His Creole Jazz Band. Arhoolie 1016 (M)

SPOKEN WORD

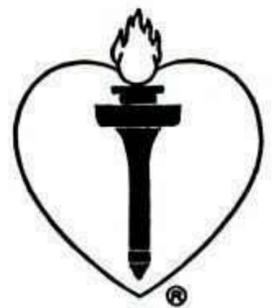
THE ORIGINAL READ-IN FOR PEACE IN VIETNAM
Various Artists. Broadside BR 452 (M)

INTERNATIONAL

PORTUGUESE ACCORDION
Fernando Ribeiro. Monitor MF 476 (M); MFS 476 (S)

Your Heart Fund Fights

**HEART ATTACK
STROKE
HIGH BLOOD PRESSURE
INBORN HEART DEFECTS**



APRIL 1, 1967, BILLBOARD

A DIRECT HIT!

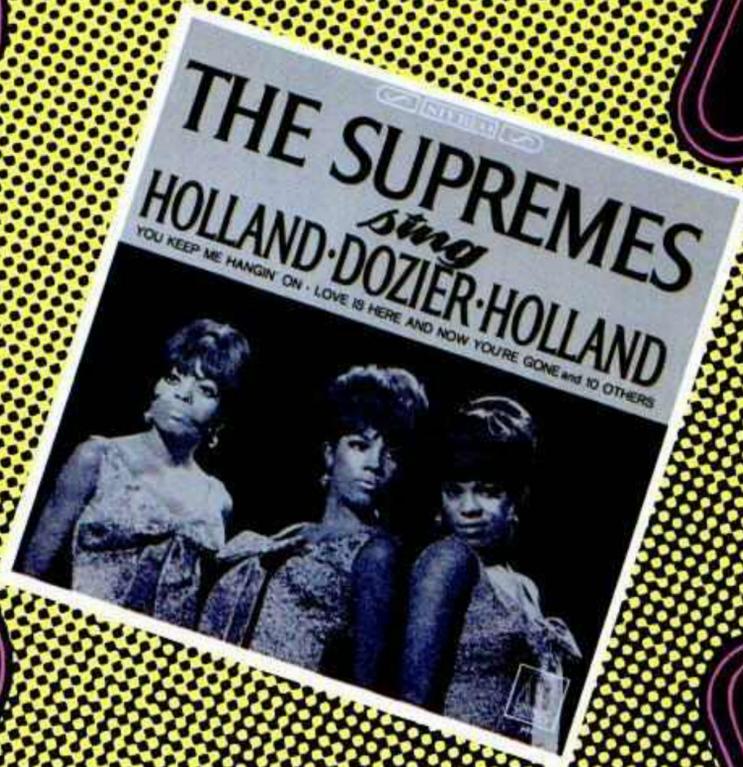
THE SUPREMES

SING

HOLLAND-DOZIER-HOLLAND

YOU KEEP ME HANGIN' ON · LOVE IS HERE AND NOW YOU'RE GONE and 10 OTHERS

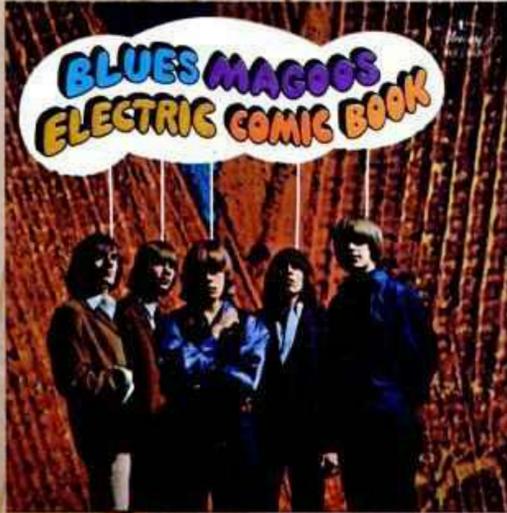
MOTOWN M-650 S-650



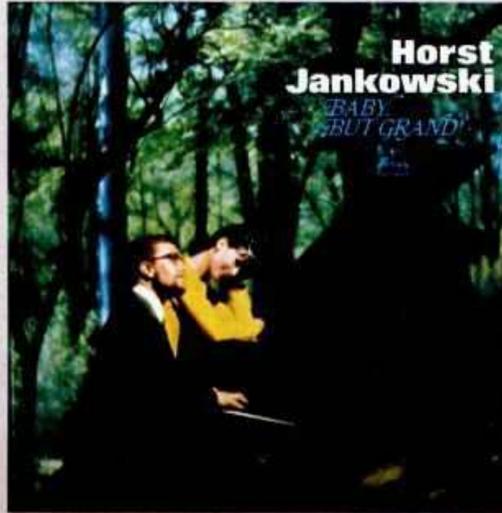
**MOTOWN
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The Sound of Young America®

A RECORD MARCH INTO APRIL



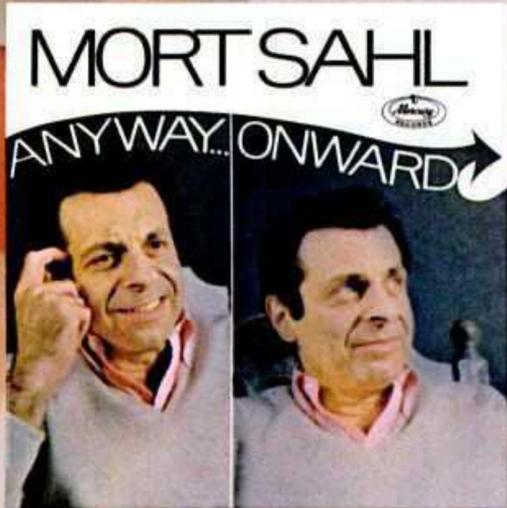
BLUES MAGOO'S—ELECTRIC COMIC BOOK
MG 21104/SR 61104
Also available in Cassette, and 8 and 4 track tape



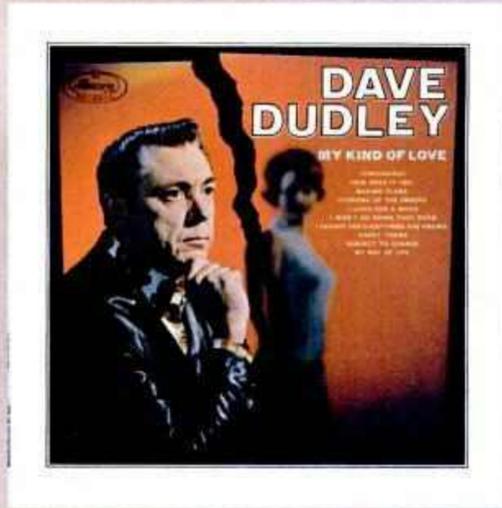
HORST JANKOWSKI—BABY, BUT GRAND!
MG 21106/SR 61106
Also available in Cassette, and 8 and 4 track tape



FRIAR TUCK AND HIS PSYCHEDELIC GUITAR
MG 21111/SR 61111



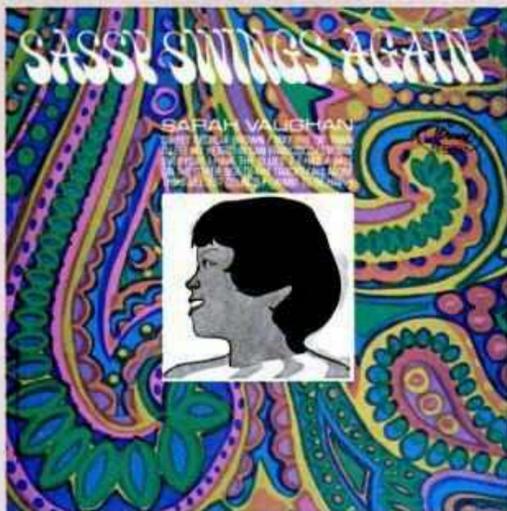
MORT SAHL—ANYWAY... ONWARD
MG 21112 No Stereo



DAVE DUDLEY—MY KIND OF LOVE
MG 21113/SR 61113



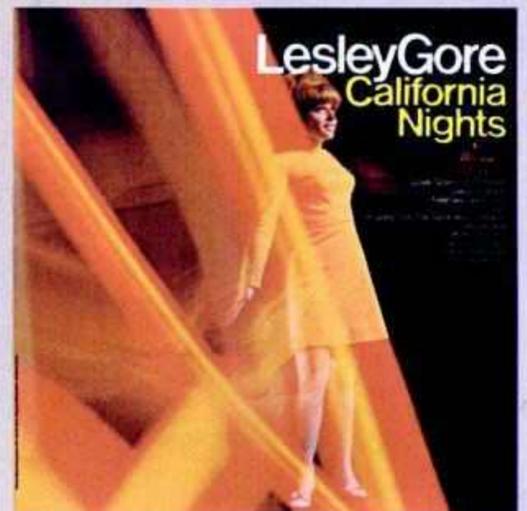
ERIC SOYA'S "17" ORIGINAL MOTION PICTURE SOUND TRACK
MG 21115/SR 61115



SARAH VAUGHAN—SASSY SWINGS AGAIN
MG 21116/SR 61116



DINAH WASHINGTON—DINAH DISCOVERED
MG 21119/SR 61119



LESLEY GORE—CALIFORNIA NIGHTS
MG 21120/SR 61120
Also available in 8 and 4 track tape

MOZARTIANA—Rarely heard Mozart works, including Marches, Minuets, Overture to "Lucio Silla." Festival Chamber Orchestra/Antal Dorati MG 50438/SR 90438

ITALIAN CELLO SONATAS—Works by Boccherini, Vivaldi, Corelli and others. Janos Starker, cellist; Stephen Swedish, pianist MG 50460/SR 90460

CONCERT IN THE TIVOLI GARDENS—Music by Hans Christian Lumbye. The Royal Danish Orchestra/Arne Hammelboe MG 50461/SR 90461

eyes right... on Mercury



GOSPEL MUSIC

LaWayne Satterfield GMA's New Guiding Light

NASHVILLE — The new executive director of the Gospel Music Association (GMA) has no idle hands. In addition to her work for GMA she still writes a weekly syndicated column

which appears in eight Southern newspapers, and does all the editing layout for The Gospel Notes, a monthly newspaper published in Anderson, Tenn.

LaWayne Satterfield, daughter of a Baptist minister, is a native of Gainesville, Ga. In a religious family, she "grew up" with gospel music. "My mother told me that, as a small child, the only way she could get me to keep quiet was by turning on the radio and letting me listen to gospel music," LaWayne said. She was listening to the radio when news of the Blackwood Brothers crash came, and it had a profound effect on her life.

Miss Satterfield first received an associate degree in arts at a junior college, then enrolled at the University of Georgia where she received double majors: in journalism and psychology. She became an active member of Theta Sigma Phi, the journalistic society for women.

"Most of the college kids had little regard for gospel music," she said. "They thought it was just old-fashioned country music, with someone thumping a piano as a quartet harmonized." By her own admission, Miss Satterfield "conned" several of the students into her dormitory room where she played an album of the Oak Ridge Boys. "Before the semester was over,"

she confided, "we had worn the record out." She said several of the students began going to gospel music concerts with her.

Worked Through College
Miss Satterfield worked her way through college as a co-op student, for The Gainesville Times. The guiding light behind The Times is Lou Fockele, one of the outstanding newspapermen of the South. After graduation she worked with an ad agency, and then started editing The Gospel Notes. Meanwhile, she ground out a column for The Times, and other newspapers began to pick it up. Eventually it reached syndication.

A committee consisting of Brock Speer, Bob Benson, J. D. Sumner, Ronnie Page and Don Light, searching for an executive director for GMA, noted her qualifications and called her to Nashville. This same group also opened a Nashville office (801 16th Avenue South), and began an intensive membership drive.

Miss Satterfield plans to begin publishing a monthly news letter, among other things, and has begun a mail campaign to increase the membership from its present enrollment of about 300. She said no specific membership total is being sought, but felt that growth could keep pace with the Country Music Association.

Atlantic Religious— 2 Gospel LP's Out

NEW YORK—Atlantic Records has moved into the religious market with the release of two gospel LP's. The albums are "Perspectives in Gospel" by the Garden State Choir and "Presenting the Mighty Clouds of Harmony" by the Mighty Clouds of Harmony.

The new albums were produced by Richard (the Bishop) Simpson, who has produced Gospel LP's for Vee Jay and Hob. Simpson also has his own gospel label, Simpson Record Productions.

Judy Lynn in Reno

RENO, Nev. — Judy Lynn and her eight piece Western band have just returned to Harrah's in Reno for a three-week engagement. The group has just completed a tour of Texas, Oklahoma and California.

SHAPED NOTES

The Oak Ridge Boys have 23 scheduled dates in April, most of them in the West and Northwest. They also have a new "borderline" single out titled "A Great, Great Day," written by Bill Anderson (Moss-Rose). Coming out with a Gospel single is something of an experiment, although other groups are following quickly. Not since Red Foley's "Peace in the Valley" of more than a decade ago has there been a real hit Gospel single. . . . The Goodman Family now is booked solidly for 1967 (and is already booking for 1968). This group, as a general rule, works only on Thursday, Fridays and Saturdays, but will pick up a Tuesday date within a short range of its Kentucky home. . . . The Chuck Wagon Gang, with the old fashioned sound, now is booking a great deal on c&w packages. The Singing Rambos just back from Vietnam where they were the first Gospel group in a war zone, have a new album with a new sound. And there can be an even newer sound as one daughter in the group is about to take herself a husband and will depart to the domestic life. . . . There is a pending deal on the release of Heart Warming Records through a major record club.

The Breakfast Club soloist, Bob Newkirk, will come to Nashville in early April for an album of sacred songs. . . . A recently cut album features Doug Oldham, soloist of a 300-station radio program, "Light and Life Hour." Jake Hess and the Imperials furnished the background. . . . April bookings for the Speer Family include a three-day weekend in Toronto's Massey Hall. Their new Heart Warming release, "The Singing Speers Rejoice With Mom," is just out. It features Mom Speer and her return to traveling. The group will work the Harrisburg, Pa., Spring Festival of Song in late April. . . . A 30-minute syndicated radio program called "Sounds of Nashville" with the Oak Ridge Boys was recently aired for the first time on WJZM, Clarksville, Tenn. Duane Allen, lead for the group and emcee, has 25 stations signed to begin May 1. The latest Oak Ridge Boys release is titled "The Oak Ridge Boys With Duane Allen Out Front." . . . The Plainsmen Quartet recently moved from Baton Rouge, La., to Wichita, Kan., where they'll be working closely with radio station KSIR. Sherrill Nielson who sang tenor with both the Speer Family and the Imperials now is with the Plainsmen group. . . . Jake Hess and the Imperials recently signed with the Joe Taylor Artists Agency in Nashville, which represents such talent as Bobby Lord, Ray Pillow and Charlie Louvin. . . . The group has a new album on the Impact label, with tunes aimed at college age audiences. And the group recently taped the American Swing Around Show in Chicago.

The Singing Rambos have cut a pilot TV program. The 30-minute color show is now being shown to national sponsors. The group has been joined by Darius Spurgeon, talented pianist and writer. The Rambos have moved from Dawson Springs, Ky., to Nashville, to be closer to its recording company and booking agency. . . . Jake Hess, with a suite of offices in the RCA Victor building here, is now representing Mosie Lister, long recognized as one of the world's finest gospel song writers. . . . The Cathedral Quartet has been joined by 12 of Nashville's finest symphonic and recording instrumentalists, for a unique sound in Gospel Music. The background music includes three trumpets, four trombones, a French horn, percussion, piano, a bass tuba and drums. . . . The album is appropriately titled "The Cathedral Quartet With Brass."

BILL WILLIAMS

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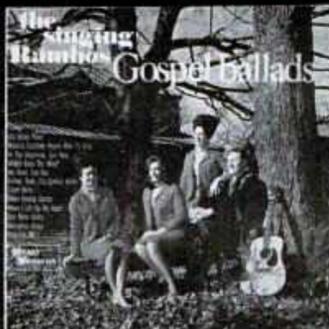
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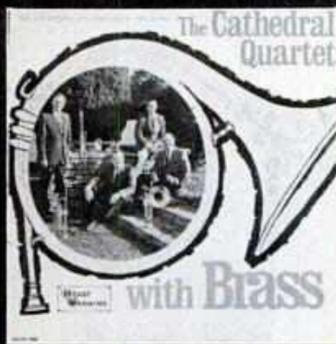
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COUNTRY MUSIC

Country Spill-Over Into Pop Is Giving Price 'Total' Image

By BILL WILLIAMS

NASHVILLE — The bonus sales that accrue from a country record spinning into the pop field is causing more name country acts to drift toward total pop arrangements and pop songs. Ray Price has just recorded an album featuring mostly pop and folk tunes like "Pre-tend," "Spanish Eyes," and "Penny Boy." This comes on the heels of a single release of "Danny Boy," featuring a very pop sound. In addition, Columbia Records has a huge promotional campaign behind Price now which virtually ignores his "Cherokee Cowboy" image. Columbia records is merely following a pattern also traveled—and highly successfully—by RCA Victor Records' Eddy Arnold, who doesn't make heavy use of the "Tennessee Plowboy" identification any more and performs in a tuxedo.

Like Arnold, Ray Price no longer uses just a band, he now uses an orchestra. Gone are the rhinestones, the spangles, the glitter from the costumes. Instead, there is the plain, solid, tailored suit. The rhythm and steel guitars are still there, but almost lost in the sound of the supplemented string sections.

This is not completely a new departure for Price. He tried it once before, but not to this extent. As one Columbia spokesman put it: "This is the sort of recording that will bring the sparkle back." Price had felt he was in a rut.

There are only 10 tunes in his latest album because some of the songs, including "Danny Boy," run five minutes.

Price does not feel that this new image will hurt him at all in the country field. "In fact," he said, "it's bound to help country music generally." He felt it will get more people from

the pop audience to listen to country music. "After all," he said, "pop artists have been coming over to our field and taking our music, so there's no reason why a country singer can't record a good tune from the pop field."

(Continued on page 48)

Nashville Scene

By BILL WILLIAMS

- Del Wood, Queen of the Ragtime Piano, will play the Gay 90's in Toronto throughout most of May. She's also busy working on a new Columbia album. It couldn't happen to a finer entertainer . . . The "Grand Ole Opry" will go to three weekend performances in the first week of June, and continue this format through Oct. 28. There

will be a Saturday matinee (3:30 to 5:30), and two nighttime shows, from 6:30 to 9 and 9:30 to midnight. The matinee will be general admission only; the other two shows reserved seats and general admission. . . . Dave Dudley will stop in Nashville at the end of March for Mercury recording sessions before embarking on a 60-day tour that will take him from coast to coast and into Canada and Alaska. . . . The Milwaukee Sentinel referred to the Fuller Brothers as a "smash" at the Midwest Flower and Garden show in that city. They are going strong on their Monument recording of "Big Church Wedding."

Dottie West and the Heartaches will re-enter the Black Poodle Lounge in Nashville's Printer's Alley at the end of March for their second engagement there of the year. After that, the group leaves on a tour of Europe. . . . Connie Smith and the Sundowners will dedicate the new coliseum at Marion, Ohio (30). She's a native of the State. . . . Silver Star recording artist Mary Madison joins "Opry" stars Lester Flatt and Earl Scruggs for a show at Jellico, (Continued on page 48)

PROFILE OF STREET

Music Row: Complex Of Many Complexes

By BILL WILLIAMS

NASHVILLE — Music Row (or rows) in Nashville continues to grow, but is hampered by growing pains.

Roughly speaking, Music Row runs the length of 16th Avenue South, from Grand to Division Street. Total distance is a little more than one-half mile. Its companion street, 17th Avenue, running one block parallel to the west, is becoming an equally important thoroughfare for the music industry. Property on these streets sell for up to \$1,200 a front foot.

Nashville's Music Row serendipitously came about because of the availability of an inexpensive lot, upon which Owen Bradley placed his quonset-hut studio for Decca some 13 years ago. From this evolved the expansion, in two directions, up and down 16th Avenue. A once-proud residential neighborhood, it had suffered the rigors of aging and obsolescence. Publishing "houses" were, in actuality, high-ceiling rooms in the old homes which stood along the street. A few facades were put up, but the area gave no indication of becoming a booming industrial center. Property valuations were, at most \$100 a front foot.

Then came the explosion, the razing of some of the old property, construction of the new, and signs everywhere promising more building to come. BMI brought the first injection of beauty, with its contemporary structure near the northern boundary of the avenue. This was recently complemented by construction of the magnificent Country Music Museum and Hall of Fame directly adjacent. Cedarwood, the Moeller Talent Agency and Decca built modern, trim-line structures. Tree Music came up with the fanciest facade on the block. And property valuations soared. So did taxes. But, since the area was still dotted with the old homes converted to commercial use, equitable taxation became a serious problem.

Acuff Is in Viet

NASHVILLE—Roy Acuff is off on another three-week tour of Vietnam, his second such swing through Southeast Asia, his seventh tour abroad to entertain troops, and his "30th or 40th" trip overseas. A USO spokesman said Acuff had spent more time entertaining troops than any other artist in any field.

The Nashville Housing Authority sought to remedy the problem with the announcement that 16th Avenue would convert to a wide boulevard, a feeder to the Interstate System. (Continued on page 48)

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MATTHEW & SON
Cat Stevens, Deram 7505 (Cat, Ltd., ASCAP) (New York)

MORNING DEW
Tim Rose, Columbia 44031 (Nina, BMI) (San Francisco)

SPEAK HER NAME
Walter Jackson, Okeh 7272 (Skidmore, ASCAP) (Pittsburgh)

SHE'S LOOKING GOOD
Roger Collins, Galaxy 750 (Cireco, BMI) (Chicago)

EIGHT MEN—FOUR WOMEN
O. V. Wright, Backbeat 580 (Don, BMI) (Miami)

EVERYBODY NEEDS HELP
Jimmy Holiday, Minit 32016 (Metric, BMI) (St. Louis)

ONE HURT DESERVES ANOTHER
Emelets, Tangerine 296 (Hastings, BMI) (Washington)

I WON'T COME IN WHILE HE'S THERE
Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI) (Dallas-Fort Worth)

THINK
James Brown & Vickie Anderson, King 6091 (Armo, BMI) (Atlanta)

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago March 31, 1962

1. She's Got You, Patsy Cline, Decca
2. Misery Loves Company, Porter Wagoner, RCA Victor
3. A Little Bitty Tear, Burl Ives, Decca
4. A Wound Time Can't Erase, Stonewall Jackson, Columbia
5. Aching, Breaking Heart, George Jones, Mercury
6. Walk on By, Leroy Van Dyke, Mercury
7. That's My Pa, Sheb Wooley, MGM
8. Charlie's Shoes, Billy Walker, Columbia
9. Losing Your Love, Jim Reeves, RCA Victor
10. Unloved, Unwanted, Kitty Wells, Decca

COUNTRY SINGLES— 10 Years Ago March 23, 1957

1. Young Love/You're the Reason (I'm in Love), Sonny James, Capitol
2. There You Go/Train of Love, Johnny Cash, Sun
3. Gone, Ferlin Huskey, Capitol
4. I've Got a New Heartache/Wasted Words, Ray Price, Columbia
5. Too Much, Elvis Presley, RCA Victor
6. I'm Tired, Webb Pierce, Decca
7. Knee Deep in the Blues/Same Two Lips, Marty Robbins, Columbia
8. Singing the Blues, Marty Robbins, Columbia
9. Crazy Arms, Ray Price, Columbia
10. Am I Losing You? Jim Reeves, RCA Victor

GMA's Meet

NASHVILLE — A quarterly board meeting of the Gospel Music Association (GMA) has been set for April 3, at the Third National Bank Building in Nashville.

A spokesman for GMA said the entire agenda had not yet been worked out, but that a membership drive would be high on the list. Former Gov. Jimmy Davis of Louisiana, president of GMA, plans to attend.

GMA's annual membership meeting will be held the week of Oct. 12 this year, extending over five days. It was moved forward a week to avoid conflict with the 42d anniversary celebration of the "Grand Ole Opry" in Nashville.

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SKEETER DAVIS

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1. **"FUEL TO THE FLAME"**
RCA VICTOR 9058

2. WHERE'S THE BOY
Buck Owens (BMI)

3. DON'T WANT TO BE WITH YOU
Waylon Jennings (Mercury)

4. I CAN'T TAKE IT NO MORE
Hank Williams Jr. (MGM)

5. FLY BUTTERFLY FLY
Marty Robbins (Columbia)

6. LOVE MAKES THE DIFFERENCE
Kitty Wells (Decca)

7. THE GREEN DOOR
Jack Greene (BMI)

8. JUST BETWEEN YOU AND ME
Country Charlie (Jack, BMI)

9. WILL BE A CHASER FOR
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Country Spill-Over to Pop

• Continued from page 44

This follows the reasoning of others in the music industry. Wade Ray of Pamper Music said there are more "middle-of-the-roads" than anything else among the buying public. "The song itself is the factor," he added. He doubted that Price would be hurt at all among his country followers.

Atkins Agrees

Chet Atkins agrees. He pointed to the late Jim Reeves and to Eddy Arnold. "The people would buy anything they sing," he said, "as long as it's a good song." Chet's RCA Victor label now puts a "Folk-Country" designation on its albums for such artists as Bobby Bare, George Hamilton IV, Waylon Jennings and John Hartford. Atkins insists that the designation is a proper one. Asked what he would do with an artist in the country field who recorded a "rock" tune, Atkins replied: "I guess we'd label it either 'Country-Rock' or 'Rock-Country.'"

Tompall and the Glaser Brothers are among those who have made a move away from

the old country sound. In their new MGM album they use a trumpet background on "El Paso," and have utilized horns in other recordings. Many of the artists now are using multiple strings in their sessions.

Price plans to carry his "orchestra" into his club dates, or at least hire local musicians when practicable to supplement his core group. He wants to keep the string sound in the arrangements (done by Cam Mullins), and it's certain that "Danny Boy" will be among his most requested numbers.

Nashville Scene

• Continued from page 44

Tenn., April 4. . . . Many country artists are appearing on shows each Thursday night at Nashville's Metropolitan Workhouse (city jail). Featured on the most recent show were **John Hartford**, RCA's new recording artist, **Jimmy Payne**, from the Epic label and **Ron and Leona Williams**. Addition entertainment was contributed by

PROFILE OF A STREET

Music Row: Inflation & Sensation

• Continued from page 44

tem, and that all dwellings on the west side of the street would be condemned. Another mad rush of property-buying followed, as existing firms sought new and more advantageous locations. Again prices shot up, and, inevitably taxes. More inequities, particularly involving those who had bought land for future building, only to find that property non-pro-

ductive at present. One delay followed another and now, some two years after the initial announcement, the property uncertainty prevails as to the exact route the forthcoming boulevard will follow, and small businessmen who have made investments are feeling the long financial drain.

Including both sides of the two avenues, there now are some two miles of this frontal property which ultimately will be the core of this still rapidly booming industry in Nashville.

In rough dollars, that comes to more than a million.

Within those boundaries now one can find, in addition to the massive recording studios, about 22 publishing firms. There are also the old homes, a college dormitory, a fire hall, some insurance agencies, a few realty companies, a tavern, a restaurant, and some other small business establishments. There also are 15 "for sale" signs, eight "for rent" signs, and five signs with the happy letters "sold." There still are three building sites promising of the future, one of them an entire block bought last year by Hill and Range, but still no sign of construction.

There may be radical changes if and when the new boulevard sweeps through. Meanwhile, the taxes are high on that undeveloped property, and the prices on existing lots continue to rise. The boulevard delay could be one of the costliest in the history of the music industry.

of San Antonio. McEnery plans to stump in the manner of former Gov. W. Lee O'Daniel.

Jimmy Kish, the flying singer from Painesville, Ohio, may be making a move to Nashville. He still has personal appearances and radio commitments to wrap up in the Midwest. . . . Movie actress **Susan Oliver** made an appearance with WSM's **Bob Loflin** on that station while touring the country for the Easter Seal campaign.

female vocalists **Betty Hartford**, **Jan Edgars** and **Dicie Yomiz**. . . . **Tompall and the Blaser Brothers** worked 18 shows on a 14-day tour of military bases in Europe, and not till they got home did **Jim Glaser** lose his luggage. He left it on the plane which went on to the West Coast. At this writing, it had not been found. The Glasers have developed a "career guidance" agency, which is intended to help the artists in all phases of the business. Their new MGM album is due out soon.

Sonny James will sing his big hit "Need You" on the **Lawrence Welk** show April 15. It was taped March 28. . . . **Molly Bee**, having just done the **Mike Douglas** show, moves to the Desert Inn, Las Vegas, April 11. . . . **Paul Tanner** is putting the finishing touches on **Johnny Tillotson's** April LP release for MGM, "Here I Am," which was recorded in Nashville.

. . . **Bobby Austin** has a great thing going on his Capitol release, "Cupid's Last Arrow," b-w "Mary's Merry-Go-Round." . . . "Country Time Review," an all-star package of c&w performers, will tour the Northeast beginning March 31 with a 14-performance jaunt. The group is headed by **Johnny Dollar**, **Penny Starr**, **Van Trevor** and **Rod Harris**. . . . Cedarwood Publishing has songs on the charts in country, Top 40, and jazz. . . . **Wilma Burgess** and **Bill Anderson** became the first country acts to play the Pabst Theater in Milwaukee, and it was SRO. Wilma now is off to Canada for a long tour, still undecided about which side of her new single will be the hit. . . . Monument star **Dolly Parton** has been set by One Nites, Inc., for American Swingaround. . . . **Red Foley** took part in St. Patrick's Day festivities at Erin, Tenn. . . . **Bobby Barrett** has signed a long-term contract with K-Ark Records. . . . **Georgia Rae**, now booked by the Jimmy Klein Agency, is making her home in Nashville. . . . A new publishing firm has been formed called Fair-dealing Music (ASCAP). . . . **D. J. Fontana**, one-time drummer with **Elvis Presley**, now will handle all publishing for Stringtown Music.

Barbara Allen has tripled her dates over last year. She now doesn't have a full week open until after Nov. 1. . . . **Bill Anderson** has won another popularity poll in Georgia. It's becoming almost routine. . . . Before a recent appearance in Duluth, Minn., **Skeeter Davis** made reservations for a motel room facing Lake Superior, so she could watch the ships pass by. Naturally, the lake was frozen solid. . . . **Chet Atkins'** nephew, **Johnny Burns**, who is the son of the last half of **Homer and Jethro**, is a budding artist in two respects. He has his own combo in Evanston, Ill., and also does some fancy work with pen and brush. . . . **Merle Haggard**, the **Strangers** and **Bonnie Owens** playing the Golden Nugget in Las Vegas. . . . **Mike Murray** is new national promotion director of Boone Records. Boone also has acquired Richwell Publishing Co., to be headed by **Freddy Future**. . . . **Red River Dave McEnery**, the cowboy singer-composer, has filed for a seat on the city council

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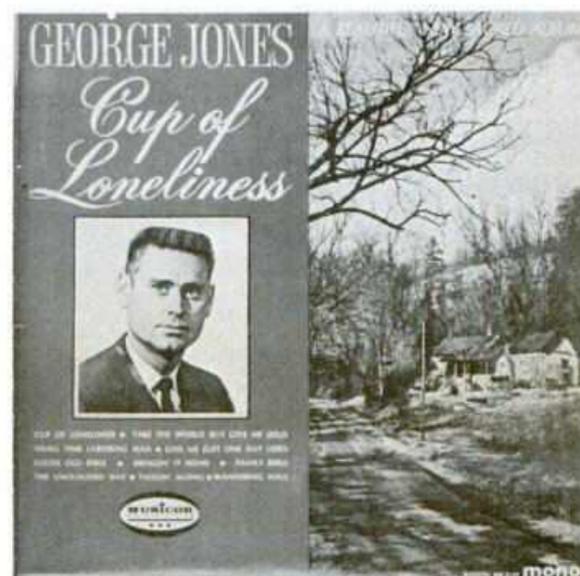
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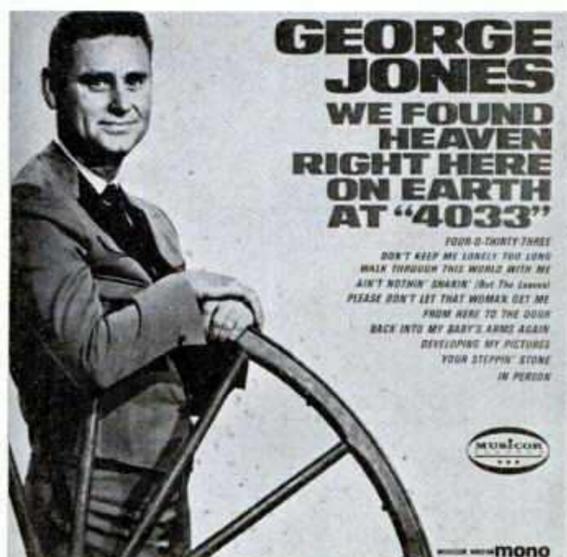
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HOT COUNTRY SINGLES

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

| This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart |
|-----------|-----------|--|----------------|
| 3 | 1 | WALK THROUGH THIS WORLD
George Jones, Musicor 1226 (Glad, BMI) | 11 |
| 2 | 2 | I WON'T COME IN WHILE HE'S THERE
Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI) | 11 |
| 3 | 4 | COLD HARD FACTS OF LIFE
Porter Wagoner, RCA Victor 9067 (Stallion, BMI) | 10 |
| 4 | 2 | WHERE DOES THE GOOD TIMES GO
Buck Owens, Capitol 5811 (Bluebook, BMI) | 12 |
| 5 | 6 | LONELY AGAIN
Eddy Arnold, RCA Victor 9080 (4 Star, BMI) | 7 |
| 6 | 9 | NEED YOU
Sonny James, Capitol 5833 (Bibo, ASCAP) | 6 |
| 7 | 5 | GET WHILE THE GETTIN'S GOOD
Bill Anderson, Decca 32077 (Stallion, BMI) | 12 |
| 8 | 7 | STAMP OUT LONELINESS
Stonewall Jackson, Columbia 43966 (4 Star, BMI) | 9 |
| 9 | 12 | DRIFTING APART
Warner Mack, Decca 32082 (Page Boy, SESAC) | 8 |
| 10 | 10 | WORDS I'M GONNA HAVE TO EAT
Bill Phillips, Decca 32074 (4 Star, BMI) | 11 |
| 11 | 11 | FUEL TO THE FLAME
Skeeter Davis, RCA Victor 9058 (Combine, BMI) | 10 |
| 12 | 13 | URGE FOR GOING
George Hamilton IV, RCA Victor 9059 (Gandolf, BMI) | 11 |
| 13 | 8 | I'M A LONESOME FUGITIVE
Merle Haggard, Capitol 5803 (4 Star, BMI) | 16 |
| 14 | 20 | HEART WE DID ALL WE COULD
Jean Shepard, Capitol 5822 (Central Songs, BMI) | 10 |
| 15 | 23 | MY KIND OF LOVE
Dave Dudley, Mercury 72655 (Vector, BMI) | 6 |
| 16 | 21 | HE'S GOT A WAY WITH WOMEN
Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP) | 9 |
| 17 | 19 | I DIDN'T JUMP THE FENCE
Red Sovine, Starday 794 (Southtown, BMI) | 7 |
| 18 | 18 | YOU CAN HAVE HER
Jim Edward Brown, RCA Victor 43845 (Harvard-Big Billy, BMI) | 9 |
| 19 | 27 | IT'S SUCH A PRETTY WORLD TODAY
Wynn Stewart, Capitol 5831 (Freeway, BMI) | 6 |
| 20 | 25 | SWEET MISERY
Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI) | 7 |
| 21 | 26 | JACKSON
Johnny Cash & June Carter, Columbia 44011 (Bexhell/Quartet, ASCAP) | 5 |
| 22 | 24 | I DON'T WANT TO BE WITH YOU
Conway Twitty, Decca 32081 (Wilderness, BMI) | 7 |
| 23 | 14 | LOSERS CATHEDRAL
David Houston, Epic 10102 (Gallico, BMI) | 15 |
| 24 | 16 | NO TEARS MILADY
Marty Robbins, Columbia 43845 (Mojave/Noma, BMI) | 9 |
| 25 | 15 | HAPPY TRACKS
Kenny Price, Boone 1051 (Pamper, BMI) | 15 |
| 26 | 41 | CHARLESTON RAILROAD TAVERN
Bobby Bare, RCA Victor 9098 (Southtown, BMI) | 5 |
| 27 | 28 | BOB
Willis Brothers, Starday 796 (Jack, BMI) | 6 |
| 28 | 17 | TEARS WILL BE A CHASER FOR YOUR WINE
Wanda Jackson, Capitol 5789 (Tree, BMI) | 16 |
| 29 | 40 | I'LL COME A RUNNIN'
Connie Smith, RCA Victor 9108 (Brush Arbor, BMI) | 4 |
| 30 | 31 | DUMB BLONDE
Dolly Parton, Monument 982 (Tree, BMI) | 11 |
| 31 | 32 | LIFE TURNED HER THAT WAY
Mel Tillis, Kapp 804 (Wilderness, BMI) | 7 |
| 32 | 34 | ANYTHING YOUR HEART DESIRES
Billy Walker, Monument 997 (Metro, BMI) | 5 |
| 33 | 29 | GONE ON THE OTHER HAND
Tompall & the Glaser Brothers MGM 13611 (Jack, BMI) | 14 |
| 34 | 22 | JUST BETWEEN YOU AND ME
Country Charlie Pride, RCA Victor 9000 (Jack, BMI) | 18 |
| 35 | 45 | LOVE MAKES THE WORLD GO ROUND
Kitty Wells, Decca 32088 (Wells, BMI) | 7 |
| 36 | 48 | PAPER MANSIONS
Dottie West, RCA Victor 9118 (Harbol, SESAC) | 3 |
| 37 | 59 | YOUR GOOD GIRL'S GONNA GO BAD
Tammy Wynette, Epic 10134 (Gallico, BMI) | 3 |
| 38 | 39 | THE TOWN THAT NEVER SLEEPS
Charlie Walker, Epic 10118 (Tree, BMI) | 10 |

| This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart |
|-----------|-----------|--|----------------|
| 39 | 51 | IF I KISS YOU
Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI) | 3 |
| 40 | 55 | COUNTRY MUSIC LOVER
Little Jimmy Dickens, Columbia 44025 (Tree, BMI) | 4 |
| 41 | 42 | HASTA LUEGO
Hank Locklin, RCA Victor 9092 (T. M., BMI) | 5 |
| 42 | 47 | THE PARTY'S OVER
Willie Nelson, RCA Victor 9011 (Heart of the Hills/Pamper, BMI) | 5 |
| 43 | 54 | FLY BUTTERFLY FLY
Marty Robbins, Columbia 43845 (Mariposa, BMI) | 6 |
| 44 | 44 | OH WOMAN
Nat Stuckey, Paula 257 (Stuckey, BMI) | 13 |
| 45 | 53 | ANY OLD WAY YOU DO
Jan Howard, Decca 32096 (Wilderness, BMI) | 4 |
| 46 | 46 | ALL OF ME BELONGS TO YOU
Dick Curless, Tower 306 (Bluebook, BMI) | 9 |
| 47 | 52 | SWEET THANG
Ernest Tubb & Loretta Lynn, Decca 32091 (Su-Ma/Stuckey, BMI) | 6 |
| 48 | 50 | GOODBYE CITY, GOODBYE GIRL
Webb Pierce, Decca 32098 (Cedarwood, BMI) | 3 |
| 49 | 56 | THE COCKFIGHT
Archie Campbell, RCA Victor 9081 (Ly-Rann, BMI) | 4 |
| 50 | 61 | I THREW AWAY THE ROSE
Merle Haggard, Capitol 5844 (Bluebook, BMI) | 3 |
| 51 | 68 | DANNY BOY
Ray Price, Columbia 44042 (Boosey & Hawkes, BMI) | 2 |
| 52 | 60 | WHEN IT'S OVER
Jeannie Seely, Monument 999 (Pamper, BMI) | 3 |
| 53 | — | SAM'S PLACE
Buck Owens, Capitol 5865 (Blue Book, BMI) | 1 |
| 54 | — | WHAT AM I GONNA DO
Ferlin Husky, Capitol 5852 (Husky, BMI) | 1 |
| 55 | — | STOOD UP
Floyd Cramer, RCA Victor 9065 (Blackwood, BMI) | 1 |
| 56 | 62 | BLAME IT ON MY DO WRONG
Del Reeves, United Artists 50128 (Blue Crest, BMI) | 3 |
| 57 | 57 | WHAT'S THIS WORLD COMING TO
Slim Whitman, Imperial 66226 (Kramer/Whitney, ASCAP) | 4 |
| 58 | 74 | FIFTEEN DAYS
Wilma Burgess, Decca 32105 (Forest Hills, BMI) | 2 |
| 59 | 65 | TWO OF THE USUAL
Bobby Lewis, United Artists 50133 (Pamper, BMI) | 2 |
| 60 | 58 | THE ONLY THING I WANT
Cal Smith, Kapp 788 (Sure Fire, BMI) | 10 |
| 61 | — | CONSCIENCE KEEP AN EYE ON ME
Norma Jean, RCA Victor 9147 (Piccolo, BMI) | 1 |
| 62 | — | NOTHIN'S BAD AS BEIN' LONELY
Johnny Sea, Warner Bros. 5889 (Unart, BMI) | 1 |
| 63 | 73 | JUST BEYOND THE MOON
Tex Ritter, Capitol 5839 (Central Songs, BMI) | 2 |
| 64 | — | WALKIN' IN THE SUNSHINE
Roger Miller, Smash 2081 (Tree, BMI) | 1 |
| 65 | — | TWO OF THE USUAL
Don Adams, Jack O' Diamonds 1002 (Pamper, BMI) | 1 |
| 66 | — | RUBY, DON'T TAKE YOUR LOVE TO TOWN
Johnny Darrell, United Artists 50126 (Cedarwood, BMI) | 1 |
| 67 | — | MENTAL REVENGE
Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI) | 1 |
| 68 | 70 | BACK TO NASHVILLE TENNESSEE
Stoneman, MGM 13667 (Jack, BMI) | 2 |
| 69 | 75 | YOU GOTTA BE PUTTING ME ON
Lefty Frizzell, Columbia 44023 (Ly-Rann, BMI) | 2 |
| 70 | 72 | I'LL NEVER TELL ON YOU
Roy Drusky & Priscilla Mitchell, Mercury 72650 (Screen-Gems-Columbia, BMI) | 2 |
| 71 | — | DIESEL ON MY TAIL
Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI) | 1 |
| 72 | 64 | BUT WAIT THERE'S MORE
Justin Tubb, RCA Victor 9082 (Tree, BMI) | 6 |
| 73 | 63 | BIRMINGHAM
Tommy Collins, Columbia 43972 (Seashell, BMI) | 5 |
| 74 | — | SHINBONE
Orville & Ivy, Imperial 66219 (Central Songs, BMI) | 1 |
| 75 | — | JUST AN EMPTY PLACE
Ernie Ashworth, Hickory 1445 (Rose, BMI) | 1 |

Billboard SPECIAL SURVEY for Week Ending 4/1/67

HOT COUNTRY ALBUMS

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

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | THERE GOES MY EVERYTHING
Jack Greene, Decca DL 4845 (M); DL 74845 (S) | 12 |
| 2 | 6 | DON'T COME HOME A DRINKIN'
Loretta Lynn, Decca DL 4842 (M); DL 74842 (S) | 5 |
| 3 | 5 | LONELY AGAIN
Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S) | 5 |
| 4 | 4 | SOMEBODY LIKE ME
Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S) | 15 |
| 5 | 2 | TOUCH MY HEART
Ray Price, Columbia CL 2606 (M); CS 9406 (S) | 10 |
| 6 | 3 | OPEN UP YOUR HEART
Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S) | 11 |
| 7 | 7 | DOWNTOWN COUNTRY
Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S) | 5 |
| 8 | 8 | YOURS SINCERELY
Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S) | 17 |
| 9 | 9 | YOU AIN'T WOMAN ENOUGH
Loretta Lynn, Decca DL 4783 (M); DL 74783 (S) | 26 |
| 10 | 10 | THE BEST OF SONNY JAMES
Capitol T 2615 (M); ST 2615 (S) | 18 |
| 11 | 11 | SWINGING DOORS
Merle Haggard, Capitol T 2585 (M); ST 2585 (S) | 23 |
| 12 | 15 | GET WHILE THE GETTIN'S GOOD
Bill Anderson, Decca DL 4855 (M); DL 74855 (S) | 3 |
| 13 | 12 | NASHVILLE REBEL
Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S) | 13 |
| 14 | 14 | TWO FOR THE SHOW
Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S) | 9 |
| 15 | 16 | WILMA BURGESS SINGS MISTY BLUE
Decca DL 4852 (M); DL 74852 (S) | 3 |
| 16 | 13 | WITH ALL MY HEART AND SOUL
Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S) | 9 |
| 17 | 18 | SOUL OF A CONVICT
Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S) | 5 |
| 18 | 17 | LEAVIN' TOWN
Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S) | 22 |
| 19 | 23 | UNMITIGATED GALL
Faron Young, Mercury MG 21110 (M); SR 61110 (S) | 6 |
| 20 | 21 | HERE'S WHAT'S HAPPENING
Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S) | 7 |
| 21 | 19 | WHERE IS THE CIRCUS
Hank Thompson/Brazos Valley Boys, Warner-Bros. W 1664 (M); WS 1664 (S) | 20 |
| 22 | 31 | COUNTRY CHARLIE PRIDE
RCA Victor LPM 3645 (M); LSP 3645 (S) | 4 |
| 23 | 33 | STRUTTIN' MY STUFF
Del Reeves, United Artists UAL 3571 (M); UAS 6571 (S) | 3 |
| 24 | 32 | GAME OF TRIANGLES
Bobby Bare/Norma Jean/Liz Anderson, RCA Victor LPM 3764 (M); LSP 3764 (S) | 5 |
| 25 | 26 | BORN TO SING
Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S) | 23 |
| 26 | 22 | THIS I BELIEVE
Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S) | 8 |
| 27 | 24 | WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033"
George Jones, Musicor MM 2106 (M); MS 3106 (S) | 21 |
| 28 | 36 | LIFE'S THAT WAY
Mel Tillis, Kapp KL 1514 (M); KS 3514 (S) | 2 |
| 29 | 39 | JIMMY DEAN IS HERE!
RCA Victor LPM 3727 (M); LSP 3727 (S) | 2 |
| 30 | 30 | COUNTRY GENTLEMAN
Carl Smith, Columbia CL 2610 (M); CS 9410 (S) | 8 |
| 31 | 28 | TEARDROP LANE
Ned Miller, Capitol T 2586 (M); ST 2586 (S) | 10 |
| 32 | 25 | NAT STUCKEY SINGS
Paula LP 2192 (M); LPS 2192 (S) | 24 |
| 33 | 35 | FOLK COUNTRY CLASSICS
George Hamilton IV, RCA Victor LPM 3752 (M); LSP 3752 (S) | 2 |
| 34 | 34 | FREE & EASY
Dave Dudley, Mercury MG 21098 (M); SR 61098 (S) | 4 |
| 35 | 29 | HAPPINESS IS YOU
Johnny Cash, Columbia CL 2537 (M); CS 9337 (S) | 21 |
| 36 | — | HEART, WE DID ALL WE COULD
Jean Shepard, Capitol T 2690 (M); ST 2690 (S) | 1 |
| 37 | 37 | ONE HIT FOLLOWS ANOTHER
Kenny Price, Boone BLP 1211 (M); LPS 1211 (S) | 2 |
| 38 | 38 | JOHNNY HORTON ON STAGE
Columbia CL 2566 (M); CS 9366 (S) | 2 |
| 39 | — | COCKFIGHT AND OTHER TALL TALES
Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S) | 1 |
| 40 | 40 | SWINGIN' COUNTRY
Molly Bee, MGM E 4423 (M); SE 4423 (S) | 2 |

Chart Action Ingredients
A Great Sound by a Top Artist With a Hit Song

'Life turned her that way'

KAPP 804

Mel Tillis



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.



Hubert Long Talent Agency — 806 16th Ave., So. — Nashville, Tenn.

Cantaeuropa, Cantagiuro Caravans to Roll

By GERMANO RUSCITTO

CATANIA, Italy — A second Cantaeuropa, an ambitious 15-day concert package designed to promote Italian songs and disks abroad, is being scheduled for November. It will be, in addition, a traveling trade show. The sixth Cantagiuro, a contest tour of Italy, is now set.

Details of both were revealed here, where the Cantagiuro opens July 9, by promoter Ezio Radaelli to industry leaders and press, at the most ambitious parley ever staged in Italy.

After visiting six European countries with the Cantaeuropa last fall, Radaelli is planning an even more ambitious package for this year.

60 Cities

Radaelli claimed that there had been interest from 60 European cities for the show's presentation. They include West and East Berlin, London, Liverpool, Paris, Moscow, Brussels, Warsaw and Vienna. The first of these projects last year visited Austria, Germany, Switzerland, Belgium, Holland and France and featured Gigliola Cinquetti (CGD), Rita Pavone (RCA Italiana), Domenico Modugno (Curci), Bobby Solo (Ricordi), Little Tony (Durium), Michele (RCA Italiana), Dino (ARC-RCA Italiana) and I Rokes (ARC-RCA Italiana). It took the form of a mobile music show with no element of competition.

"It is a traveling exhibition to expose Italian music

and records, and stimulate business transactions," Radaelli told the meeting, which included such key industry executives as Cemed-Carosello managing director Giuseppe Gramitto Ricci, Ricordi Dischi managing director Guido Rignano and press promotion manager Lucio Salvini, Ariston records managing director Alfredo Rossi, Rifi managing director Giovambattista Ansoldi and press promotion manager Vladimiro Albera, Fonit-Cetra and director Mario Zanoletti, Durium president Krikor Mintangian, Italian EMI and director John Lee, and Phonogram general manager Mario Corsi.

Radaelli also gave details of the sixth Cantagiuro which will begin on June 22 with the largest ever bill of major artists. The Cantagiuro is one of the most important Italian music events, ranking with the San Remo Festival and the A Record of the Summer radio contest sponsored by AFI (Italian Association of the Phonographic Industry) and RAI-TV, the Italian radio television state-owned company.

Starts in Catania

It will start in Catania and finish in Fiuggi on July 9. Artist expected to participate include Rita Pavone and Gianni Morandi (RCA Italiana), Equipe '84 (Ricordi) and Claudio Villa (Fonit-Cetra). The last-named represents Italy in the Eurovision song contest in Vienna next Saturday (8).

The Italian record industry values it highly as a

sales booster, and record firms in last year's tour represented 90 per cent of the Italian sales power. Radaelli estimates that the Cantagiuro has sold 6,000,000 records since its inception. Each artist travels in a car caravan between cities, and there are three competitive categories: Category A is for the artists, B for the youngest and newcomers, and C for the groups. No foreign artists are expected.

The Cantagiuro plays a different venue each night, and a 20-man jury drawn from the public judges the performances. The three artists in the various categories who score the highest total after the final night in Fiuggi will be the winners. Each singer performs the same song throughout the tour, and the songs for inclusion are decided by the artists and their record companies.

The Cantagiuro is staged in the evening. One show in Genoa last year drew 60,000. Past winners were Adriano Celentano (Clan), Peppino Di Capri (Carisch), Gianni Morandi (RCA Italiana), Rita Pavone (RCA Italiana) for the A category; Donatella Moretti (RCA Italiana, now Dischi Parade), Michele (RCA Italiana), Paolo Mosca (Lord) and Mariolino Barberis (RCA Italiana) for the B category, and Equipe '84 (Ricordi) for the C section, which was started last year.

The Cantaeuropa was inaugurated on the strength of experimental visits paid by the 1965 Cantagiuro to Austria, Germany and Russia.

Ariola Spurting; Paced by Three Eurovision Acts

GUETERSLOH—West Germany—Ariola-Eurodisc is posting big gains in pop music production and disk sales, paced by the label's control of three songs entered in the 1967 Eurovision song contest in Vienna.

Ariola has sewed up three of the fest's leading artists—Inge Brueck (Germany), Peter Horten (Austria), and Claudio Villa (Italy).

The label has launched all-stops-out promotion for Inge Brueck's Eurovision song "Anouschka" and Peter Horten's "Warum es hundert-tausend Sterne gibt." Ariola's Austrian subsidiary is handling the songs in that country.

Claudio Villa's title is "Non pensare a me," which in Germany is handled by Nero-Musikverlag and Cetra-Ariola-Eurodisc.

CBS Germany Forms Agency

FRANKFURT—CBS Schallplatten has formed its own concert agency to arrange the appearance of CBS artists in this country.

The agency will be known as "April Musikverlag GmbH—Konzertbuero," with headquar-

EMI Buys Grade for \$21 Mil.

LONDON — EMI, already the world's largest record company, will become the largest record, music, entertainment industry complex through a \$21 million bid the company has made to the Grade Organisation. The deal seems certain to go through, as the board with 40 per cent of the stock has accepted the take-over offer and recommended other stockholders to do likewise.

Under the terms of the bid, Bernard Delfont, one of the three Grade brothers who control the organization, will join the board of EMI.

Broader Base

The tie-up will give EMI an even broader base in the entertainment industry. Among Grade assets are a string of cinemas, and theaters, stake in movie production and distribution, a giant agency business handling many of the top British actors, record acts and other entertainers.

The agency side takes in the Harold Davison

organization, which also incorporates agent Tito Burns's operations.

If the deal materializes the Grade Organisation will continue to run as a separate entity. Under Leslie Grade and Bernard Delfont.

Lew Grade is the managing director of Associated Television, one of Britain's big four independent television companies, which owns all the stock of Pye records. This is not included in the takeover.

Among major record talent which comes under the Grade Organisation or its subsidiaries are Cliff Richard and the Shadows, the Dave Clark Five, the Hollies (all with EMI in the UK), the Small Faces, the Seekers (Decca) and Dusty Springfield (Philips). The organization is responsible for agency side of many artist activities, including the Rolling Stones and Cat Stevens, who are independently managed.

Talk on EFTA Held by CBS

LONDON — Top executives from CBS' offshoots in several European countries attended a two-day export conference at the CBS London headquarters to discuss topics related to sales, marketing, services and repertoire in the European Free Trade Area, which takes in the U.K., Scandinavia, Austria and Switzerland.

Trade between member nations has expanded faster than in the Common Market nations (France, Germany, Italy and the Benelux countries) and the meet was aimed to ensure that CBS record trade obtains maximum benefit from the expanding interactivity.

Hosted by CBS British managing director Ken Glancy, U.K. personnel in attendance also included George Shestopal and export manager Fred Denis, with Nicholas Demey and Peter de Rougemont, vice-president of CBS International, flying in from Paris.

Also attending were Carl-Eric Hjelm, Swedish label manager Ove Wilschholm, label manager Denmark, Haakon Tveten, general manager CBS Norway, Eddie Landqvist, AB Philips-Sonora, and Max Wijngaard, general manager of CBS in Austria and Switzerland.

A Country-by-Country Copyright Net Being Bowed by Monument

By BRUCE WEBER

LOS ANGELES—Monument Records will launch hundreds of Monument-owned copyrights abroad. It marks the first of

several expansion moves in the organizing and controlling of Monument's foreign music publishing agreements, according to Fred Foster, Monument president.

Monument will be represented in England, France, Italy, Belgium, Germany, Switzerland, Austria, Holland, Scandinavia, Japan, Australia and New Zealand.

The global expansion move, directed by Bobby Weiss, vice-president and international director, consists of a country-by-country alliance instead of a world agreement with any one publishing organization.

An initial agreement has been signed with Cruppo Ricordi Musica Leggera in Italy, directed by Mario Rapetti. Contracts have been signed with Rolf Budde Musikverlage for Germany, Switzerland, Austria and Holland; Gilbert Marouani of Editions Eddie Barclay for France and Belgium; Jimmy Phillips of the Keith Prowse firm for England; Jorgen Kleiner of Oktav Music for Scandinavia, and Nichion for Japan, the associate company of the Tokyo Broadcasting System.

The Monument music publishing catalogues country and r&b from Vintage, Combine, Music City Music, Longhorn,

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Songs of the World and Wide World of Music companies.

Monument's foreign music publishers will assist the label in the production of specific local language recordings by various Monument artists aimed at the local markets where nationalistic demands are such that English-language disks stand little chance of being aired.

EMI Is Closing Division's Ranks & Reshuffling Execs

LONDON — In a key administrative change, dubbed "fundamental" by managing director Ken East, EMI Records is integrating its previously separate divisions for EMI-originated material and licensed product into one popular repertoire division as of next Monday (3).

Heading the new set-up will be Rex Oldfield, who had been chief of the licensed side which takes in Tamla-Motown, Epic, Tower and a host of other U. S. labels, including the Amy-Mala group. Most of this product is issued by EMI under its U. S.

product label, Stateside, here.

With the new streamlining of the company's vast pop product administration activities, S. A. Beecher Stevens, called in after his exit from Decca to head the domestic product division prior to the co-ordination, will be leaving the company.

With his appointment, Oldfield named four chief executives for his division—promotion manager Peter Prince, marketing manager Roy Featherstone, domestic repertoire controller Jack Flore and licensed repertoire controller John Snell.

A number of employees will be discharged shortly.

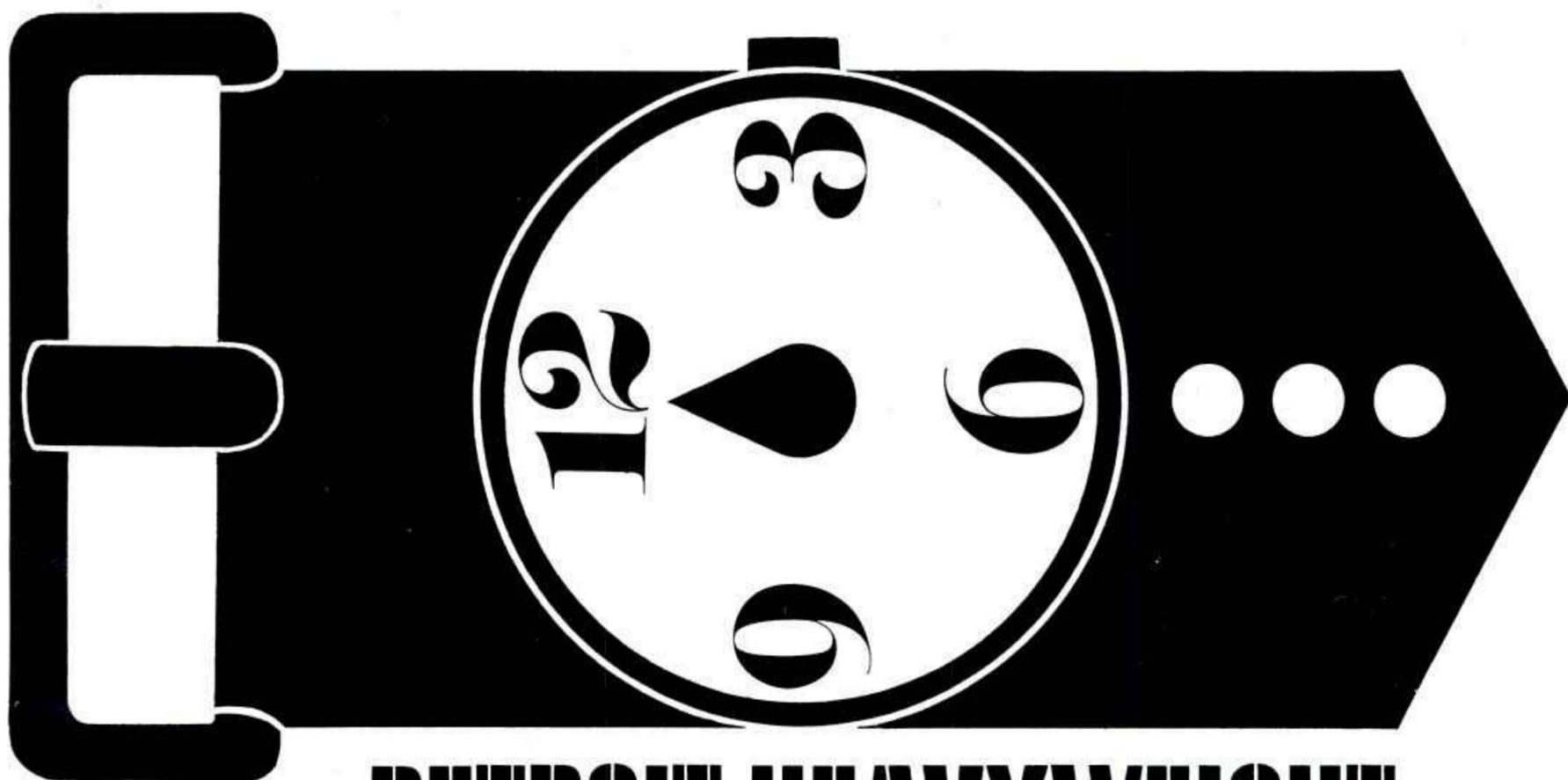
WHAT PRICE IS HARMONY? \$4.50, GROUP FINDS OUT

BAD KREUZNACH, West Germany—GEMA, the West German ASCAP organization, is proudly claiming to have reached the pinnacle of professional proficiency in the matter of collecting royalties.

GEMA has just dunned a startled male singing group here \$4.50 for unauthorized harmonizing in a local beerhall. The male singing group—the Liederkrantz Maennergesangverein—held their regular weekly rehearsal and then repaired to the tavern for refreshment.

The group's president, Eduard Derschu, explained, "It was all quite unpremeditated, I hummed a few bars. Somebody else joined in, and pretty soon we were singing. We sang like people will in a beerhall for two hours and then went home."

Several weeks later, Derschu received a bill from GEMA "for royalties due on your public performance." GEMA said the "public performance" fell under GEMA's royalty provision for "professional entertainment in taverns."



DETROIT HEAVYWEIGHT
THE BIG CHART BUSTER AT WKNR
IN THE MIDNIGHT HOUR
THE WANTED



844

DGG Pitch Ties Artist to Fest

By OMER ANDERSON

HAMBURG — Deutsche Grammophon this year is co-ordinating the sales promotion for its classical releases with the participation of Grammophon artists at international music festivals.

Grammophon has carefully calculated disk sales promotion to get the maximum impact for the appearance of DGG's top talent at 10 of Europe's most prestigious festivals in 1967, aside from the Salzburg Easter festival.

The Salzburg Easter Festival was used for massive sales promotion for "Die Walkuere"—and for Herbert von Karajan's recordings of Beethoven's "Missa Solemnis" and Bach's Six Brandenburg Concertos plus Orchestra Suites Nos. 2 and 3.

Works in the three albums are on the program for Salzburg. Grammophon is thus able to achieve a substantial direct sale of records to festival-goers and stay-at-home enthusiasts. The promotional "fallout" from the festival is a fillip to sales for the general Grammophon classical repertory everywhere.

What has been accomplished with the Salzburg Easter Festival will provide the prototype for promotional planning to exploit the 10 subsequent festivals.

These festivals are Vienna Festival Weeks (May 20 to June 18); Holland Festival (June 15 to July 15); Aix en Provence (July 9 to July 30); Munich Opera Festival (July 15 to Aug. 16); Bayreuth Festival (July 21 to Aug. 24); Salzburg Festival (July 26 to Aug. 27); Danish Ballet and Music Festival (Aug. 4 to Sept. 3); International Music Festival Weeks, Lucerne (Aug. 16 to Sept. 7); Edinburgh Festival (Aug. 20 to Sept. 9); and Berlin Festival Weeks (Sept. 24 to Oct. 11).

Deutsche Grammophon will have representation by its leading artists at each of the festivals. For example, Von Karajan will conduct and play the piano at Lucerne.

The big festivals not only produce sales for Grammophon, but also music. The current gold-plated example is the Grammophon album of Wagner's Tristan and Isolde, which was recorded live last week at Bayreuth under Grammophon's Karl Boehm. This album has received the highest critical acclaim and has scored large sales.



MARKING THE APPEARANCE of Jimmy Ruffin at the Friar's Tavern in Toronto recently, Phonodisc Ltd., Canadian distributors, invited the press, radio and TV people to meet the Tamla-Motown artist. On hand were, left to right, Norm Blakely, CKFH; Kit Morgan, Billboard; CHUM librarians Barbara Sterino and Sheila Conner; host Hal Ross, national sales manager of Phonodisc; Jerry Rochon, CFTO-TV producer; Jimmy Ruffin; CHUM music director and deejay Bob McAdorey; CHUM production supervisor Allan Farrell; Dick Hayes, CHUM, and Mrs. Hayes; Tom Fulton, CKFH.

Klemperer Gets Electrola's King-Sized Push on 14 LP's

COLOGNE—Electrola is pressing a big promotional program for a series of 14 new classical releases with Otto Klemperer, one of the biggest such programs to be undertaken by a German record company in recent years.

The 14 Klemperer releases are concentrated on Beethoven and Brahms, consisting of the most famous of Beethoven's symphonies and the four symphonies by Brahms.

All 14 releases are with Klemperer conducting the Philharmonia Orchestra London. Beethoven releases are famous Beethoven stage music (with Birgit Nilsson); Concerto for Violin and Orchestra D Major, Op. 61 (with Yehudi Menuhin, violin); and all nine Beethoven symphonies.

Electrola is honoring the 82-year-old Klemperer as the dean of the world's great orchestra conductors and a landmark in music history. "With the death of Bruno Walter," says Electrola's promotion for Klemperer, "Otto Klemperer has become the last direct witness of the era of Gustav Mahler, whose work was an authentic document of cultural consciousness and artistic dedication."

London of Can. Buys McKay, Setting Up Own Toronto Unit

TORONTO — London Records of Canada established its own company-owned branch in Toronto Saturday (1), with the purchase of its only independent distributorship, MacKay Records Distributors. The move gives London, which is headquartered in Montreal, company branches in Montreal, Toronto, Winnipeg, Calgary and Vancouver.

Establishment of the company-owned branch was prompted by the continuing growth of the company and of the Ontario market, said Gilles Aubin, appointed manager of the To-

ronto branch. Aubin, who has been with London eight years, was formerly sales administrator at Montreal headquarters. The branch will move to larger quarters May 1 in a new building at 1630 Midland Avenue, Scarborough. Personnel of the branch will remain the same at present.

Max J. Zimmerman, founder and president of MacKay, hopes to represent a major line in the U. S. or Europe and set up a national distribution company with perhaps one major label and a limited number of smaller lines.

From The Music Capitals of the World

HAMBURG

Stigwood-Yaskiel International has started a big publicity campaign around *The Cream*, *The Who*, *Jimi Hendrix* and the *Easybeats* (all Polydor here). Yaskiel has produced records with newcomers *Brigitte Bernat* and *Wolfgang Marnow*, and will be undertaking German language sessions with *Dusty Springfield*. . . . "Winchester Cathedral," "Sunshine Superman," "Mellow Yellow" and "Semi- Detached Suburban Mr. James" are all doing well for Peer Musikverlag. . . . Miller International's *Bert Varell* reports good sales for the low-price Somerset and Europa labels in department stores.

Udo Juergens, who joins Ariola

June 1, will play concerts in Germany and Vienna. . . . Pianist *John Browning* (Teldec) is here from New York for TV appearances. . . . *Petula Clark* (Vogue), *Nana Mouskouri* (Philips), *Carmela Corren* (Ariola) and *Chris Howland* (Ariola) starred in the new TV show "Music From Studio B" last week in Hanover. . . . *Regisseur Truck Branss* will film six color TV shows with *Gilbert Beaud* (Electrola). The first will be screened Sept. 2.

American publisher *Hal Fine* presented the Golden Globe Trophy to *Bert Kaempfert* at a party attended by Polydor directors *Heinz Voigt* and *Richard Busch*. . . . Polydor *Peter Rubin* and *Renate Kern* will go to Sopot for the Polish song contest Aug.

WM's Faecq Off On a 6-Wk. Tour

BRUSSELS — Felix Faecq, president of World Music, is going on a six-week tour of Japan, Australia, New Zealand and the U. S. in search of further markets for the company's product and to meet representatives of the various mechanical right societies.

He will also be looking for foreign material available for Europe. Meanwhile, World Music has signed two singers, *Jess and James*, who sing in English.

UA Internat'l Remo Disk by

NEW YORK — "Non Pensare A Me," winning San Remo song performed by *Iva Zanicchi*, will be the debut single on UA International's new single line.

The new line features major foreign artists for U. S. release. Until the release of this record, UA International had been exclusively an album line.

Barclay, Erato Deal

PARIS — Barclay has renewed the contract for the distribution of the Erato classical label in France and Belgium for an unspecified number of years.

15. . . . Hansa producer *Jack Martin* is leaving to join the new Cornet label in Cologne.

Jazzmen *Rolf and Joachim Kuehn*, *Bab Guerin* and *Aldo Romano* were invited by *George Wein* to the Newport Jazz Festival July 3. . . . The *Albert Mangelsdorff Quintet* will play concerts in Boston. . . . American *Earl Hines*, *Buck Clayton*, *Roy Eldridge* and *Vic Dickenson* and the *Zbigniew Namyslowski Quartet* from Poland will play German concerts. **WOLFGANG SPAHR**

LAS VEGAS

Capitol Records will cut an album, "Nancy Wilson Live," during the singer's three-week stand at the Sahara Hotel beginning Aug. 22. . . . *Esquivel* is back in the Stardust Hotel lounge. He replaced the *Kim Sisters* last Tuesday (21). . . . Caesars Palace has signed the *Checkmates* to a two-year pact, calling for the recording stars to make two appearances yearly. The group made their New York debut at Basin Street East on March 15. . . . *Arthur Godfrey* is slated to come into Vegas this month for the Interna-

tional Exposition of Flight. Word has it that the redhead will do his radio shows while in town. . . . *Jack Jones*, along with the kids *Next Door*, opened Thursday (30) at the Flamingo Hotel. *Phyllis Diller* took a night off from her Flamingo show last week to fly to New York to receive the 1966 Photoplay award as best comedienne. *Viki Carr* filled in for her. . . . *Comic Shecky Greene*, big star at the Riviera, hosted a party March 15 for *Don Ho*, who closed at the Sands.

Eartha Kitt doing big business again at Caesars Palace. . . . *Roger Miller* opened on a big note last Tuesday (21) at the Sahara Hotel.

. . . *Don Cornell* will replace the *Novelites* at the Stardust March 24. . . . *Wayne Newton* opens at the Flamingo Hotel April 6. . . . The *Vaudeville Band* was signed for a May outing in the Blue Room of the Tropicana Hotel. . . . *Dean Martin*, as expected, is doing SRO business at the Sands Hotel.

DON DIGILIO

LONDON

George Seymour, general manager of Campbell Connelly, pays his first visit to the U. S. April 17. Seymour, who has been with the publishing company 35 years will visit New York and San Francisco in his two-week stay.

. . . Stax label boss *Jim Stewart* flew in last Monday (20) for the current U. K. package tour by *Otis Redding* and other Stax acts and accompanied the trek to Paris (21). The label has gone straight into the charts with its first releases under its own logo here—*Eddie Floyd's* "Raise Your Hand," *Sam and Dave's* "Soothe Me" and *Otis Redding's* "Day Tripper." . . . *Jonathan King* (Decca) is visiting New York and Los Angeles to promote his anti-drug record "Round Round."

Rolling Stone Brian Jones composed and produced the music for Germany's movie entry in the Cannes Film Festival, "Mord und Totschlag." Universal has world distribution rights and will screen it under the title, "A Degree of Murder," in English-speaking territories. . . . *David Ball*, assistant to Polydor marketing manager *Don Johnson*, will spend three months in Germany at DGG headquarters for training in international marketing. . . . *Kit Lambert* and *Chris Stamp's* new label track, distributed by Polydor, entered the charts in its first week with the *Jimi Hendrix* "Purple Haze" single. The disk will be issued in the U. S. by Warner Bros.-Reprise under a contract signed by Hendrix's manager *Mike Jeffreys* in Los Angeles. The deal is claimed to be in excess of \$50,000.

CBS is issuing here a single "I'll Give You Love" by Australian *Marty Kristian*. The disk was composed and produced by British singer *Crispian St. Peters* in Melbourne during a recent Australian tour. . . . Publicist *Brian Sommerville* visits Australia the

end of April to set up promotion for the *Easybeats* who will return to their homeland for a three-week tour beginning May 13. The group is tentatively set to visit the U. S. before returning in June to Britain where it scored strongly with "Friday on My Mind" on UA. . . . *Adrian Rudge*, previously a field promotion man for EMI, has joined Page One Records to head a new sales drive for the label. . . . Capitol's the *Knack* have been re-dubbed the *West Coast Knack* for the British release of their single, "I'm Aware," to avoid clashing with a local group of the same name.

GRAEME ANDREWS

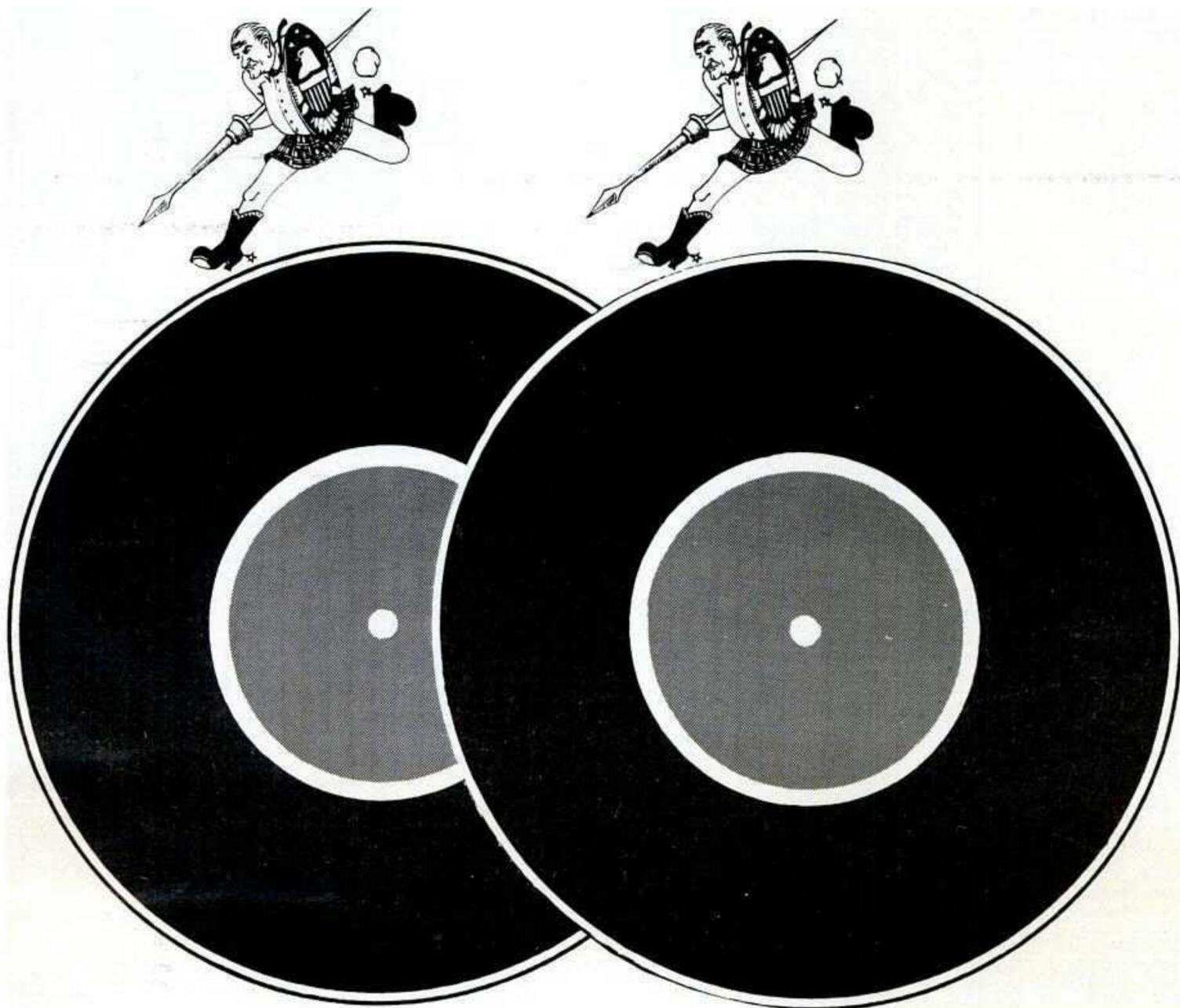
LOS ANGELES

Original Sound will handle national distribution for the Moon-glow disk of "Walkin' Together," by *Bobby Mac*. The single was first launched locally. . . . The *Young Americans* and *Roger Williams* will team to present "Born Free," one of the five Oscar-nominated songs on the 39th awards show April 10.

The *Turtles* named to sing the title tune from 20th's "A Guide for the Married Man." *Johnny Williams* wrote the score; *Leslie Bricusse* the lyrics. . . . *Nelson Riddle* writing the score for the hour-long *Humphrey Bogart* documentary on ABC-TV which airs April 23. . . . *Dimitri Tiomkin* has completed recording his score for the UI feature, "The War Wagon." *Lalo Shifrin* is composing music for WB's "Cool Hand Luke." . . . Also at Warners, *Henry Mancini* is creating the score for "Wait Until Dark," *Dimitri Tiomkin* is preparing music for "The Bobo," *Anthony Newley* is writing a song for "Sweet November" in which he stars, *Leonard Rosenman* is scoring "Count Down" and *Gordon Jenkins* is writing lyrics for a *William Lava* theme for "Chubasco."

Twenty artists have recorded "And We Were Lovers" from "The Sand Pebbles" 20th release. . . . *Ray Charles* will write the lyrics and sing the title tune for "The Heat of the Night" for the *Mirisch Brothers*. *Quincy Jones* is doing the music. . . . *Mel Carter* flies to Rome in May to sing the title song from the film, "Discretion." . . . *Dooto Records* has moved to new offices at 13440 S. Central Avenue, phone 774-0743. Record Merchandising named to handle the MB and Down East labels. . . . *Ruth Olay* with *Herb Ellis* and his quintet opened at *Marty's on the Hill*. . . . *Checkmates Ltd.* opened at *Ciro's* last Wednesday (22). *Brook Benton* bowed out of the spot last week because of illness after one show. . . . *Lightnin' Hopkins* teams with the *Nitty Gritty Dirt Band* at the *Ash Grove* through Sunday (26). . . . Effective next Monday (3), musicians union Local 47 increases its talent rates by 25 per cent for small night spots, numbering some 600 locations. **Scale**

(Continued on page 56)



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From The Music Capitals of the World

• Continued from page 54

for a six-day week goes up from \$115 to \$140 for sidemen. Three weeks ago union scale for top location rooms was hiked 15 per cent.

"On All Fours," a witty revue is playing in the Playboy Club's Penthouse room. Revue is the first booked into the bunny den. Starring actors are Carol Crow, Barry Dennen, Toby Kaye and Kathy Lake. Val Riolo arranged the music and accompanies the players. . . . New Dixieland club in Garden Grove is the Fire Station Night Club & Inn, with Bill Bacin as entertainment consultant. House band is called the Fire Stations.

DISK DOING: "Somethin' Stupid," by Frank and Nancy Sinatra has exceeded 225,000 sold copies and could be Reprise's fastest selling single. It is the first duet between the two. Vince Edwards cuts a new Pete Enders-Vince Poncia song this week, with Artie Ripp a&ring. . . . The Seeds introduced their newest Crescendo single "A Thousand Shadows" at the Daisy club in Beverly Hills last week for invited guests.

ELIOT TIEGEL

MEXICO CITY

Mexico's Association of Radio and Television Newspapermen sponsored this nation's first National Record Festival in the 18,000-seat "Mexico" Arena last Saturday (18). Artists from Capitol who were invited included Los Yaqui, Eva Maria and Andrik. CBS will send Los Piccolinos, Sonia Lopez and Enrique Gusman. Cisne Records will send Gustavo Pimental. Dusa artists include Los Dominics, Los Gay Crooners and Alvaro Zermeno. From Musart, Mike Laure, Olga Guillot and Alberto Vazquez attended. Orfeon artists included Francisco Avitia, Los Crazy Birds and Las Chicas a Go Go. Peerless talent for the three-hour spectacular included Malu Reyes and Lola Beltran. RCA Victor Mexicana will send Sonia la Unica, Miquel Aceves Mejia and Los Castro. . . . Erroll Garner (disks distributed in Mexico by DUA) gave three performances in the Fine Arts Palace. All shows were sold out. . . . Nick Venet here to work out a deal to take tapes of Capitol's Los Yaki back with him, supervised a Yaki recording session at Capitol studios. Venet will tape Capitol's Andrik this week. . . . Lucho Gatica will record, with Mappy Cortes, for Capitol, a Spanish-language version of the song "Forever Together" from the Broadway show, "I Do, I Do," which Capitol will promote as a wedding gift. . . . Capitol released Lou Rawls' "live" album. . . . Discos Universales reports its top-selling single for February was New Vaudeville Band's "Winchester Cathedral." . . . Monica (Capitol started a club date here. . . . Hector Lechuga and Chucho Salinas, Mexican comedy team whose Sunday night TV show has for the past six months maintained its position among the top five locally produced programs, signed with Capitol and then taped Capitol of Mexico's first comedy album. . . . Antonio Zavala, music director of the Hermanno's Zavala (Capitol), will direct recordings of Salinas and Lechuga. . . . The 60-voice female chorus from Portland, Ore., appeared in Mexico City twice. The Mello-Macs, directed by Bruce Kelly, sang with Brunetta Mazzolini as soloist. . . . Puerto Rican Jose Feliciano (RCA Victor Mexicana) will open at the Hilton Hotel on March 25. . . . Discos Universales followed up Stan Getz' nightclub appearance here with two albums, released released this week: "Big Band Bossa Nova" (Verve) and "Stan Getz With Laurinda Almeida" (Verve). . . . Hill Olivera, the or-

gan player, died March 10 of a heart attack at the age of 31.

KEVIN KELLEGHAN

MILAN

Edizioni Musicali RCA will publish the soundtrack music of "Per Amore O Per Magia," starring Mina (Rifi), Gianni Morandi (RCA Italiana) and actress Sandra Milo. The soundtrack will be recorded in Italian and English for exploitation in English-speaking territories, and British independent record producer and songwriter Norman Newell is writing the English lyrics.

Rifi's first release from the recently acquired Monument catalog consists of 10 albums selling at \$4.46 each. The contract with Monument is for two years, with a one-year option. . . . Paul Anka (RCA Victor) was in Rome completing an album.

General Music and Fonorama of Rome have reached agreement for GM to co-publish all movie soundtracks produced by Fonorama. . . . The Rolling Stones' April 5-9 tour will take them to Bologna, Rome, Milan and Genoa. Negotiations for the Stones to film TV segments are in progress based around a \$16,000 fee. . . . Dischi Parade signed Fausto Cigliano (from Jukebox), Luiselle and Mike Liddel (from RCA Italiana).

Rifi International manager Giuseppe Velona says Mina's average sales per album is 30,000 copies. . . . "Winchester Cathedral" has notched up five local versions and four non-Italian renditions, including the New Vaudeville Band now in Italy (Fontana-Phonogram), Frank Sinatra (Reprise-CGD), Antonio Marchese (Fonit-Cetra), Italo Otto (Telerecord), the Bob Swanson Playboys Band (Variety-Rifi), the Haircuts (Bluebell), Fausto Papetti (Durium), Cesco Anselmo (Vedette) and the Young Springtime Band (GTA).

Imre Roza, Vienna's Symphony Tone production general manager, was here for talks regarding the lease to SAAR of classical and folk material for its Joker Economy line. SAAR has been exporting Joker LP's to the Common Market area for six months. . . . Ricky Shane (Arc) flew to Venezuela for a tour. . . . I Rokes (Arc) filmed segments for British TV. . . . Rita Pavone (RCA Italiana) is to star in a Western movie with two popular actors here, Clint Eastwood and Giuliano Gemma.

GERMANO RUSCITTO

NEW YORK

Paul Siegel in town last week from his base in West Berlin for the funeral of his father who died March 6 at age of 77 of a cerebral hemorrhage. . . . Donna Arlen, daughter of Irving Arlen, vice-president of Merco Enterprises, was married recently to Edward Ochs. . . . Bob Dylan has joined the American Guild of Authors & Composers. . . . Jay Gee Records has acquired national distribution rights to "Hey, Hey, Little Orphan Annie," by Tony Kaye and the Heartbeats on GMC Records. . . . Wand Records' the Kingsmen set for a concert on Fredericksburg, Md. . . . The Serendipity Singers set for a concert at Barry College in Miami on April 13 and a War Memorial concert in Syracuse on April 21. . . . Sergio Mendes and Brasil '66 will headline at the April 11 Association of College Unions meeting in Philadelphia. . . . Joe Cuba being lined up for a tour of ball parks in Puerto Rico, Haiti and the Dominican Republic.

American Youth Performs, Inc., sponsored by American Airlines, will hold a concert at Carnegie Hall on April 20. Young musicians from more than 60 cities will perform. . . . Singer-composer Tommy Leonetti on a tour of Europe with stops in England, France, Ger-

many and Sweden. . . . Gene Krupa and his quartet open at Baker's Keyboard Lounge in Detroit for a 10-day engagement on April 7. . . . The Arbors, Date Records singers, touring in concert with Roger Williams, will be in Spartanburg, S. C., April 7; Charlotte, N. C., April 9, and Huntington, W. Va., April 12. . . .

Erroll Garner begins an engagement at the Tropicana Hotel in Las Vegas on Friday (31). . . . Sandy Berger, publicity director of E. B. Marks, has arranged with Lever Bros. for a disk jockey promotion using the vendor-size package of "All" with a printed wrapper tying in the Marks song of the same name. . . . Epic's Jane Morgan will be a guest on the April 20 edition of CBS-TV's "Coliseum." . . . Pyramid Publishing issuing a paperback titled "17" to cash in on the current Danish film of the same. The score for the film is published by E. B. Marks, and the soundtrack album has been released by Mercury. There will be a tie-in promotion with the book.

Eddy Arnold has made a transcription of Gladys Shelley's "Peace and Harmony" which is being syndicated to more than 2,000 radio stations. . . . Leonard Stogel Associates took on the Royal Guardsman for worldwide management representation. . . . Concert producer Ron Delsener will handle Buffy Sainte-Marie's New York concerts for the next two years. . . . Bob Scerbo, production director of International operations for Musicor and Dynamo Records, was married recently to Ellen Shron, Musicor's receptionist. . . . Stevie Wonder headlines at the Apollo Theater, April 7-13. . . . The Four Tops give a concert at Syracuse University on April 8. . . . The Marvellettes headline at the Sportsman Club, Oakland, Calif., May 26-June 4. . . . Herb Bernstein will arrange and produce upcoming sessions with the Brothers Four (Columbia) and the Mitchell Trio (Warner Bros.).

MIKE GROSS

PARIS

The "Jazz From a Swinging Era" package of Buck Clayton, Roy Eldridge, Vic Dickenson, Earle Warren, Bud Freeman, Bud Johnson, Earl Hines, Sir Charles Thompson, Bill Pemberton and Oliver Jackson played to an enthusiastic but half-empty house at the Olympia. Following day, Philips hired the Polydor studio here to record the package for a two-record album to be released later in the year. The session was produced by Terry Brown. . . . Mireill Mathieu is to record the new song by Essex contract writer Francis Fumiere "En Chantant French Music." French lyric is by Gilles Gainsbourg, and Will Holt will write the English version. Versions in French, English, German and Italian are planned for Mathieu. . . . The Philips double album of the original soundtrack recording from "Les Demoiselles de Rochefort," the new Jacques Demy-Michel Legrand musical, sold 10,000 in the first four days of release.

Barclay who now distributes the Monument label in France, has released Boots Randolph's "The Shadow of Your Smile," the Dixie-belles' "Down at Papa Joe's" and Joe Simon's "My Special Prayer" on EP's, and singles by Bob Wilson and Don Robertson. . . . Iramac (France) has arranged to record the winner of the Olivier Messiaen International Piano Competition in a program of contemporary piano music. The record will be released in May. . . . To promote the Guy Beart LP "Vive la Rose," CBS gave a fresh rose to every spectator when the singer appeared on the Tele Dimanche show. . . . Sylvie Vartan has recorded "Donne-moi Ton Amour," a French version of the Spencer Davis hit "Gimmie Some Lovin'" for RCA. . . . Riviera released seven new cassettes including recordings of the Jefferson Folk Group, Ivan Jullien's Paris Jazz All Stars and Los Guarachos. . . . Richard Anthony has recorded a French version of "Ruby Tuesday" ("La Fille Sauvage") for Pathe-Marconi. . . .



DONOVAN and managers of his Scandinavian distributors, Sonet, in Stockholm. Donovan's concerts in Stockholm coincided with the annual winter meeting of the Sonet managers. Left to right are, Gunner Bergstrom and Dag Haeggquist, Sweden; Antti Einio, Scandia, Finland; Donovan; Arne Bendiksen, Norway, and Karl-Emil Knudsen, Dansk, Denmark.

Mickey Baker has re-recorded his 1957 No. 1 hit "Love Is Strange," with Eileen for Disc'AZ. The EP also includes three solo songs by Eileen with "Les Pigeons," by Eileen and Billy Bridge as the main title. . . . RCA has launched a subscription offer for the three-disk album of Artur Schnabel playing the complete major works of Chopin. The compatible album is offered at \$16.25 instead of \$20.35.

MIKE HENNESSEY

SAN JUAN

Eddie Fisher signed by El San Juan Hotel for two weeks starting April 9. Paul Anka is playing the same spot at present. Anka is the only big-name act to play this hotel twice in one season. He was here for New Year's week. . . . The Brothers Castro (RCA Victor) for a return engagement at Puerto Rico Sheraton. They always draw crowds of both young and old. . . . Kaye Hart, female vocalist, at the Caribe Hilton. . . . Vincentico Valdes, Seeco Record's top-selling vocalist, stopped here for a shot at Gaspar Pumarejo's TV variety show "Cabaret del Viernes." . . . Greg Mojena of Mariel Record Distributors announces his appointment as representative of Puerto Rico and Dominican Republic of Falcon Records of McAllen, Tex. Mojena just signed big-selling Spanish vocalist Juan Legido to a contract with Falcon. He recorded his first album for this label at a local studio.

Distribuidors Nacional de Discos, distributor for Monument Records, reports good sales on "Boots With Strings" album by Boots Randolph and "Canta en Espanol," by Charles Aznavour. Aurea (Puchi) Balseiro, with a very popular radio show over the WKAQ chain three times a week, has all the big-name recording stars visiting her show. Puchi is an established composer, with many of her tunes recorded by top Latin labels. . . . Kubaney Records of Hialeah, Fla., has a good album "Picnic Musical," by the orchestra Los Diplomaticos. A collection of instrumentals in the Latin dance tempo. Kubaney is distributed in Puerto Rico by Discorico Distributors of Raul Aguilar.

ANTONIO CONTRERAS

TORONTO

The Paupers, who played New York's Cafe Au Go-Go last month, are now in New York again for two weeks or so of recording sessions, utilizing four different studios in all, for their upcoming Verve-Folkways album. The Toronto folk-rock group has signed with Albert B. Grossman Management, and following another week at the Cafe Au Go-Go, with Ian and Sylvia, will be off to San Francisco for three weekend dates at the big Fillmore Auditorium, then on to Los Angeles. Their second Verve-Folkways single, "Simple Deed" and "Let Me Be," pre-released in Canada, is seeing chart action on both sides here.

Allied Records has a strong entry in the "Canada" sweepstakes with impressionist Rich Little's version of the centennial song as it might be sung by Prime Minister Lester B. Pearson and Opposi-

tion Leader John Diefenbaker. Allied reports 10,000 copies shipped in the first week of release, with Little launching the number in his present three-week engagement at the Imperial Room of Toronto's Royal York Hotel. . . . The official theme song of Expo 67, "Un Jour, Un Jour" or "Hey Friend, Say Friend," often-recorded in French and English, is something else as done in Japanese by Nobuo Harada and His 5 Characters. The Tokyo group came to Montreal to record for the Tempo label following a date at the Latin Quarter in New York, and is now on a 30-day, 25-city tour of Quebec promoting the disk. . . . Also new on Tempo is "Blue Ocean," by the Charlots, a Montreal instrumental group who dress a la Charlie Chaplin.

The Magic Cycle, formerly known as the Canadian Dell-Tones, make their disk debut on the Red Leaf label with a re-vamp of the Staccatos big hit, "Let's Run Away." . . . Arc's new single by the Abbey Tavern Singers, "The Wild Rover," was launched, appropriately, on St. Patrick's Day. . . . Spyder Turner's new MGM single, from his latest album, is the Gordon Lightfoot composition also recorded earlier by Ritchie Havens, "I Can't Make It Anymore."

Nine of French-Canada's most popular singers and singer-composers, all top recording artists, star in the "Semaine de la Chansons" May 14-20 at the Expo Theater at the Montreal World's Fair. Opening night (14) features Pauline Julien; then Louis Forestier and Claude Gauthier (15); Les Cailloux (16); Renee Claude and Michel Conte (17); Donald Lauret (18); Gilles Vigneault (19), and Claude Leveille (20). . . . The musical hit "Half a Sixpence," starring Dick Kallman and Anne Wakefield, is set for Expo 67's Expo Theater June 5, 6, 7, 9, 10.

Larry Lee and the Leasures, whose new Columbia single, "Barefootin'," and "Club Date" LP, are off to a good start here, open an engagement at the Fremont Hotel in Las Vegas April (24), with Columbia here sending copies of the disk to Las Vegas radio stations. . . . Tamla-Motown's Jimmy Ruffin proved such a draw at Toronto's Friar's Tavern in a one-week date early last month is back for the last week of the month. Both his new single, "Gonna Give Her All the Love I've Got" and his "Top Ten" LP are moving well. . . . The Platters are making the Canadian scene again, in Toronto at the Embassy (March 27-April 8) and in Quebec City at the Barrel of Oysters (April 10-22). . . . Mongo Santamaria and his group make their first Toronto appearance at the Colonial Tavern (April 3-15). . . . The Clancy Brothers and Tommy Makem appear at Massey Hall in Toronto (April 4) with their new album, "Freedom Sons" released just in time to reap the promotional benefits. . . . Sandler and Young play the Imperial Room of the Royal York Hotel in Toronto (April 17-29). . . . Pathe Artist Annie Cordy appears at the Theater St. Denis in Montreal (April 6-15) coinciding with Capitol's release of her latest single, "Quelle Fiesta."

KIT MORGAN

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1964

Glad All Over
Bits and Pieces
Do You Love Me
Can't You See That
She's Mine
Because
Everybody Knows
(I Still Love You)
Any Way You Want It

1965

Come Home
Reelin' and Rockin'
I'm Thinking
I Like It Like That
Catch Us If You Can
Over and Over
At the Scene

1966

Try Too Hard
All Night Long
Please Tell Me Why
Look Before You Leap
Satisfied With You
Don't Let Me Down
Nineteen Days
I've Got to Have
a Reason

1967

The first big one of
this year!
**YOU GOT WHAT
IT TAKES**



ARGENTINA

**Denotes local origin*

| This Week | Last Week | Two Weeks Ago | Title | Artist |
|-----------|-----------|---------------|--------------------------|--|
| 1 | 1 | 1 | LA FELICIDAD | *Palito Ortega (RCA)—Relay |
| 2 | 3 | 3 | LITTLE MAN | Dalida (Disk Jockey); *Los In (CBS); Franck Pourcel (Odeon); *Barbara & Dick (Vik) |
| 3 | 2 | 2 | A BANDA | Chico Buarque de Hollanda (Fermata); *Las 4 Voces (CBS); *Juan Ramon (RCA); *Los Garotos (Odeon); Os Cariocas (LP Phonogram); Tropical Combo (Music Hall); Nara Leao (Philips)—Fermata |
| 4 | 4 | 4 | REACH OUT I'LL BE THERE | Four Tops (Tamla) |
| 5 | 8 | 8 | VOLVI LA ESPALDA | Los Panchos (CBS)—Melograf |
| 6 | — | — | CIAO, AMORE, CIAO | Luigi Tenco (RCA); Dalida (Disk Jockey); Vittorio Paltrinieri (CBS); Gianfranco Pagliaro (BGM); *Juan Ramon (RCA); Gabriella Marchi (Fermata)—Fermata |
| 7 | 5 | 5 | DISPARADA | Geraldo Vandre (RCA); Marines (CBS); Jair Rodriguez (Philips); *Los de Trinidad (Vik)—Relay |
| 8 | 6 | 6 | LOVE ME, PLEASE, LOVE ME | Caravelli (CBS); Michel Polnareff (Fermata); Jimmy Rodgers (Music Hall); *Barbara & Dick (Vik)—Edami |
| 9 | 10 | 10 | SUNNY | Richard Anthony (Odeon); Bobby Hebb (Philips); *Barbara & Dick (Vik); Manolo Munoz (Music Hall) |
| 10 | 7 | 7 | EL INCENDIO EN RIO | Sacha Distel (Fermata)—Fermata |

AUSTRALIA

| This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--------------------------------------|
| 1 | 1 | SNOOPY VS. THE RED BARON | Royal Guardsmen (Festival) |
| 2 | 2 | RUBY TUESDAY | Rolling Stones (Decca)—Essex |
| 3 | 5 | BIG-TIME OPERATOR | The Id (Festival-Spin)—Essex |
| 4 | 6 | PAMELA PAMELA | Wayne Fontana (Philips)—Connely |
| 5 | 3 | I'M A BELIEVER | Monkees (RCA)—Leeds |
| 6 | 9 | WORDS OF LOVE | Mama's and Papa's (RCA) |
| 7 | 4 | GEORGY GIRL | Seekers (Columbia)—Chappells |
| 8 | 7 | COALMAN | Ronnie Burns (Festival-Spin)—Abigail |
| 9 | 8 | GREEN, GREEN GRASS OF HOME | Tom Jones (Decca)—Palace |
| 10 | — | GIMME SOME LOVIN' | Spencer Davis Group (Festival)—Essex |

BRITAIN

(Courtesy Record Retailer)
**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | RELEASE ME | *Engelbert Humperdinck (Decca)—Burlington-Charles Blackwell |
| 2 | 5 | EDELWEISS | *Vince Hall (Columbia)—Williamson-Bob Barratt |
| 3 | 6 | GEORGY GIRL | *Seekers (Columbia)—Springfield-Tom Springfield |
| 4 | 3 | THIS IS MY SONG | Petula Clark (Pye)—Leeds-Ernie Freeman |
| 5 | 2 | PENNY LANE/STRAWBERRY FIELDS FOREVER | *Beatles (Parlophone)—Northern-George Martin |
| 6 | 20 | SIMON SMITH AND HIS AMAZING DANCING BEARS | *Alan Price Set (Decca)—Schroeder-Ivor Raymonde |
| 7 | 4 | ON A CAROUSEL | *Hollies (Parlophone)—Gralto-Ron Richards |
| 8 | 18 | I WAS KAISER BILL'S BATMAN | *Whistling Jack Smith (Deram)—Mills-Noel Walker |
| 9 | 11 | THIS IS MY SONG | *Harry Secombe (Philips)—Leeds-Johnny Franz |
| 10 | 7 | THERE'S A KIND OF HUSH | *Herman's Hermits (Columbia)—Fdandh-Mickie Most |
| 11 | 8 | DETROIT CITY | *Tom Jones (Decca)—Southern-Peter Sullivan |
| 12 | 16 | MEMORIES ARE MADE OF THIS | *Val Donnican (Decca)—Campbell Connelly-Ken Woodman |
| 13 | 9 | HERE COMES MY BABY | *Tremeloes (CBS)—Angusa-Mike Smith |

EIRE

(Courtesy New Spotlight, Dublin)
**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------|--|
| 1 | 1 | THIS IS MY SONG | Petula Clark (Pye)—Leeds |
| 2 | 4 | RELEASE ME | Engelbert Humperdinck (Decca)—Burlington |

| | | | |
|----|----|---|---|
| 14 | 10 | SNOOPY VS. THE RED BARON | Royal Guardsmen (Stateside)—Copyright Control-Gernhard |
| 15 | 12 | GIVE IT TO ME | *Troggs (Page One)—Dick James-Larry Page |
| 16 | 27 | PUPPET ON A STRING | *Sandie Shaw (Pye)—Peter Maurice-Ken Woodman |
| 17 | 14 | I'M A BELIEVER | Monkees (RCA)—Screen Gems-Jeff Barry |
| 18 | 13 | I'LL TRY ANYTHING | *Dusty Springfield (Philips)—Leeds-Johnny Franz |
| 19 | 22 | LOVE IS HERE AND NOW YOU'RE GONE | Supremes (Tamla-Motown)—Carlin-Holland and Dozier |
| 20 | 15 | PEEK-A-BOO | *New Vaudeville Band (Fontana)—Hournew-Geoff Stephens |
| 21 | 24 | AL CAPONE | *Prince Buster (Blue Beat)—Melodisc-Melodisc |
| 22 | 25 | TOUCH ME, TOUCH ME | *Dave Dee, etc. (Fontana)—Lynn-Howard/Blakley |
| 23 | 21 | I WON'T COME IN WHILE HE'S THERE | Jim Reeves (RCA)—Metric-Chet Atkins/Bob Ferguson |
| 24 | 41 | IT'S ALL OVER | *Cliff Richard (Columbia)—Acuff-Rose-Norrie Paramor |
| 25 | — | SOMETHIN' STUPID | Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazelwood |
| 26 | 19 | IT TAKES TWO | Marvin Gaye and Kim Weston (Tamla-Motown)—Carlin-Stevenson/Cosby |
| 27 | 17 | MELLOW YELLOW | *Donovan (Pye)—Donovan-Mickie Most |
| 28 | 23 | SINGLE GIRL | Sandy Posey (MGM)—Mecolico-Chips Moman |
| 29 | 36 | KNOCK ON WOOD | Eddie Floyd (Atlantica)—Belinda |
| 30 | 28 | THEN YOU CAN TELL ME GOODBYE | Casinos (President)—Acuff-Rose-Gene Hughes |
| 31 | 30 | KEEP IT OUT OF SIGHT | *Paul and Barry Ryan (Decca)—Cat Mike Hurst |
| 32 | 26 | I CAN'T MAKE IT | *Small Faces (Decca)—Immediate-Mariotti/Lane |
| 33 | 32 | SO GOOD | Roy Orbison (London)—Acuff-Rose-Rose/Vienneau |
| 34 | 42 | YOU GOT WHAT IT TAKES | *Dave Clark Five (Columbia)—Leeds-Mike Smith |
| 35 | 31 | GREEN, GREEN GRASS OF HOME | *Tom Jones (Decca)—Burlington-Peter Sullivan |
| 36 | 33 | RUN TO THE DOOR | *Clinton Ford (Piccadilly)—Carlin-John Schroeder |
| 37 | — | BECAUSE I LOVE YOU | *Georgie Fame (CBS)—Copyright Control-Denny Cordell |
| 38 | 29 | LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY | *Rolling Stones (Decca)—Mirage-Andrew Oldham |
| 39 | — | PURPLE HAZE | *Jimi Hendrix Experience (Track)—Yameta-Yameta |
| 40 | 39 | COLDLIGHT OF DAY | Gene Pitney (Stateside)—Bron-Pitney/Kahn |
| 41 | 35 | I'VE PASSED THIS WAY BEFORE | Jimmy Ruffin (Tamla-Motown)—Carlin-Dean/Weatherspoon |
| 42 | 46 | RAISE YOUR HAND | Eddie Floyd (Stax)—Carlin-Jim Stewart |
| 43 | — | DAY TRIPPER | Otis Redding (Stax)—Northern-Jim Stewart |
| 44 | 38 | LET ME CRY ON YOUR SHOULDER | *Ken Dodd (Columbia)—Dominion-Norman Newell |
| 45 | — | HI-HO SILVER LINING | *Jeff Beck (Columbia)—Enquiry-Mickie Most |
| 46 | 45 | MY FRIEND JACK | *Smoke (Columbia)—Morgan-Monty Babson |
| 47 | 47 | BEAT GOES ON | Sonny and Cher (Atlantic)—Carling-Sonny Bono |
| 48 | 48 | SOOTHE ME | Sam and Dave (Stax)—Kags Music-Jim Stewart |
| 49 | — | HAPPY TOGETHER | Turtles (London)—Chardon-Joe Wissert |
| 50 | 34 | SUGAR TOWN | Nancy Sinatra (Reprise)—Criterion-Lee Hazelwood |

| | | | |
|----|---|--------------------------------------|---|
| 3 | 2 | PENNY LANE/STRAWBERRY FIELDS FOREVER | *Beatles (Parlophone)—Northern Songs Ltd. |
| 4 | 3 | HOUSE WITH THE WHITE-WASHED GABLE | Drifters (Pye)—Copyright Control |
| 5 | 5 | THE STREETS OF BALTIMORE | *Des Kelly (Pye)—Copyright Control |
| 6 | 6 | FOOLS PARADISE | *Larry Cunningham (King)—Lark Music Ltd. |
| 7 | — | DETROIT CITY | Tom Jones (Decca)—Southern |
| 8 | — | HERE COMES MY BABY | Tremeloes (CBS)—Angusa |
| 9 | 7 | I'M A BELIEVER | Monkees (RCA Victor)—Screen Gems |
| 10 | — | ON A CAROUSEL | Hollies (Parlophone)—Garlto |

FRANCE

**Denotes local origin*

| | | | |
|----|---|------------------|--|
| 1 | 1 | INCH'ALLAH | *Adamo (Voix de son Maitre)—Pathe |
| 2 | 3 | TA TA TA TA | *Michel Polnareff (A.Z.)—Meridian |
| 3 | 4 | C'EST MA CHANSON | Petula Clark (Vogue)—Sim Beuscher |
| 4 | 2 | PARIS EN COLERE | *Mireille Mathieu (Barclay)—Salabert |
| 5 | 6 | PENNY LANE | The Beatles (Odeon)—Northern song France |
| 6 | — | MAMA | *Dalida (Barclay)—Tournier |
| 7 | 5 | KILIMANJARO | *Pascal Danel (A.Z.)—Le rideo rouge |
| 8 | — | BYE BYE PRECHEUR | *Eddy Mitchell (Barclay)—La compagnie |
| 9 | — | MARIA | Jean Ferrat (Barclay)—Alleluia |
| 10 | 7 | C'EST MA CHANSON | *Les Compagnons de la chanson (CBS)—Sim Beuscher |

GERMANY

(Courtesy Schallplatte)

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|--|
| 1 | 3 | I'M A BELIEVER | Monkees (RCA Victor)—Gerig |
| 2 | 5 | GOOD NIGHT MY LOVE | Roy Black (Polydor)—Seith |
| 3 | 8 | HAPPY JACK | Who (Polydor)—Gerig |
| 4 | 2 | BEND IT | Dave Dee, etc. (Star Club Records)—Minerva |
| 5 | 4 | NO MILK TODAY | Herman's Hermits (Columbia)—Sikorsky |
| 6 | 1 | SAVE ME | Dave Dee, etc. (Star Club)—Minerva |
| 7 | 6 | HARD TO LOVE YOU | Dave Dee, etc. (Star Club)—Minerva |
| 8 | — | LET'S SPEND THE NIGHT TOGETHER | Rolling Stones (Decca)—Gerig |
| 9 | 9 | DEAR MRS. APPLEBEE | David Garrick (Hil-Ton)—Copyright Control |
| 10 | — | DAS GIRL MIT DEM LA LA LA | Graham Bonney (Columbia)—Chappell |

HOLLAND

**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------------|---|
| 1 | 1 | STRAWBERRY FIELDS FOREVER/PENNY LANE | *Beatles (Parlophone)—Leeds Holland-Basart |
| 2 | — | THIS IS MY SONG | Petula Clark (Vogue)—Leeds Holland-Basart |
| 3 | 2 | RELEASE ME | Engelbert Humperdinck (Decca)—Altona |
| 4 | — | DETROIT CITY | Tom Jones (Decca)—Holland Music |
| 5 | — | GIVE IT TO ME | Troggs (Fontana)—Leeds Holland-Basart |
| 6 | — | I WAS KAISER BILL'S BATMAN | Whistling Jack Smith (Deram)—Mills Holland-Basart |
| 7 | 8 | THE BEAT GOES ON | Sonny & Cher (Atlantic)—Arena-Basart |
| 8 | 3 | NA-NA-NA | *Shoes (Polydor)—Impala-Basart |
| 9 | 4 | I'M A BELIEVER | Monkees (RCA Victor)—Internationale Muziek Comp. |
| 10 | 5 | LET'S SPEND THE NIGHT TOGETHER | Rolling Stones (Decca)—Essex Holland-Basart |

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 | 5 | UN MONDO D'AMORE | *Gianni Morandi (RCA) |
| 4 | 4 | PROPOSTA | Giganti (Rifi)—Cicogna |
| 5 | 3 | L'IMMENSITA' | *Johnny Dorelli (CGD)—Clan |
| 6 | 6 | BISOGNA SAPER PERDERE | Rokes (Arc)—RCA |
| 7 | 8 | CIAO AMORE CIAO | *Luigi Tenco (RCA)—RCA-R. R. Ricordi |
| 8 | 9 | IO, TU E LE ROSE | *Orietta Berti (Polydor)—Nazionale |
| 9 | 7 | LARA'S THEME FROM "DR. ZHIVAGO" | Soundtrack (MGM)—Curci |
| 10 | 10 | LARA'S THEME FROM "DR. ZHIVAGO" | Bob Mitchell (Variety)—Curci |
| 11 | 11 | L'IMMENSITA' | *Don Backy (Clan)—Clan |
| 12 | — | PENNY LANE | Beatles (Parlophone) |
| 13 | 12 | GOOD VIBRATIONS | Beach Boys (Capitol)—Francis Day |
| 14 | — | SE PERDO ANCHE TE | *Gianni Morandi (RCA)—RCA-Ivan Mogull Assn. |
| 15 | 14 | LET'S SPEND THE NIGHT TOGETHER | Rolling Stones (Decca)—Aromando |

MALAYSIA

(Courtesy Radio Malaysia)
**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|-------------------------------------|
| 1 | 1 | FRIDAY ON MY MIND | Easybeats (Parlophone) |
| 2 | 9 | PENNY LANE | Beatles (Parlophone) |
| 3 | 3 | ROLLER COASTER MAN | *Quests (Columbia) |
| 4 | 4 | HAPPY BIRTHDAY SWEETHEART | *Naomi & the Boys (Philips) |
| 5 | 2 | YOU'RE GONE | *The Boys (Philips) |
| 6 | 8 | THERE'S A KIND OF HUSH | Herman's Hermits (Columbia) |
| 7 | 5 | ANYWAY THAT YOU WANT ME | Troggs (Fontana) |
| 8 | — | LET'S SPEND THE NIGHT TOGETHER | Rolling Stones (Decca) |
| 9 | — | HOW DO YOU CATCH A GIRL | Sam the Sham and the Pharaohs (MGM) |
| 10 | 6 | EAST WEST | Herman's Hermits (Columbia) |

MEXICO

(Courtesy Audiomusica)
**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------|---|
| 1 | 1 | EL CABLE | Mario y sus Diamantes (Peerless)—Mundo Musical |
| 2 | 2 | I'M A BELIEVER | Monkees (RCA)—Mundo Musical |
| 3 | 3 | ESPUMAS | *Javier Solis (CBS)—RCA |
| 4 | 4 | LA CHISPITA | Hugo Blanco (Peerless)—Mundo Musical |
| 5 | — | QUE SE HUNDA | Frankie (Peerless)—Emisa |
| 6 | 6 | BATIJUGANDO | *Sonia Lopez (CBS)—Mundo Musical |
| 7 | — | EL INFIERNO | Julio Jaramillo (RCA)—Sadaic |
| 8 | 5 | THE WINCHESTER CATHEDRAL | John Smith (Gamma); The New Vaudeville Band (Philips)—Pending |
| 9 | 8 | STRANGERS IN THE NIGHT | Frank Sinatra (Reprise)—Pending |
| 10 | 7 | TERESA | Sergio Endrigo (Gamma); *Los Yaguais (Capitol)—Pending |

NEW ZEALAND

| This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|---------------------------------------|
| 1 | 1 | I'M A BELIEVER | Monkees (RCA)—Teal |
| 2 | 4 | MATHEW AND SON | Cat Stevens (Deram)—Gallo |
| 3 | 6 | SINGLE GIRL | Sandy Posey (MGM)—EMI |
| 4 | 3 | REMEMBER WHEN | Max Bygraves (Pye)—Teal |
| 5 | 8 | THERE'S A KIND OF HUSH | New Vaudeville Band (Fontana)—Trutone |
| 6 | 7 | ANYWAY THAT YOU WANT ME | Troggs (Fontana)—Trutone |
| 7 | — | RUBY TUESDAY | Rolling Stones (Decca)—Gallo |
| 8 | 2 | GREEN, GREEN GRASS OF HOME | Tom Jones (Decca)—Gallo |
| 9 | 10 | THE FRENCH SONG | Lucille Starr (A & M)—Teal |
| 10 | — | THERE'S A KIND OF HUSH | Herman's Hermits (Columbia)—EMI |

PHILIPPINES

| This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|---|
| 1 | 2 | SPANISH NIGHTS AND YOU | Connie Francis (MGM)—Mareco, Inc. |
| 2 | 1 | KEEP ON DANCING | The Gentrys (MGM)—Mareco, Inc. |
| 3 | 4 | I'M A BELIEVER | The Monkees (RCA)—Filipinas Record Corp. |
| 4 | 3 | LAND OF 1000 DANCES | Wilson Pickett (Atco)—Mareco, Inc. |
| 5 | 6 | WINCHESTER CATHEDRAL | New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA)—Filipinas Record Corp. |
| 6 | 5 | TOGETHER AGAIN | Buck Owens (Capitol)—Mareco, Inc. |
| 7 | 8 | WEDNESDAY'S CHILD | Matt Monro (Capitol)—Mareco, Inc. |
| 8 | 7 | HOMEWARD BOUND | Simon and Garfunkel (CBS)—Mareco, Inc. |
| 9 | 10 | TWO OF US | Harriette Blake (Monument)—Mareco, Inc. |
| 10 | 9 | I CALL YOUR NAME | The Mama's & The Papa's (RCA)—Filipinas Record Corp. |

RIO DE JANEIRO

(Courtesy O Globo)
**Denotes local origin*

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|---|
| 1 | 4 | EBRIO DE AMOR | (Drunk With Love)—*Lindomar Castilho (Continental)—Todamerica |
| 2 | 1 | NAMORADINHA DE UM AMIGO MEU | (My Friend's Cutie)—*Roberto Carlos (CBS)—Fermata-Arlequin |
| 3 | — | CATEDRAL DO AMOR | (Winchester Cathedral)—Ronnie Von (Polydor), (AM-Vitale) |
| 4 | 7 | GATINHA MANHOSA | (Weepy Little Cat)—*Erasmio Carlos (RGE)—Fermata |
| 5 | 3 | A MAN AND A WOMAN | Anita Kerr Singers (WB) |
| 6 | 8 | TIJOLINHO | (Little Brick)—*Bobby di Carlo (Mocambo)—Vitale |
| 7 | — | LOVE ME PLEASE LOVE ME | Michel Polnareff (Fermata)—(AZ)—Fermata |
| 8 | — | BLACK IS BLACK | Los Bravos (London); Johnny Hallyday (Philips) |
| 9 | 6 | I'VE GOT YOU UNDER MY SKIN | 4 Seasons (Philips); (UBC-ASCAP) |
| 10 | — | LAST TRAIN TO CLARKSVILLE | Monkees (RCA-Colgems) |

SINGAPORE

| This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|-------------------------------|
| 1 | 2 | SEAGULLS | Jonathan King (Decca) |
| 2 | 8 | THE BEAT GOES ON | Sonny & Cher (Atco) |
| 3 | 6 | RELEASE ME | Engelbert Humperdinck (Decca) |
| 4 | 1 | ROLLER COASTER MAN | Quests (Columbia) |
| 5 | 5 | PEEK-A-BOO | New Vaudeville Band (Fontana) |
| 6 | 3 | SINGLE GIRL | Sandy Posey (MGM) |
| 7 | 4 | NASHVILLE CATS | Lovin' Spoonful (Kama Sutra) |
| 8 | — | THERE'S A KIND OF HUSH | Herman's Hermits (Columbia) |
| 9 | — | I'VE BEEN A BAD BAD BOY | Paul Jones (HMV) |
| 10 | — | NIGHT OF FEAR | The Move (Deram) |

SOUTH AFRICA

| This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|---------------------------------------|
| 1 | 1 | I'M A BELIEVER | Monkees (RCA)—Teal |
| 2 | 4 | MATHEW AND SON | Cat Stevens (Deram)—Gallo |
| 3 | 6 | SINGLE GIRL | Sandy Posey (MGM)—EMI |
| 4 | 3 | REMEMBER WHEN | Max Bygraves (Pye)—Teal |
| 5 | 8 | THERE'S A KIND OF HUSH | New Vaudeville Band (Fontana)—Trutone |
| 6 | 7 | ANYWAY THAT YOU WANT ME | Troggs (Fontana)—Trutone |
| 7 | — | RUBY TUESDAY | Rolling Stones (Decca)—Gallo |
| 8 | 2 | GREEN, GREEN GRASS OF HOME | Tom Jones (Decca)—Gallo |
| 9 | 10 | THE FRENCH SONG | Lucille Starr (A & M)—Teal |
| 10 | — | THERE'S A KIND OF HUSH | Herman's Hermits (Columbia)—EMI |

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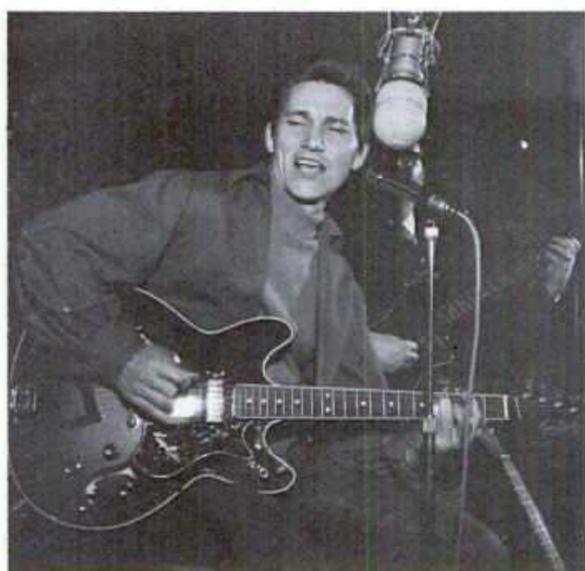
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3610

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ADVERTISEMENT
TAPE CARTRIDGE TIPS

by Larry Finley

OUR HATS OFF TO . . .

Morris (Moishe) Levy, president of Roulette Records, for the fabulous tribute to Robert J. Burton, at the Americana Hotel in New York City, last Tuesday night.

The show was truly fantastic and we express a special "thank you" to "Marty Allen and Steve Rossi" and "Lou Rawls" who singled out ITCC for its outstanding roll in the stereo tape cartridge industry.

OUR HATS OFF TO . . .

Art Talmadge of Musicor who canceled his existing contracts with all distributors and duplicators to give the exclusive rights to his exciting catalog to ITCC. The rights guaranteed cover cartridge, reel-to-reel and play-tape on an exclusive basis.

OUR HATS OFF TO . . .

Larry Uttal of Amy-Bell-Mala who has given ITCC the rights to such great artists as Mitch Ryder and The Detroit Wheels and Bob Crewe Generation, along with his complete catalog of artists and labels to help strengthen the ITCC library.

OUR HATS OFF TO . . .

"_____ " who has just been signed to a long-term contract with ITCC. Within the next two weeks, ITCC will announce the name of the nation's top artists. This outstanding music and TV personality has been rated within the top 10 during the past two years. This is just another step which will further enhance ITCC's catalog to its distributors.

OUR HATS OFF TO . . .

Miss Dinah Shore whose latest albums will be heard exclusively on the ITCC label. The announcement of Dinah's record association will soon be made, however, we can divulge at this time that she will be heard exclusively in ITCC stereo tape cartridges.

OUR HATS OFF TO . . .

The over 200 firms who have written us from all parts of Europe requesting that ITCC make its 8 track and 4-track configurations available to them. (The writer will be going to Europe to consummate deals with several of these people for this reason.)

It is extremely gratifying to realize that the 8-track concept is quickly overtaking the 4 track, as well as the cassette, in Europe. Also, that ITCC (who holds all tape cartridge rights, along with many reel-to-reel rights) is there to fill the needs of Europeans, especially those who have written to become ITCC distributors.

At the time of writing this column, the writer has tentative arrangements in Paris, London and Rome. However, if you would like to contact us, please call our secretary, Merriam Satterlee, at (212) 421-8080 and she will give you our itinerary.

TAPE CARtridge

ITCC Looks To Overseas

NEW YORK—Seeking to establish foreign offices, International Tape Cartridge Corp. President Larry Finley left last week to visit record company executives in Paris, London and Rome. The trip comes on the heels of the formation of a new export department by ITCC in New York. Jim Gall, vice-president of marketing and sales, was setting up the new department last week.

Finley said he was also seeking U. S. and world rights to foreign catalogs. "But the key purpose of my trip is to open up, for the first time, the entire world to 8-track cartridges as

Norelco Sets Up a Network of Service-Demonstration Spots

By RAY BRACK

CHICAGO — A network of Norelco service-demonstration centers will embrace 12 metropolitan markets soon. All in high-traffic, downtown locations,

well as 4-track." He said ITCC presently has export rights on more than 50 per cent of all labels it represents and agreements with many of the others for specific records. During his London visit, he planned to meet with Robert Frazier of Auto Devices.

the salon-type, non-selling facilities will serve both Norelco and Mercury lines.

According to Norelco service vice-president Rudy Kroupa, the network is unique in that it combines the demo and service functions. A number of major consumer electronics manufacturers, with the decline in home demonstration during recent years, have established plush, downtown display salons. But few, if any, of these showrooms also function as service centers.

Kroupa also claims that the 12 units will make up the nation's largest chain of downtown

repair centers. RCA's system is larger, but many locations are in metropolitan outskirts.

Important to Drive

Establishment of the service-showrooms is an important part of Norelco's drive to find firm footing in the U.S. tape cartridge market.

Eight salons are now open. Their locations: 103 E. 41st St., New York City; 278 Washington St., Boston; 723 Chestnut St., Philadelphia; 168 Peachtree St. N.W., Atlanta; 726 11th St. N.W., Washington; 208 Sixth St., Pittsburgh; 240-242 Kearny St., San Francisco; 191 N. State St., Chicago.

Scheduled for opening by June are centers at 1603 Main St., Dallas; 721 W. 7th St. in Los Angeles; 1105 Baltimore Ave. in Kansas City, Mo. and at a yet to be disclosed site in New Orleans.

SJB Putting Reliability Behind The Wheel in Serving Retailer

LOS ANGELES — To successfully win CARtridge player business, a company must provide its accounts with a program encompassing a line of machines, reliability in the product and service to the retailer.

Reliability in the product line is of prime importance to mass movers of merchandise, according to Sheldon Krechman, president of SJB, Inc., manufacturer of auto and home cartridge units. Krechman's firm provides its own product line and offers personnel service to retailers in the areas of sales and merchandising.

Among SJB's customers are White Front, Pep Boys and Western Auto—among other chains of similar stature. "Most people want an over-the-counter exchange when a unit is troublesome," Krechman said. "And when the store sends it back to us, they want it exchanged immediately. They want to know the company behind the machine can offer them a steady supply of merchandise."

Assembler-Mfr.

SJB, Krechman emphasizes, is an assembler-manufacturer of playback units, not an importer of assembled equipment from Japan. The company has three factory facilities near its West LA headquarters, where parts from Japan are assembled into finished units.

This proffers the advantage of fully tearing down any unit returned for repairs and sending out a "new" piece of equipment with a new warranty card, he said.

SJB is the stereo cartridge offspring of Martel Electronics, U. S. importer for the professional line of Uher open reel tape recorders founded by electronics veteran Dave Krechman.

"When you're dealing with the big people," the younger Krechman said, "you're dealing with firms which are interested in reliability and follow-through. They're not so concerned with price. You can't sell a Western Auto a unit it takes 90 days to first deliver." SJB's own factories allow for the constant flow of finished goods to the dealer, with additional installers hired to meet varying sales periods. Many of the people working on SJB machines were brought over from Japan.

Product Line

SJB's car product line includes a low-end 4-tracker (ST 300) \$49.95; a compatible 4 and 8 (ST 308) with manual channel shifting, \$69.95; an automatic compatible (ST 400) \$79.95; a de luxe compatible (ST 408) \$89.95; a low-end 8-tracker (ST 800) \$69.95; a \$79.95 8-tracker (ST 802), a de luxe 8-tracker (ST 808) \$89.95 and the 8-track-FM multiplex ST 1008 at \$249. All units include speakers.

SJB also has a line of "port-amounts" for autos which plug into the cigaret lighter. There is the 4-track 603M, \$69.95, with an AC converter; the compatible 603M, \$89.95, and the new home-portable compatible ST 120G, \$99.95, with an optional \$29.95 battery pack.

While the compatible model 308 has been SJB's best seller

in the past, Krechman feels the Capitol-Columbia entry into the 4-track field will help boost the sale of other compatible units.

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PARNASO RECORDS president Roger Lopez lunches in Argentina with executives of Odeon, Argentina. Parnaso will represent Odeon artists in the U. S., Canada and Puerto Rico. Left to right are, Mrs. Lopez, P. N. Brodie, managing director of Odeon, Lopez and E. O. Rosso, Odeon's commercial manager.

Give...so more will live HEART FUND

APRIL 1, 1967, BILLBOARD

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MUNTZ STEREO-PAK, INC.

SPOTLIGHTS

ALL THE HITS FROM CAPITOL ON 4 TRACK CARTRIDGES

- CANNONBALL ADDERLEY**
4CL-2399 CANNONBALL ADDERLEY LIVE!
4CL-2663 MERCY, MERCY, MERCY
- RAY ANTHONY**
4CL-2530 HIT SONGS TO REMEMBER
- BEACH BOYS**
4CL-2545 BEST OF THE BEACH BOYS
4CL-2458 PET SOUNDS
4CL-2354 SUMMER DAYS (AND SUMMER NIGHTS!!)
4CL-2269 THE BEACH BOYS TODAY!
4CL-2198 BEACH BOYS CONCERT
4CL-2110 ALL SUMMER LONG
4CL-2027 SHUT DOWN VOL. 2
4CL-1981 SURFER GIRL
4CL-1918 SHUT DOWN
4CL-1890 SURFIN' USA
- BEATLES**
4CL-2576 REVOLVER
4CL-2442 RUBBER SOUL
4CL-2386 HELP!
4CL-2358 BEATLES VI
4CL-2309 THE EARLY BEATLES
4CL-2228 BEATLES '65
4CL-2108 SOMETHING NEW
4CL-2080 THE BEATLES SECOND ALBUM
4CL-2047 MEET THE BEATLES
- NAT KING COLE**
4CL-2434 NAT KING COLE AT THE SANDS
4CL-2118 I DON'T WANT TO BE HURT ANYMORE
4CL-1838 DEAR LONELY HEARTS
4CL-1793 RAMBLIN' ROSE
4CL-824 LOVE IS THE THING
4CL-357 UNFORGETTABLE
- SENATOR EVERETT McKINLEY DIRKSEN**
4CL-2643 GALLANT MEN
- ELLA FITZGERALD**
4CL-2685 BRIGHTEN THE CORNER
- TENNESSEE ERNIE FORD**
4CL-1794 BOOK OF FAVORITE HYMNS
4CL-1005 NEARER THE CROSS
4CL-818 SPIRITUALS
4CL-756 HYMNS
- JUDY GARLAND**
4CL-1999 THE HITS OF JUDY GARLAND
- JOAO GILBERTO**
4CL-2160 JOAO GILBERTO AND ANTONIO CARLOS JOBIM
- JACKIE GLEASON**
4CL-2582 HOW SWEET IT IS FOR LOVERS
4CL-1978 TODAY'S ROMANTIC HITS FOR LOVERS ONLY
4CL-1877 MOVIE THEMES FOR LOVERS ONLY
4CL-509 MUSIC, MARTINIS AND MEMORIES
4CL-352 MUSIC FOR LOVERS ONLY
- GLEN GRAY**
4CL-1022 SOUNDS OF THE GREAT BANDS
- HAWAIIAN MUSIC**
4CL-2573 BEST FROM THE BEACH AT WAIKIKI—
Webley Edwards
4CL-2572 ALFRED APAKA'S GREATEST HITS, VOL. 2
- 4CL-2088 ALFRED APAKA'S GREATEST HITS
4CL-1339 HAWAII CALLS: GREATEST HITS—
Webley Edwards
4CL-715 FAVORITE INSTRUMENTALS OF THE ISLANDS—Webley Edwards
- THE HOLLYWOOD STRINGS**
4CL-2202 THE BEATLES SONG BOOK, VOL. 2
4CL-2156 THE BEACH BOYS SONG BOOK
4CL-2116 THE BEATLES SONG BOOK
- FERLIN HUSKY**
4CL-2548 I COULD SING ALL NIGHT
4CL-1991 THE HITS OF FERLIN HUSKY
- HARRY JAMES**
4CL-1515 THE HITS OF HARRY JAMES
- SONNY JAMES**
4CL-2615 THE BEST OF SONNY JAMES
4CL-2561 TILL THE LAST LEAF SHALL FALL
4CL-2500 TRUE LOVE'S A BLESSING
4CL-2415 BEHIND THE TEAR
4CL-2209 YOU'RE THE ONLY WORLD I KNOW
- ANTONIO CARLOS JOBIM**
4CL-2160 JOAO GILBERTO AND ANTONIO CARLOS JOBIM
- STAN KENTON**
4CL-2327 STAN KENTON'S GREATEST HITS
- THE KINGSTON TRIO**
4CL-2280 THE BEST OF THE KINGSTON TRIO, VOL. 2
4CL-1705 THE BEST OF THE KINGSTON TRIO
4CL-1107 ... FROM THE "HUNGRY I"
- PEGGY LEE**
4CL-2475 BIG SPENDER
- THE LETTERMEN**
4CL-2633 WARM
4CL-2554 THE BEST OF THE LETTERMEN
4CL-2496 A NEW SONG FOR YOUNG LOVE
4CL-2428 MORE HIT SOUNDS OF THE LETTERMEN!
4CL-2359 THE HIT SOUNDS OF THE LETTERMEN
4CL-2270 PORTRAIT OF MY LOVE
4CL-2142 SHE CRIED
4CL-1669 A SONG FOR YOUNG LOVE
- GUY LOMBARDO**
4CL-1461 THE BEST OF GUY LOMBARDO
4CL-1306 THE SWEETEST WALTZES THIS SIDE OF HEAVEN
- GORDON MACRAE**
4CL-1696 WHISPERING HOPE
- DEAN MARTIN**
4CL-2601 THE BEST OF DEAN MARTIN
4CL-1659 DINO
4CL-1047 THIS IS DEAN MARTIN!
- FREDDY MARTIN**
4CL-2163 FREDDY MARTIN PLAYS THE HITS, VOL. 2
- AL MARTINO**
4CL-2654 THIS LOVE FOR YOU
4CL-2528 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP
4CL-2435 SPANISH EYES
4CL-2362 MY CHERIE
- 4CL-2107 I LOVE YOU MORE AND MORE EVERY DAY/TEARS AND ROSES
4CL-2040 LIVING A LIE
4CL-1975 PAINTED, TAINTED ROSE
4CL-1914 I LOVE YOU BECAUSE
- DAVID McCALLUM**
4CL-2498 MUSIC: A BIT MORE OF ME
- JODY MILLER**
4CL-2349 QUEEN OF THE HOUSE
- WAYNE NEWTON**
4CL-2635 IT'S ONLY THE GOOD TIMES
4CL-2335 RED ROSES FOR A BLUE LADY
4CL-1973 DANKE SCHOEN
- BUCK OWENS**
4CL-2640 OPEN UP YOUR HEART
4CL-2556 CARNEGIE HALL CONCERT
4CL-2443 ROLL OUT THE RED CARPET FOR BUCK OWENS AND HIS BUCKAROOS
4CL-2283 I'VE GOT A TIGER BY THE TAIL
4CL-2135 TOGETHER AGAIN/MY HEART SKIPS A BEAT
4CL-2105 THE BEST OF BUCK OWENS
- ORIGINAL CAST & SOUNDTRACK**
4CL-595 OKLAHOMA!
- PETER & GORDON**
4CL-2664 LADY GODIVA
4CL-2549 THE BEST OF PETER AND GORDON
4CL-2368 TRUE LOVE WAYS
4CL-2115 A WORLD WITHOUT LOVE
- LOU RAWLS**
4CL-2632 CARRYIN' ON!
4CL-2566 SOULIN'
4CL-2459 LOU RAWLS LIVE
- HOWARD ROBERTS**
4CL-1961 H.R. IS A DIRTY GUITAR PLAYER
- SANDLER & YOUNG**
4CL-2598 SIDE BY SIDE
- THE SEEKERS**
4CL-2431 GEORGY GIRL
4CL-2369 A WORLD OF OUR OWN
- GEORGE SHEARING**
4CL-2372 HERE & NOW
4CL-2104 THE BEST OF GEORGE SHEARING
- JO STAFFORD**
4CL-1696 WHISPERING HOPE
- HANK THOMPSON**
4CL-2460 A 6-PACK TO GO
4CL-2089 GOLDEN COUNTRY HITS
4CL-1878 THE BEST OF HANK THOMPSON AND THE BRAZOS VALLEY BOYS
- NANCY WILSON**
4CL-2634 NANCY—NATURALLY
4CL-2555 TENDER LOVING CARE
4CL-2495 A TOUCH OF TODAY
4CL-2433 FROM BROADWAY WITH LOVE
4CL-2351 GENTLE IS MY LOVE
4CL-2155 HOW GLAD I AM
4CL-2136 THE NANCY WILSON SHOW
4CL-1934 HOLLYWOOD—MY WAY
4CL-1828 BROADWAY—MY WAY

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STEREO CITY'S exhibit at the recent consumer automobile show in Chicago featured a Dodge camper "listening booth," here being readied by owner Herb Levin, left, and attendant. Levin utilized a montage of Billboard tape cartridge stories to help familiarize show-goers with the new field.



FORD'S EXHIBIT at the Chicago auto show included this operational cartridge player in an open booth. Reporters could find no installed playable units. Models Janet Evans, left, and Sue Freitig apparently enjoyed the sound.



HOME-AUTO COMPATIBILITY of tape cartridges was illustrated by Ford with this display showing both the Ford Stereo 8 player and the Philco-Ford home deck. Signs in the display case explained transferability.

From The Music Capitals of the World

BOSTON

Despite the fact that last year's Atlanta (Ga.) Jazz Festival did poorly, impresario George Wein of Newport fame will stage a second fest in the Southern city. Last year's affair drew a scant 17,000 for three days. . . . A couple of Boston boys may be close to something, with a new record, "Someone Else's Arms," on the MGM label. They are Ed Penny, ex-deejay and songwriter and Rickey Coyne, a rising vocal talent. At least it's going here. . . . Columbia

Record's "Irish Uprising" record-book combination experienced a slight rustle over the Boston Irish chauvinistic St. Patrick's Day period.

Norman Grantz' Jazz at the Philharmonic which brings Duke Ellington, Ella Fitzgerald and the Oscar Peterson Trio to Symphony Hall next month already is emptying the ticket racks. . . . Tickets also are expected to be at a premium for the annual Van Cliburn concert at Symphony Hall next week. . . . Richard Chamberlain, star of the ill-fated "Breakfast at

Tiffany's" is scheduled to play the Greater Boston summer theaters with a version of "West Side Story." . . . The engagement of Sammy Davis at the 1,700-seater Blinstrub's Village next week has been sold for weeks.

CAMERON DEWAR

CHICAGO

The way is now cleared for WCFL-Radio to go 24 hours of rock with the departure of Sid McCoy and his late-night jazz show. WCFL earlier had dispensed with White Sox baseball, which cut into its rock format. The Sox were picked up by WMAQ Radio. McCoy's show sidekick, Yvonne Daniels, has moved to the 7 to 11

Jimmy Durante, Edie Adams Solid in Vegas

LAS VEGAS — Thanks to Jimmy Durante, and the solid singing of Edie Adams, the Desert Inn has one of the "strongest show packages on the Strip right now.

Durante, with his teammates Eddie Jackson and Sonny King, keep the showroom jumping. Jimmy sings "Young at Heart," and "One of Those Songs." Then, of course, Jackson does his famous strut while Durante and King sing "Bill Bailey."

Miss Adams, displaying a fantastic wardrobe, sings "Come Back to Me," and then does a dramatic "My Man" and a rousing "Cabaret." She even smokes a cigar during the Muriel Cigar theme music.

Miss Adams tosses out some political jokes and her carbon of "Lady Bird" is a classic.

DON DIGILIO

Blaine, Artist on Kiddie Diskey, Dies

WILTON, Conn. — Jimmy Blaine, who cut children's albums for MGM Records, died at his home here on March 18. He was 42. His most recent release was "Curious George." Blaine, whose real name was James William Bunn, also was a radio-TV writer, producer and performer.

Delay KUBO Switch

SAN ANTONIO — Target date of the switch of KUBO here to KBUC has been postponed. It was reported in the March 25 issue that the station switched on March 13. General Manager Joseph Miller reports the station is still beaming Spanish music and target date for the changeover to country music is still in the future.

p.m. slot at WSDM-FM, the station "with the girls and all that jazz." WSDM program director Mickey Shorr, incidentally, has lost 95 lbs. in recent weeks. "I wanted my rights as an American citizen," said Shorr in explaining his feat to WBBM morning talk man Jerry Williams. All in all, it's a time of change in Chicago radio.

Buddy Rich, who's been appearing at the Scotch Mist, told WBBM's John Calloway that Frank Sinatra will tour with the Rich big band next summer. A Chicago stop is scheduled for early July. . . . "Stubborn Kind of Fellow," the first release of the Clann by General American Records (Columbia, Mo.) has been moderately successful, according to producer James P. Mills. . . . A new celebrity interview show with Jerry Connors and Darlene Fast emceeing started March 14, originating from the Cloak & Dagger Room at Sage's Restaurant, 1 N. LaSalle St. It's taped from 5 to 6 p.m. . . . The King Family and Jack Benny will appear the last three nights of the Wisconsin State Fair, Aug. 11-

20 at West Allis. The King Family replace Petula Clark, who cancelled to appear in the movie version of "Finian's Rainbow." Other recording acts to appear at the fair are Herb Alpert and the Tijuana Brass, Art Linkletter, George Kirby, Bobby Vinton, the Sandpipers, the Kids Next Door, Skitch Henderson and, in a one-night c&w spectacular, Carl Smith, Dottie West, Billy Walker, Faron Young, Waylon Jennings and Grandpa Jones. . . . Triangle Productions was forced to cancel date by Peter and Gordon March 18 due to Gordon's illness, diagnosed as pneumonia. . . . Lainie Kazan, who was appearing at Mister Kelly's when the club was razed by fire in February of 1966, will return to reopen the rebuilt Rush St. spot May 15, staying through May 27. Also on the bill will be Hendra and Ullett, who were at the club when it burned. Kelly's is 13 years old. . . . Ernie Simon is now handling the 9 a.m. to 2:30 p.m. slot on WLS-FM, replacing Mike Rapchak, who has moved to WBKB-TV. . . . An Elkhart, Ind., group, the Dukes, has released "First Time I Saw Her" on Signett.

Buffy St. Marie In Concert Date

NEW YORK — Vanguard folksinger Buffy St. Marie demonstrated before a capacity crowd at Philharmonic Hall Friday (17) that she is first a folk instrumentalist, and then a singer.

Miss St. Marie's voice reached into the audience, but lacked the quality that would distinguish her a "good" folksinger. Her repertoire ran the gamut from mystical American Indian themes to heart-rending folk ballads; which privately make up her three Vanguard LP's.

The applause from her young audience, some of whom were seated on the stage, was always strong.

CHARLES BARRETT

The George Shearing Quintet has just opened at the London House and will linger through April 16. Following will be the Mongo Santamaria Septet on April 18, for three weeks. . . . At the Playboy Club through April 2 are Robert Cameron and Merlana Shaw. . . . A concert by the Kingsmen is scheduled for April 14 at Warren, Ohio. . . . Visitors to the Chicago National Boat, Travel and Outdoors Show now going on at the International Amphitheater are being entertained by Allen and Rossi and January Jones. . . . The Jazz Interpreters, on Cadet, were presented in free concert by the Chicago Public Library March 25. Group includes George Patterson Jr., alto and soprano sax; Cleo Griffin Jr., trumpet; Charles Kinard Jr., tenor sax and flute; Tom Washington Jr., piano; John Whitfield Jr., bass and Arlington Davis Jr., percussion. James Mack is the group's musical director.

More News From the Music Capitals of the World. P. 54.

4 and 8 TRACK CARTRIDGES

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AT THE ANNOUNCEMENT of the 1967 Academie Charles Cros Awards at the Festival du Son in Paris are some of the Pathe-Marconi winners, left to right, Lucien Barou, Olga Poliakoff, Bill Coleman, third from left at rear, Regine, sixth from left, Francois Minchin, Pathe-Marconi president Marina Vlady, Gilbert Grenier, Hele Vallier, fourth from right G. Tacchino, hidden, Odile Versois and Gisele Pascal.

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June Show Emphasizes Record Dealer Sessions

By JERIANNE ROGINSKI

CHICAGO — The National Association of Music Merchants (NAMM) expects the largest attendance ever of record dealers at its music show June 25-29. S. H. Galperin Jr. of Galperin Music Co., chairman of NAMM's phonograph record committee, commented: "My feeling is that we ought to have far better attendance of record people than we have had in the past. This is the first time we are conducting special open sessions for these dealers."

Galperin explained that two meetings for record dealers were already on the agenda. On June 25 an informal gathering of record dealers will take place where problems can be discussed and ideas exchanged. The following day a formal meeting, featuring four expert speakers in the record and tape field, will be conducted.

The names of the speakers are still awaiting final confirmation, Galperin stated, but those who have been requested to speak

are four major people in the record industry, including a manufacturer's representative.

"We are hoping that this will be an ideal opportunity for record dealers to come together and review their problems," Galperin stated. He cited that these dealers no longer have their own association and there is a sore need for such a gathering. NAMM has been working on programs to draw more record people since last year's show. Executive members of NAMM's board met last fall and voted that program ideas in this area should be pursued, Galperin said.

Last August, NAMM met with record dealers to ask their support of the Music Show. At this meeting several dealers became members of the Association and one of these was V. H. Anderson of The Record Center in Chicago, who recently commented about why he became a member:

"NAMM can do for the record dealer what he wishes he could do for himself, but cannot," Anderson said. Such things as minimum wage laws, legislation changes, answers to questions on Federal excise tax refunds, and a general exchange of information among dealers in 50 States were a few of the things Anderson pointed out.

"Efforts by earlier groups, such as the Society of Record Dealers and the National Association of Record Retailers, were thwarted by the inability of non-paid members to do the association work. Because NAMM is a professional, competent group, it can co-ordinate all functions of record dealers and make things happen," Anderson emphasized.

There is also effort on the part of Bill Gard, executive secretary of NAMM, to get more exhibits by recording companies. So far, Folkway Records and Columbia, Inc., are on the list.

In other areas of the music field, great exhibition progress is being made for the show. F. D. Streep, president of

(Continued on page 64)



TOM HAZELTON PLAYS both the Allen Organ and Rocky Mount Explorer (on the right) for a demonstration album of the latter instrument. Gene Ciszek assisted him on the drums.



TRADITIONAL STYLING IN mahogany finish marks the J-111, one of four models of Hammond's J-100 spinet series. The new models are the smallest and lightest to be produced by the firm.

Scanning The News

The Standel Co., El Monte, Calif., manufacturers of solid-state music systems, has moved into its own building at 4918 Double Drive. . . Jimmy Dean was recently featured in an album autograph party held by Freddie Hart's Country & Western Record Shop in Salt Lake City. . . Congratulations to the Louisville Orchestra which exceeded its fund-raising goal of \$500,000 to earn an additional grant from the Ford Foundation of \$200,000. . . Harris & Associates of Atlanta have been named sales representatives for the Southeastern States for Telex educational products. . . Ampex Corp. has introduced a color television tape recorder for educational and training use. The item is priced at \$4,500. . . Leon Simms, owner of Lee's Record Mart, St. Louis, recently captured an attempted robber of his store. . . Acoustech X, Cambridge, Mass., is producing stereo speakers sensitive enough to allow guitar performances in major concert halls. Guitarist Laurindo Almeida successfully used the speakers in a recent concert at Constitution Hall, Washington.

A recent survey shows that more than 25 per cent of all adults prefer to be awakened by clock radios rather than alarm clocks. . . The Entertainment Products Division of Sylvania Electric Products, Inc., has engaged over 7,000 square feet of exhibit space to show its 1968 line at the Electronic Industries

(Continued on page 64)

Home Demos

PHILADELPHIA—Although it operates a chain of seven hi-fi and component stores throughout the entire area, Resco Stereo Studios believes in going out after the customers who do not find it convenient to come directly to their stores.

As a promotion for the Harman-Kardon line, Resco brought the components directly to the homes of potential customers. For example, five different stereo set-ups were brought to the Society Hill Towers, a plush high-rise apartment complex in center city. They were demonstrated for 75 tenants who were shown how the equipment would fit into modern apartment living.

Hammond, Allen Move Into Portable Market

CHICAGO — Two veteran organ manufacturers, Hammond and Allen, have recently released models which will be strong competitors in the portable organ craze of small jazz combos and rock 'n' roll groups.

Tapes Added By Columbia

CHICAGO — Columbia Records has released eight 7½ i.p.s. tapes for March. Titles: "Anything Goes! The Dave Brubeck Quartet Plays Cole Porter." CQ899. "Nobody Sees Me Cry," Dianhann Carroll. CQ896. "The Time Of My Life," John Davidson. CQ897. "Jim Nabors Sings Love Me With All Your Heart." CQ808. "The Sorcerer's Apprentice," Leonard Bernstein and the New York Philharmonic. MQ878. "The Mormon Tabernacle Choir's Greatest Hits," MQ885. "Bach Concertos," Isaac Stern, violin; New York Philharmonic with Leonard Bernstein conducting. MQ879. "Cabaret," Original Broadway Cast. OQ901.

All the tapes are at \$7.95 list with the exception of the last, which goes for \$9.95.

Arbors Travel

CHICAGO — Columbia's new group, the Arbors, will be touring extensively during the spring. For the information of dealers, the group's itinerary is as follows:

March 27, Chicago. Roger Williams tour in Decatur, Ala., March 29; Birmingham, Ala., March 31; Mobile, Ala., April 1; Pensacola, Fla., 3; St. Petersburg, Fla., 4; Jacksonville, Fla., 5; Orlando, Fla., 7; Spartanburg, S. C., 8; Charlotte, N. C., 12; Huntington, W. Va., 17; Fitchburg, Mass., 19; Lewiston, Me., 21; Syracuse, N. Y., 22; Rochester, N. Y., 22. New York City, Arthur Godfrey, April 24. Columbus, Ohio, May 15-20, Miramar. Dayton, Ohio, Suttmillers, May 29-June 3.

Hammond's new J-100 series of spinet organs are not traditional portable style but should be competitive with this group in both price and weight. Available in four different furniture styles and wood finishes, the J-100's weigh only 142 pounds and carry a suggested retail price of \$745.

Unlike most portables, the J-100 has a 34-watt m.p.o. amplifier and two speakers, 12 inch and 6 inch, all built in. Dimensions of the compact model are 43 inches wide, 22½ inches deep and 34½ inches high.

Two, 44-note manuals, 16-voice tabs, and three pedal voices are featured on all models of the J-100 series. Hammond's patented reverberation provides a full three dimensional tone with the echo effects of a concert hall or auditorium. Exotic musical effects can be created through the "Touch Response Percussion" which is available on all eight upper manual voices. As a fully trans-

(Continued on page 64)



A THIN PROFILE coupled with a large magnet are the exceptional features of Utah Electronics new C5FC stereo speaker for car doors. The new speaker is five inches in diameter, boasts a 5.5 ounce barium ferrite magnet but has a depth of less than two inches. It will handle 10 watts of program material and a moisture resistant cone prolongs speaker life.



FENDER MUSICAL INSTRUMENTS has introduced a whole new line of solid-state amplifiers which includes a public-address system, bassman amplifier, reverberation unit, dual showman amplifier and twin/reverb amplifier. As all-silicon transistorized amplifiers, the new models feature light weight and long life.

APRIL 1, 1967, BILLBOARD

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MISCELLANEOUS

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INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmailed 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 airmailed on release date if you order it now! Clapton's "Blues-breakers," The Cream, TROGGS, The Who's latest albums, Beatles 16-cut "Oldies" or any British album, mono or stereo, \$6 airmailed. 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.

ONCE AGAIN—MAJOR BRITISH LPs AT \$1!

The Rolling Stones—2nd Album
Out of Our Heads—Rolling Stones
Look at Us—Sonny & Cher
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Come My Way—Marianne Faithfull
The Fortunes
Make Someone Happy—Kathy Kirby
The Applejacks
Eve of Destruction—Barry McGuire
Alan David
Maggie May—Original Cast
Peter Pan—Mary Martin & Cast
Wait a Minim—New Revue
Divorce Me Darling—London Cast
Hello Dolly—Mary Martin & Cast
Andrew Oldham Plays Maggie May
Riding High—The Dixie Cups
Spirit & the Flesh—Highwaymen
Session With the Dave Clark Five
How Do You Like It?—Gerry and the Pacemakers
You Were Mad for Me—Freddie & the Dreamers
To Remember Me By—Rosemary Squires
Sing Along With the Big Ben Banjo Band
The Wayward Way—London Cast
Listen—Billy J. Kramer
First & Fourmost—The Fourmost
Handy Man—Del Shannon
Chipmunks Sing the Beatles
State Funeral of Sir W. Churchill (STEREO) supplied where possible at NO EXTRA CHARGE

7" SINGLES: 65/66/67 releases—over 2,000 different titles and over a million records in stock! Too comprehensive to list but we guarantee to supply representative selection in your Order. Beatles, Cliff Richards, Rolling Stones, Shadows, Cilla Black, Petula Clark, Donovan, Dave Clark 5, Herman's Hermits, Peter & Gordon, Tom Jones, Seekers, Bachelors, Roy Orbison, George Fame, Animals, Val Doonican, Yardbirds, Small Faces, etc., etc.

ALL AT 10 CENTS EACH!
THIS OFFER OPEN TO LARGE QUANTITY BUYERS ONLY. Minimum order: 2,000 LPs and/or 25,000 7". Write now:

RECORD DISPOSALS LTD.

15, HOLDEN FOLD LANE, ROYTON, LANCASHIRE, ENGLAND
Phone: MAin 1149 anytime

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SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 West Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

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188 West Randolph Street
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HEADING DESIRED: _____



ARVIN'S SOLID-STATE PORTABLE tape recorder (Model 57L19) offers dual power operation from six "D" cell batteries and two tape speeds, 1 7/8 and 3 3/4 i.p.s. Price of the new item, including remote control microphone, earphones, five-inch reels and recording tape, batteries and 110 volt power cord, is \$74.95.

Piano Successful

FRANKFURT, W. Germany —Two years of research and experiment by the London pianomakers, W. G. Eavestaff, reaped them reward when the company's Minitronic won much attention and praise at the Frankfurt spring fair earlier this month.

The Minitronic is an electro-mechanical instrument capable of sounding like a piano, a harpsichord or guitar.

Its volume can be regulated from a whisper to concert grand proportions, and the player can employ earphones to hear his own performance, cutting out the loudspeaker and making the instrument almost inaudible to anyone else in the room.

June Show

• Continued from page 63

NAMM, recently stated that the event will witness "the most expansive and exciting exhibit of music instruments ever displayed at the Music Show."

Convention space in the Conrad Hilton's Continental Room and the International Ballroom, made available for music instruments, has been sold out. The CBS musical instrument division will use the full North Hall to exhibit a wide range of products from guitars and drums to violin strings and organ speakers.

Seeburg Corp.'s comprehensive display in the Continental Room will include everything from pianos and organs to phonograph records and band instruments.

"The Music Show in 1967 as in the past will be the big trade show of the year, the must show to know what's happening in the business, and we know that everyone in the industry will make Chicago his gathering place the last week in June," Strep commented.

Hammond, Allen

• Continued from page 63

sistorized organ no warm up is required.

The Explorer, manufactured by Rocky Mount Instruments, Inc., Rocky Mount, N. C., a subsidiary of Allen Organ, has a list price of \$795. It is an 85-pound, single-keyboard instrument designed to simulate many of the solo and electronic sounds associated with an organ.

Allen Organ released a stereo LP specially recorded to promote the electronic instrument. Among the sounds produced on the LP by the Explorer are flamenco guitars in Granada, mandolins in Midnight in Moscow, and banjos in Banjo Medley. Ten thousand copies of the album have been mailed to distributors and dealers.

Retailer Gives For Profit

By ROBERT LATIMER

SALT LAKE CITY — Giving away auto stereo equipment is a profitable venture for Fred Ferre, president of F. E. Ferre and Son, a 44-year-old retailer outlet here.

When auto stereo first came out, Ferre was quick to add them to the inventory. Next, he selected three Salt Lake City car-customizing fans, each with a considerable reputation in the field, called them in, and offered each free installation—providing that the young motorists would guarantee to display the new system to a minimum of a dozen other custom car fans per day.

No other strings were attached—and Ferre settled back, content that he had made an excellent promotional move.

"We have been doing the same thing for years with speed parts and auto accessories as well," he commented, "including high performance parts, mufflers, headers, carburetors, ignition systems, doll-up items, etc. In every case, we have simply made a gift of whatever item is involved, secure in the knowledge that every item thus being promoted would begin selling much faster if we used ordinary advertising methods."

Youngsters who spend thousands of dollars on customizing their cars, go out for contests and competition, and have many friends of the same gilt, are a "direct pipeline to big ticket sales" where anything automotive is concerned, Ferre has found.

He cited an instance in which a single free installation of an 8-track stereo system had sold sixty of the units in the next three weeks. Dividing the cost of the free stereo by the number of sales resulting—Ferre paid about 90 cents per head to bring in each customer, a real bargain from any standpoint.

One of the oldest automotive accessories dealers in Salt Lake City, in the same location at 1900 South State Street since 1923, Ferre was in the top rank of auto stereo dealers within one month after the tape players hit the market.

During this time, he used four newspaper ads, and a saturation program of radio advertising. But it was the individual efforts of his "goodwill presidents" of car customizing clubs, antique car associations, etc., who were responsible for the bulk of turnover.

Scanning The News

• Continued from page 63

Association Consumer Electronics show in New York June 25-28. . . . Motorola Consumer Products, Inc., has appointed L.&P. Electric Co., Inc., as New York City distributor for its entertainment product line. . . .

Personnel Moves: Ansel Kleiman has been elected an executive vice-president of the Telex Corp., Tulsa, Okla. . . . Elyn S. Rankel has been appointed publicity director for Super-scope, Inc., exclusive U. S. distributor of Sony tape recording equipment. . . . The Radio Receiver Department of GE has named Thad K. Kane manager of advertising and sales promotion. JERIANNE ROGINSKI

APRIL 1, 1967, BILLBOARD

Copyrighted material

Copyright Crossroads

By MILDRED HALL

Washington Bureau Chief

McClellan Talks Tough Legislation

WASHINGTON—Sen. John L. McClellan (D., Ark.) stopped into Senate Copyrights Subcommittee hearings last week long enough to warn both licensors and jukebox operators to come up with mutual agreement or there might be tougher legislation that will be harder on both sides. He implied that it might be rougher on both parties than the admittedly burdensome requirements of Sec. 116.

The warning came during testimony by ASCAP counsel Herman Finkelstein (March 20) when he was telling co-chairman Sen. Quentin Burdick (D., N. D.) that ASCAP would be more than willing to negotiate on a per box basis or on a sliding scale with lesser fees for smaller boxes. Senator McClellan broke in to say: "We had hoped for agreement among yourselves so we could enact legislation to please all concerned."

Negotiate

When ASCAP counsel Finkelstein said, "We should be able to work it out," Senator McClellan asked grimly: "Would it help any if we could write a little tougher legislation for both than you want?" (It had been brought out in earlier exchanges between Senator Burdick and Finkelstein that the onerous terms of Sec. 116 were in truth a "club" to force licensors and operators to negotiate rather than suffer the statutory requirements of the compulsory licensing approach. ASCAP counsel admitted they would have had a "hopeless" problem trying to check on 500,000 jukeboxes under Sec. 116.)

Senator McClellan said, "If you don't help us, we may not be very helpful to either of you. It is in your interest to work it out. I hope the other side (meaning the operators) is listening to what I am saying."

ASCAP counsel assured the Senator they would
(Continued on page 68)

Publisher Means Little To Hit Tunes: Nims

WASHINGTON—"The publisher contributed little, if anything, to the success of most songs played today in coin-operated phonographs," testified New Orleans operator Robert E. Nims before the Senate Copyrights Subcommittee here March 17.

Appearing for the National Small Business Association, Nims, who owns A.M.A. Distributors, declared that Sections 115 and 116 of the general revisions of the Copyright Law now under consideration by Congress would, "... discriminate against my business."

He said: "To justify such a raid on the income of my business by third parties, with the sanction of the federal government, you will hear testimony from the American Society of Composers, Authors, Publishers and Broadcast Music, Inc."

"These two organizations, no doubt, will stress that the copyright law, as passed in 1909, did not anticipate the growth of coin-operated phonographs."

Decrease

Nims suggested that the writers of the 1909 law did not anticipate the invention of radio and television, either, and he suggested, "that fairness, in light of the changed conditions, the changed market, and the means of developing that market, requires a decrease, not an increase, in the compensation of the composer and publisher."

It is estimated, Nims testified, that America's jukebox operators have paid the composers \$8,640,000 through mechanical royalties over the past four years. This amounts to 5 per cent of the average operator's reported net income before taxes, he said.

Nims described the changes in the music business that argue for decreased composer and publisher compensation like this:

"Tin Pan Alley no longer exists. The function of the publisher in 1909 was to be a good judge
(Continued on page 70)

'Paper' Argument

WASHINGTON—The highlight of the jukebox industry's presentation before the Senate Copyrights Subcommittee on March 17 came when MOA Secretary William Cannon piled a head-high stack of statements and reports on the witness table. (See photo, below.) Based on actual test, these were graphic proof of what the average jukebox operator would have to submit to the government in quarterly and annual reports under terms of the copyright revision bill's Section 116. (See separate story on Cannon test run.)

Subcommittee co-chairman Senator Quentin Burdick (D., N. Dak.) was openly sympathetic with the "burdensome paperwork" of the required bookkeeping, and so was Senator Hiram Fong (R., Hawaii). "I think I understand your situation now," said the acting chairman Burdick, presiding for absent Senator John L. McClellan (D., Ark.), chairman of the subcommittee.

Section 116 of the revision bill (S. 597) sets up a compulsory licensing procedure and royalty rates for operators who want to avoid open-end negotiation with music licensors ASCAP, BMI and SESAC. The copyright revision bill, as reported out by the House Judiciary Committee earlier, ends the traditional exemption from performance royalty for coin-operated music machines. The jukebox operators have declared themselves willing to pay extra royalty "if it is found necessary" by the legislators—but they want the MOA approach of an extra 2 cent royalty on records used in jukeboxes.

Improved Wording

Jukebox witnesses emphasized that the cost and burden of the inventories and reports required under Section 116 really offered no alternative to direct negotiation with licensors. Under the terms of the bill, there would be no statutory ceilings on licensor demands in free negotiation. To a man, the witnesses pleaded for the simpler and
(Continued on page 68)



THIS PILE OF PAPER was deposited by MOA secretary William Cannon on a witness table during Senate Copyrights Subcommittee hearings March 13. Cannon said the 3-foot stack represented the amount of paperwork required to report performance of one song for one jukebox for one 3-month period as required by Sec. 116 of the copyright revision bill as now written. There are 4,950 pages in the pile.

Highlights From Senate Hearing

WASHINGTON—Here are some of the highlights in testimony at the recent Senate Copyrights Subcommittee hearing (March 13), by attorneys and operator-members of the industry.

MOA's national president, and Florida operator James F. Tolisano, veteran of 33 years in the business, led off with the industry's facts of life as reported by the House Committee in June, 1965. There are between 450,000 and 500,000 jukeboxes owed and serviced by 7,000 to 9,000 operators. Average weekly gross per box is \$18.50, with operator retaining half, or \$9.25 weekly. The average operator has 60 to 70 machines, buys upwards of 115 records or 230 selections (more if some records are the little LP's with up to 3 selections), and the total industry buys about 54 million records a year.

The industry has been recently on the upswing, after a 10-year period of decline. The take is up slightly, but costs more than offset this, said Tolisano. Operators must diversify to improve income, into coin-amusement and vending machines. The industry image is changing: operators are becoming more businesslike, more knowledgeable, as they have to be to survive in the highly competitive era of TV and other public entertainment.

Overwhelmed

The average small businessman in jukebox operation would be overwhelmed by the bookkeeping, reporting and registration requirements of the revision law's Sec. 116, said Tolisano—and many could not even begin to understand the requirements.

"We do not ask a free ride," said the MOA president, but the industry does feel that the total royalties of over \$11.7 million a year that would result for operators under terms of the new law,
(Continued on page 68)

Costs \$6,088 to Log \$1,360 in Royalties

WASHINGTON—William Cannon's presentation of a chimney-stack of reports that operators would have to supply under the proposed Sec. 116 of the Copyright law revision (see separate story) was based on a test run using a typical jukebox operation. Cannon, who is MOA secretary, and a New Jersey operator and president of his State trade association, told the Senate subcommittee he did not use his own operations because it is larger than average (180 machines). He used a more typical operation, the T & A Amusement Co., owned by Harry Witsen, also of New Jersey, who owns 70 boxes.

Final results showed that minimum cost of Sec. 116 requirements would be \$6,088 to report and pay the estimated \$1,360 royalties due annually.

A temporary office girl was hired for inventories, while more complicated compilations were done in the office of operator Cannon, who has eleven employees in all. Time did not allow full quarter-period test, before hearings, so a sample projection was used to estimate quarterly and annual paperwork. The test attempted to duplicate actual conditions, said Cannon—including some ingenious efforts to save time and costs.

57 Moves

The bill requires registration of each machine with the Copyright Office, re-registration each time it is moved, and a total re-registration of all boxes in January of each year, together with a complete list of all selections available on the box during the year.

Average turnover of machines for various reasons comes to about 57 moves per year and would cost a minimum of \$114 to record. Required listing of all works available on the machine, for the entire year, to be submitted each January on re-registering all machines would cost a minimum of \$392 for photocopying quarterly listings for royalty payments, if this simple method
(Continued on page 70)

Vending Records Really Works; Wis. Man Wants Larger Routes

WAUSAU, Wis. — Robert Peyovich sees great promise in vending 45 r.p.m. records. The president of Bob's Musical Isle record shop, BMI One Stop and Music Vendor Corp., he is in all phases of the retail record picture here. Christian Schneider, with a radio station background, is vice-president of the enterprise.

"At first we decided to install a Melodie vender in our retail shop and when it proved out so good we located 10 other machines in various types of stores," he said. The machines vend on the average of 50 to 75 records a week.

Now feeling that he and Schneider have been over the rough spots, Peyovich would like

to establish a nation-wide route of record vending machines.

"The big factor," he said, "is pilferage. This is what first attracted me to the idea of a vender. But other advantages are keeping records clean and you eliminate the clerical help necessary to supervise a record department."

Typical locations for Melodie Vendors are drugstores, supermarkets, discount houses, music stores, record shops, five and ten stores and outlets such as McCrory-McClelland and Ben Franklin. "We have stayed away from larger stores where they might sell 100 copies of the Beatles 'Strawberry Fields Forever' in a day," Peyovich said.

But by harnessing compartments together through a wiring adjustment, Peyovich can store 45 or 90 of the same hot selling record in each machine, similar to the practice of cigaret operators using as many as three columns for one hot brand.

Peyovich and Schneider use the Melodie vender manufactured by Melodie Vendor Corp., Appleton, Wis. Each compartment holds 15 records and there are three models available with 50, 30 and 15 compartments respectively. "We can join three compartments or six compartments," he said, "so that when the first 15 are gone the next 15 start vending."

Buying Is Trick

Peyovich has circumvented the problem of colored sleeves without a center not being adaptable because a plunger runs through the records—he leaves quantities of the popular sleeves with a nearby clerk who merely exchanges the cover jackets for the plain sleeves Peyovich and Schneider put on the disks. "Our first batch of 'Strawberry Fields Forever' came without covers anyway," he said, as an example of how minor the problem proves to be.

The biggest problem, as most jukebox operators and record buyers can appreciate, is knowing what to buy and when.

Peyovich watches the national record charts closely but says, "We have to know the pulse of regional trends, too and keep up on what our radio stations are playing here."

Peyovich works on a general 10 per cent return basis with record distributors. He offers from 10 to 15 per cent commission to stores and finds that the average vender will turn from 50 to 75 records a week, although this can vary greatly, he indicated.

"In many cases where a record is tremendously hot," Peyovich said, "like the Monkees' 'I'm a Believer' or 'Snoopy vs the Red Baron,' we leave quantities with the stores and let them fill the machine as it empties. The cashbox is under a separate lock and key and each sale is metered so we have no problem."

Peyovich has found that country and western, rhythm and blues and big band type records fall flat in vending machines. "The market is your young adult," he said, "and they buy singles like crazy." But he admits that this, too, can vary according to regions.

Price can be adjusted in any combination of 5-cent increments. For this reason, many jukebox operators such as Herb Tonnell in Appleton, have found the machines ideal for vending used records coming in off the route.

Tonnell said, "I used to sell
(Continued on page 69)

Oak Springing A Surprise at NVA's Exhibit

LOS ANGELES—Oak Manufacturing Co. of Los Angeles and Harby Industries of Burbank will represent Southern California at the National Vendors Association convention April 5-8 in New Orleans, La.

Executives at both Oak and Harby, although declining to be specific in giving details on their exhibits at the trade show, promise to have a "representative display" at this year's convention.

Herb Goldstein, vice-president and national sales manager for Oak, a major bulk vending machine manufacturer, said his company will display several new surprises in equipment as well as its steady line of merchandise. "We want the operators to come to New Orleans and see the show and the equipment," Goldstein said. "By revealing our exhibit prior to convention time it tends to take away from the show." Oak products will be seen in booths 27 and 28.

Harold Probasco, president of Harby, said his firm will present its entire line of equipment on display. New Hardy products, however, will not be available in time for the convention.

Representing Oak at the convention will be Goldstein; Sam Weitzman, president; Norman Weitzman, secretary-treasurer and Marty Reade, design engineer. Probasco will represent Harby Industries.

Goods & Services

NORTHWESTERN

Model 60 Bulk-Pak



Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S BUBBLE TAB GUM,

the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

BIRMINGHAM

VENDING COMPANY

520 Second Ave., North Birmingham, Alabama
Phone: FAirfax 4-7526



MELODIE VENDOR CORP. president, Wendell F. Barclay (left photo), watches as attractive Delores Gabor tries out the firm's record vending machine. Barclay is talking with the company's vice-president, Earl Johnson, in right photo.

Plan Now to Attend NATIONAL VENDORS' ASSOCIATION VENDORAMA OF 1967

Seventeenth

Annual Convention

"A must convention for those wanting to see new equipment, products, learn new methods, see old and meet new customers."

The Monteleone HOTEL, NEW ORLEANS, LA.

April 6-9

A perfect setting to mix convention business and pleasure.

SPECIAL EVENTS planned for the ladies.

SPECIAL RATES

\$10.00 registration fee per person. Entitles registrants to exhibit rooms, business sessions, Friday hospitality shindig, ladies' doings; plus gala banquet and floor show on Saturday evening.

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

N. V. A. TIMETABLE

| Date | Exhibit Hours | Business Sessions |
|-----------------|--|-------------------------------------|
| Thurs., April 6 | 10:00 a.m. to 4:15 p.m.
8:30 p.m.—Hospitality Night | 4:30 p.m.—Board Meeting |
| Fri., April 7 | 1:00 p.m. to 6:00 p.m.
8:00 p.m.—N.V.A. Hospitality Night | 10:00 to 12:30 p.m.—General Meeting |
| Sat., April 8 | 1:00 p.m. to 5:30 p.m.
7:00 p.m.—Banquet & Floor Show | 10:00 to 12:30 p.m.—General Meeting |
| Sun., April 9 | 10:00 a.m. to noon | |

N.V.A. 134 North LaSalle St., Chicago, Ill. 60602
Phone: ST 2-7747

TO: National Vendors' Association
134 North LaSalle Street, Chicago, Ill.

Enclosed is my check for _____ covering _____ registrations for complete convention package deal.

NAME _____ NAME _____

ADDRESS _____ ADDRESS _____

CITY _____ STATE _____ CITY _____ STATE _____

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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You need all three to meet competition, and you need them NOW!

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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Bulk Operators in N.C. Ask Tax Help

By LAMAR GUNTER

CHARLOTTE, N. C.—Members of the Mecklenburg County delegation to the North Carolina General Assembly have been asked to support legislation that would exempt receipts from 1-cent vending machines from retail sales tax.

Legal counselors for the vendors are drawing up a proposed amendment to the State sales tax

laws and the vendors hope to have a representative and a senator from the Mecklenburg delegation here to sponsor the change.

Lee Smith, resident of the Southeastern Bulk Vendors Association and a partner in Smith-Regal of the Carolinas, made a strong plea for the delegation's support in a hearing here early this month.

He quoted Part 4, General Provisions, General Statutes 105-164.7, which says in part: "It is the purpose and intent of this article that the tax herein levied and imposed shall be added to the sales price of tangible personal property when sold at retail and thereby be borne and passed on to the customer instead of being borne by the retailer."

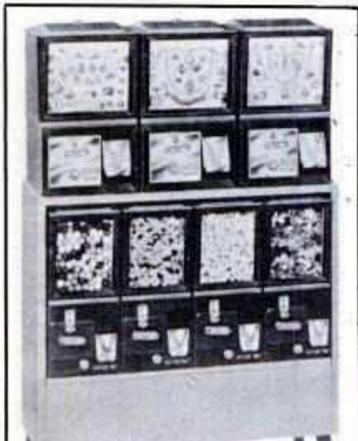
Small Vendor

He explained to the lawmakers that in the case of the 1-cent machines, there is "no way of adding to and passing on the tax to the consumer, and our machines are not conducive to this type of adjustment, for they are by their nature relatively inexpensive in their individual investment and must necessarily remain so in order to achieve volume."

"Other types of vending machines selling drinks, cigarettes, sandwiches, etc., can easily be adjusted to multiple coinage that will allow them to comply, and in fact, gain by compliance, for they usually add a minimum of 5 cents increase. This means that the intent and purpose of the Legislature that established the article is not being conformed with when you consider 1-cent sales."

He said operators were not

(Continued on page 70)



**VICTOR'S
'77' & '88'**

WITH DELUXE CONSOLE STAND

This new deluxe unit has been designed to get maximum sales at the location level, together with minimum servicing for the operator. Displays the merchandise as no other vendor has in the past.

AVAILABLE FOR IMMEDIATE DELIVERY. Write for complete details and free color brochure.

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1850 W. Division St., Chicago, Ill. 60622
Area Code 312-HU 6-4870

21 Industryites Vox-Pop Off at Copyright Revision Hearings

• Continued from page 8

Philip Wattenberg, counsel for MPA, representing major publishers of standards, educational and religious music, countered record testimony that smaller and medium record companies would suffer most from increased royalty rate. Wattenberg said rates are a smaller per cent of expenses for smaller firms, and the real problem lies with the production and manufacturing costs. The publisher counsel said the industry's record-pressing situation keeps costs high to smaller companies, with their own facilities, get an "internal" pricing advantage denied the smaller firms.

The Record Industry

Record Industry of America, came in under the guidance of special counsel Thurman Arnold, former antitrust chief, and member of Washington law firm of Arnold & Porter. Arnold brought along a 32-page study of the profits of radio and its reliance on recorded music for programming, compiled by his law firm, which specializes in broadcast matters.

Arnold shepherded to the witness table Alan Livingston, president of Capitol Records (see separate story); Sidney Diamond, counsel for London Records; Clive Davis, vice-president of CBS Records; David Kapp of Kapp Records; Isabel Marks, counsel for Decca Records; Jarell McCracken of Word, Inc., testimony was entered for RIAA counsel Ernest Meyers by the Association Secretary, Henry Brief.

Arnold told the Senate Subcommittee that the industry was "bitterly disappointed" in the rate raise put into the bill by the House Copyrights Subcommittee, it raises rates 25 per cent on single records, while the per-minute rate of 1/2 cent lifts classical recording rate by 100 per cent.

After the emotional strains of various recordings of "I Believe" had died away, in an effective tribute to the artistry of modern recording, Arnold went into statistics based on the Glover report. He said copyright license fees on records had risen from 8 per cent of net sales in 1955 to more than 11 per cent in 1964. Record companies' aftertax profits in 1965 were 3.6 per cent, but in 1964 they dropped to 1.7 per cent. Costs have risen, while rate of return on investment has declined from 5.5 per cent in 1955 to 3.8 per cent in 1964. In other American industry, average return on invested capital is 9.4 per cent, the Glover report pointed out.

Publishers have the superior bargaining power because "They own 95 per cent of all the music," Arnold contended. He rebuked the Subcommittee for bringing in the matter of savings by some manufacturers as a result of excise repeal. Whether all of the excise savings was passed on to consumer in every case or not, said Arnold, has no place in consideration of a compulsory licensing rate.

He also lit into the then-and-now argument that a 2-cent rate from 1909 did not belong in 1967 legislation. He said it is out of context, because today the public gets 35 minutes of superb recorded sound at about 11 cents per minute retail. In 1909, a much inferior minute of recorded sound cost 50 cents.

Arnold said contrary to mu-

sic licensors' protests, they "should be treated like public utilities—and they are."

Columbia's Clive Davis spoke on the critical damage the proposed rate increase would reap on the classical music field. David Kapp explained the problems of the record company faced with a royalty rate raise. Isabel Marks of Decca underlined the inequity of basing statutory licensing payment on records manufactured, rather than on records "made and distributed."

Testimony by Sidney Diamond (and the absent Ernest Meyers) for RIAA, analyzed the terms and the ways to implement the proposed Williams' amendment to give records performance royalty and hold the rate as is. They also warned of need for clear wording to assure new protection for all records against duplication in the proposed revision.

Stan Kenton, internationally known jazz impresario completed the record industry cases with an eloquent plea for performers to share in royalty from the constant public and commercial use of their recordings. They contribute equally to the creative value and to the financial value of the recordings, but it is only the composers and publishers who get performance royalty under the present law, he said.

Kenton has been invited back for the April 11 hearing, together with leading record stars. They will have a chance to plead their case which never had hearing during the Subcommittee proceedings.

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help us help

'Paper' Argument

• Continued from page 65

"workable" MOA proposal which also calls for quarterly payments by operators, sets up penalties for noncompliance, and would register all jukebox owners at the Copyright Office.

Music Operators Association counsel Nicholas Allen told Senators the MOA is submitting an "improved" wording of the proposal to the subcommittee. Allen and other witnesses pointed out that whether the additional royalty under the bill was labeled "performance" or "mechanical" royalty—it would in any case go more directly to the hit-tune writers actually producing the music played in jukeboxes, under MOA method.

After listening to criticism of the ASCAP distribution formula, which it was claimed would give these popular writers only 10 per cent of the royalty, Senator Fong commented that the MOA proposal in effect "fights the battle for the popular songwriter." Also, he did not understand why the money should be split with publishers in the licensor distribution.

Honesty

But Senator Fong also wanted to know if anything more than the avowed "honesty" of operators would assure songwriters of their jukebox record royalties under the MOA method. MOA counsel Allen said full statutory penalties would be incurred by any derelict operator. Also, the Copyright Office would be empowered to investigate. Operators' record invoices show how many and what records he buys, and duplicates of these invoices would be easy to send quarterly, along with the royalty payment, said Allen.

A further check, it was brought out later during testimony of manufacturers' counsels Perry Patterson (Kirkland, Ellis, Hodson, Chaffetz & Masters) and Herbert J. Miller Jr. (Miller, McCarthy, Evans and Cassidy), that operator income tax returns would show full royalty amount as a business deduction—another available crosscheck.

Senator Burdick asked would the seller of records be involved in the operator's buys for jukebox use. MOA counsel Allen said he would not—but admitted the seller might be asked to itemize records on invoices to jukebox record buyers if he had not ordinarily done so.

The small business characteristics of the jukebox industry were affirmed when Senator Fong asked how many boxes constituted a "big" jukebox operation as contrasted to the average of 60 or 70 boxes. When told the big operation was in the neighborhood of 180 boxes, he said in some surprise: "That is still small business," and Senator Burdick nodded in agreement.

Broadcast

A third highlight came during testimony of counsel Perry Patterson for manufacturers Wurlitzer, Seeburg, Rock-Ola and Rowe. Patterson contrasted the 2.8 per cent of royalty he estimated ASCAP received from the nearly \$3 billion a year broadcast industry—as against the 11 per cent that would come out of the jukebox industry in royalties and costs of administering them under the bill. Patterson estimated \$11.7 million from combined \$2.5 million of mechanical royalties under the bill's proposed raise in that rate, plus \$9.2 million in new royalties, plus \$39 million in administrative expenses, to comply with the law.

Senator Burdick, studying this aspect of the testimony, called Patterson back to the stand to ask him to make a "fair" estimate of what percentage of revenues he thought should go to songwriters from the jukebox industry. Industry leaders are working on this query.

Senator Burdick also questioned the "wide" difference between the annual \$9.2 million in royalty that would come under Section 116, and the \$2.6 million MOA would pay in extra royalties under its method (\$19.20 per box versus \$4.60).

Frontal Attack

The jukebox witnesses, including attorneys and a number of operators, went deep into the enemy camp to make a frontal attack on the traditional argument that songwriters must get two types of royalty on use of music in jukeboxes—performance and mechanical. Jukebox people pointed out that as the single largest buyer of records, they pay over \$2 million in mechanical royalty (it will be \$2.5 million if and when mechanical rate goes up under the proposed bill) to songwriters. And it goes directly to those writers responsible for the music played in the boxes.

MOA counsel Allen challenged the idea that any further payment had been justified by the licensors. He believed the Senate Copyrights Subcommittee should look into the entire matter of ASCAP distribution before legislating more money into its \$45.6 million 1966 collection.

The Senators refrained from any comment on whether the royalty should be proven necessary and were equally silent on the idea of launching an investigation into the mystique of performance rights distribution systems. (See separate stories for additional testimonies.)

Highlights From Senate Hearing

• Continued from page 65

would be "way out of proportion" to what other segments of music users pay, and "grossly unfair to our industry."

Additional testimony along the same lines came from Wm. R. Lumpkin, rural Va. operator and farmer; Ted Nichols, of Nebraska, another 30-year veteran in jukebox operation, and Mrs. Leona W. Ballard, of West Virginia, who runs a very small operation typical of her State.

In his turn, MOA counsel Nicholas Allen credited the House Copyrights Subcommittee and the Copyright Office with "working hard" to try to protect the jukebox industry from open-end negotiations with licensing organizations. But the alternative provided unfortunately set an impossible bookkeeping burden, together with "too high" a rate of royalty, so that the advantage of the compulsory licensing proviso is cancelled out. The government people reached their method "by study"—but the industry is asking the Senators to accept a method reached out of hard facts and practical experience, he said.

The MOA counsel said it was unfortunate that the industry did not have a chance to show the House group just what the "staggering inventories" required by the bill would mean in time and costs. The section was added in executive session last year, and no hearing was held on it before the House Judiciary committee reported out its revision bill recently. (House Rules Committee was to consider the bill March 21 to decide on scheduling it for floor action.)

Last Chance

Allen told the Senate subcommittee with some feeling that they were the "last chance," the last forum in which the jukebox industry could hope for relief from the onerous terms of Sec. 116. He said the MOA approach of extra royalty on records used in jukeboxes would be workable, practical, and enforceable.

Both MOA's Allen, and the manufacturers' Perry Patterson took off after ASCAP. They said ASCAP splits its take between composers and publishers; that writers paid out of the "current performance" fund (in which top hit-tune writers of jukebox music would fall) get only 10 per cent of the ASCAP collection, after deduction of administrative expenses. Counsel Allen said some recent adjustments had been made to raise this "somewhat" in ASCAP, "but the effect is far from clear."

BMI fared better. Allen said "BMI's relations with composers and publishers are said to be founded upon individual contracts," but nevertheless, Allen believes details of its licensing and royalty distribution systems could stand further explanation.

Shotgun Wedding

In fact, he feels government should step in to regulate or supervise these music licensors, and insist on public statements of how they charge and how they distribute their "massive" sums. He scoffed at the court appeal afforded under the ASCAP consent decree for a licensee who feels charges are too high. It would be purely "illusory" to think individual operators in various States could find relief in court action with ASCAP, he said. To which Perry Patterson, making a similar attack in his statement, was to add: "And everyone in this room knows that."

Attorney Patterson emphasized the risk of liability for an operator under Sec. 116 which would make him liable for infringement if he failed to carry out any of the registry or payment provisos correctly. Patterson said this "alternative" method is really a "non-alternative" that in effect forces the operator into a "shotgun wedding" of negotiation with the powerful licensing societies—and with no statutory limits on what they can demand.

He said copyright owners would have their headaches under the bill, too. If by inadvertence the owner's name or his licensor's was nowhere on the label of the jukebox record, and his address was not at the Copyright Office, he must collect royalties by serving written notice on the jukebox operator within a specified time. He must list all works for which royalties were payable to him for any three-month period—and the notice would presumably have to go out to all 7,000 to 9,000 operators.

The jukebox manufacturers' spokesman emphasized the close relationship between record sales and jukebox play by quoting some statistics from 1965 House Copyrights Subcommittee hearings: that of the \$570 million record sales each year, jukebox buys accounted for 21 per cent. Jukebox buys accounted for 39 per cent of all singles records sold.

Patterson said copyright owners receive greater financial gains from the record industry than do the performing talent or the musicians or the record manufacturers themselves. Authors and composers get \$22.5 million from performing rights

McClellan Talks Tough Legislation

• Continued from page 65

like to meet with MOA "and have a representative of the Subcommittee or its counsel to sit in on this—an impartial observer is always very helpful."

Voluntary?

BMI counsel Sidney Kaye, in his turn to testify, said the MOA proposal amounted only to a "voluntary" agreement by the operators to pay the royalty on records used in jukeboxes, and that licensors would really have no feasible way of checking up on them. He wants a chance to see and analyze the revised MOA proposal, he told Senator Burdick.

Senator Burdick could not agree that the proposed MOA method was completely "voluntary." He said he feels the method is an enforceable one because the operators agree to file signed statements and there would be penalties, under the statute, for failure to comply. He also felt that operator income tax returns would provide cross-check by accounting for records bought as a deductible business expense. (See Music Section for complete story on last week's testimony by music licensors and record manufacturers.)

Operators Launch Write-Congress Drive

CHICAGO—While the Senate occupies the copyright spotlight with its public hearings, the House has been rapidly moving its version of the Copyright Revision Bill toward a vote. The Music Operators of America here has called on its members to contact their representatives in protest of the controversial Sec. 116 of the measure.

That section, MOA points out, was not included when the House Copyrights Subcommittee held public hearings on the bill in 1965.

The House Judiciary Committee, of which the Copyrights Subcommittee is a part, reported out the bill March 2. The measure then went to the Rules Committee for floor-vote scheduling. Action by the Rules committee is expected momentarily.

Protest

"It is imperative that operators affected by this legislation do all they can to protest to members of the House Rules Committee through their own Congressmen," said Frederick M. Granger Jr., executive vice-president of MOA.

MOA has urged operators in concert with location owners to petition their representatives.

Said Granger: "Section 116, as it now stands, would give the performing rights societies the right to extract new royalties from music operators amounting to \$9.2 million per year, and new administrative costs to operators resulting from the bill would be at least as much as that."

"Operators already pay over \$2.5 million annually in mechanical royalties, so in total this business would be paying \$11.7 million per year. These two royalties exceed the musical copyright royalties paid by any other comparable segment of the entertainment industry."

societies; \$22 million from mechanical royalties, and \$18 million in negotiated sales to advertisers, the House hearings revealed.

Testimony by Robert E. Nims, New Orleans operator, and spokesman for the National Small Business Association of Washington, D. C., also blasted publisher take in ASCAP distribution, that would come out of the prospective jukebox performance royalty. Nims said music publishers have little or no role in success of modern songs.

"Great Record"

Today's popular songs—and the ones most played on jukeboxes—are successful because of the work of the record company and recording group, the arrangement of the tune, the promotion, and the electronic marvels of the sound studio engineer, said Nims. A hit tune today is described as a "great record"—not as a "great song."

Nims also had some harsh words for modern popular songs of the here-today and gone-tomorrow variety. He said they do not deserve additional royalty for performance, like the lasting creative hits. By way of demonstration he played some of Sam the Sham and the Pharaohs' "Woolly Bully" against "On the Street Where You Live" from "My Fair Lady" by Lerner and Loewe.

Hit records quickly run up \$40,000 in mechanical royalties for copyright owners, said Nims. In past four years, from estimates in the House Copyrights Subcommittee report, Nims says jukebox operators paid composers and publishers \$8.4 million directly through mechanical royalties—

(Continued on page 70)



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Risque Records

30 Years of Double-Entendre Debate

Double-entendre disks are not symptomatic of the '60's. For 30 years, at least, the jukebox industry has been debating the propriety of programming "dirty disks." Traditionally, there have been three points of view:

1. Keep off-color records off the boxes. We have enough public relations problems already.
2. Why should we censor. Let's give the public what they want.
3. I don't like racy records, but if my competition programs them, I must.

There is evidence to indicate that the expedient third view has often prevailed in business practice. Such reasoning has been pressed into service of late with the appearance on the charts of such tunes as "Sock It to Me—Baby," by Mitch Ryder and the Detroit Wheels, and the Rolling Stones' "Let's Spend the Night Together."

In 1937, however, operators had to decide whether or not to program "Is It True What They Say About Trixie?" and a revamped version of "Annie Doesn't Live Here Anymore" called "Annie Couldn't Take It Anymore."

"Lecherous records are the biggest threat that faces the great phonograph business today," said James T. Mangan, advertising manager for Mills Novelty Co. that year. "It isn't hard to define what a lecherous record is. A lecherous record is one you wouldn't want your 15-year-old daughter or your 10-year-old son to hear."

At about the same time, David C. Rockola, president of Rock-Ola Manufacturing Corp., commented: "In the automatic music business today we are confronted with a common enemy, an enemy that not only threatens to overthrow all the fine principles of the industry, but actually endangers the very existence of the industry. I refer to the manufacture and distribution of smut records. Truly music enemy No. 1."

There was some public pressure. In November of 1937, a Newark, N. J., councilman named William Nothnagel, after hearing what he called "a dirty ditty" on a jukebox—the tune was something about "Little Audrey," he said, with a "licentious Hawaiian melody"—prevailed successfully on the police chief to have every "dirty ditty" machine tossed into the street.

Meanwhile, over in New York City, several operators reported that they were being forced "against their will" to program smut disks in order to hold locations. Purple programming, it seemed, had great appeal to location proprietors.

Profusion of this controversial product in 1937 led to organization action. When, in 1939, another boom in the production of double-entendre records occurred, operator associations in New Orleans, New York and Boston acted to discourage such programming. The New York Automatic Music Operators' Association even passed a resolution forbidding members "using any disk on their machines of a suggestive or obscene nature."

In New Orleans, United Music Machine Operators' Association president, George Brennan, said that three records on city jukeboxes had aroused complaint. He asked members to "carefully judge the quality of records used in connection with the automatic phonographs to be careful that records in use do not carry verse based on vulgar interpretations."

The problem abated for about a year, and then a spokesman for the Automatic Phonograph Manufacturers' Association, representing the John

Gabel Manufacturing Co., Mills Novelty Co., Rock-Ola Manufacturing Corp., J. P. Seeburg Corp. and the Rudolph Wurlitzer Co., appealed to operators "not to kill the goose that layed the golden egg. Get out of the sewer or get out of operating."

In the spring of 1940, a thing called "Hamtramck Mama" with decidedly hillbilly flavor came out on the jukeboxes in the appropriate Detroit suburb, prompting Hamtramck Mayor Walter Kanar to seek a court order stopping play of the tune.

"The thing is just plain nasty," he said. During the war, the furor abated. The next formal industry attention to the controversy came in 1947, when Illinois Automatic Phonograph Owners, Inc., president, Ray Cunliffe, felt compelled to warn all members that "the popularity of off-color records is always short-lived, and the profits from their use are certainly not large enough to justify the irreparable damage that could be done to the standing of the business." A single release was at issue.

Enter rhythm and blues. In 1954, certain r&b labels were charged with releasing off-color records. The titles in question were selling extremely well. Many record company executives entered the debate over the issue.

For example: "I never put out an off-color record and I don't intend to start," said Bess Berman of Apollo Records. But you can't condemn all record companies because there are two or three off-color disks on the market right now. There are pop records that are just as bad. Remember, it all depends on the listener as to whether a record is clean or dirty."

"We will not knowingly manufacture any double-entendre or suggestive records," said Herman Lubinsky of Savoy Records. "There is nothing that will stop the playing of r&b records on pop stations more quickly than this type of record."

At Atlantic, Ahmet Ertegun and Jerry Wexler stated: "We endorse any movement against offensive content on records. We are proud to stand on our reputation for having consistently produced unobjectionable records."

"However, it strikes us as unfortunate that r&b records are singled out for censure at this time when instances of questionable material abound in the pop and country music field as well."

Al Denver, president of the Music Operators of New York, said: "The association will not tolerate the use of offensive records in New York and will make every effort to ensure that no record is played in a coin-operated phonograph that could not properly be played at home." He asked Billboard to supply him with a list of objectionable records.

Boston one-stop operator Jerry Flatto argued that it was impossible to stop the sale of objectionable records—unless manufacturers stopped putting them out. Disk jockeys were cool toward censorship suggestions, and many jukebox operators concluded that what could be broadcast could be played in a bar.

Today many operators feel the jukebox is the medium for all types of material that radio cannot touch. The jukebox in the tavern or cocktail lounge where minors are prohibited, they contend, is the last citadel of "adult" programming, whether it be Redd Foxx or Red Foley.

Image-Conscious Operators Shun Double Entendre Disks

LOS ANGELES — Jukebox operators, aware that racy record programming can be a business hazard, really do things to avoid programming tunes with double entendre lyrics.

A survey taken of operators in the Southern California market indicates that use of "dirty" records is at an all-time low and is not likely to present a problem to the coin machine industry in the future.

Industry safeguards and individual concern by the operators have curtailed spicy programming, although isolated cases occasionally do crop up. When it does, however, it's usually the case of an individual operator looking for a quick buck.

Today there is no quick rush to purchase records with double meanings or even disks with dual

connotations. Operators, in an effort to protect their image and the image of the coin industry, are not giving such product a tumble.

Cliff Jones, owner of Jones Music in Long Beach, and David J. Solish, executive with Coin-A-Tune of Los Angeles, both insist racy music is not a factor in the earning structure of the industry.

Arms-Length
"Operators are keeping an arm's-length away from 'dirty' music," insists Solish. "We're legitimate businessmen and programming offensive music only can tarnish the operator and the industry. Purple programming, even for the quick buck, is not worth risking your reputation."

Jones declares: "There is absolutely no call for dirty music. A few years ago

several artists made use of double-meaning lyrics to increase record sales. But today dirty music is out."

Further reassurance to optimists can be found in Solish's feeling on "inflammatory" music. He refuses to program "Keep the Faith, Baby," a single made famous by former Congressman Adam Clayton Powell.

"The single has certain connotations that would tend to inflame the populace, especially in jukebox locations in the Watts district of Los Angeles," Solish said.

"While definitely not 'dirty' music," Solish explained, "inflammatory music can cause just as much trouble for the operator. There is enough product on the market to avoid questionable records without endangering your profits."

One Shot
Major record labels avoid risking a hard-earned reputation, Solish said, in order to make a quick profit on "dirty" *(Continued on page 72)*

Vending Records Really Works

• Continued from page 66

the records right in my shop but for every record the kids bought they stole 10. I set this vender at 25 cents and I no longer have a problem," he said.

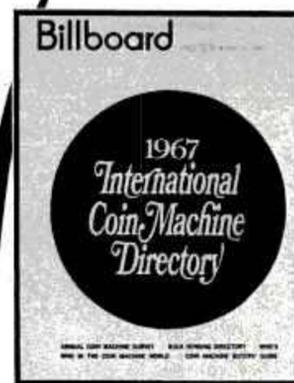
Coinmen could be particularly interested in the machine since Al and Arnold Ristau, the brother pioneers of the Aristo jukebox and many other coin-operated jukebox mechanisms, are the innovators behind Melodie vending machines.

Wendall Barclay, who has a background in banking, is the president of the company and Earl Johnson, who once owned the Kansas City Athletics baseball team, is vice-president. Ralph Petersen is the company's treasurer and Sarto Balliet is secretary.

Currently Barclay and Johnson are setting up distributors throughout the U. S. and have investigated the prospect of export sales or foreign distribution set ups.

Both were in Chicago last week visiting Logan Vending Co. where Dick Boylan and Jack Nelson have set up distribution of the Melodie venders. Boylan suggests that the Melodie vender can be set up on such an automated basis that routemen could handled hundreds of locations from a central supply source.

"Records can be sent very easily by United Parcel Service to any given store," explained Boylan. "The operator could merely learn by telephone which numbers his route people were out of and ship quantities to them in care of the stores along the route."



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MANFRED S. SPINDEL, right, president of Spindel Insurance Agency, Inc., Chicago, is seen here presenting a check to Bill Curley and Joseph Blend, center, of the Philip Moss & Co., Omaha. The check, for \$12,933.34, was a credit life insurance payment to the distributorship following the death of a prominent Nebraska operator.

N. C. Ops Ask Tax Help

• Continued from page 67

assessed for the sales taxes until 1962 when the Commissioner of Revenue ruled that the operators were liable even though they could not pass along the tax.

Smith said the commissioner pointed out that the same paragraph from which Smith quoted to the delegation, says "... The retailer shall be liable for the

collection thereof and for its payment to the commissioner and the retailer's failure to charge or to collect said tax from the purchaser shall not affect such liability."

Smith added, "Consequently, since that date we have had to remit 3 per cent on all our gross sales, even though our segment of the business was the only one burdened in this manner."

Children Benefited

He continued, "Compared with other types of vending and with sales in general, the gross sales by 1-cent machines is quite small, and the amount of the tax derived from that source by the department of revenue is relatively nil. On the other side of the coin," Smith related "the benefits that are derived from the sale of 1-cent gum by the blind, by retarded children, and by crippled persons is quite substantial. Many civic groups, including Lions, Kiwanis, American Legion and Retarded Childrens Associations derive funds for their projects from this source.

"We feel that when the article was first promulgated, the problem of this particular little industry was not known, and further that if failure on the part of the retailer is due to his having no means to pass along the tax, then such sales should be exempt from same," Smith said. "We further feel that this could be accomplished through an amendment to the article setting forth that cumulative sales through vending machines of no more than 1 cent for each article thereby vended be exempt from taxation by G.S. 105."

Costs \$6,088 to Log \$1,360 in Royalties

• Continued from page 65

could be employed. Total for absolute minimum cost of recording requirements for the machines (without materials and postage costs or collating time): \$556.

Test run for a first inventory of all records in boxes was made with a skilled mechanic to handle record removal and replacement, and a part-time employee to take down the label information. Cost for 70 machines would be \$667 a year, and involve tie-up of the mechanics' services for 133 hours.

"Dwarf"

Maintaining the record inventory, taking into account frequent (every two weeks) periodic record changing necessary in jukeboxes, and recording additions and deletions in the original office inventory would cost the T & A Amusement Co. \$61.25 a week to maintain, at an annual cost of \$3,185.

When it came to making statements of account and paying royalties to licensors, operator Cannon was "almost reluctant" to show what had to be done to comply with these record-keeping provisos because they "dwarf" even the other bookkeeping by being so "unreasonably extensive and expensive."

Quarterly payments require detailed lists identifying each record available in the box (unless of course the operator foregoes the compulsory licensing route and simply gets a blanket license from the licensors). Using a typical box in a typical location—one which included use of new Little LP's with up to three selections per side—the capacity was for 240 works (160 if no Little LP's had been used.) The box made 330 tunes available in the quarter.

4,950 Pages

Each individual royalty statement on each tune had to be accompanied by a complete list of all the works in the box during that quarter, or 330 complete capacity listings, of 15 pages each, totaling 4,950 pages. The experimenters found the cheapest approach was to use machine-inventory total listings and send them to the licensor agencies, merely marking titles on which royalties were due. Minimum labor costs for this method would be \$1,680 annually, plus costs of 11,760 pages of listings, the packaging, and postage and materials.

They made the dismaying discovery that contrary to general assumption, many records lack complete information necessary. Some 108 selection did not identify the performing rights agency; 115 omitted the publisher, and 9 even left off the name of the composer.

In all, the experiment found costs of all the record-keeping would total \$6,088 to report and pay the \$1,360 royalties due—and T & A Amusement felt that amount of royalty was far too high. Under MOA proposal, his extra royalty payment (made simply in lump sums from the operators accounts of records bought) would total \$376 annually. MOA secretary Cannon told the Senate committee he felt this amount "compares fairly with the amount of music that is popular at any one time on these machines."

Highlights From Senate Hearing

• Continued from page 68

while the composers and publishers were also receiving "millions" from other sources.

Finally, a Price Waterhouse survey submitted by the jukebox manufacturers, went into the economics of what the jukebox operator's business makes by way of salary for the owner—after deduction of a "normal" investment return rate of 6 per cent, and the additional proposed royalty under Sec. 116 in the revision of the copyright law.

The survey, in its limited time, was based on 651 usable replies to a questionnaire that went out to all operators in the country, or about 10 per cent of the industry.

Costs

The survey found an average of about \$10,732 net annual revenue in an average 74-box operation. Owners of 50 boxes or less netted \$4,966 per year. For each of the 651 operators, proposed royalty would amount to an average of 3.7 per cent of revenue collections before expenses—and 13.2 per cent of net revenue collections after deducting expenses (not including owner-operator salary or income taxes).

The survey pulls out what would be left for operators' own salary and tax payments after deduction of the proposed new \$19.20 per box royalty fee, and the 6 per cent allowance for a return on investment. Without reflecting the added administrative costs of the Sec. 116 inven-



HERE IS HARRY WITSEN, T&A Amusements, Inc., Vineland, N. J., who participated in a test royalty report for one piece of copyrighted material.

Publisher Means Little To Hit Tunes: Nims

• Continued from page 65

as to the commercial possibility of a song, publish it, then plug it through having the composition sung or played. There was an element of risk, since his income would be derived from sheet music sales.

"Today the publisher takes little or no risk. He publishes the song, as a matter of practice, only after a demand has been created by radio stations and through music boxes. The sales of sheet music today in great part are made to serious musicians, school and church choral groups, and bands. The publisher is, and should be, protected on those sales.

"The publisher contributes little, if anything, to the success of most songs played today in coin-operated phonographs. Popularity depends largely on the recording group, the record company, the amount of promotion, the arrangement of the tune and the electronic marvels, echoes, beeps, whines and rumblings that are achieved by the recording studio engineer.

"Great Record"

"The tip-off is that in the music business today you rarely hear, 'What a great song.' The usual comment is, 'What a great record.'"

Nims said that publishers are not justified in getting royalties on all recordings played in jukeboxes because "very little of the music played in today's jukeboxes will ever be published."

Creators will not go unrewarded, Nims said. "The present law grants statutory copyrights for 28 years and allows owners to extend the copyrights for another 28 years. For this reason, an Irving Berlin or a Cole Porter of today and tomorrow will not have the problems of the Stephen Fosters of yesterday. A wise Congress has provided protection for them. Composers with merit quickly become millionaires."

Nims cited as an example of a composition with merit Lerner and Loewe's "On the Street Where You Live," from "My Fair Lady." As contrasting examples, he offered "Woolly Bully," "Back In My Arms Again," "Hanky Panky," "Barbara Ann" and others.

Radio-TV

Increased royalties, Nims declared, will put the jukebox in an adverse competitive position with its only location competition—radio and television.

"The only competition of the music box operator will continue to enjoy an exemption," he said.

The owner who turns on the radio or television in his small restaurant, bar, community center, etc., will continue to enjoy his exemption under the revision of the law, and justifiably so, but the jukebox will not.

"Today, just as 10, 20, 30 or 40 years ago, the individual selection of a recording on a coin-operated phonograph does not constitute a public performance any more than selecting a radio or TV station to listen to a recording," Nims said.

tory requirements, the average amount left available for salary and taxes is \$5,604 a year for the 74-box operators, but only \$3,027 for the 50-box business.

The survey breaks out figures: average amount available for salary and income taxes is \$10,732 a year for each of the 651 operators. Reducing the amount by a 6 per cent return on average investment of over \$61,000 takes out \$3,713; and reducing further by \$1,415 estimated new royalty, operator is left with the \$5,604 a year for salary and taxes by survey calculation.

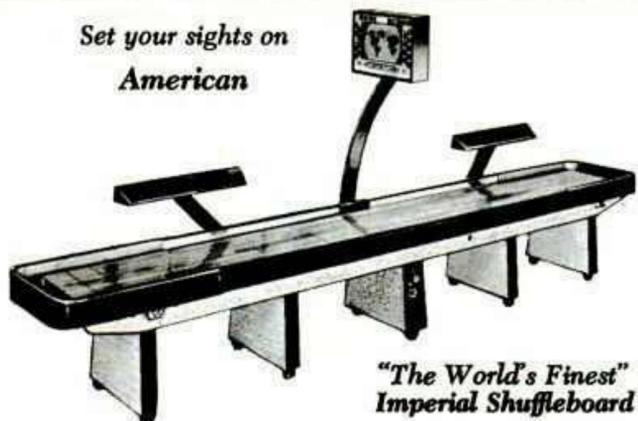
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Ill. Bill Would Ban Flippers by Accident

SPRINGFIELD, Ill. — A spokesman for one of the chief sponsors of Illinois' newest pinball ban bill said here last week that the intent of the measure is to eliminate only "gambling-type machines, not amusement-type flipper games."

The bill, introduced by 11 Republican State senators, includes a section making it "unlawful for any person to keep or use in any place of public resort any tables or implements for any game of pinballs, bagatelle or pigeonhole."

Illinois Coin Machine Operators Association president, Lou Casola, has called a membership meeting here April 22-23 and asked that members "stand ready to contact your State senator and representative as soon as we ask you to do so." Counsel for the industry has been examining the provision of the bill, S. 376.

Thomas Corcoran, an aide to

Sen. Russell Arrington (R., Evanston), one of the bill's sponsors, said: "All we're after are the gambling machines. If we could be shown a means of writing an effective bill to eliminate those and retain the amusement pinball machines, we would do it."

Corcoran said that the newly introduced bill was inspired by "extensive investigation" by the Chicago Crime Commission. "They found it was impossible for law enforcement officers to distinguish between amusement games and gambling machines."

He added that the Commission reported that gambling machines were linked to organized crime.

"We'd be more than receptive to a solution advanced to solve this dilemma," Corcoran said. "Perhaps this will happen at the hearing."

A public hearing on the bill, the date of which has not been announced, will be presided over by Sen. Harris W. Fawell (R., Naperville), chief sponsor and floor manager of the legislation.

Though the bill includes an amended definition of a gambling device, flipper games are excluded. The non-gambling definition:

"A coin-in-the-slot-operated mechanical device played for amusement which rewards the player with the right to replay such mechanical device, which is so constructed or devised as to make such result of the operation thereof dependent in part upon the skill of the player and which returns to the player thereof no money, property or right to receive money or property."

Since in the bill's own terms flipper games are excluded from the gambling equipment definition, and since the bill's sponsors declare they're after gambling machines only, Corcoran was asked why the flipper game ban section was included.

"It seems to be the only practical solution at the moment," he said.

N. G. Newell Dies

AUBURN, Wash. — Funeral services were held here recently for Norval G. Newell, 60, a serviceman with Mutual Amusement Co., since 1942. He was active in both the Moose and Eagles lodges. He is survived by his widow, Juanita; two sons and three daughters.



Chicago Coin—Bulls Eye Baseball

"Scouting reports," according to Ross Scheer, of Chicago Coin, "indicate that our new baseball game is destined to be a star." Thus did the firm's customer relations director wax enthusiastic at Chicago Coin's annual spring harbinger. Called Bulls Eye, the unit has a bull's-eye opening adjustable to various sizes, a "pop up ramp" that elevates during the game and retracts after each out (ramp leads to bull's-eye and increases chances for high scoring), "pitcher control" unit that adds competitive flavor (curves, fast balls and sliders), a "cancel out" feature that awards a longer game to skilled players by cancelling an out for bleachers hits (or higher if no outs), two fixed "home run" ramps, "star target" adjustable for extra runs or cancelling an out. The game is set to accept dimes and quarters and comes in free-play or novelty models. Has a new chrome steel door and trim, micro switch coin rejectors and resilient, long-life nylon bat.

Jukebox Noise Issue Stalled

LOS ANGELES — A public hearing on whether to reduce jukebox noise and ban phonographs near schools has been delayed in San Diego, Calif., at the request of Sheriff Joseph O'Connor, the law enforcement official who first proposed the anti-noise legislation.

O'Connor asked the San Diego Board of Supervisors to put off its consideration of an anti-noise ordinance. He said the law enforcement agency needed more time to prepare its study of the problem.

The sheriff said his office receives numerous complaints regarding noise of all forms, including loud sounds from jukeboxes located near schools and in commercial-residential areas.

Los Angeles

There also is action pending on an anti-noise ordinance in Los Angeles to muffle jukeboxes and force enclosure of all hot dog stands and food establishments near schools.

The drive began both in San Diego and here after complaints of unruly patrons and jukebox misuse. Residents complained that phonographs placed strategically outside food locations to attract customers are loud and the music offensive.

The San Diego anti-noise ordinance would regulate excessive noise from phonographs, loud-speaker systems and radio and television sets. Under the proposed O'Connor ordinance, San Diego law enforcement agencies could take action against any coin operator or location which was a source of unnecessary noise.

In Los Angeles, the building committee had requested city departments to consider requiring hot dog stands and food establishments to build enclosures that would bring the jukeboxes inside.

The proposed ordinance here also would force location owners not to pipe jukebox and radio music outside the location. San Diego's proposal also limits the use of musical instruments in locations.

Phoenix Dist. Gets Rock-Ola

PHOENIX, Ariz. — Valley Vendors Corp. at 1145 W. Hilton here, has been appointed as the new distributor for Rock-Ola vending and jukebox lines and will shortly announce a special open house. Art Kaufman is president of the firm and Joseph Kaufman, his son, is sales manager. The company's showrooms are currently set up to display equipment.

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| Wms. Batting Champ | 245.00 |
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MOA Initiates 'Link Letter'

CHICAGO — In line with Music Operators of America president James F. Tolisano's vow to strengthen State associations of coin machine businessmen and bring these groups closer to the national organization, MOA has now commenced a quarterly publication entitled "Link Letter."

The initial issue asked all State and local association members to submit suggestions, new ideas and case histories of association practices that have proved successful.

Association meeting planning is the theme of the first issue. Suggestions are offered on how to promote upcoming meetings and the importance of publicizing get-togethers by contacting the trade press early.

Ideas are advanced on the subject of frequency of association meetings and specific examples are given of the programs some organizations schedule. A breakdown of the program that has proved successful for the Music and Vending Association of South Dakota is included and an outline of the annual convention and trade exhibit held by the West Virginia Music and Vending Association is spelled out.

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| Bowling Queen | 275 | Wms. Pitch-A-Bat | 495 | Midway Skee Gun | 195 |
| Central Park | 325 | Wms. Grand Slam | 345 | Muni-Golf 2-play | 295 |
| Crosstown | 395 | Wms. Major League | 295 | Muto. Drivemobile | 175 |
| Double Barrel | 145 | Wms. World Series | 245 | Muto. Flip-Type | 125 |
| Egg Head | 125 | Midway Top Hit | 225 | Movies | 95 |
| Eager Beaver | 295 | WANTED | | Auto. Plastic Vendor | 95 |
| Flying Charlot | 195 | 4 Baggers, 57 Base- | | Panorama, Mills | 575 |
| Merry Widow | 225 | balls, Seeburg Coon | | Pro Golfer | 295 |
| North Star | 275 | Guns, Seeburg Wall- | | Shoe Shiner | 150 |
| Olympic | 175 | boxes original 160 se- | | Ski & Score | 1095 |
| Paradise Isle | 395 | lection, Rock-Ola | | | |
| Seashore | 275 | Princess 1493 | | | |
| Skyline | 310 | | | | |
| Sunset | 195 | | | | |
| Slick Chick | 145 | | | | |
| Sweetheart | 225 | | | | |
| Teachers Pet | 325 | | | | |
| World Fair | 250 | | | | |
| Ice Review | 345 | | | | |
| Goucho | 225 | | | | |
| Kings & Queens | 325 | | | | |
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Story Behind the Bathrick Case

By EARL PAIGE

LOCKPORT, N. Y.—The victory for Bathrick Enterprises specifically and the industry generally in the now-famous sales tax interpretation suit was the talk of the industry last week. (See Billboard, March 25.)

A five-judge panel of the Appellate Division of the New York Supreme Court decided unanimously in favor of Bathrick and against the New York State Tax Commission in a suit filed by the operating firm to challenge application of the State's 3 per cent sales tax to the receipts of jukeboxes and games. Attorneys for Bathrick had appealed after an adverse ruling by the New York Supreme Court. The Appellate decision was handed down March 15.

Bathrick said that with such a strong opinion neither attorney expected the case to be appealed to the New York Court of Appeals.

Bathrick, operator of a medium sized route of some 104 jukeboxes and about 60 amusement games in this city of 28,000 population just east of Niagara Falls, was quick to give the New York Coin Operators Association and president Mrs. Amelia (Millie) McCarthy, much of the credit in supporting his legal challenge of the State's first sales tax law, that went into effect in August 1965.

In discussing the decision, the 25-year veteran of the business also gave credit to former State Sen. Jeremiah J. Moriarty of the Moriarty & Swanz, Franklinville law firm and to John R. Davidson, Albany attorney, who joined in the case as amicus curiae.

It was Moriarty, Bathrick said, who first suggested that the New York operators had a case.

"Moriarty knew the ins and outs and was certain that jukeboxes and amusement games weren't the same as theater tickets, which were taxable under the new law," said Bathrick, who bought an existing firm here in 1961 and has since expanded. "We went to the Supreme Court in April last year and won the war," said Bathrick, "but lost the battle."

The Supreme Court ruled that jukeboxes and games were not a "Place of Amusement," but were "Facilities." Bathrick's attorneys had built a case on the fact that, unlike a theater box office ticket seller, a jukebox or amusement game could not collect the additional 2 per cent sales tax.

But the court, in granting a motion to dismiss Bathrick's complaint and to enter a summary judgment against him, ruled that receipts from jukeboxes and games were covered by a section of the New York Sales Tax law that declares: "The receipts from every sale of tangible personal property, except as otherwise provided in this article. . ."

The lower court cited the statute's definition of a retail sale, specifically: ". . . a sale of tangible personal property . . . for any purpose other than for resale . . . or for use by that person in performing the services subject to tax."

Lockers Ruled Exempt

Moriarty and Davidson, the latter who acted in behalf of the various N. Y. State associa-

tions, successfully pleaded in Appellate Court that the Tax Commission's position was untenable when it held that the receipts from jukeboxes and amusement games were subject to the tax because their use granted a license to use personal property.

Citing a case between the American Locker Co. and the City of New York, where the city attempted to levy a tax on the receipts of coin-operated lockers used for storage, the attorneys said, "In the operations [of jukeboxes and amusement machines] it was never intended that there be (nor was there) any passage or transfer of title nor were they such that actual, exclusive possession was transferred."

In the locker case the court held that, ". . . the purpose of the sales tax is not to impose a tax on all transactions, but only on transactions which involve the passage or transfer of title, or transactions in which the actual, exclusive possession is transferred."

In its unanimous decision to deny the Tax Commission's motion to dismiss and the summary judgment against Bathrick, the Appellate judges said ". . . No title ever passed nor was any possession ever transferred. The Sales Tax imposes a special tax and must, in the circumstances here presented, be strictly construed in favor of the taxpayer."

Bathrick, although confident of his case from the start, said that he withheld an amount from collections which he termed "insurance," and never "sales tax," and filed a return each quarter

Ill. Operators Plan Meet; Pinball Law to Top Agenda

SPRINGFIELD, Ill. — Coin machine operators in this State are confronted with anti-pin-game legislation, and officers of the Illinois Coin Machine Operators Association are anticipating one of the largest turnouts the association has seen for its meeting here April 22-23.

Stepping up promotion for the meeting and at the same time out for new ICMOA members, president Lou Casola urged members and visiting operators to reserve rooms at the Holiday

after August 1965, indicating on the form he was not liable.

"I took out a separate bank account and deposited this money from collections," he said, "because if I had lost, it wouldn't have been easy having to go around to each location and ask for this additional amount. Now if this case is not appealed by the tax people I intend to pay back each location's 1 per cent I took out as insurance."

Most of the State's operators had filed tax forms under protest, withholding remittance pending the outcome of the suit.

Mrs. McCarthy praised Moriarty and Davidson for their efforts and expressed great delight at the outcome of the case.

Music Operators of New York president Al Denver, in a letter to members following the decision, wrote: "It is indeed a pleasure to advise you that the issues involved in the Sales Tax Case have been decided in favor of the operators."

Denver extended a "vote of thanks" to MONY attorney Theodore Blatt for his efforts in the case.

Inn East by no later than April 10 to insure room reservations.

Easily accessible from Interstate 55, which by-passes the Capitol on the east, the motel can be contacted for reservations by phoning (217) 529 5431.

Granger to Speak

A number of prominent industry figures, including executive vice-president of Music Operators of America Fred Granger, will be arriving Saturday (22). A 6 p.m. cocktail reception in the ICMOA suites will officially kick off the two-day affair and at 7:30 the association will hold a buffet dinner.

Hosts for the cocktail and buffet will be the four major coin machine distributors from Chicago.

Sunday's activities will include a noon board meeting at which time Granger will bring the directors aware of the recent MOA directors meeting in Washington, D. C., and advise them on the progress of the copyright law question, the subject of a Senate hearing (17).

An ICMOA legislative committee made up of vice-president Harry Schaffner, Alton, director Earl Kies, Chicago, and director Les Montooth, Peoria, will report on their study of Illinois legislation—uppermost of which is Bill S. 376, which would, if passed, ban all pinball games.

Giorgi to Talk

Illinois Representative Zeke Giorgi, owner of Midwest Dist. Co. and a Rockford operator himself, will also speak on the Legislative questions when he addresses the full membership at the general meeting convening at 1 p.m. Sunday.

This same meeting will find John S. Insalata, general counsel for the Illinois Bar Association, addressing the group on current legislative problems. Granger will also be a speaker at the general meeting.

Another important matter under consideration will be the formulating of plans for a summer meeting. Casola said, "Our directors have been discussing the possibilities of holding a meeting in East St. Louis or some city in the south part of the State. People don't mind driving in the summer so we feel this is more feasible in line with getting better representation from down-State operators."

Coin Counting Kit Available

CHICAGO—A coin-counting kit ideal for the small coin machine businessman has been developed by Major Metalfab, Inc., here. Up to \$50 in mixed coins can be sorted in 20 seconds by pouring the loose coins into the top of a box containing four color-keyed drawers. The coins are separated into the respective drawers as they are shaken through the top screen.

The color of each drawer matches up with four coin tubes, each of which have a spill-out slot that makes each wrapped quantity uniform and easily transferred to the wrapper inserted into the tube. Distribution information may be obtained by contacting Major Metalfab, Inc., 812 North Orleans, Chicago, Ill. 60610.

Dirty Disks

Continued from page 69

sounds. It's the one-shot record company that the jukebox operator must be aware of. He cited "The Ballad of the Water Wart" by the Pickledish Choir on the MTA label as merchandise with double meanings produced by a one-shot record company.

"I listen to all music before I program it in jukeboxes to be certain it contains no dirty connotations or inflammatory remarks," he explained. "Operators must accept the responsibility of listening to the record before they program it in jukeboxes. That's part of their job."

"It's only a temporary bobble by an unaware operator who fails to analyze his merchandise that can give the industry a black eye," Solish said.

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Vending News Digest

Canteen Eyes Bright Future

ST. LOUIS—While forecasting temporary leaner margins, Canteen Corp. President Patrick L. O'Malley told the St. Louis Society of Financial Analysts that the vending industry has a "tremendous potential and without question one of the most glowing futures in any industry in our economy."

Speaking at a luncheon meeting of the group last week, he said that Canteen sales have increased in the past five years from \$191 million in 1961 to \$313 million in fiscal 1966. A climb of \$1.01 cents per share was seen in earnings during the period and net earnings, he said, have more than tripled, from \$2.69 million to \$9.69 million in 1966.

"Increased salaries and product costs within the industry," O'Malley said, "could result in temporary narrowing of margins, calling for tighter management efficiency and controls." Diversification into schools, hospitals, concessions, restaurant management and other special service areas has Canteen aiming for one-half billion in volume by 1970, he said.

Wurlitzer Adds Ditchburn

LOS ANGELES—The growing move of Wurlitzer jukebox distributors into vending was focused upon by the recent announcement that both company offices in California will now be the outlet for Ditchburn Vending machines. The appointment was announced by executive vice-president Richard L. Cole of Ditchburn Vending Machines, Inc., subsidiary of the English manufacturer.

Ditchburn, with factories in Lytham Lancs, England, and Chicago is maker of the Magicold ice-in-the-cup dispenser, and will now have complete coverage in California. The Wurlitzer office here is managed by Clayton Ballard. A. J. Bartholomew manages the headquarters in San Francisco.

Vending Business Book Is Out

CHICAGO—The U. S. Small Business Administration has published a 70-page booklet entitled "Starting and Managing a Small Automatic Vending Business," written by Walter W. Reed, director of public relations for the National Automatic Merchandising Association.

The 12-chapter publication has examples of location contract forms, forms for route control, stock room and inventory control forms, installation and repair order forms, a sanitation check form and other pertinent examples of business instruments. All aspects of a small vending operation from financing to selection of a headquarters are covered.

The book, the first made available on the vending business by the government office, can be obtained for 30 cents from Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20402.

W. Va. Assn. Directors to Hear Report on MOA Meeting

CHARLESTON, W. Va.—A report from the Music Operators of America, Washington, D. C., board of directors meeting, State legislation and planning for the annual convention of the West Virginia Music & Vending Association will occupy the attention of WVMVA board members meeting here this Friday evening (7) at the Heart-O-Town Motor Inn.

John A. Wallace, chairman of the MOA board of directors, will bring the association here aware of all the developments during the national organization's directors meeting, including the hearings on the copyright bill before a Senate Committee.

Leoma Ballard, Bell Amusement Co., Bell, W. Va., a long-time officer of WVMVA and currently its treasurer, was a witness in behalf of the nation's operators at the Senate committee hearing.

President J. C. (Buddy) Hunt will report on the developments in the State Legislature and ask the board members to formulate new plans for the next session. WVMVA mounted a large effort in the session just concluded to

win an exemption from the 3 per cent gross receipts tax on jukeboxes and amusement machines.

"We didn't quite get the job done this year," Hunt said last week, "but we're not discouraged. We made some friends in the Legislature and gained some added experience. What we know now can help us in the future and even if we don't get an exemption for another four years we feel our effort wasn't wasted."

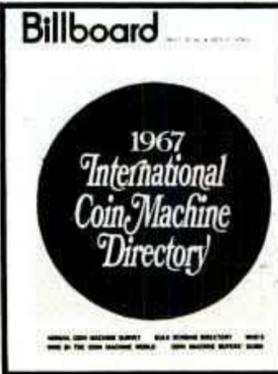
The West Virginia operators had sought an exemption on the same grounds used by jukebox businessmen in other States, notably in New York, where Lockport, N. Y., operator How-

ard Bathrick has successfully contested the issue. (See separate story).

Pointing toward WVMVA's next convention, Hunt indicated that it will probably be held in the Heart-O-Town here and that every weekend in October is now open. Formal plans will be made at this current board meeting.

Those expected here for the meeting, in addition to Hunt, are first vice-president Andrew Kniska, second vice-president James Stevens, secretary-treasurer Leoma Ballard, directors John A. Wallace, Anthony Culpolo, M. L. Hayhurst, Joe Dobbins, Al Broom, Caudell Wellman, Edward M. Oliver, E. H. Henderson, Guy Moss, A. M. Springer, W. Y. Cruze, Shelton Price, James K. Hutzler, Jerry Derrick, William N. Anderson, Jack G. Bess, James Kiser, Dilman R. DeHaven and sergeant at arms Chris Ballard.

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Jukebox Noise

• Continued from page 71

and safety and planning departments. Calvin Hamilton, planning director, calls the proposed program "unworkable and unwise." He labels the request unrealistic because more than 4,000 hot dog stands and food establishments and several hundred jukeboxes and amusement games are involved.

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These Are Our Industry Problems, Says Nelson

CHICAGO—Jack Nelson of Logan Distributing Co. here, interim president of the National Bulk Vendors Distributors Association, ranged over several topics last week that could be occupying attention at the convention and trade show of the National Vendors Association at the Monteleone Hotel in New Orleans April 6-9.

Speaking for the NBVDA, which will be electing officers in its meeting on Sunday following the convention, Nelson said, "We always hold our meeting last because if any serious problems are developed by the vendors during their meeting that the distributors can help out on we can discuss them."

Nelson, actually NBVDA vice-president, is this year serving out the term of Irwin Nable, owner of Schoenbach Co., New York, who is currently president of the NVA. NBVDA secretary-treasurer is Bernard Bitterman, Bitterman & Son, Kansas City, Mo.

Directors are Tom King, King & Co., Chicago; Max Hurvich, Birmingham Vending Co., Birmingham; Earl Groutt, Vendall Distributing Co., Minneapolis; Moe Mandell, Northwestern Sales & Service, New York.

Hodgepodge Licenses

Nelson spoke out vigorously against the hodge-podge of municipality licensing. "You see every configuration in these outlying suburban communities. I know of municipalities that charge as much as \$25 for a license to operate a peanut machine. This is ridiculous," Nelson said.

The solution, as Nelson views it, is a slow and painstaking education of city councils and municipal revenue people. "It's something the associations can help with and where we find there is an area in trouble we can work with operators."

"The problem is that most people who set up license fee schedules think of the bulk vendor in terms of cigaret vending, or coffee machines and bigger vending operations."

Nelson sees the same inequities toward bulk operators where gross receipts taxes are concerned. "We should work harder on obtaining exemptions for items selling at 10 cents and under," he said, citing instances in New York and Massachusetts where this has been accomplished.

Slugs

What about slugs? "Well, I understand NVA has contacted the U. S. Treasury people and made them alert to this problem. It's still with us and I don't know if it's that these companies have to clear out their inventory of bingo chips or what but this is a definite subject we have to contend with."

Is there a growing problem with banks handling pennies? Nelson doesn't think so. "I know this is occurring around the country but it's been going on here for a long time. Some banks here charge 50 cents to handle a bag of \$50 in pennies. But other banks do not charge so this is something you can work out in most cases."

How about commissions? "This problem will always be

with us," Nelson said. "It is something that just seems to build. It could be one thing if operators could get together but they're all competitors out there fighting for business. You have a good location but somebody comes along and offers a better deal. It happens with jukeboxes, coffee machines and everything else."

Lack of Product

Commingling? "This is another problem but only in certain areas," he said. "The State of Wisconsin and I believe New York still have laws against mixing confections and charms but federal law allows this."

Commingling led naturally into 210 ball gum vending and Nelson mentioned the lack of merchandise available for mixing in with penny product. "It does seem that the manufacturers have got off penny charms. We can't forget that the penny end of this business is still very important," he said.

Are bulk operators faced with a manpower shortage? "Not as much as in the jukebox or vending machine field," said Nelson. "Bulk machines are fairly simple as far as servicing goes. We don't require such highly skilled route people in this business."

Any problems with increasingly tougher health regulations? "We haven't had any trouble here," said Nelson. "But this is the kind of trouble you avoid before it happens by keeping your machines and your product clean and fresh looking."

Nelson, a great advocate of cleanliness, has been devoting the past few months to refurbishing equipment and cleaning up in general at Logan Distributing. "We were simply paralyzed for a month during the big storm here and we're looking forward to the start of the busy spring season."

MOA CHAIRMEN FOR SHOW SET

CHICAGO—Music Operators of America President James F. Tolisano has named vice-presidents Russell Mawdsley and A. L. (Lou) Ptacek as co-chairmen for the Oct. 27-29 association's convention and trade exhibit at the Pick Congress Hotel here. Mawdsley heads Russell-Hall, Inc., Holyoke, Mass., a much-diversified coin machine operating company. Ptacek is owner of Bird Music Distributing, Manhattan, Kan., distributor of coin machines.

Florida Trade Sees Foosball

MIAMI — Florida operators were introduced to Foosball Match, the coin-operated miniaturized soccer game imported by Patterson International, Cincinnati, during a special showing at London Dist. Co. here recently.

President Perry London and general manager Charles Rosenblum were hosts to operators and personnel from: B & B Vending, Mar-Tab Vending, Vic's Service Co., Allied Automatic, George's Vending, American Music & Games Co., Fun Fair Arcade, Mellow Music Co., C. N. C. Service Co. and Dixie Music Co.

Patterson International president L. T. Patterson and Eugene Deutsch, regional sales manager, were both on hand. London Dist. is planning other showings of the game at its Jacksonville and Tampa offices. Deutsch flew directly to Wheeling, West Va., for a three-day outdoor equipment show and will be in Oklahoma City (21) for a Foosball Match promotion tied in with KOCO-TV there.

Bally Assists Training Program

CHICAGO—Bally Manufacturing Co., one of the first coin machine manufacturers to institute field training programs, has been co-operating with the State of Louisiana Manpower Development and Training Program by supplying the Coin Machine Mechanics Division with schematic drawings and manuals of each new Bally game.

Bally advertising manager Herb Jones, who set up the co-operative arrangement, recently received the following report from Johnnie Michael, director of the Louisiana program: "As of now we have some eight trainees working part time for Baton Rouge operators. Each trainee is allowed to work up to 20 hours per week as long as he attends school the other 20 hours."

"Baton Rouge operators are very much enthused with the program and are sending machines of all kinds to be repaired."

Schiro Moving

NEW ORLEANS — Schiro Vending Supply Co. here is moving into new, enlarged headquarters the middle of May.

The distributorship, which handles Oak, Leaf and a variety of charm and nutmeat lines, was located at 800 N. Broad. New address is 3601 Division Street in the suburb of Metairie, La.

Nicholas and Vincent Schiro head the firm.

Coming Events

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—Columbus, Ohio, Coin Operators Association, monthly meeting, site to be named, Columbus.

Apr. 4—Missouri Coin Machine Council, site to be picked, Mexico.

Apr. 4—Tri County Vending Association of Youngstown, Ohio, monthly meeting, site to be announced, Youngstown.

Apr. 4—Summitt County, Ohio, Music Operators Association, monthly meeting, site to be named.

Apr. 3—Missouri Coin Machine Council, Mexico, site to be named.

Apr. 5—Western Massachusetts Music Guild, monthly meeting, Ron Roc Cafe, Fairview.

Apr. 6-9—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7—West Virginia Music & Vending Assn., board meeting, Heart-O-Town Motor Inn, Charleston.

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. 22-23—Illinois Coin Machine Operators Association, regular meeting, Holiday Inn East, Springfield.

Apr. 29-May 7—Hanover Trade Fair (with enlarged coin machine exhibit); Hanover, West Germany.

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 10—United Jewish Appeal, Coin Machine Division, annual fund-raising banquet, Statler Hilton Hotel, New York City.

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.

July 29-Aug. 1—National Candy Wholesalers Association, national convention and trade show, Washington Hilton Hotel, Washington, D. C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

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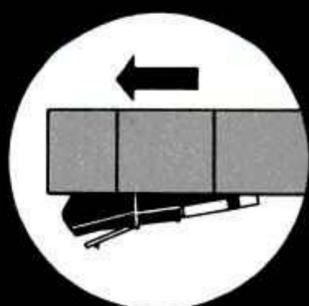
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Reviews



POP SPOTLIGHT

DIONNE WARWICK ON STAGE AND IN THE MOVIES

Scepter SRM 559 (M); SPS 559 (S)

Dionne Warwick has another winner in this distinctive set of Burt Bacharach arrangements of top stage and film songs. Moving treatments of "You'll Never Walk Alone" and "One Hand, One Heart" sparkle. Dionne also shines in driving versions of "The Way You Look Tonight" and "I Believe in You."

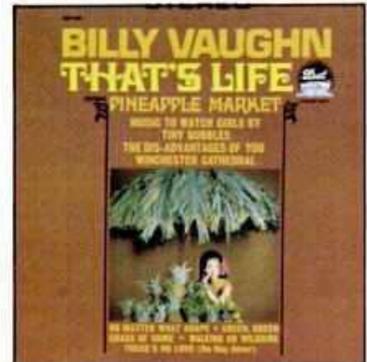


POP SPOTLIGHT

THAT'S LIFE

Billy Vaughn. Dot DLP 3788 (M); DLP 25788 (S)

Vaughn's easy style again has come up with an album with strong chart appeal. Sparked by the title song and "Pineapple Market," Vaughn's latest single, this package of current pop material should be a welcome addition for consumers and stations in the easy listening groove.



POP SPOTLIGHT

I NEVER LOVED A MAN THE WAY I LOVED YOU

Aretha Franklin. Atlantic 8139 (M); SD 8139 (S)

Aretha Franklin's Atlantic debut album is headed for the same chart success as her debut hit single, the pressing's title song. Strong feeling, which comes across in blues numbers like "Do Right Woman-Do Right Man" and her own "Baby, Baby, Baby," stamp this gal as an artist with a bright future.

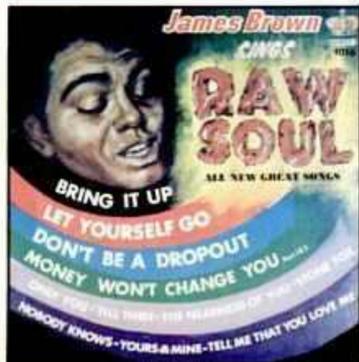
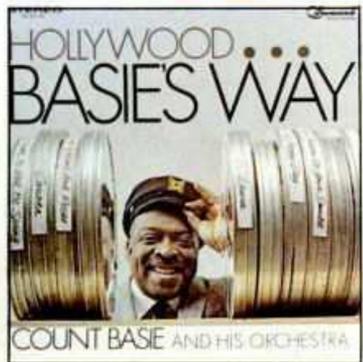


SOUNDTRACK SPOTLIGHT

THOROUGHLY MODERN MILLIE

Soundtrack. Decca DL 1500 (M); DL 71500 (S)

Back to the wild, fun-filled days of the 1920's, to flappers, Stutz Bearcats, "Baby Face," "Poor Butterfly" and "Rose of Washington Square." Back to a tuneful, happy soundtrack for a tuneful, happy new film. The three songs are here, with Julie Andrews, Carol Channing and a high-powered promotion that should insure album sales.



POP SPOTLIGHT

HOLLYWOOD... BASIE'S WAY

Count Basie & His Ork. Command RS 912 (M); RS 912 SD (S)

Basie's second Command album features top performances reproduced with top sound. Should again be a commercial success, with such swingers as "Secret Love," "A Fine Romance" and "The Trolley Song." Ballads also get the sterling Basie touch.



POP SPOTLIGHT

JAMES BROWN SINGS RAW SOUL

King 1016 (M); 1016 (S)

A hit-filled, soul-filled package that's headed for the charts. Brown is at his driving best in numbers like "Bring It Up," "Money Won't Change You" and "Let Yourself Go." Brown's soul-styling breathes life into standards like "Till Then" and "The Nearness of You." "Nobody Knows" is another gem.



POP SPOTLIGHT

WITH ALL MY HEART

The Gunter Kallmann Chorus. 4 Corners of the World. FCL 4237 (M); FCS 4237 (S)

Love songs performed lovingly by the harmonious Gunter Kallmann Chorus insure sales success for this bright album. The group not only blends fine versions of newer numbers like "Wednesday's Child" and "Born Free," but delights with oldies like "It's Magic" and "My Heart Cries for You."



POP SPOTLIGHT

HITS OF OUR TIME

Lawrence Welk. Dot DLP 3790 (M); DLP 25790 (S)

The combination of Lawrence Welk's brand of music and the pop hits of the day is virtually unbeatable. The simplicity and easy bounce of Welk's delivery make listening easy and the songs continually enjoyable.



COUNTRY SPOTLIGHT

MY KIND OF COUNTRY

Marty Robbins. Columbia CL 2645 (M); CS 9445 (S)

Robbins' kind of country is filled with heartbreak, sorrow and sales. Along the rough terrain Robbins travels, in romantic settings are top renditions of "Hello Heartache," "One Window, Four Walls," "Seconds to Remember" and eight more.



CLASSICAL SPOTLIGHT

WOLF: SONGS FROM THE ROMANTIC POETS

Elisabeth Schwarzkopf/Gerald Moore. Angel 36308 (M); S-36308 (S)

Miss Schwarzkopf scores with another excellent lieder recital, accompanied by Moore in his usual expert fashion. Two cradle songs highlight the "Sechs Lieder for Eine Frauenstimme." Three songs from the "Buch Suleika" of Goethe and "Sonnen der Schlummerlosen" also featured.



CLASSICAL SPOTLIGHT

BRAHMS: SYMPHONY NO. 3/ TRAGIC OVERTURE

Boston Symphony Orch. RCA Victor LM 2936 (M); LSC 2936 (S)

Brahms' "Symphony No. 3" has been recorded many times, but seldom with as high a quality of musicianship as is given by Leinsdorf and the Boston Symphony. It's a warhorse work by a warhorse orchestra. And it should be a warhorse on the dealers' shelves.



CLASSICAL SPOTLIGHT

SCHUMANN: SYMPHONY NO. 3 IN E FLAT MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM OVERTURE

London Symphony (Fruebeck de Burgos). London CM 9470 (M); CS 6470 (S)

Fruebeck de Burgos leads a sparkling performance of Schumann's tuneful "Rhenish Symphony" with the London Symphony.



JAZZ SPOTLIGHT

KULU SE MAMA

John Coltrane. Impulse A 9106 (M); AS 9106 (S)

Another dimension by the always inventive Coltrane. The title selection, "Kulu Se Mama," chanted by Juno Lewis with a jazz background, should catapult the record into the high sales mark.



JAZZ SPOTLIGHT

THE JODY GRIND

Horace Silver Quintet/Sextet. Blue Note BLP 4250 (M); BST 74250 (S)

Horace Silver's inventiveness, both as performer and composer, is showcased in this album. It's new jazz, but it has the warmth of the traditional expression, rather than the cold discipline of the avant garde musicians. This should appeal to the traditionalists and the modernists.



R&B SPOTLIGHT

WANTED ONE SOUL SINGER

Johnny Taylor. Stax 715 (M); S 715 (S)

The soul-styled vocals delivered by Johnny Taylor grab quick attention, hold interest and build excitement. He gets the most of the material whether it be new items like "I Got to Love Somebody's Baby" and "Just the One I've Been Looking For" or oldies like "Sixteen Tons" and "Blues in the Night."



R&B SPOTLIGHT

BAD

Johnny Watson. Okeh OKM 12118 (M); OKS 14118 (S)

The hard-driving sound of Johnny Watson's band makes this debut LP an attention-getter. Watson is a powerhouse performer on drums and vibes, and makes such tunes as "Hold on I'm Comin'," "Reach Out, I'll Be There" and "Summertime" stand out as hot spinning items.



FOLK SPOTLIGHT

SO MUCH FOR DREAMING

Ian & Sylvia. Vanguard VRS 9241 (M); VSD 72941 (S)

Another engaging album for this talented Canadian duo which should draw wide interest from pop, as well as folk, record buyers. The pair composed most of the selections "So Much for Dreaming," "Child Apart" and "Come All Ye Fair and Tender Ladies" are good numbers for both, while Ian, with a voice similar to Roy Orbison's, sings three songs well by himself.



FOLK SPOTLIGHT

FREEDOM'S SONS

The Clancy Brothers & Tommy Makem. Columbia CL 2536 (M); CS 9336 (S)

The best effort by this group to date. All the zing of a night's personal entertainment—it was recorded live in Dublin—with the usual freedom tunes, but also "Green in the Green," "Lord Nelson," and "Outlawed Raparee." A folk delight that will delight dealers' sales.



GOSPEL SPOTLIGHT

THE GOSPEL SONG STYLES

Various Artists. RCA Victor LPM 3721 (M); LSP 3721 (S)

Twelve great artists, who're consistent big sellers in the pop, gospel or country field, are packaged here in what will be a big chart item. Tunes include Anita Kerr's "May God Be With You," Kate Smith's "It Is No Secret," George Beverly Shea's "Ten Thousand Angels."